SAMPLE DOCUMENT

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Notes on strengths or special features: The Guide is intended for materials written for a range of audiences and issued in a variety of media, from wall labels to Web text, teacher packets, and exhibition catalogues.

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# THE ART INSTITUTE OF CHICAGO
GUIDE TO MUSEUM PUBLICATIONS

Ready Style Reference ........................................................................................................2

**Part 1: Introduction to the Style Guide**

1. Editing at the Art Institute ..................................................................................................10
2. The Editorial Process .........................................................................................................10
3. Text and Image Preparation ..............................................................................................13
4. Proofreaders’ Marks ........................................................................................................15

**Part 2: Style**

1. General Suggestions ........................................................................................................16
2. Punctuation .......................................................................................................................17
3. Spelling, Distinctive Treatment of Letters, Words, Names, and Terms ................................20
4. Numbers and Dates ...........................................................................................................24
5. Foreign Languages ..........................................................................................................26
6. Quotations .........................................................................................................................29
7. Documentation: Notes and Bibliographies ....................................................................30
8. Provenance, Exhibition History, and References ............................................................41
9. How to Prepare Object Information for Captions, Labels, and CITI ...............................47
10. Sample Captions and Labels ..........................................................................................58

**Part 3: Glossaries**

1. Abbreviations ..................................................................................................................64
2. Art Institute–Specific Terms ..............................................................................................67
3. Art-Historical, Historical, and Geographical Terms .....................................................72
4. Inches to Centimeters Conversion ................................................................................77

**Part 4: Bookmaking**

1. The Parts of a Book ...........................................................................................................84
2. List of Bookmaking Terms ..............................................................................................86
3. Copyrights, Permissions, and Credits .............................................................................89
4. Sample Contract with Outside Author ...........................................................................94
5. Sample Project Schedule ...............................................................................................96
6. Sample Application for Photograph and Permission to Reproduce ...............................98

Style questions? E-mail style@artic.edu
Ready Style Reference

What gets edited at the Art Institute of Chicago, and how?
At the Art Institute, everything written for the public is edited. The museum publishes an ever-increasing array of written materials designed for a diverse and expanding range of audiences and issued in a number of media. Whether working on wall labels or web text, teacher packets or major exhibition catalogues, Art Institute editors aim to help writers express themselves clearly and consistently, in a way that a wide public can readily understand.

What is “style”?
As the Chicago Manual of Style points out, the term style in the context of writing has two complementary meanings: literary style, a way of writing; and mechanical style, rules for consistency and clarity. At the Art Institute, authors and editors collaborate to create prose that lives up to both of these meanings and that best serves the material being presented and the audience being addressed.

A handy collection of hints and rules drawn from the more comprehensive “Guide to Museum Publications” that follows, this list offers quick answers to common style questions and tells you exactly where to go to find out more.

Captions (see section 2.10)

Every reproduced image of an artwork needs a caption that is provided or verified by the curatorial staff of the proper department.

The following information must be provided for full captions:
• Figure number
• Artist
• Artist’s nationality and life dates
• Title of work
• Date
• Medium and physical description
• Dimensions (in centimeters followed by inches; height precedes width precedes depth)
• Full credit line with accession number

Be sure to separate the elements of a caption with periods, commas, and semicolons as directed in the examples below.

Known artist:
Figure 1. Édouard Manet (French, 1832–1883). Steamboat Leaving Boulogne, 1864. Oil on canvas; 73.7 x 92.7 cm (29 x 36 1/2 in.). The Art Institute of Chicago, Potter Palmer Collection, 1922.425.

Unknown artist:

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Figure 1. Ceremonial Knife (Tumi). Peru, north coast, Chimú culture, 1100/1450. Cast, hammered, and repoussé gold with turquoise inlay; 34 x 12.7 cm (13 3/8 x 5 in.). The Art Institute of Chicago, Ada Turnbull Hertle Endowment, 1963.841.

In certain instances (brochures, News and Events, promotional pieces, and so on) editors may need to shorten the amount of information provided in captions in order to conserve space. They may adopt, for example, this abbreviated format:

- Artist
- Title
- Date
- Abbreviated credit line

Known artist:

Unknown artist:

Dates and Times (see section 2.4)

- In running text, month precedes date precedes year, with commas after the date and after the year:

  For many Americans, the morning of December 7, 1941, was a time of tragedy and sadness.

- Abbreviated ordinals are not used in dates:

  July 18 not July 18th

- Decades can be spelled out or expressed numerically but should appear without an apostrophe preceding the s:

  the 1920s (or, more informally, the twenties or ’20s) not 1920’s or ’20’s

- When indicating time, a.m. and p.m. are lowercased and separated by periods, with no space between letters.

- When indicating centuries, B.C. and A.D. are set in small caps and separated by periods, with no space between letters. B.C. comes after the year; A.D. precedes it.

  Britain was invaded successfully in 55 B.C. and A.D. 1066.

- Do not capitalize seasons in running text but capitalize them in endnotes and bibliographies.

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By the time they met in the fall of 1887, both Van Gogh and Gauguin were well over thirty.


• When mentioning an artist’s life dates (or the production date of an artwork or book) in running text, enclose this information in parentheses.

He was influenced by the work of Lucas Cranach the Elder (1472–1553).

The most important surviving manuals are two Italian treatises, Vannocio Biringuccio’s De la pirotecnica (1540) and Cellini’s Due trattati (1568).

Foreign Languages (see section 2.5)

• Italicize foreign words and phrases that are not familiar enough to appear in Merriam-Webster’s Collegiate Dictionary (11th edition); those that do appear there should be set in roman type.

• Follow Merriam-Webster’s advice on whether and how to accent familiar foreign words such as café.

• Be sure to offer a translation if necessary, either in running text, parentheses, or quotation marks.

Many people in Mexico and Guatemala today refer to the hard seeds of the avocado and other fruits not as semilla, the usual Spanish term for seed, but as hueso, bone.

The opening words of the Aeneid are “Arma virumque cano” (I sing of arms and the man).

Labels (see section 2.10)

In addition to the basic identification information for an object, labels may also contain didactic text. A label text should be limited to 100 words; text panels should be no more than 250 words.

The following information is usually provided on all labels:

• Artist
• Artist’s nationality and life dates
• Title of work
• Date
• Medium
• Full credit line with accession number
The above information varies greatly among departments. Because the order and content changes readily from gallery to gallery, there is no one template for a correct label. See sections 2.9–.10 for more detailed and helpful guidelines as you formulate specific labels.

**Lists (see section 2.1)**

- When arranging a list or series, decide beforehand whether you mean to suggest any particular hierarchy or order (of chronology, location, and so forth). If not, place the items in alphabetical order.

The complete group of texts to which these scriptures belong contains petitions for summoning key stellar gods, including the deities of the Seven Stars of the Northern Dipper and the gods of the Southern, Eastern, Western, and Central Dippers.

The range of pigments was broadened to include new shades of blue, brown, green, purple, and yellow.

**Names of Companies, Museums, and Other Institutions and Associations (see section 2.3)**

- In running text, lowercase a *the* preceding an organization’s name, even when it is part of the organization’s official title.

The exhibition traveled to the Art Institute of Chicago, the Cleveland Museum of Art, and the Metropolitan Museum of Art, New York.

He graduated from the University of Chicago in 1989, after which he joined the staff of the Sara Lee Corporation.

- In acknowledgments, caption text, credit lines, and display type—in other words, only when the official corporate name is called for—capitalize the word *the* preceding an organization’s name.

The Art Institute of Chicago, Helen Birch Bartlett Memorial Collection

Additional funding has been provided by The Oscar G. and Elsa S. Mayer Family Foundation

©The Museum Shop of The Art Institute of Chicago

**Numbers (see section 2.4)**

- For exhibition catalogues, popular books, and *Museum Studies*, spell out numbers 1–99.

- For all other material (brochures, labels, *News and Events*, press releases, web-site text, and so forth), spell out only numbers 1–9.
• When many numbers appear in a sentence (in clusters and/or for size, sums of money, units of measure, age, etc.), it is preferable to use numerals:

167 to 172

8 1/2-by-11-inch paper

• When abbreviated ordinal numbers are used, they are not superscripted:

France; 19th century not France; 19th century

Places

• City and country names should be presented in English (e.g. Florence instead of Firenze, Munich rather than München).

• Be specific in locating cities not likely to be well known to general U.S. or international audiences.

• When abbreviating the names of American states, use the abbreviations provided in the Chicago Manual of Style (15th edition) and section 3.1 rather than two-letter postal abbreviations.

Charlotte, N.C.
Coral Gables, Fla.
Waco, Tex.
Montravers, France
New York
Paris

Possessives (see section 2.3)

• Add an apostrophe and an s to form singular possessive, even to names or words ending in s, x, or z. Exceptions are names ending in an “eez” sound.

Degas’s style
Delacroix’s influence
Velázquez’s portraits
Euripides’ legacy
Douglass’s oratory

• For plural possessives, add only an apostrophe.

the Peales’ work
the Natzlers’ reputation
If two or more nouns share possession, the last noun takes the possessive ending; if two or more nouns possess something separately, each noun takes its own possessive ending.

Van Gogh and Gauguin’s correspondence [refers to the correspondence between Van Gogh and Gauguin]  
Van Gogh’s and Gauguin’s correspondence [refers to Van Gogh’s correspondence and also to Gauguin’s]

**Proper Names (see section 2.3)**

- Use a person’s full name the first time he or she is mentioned; subsequently use the last name only.

- Capitalize titles—civil, military, religious, professional—when used as part of the personal name, but not when used in apposition to a name or as a general category:

  Director and President James Cuno; Presidents Maxon and Cuno; the Art Institute director and president James Cuno; the director and president of the Art Institute; the director and president

- Separate personal initials with a period and a space.

  William M. R. French not William M.R. French

**Punctuation (see section 2.2)**

**Comma**

- Use a serial comma: in other words, place a comma before the conjunction that joins the last two elements in a series.

  The exhibition included works by Degas, Monet, and Renoir.

**Colon**

- Use a colon to introduce a list or to indicate a sequence in thought between two clauses in the same sentence.

  They may have associated her with Britain for a number of reasons: She was English-speaking. She dealt with themes associated with English artists, such as family scenes and domestic activities.

  By age forty-two he knew one thing for certain: he would never escape to Paris.

  Like Cassatt, who portrayed what she knew, the two men also painted what they knew: the view from the orchestra and from places in the wings.

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Semicolon

• Use the semicolon to separate two independent clauses not joined by a conjunction; to separate long, complex items in a list; or when using adverbs such as then, however, indeed, and therefore to transition between parts of a compound sentence.

The Sargent portrait was removed from the entrance hall; in its place was hung a gloomy landscape.

In Strange Flower, the artist extended the reference to suggest the ideas regarding childhood advanced by Michelet in his book La Femme (1859); indicated that the “true life of the child be regarded in terms of the plant world”; and expressed his reverence for the potential of the “little human flower” for moral as well as physical blossoming.

En-dash

• Use an en-dash (which stands for to or through) to connect continuing or inclusive numbers (such as dates, page numbers, times, and, less often, words).

• The en-dash (–) can be formed in Microsoft Word with the option+hyphen keys.

There should be no spaces between numbers and the en-dash that separates them.


Em-dash

• Use this dash to set information apart within a sentence, keeping in mind that commas, colons, and parentheses also serve this function.

• The em-dash (—) can be formed in Microsoft Word with the shift+option+hyphen keys.

There should be no spaces between words and the em-dash that separates them.

Echoing the position, posture, and dress of the painted couple behind them, the pair appears—at first glance, at least—to announce to Vogue’s readers that the museum’s female patrons and audiences have arrived as forces to be reckoned with.

Multiple Punctuation

• Periods and commas are placed within quotation marks but outside parentheses and brackets (note that British style is different).

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• Final periods are placed within parentheses or brackets if the enclosed text forms a complete sentence.

• Semicolons and colons (and superscript note numbers) are placed outside quotation marks.

Neutra himself was labeled “the leading architect of the West Coast” and “second only to Wright in his international reputation.”

The thread is pulled through so that the wrapped thread forms a tight knot. (This stitch is also known as a French knot in Western needlework.)

Mies taught at the Armour Institute (eventually renamed the Illinois Institute of Technology), and Moholy joined the New Bauhaus (later known as the Institute of Design).

Spelling (see sections 2.3, 3.3)

• Consult *Merriam-Webster’s Collegiate Dictionary* (11th edition). With few exceptions, the museum prefers to adopt the first spelling listed (not the alternate, second spelling sometimes provided).

• Use American, not British, spellings. For example, avoid the British suffix -ise in favor of the American -ize and drop the extra l’s, e’s, and u’s from British spellings such as travelled, judgement, and colour. (If British spellings are used within titles or quoted texts, however, leave them as they are.)

Titles (see section 2.3)

• Italicize the titles of: artwork (drawings, paintings, prints, sculpture), books, drawings, exhibitions, exhibition catalogues, films, long musical compositions, newspapers, periodicals, plays, long poems, ships and other craft, and television series.

• Place in quotation marks the titles of: articles in journals, magazines, or newspapers; brochures, lectures, short musical compositions, series (of artworks or exhibitions), short poems and stories, television or performance programs, titled components of Web sites, and unpublished works such as dissertations and manuscripts.

Quotations (see section 2.6)

• All quoted material should be cited, either within the text or in an endnote:

“I notice certain kinds of leaves that I particularly like and assemble the parts I have made to create finished works of art.”


Style questions? E-mail style@artic.edu
• Quotations are usually introduced by a comma or colon:

The artist claimed, “My work is not for the public.”

The artist was inspired by a famous Shakespearean couplet from Love’s Labour’s Lost: “For wisdom’s sake, a word that all men love / Or for love’s sake, a word that loves all men.”

Part 1: Introduction to the Style Guide

1.1. Editing at the Art Institute
At the Art Institute, everything written for the public is edited by professional staff in the Graphics and Publications departments, who work, with this guide as their manual, to insure that information on the museum and its collection is presented clearly and consistently by authors from within and beyond the institution.

While the editorial process varies in length and complexity depending on the type of publication in question, the essential, collaborative relationship of author and editor remains the same and helps to insure that both the material being described and the wide audience being addressed are served in the best possible way.

Authors should understand that editors will approach their text on three levels:

• **Substantive or line editing** focuses on content, organization, and tone.
• **Copyediting** focuses on stylistic consistency, grammar, punctuation, and spelling.
• **Proofreading** focuses on typographical and spelling errors and formatting.

1.2. The Editorial Process

Graphics Workflow and Process

In general, most projects produced by the Department of Graphic Design and Communication Services (Graphics) undergo a somewhat accelerated editing process given the time-sensitive nature of the publications being worked on (brochures, flyers, newsletters, and so on). Once jobs are logged in and issued a job number, they are reviewed by the department’s editorial staff. Clients may elect to review and discuss the editor’s marks before they are incorporated into the document and passed along to a designer. Clients are issued galleys, at which time they may review these changes and query the editors if desired. Marked-up galleys are reviewed by the editorial staff before being returned to the designer.

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Web Pages
The Art Institute’s Web-site policies and major initiatives are the responsibility of a standing committee of representatives from curatorial, development, and information areas. The museum’s site is edited and managed by Graphics; however, it is the responsibility of each department to keep its areas of the site current by submitting corrections to the Web editor according to the bimonthly schedule. For information on how your department may contribute to the site, contact Lyn DelliQuadri in Graphics.

Publications Workflow and Process

Labels (For more on how to format labels, see section 2.10.)

• To initiate label production, the originating curatorial department should alert Graphics, which will produce a schedule. Schedules include both editing and production time, and range from four to eight weeks depending on label type and project size.

• For permanent collection labels, curators must fill out a labels request form (available on the Intranet under Departments>>Graphics) and forward it to the labels editor.

• Following the schedule originating in Graphics, the curatorial department develops text and submits it to the labels editor in Publications.

• The labels editor enters corrections and submits the final manuscript to Graphics.

• The labels editor reads and distributes galleys.

• The labels editor returns the master set of galleys to Graphics and proofreads the final set of galleys.

• Graphics produces the physical labels.

Books

• In order for any editorial or production work to begin, a book project must first have a budget, a workable schedule, and, especially, the approval of the Art Institute’s administration.

• The core participants in a book project are author, editor, production manager, designer/typesetter, color separator, printer, and distributor or copublisher. For large projects many of these individuals require assistance.

• The author has the opportunity to consult with the editor during the preparation of the material; it is important for the Publications Department to understand at an early stage the purpose and audience of a proposed project. Depending on the nature of the project, the editor may participate as a researcher, or may read and discuss early drafts. Six to eighteen
months before the book must be printed, the editor and production manager work with the author to determine deadlines and manuscript length.

• Based on discussions with a team consisting of the author, editor, and production manager, the designer devises a visual concept, submitting sample pages. The team’s input is considered with regard to cover design, caption format, trim size, typeface, and so forth.

• Once the author has submitted manuscript to the editor, the author’s computer file ceases to be the most current version: from this point onward, all revisions to the document will be made in the Publications Department. The editor reviews the material and returns it to the author by an agreed-upon date. At this time, the author may have to answer queries regarding additions or cuts, consistency, facts, missing information, and meaning.

• The author should submit with the manuscript a list of illustrations, giving any special instructions that may be necessary for their reproduction (e.g., “Figs. 1 and 2 must be side by side, same size”) and/or ranking their relative importance.

