

CAA Publications Style Guide

Last updated November 2019

This house style guide is intended for use principally by CAA's copyeditors and proofreaders, who shape journal and web texts to match the organization's academic style. However, CAA provides this guide online as a resource for others interested in accessing the organization's rules for formatting titles of works, exhibitions, captions, notes, and the like.

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I. Reminders for Copyeditors and Proofreaders

CAA publishes four journals: *The Art Bulletin* (AB), *Art Journal* (AJ), *Art Journal Open* (AJO), and *caa.reviews*. The following style guide applies to all four journals, and all CAA materials, except where noted. This guide aims to uphold consistency among the journals, as well as closer adherence to the style laid out in *The Chicago Manual of Style* 17th edition (CMS) and the spellings in *Merriam-Webster's Collegiate Dictionary* 11th edition (M-W). Please contact the Managing Editor if you have any questions.

- Please review the below style sheet, word list, and caption and note guides for preferred rules and spellings, commonly used terms, and CAA's caption and note requirements.
- Please fact-check spellings and capitalizations of proper names, artworks, and places, as well as major historical dates.
- Please check spellings of names in captions and foot/endnotes against how they are spelled in the body text and make consistent. Same for titles of artworks and texts.
- At the first mention of a person, please include their full name. Subsequent references should use their surname only (e.g., Marcel Duchamp at first mention, then Duchamp).
- Please close up prefixes per Chicago style (see [CMS 7.89](#)).
- Please use evenly spaced periods for ellipses . . . and *not* the automatically generated Word symbol. Please see [CMS 13.53](#) for using ellipses with periods.
- No need for ellipses at the beginning or end of quoted matter ([CMS 13.52](#)), unless the sentence purposely trails off.
- The initial letter of a quote may be changed to a capital or lowercase letter to suit the context; no need to use brackets to indicate the change ([CMS 13.7](#)).
- Please cite interviews according to [CMS 14.123](#).
 1. Lydia Davis, "The Art of Fiction No. 227," interview by Andrea Aguilar and Johanne Fronth-Nygren, *Paris Review*, no. 212 (Spring 2015): 172, EBSCOhost.
 2. McGeorge Bundy, interview by Robert MacNeil, *MacNeil/Lehrer NewsHour*, PBS, February 7, 1990
- "Emphasis added." indicates author's italicization in quoted matter. For translations / transliteration, include the notice "Unless otherwise indicated, translations are mine." at top of notes.
- Access dates—no need to include unless there is no publication date for the piece ([CMS 14.12](#)).

- If an artwork's or text's title is best known in its original language, please retain the non-English title in both captions and body text. An English gloss may follow in parentheses at first mention. Per [CMS 11.9](#), if the English translation has not been published (or is not well-known), the English should be capitalized sentence-style (see example 1 below) and appear neither in italics nor in quotation marks. A published/well-known translation, however, is capitalized headline-style (see example 2) and appears in italics or quotation marks depending on the type of work:

1. Leonardo Fioravanti's *Compendio de i secreti rationali* (Compendium of rational secrets) became a best seller.
2. Proust's *À la recherche du temps perdu* (*Remembrance of Things Past*) was the subject of her dissertation.

- On the other hand, per [CMS 11.10](#), "Titles that are widely known in their English translation could be cited in English first, with the original following in parentheses; in some cases, the original can be omitted entirely. . . . As long as the documentation clarifies what has been published in English and what has not, translated titles standing in for the original may be capitalized headline-style and treated like other English-language titles." If the author is consistent in giving titles translated into English, go with their choice.

- When a shortened citation is required (see [CMS 14.29–33](#)), include author last name, shortened title, and page number, *not just* the author's last name and page number. Note, however, that CAA still uses "ibid" to refer to a single work cited in the note immediately preceding.

- Shortened titles of non-English works should be non-English, not shortened from an English gloss ([CMS 14.33](#)).

- When copyediting, please make sure that beside each figure number, either "S," "M," or "L" (a size reference for the designer) is given; if not, please query. For *Art Journal*, please place the figure number in parentheses outside of punctuation (since it is for the designer's reference only, not part of the text).

- In running text, parentheses may appear back to back (with a space in between) if they enclose entirely unrelated material; sometimes, however, such material can be enclosed in a single set of parentheses, usually separated by a semicolon ([CMS 6.98](#)).

- When proofreading, please be sure to fix bad breaks, particularly a word broken over a recto page. Please see [CMS 14.18](#) on where lines should break within a URL.

II. CAA Style Sheet and Word List

CAA follows the styles set forth in *The Chicago Manual of Style*, 17th edition (CMS), with exceptions as noted below.

For spelling, CAA follows the first spelling in *Merriam-Webster's Collegiate Dictionary*, 11th edition (M-W). For a term not found in the 11th edition, please consult <https://www.merriam-webster.com>, rather than the unabridged version, or check relevant sources for specialized subjects and terms.

1. General Style Rules

Formatting:

- When copyediting, please ensure the Microsoft Word document you are working in has the following formatting: Times New Roman font, size twelve, double spaced. The document's language should be set to English—US, especially in notes. Always use endnotes, not footnotes. Make sure to use smart quotes and apostrophes, and prime marks when needed for inches or feet. Ellipses should be evenly spaced and there should be one space between sentences, not two.

Inclusive Language:

- CAA accepts the singular use of third-person-plural pronouns (“they”/”them”/”their”/”themselves”) to refer to a person of unspecified gender. (Please do not use “he” universally, or “sh/e,” “his or her,” etc.)

No one has to go if they don't want to.

“They” and its forms are also used when referring to a person who does not identify with a gender-specific pronoun.

- Please be mindful of inclusive language generally (“humankind” is used rather than “mankind,” and so on).

