



## Style Guide

### TABLE OF CONTENTS

I.	Reference Sources .....	1
II.	Museum Terminology .....	2
III.	Titles .....	3
IV.	Illustration Captions .....	4
V.	Object Labels in Gallery .....	9
VI.	Exhibition Checklists .....	12
VII.	Introduction Labels in Gallery .....	13
VIII.	Footnotes and Bibliography .....	13
IX.	Abbreviations, Time & Date, Numbers .....	16
X.	Punctuation and the Like .....	19
XI.	Newsletter Program Information .....	21
XII.	Word List, Including Art Terms .....	22

### A Note to the Reader

To accommodate style protocols in the art museum profession and Wichita State University style preferences, the Ulrich Museum of Art maintains two separate styles, depending on the type of publication. For general public materials, such as the newsletter, brochures, installation texts, and gallery guides, the museum follows a modified Associated Press style. For scholarly publications, such as exhibition or collection catalogues, the museum follows strict Chicago style.

This guide details many of the overarching guidelines that these two styles require and explains certain circumstances where they differ. In preparing manuscripts, take care to follow the directions given here and to consult the correct set of outside sources.

For guidance on style questions not addressed in this document, consult with the Ulrich Museum director.

### I. REFERENCE SOURCES

The following sources are the preferred reference guides for questions about museum publications not covered in this guide.

For more basic questions of style in scholarly publications:

*The Chicago Manual of Style*, 16<sup>th</sup> ed.

Association of Art Editors (AAE) Style Guide, online:

<http://www.artedit.org/styleguide.htm>  
 The Museum of Modern Art (MoMA) Editorial Guidelines, on the S drive:  
 Administration/policies and procedures

For more basic questions of style in general public materials:

*The 2011 Associated Press Stylebook*

Wichita State University Writing Style Guide, online:

<http://webs.wichita.edu/depttools/depttoolsmemberfiles/VisualStandards/WSUstyleUR061511.pdf>

For guidance on specific spelling, capitalization, hyphenation, and alphabetizing:

*The Chicago Manual of Style*, 16<sup>th</sup> ed.

Getty Research Institute Vocabularies, online:

<http://www.getty.edu/research/tools/vocabularies/index.html>

For artists' names:

Getty Union List of Artist Names, online:

<http://www.getty.edu/research/tools/vocabularies/ulan/index.html>

The Museum of Modern Art Editorial Guidelines, Part IV

MoMA Index of Artists, online: [www.moma.org](http://www.moma.org)

For names of museums:

*The Official Museum Directory*, American Association of Museums

The Museum of Modern Art Editorial Guidelines, Part III

## **II. MUSEUM TERMINOLOGY**

### **Name of the Museum**

Edwin A. Ulrich Museum of Art

Wichita State University

1845 Fairmount Street

Wichita, Kansas 67260-0046

In running text, one may refer to the museum as the Ulrich, the Ulrich Museum (capitalize 'museum'), or the museum (use lowercase). Use a lowercase 'the' before the museum name.

Note, however, that the museum does not include "The" or "the" in its official title.

### **Museum Locations**

#### **Interior**

Charles Grafly Gallery or Grafly Gallery

Kathleen Edmiston Conference Room or Ulrich Conference Room

Front Desk

Director's Office

Staff Offices

Art Receiving Area

Joan S. Beren Gallery or Beren Gallery

Floyd and Barbara Amsden Gallery or Amsden Gallery

Chris Paulsen Polk/Carol Wilson Gallery or Polk/Wilson Gallery

S.M. & Laura H. Brown Charitable Trust Skywalk or Brown Trust Skywalk

### **Exterior**

Ulrich Museum Entrance Plaza

Doris Ceasar Sculpture Garden

Dr. Sam and Jacque Kouri Sculpture Terrace or Kouri Sculpture Terrace

Martin H. Bush Outdoor Sculpture Collection

### **Other Campus Locations (Room Number, Building Name):**

223 Rhatigan Student Center

210 McKnight Art Center West, School of Art and Design

### **Other Off-Campus Locations (Building Name, Address):**

WSU Hughes Metropolitan Complex, 5015 East 29th Street North

WSU ShiftSpace, 800 East 3rd Street

### **Staff Titles**

Capitalize a person's title if it precedes and is used as part of his or her name.

- This afternoon Professor LeZotte will guide visitors through the faculty exhibition.
- I have scheduled an interview with Ulrich Director Patricia McDonnell.

Leave it in lowercase if used in a descriptive way preceding the name or if following his or her name.

- Annette LeZotte, professor of art history, will guide visitors through the faculty exhibition.
- On Tuesday, former museum director Richard Andrews will speak with students.
- A new show by photographer Terry Evans opens Friday.
- The art critic Michael Brenson will speak tomorrow.