• After editing the manuscript and subjecting it to the author’s review, the editor submits the manuscript for typesetting according to the agreed-upon schedule. At this point, the book is in production, and changes are costly and time-consuming. All changes are made by the designer/typesetter; the editor’s computer file is now a file copy only.

• The author and the editor each then read a set of first galleys; additional readers may also be involved. The author responds to all elements of the layout (which were already approved in the initial design phase) and makes essential revisions to the text. The editor creates a master set of galleys incorporating all readers’ responses and returns it to the designer/typesetter. Remember that this marked-up set of galleys is now the most current version—refer to it, rather than to the computer file. The author, editor, and production manager together decide how many rounds of galleys each participant reads.

• While reading galleys, the author may also work with the production manager to review color proofs.

• When all text and image corrections have been made, the designer produces a final laser proof that represents the computer file as it will be sent to the printer. At this point, only flopped illustrations, dropped text, or egregious errors can be addressed. Gratuitous changes cause delays and often result in new problems.

• The designer or color separator sends to the printer a CD or disk containing the file as seen in the final laser proof. The printer will produce a laser proof, called “blueprints” or “bluelines,” which is checked for its exact match to the final galley produced by the designer. The production manager will usually be on press to make color adjustments and supervise the quality of printing. Assembly and binding are part of the post-press phase, which, when shipping is taken into account, can take up to two months, depending on the book’s length and press run.

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• Once the book arrives at the Art Institute, complimentary copies must be distributed. As far in advance as possible, Publications must work with curatorial departments and the Director’s Office to determine a number that they will designate for lenders, donors, in-museum use, and so on. The Publications Department will distribute copies to other AIC departments, to institutions that provided photographic material and rights, and to individuals involved in the book’s production (such as freelance copy editors, translators, and so on).

• Errors may be discovered in the printed book. These will be kept on file by the editor, or noted in a “working copy” of the book. There will be no errata sheet, but some errors may be corrected in the event of a reprint.

1.3. Text and Image Preparation

Text

• Use 12-point type.

• Use double line-spacing for all text, including block quotations, bibliographies, captions, and notes.

• Use endnotes, not footnotes.

• Use standard, default margins of at least one inch on all sides. Formatted according to these specifications, each page will contain approximately 250 words.

• Insert a footer that numbers and dates all pages.

• To indicate a new paragraph, indent with one tab. Do not use the space bar to create an indent and do not use an extra hard return to indicate a new paragraph.

• After a period, use only a single space before beginning another sentence.

• To set block quotations, reset your left margin to match the one-tab indentation. Do not use hard returns and the space bar or tab for each line.

• Left justify only: leave the right margin ragged.

• Disable all auto-formatting except the one-tab indentation and endnote numbering. Please do not use bullet numbering, auto-paragraph formatting, automatic hyphenation, or auto-superscript functions. Do not embed charts, graphs, or images in the text.
• Mark by hand on the hard copy any diacritical marks that are not available in standard software.

• Submit hard copy and electronic copy simultaneously. They must be the same version.

• Be sure to include figure callouts in the text, alerting editors to where you would like each image to appear.

**Image Information and Format**

In addition to a checklist detailing all the illustrations (including figures and catalogue numbers) that are slated to appear in a publication, authors and editors must provide the photography editor with the following information:

• The publication’s title, page length, date of issue, and print run.

• All data on each object to be reproduced: artist, artist’s nationality and life dates, title of work, date of work, medium, dimensions, institution that holds the work, accession number, and catalogue raisonné number.

• Ideally, a publication-quality image of each object and any contact or copyright information associated with that image (otherwise, a good photocopied illustration of each object, accompanied by a reference to its source).

• The author’s preference on whether each object should be reproduced in color or black-and-white.

• The estimated size of reproduction in the book (e.g. 1/4 page, full page) and whether the image should be cropped or otherwise altered in any way.

• Whenever possible, authors should submit color transparencies (generally 4 x 5 in.) not slides.

• Digital files must be 400 dpi (dots per inch) at the size of their reproduction. (But files need not necessarily be submitted at 400 dpi; for example, a file of 200 dpi @ 16 x 20 in. would suffice if the image were scheduled to be reproduced at 8 x 10 in.)

Style questions? E-mail style@artic.edu
1.4. Proofreaders’ Marks

<table>
<thead>
<tr>
<th>operational signs</th>
<th>typographical signs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Delete</td>
<td><em>ital</em></td>
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<tr>
<td>Close up; delete space</td>
<td><em>rom</em></td>
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<td><em>hr #</em></td>
<td><em>uf</em></td>
</tr>
<tr>
<td>Insert hair space</td>
<td>Check type image; remove blemish</td>
</tr>
<tr>
<td>Letterspace</td>
<td>Insert here or make superscript</td>
</tr>
<tr>
<td>Begin new paragraph</td>
<td>Insert here or make subscript</td>
</tr>
<tr>
<td>□ Indent type one em from left or right</td>
<td>Punctuation marks</td>
</tr>
<tr>
<td>□ Move right</td>
<td>Insert comma</td>
</tr>
<tr>
<td>□ Move left</td>
<td>□ □ Insert apostrophe or single quotation mark</td>
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<tr>
<td>□ Center</td>
<td>□ □ Insert quotation marks</td>
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<tr>
<td>□ Move up</td>
<td>Insert period</td>
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<td>□ Move down</td>
<td>Insert question mark</td>
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<td>□ Flush left</td>
<td>Insert colon</td>
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<td>□ Flush right</td>
<td>Insert semicolon</td>
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<td>□ Align horizontally</td>
<td>Insert hyphen</td>
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<td>□ Transpose</td>
<td>Insert en dash</td>
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<td>□ Spell out</td>
<td>Insert parentheses</td>
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Part 2: Style

2.1. General Suggestions

As the *Chicago Manual of Style* points out, *style* in the context of writing has two meanings that are ideally complementary: literary style, a way of writing; and mechanical style, rules for consistency and clarity. Authors and editors should work together to arrive at a style that encompasses both of these meanings.

As a public institution with an educational mission, the Art Institute gears its publications primarily toward an audience of educated, interested nonprofessionals. Writers and editors thus work to steer a careful course that at once furthers original scholarship in the area being explored and at the same time presents that information to a wide audience without seeming to oversimplify it.

The following general suggestions should help writers as they prepare their initial manuscript and acquaint them with some of the most basic elements of Art Institute style:

- **Avoid jargon** and technical terms that are likely to be familiar only to specialists in your field. When it is necessary to employ such terms, explain or define them in the text.

- **Avoid contractions** (*he’s, she’s, it’s, there’s*, and so forth), which may lend your writing an overly informal, familiar tone without actually increasing its clarity.

- **Use active voice** whenever possible. This will help readers avoid any confusion about who exactly is doing what before it begins.

  Passive voice: Seurat’s working methods in *La Grande Jatte* were examined through the study of infrared and X-ray images.

  Active voice: In their examination of *La Grande Jatte*, conservation scientists used infrared and X-ray images to study Seurat’s working methods.

- **Avoid biased language** that might unwittingly offend, marginalize, or exclude groups of people. Shun the generic *he* (which traditionally assumes that all readers or viewers are male), for example, but refrain from using slashed pronouns such as *sh/e* or *he/she* or alternating *he* and *she* from paragraph to paragraph, which often cause more confusion than they resolve.

- **Use the past tense** when referring to any action performed by a person in the past (including a living artist or art historian working only months earlier). A work of art, by contrast, continues to exert an effect in the present.
We must acknowledge what historian Elsa Barkley Brown termed the “relational nature of difference.” In *Cabin Pippin* depicted a bucolic scene with a grandmotherly figure, whose head is wrapped in a kerchief, and a small boy, who chases a dog while chickens peck in the yard.

- **Use the present tense** when describing Art Institute programs and events taking place in the future.

  The special exhibition *Rembrandt’s Journey* opens to the public on February 14, 2004.

- **Use a person’s full name** the first time he or she is mentioned; subsequently use the last name only.

- **When arranging a list** or series, decide beforehand whether you mean to suggest any particular hierarchy or order (of chronology, location, and so forth). If not, place the items in alphabetical order.

- **Word usage:** Consult Bryan A. Garner’s *Garner’s American Usage* (2nd edition) and his helpful “Glossary of Troublesome Expressions,” section 5.202 in the *Chicago Manual of Style* (15th edition), for advice on dealing with commonly confused and misused words (*affect* vs. *effect*, *that* vs. *which*, and so on).

  Consult the *Chicago Manual of Style* (15th edition) for a thorough discussion of punctuation, grammar, and reference style. The points below are a selection based on frequently asked questions; recurring problems; museum-specific issues that do not appear in the manual; and instances in which Art Institute style diverges from that of the manual.

### 2.2. Punctuation

**Comma**

- The Art Institute uses the serial comma: in other words, place a comma before the conjunction that joins the last two elements in a series.

  The exhibition included works by Degas, Monet, and Renoir.

- Use a comma between compound sentences—two complete sentences joined by a coordinating conjunction such as *and* or *but*—unless the clauses are short and closely related.

  The artist was unhappy with the installation and design of the exhibition, and the following year he refused to show his work there.

Style questions? E-mail style@artic.edu
• Be aware that commas can often create distinctions of meaning:

the lethargic, dispirited painter: two coordinate adjectives, lethargic and dispirited, both modify the noun painter.
the lethargic portrait painter: the adjective lethargic modifies the idea expressed by the adjective-noun combination portrait painter.

• Use commas to enclose an appositive word or phrase—that is, a word or phrase that identifies the preceding noun or pronoun—only if it is nonrestrictive. It is nonrestrictive if it can be omitted without altering the meaning of the sentence.

Dogs, which are members of the canine family, are related to wolves and foxes.
The painting, which he completed in 1910, disappeared during the war.
His daughter, Julia, was lost at sea. [If Julia was his only daughter]

• Do not use commas to set off restrictive appositives, or those that are essential to the meaning of the sentence.

Dogs that have three legs need special medical care.
The painting that he completed in 1910 disappeared during the war, but a pair from the previous year survived.
His daughter Julia was lost at sea. [If he had many daughters]

• Use commas to set off interjections and transitional adverbs (except for and, but, yet, and perhaps).

However, it was hard to separate the pleasures of the music from these more disreputable, even dangerous, activities.
Thus, Cabin can be seen as a warm and elaborate reverie but a fantasy nonetheless.
The ascension of the Yellow Emperor, for example, is described in this way.

Multiple Punctuation

• Periods and commas are placed within quotation marks but outside parentheses and brackets (note that British style is different).

• If the enclosed text forms a complete sentence, final periods are placed within parentheses or brackets.

• Semicolons and colons (and superscript note numbers) are placed outside quotation marks.

Style questions? E-mail style@artic.edu
Neutra himself was labeled “the leading architect of the West Coast” and “second only to Wright in his international reputation.”

The thread is pulled through so that the wrapped thread forms a tight knot. (This stitch is also known as a French knot in Western needlework.)

Mies taught at the Armour Institute (eventually renamed the Illinois Institute of Technology), and Moholy joined the New Bauhaus (later known as the Institute of Design).

The critic Arthur Danto referred to Rosemarie Trockel as “a third-generation Duchampian and second-generation Beuysian” ; her portfolio White Carrot suggests just such a kinship.

By age forty-two he knew one thing for certain: he would never escape to Paris.

Like Cassatt, who portrayed what she knew, the two men also painted what they knew: the view from the orchestra and from places in the wings.

They may have associated her with Britain for a number of reasons: She was English-speaking. She dealt with themes associated with English artists, such as family scenes and domestic activities.

When Cameron sent this photograph to Herschel along with a batch of others for his critique, his response was mixed: “Christabel is a little too indistinct to my mind, but a fine head.”

The garment’s name, baijia pao, signified the support and good wishes of the community or village (baijia).

Putti Fighting, Drinking, and Dancing (Study for the Galleria Farnese), 1599/1601

Hyphen

• When possible, close up words and eliminate the hyphen (even when two vowels are joined). Consult Merriam-Webster’s Collegiate Dictionary (11th edition) for proper treatment. Do not hyphenate after adverbs ending in -ly. Leave scientific terms and foreign phrases open.

redit

reorganize

early-twentieth-century poet

mid-to-late-twentieth-century decorative arts

Style questions? E-mail style@artic.edu
eighteenth- and nineteenth-century antiquarians

barium sulfate ground

These included Bauhaus-, Cubist-, and Wiener Werkstätte–inspired geometries.

. . . such as the man seated in the lower-left corner and a number of the dancers in the upper right.

**En-dash**

• The en-dash (–) connects continuing or inclusive numbers such as dates, page numbers, times, and, less often, words. It stands in for to or through.

1895–1902

pp. 45–48

the London–Paris train

• The en-dash can be formed in Microsoft Word with option+hyphen.

• There should be no spaces between numbers and the en-dash that separates them.

• The en-dash is also used instead of a hyphen in compound adjectives when one of the elements is an open compound or when two or more are already hyphenated:

  Whistler–Way correspondence (en-dash if emphasis is on the two correspondents and the fact that they exchanged letters)

  post–Civil War period (en-dash because Civil War is an open compound)

  half-man–half-beast hybrid (en-dash because the two terms in the compound are themselves compounds)

**Em-dash**

• The em-dash (—) serves to set information apart within a sentence. Commas, a colon, or parentheses might work in a similar manner, although dashes add emphasis and variety.

Instead of the *kakemono* format—a long vertical suggesting a screen or door panel—used by Bonnard, Denis chose a horizontal canvas, suggestive of over-door decorations.

• The em-dash can be formed in Microsoft Word with shift+option+hyphen.

• There should be no spaces between words and the em-dash that separates them.

2.3 Spelling, Distinctive Treatment of Letters, Words, Names, and Terms

**Spelling**
• Use *Merriam-Webster’s Collegiate Dictionary* (11th edition). In addition to providing correct spellings and definitions, the dictionary will tell you if a compound word is closed, open, or hyphenated; if a word originating in a foreign language is familiar enough to appear in roman type and if it requires accent marks in English; if a word based on a proper name must be capitalized; how to form a plural; and where to divide a word.

• Use American, not British, spellings. Consult the dictionary (and section 3.3) and bear in mind the following generalizations: the suffix *-ize* is preferred to the British *-ise*; drop the extra *l*s, *e*s, and *u*s from British spellings such as *travelled*, *judgement*, and *colour* (making them *traveled*, *judgment*, and *color*).

**Letters and Words**

• When rendering letters as letters, use italics, and opt for the lowercase unless the letter in question is clearly a capital.

In 1904 Edward Steichen replaced the *u* in his first name with a *w*.

In 1909 Mary Bronson Hart replaced the *W* in her last name with an *H*.

• When using letters to represent shapes, capitalize them and set them in roman type.

  U-shaped elements
  
an S curve

• When referring to words and phrases themselves, set them off with italics on their first appearance, not quotation marks. Set in roman thereafter.

Although Benjamin Ives Gilman coined the term *docent* in 1907, Mary Bronson Hart popularized it in her 1910 article on the subject. In her description of what a docent is supposed to do, Hart...

**Names of Companies, Museums, and Other Institutions and Associations**

• In running text, lowercase a *the* preceding an organization’s name, even when it is part of the organization’s official title.

The exhibition traveled to the Art Institute of Chicago, the Cleveland Museum of Art, and the Metropolitan Museum of Art, New York.

He graduated from the University of Chicago in 1989, after which he joined the staff of the Sara Lee Corporation.
• In acknowledgments, caption text, credit lines, and display type—in other words, only when the official corporate name is called for—capitalize the word the preceding an organization’s name.

The Art Institute of Chicago, Helen Birch Bartlett Memorial Collection
Additional funding has been provided by The Oscar G. and Elsa S. Mayer Family Foundation
©The Museum Shop of The Art Institute of Chicago

Proper Names and Titles

• Capitalize titles—civil, military, professional, or religious—when used as part of the personal name, but not when used in apposition to a name or as a general category.

Director and President James N. Wood; Presidents Maxon and Wood; James N. Wood, the current Art Institute director and president; the director and president of the Art Institute; the director and president.

• Use English forms for names of saints, biblical and classical figures, and allegorical figures.

Saint is spelled out when it refers to a person (and usually abbreviated for a place).

Prudence not Prudentia
Orpheus not Orfeo
Saint Bartholomew not St. Bartholomew or San Bartolomeo
St. Augustine, Fla., not Saint Augustine, Fla.
but Saint-Tropez, Saint-Germain

• Separate initials with a period and a space; set off Jr. and Sr. with commas.

John F. Kennedy, Jr., was glimpsed in the Museum Shop.

Possessives

• Add an apostrophe and an s to form singular possessive, even to names or words ending in s, x, or z. Exceptions are names ending in “eez” sound.

Degas’s style
Delacroix’s influence
Velázquez’s portraits
Jesus’s role
Euripides’ legacy

• For plural possessives, add only an apostrophe.

the Peales’ work
the Natzlers’ reputation

• If two or more nouns share possession, the last noun takes the possessive ending; if two or more nouns possess something separately, each noun takes its own possessive ending.

Style questions? E-mail style@artic.edu
Van Gogh and Gauguin’s correspondence [refers to the correspondence between Van Gogh and Gauguin]
Van Gogh’s and Gauguin’s correspondence [refers to Van Gogh’s correspondence and also to Gauguin’s]

Geographical Terms and Place Names

• For proper spelling and treatment, refer to Merriam-Webster’s Geographical Dictionary (3rd edition).