Punctuation:

- Where punctuation is optional, CAA prefers less punctuation rather than more (e.g., short introductory dependent prepositional phrase like “In 1968” does not need a comma after it)
- Words with prefixes generally should be closed up rather than hyphenated
- Hyphenate compound adjectives: nineteenth-century art
- Acronyms, where possible, take full caps, and do not take periods: BCE, CE, CV, US, USA, UK, BA, BFA, ID, CAA (but PhD)
- Plurals of acronyms take no apostrophe: PhDs, CVs
- Serial commas are used (black, white, and green—do not omit the comma after “white”)

- Serial semicolons are used when appropriate
- One word-space after a period, not two

Possessives:

For singular nouns, always use the full “apostrophe + s” form:

Henry James’s novel (*not* Henry James’ novel)
 Moses’s beard in Michelangelo’s sculpture
 ACLS’s program
 Descartes’s philosophy

Plurals ending in “s” take just the apostrophe:

the three foundations’ decision to support CAA’s application
 the scholars’ panel (when there is more than one scholar on that panel)

Capitalization:

CAA follows a “down” style:

- Lowercase words when possible, e.g., “the CAA journals” in run of text, *not* “the CAA Journals”
- Notwithstanding that, well-established art movements are capitalized (Baroque, *not* baroque; Impressionism, *not* impressionism)
- Job titles are lowercase whenever possible:

Joan Strasbaugh, CAA managing editor
 Peter Lukehart, vice president for Publications

- Job titles are capitalized when they are used *qua* title, in front of the person’s name:

President Jimmy Carter, *but*
 Jimmy Carter, president of the United States

Names, Titles and Italics:

- Italics should be used for most titles of books, journals, artworks, *artwork* series titles (Goya’s *Black* paintings, Johns’s *Targets*), and exhibitions. *Book* series titles are not italicized.
 - For untitled artworks: no italics, unless further title element is supplied by the artist, in which case both are italicized: *Untitled (Self-Portrait as a Dog)*
 - Note that italicized titles *within* titles remain italic but take quotation marks (CMS 8.173, 14.94). Other words that would normally be italicized, such as the name of a species or ship, are set in roman or “reverse italics” within a title (CMS 14.95).

Roland McHugh, *Annotations to “Finnegans Wake”* (Baltimore: Johns Hopkins University Press, 1980).

Stafford, Edward Peary. *The Big E: The Story of the USS Enterprise*. New York: Random House, 1962.

- Titles of individual articles, poems, chapter headings, songs, CAA Annual Conference sessions, and papers appear in quote marks. As a rule, if a word is in the dictionary specified above, it should not be italicized. Many French and Latin words and abbreviations have entered the English language and do not need to be italicized.
- Italicize the word *Magazine* in titles with the word “magazine” as a main part of the title (e.g., for *Bomb Magazine* and the *Burlington Magazine* but not for *Time*, *Cabinet*, and *New York*). If necessary, you can phrase it like this: “My article was published in *Cabinet magazine*.”
- When a book is mentioned in running text or an author biography, please provide the publisher and year in parentheses after the title like so: (College Art Association, 2019). When the book or work is cited more in depth, however, please add an endnote or footnote and provide a full bibliographic citation (see the **note style guide, section IV**, below).
- Museums’ full names should be given at first mention, then may be abbreviated thereafter (e.g., the J. Paul Getty Museum, then the Getty).
- CAA prefers “words as words” to be in roman text / double quotes, not italicized.

Numbers:

- Spell out numbers 1–99, round numbers, and numbers as the first word in a sentence (Exceptions: *CAA News* backmatter, some marketing materials, and some conference publications use numerals consistently throughout to save space. In captions centuries are often styled with numerals to save space, e.g., 19th century.)
- Inclusive number and date ranges take an en-dash, not a hyphen
- Date style: 2045–46, *not* 2045–6; 2001–4, *not* 2001–04, *not* 2001–2004; but 1999–2000 and 2000–2001 (per CMS)
 - Use full years for birth and death dates (1923–1992)
 - Sunday, December 7, 1941, (year followed by comma if sentence continues), *not* 7 December 1941
 - Do *not* use ordinal numbers in dates (1st, 6th), except in cases like AJO, where the website’s post format mandates them
 - Spell out day and month names; avoid abbreviating them (Tuesday, *not* Tues)
 - 1950s, the fifties (lowercase); *not* the Fifties, *not* the ’50s, *not* 1950’s
 - mid-1960s (but early 1960s, late 1960s)
- Use this model for telephone numbers: 212-691-1051, ext. 220 (comma follows extension number if the sentence continues)

- When working in a manuscript, set fractions in text with a slash between the numerator and denominator: 1/2, 1/4, 3/4, 2 1/2 hours. (Designers will style these fractions as stacked and closed up when typesetting in layout: 3½ hours.)
- Never use superscript for ordinal numbers; instead, go with 1st, 2nd, etc.
- Numbers 1,000 and above take a comma (e.g., 2,514 or 17,392)

Captions:

• CAA includes full information in captions whenever possible, including photograph credits. As far as possible, CAA should use a standard format for captions in all print materials, whether artworks in the journals or images of CAA activities online. However, a distinction may be made between scholarly captions, journalistic captions, and captions in “commercial” uses (brochures, conference publications, etc.).

• **For styling full captions, please see the caption style guide (section III) below.**

• For location of artworks, museum name comes first, then city:

Louvre, Paris

Uffizi, Florence

- “The” is deleted from museum name in captions unless required in the credit line by a legal contract such as an image permission. (British Museum, London), (Museum of Modern Art, New York)
- Please style directionals following the guidelines in [CMS 3.24](#), “Using Locators in Captions.”

Lists:

• In general, items in a bulleted or numbered list begin with a capital letter. No punctuation at end of items in a bulleted or numbered list, unless the list items are complete sentences.

Spell out:

- Contractions (except in quotes; use discretion for transcription of spoken language, e.g., interviews)
- Name of centuries (twentieth century); *but* in backmatter, captions, or other circumstances where space is an issue, OK to use numbers (20th century)
- Names of days of the week and months
- States and provinces: spell out in running text (Orlando, Florida, *not* Fla., *not* FL); use postal abbreviations in appropriate locations such as mailing addresses and notes

Abbreviations:

- Avoid abbreviations in run of text. Change etc. to “and so on” or similar; change e.g., to “for example”; change i.e., to “that is” or similar (except when they are in a parenthetical phrase).

