

CAA Publications Style Guide

Last updated August 2026

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

GUIDING PRINCIPLE

Consistency is the goal, but it is not always 100 percent achievable. Context and common sense must be kept in mind, and rigidity is unwelcome—language is both fluid and evolving, and certain topics call for specific applications and exceptions. When exceptions *are* made to what is outlined here, there should be a good reason, and they should be documented with CAA’s editorial team if the situation is likely to come up again.

OTHER SOURCES

In addition to CAA’s editorial style guide and the principles set forth in the 18th edition of the *Chicago Manual of Style*, here are links to companion reference guides that might help with more detailed queries or specific contexts:

- [*Association of Art Editors Style Guide*](#)
- [*The Diversity Style Guide*](#), by Rachele Kanigel
- Elements of Indigenous Style: A Guide for Writing by and About Indigenous Peoples*, by Greg Younging (print only)
- [*Native Governance Center Style Guide*](#) and their [*Terminology Style Guide*](#) are both very useful for consulting on the correct use/spelling of nation names and preferred capitalization of cultural terms by Indigenous Americans.

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I. Reminders for Copyeditors and Proofreaders

CAA publishes two print journals—*The Art Bulletin* (AB) and *Art Journal* (AJ)—which also have online versions via the publisher's (Taylor & Francis) website. For anything not detailed in this guide, and with a few exceptions, default to *The Chicago Manual of Style* 18th edition (CMOS) and to the first spellings in *Merriam-Webster's Collegiate Dictionary* online.

Contact the editorial staff if you have any questions or an author requests highly specific treatment.

- Before starting, review the style guide, word list, and caption and note guides for house style rules, preferred spellings, commonly used art historical terms, and CAA's caption and endnote requirements.
- As standard practice, fact-check all spellings and capitalizations of proper names, artworks, and places, as well as major historical dates.
- Keep the general reader in mind when copyediting, with an eye to accessibility and inclusivity.
- ***Use life dates sparingly and only when necessary.*** When the context of the era/time discussed is clear, using too many dates becomes typographically distracting and pedantic when provided for well-known figures. When giving life dates, do not abbreviate the date range. For figures who are still living, use (b. 1950).
- Check spellings of artist/author names, including middle initials, in captions and endnotes against how they are spelled in the body text and make consistent. (For example, if a book author's name is Jane R. Smith in a citation, she should be Jane R. Smith at first mention in the essay body text, then Smith hereafter.) Titles of artworks should also be consistent across captions, notes, and texts.
- At the first mention of a person, include their full name. Subsequent references should use their surname only (e.g., Marcel Duchamp at first mention, then Duchamp).
- Names and initials of persons, real or fictitious, are capitalized. A space should be used between any initials, except when initials are used alone: eg. LBJ. No comma before a suffix: Martin Luther King Jr.
- Close up prefixes per Chicago style and do not hyphenate, such as pre-, anti-, bi-. Exception for co-author/s, co-writer/s, co-editor/s.
- Use evenly spaced periods for ellipses . . . *not* the automatically generated symbol in Word (...). **Do not use brackets around ellipses.** See CMOS 12.62 for rules on using ellipses with periods.
- Do not include ellipses at the beginning or end of quoted matter (CMOS 12.61) 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; do not use brackets to indicate the change (CMOS 12.7 and 12.18).
- Cite interviews according to CMOS 14.110.
 1. Lydia Davis, “The Art of Fiction No. 227,” interview by Andrea Aguilar and Johanne Frønh-Nygren, *Paris Review*, no. 212 (Spring 2015): 172.
 2. McGeorge Bundy, interview by Robert MacNeil, *MacNeil/Lehrer NewsHour*, PBS, February 7, 1990
- To indicate author’s italicization in quoted matter, include “(emphasis added)” or, conversely, “(emphasis in original),” at the end of the note. For translations, include the notice “Unless otherwise indicated, translations are mine.” in the unnumbered or first note.
- Access dates: *do not include* unless there is no publication date for the piece (CMOS 13.15).
- If an artwork’s or text’s title is best known in its original language, retain the non-English title in both captions and body text. An English gloss may follow in parentheses at first mention. Per CMOS 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 CMOS 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.
- In notes, the translation of a title is in *square brackets, not parentheses*. Even in sentence case, the first word of the subtitle of a non-English or translated title is capitalized.

