

## **CAA Publications Style Guide**

*Last updated September 2021*

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, and aims to uphold consistency across all CAA texts. For anything not detailed in this guide, default to *The Chicago Manual of Style* 17th edition (CMOS), and secondarily to the first spellings in *Merriam-Webster's Collegiate Dictionary* 11th edition (M-W). (If the online version and print version conflict, default to the online version, which is more up to date.) Contact the Managing Editor if you have any questions.

- Before starting, review the below style guide, word list, and caption and note guides for house style rules, preferred spellings, commonly used art historical terms, and CAA's caption and endnote requirements.
- As standard practice, fact-check all spellings and capitalizations of proper names, artworks, and places, as well as major historical dates. (See page 4 for a Copyediting Hierarchy of sources for fact-checking.)
- Keep the general reader in mind when copyediting, with an eye to accessibility and inclusivity. Encourage the author to define specialist terms, give birth-death dates for figures, and so on.
  - When giving life dates, do not abbreviate the numeral range: 1910–1980. For figures who are still living, use (b. 1950).
- However, be mindful that birth-death dates don't interrupt a possessive like so: "curator Xu Beihong's (1895–1953) personal ideology." An alternative would be, e.g., "the personal ideology of curator Xu Beihong (1895–1953)."
- 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. (For example, if a book author's name is Jane R. Smith in a citation, she should be Jane R. Smith at first mention in the essay body text, then Smith hereafter.) Titles of artworks should also be consistent across 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).
- Names and initials of persons, real or fictitious, are capitalized. A space should be used between any initials, except when initials are used alone: ex. LBJ (CMOS 8.4). No comma before a suffix: Martin Luther King Jr.
- Close up prefixes per Chicago style and do not hyphenate, such as pre-, co-, anti- (see CMOS 7.89).
- Use evenly spaced periods for ellipses . . . *not* the automatically generated Word symbol (...), and *not* brackets around ellipses. See CMOS 13.53 for rules on using ellipses with periods.

- Do not include ellipses at the beginning or end of quoted matter (CMOS 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 (CMOS 13.7).
- Cite interviews according to CMOS 14.123.

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. McGeorge Bundy, interview by Robert MacNeil, *MacNeil/Lehrer NewsHour*, PBS, February 7, 1990

- 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 (CMOS 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 CMOS 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 CMOS 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.
- In notes, the translation of a title is in *square* brackets, not parentheses. Even in sentence case, the first word of the subtitle of a non-English or translated title is capitalized.

Henryk Wereszycki, *Koniec sojuszu trzech cesarzy: Dziesięć lat później* [The end of the Three Emperors' League: Ten years on] (Warsaw: PWN, 1977); includes a summary in German.

- When a shortened citation is required (see CMOS 14.29–33), include author last name, shortened title (no more than four words), 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 (CMOS 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 closing punctuation (since it is for the designer’s reference only, not part of the text).
- When proofreading, be sure to fix bad breaks, such as double-hyphen breaks or a word broken over a recto page. See CMOS 14.18 on where lines should break within a URL. Flag any hang quotes as they are contra house style.
- Maintain American-style distinction between “that” and “which” (CMOS 6.27).
- Phrases such as “that is,” “namely,” and so on are best preceded by an em dash or semicolon, and then followed by a comma (CMOS 6.51).
- With an interjected phrase of the type *not . . . but* or *not only . . . but also*, commas are usually unnecessary.

They marched to Washington not only armed with petitions and determined to get their senators’ attention but also hoping to demonstrate their solidarity with one another.

## 1. CAA COPYEDITING HIERARCHY

See CAA Publications Style Guide, pages 2–4, for general copyediting and proofreading processes and reminders, including the need to fact-check.

### **For questions of style, spelling, grammar, and fact-checking**

*Our hierarchy of authorities:*

1. CAA Publications Style Guide
2. *Chicago Manual of Style*, 17th ed.
3. First spelling in *Merriam-Webster's Collegiate Dictionary*, 11th ed. (M-W); online version takes precedence over print.
4. Taylor & Francis site, for back issues of *The Art Bulletin* and *Art Journal*
5. caa.reviews

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

### **For questions about sentence structure and syntax**

- Keep an eye out for word and sentence repetition
- Check number agreement of subject and predicate
- Check clarity of antecedents of pronouns (“it,” “this,” “their,” etc.)
- Fix dangling modifiers
- Punctuate according to *The Chicago Manual of Style*, 17th ed. (CMOS), chapter 6
- Query author if a point or meaning is still not clear

If there is reason to question the spelling, punctuation, or completeness of quoted material, search for the cited passage on Google Books before querying author.

