

# Indireads Style Guide

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## **Rules for Editors and Proofreaders – Version I**

*(Based on the Chicago Manual of Style)*

*This document is intended to be used a manual for the Indireads Manuscript Style. It is based on the Chicago Manual of Style. Rules of style, grammar, punctuation and usage presented here may change from time to time. However, this forms the basic ingredients required for a consistent reading experience throughout Indireads' selection of works.*

*For any element missing, or unclear, please refer to the Chicago Manual of Style, or consult the Managing Editors / Publishers of Indireads.*

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# 1 – Process outline

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The following outline highlights the basic steps of the publication process from approved manuscript to published work. These steps are broadly modeled on a typical manuscript editing and proofreading schedule for a book-length work.

1. **Manuscript submission.** In addition to the final, unedited manuscript, the author submits to the publisher all artwork and any necessary permissions to reproduce illustrations or previously published material or to cite unpublished data or personal communications.
2. **Manuscript editing.** The senior editor makes changes to the manuscript (and, where necessary, queries the author) and demarcates or checks the order and structure of the elements. This may be managed by more than one editor, by a critical review board, or by a single editor, depending upon the experience and quality of the author and his or her writing.
3. **Author review.** The author reviews the edited manuscript and answers any queries. If required by the editor, the author makes changes in the structure of the book, or adds and removes elements as suggested by the editor. All remaining changes and adjustments to the manuscript need to be indicated by the author at this stage.
4. **Final manuscript.** The manuscript editor produces a final manuscript, incorporating the results of the author's review of the edited manuscript and, among other things, double-checking each element in the manuscript against a design template for completeness, consistency, and proper markup.
5. **Proofreading and indexing.** Once the final manuscript has been converted to its final form, it will need to be checked by the author and any additional proofreaders for errors and inconsistencies.
6. **Final revisions.** The publisher makes sure all necessary corrections have been made.
7. **Prepress or final review.** For electronic publications, a final version must be reviewed before it is posted or otherwise made available to the public.

8. **Publication.** In the stages leading up to publication it is critically important to make all possible efforts to eliminate any errors or inconsistencies (typographical or otherwise) or other problems. The occasional error in a published work is inevitable, but even minor errors reflect badly on publishers and authors alike.

## 2 – Editorial Responsibilities

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### *Mechanical Editing*

Mechanical editing involves the consistent application of a particular style to a written work—including text and documentation and any tables and illustrations. *Style* is used here to refer to rules related to capitalization, spelling, hyphenation, and abbreviations; punctuation, including ellipsis points, parentheses, and quotation marks; and the way numbers are treated. Mechanical editing also includes attention to grammar, syntax, and usage.

Books in a series or multivolume works should all follow one style consistently, as should separately authored chapters in a multi-author book. Any deviations from this style must be determined by author, editor, and publisher before editing begins.

### *Substantive Editing*

Substantive editing deals with the organization and presentation of content. It involves rewriting to improve style or to eliminate ambiguity, reorganizing or tightening, recasting tables, and other remedial activities. (It should not be confused with developmental editing, a more drastic process.) In general, no substantive editing should be undertaken without agreement between publisher and editor, especially for book-length works; if major substantive work is needed, the author should be consulted and perhaps invited to approve a sample before the editing proceeds. If problems of organization, presentation, and verbal expression have not been addressed at earlier stages, and subject to time constraints, substantive editing may be required of an editor.

### *Discretion in substantive editing*

A light editorial hand is nearly always more effective than a heavy one. An experienced editor will recognize and not tamper with unusual figures of speech or idiomatic usage and will know when to make an editorial

change and when simply to suggest it, whether to delete a repetition or an unnecessary recapitulation or simply to point it out to the author, and how to suggest tactfully that an expression may be inappropriate. An author's own style should be respected, whether flamboyant or pedestrian. All manuscript editors should be aware of any requirements of house style that are essential to the publisher—for example, those covering bias-free language.

