THE ARCHEBOOKS PUBLISHING STYLE MANUAL 1.1

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INTRODUCTION:

The English language is a unique and exquisite tongue, rich and vivid, inasmuch as it can be used to convey any thought, action, deed, sentiment or notion. It has an inherent flexibility and extensibility that has enabled it to evolve and stay in-step with the myriad of cultures and societies it has permeated throughout the ages. Mastery of the art of writing the English language is the stuff of authors, editors, and publishers and their like—their very stock and trade no less. Thus, it behooves those who wish to master the written word to have some consensus of convention which enables the most concise communication and clarity of expression. Agreed?

OK, that's all the noble ramblings for now. The truth is, the more skilled writers are at the basic fundamentals of writing, the less work and frustration their editors have, and the more expeditiously a writer's works can be approved for production. As a publisher and editor, I am often appalled at the lack of elementary writing expertise I see: spelling, grammar, punctuation, simple prose formatting, etc. Honestly, there comes a point in reading a manuscript where the culmination of these transgressions grows to a point where I have to say, "If this scribbler cares so little for his craft, then why am I wasting my valuable time reading this, or worse, considering wasting an additional second editing it to clean up so abhorrent a mess?"

At this point in the discussion someone in the Peanut Gallery sticks up their hand and quasi-rhetorically asks, "But isn't substance more important than style?" To this I smile and reply, "Why, no, dear dullard, they are of equal importance." One without the other is always a disappointment, and certainly not the mark of a professional writer.

Indeed, even among the aficionados of prose there is no *universal* consensus upon style convention, with more exceptions than there are rules. And it is certainly true that in many instances, disagreements upon style are arbitrary and ultimately superfluous[1]. Yet in the writer/editor paradigm style convention does have practical relevance, as was noted previously, in terms of getting the writing into a form that meets the editor's approval, and in turn, advances the writers professional goals.

Therefore, this handy little guide is hereby set forth to help ArcheBooks authors and potential authors understand what our in-house style conventions are, and thus enable the author to provide as clean a manuscript for production as possible. The vast majority of our authors know these points intimately, and need no admonition thereof; but there may be a tip or two here that even the best can find useful in saving us both time and energy. Candidly, I would rather invest editorial time helping refine characters and dialogue, intensifying scenes and plot elements, rather than cleaning up punctuation or deleting overuse of ellipses. This guide is not intended to be exhaustive, nor even the undisputed word on any topic detailed herein. It is merely the style conventions that we observe at this publishing house and in our finished books.

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[1] Such as whether it is proper to begin a sentence with the word "And."

This little guide will be updated from time to time (refer to the version number in the title) as style-related issues are highlighted that require public comment for the benefit of all. Please consider this guide a helpful checklist and quick-reference to review in proofing a manuscript prior to submission.

Of course, some will note: "But, Bob, I have observed instances in ArcheBooks novels where many of the items in this guide are not followed to the letter!" To which I reply: "Yes, my dear nitpicker, that is because many times there is a perfectly good reason to provide 'an exception that proves the rule' for the context or tone of the story. And then there are other times…when, well, OK…we don't catch everything! Happy?"

Don't lose sight of the reality that perfection is an ideal for which we strive, a compass to guide us on our journey, rarely a destination.

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SPELLING:

Don't rely on your Spellchecker.

Yes, we want the words to be spelled correctly. Yes, a good spellchecker in your word processor can help you find and correct many misspelled words, but it won't find them all. Any word misspelled, if it also happens to spell a different word correctly, then the spellchecker won't see it. Thus, "Daddy, please reed me a story," or "right of passage," or "Tie a led wait to your bate to hold it down in the water," goes right by a spellchecker unscathed.

I don't know why this is true, but it's true, that many typos and basic misspellings seem more obvious on a printed piece of paper than on a computer monitor. Therefore, the tricks to getting your spelling cleaned up are:

1. Print out your work and proof it in hardcopy.
2. Own a good dictionary, and be a regular visitor of www.dictionary.com.
3. Don't submit any manuscript you haven't personally been through polishing from start to finish at least five (5) times.
4. Have someone other than yourself who actually paid attention during English class for at least twelve years proof it for you.

