

CHICAGO MANUAL OF STYLE PHOTOGRAPH CAPTION EXAMPLES

THE CHICAGO MANUAL OF STYLE PHOTOGRAPH CAPTION EXAMPLES ARE CRUCIAL FOR ACADEMIC, JOURNALISTIC, AND PUBLISHING CONTEXTS, ENSURING CLARITY, ACCURACY, AND ADHERENCE TO ESTABLISHED SCHOLARLY NORMS. THIS COMPREHENSIVE GUIDE DELVES INTO THE INTRICACIES OF CRAFTING EFFECTIVE CAPTIONS ACCORDING TO CHICAGO STYLE, COVERING ESSENTIAL ELEMENTS, VARIATIONS FOR DIFFERENT SCENARIOS, AND BEST PRACTICES FOR RESEARCHERS, WRITERS, AND EDITORS. UNDERSTANDING HOW TO PROPERLY ATTRIBUTE AND DESCRIBE PHOTOGRAPHIC CONTENT IS PARAMOUNT FOR AVOIDING PLAGIARISM, PROVIDING NECESSARY CONTEXT, AND ENHANCING THE OVERALL UNDERSTANDING OF VISUAL MATERIALS. WE WILL EXPLORE THE FUNDAMENTAL COMPONENTS OF A CHICAGO-STYLE CAPTION, FROM BASIC IDENTIFICATION TO MORE COMPLEX NOTATIONS, AND ADDRESS COMMON CHALLENGES ENCOUNTERED WHEN CAPTIONING VARIOUS TYPES OF IMAGES.

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UNDERSTANDING THE PURPOSE OF PHOTOGRAPH CAPTIONS

PHOTOGRAPH CAPTIONS SERVE AS ESSENTIAL BRIDGES BETWEEN A VISUAL ELEMENT AND ITS AUDIENCE, PROVIDING CONTEXT, IDENTIFICATION, AND ANALYTICAL DEPTH THAT THE IMAGE ALONE MIGHT NOT CONVEY. IN SCHOLARLY AND PROFESSIONAL WRITING, THE PURPOSE EXTENDS BEYOND MERE DESCRIPTION TO INCLUDE ATTRIBUTION, PROVENANCE, AND THE SIGNIFICANCE OF THE PHOTOGRAPH WITHIN THE LARGER WORK. ADHERING TO A STYLE GUIDE LIKE THE CHICAGO MANUAL OF STYLE (CMOS) ENSURES CONSISTENCY AND PROFESSIONALISM ACROSS DIFFERENT PUBLICATIONS AND DISCIPLINES, MAKING THE INFORMATION ACCESSIBLE AND CREDIBLE. EFFECTIVE CAPTIONS HELP READERS INTERPRET IMAGES CORRECTLY, UNDERSTAND THEIR HISTORICAL OR SCIENTIFIC IMPORTANCE, AND APPRECIATE THE VISUAL NARRATIVE BEING PRESENTED.

THE PRIMARY FUNCTION OF A PHOTOGRAPH CAPTION IS TO INFORM THE READER ABOUT WHAT IS DEPICTED IN THE IMAGE. THIS INCLUDES IDENTIFYING PEOPLE, PLACES, OBJECTS, AND ACTIONS. BEYOND SIMPLE IDENTIFICATION, CAPTIONS CAN OFFER CRITICAL CONTEXT, EXPLAINING THE CIRCUMSTANCES UNDER WHICH THE PHOTOGRAPH WAS TAKEN, ITS HISTORICAL RELEVANCE, OR ITS CONNECTION TO THE SURROUNDING TEXT. FOR ACADEMIC PAPERS, DISSERTATIONS, OR BOOKS, PROPERLY FORMATTED CAPTIONS ARE NON-NEGOTIABLE FOR CITING SOURCES AND GIVING CREDIT TO PHOTOGRAPHERS OR ARCHIVES. THE METICULOUS NATURE OF CMOS EMPHASIZES ACCURACY AND COMPLETENESS IN THIS REGARD, ENSURING THAT THE VISUAL EVIDENCE IS PRESENTED TRANSPARENTLY AND ETHICALLY.