• Cities and countries should be presented in English: e.g. Florence not Firenze; Munich not München.

• In English and most other Western languages, capitalization generally depends on whether one is dealing with a proper name or a generic term; this goes for buildings, lakes, monuments, mountain ranges, neighborhoods, and rivers. A notable exception is French (see section 2.5)

the Rocky Mountains
Lake Michigan; the Chicago River; the river Thames
the Sahara Desert; the California desert
Buckingham Fountain; the fountain
Michigan Avenue; State and Rush streets
11 rue Saint-Florentin, Paris
la place de l’Opera

• Be specific in locating cities not likely to be well known to general U.S. or international audiences; use state, province, county (if Britain or Ireland), or country names as needed.

• When abbreviating the names of American states, use the alternate abbreviations provided in the Chicago Manual of Style (and in section 3.1) rather than two-letter postal abbreviations.

Pasadena, Calif.
Cambridge, Mass.
Laramie, Wyo.

Titles of Works

• Italicize the titles of artwork (drawings, paintings, prints, and sculpture), books, exhibitions, exhibition catalogues, films, long musical compositions, newspapers, periodicals, plays, long poems, ships and other craft, and television series.

• Place in quotation marks the titles of: articles in journals, magazines, or newspapers; brochures, lectures, short musical compositions, series of artworks, short poems and stories, television or performance programs, titled components of Web sites, and unpublished works such as dissertations, lectures, and manuscripts.

Style questions? E-mail style@artic.edu
• Capitalize (but do not italicize or place in quotes) titles of sections (introduction, chapters, and so on) within a book.

Maurice Denis’s painting April was inspired by Stéphane Mallarmé’s 1883 poem “Apparition.”

The drawing was intended as one of two illustrations for a short story called “L’Etiquette,” which Edmond wrote for the new periodical La Vie moderne.

John Rewald began Chapter One of The History of Impressionism with a discussion of the 1855 Exposition universelle in Paris.

• Artistic themes, works not conceived as a formal series, and traditional but unofficial titles should be capitalized and set in roman type. (For foreign titles, see section 2.5.)

The Belvedere Torso, which may represent Hercules, was created in Athens in the first century B.C., probably for the Roman art market.

Filippo Parodi designed this Pietà for the Abbey of Santa Giustina, Genoa, around 1686.

Titles of Exhibitions

• Exhibition titles should appear in italics. Foreign titles may or may not be translated into English.

The museum hosted the traveling exhibition German Applied Arts. Harshe joined a group of Chicago businessmen in sponsoring the Exposition of Modern Industrial and Decorative Arts.

Popularized at the 1925 Exposition internationale des arts décoratifs et industriels modernes in Paris, Art Deco, as this style came to be called, was characterized by luxurious materials and historical references.

• Exceptions may be made for serial shows that acquire a sort of generic significance.

Cassatt’s submission to the 1881 Impressionist exhibition reminded them of examples they had seen in the British section of the 1878 Exposition universelle. Henri Fantin-Latour exhibited a composition on a similar theme at the Salon of 1881. It won a purchase prize at the 1906 Annual Exhibition of American Art.

2.4. Numbers and Dates

Spelling

Style questions? E-mail style@artic.edu
• In exhibition catalogues, popular books, and *Museum Studies*, spell out 1–99, ordinal numbers (first, twenty-first, thousandth), whole numbers in multiples of 100, and so on. Otherwise, use numerals.

The gallery featured eleven works by Renoir, seventeen by Seurat, and twenty-one by Monet.

Siegfried Bing’s publication *Le Japon artistique* featured reproductions of seventeenth- and eighteenth-century Japanese screens.

However, when many numbers appear in a sentence or paragraph, it may be easier to present them consistently as numerals.

The exhibition included 8 watercolors, 15 charcoal drawings, and 112 oil paintings.

• In all other publications (brochures, labels, *News and Events*, press releases, web-site text, and so forth), spell out only numbers 1–9 (this applies to ordinal numbers as well).

The gallery featured 11 works by Renoir, 17 by Seurat, and 21 by Monet.

Siegfried Bing’s publication *Le Japon Artistique* featured reproductions of 17th- and 18th-century Japanese screens.

• For percentages, always use the numeral. The word *percent* should be spelled out in most contexts, although the symbol should be used if it will be occurring frequently.

3 percent; 3%

• When giving dimensions in running text, spell out numbers except in the case of fractions.

three-by-five-inch index cards
8 1/2-by-11-inch paper

• Abbreviations of ordinal numbers should be used in notes and bibliographies to describe editions of a book (see Reprints and Editions in section 2.7) but should not be superscripted.


**Dates, Decades, Times, Seasons**

• In running text (and notes as well), month precedes date precedes year, with commas after the date and after the year. Note that abbreviated ordinals are not used in dates (December 7 not December 7th).

For many Americans, the morning of December 7, 1941, was a time of tragedy and sadness.

• When mentioning an artist’s life dates (or the production date of an artwork or book) in running text, enclose this information in parentheses.

  Style questions? E-mail style@artic.edu
He was influenced by the work of Lucas Cranach the Elder (1472–1553).

The most important surviving manuals are two Italian treatises, Vannocio Biringuccio’s *De la pirotecnica* (1540) and Cellini’s *Due trattati* (1568).

• In running text, inclusive dates should be related by a pair of prepositions. On some occasions they can also be joined by an en-dash, in which case they should not be preceded by a preposition.

The works in the museum’s collection consist of five panels painted sometime between 1879 and 1899.

He was president of the college from 1891 to 1895.

The river Thames froze over during the winter of 1739–40, paralyzing London’s transport system for weeks on end.

• If joining dates with an en-dash, use only the last two digits in the second number except in the case of a change of century, B.C. dates, life dates, roman numerals, and titles of books and art works.

1921–27
1899–1907

Antonio Canova (1757–1822)

Middle Kingdom, Dynasty 12 (c. 1991–1784 B.C.)

• When indicating centuries, B.C. and A.D. are set in small caps and separated by periods, with no space between letters. B.C. comes after the year; A.D. precedes it.

Britain was invaded successfully in 55 B.C. and A.D. 1066.

• Decades are expressed numerically, in full form, without an apostrophe preceding the s.

the 1920s (or, more informally, the twenties or ’20s) not 1920’s or ’20’s

• Do not capitalize seasons in running text but capitalize them in endnotes and bibliographies.

By the time they met in the fall of 1887, both Van Gogh and Gauguin were well over thirty.


• In running text, spell out the times of day unless the exact moment in time is significant.

They usually ate dinner at six o’clock.

He died at 5:17 in the morning.

*Style questions? E-mail style@artic.edu*
• Abbreviations for divisions of the day (a.m., p.m.) are lowercased and separated by periods, with no space between letters. Use zeros for even hours.

4:00 p.m.
2:32 a.m.

2.5. Foreign Languages

Letters

• Retain all diacritical markings in foreign languages—including those over capital letters

George Grosz’s Über alles die Liebe was republished in 1974.

By 1860 Édouard Manet had moved his studio twice and set up house with Suzanne Leenhoff, his family’s piano teacher, who became his wife in 1863.

Words

• Set isolated foreign words or phrases in italics within running text (providing an English translation if necessary). Check Merriam-Webster’s Collegiate Dictionary (11th edition) for words that have entered the English lexicon and thus can be set in roman type.

• Present translations for isolated foreign words either in the text or within parentheses. Do not use quotation marks.

Many people in Mexico and Guatemala today refer to the hard seeds of the avocado and other fruits not as *semilla*, the usual Spanish term for seed, but as *hueso*, bone.

The basic structure of the Taoist altar (*daotan*) was established during the Six Dynasties period.

The enamel is of a type known as *cloisonné*, in which a retaining wall, or *cloison*, is soldered to the backplate and filled with powdered glass.

The bull’s four legs are constituted of humans representing the four castes of Hinduism: *brahman* (priests), *kshatriya* (warriors), *vaisya* (merchants), and *sudra* (laborers).

Quotations

• When run into the text, foreign quotations of more than a few words should be treated like English quotations, set in roman type and enclosed in quotation marks. Offer a translation in parentheses within the text. Do not use quotation marks.

The opening words of the *Aeneid* are “Arma virumque cano” (I sing of arms and the man).

Style questions? E-mail style@artic.edu
• For longer foreign quotations—especially those presented in block quotes—we recommend presenting the translation in the text and placing the original in an endnote, making sure to point readers to the specific volume or correspondence from which it is drawn. (See Documentation, section 2.7, for more on how to format these references.)

For his depiction of Meekness, Le Sueur seems to have depended on Jean Baudoin’s 1664 translation of Cesare Ripa’s *Iconologia*, in which Mansuétude is described as follows:

> The sweetness of the compliant soul is represented in this girl, who seems to caress a lamb, and above which one reads the words taken from Solomon, MANSUETI HAEREDITABUNT TERRAM.13


• When extensive translations are your own, provide the passage in the original language in a note. If they are not your own, credit the translator or volume in the note. Never retranslate from a foreign language a passage originally published in English! Find the original.

**Titles of Works**

• For titles (of articles, books, artwork, and so on) in foreign languages, capitalize only the words that would be capitalized in normal prose of that language. Often this means capitalization is limited to the first word of the title and subtitle and to proper nouns. For specifics on how capitalization may vary from language to language, see *Chicago Manual of Style* (15th edition), section 10.9.

*Der Fleck auf dem Spiegel, den der Atemhauch schafft (The Mark on the Mirror Breathing Makes),* 1977


**Place Names**

• While most other Western languages follow the same approach to capitalizing place names that English does, French is an exception. In French, generic words denoting roads, squares, and other locations are lowercased in all instances. Only the proper name is capitalized.
Proper Names

When using foreign names in an English-language context, treat them as they would appear in their original languages. Consult the *Chicago Manual of Style* (15th edition), sections 8.14–.20, for more information on how to present Arabic, Chinese, Hungarian, Japanese, and Spanish names.

- Retain the hyphenation in hyphenated first names.

Ker-Xavier Roussel
Jean-Auguste-Dominique Ingres

- Whether to retain and capitalize particles (*da, de, la, van, von*, and so forth) in a last name depends on that name's language of origin and whether the whole name is being used.

In French and Spanish names, the particles *de* and *d’* are lowercased, except at the beginning of a sentence. When the last name is used alone, *de* (but not *d’*) is usually dropped.

Georges de La Tour; La Tour
René d’Harnoncourt; d’Harnoncourt
Francisco de Zurbarán; Zurbarán

In German, Italian, and Portuguese last names, particles (*von, van, della, da*) are likewise lowercased, and are usually dropped when the name is used alone. (If the name is familiar to English speakers with the particle, though, it should be used.)

Alexander von Humboldt; Humboldt
Ludwig van Beethoven; Beethoven
but Luca della Robbia; della Robbia

In Dutch names, *van, van den, ter*, and so forth are lowercased, but retained and capitalized when the name is used alone.

Vincent van Gogh; Van Gogh
Jan van Eyck; Van Eyck

- Consult curatorial (or other) experts to determine, on a case-by-case basis, how Asian names should be presented in both running text and documentation.

Transliterations
• Authors should observe the current scholarly standards of the discipline in question (opting for the Pinyin rather than Wade-Giles romanization system for Chinese, for example). Editors should consult the Chicago Manual of Style (15th edition) for more information on acceptable romanization systems.

• Once an author and editor have selected a romanization system, they should follow it as closely as possible, making exceptions only for certain personal and place names and other proper nouns that are already familiar to readers.

2.6. Quotations

• Provide citations for all quoted material (see Documentation, section 2.7).

• If any word is misspelled or incorrectly used in the original, follow it with [sic] (set in italics and enclosed by square brackets). Sic means “so,” “thus,” or “in this manner.”

As he himself wrote, Ward intended his sculpture The Freedman “to express not one set free by any proclamation so much as by his own love of freedom and a conscious power to brake [sic] things.”

• Run short quotations into the text when possible, not setting them off with colons or commas.

Dismissing Expressionism as suffering from a “false and sentimental tumor of mysticism,” Beckmann likewise kept his distance from pure naturalism and abstraction.

In both venues, the works were positively reviewed by the critics, one of whom described them as “extraordinary,” with “visionary color, sparing design, rendered with restrained and simple brushwork.”

• However, a formal introductory phrase (thus, the following, and so on) is usually followed by a colon.

In “On My New Paintings” (1921), Georg Grosz explained his artistic aims thus: “I am attempting to be understood by everyone . . . to create a clear and simple style.”

• A comma rather than a colon is often used after said, replied, asked, and similar verbs.

Signac nevertheless found The Joy of Life to be a severe disappointment. As he explained, “Matisse, whose efforts I have liked up to now, seems to have gone to the dogs.”

• Quotations longer than five manuscript lines should be set as block quotations. For instructions on how to format a block quotation, see section 1.3.

Style questions? E-mail style@artic.edu
Ellipses

To indicate the omission of a word, phrase, line, paragraph, or more from a quoted passage, use ellipsis points.

• Do not use ellipsis points, however, at the beginning or end of a fragment quoted in running text, or at the beginning or end of a block quotation.

• Use three spaced dots ( . . . ) to indicate an omission within a quoted sentence.

• Use a period plus three spaced dots ( . . . . ) to indicate the omission of one or more sentences within a larger quoted passage.

• Be prepared to supply the complete quotation to the editor for confirmation of content and punctuation.

Original:
Each work was the product of many artisans. Not only were they specialized by specific task, such as painting or carving, but master craftsmen did the most complicated section of compositions, leaving routine work to apprentices.

Examples:
Not only were they specialized by specific task . . . but master craftsmen did the most complicated section of compositions, leaving routine work to apprentices.

Each work was the product of many artisans . . . Master craftsmen did the most complicated section of compositions, leaving routine work to apprentices.

2.7. Documentation: Notes and Bibliographies

At the Art Institute, many smaller-scale publications (including short books and Museum Studies) require only the use of endnotes. Editors of exhibition and collection catalogues, however, most often organize large amounts of scholarly information by compiling a bibliography—or more often, a selected bibliography—that offers readers full documentation of key sources. For the endnotes, they then adopt a short (author/date) form for each source appearing in the bibliography, which consists of the author’s last name and the year of publication. Normally formatted endnotes are used to refer to any sources not included in the bibliography.

The following rules, applicable to both documentation systems, are designed to help writers formulate note content clearly and consistently and decide where best to position notes themselves.

Notes and Note Placement

Style questions? E-mail style@artic.edu

31
• Always use endnotes not footnotes.

• Avoid using the following abbreviations: op. cit. (in the work cited), loc. cit. (in the place cited), and passim (here and there).

• Use ff. (and the following pages) only when there are no page or plate numbers to refer to; otherwise, make sure to provide exact page and figure information.

• Do not provide notes for display type such as chapter titles, headings, and epigraphs. If documentation is required, it can be set as an unnumbered note preceding the first note of the chapter.

• Try to keep the number of endnotes to a minimum. In many cases, you can do this by including a number of citations in one “ganged up” note, but realize that this requires expansion of the note itself to make it absolutely clear which source applies to which statement or quotation in the text.

• Superscript note numbers appear at the ends of sentences, after the period. If it is absolutely necessary to put a note number in the middle of the sentence, do so at the end of a clause, after its punctuation mark. Try to avoid including more than one note number in a single sentence: better to place one note number at the end, and in the note present the sources in the sequence of the sentence.

Seurat designated his major paintings as “toiles de lutte” (canvases of combat); Pissarro frequently referred to the group effort in terms of “notre lutte” (our combat) against dissenters like Gauguin.1

In-Text Citations

In-text citations are useful for sources such as catalogues raisonnés or the Bible and especially for works of art mentioned in the text but not illustrated and captioned.

. . . especially when compared to Michelangelo’s David (1407; Accademia, Florence).

Other sheets—such as Woodman Carrying Faggots (1787; private collection, Toronto) and Study of a Woodman Seated on a Bundle of Faggots (1787; University of Saskatchewan, Saskatoon)—portray him as a younger, more active figure.

Josiah, the reformer, is holding and pointing to the Temple (2 Kings 23:2) while Hezekiah, the destroyer of pagan idols, is praying (2 Kings 21:3).

Authors

• Provide full author names when possible, and do so consistently. Use the full author name that appears on the title page; do not introduce abbreviations of your own. Be sure to watch

Style questions? E-mail style@artic.edu
for exceptional authors who make a point of always using only their first initials and last name or only their entire name.

- When citing an author more than once, present the name the same way each time even if title pages differ. When in doubt, choose the most complete version of the author’s name as your standard.

Laurence B. Kanter not L. B. Kanter or Laurence Kanter

- Remove the article the from in front of museum names when a museum is listed as a primary author.


**Titles**

When transcribing a book’s title, do not mimic typographically what appears on the title page:

- Capitalize all words in English-language titles except prepositions (regardless of length), articles, and coordinating conjunctions—unless the first or last word in title or subtitle.

- Spell out abbreviations, ampersands, and centuries. Restore serial commas and add colons to separate subtitles.

*Table Talk: Chat, Gossip, and Scandal in the Eighteenth Century, not Table Talk. Chat, Gossip & Scandal in the 18th Century*

- Drop the article the when referring to periodical and newspaper titles in notes and bibliographies; lowercase it in running text. (It may appear sometimes, especially its equivalent in foreign-language titles.)

Critic Alan Artner reviewed the exhibition Taoism and the Arts of China in a recent issue of the Chicago Tribune.