Addresses:

- Spell out Avenue, Street, Boulevard, Road, etc. in running text: CAA’s office was once located on Seventh Avenue

- Spell out and capitalize numbered street names: Twenty-Fourth Street

- Spell out street names in a list:

Metropolitan Museum of Art
1000 Fifth Avenue at Eighty-Second Street
New York, NY 10028

- Abbreviations are acceptable when listing a mailing address in running text, if used consistently (usually after a colon):

Send your application to: Dedalus Foundation, 555 West 57th St., Ste. 1222,
New York, NY 10019.

2. Word List

For spelling, CAA follows the first spelling given in *Merriam-Webster's Collegiate Dictionary*, 11th edition, unless an exception is listed below. Please note that certain academic fields use specialized spellings; you may defer to the author and/or their sources in those cases, as long as the spellings are used consistently.

(Please note **highlighted** terms below have changed since the previous CAA style sheet.)

35 mm

AA (for associate's degree)

Abstract Expressionism (as art movement)

Abstracts, Annual Conference *Abstracts* (general term); *Abstracts 2008*, *Abstracts 2007* (specific term for each publications)

action painting (not an art movement)

ad hoc

adviser

aesthetic, *not* esthetic

affiliated society

African American, Asian American, and so on (no hyphen needed, unless they specifically use some other term like Afro-American or Euro-American)

a.m.

analog ("of, relating to, or being a mechanism or device in which information is represented by continuously variable physical quantities")

analogue ("something that is similar or comparable to something else either in general or in some specific detail: something that is analogous to something else")

ancient Greece, ancient Rome

Annual Conference (as proper noun), *but* the conference. Variations include: 2018 Annual Conference, 104th Annual Conference.

the Anthropocene

anti-art

archaeology, archaeologist

archive *not* archives (when referring to a single location or collection)

The Art Bulletin (include and capitalize the article; avoid using the *Bulletin*; full name is preferred)

Art Journal (avoid using the *Journal*; full name is preferred, or the journal without italics)

Art Journal Open

art form

art making (n.)

art-making (adj.)

Artforum

ARTnews

art world *not* artworld

art historical (adj.) (no hyphen!)

artist's book; artists' books (pl.)
artist's project, artists' projects (pl.)
artist's statement; artists' statements (pl.)
artist-in-residence
artist members, also member artists
associate's degree
art brut
artwork
audiovisual
avant-garde (n. and adj.)

BA
Baroque (as art movement)
BCE (CAA prefers BCE over BC, but allows exceptions)
beaux arts (adj.)
BFA
bioart
black (when referring to ethnicity)
black-and-white (adj. form when followed by a noun)
Board of Directors, CAA; the board, board member
Bomb Magazine (journal)
Book and Trade Fair
brushstroke
brushwork
Burlington Magazine (journal)
bylaws (generic) *but* CAA By-laws (cap B)

ca. (for circa), *not* c.
CAA (*never* the CAA, or the Association; the organization (preferred), the association, and "our/we" are acceptable). College Art Association is now used only in formal legal contexts.
caa.reviews (always lowercase and italic, even in titles, headlines, captions, bibliography, beginning of a sentence, etc.)
Californian (adj.)
Call for Participation, 2012 Call for Participation (takes italics only if published)
Career Services (formerly known as the Career Fair)
catalog, cataloging
CD, for compact disc
CE (CAA prefers CE over AD, but allows exceptions)
cell phone
Central Europe
chapter 1
chine collé
civil rights
classical, classicism (usually lowercase; in specialized circumstances may be capitalized as an art movement)

click a link (not click on a link)
co (coworker, coeditor, cocurator—no hyphen per CMS)
Cold War
colloquium, **colloquiums** (pl.)
Colonial (uppercase for specific period, e.g., American Colonial; otherwise lowercase as adj., colonial Latin American art)
Color Field painting
committee(s), *but* the Committee on Women in the Arts (proper noun)
Conceptual art, Conceptualism
Conference Information and Registration (referred to informally as the “preliminary program”)
Congress or US Congress
Constructivism, Constructivist (as art movement)
copyedit, copyeditor (per CMS)
Counter-Reformation (n. and adj.)
cross-cultural
Council of Field Editors, field editors
Cubism, Cubist (as art movement)
culture wars
curriculum vitae (no italics)
CV, pl. CVs

Dada, Dadaism, Dadaist (as art movement)
datum (s.), data (pl.)
Debevoise & Plimpton LLP
dialogue
disc (for compact disc)
disk, diskette (for floppy disk)
Documenta (no italics)
dos and don'ts
Dumpster (brand name)
Dutch Golden Age
DVD, for digital video disc

early modern art (n.)
Early Renaissance (as art movement)
East, the
East Coast
Eastern art, religion, etc.
Eastern Europe
ebook, *not* e-book
ecoart
École des Beaux-Arts, Paris
ecommerce
editor-in-chief
editorial board lowercase in run of text *but* the *Art Bulletin* Editorial Board (caps as title)
e.g., (Latin abbreviation for “for example”)

email (*not* e-mail)
eWeb (for CAA's database)
et al.
exhibitionary
Expressionism

facade (no cedilla below the "c")

fact-checking

field editors, Council of Field Editors

figure references (in *The Art Bulletin* only) – capitalize "Fig." when referring to figures *within* the AB piece; otherwise lowercase. At first mention, reference like so: (Fig. TK). At second mention, use (see Fig. TK).

filmmaking, filmmaker

First Amendment (Second, Third Amendment, etc.)

First Nations

first world, the

fiscal year 2006 (first, then FY06 after)

formalist

Formica

fresco, frescoes

full-time (adj.) (e.g., a full-time worker *but* she works full time)

full-timer (n.)

fund-raising (n. and adj.)