CORE ELEMENTS OF CHICAGO MANUAL OF STYLE PHOTOGRAPH CAPTIONS

CHICAGO MANUAL OF STYLE PHOTOGRAPH CAPTION EXAMPLES TYPICALLY FOLLOW A STRUCTURED FORMAT DESIGNED FOR CLARITY AND COMPREHENSIVENESS. THE CORE ELEMENTS INCLUDE IDENTIFYING INFORMATION ABOUT THE SUBJECT MATTER, THE SOURCE OR CREATOR OF THE PHOTOGRAPH, AND THE DATE OF CREATION OR ACQUISITION. THESE COMPONENTS WORK TOGETHER TO PROVIDE A COMPLETE PICTURE FOR THE READER AND TO FULFILL ACADEMIC AND ETHICAL REQUIREMENTS. CONSISTENCY IN APPLYING THESE ELEMENTS IS KEY TO MAINTAINING THE INTEGRITY OF THE PUBLICATION.

IDENTIFICATION OF THE SUBJECT

THE INITIAL AND MOST CRUCIAL PART OF ANY CAPTION IS THE CLEAR IDENTIFICATION OF THE SUBJECT MATTER. THIS INVOLVES NAMING INDIVIDUALS, SPECIFYING LOCATIONS, DESCRIBING OBJECTS, AND DETAILING THE ACTION OR EVENT CAPTURED. FOR WELL-KNOWN FIGURES OR PLACES, A BRIEF DESCRIPTION MIGHT SUFFICE, WHILE FOR LESS RECOGNIZABLE SUBJECTS, MORE DETAILED IDENTIFICATION IS NECESSARY. IN SCIENTIFIC CONTEXTS, THIS MIGHT INVOLVE PRECISE IDENTIFICATION OF SPECIMENS OR EXPERIMENTAL SETUPS. FOR HISTORICAL PHOTOGRAPHS, IDENTIFYING THE ERA OR SPECIFIC EVENT IS PARAMOUNT.

SOURCE AND CREATOR INFORMATION

ATTRIBUTION IS A CORNERSTONE OF ACADEMIC INTEGRITY AND COPYRIGHT COMPLIANCE. CMOS MANDATES THAT THE CREATOR (PHOTOGRAPHER, ARTIST, OR AGENCY) AND THE SOURCE (ARCHIVE, COLLECTION, OR REPOSITORY) OF THE PHOTOGRAPH BE CLEARLY STATED. THIS INFORMATION IS TYPICALLY PRESENTED IN A STANDARDIZED FORMAT WITHIN THE CAPTION, ALLOWING READERS TO TRACE THE ORIGIN OF THE IMAGE AND, IF NECESSARY, SEEK PERMISSION FOR FURTHER USE. FAILING TO PROPERLY ATTRIBUTE AN IMAGE CAN LEAD TO ACCUSATIONS OF PLAGIARISM AND COPYRIGHT INFRINGEMENT.

DATE OF CREATION OR ACQUISITION

THE DATE ASSOCIATED WITH A PHOTOGRAPH IS OFTEN CRITICAL FOR ITS INTERPRETATION AND HISTORICAL CONTEXT. THIS CAN REFER TO THE DATE THE PHOTOGRAPH WAS TAKEN, THE DATE IT WAS PUBLISHED, OR THE DATE IT WAS ACQUIRED BY AN ARCHIVE. CMOS PROVIDES GUIDELINES ON HOW TO REPRESENT THESE DATES CLEARLY AND CONCISELY. IF THE EXACT DATE IS UNKNOWN, IT SHOULD BE INDICATED AS SUCH, OFTEN WITH AN APPROXIMATION OR A RANGE.

