

chicago style for art history faculty publications

The Chicago Manual of Style (CMOS) is an indispensable guide for academics, particularly those in the humanities, and its application to art history faculty publications demands careful attention. Mastering Chicago style ensures clarity, consistency, and scholarly rigor in presenting research on visual culture, artistic movements, and critical theory. This article will delve deeply into the intricacies of utilizing Chicago style for art history publications, covering everything from citation formats for diverse sources—including images and exhibition catalogues—to manuscript preparation and best practices for academic publishers. We will explore how adherence to CMOS enhances the credibility and accessibility of scholarly work within the vibrant field of art history. Understanding these guidelines is crucial for any art historian aiming to disseminate their findings effectively and professionally.

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Understanding the Chicago Manual of Style

The Chicago Manual of Style (CMOS), often referred to as the Turabian style (though Turabian is a specific adaptation for students), provides comprehensive guidelines for manuscript preparation and citation. For art history faculty, understanding its nuances is not merely about following rules, but about ensuring the integrity and clarity of their scholarly contributions. This manual serves as the bedrock for academic writing in numerous disciplines, offering a standardized approach to presenting research, acknowledging sources, and structuring scholarly arguments. Its enduring relevance lies in its adaptability and its commitment to clear, precise communication.

The Chicago Manual of Style is divided into two main citation systems: the notes-bibliography system and the author-date system. While the author-date system is more common in the sciences, the notes-bibliography system is overwhelmingly preferred in the arts and humanities, including art history. This preference stems from the nature of humanities research, which often involves complex source materials and a need for detailed contextual information, easily accommodated by footnotes or endnotes.

Key Elements of Chicago Style for Art History Publications

Adhering to Chicago style for art history faculty publications involves several critical components, from initial manuscript formatting to the final citation. These elements work in concert to create a polished and authoritative academic work that is both accessible to readers and compliant with the expectations of academic publishers and journals.

Formatting and Manuscript Preparation

When preparing a manuscript for submission, art history faculty must pay close attention to general formatting conventions prescribed by CMOS. This includes guidelines on margins, line spacing, font choices, and pagination. While journals and presses often provide their own specific submission guidelines, which may deviate slightly, the foundational principles of CMOS are usually expected. Ensuring a clean, readable manuscript is the first step towards professional presentation.

Key formatting aspects include:

- Consistent use of double-spacing throughout the manuscript, including quotations and notes.
- Generous margins (typically 1 inch on all sides) to allow for editorial markings.
- Clear and legible font, usually Times New Roman or a similar serif font, in 12-point size.
- Proper pagination, with page numbers usually appearing in the upper right-hand corner.
- Clear headings and subheadings to organize content logically.

Citation Styles within CMOS

As mentioned, the notes-bibliography system is the cornerstone for art history publications using Chicago style. This system relies on footnotes or endnotes to cite sources within the text and a comprehensive bibliography at the end of the work that lists all cited sources. This approach allows for detailed explanations and contextual information to be embedded within the notes without disrupting the flow of the main text.

The flexibility of the notes-bibliography system is particularly beneficial for art historians, as it can accommodate a wide range of source types, from primary archival documents to complex visual analyses and theoretical texts. Understanding when and how to employ footnotes versus endnotes is also a practical consideration for manuscript preparation.

Footnotes and Endnotes in Art History

Footnotes and endnotes in Chicago style serve a dual purpose: to provide precise attribution for borrowed ideas and direct quotations, and to offer supplementary information that enriches the reader's understanding without interrupting the main narrative. For art history faculty publications, these notes are invaluable for citing images, providing provenance details, elaborating on iconographic elements, or engaging with secondary critical literature.

When citing an image for the first time, the footnote or endnote should include all necessary bibliographic information, similar to a bibliography entry, plus descriptive details about the artwork itself. Subsequent citations of the same source within the same note or in later notes can be shortened to a brief form, typically including the author's last name, a shortened title, and the page or figure number. This maintains clarity while streamlining the citation process.

