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# Creating Effective Style Documents: A Practicum in Trade Publication

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**CREATING EFFECTIVE STYLE DOCUMENTS:  
A PRACTICUM IN TRADE PUBLICATION**

by Kristen Tardio

A capstone project submitted in partial fulfillment of the  
requirements for the degree of Master of Arts in  
Professional Writing in the Department of English

In the College of Humanities and Social Sciences of  
Kennesaw State University

Kennesaw, Georgia

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# PRACTICUM

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## INTRODUCTION

Peachtree Publishers Ltd—based in Atlanta, Georgia—has been producing children’s and young adult literature since the 1970s, after which it became “the first trade publishing house in the South to achieve national recognition and distribution” (“About Peachtree Publishers”). The company’s slogan features the phrase “rooted in relationships,” a play-on-words conveying not only the company’s name but also its key to success.

It is no secret that the field of publication thrives on collaboration: among publishers, editorial and production team members, designers, marketing and publicity staff, sales representatives and promoters, authors, illustrators, reviewers, and, of course, readers. However, an equally important yet less-explored relationship exists within this industry, between publishing staff and a text itself. As such, despite this crucial connection, the technical means by which the final product is created may also be overlooked.

What follows in this practicum is an examination of these technical resources: style guides/sheets (especially for house style), their creation, and their usage in publishing—specifically how they may pertain to sales material—as well as discussions with Peachtree about generating the aforementioned documents. The finished product—the first official style sheet for the company’s sales catalogs—applies this information. The research and subsequent project attempt to facilitate tasks at Peachtree Publishers and, in the grander scheme of things, to shed light on the behind-the-scenes process of effectively creating and maintaining a truly valuable but often underestimated tool.

## PART I BACKGROUND ON STYLE & THE DOCUMENTS THAT REFLECT IT

### Defining Style

A notorious difficulty behind style in professional writing is defining the term itself. In the context of writing, editing, and publishing, style is simply “a way of doing things,” whether it be a writer’s level of formality or “a system of standardization,” particularly “when more than one correct choice exists” (Dunham 106).

As Carol Fisher Saller of the University of Chicago Press asserts, copyeditors can be staunch advocates for rules (28).<sup>1</sup> In spite of this stringency, “style rules . . . are often by nature arbitrary and changeable” (29); flexibility is crucial in editors’ work, not only to maintain trustworthy and mutually respectful relationships with their writers (30) but also to produce clear and useful writing.<sup>2</sup> On that note, style—and, consequently, documents that reflect style—may not necessarily emulate what is *correct* (Anderson 26; Hicks and Holmes ctd. in Nordquist “House Style”), but rather what is *consistent*.

I can personally attest to this viewpoint, as well as the challenge it poses. As an aspiring editor, amateur copyeditor, inquisitive language buff, and unapologetic grammar nerd, I pride myself on knowing (or at least learning) the necessary conventions to demonstrate both my passion and my skillset; my instinct is to doubt what’s on the page and to verify what I see, and I am, therefore, all too familiar with the battle between the “proper” (what’s right?) and the “most fitting” for a given context (what works?). As Jacques Barzun claims, “Style itself demands the opposite of mechanical regularity” (387–88), and while I don’t consider editors to be robots

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<sup>1</sup> Julian Barnes, in his *Letters from London*, spoke similarly of *The New Yorker* editors, “known, not always affectionately, as the ‘style police.’ These are the stern puritans who look at one of your sentences and instead of seeing, as you do, a joyful fusion of truth, beauty, rhythm, and wit, discover only a doltish wreckage of capsized grammar” (qtd. in Nordquist “What is Copyediting?”)

<sup>2</sup> This mentality against strict rules has also permeated across reference guides such as from the Modern Language Association (Grooms).

(what sets them apart from electronic grammar checkers, which have a slew of their own problems with needless rigidity [Curzan; Perelman]), I sometimes find it difficult to fully embrace humanity in editing when human error is what begs style regulations in the first place. Nevertheless, because writing simultaneously represents a discipline, an artist, and an audience, a balance must be established of what the discipline demands, what the artist envisions, and what the audience expects.<sup>3</sup> That harmony is the reasoning behind a style decision. Thus, style is the unique but mindfully and deliberately selected written components and document design that—through the text—best serves and personifies those involved, while upholding accuracy, appropriate attention to detail, and a distinct command of the language.

These goals give style guides, from *The Chicago Manual of Style* and beyond, their purpose. Further, “house style” specifically allows for exceptions from official guides that may not necessarily apply to certain publication companies or their documents (Dunham 107). From a business standpoint, an inaugurated style provides uniformity/cohesion, improved “quality of communication,” and a professional image in not just usage but also company branding (Bright 43). Ultimately, style helps to streamline professional writing (Hamilton).

### **Requesting Sample Style Documents**

In hopes of better understanding the varieties of style sheet presentation and arrangement, I decided to seek direct input via email from children’s publishers throughout the United States, ideally to also gain access to samples of their in-house style guides/sheets and to compare them to each other and to Peachtree’s existing style sheets. The companies I reached out to were comparable to Peachtree Publishers in terms of apparent staff size and/or approximate yearly

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<sup>3</sup> Interestingly, one of my favorite sayings aligns with the more flexible mindset I *try* to hone, a quotation attributed to Pablo Picasso: “Learn the rules like a pro, so you can break them like an artist.”



number of published titles.<sup>4</sup> Of the first five children's publishers that I attempted to communicate with, four did not respond. A single reply simply stated they could not provide me with the materials I requested.

Next, the publicity and marketing associate of Peachtree Publishers suggested I contact higher education publishing institutes, under the notion that professors may use templates or similar style-related resources to guide their students. Of the six publishing programs and one Canadian editorial service I contacted, four of them responded. Three of these replies included an attempt to supply resources or direct me toward style-related resources; the editorial service actually suggested one of the core texts referenced in this capstone. However, none of the respondents volunteered samples of style documents.

After viewing a link of children's and young adult book publishers mentioned by one of the institutions, I proceeded to contact additional publishing houses, imprints, and/or specific departments from that list.<sup>5</sup> Of the eleven emails sent to approximately nine publishing companies,<sup>6</sup> I received only three replies.<sup>7</sup> Among all the publishing houses and institutes that I emailed, two replies indicated the company/program uses *The Chicago Manual of Style*. Two of the publishing houses also stated they do not currently employ an in-house style guide/sheet.

These responses (or lack thereof) led me to draw a few possible conclusions about these institutions: (a) they may not respond to unsolicited emails; (b) for ethical, professional, or

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<sup>4</sup> In an attempt to increase the likelihood of response, and for the sources' research samples to be matched as closely as possible with my clients', I chose not to contact any of the "Big Five" publishing companies. The publishing industry widely recognizes the "Big Five" trade book publishers as Hachette Book Group, HarperCollins, Macmillan, Penguin Random House, and Simon & Schuster (Almossawi).

<sup>5</sup> If I was able to find individual staff names from my online research, I addressed the email to that person; if I was uncertain whether the email was sent to a department that would be able to help me, I requested the information be forwarded to someone who could assist.