Henryk Wereszycki, *Koniec sojuszu trzech cesarzy: Dziesięć lat później* [The end of the Three Emperors’ League: Ten years on] (PWN, 1977); includes a summary in German.
- When a shortened citation is required (see CMOS 13.32–36), include author last name, shortened title (no more than four words), and page number, *not just* the author’s last name and page

number. *Note, however, that contra CMOS 13.37, 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 (CMOS 13.36).
- 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 (CMOS 6.104).
- When copyediting, make sure that beside each figure number, either “S,” “M,” or “L” (a size reference for the designer) is given; if not, query. For *Art Journal*, place the figure number in parentheses outside of closing punctuation (since it is for the designer’s reference only, not part of the text).
- Maintain American-style distinction between “that” and “which” (CMOS 6.29).

II. CAA Style Sheet

CAA follows the style set forth in *The Chicago Manual of Style*, 18th edition (CMOS), with exceptions noted.

1. General Style Rules

Formatting:

- When copyediting, ensure the Microsoft Word document you are working in has the following formatting: Times New Roman, eleven point, 1.5 spaced. The document's language should be set to US English, especially in notes. Always use Arabic numerals with endnotes and footnotes. Make sure to use smart quotes and apostrophes. Ellipses should be evenly spaced and there should be one space between sentences, not two.
- Quotations of 50 words or more should be set as extracts.
- Quotations of poetry should include slashes with spaces around them between verses / like so. See CMOS 12.25 for more on setting poetry quotations.

Journal Style

- Avoid "This essay will," "This article," "This study," or other self-referential, forecasting language. It is fine to use first person to lay out arguments.
- Do not use the subheads "Introduction" and "Conclusion," but rather more descriptive titles.
- Acknowledgments are given in an unnumbered note before the endnotes begin. If there is an epigraph, it should be credited in this first unnumbered note.
- Alt text/image descriptions should be included alongside each caption.
- For AB, the abstract will appear in the table of contents; for AJ, it will only be used online, so it should be submitted in a separate Word doc.
- [Fig.] references are used in AB but not in AJ

Inclusive and Sensitive Language:

- CAA prefers the singular use of third-person-plural pronouns ("they," "them," "their," "themselves") to refer to a person of unspecified gender. Do not use "he" universally or "s/he," "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. (See CMOS 5.51–52 for more information.)

- Be mindful of inclusive language generally ("humankind" should be used rather than "mankind," "craftsperson" rather than "craftsman," and so on). Also be mindful not to use terms that could be construed as derogatory, such as "slavish."

Ethnic and National Groups:

- In accordance with CMOS 8.39, CAA now prefers to write "Black" with a capital *B* when referring to racial and ethnic identity (with flexibility depending upon the project or author preference). This rule also applies to "Indigenous" when referring to Indigenous nations of the world.
- Per CMOS 8.40, do not hyphenate compound nationalities, such as French Canadian or Chinese American.

Punctuation:

- Where punctuation is optional, CAA prefers less punctuation rather than more (e.g., a 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; consult CMOS 7.96 and the below word list for exceptions
- Hyphenate compound adjectives (“nineteenth-century art”), except as noted in the Word List
- Acronyms, where possible, take full caps, and do not take periods: CV, US, USA, UK, BA, BFA, ID, CAA (but PhD). BCE and CE are styled with small caps in the print journals.
- Plurals of acronyms take no apostrophe: PhDs, CVs
- Serial commas are used (black, white, and green)
- Serial semicolons are used when appropriate
- One word-space after a period, not two
- Contra CMOS, CAA prefers “words as words” to be in roman text / double quotes, not italicized
- Do not repeat “scare quotes” after first mention of a term

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

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:
 - Eugenia Bell, CAA editorial director
 - Nicole Archer, vice president for publications
- Job titles are capitalized when they are used *qua* title, in front of the person’s name:
 - President Joseph Biden, *but* Joseph Biden, president of the United States
 - Job titles are capitalized when they
- It is OK to start sentences with a lowercase letter when using a term styled with lowercase letters, e.g., eBay (CMOS 8.70).