Futurism, Futurist (as art movement)

geographic

Geometric Abstraction

Gothic

Ground Zero (but prefer using the World Trade Center site)

Hague, The (but the Netherlands)

halftone

handmade

handscroll

hardcover

Hawai'i

health care

High Renaissance

a historian, *not* an historian (per US usage)

home school

HTML (hypertext mark-up language)

ID *not* I.D.

i.e., (Latin abbreviation for "that is")

image maker (n.)

image making (n.)

image-making (adj.)
Impressionism, Impressionist (as art movement)
India ink
indigenous
ins and outs
International Style (as architectural movement)
internet (lowercase)
iWeb (for CAA's database)

japonisme (not italic)
jewelry making

Land art
LGBTQ (though LGBTQQ/IA are acceptable depending on context)
life study
life-size (adj.)
light box
like (per CMS, OK to use as a preposition, but change to "as" or "as if" for conjunction; as a suffix, close up unless preceded by a word ending in "ll" or a proper noun)
listserv
log-in (adj.) (e.g., log-in name)
log in (noun)
log into (verb), *not* log on or log in to (e.g., log into the website)
lower Manhattan

MA, pl. MAs (no periods, no apostrophe)
Magic Realism, Magic Realist
Mannerism (as art movement)
masterwork
matte (*not* mat, *not* matt)
MB, for megabyte
McFarland Dewey
media (as plural for mass communications or audio/video files); mediums (as plural for materials of artistic expression)
medieval
medium-size
member artists, also artist members
members (as in CAA members); "you/your"
Mesoamerica
metalwork
Metropolitan Museum of Art / the Met (only use "The" if required in a credit line)
MFA, pl. MFAs
Microsoft, *not* MS
Microsoft Word or Word, *not* MS Word
mid-1960s (but early 1960s or late 1960s)
mid-Atlantic

midtown Manhattan
Middle Ages
Middle East
Middle Eastern
Minimalism, Minimalist, Minimal art (as art movement)
mission statement
mixed media (n.), mixed-media (adj.)
mobile phone
modeling, modeled
modernism, modernist (this is an adj., not a movement)
MoMA, for Museum of Modern Art
MoMA PS1 (called P.S.1 Contemporary Art Center until 1999, then P.S.1 1999–2010)
monoprint
motif (not motive), pl. motifs
multimedia (adj.)
museums: please give full name at first mention; may shorten thereafter
Mylar

naif, naive, *not* naïve
National Coalition Against Censorship
National Gallery (in London)
National Gallery of Art (in Washington, DC)
Native American
naturalism
Neoclassical, Neoclassicism, Neorealism (as art movement), *but* when appended to otherwise capitalized name for a recognized art movement, use hyphen (Neo-Impressionism, Neo-Plasticism, Neo-Romanticism)
neo-Kantian
Netherlands, the
New Image painting
new media, new-media artist
New World
New York (*rarely* New York City)
New York Times as full title, but the *New York Times*, the *Times* in some instances in run of text
nonart
non-Eastern
nonnative
nonnegotiable
nonprofit, *not* not-for-profit
non-tenure-track (exception to the no hyphens rule)
non-Western
North, the (as in the global North or, occasionally, the American North)
Northern California

office, *not* offices (the CAA office in New York)
off-site

OK

old master

Old World

online, *not* on-line

Online Career Center (avoid the acronym OCC)

on-site

Oriental (only appropriate as a period reference; contemporarily Asian, East Asian, or Middle Eastern is preferred)

Other, the (as concept)

Pacific Rim

page numbers in citations do not use “p.”: 23, not p. 23; in run of text spell out: page 23. **In reviews, when referring to the book under review, use (23).**

paint stick

paintbrush

papermaking

papier-mâché (no italics)

Parsons the New School for Design

part-time (adj.), (part-time worker, *but* he works part time)

part-timer (n.)

paywall

pen-and-ink (adj. followed by a noun)

performance art

PhD, pl. PhDs

photoengraving

photograph, *not* photo (spell out in captions and credit lines)

photodynamism

Photorealism (as art movement)

photoshop (lowercase as a verb)

Plexiglas (brand name); plexiglass (generic term)

p.m.

PO Box (in addresses)

polystyrene (not Styrofoam unless the brand name is intended)

Pop art (as art movement)

postclassical

postdoctoral

postgraduate

Postimpressionism, Postimpressionist (as art movement)

Postminimalism, Postminimalist, Postminimal (as art movement)

postmodernism, postmodernist, postmodern (not an art movement but a general term)

poststructuralism, poststructuralist

pottery making

preclassical

pre-Columbian

predoctoral

Pre-Raphaelite, Pre-Raphaelite Brotherhood (an exception; usually art movement names with
“Pre” or “Post” take no hyphen)

president-elect

printmaking

private collection

Prix de Rome (Rome Prize)

Program, the; Conference Program

provenance

P.S.1 Contemporary Art Center (up to 1999, then P.S.1 1999–2010, then MoMA PS1)

quattrocento

Quran

readymade (Duchampian term, n. and adj.)

Realism (as art movement, otherwise lowercase as noun)

re-create (to create again; not as in recreate or recreation)

Renaissance (as art movement)

repertoire (roman)

Restoration, the (as period)

résumé

Rococo (as period)

Romanesque (as period)

Romanticism; Romantic (as art movement, otherwise lowercase)

roundtable, roundtable session

Rutgers University (*not* Rutgers, the State University of New Jersey)

Saint Louis (per CMS)

Saint Louis Art Museum

SASE, an (but use only in address and submission information; spelled out in run of text)

school (lowercased in contexts such as the Frankfurt school, New York school, etc.)