<sup>6</sup> When it was unclear which department may be best to reach, emails were sent to multiple departments (from editorial departments to permissions departments) or multiple staff within a single publisher/imprint.

<sup>7</sup> One of the three replies was automatically generated, stating "Please note that, as detailed on our website, we operate on a four to eight week [*sic*] response timeline, due to the high volume of requests that we receive." I never received any other reply.

similar reasons, they are not willing to disclose whether or not they use an authorized in-house style, let alone share a sample document displaying said style; (c) they do not, in fact, use or establish a particular in-house style (perhaps the needs of the business could determine whether substantiating a house style is worthwhile for daily tasks; the selected houses were generally rather small), or (d) in the cases where “we use Chicago” was a standard reply, they consider style guides and style sheets to be identical documents.

Thus, my attempts at communication within the industry revealed a valuable point of investigation: the interchangeable use of the terms “style guide” and “style sheet.”

### **The Differences between Style Sheets and Style Guides**

While some suggest that these terms essentially mean the same thing, using them as such can be misleading, primarily because each is considered its own document with its own standards and expectations of length, content, and nuanced purpose.

Both resources serve as a reminder for those who shape a written document; they also can be particularly helpful in showing decisiveness on tricky items such as words in the English language that are in transition (e.g., e-mail vs. email [Redish 304]). These commonalities aside, on a very basic level the consensus in publishing-related sources is that a style *sheet* is short, while a style *guide* (also called a style *manual* or a *stylebook*) is extensive. Bonnie Trenga Mills, herself an author of a grammar guide, makes this distinction clear in her guest contribution to Mignon Fogarty’s popular *Grammar Girl* podcast/blog: “A style sheet is not comprehensive. It should include . . . only the most important items.” Similarly, Amy Einsohn of *The Copyeditor’s Handbook* suggests a style sheet should not be an exhaustive list (52). Laura Anderson of *McGraw-Hill’s Proofreading Handbook* (one of the few books entirely on proofreading) adds, “[A] style sheet is meant to save time and trouble” (24).

Aside from their traditional lack of brevity, “comprehensive style guides” (Rude ctd. in Bright 45) also tend to be heavily circulated and relied-upon volumes, dictating standards of language use, grammar, and references/citations across different situations and documents. Carol Rude clarifies that there are two additional types of style guides within this hierarchy: “Discipline style guides address style rules pertinent to specific fields” (Bright 45); for example, the publication industry has widely adopted *The Chicago Manual of Style* as its primary guide. Finally, “house or corporate style guides address the unique style conventions of a specific organization” (Bright 45).<sup>8</sup> Sometimes, corporate house guides may contain—among more detailed elements—a list of preferred spellings, format treatment, and common usage similar to the contents found in a “style sheet.” In essence, then, some companies take a part-of-a-whole approach, collecting style sheets for varying documents to later compile into a single general house style *guide* (Bright 44). While a style guide may function across multiple documents, style sheets are typically individual, intended for a particular context, project, or client, with lists of decided items in alphabetical order (Dunham 137).

It is important to clarify that style sheets are *not* checklists. While copyediting and proofreading checklists are valid and practical tools in editorial work, their structure and purpose are distinct from style guides or style sheets. As Dunham shows in his example, checklists are quite literally a catalog of task-based reminders (138–40). On that note, Anderson emphasizes, “The style sheet is not a random listing of points to be remembered . . . [I]t is much more calculated and organized than that” (24).

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<sup>8</sup> In contrast, style sheets may be considered *supplements* to house style guides (Grooms). Some resources suggest that the term “style sheet” is most frequently used interchangeably with the term “style guide” when referring specifically to *house* style (Nordquist “House Style”).

## **Appointing Authors of a Style Document**

Common advice in creating and maintaining style-related records is to distinguish a responsible party (or, as Mills calls, “a style wizard”). Redish advocates an “owner” should take charge of “writing and maintaining” a style guide or of “conven[ing] a committee” (306); Bright seconds this idea, encouraging a committee to make, enforce, and record style decisions within an organization (44). The benefits of *collaborative* style guide creation include “good conversations . . . among content contributors, editors, and the style guide owner” (Redish 306), where the committee “share ideas about the types of content that should be included in the guide, discuss pros and cons of specific style choices, and present a unified presence to the organization to demonstrate that care and thought were used to create the organization's official style” (Bright 44). With regard to style *sheets*, particularly within book publishing, some professionals state the editor or copyeditor is responsible for creating them (to give to the proofreader or the author for reference), while in other cases the proofreader may need to create a style sheet when reviewing a specific manuscript or working with a particular client (Anderson 42–44). Regardless of the designated style manager or his/her title, many sources advise that he/she read through a whole manuscript at least once before recording a decision on a style sheet (Anderson 42).

## **The Parts and Platform of a Style Sheet**

While some corporations post their branding style guides online, samples of editorial style sheets in trade publication are rare to come by. For instance, a search on Scholastic's website shows suggestions and an example of a *code-related* style sheet (referring to CSS), but no samples of manuscript style sheets. Templates of style sheets in print resources usually resemble tables (Anderson 38–41; Judd 49). In terms of industry- or discipline-specific guide samples, the first MLA style sheet (dating from the 1950s) is a whopping 30 or so pages, listing

an index and most of the categories we see in today’s style documents but in a less than digestible paragraph format. Conversely, Bill Walsh of *The Washington Post* features his pithy “One-Sheet Style Cheat” (really two pages) on his blog *The Slot*, highlighting fundamental guidelines to the more confusing elements of writing and using the same heading-and-paragraph format but with a light-hearted tone. Based on a review of style documents and of editing and proofreading resources (Anderson; Einsohn; Redish; Judd), the standard categories of a style sheet or guide include any—or all—of the following, along with examples of their correct use:<sup>9</sup>

- **Format** (margins, headings, postures, spacing, and other typographical choices)
- **Spelling, capitalization, and hyphenation**<sup>10</sup>
- **Punctuation**<sup>11</sup>
- **Numbers**
- **Abbreviations and acronyms**
- **Dates and times**
- **Foreign words and use of symbols**
- **Visual elements** (tables, charts, pictures, logos, artwork)
- **Special treatment and terms** (e.g., brand names)
- **Exceptions** (deviations from dictionaries and comprehensive or discipline style guides)
- **Documentation** (bibliography, footnotes, cross-references, quotations)
- **Miscellaneous**<sup>12</sup>

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<sup>9</sup> Each of these items should be clearly marked and easy to find (e.g., with headings). NOTE: Style sheets for fiction may also benefit from a list of character names and attributes, setting and time specifics, and similar details that could easily become inconsistent across a longer text (Schneider).

<sup>10</sup> This section includes proper nouns, such as names, and made-up words. All of these elements are often displayed in the style sheet’s alphabetical list.

<sup>11</sup> Interestingly, punctuation is actually not considered a matter of style, but instead is usually based on correctness (Anderson 29).