Names/Titles/Italics:

- Capitalize English-language titles “headline style,” (CMOS 8.159) lowercasing prepositions but capitalizing words such as Is, Than, That. See CMOS 8.161 on how to capitalize hyphenated terms within a title.
- Capitalize non-English titles “sentence style,” capitalizing only the first words of the title and subtitle and any words that would normally be capitalized in that language (CMOS 8.158).
- 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 (CMOS 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 (CMOS 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, conference sessions, and papers appear in quote marks.
- Titles of conferences and auctions appear in title case, without italics or quote marks.
- 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, provide the publisher and year in parentheses after the title like so: (Duke University Press, 2019). When the book or work is cited more in depth, however, add an endnote or footnote and provide a full bibliographic citation.
- Museums’ full names should be given at first mention, then may be abbreviated thereafter (e.g., the J. Paul Getty Museum, then the Getty).
- If a non-English word appears in M-W, it should not be italicized. Italicize other non-English words. If such a word or phrase becomes familiar through repeated use throughout a work, it need be italicized only on its first occurrence. If it appears only rarely, however, or helps comprehension, italics may be retained (CMOS 11.3).

Numbers:

- Spell out numbers 1–99, round numbers, and numbers as the first word in a sentence. For example, four thousand, thirty thousand, *not* 4000, 30,000.
- 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 CMOS 9.63)
 - 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)

- Spell out day and month names; avoid abbreviating them (Tuesday, *not* Tues)
- Decades: 1950s, the fifties (lowercase); *not* the Fifties, '50s, 50s, or 1950's
mid-1960s (but early 1960s, late 1960s)
- Time style: 5:00 p.m., five p.m.
- Use this model for telephone numbers: 212-691-1051
- 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.)
- In non-date contexts, never use superscript for ordinal numbers; instead, go with 1st, 2nd, etc.
- Non-round numbers above 1000 take a comma (e.g., 2,514 or 17,392)
- Round numbers from 1000 to 9000 do not take a comma
- As in captions, it is more inclusive to include metric conversions in body text wherever feasible. For example, "The statue was a towering twenty feet (about six meters) high."

Translations / Transliterations:

- In body text or captions, provide the translation of a title or term in parentheses. In notes, provide the translation of a title in square brackets.
- For transliterations of non-Roman languages, consult CMOS chapter 11 for guidance when necessary, but generally follow the author's lead. CAA cannot fact-check non-Roman transliterations and the use of special characters such as the macron, hamza, and ayn, but it is fine to use these consistently within an article if the author so chooses.

Captions:

- CAA includes full information in captions whenever possible, including photograph credits.

For styling captions, see the caption section below.

Abbreviations:

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

Spell out:

- Names 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
- Contractions should be expanded (except in quotes; use discretion for transcription of spoken language, e.g., interviews)

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 per CMOS 9.53: 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.

III. Caption Style Guide

Quick-Reference 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; photograph © Wien Museum)

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)

CAA Full Caption Style Guide

Caption Formatting

In AB, figures are referenced in the text: (Fig. 1), (Figs. 2, 3). Once a figure has already been introduced, subsequent references are styled like so: (see Fig. 2). In AJ, works are simply called out in the text without figure references.

Proximate to each image, a full caption will appear with elements in the following order:

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

Artist (no birth-death dates or country)

Title (in italics)

Date (use numerals for centuries, to save space)

If a range of years is used to date an artwork, treat as per CMOS 9.64, using an en dash.

Avoid using a slash with contiguous years (as is sometimes used to indicate an academic year, a fiscal year, or a winter season; see CMOS 6.107).

Occasionally, you may see a slash separating noncontiguous years (e.g., Odilon Redon, *Hommage à Gauguin*, 1903/16), indicating that work on the piece was not continuous; this is acceptable, but please do not abbreviate the second date.

Note form for works dated with a range of centuries: Drawing showing tabula and clavus, Egypt, 4th–6th century CE

For works still in progress, use “–ongoing”: eg. 2004–ongoing

from book author, *title*, city: publisher, year, page or plate number – if image is an illustration/engraving from a book. Abbreviate plate (pl.) and figure (fig.). See “Book illustrations” below for more on when to include book information. Do not include parentheses around the publication information.

Country of origin, if artist is unknown. For tentative places of origin or dates, include a question mark that is not in parentheses (...5th century, Spanish?, oil on canvas...)

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).

Always give parallel conversions (meters with feet, centimeters with inches). Convert inches to feet (and cm to m) if all dimensions are more than 100 inches.

