

CHICAGO STYLE FOR ART HISTORY ASSIGNMENTS

UNDERSTANDING CHICAGO STYLE FOR ART HISTORY ASSIGNMENTS

CHICAGO STYLE FOR ART HISTORY ASSIGNMENTS IS A FUNDAMENTAL REQUIREMENT FOR STUDENTS AND SCHOLARS AIMING FOR ACADEMIC RIGOR AND CLARITY IN THEIR RESEARCH. THIS COMPREHENSIVE GUIDE WILL DELVE INTO THE INTRICACIES OF THE CHICAGO MANUAL OF STYLE (CMOS), PARTICULARLY AS IT APPLIES TO THE DISCIPLINE OF ART HISTORY, ENSURING YOUR PAPERS MEET THE HIGHEST STANDARDS OF CITATION AND PRESENTATION. WE WILL EXPLORE THE ESSENTIAL COMPONENTS, FROM BIBLIOGRAPHIC INFORMATION AND IN-TEXT CITATIONS TO FORMATTING GUIDELINES AND THE CRUCIAL DISTINCTION BETWEEN NOTES-BIBLIOGRAPHY AND AUTHOR-DATE SYSTEMS, EQUIPPING YOU WITH THE KNOWLEDGE TO NAVIGATE THIS CITATION STYLE WITH CONFIDENCE. MASTERING THESE ELEMENTS IS KEY TO PRODUCING POLISHED, CREDIBLE ART HISTORY WORK THAT EFFECTIVELY COMMUNICATES YOUR RESEARCH AND ANALYSIS.

- INTRODUCTION TO CHICAGO STYLE IN ART HISTORY
- KEY COMPONENTS OF CHICAGO STYLE
- THE NOTES-BIBLIOGRAPHY SYSTEM
- THE AUTHOR-DATE SYSTEM
- CITING ART HISTORICAL SOURCES
- FORMATTING YOUR ART HISTORY PAPER
- COMMON PITFALLS AND HOW TO AVOID THEM
- RESOURCES FOR CHICAGO STYLE MASTERY

NAVIGATING CHICAGO STYLE FOR ART HISTORY ASSIGNMENTS: AN OVERVIEW

THE CHICAGO MANUAL OF STYLE (CMOS) IS A WIDELY ADOPTED CITATION SYSTEM THAT PROVIDES DETAILED GUIDELINES FOR ACADEMIC WRITING, INCLUDING THE PREPARATION OF RESEARCH PAPERS, THESES, AND DISSERTATIONS. IN THE REALM OF ART HISTORY, ADHERING TO CMOS IS NOT MERELY A MATTER OF FOLLOWING RULES; IT IS ABOUT ENSURING THE PRECISE ATTRIBUTION OF SOURCES, FACILITATING SCHOLARLY DIALOGUE, AND PRESENTING VISUAL AND CONTEXTUAL INFORMATION WITH UTMOST ACCURACY. THIS STYLE MANUAL, KNOWN FOR ITS THOROUGHNESS, OFFERS TWO PRIMARY SYSTEMS: THE NOTES-BIBLIOGRAPHY SYSTEM AND THE AUTHOR-DATE SYSTEM. UNDERSTANDING WHICH SYSTEM YOUR INSTRUCTOR OR INSTITUTION REQUIRES IS THE FIRST CRUCIAL STEP IN SUCCESSFULLY APPLYING CHICAGO STYLE TO YOUR ART HISTORY ASSIGNMENTS.

THE IMPORTANCE OF PRECISION IN ART HISTORY CITATIONS

ART HISTORY, BY ITS VERY NATURE, IS A DISCIPLINE HEAVILY RELIANT ON THE CAREFUL ANALYSIS AND INTERPRETATION OF VISUAL AND MATERIAL CULTURE. THEREFORE, THE ACCURATE CITATION OF ALL SOURCES, WHETHER TEXTUAL, VISUAL, OR ARCHIVAL, IS PARAMOUNT. WHEN YOU REFERENCE AN ARTWORK, A SCHOLARLY ARTICLE ABOUT IT, OR A CATALOGUE RAISONNÉ, YOU ARE NOT JUST FULFILLING A REQUIREMENT; YOU ARE ENGAGING IN AN ETHICAL PRACTICE THAT ACKNOWLEDGES THE INTELLECTUAL LABOR OF OTHERS AND ALLOWS YOUR READERS TO TRACE YOUR RESEARCH JOURNEY. THIS PRECISION IS THE