However, there are some exceptions to these guidelines; check *Chicago* 8.19 or *Associated Press* (247).

- The sign-off on gallery guide essays and the like does not conform to these rules:  
—Emily Stamey, Curator of Modern and Contemporary Art

Administrative Specialist

Assistant Director of Finance and Management

Curator of Education

Curator of Modern and Contemporary Art

Director

Designer/Preparator

Education Intern

Guard

Public Relations Manager  
Registrar/Collection Manager  
Special Projects Coordinator

### III. TITLES

For titles in English, capitalize the first word, the last word, the first word after a colon, all nouns, pronouns, adjectives, verbs, adverbs, and subordinate conjunctions (While, Because, Though, When, If, Than, etc.). Lowercase articles, coordinating conjunctions (and, but, for, nor, or, so, yet), prepositions, and the *to* in infinitives.

- Standardize capitalization; do not follow title pages or design logos.
- For more information on capitalization, see page 20.

Titles for larger-scale works are written in italics. This includes exhibitions, individual works of art, books, periodicals, movies, television series, video works, plays, long poems, operas, conferences, symposia, and record albums.

- Examples: *American Gothic*, *Art News*, *Life* (not *LIFE*), *The Wichita Eagle*, *The Wind in the Willows*, *Rubber Soul*, *Leaves of Grass*, *Zeitgeist in Babel: The Postmodernist Controversy*, *Metropolitan Culture/Urban Vision: Early 20<sup>th</sup>-Century Art and Popular Entertainment*

Titles for smaller-scale works are enclosed in quotation marks. This includes short poems, articles, songs, short stories, essays, individual episodes of television series, and lectures.

- Examples: “Pediments and Impediments: Kansas History Through Architecture”; “I’m Looking Through You”; “O Captain, My Captain”; “‘Iridescence of the Moment’: Visual Artists and the Modernity of Vaudeville and Early Film”; “Edward Hopper: Capturing the Cinematic Moment”

For titles in foreign languages, give the English translation in parentheses in regular type after the title.

- For variations and exceptions, see *Chicago* 11.6–11.7.
- Examples: *Le Déjeuner sur l’herbe* (Luncheon on the Grass); “Voi che sapete” (“You Who Know”); *Mutter mit Kind* (Mother with Child)
- In regards to capitalization, follow the dictates of the given language.

Do not italicize or put quotation marks around titles of series:

- Examples: From the series *Weeping Woman*; From the series *Black Paintings*
- Exception to this rule is when a series is published as a title, as in print portfolios. In this instance, use italics: From the portfolio *Vollard Suite*

Untitled works:

- If no title is known, then the word *Untitled* is kept in regular type: *Untitled*
- If the untitled work has a descriptive title, that title follows in parentheses in regular type: *Untitled* (Icarus).
- If the artist titled the piece *Untitled*, then the title is in italics: *Untitled*.
- If the artist titled the piece *Untitled* and also uses a descriptive or parenthetical title, both are italicized: *Untitled* (*Superman*).

## IV. CAPTIONS

The following components comprise illustration captions for works of art:

Name of artist  
 Title of work  
 Date of work  
 Medium  
 Dimensions  
 Credit  
 Photograph credit\*  
 Copyright notice\*

\* Where applicable. See note at the end of this chapter.

Unless the last element of a caption is a state abbreviation, captions should not end with a period.

**Name of artist:** Given as is preferred by Getty Union List of Artist Names, unless significant examples indicate or artist requests otherwise.

- Examples: Robert Motherwell, Man Ray, I.M. Pei, Arman

**Title of work:** Primary title is given in italics, followed by a comma.

- Untitled works: If no title is known, then the word *Untitled* is kept in regular type: *Untitled*. If the artist titled the piece *Untitled*, then the title is in italics: *Untitled*. If the untitled work has a descriptive title, that title follows in parentheses in regular type: *Untitled* (Icarus). If the artist titled the piece *Untitled* and also uses a descriptive or parenthetical title, both are italicized: *Untitled (Superman)*.
- If the artist has given the piece a parenthetical title, that title follows the primary title and is in italics, including the parentheses: *TWA (Bridge)*.
- If the title is in a foreign language, the original title is given in italics; its translation is given in parentheses and is in regular type: *Les Caves No. 2* (The Cellars No. 2).
- If the work of art is from a series, italicize the individual work of art and give its date, followed by a period, then "From the series" and give the series name and date, if that date differs from the date of the work of art. Do not italicize the series name. Do not use "the series" following "From" if series is part of the series title. Examples:
  - Terry Evans, *Cattle Paths*, 2009. From the series Matfield Green, 1990–2009.
  - Andy Warhol, *Chicken 'n Dumplings*, 1969. From the series Campbell's Soup II. (Note: the series was also created in 1969, so its date is implied rather than given.)
  - Frank Stella, *Arundel Castle*, 1967. From Black Series I.

