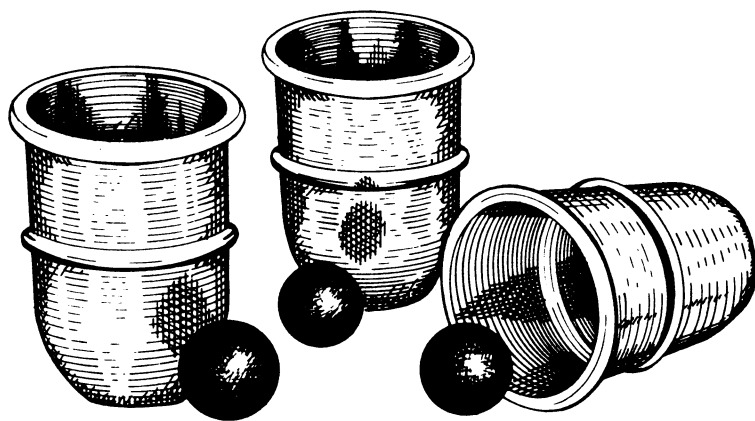


The  
**YANKEE**  
Magic Collector  

---

*Style Guide*



ED HILL & ANDREW J. PINARD  
*Editors*

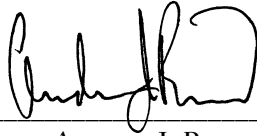
NEW ENGLAND MAGIC  
COLLECTORS ASSOCIATION

Unlimited run.



---

ED HILL



---

ANDREW J. PINARD

The ideas expressed herein are the opinions of the authors and not necessarily those of the New England Magic Collectors Association.

*The Yankee Magic Collector* logo and the illustration of the “Three Cups and Balls” both designed by Tom Walker are the property of NEMCA as is the name “Yankee Gathering” originally conceived by Jay Wallace.

Published January 2006 by

The New England Magic Collectors Association  
137 Spring Street  
Watertown, MA 02472

© copyright 2006

All rights reserved.

No part of this book may be reproduced in any form or by any means without written permission.

*Design and Composition by Andrew J. Pinard*

# Contents



FROM THE EDITORS .....	3
THE SUBMISSION PROCESS .....	5
ARTICLE TITLE: ARTICLE SUB-TITLE .....	7
Article Author, distinction .....	7
HEADINGS (THIS IS A ONE HEAD) .....	8
Head Distinction (This is a Two Head) .....	8
Nested Headings (Three Head) .....	8
EXTRACTS .....	8
LISTS .....	10
Numbered.....	10
Bulleted .....	10
Itemized .....	10
Variable .....	11
Guidelines to write lists .....	11
FIGURES .....	12
Callouts, Captions & Cropping.....	12
Submitting Electronically .....	13
ENDNOTES & FOOTNOTES .....	13
Guidelines for Creating Endnotes and Footnotes .....	14
REFERENCES .....	14
AUTHOR BIO .....	15



# *From the Editors*



**I**N THE TIME SINCE THE FIRST ISSUE OF *The Yankee Collector* WAS produced, the process of producing each issue has changed significantly. This is thanks primarily to new technology in the form of both hardware and software developments.

In the beginning, each issue was compiled manually, beginning with a solicitation letter that, in turn, resulted in dozens of articles submitted by mail. The articles were then edited by hand (literally with a pencil) and then typeset. Mechanicals (*boards*) were then produced by cutting the typeset pages and pasting them down by hand. Photographs were shot with a photographic camera, printed out as half-tone screens and pasted up onto boards with the corresponding text. The finished boards were then proofed and any corrections, additions or deletions were then made manually. The boards were then photographed to make printing plates, which were then used on the printing press.

Today, the process has changed dramatically. A majority of authors submit their articles electronically (in the form of digital word processing files) via email. The files are still often printed out and edited in the traditional manner, but entering the corrections is a simple task. Photographs are often also sent in digitally via optical scanners. Typesetting and composition of the boards are now accomplished all digitally via page layout software. The boards are no longer mechanical; they exist in digital form and

are sent back and forth between the editors as PDF (Portable Document Format) files. The finished digital version of each issue is now transmitted digitally via DSL to the printer who then sends the file directly to their printer, which is capable of printing, sorting and collating. The guts of the book are now fed (by hand) into a machine that wraps the cover and glues the end pages producing the finished book, which is then finally boxed up by humans and sent through the mail to us.

