Nka Style Sheet

This style sheet is an important supplement to the DUP Journal Style Guide. Listed below are Nka style points that are in addition to what is outlined in the DUP Journal Style Guide.

Style Points Unique to Nka

ACKNOWLEDGMENTS

Acknowledgments are made in the first unnumbered note and are written in the first person. Prior publication should be noted.

This essay owes most to the artists in the exhibition. I have benefited from conversations and correspondence with all of them, and I am grateful for their generosity. The essay was originally published in the exhibition catalogue Home Lands—Land Marks: Contemporary Art from South Africa (London: Haunch of Venison, 2008).

CONTRIBUTOR’S NOTE

Articles and reviews are accompanied by a contributor’s note, which is limited to one sentence including the author’s name, rank, and affiliation(s). Publications are not included.

Jonathan Frederick Walz is the director of curatorial affairs and curator of American art at the Columbus Museum, Georgia.

Hannah Sage Kay is an arts writer from New York.

DOCUMENTATION

Endnotes are used; there is no bibliography. The first citation of a work provides full bibliographic information. Subsequent citations contain the author’s last name, a shortened title, and a page number. If several works by the same author are cited consecutively in a note, the author’s last name is repeated for the second and subsequent works. When citing more than one author with the same last name, include first initial in every citation. Et al. is used for works by more than three authors or editors. In citations of online works, access dates are required only in the absence of publication dates. Use complete URLs when they appear in articles (notes, references, and main text); include the protocol (https or http) and trailing slash (if it is part of the URL).

Commonly used abbreviations include cf., chap. (chaps.), ed. (eds.), e.g., esp., et al. (used of people), etc. (used of things), fol. (fols.), i.e., introd., l. (ll.), lit. (“literally”), n. (nn.), pt. (pts.),
repr., sec. (secs.), ser., s.v., vol. (vols.). Note that ed. (“edited by”) is used before editors’ names and that ed. or eds. (“editor,” “editors”) is used after them; trans. means “translated by” when preceding names and “translator” or “translators” when following them. Ibid. is not used; f. (ff.), op. cit., and loc. cit. are not used, nor are the words eadem, idem, infra, and supra. Latin abbreviations are not italicized (e.g., “Death rates varied from 19.2 to 53.9 per annum, with values ranging from 22.0 to 31.6 in 80 percent of all years”).

For additional information about documentation style, please refer to the Chicago Manual of Style, 17th edition (CMS).

**Sample Note Citations**

**CATALOG**

Note: Exhibition catalogs are often published as books and are treated as such. Brochures that are often available to visitors to an exhibition and may be treated similarly (CMS 14.236).

preferred


or, if space is tight


**SCHOLARLY BOOK**


**EDITED WORK**

3 *Selected Prose of T. S. Eliot*, ed. Frank Kermode (London: Faber and Faber, 1975), 117. [The author’s name need not be given when the title of the book contains it.]


**PREFATORY MATTER**


**CHAPTER**


**WORKS WITH NON-ENGLISH TITLES**


**TRANSLATION**


**MULTIAUTHOR WORK**

11 Vivian Bickford-Smith, Elizabeth van Heyningen, and Nigel Worden, *Cape Town in the Twentieth Century: An Illustrated Social History* (Cape Town: Philip, 1999), 167; Monica Blackmun Visonà et al., *A History of Art in Africa* (New York: Abrams, 2001). [The second citation refers to a work with more than three authors.]

**MULTIVOLUME WORK**


REPRINTED WORK


REFERENCE WORK


JOURNAL ARTICLE


20 Judith Lewis, “‘Tis a Misfortune to Be a Great Ladie’: Maternal Mortality in the British Aristocracy, 1558–1959,” *Journal of British Studies* 37, no. 1 (1998): 26–53. [Headline-style capitalization is used for the quotation in the title regardless of how the phrase appears in the original source (CMS 8.177 and 14.94).]

