This house style guide is intended for use principally by CAA’s copyeditors and proofreaders, who shape journal and web texts to match the organization’s academic style. However, CAA provides this guide online as a resource for those interested in accessing the organization’s rules for formatting titles of works, exhibitions, captions, notes, and the like.

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I. Reminders for Copyeditors and Proofreaders

CAA publishes four journals: *The Art Bulletin* (AB), *Art Journal* (AJ), *Art Journal Open* (AJO), and *caa.reviews*. The following style guide applies to all four journals, and all CAA materials, except where noted. This guide aims to uphold consistency among the journals, as well as close adherence to the style laid out in *The Chicago Manual of Style* 17th edition (CMS) and the spellings in *Merriam-Webster’s Collegiate Dictionary* 11th edition (M-W). Contact the Managing Editor if you have any questions.

- Before starting, review the below style guide, word list, and caption and note guides for preferred rules and spellings, commonly used terms, and CAA’s caption and endnote requirements. Updates that have been made since the last version of the style guide are designated in blue font.

- Fact-check spellings and capitalizations of proper names, artworks, and places, as well as major historical dates. (See page 4 for a further checklist and hierarchy of sources for fact-checking.)

- Check spellings of artist/author names, including middle initials, in captions and foot/endnotes against how they are spelled in the body text and make consistent. Titles of artworks should also be consistent within captions, notes, and texts.

- At the first mention of a person, include their full name. Subsequent references should use their surname only (e.g., Marcel Duchamp at first mention, then Duchamp).

- Close up prefixes per Chicago style and do not hyphenate (see CMS 7.89).

- Use evenly spaced periods for ellipses . . . and not the automatically generated Word symbol. See CMS 13.53 for rules on using ellipses with periods.

- Do not include ellipses at the beginning or end of quoted matter (CMS 13.52), unless the sentence purposely trails off.

- The initial letter of a quote may be changed to a capital or lowercase letter to suit the context; do not use brackets to indicate the change (CMS 13.7).

- Cite interviews according to CMS 14.123.


- To indicate author’s italicization in quoted matter, include “(emphasis added)” or, conversely, “(emphasis in original),” at the end of the note. For translations, include the notice “Unless otherwise indicated, translations are mine.” in the unnumbered or first note.

- Access dates: do not include unless there is no publication date for the piece (CMS 14.12).

- If an artwork’s or text’s title is best known in its original language, retain the non-English title in both captions and body text. An English gloss may follow in parentheses at first mention. Per CMS 11.9, if the English translation has not been published (or is not well-known), the English should be capitalized sentence-style (see example 1 below) and appear neither in italics nor in quotation marks. A published/well-known translation, however, is capitalized headline-style (see example 2) and appears in italics or quotation marks depending on the type of work:

1. Leonardo Fioravanti’s *Compendio de i secreti rationali* (Compendium of rational secrets) became a best seller.
2. Proust’s *À la recherche du temps perdu* (Remembrance of Things Past) was the subject of her dissertation.

- On the other hand, per CMS 11.10, “Titles that are widely known in their English translation could be cited in English first, with the original following in parentheses; in some cases, the original can be omitted entirely. . . . As long as the documentation clarifies what has been published in English and what has not, translated titles standing in for the original may be capitalized headline-style and treated like other English-language titles.” If the author is consistent in giving titles translated into English, go with their choice.

- When a shortened citation is required (see CMS 14.29–33), include author last name, shortened title, and page number, not just the author’s last name and page number. Note, however, that CAA still uses “ibid” to refer to a single work cited in the note immediately preceding.

- Shortened titles of non-English works should be non-English, not shortened from an English gloss (CMS 14.33).

- In running text, parentheses may appear back to back (with a space in between) if they enclose entirely unrelated material; sometimes, however, such material can be enclosed in a single set of parentheses, usually separated by a semicolon (CMS 6.98).

- When copyediting, make sure that beside each figure number, either “S,” “M,” or “L” (a size reference for the designer) is given; if not, query. For Art Journal, place the figure number in parentheses outside of punctuation (since it is for the designer’s reference only, not part of the text).

- When proofreading, be sure to fix bad breaks, particularly a word broken over a recto page. See CMS 14.18 on where lines should break within a URL.
1. CAA JOURNALS COPYEDITING CHECKLIST

Title / AU:

<table>
<thead>
<tr>
<th>For questions about sentence structure and syntax</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Look for dangling modifiers</td>
</tr>
<tr>
<td>☐ Look for word and sentence repetition</td>
</tr>
<tr>
<td>☐ Check number agreement of subject and predicate</td>
</tr>
<tr>
<td>☐ Check clarity of antecedents of pronouns</td>
</tr>
<tr>
<td>☐ Punctuate according to <em>The Chicago Manual of Style</em>, 17th ed. (CMS), chapter 6</td>
</tr>
<tr>
<td>☐ Query author if meaning still not clear</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>For questions of style, spelling, and grammar</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Our hierarchy of authorities:</em></td>
</tr>
<tr>
<td>1. CAA Publications Style Guide</td>
</tr>
<tr>
<td>2. <em>Chicago Manual of Style</em></td>
</tr>
<tr>
<td>4. <em>Taylor &amp; Francis site</em>, for back issues of <em>The Art Bulletin</em> and <em>Art Journal</em></td>
</tr>
<tr>
<td>5. <em>caa.reviews</em></td>
</tr>
</tbody>
</table>

For spelling or usage, if a word is not found by searching for it in CMS and M-W (with a meaning corresponding to author’s seeming intention), google to find authoritative academic source before querying or suggesting an alternate.

<table>
<thead>
<tr>
<th>For questions regarding accuracy of quoted material</th>
</tr>
</thead>
<tbody>
<tr>
<td>If there is reason to question the spelling, punctuation, or completeness of quoted material, search for the cited passage on <em>Google Books</em> before querying author.</td>
</tr>
</tbody>
</table>
II. CAA Style Sheet and Word List

CAA follows the style set forth in *The Chicago Manual of Style, 17th edition* (CMS), with exceptions as noted below.