PERMISSIONS AND COPYRIGHT NOTICES

DEPENDING ON THE CONTEXT AND THE SOURCE OF THE IMAGE, A COPYRIGHT NOTICE OR A STATEMENT REGARDING PERMISSIONS MAY BE REQUIRED. THIS IS PARTICULARLY IMPORTANT WHEN USING PHOTOGRAPHS FROM COMMERCIAL AGENCIES OR PRIVATE COLLECTIONS. WHILE NOT ALWAYS PART OF THE CORE CAPTION TEXT, THIS INFORMATION IS OFTEN INCLUDED IN A DEDICATED SECTION OR ALONGSIDE THE SOURCE, ENSURING THAT ALL LEGAL AND ETHICAL OBLIGATIONS ARE MET.

BASIC PHOTOGRAPH CAPTION EXAMPLES

WHEN CONSTRUCTING CAPTIONS FOR GENERAL USE, ADHERING TO A SIMPLE YET INFORMATIVE STRUCTURE IS EFFECTIVE. THESE BASIC EXAMPLES DEMONSTRATE HOW TO PRESENT ESSENTIAL INFORMATION CLEARLY AND CONCISELY, MAKING THEM SUITABLE FOR A WIDE RANGE OF PUBLICATIONS. THE FOCUS IS ON PROVIDING THE FUNDAMENTAL DETAILS THAT A READER NEEDS TO UNDERSTAND THE IMAGE IN ITS IMMEDIATE CONTEXT.

SIMPLE IDENTIFICATION AND SOURCE

FOR STRAIGHTFORWARD IMAGES, A CAPTION CAN SIMPLY IDENTIFY THE SUBJECT AND ITS SOURCE. THIS FORMAT IS COMMON FOR DOCUMENTARY PHOTOGRAPHY OR HISTORICAL IMAGES WHERE THE VISUAL CONTENT IS LARGELY SELF-EXPLANATORY.

- JOHN SMITH AT THE DEDICATION CEREMONY FOR THE NEW LIBRARY, 1955. PHOTOGRAPH BY JANE DOE. COURTESY OF THE CITY ARCHIVES.

- THE EIFFEL TOWER, PARIS, CIRCA 1920. PHOTO: PUBLIC DOMAIN.
- A ROBIN FEEDING ITS YOUNG. PHOTOGRAPHED BY NATURE CONSERVANCY STAFF.

INCLUDING DATE AND PHOTOGRAPHER

ADDING THE DATE OF CREATION AND THE NAME OF THE PHOTOGRAPHER PROVIDES MORE ROBUST CONTEXT. THIS IS PARTICULARLY USEFUL FOR HISTORICAL PHOTOGRAPHS OR ARTISTIC WORKS.

- PRESIDENT ABRAHAM LINCOLN DELIVERING THE GETTYSBURG ADDRESS, NOVEMBER 19, 1863. PHOTOGRAPH BY ALEXANDER GARDNER. LIBRARY OF CONGRESS, PRINTS AND PHOTOGRAPHS DIVISION.
- VIEW OF THE BROOKLYN BRIDGE UNDER CONSTRUCTION, 1880. PHOTO BY WASHINGTON ROEBLING. NATIONAL ARCHIVES.
- GEORGIA O'KEEFFE IN HER NEW MEXICO STUDIO, 1945. PHOTOGRAPH BY ALFRED STIEGLITZ. THE GEORGIA O'KEEFFE MUSEUM.

ADVANCED CAPTIONING SCENARIOS

BEYOND BASIC IDENTIFICATION, CHICAGO MANUAL OF STYLE PHOTOGRAPH CAPTION EXAMPLES OFTEN NEED TO ACCOMMODATE MORE COMPLEX SITUATIONS, SUCH AS IMAGES WITH MULTIPLE SUBJECTS, DETAILED HISTORICAL EVENTS, OR SCIENTIFIC DATA VISUALIZATIONS. THESE SCENARIOS REQUIRE A MORE NUANCED APPROACH TO CAPTION CONSTRUCTION.