School of Paris (as art movement)

screen shot, screen grab, *but* screenprint (more accurate than silkscreen)

Second Empire

seicento

self-portrait

September 11, 2001, or September 11 (*not* 9/11)

Sheetrock (brand name)

shortlist

silkscreen (but prefer screenprint)

site-specific, site-specificity

sketch pad

sketchbook

softcover

Soho (London)

SoHo (New York)

South Asia

South, the (as in the global South; or, occasionally, as in the American South)
Southern California
spray paint (n.)
spray-paint (v.)
still life (pl. still lifes); still-life (adj.)
Strategic Plan, as name: the CAA Strategic Plan; lowercase as general term in run of text
structuralism, structuralist
Super-8 (for the film format, with hyphen)
Surrealism, Surrealist (as art movement, otherwise lowercase)
syllabus, syllabi
Symbolism, Symbolist (as art movement, otherwise lowercase)
symposium, symposia
synesthesia

tenure track (n.), tenure-track (adj.)
terra-cotta (n. and adj.)
the Museum of [Whatever], article not capitalized
Third Republic
third world, the
three-dimensional (adj.)
top ten (no hyphen) (ex: top ten reasons why...)
transatlantic
trecento
trompe l'oeil (n. and adj.)
two-dimensional (adj.)

UK (adj.), United Kingdom (noun)
UN (adj.), for United Nations (noun)
US (adj.), for United States (noun)
upper Manhattan
username

Venice Biennale
vice president (usually lowercase in run of text, as in: vice president for Annual Conference, note capitalization of committee name, lowercase title except when used as title: Vice President Dale Kinney of the Annual Conference Committee)
video
video art
videotape
video game
visual culture
visual resources (n.)
visual-resources (adj.) (e.g., visual-resources curator, visual-resources professional)
Vietnam War
vol., in notes, for individual books in a multibook series (but not for periodicals—see CMS)
vs. (spell “versus” out in running text, but use period if need to abbreviate to “vs.”)

Washington, DC (no periods in abbreviation)
Washington University in Saint Louis
web design
web, the web
web page
website
West, the
West Coast
Western art (referring to all art of the Western canon, not just cowboy art)
Western Europe
Whitney Museum of American Art, then Whitney Museum
Whitney Biennial (no italics)
Whitney Museum Independent Study Program
woodblock (n.); wood-block (adj.)
Wi-Fi, *not* WiFi, wi-fi, or wifi
Word or Microsoft Word, *not* MS Word
work in progress
worldview
World War I, First World War (avoid WWI)
World War II, Second World War (avoid WWII)
World Wide Web (proper noun)

XML (eXtensible Markup Language)

3. Titles of CAA Awards and Prizes, Committees, Grants and Fellowships, Officers, Executives, Departments, and Conference Events

Note capitalization, punctuation, and italics. Spell out “and”; do not use &.

Awards and Prizes

Alfred H. Barr Jr. Award

Annual Conference Travel Grants

- CAA Graduate Student Conference Travel Grant
- CAA International Member Conference Travel Grant
- CAA International Travel Grant Program

Arthur Kingsley Porter Prize

Artist Award for a Distinguished Body of Work

Art Journal Award

CAA/AIC Award for Distinction in Scholarship and Conservation

CAA-Getty International Program Grant

CAA Publication Grant

Charles Rufus Morey Book Award

Distinguished Artist Award for Lifetime Achievement

Distinguished Feminist Awards

Distinguished Lifetime Achievement Award for Writing on Art

Distinguished Teaching of Art Award

Distinguished Teaching of Art History Award

Frank Jewett Mather Award

Millard Meiss Publication Fund Grant

Professional-Development Fellowships for Graduate Students

Terra Foundation for American Art International Publication Grant

Wyeth Foundation for American Art Publication Grant

Professional Committees (avoid using the acronym PIPS)

Committee on Design

Committee on Diversity Practices

Committee on Intellectual Property

Committee on Research and Scholarship

Committee on Women in the Arts

Education Committee

International Committee

Museum Committee

Professional Practices Committee

Services to Artists Committee

Services to Historians of Visual Arts Committee

Student and Emerging Professionals Committee

Bylaw Committees and Standing Committees

Annual Conference Committee

Audit Committee

Council of Readers
Executive Committee
Finance and Budget Committee
Nominating Committee
Publications Committee

Grant, Award, and Fellowship Juries

Alfred H. Barr Jr. Award Jury
Arthur Kingsley Porter Prize Jury
Artist Award for a Distinguished Body of Work Jury
Art Journal Award Jury
CAA/AIC Award for Distinction in Scholarship and Conservation Jury
CAA Publication Grant Jury
Charles Rufus Morey Book Award Jury
Distinguished Artist Award for Lifetime Achievement Jury
Distinguished Feminist Awards Jury
Distinguished Lifetime Achievement Award for Writing on Art Jury
Distinguished Teaching of Art Award Jury
Distinguished Teaching of Art History Award Jury
Frank Jewett Mather Award Jury
Millard Meiss Publication Fund Jury
Professional-Development Fellowships for Graduate Students Jury
Terra Foundation for American Art International Publication Jury
Wyeth Foundation for American Art Publication Grant Jury

Officers, Executives, and Department Directors

president
past president
counsel
treasurer
vice president for committees
vice president for publications
vice president for Annual Conference and programs
vice president for external affairs
secretary
president-elect

executive director and chief executive officer
chief financial officer
director of communications, marketing, and membership
director of programs and publications
interim executive director
interim director of communications, marketing, and membership

Departments

Communications, Marketing, and Membership Department

Executive Office
Finance Department
Information Technology Department
Philanthropy Department
Programs and Publications Department

Conference Programs and Events

Affiliated Society Business Meetings
Annual Artists' Interviews
Artists' Portfolio Review
ARTspace
Book and Trade Fair
Business Meetings
CAA Annual Conference
CAA Regional MFA Exhibition
Career Development Mentoring
Career Development Workshops
Convocation
Distinguished Scholar Session
Idea Exchange
Lightning Rounds
Media Lounge
SEPC Lounge
Workshops