CHOOSING THE RIGHT CHICAGO STYLE SYSTEM

WITHIN THE CHICAGO MANUAL OF STYLE, TWO DISTINCT CITATION SYSTEMS ARE OFFERED, EACH WITH ITS OWN STRENGTHS AND COMMON APPLICATIONS. FOR ART HISTORY ASSIGNMENTS, THE NOTES-BIBLIOGRAPHY SYSTEM IS OFTEN PREFERRED DUE TO ITS FLEXIBILITY IN INCORPORATING DETAILED ANNOTATIONS AND ITS ABILITY TO MANAGE THE DIVERSE TYPES OF SOURCES COMMON IN THE FIELD, INCLUDING EXHIBITION CATALOGS AND MUSEUM COLLECTION DATA. HOWEVER, SOME DISCIPLINES AND SPECIFIC COURSE REQUIREMENTS MAY MANDATE THE AUTHOR-DATE SYSTEM, WHICH PRIORITIZES BREVITY WITHIN THE TEXT.

KEY COMPONENTS OF CHICAGO STYLE FOR ART HISTORY

SUCCESSFULLY IMPLEMENTING CHICAGO STYLE INVOLVES UNDERSTANDING ITS CORE COMPONENTS, WHICH GOVERN HOW YOU PRESENT INFORMATION BOTH WITHIN THE BODY OF YOUR PAPER AND IN YOUR COMPREHENSIVE BIBLIOGRAPHY. THESE COMPONENTS ENSURE CONSISTENCY AND CLARITY, ALLOWING YOUR READERS TO EASILY FOLLOW YOUR ARGUMENTS AND LOCATE YOUR SOURCES. FROM THE PROPER FORMATTING OF TITLES AND SUBTITLES TO THE DETAILED INCLUSION OF PUBLICATION DATA, EACH ELEMENT PLAYS A VITAL ROLE.

UNDERSTANDING BIBLIOGRAPHIC INFORMATION

THE BIBLIOGRAPHIC INFORMATION REQUIRED FOR EACH SOURCE IN CHICAGO STYLE IS DESIGNED TO PROVIDE A COMPLETE AND UNAMBIGUOUS IDENTIFICATION OF THAT SOURCE. THIS TYPICALLY INCLUDES THE AUTHOR(S), TITLE, PUBLICATION INFORMATION (CITY, PUBLISHER, YEAR), AND SPECIFIC PAGE NUMBERS FOR DIRECT QUOTATIONS OR DETAILED REFERENCES. FOR ART HISTORICAL SOURCES, THIS CAN BECOME MORE COMPLEX, OFTEN REQUIRING DETAILS ABOUT THE ARTIST, TITLE OF ARTWORK, MEDIUM, DIMENSIONS, DATE OF CREATION, COLLECTION, AND ACCESSION NUMBER, IN ADDITION TO THE PUBLICATION DETAILS OF THE SOURCE WHERE THIS INFORMATION IS FOUND.

THE ROLE OF IN-TEXT CITATIONS

IN-TEXT CITATIONS SERVE AS SIGNPOSTS WITHIN YOUR NARRATIVE, DIRECTING THE READER TO THE FULL BIBLIOGRAPHIC ENTRY FOR THE SOURCE OF YOUR INFORMATION. THE SPECIFIC FORMAT OF THESE CITATIONS WILL VARY DEPENDING ON WHETHER YOU ARE USING THE NOTES-BIBLIOGRAPHY SYSTEM OR THE AUTHOR-DATE SYSTEM. REGARDLESS OF THE SYSTEM, THE PRIMARY GOAL IS TO PROVIDE IMMEDIATE ATTRIBUTION FOR PARAPHRASED IDEAS, DIRECT QUOTATIONS, AND FACTUAL CLAIMS DERIVED FROM EXTERNAL SOURCES.