MAGAZINE ARTICLE


NEWSPAPER ARTICLE


REVIEW

SPECIAL ISSUE


DISSERTATION


PAPER OR PRESENTATION


INTERVIEW OR PERSONAL COMMUNICATION


ARCHIVAL SOURCE

Note: Archival citations vary in form, but should include the following information, if available and applicable: author/creator, title, and date of the item; box and/or folder number; name of the collection; name of the archive and/or depository; location of the depository; and, if consulted online, item URL and access date. Page numbers may also be included if relevant.


61 Lee Miller to Roland Penrose, November 9, 1937, Lee Miller Archives, Farley Farm, Chiddingly, East Sussex, UK.

ONLINE SOURCE

Note: For websites other than online books and periodicals (see sample notes immediately below), include as much of the following information as possible: author of the content, title of the page (if there is one), title or owner of the site, complete URL, and access date (if no publication date is
The titles of websites and blogs generally use headline-style capitalization. See CMS 8.191 for guidance as to whether such titles should be set in roman type or italicized.


34 G. Shaw, obituary for Peter Mokaba, Guardian, July 12, 2002, https://www.guardian.co.uk/aids/story/0,7369,753812,00.html.


CITATION FOLLOWING QUOTATION

37 My argument is informed by Achille Mbembe’s notion of the multiple temporalities of colonialism: “an interlocking of presents, pasts and futures, each age bearing, altering, and maintaining the previous ones” (On the Postcolony [Berkeley: University of California Press, 2001], 16).

Note: Citations of films do not require endnotes but may appear in the running text. They include the director’s name, the film’s title, and the year of release.

Salvatore Piscicelli’s film Immacolata e concetta (1979) was shown at the festival.

The film Immacolata e concetta (dir. Salvatore Piscicelli, 1979) was shown at the festival.

ART EXHIBITIONS & EXHIBITION CATALOGS
**Note:** Titles of world’s fairs and other large-scale exhibitions and fairs are capitalized but not italicized. Smaller exhibitions (e.g., at museums) and the titles of exhibition catalogs (often one and the same) are italicized (CMS 8.201). The word that begins a note should be capitalized.

38 The Great Exhibition of the Works of All Nations; the Great Exhibition of 1851; London’s Crystal Palace Exhibition; the exhibition

39 The World’s Columbian Exposition; the New York World’s Fair

40 A remarkable exhibition, *Motor Cycles*, was mounted at the Guggenheim Museum.

41 We saw the exhibition *Ansel Adams at 100* when visiting the Museum of Modern Art.

**VIDEO & FILM RECORDINGS**

**Note:** Citations of video and film 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 (CMS 14.265).


**VIDEO STILLS**

**Note:** Citations of video and film stills will vary according to the nature of the material (television show, movie, etc.). Any facts relevant to identifying the item should be included, along with a specific time marker.


**MUSICAL RECORDINGS**


47 Richard Strauss, *Don Quixote*, with Emanuel Feuermann (violin) and the Philadelphia Orchestra, conducted by Eugene Ormandy, recorded February 24, 1940, Biddulph LAB 042, 1991, compact disc.
48 Billie Holiday, vocalist, “I’m a Fool to Want You,” by Joel Herron, Frank Sinatra, and Jack Wolf, recorded February 20, 1958, with Ray Ellis, track 1 on Lady in Satin, Columbia CL 1157, 33⅓ rpm.

49 “Umbrella,” featuring Jay-Z, MP3 audio, track 1 on Rihanna, Good Girl Gone Bad, Island Def Jam, 2007.

or


EPIGRAPHS

Epigraphs appear at the beginning of an essay, under the byline, and are left-justified. The attribution appears on the following line and contains the author’s name and the title. No endnote is provided.

*The infectious spread of apartheid into the smallest detail of daily living has made South Africa a land of signs.*

Ernest Cole, *House of Bondage*

FIGURE CAPTIONS

Captions do not have terminal punctuation. If credit or source information is provided, it should be the last element of the caption. Photo credit, if any, follows “courtesy of” statement.

