

Style Sheet for Nineteenth-Century Art Worldwide

Updated 3/2024

1. Preferred Manuals and Dictionaries

For general style issues (citation, punctuation, capitalization, abbreviations, etc.), conform to *Chicago Manual of Style*, 17th ed. (CMoS).

For spelling of words, follow *Merriam Webster's Collegiate Dictionary*, 11th edition.

For place names and cities, follow *Merriam-Webster's Geographical Dictionary*, 3rd ed.

For names and dates of artists, use the Getty's [Union List of Artists' Names® \(ULAN\)](#).

2. Foreign Languages

In the text, give only the translations of foreign-language quotations and in the endnotes provide the original text and documentation for translations used. If most translations are by the author, put an explanatory note at the beginning of the endnotes to the effect that all translations are by the author unless otherwise indicated.

Short phrases or words and titles of books, articles, etc. in foreign languages must be accompanied by a translation in parentheses following the word or title in the text and the illustration list. They must be translated each time in the illustration list but only in the first instance in the text. Only short phrases or words should have translations in parentheses in the endnotes.

For the capitalization of foreign titles of books, articles, etc., use “sentence style”: capitalize only the first word of the title and of the subtitle, except for German titles in which the first word and all nouns are capitalized, and a few French titles such as *L'Illustration* and *Le Monde*. For the capitalization of names of conferences, institutions, museums, etc., capitalize headline style as one would in English (e.g., Musée Nationale des Beaux-Arts).

For artworks with non-English titles, list the English title, italicized, with headline-style capitalization. If the author chooses, the English title can be followed by the foreign language title in parentheses, italicized, with sentence-style capitalization (with the exception of German and some non-Latin languages). For example: *Christ Giving the Keys to Saint Peter (Jésus donnant les clefs à saint Pierre)*.

Authors who wish to include non-Latin characters should consult the editors and chapter 11 of *The Chicago Manual of Style* for guidelines.

3. Names, Dates, Numbers, and Spelling

For French names with multiple parts (Jean-Auguste-Dominique Ingres; Charles François Daubigny), consult the [Getty's Union List of Artist Names® \(ULAN\)](#) to determine whether to hyphenate when the names appear in the running text of the article and the notes. For artists whose names show several spellings or patterns of hyphenation in ULAN, be sure to select the one ULAN prefers. If a citation in the notes shows a French name hyphenated differently than ULAN's preference, do not change the way the name is written in the citation.

American English spelling of words (e.g., analyze, honor, practice).

Dates follow US style: January 1, 2001.

Numbers should be treated as follows: one to one hundred, 101 upwards, comma for four-figure numbers or larger, spell out full large numbers (e.g., ten thousand).

En dashes should be used for numerals, including dates (e.g., 1875–85) and the ISBN number of a book (e.g., ISBN 978–0–5002–3969–8).

When dates are in the same century, the number range can be abbreviated (e.g., 1875–85).

Write out the ordinal numbers of centuries (e.g., nineteenth century).

The word chapter should be lowercase and followed by an Arabic numeral when used to refer to a specific chapter (e.g., chapter 3).

When an artwork's dimensions are provided, they should appear in inches and centimeters (height x width) as follows: 60 x 78 7/8 in. (152.4 x 200.3 cm).

NB: The words "American" and "America" should only be used when referring to people and things from the Americas. Otherwise, be more specific about the geographic region and use, for example, United States or US, Canada or Canadian, South America or South American.

4. Dashes, Commas, Ellipses, and Quotation Marks

Em dashes and en dashes do not have spaces either before or after them.

A serial or Oxford comma must be placed immediately before the coordinating conjunction in a series of three or more terms (e.g., blue, red, and yellow).

Ellipses are constructed as three spaced periods. Do not use the word processor's nonbreaking three-dot ellipsis character.

Apostrophes and single and double quotation marks should be directional or "smart," as they appear in this sentence. Do not use unidirectional or "straight" marks, as they appear in this sentence.

5. References

General Guidelines

All notes are to be in the form of endnotes and "embedded" rather than submitted as a separate file.

Endnotes should be numbered using Arabic numerals.

Do not use *ibid.*

Titles of books, journals, paintings, and artworks (but not titles of series) are to be in italics and capitalized headline style if in English, or capitalized sentence style if in a foreign language.

Titles of articles in a journal and unpublished theses and dissertations are to be in roman, in quotation marks, and capitalized headline style if in English, or capitalized sentence style if in a foreign language.

Do not use p. and pp. for page references.