- No translation is needed for article or publication titles in Romance and Germanic languages. For titles in other languages, provide an English translation following the original title, enclosed in brackets and without italics or quotation marks. For more on this, consult the Chicago Manual of Style (15th edition), section 17.65.


**Publishers**

Style questions? E-mail style@artic.edu
• Provide simply the publisher’s name, not the place of publication. List the place of publication only if the publisher is unknown, or is obscure enough that readers will need a city location to identify it.

Richard Avedon, *In the American West* (Harry N. Abrams, 1985), n.pag.

Émile Dacier, *Catalogues de ventes et livrets de salons, illustré par Gabriel de Saint-Aubin*, vol. 6 (Paris: Société de reproduction des dessins de maîtres, 1911), cat. 78.


• Use the publisher’s name as listed on the title page, even if it is no longer current.

• When rendering publishers’ names—and this includes museums—omit “The” or “Inc.,” “Ltd.,” and the like. Do not translate parts of a foreign publisher’s name.

• For museum-generated publications, list the museum as the primary publisher; use a slash to separate each of these components from the name of any copublisher or distributor.

Art Institute of Chicago/Yale University Press, 1998
Museum of Modern Art/Harry N. Abrams, 1987

• Use *n.p.* if no publisher or place of publication can be found.

**Numbers and Dates**

When giving inclusive page numbers, use the following rules:

• For a two-digit numeral, show all digits: pp. 22–23

• For all other numbers, show all the digits that change (and at least the last two digits): pp. 96–117, pp. 101–09, pp. 498–532, pp. 1087–89

• Use *p.* and *pp.* before a page number, which helps distinguish it from other numerals, which may be described as *cat.*, *fig.*, *n.*, and *pl.*

• Use *n.pag.* if no page number can be found.

• Follow the style of pagination in the book: roman (often appearing, lowercased, in prefatory materials) or arabic. However, make sure to translate volume and issue numbers (sometimes appearing as uppercase roman numerals) into arabic.
• Dates: In notes (as in running text), month precedes date precedes year, with commas after the date and after the year. Abbreviate names of months using a period, following the *Chicago Manual of Style* (15th ed.), section 15.42, and section 3.1 of this guide.


• Use *n.d.* if no date can be found.

**Illustrations**

• When using a note to point readers toward an object published somewhere else, make certain to include—in the following order—full information regarding (1) the page on which the object is discussed; (2) if it is designated as a catalogue number (cat.); or (3) a numbered plate (pl.), numbered reproduction (fig.), or unnumbered reproduction (ill. or color ill.). Be aware that some objects may be treated in more than one of these ways, and notes should make that clear.

p. 413, cat. 126, fig. 132
Discussion is on page 413, object is listed as exh. cat. number 126, and there is a numbered reproduction of the object.

p. 110, pl. 18
Discussion is on page 110, and the book has a numbered plate illustrating the object.

**Examples**

Below are some examples of how the same basic information should be formatted for publications using endnotes only and for publications employing a combination bibliography and short-form (author/date) system.

**Book, Part of Book, with One Author or Editor**

Note

Art Institute of Chicago, *Paintings in the Art Institute of Chicago* (Art Institute of Chicago, 1961), p. 413 (ill.).


Bibliography

Style questions? E-mail style@artic.edu


Short form
Art Institute of Chicago 1961, p. 413 (ill.).

Book, Part of Book, with Author plus Editor, Translator, or Compiler

Note

Bibliography

Short form

Book or Exhibition Catalogue with Multiple Authors

List authors in the order they appear on the title page. If there are more than three authors, handle an endnote by offering the first author’s name (or coauthors’ names) followed by et al. (and others); in a bibliography, provide all author names.

Note


Richard F. Townsend, ed., The Ancient Americas: Art from Sacred Landscapes, exh. cat. (Art Institute of Chicago/Prestel Verlag, 1992). [This catalogue has 26 essays by different authors, so the general editor’s name is used.]

Bibliography

Style questions? E-mail style@artic.edu

36


Short form
Kanter et al. 1994.

Groom et al. 2001.


**Multivolume Book**

Make sure to specify titles and publication dates of individual volumes if necessary.

Note


Bibliography

Tedeschi, Martha, and Harriet K. Stratis, eds. 1996. *Correspondence and Technical Studies*. Vol. 2 of *The Lithographs of James McNeill Whistler*. Art Institute of Chicago/Hudson Hills Press. [If only vol. 2 is cited]

Short form


**Series**

Be certain to specify the series title and the book’s number within the series.

Note

Bibliography

Short form
Caldwell 1960, p. 134.
Journal

Provide complete volume, issue number, and publication date for each article cited.

Note


Bibliography


Short form
Levy 1993, p. 385 (ill.).


Newspaper

Make sure to capitalize headlines as you would book titles. Brief newspaper articles are not usually cited in bibliographies.


Exhibition and Sale Catalogues

Be sure to double-check to make sure that the book you’re citing isn’t actually the catalogue of an exhibition or sale! When including an exhibition catalogue in a standard bibliography, there is no need to list the venues to which a show traveled, although they are included in an exhibition history; for more on exhibition histories, see section 2.8.

Note

Style questions? E-mail style@artic.edu


Bibliography


Short form


Reprints and Editions

Provide date of the original and full publication information for the reprint.

Note


Bibliography


**Electronic Publications**

When citing different kinds of electronic publications, follow the relevant examples presented previously. Provide information about authors; titles of articles, books, journals, and magazines; dates of original publication and electronic republication; and volume and page numbers if available. Be sure to provide the exact URL. See the *Chicago Manual of Style* (15th edition, section 17.4) for more.

**Note**


**Bibliography**


**Short form**

Ruskin 1875–77.

Hawthorne 2003.

Bellion 2003.

Style questions? E-mail style@artic.edu
Dissertations and Other Unpublished Works

Note
Jack Cowart, “‘Ecoliers’ to ‘Fauves’: Matisse, Marquet, and Manguin Drawings, 1890–1906” (Ph.D. diss., Johns Hopkins University, 1972), pp. 72–86, no. 152, fig. 55.


Bibliography


Short form
Cowart 1972, pp. 72–86, no. 152, fig. 55.


Manuscript Collections

Kenneth Clark to Charles Cunningham, May 12, 1956. Files of the Department of European Painting, Art Institute of Chicago.


Translations

(Be sure to offer a full citation of the source in the original language, separated by a colon from the passage, which should be enclosed in quotation marks.)

“I’m happy that you have thought about it,” Lerolle wrote to Denis in June 1892, “and from what you tell me I anticipate something beautiful.”

1. Henri Lerolle to Maurice Denis, June 2, 1892, Musée Maurice Denis, ms. 6977: “Je suis heureux que vous y avez pensé et ce que vous m’en dites, me fait espérer une jolie chose.”

Cross-Referencing within Notes

References to previously cited works should be written in the style of the following examples:

Endnote-only publications:

Style questions? E-mail style@artic.edu


11. Ibid., p. 148.


Bibliography/short form publications:


13. C. Matlack Price, “Secessionist Architecture in America,” *Arts and Decoration* 3 (Dec. 1912), pp. 51–53. [This article is not in the selected bibliography, so is cited in full here.]


2.8. Provenance, Exhibition History, and References

List provenance (chain of ownership) chronologically, beginning with earliest known owner after the artist and ending with the Art Institute. Each period of ownership can comprise the following basic elements: name of owner, site of ownership, dates of ownership, documentation (if the instance of ownership is not self-explanatory), and transfer of ownership. Relationships between owners and methods of transactions are indicated in the text and clarified through punctuation. A semicolon is used to indicate that the work passed directly between two owners (including dealers, auction houses, or agents), and a period is used to separate two owners (including dealers, auction houses, or agents) if a direct transfer did not occur or is not known to have occurred.
Name of Owner

• Provide the name of owner as fully as possible (first name, initials, titles, and so on).

• Include death date (in parentheses, using the unabbreviated word died) if pertinent to transfer of ownership; include full life dates at your discretion. Be aware that buyers or sellers occasionally use code names, sometimes found in annotated sale catalogues.

• For honorary or noble titles, use the language of origin, but when in doubt about a foreign title, use an English version of a title; common sense and some flexibility should be used to avoid curious sounding constituents. Uppercase the title when part of an individual’s full name; lowercase when a phrase describing more than one person.

Sir Henry Michael Hawley, 5th Bt., Leybourne Grange

Francis Egerton, 3rd Duke of Bridgewater; the dukes of Bridgewater

Anatole Nicolaevitch Demidov, Principe di San Donato, and his wife, Principessa Mathilde Laetitia

Monsieur Symonet [rather than M. Symonet, which suggests a first name]

• With more than three titled owners in a succession, all having the same title and residence, specify the full name only for the first and last owners, and group the intermediate owners as shown below. In a less straightforward line of inheritance, define the relationship.

Jacob Pleydell-Bouverie, 2nd Earl of Radnor (died 1828), Longford Castle, Salisbury, Wiltshire, by 1814; by descent to the earls of Radnor, Longford Castle, from 1828 to 1968; by descent to Jacob Pleydell-Bouverie, 8th Earl of Radnor, Longford Castle, Salisbury, Wiltshire, from 1968 to 1970.

Mme Trudaine de Montigny, Paris, from 1794 to 1802; by descent to her brother, Monsieur Micault de Courbeton, from 1802 to after 1803.

• For a married woman, provide the most commonly used form of her name, entering alternate names in parentheses immediately after the first citation of the name. Indicate maiden names with the term née (born). When a woman changes her name due to marriage or remarriage—or when an individual has multiple titles, acquired over time—it may be helpful to provide all known names and titles in the following manner:

Mrs. Chauncey McCormick (née Marion Deering) and Mrs. Richard Ely Danielson (née Barbara Deering), 1950.

Helen Hay (Mrs. Payne) Whitney, 1932.

Mrs. William (Mae C.) Hayward, later Mrs. Joseph Rovensky, New York, from 1934 to 1952.

Abel François Poisson, Marquis de Vandières, later Marquis de Marigny, still later Marquis de Ménars, from 1920 to 1938.

Site of Ownership
• List the site of ownership as fully as is useful and possible: this may include the name of a family home, a city, a county (if in Great Britain or Ireland), a province, and/or a country—whatever is necessary to clarify a little known or ambiguous geographical designation. For American states, use abbreviations provided in the *Chicago Manual of Style* (and in section 3.1) rather than two-letter postal abbreviations:


John Davidson, East Hampton, N.Y.

Comte Yorick de Beauregard, Château du Deffend, Montravers, France

**Dates of Ownership**

Ascribe dates or periods of time, and be as precise about these as possible.

1877: owned work in 1877 and in no other year

from 1877 to 1789: owned work over this duration and no longer

from 1877: owned work over an unknown period beginning in 1877

to 1877: owned work over unknown period ending in 1877

by 1877: when 1877 is the first documented date of ownership, but date of acquisition is unknown, and ownership is known to extend beyond this date

to at least 1877: when 1877 is the last record of ownership

about 1877: when no more specific information is available

in 1877: when this year is the only documented/published date known, but is neither a date of acquisition nor date of sale or death

from 1865 to at least 1895: use *at least* for the last documented date of ownership, in the absence of a precise end date, such as a sale or death date

from 1842 to about 1865: when there is an indefinite date of termination

**Documentation**

Documentation is the rough equivalent of a footnote. Standard sales through galleries and auction houses do not require documentation beyond the agent, place, date, and lot; nor does inheritance, which assumes a will.
However, documentation should be provided if information has been obtained from a source such as an annotated sale catalogue, a sale outside a gallery or auction house, private correspondence, or an archive.

• The source appears in square brackets following the dates of ownership, introduced by the phrase according to if it is desirable to introduce a degree of skepticism or reservation (as in the case of a secondary source, for example).

• If the source is in an archive, give the archive’s name and location; if the source is found in Exhibition History or References, use a short form of the full citation. See examples below.

**Transfer of Ownership**

The following examples describe different means through which a work changes hands. When in doubt about clarity, spell out from X and/or to Y, and describe the relationship if necessary. If the type of transaction is undocumented or there is a gap, simply cite the chain of known ownership and put relevant comments in the Provenance Remarks field.

• Abbreviated monetary units ($, F, DM, fl. [for guilders], BF [for Belgian francs]) should appear before the numeral; monetary units that are spelled out (florins, livres, lires, scudi, ducados, pesos, etc.) should appear after the numeral.

• Use discretion when reporting known prices; lodge these in the Provenance Remarks field if desired.

• Omit Ltd. and Inc. at the end of the names of auction houses. It is preferable to write out all ampersands and abbreviations in firm names; in any case, treat firm names consistently both within and between entries.

  *Wildenstein and Company* rather than *Wildenstein & Co.*

• Provide a firm’s full name the first time you mention it. Afterwards adopt a shortened version—Colnaghi, Sotheby’s, and so forth, depending on what form is most commonly used.

Some relevant terminology:

Commissioned by: may begin a provenance citation

By descent to Y: describes the acquisition of real or personal property as heir to another.

(Note: *not by inheritance to*)
Sold by X to Y: provide seller’s name or a pronoun if necessary for clarity. Avoid the phrase *purchased from/through* unless there is no identifiable prior owner, or some other unusual circumstance; do not use *bought from/through*.

Given by X to Y: transfer of ownership to an individual outside the family or to an institution *inter vivos* (when alive)

Bequeathed by X to Y: transfer of ownership, as established in a will, upon the death of the owner to an individual outside the family or to an institution; use the death date in parentheses after the first citation of X’s name

Consigned by X to Y: provides additional detail about a work’s whereabouts if it spent considerable time at a gallery or auction house before being sold

Auction house: If the reference is an auction catalogue, be sure to include all relevant information, including lot numbers (referenced as *lot*), catalogue numbers (abbreviated as *cat.*), and sale dates (month precedes day precedes year, as in the rest of the style guide); if a source from the References, give author(s), date of publication, and page number. The title of a sale may be included if it provides additional information, but is not required.

Sample Provenance Citations

Julia A. Berwind (died 1924), Newport, R.I., from 1898. Sold, Wildenstein and Company, New York, to the Art Institute, 1924.

Commissioned by Jeanette Hancock Logan (died 1943), Chicago, 1930; by descent to her sons, Spencer H. Logan, Stuart Logan, and Waldo H. Logan; given by them to the Art Institute, 1944.

Seth Morton Vose, Vose Galleries, Boston, by 1896 [list in Vose stockbook, archives, Museum of Fine Arts, Boston].

Probably a convent in Segovia, Spain, according to Brown 1968. C. J. Nieuwenhuys, Brussels, by 1923.


Seth Morton Vose, Vose Galleries, Boston, by 1896. Dr. E. M. Harris, Providence, R.I., probably until 1929, at the latest 1941 [letter from his grandson, Aaron Harris, May 10, 1986, in curatorial file]. Robert C. Vose by 1941 [Washington 1941 exh. cat].


Possibly Jean-Baptiste-Camille Corot (died 1875), Paris; sold, Hôtel Drouot, Paris, May 26–June 9, 1875, lot 663, to Monsieur Jacquot, for F14,000 [annotated sale cat. in Bibliothèque Doucet, Paris].

Style questions? E-mail **style@artic.edu**

James Deering (died 1922), Villa Vizcaya, Miami, by 1917 [photograph of the object in the music room of Vizcaya; Burrall and Chalfin 1920, p. 24]; by descent to his nieces Mrs. Chauncey McCormick (née Marion Deering) and Mrs. Richard Ely Danielson (née Barbara Deering); given to the Art Institute, 1950.


Exhibition History

Use this field to cite exhibitions in which the work appeared in chronological order, earliest to latest.

• Cite city (if it does not appear in name of institution), and country or state if not clear; name of institution (in original language, following capitalization conventions of that language); name of exhibition; and date(s).

• Render exhibition titles in italics.

• Unless otherwise noted with “no cat.” following dates of exhibition, it will be assumed that the title of the show is also the title of a catalogue.

• If the exhibition traveled, list the organizing or first institution (when organizing institution is not known) before title of exhibition; list other institutions at end of entry with dates if known.

• If the exhibition was coorganized, cite the originating institution before the title and list after title the corresponding dates; if it appeared in more than one venue, cite in order introducing venues after the first with “traveled to.” Note if the work in question did not travel to all venues.
• At your discretion, provide variant attributions or titles under which a work was published.

• Exhibition within the Art Institute is recorded only in cases of special exhibitions, such as in Galleries 141 and 142; this excludes regular rotations and/or quid pro quo loans.

• Make certain to include—in the following order—full information regarding (1) the page on which the object is discussed; (2) if it is designated as a catalogue number (cat.); or (3) a numbered plate (pl.), numbered reproduction (fig.), or unnumbered reproduction (ill. or color ill.). Be aware that some objects may be treated in more than one of these ways, and notes should make that clear.


Washington, D.C., National Gallery of Art, European Paintings 1400–1600, 1938, cat. 55; traveled to Boston, Museum of Fine Arts, 1938, Art Institute of Chicago, 1938, Los Angeles County Museum of Art, 1939 (Boston and Chicago only).

Art Institute of Chicago, A Century of Progress, 1933, cat. 204, as Still Life with Oranges.

Art Gallery of Toronto, Italian Old Masters and German Primitives, 1931, no cat.


References

Cite here all sources that reference the work, except for sale catalogues (which should be included under Provenance) and exhibition catalogues (which should be included under Exhibition History). Sale and exhibition catalogues appear in references if the object is a comparative illustration and part of a discussion in an exhibition catalogue, but was not lent to the exhibition. (In CITI catalogues raisonnés will be double-posted, appearing in both the References and Catalogue Raisonné fields.)