<sup>12</sup> Editors may choose to also cite page numbers where items on the alpha list first appear in the copy (Judd 53).

Along with including “only those items that require a decision of some sort” (Einsohn 52), creators of a style sheet must also consider its medium (Bright 46). Expectedly, today’s in-house style guides/sheets (like most other documents) are usually in an electronic format, which should facilitate up-to-date maintenance of these documents (Bright 47). This may include any formats from Microsoft Word documents to company websites to files within networks and cloud storage systems.

### **Limitations in Style Documents and the Literature Informing Them**

While much of the literature suggests what components a style sheet should include, there is little in-depth explanation of the variety of possible steps and options in creating, maintaining, and presenting an editorial style sheet/guide in publishing, let alone its utility. Even in 2005, Mark R. Bright noted in “Creating, Implementing, and Maintaining Corporate Style Guides in an Age of Technology” that there was “little empirical research on the direct benefits of corporate style guides” (43), though he does register the following:

In the mid-1990s, Allen (1996) presented the results of a U.S. survey with a related focus. Allen randomly surveyed 200 attendees of a Society for Technical Communication (STC) annual conference and found that 93% of users of corporate style guides valued the guides for documentation consistency, time savings, and establishing a professional image. The survey results indicate that professionals understand the need for corporate style guides and realize the advantages of using them. (Bright 43)

Despite the limited texts on style sheet creation, maintenance, and usage, style documentation and language use seem to be a popular topic in journals and at conferences among the technical communication and editing/proofreading communities (e.g., Society for Technical Communication, American Copy Editors Society/Society for Editing).

Overall, the literature on style sheets/style guides and how to create and use them effectively is in the form of online articles and blog posts (with a surprising focus on style guide production for web content and/or in corporate environments for marketing, advertising, and the like).<sup>13</sup> A probable reason for the scarcity in hard-copy resources such as books about style-related documentation is the versatility and variety that style sheets demand, since they are customarily tailored to an organization, author, project, or even a specific file. In the same vein, style documents are innately perennial and yet ever-changing, so much so that print publications cannot keep up:<sup>14</sup>

Rapidly evolving technology requires frequent style decisions and updates to existing guides in response to new terminology and operations changes (for example, *e-mail* or *email.*, *login*, *log-in*, or *log in*). As new technologies reach acceptance in the culture, the language and jargon attached to these advancements begin to work their way into our routine communications. (Bright 47)

A final notable “limitation” of style documents is what occurs when they are used inappropriately. Richard Adin of *An American Editor* expresses in his blog some grievances toward *The ACS Style Guide*, and in the process reveals a possibly universal issue with comprehensive guides: “Complex, difficult-to-master requirements not only greatly slow the authoring and editing processes, but also make it easy to ‘err’ by violating the requirement” (Adin “Style Guide Terrorism”). In addition to unwavering compliance at the expense of the author, editor, and reader, the risk of contradictions when implementing *multiple* style guides

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<sup>13</sup> Even in sources describing style guide production for websites (which tend to feature very different elements such as code specifications and other items significant to user interface) suggest universal tips for an effective guide. Examples of these guidelines include keeping the audience in mind, circulating the guide and making its existence known, distinguishing between “mandatory and flexible standards,” providing useful examples, and designating a “review process” and team for updating the document (Quinn).

<sup>14</sup> Much of the literature and its suggestions on style guide format, for example, may be outdated (published in the 1990s to the mid-2000s, while the more recent, extensive books on editing have only brief sections or, at most, a single chapter dedicated to style sheets/guides).

may also arise, defeating the purpose of a style guide altogether: “What we end up with is a mishmash . . . . It also means that the editor spends more time styling than editing, because form has become more important than substance . . . [T]rying to keep straight all of the nuances of the conflicts between standard and house style guide requirements often leads to mistakes” (Adin “House Guide”). He advocates that exceptions be documented, but minimal; this is where a project-specific style sheet proves applicable.

### **Catering to the Audiences of Style Documents**

Ultimately, the creation of a style guide is initiated with a focus on audience. Janice Redish, author of *Letting Go of the Words: Writing Web Content That Works*, believes creating a document of style (in her words, a “style guide”) should be an “organic” process, that it should “grow from authors’ and editors’ needs” (Redish 306). Bright also claims that such a document should “meet the needs of more than one department” (44) and that the creators “begin . . . by considering the needs of the style guide users. What types of communication information do employees need? What style questions do employees ask repeatedly or change frequently? What resources are already available to help build the guide? Should the final document be in book form or online?” (43). Given these inquiries regarding content, usability, and final format were already under consideration more than a decade ago—when now-common technologies in the workplace were still somewhat novel—it is likely their importance has only increased alongside the electronic resources. Finally, a style sheet should be accessible to both veteran and new employees in an organization so that the document can serve as a reminder for the former and “a training tool” for the latter (Bright 43). All of the above factors were taken into account when investigating and preparing documents specifically for Peachtree Publishers.



## PART 2 CREATING PEACHTREE PUBLISHERS' CATALOGS

### **A Brief History of Peachtree's Sales Catalogs**

Peachtree Publishers has been creating and distributing its seasonal sales catalogs since the late 1970s. In those days, the booklist was, expectedly, much smaller and predominantly made up of fiction and nonfiction for adult audiences (humor, novels, etc.). The vice president and associate publisher of Peachtree approximates that the catalog design is noticeably updated every five or so years; thus, I kept in mind this pattern when conducting research of the catalog archives, reviewing from the early 1980s to 2015 (which overall echoes the layout and style choices of the current catalog).

The company's first children's book appears to have been published in 1978. In the catalogs of the former half of the 1980s, only three or four children's titles were listed. The catalog was organized into two main sections, "Announcing" (frontlist) and "Recently Published" (backlist), followed by pages assigned for specific authors or genres (including cookbooks and self-help). While much of the same information as modern-day catalog booklets was furnished (namely purchasing details, plot summaries, and author biographies), some of the earliest catalogs had no index and were in the form of a brochure or leaflet. In the 1990s, the catalog covers began to display images pertaining to specific frontlist books from that season. The growing backlist was arranged in columns and depicted less information than in prior catalogs due to decreased available space; in contrast, the 1990 catalog's frontlist boasted much more copy than in previous versions and debuted what appears to be the first two-page spread with interior images and excerpts for a children's book. Indexes by title and/or by author were featured. By the mid-1990s, the company had adopted a landscape oriented catalog with no table of contents but a stronger presence of children's books. Backlist categories then accommodated

parenting books, fiction, nonfiction, and audio options, bringing the catalog to approximately 16–25 pages. Footers with business contact information were introduced.

The new millennium brought with it substantial changes: from 2000 to 2005 alone, the catalogs' sizes grew from about 45 to 60 pages. The categories began to break into different age groups of young readers from “children's” (picture books) to “juvenile” (middle reader) and “young adult.” Reviews were then consistently quoted from the main trade journals the company refers to even today, and reading levels were incorporated. Sidebars—containing purchasing, plot, and author/illustrator information—were a new sight for readers. Special bullet points of current catalogs became the norm. While tinted screens and header blocks were used at this point, the catalog interior was still entirely black and white.

