

An extract from **The New Oxford Style Guide**

This edition specifically adapted for L&R Hartley, Publishers, Australasia.

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Grammar:

L&R Hartley, Publishers, use the standard British system of grammar, and a guide is provided below. (The only exception to this is for publications for exclusive use in USA and for 'foreign' language publications.) This guide is to help you in the preparation of your manuscript for submission and is an extracted chapter from Dr Hartley's *The Oxford Style Guide* first published by Central London Publishing (1979). Marked deviation from these guidelines is oftentimes a reason for the rejection of a manuscript by those publishers who use this style guide.

This condensed edition of The New Oxford Style Guide is presented in six parts:

- [Part A. Punctuation Marks](#)
- [Part B. Spelling Rules](#)
- [Part. C. Capitalisation](#)
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The Oxford Dictionary has been used throughout.

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A. Punctuation Marks

Punctuation is a complicated subject, and only the main principles can be discussed here. The explanations are based on practice in British English; usage in American and Australian English differs in some instances. The main headings are as follows:

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 2. [Capital letter](#)
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1. General remarks

The purpose of punctuation is to mark out strings of words into manageable groups and help clarify their meaning (or in some cases to prevent a wrong meaning being deduced). The marks most commonly used to divide a piece of prose or other writing are the full stop, the semicolon, and the comma, with the strength of the dividing or separating role diminishing from the full stop to the comma. The full stop therefore marks the main division into sentences; the semicolon joins sentences (as in this sentence); and the comma (which is the most flexible in use and causes most problems) separates smaller elements with the least loss of continuity. Brackets and dashes also serve as separators—often more strikingly than commas, as in this sentence.

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2. Capital letter

2.1.1 This is used for the first letter of the word beginning a sentence in most cases:

He decided not to come. Later he changed his mind.

2.1.2 A sentence or clause contained in a subordinate or parenthetical role within a larger one does

not normally begin with a capital letter:

I have written several letters (there are many to be written) and hope to finish them tomorrow.

2.1.3 In the following, however, the sentence is a separate one and therefore does begin with a capital letter:

There is more than one possibility. (You have said this often before.) So we should think carefully before acting.

2.1.4 A capital letter also begins sentences that form quoted speech:

The assistant turned and replied, 'There are no more left.'

2.2 The use of capital letters for proper names, titles, etc. is discussed in [section C](#) of this Style Guide

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3. Full stop

3.1 This is used to mark the end of a sentence when it is a statement (and not a question or exclamation). In prose, sentences marked by full stops normally represent a discrete or distinct statement; more closely connected or complementary statements are joined by a semicolon (as here).

3.2.1 Full stops are used to mark any abbreviations (Weds., Gen., p.m.). They are often omitted in abbreviations that are familiar or very common (Dr, Mr, Mrs, etc.), in abbreviations that consist entirely of capital letters (BBC, GMT, etc.), and in acronyms that are pronounced as a word rather than a sequence of letters (Intelsat, Ernie, etc.).

3.2.2 If an abbreviation with a full stop comes at the end of a sentence, another full stop is not added when the full stop of the abbreviation is the last character:

They have a collection of many animals, including dogs, cats, tortoises, snakes, etc.

but

They have a collection of many animals (dogs, cats, tortoises, snakes, etc.).

3.3 A sequence of three full stops is used to mark an ellipsis or omission in a sequence of words, especially when forming an incomplete quotation. When the omission occurs at the end of a sentence, a fourth point is added as the full stop of the whole sentence:

He left the room, banged the door, . . . and went out.

The report said: 'There are many issues to be considered, of which the chief are money, time, and personnel. . . . Let us consider personnel first.'

3.4 A full stop is used as a decimal point (10.5%; \$1.65), and to divide hours and minutes in giving time (6.15 p.m.), although a colon is usual in American (and some Australian) use (6:15 p.m.).

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4. Semicolon

4.1.1 The main role of the semicolon is to unite sentences that are closely associated or that complement or parallel each other in some way, as in the following:

In the north of the city there is a large industrial area with little private housing; further east is the university.

To err is human; to forgive, divine.

4.1.2 It is often used as a stronger division in a sentence that already includes divisions by means of commas:

He came out of the house, which lay back from the road, and saw her at the end of the path; but instead of continuing towards her, he hid until she had gone.

4.2 It is used in a similar way in lists of names or other items, to indicate a stronger division:

I should like to thank the managing director, Edward Hartley; my secretary, Elizabeth Cuthbertson; and my assistant, Rosemary Hartley.

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5. Comma

5.1 Use of the comma is more difficult to describe than other punctuation marks, and there is much variation in practice. Essentially, its role is to give detail to the structure of sentences, especially longer ones, and make their meaning clear. Too many commas can be distracting; too few can make a piece of writing difficult to read or, worse, difficult to understand.

5.2.1 The comma is widely used to separate the main clauses of a compound sentence when they are not sufficiently close in meaning or content to form a continuous unpunctuated sentence, and are not distinct enough to warrant a semicolon. A conjunction such as **and**, **but**, **yet**, etc., is normally used.

The road runs through a beautiful wooded valley, and the railway line follows it closely.

5.2.2 It is considered *incorrect* to join the clauses of a compound sentence without a conjunction. In the following sentence, the comma should either be replaced by a semicolon, or be retained and followed by **and**:

I like swimming very much, I go to the pool every week.

5.2.3 It is also considered *incorrect* to separate a subject from its verb with a comma:

Those with the smallest incomes and no other means, should get most support.

5.3.1 Commas are usually inserted between adjectives coming before a noun:

An enterprising, ambitious person.

A cold, damp, badly heated room.

5.3.2 But the comma is omitted when the last adjective has a closer relation to the noun than the others:

A distinguished foreign politician.