## 3 – Proofreader’s Responsibilities

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The proofreader’s responsibility is solely to ensure that typographical errors, extraneous spacing and formatting rules have been correctly applied to a manuscript. Proofreaders are not required to make mechanical changes, or to modify the style as suggested in this document in any way. The scope of their responsibilities would include the following:

1. Spelling mistakes
2. Extra spacing between words
3. Misplaced or missing elements, such as commas, quotation marks or periods
4. Formatting issues that may arise from conversion to an electronic format

Proofreaders may not make editorial changes, mechanical or substantial, unless expressly authorized by the publisher, an editor or the author of the manuscript.

## 4 – Language

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Indireads prefers manuscripts written in US English.

While it is important to maintain the author's 'voice' in the manuscript, the basic sentence structure, grammar and punctuation of a manuscript must be flawless. This includes use of metaphors, figurative speech, colloquialisms, and slang. Permissible disregard of correct usage falls under the definitions of direct speech, dialogue, soliloquy, or the attempt to replicate the flavor of speech in a particular town, city or country. Narratives, however, should follow standard rules of language, including spelling and grammar.

## 5 – Punctuation

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Examples of each principle are provided in orange.

### A. Capitalization

#### *Principles and examples of sentence-style capitalization*

In sentence-style capitalization only the first word in a title, the first word in a subtitle, and any proper names are capitalized.

*The house of Rothschild: The world's banker, 1849–1999*

Crossing *Magnolia denudata* with *M. liliiflora* to create a new hybrid: A success story

#### *Capitals for emphasis*

Initial capitals, once used to lend importance to certain words, are now used only ironically.

“OK, so I’m a Bad Mother,” admitted Mary cheerfully.

Capitalizing an entire word or phrase for emphasis is rarely appropriate. Note that “capitalizing” a word means setting only the initial letter as a capital. Capitalizing a whole word, LIKE THIS, is known as “setting in full caps.”

“Be careful—WATCH OUT!” she yelled.

We could not believe the headline: POLAR ICE CAP RETURNS.

#### *Capitalization for Titles, Academic Degrees and Designations*

*The Chicago Manual of Style (CMS)* recommends writing academic degrees in lower case, except when using the degree as a title.

Damini is pursuing a bachelor of science in civil engineering.

He introduced Mehreen Khan, master of fine arts.

He introduced Master of Fine Arts Jennifer Miller.

Abbreviations of academic degrees are to be capitalized. Omit periods unless required for tradition or consistency.

BA, BS, MA, MS, PhD

Lowercase the degree (including the field) in running text and whenever it's used generically. Generic uses are often introduced by "a" or "the" or "his." Capitalize the name of a degree only when it is displayed on a resume, business card, diploma, alumni directory, or anywhere it looks like a title rather than a description.

By the same token, titles and designations are never capitalized in a book manuscript unless addressing a character directly.

She asked them to wait while she notified the managing director that his appointment had arrived.

"For this part of the tour, Director Singh will be taking over."

### *Capitals for Brand Names*

Brand names, such as Nike, are always capitalized. However, there should be a definitive effort to maintain the format of the name itself, including any punctuation used within the brand.

iPad, NOT Ipad

Domino's, NOT dominoes (which is a game, not the brand)

McDonald's, NOT Mcdonalds

## **B. Hyphenation**

The hyphenation function on your word processor should be turned off. The only hyphens that should appear in the manuscript are hyphens that would appear regardless of where they appeared on the page (e.g., in compound forms). Do not worry if such hyphens happen to fall at the end of a line or if the right-hand margin is extremely ragged. By the same token, do not attempt to manually break excessively long words (e.g., long URLs) with a hyphen. Hyphens are never used with a character space

(‘face- saving’, for example, is incorrect. There should be no space after the dash).

### C. Dashes

Ensuring proper use of the en dash—a shorter dash that has special significance in certain types of compounds and in number ranges—is usually used with a space on either side, such as ‘from 2 – 4 April’. Separate breaks in a sentence with an em dash—like so—without any spaces. Single dashes (-) are normally used to hyphenate words, and should never be substituted for an en or em dash.

