

## STERNBERG PRESS / STYLE SHEET

- **Titles:** First and all significant words in text/essay titles are capitalized
- **Titles** of books, artworks, films, musical albums etc. are *italicized*
- **Titles** of exhibitions, essays, poems, songs, short stories, etc. appear within double quotation marks (“ ”)
- **Punctuation:** following American standards, punctuation appears within the quotation marks (with the exception of colons or semi-colons, i.e. “free speech”).  
Also consistent with American standards, a serial comma is used in a phrase with three or more elements, preceding an “and,” “or,” etc.: “There were lectures, performances, and screenings.”
- **Quoted material:** All quotes appear within double (“ ”) quotation marks. The same is the case with words used by an author in a pejorative (critical/disbelieving/sardonic) way, i.e. I became a “serious” artist. Single quotations appear only when there is a quotation within a quotation. Quotations within block quotations should be contained with double quotation marks.
- **Foreign words** and words that need special emphasis are *italicized*, although the use of italics for emphasis should be done sparingly.
- **Artistic/Architectural styles:** Names of specific artistic styles are uppercased unless they are used in a context that does not refer to their specific art-historical meaning, however “modernism” is always lowercase.  
Example 1: “Her piece was characteristically minimalistic.”  
Example 2: “This sculpture bears all the markings of the Minimalist movement.”
- **Dates/Years:** Consistent with American format: February 6, 2005 / 1960s / 1990 / centuries are spelled out, i.e. the twentieth century, and hyphenated when used as an adjective, i.e. twentieth-century architecture. Abbreviated decades are written with an apostrophe (not single quotation mark) (i.e., ’60s).
- **Numbers:** Numbers one through ninety-nine are spelled out, for all other numbers; numerals are used (i.e., 100). Inclusive numbers are used (with en-dashes—refer to Chicago’s rules), and inclusive years are employed as well, though should always appear with the last two digits (i.e., 1994–98; 2003–06).
- **Spacing between paragraphs:** a full line space appears between all paragraphs or statements
- **Periods** are followed by one space.
- **Ellipses** should be indicated by a single-glyph three-dot ellipsis character, with a space on both sides. If they indicate omitted text, they should be contained in square brackets. They should not be used before the first word of a quotation or after the last word, even if material has been omitted. A period is added before an ellipsis to indicate the omission of the end of a sentence, and 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. The first word after an ellipsis is capitalized if it begins a new grammatical sentence. If full paragraphs are omitted, or the omitted material leads into a new paragraph, ellipsis points at the end of the paragraph preceding the omitted part should be included. If the first part of a paragraph is omitted within a quotation, a paragraph indention and ellipsis points appear before the first quoted word.
- **Diacritics** appear whenever possible, i.e., Slavoj Žižek
- **“en-dashes”** (double hyphen: – ) are used to separate durations, i.e. 1969–70 (without space in between), as well as to separate a series of page numbers in notes (also with no space).
- **“em-dashes”** (—) are used to denote a dramatic break in sentence structure or to set off an amplifying or explanatory element.
- **Capitalization and use of hyphens:**  
Hyphenated: post-Second World War, post-Soviet, post-Tito, post-communist, post-socialist, e-mail always lower case: postmodern, avant-garde, capitalism, fascism, utopian, westernize, westernization, globalization, documenta (no italics); always upper case: Cold War, Berlin Wall, Iron Curtain, Eastern bloc, Eastern Europe, Western Europe, First/Second/Third World, the East/the West (as nouns), Internet, European Union, Union (when clearly related to EU), Wall (when clearly referring to the Berlin Wall), Christian days of the month (Tuesday, Monday) are capitalized, seasons (autumn, winter) are not Eastern and Western: upper case when used as an adjective meaning of, relating to, or characteristic of the East or the West; lower case only when referring specifically to a geographical or directional location (i.e. the western shore), except in the case of Eastern and Western Europe
- **Spelling:** American spelling applies in all texts, except when British spelling is used in a quotation and then the original format is retained, i.e. Tony Blair noted, “the New Labour Party always organises these events.”
- **End/Footnotes and Bibliographies:** Citations follow Chicago Manual of Style standards. Examples (“N”= note format/“B”=bibliography format). When publishing houses list two or more cities, please use the first in the list. Presses like MIT Press or the University of Chicago Press should be written without “The.”