A little old lady.

5.4 An important role of the comma is to prevent ambiguity or (momentary) misunderstanding, especially after a verb used intransitively where it might otherwise be taken to be transitive:

With the police pursuing, the people shouted loudly.

Other examples follow:

He did not want to leave, from a feeling of loyalty.

In the valley below, the houses appeared very small.

However, much as I should like to I cannot agree.

(compare **However much I should like to I cannot agree.**)

5.5.1 Commas are used in pairs to separate elements in a sentence that are not part of the main statement:

I should like you all, ladies and gentlemen, to welcome our speaker.

There is no sense, as far as I can see, in this suggestion.

It appears, however, that we were wrong.

5.5.2 It is also used to separate a relative clause from its antecedent when the clause is not serving an identifying function:

The book, which was on the table, was a present.

In the above sentence, the information in the which clause is incidental to the main statement; without the comma, it would form an essential part of it in identifying which book is being referred to (and could be replaced by that):

The book which/that was on the table was a present.

5.6.1 Commas are used to separate items in a list or sequence. Usage varies as to the inclusion of a comma before and in the last item; the practice in L&R Hartley publications is to include it:

The following will report at 9.30 sharp: Jones, Smith, Thompson, and Williams.

5.6.2 A final comma before and, when used regularly and consistently, has the advantage of clarifying the grouping at a composite name occurring at the end of a list:

We shall go to Smiths, Boots, Woolworths, and Marks and Spencer.

5.7 A comma is used in numbers of four or more figures, to separate each group of three consecutive figures starting from the right (e.g. 10,135,793).

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6. Colon

6.1 The main role of the colon is to separate main clauses when there is a step forward from the first to the second, especially from introduction to main point, from general statement to example, from cause to effect, and from premise to conclusion:

There is something I want to say: I should like you all to know how grateful I am to you.

It was not easy: to begin with I had to find the right house.

The weather was bad: so we decided to stay at home.

(In this example, a comma could be used, but the emphasis on cause and effect would be much reduced.)

6.2 It also introduces a list of items. In this use a dash should *not* be added:

The following will be needed: a pen, pencil, rubber, piece of paper, and ruler.

6.3 It is used to introduce, more formally and emphatically than a comma would, speech or quoted material:

I told them last week: 'Do not in any circumstances open this door.'

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7. Question mark

7.1.1 This is used in place of the full stop to show that the preceding sentence is a question:

Do you want another piece of cake?

He really is her husband?

7.1.2 It is not used when the question is implied by indirect speech:

I asked you whether you wanted another piece of cake.

7.2 It is used (often in brackets) to express doubt or uncertainty about a word or phrase immediately following or preceding it:

Julius Caesar, born (?) 100 BC.

They were then seen boarding a bus (to London?).

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8. Exclamation mark

This is used after an exclamatory word, phrase, or sentence expressing any of the following:

8.1 Absurdity:

What an idea!

8.2 Command or warning:

Go to your room!

Be careful!

8.3 Contempt or disgust:

They are revolting!

8.4 Emotion or pain:

I love you!

That really hurts!

Ouch!

8.5 Enthusiasm:

I'd love to come!

8.6 Wish or regret:

Let me come!

If only I could swim!

8.7 Wonder, admiration, or surprise:

What a good idea!

Isn't Rosemary beautiful!

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9. Apostrophe

9.1.1 The main use is to indicate the possessive case, as in **Rosemary's book**, **the girls' mother**, etc. It comes before the s in singular and plural nouns not ending in s, as in **the boy's games** and **the women's games**. It comes after the s in plural nouns ending in s, as in **the boys' games**.

9.1.2 In singular nouns ending in s practice differs between (for example) **Charles'** and **Charles's**; in some cases the shorter form is preferable for reasons of sound, as in **Xerxes' fleet**.

9.1.3 It is also used to indicate a place or business, e.g. **the butcher's**. In this use it is often omitted in some names, e.g. **Smiths**, **Lloyds Bank**.

9.2 It is used to indicate a contraction, e.g. **he's**, **wouldn't**, **bo's'un**, **o'clock**.

9.3 It is sometimes used to form a plural of individual letters or numbers, although this use is diminishing. **It is helpful in cross your t's but unnecessary in MPs and 1940s**.

9.4 For its use as a quotation mark, see [section 10](#).

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10. Quotation marks

10.1 The main use is to indicate direct speech and quotations. A single turned comma (') is normally used at the beginning, and a single apostrophe (') at the end of the quoted matter:

Rosemary said, 'I have something to ask you.'

10.2 The closing quotation mark should come after any punctuation mark which is part of the quoted matter, but before any mark which is not:

They shouted, 'Watch out!'.

They were described as 'an unruly bunch'.

Did I hear you say 'go away!'?

10.3 Punctuation dividing a sentence of quoted speech is put inside the quotation marks:

'Go away,' he said, 'and don't ever come back.'

10.4 Quotation marks are also used of cited words and phrases:

What does 'integrated circuit' mean?

10.5 A quotation within a quotation is put in double quotation marks:

'Have you any idea,' he said, 'what "integrated circuit" means?'

Many L&R Hartley publications use single within double quotations:

"Have you any idea," he said, "what 'integrated circuit' means?"

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11. Brackets

11.1 The types of brackets used in normal punctuation are round brackets () and square brackets [].

11.2 The main use of round brackets is to enclose explanations and extra information or comment:

He is (as he always was) a rebel.

Zimbabwe (formerly Rhodesia).

They talked about *Machtpolitik* (power politics).

11.3 They are used to give references and citations:

Thomas Carlyle (1795-1881).

A discussion of integrated circuits (see p.38).

11.4 They are used to enclose reference letters or figures, e.g. (1), (a).

11.5 They are used to enclose optional words:

There are many (apparent) difficulties.