• List references chronologically, earliest to latest, separating each reference with a period and a carriage return.

• Order by date of writing rather than publication, when there is a vast difference (e.g. contemporary republications of Vasari, Ruskin, and so on). If possible, refer to the first edition to cite the artwork.

Style questions? E-mail style@artic.edu

48
References follow the note form in place for other Art Institute publications (see section 2.7). Below are a few examples that incorporate variant titles and attributions.


2.9. How to Prepare Object Information for Captions, Labels, and CITI

The following section presents some helpful guidelines for preparing the basic identification information for captions, labels, and CITI entries. The main categories addressed are:

- Artist
- Title of work
- Date
- Medium and physical description
- Dimensions
- Full credit line

Each of these categories is examined separately without reference to what order it may appear in a caption or label. For examples of the correct ordering of information in and punctuation of captions and labels, please refer to section 2.10. There you will find several sample captions and a variety of labels from each of the museum’s ten curatorial departments. Additional examples are available in the Ready Reference section.

**Artist**

**Known Artist**

- When the artist is known, give name in the conventional order for the culture in question.

- Use the full name of the artist in the tombstone information. Include titles, hyphenation, particles, and other terminology in accord with standard usage for the artist in question. Check the *Grove Dictionary of Art* if necessary.

- After the first usage, an artist’s name may be shortened. Please refer to the *Grove Dictionary of Art* for the appropriate form.

- Firms or companies may be treated as artists.

Jean-Auguste-Dominique Ingres
Sir John Everett Millais
Master of the Bigallo Crucifix
D. H. Burnham and Company

• When an artist is known by more than one name, give the name by which he or she is generally known first, followed by the alternate name in parentheses.

Balthus (Count Balthasar Klossowski de Rola)
El Lissitzky (Lazar Markowich)

Attribution

The following attribution terms are used to qualify artistic agency. Use whichever is appropriate to the work and historical context:

Attributed to: Believed to be by the named artist, but final confirmation is needed before the attribution can be fully accepted.

Workshop of: Produced by students or assistants under the supervision of the named artist and in his style.

Follower of: An unknown artist working in the style of the named artist but not necessarily under the immediate influence or in the lifetime of the named artist.

After: A copy after a specific work by the named artist.

Imitator of: Someone working in the style of the named artist with the intention to deceive.

After Jean Restout
Attributed to Filippo Bellini
Workshop of Raphael
Follower of Fra Bartolommeo (Baccio della Porta)
Rogier van der Weyden and Workshop
Imitator of Peter Paul Rubens

Multiple Contributors

When more than one artist equally contributes to an object, indicate coproduction with and. If one artist contributes more than another, list the primary artist first.

Marion Mahony Griffin and Walter Burley Griffin
Joan Miró with Louis Marcoussis

Objects often have supplementary contributors such as printers, delineators, and designers. List these additional contributors as follows:

Delineated by John Wenrich
Printed and produced by the Wiener Werkstätte
Manufactured by Phoenix Furniture Company

Style questions? E-mail style@artic.edu
Manufactured by identifies an object that is machine-made. 
Made by identifies an object that is handmade.

Nationality and Life Dates

For known artists, include nationality and life dates. For firms and companies, include location and dates when known.

• When politically/historically appropriate, express an individual’s nationality as an adjective and provide additional information as necessary. Noun forms may be used when the identity in question is cultural (rather than clearly national) in nature.

English not British
Scottish
Yoruba

• Refer to the place of production first as it was when the object was produced, and then offer the contemporary place name.

Russia (now Belarus)

• When the artist was born in one country but changed citizenship or otherwise became associated with another nation, indicate with born followed by the country of birth in noun form (the preposition in is understood). (Refer to a place of birth first as it was when the artist was born, and then offer the contemporary place name.) Please do not use this line as a biographical summary. Finally, if the artist is living, give year of birth after born. Note that no comma separates country of birth from year of birth.

• When only the date of death is known, used died.

• Use all digits for life dates, separating them with an en-dash. Qualify life dates with c., after, etc., if necessary. If life dates are not known and dates of activity are being used instead, indicate with the word active and use inclusive numbers.

• Separate nationality and life dates with a comma.

French, born Romania, 1840–1926
American, c. 1770–after 1825
French, active 1752–86
Central Tibetan, 16th century
English, died 1657
American, born Hungary 1922

Unknown Artist or Artists

Style questions? E-mail style@artic.edu
• If the artist is unknown in the sense that his or her identity has escaped the historical record, use the phrase *artist unknown not anonymous*. *Anonymous* may be used in credit lines when referring to a donor.

*Anonymous loan, RO45364/1*

• If the artist is unknown, the place and/or period of origin for the object is especially important. Unlike the nationality of artists (which is expressed as an adjective), the origin of objects created by an unknown artist should be expressed in the noun form; separate with appropriate punctuation (see examples).

*Nigeria, Ekiti, Ikere; Yoruba  
North America, California; Yokuts  
Vienna, Austria*

**Title of Work**

Titles usually appear in italics (or some other distinctive type). In general, label guidelines call for titles to be no longer than ten words.

Titles must appear in English. In certain circumstances, however, a non-English title may follow an English title in parentheses:

• If a non-English title is inscribed on the face of the work, treat the non-English title as if it is part of the English title.

*Fragrant Isle (Nave nave fenua)*

• Sometimes a work is known by both a non-English title and an English title, which may not be equivalent. If this is so, or if the artist did not intend for the title to be translated, make a point of distinguishing the non-English title from the English title. This is normally indicated by placing the non-English title in parentheses that are set in roman type.

*The Show (La Parade)*

• If the artist included a phrase or subtitle as part of a title, treatment of the whole title should be typographically consistent.

*Ephraim Bueno (Bonus), Physician  
Untitled (Purple, White, and Red)*

• If a work has alternative titles, indicate using *or*.

*The Letter or The Spanish Conversation*
• If a title is solely descriptive (assigned by someone other than the artist), be brief and follow standard title capitalization. (Please note that in running text such descriptive phrases would not be treated as titles; for example: “Pisanello’s drawing of a bow case and a quiver of arrows dates to 1438.”)

**Bow Case and Quiver of Arrows**
**Hand of Miles Davis, New York**
**Ewer and Basin**
**Wall Clock**

• If a title assigned by the artist is followed by a descriptive subtitle, do not follow standard capitalization and do not italicize.

*The Presentation in the Temple* (lightly etched)
*Self-Portrait* (open-mouthed, as if shouting)
*Self-Portrait* (frowning, bust)

• Specialized or foreign descriptive terms may appear in roman type, in parentheses, following the English-language descriptive title. This order may be reversed depending on the style of different curatorial departments (see examples in section 2.10).

**Wine Container** (Stamnos)
**Southern Barbarians** (Namban)
**Maiden Spirit Mask** (Agbogho Mmuo)
**Jar** (Olla)

• If the object is a study, sketch, model, etc. for another titled work, the descriptive title of the object is given in italics first, followed by the additional information in parentheses. If the object is one of a series and this information is considered integral to the title, it follows a comma and is not in parentheses. In still other cases, the object may have a descriptive title that includes its identity as a study. A title within a title is enclosed in quotation marks.

*Crouching Woman* (study for *The Death of Sardanapalus*)
*Workers’ Daughters on the Outer Boulevard* (illustration for Emile Zola’s *L’Assommoir*)
*Untitled*, from the series *Memory’s Trace*
*View of Chicago from Jackson Park to Grant Park* (detail), plate 49 from *Plan of Chicago*
*Seurat and the Making of “La Grande Jatte”*

• If the piece has no title, and a descriptive title is undesirable, it can be titled as follows:

*Untitled*

**Date**

Style questions? E-mail style@artic.edu
The following conventions for dates are used. Numerical dates are preferred; please use 1600/25 instead of *first quarter of the 17th century*. Note the abbreviation and type treatment of *c.*, for *circa*; it is lowercased even if the first word on a line.

1525  if executed in 1525  
c. 1525  if executed sometime around 1525  
1525–30  if begun in 1525 and completed in 1530  
1525/75  if executed sometime within or around the period of 1525 to 1575

• For dates that must be expressed in terms of centuries (for example, if the object’s date is unknown and the artist’s dates are unknown, but the object can be placed within a century), use the ordinal number.

17th century  
2nd/3rd century  
late 16th century

• Multiple dates can be expressed in various ways depending on context. In general, try to list first the date of the actual object, with additional information in parentheses. (Note that with prints and photographs, the date of the matrix or negative may be considered primary.)

1923 (copy of a 1914 work) 
1986 (printed 1992) 
modeled 1905 (cast 1905/09)

• Period and dynasty dates are placed in parentheses (and the words *dynasty* and *period* are lowercased).

Korea, Koryo dynasty (918–1392)

• When an object can be identified with a period that comprises more than one dynasty or other designation, do not give multiple sets of dates; instead, provide a date range appropriate to the object, not in parentheses:

Korea, late Unified Silla/early Koryo dynasty, 9th/10th century  
China, Northern Song, Liao, or Jin dynasty, 11th/12th century

• Use B.C. and A.D. As previously mentioned, B.C. comes after the year and A.D. comes before it.

• Truly undatable works can be designated *n.d.*, but it is preferable to offer an approximate or general estimate.

Medium and Physical Description
While it is understood that descriptions will vary case by case, when submitting a group of labels or captions, please be consistent within the group.

If a catalogue or exhibition contains objects from more than one department, alterations might be made to maintain consistency within the project.

General guidelines:

• List materials in order of predominance in the object and in accord with convention for the object type.

• Do not use the plural when giving the type of material unless there is actually more than one kind of the same material used (not more than one color).

• The word *and* usually precedes the last element; use the serial comma.

• Use *with* before a secondary material that appears in relatively small proportion, and characterize its use.

• Unless otherwise noted, all materials are original to the piece.

• All additional information about reproduction (e.g. edition and state numbers or date of printing) should follow the media information and be separated from it by a semicolon.

• Use parentheses for equivalent information, such as a definition or alternative term, not for additional descriptive information.

• If the type of object is necessary to include in description, a semicolon should separate it from the list of materials.

• It may be desirable to summarize or condense a long list of materials as follows:

  *Mixed media*
  *Oil and other media on canvas*

**Examples for Two-Dimensional Objects**

*Pen and brown ink, with traces of black chalk, on buff laid paper, laid down on ivory laid paper, tipped onto board*

*Oil on burlap, mounted on cardboard*

*Handscroll; ink on paper*

*Encaustic (wax and pigment) on wood*

*Etching, on paper*

*Woodblock print with metallic pigments; surimono shikishiban*
Examples for Three-Dimensional Objects

Silver, gilt bronze, and lapis lazuli
Mahogany with white pine veneer not Mahogany with white pine
Wood with traces of gilding and paint not wood with traces of original gilding and paint
Tulip, maple, and oak not tulip seat, maple legs, and oak arms

Note the following ways of indicating the relative predominance of a secondary material:

• If an entire object is painted, gilt, enameled, or patinated:

  Painted wood
  Gilt bronze

• But if only part of the object is painted, gilt, enameled, or patinated:

  Wood with paint
  Bronze with gilding

• Indicate the specific type of paint—for example oil or tempera—if known. If the type of paint is unknown, use paint, not color, pigment, polychromy, and so on.

  Bronze with traces of paint
  Wood with paint

• If necessary to note uncertainty, use (?) after the material in question.

  Tempera, with oil (?), on panel

Dimensions

• Dimensions should always be given in centimeters, followed by inches in parentheses.

• Centimeters can be given to the one-tenth (round numbers do not include a decimal point); inch measurements to the sixteenth. Use centimeters and inches up through 999, then use meters and feet and inches.

• Note the difference in punctuation: cm (no period), in. (with period).

• Dimensions of framed objects should not include the frame unless intended by the artist as part of the work.

• If the area represented by the dimensions might be unclear, specify with an initial word, with the dimensions following a colon.

  90.9 x 70.4 cm (35 3/4 x 27 3/4 in.)
For three-dimensional objects, please include all three measurements; height precedes width precedes depth. Include a base if an integral component of or original to the work of art. Unless otherwise indicated, measurement does not include a base of a differing material and/or date.

49.9 x 40 x 23.9 cm (19 5/8 x 15 3/4 x 9 3/8 in.)
139.7 x 63.5 x 61 cm (55 x 25 x 24 in.) (with base)

If single dimensions must be used, specify which dimension is indicated, using abbreviations and capitalizing only if the first letter of the line:

H. 19.6 cm (7 5/8 in.); diam. 10.7 cm (4 1/4 in.)

Qualifications for dimensions are expressed in two ways. Overall, each, and approx. appear before the dimensions, capitalized only if the first word on the line; max. appears after the dimensions, in parentheses.

15.5 x 11.9 cm (6 1/16 x 4 11/16 in.) (max.)
Overall 111.8 x 91.4 cm (44 x 36 in.)

Credit Lines

The following standards are to be used to insure consistency in the use of credit lines in minutes, catalogues, records, and gallery labels.

Special instructions from the donor should always be followed, including the way in which the donor’s name is presented, special designations such as in honor of, in memory of, and so on. However, curators should inform donors of the Art Institute’s standard policies and encourage their use. Any deviations will then be made consciously and with all the options known.

When there are no special instructions from the donor, the following should apply:

• Gift of a work of art:
  Gift of + name of donor

  Gift of Timothy Samuelson

• Gift of money for a particular work of art:
  Restricted gift of + name of donor

Restricted gift of the Friends of American Art

Style questions? E-mail style@artic.edu
• Gift of money to a department, not for a particular work of art:
Name of donor + Fund

Helen Regenstein Fund

• Purchased with departmental funds, no name of donor or donors:
Name of department + Purchase Fund

Photography Department Purchase Fund

• Bequest of a specific work to the Art Institute:
Bequest of + name of donor

Bequest of Maude C. Clarke

• Object given to the Art Institute by the executor of an estate:
Estate of + name of donor

Estate of Anne Burdick

• Purchased with money obtained from someone’s estate:
Name of donor + Endowment (estate funds become endowment funds)

Harold L. Stuart Endowment

• Purchased through endowment fund (income or principal):
Name of donor + Endowment

Frances W. Pick Endowment
Searle Family Trust Endowment

• Purchased with sales proceeds from sold objects:
When original donation was a gift, restricted gift, or bequest:
Through prior gift/restricted gift/bequest of + name of donor

Through prior gift of Mrs. John Doe
Through prior restricted gift of Mrs. John Doe
Through prior bequest of Mrs. John Doe

When original donation came through a fund, endowment, or estate:
Through prior acquisition of the + name of fund, endowment, or estate

Through prior acquisition of the John Doe Fund
Through prior acquisition of the John Doe Endowment
Through prior acquisition of the John Doe Estate

Certain credit lines need to be decided on a case-by-case basis:

Style questions? E-mail style@artic.edu
• Gift to the Art Institute through one of its support groups, e.g. the Antiquarian Society (through a fund or specific donor)

Gift of Martin A. Ryerson through the Antiquarian Society of The Art Institute of Chicago

• Purchases by funds derived from royalties, e.g. funds from the Warner Company to the Department of Textiles

Royalties from The Warner Fund

When formulating all credit lines, use the following style:

• All words in the credit line begin with lowercase letters except for the first word, all proper nouns, and articles pertaining to corporations.

Restricted gift of The Oscar G. and Elsa S. Mayer Family Foundation not Restricted gift of the Oscar G. and Elsa S. Mayer family foundation

• Do not use Miss, Mr., Mrs., and so on in credit lines unless necessary. Titles such as Dr., The Rev., The Hon., etc. should be used.

Gift of Emily Crane Chadbourne not Gift of Miss Emily Crane Chadbourne

• Use full name, not initials, unless requested by donor.

• Write out ampersands (use and not &)

• List multiple donors alphabetically. There may be exceptions, for example, when there is one major donor and a very small remainder comes from another restricted gift or fund. In this case, the major donor might be listed first.

• The word Fund is part of the fund name and should be capitalized. Fund names do not have The as part of their name. When more than one fund is listed, the word funds appears in lower case.

Major Acquisitions Centennial Fund
Major Acquisitions Centennial and European Decorative Arts Purchase funds

• Commas are used to separate individuals or individual funds. Semicolons are used to separate different categories of giving.

Through prior restricted gift of a Friend of the Art Institute, Kate L. Brewster, Mr. and Mrs. Carter H. Harrison Collection, Mr. and Mrs. Seymour Oppenheimer, and Joseph Winterbotham; Major Acquisitions Centennial Fund.

Style questions? E-mail style@artic.edu
• *Lent by* is preferred for some loans.

*Lent by the Syndics of the Fitzwilliam Museum, Cambridge
Anonymous loan, RO45364/1

• When *The Art Institute of Chicago* is part of a credit line (only for exhibitions with outside lenders), the next qualifying noun should be lowercased.

*The Art Institute of Chicago, gift of Jennette Hamlin in memory of Mr. and Mrs. Louis Dana Webster*

More information on credit lines

• For new acquisitions, curators should guide donors in the selection of a credit line.

• If there is no specific request, the Secretary will format the credit line as per the standards listed. The Secretary will notify the Registrar of the new credit lines through the published minutes.

• Questions regarding old credit lines should be addressed to the Registrar or Secretary.