## **II. CAA Style Sheet and Word List**

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

For spelling, CAA follows the first spelling in *Merriam-Webster's Collegiate Dictionary*, 11th edition (M-W). For a term not found in the 11th print edition, consult <https://www.merriam-webster.com>, rather than the unabridged version, or check relevant sources for specialized subjects and terms. (If the online version and print version conflict, default to the online version, which is more up to date.)

### **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 (with Arabic numerals, not Roman numerals). 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.
- Quotations of poetry should include slashes with spaces around them between verses / like so. See CMOS 13.25-13.29 for more on setting poetry quotations.

#### Journal Style

- For all journals, avoid “This essay will,” “This article,” “This study,” 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. If there is an epigraph, it should be credited in this first unnumbered note.
- For all journals, alternative text/image descriptions (short, 15-30 word texts describing artwork for partially sighted or blind readers) is included alongside each caption.
- For AB, the abstract will appear in the table of contents; for AJ, it will only be used online, so it should be submitted in a separate Word doc.
- 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,” “themselves”) 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 [CMOS 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 or knowledge rather than their argument (i.e., an ad hominem argument) or assume their intent. If you suspect a review is overly harsh or may contain such attacks, alert the managing editor.

#### Ethnic and National Groups:

- In accordance with [CMOS 8.38](#), CAA now prefers to write “Black” with a capital *B* when referring to racial and ethnic identity (with flexibility depending upon the project or author preference). This rule also applies to “Indigenous” when referring to indigenous nations of the world.
- Per [CMOS 8.39](#), do not hyphenate compound nationalities, such as French Canadian or Chinese American.

#### Punctuation:

- Where punctuation is optional, CAA prefers less punctuation rather than more (e.g., a 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 [CMOS 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: CV, US, USA, UK, BA, BFA, ID, CAA (but PhD). BCE and CE are styled with small caps in the print journals.
- 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 CMOS, CAA prefers “words as words” to be in roman text / double quotes, not italicized
- Do not repeat “scare quotes” after first mention of a term

#### 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 they are used *qua* title, in front of the person’s name:
  - President Jimmy Carter, *but*
  - Jimmy Carter, president of the United States
- It is OK to start sentences with a lowercase letter when using a term styled with lowercase letters, e.g., eBay (CMOS 8.69).

#### Names/Titles/Italics:

- Capitalize English-language titles “headline style,” lowercasing prepositions but capitalizing words such as Is, Than, That. See CMOS 8.161 on how to capitalize hyphenated terms within a title.
- Capitalize non-English titles “sentence style,” capitalizing only the first words of the title and subtitle and any words that would normally be capitalized in that language (CMOS 8.158).
- 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.
  - 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)*
  - Note that italicized titles *within* titles remain italic but take quotation marks (CMOS 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 (CMOS 14.95).
    - Roland McHugh, *Annotations to “Finnegans Wake”* (Baltimore: Johns Hopkins University Press, 1980).
    - Stafford, Edward Peary. *The Big E: The Story of the USS Enterprise*. New York: Random House, 1962.
- 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.
- If a non-English word appears in M-W, it should not be italicized. Italicize other non-English words. If such a word or phrase becomes familiar through repeated use throughout a work, it



need be italicized only on its first occurrence. If it appears only rarely, however, italics may be retained (CMOS 11.3).

### Numbers:

- Spell out numbers 1–99, round numbers, and numbers as the first word in a sentence. For example, four thousand, thirty thousand, *not* 4,000, 30,000. (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
- Date style: 2045–46, *not* 2045–6; 2001–4, *not* 2001–04, *not* 2001–2004; but 1999–2000 and 2000–2001 (per CMOS 9.61)
  - 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, ’50s, 50s, or 1950’s
    - mid-1960s (but early 1960s, late 1960s)
- Time style: 5:00 p.m., five p.m.
- 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.
- Non-round numbers above 1,000 take a comma (e.g., 2,514 or 17,392)
- As in captions, it is more inclusive to include metric conversions in body text wherever feasible. For example, “The statue was a towering twenty feet (about six meters) high.”