1. General Style Rules

Formatting:
- When copyediting, ensure the Microsoft Word document you are working in has the following formatting: Times New Roman font, size twelve, double spaced. The document’s language should be set to English—US, especially in notes. Always use endnotes, not footnotes. Make sure to use smart quotes and apostrophes, and prime marks when needed for inches or feet. Ellipses should be evenly spaced and there should be one space between sentences, not two.
- Quotations of 50 words or more should be set as extracts.

Journal Style
- For all journals, avoid “This essay will” or other self-referential, forecasting language. It is fine to use first person to lay out arguments.
- For all journals, do not use the subheads “Introduction” and “Conclusion,” but rather more descriptive titles.
- For all journals, check that reviews go into more depth than a rundown describing each chapter.
- For all journals, acknowledgments are given in an unnumbered note before the endnotes begin.
- For AB, the abstract will appear in the table of contents; for AJ, it will only be used online.
- For AB, figure references are used; for AJ or AJO, to refer to an artwork, use its title.
- For AJO, in endnotes hyperlink article URLs within the article titles.

Inclusive and Sensitive Language:
- CAA prefers the singular use of third-person-plural pronouns (“they,” “them,” “their,” “themself”) to refer to a person of unspecified gender. Do not use “he” universally or “s/he,” “his or her,” etc.

  No one has to go if they don’t want to.

“They” and its forms are also used when referring to a person who does not identify with a gender-specific pronoun. (See CMS 5.48 for more information.)
• Be mindful of inclusive language generally ("humankind" should be used rather than "mankind," "craftsperson" rather than "craftsman," and so on). Also be mindful not to use terms that could be construed as derogatory, such as "slavish."

• Watch for language that appears to attack the author’s character, knowledge, or intent rather than their argument (i.e., an ad hominem argument).

**Ethnic and National Groups:**

• In accordance with CMS 8.38, CAA now prefers to write “Black” with a capital B when referring to racial and ethnic identity. This rule also applies to “Indigenous” when referring to aboriginal nations of the world.

**Punctuation:**

• Where punctuation is optional, CAA prefers less punctuation rather than more (e.g., short introductory dependent prepositional phrase like “In 1968” does not need a comma after it)

• Words with prefixes generally should be closed up rather than hyphenated; consult CMS 7.89 for exceptions

• Hyphenate compound adjectives (“nineteenth-century art”), except as noted in Word List

• Acronyms, where possible, take full caps, and do not take periods: BCE, CE, CV, US, USA, UK, BA, BFA, ID, CAA (but PhD)

• Plurals of acronyms take no apostrophe: PhDs, CVs

• Serial commas are used (black, white, and green—do not omit the comma after “white”)

• Serial semicolons are used when appropriate

• One word-space after a period, not two

• Contra CMS, CAA prefers “words as words” to be in roman text / double quotes, not italicized

• Do not repeat “scare quotes” after first mention

**Possessives:**

For singular nouns, always use the full “apostrophe + s” form:

- Henry James’s novel (*not* Henry James’ novel)
- Moses’s beard in Michelangelo’s sculpture
- ACLS’s program
- Descartes’s philosophy

**Plurals** ending in “s” take just the apostrophe:

- the three foundations’ decision to support CAA’s application
- the scholars’ panel (when there is more than one scholar on that panel)
Capitalization:

CAA follows a “down” style:

• Lowercase words when possible, e.g., “the CAA journals” in run of text, not “the CAA Journals”

• Notwithstanding that, well-established art movements are capitalized (Baroque, not baroque; Impressionism, not impressionism)

• Job titles are lowercase whenever possible:
  Joan Strasbaugh, CAA managing editor
  Peter Lukehart, vice president for Publications

• Job titles are capitalized when the they are used qua title, in front of the person’s name:
  President Jimmy Carter, but
  Jimmy Carter, president of the United States

Names, Titles and Italics:

• If a non-English word is in M-W, it should not be italicized.

• Italics should be used for most titles of books, journals, artworks, artwork series titles (Goya’s Black paintings, Johns’s Targets), and exhibitions. Book series titles are not italicized.

  o For untitled artworks: no italics, unless further title element is supplied by the artist, in which case both are italicized: Untitled (Self-Portrait as a Dog)

  o Note that italicized titles within titles remain italic but take quotation marks (CMS 8.173, 14.94). Other words that would normally be italicized, such as the name of a species or ship, are set in roman or “reverse italics” within a title (CMS 14.95).

  Roland McHugh, Annotations to “Finnegans Wake” (Baltimore: Johns Hopkins University Press, 1980).


• Titles of individual articles, poems, chapter headings, songs, CAA Annual Conference sessions, and papers appear in quote marks.

• Titles of conferences and auctions appear in title case, without italics or quote marks.

• Italicize the word Magazine in titles with the word “magazine” as a main part of the title (e.g., for Bomb Magazine and the Burlington Magazine but not for Time, Cabinet, and New York). If necessary, you can phrase it like this: “My article was published in Cabinet magazine.”

• When a book is mentioned in running text or an author biography, provide the publisher and year in parentheses after the title like so: (College Art Association, 2019). When the book or
work is cited more in depth, however, add an endnote or footnote and provide a full bibliographic citation (see the note style guide, section IV, below).

• Museums’ full names should be given at first mention, then may be abbreviated thereafter (e.g., the J. Paul Getty Museum, then the Getty).

• CAA prefers “words as words” to be in roman text / double quotes, not italicized.

Numbers:

• Spell out numbers 1–99, round numbers, and numbers as the first word in a sentence (Exceptions: CAA News backmatter, some marketing materials, and some conference publications use numerals consistently throughout to save space. In captions centuries are styled with numerals to save space, e.g., 19th century.)

• Inclusive number and date ranges take an en-dash, not a hyphen

  • Use full years for birth and death dates (1923–1992)
  • Sunday, December 7, 1941, (year followed by comma if sentence continues), not 7 December 1941
  • Do not use ordinal numbers in dates (1st, 6th), except in cases like AJO, where the website’s post format mandates them
  • Spell out day and month names; avoid abbreviating them (Tuesday, not Tues)
  • Decades: 1950s, the fifties (lowercase); not the Fifties, not the ’50s, not 1950’s
    o mid-1960s (but early 1960s, late 1960s)

• Use this model for telephone numbers: 212-691-1051, ext. 220 (comma follows extension number if the sentence continues)

• When working in a manuscript, set fractions in text with a slash between the numerator and denominator: 1/2, 1/4, 3/4, 2 1/2 hours. (Designers will style these fractions as stacked and closed up when typesetting in layout: 3½ hours.)