One result of incorporating all this technology is that we now produce a higher quality product in less time, while incurring less cost. This allows more time on developing content and working with authors. The downside is that unanticipated gremlins can occasionally slip into the process; files can become corrupt, incompatible software can be used, and time can be lost trying to diagnose and correct problems. If you are considering submitting digital files, please take the time to refer to page 13 for more details.

At the risk of offending experienced writers, we have included base instruction within the Format section on descriptive writing. As *The Yankee Collector* is not a technical manual (unlike the majority of magic books), we make no pretext of teaching techniques for technical writing. Those interested in this style of writing are encouraged to look elsewhere.

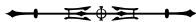
The goal of this booklet is to serve as an easy-to-use resource for potential authors. We hope to achieve a certain consistency by outlining basic form and structure as well as specific formats (such as References) that are used not only by *The Yankee Collector*, but also by thousands of other scholarly journals. We want to guide you not only through the technological maze, but to make your work easier and more accessible by allowing you to focus on effectively communicating your passions and research.

Authors looking for concise instruction on writing are encouraged to pick up a copy of Strunk & White's *Elements of Style* (an early version of which can be found online at <http://www.bartleby.com/141/>).

Thanks for considering submitting to *The Yankee Collector*; we look forward to seeing your name in print!

ED HILL & ANDREW J. PINARD

# The Submission Process



*T*HE *YANKEE COLLECTOR* IS AN INDEPENDENT JOURNAL PUBLISHED in even-numbered years for collectors and historians on conjuring. It seeks original scholarship in all areas of magical performance and history. We especially welcome material which both breaks new ground and is intelligible and useful to non-specialists. Contributors are invited to submit manuscripts that address aspects of magic history and collecting including, but not limited to: business and marketing-related topics, historical research, as well as, responses to published material.

Editorial communication should be sent to Ed Hill, *The Yankee Magic Collector*, 3 Chandler Street, No. Providence, RI 02911, USA. Manuscripts and any attendant material submitted for inclusion will be returned to authors if specifically requested. If a manuscript is accepted for publication, exclusive copyright shall be assigned to the Publisher. No limitation will be put on the personal freedom of the author to use material contained in the paper in subsequently published work. Manuscripts are considered only on the understanding that they are not simultaneously offered for publication elsewhere.

Manuscript submissions are preferred in electronic format (Microsoft Word or Rich Text Format). Non-electronic manuscripts must be typed on 8½" x 11" paper, on one side only, double-spaced, with a margin of at least 1½" on the left-hand side.

*Non-electronic format manuscripts should be submitted in triplicate.* At the end of the manuscript the author should include a brief biographical sketch (75–100 words).

Submissions are reviewed in two categories:

Articles, normally not exceeding 5,000 words in length.

Communications, 1–2,000 words in length, usually written as responses.

Work that breaks new ground or gives new or unique perspectives is of particular interest.

The Editors reserve the right to make cuts in review manuscripts that exceed the stated length.

The rest of this booklet will give more detailed suggestions on formatting your article and submitting illustrations/photographs.

*Article Title:*  
*Article Sub-title*



*Article Author*, **DISTINCTION**

**B**EFORE WE TALK ABOUT ANYTHING ELSE, WE SHOULD BRIEFLY ADDRESS Topic Sentences and Opening Paragraphs. The purpose of a good Topic Sentence is to succinctly draw the reader into the article by whetting the reader's intellectual whistle. The Opening Paragraph sets the tone and informs the reader as to overall structure of the Article.

Before the Topic Sentence is ever read, the reader sees the prominent display of the Titles and Subtitles (as well as the name of the author and any distinctions they might have. Please keep titles short and succinct and use subtitles only if absolutely necessary. We recommend that an article title is short, punchy and generally not too vague. Bear in mind that the intent of the Title is to lure the reader into the article. If necessary, a Subtitle is used to give more detailed information to the reader. Note the style above. Current YMC Style is to run Subtitles into the Title (connected by a colon). Below the Title and Subtitle YMC Style features an ornament that separates the Title/Subtitle from the Author. The ornament is inserted in production. The Author's name is listed First (middle initial if desired) and Last Name. If the Author desires to list any specific distinctions (Ph.D., MIMC, etc), these are separated by the name with a comma. Note that actual use of any distinctions will be ultimately at the discretion of the Editors.

## HEADINGS (THIS IS A ONE HEAD)

Within the body of the text, Headings (or Heads) are used as a way to set off material pertaining to a specific topic. Consecutive heads are often used to indicate the separation.