Works of Art

Captions for works of art should generally follow this format: **Artist name, Title in italics, date. Medium, measurements (use multiplication symbol (×), not the letter “x”; “cm./in.” is preferred over the use of the double prime [“”]), location (if applicable). Courtesy the artist/© Rightsholder.**


**Mahmoud Mukhtar**, *Nahdat Misr (Egypt's Reawakening)*, 1920–28. Public sculpture, Cairo (Giza), Egypt. Photo: Alex Dika Seggerman, 2012


**Fouad Kamel**, *Trajectoire du rêve*, 1941. Oil on wood, 121 × 81 cm. © Sharjah Art Foundation


**Covers**

Cover of *Al-Kitaba Al-Ukhra (Other Writing)*, no. 20, February 1998

Cover of the first issue of *Tropiques Revue Culturelle*, published quarterly in Fort-de-France, Martinique, by Aimé Césaire, Suzanne Césaire, and René Ménil, 1941–45

**Other types of images**

Captions for other images may vary but should generally follow this format: Descriptive title, location (if applicable), date. Credit/source information

Aimé Césaire, ca. 1949

Members of the Art and Liberty group at their second Exhibition of Independent Art, Cairo, 1941. Front row, left to right: Jean Moscatelli, Kamel Telmisany, Angelo de Riz, Ramses Younan, Fouad Kamel. Back row, left to right: Albert Cossery, unidentified, Georges Henein, Maurice Fahmy, Raoul Curiel. Source: Younan Family Archive

**INTERVIEWS & ROUNDTABLES**

The names of the interviewer and the interviewee are given in full the first time and abbreviated subsequently. The abbreviation consists of unspaced initials without periods. Every question and answer begins flush left and is separated from the preceding answer or question by a line space.

**Ray Waterhouse:** You come from a painting background. . . .

**Lalla Essaydi:** My background in painting plays a very important role in . . .

**RW:** Where were the photographs . . . ?

**LE:** The *Converging Territories* series is set in . . .

With roundtables, the names of the convener and the panelists are given in full the first time. To prevent confusion, last names are used subsequently; abbreviations of names are not used. Every question and answer begins flush left and is separated from the preceding answer or question by a line space.

**Chika Okeke-Agulu:** Let me begin by mentioning . . .

**John Picton:** In 1989 Rasheed Araeen curated a show . . .

**dele jegede:** The stereotypes that John alludes to . . .

**Okeke-Agulu:** A lot of ideas generated in the first thread of exchanges are proliferating . . .

**REVIEWS**
Reviews have head matter, in lieu of a title, and a byline (the latter appears at the end of the text). If the item under review is an exhibition, the head matter contains, on the first line, the artist’s name and then, on the second and subsequent lines, the exhibition’s title, location, and dates.

Deborah Poynton

 Everything Matters: ACA Gallery of the Savannah College of Art and Design, Atlanta, Georgia, February 19–March 29, 2009

If the item under review is a book, the head matter contains the author’s or editor’s name, the book’s title, and the facts of publication.

Jean-François de l’Atelier, Congolese Influences on French Painting of the Midcentury (Paris: Mais Oui, 2009)
Duke University Press Journals Style Guide
April 2022


**ABBREVIATIONS**

Corporate, municipal, national, and supranational abbreviations and acronyms appear in full caps. Most initialisms (abbreviations pronounced as strings of letters) are preceded by *the*. Always use *US* as an adjective and *United States* as a noun.

- further expansion of NATO’s membership
- dissent within the AFL-CIO
- sexism is rampant at IBM
- she was living in the United States
- certain US constituencies

Spell out Latin abbreviations such as *i.e.*, *e.g.*, and *etc.* in the text, though allow abbreviations within parentheses in the text (e.g., like so). Allow abbreviations in notes. When used, these abbreviations are set in roman type, not italics. The word *sic*, however, is italicized and bracketed, as *[sic]*.

Personal initials have periods and are spaced.