CAPTIONS FOR HISTORICAL EVENTS OR DOCUMENTS

WHEN CAPTIONING PHOTOGRAPHS RELATED TO SPECIFIC HISTORICAL EVENTS OR DOCUMENTS, PRECISION IN DATES, LOCATIONS, AND PARTICIPANTS IS CRUCIAL. PROVIDING CONTEXT ABOUT THE SIGNIFICANCE OF THE EVENT OR DOCUMENT CAN GREATLY ENHANCE UNDERSTANDING.

- THE SIGNING OF THE DECLARATION OF INDEPENDENCE, JULY 4, 1776. DEPICTED IN A PAINTING BY JOHN TRUMBULL, 1817. NATIONAL GALLERY OF ART, WASHINGTON, D.C.
- PROTESTORS MARCHING FOR CIVIL RIGHTS IN SELMA, ALABAMA, MARCH 1965. PHOTOGRAPH BY JAMES BALDWIN. ASSOCIATED PRESS.
- A SCHEMATIC DIAGRAM ILLUSTRATING THE PROCESS OF PHOTOSYNTHESIS, FIRST PUBLISHED IN THE JOURNAL OF BOTANY, 1922.

CAPTIONS FOR SCIENTIFIC OR TECHNICAL IMAGES

IN SCIENTIFIC AND TECHNICAL FIELDS, CAPTIONS MUST BE ACCURATE AND PROVIDE SUFFICIENT DETAIL FOR REPLICATION OR UNDERSTANDING OF EXPERIMENTAL RESULTS. THIS OFTEN INCLUDES SPECIFIC TERMINOLOGY, MEASUREMENT UNITS, AND EXPERIMENTAL CONDITIONS.

- MICROSCOPIC IMAGE OF *ESCHERICHIA COLI* BACTERIA, STAINED WITH GRAM'S IODINE. MAGNIFICATION 1000x. PHOTOGRAPHED BY DR. ANYA SHARMA, UNIVERSITY RESEARCH LABORATORY, 2023.
- A THREE-DIMENSIONAL RENDERING OF A PROTEIN MOLECULE, SHOWING ITS ACTIVE SITE. GENERATED USING PYMOL SOFTWARE. DATA COLLECTED BY THE STRUCTURAL BIOLOGY GROUP.
- A SATELLITE IMAGE OF HURRICANE KATRINA APPROACHING THE GULF COAST, AUGUST 28, 2005. NATIONAL OCEANIC AND ATMOSPHERIC ADMINISTRATION (NOAA).

CAPTIONS WITH MULTIPLE SUBJECTS OR LAYERS OF MEANING

WHEN A PHOTOGRAPH CONTAINS NUMEROUS INDIVIDUALS OR ELEMENTS, OR CARRIES MULTIPLE LAYERS OF INTERPRETATION, THE CAPTION NEEDS TO PRIORITIZE THE MOST IMPORTANT INFORMATION WHILE ACKNOWLEDGING THE COMPLEXITY.

- DELEGATES FROM VARIOUS NATIONS GATHER FOR THE OPENING SESSION OF THE UNITED NATIONS GENERAL ASSEMBLY, NEW YORK, 1948. KEY FIGURES INCLUDE (FROM LEFT TO RIGHT) ELEANOR ROOSEVELT, TRYGVE LIE, AND SECRETARY-GENERAL OF THE UN. PHOTO: UN ARCHIVES.
- A STREET SCENE IN FLORENCE, ITALY, DEPICTING TOURISTS INTERACTING WITH STREET ARTISTS, CIRCA 2019. THE JUXTAPOSITION OF MODERN TOURISM AND TRADITIONAL ART HIGHLIGHTS THE EVOLVING CULTURAL LANDSCAPE. IMAGE BY MARCO ROSSI.