(In this example, the difficulties may or may not be only apparent.)

11.6.1 Square brackets are used less often. The main use is to enclose extra information attributable to someone (normally an editor) other than the writer of the surrounding text:

The man walked in, and his sister [Norreen] greeted him.

11.6.2 They are used in some contexts to convey special kinds of information, especially when round brackets are also used for other purposes: for example, in some dictionaries they are used to give the etymologies at the end of entries.

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12. Dash

12.1 A single dash is used to indicate a pause, whether a hesitation in speech or to introduce an explanation or expansion of what comes before it:

'I think you should have-told me,' he replied.

We then saw the reptiles-snakes, crocodiles, that sort of thing.

12.2 A pair of dashes is used to indicate asides and parentheses, like the use of commas as explained at 5.5.1 above, but forming a more distinct break:

People in the north are more friendly-and helpful-than those in the south.

There is nothing to be gained-unless you want a more active social life-in moving to the city.

12.3 It is sometimes used to indicate an omitted word, for example a coarse word in reported speech:

'- you all,' he said.

12.4 L&R Hartley prefers to leave a gap each side of a dash for clarity especially when using decorative fonts, however the general rule is for gap omission.

Compare the following: My wife is more loving-and understanding-than I am. My wife is more loving - and understanding - than I am.

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13. Hyphen

13.1 The hyphen has two main functions: to link words or elements of words into longer words and compounds, and to mark the division of a word at the end of a line in print or writing.

13.2.1 The use of the hyphen to connect words to form compound words is diminishing in English, especially when the elements are of one syllable as in **birdsong**, **ear drum**, and **playgroup**, and also in some longer formations such as **figurehead** and **nationwide**. The hyphen is used more often in routine and occasional couplings, especially when reference to the sense of the separate

elements is considered important or unavoidable, as in **ankle-bone**. It is often retained to avoid awkward collisions of letters, as in **fast-talk**.

13.2.2 The hyphen serves to connect words that have a syntactic link, as in **hard-covered books** and **French-speaking people**, where the reference is to books with hard covers and people who speak French, rather than hard books with covers and French people who can speak (which would be the sense conveyed if the hyphens were omitted). It is also used to avoid more extreme kinds of ambiguity, as in **twenty-odd people**.

13.2.3 A particularly important use of the hyphen is to link compounds and phrases used attributively, as in a **well-known man (but the man is well known)**, and **Christmas-tree lights (but the lights on the Christmas tree)**.

13.2.4 It is also used to connect elements to form words in cases such as **re-enact** (where the collision of two es would be awkward), **re-form** (= to form again, to distinguish it from reform), and some other prefixed words such as those in **anti-, non-, over-, and post-**. Usage varies in this regard, and much depends on how well established and clearly recognisable the resulting formation is. When the second element is a name, a hyphen is usual (as in **anti-Darwinian**, although certain words have an established precedence, such as **Antichrist**).

13.2.5 It is used to indicate a common second element in all but the last of a list, e.g. **two-, three-, or fourfold**.

13.3 The hyphen used to divide a word at the end of a line is a different matter, because it is not a permanent feature of the spelling. It is more common in print, where the text has to be accurately spaced and the margin justified; in handwritten and typed or word-processed material it can be avoided altogether. In print, words need to be divided carefully and consistently, taking account of the appearance and structure of the word. At L&R Hartley, Publishers, we use computer software which will automatically hyphenate the text for you. For this reason we recommend that manuscripts avoid the use of hyphenation by the left-justification of text. Detailed guidance on word division may be found in the *Oxford Spelling Dictionary* (2nd edition, 1995).

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B. Spelling Rules

1. General Remarks

L&R Hartley, Publishers, generally use British spelling in all publications except manuscripts expressly written for the American market and, of course, in foreign language editions (German,

Danish, French, Italian, Spanish, etc.). If you want a particular dictionary to be used, please advise at the time the document is submitted. British spelling was largely standardised by the middle of the 18th century, and American variants established by the early 19th, but many spelling conventions were fixed by printers as early as 1500, and since various changes in pronunciation have occurred in the ensuing centuries, present-day pronunciation and spelling are often at variance. Also, the 'neutral' vowel sound of unstressed syllables gives no guidance as to spelling, which is usually determined by the origin of the word, and care must be taken with words containing unstressed syllables such as de-, di-, en-, in-, -par-, -per-. These notes cover a few of the more common difficulties: for other individual points of uncertainty, the Oxford English dictionary should be consulted, e.g. for pairs of words distinguished by meaning, such as [affect / effect](#), [amend / emend](#), [complement / compliment](#), [enquire / inquire](#), [its / it's](#), [loath / loathe](#), [stationary / stationery](#). The following words may be difficult to find if the spelling is not known: [diphtheria](#), [dissect](#), [eczema](#), [fuchsia](#), [guerrilla](#), [minuscule](#), [necessary](#), [ophthalmic](#), [pejorative](#), [semantics](#). Note that silent letters occur especially in the combinations gn-, kn-, mn-, pn-, ps-, pt-, rh-, and that words ending in vowels other than e often have irregular inflections. (For a discussion of hyphenation see [section 13](#) on the hyphen, above.)

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2. *i* before *e*

For words pronounced with an 'ee' (/i:/) sound, the traditional rule 'i before e except after c' is fairly reliable. The exceptions are (a) [seize \(and seise\)](#), (b) [either and neither](#) (if you pronounce them that way; also [heinous](#), [inveigle](#)), (c) Latin words such as [prima facie](#), [species](#), and [superficies](#), and (d) words in which a stem ending in -e- is followed by a suffix beginning with -i-, e.g. [caffeine](#), [casein](#), [codeine](#), [plebeian](#), [protein](#). Note that the syllable -feit is so spelt, e.g. in [counterfeit](#), [forfeit](#), [surfeit](#), and that [mischief](#) is spelt like [chief](#).