Short form references

Use a full reference the first time a work is cited. Thereafter, abbreviate the reference to author's last name(s), short title, page. A short reference, for example, might look like:

Smith, *Expressionism*, 87 [for a book]; or Doe, "Realism in Context," 61 [for an article]; or *Impressionist and Modern Art (Evening Sale)*, 40, lot 15 [for an auction catalogue]

Book by one author

M. Elizabeth Boone, *Vistas de España: American Views of Art and Life in Spain, 1860–1914* (New Haven, CT: Yale University Press, 2007), 185.

Chapter in a book by one author

John Samples, “The Origins of Modern Campaign Law,” ch. 7 in *The Fallacy of Campaign Finance Reform* (Chicago: University of Chicago Press, 2006), 138.

Edited book

Carolyn Korsmeyer, ed., *The Taste Culture Reader: Experiencing Food and Drink* (Oxford: Berg, 2005), 56.

Essay in an edited book

Pierre Bourdieu, “Taste of Luxury, Taste of Necessity,” in *The Taste Culture Reader: Experiencing Food and Drink*, ed. Carolyn Korsmeyer (Oxford: Berg, 2005), 72–78.

Book with a primary author and an editor and/or translator

Xenophon of Ephesus, *An Ephesian Tale*, trans. Graham Anderson, in *Collected Ancient Greek Novels*, 2nd ed., ed. B. P. Reardon (Berkeley: University of California Press, 2019), 25.

Book published simultaneously by two publishers

Claude Lévi-Strauss, *The Savage Mind* (Chicago: University of Chicago Press; London Weidenfeld and Nicolson, 1962).

Reprint edition of a book (two options)

Note: Books are often reissued by the original publisher or by another publisher. It is not necessary to include the original publication details in the citation unless you feel they are particularly relevant. The options below show two ways to include those details. The second option is more complete than the first, but requires a sentence of explanation after the citation.

Option 1: Jacques Barzun, *Simple and Direct: A Rhetoric for Writers* (1985; repr., Chicago: University of Chicago Press, 1994), 152–53.

Option 2: Jacques Barzun, *Simple and Direct: A Rhetoric for Writers* (New York: HarperCollins, 1985; Chicago: University of Chicago Press, 1994), 152–53. Citation refers to the University of Chicago Press edition.

Exhibition catalogue

Note: exhibition catalogues are treated as books, with the addition of “exh. cat.” following the title.

David B. Dearing, ed., *Rave Reviews: American Art and Its Critics, 1826–1925*, exh. cat. (New York: National Academy of Design, 2000), 2.

Essay in an exhibition catalogue

Note the different locations of the editor's name, here and in the example above.

Trudie A. Grace, "The National Academy of Design and the Society of American Artists," in *Rave Reviews: American Art and Its Critics, 1826–1925*, ed. David B. Dearing, exh. cat. (New York: National Academy of Design, 2000), 107–21.

Auction catalogue (two examples)

Note: auction catalogues are treated similarly to books, with the addition of "auction cat" following the title, and the lot number following the page number. If the title of a catalogue is one an auction house uses often, then include the exact date of the sale in the publication data, as shown in the second example.

Example 1: *Illustrated Catalogue of the Artistic Property of the Well-Known House of Cottier and Company of New York*, auction cat. (New York: American Art Galleries, 1913), n.p., lot 830.

Example 2: *Impressionist and Modern Art (Evening Sale)*, auction cat. (New York: Christie's, November 4, 2003), 38–39, lot 14.

Single volume in a multivolume work

Richard Ormond and Elaine Kilmurray, eds., *John Singer Sargent: The Complete Paintings*, vol. 1, *The Early Portraits* (New Haven, CT: Paul Mellon Centre for Studies in British Art, 1998), 93.

Article in a scholarly journal

Note: A colon precedes the page number(s) in full-form citations to journal articles. If a DOI is available for an article, include a hyperlinked URL after the page number(s), without an access date.

Karen Lynn Carter, "Unfit for Public Display: Female Sexuality and the Censorship of Fin-de-Siècle Publicity Posters," *Early Popular Visual Culture* 8, no. 2 (2010): 113–16.

Article in an online journal

Follow the guidelines above and include a DOI (Digital Object Identifier) if the journal lists one. A DOI is a stable ID that links directly to the source. For example:

Gueorgi Kossinets and Duncan J. Watts, "Origins of Homophily in an Evolving Social Network," *American Journal of Sociology* 115 (2009): 411,

<https://doi.org/10.1086/599247>.