### D. Italics, underline, and boldface

Though underlining will generally be construed by publishers to mean italics, italics should be used instead wherever italics are intended. An author who in fact intends underlining rather than italics to appear in certain instances in the published work must make these instances clear in a letter to the publisher (or a note to the manuscript editor). Use boldface only for words that must appear thus in the published version.

#### *Italicizing Foreign Words*

Italics are used for isolated words and phrases in a foreign language if they are likely to be unfamiliar to readers. If a foreign word becomes familiar through repeated use throughout a work, it need be italicized only on its first occurrence.

If it appears only rarely, however, italics may be retained.

*The greve du zele is not a true strike but a nitpicking obeying of work rules.*

*Honi soit qui mal y pense is the motto of the Order of the Garter.*

An entire sentence or a passage of two or more sentences in a foreign language is usually set in roman and enclosed in quotation marks.

## E. Punctuation and italics

All punctuation marks should appear in the same font—roman or italic—as the main or surrounding text, except for punctuation that belongs to a title in a different font (usually italics). So, for example, the word *and*, which in this sentence is in italics, is followed by a comma in roman type; the comma, strictly speaking, does not belong to *and*, which is italicized because it is a word used as a word. Of course, it may be difficult to tell whether a comma is in italics or not (to say nothing of periods); for other marks it will be more evident. In the first four examples that follow, the punctuation marks next to italic text belong with the surrounding sentence and are therefore presented in roman. In the last two examples, the two punctuation marks that belong with the italic titles—the exclamation mark following “Help” and the comma following “Eats”—are in italics (the comma following “Leaves” is in roman).

For light amusement he turns to the *Principia Mathematica!*

How can they be sure that the temperature was in fact *rising?*

The letters *a*, *b*, and *c* are often invoked as being fundamental.

but

The Beatles’ *Help!* was released long before the heyday of the music video.

I love *Eats, Shoots & Leaves*, but I would have preferred to see “and” in the title rather than the ampersand—which would allow for a serial comma after “Shoots.”

## F. Question Marks

When a question mark or exclamation point appears at the end of a quotation where a comma would normally appear, the comma is omitted (as in the first example below). When, however, the title of a work ends in a question mark or exclamation point, a comma should also appear if the grammar of the sentence would normally call for one. This departure from previous editions of the manual overrides aesthetic considerations not only to recognize the syntactic independence of titles but also the potential for clearer sentence structure—especially apparent in the final

example, where the comma after *Help!* separates it from the following title. (The occasional awkward result may require rewording.).

“Are you a doctor?” asked Mahmoud.

*but*

“Are You a Doctor?”, the fifth story in *Will You Please Be Quiet, Please?*, treats modern love.

All the band’s soundtracks—*A Hard Day’s Night*, *Help!*, *Yellow Submarine*, and *Magical Mystery Tour*—were popular.

### *Question mark within a sentence*

A question mark is used to mark the end of a direct question within a sentence. If the question does not begin the sentence, it need not start with a capital letter.

Is it worth the risk? he wondered.

### *Commas with questions*

A question is sometimes included within another sentence either directly or indirectly—not as a quotation but as part of the sentence as a whole. A direct question (unless it comes at the beginning of a sentence) is usually introduced by a comma. A direct question may take an initial capital letter if it is relatively long or has internal punctuation.

Suddenly he asked himself, where am I headed?

The question on everyone’s mind was, how are we going to tell her?

Legislators had to be asking themselves, Can the fund be used for the current emergency, or must it remain dedicated to its original purpose?

If the result seems awkward, rephrase as an indirect question. An indirect question does not require a question mark, nor does it need to be set off with a comma. Indirect questions are never capitalized (except at the beginning of a sentence).

Suddenly he asked himself where he was headed.

The question of how to tell her was on everyone's mind.

Ursula wondered why her watch had stopped ticking.