W. E. B. Du Bois; C. D. Wright

**ABSTRACTS**

Substantial articles should include an abstract of approximately 200 words. Book reviews and short issue introductions do not require abstracts.

Abstracts should be written in the third person (“This article proposes . . .”), not the first person (“I propose . . .”).

**CAPITALIZATION. See also SPELLING AND HYPHENATION**

See CMS, chap. 8, for general guidance on capitalization.

In Romance and other languages, use diacritics with capital letters.
After a Colon
If the material introduced by a colon consists of more than one sentence, or if it is a quotation or a speech in dialogue, it should begin with a capital letter. Otherwise, it begins with a lowercase letter. See CMS 6.63.

Quotations
Silently correct initial capitalization in quotations depending on the relationship of the quotation to the rest of the sentence (see CMS 13.19). For instance:

Smith stated that “we must carefully consider all aspects of the problem.”

but

Smith stated, “We must carefully consider all aspects of the problem.”

A lowercase letter following a period plus an ellipsis should be capitalized if it begins a grammatically complete sentence (CMS 13.53).

The spirit of our American radicalism is destructive. . . . The conservative movement . . . is timid, and merely defensive of property.

Terms
A down (lowercase) style is generally preferred for terms. See CMS, chap. 8, for detailed guidelines on capitalization of terms.

Titles of Works
For titles in English, capitalize the first and last words and all nouns, pronouns, adjectives, verbs, adverbs, and subordinating conjunctions (if, because, that, etc.). Lowercase articles (a, an, the), coordinating conjunctions, and prepositions (regardless of length). The to in infinitives and the word as in any function are lowercased.

For hyphenated and open compounds in titles in English, always capitalize first elements. The second element is capitalized unless it is an article, preposition, or coordinating conjunction; the second element is not capitalized if it follows a prefix that could not stand by itself as a word (anti-, pre-, etc.), unless it is a proper noun. If a compound (other than one with a hyphenated prefix) comes at the end of the title, its final element is always capitalized. The second element of hyphenated spelled-out numbers or simple fractions should be capitalized.

  Nineteenth-Century Literature
  A History of the Chicago Lying-In Hospital [“In” functions as an adverb, not a preposition]
  Anti-intellectual Pursuits
  Policies on Re-creation
  Reading the Twenty-Third Psalm
When titles contain direct quotations, the headline-capitalization style described above and in CMS should be imposed.

“We All Live More like Brutes than Humans”: Labor and Capital in the Gold Rush

In capitalizing titles in any non-English language, including French, capitalize the first letter of the title and subtitle and all proper nouns. See CMS 11.70, 11.39, and 11.89 for the treatment of Dutch, German, and Chinese and Japanese titles, respectively. Diacritical marks on capital letters are retained in all languages.

DATES AND TIMES. See also NUMBERS

For more information, see CMS 9.29–38.

May 1968
May 1, 1968
May 1–3, 1968
on February 8, 1996, at 8:15 a.m. and again at 6:15 p.m.
September–October 1992
from 1967 to 1970
1960s counterculture; sixties [not 60s or ’60s] counterculture
the 1980s and 1990s
mid-1970s American culture
the mid-nineteenth century [note hyphen, not en dash]
the late twentieth century; late twentieth-century Kenya
the years 1896–1900, 1900–1905, 1906–9, 1910–18
“The Audacity of His Enterprise: Louis Riel and the Métis Nation That Canada Never Was, 1840–1875” [use full year range in titles of works and headings]
AD 873; the year 640 BC; Herod Antipas (21 BCE–39 CE) [use full caps without periods for era designations]
ca. 1820

EXTRACTS. See also CAPITALIZATION and PUNCTUATION (Ellipses)

Set off quotations that are more than 400 characters (including spaces) in length.

GRAMMAR

A split infinitive is OK if the text reads better with a split infinitive.
Make a distinction between *that* (restrictive) and *which* (nonrestrictive) but not obsessively (i.e., if making the distinction means that there will be several *thats* in a row, allow a restrictive *which*).