GRAMMAR:

I wouldn't even recommend you turn your Grammar-checker on, if you have one. If you are an adult and haven't learned to conjugate the verbs of your native language; construct intelligent clauses and phrases; use nouns, pronouns, verbs, adjectives, and adverbs correctly; you shouldn't be a writer, nor waste your time reading this guide. However, a few comments on basic Grammar conventions are worthy of note in this section.

It's OK to violate the rules of grammar in dialogue, where the speaker/character is someone who uses improper grammar. You've probably heard the old joke: A woman from the south is sitting on a plane and talking to a woman beside her. The southern woman asks, "So where're you from?" The other woman sniffs indignantly and replies, "I am from a place where we don't end our sentences with prepositions!" The southern woman smiles and asks again, "OK, where're you from, bitch?"

The truth is, ending a sentence with a preposition is one of those rules that has relaxed quite a bit over the years to adapt to popular idiomatic phrases, like, "We need a bowl to put this dead squirrel in." My recommendation: avoid doing it when possible, use it when needed.

Ranks and Titles
When using a military rank or title with a characters name, or alone to indicate the character, then the following applies:

1. When used as part of a full name, abbreviate conventional rank/title, e.g. Dr. Smith or Col. Jones, not Doctor Smith or Colonel Jones. The exceptions are titles of Royalty, e.g. Prince Charles, King George, etc. Priests can be either Father O'Malley or Fr. O'Malley. Nuns should always be Sister Mary Whatever. Rev. is for Reverend. Spell out Rabbi.

2. When referring to a character only by their title in a generic sense, don't capitalize the title/rank, e.g. "The doctor came into the room" or "The sergeant fired his weapon."

3. Capitalize a Rank or Title if it's used as a form of address in place of a name. "Why do you think this oozes like this, Doctor?" or "Hand me that grenade, Sergeant."

4. If you make up fictional ranks, positions or titles, always spell them out, as your reader has no idea what the abbreviations mean. Example: Lord-High-Sorcerer Quan-Jin, Afternoon-Concubine Sheila, etc.

5. Don't capitalize generic words, even if used as a form of address. "Hey, woman, back off!" or "Come here, friend." or the most common, "Yes, sir." Only capitalize 'Sir' if you're referring to a knight.

Attributions

This is a topic where the objective is optimum use, not maximum or minimum. Don't put he/she 'said' before or after every line of dialogue. Conversely, don't eliminate attributions in long passages of dialogue. Both practices are annoying.

In the former case, if you feel attribution is needed to make clear who the speaker is, it is recommended to use the occasion to add some action, emotion, or other description to help make the scene more clear or vivid. Examples:

> **Tom nodded. "I understand."**
> **Mary's face went pale. "What are you saying?"**

There are also many more words in the vocabulary arsenal other than 'said' to denote speech, although 'said' is fine here and there. I'm not saying to eliminate use of the word 'said'.

Nevertheless, consider a smattering of the following instead of always saying he/she 'said':

> **noted, stated, pointed out, remarked, asked, replied, retorted, interrupted, interjected, demanded, exclaimed, shouted, screamed, whispered, murmured, groaned, cried, shrieked, seethed, hollered, huffed, dead-panned, smirked, laughed, giggled, whined, growled, quipped, informed, explained, insisted, recited, recounted, remembered, admitted, lied, teased, begged, pleaded, ordered, admonished, commanded, warned, instructed, spat, etc.**

And that's only a small list. But don't misunderstand, using 'said' is fine as long as it's not too much and not too little. That's the point.

An attribution doesn't have to be a word directly associated with speech. It can also be an action indicating the particular character both speaking and acting. In that case, put a period at the close

of a quote, if the attribution follows the quote. Put a period after the action. Open a fresh quote if the character continues speaking. Example:

> **"I don't know what I'm going to do with you." Molly shook her head in disgust. "You have to be the lamest excuse for a dog I've seen in my life."**

The opposite of too many 'saids' is even more annoying—no attributions at all. I hate it when I'm reading quote after quote after quote of dialogue and I lose track of who's speaking, and then I have to go back and count lines back and forth. Don't think that just because you alternate lines of dialogue between two characters that everyone will keep up.