Where to find a reliable clock is the question of the hour.

## G. Ellipses defined

An *ellipsis* is the omission of a word, phrase, line, paragraph, or more from a quoted passage. Such omissions are made of material that is considered irrelevant to the discussion at hand (or, occasionally, to adjust for the grammar of the surrounding text). Indicate such omissions by the use of three spaced periods rather than by another device such as asterisks. These points (or dots) are called ellipsis points when they indicate an ellipsis and suspension points when they indicate suspended or interrupted thought. They must always appear together on the same line (through the use of nonbreaking spaces, available in most software applications), along with any following punctuation; if an ellipsis appears at the beginning of a line, any preceding punctuation (including a period) will appear at the end of the line above.

### *How to use the ellipsis*

The ellipsis (...), sometimes called the suspension or omission marks, has three uses:

to show that some material has been omitted from a direct quotation  
[*One of Churchill's most famous speeches declaimed: "We shall shall fight them on the beaches ... We shall never surrender".*]

to indicate suspense [*The winner is ...*]

to show that a sentence has been left unfinished because it has simply trailed off [*Watch this space ...*]

### *Ellipses with periods*

A period is added *before* an ellipsis to indicate the omission of the end of a sentence, unless the sentence is deliberately incomplete. Similarly, a period at the end of a sentence in the original is retained before an ellipsis indicating the omission of material immediately following the period.

What precedes and, normally, what follows the four dots should be grammatically complete sentences as quoted, even if part of either sentence has been omitted. A complete passage from Emerson's essay "Politics" reads:

The spirit of our American radicalism is destructive and aimless: it is not loving; it has no ulterior and divine ends; but is destructive only out of hatred and selfishness. On the other side, the conservative party, composed of the most moderate, able, and cultivated part of the population, is timid, and merely defensive of property. It vindicates no right, it aspires to no real good, it brands no crime, it proposes no generous policy, it does not build, nor write, nor cherish the arts, nor foster religion, nor establish schools, nor encourage science, nor emancipate the slave, nor befriend the poor, or the Indian, or the immigrant. From neither party, when in power, has the world any benefit to expect in science, art, or humanity, at all commensurate with the resources of the nation.

The passage might be shortened as follows:

The spirit of our American radicalism is destructive and aimless. . . . On the other side, the conservative party . . . is timid, and merely defensive of property. . . . It does not build, nor write, nor cherish the arts, nor foster religion, nor establish schools.

Note that the first word after an ellipsis is capitalized if it begins a new grammatical sentence.

### *Deliberately incomplete sentence*

Three dots are used at the end of a quoted sentence that is deliberately left grammatically incomplete.

Everyone knows that the Declaration of Independence begins with the sentence "When, in the course of human events . . ."  
But how many people can recite more than the first few lines of the document?

Have you had a chance to look at the example beginning "The spirit of our American radicalism . . ."?

Note that no space intervenes between a final ellipsis point and a closing quotation mark.

### *Faltering or interrupted speech*

Suspension points—also used to indicate an ellipsis—may be used to suggest faltering or fragmented speech accompanied by confusion or insecurity. In the examples below, note the relative positions of the suspension points and other punctuation.

“I . . . I . . . that is, we . . . yes, *we* have made an awful blunder!”

“The ship . . . oh my God! . . . it’s sinking!” cried Henrietta.

“But . . . but . . . ,” said Tom.

Interruptions or abrupt changes in thought are usually indicated by em dashes.

## **H. Direct discourse**

Direct discourse or dialogue is traditionally enclosed in **double** quotation marks. A change in speaker is usually indicated by a new paragraph, as in the following excerpt from *Huckleberry Finn*:

“Ransomed? What’s that?”

“I don’t know. But that’s what they do. I’ve seen it in books; and so of course that’s what we’ve got to do.”

“But how can we do it if we don’t know what it is?”

“Why, blame it all, we’ve *got* to do it. Don’t I tell you it’s in the books? Do you want to go to doing different from what’s in the books, and get things all muddled up?”