SPECIAL CONSIDERATIONS FOR DIFFERENT IMAGE TYPES

THE NATURE OF THE IMAGE ITSELF CAN INFLUENCE HOW A CAPTION SHOULD BE STRUCTURED. DIFFERENT TYPES OF PHOTOGRAPHS, FROM ARTWORK TO PERSONAL SNAPSOTS, MAY REQUIRE SPECIFIC HANDLING ACCORDING TO CHICAGO MANUAL OF STYLE PHOTOGRAPH CAPTION EXAMPLES TO ENSURE ACCURACY AND CONTEXT.

ARTWORK AND VISUAL ARTS

WHEN CAPTIONING WORKS OF ART, SPECIFIC DETAILS ARE PARAMOUNT. THIS INCLUDES THE ARTIST'S NAME, THE TITLE OF THE WORK (IN ITALICS), THE MEDIUM, DIMENSIONS, DATE OF CREATION, AND THE COLLECTION OR GALLERY WHERE IT IS HOUSED.

- VINCENT VAN GOGH, *STARRY NIGHT*, 1889. OIL ON CANVAS, 29 x 36 1/4 INCHES (73.7 x 92.1 CM). THE MUSEUM OF MODERN ART, NEW YORK.

- FRIDA KAHLO, *THE TWO FRIDAS*, 1939. OIL ON CANVAS, 67 x 67 INCHES (170 x 170 CM). MUSEO DE ARTE MODERNO, MEXICO CITY.

PERSONAL AND FAMILY PHOTOGRAPHS

WHILE OFTEN LESS FORMAL, PERSONAL PHOTOGRAPHS USED IN PUBLICATIONS STILL BENEFIT FROM CLEAR IDENTIFICATION. THIS INCLUDES IDENTIFYING INDIVIDUALS, THE LOCATION, AND THE APPROXIMATE DATE. IF THE PHOTOGRAPH IS FROM A PERSONAL COLLECTION, ACKNOWLEDGING THE OWNER OR DONOR IS GOOD PRACTICE.

- THE MILLER FAMILY ON VACATION IN YELLOWSTONE NATIONAL PARK, SUMMER 1978. PHOTO COURTESY OF SARAH MILLER.
- GRANDMOTHER PREPARING COOKIES IN HER KITCHEN, EARLY 1960S. PERSONAL COLLECTION OF DAVID CHEN.

MAPS AND DIAGRAMS

MAPS AND DIAGRAMS, WHILE VISUAL, OFTEN REQUIRE DETAILED DESCRIPTIVE CAPTIONS THAT EXPLAIN THE DATA PRESENTED, THE SCALE, THE PROJECTION (FOR MAPS), AND THE SOURCE OF THE INFORMATION.

- TOPOGRAPHICAL MAP OF THE YOSEMITE VALLEY, SURVEYED BY THE U.S. GEOLOGICAL SURVEY, 1985. SCALE 1:24,000.
- FLOWCHART ILLUSTRATING THE DECISION-MAKING PROCESS FOR PROJECT APPROVAL. CREATED BY THE OPERATIONS DEPARTMENT, 2022.

BEST PRACTICES FOR CHICAGO MANUAL OF STYLE PHOTOGRAPH CAPTIONS

ADHERING TO BEST PRACTICES ENSURES THAT YOUR CHICAGO MANUAL OF STYLE PHOTOGRAPH CAPTION EXAMPLES ARE NOT ONLY COMPLIANT BUT ALSO HIGHLY EFFECTIVE IN COMMUNICATING INFORMATION. THESE PRINCIPLES GO BEYOND MERE FORMATTING TO ENCOMPASS CLARITY, CONCISENESS, AND ETHICAL CONSIDERATIONS.