### Translations / Transliterations:

- In body text or captions, provide the translation of a title or term in parentheses. In notes, provide the translation of a title in square brackets.
- For transliterations of non-Roman languages, consult CMOS 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 an article if the author so chooses.
- Limit terms and titles with non-Roman characters to notes.

### Captions:

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

#### 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.
- CAA alphabetizes lists letter by letter rather than word by word (see CMOS [16.59](#), [16.61](#)).

#### 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 per [CMOS 9.51](#): 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. (If the online version and print version conflict, default to the online version, which is more up to date.)

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.

See page 22 below for CAA-specific terms.

2D

3D

16 mm

35 mm

AA (for associate's degree)

Abstract Expressionism (as art movement)

action painting (not an art movement)

ad hoc

adviser (per M-W)

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)

Afrofuturism

afterward, not afterwards

a.m.

analog ("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

the Anthropocene

anti-art

anti-Black

antiracist

antisemitism (see <https://www.holocaustremembrance.com/antisemitism/spelling-antisemitism>)

appendixes

archaeology, archaeologist

archive *not* archives (when referring to a single location or collection)

art brut

Art Deco

*Artforum*

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 making (n.)  
 art-making (adj.)  
*ARTnews*  
 artwork  
 art world (n. and adj.), *not* artworld  
 associate's degree  
 audiovisual  
 avant-garde (n. and adj.)

BA

backward, not backwards  
 Baroque (as art movement)  
 BCE (CAA prefers BCE over BC, but allows exceptions). Note this appears in small caps in the  
 print journals  
 beaux arts (adj.)  
 benefited  
 BFA  
 bioart  
 Black (when referring to racial and ethnic identity); use only as an adjective, not noun  
 black-and-white (adj. form when followed by a noun)  
 Black, Indigenous, and People of Color (BIPOC); use only as an adjective, not noun  
 Blackness (when referring to racial and ethnic identity)  
 Black Power  
*Bomb Magazine* (journal)  
 British Isles > United Kingdom > Great Britain/Britain > England, Scotland, Wales (see  
<https://www.britannica.com/story/whats-the-difference-between-great-britain-and-the-united-kingdom>)  
 brown, Brown (can be capitalized when referring to racial and ethnic identity at author's  
 discretion; ex. Black and Brown people)  
 brushstroke  
 brushwork  
*Burlington Magazine* (journal)  
 bylaws (generic) *but* CAA By-laws (cap B)

ca. (for circa), *not* c.

Californian (adj.)

catalog, cataloging (*not* catalogue, except in the term catalogue raisonné)

CD, for compact disc

CE (CAA prefers CE over AD, but allows exceptions). Note this appears in small caps in the  
 print journals

cell phone  
 Central Europe  
 ceramist  
 chapter 1  
 chine collé  
 circa (in running text), ca. (in parentheses 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 CMOS)  
 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  
 committee(s), *but* e.g. the Committee on Women in the Arts (proper noun)  
 Conceptual art, Conceptualism  
 concrete art  
 Congress or US Congress  
 Constructivism, Constructivist (as art movement)  
 copyedit, copyeditor (per CMOS)  
 Counter-Reformation (n. and adj.)  
 coronavirus (RNA virus)  
 COVID-19 (illness caused by coronavirus)  
 craftsperson  
 cross-cultural  
 Cubism, Cubist (as art movement)  
 culture wars  
 curriculum vitae (no italics)  
 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  
 Dr. – *do not use* in bios or running text in front of someone's name. (If an author wishes, PhD, can be added after their name in bio.)  
 draftsperson  
 Dumpster (brand name)  
 Dutch Golden Age

DVD, for digital video disc

early modern art (n.)

Early Renaissance (as art movement)

East, the

East Coast

Eastern art, religion, etc.

Eastern Europe

ebook, *not* e-book

eco art

École des Beaux-Arts, Paris

ecommerce

editor-in-chief

editorial board lowercase in run of text *but*, e.g., 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

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. 1). At subsequent mentions, use (see Fig. 1).