III. Caption Style Guide

Quick-Reference Caption Formatting Examples by Journal

The Art Bulletin

7 Julius Diez, *Tragedy*, ca. 1896, from *Allegorien: neue Folge*, Vienna: Gerlach & Schenk Verlag, pl. 71, color lithograph on paper, 13 3/4 x 17 1/4 in. (35 x 43.9 cm). Wien Museum, Vienna (artwork © Estate of Julius Diez, published under fair use; photograph © Wien Museum, published under fair use)

Art Journal

Pierre Bonnard, *Street Corner*, ca. 1897, color lithograph, from *Quelques aspects de la vie de Paris*, Paris, 1899. Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1928, 28.50.4(3) (artwork in the public domain; photograph all rights reserved, The Metropolitan Museum of Art)

Grandfather: A Pioneer Like Us (1974), installation view, Institute of Contemporary Art, Los Angeles, 2018 (photograph by Brian Forrest, provided by Institute of Contemporary Art)

Art Journal Open

Lisa Swanstrom programming the first version of her digital divination tool at Kilpisjärvi Biological Station, 2018 (photograph by Hannah Rogers)

Swahili Qur'ans and bicycle mud flaps, *World on the Horizon: Swahili Arts Across the Indian Ocean*, installation view, Krannert Art Museum, University of Illinois, Urbana-Champaign, 2017–18 (photograph by Julia Nucci Kelly, © The Board of Trustees of the University of Illinois, 2017)

caa.reviews

Left Performance Histories, installation view, neue Gesellschaft für bildende Kunst, Berlin, 2018 (detail: Tamás Király's Red Star Dress) (photograph provided by the author)

The Jeweled Isle: Art from Sri Lanka, installation view, Los Angeles County Museum of Art, 2018–19. Architectural panels depicting demons, nature deities, and attendants, late 17th or early 18th century, opaque watercolor on wood (photograph provided by the author)

CAA Full Caption Style Guide

Caption Formatting

The Art Bulletin (AB), *Art Journal* (AJ), and *Art Journal Open* (AJO) include full caption information, when available/appropriate, in the following order. (*caa.reviews* generally only features book covers or exhibition installation views.)

Figure number, in consecutive order, with no period (AB only)

Artist

Title (in italics)

Date (numerals are OK for centuries, to save space)

medium (on support, if applicable)

dimensions (if applicable; if dimensions vary, write “dimensions variable”). Provide in inches or feet – h x w x d in. – followed by centimeters or meters in parentheses – (h x w x d cm). Note that 1 inch = 2.54 cm. If converting cm to inches, if the result is not a whole number, please express in fractions, not decimals, using the following chart:

$$.1 = 1/8$$

$$.2 = 1/4$$

$$.3 = 3/8$$

$$.4 = 3/8 \text{ (use this in converting to metric)}$$

$$.5 = 1/2$$

$$.6 = 5/8$$

$$.7 = 5/8 \text{ (use this in converting to metric)}$$

$$.8 = 3/4$$

$$.9 = 7/8$$

When working in a manuscript, set fractions in text with a slash between the numerator and denominator: 1/2, 1/4, etc. When proofreading in layout, make sure fractions are stacked and closed up: 3½.

Name of collection (if applicable); don't include “The” before institution name

City of collection (if applicable); states are abbreviated

Other collection information, such as “gift of . . . ,” accession number (only include if author does), etc. (if applicable)

(Copyright or credit-line information regarding both the artwork and the photograph, in parentheses.) First provide the artwork copyright, if applicable, generally followed by a semicolon and then the image copyright and/or provision credit (or notice that author is invoking fair use). Can include “The” if institution requires it.

In AB, only the **figure number** is bolded. In AJ, there is no figure number; please bold the **artist's name, title, and date** only (and do not bold any punctuation following the date).

(See also “figure references” under the Word List above.)

Artist, title, date, medium, and dimensions are separated by commas, then followed by a period. Collection, city, and any additional collection info follows, separated by commas. After this, in parentheses come any copyright and/or credit lines or notice of fair use. There is no terminal period, unless the caption is followed by a descriptive sentence, only permitted in rare cases.

Captions must distinguish clearly between a copyright in an *artwork* and in a *photograph of an artwork* (where the artwork may or may not be in the public domain). A copyright notice and/or the © symbol should only be included when requested by a lender and must indicate clearly whether the copyright being asserted is for the underlying artwork or for the photograph of it. In order to provide clear information to readers, rights holders, and subsequent users of images, CAA has established conventions for describing the copyright status of the works we publish:

artwork in the public domain

artwork © Name

photograph © Name

photograph provided by [name of photographer, image bank, etc.] (“Courtesy of” is not used)

artwork published under fair use

photograph by Name (where copyright is not asserted by the provider)

photograph by the author

Use: Location unknown; Private collection; Collection of the artist; Work destroyed

Sample Captions

Architecture:

1 Cathedral of Sainte-Marie, [date TK], Oloron-Ste-Marie, west portal (photograph by the author)

2 Saint Francis, Rethymnon, detail of vault corbel and rib springer in the north lateral chapel, 1530s–20s (photograph by the author)

- Note: Here the date follows what the detail shows (rather than the place name of the church, as would usually be done) because different parts of the structure date from several different time periods.

3 William Van Alen, Chrysler Building, completed 1930, New York

Book illustrations:

1 Étienne-Jules Marey, path of the different joints while walking, from *Développement de la méthode graphique par l'emploi de la photographie*, Paris, n.d., 48, fig. 34

2 Pierre Bonnard, *Street Corner*, ca. 1897, from *Quelques aspects de la vie de Paris*, Paris, 1899, {give page or plate number if available} color lithograph, {give dimensions of page or image}. Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1928, 28.50.4(3) (artwork in the public domain; photograph all rights reserved, The Metropolitan Museum of Art)

- In general, an artwork reproduced in AB or AJ using a digital scan from a published book should not include the publication information for that book in the caption, but only the collection information and any actual information relating to copyright permission. It is extremely rare for the publisher of a book to own the rights to individual images; an occasional exception to this is a diagram, floor plan, map, or other line drawing in a book. In cases where the reproduction in AB or AJ is of a period book illustration and the publication information about that book is germane to the argument of the essay, as in the above example, publication information about the book may be included in the caption at the author's discretion. Another instance in which we include publication information is when the artwork is no longer extant and the photograph is the only record of it.