The rule is, if the line of dialogue doesn't make clear who is speaking by the context of their statement, or use of the other person's name, etc., then use some form of attribution. As I said, take the occasion to add more action, emotion, description, and so forth. Remember, you may see clearly in your mind's eye who's speaking while you're writing, but that doesn't mean your reader will automatically see it as well. Facial expressions and sounds are good for this purpose:

> **sighed, yawned, frowned, grimaced, winced, grunted, blinked, smiled, grinned, took a deep breath, gasped, rolled her eyes, pursed her lips, did a double-take, gawked, sneered, glared, sniffed indignantly, ran his hand over his face, wiped his brow, threw his head back and said, etc.**

When putting an attribution in the middle of a line of dialogue, if the beginning section and remainder section make up a single clause, put a comma after the attribution and do not capitalize the first word of the remainder clause. Example:

> **"I don't know what you mean," Donna denied, "about where I was last night or the disappearance of my clothes."**

If the attribution is placed between two independent clauses, put a period after the attribution, and then capitalize the first word of the remainder clause. Example:

> **"You've got to be kidding," Donna spat. "I was never there, even if my underwear was."**

Paragraph Breaks

This area can be especially problematic, for again, the transgressions I routinely observe seem to come in extreme terms of lack or excess, when the goal is to achieve a happy balance. Every sentence doesn't need to be a separate paragraph. On the other hand, a single paragraph than runs on for many pages makes for some tough sledding.

Paragraphs are supposed to group a common group of sentences around a topic or a point. If your point is to describe a scene or setting, and you can do that in four or five sentences, that can make a dandy paragraph. If you're giving a hundred years of family history that requires five pages, break it up by some common element, like generations—if for no other reason than to have a little mercy on your reader's eyes.

The rule of thumb is: if your sentences are all dealing with the same subject matter put them together. When you start making the next point, Carriage-Return & Tab, and off you go again.

For example, one common instance of this is where the author describes what a group of people are doing at the opening of a scene, setting the scene, if you will. Often I see the author write a single sentence or two on each person's situation, and make each of these statements a separate paragraph. This should be one paragraph grouped around the topic of "what everyone was doing when the scene started." If the narrative focuses in on one particular character to start unfolding the scene with a longer passage, then save that person's description for last, grouping everyone else into a single preceding paragraph. Example:

> **The sun rose on the campsite. Mary yawned and sat up, her sleeping bag covered with dew and something that smelled funny. John was already up collecting firewood. Bubbles the clown was looking for his missing rubber nose. Sally was still passed out next to an empty tequila bottle. Kevin and his prized digital camera were nowhere to be seen.**
> **Scoutmaster Stephens froze, suddenly realizing he was in big trouble. He looked left and right, wondering how much of a head-start Kevin had, and if it was still possible to catch him before he reached the highway.**

The area where the most editing is applied with respect to paragraph breaks is in dialogue. Our conventions are:

1. Don't break a paragraph of dialogue into a separate paragraph if the speaker is noted with a brief attribution or action and then continues speaking. Multiple quotes by the same character in the same paragraph is OK.

2. If a character makes a brief statement, which is then followed by a lengthy paragraph of narrative or action, then makes some other comment, that can be three separate paragraphs.

3. If a character's dialogue gets a little long-winded, start a new paragraph on a subsequent point the character is making, using the standard convention of starting the new paragraph with an open-quote mark and omitting the close-quote mark on the paragraph that precedes it.

4. Don't put two characters' lines in the same paragraph. The only exception to this is where a third party is recounting or remembering a conversation.

Section Breaks

Section breaks are divisions within a chapter to demark clear scene changes. In our formal editing process scene changes are marked with a heavy dot centered between the sections, with a blank line above and below it. This provides a clear visual break for the reader to know that one scene has ended and a new one is beginning.

This convention can be very useful in an action sequence when you are cutting back and forth between parties with quick vignettes of what's happening in each separate location. In a submis-

sion manuscript an asterisk '*' is fine if you don't know where to find the heavy dot '•' on the Insert/Symbols menu.

Don't use a section break for simply the passage of a short span of time if the next sequence picks right up from where the previous one left off with the same people in the same place. It's OK to start a paragraph with, "An hour later…" or "Later that night…" If it's a totally different scene, with different people or the same people in a new setting, or a substantial amount of time passed, a section break is fine.