### Single Author

- (N) Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 1981), 4.
- (B) Barthes, Roland. *Camera Lucida: Reflections on Photography*. Translated by Richard Howard. New York: Hill and Wang, 1981.

### Essay in Anthology

- (N) Cornel West, "The New Cultural Politics of Difference," in *Out There: Marginalization and Contemporary Cultures*, ed. Russell Ferguson et al. (Cambridge, MA: MIT Press, 1990), 19–36.
- (B) West, Cornel. "The New Cultural Politics of Difference." In *Out There: Marginalization and Contemporary Cultures*. Edited by Russell Ferguson, Martha Gever, Trinh T. Minh-ha, and Cornel West, 19–36. Cambridge, MA: MIT Press, 1990.

### Journal Article

- (N) Peter Schjeldahl, "New York as Village," *Art Issues*, no. 46 (January 1997): 18.
- (B) Schjeldahl, Peter. "New York as Village." *Art Issues*, no. 46 (January 1997): 18.

### • Capitalization

DO capitalize art styles and periods, whether adjectives or nouns, when referring to a specific style of a specific time. Follow the *Chicago Manual* in general, but some of the following are exceptions:

Abstract Expressionism  
Action painting  
Act I, scene 3  
American Scene painting  
Art Brut (as a movement)  
Art Deco  
Arte Povera  
Baroque  
Bay Area Figuration  
body art  
cinema vérité  
Classicism  
Cold War  
Color Field  
Combines  
Communism (in historical context)  
Conceptual art  
Conceptualism  
Concrete art  
Constructivism  
Corinthian  
Cubism, Cubist  
Cubo-Futurism  
Dadaism, Dadaist  
Die Brücke  
Doric  
Early Christian  
Fauvism  
Fluxus  
Futurism  
Gesamtkunstwerk  
Gothic, Gothic revival  
Hard-Edge painting

Ionic  
Jugendstil  
kinetic art  
LA MOCA  
Land art or Earth art  
Light and Space art  
Luminism  
Mannerism, Mannerist  
MASS MoCA  
Minimalism  
Moderne (but not modern)  
MoMA  
Neo-Classicism  
neo-Conceptualism  
Neoconcrete  
neo-Dada  
Neo-Expressionism  
Neo-Geo  
Neo-Impressionism  
Neoplasticism  
No Wave  
Nolita (not NoLiTa)  
Op art, Optical art  
Photo-Realism  
Pop art  
Post-Conceptual  
Post-Impressionism  
Post-Minimalism  
Post-Painterly Abstraction  
Pre-Raphaelite (NOT pre-Raphaelite)  
Process art  
Renaissance, High Renaissance  
Revolution (as in French Revolution), but revolutionary  
Rococo  
Romanesque  
Romanticism  
Situationism  
SUNY Purchase (no punct.)  
Surrealism, Surrealist  
Symbolism  
Syntheticism  
the Nabis  
Third World  
Tribeca (not TriBeCa)  
Western  
Western art/non-Western

Do NOT capitalize adjectives describing art styles when used in a generalized sense or out of historical context:

art brut (material)  
baroque  
classic(al)  
expressionistic  
gothic  
impressionist  
orientalism  
readymade  
romantic  
surrealistic

Do NOT capitalize:

abstract  
alternative space

artwork  
black (race)  
body art  
contemporary  
dynasty  
earthworks  
fax  
federal  
hacktivism  
high-tech  
institutional critique  
leitmotif  
light art  
medieval  
modern, modernist, modernism  
new wave (BUT French New Wave)  
open source  
outsider art  
old master  
performance art  
postmodern, postmodernism  
pre-Columbian  
process art  
pro-choice  
punk  
readymade  
site-specific  
structuralism