Words pronounced with an 'ay' (/e/) or long 'i' (/i/) sound generally have -ei-: e.g. [beige](#), [heinous](#), [reign](#), [veil](#), [eiderdown](#), [height](#), [kaleidoscope](#). Words with other sounds follow no rules and must simply become familiar to the eye, e.g. [foreign \(related to reign\)](#), [friend](#), [heifer](#), [leisure](#), [Madeira](#), [sieve](#), [sovereign \(like foreign\)](#), [their](#), [view](#), [weir](#), [weird](#).

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3. Doubling consonants

When a suffix beginning with a vowel (such as -able, -ed, -er, -ing, or -ish) is added to a word

ending in a consonant, the consonant is usually doubled if it is a single consonant preceded by a single vowel, and comes at the end of a stressed syllable. So **controllable, dropped, permitted, bigger, abetter, trekking, beginning, transferring, reddish, forgotten, but sweated, sweeter, appealing, greenish** (more than one vowel), **planting** (more than one consonant), **balloted, happened, preferable, profiting, rocketing** (not ending a stressed syllable). A secondary stress (not generally marked in the Oxford dictionary) is often sufficient to elicit a doubled consonant, e.g. **caravanned, confabbed, diagrammed, formatted, humbugged, programmed, zigzagged, and** (in British use) **kidnapped, worshipped**, though note **invalided** and (in British use) **benefited**. Other variable or exceptional verbs include **brevet, canvas, carburet, coif, curvet, ricochet, target, tittup, and wainscot**. Verbs ending in a vowel followed by -c generally form inflections in -cked, -cking, e.g. **bivouac, mimic, picnic**.

Derivative verbs formed by the addition of prefixes follow the pattern of the root verb, as in **inputting, leapfrogging, outcropped, outfitting**; note that **benefit** is not derived from **fit**, and the forms **benefitted** and **benefitting** are standard only in American English.

In British English, the letter **l** is doubled if it follows a single vowel, regardless of stress, e.g. **labelled, travelling, jeweller**, but **heeled, airmailed, coolish** (more than one vowel). In American English the double **l** occurs only if ending a stressed syllable, e.g. **labeled, traveling, jeweler** in American use, but **dispelled, gelled** in both British and American use (the double **l** may be retained in the present tense in American use, e.g. **appall, enthrall**). Exceptions retaining single **l**: **paralleled, devilish**; exceptions having double **l** (in British use): **woollen, woolly**; note variability of **cruel(l)er, cruel(l)est**.

The letter **s** is not usually doubled before the suffix **-es**, either in plural nouns, e.g. **focuses, gases, pluses, yeses**, or in the present tense of verbs, e.g. **focuses, gases**. However, verbal forms in **-s(s)ed, -s(s)ing** are variable, and doubling only after stressed syllables is often preferable, e.g. **gassing, nonplussed**, but **biased, focused, focusing**. Variants are common: e.g. see bus. See also [Forming plurals](#) below.

The consonants **h, w, x, and y** are never doubled: **hurrahed, guffawed, mower, boxing, stayed**. Silent consonants are also never doubled: **crocheting, précising**.

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4. Dropping silent e

A final silent **e** is usually dropped when adding a suffix beginning with a vowel, e.g. **bluish, bravest, continuous, queued, refusal, writing**. Exceptions are noted below:

4.1 before -ing The e is retained in **dyeing, singeing, swingeing, and (usually) routeing**, to distinguish them from **dying, singing, swinging, and routing**. It is commonly retained in **ageing, binging, blueing, clueing, cueing, twingeing, whingeing, and sometimes in glu(e)ing, hing(e)ing, ru(e)ing, spong(e)ing, ting(e)ing**. It is also retained for words ending in -ee, -oe, -ye, e.g. **canoeing, eyeing, fleeing, hoeing, shoeing, tiptoeing**.

Otherwise it is dropped: **charging, icing, lunging (but lungeing in the horse-training sense: see lunge2 in the Oxford Dictionary), staging, etc.**

4.2 words ending in -ce or -ge The e is retained to preserve the sound of the consonant, e.g. **advantageous, courageous, knowledgeable, noticeable, manageable, peaceable**.

4.3 before -able The dropping of e before -able is very unpredictable, and the first (or only) spelling given in the Oxford Dictionary should be preferred. The endings -ceable and -geable are usual, as mentioned above, and no letter is dropped in **agreeable, foreseeable**. The e is retained in **probeable** to distinguish it from **probable**. The e is more often dropped in American English.

4.4 before -age The e is usually dropped: **cleavage, dosage, wastage**. Exceptions: **acreage, litreage, metreage (always), mil(e)age (optional)**. Note also that **linage and lineage** are different words.

4.5 before -y The e is usually dropped: **bony, icy, grimy**. Exceptions: (a) after u (**gluey**); (b) after g (**cottagey, villagey**, but optional in **cag(e)y, stag(e)y**); (c) after c (usual in **dicey**, optional in **pric(e)y and spac(e)y**, occasionally seen in **pacy and spicy**, but otherwise dropped, e.g. **bouncy, chancy, fleecy, lacy**, etc.). The e is retained in **holey** to distinguish it from **holy**, and an extra e is added to separate two ys, e.g. **clayey**. It may be retained or added for clarity in more unusual words, e.g. **chocolatey, echoey**.

A silent e is not usually dropped when adding a suffix beginning with a consonant, e.g. **useful, homeless, safely, movement, whiteness, lifelike, awesome**. Exceptions: **argument, awful, duly, ninth, truly, wholly**. When such a suffix is added to words ending in -dge, American English tends to drop the e, e.g. **acknowledgment, fledgling**, and this practice is sometimes seen in British English (notably in **judgment**, which is usual in legal contexts).