Internal Monologue

Our convention for internal monologue, or first-person thought is to *italicize* the actual lines of unspoken dialogue. If the passage is being told in first-person, no italics is used. In third-person narrative, if the character is alone, it isn't necessary to add an attribution of "he thought," or "he wondered." Just italicize the thought.

The "Thing"

Most usage of the word 'thing' is an instance of when your vocabulary has failed you. Avoid it wherever possible. Use it for idiomatic expressions, or for character's dialogue who have limited vocabularies, or genuine occasions for not knowing how to describe what they are seeing.

Vocabulary

With respect to characters who speak with an accent, try to limit as much phonetic bastardization of the words as possible. Just telling the reader that a character has a (British, German, Southern, Irish, Spanish, etc.) accent is sufficient. It's OK to bastardize where needed. However, it becomes an eye distraction for the readers when overdone. The same is true for lisps and stutters.

Avoid repetition of the same 'eye-catching' or unusual words in the same paragraph. Find a synonym! Get a good Thesaurus and use it, or you can also go to www.thesaurus.com. For that matter, don't become overly enamored with any particular word and overuse it, unless it's the only word in existence for what you're talking about. For example, I read a manuscript once where the author was obsessed with using the word **missive** as often as possible. The passage I read used the word ten times on the same page—never the word **note, letter, correspondence, memo** and the like, just **missive, missive, missive**.

Don't use overly obscure words whose meaning can't be derived from the context of a passage. Readers get their feelings hurt when they are made to feel dumb by having to pick up a dictionary every five minutes to make it through three lines of your prose. It's admirable to have a rich vocabulary. Learn how to weave it into your stories such that your readers are able to enjoy having their vocabularies enriched by your writing, and also understand what they're reading.

Don't sprinkle in a bunch of *polysyllabic* (big five-dollar) words just to show off. If you write, "I looked up into the azure sky," as your editor, I'm going to change 'azure' to 'blue'. Use the vocabulary you would use if you were reading your story out loud to an audience sitting before you. That doesn't mean you have to write for third-graders (unless your book is targeted for that audience). It does mean that it needs to come off sounding *natural*.

The exception to the two previous notes on usage of obscure words is 'voicing'. It is acceptable for both dialogue and narrative to break this rule if you are deliberately crafting a certain voicing to create an effect or mood. For example, if a character is an archeologist in a museum giving a lecture, he needs to sound like one, as would a scientist or a chemist. A witch in a dark cave may speak with many arcane and ancient expressions. Application of obscure vocabulary in these instances adds color, even if it isn't understood, and is acceptable.

PUNCTUATION CONVENTIONS:

The Ellipse…
This is probably the worst troublemaker of all my editing tasks. The ArcheBooks conventions of using the ellipse are as follows:

1. DON'T OVERUSE IT!

2. It may be used in dialogue or internal monologue, or first-person narrative to indicate a prominent pause. Examples:

    > **John said, "I snuck up behind her…and then pounced!"**

    > **I heard a sound. All was still…and cold.**

3. Don't use it to end a paragraph, as though *The Twilight Zone* music should be playing in the background. The exception is the one-word or one-line interjection (see below) for dramatic effect.

4. Don't use it in general narrative. Periods work just fine to stop sentences and separate them from new ones.

5. If you want to insert a dramatic pause, then stop the paragraph. Insert a one-word or one-line interjection. Then take up the action again. Example:

    > **Sharon crept into the dark and musty room. A wispy tendril caressed across her face. *A spider web?* She took another cautious step forward. And that's when she heard it—and smelled it.**
    > **A breath…**
    > **A putrid, seething breath.**
    > **Her muscles froze in the realization that she was no longer alone. Her knuckles grew white around the handle of the knife.**

6. Do not use an ellipse to indicate an interruption of a line of dialogue by another character. The extended hyphen is used for this situation (see below). Use of an ellipse at the end of a line of dialogue indicates someone's speech trailing off into a pregnant pause, due to physical, circumstantial, or emotional reasons. Example:

    > **Bill lay in Tanya's arms, bleeding and gasping for air. "I don't think I can make it, honey. But before I go…"**
    > **"Bill? *Bill*!" Tanya cried, staring at his glazed eyes.**

> **"…I wanted you to know…"** he rasped, wincing in pain, **"…where I parked the car."**

Note that the ellipse may be used to start a line if the character, as in the above example, is "fading in."