• The Secretary, Registrar, and curator of the appropriate department will confer to decide the correct reading of a questionable credit line.

### 2.10. Sample Captions and Labels

This section shows how object information, formulated according to the general guidelines in section 2.9, should be arranged in captions and labels. While caption and label formats differ significantly from one publication to the next, the following examples include all of the required information. Please be aware that the following examples also display the proper punctuation and formatting for captions, checklists, and labels, which should be observed when preparing this information.

**Captions**

Every reproduced image of an artwork needs a caption either provided by or verified by the curatorial staff of the proper department.

Captions fall into two main categories: those that describe illustrations of actual art objects, and those that describe photographs or other documentary materials. In many instances, copyright information and/or photo credits may need to be given in the caption. (For more on copyrights, see section 4.3.)

**Art Objects**
Objects with Known Artists:

**Figure 6.** Gerhard Richter (German, born 1932). *Woman Descending the Staircase*, 1965. Oil on canvas; 201 x 130 cm (79 x 51 in.). Roy J. and Frances R. Friedman Endowment; gift of Lannan Foundation, 1997.176.

**Figure 16.** David Knox (American, active 1860s). *A Fancy Group, Front of Petersburg, August, 1864* (detail), 1864. Albumen silver print; 17 x 22 cm (6 13/16 x 8 13/16 in.). Printed by Alexander Gardner, from *Gardner's Photographic Sketch Book of the War*, 1865–66. The Art Institute of Chicago, gift of Mrs. Everett Kovler, 1967.330.76.

Objects with Unknown Artists:

**Figure 2.** Ceremonial Knife (*Tumi*). Peru, north coast, Chimú culture, 1100/1450. Cast, hammered, and repoussé gold with turquoise inlay; 34 x 13 cm (13 3/8 x 5 in.). The Art Institute of Chicago, Ada Turnbull Hertle Endowment, 1963.841.

**Figure 12.** *Commode*. 1770/80. France, Paris. Oak, mahogany, kingwood, purple heart, and unidentified exotic woods, gilt-bronze mounts, and marble; 160 x 110.5 x 64.8 cm (63 x 43 1/2 x 25 1/2 in.). Major Acquisition Fund; Wirt D. Walker Endowment, 1972.412

Documentary Material or Photographs

**Figure 24.** Howard Needles Tammen and Bergendoff (HNTB), architects. Night view of New Hanover International Airport, Wilmington, North Carolina, 1985–90.

**Figure 3.** View of the Ameca-Etzatlán valley with the town of Teuchitlán below. In the foreground, an unexcavated mound of the ritual precinct at Teuchitlán.

**Figure 21.** Parents and children alike enjoy an artist’s demonstration at the 1964 opening of the Junior Museum. Photography by Martin J. Schmidt.

Like captions, checklists document the complete list of objects in an exhibition. Checklists often include additional information such as catalogue raisonné number(s), provenance, and references to illustrations.

65. *Pendant with Adam and Eve*, 18th/19th century
   Austria
   Enameled silver and glass
   7.4 x 4.3 cm (2 15/16 x 1 11/16 in.)
   Gift of Marilynn B. Alsdorf, 1992.556

23. Paul Gauguin (French, 1848–1903)
   *Double-Sided Sheet with Sketches of Figures and Animals from Tahiti*, 1891/93
   Gouache, watercolor, brown ink, and graphite on tan wove paper
   321 x 435 mm
   Auckland 1995: No. 7
   Gift of Edward McCormick Blair, 2002.228R/V

Style questions? E-mail style@artic.edu
Labels

Labels usually comprise the same object information as captions and checklists, without the addition of dimensions. Supplementary didactic text should be no more than 100 words for labels, and 250 words for text panels. Due to the wide variety of formats for permanent collection labels, examples have been provided from each of the Art Institute’s ten curatorial departments. See section 2.9 for a thorough discussion of how to treat object information in labels.

African and Amerindian Art

Maiden Spirit Mask (*Abgogho Mmuo*)
Nigeria, Akwa-Onitsha; Igbo
Early/mid-20th century
Wood, fabric, and pigment
African and Amerindian Purchase Fund
1972.801

Nampeyo (c. 1860–1942)
North America, Southwest region, Arizona, First Mesa; Pueblo of Hano, Hopi-Tewa
*Seed Jar with Sikyatki Motifs*, c. 1895–1910
Ceramic and pigment
Laura T. Magnuson and Mary Louise Stevenson endowments
2003.52

Vessel Representing a Basket Containing Lúcuma Fruits
Peru, south coast, Nazca valley; Nazca culture
c. A.D. 200
Ceramic
South Andean region
Kate S. Buckingham Endowment
1955.2079

American Art

Dard Hunter (1883–1966)
Made for the Roycrofters
*Vase*
c. 1906
East Aurora, New York
Porcelain, molded in relief
Through prior acquisition of the Antiquarian Society through the Jessie Spalding Landon Fund
RO 45053

Frederic Remington (1861–1909)
*Coming Through the Rye or Over the Range*
Modeled 1902 (cast 1902/06)
Bronze

Style questions? E-mail style@artic.edu
George F. Harding Collection
1982.810

Architecture

Krueck and Sexton
Designed by Ronald Krueck
Proposal for the Chicago Arts Club: Presentation collage of interior perspective, 1995
Mixed media on paper
Gift of Krueck and Sexton, 2002.187.1

James Gamble Rogers
For Childs and Smith
Montgomery Ward Memorial Building: Perspective view looking at Chicago Avenue entrance, 1924/25
Chicago
Watercolor and ink over graphite with Chinese white added on paper
Through prior gift of Carson Pirie Scott and Company, 2002.10

Asian Art

Hashimoto Sadahide
Japanese, 1808–c. 1878
Revised Panoramic View of Yokohama (Saikai Yokohama fûkei), 1861
Edo period (1615–1868)
Color woodblock print; ôban polyptych

Folding Oil Lamp (Deng)
Bronze with incised decoration
China
Han dynasty (206 B.C.–A.D. 220)
Lucy Maud Buckingham Collection, 1930.907
Inscription incised on the lid: Good wishes and luck [for] son [and] grandson.
Artist unknown
Indian
Portrait Studies of Mughal Rulers, 18th century
Mughal dynasty (1526–1858)
Ink line drawing on vellum
Gift of Mrs. Joseph L. Valentine, 1945.312

Contemporary Art

Gerhard Richter
German, born 1932
Woman Descending the Staircase, 1965
Oil on canvas
Roy J. and Frances R. Friedman Endowment; gift of Lannan Foundation
1997.176

Style questions? E-mail style@artic.edu

63
Steve McQueen
English, born 1969
*Caribs’ Leap/Western Deep*, 2002
*Caribs’ Leap*: 8 mm and 35 mm film transferred to DVD; 25 minutes
*Western Deep*: 8 mm film transferred to DVD; 25 minutes
RO 45060

**European Decorative Arts and Sculpture, and Ancient Art**

*Decanter, 1901/02*
England
Designed by Charles Robert Ashbee, 1863–1942
Made by (silver) Guild of Handicraft, London
Made by (glass) James Powell and Sons, London
Silver and glass
Gift of the Antiquarian Society through Mrs. James W. Alsdorf
1998.154

*Fish-Plate*
Greek, from Campania, South Italy
Attributed to the Dotted Stripe Painter
350/330 B.C.
Earthenware, red-figure technique
Gift of Cornelius Adrian Comstock Vermeule, 2002.545

**European Painting**

*El Greco (Domenico Theotokópoulos)*
Spanish, born Greece, 1541–1614
*The Assumption of the Virgin*, 1577
Oil on canvas
Gift of Nancy Atwood Sprague in memory of Albert Arnold Sprague, 1906.99

**Photography**

*Agustín Víctor Casasola*
Mexican, 1874–1938
*Emiliano and Eufemio Zapata with Their Wives*, 1910s
Gelatin silver print
Gift of Clarence S. Wilson, Jr., and Helena Chapellin Wilson, 1998.637

*Charles Lutwidge Dodgson (Lewis Carroll)*
English, 1832–1898
*Florence Terry, July 12, 1875*
Modern platinum print from original wet-collodion glass plate negative
Musée d’Orsay, Paris

Style questions? E-mail style@artic.edu
Prints and Drawings

Honoré Daumier
French, 1808–1879
*Malbroug Goes to War... (Malbroug s’en va-t-en guerre...)*, published in *La Caricature*, January 22, 1835
Lithograph, on paper
John H. Wrenn Memorial Endowment, 1958.764

Benoît Louis Prévost
French, c. 1735–1804
After Charles-Nicholas Cochin the Younger
French, 1715–1790
*Drawing School*, plate 1 from the *Encyclopédie*, 1763
Etching with engraving, on cream laid paper
Buckingham Book Fund, 1941.133.49

Cornelis Pieterszoon Bega
Dutch, 1620–1664
*A Young Man Caressing the Young Hostess*, n.d.
Etching, on paper; second state of two
Gift of Mrs. Elizabeth Hammond Stickney, 1887.437

Textiles

Textiles style varies in order to remain consistent with the template for labels in specific galleries.

African and Amerindian Galleries

Panel
Peru, central coast; possibly Chancay culture
A.D. 900/1532
Cotton, slit, dovetailed, and single and double interlocking tapestry weaves with eccentric and interlaced outlining wefts
Ex-collection: Dr. Hans Gaffron
Kate S. Buckingham Endowment
1955.1700

Asian Galleries

Woman’s *Jifu* (Semiformal Court Robe)

Silk and gold-leaf-over-lacquered-paper-strip-wrapped silk, slit tapestry weave with interlaced outlining wefts; painted details; edged with silk and gold-leaf-over-lacquered-paper-strip-wrapped silk, warp float-faced 5:1 satin weave with weft-float faced 1:2 ‘Z’ twill interlacings of secondary binding warps and supplementary patterning wefts; trimmed with braid of gilt-metal-strip-wrapped linen, 1:1 oblique interlacing; sleeves: silk, warp-float faced 2:1 ‘Z’ twill weave; pleated; lined with silk, plain weave (new); metal buttons
China, Manchu; late 18th/early 19th century
Gift of Frederick S. Colburn, 1952.1018

Style questions? E-mail style@artic.edu
EDA Galleries

Panel, 1749
England
Designed by Anna Maria Garthwaite, 1689/90–1756
Made by Mr. Vauteir, Spitalfields
Silk, plain weave with supplementary patterning warps and supplementary brocading wefts
Mildred L. Davison Memorial Fund, 1995.388

Gunsaulus Hall

Chasuble with Orphrey Bands, late 15th century
Spain or Italy
Inscription: I H S
Silk, plain weave with silk facing wefts and with twill interlacings of secondary binding warps and gilt-metal-strip-wrapped silk facing wefts forming weft loops on cut and uncut pile-on-pile voided velvet
Gift of Mrs. Chauncey McCormick and Mrs. Richard Ely Danielson, 1948.129a

Textile Galleries

Hanging entitled “The Lovers”
Inscription: ich spiil mit uch in truwe / des sol uch niemer ruwen (I love you faithfully/I hope you will never regret it)
Basel, Switzerland; 1490/1500
Hemp, wool, and silk, slit and double interlocking tapestry weave
Ex-collections: Henry C. Lawrence; Lucy Maud Buckingham
Gift of Kate S. Buckingham, 1922.5378

Style questions? E-mail style@artic.edu
Part 3: Glossaries

3.1. Abbreviations

1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th
A.D. anno Domini, in the year of our Lord (small caps, with periods and no spaces; year always follows abbreviation)
a.m. ante meridiem (lowercase, with periods and no spaces)
B.C. before Christ (small caps, with periods and no spaces; year always precedes abbreviation)
app., apps. appendix, appendices
approx. approximately
c. circa (not ca.)
cat. catalogue number (not cat. no. or no.)
cf. (confer): compare (should not be used when see is meant)
chap. chapter
cm centimeters (no period after any metric abbreviation)
color ill. color illustration
comp. compiler, compiled
d. depth
diam. diameter
ed., eds. editor, edition; editors, editions
e.g. (exempli gratia): for example
et al. and others
exh. cat. exhibition catalogue
fasc., fascs. fascicle, fascicles
fig., figs. figure, figures
fol. folio
ft. foot, feet
h. height
H.M.S. his/her majesty’s ship (in roman, followed by name in italics)
i.e. (id est): that is
ill. illustrated, illustration

Style questions? E-mail style@artic.edu
in. inch, inches
l. length; line
lot lot number in a sale catalogue (not lot. no. or no.)
M., MM monsieur, messieurs
M.A. thesis master’s thesis
max. maximum
Mlle mademoiselle (no period)
Mme madame (no period)
Mr., Messrs. mister, pl. of mister
Mrs., Ms.
ms., mss. manuscript, manuscripts
n., nn. note, notes [for example “p. 456 n.15”]
o. number
n.d. no date (no space between)
n.p. no place, no publisher (no space between)
n.pag. no page (no space between)
n.s. new series (of a periodical; no space between)
o.s. old series (of a periodical; no space between)
p., pp. page, pages
Ph.D. diss. Ph.D. dissertation
pl., pls. plate, plates
p.m. post meridiem (lowercase, with periods and no spaces)
pt., pts. part, parts
r recto (no period after, no space before: fol. 23r; 1988.576r)
rev. review; revised, revised by
repr. reprint, reprinted (not reproduced, reproduction; use ill. instead)
sale cat. sale catalogue
sec., secs. section, sections
sic thus, in this manner
S.S. steamship (in roman, followed by name in italics)
St. saint (in proper name [Ruth St. Denis] or place name [St. Louis])
trans. translator, translated

Style questions? E-mail style@artic.edu
verso (see recto for style)

**vol., vols.** volume, volumes

w. width

### States and Months

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Style questions? E-mail [style@artic.edu](mailto:style@artic.edu)
Ore.
Pa.
R.I.
S.C.
S.Dak.
Tenn.
Tex.
Utah
Va.
Vt.
Wash.
Wis.
W.Va.
Wyo.
3. 2. Art Institute–Specific Terms

Buildings, Facilities, and Galleries

For more formal uses (such as invitations), the full version of names of buildings, parts of buildings, and galleries may be appropriate (Kisho Kurokawa Gallery of Architecture, Daniel F. and Ada L. Rice Building, and so on).

In most cases, however, gallery numbers (Gallery 227) or the following shortened names are preferred. Avoid ambiguous names (daylit galleries, Blake Court, and so on) that may be confusing to the public and are not represented on the floor plan.

admission counter

Allerton Building

the Art Institute of Chicago (only capitalize the in acknowledgments, caption text, credit lines, and display type); the Art Institute; the museum (not AIC or the Institute)

Gallery 15 (Blake Court in the Kraft Education Center)

America Windows, Chagall windows

checkroom

Chicago Stock Exchange Trading Room, Trading Room

cloth check

Columbus Drive entrance

the Café

Fullerton Hall

Gallery 200; in the galleries; Galleries of Chinese, Japanese, and Korean Art

Grand Staircase (Woman’s Board Grand Staircase)

Gunsaulus Hall

information desk

Kraft Education Center
McKinlock Court

membership desk

Michigan Avenue entrance

North and South Gardens (North Stanley McCormick Memorial Court, South Stanley McCormick Memorial Court)

Price Auditorium

Regenstein Hall

rest room

Rice Building (Daniel F. and Ada L. Rice Building)

Sculpture Court (Roger McCormick Memorial Court)

Robson Teacher Resource Center (Elizabeth Stone Robson Teacher Resource Center)

Rubloff Auditorium

Ryerson and Burnham Libraries, the libraries

the School of the Art Institute of Chicago (only capitalize the in acknowledgments, caption text, credit lines, and display type); the School of the Art Institute; the School (not SAIC)

Trustees Room

will call (will-call counter)

**Named Positions**

John H. Bryan Curator of Architecture

Henry and Gilda Buchbinder Family Curator in the Department of American Arts

Frances and Thomas Dittmer Curator of Contemporary Art

Field-McCormick Curator of American Arts

Anne Vogt Fuller and Marion Titus Searle Curator of Earlier Prints and Drawings

**Style questions? E-mail** style@artic.edu
David and Mary Winton Green Curator in the Department of European Painting
Samuel and M. Patricia Grober Curator of European Decorative Arts
Eloise W. Martin Curator of European Decorative Arts and Sculpture, and Ancient Art
Elizabeth McIlvaine Associate Curator of Ancient Art
President and Eloise W. Martin Director of the Art Institute of Chicago
Prince Trust Curator of Prints and Drawings
Pritzker Curator of Asian Art
Patrick G. and Shirley W. Ryan Curator in the Department of European Painting
Searle Curator of European Painting
Christa C. Mayer Thurman Curator of Textiles
Woman’s Board Endowed Executive Director of Museum Education

Departments

• Capitalize the official name of a museum department:
The Art Institute’s Department of Architecture was established relatively late in the museum’s history.

• Lowercase a department’s name when making reference to it in a generic sense:
There was no such thing as an architecture department in the early days of the Art Institute.

Special formatting issues

• Mailing addresses should go from specific to general:

Richard F. Townsend
Department of African and Amerindian Art
The Art Institute of Chicago
111 S. Michigan Avenue
Chicago, IL  60603

• Write out directions for specific locations within the museum’s Web site:

Go to www.artic.edu/aic, then click on “Programs,” then “Art Plus Programs.”

Style questions? E-mail style@artic.edu
• In display text (title pages, labels, and so on) feel free to use specially designed logos for programs and exhibitions.