- In AJ/AJO: Do not use figure references; refer to the artwork’s title.

filmmaking, filmmaker

fine art

firefighter

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)

gelatin silver

geographic

Geometric Abstraction

Gen Zer

Global North  
 Global South  
 Gothic  
 gray, not grey  
 gray scale (n.), grayscale (adj.)  
 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, Indigeneity, Indigenism  
 ins and outs  
 International Style (as architectural movement)  
 internet (lowercase)  
 iWeb

japonisme (not italic)  
 jewelry making

Kandinsky, Wassily (not Vasily)

LA for Los Angeles, not L.A.  
 land art  
 Latinx as a gender-neutral alternative to Latino/a, but respect author preference  
 LGBTQ (though LGBTQQ/IA+ is acceptable depending on context)  
 Leonardo da Vinci, then Leonardo for subsequent mentions  
 life study  
 life-size (adj.)  
 light box

like (per CMOS, 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)

-like (close up if spelled as such in MW; maintain hyphen if compound phrase not in MW)

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

mail carrier

Mannerism (as art movement)

masterwork

matte (*not* mat, *not* matt)

Maya (the people) vs. Mayan (the language), but defer to specialist authors on correct usage

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

mindset

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 (after first mention)

MoMA PS1 (called P.S.1 Contemporary Art Center until 1999, then P.S.1 1999–2010)

monoprint



motif (not motive), pl. motifs  
 Mount, not Mt. (per CMOS)  
 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 (capped when referring to Indigenous people of North America)  
 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, 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  
 Op art  
 Oriental (only appropriate as a period reference; contemporarily Asian, East Asian, or Middle Eastern is preferred)  
 Orientalism

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

people of color (POC)

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

police officer

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  
 quillwork  
 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 take 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 CMOS)  
 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)  
 settler colonialism  
 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, occasionally, the American South)  
 Southern California  
 Spiritualist  
 spray paint (n.)  
 spray-paint (v.)  
 still life (pl. still lifes); still-life (adj.)  
 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 [X], article not capitalized  
 Third Republic  
 third world, the  
 three-dimensional (adj.)  
 top ten (no hyphen) (ex: top ten reasons why...)  
 toward, not towards  
 transatlantic  
 trans man or woman  
 trecento  
 trompe l'oeil (n. and adj.)  
 two-dimensional (adj.)

UK (adj.), United Kingdom (noun) (no periods in abbreviation)  
 UN (adj.), for United Nations (noun) (no periods in abbreviation)  
 US (adj.), for United States (noun) (no periods in abbreviation)  
 upper Manhattan  
 upward, not upwards  
 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 CMOS chapter 14). After first volume is cited, ex. vol. 1, use this style with page numbers: 1:242 (no space after the colon). See CMOS 14.118.  
 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 Africa  
 West Coast  
 Western art (referring to all art of the Western canon, not just cowboy art)  
 Western Europe  
 wet-on-wet (adj.)  
 white (when referring to racial and ethnic identity); use only as an adjective, not noun  
 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 Terms, Awards and Prizes, Publications, Editorial Boards, Committees, Grants and Fellowships, Officers, Executives, Departments, and Conference

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

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.

Strategic Plan, as name: the CAA Strategic Plan; lowercase as general term in run of text

#### 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

#### Publications

Abstracts, Annual Conference *Abstracts* (general term); *Abstracts 2008*, *Abstracts 2007* (specific term for each publication)

*The Art Bulletin* (include and capitalize the article in running text, contra CMOS, except in notes; avoid using the *Bulletin*; full name is preferred)

*Art Journal* (avoid using the *Journal*; full name is preferred, or “the journal” without italics)

*Art Journal Open*, or *AJO*

*CAA News*

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

*Call for Participation, 2012 Call for Participation* (takes italics only if published)

*Conference Information and Registration* (referred to informally as the “preliminary program”)

#### Editorial Boards

*The Art Bulletin* Editorial Board

*Art Journal/AJO* Editorial Board

*caa.reviews* Editorial Board

Council of Field Editors (CFE)

field editors

#### 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, CAA; the board, board member

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

Constituency Engagement  
 Content  
 Executive Office and Development  
 Operations  
 Technology

#### Conference

Affiliated Society Business Meetings  
 Annual Artists' Interviews  
 Annual Conference (as proper noun), *but* the conference. Variations include: 2018 Annual  
 Conference, 104th Annual Conference, CAA Annual Conference  
 Artists' Portfolio Review  
 ARTspace  
 Book and Trade Fair  
 Business Meetings  
 CAA Regional MFA Exhibition



Career Development Mentoring  
Career Development Workshops  
Career Services (formerly known as the Career Fair)  
Convocation  
Distinguished Scholar Session  
Idea Exchange  
Lightning Rounds  
Media Lounge  
Pay-as-You-Wish  
Poster Sessions  
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)

Swahili Qur'ans and bicycle mud flaps, *World on the Horizon: Swahili Arts Across the Indian Ocean*, installation view, Krannert Art Museum, University of Illinois, Urbana-Champaign, 2017–18 (photograph by Julia Nucci Kelly, © The Board of Trustees of the University of Illinois, 2017)

##### *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. (*caa.reviews* generally only features book covers or exhibition installation views.)