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5. Forming plurals

5.1 Simple nouns Regular plurals are formed by adding s, or after s, sh, ss, z, x, ch (unless pronounced 'hard') by adding es: **books, boxes, pizzas, queues, arches, stomachs**. An apostrophe

should not be used. Nouns ending in -y preceded by a consonant (or -quy) form plurals ending in -ies, e.g. *rubies, soliloquies, but boys, monkeys*. Exceptions: *laybys, stand-bys, most names (e.g. the Kennedys)*. Nouns ending in -f or -fe (not -ff, -ffe) may form plurals in -ves, either always (e.g. *halves, leaves*) or optionally (e.g. *hooves, scarves*), or may always have regular plurals (e.g. *beliefs, chiefs*); these should be checked in the Oxford English Dictionary. Nouns ending in -o or -i are variable and should also be checked in the Oxford English Dictionary; a number of long-established English words have only plurals in -oes (e.g. *heroes, potatoes, tomatoes*) but plurals in -os are common, and are usual among words which are less naturalised (e.g. *arpeggios*), or are formed by abbreviation (e.g. *kilos*), or have a vowel preceding the -o (e.g. *radios*). Nouns ending in -ful form regular plurals in -fuls (see Usage Note in the Oxford Dictionary at *cupful*). Only the letter z is regularly doubled in forming plurals: *fezzes, quizzes, but gases, yeses* (see [Doubling consonants](#) above). Nouns ending in -man form plurals in -men, e.g. *chairmen, postmen, spokeswomen* etc., but note *caymans, dragomans, talismans, Turcomans*. Other irregular plurals are noted Oxford English Dictionary.

5.2 Compound nouns Most compound nouns pluralise the last element: *break-ins, forget-me-nots, major generals, man-hours, ne'er-do-wells, round-ups, sergeant majors, vice-chancellors*.

Exceptions include: (i) nouns followed by prepositional phrases, e.g. *Chancellors of the Exchequer, commanders-in-chief, daughters-in-law, ladies-in-waiting, men-of-war, rights of way*; (ii) nouns denoting persons, followed by adverbs, e.g. *hangers-on, passers-by, runners-up*; (iii) nouns followed by adjectives, e.g. *battles royal, cousins german, heirs presumptive, notaries public, Governors-General* (though terms in common use, especially if hyphenated, may not follow this rule, e.g. *Secretary-Generals*); (iv) nouns denoting persons and containing man or woman, which pluralise both elements, e.g. *women doctors, menservants, gentlemen farmers*.

5.3 Foreign and classical plurals Words adopted into English generally form regular English plurals, but words not fully naturalised may form the plural as in the language of origin, e.g. *bureaux, cherubim, lire, virtuosi*. Many words of Greek and Latin origin retain classical plurals, though they may be used only in technical contexts, e.g. *formulae, indices, stadia, topoi*. In general, in forming classical plurals, -us becomes -i (occasionally -era or -ora); -a becomes -ae; -um and -on become -a; -ex and -ix become -ices; -nx becomes -nges; -is becomes -es or -ides; and -os becomes -oi. Note that many nouns regularly form only English plurals, e.g. *agendas, censuses, irises, octopuses, omnibuses, phoenixes, thermoses*. Care should be taken with words ending in -a, e.g. *addenda, bacteria, criteria, phenomena, and strata* are plural, but *nebula and vertebra* are singular.

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6. Common suffixes

Several common suffixes occur in different forms which may cause spelling difficulties: submitters of manuscripts to L&R Hartley should be careful to check the Oxford English Dictionary if unsure of accepted usage. The most frequent sources of uncertainty are as follows:

6.1 -able / -ible The suffix -ible is found only in a number of long-established words taken directly from Latin or modelled on these. Modern formations on English roots use -able (see also [Dropping silent e](#) above).

6.2 -ance / -ence (and -ant / -ent) These endings are largely dependent on the source of the word in Latin, and must be checked in the Oxford English Dictionary. Note especially [curreant / current and dependant / dependent](#).

6.3 -cede / -ceed The suffix -ceed occurs only in [exceed, proceed, succeed](#); otherwise [concede, intercede, precede, recede](#), etc. (note also [supersede](#)).

6.4 -ction / -xion The -x- is recommended only in [complexion, crucifixion, effluxion, flexion, fluxion, prefixion, retroflexion, transfixion](#).

6.5 -er / -or The ending -or is found mainly in words of classical or French origin, especially in the combinations -ator, -ctor, -essor. It is also retained in legal use where -er is more usual, e.g. [divisor](#). See also Usage Note in the Oxford English Dictionary at [adviser](#).

6.6 -er / -re American spelling often uses -er for -re in words such as [centre, fibre, theatre](#), etc., but not in [acre, cadre, euchre, lucre, massacre, mediocre, ogre, and wiseacre](#). There is also certain usages indicated in the entries for [meter and metre](#) in the Oxford English Dictionary that are used by L&R Hartley.

6.7 -ia / -a In names of plants derived from Latin, both of these endings occur, but mispronunciation leads to confusion over names such as [scilla, weigela](#) (not 'scillia', 'weigelia'). Names not fully naturalised in English use must be checked in a reliable botanical source. See also Usage Note in the Oxford English Dictionary at [aubrietia](#).

6.8 -ice / -ise In standard British use, [licence and practice](#) are nouns, [license and practise](#) are verbs; in American use the -ise form is used for both noun and verb. Note also the distinction between [prophesy and prophecy](#).