THE NOTES-BIBLIOGRAPHY SYSTEM IN ART HISTORY

THE NOTES-BIBLIOGRAPHY SYSTEM, A CORNERSTONE OF CHICAGO STYLE, IS PARTICULARLY WELL-SUITED FOR ART HISTORY ASSIGNMENTS. THIS SYSTEM UTILIZES SUPERScript NUMBERS WITHIN THE TEXT THAT CORRESPOND TO EITHER FOOTNOTES OR ENDNOTES, WHERE FULL BIBLIOGRAPHIC INFORMATION AND OFTEN ADDITIONAL COMMENTARY ARE PROVIDED. FOLLOWING THE NOTES, A COMPREHENSIVE BIBLIOGRAPHY LISTS ALL SOURCES CONSULTED, ALPHABETIZED BY AUTHOR'S LAST NAME.

FORMATTING FOOTNOTES AND ENDNOTES

FOOTNOTES APPEAR AT THE BOTTOM OF EACH PAGE, WHILE ENDNOTES ARE COLLECTED AT THE END OF THE PAPER, BEFORE THE BIBLIOGRAPHY. FOR YOUR FIRST CITATION OF A SOURCE, THE NOTE WILL INCLUDE COMPLETE BIBLIOGRAPHIC DETAILS.

SUBSEQUENT CITATIONS OF THE SAME SOURCE CAN BE SHORTENED, TYPICALLY USING THE AUTHOR'S LAST NAME AND A SHORTENED TITLE OR JUST THE AUTHOR'S LAST NAME AND PAGE NUMBER IF THE CONTEXT IS CLEAR. THESE NOTES ARE CRUCIAL FOR PROVIDING CONTEXT, ACKNOWLEDGING NUANCED INTERPRETATIONS, OR OFFERING SUPPLEMENTARY INFORMATION WITHOUT INTERRUPTING THE FLOW OF YOUR MAIN TEXT.

CRAFTING THE BIBLIOGRAPHY

THE BIBLIOGRAPHY IS A CUMULATIVE LIST OF ALL WORKS CITED IN YOUR PAPER. IT IS ARRANGED ALPHABETICALLY BY THE AUTHOR'S LAST NAME. FOR EACH ENTRY, THE ORDER OF ELEMENTS AND PUNCTUATION ARE PRECISE. FOR INSTANCE, A BOOK ENTRY MIGHT LOOK LIKE: LAST NAME, FIRST NAME. TITLE OF BOOK. PLACE OF PUBLICATION: PUBLISHER, YEAR. WHEN CITING ARTWORKS WITHIN THE BIBLIOGRAPHY, SPECIFIC FORMATS ARE USED TO INCLUDE DETAILS LIKE ARTIST, TITLE, DATE, MEDIUM, AND DIMENSIONS.

THE AUTHOR-DATE SYSTEM FOR ART HISTORY

WHILE LESS COMMON IN TRADITIONAL ART HISTORY COURSEWORK COMPARED TO THE NOTES-BIBLIOGRAPHY SYSTEM, THE AUTHOR-DATE SYSTEM IS ALSO A VALID OPTION WITHIN CHICAGO STYLE AND MAY BE REQUIRED FOR SPECIFIC ASSIGNMENTS. THIS SYSTEM RELIES ON PARENTHETICAL CITATIONS WITHIN THE TEXT, USUALLY INCLUDING THE AUTHOR'S LAST NAME AND THE YEAR OF PUBLICATION, FOLLOWED BY A PAGE NUMBER IF A DIRECT QUOTATION IS USED. A CORRESPONDING REFERENCE LIST, RATHER THAN A BIBLIOGRAPHY, IS PROVIDED AT THE END OF THE PAPER.

IN-TEXT CITATIONS IN AUTHOR-DATE

PARENTHETICAL CITATIONS ARE INSERTED DIRECTLY INTO THE TEXT, TYPICALLY AT THE END OF A SENTENCE OR CLAUSE, AFTER THE QUOTATION OR PARAPHRASED MATERIAL. FOR EXAMPLE, A CITATION MIGHT APPEAR AS (SMITH 2020, 45). IF THE AUTHOR'S NAME IS MENTIONED IN THE SENTENCE, ONLY THE YEAR AND PAGE NUMBER ARE NEEDED IN THE PARENTHESES: SMITH ARGUES THAT... (2020, 45).