### Head Distinction (This is a Two Head)

Often, different levels of distinction are needed within a specific heading. Hierarchical distinctions are indicated by letter or number (e.g., A Level Head, B Level Head or One Head, Two Head). Nested or internal heads may be used, but these must directly relate to the Head preceding it. Heads used in succession supersede earlier heads of the same distinction.

### *Nested Headings (Three Head)*

### Four Head (not Forehead)

Now that you understand hierarchy and head structure we should examine other elements commonly used in articles.

## EXTRACTS

Often, authors find that some information is best presented in its original source. This can be accomplished by quoting within paragraphs. As Shakespeare said in *Hamlet*: “Brevity is the soul of wit.” Some material is best presented in elongated form—extensive quoting, otherwise known as an *extract*—and is set on its own. Stephen Minch discusses his approach to capitalization in the style guide he provides Hermetic Press authors:

Just above, the words Zig-zag and Sub Trunk were awarded the reverence of capitalization. This is done because we capitalize titles in English; in this case, the titles of two illusions, threadbare from love. Many authors of magical literature, including some very good

ones, bestow the same honor upon the names of sleights. This habit is particularly attractive because it makes the sleights stand out in the text for the student. However, such a practice does have stumbling blocks that the caring writer will wish to skirt rather than fall over.

First, there is the mystery of where one draws the line. Those who capitalize would agree that such manipulations as the Classic Pass or the Glide deserve promotion. But what about the little-finger break or the riffle shuffle? Are these not the titles of recognized maneuvers as well? What crime have they committed that makes them unworthy of capitalization, while others don the mantle? As far as I can ascertain, there is no good answer to this question.

We wade darker waters still when the names of sleights suddenly transmogrify into verbs or even adjectives, operating within the magical leniency of the English language. For instance, few in our craft flinches at such phrases as “side steal the chosen card to the top of the deck,” or “classic palm the coin,” or “hold back the double-buckled cards.” Now English allows us some freedom to follow the Germans and capitalize certain nouns, but no language of which I am aware condones the capitalization of verbs; and only seldom do adjectives receive such exaltation (those derived from proper nouns, such as Freudian or Marlovian). So, if one adopts the procedure of capitalizing the names of sleights, one must bow to the inconsistency of demoting those sleights to lower case when they choose to become something other than nouns. I think a better course is to avoid using the names of sleights as verbs and adjectives; e.g., “bring the chosen card to the top with a Side Steal,” “grip the coin in Classic Palm,” “execute a Double Buckle to hold back the cards.”

After struggling with these problems for years I have come to the conclusion that the names of sleights function quite well in lower case, and that the dubious service done the reader by capitalization is outweighed by the problems this practice raises. Not every writer will agree. That is fine, so long as his solution is based on responsible consideration and not on ignorance of the question.

It should be noted that I reference the source preceding the extract; more complete sourcing should appear in the *References*.

## LISTS

Not all information should be conveyed through prose. Some information is best listed in non-descriptive list form. The most common types include numbered, unnumbered (bulleted and itemized) and variable lists. Outlines may be used, but occur rarely in bookwork. Concise, organized, and easy-to-read, list type is often determined by function and material presented.

### Numbered

Used to convey sequential processes, authors should be careful to save numbered lists for instructions.

1. Determine whether the material warrants numbering.
2. Make sure that the order is correct and each item is numbered appropriately.
3. Consider rewriting short numbered lists as straight text. The words: first, then, and finally are often effective.

It can be tempting to use a numbered list for a list of required items or ingredients, but these are best left for other devices.

### Bulleted

A bulleted list can be very effective to:

- Set off specific points
- Alert a reader of special information
- Create special emphasis

### Itemized

Itemized lists may occur in some circumstances to inventories, show lists, schedules, etc.).

Nest of Boxes  
Troublewit  
Expansion of Texture

## Variable

This highly specialized form is generally restricted to terms coupled with a description. This can include a generic label followed by a more detailed description:

Sunday, November 13

Show went well, one minor disruption when the curtain caught fire.

Thursday, December 2

Wagon caught caught on track and spilled goldfish bowls.

Tuesday, January 2

Spiritualist invades theater and steals slates.