7. Omit any spaces between the words on either side of an ellipse.

   Correct: **word…word**

   Incorrect: **word …word, or word… word, or word … word**

8. Don't put an additional period after an ellipse if you use it at the end of a sentence or a quote. This is the same convention as when you end a sentence with an abbreviation. If you start a new sentence after ending a previous one with an ellipse, then insertion of a space after the ellipse is appropriate, e.g. "**I started to say… Nevermind**."

9. Don't put a comma after an ellipse at the close of a quote.

10. A question mark is fair game in dialogue after an ellipse when asking an unfinished question. **"Where'd you get that knife? Are you going to…?"**

11. Use the single ellipse character, not three periods in a row. In Microsoft Word typing three periods in a row will automatically generate an ellipse character. You can be sure it did so if you backspace over it and it goes from end to beginning with one stroke. If your word processor doesn't support this feature, use the "Insert Symbol" command. This ensures the ellipse itself is evenly spaced within a proportional font.

The Extended Hyphen—
The extended hyphen is for interjections and/or interruptions, literally to indicate an abrupt stop in a line or phrase and an immediate transition to another thought, a tangent, an aside, an elaboration, a person interrupting, and so forth. It can also be used to return from a phrase of digression. Examples:

> **Tommy whispered, "I thought he was dead—"**
> **"Dead!" Sue exclaimed.**
>
> **"I'm sorry, Don Corleone," Fabrizzi apologized. "We tried—"**
> **"Tried!" the Don cut him off. "I don't pay you to try!"**
>
> **I was hanging by this branch—not that I do that regularly—wondering if I was about to die.**
>
> **And there she stood in the doorway, wearing nothing but a pearl necklace. She looked beautiful, alluring—hungry. That's when I noticed the fangs and the predatory gleam in her eyes.**

The extended hyphen is NOT to be used to indicate a pause in narrative or dialogue. Ellipses are for pauses, as discussed previously. However, action and description are even better tools to indicate a pause in dialogue than an ellipse. Example:

> **"I don't believe it." Jason shook his head in wonder, staring at Kate. He turned to Phil and demanded, "And what's you're excuse?"**

In this example it's intuitive to the reader that it takes a moment to shake one's head then turn to address another person and deliver the next line. That's much better than:

> **"I don't believe it, Kate.—And what's your excuse, Phil?**

NO EXTENDED HYPHENS AFTER PERIODS!

TYPING TRICK: In Microsoft Word if you type two regular hyphens in a row, followed by any other character(s), when you type the next space character, it will automatically convert the two hyphens into the extended hyphen. If you need one at the end of a quote, in the case of an interruption or abrupt stop, you may notice that if you type the close quote symbol after two hyphens that it gets the orientation of the quote symbol backwards, i.e. "word—" instead of "word—". To avoid this problem, type any character after the two hyphens "word--d", hit a space which converts it to "word—d", and then backspace and delete the extra character. The close quote mark will retain the proper orientation.

Single and Double Quote Marks

Simple Rule: Punctuation goes inside double quotes, outside single quotes. Use single quotes to highlight a single word or letter, like 'dog' or the letter 'a' when you are talking about a particular word or letter. Use italics to emphasize a phrase, word, portion of a word, or letter. Do not use quotation marks, single or double for emphasis.

Colons ":" and Semicolons ";"

Some general conventions:

1. Think of a full colon the same as using the word 'specifically'. Example:

   > **I saw the items in the bag: a watch, a change purse, and a half-eaten candy bar.**

   A colon establishes the enumeration of a list of items, even if there's only one item on the list; or it is an explanation or elaboration of what was established before it.