**Date of work:** Date(s) follows the comma after the primary title and ends with a period.

- If a work of art was made over a range of dates, indicate that range using an en-dash and abbreviate the final date with just the last two digits (1987–89) unless a change of century occurs (1999–2000).
- If a work of art, especially a sculpture, was designed significantly prior to its fabrication, both dates are indicated and separated with parentheses (1981 (fabricated 1983)).

- If a photograph was printed subsequent to its original capture, the printing date or best approximation is given, separated with parentheses (1973 (printed 2006); 1964 (printed later); 1915 (printed posthumously)).
- Works for which a date is not known should be listed as “not dated” or “about” (“n.d.” and “ca.” are not to be used). Dates should be approximated whenever possible (1850–1860s, about 1866). The use of “circa” is acceptable for Ulrich scholarly publications.
- If a title of an artwork includes a date, give the entire title of the artwork and also give the date (*Torn Leaf Line Held to Fallen Elm with Water, November 15, 2002, 2002*).

**Medium:** Designate medium according to Getty standards (i.e. “screen print” not “serigraph”).

- When multiple media, separate by commas.
- Give support for all paintings as the last item in the list of media (Oil, acrylic and pencil on canvas).
- Do not give the support for prints or photographs unless they are printed on a surface other than paper.

**Dimensions:** Give dimensions of the artwork in inches and convert metric measurements to inches.

- List height, then width, then depth (where applicable).
- Separate dimensions with a lowercase “x,” and leave once space between each dimension and x.
- Abbreviate “inches” as “in.”; include only at the end, not for each dimension (19 1/2 x 59 x 30 in., not 19 in. x 59 in. x 30 in.)
- If the artwork measures to partial inches, give measurements with fractions, not decimals (35 3/4 in., not 35.75 in.).
- If a dimension of an artwork exceeds 99 inches, switch to feet (ft.) and inches (in.). Repeat measurement labels for each dimension (6 ft. 2 in. x 12 ft. 10 in.).

### **Credit:**

Credit line for institutions:

- Give institution name, comma after institution, followed by location and period (unless the city is in the name of the institution), then capitalize type of acquisition, but do not capitalize additional information other than proper names.
- For museums in widely known foreign cities, give just the city (Musée du Louvre, Paris). For museums in lesser-known foreign cities, give city and country (Museum am Loewentor, Stuttgart, Germany). For museums in lesser-known American cities, give city and abbreviated state name (Dane G. Hanson Museum, Logan, Kan.). Examples:
  - The Metropolitan Museum of Art, New York. Gift of John Doe in honor of Jane Doe
  - Spencer Museum of Art, The University of Kansas, Lawrence. Museum Purchase with Student Government Association Funds
  - The Detroit Institute of Arts, Ford Motor Company Acquisition Fund
- Do not use “Collection of” for institutions.

- Inclusion or exclusion of capitalized “The” before institution names depends upon the standards of that institution. Refer to the institution’s publications and website, or see list in MoMA Style Guidelines.

Credit line for individuals and private collections:

- Only the information the collector provides should be given. Do not add a city to a private collection unless the owner approves.
- Use “Collection of” (Collection of Ann and Alex Smith).
- Use “Private collection” instead of anonymous.
- Prefixes: Do not use Mr., Miss, Ms. or Mrs. except in cases where a couple is being recognized and one or both first names are unknown, in which case use prefixes and last name only (“Gift of Mr. and Mrs. Doe,” not “Gift of Mr. and Mrs. John Doe”). These standards may be overridden by the wishes of the donor. Occupational prefixes (Dr., Rev.) may be used.
- When a couple is credited and they have not indicated a name order, they should be listed in alphabetical order (Collection of Mat Buckingham and Richard Overby; Collection of Georgia and Keith Stevens).
- For galleries, use “Courtesy of” and the gallery name, city, state (or country). When credit line is shared by an artist and gallery, order should be artist followed by gallery. Gallery names are capitalized but never in all caps.
- Only include accession numbers in museum collection catalogues. Do not put them in general captions.
- More examples: Private collection, Boston; Collection of Mary Black, Somerville, New Jersey; Collection of the artist

### Sample Captions

Jeffrey Milstein, *Southwest Airlines “Maryland One” Boeing 737-700*, 2007. Chromogenic color print, mounted on foam core, 50 x 50 in. Collection of the artist, Courtesy Paul Kopeikin Gallery, Los Angeles

Odili Donald Odita, *Vertical Hold*, 2008. Acrylic on canvas, 84 x 110 in. Collection of the artist, Courtesy Jack Shainman Gallery, New York

Mark Grotjahn, *Untitled (Black Butterfly Pink MG03)*, 2003. Oil on linen, 36 x 42 in. Collection of Avo Samuelian and Manuel Gonzales