• Never use superscript for ordinal numbers; instead, go with 1st, 2nd, etc.

• Numbers 1,000 and above take a comma (e.g., 2,514 or 17,392)

Translations / Transliterations:

• Provide the translation of a title or term in parentheses.

• For transliterations of non-Roman languages, consult CMS chapter 11 for guidance when necessary, but generally follow the author’s lead. CAA cannot fact-check non-Roman transliterations and the use of special characters such as the macron, hamza, and ayn, but it is fine to use these consistently within the article if the author so chooses.

• Limit terms and titles with non-Roman characters to notes.
Captions:
• CAA includes full information in captions whenever possible, including photograph credits. As far as possible, CAA should use a standard format for captions in all print materials, whether artworks in the journals or images of CAA activities online. However, a distinction may be made between scholarly captions, journalistic captions, and captions in “commercial” uses (brochures, conference publications, etc.).

• For styling full captions, see the caption style guide (section III) below.

Lists:
• In general, items in a bulleted or numbered list begin with a capital letter. No punctuation at end of items in a bulleted or numbered list, unless the list items are complete sentences.

Abbreviations:
• Avoid abbreviations in run of text. Change etc. to “and so on” or similar; change e.g., to “for example”; and change i.e., to “that is” or similar (except when they are in a parenthetical phrase).

Spell out:
• Contractions (except in quotes; use discretion for transcription of spoken language, e.g., interviews)

• Name of centuries (twentieth century); but in backmatter, captions, or other circumstances where space is an issue, OK to use numbers (20th century)

• Names of days of the week and months

• States and provinces: spell out in running text (Orlando, Florida, not Fla., not FL); use postal abbreviations in appropriate locations such as mailing addresses and notes

Addresses:
• Spell out Avenue, Street, Boulevard, Road, etc. in running text: CAA’s office was once located on Seventh Avenue

• Spell out and capitalize numbered street names: Twenty-Fourth Street

• Spell out street names in a list:

    Metropolitan Museum of Art
    1000 Fifth Avenue at Eighty-Second Street
    New York, NY 10028

• Abbreviations are acceptable when listing a mailing address in running text, if used consistently (usually after a colon):

    Send your application to: Dedalus Foundation, 555 West 57th St., Ste. 1222, New York, NY 10019.
2. Word List

For spelling, CAA follows the first spelling given in *Merriam-Webster’s Collegiate Dictionary*, 11th edition, unless an exception is listed below. Note that certain academic fields use specialized spellings; you may defer to the author and/or their sources in those cases, as long as the spellings are used consistently.

(Note terms in blue font below have been added since the previous CAA style sheet.)

35 mm

AA (for associate’s degree)
Abstract Expressionism (as art movement)
Abstracts, Annual Conference *Abstracts* (general term); *Abstracts 2008, Abstracts 2007* (specific term for each publications)
action painting (not an art movement)
ad hoc
adviser
aesthetic, *not* esthetic
affiliated society
African American, Asian American, and so on (no hyphen needed, unless they specifically use some other term like Afro-American or Euro-American)
a.m.
analogue ("of, relating to, or being a mechanism or device in which information is represented by continuously variable physical quantities")
analogue (“something that is similar or comparable to something else either in general or in some specific detail: something that is analogous to something else”)
ancient Greece, ancient Rome
Annual Conference (as proper noun), *but* the conference. Variations include: 2018 Annual Conference, 104th Annual Conference.
the Anthropocene
anti-art
archaeology, archaeologist
archive *not* archives (when referring to a single location or collection)
The Art Bulletin (include and capitalize the article; avoid using the Bulletin; full name is preferred)
Art Deco
*Artsforum*
art historical (adj.) (no hyphen!)
art form
artist’s book; artists’ books (pl.)
artist’s project, artists’ projects (pl.)
artist’s statement; artists’ statements (pl.)
artist-in-residence
artist members, also member artists
Art Journal (avoid using the Journal; full name is preferred, or the journal without italics)

Art Journal Open
art making (n.)
art-making (adj.)
ARTnews
art world (n. and adj.), not artworld
associate’s degree
art brut
artwork
audiovisual
avant-garde (n. and adj.)

BA
Baroque (as art movement)
BCE (CAA prefers BCE over BC, but allows exceptions)
beaux arts (adj.)
BFA
bioart
Black (when referring to racial and ethnic identity)
black-and-white (adj. form when followed by a noun)
Board of Directors, CAA; the board, board member
Bomb Magazine (journal)
Book and Trade Fair
brushstroke
brushwork
Burlington Magazine (journal)
bylaws (generic) but CAA By-laws (cap B)

c. (for circa), not c.
CAA (never “the CAA,” or the Association; the organization (preferred), the association, and “our/we” are acceptable). College Art Association is now used only in formal legal contexts.

caa.reviews (always lowercase and italic, even in titles, headlines, captions, bibliography, beginning of a sentence, etc.)