BE CONCISE AND CLEAR

CAPTIONS SHOULD BE AS BRIEF AS POSSIBLE WHILE STILL CONVEYING ALL NECESSARY INFORMATION. AVOID JARGON WHERE SIMPLER LANGUAGE WILL SUFFICE, AND ENSURE THAT THE MAIN POINT OF THE CAPTION IS IMMEDIATELY APPARENT. EVERY WORD SHOULD SERVE A PURPOSE.

MAINTAIN CONSISTENCY

ONCE YOU ESTABLISH A FORMAT FOR YOUR CAPTIONS, STICK TO IT THROUGHOUT THE ENTIRE PUBLICATION. CONSISTENCY IN PUNCTUATION, CAPITALIZATION, AND THE ORDER OF INFORMATION IS CRUCIAL FOR A PROFESSIONAL PRESENTATION.

PROVIDE CONTEXT

DO NOT ASSUME THE READER HAS PRIOR KNOWLEDGE OF THE IMAGE. THE CAPTION SHOULD PROVIDE ENOUGH CONTEXT TO MAKE THE IMAGE UNDERSTANDABLE WITHIN THE NARRATIVE OF THE TEXT.

VERIFY INFORMATION

ACCURACY IS PARAMOUNT. DOUBLE-CHECK NAMES, DATES, LOCATIONS, AND ANY FACTUAL CLAIMS MADE IN THE CAPTION AGAINST RELIABLE SOURCES. ERRORS IN CAPTIONS CAN UNDERMINE THE CREDIBILITY OF THE ENTIRE WORK.

PRIORITIZE KEY INFORMATION

START YOUR CAPTION WITH THE MOST IMPORTANT INFORMATION. IF THE IMAGE IS OF A SPECIFIC PERSON, IDENTIFY THEM FIRST. IF IT'S A HISTORICAL EVENT, HIGHLIGHT THAT. THIS JOURNALISTIC APPROACH HELPS READERS QUICKLY GRASP THE ESSENCE OF THE IMAGE.

PROOFREAD CAREFULLY

LIKE ANY OTHER TEXT, CAPTIONS MUST BE PROOFREAD FOR GRAMMATICAL ERRORS, TYPOS, AND STYLISTIC INCONSISTENCIES. A POORLY PROOFREAD CAPTION CAN DETRACT FROM THE OVERALL QUALITY OF THE PUBLICATION.

UNDERSTAND COPYRIGHT AND PERMISSIONS

ALWAYS BE AWARE OF THE COPYRIGHT STATUS OF AN IMAGE AND ENSURE THAT YOU HAVE THE NECESSARY PERMISSIONS TO USE IT. INCLUDE COPYRIGHT AND CREDIT LINES AS REQUIRED BY THE SOURCE.

FAQ: CHICAGO MANUAL OF STYLE PHOTOGRAPH CAPTION EXAMPLES

Q: WHAT IS THE MOST IMPORTANT ELEMENT TO INCLUDE IN A CHICAGO MANUAL OF STYLE PHOTOGRAPH CAPTION?

A: THE MOST IMPORTANT ELEMENT IS ACCURATE IDENTIFICATION OF THE SUBJECT MATTER, FOLLOWED CLOSELY BY PROPER ATTRIBUTION OF THE SOURCE AND CREATOR OF THE PHOTOGRAPH.

Q: SHOULD I ITALICIZE THE TITLE OF A PHOTOGRAPH IN A CAPTION?

A: YOU SHOULD ITALICIZE THE TITLE OF A WORK OF ART WHEN IT IS THE PRIMARY SUBJECT OF THE CAPTION. FOR GENERAL PHOTOGRAPHS, TITLES ARE TYPICALLY NOT ITALICIZED UNLESS THEY ARE PART OF A SPECIFIC PUBLICATION OR COLLECTION NAME THAT REQUIRES IT.

Q: HOW DO I INDICATE A DATE IF IT IS UNCERTAIN?