By 2010 and onward, the catalogs presented a portrait layout and introduced interior color, a design-forward decision. The now clearly marked frontlist and backlist added more two-page spreads and features like author/illustrator websites, ad pages (e.g., for author and illustrator visits), and icons denoting new versions. As of about 2013, the cover and other design elements have become more consistent in usage of font, images, and interior layout as well as the information given. The most recent Peachtree catalog is available in hard copy and can be viewed online at *Edelweiss*<sup>15</sup> or even downloaded as a PDF from Peachtree's website. Over time, as design has called for revamping, Peachtree has adapted its own prior choices with its talented teams as well as taken some inspiration from the catalogs of other children's publishers.<sup>16</sup>

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<sup>15</sup> *Edelweiss* is an online catalog of sorts, where, according to Peachtree's publicity and marketing associate, “publishers can upload their list each season and are able to include a lot of additional information not available in a paper catalog, like interior images, publicity and author tour plans, comparable titles, and starred reviews . . . Publishers are also able to spotlight certain titles . . . [and] can also put PDFs up for download as digital review copies.”

<sup>16</sup> Some recent changes, though not necessarily based on other publishers' catalogs, include a redesign of the table of contents page to incorporate more ad space (i.e., to showcase titles and supplemental materials).

Currently, Peachtree publishes new titles two seasons per year, for which a catalog is also released: fall (usually February through April) and spring (usually August through October). During each Peachtree season, 25–30 books are published, including new hardcovers (averaging 10 per season) as well as paperback, revised, bilingual, and Spanish editions of prior titles. While the catalog designs have changed considerably over the years, its audiences have not: the catalog caters largely to professionals in schools, libraries, and school libraries, and of course, parents.

### **Observations of Current Sales Catalogs in Children’s Publishing**

A review of sales catalogs for 2017 and 2018, comparing Peachtree and other publishers of children’s and young adult literature, shows the following common parts:<sup>17</sup>

- **Table of contents** (organized by book genre/audience level or format, month of publication/release, alphabetically by title, and/or a combination of the above)
- **Codes for educational standards** (abbreviations and reading levels)
- **Frontlist**<sup>18</sup> (organized by book genre/audience level, month of publication/release, alphabetically by title, and/or a combination of the above) with any of these features:
  - cover and/or interior images
  - title
  - author/illustrator name and their brief biographies/website URLs
  - available formats
  - media used for illustration
  - purchasing information: pricing, ISBN, number of pages

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<sup>17</sup> Peachtree Publishers is a member of the Children’s Book Council (CBC). As a result, the catalogs selected for comparative review were from publishing companies also on the CBC membership list.

<sup>18</sup> **Frontlist** refers to the titles being published and/or newly released (in a new format, in a new language, or in an existing series) during that season.

- audience age ranges and/or grade levels and assigned reading levels (based on educational standards)
  - subsidiary/territory rights for the book
  - themes discussed in the book<sup>19</sup>
  - a sales handle and/or brief description of the book
  - reviews or special recognition/awards for the book<sup>20</sup>
  - suggestions of related books (by the same author, in the same series, or about similar subject matter)
- **Backlist**<sup>21</sup> (organized alphabetically by subject matter or genre/age group, fitting multiple titles onto each page) with certain key information that also appears in the frontlist
  - **Index**
  - **Ordering information**

Fall and spring catalogs for these publishers usually range from 50 to 170 pages.

Peachtree's two most recent catalogs were each approximately 95 pages long. Naturally, the lengths of these documents often reflect the number of publications (annual and to date) and any published titles from the company's imprints, among other factors.

### **Challenges and Procedures in Catalog Composition**

As Peachtree's vice president and associate publisher explains, layout—rather than written content covered in the traditional proofreading process—poses the most notable challenge in composing the catalog. Peachtree is one of few independent publishing houses that

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<sup>19</sup> Themes are often related to the BISAC subject categories for the book.

<sup>20</sup> Peachtree's catalogs normally note reviews and awards from nationally recognized trade journals, magazines, and newspapers, especially *Kirkus Reviews*, *Publishers Weekly*, *School Library Journal*, *Booklist*, *The Horn Book*, and *The Bulletin of the Center for Children's Books*.

<sup>21</sup> **Backlist** refers to the titles released in all prior seasons.

includes nearly its entire backlist in each catalog because its size is reasonable enough to do so. However, the backlist section of a catalog can quickly grow with each season, much like new additions to an existing series; the expansion of both Peachtree's backlist and its series raises a question of organization. Taking into account the backlist's almost constant need for updating, the goal is to group together authors of multiple titles and to organize title placement by the book's subject matter (e.g., history, sports, school, fractured fairytales, holidays, poetry). Still, as the backlist increases in number, factoring in logical and appealing use of space, this system may not always be feasible.

The frontlist, on the other hand, is smaller and affords more space. At Peachtree, this section is organized by audience-level category, typically beginning with picture books (sometimes incorporating board books, which parents read aloud to very young children). The season's lead title<sup>22</sup> appears first, followed by prominent authors,<sup>23</sup> and then by high-performing titles.<sup>24</sup> The frontlist concludes with titles of similar formats (paperback, revised, bilingual, Spanish). Much like in the backlist, the aim is to keep frontlist titles within the same category (genre/age group) together as much as possible.

In Peachtree's case, two departments play the principal roles in the preparation of the seasonal catalogs. The copy is written in a Microsoft Word document by the editorial department, sometimes mirroring their website's content for each book (e.g., sales handles, plot descriptions). The typed copy is then given to the production team, who is tasked with the physical composition of the catalog itself, to place into a formatted Adobe InDesign document. A draft of the catalog is later printed and sent back to the editorial staff for review, even if certain

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<sup>22</sup> A lead title is the book foreseen to draw the most attention.

<sup>23</sup> Prominent authors are those whom Peachtree publishes regularly or has published in the past.

<sup>24</sup> A high-performing title claims this status based on sales department feedback. Interesting selling points or noteworthy reviews may play a role in establishing high-performing titles.

issues are obvious; the reason for setting apparent problems in the *original* drafts is to signal to editorial which elements of the copy are intruding on the document's layout (e.g., if the original copy overlaps onto an image, it is a reminder that editorial must make the copy more concise).<sup>25</sup> In addition, the senior production staff selects what interior images or interesting excerpts of the frontlist items will appear in any two-page spreads to best showcase the book's unique features such as voice, typographical formats, or spot illustrations.<sup>26</sup> When the content is revised to fit the design appropriately, the editorial staff conducts other traditional proofreading. Final proofs are often sent to senior editorial staff and the publisher for feedback. The company's creative director estimates that the entire process of getting the final catalog copy to the printer takes an average of 15–20 proofs.

