

chicago manual of style for graduate students art history

The Chicago Manual of Style for Graduate Students Art History: A Comprehensive Guide

chicago manual of style for graduate students art history is an indispensable resource for navigating the rigorous academic demands of art history scholarship at the graduate level. This comprehensive guide delves into the intricacies of scholarly writing, ensuring that students can effectively communicate their research and analysis with clarity, precision, and adherence to established academic conventions. Mastering the Chicago Manual of Style (CMOS) is not merely about following rules; it is about developing a robust foundation for credible and impactful academic discourse. This article will explore key aspects of CMOS relevant to art history graduate students, including citation practices, formatting requirements for papers and dissertations, and the nuanced details of presenting visual materials.

Table of Contents

Understanding the Chicago Manual of Style for Art History

Essential Citation Practices in CMOS

Notes and Bibliography System

Author-Date System

Formatting Your Art History Paper or Dissertation

Title Page and Abstract

Body Text and Margins

Footnotes and Endnotes

Bibliography Formatting

Presenting Visual Materials in Art History Scholarship

Image Captions and Citations

Permissions and Copyright

Special Considerations for Art History

Understanding the Chicago Manual of Style for Art History

The Chicago Manual of Style is a widely respected and adopted style guide in the humanities, and its application to art history graduate studies is particularly significant. It provides a detailed framework for academic writing, covering everything from grammatical conventions and punctuation to the critical methods of citation and the presentation of complex scholarly arguments. For graduate students in art history, the CMOS serves as the bedrock of their written work, ensuring consistency and credibility across a range of assignments, from seminar papers to thesis chapters and dissertations.

Art historians engage with a rich tapestry of primary and secondary sources, often including archival materials, artist interviews, exhibition catalogues, and a vast array of visual evidence. The Chicago Manual of Style offers a structured approach to acknowledging and contextualizing these diverse sources. Adherence to CMOS demonstrates a commitment to scholarly integrity and facilitates the peer review process, allowing readers to easily trace the provenance of ideas and information. It fosters a shared understanding within the academic community, which is crucial for the advancement of art historical knowledge.

Essential Citation Practices in CMOS

Accurate and consistent citation is paramount in academic writing, and the Chicago Manual of Style offers two primary systems for referencing sources: the Notes and Bibliography system and the Author-Date system. Both systems aim to provide readers with sufficient information to locate the original sources, thereby giving credit to original authors and allowing for verification of research. Graduate students in art history must understand the nuances of each system and choose the one that best suits their departmental requirements or the specific demands of their research.

The Notes and Bibliography System

The Notes and Bibliography system is the more traditional and widely used method within the humanities, including art history. This system employs numbered footnotes or endnotes to cite sources within the text, with a corresponding bibliography at the end of the work listing all consulted sources alphabetically by author's last name. Footnotes appear at the bottom of the page, while endnotes are collected at the end of the document.

For art history graduate students, this system is particularly useful for incorporating detailed explanatory notes or tangential information without disrupting the flow of the main text. Each note provides a concise citation, and the full bibliographic entry offers comprehensive details for each source. This method allows for a rich layering of information, which can be beneficial when discussing complex visual analysis or historical contexts that require extensive referencing.

The Author-Date System

While less common in traditional art history scholarship than the Notes and Bibliography system, the Author-Date system is gaining traction in some disciplines and may be preferred by certain departments or journals. In this system, sources are cited parenthetically in the text, with the author's last name and the year of publication (e.g., (Wölfflin 1915)). A comprehensive reference list, organized alphabetically by

author's last name, appears at the end of the document.

This system is often favored in fields where brevity and the rapid dissemination of information are prioritized. For art history, it can be effective for studies that engage heavily with well-established canons and frequently referenced sources. However, it may present challenges when needing to include extensive bibliographical detail or explanatory commentary directly within the narrative, a common requirement in art historical analysis.

Formatting Your Art History Paper or Dissertation

Beyond citation, the Chicago Manual of Style provides detailed guidelines for the overall presentation of academic work. Proper formatting contributes to the professionalism and readability of your research. For graduate students in art history, this includes meticulous attention to elements such as the title page, abstract, body text, and the presentation of notes.

Title Page and Abstract

The title page of a graduate paper or dissertation is the first impression a reader will have of your work. It must include the full title of the work, the author's name, the course name and number, the instructor's name, and the date. For dissertations, additional information such as the degree sought and the institution's name will be required. An abstract, typically a concise summary of the research (often 150-250 words), follows the title page and provides an overview of the project's scope, methodology, and key findings.

Body Text and Margins

The CMOS specifies standards for the body of the text, including font type, size, spacing, and margins. Typically, a 12-point readable font (such as Times New Roman or Arial) is recommended, double-spaced, with 1-inch margins on all sides. These specifications ensure a clean, consistent, and professional appearance for your manuscript, making it easier for readers and reviewers to engage with your content. Consistent formatting throughout the document is crucial.