2. Don't use the extended hyphen to separate the introduction of a list from the items on the list. Use a colon.

3. Semicolons connect clauses that could be stand-alone sentences. They are especially useful in conditional sentences.

   > **John knew if they hurried they wouldn't be late; however, he had other things on his mind when he saw the dress Vanessa was wearing and the whip in her hand.**

4. Don't use semicolons in dialogue. Break the two clauses into separate sentences if it's in a quote. It doesn't matter how that character might have *written* his line. Even if the char-

acter is rambling, make the clauses separate sentences. People speak in incomplete sentences all the time. Right? Logically, if someone is *speaking*, whoever can hear the speaker only hears the sequence of phrases uttered, not how they might be connected on paper.

5. Semicolons should be used to separate lists that have subordinate lists of elements that need to be separated by commas. Example:

> **I looked at the feast on the table: three different entrées, steak, chicken, and fish; five different vegetables, including asparagus; and two bottles of wine for each person.**

The previous example illustrates a hierarchy of 'nesting', where the colon establishes the entire list, the next order is broken down by semicolons, which is then broken down with commas. If your lists get more complicated than three layers, start breaking it up into more than one sentence!

Use of *Italics*

Some general conventions:

1. Don't use italics in long passages. If you wish to separate a long passage from normal narrative like the body text of a letter, a dream sequence, etc., merely indent that passage an extra quarter-inch or half-inch from your normal margins.

2. Use italics for strongly emphasized words in dialogue. "You want me to go out with *her*?" or "You want *me* to go out with her?" It can change the entire meaning of the sentence.

3. Italicize the titles of Books, Newspapers, Poems, Song Titles, and other published works. Example:

> **John picked up a copy of *The New York Times*, and saw that it would wrap the fish properly.**

Also italicize the names of ships.

4. Italicize punctuation only if the entire sentence is italicized, not just the last word. Examples:

> **"*Damn*, Sally, where do you find batteries for *that*?"**

> **"*Stop!*" Mike screamed, "I'm gonna be sick."**

5. Do not italicize the names of places: cities, states or countries.

6. Italicize foreign words and expressions[2].

7. Do not use ALL CAPS for emphasis—except by very rare exception. And don't use multiple exclamation points.

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[2] If the foreign word or expression isn't common knowledge, and unless you deliberately don't want the reader to know what the speaker is saying, add a footnote after the word or phrase translating it into English for the reader.

8. If your word processor doesn't support italics, underline the word in your manuscript and it will be corrected in editing. If you have the italics function, don't underline words.

<u>Conjunctions & Transitions</u>

Some general conventions:

1. A conjunction follows the separation of a previous clause, whether separated by comma, semicolon, or colon. This includes simple conjunctions like 'and' and 'but'. Example:

> **We went down to the train station to wait, and there we found Jim in a stupor.**

The comma does not go after the conjunction 'and'; it precedes it.

2. 'Which' is a conjunction, 'that' is not. Two examples:

> **I picked up the knife, which belonged to my father, and stood waiting, ready to plunge it into Alex's heart.**

> **I picked up the knife that belonged to my father, and stood waiting, ready to plunge it into Alex's heart.**

Both examples are correct. The difference between the two is how much emphasis you wish to draw to the explanatory phrase "belonged to my father." If this phrase is information the reader doesn't already know, 'which' provides new insight or significance in the form of an aside. In the second example, 'that' indicates specificity, i.e. the knife that belonged to his father as opposed to the one in his pocket, or the one lying on the table. When used as an explanatory phrase, the same convention holds true for the other interrogative words used as transitions: who, what, why, when, where.

3. The word 'and' *without* a comma before it should be used in the case of a sentence or clause specifying a list of two items. Example:

> **At the park we played tennis and basketball.**

No comma is required there. Another example:

> **We went to the park and played tennis and basketball.**

No commas are needed here because that sentence actually contains two lists: an itinerary, both sharing the subject 'We', not two independent clauses; and then it specifies an activities list, the two sports.

4. Conditional If/Then structured sentences should have a comma or semicolon separating the two clauses, even if the actual words 'if' or 'then' are not present. Example:

> **If you're going to do that here, I'm leaving!" (implied 'then')**

> **When you see smoke, run!" (when sets the condition, implied 'then')**

5. Transitional words such as 'however, rather, therefore, hence, nevertheless, thus,' etc. are best separated to begin a new sentence, but can be used in a multi-clause sentence separated by a semicolon with a comma after the transitional word or phrase. Example:

> **We thought about leaving, and were ready to go with keys in hand; however, Steve found more beer.**

When a conclusion is stated beginning with 'therefore' it can be the last sentence of a paragraph if it's one sentence. If the conclusion is lengthy, make it its own separate paragraph.