THE REFERENCE LIST

THE REFERENCE LIST, SIMILAR TO A BIBLIOGRAPHY, INCLUDES ALL SOURCES CITED IN THE TEXT, ALPHABETIZED BY AUTHOR'S LAST NAME. THE FORMAT FOR EACH ENTRY CLOSELY RESEMBLES THAT OF THE BIBLIOGRAPHY IN THE NOTES-BIBLIOGRAPHY SYSTEM, BUT THE PURPOSE IS STRICTLY TO PROVIDE THE NECESSARY INFORMATION FOR READERS TO LOCATE THE CITED WORKS.

CITING ART HISTORICAL SOURCES WITH CHICAGO STYLE

ART HISTORY ASSIGNMENTS OFTEN INVOLVE A WIDE ARRAY OF SOURCE MATERIALS BEYOND TYPICAL ACADEMIC BOOKS AND ARTICLES. PROPERLY CITING THESE SPECIALIZED SOURCES IS CRITICAL. THIS INCLUDES ARTWORKS THEMSELVES, EXHIBITION CATALOGS, MUSEUM WEBSITES, AUCTION RECORDS, AND ARCHIVAL MATERIALS.

CITING ARTWORKS

WHEN CITING AN ARTWORK THAT IS THE SUBJECT OF YOUR ANALYSIS, YOU MUST PROVIDE SPECIFIC DETAILS. THIS TYPICALLY INCLUDES THE ARTIST'S NAME, THE TITLE OF THE ARTWORK (ITALICIZED), THE DATE OF CREATION, THE MEDIUM, THE DIMENSIONS, AND THE COLLECTION OR LOCATION WHERE THE ARTWORK IS HOUSED. FOR EXAMPLE:

LEONARDO DA VINCI. MONA LISA. C. 1503–1506. OIL ON POPLAR PANEL, 77 CM × 53 CM. LOUVRE MUSEUM, PARIS.

THIS INFORMATION MIGHT APPEAR IN A FOOTNOTE OR ENDNOTE, OR BE REFERENCED IN THE MAIN TEXT WITH A CORRESPONDING ENTRY IN THE BIBLIOGRAPHY OR REFERENCE LIST.

CITING EXHIBITION CATALOGS AND MUSEUM PUBLICATIONS

EXHIBITION CATALOGS AND MUSEUM PUBLICATIONS ARE RICH SOURCES FOR ART HISTORICAL RESEARCH. THEIR CITATION REQUIRES CAREFUL ATTENTION TO EDITORS, AUTHORS OF ESSAYS, TITLE OF THE CATALOG, EXHIBITION DETAILS, PUBLISHER, AND YEAR. FOR EXAMPLE:

ELKINS, JAMES, AND SARAH A. WILSON, EDS. *THE PERFORMANCE OF ART*. NEW YORK: NEW MUSEUM OF CONTEMPORARY ART, 1988.

CITING DIGITAL RESOURCES AND ONLINE IMAGES

IN TODAY'S DIGITAL AGE, CITING ONLINE RESOURCES AND IMAGES IS COMMON. THIS INCLUDES MUSEUM WEBSITES, ONLINE DATABASES, AND DIGITAL REPRODUCTIONS OF ARTWORKS. THE CITATION SHOULD INCLUDE THE AUTHOR OR SPONSORING INSTITUTION, TITLE OF THE PAGE OR IMAGE, WEBSITE NAME, PUBLICATION DATE OR LAST UPDATED DATE, AND THE URL, ALONG WITH AN ACCESS DATE.

FORMATTING YOUR ART HISTORY PAPER ACCORDING TO CHICAGO STYLE

BEYOND CITATION MECHANICS, CHICAGO STYLE ALSO DICTATES THE OVERALL PRESENTATION OF YOUR ART HISTORY PAPER. ADHERING TO THESE FORMATTING GUIDELINES ENSURES A PROFESSIONAL AND CONSISTENT APPEARANCE.

GENERAL PAPER FORMATTING

YOUR PAPER SHOULD GENERALLY BE TYPED, DOUBLE-SPACED, WITH 1-INCH MARGINS ON ALL SIDES. THE FONT SHOULD BE A STANDARD, READABLE TYPEFACE, SUCH AS TIMES NEW ROMAN, 12-POINT. THE FIRST PAGE TYPICALLY INCLUDES YOUR NAME, COURSE NAME, INSTRUCTOR'S NAME, AND DATE, USUALLY CENTERED OR LEFT-ALIGNED.

