The *Chicago Manual of Style* (CMS) is the writing style utilized by the Liberal Arts Department at Rocky Mountain College of Art + Design. The *Liberal Arts and Art History Writing Guide* highlights the most often applied elements of CMS in an undergraduate setting and is used by every course within the Liberal Arts curriculum. The complete CMS manual is an in-depth and detailed guide for writers, editors, and publishers that covers writing issues from grammar, usage, and punctuation to research and documentation.

The CMS manual is available for checkout from the RMCAD library and students are encouraged to utilize this text to assist them with more specific questions that may arise as they advance in their writing careers at RMCAD. On-campus students may also access The CMS manual electronically via the Library Dome Page under the heading *Citation Guidelines* or via the following link: http://www.chicagomanualofstyle.org/16/contents.html. Students are also encouraged to utilize their instructors and the RMCAD Student Learning Center as resources to assist them in their writing process.
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Basic Formatting Requirements

Overview:
At times, RMCAD policy differs from the guidelines of other institutions. Students should seek to adhere to the formatting guidelines identified below.

Paper information: margins, font, and size:
Papers should be typed, double-spaced, and in 12-point type, Times New Roman or equivalent. Papers should be printed in black ink on white, 8 ½ x 11 inch paper with one-inch margins on both the left and right hand side. Paragraph text should be justified to the left-hand margin.

[[Note: While the CMS does not specify a font style or size, RMCAD policy requires that students maintain a 12-point type, Times New Roman or equivalent in their footnotes.]]

Spacing:
New paragraphs should remain consistent with double-spacing; no additional spacing should be added with a new paragraph. Double-space everything with the following exceptions:

- Single-space your name, date, and class title and instructor information on the first page of your paper (but double space the centered title of the paper).
- Single-space block quotations. (For more information on block quotations, please consult “Block Quotations” on pages 8–9.)
- Single-space lines within each footnote/endnote entry.
- Single-space between separate footnote/endnote entries.
- Single-space illustration and figure labels.
- Single-space lines in a Bibliography entry (but double-space between entries).

Title page:
RMCAD policy requires that students not include a title page. On the top, left hand margin of the first page of the text, which should remain unnumbered, students will include their name, the date, and the class title and instructor. This information should appear single-spaced. The title of the paper should appear below this information, centered and double-spaced.

[[Note: This policy is unique to RMCAD. Other institutions may require different title page or heading procedures.]]

Please see the heading and title example below.

Sonny Smith
January 1, 2015
AH 1100, A: Gilderhus

Paper Title

Paper content begins here.
Page numbers:
Pages should be numbered consecutively with the student’s last name appearing prior to the page number. Various locations on the page are acceptable for the page number; however, it is most commonly found at the top of the page, flush left verso or right recto.¹

Please see the page number example below.

Smith 5

depicting events associated with the victories of Marcus Aurelius: entering Rome; making a sacrifice; addressing the troops; giving gifts to the troops; and receiving the surrender of the

Indentation:
Within the body of the text, new paragraphs should be indented ½ inch. Footnotes do not require indentation. Bibliographic entries require hanging indentation.

[[Note: For more specific information regarding hanging indentation within bibliographies, consult “Bibliography formatting” on page 7.]]

In-text formatting:
Much of the following allows students to make stylistic choices in regards to formatting as long as they remain consistent throughout their text. It is important that students check with their instructor regarding these choices, as their instructor may have a preference. While these choices are listed in CMS, there are formats that are typically used more often than others.

Artists:
Give full names of artists the first time they are mentioned; thereafter, list the last name only. In addition, the first time an artist’s name is listed, you need to include their birth and death dates (year only) within parenthetical phrases, e.g., Pablo Picasso (1881–1973). If the artist is still living, you need only to include their birth year followed by an en dash to indicate that they are still living, e.g., Hayao Miyazaki (1941–).

Titles of artworks:
Titles of artworks should be capitalized and placed within quotations or capitalized and italicized, ex: Manet’s “Olympia” (or) Manet’s Olympia. Students should choose one or the other and remain consistent throughout their text and illustration labels.

Titles of exhibitions:
Titles of large-scale exhibitions or fairs should be capitalized but not italicized. Titles of smaller exhibitions (such as those at museums) should be capitalized and italicized, e.g., Cities of Splendor.²

Collections:
The first time a museum or collection is listed, it should include the full name and location, e.g., the Denver Museum of Art, Denver, Colorado. Students may include the abbreviated name in parenthetical phrases immediately following the first listing and thereafter refer to

² Ibid., “Exhibitions and such,” 8.195.
the museum or collection by its abbreviated name, i.e. the Denver Museum of Art, Denver, Colorado (DAM).