Arman, *Achilles Syndrome*, 1976. Wooden shoe forms, metal screws, and acrylic paint, 19 1/2 x 59 x 30 in. Ulrich Museum of Art, Wichita State University, Wichita. Gift of the artist

Miguel Angel Ríos, *Magallanes en la Confusion Encontró un Océano, #3* (Magellan in the Confusion Finds the Ocean, #3), 1994. Pleated Cibachrome and paint on pleated canvas with pushpins, 117 x 117 in. Collection of the artist, Courtesy John Weber Gallery

Mel Bochner, *Compass: Orientation*, 1969. Letraset on white tape on floor, variable dimensions. Private collection

Christoph Morlinghaus, *TWA (Bridge)*, 2004. Chromogenic print on paper on Sintra, 71 x 85 in. Collection of the Ulrich Museum of Art, Wichita State University, Wichita. Museum Purchase

Gordon Parks, *American Gothic (Ella Watson, Washington, D.C.)*, 1942. Gelatin silver print, 17 1/4 x 12 1/2 in. Ulrich Museum of Art, Wichita State University, Wichita. Museum Purchase

Saul Steinberg, *View of the World from 9<sup>th</sup> Avenue*, 1975. Wax crayon and graphite, 28 x 19 in. Private collection, Courtesy of Pace Wildenstein. © 1999 Estate of Saul Steinberg/Artists Rights Society, New York

Robert Indiana, *KVF II*, from the series *Hartley Elegies*, 1989–1994. Oil on canvas, 77 x 51 in. Collection of the artist

Robert Moskowitz, *Landscape*, 1987. Oil on canvas, 112 x 66 in. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Joseph H. Hirshhorn Purchase Fund, photo Lee Stalsworth

Marsden Hartley, *Military*, 1914–15. Oil on canvas, 23 3/4 x 19 1/2 in. The Cleveland Museum of Art, Gift of Nelson Goodman

Marsden Hartley, *Military Symbols I*, about 1913–14. Charcoal on paper, 24 1/4 x 18 1/4 in. The Metropolitan Museum of Art, Rogers Fund

Martha Rosler, *Red Stripe Kitchen*, from the series *Bringing the War Home: House Beautiful*, about 1969–72. Chromogenic color print, 28 1/2 x 19 1/4 in. The Saint Louis Art Museum, Helen Kornblum Collection

## Shortened Captions

Some circumstances call for a shortened version of captions. These include:

- Advertisements
- Promotion sheets
- Meeting materials

Shortened captions include the following criteria:

Name of artist

Title of work (inclusion of a parenthetical title is discretionary)

Date of execution

Name of institution (other than Ulrich Museum)

## Sample Shortened Captions

Gordon Parks, *American Gothic*, 1942

Mel Bochner, *Compass: Orientation*, 1969, private collection

Marsden Hartley, *Military Symbols I*, about 1913–14, The Metropolitan Museum of Art  
 Robert Indiana, *KVF II*, 1989–1994  
 Christoph Morlinghaus, *TWA (Bridge)*, 2004

## Photographic Credits and Copyright Notices

These elements of captions are not often required. Usually, photograph credits and copyright notices appear in the Photograph Credits section of a book or catalogue, which is separate from captions. Situations where one may use them in captions would be for brochures, newsletters, invitations, periodicals, or other printed material in which there are no separate photograph credits in the publication.

If applicable:

- Use a period at the end of the object credit line and at the end of the photograph credit.
- Do not put a period at the end of the copyright notice.
- Use the copyright symbol ©; do not spell out “copyright.”

## Sample Captions

Nam June Paik, *Robespierre*, from the series *Evolution, Revolution, Resolution*, 1989. Etching and lithograph, 29 7/8 x 22 3/8 in. Collection of Carl and Elizabeth Solway, Courtesy and photo © Carl Solway Gallery, Inc., Cincinnati, Ohio, and Courtesy San Jose Museum of Art, San Jose, Calif.

Robert Moskowitz, *Landscape*, 1987. Oil on canvas, 112 x 66 in. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Joseph H. Hirshhorn Purchase Fund, photo Lee Stalsworth

Saul Steinberg, *View of the World from 9th Avenue*, 1975. Wax crayon and graphite, 28 x 19 in. Private collection, Courtesy of Pace Wildenstein. © 1999 Estate of Saul Steinberg/Artists Rights Society, New York

## V. OBJECT LABELS IN GALLERY

The following components comprise object labels:

Name of artist  
 Artist's nationality and birth/death dates  
 Title of work  
 Date of work  
 Medium  
 Credit

**Name of artist:** Name in bold, given as is preferred by Getty Union List of Artist Names unless significant examples indicate or artist requests otherwise.

- Examples: **Robert Motherwell, Man Ray, I.M. Pei, Arman**

**Artist's nationality and dates:** Nationality, followed by comma and then life range (1896–1970) or, if still living, just birth date (born 1979).