6.9 -ise / -ize / -yse The verbal ending -ize has been in general use since the 16th century; it is favoured in American English and in much British writing, and remains the current preferred style of Oxford University Press in academic and general books published in Britain. However, the alternative spelling -ise is now widespread (partly under the influence of French), especially in Britain, and is preferred by L&R Hartley and therefore may be adopted provided that its use is consistent. A number of verbs always end in -ise in British use, notably [advertise, chastise,](#)

despise, disguise, franchise, merchandise, surmise, and all verbs ending in -cise, -prise, -vise (including comprise, excise, prise (open), supervise, surprise, televise, etc.), but -ize is always used in prize (= value), capsized, size. Spellings with -yze (analyze, paralyze) are acceptable *only* in American use.

6.10 -our / -or Most words ending in -our in British use are spelt with -or in American use. However, British spelling often uses -or (e.g. error, stupor, tremor), and the u is dropped before some suffixes (e.g. coloration, honorary, vaporize, but note colourist, honourable, savoury). It is advisable to check such spellings in the Oxford English Dictionary.

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7. ae and oe

The use of the printed ligatures æ and œ is becoming rare, and there is a trend in favour of replacing ae and oe with simple e, especially in American and in scientific use. The Oxford Dictionary should be checked for individual words. L&R Hartley will usually include ligatures for words such as encyclopædia unless you request otherwise.

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C. Capitalization

The use of capital letters in punctuating sentences has been discussed above; their use to distinguish proper nouns or 'names' from ordinary words is subject to wide variation in practice. The standard Oxford University Press style which L&R Hartley follow is outlined below, but the most important criterion is consistency within a single piece of writing.

1. Capital letters are used for the names of people and places (William Hartley, Paris, Oxford Street, New South Wales, the Black Sea, the Iron Duke); the names of peoples and languages and derived words directly relating to them (Englishman, Austrian, French, Swahili, Americanise); the names of institutions and institutional groups (the Crown, the Government, the British Museum, the House of Representatives, the Department of Trade); the names of religious institutions and denominations and their adherents (Judaism, Nonconformism, Seventh-day Adventist, Protestants) and of societies and organisations (the Royal Society); the names of months and days (Tuesday, March, Easter Day); abstract qualities personified (the face of Nature, O Death!) or used as sobriquets (a Blue in university sport, a Red = communist); and names of other non-personal things (the Flying Scotsman).

Note that the **Adventist Church** is an institution, but the **Adventist church** is a building; a **Democrat** belongs to a political party, but a **democrat** simply supports democracy; **Northern Ireland** is a name with recognised status, but **northern England** is not.

2. A capital letter is used for words derived from a proper name, if the connection with the name is direct, or felt to be continuing (**Christian, Homeric, Marxism**), but not if it is more remote or conventional (**chauvinistic, quixotic, guillotine**).

3. A capital letter is used by convention in many names that are trade marks (**Elastoplast, Filofax, Hoover, Xerox**) or are otherwise associated with a particular manufacturer etc. (**Jaguar, Spitfire**). Some proprietary terms are now conventionally spelt with a lower case initial (**baby buggy, biro, cellophane, jeep**), and this is generally true of established verbs derived from proprietary terms (**to hoover, to xerox**).

4. Capital letters are used in titles of courtesy or rank, including compound titles (**His Royal Highness the Prince of Wales, President Carter, Sir John Smith, Dr Hartley, Lord Chief Justice, Lieutenant-Colonel, Vice-President, Your Grace, His Excellency**).

5. A capital letter is used for the personal pronoun **I** and for the interjection **O**.

6. A capital letter is used for the deity (**God, Father, Allah, Almighty**). However, the use of capitals in possessive determiners and possessive pronouns (**in His name**) is now generally considered old-fashioned, although L&R Hartley still prefer the consistent capitalisation of deity possessive determiners and possessive pronouns.

7. Capital letters are used for the first, last and other important words in titles of books, chapters, periodicals, newspapers, poems, stories, plays, films, television programmes, paintings, musical compositions, etc. and subtitles, echotitles, headings, subheadings and captions (**The Merchant of Venice, Pride and Prejudice, Book of Common Prayer, New Testament, Talmud, Guide to the Use of the Dictionary**

Exceptions to the capitalisation rule are any words with a purely grammatical function — prepositions (e.g., at, under, near, upon, by and of), articles (i.e., a, an and the), conjunctions (e.g., and, or and but) unless one is the first or last word, also the verb-to-be if fewer than four letters (am, are, is, was, were, been but not being) if æsthetics of greater importance than pedantics. The capitalisation of business names follows the convention espoused by the registration of the business name (e.g., Unlimited enterPrize Enterprizes Ltd.) — see 12. below.

8. Capital letters are used for historical events and periods (**the Dark Ages, Early Minoan, Perpendicular, the Renaissance, the First World War**); also for geological time divisions, but not for certain archaeological periods (**Devonian, Palaeozoic, but neolithic**).

9. Capital letters are frequently used in abbreviations, with or without full stops (BBC, DoE, M Litt, PhD).
10. A capital letter is used for a compass direction when abbreviated (N., NNE, NE) or when denoting a region (unemployment in the North).
11. A capital letter is frequently used to begin a line of English verse.
12. The use of a capital letter elsewhere than at the beginning of a word is seen in certain names (MacDonald, O'Reilly) and in some trade marks, and is conventional in some foreign languages.
13. Special forms: Although Dr Hartley originally used the form eMail for email or Email when email first came into usage as an adjunct to Electronic Bulletin Board Services in the 1980s, general usage has forced this form out of existence, and only in his earlier writings is this found. L&R Hartley have dropped this older usage.