**Foreign terminology:**
Any foreign terminology or phrases, such as *trompe l’oeil*, *sfumato*, *chiaroscuro*, or *Ukiyo-e* should be *italicized* or *underlined*. Students should choose one or the other and remain consistent throughout their text and illustration labels.

**Choosing between numerals or words:**
In nontechnical contexts, the following are spelled out: whole numbers from zero through one hundred, round multiples of those numbers, and any number beginning a sentence. For other numbers, numerals are used.³

**For example:**
Picasso began painting at the age of fifteen in 1896.
The text has 3,946 pages with 160 engraved illustrations.

**Exceptions:**
Arabic numerals are used for percentages, references to currency and year dates, e.g., 20%, $300, 1929

**Footnote formatting:**
Footnote or endnote numbers must be numbered consecutively and are indicated by superscript (a raised number ⁵) created through the footnote or endnote function of the word processor, which automatically does the formatting for you. Please do not manually add superscript numbers. The note number should immediately follow the final punctuation of the sentence. If you are unfamiliar with your word processor and how to use the footnote/endnote function, please see your instructor or the RMCAD Student Learning Center.

**For example:** As Wassily Kandinsky wrote, “Every work of art is the child of its age and, in many cases, the mother of our emotions.”⁴

[[Note: For more information on footnotes, consult “Documentation: Footnotes and Endnotes” beginning on page 10.]]

**Illustration formatting:**
Illustrations can be either included immediately following all of the text and prior to the bibliography, or can be integrated within the text. If the image is integrated into the text, this space will not count towards the written page requirements. Integrated images need to be formatted so that the text wraps around the images in a clean appearance. If you do not know how to format images in your word processor, seek assistance at the Student Learning Center.

[[Note: For more information on illustrations, consult “Illustrations” beginning on page 16.]]

³ *CMS,* “General Principles,” 9.2–9.5.
**Bibliography formatting:**
The full bibliography should be attached at the end of the paper and should include the same page number formatting as the body of the text but should appear on its own separate page.

[[Note: To ensure your bibliography remains separate from the body of your text, use the “insert” – “break” – “page break” function in your word processor.]]

The bibliography is entitled “Bibliography” (without quotations) and the title should appear centered at the top of the page immediately following all other in text information (including illustrations). Each entry is single-spaced with double-spacing between separate entries. The first line of each entry should be set flush against the left hand margin. Additional or run-over lines should be indented.

Please see the bibliography page example below.

<table>
<thead>
<tr>
<th>Smith 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bibliography</td>
</tr>
</tbody>
</table>

[[Note: For more information on Bibliographies, consult “Documentation: Bibliographies” beginning on page 18.]]

**Submission:**
Paper submission requirements will be stipulated in your course syllabus and are decided upon by each instructor. Below are the requirements for both electronic and hard copy submissions.

**Electronic:**
Electronic submissions, *if permitted by instructor*, should be in PDF or DOCX format unless otherwise stipulated. Electronic submissions must be submitted only from RMCAD e-mail address to the instructor’s RMCAD e-mail address and should request a confirmation of whether or not the instructor has in fact received the paper.

**Hard Copy:**
Hard Copy papers need to be submitted in class to the instructor the day the assignment is due and meet the proper Basic Formatting Requirements. (*For information regarding other forms of submission including late assignments, please consult your course syllabus*).

**Collation:**
Papers should be stapled in consecutive order. No plastic binders or covers should be used.

**Further resources:**
Students with questions regarding the formatting of their papers may consult the Student Learning Center for assistance. Video demonstrations are also available via the Student Learning Center Dome Page.
Quotations

Overview:
Quotations should be used judiciously. It is often better to paraphrase, interpret, and analyze ideas in your own words and then cite the original source at the end of the sentence using footnotes or endnotes. This avoids interrupting your own writing style and demonstrates understanding. If you believe that the original author stated the idea best in their own words, that their statement adds color, or that they state a point more eloquently or emphatically, then a quotation should be used. If you do integrate a quotation into your text, you need to introduce the idea first, include the citation, and then conclude or sum up the quotation to demonstrate understanding and to eliminate “choppiness” in your writing. Quotations should support your own statements/arguments, not replace your own thoughts or observations.  

Stylistic considerations:
Quotations under four lines are integrated into the text of the paper and require quotations marks. All original punctuation falls within the quotation marks.

Quotations and footnote or endnote citations:
All quotations and paraphrases require footnote or endnote citations. As you are including all pertinent information in footnotes/endnotes, however, it is unnecessary when paraphrasing or quoting an author to include this information again. Instead, you need only to include the author’s last name.