In AB, figures are referenced in the text: (Fig. 1), (Figs. 2 3). Once a figure has already been introduced, subsequent references are styled like so: (see Fig. 2). In AJ/AJO, the text will simply call out works by title.

By each image, a full caption will appear with elements in the following order:

Figure numeral, in consecutive order, with no period (AB only)

Artist (don't give the artist's birth-death dates or country in caption; this should be specified in body text at first mention of their name)

*Title* (in italics)

Date (use numerals for centuries, to save space)

If a range of years is used to date an artwork, treat as per CMOS 9.64, using an en dash. Avoid using a slash with contiguous years (as is sometimes used to indicate an academic year, a fiscal year, or a winter season; see CMS 6.107).

Occasionally, you may see a slash separating noncontiguous years (e.g., Odilon Redon, *Hommage à Gauguin*, 1903/16), indicating that work on the piece was not continuous; this is acceptable, but please do not abbreviate the second date).

Note form for works dated with a range of centuries: Drawing showing tabula and clavus, Egypt, 4th–6th century CE

For works still in progress, use “–ongoing” : ex. 2004-ongoing  
from book author, *title*, city: publisher, year, page or plate number – if image is an illustration/engraving from a book. Abbreviate plate (pl.) and figure (fig.). 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 CMOS 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 a notice that the author is invoking fair use). Can include "The" if institution requires it in copyright line. (See more info on page 29.)

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

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/showing [what the detail shows]", followed by the credit line. 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.

**1** Marisol, *The Generals*, 1961–62, wood, mixed media, and sound recording, 87 × 76 × 28. in. (221 × 193 × 72.4 cm). Albright-Knox Art Gallery, Buffalo, NY, Gift of Seymour H. Knox, Jr., 1962, K1962:7 (artwork © 2019 Estate of Marisol/Albright-Knox Art Gallery/Artists Rights Society [ARS], New York; photograph provided by Albright-Knox Art Gallery)

6 Marisol, *The Generals* (Fig. 1), detail showing Bolívar's and Washington's left hands (artwork © 2019 Estate of Marisol/Albright-Knox Art Gallery/Artists Rights Society [ARS], New York; photograph provided by Albright-Knox Art Gallery)

When directionals are needed, in accordance with CMOS 3.24, list them in italics after the date. Use “top,” “bottom,” “left,” “right,” “opposite,” “previous spread,” “following spread.”

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

When proofreading, watch out for bad breaks in captions. Break after x, ©, or @.

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/image/photograph 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. For an example of including book information in the photograph source credit, rather than as part of original publication information, see just below:

**9** Louis-Oscar Roty, *La Semeuse* (sketch for an unrealized medal project), ca. 1886–87, charcoal. Location unknown (artwork in the public domain; photograph by La Phototypie et la Taille douce à Art et Techniques Graphiques Arté, from Georges Roty, *Le Médailleux Louis-Oscar Roty (1846–1911): Sa vie, son oeuvre*, Presses du Compagnonnage, 1971)

- 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.”

### Decorative Objects

**18** Bottle depicting an eagle and a gazelle, 6th–7th century, silver and gilding with pearl-decorated oval, height 7 1/4 in. (18.5 cm), found 1897, village of Kurilova, Perm, Russia, acq. 1905 from Archaeological Commission. State Hermitage Museum, Saint Petersburg, Russia, inv. S-37 (artwork in the public domain; photograph by the author)

### 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 the University of Kansas, at Public Roundtable Discussion, 2018 (photograph by Ryan Waggoner, © Spencer Museum of Art, University of Kansas)

### 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)

**Roberto Jacoby and Eduardo Costa, *Poema ilustrado*, 1966**, stool, tape recorder, installation view, Galería de Radio Municipal, Buenos Aires, 1966. Work destroyed (photograph provided by Eduardo Costa)