Maintain parallel structure.

Maintain subject-verb agreement and tense consistency.

**INCLUSIVE LANGUAGE**

Avoid sexist language and terms that are gender specific (*chairman, mankind*, etc.). Use gender-neutral alternatives, including recasting to plural or using singular *they*, rather than *he or she* constructions. Never allow the form *s/he*. Avoid alternating the use of masculine and feminine pronouns in an article. See CMS 5.251–60 (bias-free language), especially 5.255–56, and 5.48 (singular *they*).

However, there may be times when the generic masculine pronoun or gendered language is appropriate or preferred by the author: for example, in discussions of works of philosophy in which the original author used *he, him, man*, and the like generically, or if the article’s author intentionally uses female pronouns exclusively or uses alternative pronouns such as *ze*.

**INITIALS. See ABBREVIATIONS**

**KEYWORDS. See also ABSTRACTS**

Articles that include an abstract should also include three to five keywords. Keywords should be lowercase (except for names or titles that would otherwise be capitalized) and separated by commas.

*Keywords* negative affect, self-portrait, Del LaGrace Volcano, intersex, Polaroid photography

**NOTES. See also the section on documentation above.**

Avoid callouts for footnotes or endnotes in article titles, in heads, at the ends of epigraphs, or in figure captions.

Wherever possible, place note callouts at the end of a sentence, or at least at the end of a clause.

Callouts for footnotes in tables are handled separately. Each table has its own set of notes. See the journal’s style sheet for guidance on the format used for callouts (e.g., lowercase letters, numerals, or symbols). See also CMS 3.79.

**NUMBERS. See also DATES AND TIMES**

Cardinal and ordinal whole numbers from one to ninety-nine (and such numbers followed by *hundred, thousand, million, billion*, etc.), any number at the beginning of a sentence, and common fractions are spelled out. Common fractions are hyphenated as well. See CMS, chap. 9.
no fewer than six of the eight victims
One hundred eighty-seven people were put to death there during the twenty-third century BC.
attendance was about ninety thousand
at least two-thirds of the electorate
there were two million ballots cast
the population will top between 27.5 and 28 billion

Numbers applicable to the same category, however, are treated alike in the same context.

no fewer than 6 of the 113 victims
Almost twice as many people voted Republican in the 115th precinct as in the 23rd.

Numbers that express decimal quantities, dollar amounts, and percentages are written as figures.

an average of 2.6 years
now estimated at 1.1 billion inhabitants
more than $56, or 8 percent of the petty cash
a decline of $0.30 per share

Inclusive page numbers are given as follows (per CMS 9.61):

1–2, 3–11, 74–75, 100–103, 104–9, 112–15, 414–532, 505–16, 600–612, 1499–1501

Roman numerals are used in the pagination of preliminary matter in books, in family names and the names of monarchs and other leaders in a succession, in the names of world wars, in legal instruments, and in the titles of certain sequels.

On page iii Bentsen sets out his agenda.
Neither John D. Rockefeller IV, Elizabeth II, nor John Paul II was born before World War I.
Yet Title XII was meant to rectify not only inequities but iniquities.
Most critics consider *The Godfather, Part II* a better movie than *Jaws 2*. [Follow the usage in the original work, per CMS 9.43.]

Arabic numerals are used for the parts of books.
In part 2, chapter 2, of volume 11 of the *Collected Works*, our assumptions are overturned.

**POSSESSIVES**

The possessive of nouns ending with the letter *s* are formed by adding an apostrophe and an *s* (CMS 7.17).
Burns’s poetry
Camus’s novels
Descartes’s philosophy
Euripides’s plays
Jesus’s name

PUNCTUATION

En and Em Dashes
See CMS 6.75–92. Use real en (–) and em (—) dashes, not hyphens (-) or double hyphens (--), to indicate en and em dashes in the manuscript.