Californian (adj.)
Call for Participation, 2012 Call for Participation (takes italics only if published)
Career Services (formerly known as the Career Fair)
catalog, cataloging
CD, for compact disc
CE (CAA prefers CE over AD, but allows exceptions)
cell phone
Central Europe
chapter 1
chine collé
circa (in running text), ca. (in parentheticals and captions)
cis man or woman
civil rights
classical, classicism (usually lowercase; in specialized circumstances may be capitalized as an art movement)
click a link (not click on a link)
co (coworker, coeditor, cocurator—no hyphen per CMS)
Cold War
colloquium, colloquiums (pl.)
Colonial (uppercase for specific period, e.g., American Colonial; otherwise lowercase as adj., colonial Latin American art)
Color Field painting
community(s), but the Committee on Women in the Arts (proper noun)
Conceptual art, Conceptualism
Conference Information and Registration (referred to informally as the “preliminary program”)
Congress or US Congress
Constructivism, Constructivist (as art movement)
copyedit, copyeditor (per CMS)
Counter-Reformation (n. and adj.)
cross-cultural
Council of Field Editors, field editors
Cubism, Cubist (as art movement)
culture wars
curriculum vitae (no itals)
CV, pl. CVs
Dada, Dadaism, Dadaist (as art movement)
datum (s.), data (pl.)
Debevoise & Plimpton LLP
dialogue
disc (for compact disc)
disk, diskette (for floppy disk)
Documenta (no italics)
dos and don’ts
Dumpster (brand name)
Dutch Golden Age
DVD, for digital video disc

eyearly modern art (n.)
Early Renaissance (as art movement)
East, the
East Coast
Eastern art, religion, etc.
Eastern Europe
ebook, not e-book
ecoart
École des Beaux-Arts, Paris
ecommerce
editor-in-chief
editorial board lowercase in run of text but the Art Bulletin Editorial Board (caps as title)
e.g., (Latin abbreviation for “for example”)
email (not e-mail)
eWeb (for CAA’s database)
et al.
exhibitionary
Expressionism

facade (no cedilla below the “c”)  
fact-checking
field editors, Council of Field Editors
figure references – In AB: Capitalize “Fig.” when referring to figures within the AB piece; when citing figures in other works, lowercase. At figure’s first mention in AB, reference like so: (Fig. TK). At subsequent mentions, use (see Fig. TK).
- In AJ/AJO: Do not use figure references; refer to the artwork’s title.

filmmaking, filmmaker
First Amendment (Second, Third Amendment, etc.)
First Nations
first world, the
fiscal year 2006 (first, then FY06 after)
formalist
Formica
fresco, frescoes
full-time (adj.) (e.g., a full-time worker but she works full time)
full-timer (n.)
fund-raising (n. and adj.)
Futurism, Futurist (as art movement)

geographic
Geometric Abstraction
Global South
Gothic
Ground Zero (but prefer using the World Trade Center site)

Hague, The (but the Netherlands)
halftone
handmade
handscroll
hardcover
Hawai‘i
health care (n.), health-care (adj.)
High Renaissance
a historian, not an historian (per US usage)
home school
HTML (hypertext mark-up language)
ID not I.D.
i.e., (Latin abbreviation for “that is”)
image maker (n.)
image making (n.)
image-making (adj.)
Impressionism, Impressionist (as art movement)
India ink
Indigenous
ins and outs
International Style (as architectural movement)
internet (lowercase)
iWeb (for CAA’s database)
japonisme (not italic)
jewelry making
Land art
LGBTQ (though LGBTQQ/IA+ are acceptable depending on context)
Leonardo da Vinci, then Leonardo for subsequent mentions
life study
life-size (adj.)
light box
like (per CMS, OK to use as a preposition, but change to “as” or “as if” for conjunction; as a suffix, close up unless preceded by a word ending in “ll” or a proper noun)
listserv
log-in (adj.) (e.g., log-in name)
log in (noun)
log into (verb), not log on or log in to (e.g., log into the website)
lower Manhattan
MA, pl. MAs (no periods, no apostrophe)
Magic Realism, Magic Realist
Mannerism (as art movement)
masterwork
matte (not mat, not matt)
MB, for megabyte
McFarland Dewey
medium (materials of artistic expression); plural is “media”
medieval
medium-size
member artists, also artist members
members (as in CAA members); “you/your”
Mesoamerica
metalwork
Metropolitan Museum of Art / the Met (only use “The” if required in a credit line)
MFA, pl. MFAs
Michelangelo Buonarroti, then Michelangelo for subsequent references
Microsoft, not MS
Microsoft Word or Word, not MS Word
mid-1960s (but early 1960s or late 1960s)
mid-Atlantic
midtown Manhattan
Middle Ages
Middle East
Middle Eastern
Minimalism, Minimalist, Minimal art (as art movement)
mission statement
mixed media (n.), mixed-media (adj.)
mobile phone
modeling, modeled
modernism, modernist (this is an adj., not a movement)
MoMA, for Museum of Modern Art
MoMA PS1 (called P.S.1 Contemporary Art Center until 1999, then P.S.1 1999–2010)
monoprint
motif (not motive), pl. motifs
Muhammad; Prophet Muhammad
multimedia (adj.)
museums: give full name at first mention; may shorten thereafter
Mylar

naif, naive, not naïve
National Coalition Against Censorship
National Gallery (in London)
National Gallery of Art (in Washington, DC)
Native American
naturalism
Neoclassical, Neoclassicism, Neorealism (as art movement), but when appended to otherwise
capitalized name for a recognized art movement, use hyphen (Neo-Impressionism, Neo-
Plasticism, Neo-Romanticism)
neo-Kantian
Netherlands, the
New Image painting
new media, new-media artist
New World
New York (rarely New York City)
New York Times as full title, but the New York Times, the Times in some instances in run of text
nonart
non-Eastern
nonnative
nonnegotiable
nonprofit, not not-for-profit
non-tenure-track (exception to the no hyphens rule)

non-Western
North, the (as in the global North or, occasionally, the American North)
Northern California

office, not offices (the CAA office in New York)
off-site
OK
old master
Old World
online, not on-line
Online Career Center (avoid the acronym OCC)
on-site
Oriental (only appropriate as a period reference; contemporarily Asian, East Asian, or Middle Eastern is preferred)
Other, the (as concept)