**2 *The Nicaragua Media Project***, installation view, detail of the section “Rhetoric of the Image,” New Museum of Contemporary Art, New York, 1984 (photograph provided by Visual Studies Workshop, Rochester, NY)

### 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. 9 5/8 in. x 9 ft. 10 1/8 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:

**Thomas Hart Benton**, *Arts of the West*, from *The Arts of Life in America*, 1932, mural cycle, tempera with oil glaze, 8 x 13 ft. (2.44 x 3.96 m). New Britain Museum of American Art, Harriet Russell Stanley Fund (artwork © T. H. Benton and R. P. Benton Testamentary Trusts/UMB Bank Trustee/Licensed by VAGA, New York, NY)

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, 3¼ 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)

**Don Bartletti, *Filial Devotion, Tonalá, Oaxaca, Mexico, May 3, 1992***, as published in *Between Two Worlds: The People of the Border*, Oakland, CA: Oakland Museum, 1992, 55 (photograph © 1992 Don Bartletti, used with permission)

**Camera 169, Juan Carlos (age 29), 2007**, camera distributed in Agua Prieta, Sonora, as published in *The Border Film Project: Photos by Migrants and Minutemen on the US-Mexico Border*, New York: Harry N. Abrams, 2007, n.p. (photograph published under fair use)

### 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, re-creates 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 Tchelitchev, *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:

**3** Johannes Stabius with Albrecht Dürer, Hans Springinklee, and Hieronymus Andreae, *Culminatorium fixarum*, 1781 (edited reprint by Adam von Bartsch of 1515 block), woodcut with letterpress, 19 3/4 x 18 1/8 in. (50 x 46 cm). General Reference Collection, British Library, London, 1266.k.12 (artwork in the public domain; photograph © British Library Board)

#### **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 CMOS chapter 14). After a full citation for a work is given, use the shortened form thereafter. According to CMOS 14.30, this “consists of the last name of the author and the main title of the work cited, usually shortened if more than four words.” For a note citing a single work that was cited solo in the note immediately preceding, CAA still uses “ibid.”

Include the state or country with the place of publication's city, unless a major metropolis, or unless the state is part of the press's name. For example, Los Angeles: UCLA Press is fine, as is Chapel Hill: University of North Carolina Press, but include the state in New Haven, CT: Yale University Press (CMOS 14.130).

Where two or more cities are given, only the first is normally included in the citation (CMOS 14.129).

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

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

When proofreading, watch for line breaks in URLs. Per CMOS 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 CMOS 7.36–47.

For both journals, acknowledgments are given in an unnumbered note before the bulk of the notes. If there is an epigraph, it can be credited in this first unnumbered note.

A few typical sample note types are given below, though it is recommended that you consult recent issues of *The Art Bulletin* and *Art Journal* for further examples.

## NOTES

[Unnumbered note example; translation info starts on new line]

I am grateful to the editors of *The Art Bulletin* and the anonymous reviewers who helped develop this article.

Unless otherwise indicated, translations are mine.

[How to use *ibid.*]

1. Okwui Enwezor, “Documentary/Vérité,” in *The Greenroom: Reconsidering the Documentary and Contemporary Art #1*, ed. Maria Lind and Hito Steyerl (Berlin: Sternberg Press, 2008), 76.

2. *Ibid.*, 82.

[If author’s name is mentioned earlier in note, only need to use last name before formal citation]

3. Arturo Arias famously coined the term “Central American Americans” to recognize this segment of the US population that has remained invisible within US Latino multiethnic and multiracial representations. Arias, “Central American-Americans: Invisibility, Power and Representation in the US Latino World,” *Latino Studies* 1, no. 1 (March 2003): 170, 171, 179.

[How to separate multiple citations]

4. On Berenson’s methodology, see Sydney J. Freedberg, “Some Thoughts on Berenson, Connoisseurship, and the History of Art,” *I Tatti Studies: Essays in the Renaissance* 3 (1989): 11–26; Hayden B. J. Maginnis, “The Role of Perceptual Learning in Connoisseurship: Morelli, Berenson, and Beyond,” *Art History* 13, no. 1 (March 1990): 104–17; and Mary Ann Calo, *Bernard Berenson and the Twentieth Century* (Philadelphia: Temple University Press, 1994).