- Spans of dates should be indicated with an en dash, not a hyphen.
- Spans of dates should use whole dates (not 1950–99, but 1950–1999).
- If the artist claims a nationality other than the country in which she or he was born, state nationality and then birth country (American, born Mexico).
- Use current official names for nationalities and countries (Czech Republic, not Czechoslovakia; Ukraine, not Russia or USSR).
- If a living artist was born in one country, but lives and works somewhere else, indicate this fact with a second line:

**Jules de Balincourt**

French, born 1972

Lives and works in New York

**Title of work:** Primary title is given in bold and italics, followed by a comma and then the date.

- Untitled works: If no title is known, then the word **Untitled** is in bold but not italics: **Untitled**. If the artist titled the piece **Untitled**, then the word is in bold and italics: **Untitled**. If the untitled work has a descriptive title, that title is in bold but not italics in parentheses that are not italicized: **Untitled (Icarus)**. If the artist title the piece **Untitled** and uses a descriptive or parenthetical title, both are bold and italicized: **Untitled (Superman)**.
- If the artist has given the piece a parenthetical title, that title follows the primary title and is in both bold and italics, including the parentheses: **TWA (Bridge)**.
- If the title is in a foreign language, the original title is given in bold and italics; its translation is given in parentheses and is bold but not italics: **Les Caves No. 2 (The Cellars No. 2)**.
- If the work is from a series, the series title follows the object title on a second line preceded by "From the series" and is neither capitalized nor bold: **Chicken 'n Dumplings**, 1969. From the series Campbell's Soup II

**Date of work:** Dates for object labels follow the same guidelines as captions. See page 5.

**Medium:** Medium descriptions for object labels follow the same guidelines as captions. See page 5.

**Credit:**

- Credit lines in object labels follow the same general guidelines as in captions (see p. 7), with a few exceptions listed here.

- Reminder: Credit line does not include “Collection of” if the artwork belongs to an institution’s collection; if private or belonging to a specific person or persons, maintain “Collection of” (see p. 7).
- Do not include accession numbers in object labels.
- If an exhibition is only showing objects from the Ulrich collection and this fact is noted, do not include “Ulrich Museum of Art, Wichita State University” in the credit line, just give the acquisition information (“Museum Purchase” or “Gift of Jane and John Doe”). If showing objects from other collections in addition to the Ulrich, do include “Ulrich Museum of Art, Wichita State University” in the credit line.

## Design Notes

Justify left with 1 in. top margin and 1 in. left margin; right margin should be calculated according to paper size: on 11 x 17 paper use 4.5 in., for 8 ½ x 11 paper use 2 in.

All text in Gill Sans 18 pt.

All text single-spaced at 0 pts.

Separate artist information and object information with one blank line.

## Sample Labels for Ulrich galleries

### **Luis Alfonso Jimenez**

American, 1940–2006

#### ***Sodbuster: San Isidro***, 1981 (fabricated 1983–84)

Colored fiberglass with acrylic-urethane finish

Museum Purchase with Student Government Association Funds

### **Enrique Chagoya**

American, born Mexico, 1953

#### ***El Sueño de la Razón Produce Monstruos, (The Sleep of Reason Produces Monsters)***, 1999

From the series Return to Goya’s Caprichos

Etching and aquatint

Museum Purchase

### **Roy Lichtenstein**

American, 1923–1997

#### ***Girl with Ball***, 1961

Oil on canvas

Museum of Modern Art, New York. Gift of Philip Johnson

**Theodore Roszak**

American, 1907–1981

***Skylark (Icarus)*, 1950–51**

Bronze

Museum Purchase with Student Government Association Funds

**Miguel Angel Ríos**

Argentine, born 1943

Lives in Mexico City and New York

***Magallanes en la Confusion Encontró un Océano, #3  
(Magellan in the Confusion Finds the Ocean, #3)*, 1994**

Pleated Cibachrome and paint on pleated canvas with pushpins

Collection of the artist, courtesy John Weber Gallery

**Martha Rosler**

American, born 1943

***Red Stripe Kitchen*, about 1969–72**

From the series *Bringing the War Home: House Beautiful*

Chromogenic color print

The Saint Louis Art Museum, Helen Kornblum Collection

**Label information for objects on loan to outside entities**

W. Eugene Smith

American, 1918–1978

*Frontier Soldier with Canteen, Saipan*, 1944

Gelatin silver print on paper

Ulrich Museum of Art, Wichita State University, Wichita, Kan. Museum Purchase

W. Eugene Smith

American, 1918–1978

*The Walk to Paradise Garden*, 1946

Gelatin silver print on paper

Ulrich Museum of Art, Wichita State University, Wichita, Kan. Museum Purchase

**Extended Labels**

Extended labels follow the same formatting and criteria as object labels, with the following additions:

- Titles within extended text are italicized but not bolded.