Pacific Rim
page numbers in citations do not use “p.”: 23, not p. 23; in run of text spell out: page 23. In reviews, when referring to the book under review, use (23).
paint stick
paintbrush
papermaking
papier-mâché (no itals)
Parsons the New School for Design
part-time (adj.), (part-time worker, but he works part time)
part-timer (n.)
paywall
pen-and-ink (adj. followed by a noun)
Penn State University Press
performance art
PhD, pl. PhDs
photoengraving
photograph, not photo (spell out in captions and credit lines)
photodynamism
Photorealism (as art movement)
photoshop (lowercase as a verb)
Pictorialism
Picturesque
Plexiglas (brand name); plexiglass (generic term)
p.m.
PO Box (in addresses)
pointillism
polychrome
polystyrene (not Styrofoam unless the brand name is intended)
Pop art (as art movement)
postclassical
postdoctoral
postgraduate
Postimpressionism, Postimpressionist (as art movement)
Postminimalism, Postminimalist, Postminimal (as art movement)
postmodernism, postmodernist, postmodern (not an art movement but a general term)
poststructuralism, poststructuralist
pottery making
preclassical
pre-Columbian
predoctoral
Pre-Raphaelite, Pre-Raphaelite Brotherhood (an exception; usually art movement names with “Pre” or “Post” take no hyphen)
president-elect
primitivism
printmaking
private collection
Prix de Rome (Rome Prize)
Program, the; Conference Program
provenance
P.S.1 Contemporary Art Center (up to 1999, then P.S.1 1999–2010, then MoMA PS1)
quattrocento
Qur’an
readymade (Duchampian term, n. and adj.)
Realism (as art movement, otherwise lowercase as noun)
real estate (n and adj)
re-create (to create again; not as in recreate or recreation)
Renaissance (as art movement)
repertoire (roman)
Restoration, the (as period)
résumé
Rococo (as period)
Romanesque (as period)
Romanticism; Romantic (as art movement, otherwise lowercase)
roundtable, roundtable session
Rutgers University (not Rutgers, the State University of New Jersey)

Saint Louis (per CMS)
Saint Louis Art Museum
SASE, an (but use only in address and submission information; spelled out in run of text)
Scala
school (lowercased in contexts such as the Frankfurt school, New York school, etc.)
School of Paris (as art movement)
screenprint (more accurate than silkscreen)
screenshot, screen grab
Second Empire
seicento
self-portrait
September 11, 2001, or September 11 (not 9/11)
Sheetrock (brand name)
Shi‘ism
shortlist
silkscreen (but prefer screenprint)
site-specific, site-specificity
sketch pad
sketchbook
softcover
Soho (London)
SoHo (New York)
South Asia
South, the (as in the global South; or, occasionally, as in the American South)
Southern California
Spiritualist
spray paint (n.)
spray-paint (v.)
still life (pl. still lifes); still-life (adj.)
Strategic Plan, as name: the CAA Strategic Plan; lowercase as general term in run of text
structuralism, structuralist
Super-8 (for the film format, with hyphen)
Surrealism, Surrealist (as art movement, otherwise lowercase)
syllabus, syllabi
Symbolism, Symbolist (as art movement, otherwise lowercase)
symposium, symposia
synesthesia
tenure track (n.), tenure-track (adj.)
terra-cotta (n. and adj.)
the Museum of [Whatever], article not capitalized
Third Republic
third world, the
three-dimensional (adj.)
top ten (no hyphen) (ex: top ten reasons why…)
transatlantic
trans man or woman
trecento
trompe l’oeil (n. and adj.)
two-dimensional (adj.)

UK (adj.), United Kingdom (noun)
UN (adj.), for United Nations (noun)
US (adj.), for United States (noun)
upper Manhattan
username

Venice Biennale
vice president (usually lowercase in run of text, as in: vice president for Annual Conference, note capitalization of committee name, lowercase title except when used as title: Vice President Dale Kinney of the Annual Conference Committee)

video
video art
videotape
video game
visual culture
visual resources (n.)
visual-resources (adj.) (e.g., visual-resources curator, visual-resources professional

Vietnam War
vol., in notes, for individual books in a multibook series (but not for periodicals—see CMS)
vs. (spell “versus” out in running text, but use period if need to abbreviate to “vs.”)

Washington, DC (no periods in abbreviation)
Washington University in Saint Louis
web design
web, the web
web page
website
West, the
West Coast
Western art (referring to all art of the Western canon, not just cowboy art)
Western Europe
wet-on-wet (adj.)
Whitney Museum of American Art, then Whitney Museum
Whitney Biennial (no italics)
Whitney Museum Independent Study Program
woodblock (n.); wood-block (adj.)
Wi-Fi, not WiFi, wi-fi, or wifi
Word or Microsoft Word, not MS Word
work in progress
worldview
World War I, First World War (avoid WWI)
World War II, Second World War (avoid WWII)
World Wide Web (proper noun)

XML (eXtensible Markup Language)
3. CAA Awards and Prizes, Committees, Grants and Fellowships, Officers, Executives, Departments, and Conference Events

Note capitalization, punctuation, and italics. Spell out “and”; do not use &.

Remember that the organization’s name is CAA, not “the CAA,” and not “College Art Association” (except in legal contexts/copyright lines).

Awards and Prizes
Alfred H. Barr Jr. Award
Annual Conference Travel Grants
• CAA Graduate Student Conference Travel Grant
• CAA International Member Conference Travel Grant
• CAA International Travel Grant Program
Arthur Kingsley Porter Prize
Artist Award for a Distinguished Body of Work
Art Journal Award
Annual Awards for Distinction
CAA/AIC Award for Distinction in Scholarship and Conservation
CAA-Getty International Program Grant
CAA Publication Grant
Charles Rufus Morey Book Award
Distinguished Artist Award for Lifetime Achievement
Distinguished Feminist Awards
Distinguished Lifetime Achievement Award for Writing on Art
Distinguished Teaching of Art Award
Distinguished Teaching of Art History Award
Excellence in Diversity Award
Frank Jewett Mather Award
Millard Meiss Publication Fund Grant
Outstanding Leadership in Philanthropy Award
Professional-Development Fellowships for Graduate Students
Terra Foundation for American Art International Publication Grant
Wyeth Foundation for American Art Publication Grant

Professional Committees (avoid using the acronym PIPS)
Committee on Design
Committee on Diversity Practices
Committee on Intellectual Property
Committee on Research and Scholarship
Committee on Women in the Arts
Education Committee
International Committee
Museum Committee
Professional Practices Committee
Services to Artists Committee
Services to Historians of Visual Arts Committee
Student and Emerging Professionals Committee

By-law Committees and Standing Committees
Annual Conference Committee
Audit Committee
Council of Readers
Executive Committee
Finance and Budget Committee
Nominating Committee
Publications Committee