Footnotes and Endnotes

As mentioned, the Notes and Bibliography system utilizes footnotes or endnotes for citations. The Chicago Manual of Style offers precise instructions on how to format these notes, including the order of information

(author, title, publication details, page number), the use of punctuation, and the distinction between first and subsequent citations of the same source. For art history, it's common to cite artworks directly within notes, and CMOS provides guidance on how to format these entries consistently.

- The first mention of a source should be a full citation.
- Subsequent mentions of the same source can be shortened.
- Specific page numbers are essential for direct quotes or paraphrased ideas.
- Explanatory notes should be clearly separated from bibliographical information.

Bibliography Formatting

The bibliography, whether in the Notes and Bibliography system or the Author-Date system's reference list, requires careful attention to detail. Each entry must be complete and formatted according to CMOS guidelines, ensuring consistency in the presentation of author names, titles, publication information, and any other relevant details. For art history, this often includes specific formats for citing exhibition catalogues, exhibition reviews, and archival materials.

Presenting Visual Materials in Art History Scholarship

Art history is inherently a visual discipline, and the effective presentation and citation of images are critical components of graduate-level work. The Chicago Manual of Style provides essential guidance on how to integrate visual materials into your research, ensuring proper attribution and contextualization.

Image Captions and Citations

Each image included in an art history paper or dissertation must be accompanied by a clear and informative caption. These captions typically include the artist's name, the title of the artwork (italicized), the date of creation, the medium, and the dimensions. Crucially, they must also include information about the source of the image, usually formatted as a citation following the image details. This citation will often correspond to a full entry in the bibliography and may also appear in a footnote or endnote.

For example, a caption might look like this:

- Leonardo da Vinci, *Mona Lisa*, c. 1503–1506, oil on poplar panel, 77 x 53 cm. Musée du Louvre, Paris. Photograph by Scala/Art Resource, New York.

Permissions and Copyright

When using images, especially for publication or in a thesis intended for wider dissemination, graduate students must be mindful of copyright and intellectual property. The Chicago Manual of Style advises on the importance of obtaining necessary permissions from artists, estates, or image archives. While CMOS itself doesn't grant permissions, it stresses the responsibility of the author to ensure compliance with copyright laws. This often involves checking image licenses and crediting image providers appropriately.

Special Considerations for Art History

Art history scholarship often involves detailed analysis of specific artworks, which requires precise citation of provenance, exhibition history, and critical reception. The Chicago Manual of Style offers flexibility to accommodate these needs, allowing for detailed notes that can include this rich contextual information. Graduate students should consult their departmental guidelines and their advisors for any specific adaptations of CMOS that might be required for their particular field of study within art history.

Mastering the Chicago Manual of Style is an ongoing process, but for graduate students in art history, it is an essential skill that underpins the credibility and impact of their scholarly endeavors. By diligently applying its principles to citation, formatting, and the presentation of visual evidence, students can ensure their research is communicated with the utmost clarity and professionalism.

FAQ

Q: What is the primary difference between the Notes and Bibliography system and the Author-Date system in the Chicago Manual of Style for art history graduate students?

A: The Notes and Bibliography system uses numbered footnotes or endnotes for in-text citations, with a full bibliography at the end. The Author-Date system uses parenthetical in-text citations (author, year), with a reference list at the end.

Q: Why is the Notes and Bibliography system generally preferred for art history graduate papers?

A: The Notes and Bibliography system is often preferred in art history because it allows for more extensive explanatory notes, which can be useful for detailed visual analysis, historical context, or tangential information without disrupting the main text's flow.

Q: What information must be included in an image caption for an art history paper according to CMOS?

A: An image caption should include the artist's name, the artwork's title (*italicized*), the date of creation, the medium, dimensions, the location of the artwork, and the source of the image, often formatted as a citation.

Q: When citing an artwork for the first time in a footnote using the Notes and Bibliography system, what is the standard order of information?

A: The standard order for the first citation of an artwork in a footnote is typically: Artist's name, Artwork Title (*italicized*), date of creation, medium, dimensions, current location. This is followed by the citation information for the source where you found the image or information about the artwork.

Q: Does the Chicago Manual of Style require graduate students in art history to obtain image permissions?

A: While CMOS itself does not grant permissions, it emphasizes the author's responsibility to comply with copyright laws. Graduate students are advised to research and obtain necessary permissions for images, especially for publication.

Q: How should the title of an artwork be formatted within the text and in citations according to CMOS?

A: The title of an artwork should be *italicized* both within the main text and in citations (footnotes, endnotes, bibliography).

Q: What are the recommended margins and font size for a graduate art

history paper following CMOS guidelines?

A: CMOS generally recommends 1-inch margins on all sides and a 12-point readable font (like Times New Roman or Arial), double-spaced throughout the document.

Q: Can I use the Author-Date system if my department specifies it for art history papers?

A: Yes, if your department or professor specifies the Author-Date system, you should follow that convention. While less common historically in art history, some programs or journals may adopt it.

[Chicago Manual Of Style For Graduate Students Art History](#)

Chicago Manual Of Style For Graduate Students Art History

Related Articles

- [chicago manual of style formatting evolution](#)
- [chicago manual of style front matter for writing](#)
- [chicago manual of style formatting for authors submitting work](#)

[Back to Home](#)