If one speech (usually a particularly long one) occupies more than a paragraph, opening quotation marks are needed at the beginning of each new paragraph, with a closing quotation mark placed at the end of only the *final* paragraph.

Direct discourse between two or more people also warrants a new paragraph for each person.

“What are you doing here?” She asked, eyes wide.

“Nothing—I...I’m not supposed to be here, actually.”

“Are you lost?” He shook his head, intimidated by her dark eyes.

Even with a group of people,

“This isn’t right!”

“Are you crazy?”

“What?!” The crowd erupted in a clamor of protests.

### *Single-word speech*

Words such as *yes*, *no*, *where*, *how*, and *why*, when used singly, are not enclosed in quotation marks except in direct discourse.

Ezra always answered yes; he could never say no to a friend.

Please stop asking why.

*but*

“Yes,” he replied weakly.

Again she repeated, “Why?”

### *Unspoken discourse*

Thought, imagined dialogue, and other interior discourse may be enclosed in quotation marks or not, according to the context or the writer’s preference.

“I don’t care if we have offended Morgenstern,” thought Vera.

“Besides,” she told herself, “they’re all fools.”

Why, we wondered, did we choose this route?

The following passage from James Joyce’s *Ulysses* illustrates interior monologue and stream of consciousness without need of quotation marks:

Reading two pages apiece of seven books every night, eh? I was young. You bowed to yourself in the mirror, stepping forward to applause earnestly, striking face. Hurray for the Goddamned idiot! Hray! No-one saw: tell no-one. Books you were going to write with letters for titles. Have you read his F?

## I. Numerals in direct discourse

In quoting directly from spoken sources (e.g., interviews, speeches, or dialogue from a film or a play), or when writing direct discourse for a drama or a work of fiction, numbers that might otherwise be rendered as numerals can often be spelled out. This practice requires editorial discretion. Years can usually be rendered as numerals, as can trade names that include numerals. And for dialogue that includes more than a few large numbers, it may be more practical to use numerals.

Jarred's answer was a mix of rage and humiliation: "For the last time, I do not have seven hundred thirty-seven dollars and eleven cents! I don't even have a quarter for the parking meter, for that matter."

Like most proofreaders, she is a perfectionist. "I'm never happy with a mere ninety-nine and forty-four one-hundredths percent."

*but*

"Do you prefer shopping at 7-Eleven or Circle K?"

"I didn't get around to reading *Nineteen Eighty-Four* until 1985," he finally admitted.

## J. Numbers

Spell out whole numbers from zero through one hundred and certain round multiples of those numbers.

Thirty-two children from eleven families were packed into eight vintage Beetles.

Many people think that seventy is too young to retire.

The property is held on a ninety-nine-year lease.

According to a recent appraisal, my house is 103 years old.

The three new parking lots will provide space for 540 more cars.

The population of our village now stands at 5,893.

### *Hundreds, thousands, and hundred thousands*

Any of the whole numbers mentioned previously followed by hundred, thousand, or hundred thousand are usually spelled out (except in the sciences)—whether used exactly or as approximations.

Most provincial theaters were designed to accommodate large audiences—from about seven hundred spectators in a small city like Lorient to as many as two thousand in Lyon and Marseille.

A millennium is a period of one thousand years.

The population of our city is more than two hundred thousand.

Some forty-seven thousand persons attended the fair.

*but*

The official attendance at this year's fair was 47,122.

### *Number beginning a sentence*

When a number begins a sentence, it is always spelled out. To avoid awkwardness, a sentence can often be recast.

One hundred and ten candidates were accepted.

or

In all, 110 candidates were accepted.

If a year must begin a sentence, spell it out; it is usually preferable, however, to reword. Avoid and in such expressions as two thousand one, two thousand ten, two thousand fifty, and the like.

Nineteen thirty-seven was marked, among other things, by the watershed eleventh edition of Bartlett's Familiar Quotations.

or; better;

The year 1937. . .