- When possible, give full names and life dates for other artists who are mentioned in the text. In the case of a long list of artists, there is flexibility to find another solution.
- Numbers one through nine are spelled out; numerals are used for 10 and higher. Numerals are used for centuries (20th century). The “th” should be regular text, not superscript.
- Target word count should be 75–125 words.
- Additional design notes: Add one blank line between credit line and extended label text (at 18 pt). Do not indent paragraphs; instead, leave one blank line between paragraphs.

### **Sample Extended Label**

#### **Salomón Huerta**

Mexican, born 1965

Lives and works in California

#### ***Untitled House #2*, 2002**

Oil on canvas

Museum Purchase

Salomón Huerta is known for his formally austere and brightly colored realist paintings. *Untitled House #2* comes from a series that he based on photographs of Southern California’s prevalent postwar bungalows. Stripping away whatever gardening or lawn ornamentation might have distinguished this boxy form from the grid of others surrounding it. Huerta makes the particular house a common type, one that could exist in any middle-class American community. His cool detachment and meticulous technique together create a house whose picture-perfect, candy-colored façade appears both banal and eerie. Among his artistic influences, Huerta notes movie director David Lynch, whose films often examine the dark stories that lurk below the seemingly cheerful surfaces of suburban and small-town America.

## **VI. EXHIBITION CHECKLISTS**

The following components comprise exhibition checklists:

Name of artist  
 Artist’s nationality and dates  
 Title of work  
 Date of work  
 Medium  
 Dimensions  
 Credit

Sort entries in alphabetical order by artist’s last name. If a one-person show, sort chronologically by date of work. If same date, sort alphabetically by title.

### **Name of artist, title of work, date of work medium, dimensions, and credit:**

These components for exhibition checklists follow the same guidelines as captions. See chapter IV.

**Artist's nationality and dates:** This component follows the same guidelines as object labels (see page 9).

### Sample Checklist Entries

W. Eugene Smith  
 American, 1918–1978  
*Frontier Soldier with Canteen, Saipan, 1944*  
 Gelatin silver print  
 13 1/4 x 10 1/2 in.  
 Ulrich Museum of Art, Wichita State University, Wichita, Kan. Museum Purchase

W. Eugene Smith  
 American, 1918–1978  
*The Walk to Paradise Garden, 1946*  
 Gelatin silver print  
 12 x 10 1/4 in.  
 Ulrich Museum of Art, Wichita State University, Wichita, Kan. Museum Purchase

Frederick Judd Waugh  
 American, 1861–1940  
*Peasant Landscape, 1883*  
 Oil on canvas  
 35 3/4 x 24 in.  
 Ulrich Museum of Art, Wichita State University, Wichita, Kan. Gift of Edwin A. Ulrich

## VII. INTRODUCTION PANELS IN GALLERY

### Design Notes

- Force justify body text right and left (custom kerning should be done line by line for optimal aesthetic effect).
- Right justify panel headings, and put in bold and all capitals.
- Insert two blank lines between title and body of text.
- Point size for Intro Panel: no smaller than 36 point, Gill Sans unless otherwise specified.
- Minimum margins: 2 in. for top, left, right and bottom. Top and bottom margins may be adjusted for optimal aesthetic effect.
- No indentation for the beginning of paragraphs; one blank line between paragraphs.
- Numbers one through nine are spelled out; numerals are used for 10 and higher. Numerals are used for centuries (20th century). The “th” should be regular text, not superscript.
- Target word count is 250–300 words.
- Bold the first sentence—the topic sentence—of each paragraph.

## VIII. FOOTNOTES AND BIBLIOGRAPHY

Footnotes and bibliographic entries follow the general criterion from the *Chicago Manual of Style* (Chapter 14).

The author's name should be presented exactly as it appears on the title page of the book or article cited.

Publication dates appear with parentheses.

All citations should give specific page numbers; avoid the use of f., ff., and passim.

Also avoid: et. seq., loc. cit, and op. cit.

### Footnotes

The author's first name is given first (Robert Rosenblum).

Parentheses are used to enclose the city, publisher and publication date of books.

### Sample Footnotes

#### Books and Exhibition Catalogues:

Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 1981), 4.

(Note: Colon used to separate main title and subtitle, even if that punctuation does not appear on cover or title page.)

Patricia McDonnell, *Marsden Hartley: American Modern*, exh. cat. (Minneapolis: Frederick R. Weisman Art Museum, 1997), 6.

(Note: The abbreviation exh. cat.)

Walker Art Center, *Tyler Graphics: The Extended Image*, exh. cat. (Minneapolis: Walker Art Center, 1987), 16.

(Note: Where no author or editor is specified, use the institution as author.)