Please see the examples below. Note that the author’s full name, text, publishing information, and page numbers would be included in the footnote/endnote indicated by the superscript. Therefore, only include Kandinsky’s last name when introducing the quote.

Incorrect example:
In his text Concerning the Spiritual in Art, Wassily Kandinsky declares, “Every work of art is the child of its time, often it is the mother of our emotions.”¹

Correct example:
Kandinsky stated, “Every work of art is the child of its time, often it is the mother of our emotions.”¹

Quotations within quotations:
If a direct quotation requires that you include an excerpt from the original source, change the quotation marks from the original to single quotation marks.

Correct example:
“Johnson notes that Louis XIII praised his mother ‘the widow who happily governs the people.’”

Block Quotations:
Block quotations are quotations over four lines. These are not integrated into the normal text formatting of your paper. These quotes begin on a new line, are single spaced, and are indented 1 inch on both the left and right hand margins. These quotations do not require quotation marks and are known as “block quotations.” Block quotations should be cited appropriately with a footnote/endnote citation.

Please see the block quotation example below.

Miyajima directly speaks to the creation of a humanist or a philosophical project when he states,

> When I was young, I had occasional bouts of depression, and during these periods, I used to watch movies and visit galleries. Afterwards I found I was able to face life honestly and to find a direction, a straightness in my life. I thought of the medium of art as having a natural energy, an energy which I could feel through my body. My purpose in becoming an artist was to communicate some of this energy, this cultural power to others. I became an artist to communicate to people.6

Though his works display an interest in numerical systems, Miyajima’s emphasis on communication is vital to an understanding of his works; here, artistic intention imbues

Avoid ending a paragraph with a block quotation. Remember that if a quote or passage is important enough to quote, it requires your own comments and summations to clarify why you have chosen to include it.

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Documentation: Footnotes and Endnotes

Overview:
Generally, art history research papers require that authors confer with primary and secondary sources. Citations are required in footnote or endnote format for any direct quotations and/or paraphrasing of another scholar’s words, arguments, ideas, and insights presented in books, articles, lectures, videos, correspondence or other various forms of sources. Presenting another's wording, phrasing, passages, ideas, or even logic is considered intellectual theft unless you acknowledge this information as belonging to another source. Plagiarism is intellectual theft and is considered academically dishonest; it is a serious academic offense with serious consequences.

Footnotes vs. endnotes:
Both footnotes and endnotes are created by use of the footnote or endnote function of the word processor. Footnotes, which appear at the bottom of the page, are usually preferred by readers due to their ease of reference. Endnotes are located on a separate page immediately following the last textline of the paper, preceding the bibliography. Either footnotes or endnotes are acceptable (unless otherwise stipulated by the instructor); however, students need to choose one or the other—both formats may not be used simultaneously.

Sample formatting for footnotes and endnotes:
Within footnotes and endnotes, the first reference to a source is cited in full. Subsequent references to that same source are abbreviated. (Please consult “Short form citations in footnotes and endnotes” on page 14 for a further discussion of abbreviated source references.) All footnote and endnotes entries end with a period. It is imperative that students pay close attention to the punctuation.

Abbreviations:
The following abbreviations commonly appear and are used in art historical footnotes and endnotes:

trans. for translated by ed. for edited by
exh. cat. for exhibition catalogue rpt. for reprinted

Notes for books:


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7 Primary Sources include sources from the time period under study, such as the works of art themselves as well as literary and historical documents (i.e.: autobiographies, diaries, letters, account books, and eyewitness accounts or descriptions). Secondary sources are scholarly analyses that use primary source materials as their subjects.

8 For information regarding RMCAD’s Academic Integrity Policy, see the student handbook and / or your course syllabus.

Note for electronic books downloaded from a library or bookseller:
The majority of electronically published books offered for download from a library or bookseller will have a printed counterpart. Because of the potential for differences, authors must indicate that they have consulted a format other than print. This indication should be the last part of the citation.

[[Note: Electronic formats do not always carry stable page numbers. In this case, include an indication of the chapter or section in lieu of a page number.]]