Discussions with Peachtree's newest graphic designer brought to light certain logistical matters in catalog composition, many of which the production team must watch carefully and that relate to the co-mingling of written and design elements. I first learned that production uses the CMYK color model rather than the RGB color model because of the former's higher level of accuracy between what appears on screen and how it translates in print. Our conversation also revealed additional minutiae that demand attention when the copy leaves editorial and goes to production. For one, when transferring the original copy from a Word document into InDesign, certain symbols, postures, or other small details are not necessarily maintained. Similarly, production must be mindful of the leading (space between lines) and kerning (space between characters) to avoid awkward breaks or unnecessary hard hyphens in the copy. Images are often left out of first drafts, requiring the production team to include written details as placeholders

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<sup>25</sup> Images pertaining to each book are placed after the copy has been more refined.

<sup>26</sup> To enhance legibility and design appeal for the catalog, the interior appearance of the selected excerpt might not visually reflect the actual book. For example, shadows or borders may be incorporated in the catalog to make clear that the text is an excerpt.

that will need to be deleted from later proofs. For instance, in sections that suggest similar books to the audience, the book's cover image is present on the page; thus, providing the title again in writing is not an economic or practical use of space, nor is it beneficial for the audience to have this information repeated. Additionally, the appearance of the catalog has some uniformity that may not be obvious to all viewers: if copy on certain sidebars is shorter than others, instinctually, an editor might wish to add more copy or move images to fill the white space. Despite this impulse, inserting unnecessary copy is not favorable, and Peachtree's creative director emphasizes that the sections within the sidebars must remain aligned across all spreads, thereby designing the catalog as a larger, inclusive document and not simply based on a single page.

While catalog creation can be complicated, the style document pertaining to it need not be. My intention was to create a style record brief enough to encourage use and supply direction for only the most commonly confused or overlooked elements of the catalog, tailoring the style sheet to the purpose of the document and the needs of its creators and its audience.

## **PART 3**

### **CREATING PEACHTREE PUBLISHERS' CATALOG STYLE SHEET**

#### **A Review of Peachtree's Existing Style Sheets/Guides**

Style sheets at Peachtree normally comprise alphabetical lists, bullet points, notes on special treatment from earlier books in a series, and/or brief section(s) on general usage (e.g., of numerals, format, punctuation, capitalization, foreign phrases). Certain style sheets related to upper-level novels (middle reader and young adult) even have a timeline and list of character names with notations of their distinctive features. Peachtree's "Editorial" shared folder also contains a "Style Guides" sub-folder. Within it, the most active style guide is the Americanization guide (used to decide British vs. American slang/terminology, spelling, and hyphenation).<sup>27</sup> An "Old Style Sheets" sub-folder houses documents from even the 1990s (most of them accompanying a specific manuscript/title), but the most recent dates back to 2003. While the older style sheets are in a joint folder, editors who acquire specific Peachtree manuscripts may personally have the live style sheet pertaining to each of those projects.

#### **Deciding Style in Peachtree's Documents**

Along with referring to manuscript style sheets, certain indefinite style choices are made based on treatment in past manuscripts—either in the same type of document, in the same series, or in an equivalent genre—that the company has published. This method is likely appropriate for much of Peachtree's staff, many of whom are involved in the production of the related documents (among them being the catalog and specific titles) and have been with the company for many years. Therefore, major style decisions are at this point second-nature for most. Nevertheless, for prompt and even simplified document creation and proofreading, an active

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<sup>27</sup> Most of the style documents in the folder are Microsoft Word files, with the exception of the Americanization guide: an Excel spreadsheet.



style sheet may provide support for any new staff. Specifically, one existing group at Peachtree has a regular turnover and, as such, may benefit from an accessible, up-to-date style sheet: the editorial and publicity interns, who may be asked to help proofread catalogs or other documents.

### **Drafting the Catalog Style Sheet Based on Staff Input**

While “historically, corporate style guides [have] had a limited audience,” (Bright 50), publishing—with its multi-step process—calls for style acknowledgment across different departments and by a combination of new and seasoned staff. Accordingly, I sought out the input of editorial *and* production employees at different levels. Details regarding references to pages or authors, capitalization, uses of hyphens vs. en dashes vs. em dashes, bullet points, organization, postures (e.g., bold vs. italic), and other traditional elements of a style sheet were provided by the assistant editor as well as the vice president and associate publisher of Peachtree. The senior editor also contributed insight on intuitive elements, such as avoiding bad breaks and keeping lines balanced in length. Other inclusions were derived from my conversations with production. Currently, the production team works from an InDesign document of the previous version of the catalog to create the new one; to decrease the likelihood of leaving copy from a prior season’s book, this department proposed the prior version document be transformed into a more permanent InDesign template, with boilerplate headings and placeholders appropriately formatted and colored. The company’s graphic designer suggested providing all seals (rubber-stamp-like icons that indicate if a title is a paperback, revised, bilingual, or Spanish edition) in one location for easy access, and also agreed with my idea to include the CMYK color codes of main headers/footers and color boxes in the event the catalog template is unexpectedly altered. These responses translated into Peachtree’s final catalog style sheet.

## Rationale for Catalog Style Sheet Arrangement, Layout, and Content

To immediately establish a sense of branding consistency and personality within this document, the style sheet uses the two primary typeface families of Peachtree’s catalogs, Baskerville and Gill Sans. On a similar note, some of the style sheet’s formatting reflects Peachtree purple (headings) and, of my own volition, a variation of peach (sub-headings). The document’s sections are arranged in order of their appearance in the sales catalog (Table of Contents, Frontlist, Backlist, Index, and Order Form/Information); a Miscellaneous section illuminates details that apply to virtually all sections.

To help ensure accurate formatting and postures of the copy in the catalog’s sections, the style sheet consists of the identifying information (titles, author/illustrator names, purchasing details) using the typefaces and order in which they appear within the actual catalog. This may serve as a guide until an official InDesign catalog template is created. Likewise, the CMYK codes for major headers and screens—the most prevalent design components—are provided based on each genre/category for layout reference. Further, all seal icons (“rubber stamps”) are located in the “Symbols” section of the style sheet.<sup>28</sup>

Other information listed in the style sheet is inspired by my own observations of what could be easily neglected during the catalog proofreading process. For the sake of brevity, I assessed which items could be searched in Peachtree’s other reference materials; for instance, because staff can verify most tricky spellings in *The Merriam-Webster Dictionary*, the alphabetical word list identifies only the most common words and phrases found in the catalog, including those where capitalization, etc. may seem ambiguous or unimportant (e.g., the word

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<sup>28</sup> Because Microsoft Word’s font customization only uses the RGB color model, a sample of each header/footer color was taken from a page of the catalog using Adobe Illustrator, to most closely match the CMYK color with an RGB “equivalent.” Any color sampling for the codes pertaining to the rubber stamps occurred in Adobe Photoshop.

“page[s]” must always remain lowercase and never abbreviated). The abbreviations and word list also consider the newer office staff, who may not all be familiar with details like the educational reading leveling process or the preferred abbreviation of book formats.