Grant, Award, and Fellowship Juries
Alfred H. Barr Jr. Award Jury
Arthur Kingsley Porter Prize Jury
Artist Award for a Distinguished Body of Work Jury
Art Journal Award Jury
CAA/AIC Award for Distinction in Scholarship and Conservation Jury
CAA Publication Grant Jury
Charles Rufus Morey Book Award Jury
Distinguished Artist Award for Lifetime Achievement Jury
Distinguished Feminist Awards Jury
Distinguished Lifetime Achievement Award for Writing on Art Jury
Distinguished Teaching of Art Award Jury
Distinguished Teaching of Art History Award Jury
Frank Jewett Mather Award Jury
Millard Meiss Publication Fund Jury
Professional-Development Fellowships for Graduate Students Jury
Terra Foundation for American Art International Publication Jury
Wyeth Foundation for American Art Publication Grant Jury

Officers, Executives, and Department Directors
Board of Directors

president
past president
counsel
treasurer
vice president for committees
vice president for publications
vice president for Annual Conference and programs
vice president for external affairs
secretary
president-elect

executive director and chief executive officer
chief financial officer
director of communications, marketing, and membership
director of programs and publications
interim executive director
interim director of communications, marketing, and membership

Departments
Communications, Marketing, and Membership Department
Executive Office
Finance Department
Information Technology Department
Philanthropy Department
Programs and Publications Department

Conference Programs and Events
Affiliated Society Business Meetings
Annual Artists’ Interviews
Artists’ Portfolio Review
ARTspace
Book and Trade Fair
Business Meetings
CAA Annual Conference
CAA Regional MFA Exhibition
Career Development Mentoring
Career Development Workshops
Convocation
Distinguished Scholar Session
Idea Exchange
Lightning Rounds
Media Lounge
Pay-as-You-Wish
SEPC Lounge
Workshops
III. Caption Style Guide

Quick-Reference Formatting Examples by Journal

*The Art Bulletin*

7 Julius Diez, *Tragedy*, ca. 1896, from *Allegorien: neue Folge*, Vienna: Gerlach & Schenk Verlag, pl. 71, color lithograph on paper, 13 3/4 x 17 1/4 in. (35 x 43.9 cm). Wien Museum, Vienna (artwork © Estate of Julius Diez; photograph © Wien Museum)

*Art Journal*

**Pierre Bonnard, Street Corner, ca. 1897.** color lithograph, from *Quelques aspects de la vie de Paris*, Paris, 1899. Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1928, 28.50.4(3) (artwork in the public domain; photograph all rights reserved, The Metropolitan Museum of Art)

**Grandfather: A Pioneer Like Us (1974)**, installation view, Institute of Contemporary Art, Los Angeles, 2018 (photograph by Brian Forrest, provided by Institute of Contemporary Art)

*Art Journal Open*

Lisa Swanstrom programming the first version of her digital divination tool at Kilpisjärvi Biological Station, 2018 (photograph by Hannah Rogers)


*caa.reviews*

**Left Performance Histories**, installation view, neue Gesellschaft für bildende Kunst, Berlin, 2018, detail of Tamás Király’s Red Star Dress (photograph by the author)

**The Jeweled Isle: Art from Sri Lanka**, installation view, Los Angeles County Museum of Art, 2018–19. Architectural panels depicting demons, nature deities, and attendants, late 17th or early 18th century, opaque watercolor on wood (photograph by the author)
CAA Full Caption Style Guide

Caption Formatting

*The Art Bulletin* (AB), *Art Journal* (AJ), and *Art Journal Open* (AJO) include full caption information, when available/appropriate, in the following order. (*caa.reviews* generally only features book covers or exhibition installation views.)

- Figure number, in consecutive order, with no period (AB only)
- Artist
- *Title* (in italics)
- Date (use numerals for centuries, to save space)
  - from book author, *title*, city: publisher, year, page or plate number – if image is an illustration/engraving from a book. See “Book illustrations” below for more on when to include book information. Do not include parentheses around the publication information.
  - Country of origin, if artist is unknown. For tentative places of origin or dates, per CMS 6.68, include a question mark that is not in parentheses (...5th century, Spanish?, oil on canvas...)
- Medium (on support, if applicable)
- Dimensions (if applicable; if dimensions vary, write “dimensions variable”). Provide in inches or feet – h x w x d in. – followed by centimeters or meters in parentheses – (h x w x d cm). Always give parallel conversions (meters with feet, centimeters with inches). Convert inches to feet (and cm to m) if all dimensions are more than 100 inches.
  - Round centimeters and meters up to one decimal point. For conversions, 1 inch = 2.54 cm. When converting cm to inches, if the result is not a whole number, express in fractions (halves, fourths, or eighths, not sixteenths), using the following chart:

  - .1 = 1/8
  - .2 = 1/4
  - .3 = 3/8
  - .4 = 3/8 (use this in converting to metric)
  - .5 = 1/2
  - .6 = 5/8
  - .7 = 5/8 (use this in converting to metric)
  - .8 = 3/4
  - .9 = 7/8

When working in a manuscript, set fractions in text with a slash between the numerator and denominator: 1/2, 1/4, etc. When proofreading in layout, make sure fractions are stacked and closed up: 3½.
Name of collection (if applicable); don’t include “The” before institution name
City, State/Country of collection (if applicable); state names are abbreviated
Other collection information, such as “gift of . . . ,” accession number (only include if
author does), etc.

(Copyright or credit-line information regarding both the artwork and the photograph, in
parentheses). First provide the artwork copyright, if applicable, generally followed by
a semicolon, and then the image copyright and/or provision credit (or notice that the
author is invoking fair use). Can include “The” if institution requires it.

In AB, only the **figure number** is bolded. In AJ, there is no figure number; bold the **artist’s
name, title, and date** only.

*(See also “figure references” under the Word List above.)*

Artist, title, date, book info, medium, and dimensions are separated by commas, then followed by
a period. Collection, city, state/country, and any additional collection info follows, separated by
commas. Then in parentheses list copyright and/or credit lines or notice of fair use. There is no
terminal period, unless the caption is followed by a descriptive sentence (only permitted rarely).