Note for electronic books consulted online:
When citing the online version of a book, include the URL—or, if available, DOI—as a part of the citation.11


Note for multi-author works:
Two or three authors (or editors) of the same work are listed in the order used on the title page and are separated by a comma and by the conjunction and. In a bibliography, only the first author’s name is inverted, and a comma must appear both before and after the first author’s given name or initials. For works authored by or edited by four to ten persons, all names are usually given in a bibliography with the same word order and punctuation as two or three authors. In the note citation, however, only the name of the first author is included, followed by “et al.,” with no intervening comma.12


Note for editors & translators:
The edited, compiled, or translated work of one author is normally listed with the author’s name appearing first and the name(s) of the editor(s), compiler(s), or translator(s) appearing after the title and preceded by edited by or ed., compiled by or comp., or translated by or trans.13


Note for anonymous works/unknown authorship:
If the author or editor is unknown, then the note or bibliography entry begins with the title.14

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12 Ibid., “Two or more authors (or editors),” 14.76.
13 Ibid., “Editor or translator in addition to author,” 14.88.
7 A True and Sincere Declaration of the Purpose and Ends of the Plantation Begun in Virginia, of the Degrees Which It Hath Received, and Means by Which It Hath Been Advanced (London, 1610).

Note for edition information:
When an edition other than the first is used or cited, the number or description of the edition follows the title in the listing and is usually abbreviated in both notes and bibliographies; i.e. Second Edition lists as “2nd ed.”; and “Revised Edition” is abbreviated as “rev. ed.”


Note for a contribution to a multi-author book or edited volume:
When one contribution to a multi-author book is cited, the contributor’s name comes first, followed by the title of the contribution enclosed in quotation marks, followed by in, followed by the title of the book in italics, followed by the names of the editors.15


Notes for journal articles:


[[Note that for journal articles and chapters in an edited volume or multi-author book, page numbers in the footnote or endnote citation refer to a specific page cited; in the bibliography, page numbers are inclusive of the entire article.]]

Note for exhibition catalogs:
Exhibition catalogs are often published as a book and are therefore treated as such. A brochure—the kind often handed to visitors to an exhibition—may be treated similarly.16


Notes for electronic sources:


Access dates:
The above examples include two dates: the first example includes the day the site was published or last revised; the second example includes the access date (the day you used the site). Publication or revision dates are preferred. If no such date can be determined, include an access date.

[[Note: Though the inclusion of access dates is not always necessary within CMS guidelines, instructors may prefer for students to include all access dates. Students should consult with their instructors regarding access date preferences.]]

Titles for Websites and Blogs:
Titles of websites are generally set in roman (meaning: not in italics) without quotation marks and are capitalized headline style, but titles that are analogous to books or other types of publications may be styled accordingly.17

Note for an electronic journal:

Note for lectures, papers presented at meetings, and the like:
The sponsorship, location, and date of the meeting at which a speech was given or a paper presented follow the title. This information is put in parentheses in a note but not in a bibliography or reference list.18

16 Stacy D’Erasmo, “The Craft and Career of Writing” (lecture, Northwestern University, Evanston, IL, April 26, 2000).

[[Note: Students are allowed to cite instructor’s notes only if the information they are citing is not found within their assigned text(s) for the course. If the information can be located within the assigned text(s), then the student must cite that source and not the lecture.]]

Note for DVDs and videocassettes:
Citations of video recordings will vary according to the nature of the material. Any facts relevant to identifying the item should be included. Indexed scenes are treated as chapters and are cited by title or number. Ancillary material, such as critical commentary, is cited by author and title.19


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19 Ibid., “DVDs and videocassettes,” 14.279.
Note for gallery and museum labels:
CMS has not yet established specific guidelines regarding the citation of labels in galleries or museums. In lieu of specific guidelines, students should provide all information that may be important, including the author (if available), the institution, the label information, and the date. See below:

18 Museum label for artist, Title of artwork, New York, Metropolitan Museum of Art, 23 August 2004 [optional: name and date of exhibition, additional information of interest].

Annotated (content) footnote:
Annotated (content) footnotes or endnotes are notes that are closely integrated into the text and make interesting reading; however, they may detract from the flow of your thesis. These should be used judiciously and should only include information that you consider important enough to reference.

19 Stan Brakhage, “Metaphors on Vision,” Film Culture, no. 30 (1963), 120. Brakhage wrote this essay as early as 1960. Viola discovered the films of Brakhage, Hollis, Frampton, Michael Snow, and others while he was a student at Syracuse.


Short form citations in footnotes and endnotes:
The first reference to a source in footnotes/endnotes lists the entire citation (see examples above). Subsequent references are abbreviated. The most common short form consists of the last name of the author and the main title of the work cited, usually shortened if more than four words. Short form citations also include the page reference. If the cited source does not include an author, students may use a short form title and the reference page alone.

[[Note: Please refer to the section below for the proper use of “Ibid.” for subsequent listings of the same source that consecutively appear.]]