#### Articles and Individually Authored Chapters in Books:

Henry Adams, "Space, Weather, Myth, and Abstraction in the Art of John Steuart Curry," in Patricia Junker, ed., *John Steuart Curry: Inventing the Middle West* (New York: Hudson Hills Press in association with the Elvehjem Museum of Art, University of Wisconsin-Madison, 1997), 113–15.

(Note: An exhibition publication that accompanies a show but is not a catalogue is not cited as "exh. cat."; follow copublication information as presented on title page.)

#### Articles in Journals and Periodicals:

Thomas Craven, "Art and Propaganda," *Scribner's Magazine* 95 (March 1934): 189–94.

L. D. Hockman, "The Tamarind Papers Re-Viewed," *New Mexico Highways* 7, no. 4 (autumn 1990): 82–83.

(Note: Spaces between first and second initials of author's name; volume numbers presented as numbers only—do not use “vol.”; do use issue numbers, with “no.”; lowercase seasons in footnotes/bibliographies.)

#### Letters:

Marsden Harley to Alfred Stieglitz, December 20, 1912. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University. Hereafter cited as YCAL.

(Note: Use full names of correspondents on first citation and last names on subsequent citations of same letter or same correspondents; do not include where letters were written or where received unless it is vital; use acronyms or shortened references if making repeated use of the same archival sources.)

#### Author Interviews:

Lena Mueller, interview by author, Lake Henry, Minn., July 17, 1997.

Tom Otterness, telephone interview by author, November 13, 2010.

Jeff Black, email message to author, April 19, 2011.

#### Web Pages:

“Style Guide,” *Wikipedia*, last modified July 18, 2008, [http://en.wikipedia.org/wiki/Style\\_guide](http://en.wikipedia.org/wiki/Style_guide).

(Note: If the webpage is part of a larger publication as opposed to an owner or sponsor, put it in italics.)

Lory Frankel et al, eds., “Association of Art Editors Style Guide,” Association of Art Editors, last modified 2009, accessed August 10, 2011, <http://artedit.org>.

(Notes: Include author names, if any. If no date of publication or revision can be determined, include an access date.)

“Miró Mural Conservation,” Ulrich Museum of Art, accessed May 12, 2011, <http://webs.wichita.edu/?u=ulrichmuseum&p=/Art/MiroProject>

### Subsequent Citations

Often in publications, certain sources will be cited more than once. For these subsequent citations, use the shortened citation format given in *Chicago*. Example:

Lena Mueller, interview.

### Bibliographies

The author's last name is given first (Rosenblum, Robert).

Periods are used to set off city, publisher, and publication date.  
The list of citations should appear in chronological order based on date of publication.

### Sample Bibliographic Citations

#### Books and Exhibition Catalogues:

Barron, Stephanie, et al. *German Expressionist Sculpture*. exh. cat. Los Angeles: Los Angeles County Museum of Art, 1983.

(Note: et al is use with four or more authors.)

Pal, Pratapaditya, and Colin Powell, eds. *Modern Haitian Art Reconsidered*. 2d ed. Grovers Corners, N.H.: Wilder Press, 1992.

(Note: Use first name first for second and third authors; use “old-fashioned” state abbreviations, not two-letter postal-code abbreviations.)

Hockney, David. *David Hockney: Photographs*. New York: Abbeville Press; and Paris: Centre Georges Pompidou, 1982.

(Note: Instance where publishing house and museum are full-partner copublishers.)

Blume, Dieter. *Anthony Caro: Catalogue Raisonné*. 5 vols. Cologne: Verlag Galerie Wentzel, 1981 (vols. 1–4), 1986 (vol. 5).

(Note: Full citation of a multivolume reference.)

Baron, Deborah, ed. *Advertising in the United States* (Cleveland: R. L. Glueck, 1990), 2: 201–8.

(Note: Citation of a selection from a specific volume in a multivolume reference.)

Post, J. B. *An Atlas of Fantasy*. Baltimore: Mirage Press, 1973; rev. ed., New York: Ballantine Books, 1979.

(Note: Citation of sources to include initial and revised editions.)

#### Articles in Journals and Periodicals:

Gruen, John. “Michael Heizer: ‘You Might Say I’m in the Construction Business.’” *Art News* 76 (December 1977): 96–99.

Bloviator, Buford. “Edward Hopper at the Movies.” *Newsweek* 22 (November 15, 1943): 80.

*Or, if volume number is not available:*

Bloviator, Buford. “Edward Hopper at the Movies.” *Newsweek*, November 15, 1943, 80.

(Note: This less formal style is okay for popular magazines and general museum materials.)

#### Newspaper Articles:

Bolmar, Carl P. “Gleanings from the Field of Art.” *Topeka (Kan.) Daily State Journal*, March 28, 1931.