Essential elements to consider for notes include:

- Precise identification of the artwork (artist, title, date, medium, dimensions).
- Information about the source of the image (e.g., book, journal article, museum website).
- Page or figure number where the image appears in the source.
- Credit line or caption information if applicable, especially when directly quoting from a museum label or exhibition text.

Bibliographic Entries for Art History Sources

The bibliography, appearing at the end of an article or book, provides a complete alphabetical list of all sources consulted and cited in the text. For art history faculty publications, the bibliography needs to be meticulously compiled to include a diverse array of materials. This section allows readers to trace the author's research and explore the scholarly landscape further.

Each entry in the bibliography should follow a consistent format, typically with the author's last name first, followed by the first name. The structure of the entry will vary significantly depending on the type of source.

Books and Monographs

A typical book citation includes the author's name, full title, place of publication, publisher, and year of publication. For art history, citing edited volumes and collections of essays also requires careful attention to the editors' names and the specific essay cited.

Journal Articles

Citing journal articles involves the author's name, article title, journal title (often italicized),

volume and issue numbers, and the date or year of publication, along with the page range of the article. For art history, referencing scholarly journals is a fundamental part of academic discourse.

Online Sources

With the proliferation of digital resources, citing online articles, museum websites, and digital archives is crucial. CMOS provides specific guidelines for these, generally requiring the author or organization, title of the specific page or document, name of the website, and a stable URL or DOI (Digital Object Identifier). It is also advisable to include an access date for online sources, as digital content can change.

Citing Visual Materials: Images and Reproductions

One of the most distinctive aspects of art history publications is the necessity of integrating and citing visual materials. Chicago style offers specific guidance for describing and crediting images. When an image is reproduced within an article or book, it typically receives a figure number (e.g., Fig. 1, Fig. 2). This figure number is then referenced in the text, and a caption is provided below the image or figure.

The caption should include essential information about the artwork, such as the artist, title, date, medium, dimensions, and current location. The source of the reproduction should also be clearly indicated, often in the form of a citation within the caption or a note accompanying it. This often mirrors the bibliographic information found in a footnote or endnote.

A comprehensive image citation generally includes:

- Artist's name
- Title of the artwork (*italicized*)
- Date of creation
- Medium and dimensions
- Current location of the artwork (museum, gallery, private collection)
- Credit line or collection information
- Source of the reproduction (e.g., book title, journal article, website)
- Page or figure number from the source

Handling Exhibition Catalogues and Gallery Materials

Exhibition catalogues are rich sources of information for art historians, often containing scholarly essays, artist biographies, and high-quality reproductions. Citing these requires

careful attention to detail, distinguishing between the catalogue as a whole and individual essays within it. If citing an essay by a specific author within a catalogue, that author's name should be foregrounded.

The primary information needed for citing an exhibition catalogue includes:

- Editor(s) or author(s) of the catalogue
- Title of the exhibition catalogue (italicized)
- Name of the exhibition and the venue(s)
- Dates of the exhibition
- Place of publication, publisher, and year
- Page numbers if citing a specific section or essay

Gallery materials, such as press releases or artist statements, should also be cited using appropriate CMOS guidelines, treating them as primary source documents. This often involves providing the title of the document, the name of the gallery or institution, and the date of creation or access.

Manuscript Preparation for Art History Journals and Presses

Beyond citation, art history faculty must ensure their manuscripts align with the submission requirements of their target journals or presses. Many academic publishers have their own style guides that are based on CMOS but may include specific modifications. It is imperative to consult these guidelines meticulously.

This includes details about:

- Submission format (e.g., Word document, PDF)
- File naming conventions
- Inclusion of images (resolution, file type, placement)
- Word count limits
- Abstract requirements
- Keywords for indexing

Failure to adhere to these specific instructions can lead to immediate rejection, regardless of the scholarly merit of the work. Thorough preparation demonstrates professionalism and respect for the editorial process.

Common Pitfalls and Best Practices

Several common errors can arise when applying Chicago style to art history publications. One frequent issue is inconsistency in citation formatting. For example, failing to italicize titles of artworks or publications uniformly can detract from the manuscript's professionalism. Another pitfall is the incorrect citation of images, either by omitting crucial details or by not properly crediting the source and copyright holder.