## Guidelines to write lists

- Use unnumbered lists where the entries in the list are of the same importance and do not follow a sequence.
- Use numbered lists where the entries in the list must follow a sequence.
- Only use numbered lists where there are more than two items in the list.
- Use variable lists when you need to include short descriptions for a list of topics.
- Use a complete sentence that ends with a colon to introduce a list.
- Use a list to put information into context.
- Do not continue an introductory sentence after the list.
- Do not connect list items with conjunctions such as “and” or “or”.
- Begin each list item with the same part of speech. For example, in a numbered list begin each list item with a verb.

- Capitalize the first word of each list item.
- Use a period at the end of each list item if one of the items is a complete sentence.
- Do not use a period at the end of each list item if the items are phrases, words, or sentence fragments.

## FIGURES

“A picture is worth a thousand words” and helps to clarify subject matter. Photographs, diagrams, graphs, charts, lineart, woodcuts, newspaper clippings or any other graphic elements are referred to as *Figures*. Formal figures are often numbered and always have a caption. An informal figure is not necessarily numbered, and may not have a caption. Material to be reproduced as figures should be numbered sequentially and accompanied by a list of appropriate captions in list form at the end of the manuscript.

### Callouts, Captions & Cropping

If a figure requires precise positioning, it must be numbered with a corresponding callout in the text (as in: see *Figure 1*). Every effort is made to avoid page turns from a callout to the actual figure. Informal figures are positioned at the discretion of the Editor,



*English magician David Devant, 1868–1941 (courtesy of Ed Hill).*

although suggested placement is appreciated. Captions should be concise and any crediting for the material should appear in parenthesis as in the example on the facing page. Any desired cropping may be indicated by placing Post-It notes on the item to indicate intent. Cropping may be adjusted by the Editors for pagination.

## Submitting Electronically

Best results are gained by supplying original source material. Refrain from sending digital copies, as they do not reproduce well. Some may elect to submit digital files. Some general guidelines when scanning material:

- All image should be scanned at 100% of original size.
- Lineart (drawn) illustrations should be scanned as B&W Bitmap at a minimum of 600dpi.
- Half-tone illustrations (newspaper photographs) should be scanned as B&W Bitmap at a minimum of 1200dpi.
- Black and white photographs (not half-tones) should be scanned as Grayscale at 300dpi.
- Color photographs should be scanned as RGB at 300dpi.
- All files should be saved in TIF or TIFF format and not embedded or inserted into a word processing document or file.
- Files should be submitted on CDROM.
- For more information on digital submission, contact Andrew J. Pinard at [nemca@absomagic.com](mailto:nemca@absomagic.com).

## ENDNOTES & FOOTNOTES

Endnotes and footnotes provide complete cross-references to other sources or to add comments about a discussion. Endnotes are displayed at the end of a chapter or book.<sup>1</sup> Footnotes are displayed

---

1. Endnotes are not used in *The Yankee Collector*. Bibliographic references are listed at the end of articles.

at the end of a page or a table. Whenever possible, pertinent information should be listed within the body of text; excessive use of footnotes can be distracting to many readers.<sup>2</sup>

## Guidelines for Creating Endnotes and Footnotes

Use the following guidelines for creating endnotes or footnotes:

- Place the endnote or footnote reference at the end of the sentence, phrase, or quotation.
- Use consecutive numerals that are displayed in superscript to indicate an endnote or footnote reference.
- Repeat the numeral at the start of the endnote or footnote text.

If using a word processor, feel free to use the footnote feature as this converts readily for typesetting.

## REFERENCES

A list of specific bibliographic material consulted when compiling research for an article. This information can be very helpful to other scholars seeking original source material and is positioned at the end of an article. If the source is a book format the reference in this manner:

Author last, Author First. Year. *Book Title*. City, State: Publisher.

If the source is a periodical, format it in this way:

Author last, Author First. Year. Article title. (In case of editor use Article title, ed. Author first Author last.) *Publication Title*. V#, N#:XX-XX. City, State: Publisher.

---

2. Although not all.

Do not list every source considered, limit references to actual material used.

## AUTHOR BIO

A brief biographical sketch (75–100 words) is to be supplied by each author and will appear in *The Yankee Collector* in this manner:



A well-known author and historian, Dr. Morris N. Young, M.D.,PH.D. has written many books and articles related to magic history. His collection of magic books resides in the Library of Congress along with the collections of John McManus and Harry Houdini. He has been a major supporter of this publication through his wonderful contributions of articles. Dr. Young is an honorary member of NEMCA and their guest of honor at Yankee Gathering IX.