One Space After a Period

Contrary to what you were taught in your High School typing class, in proportional font typesetting, only one space is required after a period, not two. To fix this (because most of us are in the habit of striking the space bar twice after each period) wait until you've finished your first draft. Then use the mass Replace command. In MS Word that's CONTROL-H (also on the Edit menu). Enter two spaces in the "Find what" field, one space in the "Replace with" field. Hit the "Replace All" button. Do it several times until it tells you that it has made zero replacements.

Paragraph Indents

Ultimately a manuscript at ArcheBooks will be formatted for a quarter-inch paragraph indent. You can set your Tabs that way when you begin, or just leave them at half-inch default. Just use a tab character for the leading indent. NEVER USE SPACES.

If you use the first-line auto-indent feature of MS Word, then set the indent for a quarter-inch. This can be done either by setting the default Tab stops to .25 inch (Format Menu/Tabs), or in the Format/Styles for the Normal Style, modifying the Paragraph parameters. If that's all Greek to you, just stay with a simple leading Tab and keep it easy.

Numbers and Hyphens

1. Hyphenate compound numbers (simple numbers with no more than three elements). **One-hundred. Sixty-four. Five-thousand. Twelve-million. Fifty-seven-thousand. Twenty-two-million.**

2. For complex numbers above a hundred, use numerals: **7,346.**

3. Both "a hundred" or "one-hundred" are acceptable.

4. Spell out numbers below one-hundred. **Thirty-three. Ninety-nine.**

5. The exception to spelling out low numbers is for proper or colloquial references like I-95, Got a Slurpee at 7-11, call 911, driving a 4x4, hit by a 2x4, 10-4 good buddy.

6. Use multiple hyphens when attaching compound numbers to classifications. Examples: **Two-thousand-class destroyer. A twenty-one-speed bike. Four-wheel-drive.**

7. Use multiple hyphens for ages and idiomatic phrases. **A six-year-old. A three-and-a-half-year-old. Face-to-face. Person-to-person.**

8. Use multiple hyphens for measurement qualifiers. **Six-foot-two. Five-foot, three-inch. Seven-foot, three-and-a-half. Two-gallon.** Don't hyphenate to the *plural* increment or object being measured: inches, feet, gallons. **Six-foot-two man. Five-foot jump. Three inches. Seven feet. Three-and-a-half inches. Two gallons.**

9. Use a staggered hyphen with a space for multiple hyphenated words in phrases like:

mid- to high-level temperatures or **three- to four-hundred times**.

10. Spell out simple time. **Noon. Three o'clock. Two-thirty.** Use numerals for complex time. **7:29 AM**. AM and PM don't require any periods in the abbreviation. If you use AM or PM, which are capitalized, then use the numeric time. **5:00 PM**. Use either **half-hour** or **half an hour**.

11. Spell out ordinals that indicate a metric. **The third time today**, or **The fifty-seventh guy on my street.** Use numerals for (with or without superscript) for proper name ordinal designations like **The 5th Infantry, 1st National Bank**, etc.

12. Percentages should follow the numeric conventions listed above followed by the word 'percent' or a combination of numeral and the '%' symbol: **fifteen percent** or **15%**, not "15 percent."

13. Use a hyphen when creating compound expressions using qualifiers such as 'self', 'half', and 'well', e.g. **self-taught, self-explanatory, self-motivated, self-made millionaire, half-eaten, half-starved, half-naked, half-laugh, well-meaning, well-organized, well-groomed, well-trained, etc. Well done** is an exception, if used in the British sense of a compliment, "**a job well done,**" but it still gets the hyphen if referring to the temperature you cook a piece of meat.

14. For descriptions of money, use the conventions above when spelling an amount out, but use a space between dollars and cents: **three fifty-two**, **fourteen ninety-nine**, or you may use the numerals with a dollar sign, **$3.52, $14.99.**

15. Numeric Addresses don't need to be spelled out, unless intentionally used as a convention. **13 Maple Lane**, **10 Downing Street**.