Round centimeters and meters to one decimal point. For conversions, 1 inch = 2.54 cm. When converting cm to inches, if the result is not a whole number, express in fractions (halves, fourths, or eighths), using the following chart:

.1 = 1/8	.6 = 5/8
.2 = 1/4	.7 = 3/4
.3 = 3/8	.8 = 3/4
.4 = 3/8	.9 = 7/8
.5 = 1/2	

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, State/Country of collection (if applicable); state names are abbreviated

Other collection information, such as “gift of . . .,” accession number (only include if permission requires it), etc.

(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 a notice that the author is invoking fair use). Can include “The” if institution requires it in copyright line.

In AB, only the **figure number** is bolded. In AJ, there is no figure number; bold the **artist’s name, title, and date** only.

Artist, title, date, book info, medium, and dimensions are separated by commas, then followed by a period. Collection, city, state/country, and any additional collection info follows, separated by commas. Then in parentheses list copyright and/or credit lines or notice of fair use. **There is no terminal period**, unless the caption is followed by a descriptive sentence (which is not typical style in the journals).

For image details, give the artist, *title* (Fig. #), then “detail” or “detail of/showing [. . .]”, followed by the credit line. No need to repeat the rest of the full caption info. Note that details must be separate figure numbers, with their own captions, and that they require a separate permission.

1 Marisol, *The Generals*, 1961–62, wood, mixed media, and sound recording, 87 × 76 × 28. in. (221 × 193 × 72.4 cm). Albright-Knox Art Gallery, Buffalo, NY, Gift of Seymour H. Knox, Jr., 1962, K1962:7 (artwork © 2019 Estate of Marisol/Albright-Knox Art Gallery/Artists Rights Society [ARS], New York; photograph provided by Albright-Knox Art Gallery)

6 Marisol, *The Generals* (Fig. 1), detail showing Bolivar’s and Washington’s left hands (artwork © 2019 Estate of Marisol/Albright-Knox Art Gallery/Artists Rights Society [ARS], New York; photograph provided by Albright-Knox Art Gallery)

When directionals are needed, in accordance with CMOS 3.24, list them in italics after the date. Use “top,” “bottom,” “left,” “right,” “opposite,” “previous spread,” “following spread.”

Phil Solomon, still from *Rehearsals for Retirement*, 2007, *top left*, digital video, color, sound, 12 min. (artwork © Phil Solomon; image provided by the artist)

When proofreading, watch out for bad breaks in captions. Break after x or ©.

Captions must distinguish clearly between a copyright in an *artwork* and in an *image or 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/image/photograph in the public domain

artwork © Name

photograph © Name

photograph/image/screenshot 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 (contra CMOS 18)

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

Sample Captions

Architecture:

1 Cathedral of Sainte-Marie, 12th century, 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, 1520s–30s (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: Éditions de livres, 1899, pl. 24, color lithograph, page 10 x 14 in. (25.4 x 35.6 cm). 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)

- 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. 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 author's argument, 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. For an example of including book information in the photograph source credit, rather than as part of original publication information, see just below:

9 Louis-Oscar Roty, *La Semeuse* (sketch for an unrealized medal project), ca. 1886–87, charcoal. Location unknown (artwork in the public domain; photograph by La Phototypie et la Taille douce à Art et Techniques Graphiques Arté, from Georges Roty, *Le Médailleur Louis-Oscar Roty (1846–1911): Sa vie, son oeuvre*, Presses du Compagnonnage, 1971)

- Credit the photographer if they are named in the book.
- If author claims fair use for the image, it is fine to take them at their word and not contact the photographer for permission.
- Do not include “scan by the author”; instead say “published under fair use.”

Decorative objects

18 Bottle depicting an eagle and a gazelle, 6th–7th century, silver and gilding with pearl-decorated oval, height 7 1/4 in. (18.5 cm), found 1897, village of Kurilova, Perm, Russia, acq. 1905 from Archaeological Commission. State Hermitage Museum, Saint Petersburg, Russia, inv. S-37 (artwork in the public domain; photograph by the author)

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)

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)

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. 9 5/8 in. x 9 ft. 10 1/8 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–13th 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 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. (13.4 x 15.3 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 © 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)

(Studio portraits)

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 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, re-creates 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)