• In running text, avoid obtrusive attempts at “branding”:

Focus exhibitions not focus exhibitions

ArtExpress not ARTEXPRESS

AfterHours not AfterHours

Faces, Places, and Inner Spaces not Faces, Places & Inner Spaces

• For formal invitations, spell out dates and times of day:

The Sustaining Fellows invite you to a reception on the fifth of July, two thousand and three, at half past five o’clock in the evening.

Membership

member not Member

membership to or in the Art Institute of Chicago; member of the Art Institute

member discount, member magazine, member-only days not members-only days or members’ magazine

individual member, Life Member

National Associate

Societies and Boards

Antiquarian Society, the society
Architecture and Design Society, the society
Asian Art Council, the council
Auxiliary Board, the board
Board of Trustees, the board, a trustee
Classical Art Society, the society
Community Associates, a Community Associate
Evening Associates, an Evening Associate
Friends of the Ryerson and Burnham Libraries

Style questions? E-mail style@artic.edu
Old Masters Society, the society
Photographic Society, the society
Print and Drawing Club, the club
Society for Contemporary Art, the society
Sustaining Fellows, a Sustaining Fellow
Textile Society, the society
Woman’s Board, the board

Professional Titles

• Capitalize official titles when used as part of a personal name, but not when used in apposition to a name or as a general category.

President and Director James Cuno; James Cuno, president and director; the Art Institute president and director, James Cuno

• Capitalize official titles when they are part of a named position.

James Cuno, President and Eloise W. Martin Director of the Art Institute of Chicago
Gloria Groom, David and Mary Winton Green Curator in the Department of European Painting

• Unofficial or generic titles should be lowercased when appearing before a name.

a talk by exhibition curator Douglas Druick
curator Mark Pascale and editor Robert V. Sharp

Titles of Art Institute Programs and Publications

In italics: *Atelier, Museum Studies, News and Events*

In quotation marks: Specific programs, lectures, and performances (“Voices: Pablo Picasso”); titled components of Web sites (“Cleopatra 2000,” “Art Access,” “Science, Art, and Technology”)

Capitalized only: Program, lecture, and performance series (Art Insights, Corporate Partners, Object Lesson, Potpourri, Voices, and so on); family games (Lion’s Trail); brochures and calendars (Join Us, Member Guide)

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3.3. Art-Historical, Historical, and Geographical Terms

Note: Art Institute editors almost always use the latest versions of the Chicago Manual of Style and Merriam-Webster’s Collegiate Dictionary as guides to spelling and capitalization.

Aborigine; Aboriginal  capitalize when referring to specific group of people; lowercase when designating general characteristics

Abstract Expressionism

acknowledgment  not acknowledgement

aesthetic  not esthetic

African American  no hyphen as noun or adjective for ethnic groups; ex: French Canadian literature

afterward  not afterwards

afterword  a section in a book; one word

Amerindian

among vs. between  among is three or more; between is two only

ancien régime

archaeology  not archeology

Art Deco

Art Nouveau

artwork  one word

art world  two words

Arts and Crafts movement

Baroque  seventeenth-century Europe; lowercase as a general adjective

the Bible; biblical; Old Testament; New Testament

brushstroke  one word

brushwork  one word

catalog  library and Museum Shop catalogs
catalogue exhibition catalogue
catalogue raisonné pl. catalogues raisonnés
Catholicism; the Catholic Church
ceramist not ceramicist
chiaroscuro
Chicago School of architecture
Christ; the Christ Child; Son of God; Jesus; the Messiah; Christlike; Christian
Civil Rights movement of the American 1960s
Civil War of the American 1860s
Classical ancient Rome or Greece; lowercase as a general adjective
Cold War
colonial period always lowercase
Communist Party; Communist bloc; a communist
connoisseur
continental Europe; the Continent
contrapposto
the Crucifixion of Christ
Cubism; Cubist early-twentieth-century Europe; lowercase as a general term
Dada; Dadaist early-twentieth-century Europe; lowercase as a general term
Dark Ages
diaspora always lowercase
draftsman not draughtsman
dynasty Sung dynasty, but Eighteenth Dynasty when referring to ancient Egypt
Earth a specific body in the solar system, not preceded by an article
the earth the ground upon which we live
the East; Eastern culture; Eastern Europe (in the context of the years following World War II); eastern seaboard; the Middle East; eastward
École des Beaux-Arts
the El no quotes
e-mail lowercase and hyphenate
Enlightenment seventeenth- and eighteenth-century intellectual movement (also known as the Age of Reason); lowercase as Buddhist spiritual achievement and as a general term

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exhibition  not exhibit or show
Existentialism; Existentialist  twentieth-century philosophy; lowercase as a general term
Expressionism; Expressionist  early-twentieth-century Europe; lowercase as a general term
facade  not façade
the Fall (of Man); the Fall of Rome
Fauve; Fauvism
fin de siècle (n); fin-de-siècle (adj.)
Formica  generic term is laminated plastic
Futurism; Futurist  early-twentieth-century Europe; lowercase as a general term
Gesamtkunstwerk
God; the Almighty; the Father  but do not capitalize his
the Gospels; the Gospel of John
Gothic  twelfth–fourteenth centuries; lowercase as a general term
gray  not grey
Great Depression; the Depression; a depression
The Hague
handscroll
Hellenism; Hellenistic
the Holy Ghost; the Holy Spirit
humanism
idealism
Impressionism; Impressionist nineteenth-century Europe and America; lowercase as a general term
Industrial Revolution  late-eighteenth-century Europe
infrared reflectography (technique); infrared reflectogram (image)
Internet
kimono  pl. kimono
judgment  not judgement
Left Bank  in Paris
life-size  not life-sized
the Loop  no quotes

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Lucite  generic term is *acrylic resin*
Mannerism; Mannerist  seventeenth-century Europe; lowercase as a general term
Masonite  generic terms are *hardboard* or *composition board*
matte  *not* *mat*
medium  *pl.* *media*
the Middle Ages; medieval
Midwest; midwestern
millennium  *pl.* *millennia*
Minimalism; Minimalist  late-twentieth-century America; lowercase as a general term
mise-en-scène
modeling  *not* *modelling*
Modernism; Modernist  first half of twentieth century; lowercase as a general term
Mylar  generic term is *polyester resin*
naive; naiveté
Native American  *no hyphen as noun or adjective*
Naturalism; Naturalist  late-nineteenth-century France; lowercase as a general term
Neoclassicism; Neoclassicist  late-eighteenth-century Europe; lowercase as a general term
Neoexpressionism; Neoexpressionist  late-twentieth-century Germany
Neoimpressionism; Neoimpressionist  late-nineteenth-century France
the Netherlands
New York City
New York School
the North (U.S.); northerner; northwest (direction); Northern Hemisphere
ocher  *not* *ochre*
oeuvre
the Old Masters  *no hyphen when used as an adjective* (*Old Master paintings*)
one online  *not* online
outsider artist
paintbrush  one word
Paleolithic
palette
papier-mâché  *noun and adj.*
pastelist not pastellist
pentiment
Picturesque late-eighteenth-century landscape and painting; lowercase as a general term
plaster of paris always lowercase
plein air (n.) plein-air (adj.)
Plexiglas generic term is acrylic plastic
Pop Art
Postimpressionism; Postimpressionist
Postmodernism; Postmodernist; Postmodern
Poststructuralism; Poststructuralist
Pre-Columbian
predella pl. predelle
Pre-Raphaelite
protégé female term is protégée; as a rule, use gender and plural combinations according to the native language
putto pl. putti
quattrocento; trecento always lowercase
the Qur’an not the Koran
Realism; Realist nineteenth-century reaction against Romanticism; lowercase as a general term
Reformation; Counter-Reformation
Renaissance fifteenth-century Europe; lowercase as a general term
repoussé
repousoir
revolution; French (or American) Revolution; the Revolution; revolutionary France
retablo
Rococo eighteenth-century Europe; lowercase as a general term
Roman Empire; imperial Rome; the empire
Romanesque
Romanticism; Romantic early-nineteenth-century Europe; lowercase as a general term
School of Paris
self-portrait

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80
the South (U.S.); southerner, the Southwest (U.S.); Southeast Asia (but central Asia)

South Side, North Side, West Side, East Side of Chicago or other cities

Space Age; Space Race American and Russian space activity of 1950s; lowercase as a general term

still life (n.) pl. still lifes, still-life (adj.)

Surrealism; Surrealist 1920s Europe; lowercase as a general term

Symbolism late-nineteenth- and early-twentieth-century Europe; lowercase in general use

terracotta not terra-cotta or terra cotta

theater not theatre

toward not towards

Transcendentalism; Transcendentalist

traveled not travelled

trompe l’oeil (n. and adj.)

URL

vanitas

the Virgin; the Virgin Mary; the Blessed Virgin; Mother of God; our Lady; Virgin and Child

Web site (n.), Web-site (adj.)

the West; the Western world; western Europe (unless Western Europe in the context of the years following World War II); the West Coast; the Wild West; westward

World War I; the Second World War; the two world wars not WW I or WW II

World Wide Web

X-ray; X-radiography; X-radiograph

3.4. Inches to Centimeters Conversion

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Style questions? E-mail style@artic.edu
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Bookmaking

4.1. The Parts of a Book

• Frontmatter, often numbered with lowercase roman numerals, consists of some or all of the following:

  half-title
title page
copyright notice and credits (the Publications Department will provide ISBN and CIP data or LC number)
list of other works in the series or other venues of an exhibition
dedication
frontispiece
list of contributors
list of lenders (may also be in backmatter)
table of contents
sponsor’s statement (sometimes a separate page)
foreword
preface
acknowledgments
list of illustrations
list of abbreviations
note to the reader

• Text, in addition to the main body of prose, typically includes

  figure call-outs
note references
subheads

• Illustrations are obtained by the photo editor, who will require full information from authors and who will advise in regard to reproduction rights (see 4.3 below). Based on the photocopies you submit with your manuscript, the photo editor may order any of the following:

  prints from existing negatives, existing color transparencies, or existing digital files of works in Art Institute collections
new photography of works in Art Institute collections
new photography of works not in Art Institute collections, but arranged by the Art Institute
color transparencies or digital files of works to be lent to an Art Institute exhibition
color transparencies, digital files, or black-and-white prints of works to be illustrated as comparative figures

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• Backmatter, numbered with arabic numerals, consists of some or all of the following:

  appendix
  exhibition checklist
  endnotes
  glossary
  bibliography or reference list
  index
  photography credits
  colophon

• Additional parts of the book that the author may draft or review are

  copy for front and back flaps and/or for the back cover
  headers/footers
  press-release copy
  publicity/catalogue copy for copublisher or distributor

4.2. List of Bookmaking Terms

adhesive binding  see perfect binding
arabic numerals  familiar digits in everyday use: 1, 2, 3. See also old-style
bad break  unsightly or misleading arrangement of type; incorrectly hyphenated word
blad  (from a Scottish word for portion, selection, or fragment) sample page booklet, usually including cover and flap copy, printed at full size, on actual book paper, for marketing and advance selling
binding dummy or bulking dummy  used for measuring the cover and spine for design purposes; resembles the finished book in every physical respect except the pages are blank
bleed  illustration that runs off the edge of the page (color will actually print beyond the edge on larger paper that will be trimmed)
blueprints, bluelines, ozalids  final proofs made from the file that will be used to make the printing plates
castoff  estimate (by designer or production manager) of the number of pages that a manuscript will occupy when typeset

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**C.I.P. data**  Cataloging-in-Publication Data, generated by the Library of Congress and (optionally) reproduced on the credits page

**clothbound**  same as hardcover

**coated paper**  may be matte or gloss; the coating is a clay solution applied to the paper surface that keeps ink from being absorbed deeply before it dries, allowing greater levels of detail and brighter colors; see also *uncoated paper*

**color separation**  creating a computer file of an image by scanning it and then separating the color into C (cyan), M (magenta), Y (yellow), and K (black)

**crop**  to cut down an illustration by masking outer edges or making a picture window smaller

**direct-to-plate or computer-to-plate**  type of printing in which the computer file, including text and images, is etched directly onto printing plates.

**display type**  larger and/or different type than the body, used for title pages, chapter openings, subheads, and so forth

**duotone**  image printed from two plates, one usually black and the other usually a shade of gray

**endpaper or flyleaf**  sheets, usually of a different color and texture than the body of the book, placed at the very beginning and end of a book to secure the signatures within the covers

**flopped**  erroneously inverted image, a mirror image of the original

**folio**  (from Latin *folium*, or leaf) page number

**form**  all the pages that print together on one side of a press sheet

**galley**  formerly, a proof of typeset text only, arranged in columns (the term is taken from the narrow metal trays that held columns of type); now, galley proofs usually show typeset text arranged in regular page format, i.e. laid out with images and supplementary text such as captions, footnotes, and so on

**gatefold or foldout**  pages that open out from text block

**gutter**  where the two inner margins of facing pages of a book meet on the bound or spine side of a book

**halftone**  image printed from one plate, usually in black ink

**hardbound or hardback**  binding style featuring cloth over board

**headband/tailband**  decorative band at top and bottom of book spine

**headers and footers**  see *running heads and feet*

**ISBN**  International Standard Book Number

**kerning or letter spacing**  adjustment of space between characters by the typesetter, especially between ligatures

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lamination  plastic coating used to protect the covers of paperbound books
layout  designer’s plan of how the printed material, including illustrations, should appear
leading or line spacing  space between lines
ligature  letters joined to form a single character, such as æ, or letters traditionally joined for reasons of appearance or legibility
old-style numerals  numbers with portions that ascend and descend above and below the baseline
orphan  single word ending a paragraph on a line by itself
paperbound or paperback  paper cover rather than hardcover; referred to as limpbound in the U.K.
paper over board  binding style that is hardcover but uses paper instead of cloth over the binder’s boards; typically used for textbooks
perfect binding  binding style that shears off the back of the book block; glue is applied to adhere the book block to the cover/jacket
PMS color  refers to the Pantone color matching system
press run or print run  number of copies printed
press sheet  large sheet that comes out of the printing press; it will be backed up, folded, and trimmed; see signature
process color  standard color printing combination of CMYK (cyan, magenta, yellow, black)
pullquote or breakout, callout, liftout  phrase or sentence extracted from the main text and set by itself in a different (usually larger) type
rag  the pattern formed along the right margin if text is not justified; typesetter tries to minimize disparities and word divisions
recto  right-hand page of a book; see also verso
roman numerals  numerals formed from traditional combinations of roman letters, either capitals or lowercase (as opposed to arabic numerals)
roman type  ordinary type style (as opposed to italic, underline, or boldface)
rule  a printed line, often used as a design element
running heads and feet  copy set at the tops and bottoms of printed pages, usually providing page numbers and also author, chapter, and so on
saddlestitch  binding style in which pages are folded and stapled at the spine
sans serif  type that does not have short lines projecting from the top or bottom of a main stroke of a letter (as opposed to serif); sans-serif fonts include Arial, Geneva, and
separation  see color separation

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serif type that has a short line projecting from the top or bottom of a main stroke of a letter (as opposed to sans serif); serif fonts include Courier, Palatino, and Times New Roman.

sheet-fed press printing press on which sheets are fed in one at a time, as opposed to web press

signature printed sheet of a book, usually printed on both sides, folded, and ready for sewing; often 32, 16, or 8 pages

silhouette to eliminate or mask the background of an image by following the contours of an object

sizing or scaling final size of reproduction, expressed as a percentage of original size (of image supplied)

slug when proofreading, to check beginnings and ends of all lines to make sure nothing has been dropped

Smyth sewn binding style in which signatures are sewn together, then glued

spot color created with a separate ink, such as a PMS color, as opposed to process color

spread two facing pages (even-numbered on the left, odd-numbered on the right)

trim size size of the final printed page

uncoated paper see coated paper

verso left-hand page of a book; see also recto

web press printing press that uses a large roll of paper cut into sheets at the end of the line after the work has been printed; faster and better able to handle large quantities than a sheet-fed press

widow short paragraph-ending line appearing “stranded” at the top of a column or page

4.3. Copyrights, Permissions, and Credits

Authors and editors must consider copyright on two levels: one, to ensure that works in the Art Institute’s own collection receive maximum copyright protection; and two, to avoid trespassing on material copyrighted by others. The following sections are designed to explore some of the key terms and issues surrounding copyright, particularly as it affects the decision to obtain (or not to obtain) written permission to reproduce images in Art Institute–generated publications.

Texts

The Art Institute holds the copyright for almost every written work it publishes and is considered the author of a “work made for hire.” (This is in accord with the Copyright Act of 1976 [Public Law 94-553].) Contracts are not usually drawn up with authors on the
museum’s staff, nor are fees paid. The museum holds copyright to works written by staff members if the works are prepared within the scope of museum duties. Contracts are drawn up with outside authors, who are paid, the Art Institute retaining copyright and reserving various other rights. Reprinting all or part of a work authored for the Art Institute in other contexts may be arranged by applying in writing to the Publications Department.

The Art Institute must obtain permission to reprint or quote at length from copyrighted text, whether published or unpublished. If a quotation comes from a published source, the publisher must grant permission. For material housed in archives, inquire with the relevant archivist or librarian.