Best practices include:

- Always using the most current edition of *The Chicago Manual of Style*.
- Creating a detailed style sheet for your own work, noting any specific editorial decisions or recurring sources.
- Proofreading citations meticulously.
- Seeking feedback from colleagues or mentors familiar with Chicago style and art history publishing.
- Consulting the specific submission guidelines of the journal or publisher early in the writing process.
- Ensuring all images are properly licensed and credited to respect copyright.

The Importance of Consistency in Chicago Style for Art History

Consistency in applying Chicago style for art history faculty publications is paramount. Readers, editors, and reviewers expect a unified approach to citations, formatting, and terminology. Inconsistencies can create confusion, undermine the author's credibility, and distract from the substantive arguments being made. A consistently formatted publication demonstrates care, attention to detail, and a commitment to scholarly standards.

Furthermore, consistent adherence to Chicago style, especially the notes-bibliography system, enhances the discoverability and usability of your research. When other scholars cite your work, they will find your sources clearly and accurately presented, facilitating further research and scholarship within the field of art history. This professional presentation ultimately amplifies the impact and reach of your academic contributions.

FAQ

Q: What is the primary citation style recommended by

The Chicago Manual of Style for art history faculty publications?

A: The primary citation style recommended by The Chicago Manual of Style for art history faculty publications is the notes-bibliography system, which utilizes footnotes or endnotes for in-text citations and a comprehensive bibliography at the end of the work.

Q: How should I cite an image of a painting in my art history article using Chicago style?

A: When citing an image of a painting, you would typically include a figure number and caption below the image. The caption should detail the artist, title (*italicized*), date, medium, dimensions, current location, and the credit line. In a corresponding footnote or endnote, you would provide the full bibliographic details of the source where the image was found, including author, title of the work, publisher, and page number or figure number.

Q: Are there specific rules in Chicago style for citing exhibition catalogues?

A: Yes, Chicago style provides specific guidance for citing exhibition catalogues. If citing the catalogue as a whole, you would list the editor(s) or author(s), the catalogue title (*italicized*), the exhibition name and venue, and publication details. If citing an essay within the catalogue, you would foreground the essay author's name.

Q: What are the key differences between footnotes and endnotes in Chicago style for art history?

A: The primary difference is their placement: footnotes appear at the bottom of the page on which the reference is made, while endnotes are collected at the end of the manuscript or chapter. Both serve the same citation function, but footnotes are often preferred for accessibility in printed works, while endnotes can be more practical for very long texts or when space is limited.

Q: How do I handle copyright and image permissions for artwork reproductions in my Chicago style publication?

A: While Chicago style itself doesn't dictate copyright law, it emphasizes the importance of acknowledging and respecting it. Authors are responsible for obtaining necessary permissions from the copyright holder (usually the artist, their estate, or the institution holding the artwork) before reproducing images. This process should be documented, and credit lines must accurately reflect ownership and permission.

Q: Is it acceptable to use the author-date system in Chicago style for art history publications?

A: While The Chicago Manual of Style offers an author-date system, it is rarely preferred or accepted for art history faculty publications. The notes-bibliography system is the standard in the humanities because it allows for more detailed commentary and contextual information within the notes, which is often crucial for art historical analysis.

Q: What should I do if a journal or publisher has specific style guidelines that differ from the general Chicago Manual of Style?

A: Always prioritize the specific style guidelines provided by the journal or publisher to which you are submitting. These guidelines are often based on Chicago style but may include unique requirements for formatting, citation, or manuscript preparation. Carefully consult and adhere to their instructions.

Q: How does Chicago style address the citation of digital art or online exhibitions?

A: Chicago style provides guidelines for citing online sources, which are applicable to digital art and online exhibitions. This typically involves citing the artist or curator, the title of the work or exhibition, the name of the website, and a stable URL or DOI. Including an access date is also recommended, as online content can change.

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