

Style Guide

Formations welcomes submissions that are between 5000-7500 words in length. Book reviews should be 1000-1500 words including notes. All proposals are to be submitted as single-spaced Word (.doc or .docx) files and must be in 12-point Times New Roman font. The author's name and contact details must not appear on the manuscript.

Proposals should be accompanied by a separate Word file including a cover sheet with the author's name and short biographical statement of no more than 150 words that details their relevant academic and professional experience, plus author's institutional affiliation and contact details. Please also provide a 150-word article abstract.

1. Main Text

Language and Spelling:

Spelling and language should conform to American English as exemplified in *Merriam-Webster's Collegiate Dictionary*.

Subheadings:

Subheadings may be used sparingly. They must be preceded by two blank lines and followed by one blank line. Please use upper and lower case and do not italicize, underline, or make bold.

Quotations:

Use double quotation marks throughout for quotations. Single quotation marks should be used for quotes within quotes. Punctuation should appear within quotation marks, both for double and single quotation marks. For example:

In her text, she speaks of "enabling young children to be more independent."

Indicate quotations within quotations by using single quotation marks. For example:

"She did not move. '[t]ell me the truth, tell me the truth,' he kept on saying."

Add or omit words from a quotation using square brackets. Either [to add] or [...] to omit. Single quotation marks may be also used to introduce specific terms; to place emphasis on a term; or to express irony, scepticism, disagreement etc.

For quotations that extend to more than three lines of verse or prose, place quotations in a freestanding block of text and omit quotation marks. Indent the entire quote one Tab key from each margin. For example:

It is then that he remembers just how it ended:

She did not move. “Tell me the truth, tell me the truth,” he kept on saying. He felt as if his forehead would burst. She seemed contracted, petrified. She did not move. “Tell me the truth,” he repeated, when suddenly that old man Breitkopf popped his head in carrying the Times; stared at them; gaped; and went away. They neither of them moved. “Tell me the truth,” he repeated. He felt that he was grinding against something physically hard; she was unyielding. She was like iron, like flint, rigid up the backbone. And when she said, “It’s no use. It’s no use. This is the end” – after he had spoken for hours, it seemed, with the tears running down his cheeks – it was as if she had hit him in the face. She turned, she left him, she went away.

When citing poetry, mark line breaks with a slash, / . Example:

“The vertical reminds them what they are, / and I remember I am native there.”

When quoting poetry, keep formatting as close to the original as possible.

Italics:

In source citations as in running text, italics are used for the titles of books and journals. Italics are also used for the titles of newspapers, magazines, and blogs, movies and video games, paintings, and other types of works. Quotation marks are generally reserved for the titles of subsections of larger works—including chapter and article titles and the titles of poems in a collection.

Please use italics to introduce non-English words. Foreign place names, locations or proper nouns are not italicized.

Punctuation

- **Serial Commas**

Items in a series should be separated by commas. When a conjunction joints the last two elements in a series of three or more, a comma—known as the Oxford comma—should appear before the conjunction. For example:

In the image, we see her parents, grandparents, and aunts depicted.

Note that the phrase as well is not equivalent to and.

The team fielded one Mazda, two Corvettes, and three Bugattis, as well as a battered Plymouth Belvedere.

not

The team fielded one Mazda, two Corvettes, three Bugattis, as well as a battered Plymouth Belvedere.

In a series whose elements are all joined by conjunctions, no commas are needed unless the elements are long, and delimiters would be helpful. For example:

You can turn left at the second foundation and right when you reach the temple, or turn left at the third fountain and left again at the statue of Venus, or just ask a local person how to get there.

- **Possessive ‘s**

Plural Common Nouns Ending in S: add an apostrophe. Example:

The students’ questions.

The teachers’ headaches.

Plural Common Nouns Ending in S: add apostrophe-s. For example:

The duchess’s hat.

The duchess’s style.

Proper Nouns Ending in S: add apostrophe-s if singular, and add apostrophe if plural. For example:

Socrates’s idea

The Obamas’ garden.

Les’s moor,

Nouns Plural in Form, Singular in Meaning: add an apostrophe. For example:

The series’s actors.

The Academy of Motion Picture Arts and Sciences’ History.

Special Case: Singular Common Nouns Ending in S or an S Sound, followed by a Word Beginning with S: add apostrophe if the word ends in s; otherwise add apostrophe-s. For example:

For appearance’s sake.

For conscience’s sake.

For goodness’ sake.

Em-dash, en-dash, and hyphens:

- **Em Dash (—)**

Em dashes are used to set off an amplifying or explanatory element and in that sense can function as an alternative to parentheses (second and third examples), commas (fourth and fifth examples), or a colon (first example)—especially when an abrupt break in thought is called for.

It was a revival of the most potent image in modern democracy—the revolutionary idea.