See below for additional information about citing DOIs.

Only if no DOI is available, use a URL and include an access date if the publication date is not available or when sites tend to change rapidly (e.g., Wikis). Hyperlink the URL by using Microsoft Word's hyperlink function (in the "Insert" menu, choose "hyperlink" and follow instructions).

Article in a magazine or newspaper

Note: Weekly or monthly magazines are usually cited by date only, even if they are numbered by volume or issue. Dates are not enclosed in parentheses, and are followed by a comma. Page numbers in newspapers need not be listed. If a DOI is available for an article, include a hyperlinked URL after the page number(s), without an access date.

Kate Lancaster Brewster, "The Ryerson Gift to the Art Institute of Chicago," *Magazine of Art*, February 1938, 145.

Footnote or endnote in a book or article

Note: In the citation below, "100" is the page on which note 3 ("n3") appears. There is no space after "100" and no period after "n".

Marie-Claude Blais, *La Solidarité: Histoire d'une idée* (Paris: Gallimard, 2007), 100n3.

Dissertation

Kirsten M. Jensen, "The American Salon: The Art Gallery at the Chicago Interstate Industrial Exposition, 1873–1890" (PhD diss., City University of New York, 2007), 318.

If this were a master's thesis, the material in parentheses would read: (master's thesis, City University of New York, 2007)

Archival documents

Note: Information about items in manuscript collections must be listed from specific to general. Short forms for these citations will vary according to the proximity of the earlier notes. The format shown below will usually suffice, but if you feel more detail is necessary for the sake of the reader, go ahead and provide it.

John Darcy to Melanie McBride, June 16, 1862, MS 3524, folder 2, box 6, Darcy Papers, John Darcy Archive, Cambridge, MA.

Short form: John Darcy to Melanie McBride, June 16, 1862, Darcy Papers.

Papers and lectures presented at meetings, conferences, and elsewhere

Note: Titles of conferences are capitalized headline style and are not set in quotes or italicized.

Emily Burns, “Local Color in Art’: Nationalism and Impressionism in the United States, Australia, and France” (paper presented at the American Studies Center Conference, University of Warsaw, Poland, June 7, 2016).

Website or web page (two examples)

Note: Do not include an access date unless the web page or website is prone to change often, as in the second example.

Allen Hockley, “Globetrotters’ Japan: Places,” MIT Visualizing Cultures, Massachusetts Institute of Technology, 2010, hyperlinked URL.

“Leningrad Experimental Graphics Laboratory,” Wikipedia, accessed September 10, 2023, hyperlinked URL.

6. Links, hyperlinks, and DOIs

For formatting links in your text, use Word’s hyperlink function (in the “Insert” menu, choose “hyperlink” and follow instructions). Check all links prior to submission.

Linking to different sites, including websites, blogs, journal articles, books, etc.:

Authors should link to websites, blogs, and journal articles when digital sources or digital versions of print sources were consulted. According to CMOs guidelines, the citation must indicate the type of source (either the print book or a digital copy of the book) that the author used for research. However, if an author cites a digital version of a book or journal also available in print, they must cite both the digital and print versions.

The citation should include the name of the page consulted, name of the website as a whole, the publication date (or modification or access date if no publication date is provided), followed by the URL. Note that only one date should be provided, with preference for publication dates.

Linking to subscription sites:

Authors may cite online versions of encyclopedias, such as Grove and Oxford, even if they are subscription sites.

Authors may link to paywall and subscription sites, if that is what they used for their research, but they must indicate in parentheses at the end of their citation

[login required] as a courtesy to readers. For example:

Karal Ann Marling, "Portrait of the Artist as a Young Woman: Miss Dora Wheeler," *Bulletin of the Cleveland Museum of Art* 65, no. 2 (February 1978): 47, <http://www.jstor.org/stable/25159564> [login required].

Authors are encouraged to link to abstracts on paywall and subscription sites so as to avoid violating copyright or breaking through paywalls. For example:

Laurinda S. Dixon and Petra ten-Doesschate Chu, "An Iconographical Riddle: Gerbrandt van den Eeckhout's *Royal Repast* in the Liechtenstein Princely Collections," *Art Bulletin* 71, no. 4 (December 1989): 610–27, <http://www.jstor.org/stable/3051271?seq=1>.

Authors should not use any link to their institution's website or proxy for any material that is available on a more accessible database, such as JSTOR. For example, you may NOT use links that include an institution's name and proxy (e.g., <http://www.oxfordartonline.com.proxy.bc.edu/subscriber/article/grove/art/T017759>).

