

Department Style Sheet for Written Work

September 2021

A “style sheet” is a manual detailing the house style of a particular publisher or institution. This manual is meant for all Art and Archaeology majors to aid in the preparation of written work for courses in the department, including the senior thesis.

Microsoft Word is free for all students. Contact the Office of Information Technology (OIT) if you need it. Although you are not required to use Word as your word processing program, it is highly recommended in order to utilize Word’s productivity time savers. Julie Angarone provides one-on-one appointments to show you how to save time and frustration in using Styles, inserting captions, creating a table of contents, page numbering, and using hanging indents. Seek out her help sooner rather than later angarone@princeton.edu. It is not advisable to use a different word processor first and then later convert to Word. Such conversion damages footnote formatting as well as many other styles in use throughout the paper.

Most journals and university presses that publish scholarship in art history use the [*Chicago Manual of Style*](#) (currently in its 17th edition) as their primary reference guide for matters of formatting and style. The style used by the *Art Bulletin*, the journal of the College Art Association, is a variation on the Chicago Manual style, and is the style recommended in Sylvan Barnet’s *A Short Guide to Writing about Art* (recommended by some faculty in the Department). You should follow one of these two styles unless your professor/advisor specifically asks for something different. Regardless of the style that you use, **you must be consistent** throughout your document. Do not leave citations incomplete; if you do not have complete information for your notes and bibliography, you must return to the original book or article and obtain the information.

As you read, pay attention to the way that authors cite their sources, deploy footnotes, and provide information on their figures/illustrations. If you read with care, then the information in this document will seem less mysterious and tiresome, and more an indispensable part of the tools-of-the-trade that authors use to make convincing, compelling, testable arguments.

Because this document cannot cover every possible question of formatting and style, you should know that the most up-to-date version of *The Chicago Manual of Style* is available (and searchable) online through the PU library catalog. You may also wish to consult Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*, 8th ed., 2013; or Sylvan Barnet, *A Short Guide to Writing About Art*, 10th ed., 2011.

GENERAL FORMATTING

All papers and theses submitted to the Department of Art and Archaeology should be typed in black font and printed in black ink. Double-sided printing is encouraged. Select a conventional serif typeface (Times, Times New Roman, or Courier are standard) and use 12-point font. Use the same font throughout your document: text, captions, notes, and bibliography. Your text must be double-spaced throughout, with paragraphs clearly indented and reasonable margins. 1-inch margins on all sides is standard; your professors

will notice if you pad your paper with wide margins. Footnotes or endnotes and inset block quotations may be single-spaced.

Papers should include a title page with your name, the course number and name, the title and date of the paper, and a signed honor pledge. If submitting the paper in hard copy, staple the pages firmly together. If submitting the paper electronically, convert your word-processed file into a pdf and name it “lastname_firstname.pdf,” unless your professor provides different instructions. Be sure to proofread your document before handing it in.

TITLES and NAMES

As a general rule, the titles of works of art, like the titles of books, are italicized: Michelangelo’s *David*, Caravaggio’s *Conversion of St. Paul*. However, the names of buildings, manuscripts, and a few other types of objects are left in Roman letters: Sistine Chapel, Lincoln Cathedral, Lindisfarne Gospels, Book of Kells. When in doubt, consult the captions or list of illustrations in your textbook or similar academic books.

The first time you mention a work of art in your paper, give the artist’s name (if known), the full title of the work, and the date of the work as precisely as it is known. Likewise, the first time you mention an artist in your text give his/her full (first and last) name.