The influence of three impressionists—Monet, Sisley, and Degas—is obvious in her work.

The chancellor—her had been awake half the night—came down in an angry mood.

She outlined the strategy—a strategy that would, she hopes, secured the peace.

My friends—that is, my former friends—ganged up on me.

To avoid confusion, the em dash should never be used within or immediately following another element set off by an em dash (or pair of em dashes). Use parentheses or commas instead.

The Whipplesworth conference—which had already been interrupted by three demonstrations (the last bordering on violence)—was adjourned promptly.

Or

The Whipplesworth conference—which had already been interrupted by three demonstrations, the last bordering on violence—was adjourned promptly.

- **En Dash (–)**

En dashes should be used to connect numbers and, less often, words. With continuing numbers—such as dates, times, and page numbers—it signifies *up to and including* (or *through*). For the sake of parallel construction, the word *to*, never the en dash, should be used if the word *from* precedes the first element in such a pair; similarly, *and*, never the en dash, should be used if *between* precedes the first element.

The years 1993–2000 were heady ones for the computer literate.

For documentation and indexing, see chapters 14–16.

Winifred Knights achieved a lot in her post–War career.

But

She was in college from 1998 to 2002 (*not* from 1998–2002).

In other contexts, such as with scores and directions, the en dash signifies, more simply, *to*. For example:

The New York–Paris flight has been canceled.

The document was heavily redacted, with pages 46–52 removed altogether.

- **Hyphens (-)**

Hyphens should be used to connect two things that are intimately related, usually words that function together as single concept or work together as a joint modifier. For example: tie-in, toll-free call, and two-thirds. Hyphens are also used to prevent ambiguity or confusion. For example: fast-sailing ship; a man-eating shark; an elaborate re-creation.

The Chicago style discourages the use of spaces around hyphens, en dashes, and em dashes except for exceptions where a single space is allowed after a hyphen or en dash. For example: left- and right-hand margins.

Capitalization

Religions, period titles denoting sharply delimited time periods, art movements, and adjectives springing from art movements should be capitalized. Example: ‘Abstract Expressionism’, ‘German Expressionist painter’, or the ‘Middle Ages.’

Numbers, Years, Decades, Centuries, and Dates

Spell out whole numbers from zero through one hundred and certain round multiples of those numbers (e.g., hundred, thousands, or hundred thousand). For example:

The property is held on a ninety-nine-year lease.
Many people think that seventy is a lucky number.
A millennium is a period of one thousand years.
The three new parking lots will provide space for 540 cars.
Some forty-seven thousand persons attended the fair.

but

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

Page numbers, currencies, temperatures, units of measurement, and all other numbers are spelled out in digits: 22; 103; 1509; 23,456; 186,888. Page 12; € 12.50; 98 °F, 2 km. When used sparsely, units of measurement consisting of round numbers can be spelled out in words.

Years are spelled out in numerals unless they stand at the beginning of a sentence. Decades are spelled out in words or in numbers (the sixties or the 1960s). If needed, mention the century. Centuries are written in words, for example: nineteenth century.

When referencing specific dates, cardinal numbers are used, although these may be pronounced as ordinals. For example:

May 26, 2008, was a sad day for film buffs.
The *Watchmaker's Digest* (11 November 2011) praised the new model's precision.

When a day is mentioned without the month or year, the number is usually spelled out in ordinal form. For example:

On November 5, McManus declared victory. By the twenty-fifth, most of his supporters had deserted him.

Abbreviations

Do not use abbreviations and do not contract words in the main text unless necessary.

2. References

All references should appear as footnotes, with no separate bibliography. They should be numbered consecutively with Arabic numerals and their reference numbers in the text should be placed after any punctuation (after full stops or after commas). Please put together your footnotes following the guidance and examples below, based on the Chicago Manual Citation Style 16th edition.

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- Authors should be referred to by their first name and surname. In case of multiple authors, mention no more than three, followed by 'et al.' The author's name is followed by a comma.
- Use s.l. in case the city of publication is unknown, s.a. in case there is no known publication date, and s.p. in the case of missing page numbers.
- Italicize titles and subtitles. The title and subtitle should be divided by a colon. The (sub)title should be followed by a space. The author and title-subtitle are followed by a parenthesis with: city of publication, publisher, year of publication. Page number(s) are added after the parenthesis if necessary.

Example:

Cheryl Strayed, *Wild: From Lost to Found on the Pacific Crest Trail* (New York: Alfred A. Knopf, 2012), 23.

When citing the same source for a second time in a non-subsequent note use a shortened form of the citation: surname, title only (omit subtitle), page number(s) if applicable.

Example:

Strayed, *Wild*, 44.

If you consecutively cite the same source two or more times in a note (complete or shortened), you may use the word 'Ibid' instead.