TITLE PAGE AND RUNNING HEADS

WHILE A SEPARATE TITLE PAGE IS SOMETIMES OPTIONAL DEPENDING ON INSTRUCTOR GUIDELINES, IT IS OFTEN REQUIRED FOR LONGER PAPERS. IT SHOULD INCLUDE THE PAPER'S TITLE, YOUR NAME, COURSE INFORMATION, AND DATE. RUNNING HEADS, ALSO KNOWN AS HEADERS, TYPICALLY APPEAR ON EACH PAGE AND MAY INCLUDE YOUR LAST NAME AND A SHORTENED VERSION OF THE PAPER'S TITLE.

PLACEMENT AND FORMATTING OF VISUAL MATERIALS

IF YOUR ART HISTORY ASSIGNMENT INCLUDES IMAGES OF ARTWORKS, THEIR PLACEMENT AND CAPTIONING ARE IMPORTANT. IMAGES SHOULD BE PLACED AS CLOSE AS POSSIBLE TO THEIR FIRST MENTION IN THE TEXT. EACH IMAGE MUST BE ACCOMPANIED BY A CAPTION THAT TYPICALLY INCLUDES A NUMBER (E.G., FIGURE 1), THE ARTWORK'S DETAILS (ARTIST, TITLE, DATE, MEDIUM, DIMENSIONS), AND ITS CURRENT LOCATION OR SOURCE. THIS INFORMATION IS OFTEN A CONDENSED VERSION OF THE FULL BIBLIOGRAPHIC ENTRY.

COMMON PITFALLS AND HOW TO AVOID THEM IN CHICAGO STYLE

MANY STUDENTS ENCOUNTER CHALLENGES WHEN APPLYING CHICAGO STYLE TO THEIR ART HISTORY ASSIGNMENTS. RECOGNIZING THESE COMMON PITFALLS CAN HELP YOU AVOID THEM AND ENSURE A MORE POLISHED FINAL SUBMISSION.

INCONSISTENT CITATION PRACTICES

ONE OF THE MOST FREQUENT ERRORS IS INCONSISTENCY IN HOW SOURCES ARE CITED. THIS CAN MANIFEST IN VARIATIONS IN PUNCTUATION, THE ORDER OF ELEMENTS IN BIBLIOGRAPHIC ENTRIES, OR THE FORMAT OF FOOTNOTES/ENDNOTES. DILIGENT PROOFREADING AND A CLOSE ADHERENCE TO THE CHOSEN CHICAGO STYLE SYSTEM ARE ESSENTIAL.

MISINTERPRETING SOURCE TYPES

ART HISTORY INVOLVES A DIVERSE RANGE OF SOURCES, FROM PRIMARY VISUAL MATERIALS TO SECONDARY SCHOLARLY TEXTS. ENSURING YOU UNDERSTAND HOW TO CITE EACH SPECIFIC TYPE OF SOURCE—WHETHER IT'S A PAINTING, A JOURNAL ARTICLE, A BOOK CHAPTER, OR A WEBSITE—IS CRUCIAL FOR ACCURACY.

OVER-RELIANCE ON SECONDARY SOURCES

WHILE SECONDARY SOURCES ARE INVALUABLE, ART HISTORY OFTEN REQUIRES ENGAGEMENT WITH PRIMARY VISUAL MATERIALS. ENSURE YOUR CITATIONS REFLECT A THOROUGH ENGAGEMENT WITH THE ARTWORKS THEMSELVES, NOT JUST THEIR CRITICAL INTERPRETATIONS.

RESOURCES FOR CHICAGO STYLE MASTERY IN ART HISTORY

FORTUNATELY, AMPLE RESOURCES ARE AVAILABLE TO HELP YOU MASTER CHICAGO STYLE FOR YOUR ART HISTORY ASSIGNMENTS. CONSULTING THESE RESOURCES WILL GREATLY ENHANCE YOUR UNDERSTANDING AND APPLICATION OF THE MANUAL.

THE CHICAGO MANUAL OF STYLE ONLINE

THE OFFICIAL ONLINE VERSION OF THE CHICAGO MANUAL OF STYLE IS AN INVALUABLE RESOURCE, OFFERING THE MOST UP-TO-DATE INFORMATION AND SEARCH CAPABILITIES. MANY UNIVERSITIES PROVIDE ACCESS TO THIS ONLINE RESOURCE FOR THEIR STUDENTS.