QUOTATIONS

Use quotations sparingly, keep them brief, and work them as much as possible into the flow of your own narrative. If you must include a long quotation (more than three lines), take it out of the body of the text, indent and single-space it. Note that quotation marks are not used for these inset block quotations. Within the quotation, follow the punctuation and paragraph structure of the original text. An ellipsis or three spaced periods (...) indicates words dropped within a sentence. A period and three spaced dots indicate a deletion between sentences (...). If you need to insert your own words to clarify a quotation or make it grammatically correct, include them within brackets. For example, the author of this handbook said that “if you need to insert your own words ... , [you must] include them within brackets.” A quotation must adhere in all ways to the original text. If you are borrowing a quotation from another secondary source that quoted it from an “original” manuscript or another book, then you need to indicate in your note that you got the quotation as cited in the secondary source. For example, your note might read: Frank Lloyd Wright, *The Solomon R. Guggenheim Museum* (New York: Museum of Modern Art, 1980), 20; quoted in William H. Jordy, *American Buildings and Their Architects* (Garden City, New York: Anchor, 1976), 4:348. It is always advisable to consult the original source for a quotation in order to get a better sense of its context and to verify the quotation. If there is a spelling or grammatical error in a quotation that you recognize, then add the Latin word *sic* in brackets [*sic*] to indicate that the error was in the original.

NOTES

Use endnotes or footnotes (your professor may have a preference) to identify the sources you have drawn upon for the ideas and information in your paper. This means not only the sources of quotations but also the sources of all opinions or interpretations that are not your own, whether quoted, paraphrased, or summarized. The endnote/footnote number should come at the end of the sentence for which a citation is needed, in superscript, after

punctuation. If all the material in a paragraph is derived from a single source, put your footnote at the end of the paragraph. If a single sentence or paragraph contains material from a number of sources, they may all be cited in the same note, separated by semicolons. Notes should be numbered consecutively throughout the paper. Unlike the main body of your text, notes are usually single-spaced (unless your professor/advisor prefers them double-spaced).

A footnote/endnote should give the reader the information he or she needs to locate the source you are citing. This information will normally include the author's name; the title of the book or article; the publisher, the date and place of publication; and the page numbers you are referring to. For books, it is important to include the edition, if later than the first, and the translator(s), if applicable. For articles, the name of the journal and the volume number should be given. Titles of books and journals should be italicized; titles of articles should be placed in quotation marks.

All references to publications should appear in full form (including place of publication and publisher) only once. Subsequent appearances should use a *short form*: surname of the author, short title, and page reference. Consult [*The Chicago Manual of Style*](#) for further details.

The following examples show how various types of sources should be treated in footnotes or endnotes. Each example would be preceded by a number (the footnote or endnote number), a period, and a space. In Word use Insert >Footnote to have the footnotes numbered and styled correctly.

EXAMPLES

Single-authored book

Charles Barber, *Contesting the Logic of Painting: Art and Understanding in Eleventh-Century Byzantium* (Leiden and Boston: Brill, 2007), 23.

Short form: Barber, *Contesting the Logic of Painting*, 35.

Single-authored book (edition other than the first)

Diana Hacker, *A Pocket Style Manual*, 3rd ed. (Boston: Bedford/St. Martin's, 2000), 169-94.

Short form: Hacker, *A Pocket Style Manual*, 175.

Book with more than one author

John M. Rosenfield and Elizabeth ten Grotenhuis, *Journey of the Three Jewels: Japanese Buddhist Paintings from Western Collections* (New York: Asia Society, 1979), 10-12.

Short form: Rosenfield and Grotenhuis, *Journey of the Three Jewels*, 51.

Work in an edited anthology

Susan Stewart, "Death and Life, in that Order, in the Works of Charles Willson Peale," in *Visual Display: Culture Beyond Appearances*, eds. Lynne Cooke and Peter Wollen (Seattle: Bay Press, 1995), 204.

Short form: Stewart, "Death and Life," 209-13.

Edited and Translated Book

Walter Benjamin, *The Work of Art in the Age of Its Mechanical Reproducibility, and Other Writings on Media*, ed. Michael Jennings, Brigid Doherty, and Thomas Y Levin, trans. Edmund Jephcott, et al (Cambridge, Mass.: Belknap Press, 2008), 110.

Short form: Benjamin, *The Work of Art*, 115.

Article (printed)

Michael Baxandall, "The Language of Art History," *New Literary History* 10 (1979): 453-54.

Short form: Baxandall, "The Language of Art History," 455.