Short form for authors’ names:
Only the last name of the author, or of the editor or translator if given first in the full reference, is needed in the short form. If a work has two or three authors, give the last name of each; for more than three, give the last name of the first author followed by et al.

Short form for titles:
The short title contains the key word or words from the main title. An initial A or The is usually omitted. The order of words should not be changed.

Example short form citations:

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20 CMS, “Citations plus commentary,” 14.32.
Ibidem/Ibid.:
The abbreviation ibid. (from ibidem, “in the same place”) refers to a single work cited in the note immediately preceding. “Ibid.” can only be used for subsequent references to a single work, only when the information cited is the same as in the preceding note and there is no other intervening reference. “Ibid.” takes the place of the name(s) of the authors(s) or editor(s), the title of the work, and as much of the succeeding materials as is identical. The word, “Ibid.” appears in the notation without quotations and is followed by a period. If the previous citation is the same but the page number for the subsequent citation is different, then “Ibid.” appears followed by a period and a comma and the new page number (see examples below).

Exception: “Ibid.” may not be used on qualifying citations that appear on a new page; in this case, the short form citation should appear.

Please see the Ibid. example below.

25 Ibid.
26 Ibid., 34.
Illustrations

Overview:
As the works of art are themselves the subject, art history papers require reference illustrations for any specifically mentioned works of art. These can be Xeroxed or scanned; however, if a Xerox copy is used, students should not include the printed information from the book. Only the work of art with a typed label should appear.

References to illustrations within the text:
References to illustrations need to be included in the text. Reference illustrations within the text should be placed at the end of the sentence prior to the final punctuation and should be in parenthetical phrases that include the abbreviation for figure in lowercase letters, ex: (fig. 1), (fig. 2), etc. In the image labels, the abbreviation should be capitalized.

For example:
Michelangelo’s David demonstrates the artist’s brilliant understanding of human anatomy (fig. 1).


Label information:
Label information should appear directly under the image and must include the figure number (Fig. #.), the artist’s full name, the title of work, and the date of creation followed by a period. Additionally, label information must include the medium and the dimensions followed by a period, as well as the work’s current location (housing institution or collection and the city in which the institution or collection is located) followed by a period. Finally, label information should also include a credit line, a URL (if needed), and an access date (if a URL is used) with a period.

[[Note: Students should pay close attention to punctuation in label information and to italicization rules in reference to the title of work.]

Please see the illustration and image label example to the left.

Exceptions within label information:
- If the artist’s name is not available, students should instead use the work’s originating culture or “Artist Unknown.”
- If the title of the work is not available, students should instead use a description of the work.
- If the dimensions of the work are not available, students should instead use “Dimensions unknown” or “Dimensions unavailable.”

22 CMS, “Paintings, statues, and such,” 8.193.
Credit lines:
A brief statement acknowledging the source of an illustration, known as a credit line, must be included if you reproduce images from either a print source or the Web. The credit line should immediately follow the label information on the same line.

For example:
Photograph courtesy of Ford Motor Company.
Map by Kevin Hand.
Photograph by Ted Lacey.
Drawing by Barbara Smith.

[[Note: Credit lines are often sufficient for acknowledging the source of an illustration, negating the need for a unique bibliographic entry for that source. However, students should check with their instructors to verify their instructors’ preferences.]]

Documentation: Bibliographies

Overview:
The bibliography provides an overview of the sources and therefore an indication of the scope of an author’s research and can serve as a convenient key to short-form footnotes and endnotes. The full bibliography must include all referenced sources other than personal communications (such as conversations, letters, emails, or text messages). The bibliography is alphabetized by author’s last name; however, special problems may be solved by observing the following principles:

- A single-author entry comes before a multi-author entry beginning with the same name.
- Original works precede works edited, compiled, or translated by the same person.
- Works by the same person can be arranged either chronologically by date of publication, or alphabetically by title.
- Works with an institutional author (a museum or gallery, e.g., The Metropolitan Museum of Art) are listed with the institution in place of the author’s name and are incorporated into the alphabetical list.
- Anonymous works or works with unknown authorship should be integrated alphabetically into the bibliography by their title.

Sample formatting for bibliographic entries:
Bibliographic entries vary from footnote/endnote format. Although the information is typically the same (omitting specific page numbers), the order and punctuation is vastly different.

Bibliographic entries for books:


Bibliographic entry for electronic books downloaded from a library or a bookseller:

Bibliographic entry for electronic books consulted online:

Bibliographic entry for a contribution to a multi-author book or an edited volume:

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24 CMS, “Relationship of bibliographies to notes,” 14.56.
Bibliographic entries for journal articles:


Bibliographic entries for exhibition catalogues:

[[Note: The example below contains an institutional author.]]