[For a shortened citation, plus a joint-issue journal]

5. Arias, “Central American-Americans,” 170. See also Huey Copeland and Krista Thompson, “Afrotropes: A User's Guide,” *Art Journal* 76, no. 3/4 (Fall/Winter 2017): 7–9.

[Example of how to use city + country]

6. Herbert Schutz, *Tools, Weapons and Ornaments: Germanic Material Culture in Pre-Carolingian Central Europe 400–750* (Leiden, the Netherlands: Brill, 2000).

7. See Robert Hillenbrand, “Hisham’s Balancing Act,” in *Power, Patronage, and Memory in Early Islam: Perspectives on Umayyad Elites*, ed. Alain George and Andrew Marsham (Oxford: Oxford University Press, 2018), 83–133;

[For an exhibition catalog / brochure]

7. Steven F. Ostrow, “Bernini e il paragone,” in *Bernini pittore*, ed. Tomaso Montanari, exh. cat. (Rome: Silvana, 2007), 223–33.

[For a Tweet]

8. See Antwaun Sargent (@Sirsargent), “this is why you shouldn't be out here selling your images for \$100 because a major museum will ‘acquire’ your art through and stage an exhibition,” Twitter, August 25, 2020, 6:16 p.m., <https://twitter.com/Sirsargent/status/1298066776635383811>.

[For YouTube and other online sources]

9. See, for example, Robin Pogrebin and Julia Jacobs, “Floyd Case Forces Arts Groups to Enter the Fray,” *New York Times*, June 7, 2020, <https://www.nytimes.com/2020/06/07/arts/museums-theaters-protests.html>; *Artforum International*, “Museums Pressured to Divest from Police,” June 5, 2020, <https://www.artforum.com/news/museums-pressured-to-divest-from-police-83194>; Ziana TV, “Mwazulu Diyabanza Siwa Lemba récupère une statue au Musée du Quai Branly à Paris,” YouTube, June 13, 2020, <https://www.youtube.com/watch?v=jyjH-ZIvBDo>; and Claire Selvin, “Toppled and Removed Monuments: A Continually Updated Guide to Statues and the Black Lives Matter Protests,” ARTnews.com, June 11, 2020, <https://www.artnews.com/art-news/news/monuments-black-lives-matter-guide-1202690845/>.

[For an online source without a date of publication / only time to use “accessed”]

10. Alexandra Bell, “Alexandra Bell,” interview by Claudia Rankine, *The Racial Imaginary Institute*, accessed March 30, 2020, <https://theracialimaginary.org/issue/the-whiteness-issue/alexandra-bell/>.

[For translations of titles]

11. Henryk Wereszycki, *Koniec sojuszu trzech cesarzy: Dziesięć lat później* [The end of the Three Emperors’ League: Ten years on] (Warsaw: PWN, 1977); includes a summary in German.

12. W. Kern, “Waar verzamelde Pigafetta zijn Maleise woorden?” [Where did Pigafetta collect his Malaysian words?], *Tijdschrift voor Indische taal-, land- en volkenkunde* 78 (1938): 272.

[For emails]

13. Jamie E. Correspondent, email message to author, April 23, 2017.

[For letters]

14. Adams to Charles Milnes Gaskell, Baden, September 22, 1867, in *Letters of Henry Adams, 1858–1891*, ed. Worthington Chauncey Ford (Boston: Houghton Mifflin, 1930), 133–34.

[Conference with virtual component]

15. Jaime Smith, “Title of Presentation” (ABCD Annual Conference, April 6, 2021, virtual).

[Essay with different date from published book]

16. W. E. B. Du Bois, “Of the Coming of John” (1903), in *The Making of the American Essay*, ed. John D’Agata (Minneapolis: Graywolf Press, 2016).

[Denoting whether emphasis was added or in original]

17. Henryk Stażewski, “Sztuka abstrakcyjna . . .” (1952–53), quoted in Jurkiewicz, Mytkowska, and Borowski, *Economy of Thought*, 269 (emphasis added).

[DOIs should appear as full URLs]

18. Wiesław Borowski, Anka Ptaszkowska, and Mariusz Tchorek, “An Introduction to a General Theory of PLACE” (1966), in Wiesław Borowski et al., “Foksal Gallery Documents,” *October* 38 (1986): 53–56, <https://doi.org/10.2307/778427>.