16. For approximate numbers and times, use a hyphen with a numeral, and just append the 'ish'. Come around **sevenish**, or He was a **60-ish**, heavy-set man.

Apostrophes

1. Not 30's (referring to an age), never 30s. Spell out 'thirties" (or whatever decade) when referring to age. In referring to calendar decades, as in the 1930's, **30's** is OK. Use an apostrophe between the numeral and the 's', and do not use a leading apostrophe.

2. When indicating the plural of an abbreviation, e.g. **BMWs** or **M-16s**, no apostrophe is needed between the abbreviation and the 's'. An apostrophe is needed to indicate the possessive, as normal, e.g. **the BMW's windshield**.

3. When referring to a model of product by its year, use an apostrophe and then the two digit year, **'69 Mustang**, or use the entire year, **1953 Chateau Lafitte**.

Centering
Use the Centering command on the Formatting toolbar. It can also be done under the Forma/Paragraph menu/the Alignment parameter. NEVER USE TABS AND 'EYEBALL' IT!

Chapter Headings
You are free to specify the content of chapter headings, whether that be numeric, a title, or any combination thereof. Don't format it with special fonts or worry about sizing. Just center it, space down a few lines and take off. Fonts, line spacing from text and upper margin, size, etc. will all be determined during the editing process.

It's fine to insert a Page Break between chapters. Include all chapters of a book in one file.

ODDS AND ENDS:

'Sarcasm' doesn't mean the same thing as 'irony'. Don't ever have a character tease another character and then say, "I'm just being ironic." Sarcasm is saying something you don't mean, as though you do, in an effort to tease or ridicule, as in all of comedian Bill Engval's "Here's your sign" retorts. Irony is the tragic twist of events that appears incongruous to the context, like when a health nut scolds a friend for smoking, then promptly goes out jogging and gets hit by a bus.

'Calvary' is the hill where Jesus was crucified. 'Cavalry' is a troop of mounted soldiers. There's a difference.

The correct idiom is "Champing at the bit" not "Chomping at the bit."

Use the word "use" not "utilize" unless you want a character or narrative to sound pretentious.

In storytelling prose, as opposed to a business or instructional document, avoid use of abbreviations like 'i.e.' 'e.g.' and 'et al'. Write "That is" and "For example" and "and others" respectively. Use of the abbreviation for etcetera 'etc.' is fine.

Either/Or or Neither/Nor. Don't mix them. Use the former in positive statements, the latter in negative statements. Examples:

> **Either you quit that, or I'm going to break your legs.**

> **Either we stop the car now and admit we're lost, or we're going to run out of gas and be stranded. And don't think I won't eat you to survive.**

> **Neither of the astronauts in the command module wanted to let Pete back in the ship, nor did they pay any attention to his anguished cries.**

> **Neither Jim nor Nancy could find the antidote.**

The spelling of 'OK' or 'okay' are both acceptable, as long as the convention is consistent throughout the entire story.

It's "tee shirt" or "tee-shirt," not "T-shirt" nor "t-shirt."

The past tense of **light** is **lit**, as in **"brightly lit room"** or "**He lit a cigarette**." We use **lit** not 'lighted', just like the past tense of **bite** is **bit**, not bited[3].

Avoid use of the word 'then' to indicate what comes next. The fact that you tell us what happens next is sufficient to indicate its sequence in time. Natural sequential chronology of a narrative is always assumed unless you indicate otherwise via a flashback or some other technique. Use 'then' in conditional statements preceded by 'if'.

Don't begin a chapter or scene with a pronoun, specifically **he** or **she**, unless you intentionally don't want the reader to know who you're talking about. Use the character's name or some clear indication of who you're referring to.

Manuscript Notes

Put your entire book in one file. Unless you are working on an ancient computer with no memory, that can't hold more than 100K at a time, make your entire book one file. DO NOT CREATE A SEPARATE FILE FOR EACH CHAPTER!

Headers and Footers: Don't use footers at all. Headers may include a slug line in the following format: **Title by Author** left justified, **page number** right justified. No underline.

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Suggested updates (must include witty/entertaining examples) to the **ArcheBooks Style Manual** may be sent to: publisher@archebooks.com.

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[3] Unintentional rhyme, sorry.