Bibliographic entry for an electronic source:

Bibliographic entry for lectures, papers presented at meetings, and the like:

Bibliographic entry for DVDs and videocassettes:

Gallery and museum labels:
CMS has not yet established specific guidelines regarding the citation of labels in galleries or museums. In lieu of specific guidelines, students should provide all information that may be important, including the author (if available), the institution, the label information, and the date. See below:


Multiple entries by one author:
Works that include the same author only, should be indicated by 3 em dashes. (The em dash in Microsoft Word is located in “Insert” – “Symbols.” To insert 3-em dashes, you need to hit “insert” three times.)
Please see the multiple entries by one author example below.

Bibliography


Paper Content: Structure, Grammar Tips & Common Mistakes, and Writing Tips

Paper structure:
Papers should include an introductory paragraph with a clear thesis (a statement of intent), body paragraphs that provide evidence to the thesis statement, and a conclusion that summarizes the intent/ideas and evidence presented.

Introduction:
The introduction should provide a general overview of the topic you will be exploring. If you are looking at a specific work of art, the “tombstone” information should be included in the introduction; this includes the basic information found in the label information.

Thesis statement:
The thesis statement acts as a “roadmap” to the reader. It lets the reader know what information will be presented and how that information will be organized. All subsequent points that are presented in the body of the paper should tie back to the thesis statement. The thesis statement should not be the assertion of an undisputed fact nor a broad generalization that cannot interestingly or convincingly be supported.

Students should work through multiple drafts to formalize the language and the perspective of the thesis statement, avoiding colloquialisms as well as the first person perspective. Consider the examples of thesis statement development as demonstrated below. Note the manner in which colloquialisms, first person and third person perspectives and overly wordy constructions are shed as the thesis stylistically develops.

A thesis in a first draft: “In this paper, I will prove that Jan Vermeer used the camera obscura to make his interior and landscape painting. I'll do so by comparing the science of optics at the time to techniques visible in Vermeer’s canvasses.”

A thesis in a second draft: “Through investigations of seventeenth-century scientific theory, this paper will set out to prove that Jan Vermeer did indeed use the camera obscura as a visual aid in his interior and landscape paintings. By comparing the science of optics at the time to techniques visible in Vermeer’s actual canvasses, the paper will establish a strong case for this connection.”

A thesis in a third draft: “Investigations of seventeenth-century scientific theory provide evidence that Jan Vermeer did indeed use the camera obscura as a visual aid in his interior and landscape paintings. A comparison of the science of optics at the time to techniques visible in Vermeer’s actual canvasses establish a strong case for this connection.”

Body:
The body of the paper consists of paragraphs that both organize and separate ideas that support the thesis statement. New paragraphs should be indented five spaces on a new line and must have at least three sentences.
Conclusion:
The conclusion consists of one paragraph that summarizes proof of the thesis statement and is not a place to introduce new ideas. Conclusions may also point towards possible future works or investigations on the subject.

Grammar tips & common mistakes:
The list of grammar tips and common mistakes below is not comprehensive, nor is the grammar and spell-check function in the word processor. Students should carefully proofread their papers out loud and utilize both the *Chicago Manual of Style* and a dictionary.

Capitalizations:
- the first letter of places: America, the West
- nationalities: Native Americans, Europeans
- art movements: Cubism
- religious names and terms: Allah, the Trinity, Buddhism, Orthodox Jew, the Bible

Incomplete sentences:
Sentences must contain both a subject and a verb. The following sentence is incorrect and is considered an incomplete sentence or fragment statement: “Such as Rembrandt’s color and composition.”

Run-on sentences:
Students should avoid run-on sentences, i.e., those that combine two or more complete sentences joined together as they were one without correct punctuation.

**For example:** “He did not appreciate the painting he was blind to its beauty.” This is a run-on sentence and is incorrect. These statements can be corrected by separating them into two separate sentences or through the use of punctuation, such as a semi-colon: “He did not appreciate the painting; he was blind to its beauty.”

Commonly used abbreviations:
- “e.g.” means “for example”
- “i.e.” means “in other words”

[[Note: For information on the correct use of abbreviations, see section 10, “Abbreviations,” in *The Chicago Manual of Style*.]]

Being and “to be” verbs:
The verb *to be* has eight forms: is, are, was, were, been, being, be, and am. When joined with a past participle, the verb becomes passive. Often, this type of construction can be advantageously changed to active voice. Avoid the word “being” unless you use it as a verb.