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D. Italicisation

For readability in electronic format the use of italicisation in this publication has been minimised and almost limited to subheadings and to this chapter. Books in electronic format may better express italicisation with the use of colour. L&R Hartley electronic books use the International Online Colour System to maintain readability using a variety of platforms (Mac, IBM, etc).

In plain text (Ascii, Ansci, DOS or Mac) manuscripts sent for publication, use CAPITAL letters where a word or phrase is to be *italicised*, underlined or printed in **bold type**.

Italic type makes a word or phrase stand out from its context. It is used especially in the following ways:

1. For titles of books, plays, major musical works, works of art, long poems, periodical publications, and individual ships, trains, aircraft, etc.: *Jane Eyre, Henry V, The Magic Flute, Michelangelo's David, Paradise Lost, the Daily Telegraph, the Marie Celeste, HMS Dreadnought.*

The words *The* or *A* may or may not be part of a full title: the *Oxford Times, The Times, The Economist, the Messiah by Handel, A London Symphony*). Unless the exact title is to be cited, the article may be omitted if the work is well known or has already been cited: *Darwin's Origin of*

Species.

Strictly, inflections are printed in roman: *the Marie Celeste's crew, a pile of New Yorkers.*

2. For foreign words and phrases, when still perceived as foreign. When a foreign word becomes sufficiently naturalised, it is printed in roman. Headwords in L&R Hartley publications use italic or roman based on the current frequency of use in English. Words which would normally be printed in roman are sometimes italicised for consistency when other related words are being used, or when an English word exists with the same spelling, as with *pension* for a Continental boarding house.

3. For distinguishing a word or phrase from the surrounding text, especially to emphasise it, or when mentioning a technical word for the first time. Italics may be used, for example, to distinguish stage directions in plays; in dictionaries, they typically distinguish markers for parts of speech, labels concerning register or restriction of use, and example sentences.

4. Italic type **is not used** for the following:

4.1 Titles of chapters in books, articles in periodicals, shorter poems, television and radio programmes; these may be referred to in quotation marks: an article on 'Oral Tradition' in the *Journal of Theology*, an episode of 'Neighbours', 'Sonnet VI' in *Selected Poems*.

4.2 The names of sacred texts or their subdivisions; quotation marks are not used: *the Koran, Genesis, Epistle to the Romans*.

4.3 Musical works identified by a description (*Beethoven's Fifth Symphony*).

4.4 Names of buildings or of types of vehicle (*the Red Lion, the Colosseum, a Ford Cortina*).

4.5 Most short abbreviations, including units of measurement (*ad hoc, cf., e.g., ibid., i.e., km, op., pro tem, q.v.*).

5. If a piece of text is already printed in italics, then the function of italicisation is taken by roman type: *She was reading *On the Use of Verfremdungseffekt in Brecht's Plays*.*

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E. References to People

Names should normally be printed in the form by which the bearer is most commonly known, or is known to prefer: e.g. **Arthur C. Clarke** (not 'A. C. Clarke'), **T. S. Eliot** (not 'Thomas S. Eliot'), **R. Vaughan Williams** (not 'R. V. Williams'). Forenames should not be abbreviated (**George** not **Geo.**, **William** not **Wm.**) unless reproducing a signature or manuscript or a commercial style.

Titles should have capital letters; they are frequently abbreviated for convenience. 'Mr' is applicable to any male; the use of 'Master' for boys is old-fashioned although L&R Hartley may use it to emphasise the young age of the person. 'Mrs' usually designates a married woman who has adopted her husband's surname. Both 'Miss' and 'Ms' are used by unmarried women, and by married women (retaining their maiden name) who object to having attention drawn to their marital status. 'Dr' is appropriate for those holding university doctorates, and is also given as a courtesy title to medical doctors (but not surgeons); it should not be combined with any of the above titles, nor used together with the letters indicating the doctorate (e.g. D.Phil.). Married professional women often practise under their maiden names. 'Esq.' after a surname is used by professionals as an alternative to 'Mr' (no longer restricted to professionals and holders of a bachelor's degree). 'Reverend' is used for ministers of religion; it should not be used with a surname alone: e.g. the **Rev. J. Brown** (or the **Rev. Mr Brown** if the name or initial is unknown), but not '**the Reverend Brown**'. The abbreviation '**Revd**' is sometimes preferred.

Traditionally, a woman may adopt her husband's name on marriage, and the couple is then jointly called '**Mr and Mrs Lionel Hartley**'. Strictly, the wife is correctly referred to as 'Mrs Lionel Hartley', and to give her own name ('**Mrs Rosemary Hartley**') would at one time have indicated a divorcee. However, this distinction is now made only in the most formal circumstances. Divorced women may retain either their maiden or married names, with Mrs, Miss, or Ms according to preference, and '**Mrs Rosemary Hartley**' is generally acceptable as a form for married women. The maiden or unmarried name of a man or woman may be indicated by 'né(e)': e.g. Rosemary Wells-Hartley (née Wells), Lionel Wells-Hartley (né Hartley).

A title should not be used in a signature, though it may be placed after it in brackets for information: e.g. Norreen Hartley (Miss), R. J. Hartley (Mrs).

A person's former or alternative name or title is indicated only if necessary or to avoid confusion: **Michael (now Sir Michael) Tippett**, **Laurence (later Lord) Olivier**, **Lord Home of the Hirsell (then Sir Alec Douglas-Home)**. (Further discussion of titles of rank and nobility is beyond the scope of this work.) The owner of an adopted name uses it for all purposes, and may have adopted it legally. Though a former name may be indicated, it should not be referred to as the person's 'real name': e.g. **Woody Allen (born Allen Stuart Konigsberg)**, **Mohammed Ali (formerly Cassius Clay)**.