3 Pavel Tchelitchew, *Sleeper Awake*, 1940, plaster, stones, seashells, paint, and gilt, bust 19 × 22 1/2 × 37 in. (48.3 × 57.2 × 94 cm), base 24 × 25 5/8 × 39 1/2 in. (61 × 65.1 × 100.3 cm), bust and base 43 × 25 5/8 × 39 1/2 in. (109.2 × 65.1 × 100.3 cm). Yale University Art Gallery, New Haven, CT, Gift of Mr. and Mrs. James Thrall Soby, 1945.33 (photograph provided by Yale University Art Gallery)

Video games:

An Oregon vista with playable character in the foreground, from *Days Gone* (Sony Interactive Entertainment, 2019), video game, developed by SIE Bend Studio (screenshot by Soraya Murray)

From *Redshift and Portalmetal* (self-published, 2014), video game, designed by micha cárdenas (screenshots by the author)

View from the cockpit with scenery, from *Flight Simulator 1.0* (Microsoft, 1982), video game (screenshot from Wikipedia, s.v. “History of Microsoft Flight Simulator”; published under fair use)

Video stills:

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; image 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; screenshot 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). General Reference Collection, British Library, London, 1266.k.12 (artwork in the public domain; photograph © British Library Board)

IV. Notes on Notes

The Art Bulletin uses endnotes; *Art Journal* uses footnotes.

CAA follows *Chicago Manual of Style*'s rules for formatting note citations. After a full citation for a work is given, use the shortened form thereafter. According to CMOS 13.37, this "consists of the last name of the author and the main title of the work cited, usually shortened if more than four words." *For a note citing a single work that was cited solo in the note immediately preceding—contra CMOS—CAA still uses "Ibid."*

Places of publication are no longer required by CMOS.

Access dates for online resources: do not include unless there is no publication date for the piece.

Separate multiple citations within one note with semicolons; include "and" before the final citation in the series.

For both journals, acknowledgments are given in an unnumbered note before the bulk of the notes. If there is an epigraph, it should be credited in this first unnumbered note.

[For an exhibition catalog / brochure]

7. Steven F. Ostrow, "Bernini e il paragone," in *Bernini pittore*, ed. Tomaso Montanari, exh. cat. (Silvana, 2007), 223–33.

[For social media posts, see CMOS 14.106] (Note that Twitter posts published before X rebranding need not be adjusted to reflect new URL)

8. See Antwaun Sargent (@Sirsargent), "this is why you shouldn't be out here selling your images for \$100 because a major museum will 'acquire' your art and stage an exhibition," Twitter, August 25, 2020, 6:16 p.m., <https://twitter.com/Sirsargent/status/1298066776635383811>.

[For YouTube and other online sources]

9. See, for example, Robin Pogrebin and Julia Jacobs, "Floyd Case Forces Arts Groups to Enter the Fray," *New York Times*, June 7, 2020, <https://www.nytimes.com/2020/06/07/arts/museums-theaters-protests.html>; *Artforum International*, "Museums Pressured to Divest from Police," June 5, 2020, <https://www.artforum.com/news/museums-pressured-to-divest-from-police-83194>; Ziana TV, "Mwazulu Diyabanza Siwa Lemba récupère une statue au Musée du Quai Branly à Paris," YouTube, June 13, 2020, <https://www.youtube.com/watch?v=jyJH-ZIvBDo>; and Claire Selvin, "Toppled and Removed Monuments: A Continually Updated Guide to Statues and the Black Lives Matter Protests," ARTnews.com, June 11, 2020, <https://www.artnews.com/art-news/news/monuments-black-lives-matter-guide-1202690845/>.

[For an online source without a date of publication / only time to use "accessed"]

10. Alexandra Bell, "Alexandra Bell," interview by Claudia Rankine, *The Racial Imaginary Institute*, accessed March 30, 2020, <https://theracialimaginary.org/issue/the-whiteness-issue/alexandra-bell/>.

[For translations of titles]

11. Henryk Wereszycki, *Koniec sojuszu trzech cesarzy: Dziesięć lat później* [The end of the Three Emperors' League: Ten years on] (PWN, 1977); includes a summary in German.

12. W. Kern, "Waar verzamelde Pigafetta zijn Maleise woorden?" [Where did Pigafetta collect his Malaysian words?], *Tijdschrift voor Indische taal-, land- en volkenkunde* 78 (1938): 272.