Example:

1. Cheryl Strayed, *Wild: From Lost to Found on the Pacific Crest Trail* (New York: Alfred A. Knopf, 2012), 23.
2. Strayed, *Wild*, 44.
3. Ibid., 45.

1. Books

Book with a single author or editor

Cheryl Strayed, *Wild: From Lost to Found on the Pacific Crest Trail* (New York: Alfred A. Knopf, 2012), 87-88.

A book with an editor in place of an author includes the abbreviation *ed.* (for more than one editor, use *eds.*). Note that the shortened form does not include *ed.*

Meghan Daum, ed., *Selfish, Shallow, and Self-Absorbed: Sixteen Writers on the Decision Not to Have Kids* (New York: Picador, 2015), 32.

Shortened form:

Daum, *Selfish, Shallow, and Self-Absorbed*, 32.

Book with multiple authors

Brian Grazer and Charles Fishman, *A Curious Mind: The Secret to a Bigger Life* (New York: Simon & Schuster, 2015), 188.

Shortened form:

Grazer and Fishman, *Curious Mind*, 190.

Edited Volumes

Jackson Mac Low, La Monte Young (eds). *An Anthology of Chance Operations* (New York: George Maciunas & Jackson Mac Low, 1963), 60.

Chapter in an edited book

If the work referred to is a chapter in an edited book, do not italicize but use quotation marks, italicize the title preceded by “in”

Example:

Glenn Gould, “Streisand as Schwarzkopf,” in *The Glenn Gould Reader*, ed. Tim Page (New York: Vintage Books, 1984), 310.

Shortened form:

Gould, “Streisand as Schwarzkopf,” 309.

Poem in a book

John Ashbery, “And Ut Pictura Poesis Is Her Name” in: *Houseboat Days* (New York: Viking, 1977), pp. 45-46.

Book with multiple volumes

Muriel St. Clare Byrne, ed., *The Lisle Letters* (Chicago: University of Chicago Press, 1981), 4:243.

Shortened form:

Byrne, *Lise Letters*, 4:245.

Book with multiple editions

When an edition other than the first is used or cited, the number or description of the edition follows the title in the listing. An edition number usually appears on the title page and is repeated, along with the date of the edition, on the copyright page. Such wording as *Second Edition*, *Revised and Enlarged* is abbreviated simply as *2nd ed.*; *Revised Edition* (with no number) is abbreviated as *rev. ed.* Other terms are similarly abbreviated.

1. Amy Einsohn, *The Copyeditor’s Handbook: A Guide for Book Publishing and Corporate Communications, with Exercises and Answer Keys*, 3rd ed. (Berkeley: University of California Press, 2011), 401–2.
2. Kathryn Parker Boudett, Elizabeth A. City, and Richard J. Murnane, eds., *Data Wise: A Step-by-Step Guide to Using Assessment Results to Improve Teaching and Learning*, rev. ed. (Cambridge, MA: Harvard Education Press, 2013), 101.

Exhibition Catalogue

An exhibition catalogue is often published as a book and is treated as such.

1. Witkovsky, Matthew S., ed. *Sarah Charlesworth: Stills* (Chicago: Art Institute of Chicago, 2014). Published in conjunction with an exhibition of the same title, organized by and presented at the Art Institute of Chicago, September 18, 2014-January 4, 2015.

or, if space is tight,

Witkovsky, Matthew S., ed. *Sarah Charlesworth: Stills*. (Chicago: Art Institute of Chicago, 2014) Exhibition catalogue.

A brochure — the kind often available to visitors to an exhibition — may be treated similarly.

2. Periodicals

Journal Article

Citations of journals typically include the volume and issue number and date of publication. The volume number follows the italicized journal title in roman and with no intervening punctuation. A specific page reference is included in the notes. Authors should record the full information for the issue, including issue number, even if a journal is paginated consecutively across a volume or if the month or season appears with the year. Access dates are only included for items without a date of publication or modification

Benjamin Bagley, “Loving Someone in Particular,” *Ethics* 125, no. 2 (January 2015): 484–85.

Shortened form:

Bagley, “Loving Someone in Particular,” 501.

The URL in the following example indicates that the article was consulted online; in this case, it is based on a DOI and is preferred to the URL that appears with the article. Shortened citations for subsequent references to an online source need not repeat the URL.

1. Jui-Ch’i Liu, “Beholding the Feminine Sublime: Lee Miller’s War Photography,” *Signs* 40, no. 2 (Winter 2015): 311, <https://doi.org/10.1086/678242>.

2. Liu, “Beholding the Feminine Sublime,” 312.

3. Visual Materials

Visual artworks

Peter Paul Rubens, *Suzanne Fourmont*, ca. 1620-1625, oil on wood, 79 x 54 cm, The National Gallery, London.