Possible limitations of the style sheet have also been acknowledged. If users encounter a style dilemma not addressed in the sheet, they are prompted to refer to the house dictionary and *The Chicago Manual of Style*. Certain style decisions may include exceptions for each catalog on a seasonal basis; if deviations from this style sheet are often necessary, I have posed the creation of individual addendums for specific catalogs as they arise; this way, staff can easily keep an archive of atypical past choices. Book-related information that is often updated can be verified with a designated staff member; these notations are also in the style sheet.

To avoid an excessively long document, reminders based on only the key proofreading tasks for each section were provided in text boxes with bullet points; this arrangement also combines the nuances of both a style sheet and a checklist. Any of the above components could likely serve as a starting point for the company’s general house style guide.

### **Criteria for an Effective Style Document:**

### **Suggestions for Future Use and Maintenance of the Catalog Style Sheet**

The utility of a document may, ironically, not be best measured by the words on the page. A style guide/sheet is first and foremost “a living document” (McCowan). This ideology reflects not only the need for consistent revision to its content but also active participation from its users. To make the most of a style guide, “an effective implementation plan must promote four key factors: accessibility, awareness, education, and input” (Bright 49). Aside from electing the

owner(s) of the style sheet,<sup>29</sup> the two factors best highlighted for Peachtree’s use are accessibility and input.

**ACCESSIBILITY:** “A corporate style guide is only as good as its latest revision” (Bright 50).

A style document may be considered accessible when it is up-to-date and easy to find and read. To make clear what changes were made when, where, and by whom, and to avoid unnecessary and confusing duplicate copies or outdated versions, I propose that style sheets/guides (especially those used most often) be kept in a repository of sorts. A user-friendly and modern platform might be Google Drive (including Google Docs) under a single Gmail account. Using this interface, staff can give access to designated “owners” to update or amend the style sheet, and all viewers will note when, how, and by whom the document was modified. Staff may also opt to notify style sheet co-creators and audiences of any major alterations via email, using the “File > Email Collaborators” feature in Google Docs.<sup>30</sup> An original copy should be kept in the office’s shared network as a backup.

**INPUT:** “Employees are more likely to accept a guide of which they are part and to which they can contribute” (Bright 49).

Naturally, the style sheet is not the only document eligible for habitual review and updates. Because the catalog’s presentation changes periodically, it is valuable that Peachtree staff across different departments be able to participate in the renewal process of these two texts. Rather than using a daily form of communication like email for such discussions (which can quickly become difficult to follow with a series of replies), Peachtree might consider implementing a regular review process (once per season, once per year, or whatever time frame

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<sup>29</sup> The editorial and production departments (the creators of the catalog) will likely act as the proprietors of the style sheet. They and their interns or supporting staff are the immediate audience of the style sheet.

<sup>30</sup> The idea to send email alerts is based on research discussed in Bright’s “Creating, Implementing, and Maintaining Corporate Style Guides in an Age of Technology” (50).

is feasible and appropriate) to keep these documents as clear and widely helpful as possible.

Beyond a formal meeting, the company can once again utilize technology to include its staff in style decision making: currently, the publicity/marketing and editorial departments distribute a performance survey to their interns each season via Google Forms (also accessible through Google Drive). This system would be ideal to also gain feedback from the staff on their use of the style sheet and suggestions on improving the style sheet and the catalog, allowing departments like sales, marketing, and publicity (a type of secondary audience, even if not directly using the style sheet to compose or distribute the catalog) to share their thoughts on what should be changed, how, and why, and editorial/production departments to learn and be proactive about the way these vital documents are (or are not) being used.<sup>31</sup> These surveys might be distributed prior to scheduling a review meeting to address recommendations or used independently as guidance for future document changes.

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<sup>31</sup> The concept of gaining staff input via survey is derived from Molly McCowan's "How to Create an Editorial Style Guide."

## CONCLUSION

Richard L. Hamilton—author, editor, and publisher—makes an ingenious observation in his contribution to the STC’s blog: “Put a good writer in an environment without any style guidance, and he or she will look for it. I’m convinced this tendency is in every good writer’s DNA. The only way to counteract nature is to provide a style guide.”

In publication, these words could not ring more true. With English “changing faster than any other language in the world” (Anderson 46), there will always be a place for style. For Peachtree Publishers, vigilance over language and industry developments in relation to its style documents will involve virtually all those on staff. Specifically, there should be awareness that the medium of the in-house style documents will likely evolve (perhaps even every couple of years, depending on how quickly certain technology becomes available). For example, during regular reviews, the company will need to evaluate if Google Drive is still the most effective way to share and access the style sheet.

In 2017, Peachtree Publishers celebrates forty years of serving an immense readership, transforming each of its titles from a promising manuscript into an emended, designed, promoted, and sold book with the help of all departments. It, thus, makes sense that the production and upkeep of the documents that assist in that process—the catalog style sheet, and any other style documents in the company—earn the same consideration. In doing so, Peachtree’s relationships—with its audiences, contributors, staff, and texts of all kinds—will continue to be “grown with care.”

# APPENDIX

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# Peachtree Publishers Ltd

## Seasonal Catalog Style Sheet

### TABLE OF CONTENTS

<b>LEFT PAGE</b> (reverse side of the front cover)	<b>RIGHT PAGE</b> (on page 2 of the spread)
<b>[Season] [Year] Books for Young Readers</b> Frontlist: category-colored bars with page ranges	<b>Backlist</b> (and pages where found)
<b>Frontlist by Month</b> → Publication months in chronological order, then titles in ABC order	<b>Categories</b>
	<b>Index</b> Ad space for
	<b>Order form</b> title covers,
	<b>Ordering information</b> event kits, etc.
	[Logo]
	<b>[standard footer]</b>
	(see backlist <b>Reminders</b> )

### FRONTLIST

#### ORDER OF CATEGORIES

Typically **begin with picture books**, and keep titles of the same group together if possible.

Lead title → Prominent authors (those Peachtree publishes often) → High-performing title

→ Similar formats (new in paperback, revised, etc.)

#### MAIN HEADER

**Bold** the age-related category/genre

*Italicize* the publication months

**EXAMPLE:** LEFT PAGE → **Middle Reader** • *September*

RIGHT PAGE → *September* • **Middle Reader**

Frontlist categories in the header are **singular** (Picture Book, *not* Picture Books);

**genres are always singular** (Middle Reader, Young Adult)

The main header is **omitted from the right page for two-page spreads** when including **interior images**, **BUT** the main header **remains with excerpts**. **Maintain page numbers on spreads.**

#### MAIN COPY

##### Sales handle.

Plot summary.

A line or two with selling points (optional).

◆ Back matter: use a fragmented list  
with commas in between each item, no end period

##### Praise for Title [or the Title series]

“Use the style from the original review, but take out odd parentheses!”