The author/editor may need to obtain permission from

- An author or estate
- A library/institution/collector that holds the physical material
- An individual/estate/heir who holds the reproduction rights
- A translator

Images

Copyright and Public Domain

Copyright is the legal right that artists and authors have to determine how their works are used or reproduced. Current copyright law dictates that a creative work is automatically under copyright as soon as it is fixed in some tangible form, whether or not that copyright has been officially registered. In most cases the work’s creator is the original holder of copyright. A copyright is not permanent; once the copyright on a work expires, that work falls into the “public domain,” usually seventy years after the death of the creator.

If a work was created by an American artist before December 31, 1922, it is in the public domain. It is not necessary (but would be a courtesy) to obtain written permission to reproduce works in the public domain. For all works by foreign artists, see “Clearing Rights,” below.
Fair Use

The other possible instance in which there is no need to obtain written permission is if the Art Institute can claim “fair use.” The fair-use provisions of copyright law apply under certain limited conditions, which are assessed from case to case based on the following considerations:

• The purpose and character of the use, including whether the publication is of a commercial nature or is for personal or nonprofit scholarly/educational purposes
• The nature of the copyrighted work
• The amount reproduced (relative to the size of the copyrighted work as a whole)
• The effect of the use upon the potential market for or value of the copyrighted work
• Whether or not the publisher (even if it is a nonprofit institution) expects to make a significant profit on the book
• Whether the book is published/distributed in the U.S. only
• The number of copies printed

Determining whether or not to claim fair use is tricky business. Make sure to contact the Art Institute’s legal counsel for assistance.

Those taking advantage of fair use must remember to cite the creator and source of the images as thoroughly as if permission had been obtained in writing (see Photography Credits, below, for suggestions on how to do this).

Clearing Rights

When a work is not in the public domain and the Art Institute cannot claim fair use, it is necessary to obtain formal permission from the copyright holder to reproduce it.

Before permissions are sought, the copyright history (and current copyright holder) of each work should be researched, with the following rules of thumb as a general guide to the issues in play:

• If the publication in which a work appears will be distributed in the U.S. only, and the work was created between 1923 and 1977, the term of the copyright generally lasts 95 years after the work was originally copied and distributed.

• If the publication in which a work appears is distributed outside of the U.S, the term of the copyright generally extends fifty to seventy years after the artist’s death (varying from country to country, depending on different copyright laws).

• The basic rule for all works created by foreign artists, and for those works created by American artists after January 1, 1978, is “life plus seventy”—that is, the copyright term consists of the life of the author/artist plus seventy years.
Copyright Holders and Agencies

If an image has been obtained from a museum, gallery, or other agent, they should be able to direct you to the copyright holder. If the creator has died within the last seventy years (or is still living), his or her copyrights may be managed by an agency.

Some principle agencies are:

Artists’ Rights Society (ARS)
536 Broadway, 5th Floor
New York, NY 10012
Tel: 212-420-9160
Fax: 212-420-9286
www.arsny.com
info@arsny.com

Corbis
Dexter-Horton Building
710 Second Avenue, Suite 200
Seattle, WA 98104
Tel: 206-373-6000
Fax: 206-373-6100
www.corbis.com
sales@corbis.com
Specialties: Stock photos and fine art

Art Resource
536 Broadway, 5th Floor
New York, NY 10012
Tel: 212-505-8700
Fax: 212-505-2053
www.artres.com
requests@artres.com
Specialties: U.S. and European museums and archives

Visual Artists and Galleries Association (VAGA)
350 Fifth Avenue, Suite 6305
New York, NY 10118
Tel: 212-736-6666
Fax: 212-736-6767
info@vagarights.com
Specialties: Contemporary art

Style questions? E-mail style@artic.edu
Permission Fees

It may be necessary to pay multiple fees in order to reproduce any one image; these may include a photography rental fee, a vendor fee, or a copyright fee. The charge reflects the quantity of images that are ordered from the same source and the color and size of the reproduction. Remember to negotiate all fees.

Photography Credits

Placement and General Acknowledgments

• Generally, lending institutions or individuals will provide the Publications Department with a preferred photography credit and will request that it appear on the same (or facing) page as the illustration itself. In News and Events, Museum Studies, and other shorter publications this is often possible. In most Art Institute publications, however, these individual acknowledgments are combined and presented as a longer “Photography Credits” section that is often placed on the copyright page.

• When appropriate, the Art Institute’s Department of Imaging should be credited with the following acknowledgement, which often appears on the copyright page: “Unless otherwise noted, all works in the Art Institute's collections were photographed by the Department of Imaging.”

• If additional photography credits are needed—and they usually are—they often will be located on the copyright page and introduced by the following disclaimer: “Unless otherwise stated, all photographs of works of art appear by permission of the lenders. The following credits apply to all images for which separate acknowledgement is due. Many of the images in this publication are protected by copyright and may not be available for further reproduction without the permission of the artist or copyright holder. Every effort has been made to contact copyright holders for all reproductions; additional rights holders are encouraged to contact the Art Institute of Chicago.”

• Those taking advantage of fair use must remember to cite the creator and source of the images as thoroughly as if permission had been obtained in writing. Those claiming fair use must also make a point of inserting this (or a similar) caveat in the photo credits section of the publication itself: “Many of the images in this publication are protected by copyright and may not be available for further reproduction without the permission of the artist or copyright holder.”

Sample Photography Credits

When preparing photo credits, be sure to:

Style questions? E-mail style@artic.edu
• Include such data as the copyright symbol, accession numbers, or negative numbers if the lending individual or institution requires it.

• Include the full name, abbreviation, and location of copyright agencies.

• Supply (for images not photographed by the Department of Imaging) the name of the artist, map maker, or photographer if available; use drawing by, map by, photography by, and so on to credit these individuals.

• Include full information (author, title, volume or number if applicable, publisher and date of publication, page from which the image was taken, and the original photographer) if using images photographed out of a book or other publication. If the work is held as part of an archive or special collection, be sure to specify that institution. Be sure to obtain permission in all cases.

• Use courtesy of to indicate that photography and rights were provided free of charge.

Sample Individual Credits

Figure 5. William Notman Studio, Montreal. Robert S. Duncanson, c. 1864. Photograph, from the original wet-plate negative; 12.7 x 10.2 cm (5 x 4 in.). Notman Photographic Archives, McCord Museum, McGill University, Montreal.


Sample “Photo Credits” Section

(Keep in mind that grouped credits such as these can be arranged in a number of ways—the order in which the images appear, alphabetically according to artists’ last names, and so on.)

Unless otherwise stated, all photographs of works of art appear courtesy of the lenders. The following credits apply to all images for which separate acknowledgement is due. Many of the images in this catalogue are protected by copyright and may not be available for further reproduction without the permission of the artist or copyright holder. Credits have been arranged according to the order in which they appear in the catalogue.

Fig. 1: Photo courtesy of the late John Greg Allerton. The Art Institute of Chicago (hereafter AIC), Department of Imaging, E9138. Figs. 2–3: Réunion des Musées Nationaux/Art Resource, N.Y. (hereafter R.M.N./A.R.). Photography by Michèle Bellot.
Fig. 4: R.M.N./A.R. Fig. 5: AIC, Department of Imaging, E8986. Fig. 6 The Moore Danowski Trust. Fig. 7: Photography by Jim Strong. Fig. 8 *Wegbereiter der modernen Malerei: Cézanne, Gauguin, Van Gogh, Seurat: 4. Mai bis 14. Juli 1963* (Hamburg: Kunstverein in Hamburg, 1963), p. 119. Fig. 9: Kunstmuseum Basel, Switzerland/Lauros-Giraudon-Bridgeman Art Library. Fig. 10: Moshe and Sara Mayer Collection. Fig. 11: National Museums Liverpool (The Walker). Figs. 12–13: © Sterling and Francine Clark Art Institute, Williamstown, Massachusetts. Fig. 14: Photograph © 1990 The Metropolitan Museum of Art. Fig. 15: R.M.N./A.R. Photography by Hervé Lewandowski. Fig. 16: Erich Lessing/Art Resource, N.Y. Fig. 17: Photography by Allen Macintyre © 2003 President and Fellows of Harvard College. Fig. 18: Digital Image © 2003 The Museum of Modern Art, New York. Fig. 19: Photo by Malcolm Varon, N.Y.C. © 2004. Fig. 20: Giraudon/Art Resource, N.Y. Fig. 21: *Ferris Bueller’s Day Off* © Paramount Pictures. All Rights Reserved. Fig. 22: The New Yorker Collection. 1990 J. B. Handelsman. From cartoonbank.com. All Rights Reserved. Fig. 23: Mapping Specialists, Madison, Wisconsin. Fig. 24: Leeds Museums and Galleries (City Art Gallery) U.K./Bridgeman Art Library © Artists Rights Society (ARS), New York/ADAGP, Paris.
4.4. Sample Contract with Outside Author

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET / CHICAGO, ILLINOIS 60603 / TELEPHONE: (312) 443-3600 / FAX: 443-0849

Date

Author
Address
City

Dear Ms. xxx:

This letter establishes that you and the Art Institute of Chicago (hereafter referred to as the Museum) have reached the following agreements:

1. You will prepare an original essay of approximately xx double-spaced, typewritten pages, not including notes and captions, in which you will address the topic of xxxx. You will help select, working with curator x and the editorial staff of the Publications Department, and depending on available quality photography, a group of about xx works. Your essay will be published by the Museum in a book entitled xx.

It is the intention of the Museum to publish this book in xxx 2xxx, but the final decision as to whether the work will be published, or published in whole or in part, and when it will be published remains within the sole and absolute discretion of the Museum. The Museum will be responsible for any and all negotiations regarding commercial distribution of the book, domestic and foreign.

2. You will be working with xxx of the Publications Department, to whom you will be expected to submit your text by xxxx 2xxx. During the preparation period of your manuscript, the department will provide you with secretarial and photo-editing services.

3. You will submit two typed, double-spaced copies of this essay (as well as a readable computer disk) to the Publications Department, together with all notes, bibliography, auxiliary materials (if any), and photographs you wish to use as comparative illustrations in your essay (these can be from other collections and/or from the Art Institute's). If you are supplying comparative illustrations (you can have between xx and xx), please fully identify photos (artist, artist's nationality and dates, title, date of work; medium and dimensions—height before width—in centimeters; owner and city and country; any other required credit line), and indicate whether you have received permission to reproduce.

4. For this essay, you will be paid $x, xxx, with one half of this amount advanced to you upon receipt of the essay in final form, suitable for editing, and the other half to be paid to you upon publication of the first edition (see below). In order to be paid your first installment, you must sign and return the Independent Contractor form enclosed (you will have to sign a second form when you receive the final installment).

5. The Museum shall have the right to edit, revise, rewrite, or reject your text, as to content and/or form, although no substantive changes shall be made without your permission. Assuming that you make your xxxx 2xxx deadline, you should receive your edited manuscript no later than xxxx and first galleys no later than xxxx. In each case, we ask that you return the same to the Publications Department within seven days of their receipt and that you notify us immediately if this timetable does not work for you.

6. You represent and warrant to the Museum that the text furnished by you is original and does not infringe upon or violate the property rights of others.

Style questions? E-mail style@artic.edu
7. In agreeing to submit this essay as a work-for-hire, as defined by copyright law, you will be expected to relinquish your individual copyright to the Museum, which will hold copyright for all materials related to this book. Also, in agreeing to submit your text as a work-for-hire, it is understood that your entries in their various stages will become, immediately upon preparation by you, the property of the Museum. You will be credited as author on the front cover, title page, and with your essay.

Such an agreement will not prohibit you from further use of this material, as long as you notify the Museum in writing and recognition of its initial copyright is declared. You may not use any photographs or other material furnished to you by the Museum in a publication independent of the Museum without prior written approval.

8. The Museum retains the right of first publication of all contributions to the publication, including your essay, so that they cannot be published prior to the publication of the Work or prior to a date three years from the date of acceptance of your text, whichever is earlier. If, for any reason whatsoever, your entries should not be published within three years after final acceptance by the Museum, you may arrange for independent publication of any of the topics for which you have been retained to submit text, but shall not publish the text as developed and scripted by you for the Museum under this agreement, which remain the property of the Museum.

9. You understand that this agreement depends on the Museum's ability to secure adequate funds to support this project. If the project is canceled or altered, or your participation in it is no longer required, you will be notified in writing at least one month in advance of termination of this agreement. Payments will be made to you on a prorated basis for work completed and accepted through such termination date.

10. You understand that, as an independent contractor, you do not receive deductions for social security or taxes, and that the Museum is required to report amounts paid annually to the United States Internal Revenue Service. You also do not receive any health benefits, vacation, or other normal employee benefits, nor are you covered during the period of this contract by the Museum's workers’ compensation policies.

11. You will be provided with xx complimentary copies of the English-language book, and you will be able to purchase additional copies from the Art Institute's Museum Shop at a discount of xx percent off list price.

If you agree to the terms of this agreement, please sign and date both copies, include your social security number, and return one copy to Susan F. Rossen, retaining the other for your files. We look forward to working with you on this project.

Sincerely,

Susan F. Rossen
Executive Director of Publications

I hereby agree to the terms stated above.

__________________________________________
(name)

__________________________________________
(date)

__________________________________________
(social security number)
4.5. Sample Project Schedule

PROJECT: Sample Exhibition Catalogue
Prepared by: S. Guernsey
To: Curator, Editor, Photo Editor, Director's Office

Date: (if revised, indicate new date) 4/20/04

<table>
<thead>
<tr>
<th>DATE</th>
<th>STAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Preliminaries) (Planning)</td>
<td></td>
</tr>
<tr>
<td>May 2004</td>
<td>Author contracts sent out</td>
</tr>
<tr>
<td>October 2004</td>
<td>Mock-ups ready for presentation at Frankfurt book fair</td>
</tr>
<tr>
<td>November 2004</td>
<td>Copublisher committed</td>
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<tr>
<td></td>
<td>(Design)</td>
</tr>
<tr>
<td>August 2004</td>
<td>Sample ms + photos to design</td>
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<tr>
<td>September 2004</td>
<td>Preliminary design reviewed</td>
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<tr>
<td></td>
<td>(Photography)</td>
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<tr>
<td>July 2004</td>
<td>Finalization of checklist</td>
</tr>
<tr>
<td>July 2004</td>
<td>Ordering of photography</td>
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<tr>
<td>October 2004</td>
<td>Majority of plate photography received</td>
</tr>
<tr>
<td>January 2005</td>
<td>Ordering of comp. ills.</td>
</tr>
<tr>
<td>May 2005</td>
<td>Final photos due</td>
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</table>

<table>
<thead>
<tr>
<th>DATE</th>
<th>STAGE</th>
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</thead>
<tbody>
<tr>
<td>(Production) (Manuscript)</td>
<td></td>
</tr>
<tr>
<td>Mon 8/2/04</td>
<td>Essays in</td>
</tr>
<tr>
<td>Fri 10/1/04</td>
<td>Edited essay manuscripts to authors</td>
</tr>
<tr>
<td>Mon 11/15/04</td>
<td>Revised essay manuscripts returned by authors</td>
</tr>
</tbody>
</table>

Style questions? E-mail style@artic.edu
Mon 1/17/05  Final copy and comparative photos of essays to designer
Mon 2/14/05  First galleys with page layouts received at AIC
Mon 3/14/05  First galleys returned/page layout approved

Mon 4/11/05  Second galley page proofs received at AIC, art to printer
Mon 5/2/05  Second galley page proofs returned

Mon 5/16/05  Third galleys of essays received at AIC
Mon 5/23/05  All pages returned for final corrections
Mon 5/30/05  All files to printer

(Artwork/Proofs/Bound Books)

Mon 4/11/05  Sized artwork to printer, color and black-and-whites

Mon 4/25/05  First proofs received
Mon 5/2/05  First proofs returned

Mon 5/9/05  Second proofs received
Fri 5/13/05  Second proofs returned

Fri 5/20/05  Third proofs received, resized to second galleys
Mon 5/23/05  Third proofs returned

Mon 5/30/05  All files to printer

Mon 6/13/05  Bookblues received
Wed 6/15/05  Bookblues returned
Mon 6/27/05  On press

Style questions? E-mail style@artic.edu
Mon 8/1/05  Books to ship
Thu 9/15/05  Bound copies in warehouse
4.6. Sample Application for Photograph and Permission to Reproduce

THE ART INSTITUTE OF CHICAGO

March 5, 2004

Rights and Reproductions
Nationalmuseum
Box 16176
SE-103 24 Stockholm
Sweden
Tel: 011-46-8-5195-4446
Fax: 011-46-8-5195-4453

Dear Ms. Lillie Johansson,

I am assisting the editor and author of the Art Institute of Chicago's forthcoming catalogue Seurat and the Making of "La Grande Jatte," which will accompany our exhibition of the same title, scheduled for June 2004. The book will be published in an edition of 18,000, in English only, with worldwide distribution.

We are interested in a color transparency or hi-res digital file of the following work:

Georges Seurat French, 1859–1891 [NM 6351, H. 106]
The Bineau Bridge, 1884, Oil on wood, 14.5 x 24 cm
Nationalmuseum Stockholm
AIC no. SE 017 in exhibition
Printed in color in the exhibition catalogue

Please let me know how I should note the title and credit and if there are any discounts for nonprofit organizations and educational or scholarly publications.

Best regards,

Annie Feldmeier

Photography Editor, Publications Department
The Art Institute of Chicago
111 South Michigan Avenue
Chicago, IL 60603 U.S.A.
Tel.: (312) 443-4955
Fax. (312) 443-1334
mfeldmeier@artic.edu

Style questions? E-mail style@artic.edu