For image **details**, give the artist, **title (Fig. #)**, then “detail of [what the detail shows].” No need
to repeat the rest of the full caption info. Note that details must be separate figure numbers, with
their own captions, and that they require a separate permission.

When directionals are needed, in accordance with **CMS 3.24**, list them in italics after the date:

*Phil Solomon, still from Rehearsals for Retirement, 2007, top left, digital video, color,
sound, 12 min. (artwork © Phil Solomon; image provided by the artist)*

Captions must distinguish clearly between a copyright in an **artwork** and in an **image or
photograph of an artwork** (where the artwork may or may not be in the public domain). A
copyright notice and/or the © symbol should only be included when requested by a lender and
must indicate clearly whether the copyright being asserted is for the underlying artwork or for
the photograph of it. In order to provide clear information to readers, rights holders, and
subsequent users of images, CAA has established conventions for describing the copyright status
of the works we publish:

- artwork in the public domain
- artwork © Name
- photograph © Name
- photograph/image/screenshot provided by [name of photographer, image bank, etc.]
  (“Courtesy of ” is not used)
- artwork published under fair use
- photograph by Name (where copyright is not asserted by the provider)
- photograph by the author

**Use:** Location unknown; Private collection; Collection of the artist; Work destroyed
Sample Captions

Architecture:

1 Cathedral of Sainte-Marie, 12th century, Oloron-Ste-Marie, west portal (photograph by the author)

2 Saint Francis, Rethymnon, detail of vault corbel and rib springer in the north lateral chapel, 1530s–20s (photograph by the author)

- Note: Here the date follows what the detail shows (rather than the place name of the church, as would usually be done) because different parts of the structure date from several different time periods.

3 William Van Alen, Chrysler Building, completed 1930, New York

Book illustrations:

1 Étienne-Jules Marey, path of the different joints while walking, from Développement de la méthode graphique par l’emploi de la photographie, Paris, n.d., 48, fig. 34

2 Pierre Bonnard, Street Corner, ca. 1897, from Quelques aspects de la vie de Paris, Paris: Éditions de livres, 1899, pl. 24, color lithograph, page 10 x 14 in. (25.4 x 35.6 cm). Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1928, 28.50.4(3) (artwork in the public domain; photograph all rights reserved, The Metropolitan Museum of Art)

- In general, an artwork reproduced in AB or AJ using a digital scan from a published book should not include the publication information for that book in the caption, but only the collection information and any actual information relating to copyright permission. It is extremely rare for the publisher of a book to own the rights to individual images; an occasional exception to this is a diagram, floor plan, map, or other line drawing in a book (see example below). In cases where the reproduction in AB or AJ is of a period book illustration and the publication information about that book is germane to the argument of the essay, as in the above example, publication information about the book may be included in the caption at the author’s discretion. Another instance in which we include publication information is when the artwork is no longer extant and the photograph is the only record of it.

• Credit the photographer if they are named in the book.
• If author claims fair use for the image, it is fine to take them at their word and not contact the photographer for permission.
• Do not include “scan by the author”; instead say “published under fair use.”

Engravings:

12 Philip Galle after Johannes Stradanus, *Cosimo Received by the College of Cardinals*, 1583, engraving, 8 3/8 x 11 1/4 in. (21.4 x 28.7 cm) (artwork in the public domain; photograph provided by Rijksmuseum, Amsterdam)

Events:

Omaris Zamora, Assistant Professor of Spanish and Portuguese at KU, at Public Roundtable Discussion, 2018 (photograph by Ryan Waggoner, © Spencer Museum of Art, The University of Kansas)

Lisa Swanstrom programming the first version of her digital divination tool at Kilpisjärvi Biological Station, 2018 (photograph by Hannah Rogers)

Installation views:

Deborah Jack, *SHORE, 2004*, nylon screens, video projection, rock salt, reflecting pool, dimensions variable, installation view, Big Orbit Gallery, Buffalo, NY (artwork © Deborah Jack; photograph provided by the artist)


Interiors:

1 History Master and workshop, Pulkau Passion Altarpiece (open), ca. 1518–20, painted wings and predella panels: oil on spruce, with carved and gilded shrine figures in limewood, attributed to Michael Tichter, overall height approx. 32 ft. 9¾ in. x 9 ft. 10½ in. (10 m x 3 m). Church of the Holy Blood, Pulkau (artwork in the public domain; photograph by the author)
Manuscript illuminations:

30 Paradise depicted as a flowering grove with cedar and cypress trees, from the “Homilies of James of Kokkinobaphos,” 12th–13th century, page 12 3/4 x 9 in. (32.6 x 22.7 cm). Biblioteca Apostolica Vaticana, Vatican City, Vat. gr. 1162, fol. 37r (artwork in the public domain; photograph © 2015 Biblioteca Apostolica Vaticana, reproduced by permission of Biblioteca Apostolica Vaticana, with all rights reserved)

13 Tapping Turpentine, from Livre des simple médecines, French, 15th century, painted parchment, 6 3/4 x 4 3/4 in. (17.2 x 12.2 cm). Bibliothèque Nationale de France, Paris, MS fr. 12319, fol. 312r (artwork in the public domain; photograph provided by BNF, published under fair use)

- Some institutions and authors provide dimensions for manuscript illuminations, while others do not. CAA leaves this to the discretion of the author.