Article (online)

Marnin Young, "Capital in the Nineteenth Century: Edgar Degas's *Portraits at the Stock Exchange* in 1879," *nonsite*, Dec. 15, 2014, <http://nonsite.org/article/capital-in-the-nineteenth-century> (accessed Jan. 13, 2015).

Short form: Young, "Capital in the Nineteenth Century."

Newspaper article (printed)

Bertha Brody, "Illegal Immigrant Sculptor Allowed to Stay," *New York Times*, 4 July 1994, A12.

Because a newspaper's issue of any given day may include several editions, and items may be moved or eliminated in various editions, it is acceptable to omit a specific page reference.

Short form: Brody, "Illegal Immigrant Sculptor," A12.

Newspaper article (online)

Deborah Solomon, "The Whitney Taps Frank Stella for an Inaugural Exhibition at Its New Home," *New York Times*, Sept. 7, 2015, http://www.nytimes.com/2015/09/13/arts/design/the-whitney-taps-frank-stella-for-an-inaugural-retrospective-at-its-new-home.html?ref=design&_r=0 (accessed Sept. 8, 2015).

Short form: Solomon, "The Whitney Taps Frank Stella."

Book review (printed)

Hal Foster, "Preposterous Timing," review of *Medieval Modern: Art Out of Time*

by Alexander Nagel, *London Review of Books* 34:21 (Nov. 8, 2012): 12-14.

Short form: Foster, "Preposterous Timing," 13.

Book review (online)

Hal Foster, "Preposterous Timing," review of *Medieval Modern: Art Out of Time* by Alexander Nagel, *London Review of Books*, Nov. 8, 2012, <http://www.lrb.co.uk/v34/n21/hal-foster/preposterous-timing> (accessed May 4, 2015).

Short form: Foster, "Preposterous Timing."

Website

Dieter and Lilian Noack, "DR Number 131," *The Daumier Register*, <http://www.daumier-register.org/werkview.php?key=131> (accessed July 15, 2015).

If there is no listed author on a webpage, then put the institution hosting the site, for example:

The Metropolitan Museum of Art, "Timelines: 1600-1800 A.D.," *Heilbrunn Timeline of Art History*, <https://www.metmuseum.org/toah/> (accessed Dec. 4, 2011).

BIBLIOGRAPHY

Research papers must include a bibliography that recapitulates, in alphabetical order, the sources that have been referenced in the notes. Unlike footnotes and endnotes, bibliographical references do not indicate the specific pages consulted but the entirety of the text or document. The goal of the bibliography is to allow the reader to find materials for further consultation rather than to confirm the accuracy of a single reference or quote. The bibliographical reference contains essentially the same information as the footnote, but is punctuated differently and organized alphabetically by the author's last name (or, if there is no author, the first word of the title is used, excluding "the" or "a"). If you are citing more than one work by the same author, you should alphabetize them by title (again, excluding "the" or "a"). You do not need to repeat the author's name with each entry, but can use three dashes followed by a period and then begin with the title. Your entries, if more than one line, should be single-spaced, with a double space between each entry. Zotero is a tool that will help you organize and import your citations into Word.

<https://www.zotero.org/>

EXAMPLE:

Focillon, Henri. *Giovanni Battista-Piranesi, 1720-1778*. Paris: H. Laurens, 1918.

---. *The Life of Forms in Art*. Trans. Charles Beecher Hogan and George Kubler. New Haven: Yale University Press, 1942.

The following examples show how various types of sources should be treated in bibliographies. Note that the first line of each entry is flush left and all other lines are indented 0.5" using the hanging indent feature in your word processor (<https://support.microsoft.com/en-us/office/create-a-hanging-indent-7bdfb86a-c714-41a8-ac7a-3782a91ccad5>). Also, remember that the author's last name comes first ONLY in the bibliography, not in the notes.

EXAMPLES:

Single-Authored book

Barber, Charles. *Contesting the Logic of Painting: Art and Understanding in Eleventh-Century Byzantium*. Leiden and Boston: Brill, 2007.

Single-authored book (edition other than the first)

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Rosenfield, John M., and Elizabeth ten Grotenhuis. *Journey of the Three Jewels: Japanese Buddhist Paintings from Western Collections*. New York: Asia Society, 1979.