- pages 115–36 [An en dash is used for number ranges.]
- post–Civil War era [The en dash is used in a compound adjective when one of its elements is an open compound or when both elements consist of hyphenated compounds.]
- The United States’ hegemony—that is, its domination of other nations—is increasing.

Ellipses. See also CAPITALIZATION (Quotations)
Three dots with spaces before, after, and between each ( . . . ) indicate an ellipsis within a sentence or fragment; a period plus three dots ( . . . ) indicates an ellipsis between grammatically complete sentences, even when the end of the first sentence in the original source has been omitted. In general, ellipses are not used at the start of a quotation (whether it begins with a grammatically complete sentence or not) or at the end of a quotation (if it ends with a grammatically complete sentence), unless the ellipses serve a definite purpose. See CMS 13.50–58 for more detailed guidelines on the use of ellipses.

Hyphens. See SPELLING AND HYphenation

QUOTATIONS. See EXTRACTS

RACIAL AND ETHNIC TERMS

Capitalize terms used to identify people of color or of historically marginalized origins (e.g., Black, Indigenous). As a rule, do not capitalize terms used to identify people outside these groups (e.g., white). Do not capitalize of color constructions (e.g., people of color, women of color). Exceptions are allowed if the author insists or if the author’s text would be, in the editor’s view and with the author’s concurrence, well served by alternative treatment. The list that follows is intended to be illustrative, not comprehensive.

- Aborigine, Aboriginal
- BIPOC [Black, Indigenous, and People of Color]
- Black, Blackness, anti-Black, anti-Blackness
- Brown
First Nations
Indigenous, Indigeneity
Native
white, whiteness

SPELLING AND HYPHENATION

Follow the online Merriam-Webster’s Collegiate Dictionary (https://www.merriam-webster.com) and Webster’s Third New International Dictionary for spelling. If more than one spelling is provided in the dictionary, follow the first form given (e.g., judgment, not judgement; focused, not focussed).

Compounds formed by an adverb ending in -ly plus an adjective or participle (e.g., largely irrelevant statement; smartly dressed person) are not hyphenated either before or after a noun.

Common foreign terms are set in roman type, not italics, and follow the spelling given in Webster’s. Common foreign terms are defined as those with main entries and not classified as “foreign term” in Webster’s.

Prefixes are hyphenated before numerals and proper nouns. Otherwise, prefixes are generally not hyphenated before words (e.g., postwar); refer to Webster’s for guidance. Temporary compound adjectives are hyphenated before the noun to avoid ambiguity but are left open after the noun. Non-English phrases used as modifiers are open in any position, unless hyphenated in the original.

For further guidance regarding the hyphenation of compound words, see CMS 7.89.

Put neologisms within quotation marks at first use.

A term referred to as the term itself is italicized.

In the twentieth century socialism acquired many meanings.

The word hermeneutics is the most overused term in recent monographs.

The term lyricism was misused in Smith’s book review.

TABLES. See FIGURES AND TABLES and NOTES

TRANSLATIONS.

Non-English Titles with English Translation
When an original non-English title and its translation appear together in the text, the first version (whether original or translation) takes the form of an original title, and the second version is always enclosed in parentheses and treated like a published title (whether or not the
work represents a published translation; contra CMS 11.9) with title capitalization appropriate to the language.

I read Mi nombre es Roberto (My Name Is Roberto) in 1989.
I read My Name Is Roberto (Mi nombre es Roberto) in 1989.

Rubén Darío’s poem “Azul” ("Blue") is one of my favorites.
Rubén Darío’s poem “Blue” (“Azul”) is one of my favorites.

**URLs. See also the section on documentation above.**

In accordance with CMS 14.17, use complete URLs when they appear in articles (notes, references, and main text). Include the protocol (https or http) and trailing slash (if it is part of the URL). DOIs appearing in notes and reference lists are presented as complete URLs. See CMS 14:10 for advice on shortening excessively long URLs.

https://doi.org/10.1215/00982601-9467191
https://georgianpapers.com/research-funding/transcription/