Linking to DOIs:

NCAW is a member of Crossref, a DOI (Digital Object Identifier) registration agency. Membership requires that authors include DOIs in citations whenever possible. Use the website <https://www.crossref.org> to find DOIs for articles. Authors must use DOIs that begin with <https://doi>. DOIs come at the end of a citation. For example:

John Moran, "Studio-Life in New York," *The Art Journal*, December 1879, 344, <https://doi:10.2307/20569433>.

Authors may not link to images because these links are usually fragile.

7. Illustrations and Captions

Titles of artworks that are not illustrated should be followed by the date and current location in parentheses, or "currently unlocated." For example:

The Last Day of Pompeii (1830–33; The State Russian Museum, Saint Petersburg)

Illustration references in the text should appear as: (fig. 0) or (figs. 0, 0). Do not use "and" between multiple figure numbers.

Submit a list of illustrations in the following format:

Fig. 0, Artist, Title of Work [in italics, if appropriate], date. Medium [no dimensions]. Collection, City [in English without state or country].

Photography credit.

NB: Even if the name of the collection and the name of the photography credit are identical, both need to be cited in the caption.

If an artwork is in the public domain, indicate this status with a statement after the collection/location information:

Fig. 0, Artist, Title of Work [in italics, if appropriate], date. Medium [no dimensions]. Collection, City [in English without state or country]. Artwork in the public domain; photograph [or image] courtesy of name of individual, museum, gallery, or other institution with URL for artwork embedded in name [if available].

Or

Fig. 0, Artist, Title of Work [in italics, if appropriate], date. Medium [no dimensions]. Collection, City [in English without state or country]. Artwork in the public domain; available from: name of website with URL for artwork embedded in name [if available].

While the majority of the works of art published in *NCAW* are in the public domain, the list of illustrations must differentiate between a copyright in an artwork and a copyright in a photograph (or image) of an artwork that may or may not be in the public domain.

If an image is an illustration from a book, use the following format:

Fig. 0, Artist [if available], Title of Work, date. Medium. Published in [note-style citation of publication with page number or n.p. if there is no page number].

Titles of artworks, books, articles, etc. in foreign languages should be translated. For artworks, the original title and the translated title should appear in italics. For books and articles, the original title should be in italics and the translated title in roman, as follows:

Fig. 6, Antoine-Valentin Jumel de Noireterre, *Bataille de Balaklava, 35 octobre 1854 (Battle of Balaklava, October 35, 1854)*, 1859. Oil on canvas. Châteaux de Versailles et de Trianon, Versailles. Photograph © Paris—Musée de l'Armée, Dist. RMN-Grand Palais / Hubert Josse.

Fig. 20, Antoine-Patrice Guyot (designer) and Charles Motte (lithographer), *Hêtre (Beech Tree)*, ca. 1818. Lithograph. Published in *Collection de tous les arbres propres au dessinateur de paysages (Collection of All the Trees Necessary for Drawing Landscapes)* (Paris: Chez Guyot, 1818), n.p.

If an artwork has two makers, include the roles of each in parentheses after the name as exemplified here:

Fig. 1, Victor Collodion (designer) and F. Walters (lithographer), *Covent Garden Theatre: "Collodion,"* 1873. Lithographic show bill. British Library, Evanion Collection, London. Artwork in the public domain; image courtesy of the British Library.

When illustrations are not of individual works, but, as in an exhibition review, of the installation or some other aspect of the exhibition, an appropriate descriptive caption should be included in the list of illustrations. For example:

Fig. 2, Advertisement for *Easy Virtue (Lichte Zeden)* at the entrance to the exhibition space, Van Gogh Museum, Amsterdam. Photograph by the author.

Fig. 3, Installation view showing the wide selection of works on paper and the entry into the next section of the exhibition. Image © RMN-Grand Palais (Musée d'Orsay) / Sophie Crépy.

Fig. 6, From left to right: *Mademoiselle Dihau at the Piano*, 1870. Oil on canvas. Musée d'Orsay, Paris. *The Cellist Louis-Marie Pilet*, ca. 1868–69. Oil on canvas. Musée d'Orsay, Paris. *Musicians in the Orchestra (Portrait of Désiré Dihau)*, ca. 1870. Oil on canvas. Fine Arts Museums of San Francisco, San Francisco.

NOTE: If all images are from one source, that source may be indicated at the beginning of the list of figures. For example: All photographs provided courtesy of the Museum of Fine Arts, Boston.