UNIVERSITY WRITING CENTERS AND LIBRARIANS

UNIVERSITY WRITING CENTERS ARE STAFFED WITH KNOWLEDGEABLE TUTORS WHO CAN ASSIST WITH CITATION QUESTIONS AND FORMATTING. ART HISTORY LIBRARIANS ARE ALSO EXCELLENT RESOURCES, OFTEN SPECIALIZING IN CITATION STYLES SPECIFIC TO THE DISCIPLINE AND PROVIDING GUIDANCE ON FINDING AND CITING ART HISTORICAL MATERIALS.

ONLINE CITATION GENERATORS (WITH CAUTION)

WHILE ONLINE CITATION GENERATORS CAN BE HELPFUL FOR GENERATING BASIC FORMATS, THEY SHOULD BE USED WITH EXTREME CAUTION. ALWAYS CROSS-REFERENCE THE GENERATED CITATIONS WITH THE OFFICIAL CHICAGO MANUAL OF STYLE GUIDELINES TO ENSURE ACCURACY, ESPECIALLY FOR COMPLEX ART HISTORICAL SOURCES.

FREQUENTLY ASKED QUESTIONS

Q: WHAT IS THE PRIMARY DIFFERENCE BETWEEN THE NOTES-BIBLIOGRAPHY AND AUTHOR-DATE SYSTEMS IN CHICAGO STYLE FOR ART HISTORY?

A: THE PRIMARY DIFFERENCE LIES IN HOW SOURCES ARE CITED WITHIN THE TEXT. THE NOTES-BIBLIOGRAPHY SYSTEM USES NUMBERED FOOTNOTES OR ENDNOTES FOR CITATIONS AND INCLUDES A COMPREHENSIVE BIBLIOGRAPHY AT THE END. THE AUTHOR-DATE SYSTEM USES PARENTHETICAL IN-TEXT CITATIONS (E.G., SMITH 2020, 45) AND CONCLUDES WITH A REFERENCE LIST. FOR ART HISTORY, THE NOTES-BIBLIOGRAPHY SYSTEM IS OFTEN PREFERRED FOR ITS ABILITY TO INCORPORATE DETAILED ANNOTATIONS AND MANAGE THE DIVERSE SOURCE MATERIALS COMMON IN THE FIELD.

Q: HOW DO I CITE AN ARTWORK THAT I SAW IN PERSON FOR AN ART HISTORY ASSIGNMENT USING CHICAGO STYLE?

A: WHEN CITING AN ARTWORK VIEWED DIRECTLY, YOU WOULD TYPICALLY INCLUDE THE ARTIST'S NAME, THE TITLE OF THE ARTWORK (ITALICIZED), THE DATE OF CREATION, THE MEDIUM, THE DIMENSIONS, AND THE COLLECTION OR LOCATION WHERE IT IS HOUSED. THIS INFORMATION WOULD BE PRESENTED IN A FOOTNOTE OR ENDNOTE, AND A CORRESPONDING ENTRY WOULD APPEAR IN YOUR BIBLIOGRAPHY. FOR EXAMPLE: ARTIST NAME. ARTWORK TITLE. YEAR. MEDIUM, DIMENSIONS. COLLECTION NAME, CITY.

Q: WHAT IS THE CORRECT WAY TO FORMAT THE TITLE OF AN ARTWORK IN CHICAGO STYLE FOOTNOTES/ENDNOTES AND BIBLIOGRAPHY?

A: TITLES OF ARTWORKS ARE GENERALLY ITALICIZED IN CHICAGO STYLE, WHETHER THEY APPEAR IN THE TEXT, FOOTNOTES/ENDNOTES, OR THE BIBLIOGRAPHY. FOR INSTANCE, LEONARDO DA VINCI'S MONA LISA WOULD BE ITALICIZED.

Q: CAN I USE AN IMAGE FOUND ONLINE FOR MY ART HISTORY ASSIGNMENT, AND HOW DO I CITE IT IN CHICAGO STYLE?