Work in an edited anthology

Stewart, Susan. "Death and Life, in that Order, in the Works of Charles Willson Peale." In *Visual Display: Culture Beyond Appearances*. Edited by Lynne Cooke and Peter Wollen, 31-53. Seattle: Bay Press, 1995.

Edited and Translated Book

Benjamin, Walter, *The Work of Art in the Age of Its Mechanical Reproducibility, and Other Writings on Media*. Edited by Michael Jennings, Brigid Doherty, and Thomas Y Levin. Translated by Edmund Jephcott, et al. Cambridge, Mass: Belknap Press, 2008.

Article (printed)

Baxandall, Michael. "The Language of Art History." *New Literary History* 10 (1979): 453-65.

Page numbers in bibliographies refer to the first and last pages of the entire article, not any specific selection

Article (online)

Young, Marnin. "Capital in the Nineteenth Century: Edgar Degas's *Portraits at the Stock Exchange* in 1879." *nonsite*. Dec. 15, 2014. <http://nonsite.org/article/capital-in-the-nineteenth-century> (accessed Jan. 13, 2015).

Newspaper article (printed)

Brody, Bertha. "Illegal Immigrant Sculptor Allowed to Stay." *New York Times*, 4 July 1994. A12.

Newspaper article (online)

Solomon, Deborah. "The Whitney Taps Frank Stella for an Inaugural Exhibition at Its New Home." *New York Times*, Sept. 7, 2015. <https://www.nytimes.com/2015/09/13/arts/design/the-whitney-taps-frank-stella-for-an-inaugural-retrospective-at-its-new-home.html> (accessed Sept. 8, 2015).

Book review (printed)

Foster, Hal. "Preposterous Timing." Review of *Medieval Modern: Art Out of Time* by Alexander Nagel. *London Review of Books* 34:21 (Nov. 8, 2012): 12-14.

Book review (online)

Foster, Hal. "Preposterous Timing." Review of *Medieval Modern: Art Out of Time* by Alexander Nagel. *London Review of Books*. Nov. 8, 2012. <http://www.lrb.co.uk/v34/n21/hal-foster/preposterous-timing> (accessed May 4, 2015).

Website

Noack, Dieter and Lilian. "DR Number 131." *The Daumier Register*.

<http://www.daumier-register.org/werkview.php?key=131> (accessed July 15, 2015).

If there is no listed author, then put the institution hosting the site, such as The Metropolitan Museum of Art. For example:

The Metropolitan Museum of Art. "Timelines: 1600-1800 A.D." *Heilbrunn Timeline of Art History*. <https://www.metmuseum.org/toah/> (accessed Dec. 4, 2011).

ILLUSTRATIONS & CAPTIONS

If you refer to illustrations in your paper, you should insert a figure reference in parentheses – (Figure 1) or (Fig. 1) – directly following the naming of the object that you want the reader to consult or at the end of the sentence. It is advisable to number the figures in the order that they first appear in your text. If you come back to an earlier figure later in your paper or jump ahead to a figure that you haven't cited yet, you may need to cue your reader by saying (see Fig. 4). Whatever you do, you need to confirm that the numbers of your textual figure references correspond with the numbers actually given to the reproductions. This should be part of your final proofreading process.

The figure reference (Figure 1, Figure 2) occurs in the main text of your paper. The figures themselves appear at the very end of the paper.

You must provide full and accurate information about each illustration in the form of a caption underneath the illustration.

In Word, select your image, then choose Insert > Caption to add captions to your images.

The caption for each illustration should contain the following elements:

- Figure number (this is automatic in Word)
- First and last name of creator (artist, architect, designer, if known)
- Title (in italics and in English translation unless the work is best known under a foreign title)
- Collection, portfolio, book, or manuscript ID in which a particular image originally appeared (for illustrated books, codices, prints, photographs, and other objects that are fragments or parts of a larger, coherent whole)
- Date (use ca. instead of c. for approximate dates; use n.d. if date is unknown)
- Medium ("oil on canvas"; "etching"; "granite"; but not "sculpture," "painting")
- Dimensions (height x width, or height x width x depth)
- Repository / name of collection and city where the work is currently located
- Image source (after the work's location)
 - If you obtained the image from a supplier, credit the organization: "Photograph provided by Art Resource, New York," or "Photograph provided by the Solomon R. Guggenheim Museum, New York"
 - If you scanned the image from a published book or magazine, provide bibliographic information and a page number.