—*Reviewer Publication*

❖ Award/Recognition



# Peachtree Publishers Ltd

## Seasonal Catalog Style Sheet

### **SIDEBAR**

#### **Main Title**

Subtitle (if any)

[Author Name]

Illustrated by [Illustrator Name]

Translated by [Translator's Name]

#### **Format abbreviation: \$price / ISBN with 4 hyphens**

Dimensions / [number of] pages

Media: include media used in the artwork

AR • RC • Lexile • F&P

GRL [Letter]; Gr [number]

Ages [#]–[#] / [Non-fiction] if the case / [single BISAC Subject for upper-level books]

Territory:

Rights: in ABC order by country **OR** All rights available

Text: Usually if it's an import

Art: Usually if it's an import

Abbreviation of any other format from prior publishing of this title: page [number]

Themes: [list themes in order of prominence/audience interest, separate with commas]

✎ Discussion guide, Teacher's guide, Event kit, or other separate supplemental material

**Author's full name** and the rest of the bio.

*www.[website]*

**Illustrator's full name** and the rest of the bio.

*www.[website]*

**\*\* centered in sidebar \*\***

**You may also like/Also by [Author Name]/In the same series**

[Cover image]

Format abbreviation: ISBN with 4 hyphens

page on which the title is found

### **REMINDERS**

- ✓ Check that all **website URLs** are accurate and not broken
- ✓ In biographies, on **subsequent references of authors and illustrators**, use first name or the appropriate personal pronoun
- ✓ Maintain the **style and punctuation from an original published review** (but remove parenthetical references to prior titles)
- ✓ Book dimensions should use spaces and fraction characters (“glyphs”)  
**EXAMPLE:** 10 x 8 ½ *not* 10 x 8 1/2

# Peachtree Publishers Ltd

## Seasonal Catalog Style Sheet

### BACKLIST

#### MAIN HEADER

**Bold** the age-related category/genre

Italicize the term *backlist*

EXAMPLE: LEFT PAGE → **Picture Books** • *backlist*

RIGHT PAGE → *backlist* • **Picture Books**

Backlist categories in the header are **plural**, *BUT* genres are always **singular**.

(Picture Books, Illustrated Chapter Books, Board Books *BUT* Middle Reader, Young Adult)

#### MAIN COPY

(general guidelines, though layout may lead to some omissions)

##### Next to the cover image

**Title**

**Subtitle (if any)**

[Author Name]

Illustrated by [Illustrator Name]

Translated by [Translator's Name]

**Available formats: \$price / ISBN with 4 hyphens**

Territory: [list] • Rights **OR** Text: [list rights in ABC order by country **OR** All rights available]

Shortened summary

Review

❖ Award/recognition

##### Below the cover image

AR • RC • Lexile • F&P

GRL [Letter]; Gr [number]

Ages [#]–[#] / [BISAC for specific fiction]

Themes: [list themes in order of prominence or potential audience interest, separate with a comma]

🔪 Discussion guide, Teacher's guide, Event kit, etc.

### SERIES and MULTIPLE TITLES by SAME AUTHOR

A **rectangular header** (color based on category) should appear with [Author Name] or [Series Name] in white, roman Gill Sans text.

For a **series**, include only the series title in the **rectangular header**.

NOTE: If [Author Names] and **Illustrated by [Illustrator Names]** appear underneath the **rectangular header**, the color of both the header block *and* the text underneath is based on the genre/category of the page on which they appear.

A **color box/screen** (quarter, half-page, full page, etc.) should appear over series/titles by the same author. The screen should be the 15% tint form of the books' category color.

# Peachtree Publishers Ltd

## Seasonal Catalog Style Sheet

Themes for a series should appear in order of prominence and in one designated area (not repeated for each title).

### REMINDERS

- ✓ Aim to arrange the remaining backlist items by keeping together titles with similar subject matter (holidays, history, sports, fractured fairytales)
- ✓ The **footer** below (in the **same color as the category** on that page) should appear on **all pages** of the catalog **EXCEPT the order form and last page of the index:**

**sales@peachtree-online.com • www.peachtree-online.com**  
**phone 800.241.0113 / 404.876.8761 • fax 800.875.8909**

## INDEX

### TYPES OF INDEXES

(in order, each arranged alphabetically):

#### Categories

#### Authors and Illustrators

Only hyphenated last names should lead the entry.

**EXAMPLE:** Mai-Wyss, Tatjana  
vs. McLellan, Gretchen Brandenburg

#### Titles

Titles starting with “A,” “An,” or “The” are listed **leading with the first keyword.**

**EXAMPLE:** Place for Bats, A  
Dragon New Year, The

*Italicize* foreign titles and **place diacritic marks** where necessary. Remember that certain words capitalized in English might not be capitalized in other languages.

**EXAMPLE:** 14 Cows for America  
*14 vacas para América*

### REMINDERS

- ✓ Check the spelling of all names and titles
- ✓ All page numbers associated with a category, name, or title should appear on the pages stated in the indexes
- ✓ An em dash (—) separates each category/name/title from the first listed number
- ✓ The **last page** of the index should contain a **footer** that reads:

**To view our full catalog online, visit**  
**[www.edel.bx/browse/peachtree](http://www.edel.bx/browse/peachtree)**

# Peachtree Publishers Ltd

## Seasonal Catalog Style Sheet

### ORDER FORM and ORDER INFO

Check sales rep groups for updates. Verify any new e-mail addresses, phone numbers, websites, and/or contacts.

Unique footer on order info page:

Schools, libraries, wholesalers, direct mail, and book fair companies

Please call 1-800-241-0113 ext. 123

or e-mail sales@peachtree-online.com for discount and terms information.

### MISC.

#### HYPHEN vs. EN DASH vs. EM DASH

*Use a hyphen for...*

Hyphenated names, ISBNs, and certain phone numbers

*Use an en dash for...*

Any ranges of consecutive pages. No spaces should appear between the numbers and the en dash.

EXAMPLE: 67-68  
80-83

*Use an em dash for...*

Punctuation purposes and to separate a name/title from a list of pages. Also leads a trade journal name in reviews. Multiple, separate pages should be listed with commas in between. Spaces should appear only between a comma and a subsequent number.

EXAMPLE: Deedy, Carmen Agra—28, 54-55, 67  
deGennaro, Sue—50, 67, 70-71

#### TYPEFACES

Gill Sans family is used for headlines, headers, footers, ISBNs, titles, and some body text.

Baskerville family is used for body text.

#### IMAGES & EXCERPTS

Frontlist cover images in main copy should have a drop shadow.

Backlist cover images should have borders uniform in weight and color.

Interior images and excerpts should best showcase the book and be designed for legibility.

Excerpts should contain shadows or borders to indicate that the text comes from the book.

#### SYMBOLS

Seal icons (“rubber stamps”) for paperback, revised, bilingual, and Spanish editions should be placed strategically (i.e., where they will not cover important parts of the image) and consistently whenever possible.



# Peachtree Publishers Ltd

## Seasonal Catalog Style Sheet

**Bullet points** used for awards, recognition, special features (e.g., back matter), supplemental material, and starred reviews **should be universal**.