Murals:


Paintings:

1 Sandro Botticelli, Primavera, ca. 1482, tempera on panel, 6 ft. 8 in. x 10 ft. 4 in. (2.03 x 3.15 m). Galleria degli Uffizi, Florence (artwork in the public domain; photograph provided by Scala/Art Resource, NY)

2 Jean Béraud, The Church of Saint-Philippe-du-Roule, Paris, 1877. Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. William B. Jaffe, 1955, 55.35 (artwork in the public domain; photograph all rights reserved, The Metropolitan Museum of Art)

Max Ernst, The Eye without Eyes, the Hundred-Headless Woman Keeps Her Secret, pl. 138 in Ernst and André Breton, La femme 100 têtes, Paris: Éditions du Carrefour, 1929, 5¼ x 6 in. (134 x 153 cm) (artwork © 2004 Artists Rights Society [ARS], New York/ADAGP, Paris)

Performances:

Alison Knowles, Make a Salad, 1962, performance, Institute of Contemporary Art, London (photograph by Bruce Fleming, provided by the Gilbert and Lila Silverman Fluxus Collection, Detroit). Knowles is pictured second from right.
Photographs:

**Man Ray, Marjorie Worthington, ca. 1930**, gelatin silver contact print from original negative, 3 1/4 x 2 3/16 in. (8.2 x 5.5 cm). Musée National d’Art Moderne, Centre Georges Pompidou, Paris (artwork © 2004 Man Ray Trust/Artists Rights Society [ARS]/ADAGP, Paris)

**Don Bartletti, Interstate Pedestrians, San Ysidro, California, August 21, 1990** (photograph copyright © 1990, 1992, 2002 Los Angeles Times, used with permission)

**Gauri Gill, Untitled, from the series Jannat, 1999–2007**, photograph (artwork © Gauri Gill, provided by FotoFest)

(Studio portraits)

1 Studio portrait of an unidentified woman of the al Busaidi dynasty, ca. 1890. Zanzibar National Archives, Tanzania (artwork in the public domain; photograph provided by Zanzibar National Archives)

(Photographer unknown)

- If the author states “Photographer unknown,” we may include; otherwise, simply omit the artist category. In these instances pay particular attention to if “published under fair use” should be included.

**Lola Mora working on Fuente de las Nereidas, 1903** (photographer unknown; photograph provided by Departamento de Documentos Fotograficos, Archivo General de la Nacion, Buenos Aires, Argentina)

Photographer unknown, published in Minotaure (Winter 1937)

(Photographs from a book)


Scrolls:

1 Attributed to Gu Kaizhi (ca. 344–ca. 406), Admonitions of the Court Instructress (Nüshi zhen tujuan), 5th–6th century copy after Gu Kaizhi, former handscroll, now mounted on two panels, ink and colors on silk, paintings panel 9¾ x 97 in. (25 x 248.5 cm), colophons panel 9¾ x 128¾ in. (25 x 329 cm). British Museum, London (artwork in the public domain; photograph provided by the Trustees of the British Museum). This figure, read from left to right and top to bottom, recreates the painting’s mounting as a handscroll between about 1746 and about 1916.

Sculptures:

1 Power figure (nkoski), Kongo-Vili culture, present-day Republic of Congo (Congo-Brazzaville), late 19th or early 20th century, wood and unidentified material, height 9 3/8 in. (23.8 cm). Formerly collection Henri Matisse (acquired 1906), now private collection (artwork in the public domain; photograph provided by Éditions Klincksieck, published under fair use)

Robert Morris, Untitled (Corner Piece), 1964, painted fiberglass-reinforced polyester, 6 ft. x 8 ft. 6 in. x 51 in. (182.9 x 259.1 x 129.5 cm). Panza Collection, Solomon R. Guggenheim Museum, New York (artwork © 2004 Robert Morris/Artists Rights Society [ARS], New York)

3 Pavel Tchelitchew, Sleeper Awake, 1940, plaster, stones, seashells, paint, and gilt, bust 19 × 22 1/2 × 37 in. (48.3 × 57.2 × 94 cm), base 24 × 25 5/8 × 39 1/2 in. (61 × 65.1 × 100.3 cm), bust and base 43 × 25 5/8 × 39 1/2 in. (109.2 × 65.1 × 100.3 cm). Yale University Art Gallery, New Haven, CT, Gift of Mr. and Mrs. James Thrall Soby, 1945.33 (photograph provided by Yale University Art Gallery)

Video games:

An Oregon vista with playable character in the foreground, from Days Gone (Sony Interactive Entertainment, 2019), video game, developed by SIE Bend Studio (screenshot by Soraya Murray)

From Redshift and Portalmetal (self-published, 2014), video game, designed by micha cárdenas (screenshots by the author)

View from the cockpit with scenery, from Flight Simulator 1.0 (Microsoft, 1982), video game (screenshot from Wikipedia, s.v. “History of Microsoft Flight Simulator”; published under fair use)

Video stills:

Yvonne Rainer, stills from Hand Movie, 1966, 8 mm black-and-white film, no sound, 5 min., cinematography by William Davis (artwork © Yvonne Rainer)
Paul Chan, still from *RE: The Operation, 2002*, single-channel color video, sound, 27:30 min. (artwork © Paul Chan; image provided by Greene Naftali Gallery, New York)

2 Marcel Duchamp, still from *Anemic Cinema*, 1926, 35 mm black-and-white film, silent, approx. 7 min. showing one of the ten *Optical Disks* (artwork © Succession Marcel Duchamp / ADAGP, Paris / Artists Rights Society [ARS], New York, 2016; screenshot by the author)

Woodcuts:

IV. Notes on Notes

In *The Art Bulletin* and *Art Journal Open*, endnotes are used. *Art Journal* uses footnotes. (*caa.reviews* does not use either endnotes or footnotes.)

CAA follows *Chicago Manual of Style*’s rules for formatting note citations (refer to *CMS chapter 14*). CAA does still use “ibid.” to refer to a single work cited in the note immediately preceding. A few typical samples are given below, though it is recommended that you consult recent issues of *The Art Bulletin* and *Art Journal* for further examples.

Separate multiple sources cited within one note with semicolons; include “and” before the final citation in the series.

When proofreading, watch line breaks in URLs. Per *CMS 14.18*:

In a printed work, if a URL has to be broken at the end of a line, the break should be made after a colon or a double slash (/); before a single slash (/), a tilde (~), a period, a comma, a hyphen, an underline (_), a question mark, a number sign, or a percent symbol; or before or after an equals sign or an ampersand. Such breaks help to signal that the URL has been carried over to the next line. A hyphen should never be added to a URL to denote a line break, nor should a hyphen that is part of a URL appear at the end of a line. If a particularly long element must be broken to avoid a seriously loose or tight line, it can be broken between words or syllables according to the guidelines for word division offered in *CMS 7.36–47*.

For both journals, acknowledgments are given in an unnumbered note before the bulk of the notes.

Examples:


2. Ibid., 82.