- If you downloaded the image from the web, give the website url and the date accessed: “Photograph from <http://www.metmuseum.org>, accessed Sept. 2, 2015”
- If you shot the picture yourself from the original object, then put: “Photograph by the author”

A separate list of illustrations, in addition to captions, is only required in longer manuscripts like the senior thesis, and contains exactly the same information as the captions but in the form of a numbered list. The list of illustrations is single-spaced within entries and double-spaced between entries. If you inserted captions using Word’s Insert >Caption feature, you can **build the list of Illustrations automatically with Insert Table of Figures**. See Julie Angarone for assistance angarone@princeton.edu.

If you have questions about the captions for illustrations you can consult [*The Art Bulletin*](#), [*The Chicago Manual of Style*](#) or Sylvan Barnet’s *A Short Guide to Writing about Art*. The important thing is to be consistent for all your illustrations.

Following are various examples of image captions for your reference. Because works of art and the information available to document them vary, captions cannot follow an absolute, rigid model. Include as much information from the bullet-point list above as you can, understanding that certain objects will not have information for every category. Likewise, you may wish to include documentary information about the object beyond the above list if it is relevant to your discussion (consider the detailed example of Figure 7 below).

EXAMPLES

Figure 1. Michelangelo, *David*, 1501-3, marble, 5.17 m high. Accademia Gallery, Florence. Photograph from ArtStor, <http://www.artstor.org>, accessed Aug. 15, 2006.

Figure 2. Lincoln Cathedral, Angel Choir looking northeast, begun 1256. Lincoln, Great Britain. Photograph from Wikimedia, https://commons.wikimedia.org/wiki/Category:Lincoln_Cathedral,_Angel_Choir#/media/File:Angel_Choir_-_geograph.org.uk_-_718410.jpg, accessed May 1, 2015.

Figure 3. Pierre Bonnard, *Street Corner*, ca. 1897, from *Quelques aspects de la vie de Paris*, Paris, 1899, color lithograph, 27 x 35.5 cm. The Metropolitan Museum of Art, New York. Photograph from <http://www.metmuseum.org>, accessed Sept. 20, 2015.

Figure 4. Sandro Botticelli, *Primavera*, ca. 1482, tempera on panel, 203 x 315 cm. Uffizi Gallery, Florence. Photograph from Dominique Thiebaut, *Botticelli* (Paris: Chene, 1991), 83.

Figure 5. Tsuchida Bakusen, *Hair*, 1911, hanging scroll, ink and colors on silk, 80 x 85.5 cm. Kyoto City University of Arts, University Art Museum. Photograph provided by Kyoto City University of Arts.

Figure 6. El Anatsui, *Bleeding Takari II*, 2007, aluminum and copper wire, 393.7 x 576.6 cm. The Museum of Modern Art, New York. Photograph by the author.

Figure 7. Attributed to Gu Kaizhi (ca. 344–ca. 406), *Admonitions of the Court Instructress (Nüshi zhen tujian)*, 5th–6th century copy after Gu Kaizhi, former

handscroll, now mounted on two panels, ink and colors on silk, paintings panel, 25 x 248.5 cm, colophons panel, 25 x 329 cm. London, British Museum. Photograph provided by the Trustees of the British Museum.

Guidelines for Thesis Preparation and Style

This section is a supplement to the style sheet for seniors formatting their theses. Seniors should read the entire style sheet when preparing their theses, not just this section.