If a number beginning a sentence is followed by another number of the same category, spell out only the first or reword.

One hundred eighty of the 214 candidates had law degrees; the remaining 34 were doctoral candidates in fish immunology.

or; better;

Of the 214 candidates, 180 had law degrees; the remaining 34 were doctoral candidates in fish immunology.

### *Ordinals*

The letters in ordinal numbers should not appear as superscripts (e.g., 122<sup>nd</sup> not 122<sup>nd</sup>).

Gwen stole second base in the top half of the first inning.

The restaurant on the forty-fifth floor has a splendid view of the city.

She found herself in 125<sup>th</sup> position out of 360.

The 122<sup>nd</sup> and 123<sup>rd</sup> days of the strike were marked by a rash of defections.

The ten thousandth child to be born at Mercy Hospital was named Mercy.

## 6 – Grammar

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### *Common nouns*

A common noun is the generic name of one item in a class or group {a chemical} {a river} {a pineapple}. It is not capitalized unless it begins a sentence or appears in a title.

### *Proper nouns*

A proper noun is the specific name of a person, place, or thing {John Doe} {Moscow} {the Hope Diamond}, or the title of a work {*Citizen Kane*}. A proper noun is always capitalized, regardless of how it is used. A common noun may become a proper noun {Old Hickory} {the Big Easy}, and sometimes a proper noun may be used figuratively and informally, as if it were a common noun {like Moriarty, he is a Napoleon of crime} (*Napoleon* here connoting an ingenious mastermind who is ambitious beyond limits). Proper nouns may be compounded when used as a unit to name something {the Waldorf-Astoria Hotel} {*Saturday Evening Post*}. Over time, some proper nouns (called eponyms) have developed common-noun counterparts, such as *sandwich* (from the Earl of Sandwich) and *china* (from China, where fine porcelain was produced).

Foreign proper nouns are not italicized in an English context.

A history of the Comédie-Française has just appeared.

“I’m going to ask Amma to stop by on her way to the *mandir*.”

Leghorn – in Italian, Livorno – is a port in Tuscany.

Proper nouns are usually capitalized, as are some of the terms derived from or associated with proper nouns. For the latter, use capitals sparingly—what is sometimes referred to as a “down” style. Although *Brussels* (the Belgian city) is capitalized, *brussels sprouts* is not—which are not necessarily from Brussels. Likewise, *President Obama* is capitalized, but *the president* is not.

### *Commonly Misused Words*

The use of words such as ‘only’, ‘even’, ‘too’ and ‘still’ are often incorrect within the structure of South Asian literature. As a rule of thumb, Indireads prefers that these words be removed from the manuscript. A good practice is to judge whether removing the word alters the meaning of the sentence. If not, then it should be removed.

### *Preposition Usage*

List of words and the prepositions construed with them. The list below contains the words that most often give writers trouble. Note that some of the words included here—such as verbs that can be used transitively {the tire abutted the curb} or words that can be used without further qualification {she refused to acquiesce} {his words were considered blasphemy} do not always take prepositions.

abide {vb.}: with ("stay"); by ("obey"); none (transitive)

abound {vb.}: in, with [resources]

absolve {vb.}: from [guilt]; of [obligation]

abut {vb.}: on, against [land]; none (transitive)

accompanied {adj.}: by (not with) [something or someone else]

accord (vb.): in or with [an opinion]; to [a person]

acquiesce (vb.): in [a decision]; to [pressure]

acquit {vb.}: of (not from) [a charge]; none (transitive)

adept (vb.): at [an activity]; in [an art]

admit {vb.} ("acknowledge"): none (not to) (transitive)

admit {vb.} ("let in"): to, into

admit {vb.} ("allow"): of

anxious {adj.}: about, over {preferably not to} [a concern]

badger {vb.}: into [doing something]; about [a situation]

ban (vb.): from [a place]

ban (n.): on [a thing; an activity]; from [a place]