A: YES, YOU CAN OFTEN USE ONLINE IMAGES, BUT ENSURE YOU HAVE PROPER PERMISSION IF REQUIRED AND ALWAYS CITE THE SOURCE ACCURATELY. THE CITATION FOR AN ONLINE IMAGE IN CHICAGO STYLE TYPICALLY INCLUDES THE ARTIST OR CREATOR, TITLE OF THE IMAGE, WEBSITE NAME, PUBLICATION OR LAST UPDATED DATE, AND THE URL, ALONG WITH THE DATE YOU ACCESSED THE IMAGE. A FIGURE NUMBER AND CAPTION WOULD ALSO BE INCLUDED IN YOUR PAPER.

Q: WHAT IS A "SHORT NOTE" IN THE CHICAGO NOTES-BIBLIOGRAPHY SYSTEM FOR ART HISTORY, AND WHEN DO I USE IT?

A: A SHORT NOTE IS USED FOR SUBSEQUENT CITATIONS OF A SOURCE AFTER THE FIRST FULL CITATION HAS BEEN PROVIDED. IT IS A CONDENSED VERSION, TYPICALLY INCLUDING THE AUTHOR'S LAST NAME, A SHORTENED TITLE OF THE WORK, AND THE PAGE NUMBER. FOR EXAMPLE: SMITH, ARTISTIC INNOVATIONS, 78. THIS SAVES SPACE AND AVOIDS REPETITION WHILE STILL CLEARLY IDENTIFYING THE SOURCE.

Q: WHAT ARE THE ESSENTIAL ELEMENTS FOR CITING AN EXHIBITION CATALOG IN

CHICAGO STYLE FOR ART HISTORY?

A: CITING AN EXHIBITION CATALOG REQUIRES CAREFUL ATTENTION TO DETAIL. ESSENTIAL ELEMENTS INCLUDE THE EDITOR(S) OR AUTHOR(S) OF THE CATALOG, THE TITLE OF THE CATALOG (ITALICIZED), THE EXHIBITION DETAILS (IF APPLICABLE, SUCH AS CITY AND DATES), THE PUBLISHER, AND THE YEAR OF PUBLICATION. FOR EXAMPLE: EDITOR FIRST NAME LAST NAME, ED. *EXHIBITION CATALOG TITLE*. CITY: PUBLISHER, YEAR.

Q: HOW SHOULD I HANDLE CITING MULTIPLE AUTHORS FOR A SINGLE SOURCE IN CHICAGO STYLE FOR MY ART HISTORY PAPER?

A: FOR TWO AUTHORS, LIST BOTH NAMES CONNECTED BY "AND" IN THE BIBLIOGRAPHY AND NOTES (E.G., JOHN SMITH AND JANE DOE). FOR THREE OR MORE AUTHORS, LIST THE FIRST AUTHOR FOLLOWED BY "ET AL." IN THE BIBLIOGRAPHY AND NOTES. HOWEVER, ALWAYS CHECK THE SPECIFIC REQUIREMENTS OF THE CHICAGO MANUAL OF STYLE FOR NUANCED RULES REGARDING THE NUMBER OF AUTHORS AND THEIR PLACEMENT.

Q: IS THERE A SPECIFIC WAY TO CITE AUCTION RECORDS OR SALE PRICES FOR ARTWORKS IN CHICAGO STYLE?

A: YES, CITING AUCTION RECORDS INVOLVES PROVIDING THE AUCTION HOUSE NAME, THE SALE DATE, THE LOT NUMBER, THE NAME OF THE ARTWORK, AND THE FINAL PRICE. THIS INFORMATION WOULD BE INCLUDED IN YOUR FOOTNOTES/ENDNOTES AND BIBLIOGRAPHY. FOR EXAMPLE: SOTHEBY'S, NEW YORK, SALE, NOVEMBER 10, 2022, LOT 45, [ARTWORK TITLE], SOLD FOR \$X,XXX,XXX.

Q: WHAT IS THE DIFFERENCE BETWEEN A BIBLIOGRAPHY AND A REFERENCE LIST IN CHICAGO STYLE?

A: IN THE NOTES-BIBLIOGRAPHY SYSTEM, THE LIST AT THE END IS CALLED A BIBLIOGRAPHY AND INCLUDES ALL SOURCES CONSULTED, WHETHER CITED OR NOT. IN THE AUTHOR-DATE SYSTEM, THE LIST IS CALLED A REFERENCE LIST AND INCLUDES ONLY THOSE SOURCES THAT WERE CITED IN THE TEXT.

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