Engravings:

12 Philip Galle after Johannes Stradanus, *Cosimo Received by the College of Cardinals*, 1583, engraving, 8 3/8 x 11 1/4 in. (21.4 x 28.7 cm) (artwork in the public domain; photograph provided by Rijksmuseum, Amsterdam)

Events (AJO):

Omaris Zamora, Assistant Professor of Spanish and Portuguese at KU, at Public Roundtable Discussion, 2018 (photograph by Ryan Waggoner, © Spencer Museum of Art, The University of Kansas)

Lisa Swanstrom programming the first version of her digital divination tool at Kilpisjärvi Biological Station, 2018 (photograph by Hannah Rogers)

Installation views:

Deborah Jack, *SHORE*, 2004, nylon screens, video projection, rock salt, reflecting pool, dimensions variable, installation view, Big Orbit Gallery, Buffalo, NY (artwork © Deborah Jack; photograph provided by the artist)

Roberto Jacoby and Eduardo Costa, *Poema ilustrado*, 1966, stool, tape recorder, installation view, Galería de Radio Municipal, Buenos Aires, 1966. Work destroyed (photograph provided by Eduardo Costa)

2 *The Nicaragua Media Project*, installation view, detail of the section “Rhetoric of the Image,” New Museum of Contemporary Art, New York, 1984 (photograph provided by Visual Studies Workshop, Rochester, NY)

Interiors:

1 History Master and workshop, Pulkau Passion Altarpiece (open), ca. 1518–20, painted wings and predella panels: oil on spruce, with carved and gilded shrine figures in limewood, attributed to Michael Tichter, overall height approx. 32 ft. 9⁵/₈ in. x 9 ft. 10¹/₈ in. (10 m x 3 m). Church of the Holy Blood, Pulkau (artwork in the public domain; photograph by the author)

Manuscript illuminations:

30 Paradise depicted as a flowering grove with cedar and cypress trees, from the “Homilies of James of Kokkinobaphos,” 12th century, page 12 3/4 x 9 in. (32.6 x 22.7 cm). Biblioteca Apostolica Vaticana, Vatican City, Vat. gr. 1162, fol. 37r (artwork in the public domain; photograph © 2015 Biblioteca Apostolica Vaticana, reproduced by permission of Biblioteca Apostolica Vaticana, with all rights reserved)

13 *Tapping Turpentine*, from *Livre des simple médecines*, French, 15th century, painted parchment, 6 3/4 x 4 3/4 in. (17.2 x 12.2 cm). Bibliothèque Nationale de France, Paris, MS fr. 12319, fol. 312r (artwork in the public domain; photograph provided by the BNF, published under fair use)

- Some institutions and authors provide dimensions for manuscript illuminations, while others do not. CAA leaves this to the discretion of the author.

Murals:

Thomas Hart Benton, *Arts of the West*, from *The Arts of Life in America*, 1932, mural cycle, tempera with oil glaze, 8 x 13 ft. (2.44 x 3.96 m). New Britain Museum of American Art, Harriet Russell Stanley Fund (artwork © T. H. Benton and R. P. Benton Testamentary Trusts/UMB Bank Trustee/Licensed by VAGA, New York, NY)

Paintings:

1 Sandro Botticelli, *Primavera*, ca. 1482, tempera on panel, 6 ft. 8 in. x 10 ft. 4 in. (2.03 x 3.15 m). Galleria degli Uffizi, Florence (artwork in the public domain; photograph provided by Scala/Art Resource, NY)

2 Jean Béraud, *The Church of Saint-Philippe-du-Roule, Paris*, 1877. Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. William B. Jaffe, 1955, 55.35 (artwork in the public domain; photograph all rights reserved, The Metropolitan Museum of Art)

Max Ernst, *The Eye without Eyes, the Hundred-Headless Woman Keeps Her Secret*, pl. 138 in Ernst and André Breton, *La femme 100 têtes*, Paris: Éditions du Carrefour, 1929, 5¼ x 6 in. (134 x 153 cm) (artwork © 2004 Artists Rights Society [ARS], New York/ADAGP, Paris)

Performances:

Alison Knowles, *Make a Salad*, **1962**, performance, Institute of Contemporary Art, London (photograph by Bruce Fleming, provided by the Gilbert and Lila Silverman Fluxus Collection, Detroit). Knowles is pictured second from right.

Photographs:

Man Ray, *Marjorie Worthington*, ca. **1930**, gelatin silver contact print from original negative, 3¼ x 2-3/16 in. (8.2 x 5.5 cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris (artwork © 2004 Man Ray Trust/Artists Rights Society [ARS]/ADAGP, Paris)

Don Bartletti, *Interstate Pedestrians, San Ysidro, California, August 21, 1990* (photograph copyright © 1990, 1992, 2002 Los Angeles Times, used with permission)

Gauri Gill, *Untitled, from the series Jannat, 1999–2007*, photograph (artwork © Gauri Gill, provided by FotoFest)

(Digital photographs, AJO)

Amy K. Hamlin, *Inside the Domino Sugar Factory during Kara Walker's "A Subtlety," 6-1-14*, 2014, digital photograph

(Studio portraits, AB)

1 Studio portrait of an unidentified woman of the al Busaidi dynasty, ca. 1890. Zanzibar National Archives, Tanzania (artwork in the public domain; photograph provided by the Zanzibar National Archives)

(Photographer unknown)

- If the author states “Photographer unknown,” we may include; otherwise, simply omit the artist category. In these instances pay particular attention to if “published under fair use” should be included.