A pseudonym is only used for a specific purpose, e.g. as a pen-name or stage name, though a person may be best known by it: e.g. **George Eliot (pseudonym of Mary Ann, later Marian, Evans)**. It may appear in quotation marks: e.g. '**Lewis Carroll**' (**Charles L. Dodgson**). A nickname

supplements the owner's name and is often placed in quotation marks (**Charlie 'Bird' Parker**), though it may replace the original name altogether (**Fats Waller**). An alias is generally a false name assumed with intent to deceive. At L&R Hartley we are happy to accept pseudonyms.

L&R Hartley avoid the use of hyphenated syllabic division of names when wrapping text.

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F. Offensive Language and Sexism

As we are created in the image of God, terms should be avoided which convey an impression of over-generalisation, describing people as though they were merely instances of a particular feature, or especially imposing on them a depreciatory stereotype. L&R Hartley certainly endeavours to avoid abbreviated colloquial forms referring to race (e.g. **Paki, Jap**); the term *race* is itself best avoided, except in strictly anthropological contexts, in favour of **nation, people, ethnic group, community**. Words referring to racial type or to physical or mental handicap which have been used as terms of abuse, or have been associated with discrimination, are frequently therefore avoided even in their original neutral senses (for example, **Bantu, spastic**). The use of adjectives rather than nouns in describing groups is usually preferable (e.g. **the Hispanic community not the Hispanics; disabled people not the disabled, someone with diabetes rather than diabetic, persons with a homosexual orientation or inclination rather than homosexual, gay, butch, lesbian, etc.** [see Dr Hartley's *Homosexuality*, published by L&R Hartley])

The following words need careful consideration in their usage: **aboriginal, American Indian (and Indian), Asian, Asiatic, black, coloured, Eskimo, Hottentot, Lapp, Muhammadan, Native American, Negress, Negro, oriental, Scotch, Scotchman, untouchable, deaf mute, geriatric, mental handicap, mongolism and gay.**

The replacement of offensive or potentially offensive vocabulary with 'politically correct' euphemistic phrases, while often well-intentioned, can create confusion unless the replacements are familiar to the intended audience (e.g. 'learning difficulties': educational problems or mental handicap?), and frequently offers a target for ridicule. An example of the foolishness of being overly *politically correct* was emphasised through the use of the following piece of humour, written by the author of this styleguide (Lionel Hartley) for FreEzine Magazine: "I received an abusive Spam letter the other day from someone calling himself/herself Steve. Censorship prevents me from sharing the contents, but as a question (albeit rude) was asked, I feel it deserves at least a response within this ezine. So here is my politically-correct standard home-grown generic off-the-shelf domestic answer (even if you don't know the question, it probably won't matter, as I don't really answer it anyway): 'Dear Steve, Personally, I absolutely definitely feel categorically that maybe it could possibly be the considered opinion that, taking everything into

account, and weighing up all the pro's and con's, there is or could be a general consensus that, as far as can be known, there is or may be no definitive conclusive answer to your question, as yet. Tentatively speaking of course, although I would like to stress that this is only my opinion and I'm not claiming this is the be all and end all of the topic, as it's an interesting question that, at least, should stimulate debate. '''

At L&R Hartley we are totally opposed to the use of offensive language! The English language is rich enough to provide appropriate adjectives without lazily resorting to swearing. Even in academic works where swearing is sometimes acceptable to represent so-called reality, we will reject any manuscript that will involve our editors in an unduly onerous task in eliminating or changing colourful adjectives. If your manuscript is rejected for this reason, do not take it personally as an affront against your writing skill, simply seek a more acceptable selection of adjectives and re-submit the manuscript.

Akin to this is the proposing of potentially offensive moral arguments. Like the use of swearing in a published manuscript, the use of dysphemistic descriptors and violative moral proponentary becomes a reflection of the publisher rather than the author. This too may be grounds for the refusal by a publisher to accept your manuscript.

There is a widespread tendency to replace terms for occupations or titles that are unnecessarily marked for gender (e.g. flight attendant for stewardess), and to substitute **-person** for **-man** in words such as **chairman, salesman, and spokesman**. Opinions vary very widely concerning the desirability of such substitutions. A balance needs to be struck between the desire to avoid sexist language and the common sense of one's audience; sensitivity to context is needed to determine the borderline between sensible accommodation and absurdity. The extending of this tendency to cover words with only tenuous etymological links with sex (e.g. **masterpiece, manhandle, manhole**) or no such link (such as **mandible** from *mandere* L for 'chew') is not generally accepted, and extreme forms such as **herstory** for **history** have little place outside specifically feminist writing.

The English language lacks a third person singular pronoun or possessive adjective applying neutrally to both sexes. The older convention was to use he, him, his for both sexes (e.g. Each member must pay his subscription), but this is now often felt to exclude women and girls. Acceptable alternatives include (i) rephrasing in the plural (e.g. **All members must pay their subscriptions**); (ii) using both pronouns or possessives (e.g. **Each member must pay his or her subscription**), though this is often cumbersome; **his/her and he/she (or even s/he)** are awkward to read aloud. The use of **they** and **their** in the singular is common in informal speech (e.g. Each member must pay their subscription), but is still considered ungrammatical and should be avoided in formal speech and any writing submitted to us.

A final word: Irrespective of all the above, if you have a piece of writing you would like to submit which does not meet the guidelines in this Style Guide, do not let that prevent you from

submitting the manuscript. . Most publishers who use this Style Guide are more interested in uniformity than pedantry and may allow certain forms or variants provided consistency throughout the manuscript is maintained. Certain art forms (e.g. poetry) break markedly with the norm and yet are quite acceptable, or you may wish to have your work edited to meet these guidelines

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References: Oxford's Modern English Usage, The Oxford Shorter Dictionary, Hartley's *Etymological Science* and The Oxford Publisher's Guide to Writing Styles.