**Incorrect Example:** “Being that Picasso was Spanish, [...]”

**Correct Example:** “Since Picasso was Spanish, [...]”

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27 For more information regarding the treatment of capitalizations, refer to *CM*5, “Names and Terms,” section 8.
Active voice and passive voice:
Voice shows whether the subject acts (active voice) or is acted on (passive voice); that is, voice shows whether the subject performs or receives the action of the verb. As a matter of style, passive voice is typically, though not always, inferior to active voice.

For example:
Active voice: “The ox pulls the cart.”
Passive voice: “The cart is pulled by the ox.”

Subject and verb agreement:
Subjects and verbs need to agree; if the subject is singular the verb must also be singular.

Incorrect example: “The most telltale signs of the painter’s personal style is absent.”

Correct Example: “The most telltale signs of the painter’s personal style are absent.”

Who vs. whom:
Who (subject) and whom (object) are generally used as interrogative pronouns and are commonly mistaken as interchangeable. An easy rule of thumb: whoM corresponds with hiM and who corresponds with he.

For example: “To whom does the cat belong?” “It belongs to him.” In these sentences, “the cat” and “it” are subjects and “whom and “him” are the objects. Compare this with: “Who is calling?” “He is calling.” In these sentences, both “Who” and He” are the subjects.

Proper uses of apostrophes:

“It's” vs. “its”:
“It's” means “it is;” i.e., “It's commonly known that Picasso was Spanish.” “Its” is the possessive form of it; i.e., “Its color appears red.”

Possessive apostrophes:
singular: “the artist's work” (for work belonging to one artist)
plural: “the artists’ work” (for work belonging to several artists)

Apostrophes are not used when noting a decade or century.

Dates:
The day of the month: April 5, 2001 was just a working day for the crew.
The year abbreviated: The Seafarer's Clarion (April 5, 2001) praised the crew’s heroism.
Decades: The class of ’06
the nineties
the 1980s and 1990s (or, less formally, the 1980s and ’90s)
Centuries: the twenty-first century
the eighth and ninth centuries
the eighteen hundreds (the nineteenth century)
Eras: CE (“of the common era”)
BCE (“before the common era”) Herod Antipas (21 BCE–39 CE) was tetrarch of Galilee from 4 BCE until his death.
Hyphens, em dashes, and en dashes:
A hyphen is simply inserted through the dash sign (-) on your keyboard. Both the en and em dash can be inserted through the “insert symbol” function on the word processor. En dashes and em dashes may also be inserted via keyboard shortcuts.

Hyphen: -
Hyphens are used in compound words and names, and in word division, as well as to separate characters (such as telephone numbers, social security numbers, and ISBNs).

En dash: –
The principle use of the en dash is to connect numbers and, less often, words. In this use it signifies up to and including (or through). It also signifies from, and between.28

For example:
1998–2002 (years)
16–18 (page numbers)
11:30 a.m.–4:00 p.m. (time)

Em dash: —
The em dash, often simply called the dash, is the most commonly used and most versatile of dashes. To avoid confusion, no sentence should contain more than two em dashes; if more than two elements need to be set off, use parentheses. Em dashes are most commonly used to amplify or explain, to separate a subject from a pronoun, to indicate sudden breaks, or used in place of (or join with) a comma.29

For example:
No one—not even the artist herself—had anticipated the critical response.

Biblical and Classical References:
In text references to whole books of the Bible or to whole psalms are spelled out.

For example: “The opening Chapters of Ephesians constitutes Paul’s most compelling sermon on love.”

Exact references to scriptural passages, used in either text or notes, employ abbreviations and follow the following form: Book. Chapter: Verse (Gen. 25:19). The version used (e.g., Vulgate, King James) should also be noted.30

For classic works with standardized systems, use the subdivisions traditionally established: e.g., Odyssey 9.266.31

Proofreading and word choice:
• Do not rely solely on your word processor. Check spelling and grammar yourself and read your paper out loud to assist you in catching mistakes.
• Use a dictionary not only for the correct spelling of words but also to double check the meanings!

28 CMS, “En dash as ‘to’,” 6.78.
29 Ibid., “Em Dashes,” 6.82–6.89.
• Homonyms (words that sound alike but have different meanings) are especially problematic:

For example: cite, sight, and site
thrown and throne
alter and altar

• Be careful of words that are not clearly defined, such as “things,” and “stuff.”

The use of pronouns and style:
Pronouns should be used judiciously, especially when writing about a work of art. Listed below are both the singular and plural pronouns as well as some general guidelines to follow in your writing. Depending on the style of writing required, these generalizations may not always apply; when in doubt, speak with your instructor concerning what type of style is required for each paper.