Lola Mora working on *Fuente de las Nereidas*, 1903 (photographer unknown; photograph provided by Departamento de Documentos Fotograficos, Archivo General de la Nacion, Buenos Aires, Argentina)

Photographer unknown, published in *Minotaure* (Winter 1937)

(Photographs from a book)

Don Bartletti, *Filial Devotion*, Tonalá, Oaxaca, Mexico, May 3, 1992, as published in *Between Two Worlds: The People of the Border* (Oakland, CA: Oakland Museum, 1992), 55 (photograph © 1992 Don Bartletti, used with permission)

Camera 169, Juan Carlos (age 29), 2007, camera distributed in Agua Prieta, Sonora, as published in *The Border Film Project: Photos by Migrants and Minutemen on the US-Mexico Border* (New York: Harry N. Abrams, 2007), n.p. (photograph published under fair use)

Scrolls:

1 Attributed to Gu Kaizhi (ca. 344–ca. 406), *Admonitions of the Court Instructress* (*Nüshi zhen tujuan*), 5th–6th century copy after Gu Kaizhi, former handscroll, now mounted on two panels, ink and colors on silk, paintings panel, 9¾ x 97 in. (25 x 248.5 cm), colophons panel, 9¾ x 128¾ in. (25 x 329 cm). British Museum, London (artwork in the public domain; photograph provided by the Trustees of the British Museum). This figure, read from left to right and top to bottom, recreates the painting’s mounting as a handscroll between about 1746 and about 1916.

Sculptures:

1 Power figure (*nkoski*), Kongo-Vili culture, present-day Republic of Congo (Congo-Brazzaville), late 19th or early 20th century, wood and unidentified material, height 9-3/8 in. (23.8 cm). Formerly collection Henri Matisse (acquired 1906), now private collection (artwork in the public domain; photograph provided by Éditions Klincksieck, published under fair use)

Robert Morris, *Untitled (Corner Piece)*, 1964, painted fiberglass-reinforced polyester, 6 ft. x 8 ft. 6 in. x 51 in. (182.9 x 259.1 x 129.5 cm). Panza Collection, Solomon R. Guggenheim Museum, New York (artwork © 2004 Robert Morris/Artists Rights Society [ARS], New York)

Video stills:

Kutlug Ataman, *Semiha B. Unplugged*, 1997, stills from single-screen video installation, approx. 8 hrs., dimensions variable, edition of 5 (artwork © Kutlug Ataman, image provided by Lehmann Maupin, New York)

Yvonne Rainer, stills from *Hand Movie*, 1966, 8 mm black-and-white film, no sound, 5 min., cinematography by William Davis (artwork © Yvonne Rainer)

Paul Chan, still from *RE: The Operation*, 2002, single-channel color video, sound, 27:30 min. (artwork © Paul Chan; photograph provided by Greene Naftali Gallery, New York)

2 Marcel Duchamp, still from *Anemic Cinema*, 1926, 35 mm black-and-white film, silent, approx. 7 min. showing one of the ten *Optical Disks* (artwork © Succession Marcel Duchamp / ADAGP, Paris / Artists Rights Society [ARS], New York, 2016; photograph by the author)

Woodcuts:

3 Johannes Stabius with Albrecht Dürer, Hans Springinklee, and Hieronymus Andreae, *Culminatorium fixarum*, 1781 (edited reprint by Adam von Bartsch of 1515 block), woodcut with letterpress, 19 3/4 x 18 1/8 in. (50 x 46 cm). British Library, London, General Reference Collection, 1266.k.12 (artwork in the public domain; photograph © British Library Board)

IV. Notes on Notes

In *The Art Bulletin* and *Art Journal Open*, endnotes are used. *Art Journal* uses footnotes. (*caa.reviews* does not use either endnotes or footnotes.)

CAA follows *Chicago Manual of Style*'s rules for formatting note citations (please refer to CMS chapter 14). CAA does still use "ibid." to refer to a single work cited in the note immediately preceding. A few typical samples are given below, though it is recommended that you consult recent issues of *The Art Bulletin* and *Art Journal* for further examples.

Please separate multiple sources cited within one note with semicolons, and include "and" before the final citation in the series.

When proofreading, please watch line breaks in URLs. Per CMS 14.18:

In a printed work, if a URL has to be broken at the end of a line, the break should be made *after* a colon or a double slash (//); *before* a single slash (/), a tilde (~), a period, a comma, a hyphen, an underline (_), a question mark, a number sign, or a percent symbol; or *before or after* an equals sign or an ampersand. Such breaks help to signal that the URL has been carried over to the next line. A hyphen should never be added to a URL to denote a line break, nor should a hyphen that is part of a URL appear at the end of a line. If a particularly long element must be broken to avoid a seriously loose or tight line, it can be broken between words or syllables according to the guidelines for word division offered in CMS 7.36–47.

Examples:

1. Okwui Enwezor, "Documentary/Vérité," in *The Greenroom: Reconsidering the Documentary and Contemporary Art #1*, ed. Maria Lind and Hito Steyerl (Berlin: Sternberg Press, 2008), 76.

2. Ibid., 82.

3. Arturo Arias famously coined the term "Central American Americans" to recognize this segment of the US population that has remained invisible within US Latino multiethnic and multiracial representations. Arias, "Central American-Americans: Invisibility, Power and Representation in the US Latino World," *Latino Studies* 1, no. 1 (March 2003): 170, 171, 179.

4. On Berenson's methodology, see Sydney J. Freedberg, "Some Thoughts on Berenson, Connoisseurship, and the History of Art," *I Tatti Studies: Essays in the Renaissance* 3 (1989): 11–26; Hayden B. J. Maginnis, "The Role of Perceptual Learning in Connoisseurship: Morelli, Berenson, and Beyond," *Art History* 13, no. 1 (March 1990): 104–17; Mary Ann Calo, *Bernard Berenson and the Twentieth Century* (Philadelphia: Temple University Press, 1994); and Laura Iamurri, "Berenson, la pittura moderna e la nuova critica italiana," *Prospettiva*, nos. 87–88 (July–October 1997): 69–90.