Dorothea Lange, *Black Maria, Oakland*, 1957, printed 1965, gelatin silver print, 39.3 × 37 cm, Art Institute, Chicago, <http://www.artic.edu/aic/collections/artwork/220174>.

Films

Citations of video and film recordings, like citations of sound recordings, will vary according to the nature of the material (television show, movie, etc.). Any facts relevant to identifying

the item should be included. Indexed scenes are treated as chapters and cited by title or by number. Ancillary material, such as critical commentary, is cited by author and title.

1. *American Crime Story: The People v. O. J. Simpson*, episode 6, “Marcia, Marcia, Marcia,” directed by Ryan Murphy, written by D. V. DeVincentis, featuring Sterling K. Brown, Kenneth Choi, and Sarah Paulson, aired March 8, 2016, on FX, <https://www.amazon.com/dp/B01ARVPCOA/>.
2. “Crop Duster Attack,” *North by Northwest*, directed by Alfred Hitchcock (1959; Burbank, CA: Warner Home Video, 2000), DVD.

4. Other written sources

Published or broadcast interviews

An interview that has been published or broadcast or made available online can usually be treated like an article or other item in a periodical. Interviews consulted online should include a URL or similar identifier.

1. Lydia Davis, “The Art of Fiction No. 227,” interview by Andrea Aguilar and Johanne Fronth-Nygren, *Paris Review*, no. 212 (Spring 2015): 172, EBSCOhost.
2. Russell Crowe, interview by Charlie Rose, *Charlie Rose*, April 23, 2015, <http://www.charlierose.com/watch/60551640>.
3. Bellour, Raymond. “Alternation, Segmentation, Hypnosis: Interview with Raymond Bellour.” By Janet Bergstrom. *Camera Obscura*, nos. 3–4 (Summer 1979): 89–94.

E-sources

Reference works consulted online

1. *Merriam-Webster*, s.v. “app (n.),” accessed April 6, 2016, <http://www.merriam-webster.com/dictionary/app>.
2. *Encyclopaedia Britannica Online*, Academic ed., s.v. “Arturo Toscanini,” accessed April 6, 2016, <http://academic.eb.com/EBchecked/topic/600338/Arturo-Toscanini>.

Books consulted online

1. Mark Evan Bonds, *Absolute Music: The History of an Idea* (New York: Oxford University Press, 2014), chap. 3, <https://doi.org/10.1093/acprof:oso/9780199343638.003.0004>.
2. Karen Lystra, *Dangerous Intimacy: The Untold Story of Mark Twain’s Final Years* (Berkeley: University of California Press, 2004), 59, <http://ark.cdlib.org/ark:/13030/kt8779q6kr/>.

Freely available electronic editions of older works

Henry James, *The Ambassadors* (New York, 1909; Project Gutenberg, 2008), bk. 6, chap. 1, <http://www.gutenberg.org/ebooks/432>.

or,

Henry James, *The Ambassadors*, 2 vols. (New York: Charles Scribner’s Sons, 1909), 1:243, <https://books.google.com/books?id=WYIUAAAAYAAJ>.

3. Images

Formations encourages the use of images, but it is the responsibility of the author to secure the publishing rights of the images accompanying their article. For the initial submission copyrights are not necessary but would need to be obtained upon acceptance. Since the publication is digital and open-access, we would also accept references to open-access images in the article in the form of hyperlinks.

Label and Caption

All images must be cited within the main text, in consecutive order using Arabic numerals. When using images in the body of the text: *title* (date, Fig. 1). All titles need to be given in English. Captions or indications of where the images would be placed should be marked within the body of the piece.

Separate captions are required for each image. Images should be numbered consecutively as they are referenced in the text. Include full caption information, whenever available and appropriate, in this order: Figure number: Author, *Formal Title* (in italics), date, medium or support, dimensions. Name of collection, City of collection, and courtesy information.

Examples:

Fig. 1: Joseph Cornell, *Untitled (Tilly Losch)*, ca. 1935-38, box construction, 25.4 x 23.5 x 5.4 cm. The Robert Lehrman Art Trust, courtesy Aimee and Robert Lehrman, Washington, D.C., photo: Mark Gulezian/Quicksilver.

Fig. 2: Brion Gysin, 'Cut-Ups Self-Explained', 1960. Source: José Férrez Kuri (ed.), *Brion Gysin: Tuning in to the Multimedia Age*, London/Edmonton: Thames & Hudson/Edmonton Art Gallery, 2003, pp. 154-155.

Quality

Formations accepts TIFF and JPG files. If you scan images, make sure the resolution is at least 300 dpi (dots per inch). Digital images can be no smaller than 1000 x 1000 pixels.

Submit

You can submit the images to *Formations* by e-mail (max. 10 MB) or via wetransfer.com (max. 2 GB).