[For emails]

13. Jamie E. Klein, email message to author, April 23, 2017.

[For letters]

14. Adams to Charles Milnes Gaskell, Baden, September 22, 1867, in *Letters of Henry Adams, 1858–1891*, ed. Worthington Chauncey Ford (Houghton Mifflin, 1930), 133–34.

[Conference with virtual component]

15. Jaime Smith, "Title of Presentation" (ABCD Annual Conference, April 6, 2021, virtual).

[Essay with different date from published book]

16. W. E. B. Du Bois, "Of the Coming of John" (1903), in *The Making of the American Essay*, ed. John D'Agata (Graywolf Press, 2016).

[Denoting whether emphasis was added or in original]

17. Henryk Stażewski, "Sztuka abstrakcyjna . . ." (1952–53), quoted in Jurkiewicz, Mytkowska, and Borowski, *Economy of Thought*, 269 (emphasis added).

[DOIs should appear as full URLs]

18. Wiesław Borowski, Anka Ptazkowska, and Mariusz Tchorek, "An Introduction to a General Theory of PLACE" (1966), in Wiesław Borowski et al., "Foksal Gallery Documents," *October* 38 (1986): 53–56, <https://doi.org/10.2307/778427>.

V. Word List

For spelling, CAA follows the first spelling given in *Merriam-Webster's Collegiate Dictionary* online, unless an exception is listed below. If a particular academic field uses specialized spellings, you may defer to the author and/or their sources, as long as the spellings are used consistently. If new terms or terms not on this list come into more frequent usage, please share with CAA editorial staff and they will be added.

2D

3D

16 mm

35 mm

AA (for associate's degree)

Abstract Expressionism (as art movement)

action painting (not an art movement)

ad hoc

adviser (per M-W)

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)

Afrofuturism

afterward, not afterwards

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

Anthropocene, the

anti-art

anti-Black

antiracist

antisemitism (see

<https://www.holocaustremembrance.com/antisemitism/spelling-antisemitism>)

appendixes

archaeology, archaeologist

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

art brut

Art Deco

Artforum

art form

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

art making (n.)

art-making (adj.)

ARTnews

artwork

art world (n. and adj.), *not* artworld

associate's degree

audiovisual

avant-garde (n. and adj.)

BA

backward, not backwards

Baroque (as art movement)

BCE Note this appears in small caps in the print journals

beaux arts (adj.)

benefited

BFA

bioart

Black (when referring to racial and ethnic identity); use only as an adjective, not noun

black-and-white (adj. form when followed by a noun)

Black, Indigenous, but people of color (BIPOC after first use)

Blackness (when referring to racial and ethnic identity)

Black Power	cross-cultural
<i>Bomb Magazine</i> (journal)	Cubism, Cubist (as art movement)
British Isles > United Kingdom > Great Britain/Britain > England, Scotland, Wales	culture wars
brown, Brown (can be capitalized when referring to racial and ethnic identity at author's discretion; eg. Black and Brown people)	Dada, Dadaism, Dadaist (as art movement)
brushstroke	data (can take singular or pl. verb)
brushwork	dialogue
<i>Burlington Magazine</i> (journal)	Documenta (no italics)
bylaws (generic) <i>but</i> CAA By-laws (cap B)	dos and don'ts
ca. (for circa), <i>not</i> c.	Dr. <i>do not use</i> in bios or running text in front of someone's name. (If an author wishes, PhD, can be added after their name in bio.)
Californian (adj.)	draftsperson
catalog, cataloging (<i>not</i> catalogue, except when using the term catalogue raisonné)	Dumpster (brand name)
CD, for compact disc	Dutch Golden Age
CE (CAA prefers CE over AD, but allows exceptions). Note this appears in small caps in the print journals	DVD, for digital video disc
cell phone	early modern art (n.)
Central Europe	Early Renaissance (as art movement)
ceramist <i>not</i> ceramicist	East, the
chapter 1	East Coast
chine collé	Eastern art, religion, etc.
circa (in running text), ca. (in parentheticals and captions)	Eastern Europe
cis man or woman	ebook, <i>not</i> e-book
civil rights, civil rights movement	eco art
classical, classicism	École des Beaux-Arts, Paris
co-editor, co-writer, co-curator— <i>contra</i> CMOS	editor-in-chief
Cold War	e.g., (Latin abbreviation for “for example”)
colloquium, colloquiums (pl.)	email (<i>not</i> e-mail)
Colonial (uppercase for specific period, e.g., American Colonial; otherwise lowercase as adj., colonial Latin American art)	et al.
Color Field painting	exhibitionary
Conceptual art, Conceptualism	Expressionism
concrete art	facade (no cedilla)
Congress or US Congress	fact-checking
Constructivism, Constructivist (as art movement)	filmmaking, filmmaker
copyedit, copyeditor (per CMOS)	fine art
coronavirus <i>but</i> COVID-19	firefighter
Counter-Reformation (n. and adj.)	First Amendment (Second, Third Amendment, etc.)
craftsperson	First Nations
	formalist
	Formica
	fresco, frescoes
	full-time (adj.) (e.g., a full-time worker <i>but</i> she works full time)