Submission and Deadline

Two unbound paper copies of your thesis, secured by a folder or binder clip, are due in the department office by **4:30pm on Friday, April 22, 2022**. Double-sided printing is encouraged. You are also required to submit an electronic copy as a PDF file by the same deadline. You should name your PDF file according to the following format: “lastname_firstname.pdf,” e.g. “smith_john.pdf”

General Formatting

The hard copies of your thesis must be printed in black ink on plain, 8 ½ x 11” white paper, in a 12-point serif font (Times, Times New Roman, and Courier are all standard). The text must be double-spaced with paragraphs clearly indented and with reasonable (usually 1-inch) margins. Footnotes or endnotes and inset block quotations are usually single-spaced unless otherwise specified by your advisor.

Page Numbers

Page numbers should start with the title page (no number is printed on the title page) and should be in italics (ii, iii, iv, etc.) for all front matter (including the pledge, table of contents, acknowledgments, and list of illustrations). The first page of your actual text should start with “1,” and the numbers should run through the bibliography but not into the illustration pages. The preferred location for numbering is the lower-right-hand corner of the page. See Julie Angarone angarone@princeton.edu for assistance with numbering different sections. <https://support.microsoft.com/en-us/office/add-different-page-numbers-or-number-formats-to-different-sections-bb4da2bd-1597-4b0c-9e91-620615ed8c05>

Length

Your thesis must not be longer than 100 pages (not counting the notes, bibliography, and illustrations), and in most cases should be between 60-80 pages (not counting the notes, bibliography, and illustrations).

Order and Format of Thesis Sections

Use the template we provide:

<https://art-info.princeton.edu/undergrad-forms-and-files/>

Title page:

Thesis Title
[centered, approximately 3 inches from page top]

Author's Name
[centered, approximately 3 inches below the title]

[at bottom of page]
A Senior Thesis Submitted to the Department of Art and Archaeology, Princeton
University, in Partial Fulfillment of the Requirements for the Degree of Bachelor of Arts

Princeton, New Jersey

Date

Insert >Page Break

Pledge: On a separate page after the title page the following pledge should appear in print: "This thesis represents my own work in accordance with University regulations." Sign your name beneath the pledge. *Insert >Page Break*

Table of Contents: List chapter titles, appendices (if any), endnotes (if using instead of footnotes), works cited, and their beginning page numbers. Microsoft Word can be utilized to automatically generate your table of contents. *Insert >Page Break*

Acknowledgements (optional): You may acknowledge any individuals or institutions for their support, assistance, or permission to consult archives and works of art. *Insert >Page Break*

List of Illustrations: This is a list of all of the images illustrating your thesis. Each illustration should be documented with a full caption (see guidelines above). Microsoft Word can automatically generate your list of illustrations from the captions inserted beneath each illustration. *Insert >Section Break (new page numbering begins after this break)*

Main text divided into chapters: You should begin with an introductory chapter that may have a separate title or merely be called "Introduction." Within each chapter, you may choose to have subdivisions with separate titles, but you should avoid having short, choppy sections. (In Microsoft Word, you may use the Heading 1 Word style for Chapter headings, and Heading 2 style for subheadings.) You should also have a separate chapter that functions as a conclusion. *At the end of each chapter Insert >Page Break.*

Appendices (optional): If you are publishing archival materials, letters, or datasets in their entirety, then they appear as appendices.

Endnotes or Footnotes: You and your adviser should decide if you will use endnotes or footnotes. Most faculty prefer footnotes. In Word use Insert>Footnote to ensure proper formatting. See Julie Angarone angarone@princeton.edu for help with formatting footnotes. For the style of footnotes or endnotes, see pages 2-5 of this document, and the Chicago Manual of Style. Your notes must be consistent in formatting and punctuation throughout the thesis.

Works cited: List all sources cited in alphabetical order by last name of author. For the format of your bibliography, see above. Zotero is a tool that can help to organize and insert your citations. <https://www.zotero.org/>

Illustrations: You may print your illustrations in color or in black-and-white. Include a full caption beneath each image with the same information from your list of illustrations. If you use Insert > Caption in Word you can then use Insert Table of Figures to build your list of Illustrations automatically. For the format of your captions, see above and the Chicago Manual of Style. For help using Word productivity tools see Julie Angarone angarone@princeton.edu