- ❖ Award or recognition
- ◆ Special feature (e.g., back matter)
- ✎ Supplemental or educational material (Teacher’s guides, Discussion guides, Posters/Flyers, Event kits, available downloads)
- ★ Starred review

### COLOR SCHEMES

#### Header Color Blocks/Footer Text Color

CATEGORY	C	M	Y	K
Picture Books	81%	100%	12%	2%
Bilingual Books	0%	100%	100%	32%
Board Books	0%	65%	100%	0%
Illustrated Chapter Books	43%	28%	100%	4%
Middle Reader	88%	38%	44%	11%
Young Adult	47%	35%	8%	24%
Parenting	100%	60%	10%	0%

#### Screens

Color boxes/screens in the layout should be **15% tint** of the above colors based on the category in which they appear.

### REVIEWS & AWARDS

Reviews and awards should be selected from the top-tier trade journals or nationally recognized magazines and newspapers. Choose from Group 1, only then from Group 2.

**Group 1:** *Kirkus Reviews, Publishers Weekly, School Library Journal, Booklist, The Horn Book, The Bulletin of the Center for Children’s Books (BCCB)*

**Group 2:** *Voya, Shelf Awareness, Foreword Reviews*

Reviews should **not** include acclaim/opinions from other authors.

**Do not** include regional awards.

### LAYOUT/ALIGNMENT

When copy in certain sidebars is shorter than in others, maintain the spatial placement of cover images, etc. **All sections should align as equally as possible** with their counterparts when the catalog is opened.

Aim to keep lines of copy even/balanced in length. **Avoid orphans, illogical breaks** (e.g., 2–3 words alone on a line), and **lines that end with an article** (a, an, the).

# Peachtree Publishers Ltd

## Seasonal Catalog Style Sheet

### WORD LIST

#### A-G

backlist  
bilingual  
board book(s)  
*Booklist*  
chapter book(s)  
frontlist

#### H-M

*The Horn Book*  
*Kirkus Reviews*  
Lexile (referring to leveling)  
middle reader

#### N-Z

page(s), *not* p. pp. pg. pgs.  
picture book(s)  
*Publishers Weekly* (no apostrophe)  
*School Library Journal*  
Teacher's guide(s)  
young adult

### ABBREVIATIONS

#### FORMATS

BB (board book)  
PB (paperback)  
HC (hardcover)

#### LEVELING

AR (Accelerated Reader program)  
F&P (Fountas & Pinnell leveling)  
Gr (grade level)  
GRL (Scholastic Guided Reading Level)  
RC (Reading Counts program)

#### OTHER

US (no periods),  
*but* use periods  
with name initials

### CAN'T FIND WHAT YOU'RE LOOKING FOR?

For **unlisted preferred spellings, general usage, and style decisions**, see the most recent editions of *The Merriam-Webster Dictionary* and *The Chicago Manual of Style* (17th Edition as of September 2017)

For **special treatment within specific catalogs (exceptions from this style sheet)**, see the addendums on the Google Drive

For **layout decisions/details not mentioned in this style sheet**, see the Catalog Template (InDesign document)

To verify  
**pricing and awards information**, see Awards Coordinator  
**reviews**, see Publicity & Marketing Associate  
**reader leveling**, see Marketing & Advertising Manager  
**ISBNs**, see VP & Associate Publisher

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2017.

# RÉSUMÉ

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## WORK EXPERIENCE

### *Kennesaw State University, English Department*

#### **Graduate Research and Editorial Assistant** (May 2017–December 2017)

- Copyedited/proofread chapters and abstracts for an academic volume with attention to consistency and clarity of content, mechanical correctness, and accuracy in MLA style
- Corresponded with authors to collect and finalize contributor biographies and abstracts
- Conducted online research of linguistic, grammar, and style-related course requirements and offerings in college-level English and writing programs

### *Peachtree Publishers Ltd*

#### **Editorial Intern** (May–August 2016 and May–August 2017)

- Fact-checked, copyedited, and proofread memoir; referenced and emended working style sheet for the project
- Produced reader reports for children’s literature and young adult fiction titles (e.g., international authors and publishers, existing authors, and unsolicited manuscripts)
- Researched the publishing market and trends, produced sales pitches, and drafted layout and illustration vision for potential titles
- Edited and proofread content, layout, and design for house titles and educational materials (e.g., teacher’s guides), using industry style guides like *The Chicago Manual of Style* to verify standards
- Contributed and ensured adherence to house style sheets for individual titles and book series

### *Chegg Tutors (formerly InstaEDU)*

#### **Online Tutor** (July 2013–Present)

- Provided educational support in diverse forms of writing as well as general English, Spanish, Italian, basic French, college admissions, and standardized test prep
- Worked with both students and professional clients to finalize written projects in multiple subjects
- Served on advisory board (March 2014–August 2014) to discuss improvements for the business, including its website platform

### *University of Nevada, Las Vegas Foundation*

#### **Student Assistant** (October 2010–June 2013); **Independent Contractor** (November 2013)

- Wrote/edited stewardship and endowment reports as well as articles for both the *Inspiring Achievements* and internal staff newsletters
- Reviewed/proofread event programs and faculty research reports for university alumni and donor audiences
- Communicated with donors and assisted with coordination of major events on and off campus

## SIGNIFICANT PROJECTS

### **Enculturation: A Journal of Rhetoric, Writing, and Culture** *Book Templates and Style Guide* (March–May 2016)

- Collaborated with assistant editor of online series *Intermezzo* to produce a set of style guidelines and book design templates

### **Kennesaw State University English Department** *Community Engagement Website* (October–December 2015)

- Conceptualized ideas, researched audience, and created layout and content with peers for website along with a style sheet

### **Kennesaw State University** *College of the Arts: 2014–2015 Annual Report* (September–November 2015)

- Emended written, graphic, and organizational elements; composed an accompanying style sheet

## RECENT EDITORIAL CONTRIBUTIONS

### *Teaching the History of the English Language*

by Colette Moore and Chris C. Palmer (Modern Language Association, publication forthcoming)

### *The Secret Science of Magic*

by Melissa Keil (Peachtree Publishers, 2018)

### *A Book Teacher for Every School*

by Kemie Nix (Children’s Literature for Children/Peachtree Publishers, 2016)



## EDUCATION

### *Kennesaw State University*

**Master of Arts in Professional Writing; Concentrations: Applied Writing, Composition/Rhetoric** (December 2017)

**Capstone: *Creating Effective Style Documents: A Practicum in Trade Publication***

**Academic Positions:** Graduate Teaching Assistant (August 2016–May 2017), Writing Center Tutor (August 2015–May 2016)

**Relevant Coursework:** Business & Technical Editing; Professional & Academic Editing; Document Design & Desktop Publishing; Issues, Research & Style in Professional Writing

### *University of Nevada, Las Vegas–Honors College*

**Bachelor of Arts in English; Minor in Spanish** (May 2013)

**Honors:** Latin distinction (summa cum laude), Phi Kappa Phi Honor Society

## TECHNICAL SKILLS

- Working knowledge of Adobe InDesign, Adobe Illustrator, and WordPress
- Familiar with Chicago, MLA, and APA styles

## LANGUAGES

- Italian (fluent)
- Spanish (advanced)
- French (conversational)