full-timer (n.)	Leonardo da Vinci, then Leonardo for subsequent mentions
fundraising (n. and adj.)	LGBTQI+
Futurism, Futurist (as art movement)	life study
gelatin silver	life-size (adj.)
geographic	light box
Gen Zer	like (per CMOS, 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 “l” or a proper noun)
Geometric Abstraction	-like (close up if included in MW; maintain hyphen if compound phrase does not appear in MW)
Global North	lower Manhattan
Global South	MA, pl. MAs (no periods, no apostrophe)
Gothic	Magic Realism, Magic Realist
gray, not grey	mail carrier
grayscale (adj.)	Mannerism (as art movement)
Hague, The (but the Netherlands)	masterwork
halftone	matte (<i>not</i> mat, <i>not</i> matt)
handmade	Maya (the people) vs. Mayan (the language)
handscroll	medieval
hardcover	medium (materials of artistic expression); plural is “media”
Hawai‘i	medium-size
health care (n.), health-care (adj.)	Mesoamerica
High Renaissance	metalwork
a historian, <i>not</i> an historian	Metropolitan Museum of Art / the Met (only use “The” if required in a credit line)
home school	MFA, pl. MFAs
HTML (hypertext markup language)	Michelangelo Buonarroti, then Michelangelo for subsequent references
ID <i>not</i> I.D.	mid-Atlantic
i.e., (Latin abbreviation for “that is”)	Middle Ages
image maker (n.)	Middle East
image making (n.)	Middle Eastern
image-making (adj.)	midtown Manhattan
Impressionism, Impressionist (as art movement)	mindset
India ink	Minimalism, Minimalist, Minimal art (as art movement)
Indigenous, Indigeneity, Indigenism	mission statement
ins and outs	mixed media (n.), mixed-media (adj.)
International Style (as architectural movement)	mobile phone
internet (lowercase)	modeling, modeled
japonisme (lowercase, not italic)	
jewelry making	
Kandinsky, Wassily (not Vasily)	
LA for Los Angeles, not L.A.	
land art	
late antique	
Latinx as a gender-neutral alternative to Latino/a, but respect author preference	

modernism, modernist (this is an adj., not a movement)	off-site
MoMA, for Museum of Modern Art (after first mention)	OK
MoMA PS1 (called P.S.1 Contemporary Art Center until 1999, then P.S.1 1999–2010)	old master
monoprint	Old World
motif (not motive), pl. motifs	online
Mount, not Mt. (per CMOS)	on-site
Muhammad; Prophet Muhammad	Op art
multimedia (adj.)	Oriental (only appropriate as a period reference; contemporarily Asian, East Asian, or Middle Eastern is preferred)
museums: give full name at first mention; may shorten thereafter	Orientalism
Mylar	Other, the (as concept)
naif, naïve, <i>not</i> naïve	Pacific Rim
National Coalition Against Censorship	paint stick
National Gallery (in London)	paintbrush
National Gallery of Art (in Washington, DC)	papermaking
Native (capped when referring to Indigenous people of North America)	papier-mâché (no italics)
Native American	Parsons the New School for Design
naturalism	part-time (adj.), (part-time worker, <i>but</i> he works part time)
Neoclassical, Neoclassicism, Neorealism (as art movement), <i>but</i> when appended to otherwise capitalized name for a recognized art movement, use hyphen (Neo-Impressionism, Neo-Plasticism, Neo-Romanticism)	part-timer (n.)
Netherlands, the	pen-and-ink (adj. followed by a noun)
New Image painting	Penn State University Press
new media, new-media artist	people of color (POC)
New World	performance art
New York (<i>rarely</i> New York City)	PhD, pl. PhDs
<i>New York Times</i> in notes, but <i>The New York Times</i> in run of text	photoengraving
nonart	photodynamism
nonbinary	photograph, <i>not</i> photo (spell out in captions and credit lines)
non-Eastern	Photorealism (as art movement)
nonnative	photoshop (lowercase as a verb)
nonnegotiable	Pictorialism
nonprofit, <i>not</i> not-for-profit	Picturesque
non-Western	Plexiglas (brand name); plexiglass (generic term)
North, the (as in, occasionally, the American North)	p.m.
Northern California	pointillism
	police officer
	polychrome
	polystyrene (not Styrofoam unless the brand name is intended)
	Pop art (as art movement)
	postclassical
	postdoctoral