• It is important to consider biases. If, for example, you state: “As we know, …,” you are assuming that the reader holds the same opinion that you do. It is best to avoid plural pronouns that infer these assumptions.

• Using the first person in writing is often redundant as the reader already knows that you are the author of the work.

For example: “I see the sculpture displays characteristics commonly found during the Hellenistic period.” This statement is redundant. Instead, you could simply state, “The sculpture displays characteristics commonly found during the Hellenistic period.”

• Addressing the reader directly is also unnecessary and often leads to assumptions. Stating, “You can see…” or “One can see” makes “you” or “one” the subject of the sentence as opposed to the work of art—the work of art should always be the subject. This can easily be corrected by omitting this subject.

Incorrect example: “One (You) can see that the statue of Augustus of Primaporta holds a scepter in its left hand.”

Correct example: “The statue, Augustus of Primaporta, holds a scepter in its left hand.”

<table>
<thead>
<tr>
<th>Singular Pronouns:</th>
<th>Nominative</th>
<th>Objective</th>
<th>Possessive</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Person</td>
<td>I</td>
<td>me</td>
<td>my, mine</td>
</tr>
<tr>
<td>Second Person</td>
<td>You</td>
<td>you</td>
<td>your, yours</td>
</tr>
<tr>
<td>Third Person</td>
<td>he, she, it</td>
<td>him, her, it</td>
<td>his, her, hers, its</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Plural Pronouns:</th>
<th>Nominative</th>
<th>Objective</th>
<th>Possessive</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Person</td>
<td>We</td>
<td>us</td>
<td>our, ours</td>
</tr>
<tr>
<td>Second Person</td>
<td>You</td>
<td>you</td>
<td>your, yours</td>
</tr>
<tr>
<td>Third Person</td>
<td>They</td>
<td>them</td>
<td>their, theirs</td>
</tr>
</tbody>
</table>
Writing tips:
- Writing should be clear, simple, and direct. Work on providing clarity, organization, and simplicity in your writing.
- Avoid overlong and complicated sentences. Such sentences can confuse your meaning.
- Avoid paragraphs that run on for pages.
- Vary your sentence length for interest.
- Vary your word choice, especially for the main subject of a sentence.
- Adjectives and adverbs should be used judiciously, especially in regards to the visual arts.
- If used repeatedly, words such as “very” can indicate that you need to use a stronger word to convey your meaning.
- Avoid using conversational language, such as “incredible,” “amazing,” or “mind-blowing.”
- Contractions should not be used in formal writing.
- Keep verb tense consistent. Do not switch from past to present tense or vice versa within a single sentence.
- Semi-colons and em dashes should be used judiciously. Often, it is better to split an overlong sentence into two (or more) clearer sentences.
- Print off your paper and read it out loud when proofreading.
- Do not turn in papers with hand-written corrections.

Common Proofreading Symbols: Below is a list of common proofreading symbols and abbreviations used by editors. If you have questions regarding the editing notes that are provided on your papers, always ask your instructor.

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>⟨⟩</td>
<td>insert a comma</td>
</tr>
<tr>
<td>⟈</td>
<td>remove a comma</td>
</tr>
<tr>
<td>^</td>
<td>insert (something)</td>
</tr>
<tr>
<td>↓</td>
<td>use double quotation marks</td>
</tr>
<tr>
<td>≈</td>
<td>transpose elements</td>
</tr>
<tr>
<td>≃</td>
<td>delete</td>
</tr>
<tr>
<td>∘</td>
<td>close this space up</td>
</tr>
<tr>
<td>′</td>
<td>space needed here</td>
</tr>
<tr>
<td>❌</td>
<td>begin new paragraph</td>
</tr>
<tr>
<td>❌</td>
<td>awkward phrase/sentence</td>
</tr>
<tr>
<td>Agr</td>
<td>agreement problem: subject/verb or pronoun antecedent</td>
</tr>
<tr>
<td>Awk</td>
<td>awkward expression or construction</td>
</tr>
<tr>
<td>Frag</td>
<td>fragment</td>
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<tr>
<td>Rep</td>
<td>unnecessary repetition</td>
</tr>
<tr>
<td>R-O</td>
<td>run-on sentence</td>
</tr>
<tr>
<td>Sp</td>
<td>spelling error</td>
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<tr>
<td>T</td>
<td>verb tense problem</td>
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<tr>
<td>Wdy</td>
<td>wordy</td>
</tr>
<tr>
<td>WC</td>
<td>word choice</td>
</tr>
<tr>
<td>WW</td>
<td>wrong word</td>
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</tbody>
</table>