based {adj.}: on {preferably not upon} [a premise]; in [a place; a field of study]; at [a place]

becoming {adj.}: on, to [a person]; of [an office or position]

bestow {vb.}: on {preferably not upon} [an honoree]

binding (adj.): on {preferably not upon} [a person]

blasphemy (n.): against [a religious tenet]

center (vb.): on, upon (not around) [a primary issue]

chafe (vb.): at (doing something); under [an irritating authority]

coerce (vb.): into [doing something]

cohesion (n.): between [things; groups]

collude (vb.): with [a person to defraud another]

commiserate (vb.): with [a person]

compare (vb.): with (literal comparison); to (poetic or metaphorical comparison)

comply (vb.): with (not to) [a rule; an order]

confide (vb.): to, in [a person]

congruence (n.): with [a standard]

connive (vb.): at [a bad act]; with [another person]

consider (vb.): none (transitive); as [one of several possible aspects (not as a substitute

for "to be")]; for [a position]

consist (vb.): of [components (said of concrete things)]; in [qualities (said of abstract things)]

contemporary (adj.): with [another event]

contemporary (n.): of [another person]

contiguous (adj.): with, to [another place]

contingent (adj.): on (preferably not upon)

contrast (vb.): to, with [a person or thing]

conversant (adj.): with, in [a field of study]

convict (vb.): of, for (not in)

depend (vb.): on (preferably not upon)

differ (vb.): from [a thing or quality]; with [a person]; about, over, on [an issue]

different (adj.): from (but when a dependent clause follows different, the conjunction

than is a defensible substitute for from what: "movies today are different

than they were in the fifties")

dissent (n. & vb.): from, against (preferably not to or with)

dissimilar (adj.): to (not from)

dissociate (vb.): from

enamored (adj.): of(notwith)

equivalent (adj.): to, in (preferably not with)

excerpt (n.): from (not of)

forbid (vb.): to (formal); from (informal)

foreclose (vb.): on [mortgaged property]

hale (vb.): to, into [a place]; before [a magistrate]

hegemony (n.): over [rivals]; in [a region]

identical (adj.): with (preferred by purists), to [something else]

impatience (n.): with [a person]; with, at, about [a situation]

impose (vb.): on (preferably not upon) [a person]

inaugurate (vb.): as [an officer]; into [an office]

inculcate (vb.): into, in [a person]

independent (adj.): of (not from) [something else]

infringe (vb.): none (transitive); on (preferably not upon) [a right]

inhere (vb.): in (not within) [a person; a thing]

inquire (vb.): into [situations]; of[people]; after [people]

instill (vb.): in, into (not with) [a person]  
juxtapose (vb.): to (not with)  
mastery (n.): of [a skill or knowledge]; over [people]  
militate (vb.): against [a harsher outcome]  
mitigate (vb.): none (transitive)  
oblivious (adj.): of (preferred), to [a danger; an opportunity]  
off (prep. & adv.): none (not of)  
predilection (n.): for [a preferred thing]  
predominate (vb.) (not transitive): in, on, over [a field; rivals]  
preferable (adj.): to (not than); over [an alternative]  
pretext (n.): for [a true intention]  
reconcile (vb.): with [a person]; to [a situation]  
reticent (adj.): about [speaking; a topic]  
sanction (n.): for [misbehavior]; of [a sponsoring body]; to [a person; an event]  
shiver (vb.): from [cold]; at [something frightening]  
stigmatize (vb.): none (transitive); as [dishonorable]  
subscribe (vb.): to [a periodical or an opinion]; for [stock]  
trade (vb.): for ("swap"); in ("sell"); with ("do business with"); at ("patronize"); in [certain goods]; on ("buy and sell at")  
trust (n.): in [faith]; for ("beneficial trust")  
undaunted (adj.): in [a task]; by [obstacles]  
unequal (adj.): to [a challenge]; in [attributes]  
used (adj.): to ("accustomed"); for ("applied to")  
vexed (adj.): with [someone]; about, at [something]