A: IF A DATE IS UNCERTAIN, YOU CAN USE APPROXIMATIONS SUCH AS "CIRCA 1955," "CA. 1955," OR PROVIDE A RANGE LIKE "1955-1958." IF THE EXACT DATE IS UNKNOWN BUT THE YEAR IS KNOWN, STATE THE YEAR.

Q: WHAT IS THE DIFFERENCE BETWEEN ATTRIBUTION AND PROVENANCE IN A PHOTOGRAPH CAPTION?

A: ATTRIBUTION REFERS TO GIVING CREDIT TO THE CREATOR (PHOTOGRAPHER, ARTIST, AGENCY). PROVENANCE REFERS TO THE HISTORY OF OWNERSHIP OR CUSTODY OF THE PHOTOGRAPH, OFTEN INDICATING THE ARCHIVE OR COLLECTION FROM WHICH IT WAS OBTAINED.

Q: DO I NEED TO INCLUDE COPYRIGHT INFORMATION FOR EVERY PHOTOGRAPH?

A: IT IS BEST PRACTICE TO INCLUDE COPYRIGHT INFORMATION AND CREDIT LINES WHENEVER AVAILABLE AND REQUIRED BY THE SOURCE. THIS IS ESSENTIAL FOR RESPECTING INTELLECTUAL PROPERTY RIGHTS AND AVOIDING COPYRIGHT INFRINGEMENT.

Q: HOW DO I CAPTION A PHOTOGRAPH TAKEN BY AN UNKNOWN PHOTOGRAPHER?

A: IF THE PHOTOGRAPHER IS UNKNOWN, YOU CAN STATE "PHOTOGRAPHER UNKNOWN" OR SIMPLY OMIT THE PHOTOGRAPHER'S NAME AND PROVIDE THE SOURCE OR COLLECTION FROM WHICH THE IMAGE WAS OBTAINED.

Q: WHAT IS THE TYPICAL ORDER OF INFORMATION IN A CHICAGO MANUAL OF STYLE PHOTOGRAPH CAPTION?

A: WHILE FLEXIBLE, A COMMON ORDER IS: IDENTIFICATION OF SUBJECT, DATE OF CREATION, PHOTOGRAPHER'S NAME, AND THEN SOURCE OR COLLECTION INFORMATION. HOWEVER, THIS CAN BE ADJUSTED BASED ON THE IMPORTANCE OF THE ELEMENTS FOR CLARITY.

Q: CAN I USE ABBREVIATIONS IN MY CAPTIONS?

A: ABBREVIATIONS CAN BE USED IF THEY ARE STANDARD AND CLEARLY UNDERSTOOD WITHIN THE CONTEXT OF THE PUBLICATION. FOR INSTANCE, STANDARD ABBREVIATIONS FOR STATES OR ORGANIZATIONS MAY BE ACCEPTABLE. ALWAYS REFER TO CMOS FOR SPECIFIC GUIDANCE ON ABBREVIATIONS.

Q: HOW DO I HANDLE PHOTOGRAPHS THAT HAVE BEEN DIGITALLY ALTERED OR MANIPULATED?

A: IF A PHOTOGRAPH HAS BEEN SIGNIFICANTLY ALTERED, IT IS GOOD PRACTICE TO NOTE THIS IN THE CAPTION IF THE ALTERATION IMPACTS ITS INTERPRETABILITY OR AUTHENTICITY AS A DOCUMENTARY IMAGE.

Q: WHAT IF A PHOTOGRAPH IS PART OF A LARGER COLLECTION AND HAS A SPECIFIC ACCESSION NUMBER?

A: INCLUDE THE ACCESSION NUMBER ALONG WITH THE SOURCE OR COLLECTION INFORMATION, AS IT AIDS IN IDENTIFYING AND LOCATING THE SPECIFIC ITEM WITHIN THE ARCHIVE. FOR EXAMPLE: "PHOTO: JANE DOE. NATIONAL ARCHIVES, ACCESSION No. 12345."

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