postgraduate	Romanticism; Romantic (as art movement, otherwise lowercase)
Postimpressionism, Postimpressionist (as art movement)	roundtable, roundtable session
Postminimalism, Postminimalist, Postminimal (as art movement)	Saint Louis (per CMOS)
postmodernism, postmodernist, postmodern (not an art movement but a general term)	Saint Louis Art Museum
poststructuralism, poststructuralist	school (lowercased in contexts such as the Frankfurt school, New York school, etc.)
postwar	School of Paris (as art movement)
pottery making	screenshot, screen grab
preclassical	Second Empire
pre-Columbian	seicento
predoctoral	self-portrait
Pre-Raphaelite, Pre-Raphaelite Brotherhood (an exception; usually art movement names with “Pre” or “Post” take no hyphen)	settler colonialism
president-elect	Sheetrock (brand name)
prewar	Shi‘ism
primitivism	shortlist
printmaking	silkscreen (but prefer screenprint)
private collection	site-specific, site-specificity
Prix de Rome (Rome Prize)	sketch pad
<i>Program, the; Conference Program</i>	sketchbook
provenance	softcover
P.S.1 Contemporary Art Center (up to 1999, then P.S.1 1999–2010, then MoMA PS1)	Soho (London)
quattrocento	SoHo (New York)
quillwork	South Asia
Qur’an	South, the (as in, occasionally, the American South)
readymade (Duchampian term, n. and adj.)	Southern California
real estate (n and adj)	Spiritualist
Realism (as art movement, otherwise lowercase as noun)	spray paint (n.), spray-paint (v.)
re-create (to create again; not as in recreate or take recreation)	still life (pl. still lifes); still-life (adj.)
Red Scare, the	structuralism, structuralist
Renaissance (as art movement)	Super-8 (for the film format, with hyphen)
repertoire (roman)	Surrealism, Surrealist (as art movement, otherwise lowercase)
Restoration, the (as period)	syllabus, syllabi
résumé	Symbolism, Symbolist (as art movement, otherwise lowercase)
Rococo (as period)	symposium, symposia
Romanesque (as period)	synesthesia
	terra-cotta (n. and adj.)
	Third Republic
	third world, the
	three-dimensional (adj.)

top ten (no hyphen) (ex: top ten reasons why...)
 toward, not towards
 transatlantic
 trans man or woman
 trecento
 trompe l'oeil (n. and adj.)
 two-dimensional (adj.)
 UK (adj. and noun), United Kingdom (no periods
 in abbreviation)
 UN (adj. and noun), for United Nations (no
 periods in abbreviation)
 US (adj. and noun), for United States (no periods
 in abbreviation)
 upper Manhattan
 upward, not upwards
 username
 Venice Biennale (no italics)
 video
 video art
 video game
 videotape
 Vietnam War
 visual culture
 visual resources (n.)
 visual-resources (adj.) (e.g., visual-resources
 curator, visual-resources professional)

vs. (spell "versus" out in running text, but use
 period if need to abbreviate to "vs.")
 Washington, DC (no periods in abbreviation)
 web, the web
 web page
 website
 West, the
 West Africa
 West Coast
 Western art (referring to all art of the Western
 canon, not just cowboy art)
 Western Europe
 wet-on-wet (adj.)
 white (when referring to racial and ethnic
 identity); use only as an adjective, not noun
 Whitney Biennial (no italics)
 Whitney Museum of American Art, then Whitney
 Museum
 Whitney Museum Independent Study Program
 woodblock (n.); wood-block (adj.)
 work in progress
 worldview
 World War I, First World War (avoid WWI)
 World War II, Second World War (avoid WWII)