(Note: Include state abbreviations in parentheses and italics, as here, when newspaper is not a “big city” daily such as the *New York Times*; do not cite newspaper edition, section, or page numbers—dates only.)

#### Theses and Dissertations:

Keesee, Vincent A. “Regionalism: The Book Illustrations of Benton, Curry, and Wood.” Ph.D. diss., University of Georgia, Athens, 1972.

Gokey, Edward Alan. “John Steuart Curry’s *The Gospel Train*.” M.A. thesis, Syracuse University, 1992.

#### Web Pages:

Musée du Louvre. “Contemporary Art: Michal Rovner.” Current Exhibitions. Last modified May 19, 2011.

[http://www.louvre.fr/llv/exposition/detail\\_exposition.jsp?CONTENT%3C%3Ecnt\\_id=10134198674204370&CURRENT\\_LLX\\_EXPO%3C%3Ecnt\\_id=10134198674204370&pageId=0&bmLocale=en](http://www.louvre.fr/llv/exposition/detail_exposition.jsp?CONTENT%3C%3Ecnt_id=10134198674204370&CURRENT_LLX_EXPO%3C%3Ecnt_id=10134198674204370&pageId=0&bmLocale=en)

Ulrich Museum of Art. “Miró Mural Conservation.” Accessed May 12, 2010.

<http://webs.wichita.edu/?u=ulrichmuseum&p=/Art/MiroProject>.

(Note: If no date of publication or revision can be determined, include an access date.)

## IX. ABBREVIATIONS, TIME & DATE, NUMBERS

In this chapter, take special care to note the differences in style between *Chicago* and *Associated Press*. This chapter addresses many of the main guidelines, but is not exhaustive. Double-check the respective reference sources if in doubt.

### Abbreviations

Avoid using abbreviations in running text. In general, spell out on first reference the actual names of entities before subsequently using abbreviations or shortened versions. Follow the guidelines in chapter 10 of *Chicago* for how to abbreviate certain words or phrases.

In running text, spell out United States as a noun, and reserve U.S. for adjective form.

Academic degrees: spell out in running text (master’s degree, doctoral degree, bachelor’s degree, Bachelor of Arts, Bachelor of Sciences in chemistry). If following a person’s name abbreviate with punctuation (B.A., M.A., Ph.D.).

- General public materials: If mention of degrees is necessary to establish someone’s credentials, the preferred form is to avoid an abbreviation and use instead a phrase such as: *John Jones, who has a doctorate in art history*. Use an apostrophe in *bachelor’s degree, a master’s*, etc. Use such abbreviations as *B.A. M.A. LL.D. and Ph.D.* (with punctuation) only when the need to identify many individuals by degree on first reference would make the preferred form cumbersome. Use these abbreviations only after a full name, never after just a last name. When used after a last name, an academic abbreviation is set off by

commas. (Daniel Moynihan, Ph.D., spoke at the conference.) Do not precede a name with a courtesy title for an academic degree and follow it with the abbreviation for the degree in the same reference:

Wrong: *Dr. Pam Jones, Ph.D.*

Right: *Dr. Pam Jones, a chemist*

Use of academic abbreviations also is acceptable in formal publications such as gallery guides.

Addresses: In running text, spell out all words rather than abbreviate, including compass points (5015 East 29th Street North).

State abbreviations: For general public materials, use the two-letter postal-code abbreviation. For all other publications, use standard or “old fashioned” style (Calif., not CA). See chart below. For a list of old fashioned abbreviations including United States territories and Canadian provinces, see *Chicago* 10.28–10.29.

State	USPS	Standard
Alabama	Al	Ala.
Alaska	AK	Alaska
Arizona	AZ	Ariz.
Arkansas	AR	Ark.
California	CA	Calif.
Colorado	CO	Colo.
Connecticut	CT	Conn.
Delaware	DE	Del.
District of Columbia	DC	D.C.
Florida	FL	Fla.
Georgia	GA	Ga.
Hawaii	HI	Hawaii
Idaho	ID	Idaho
Illinois	IL	Ill.
Indiana	IN	Ind.
Iowa	IA	Iowa
Kansas	KS	Kan.
Kentucky	KY	Ky.
Louisiana	LA	La.
Maine	ME	Maine
Maryland	MD	Md.
Massachusetts	MA	Mass.
Michigan	MI	Mich.
Minnesota	MN	Minn.
Mississippi	MS	Miss.
Missouri	MO	Mo.
Montana	MT	Mont.
Nebraska	NE	Neb.

Nevada	NV	Nev.
New Hampshire	NH	N.H.
New Jersey	NJ	N.J.
New Mexico	NM	N.M.
New York	NY	N.Y.
North Carolina	NC	N.C.
North Dakota	ND	N.D.
Ohio	OH	Ohio
Oklahoma	OK	Okla.
Oregon	OR	Ore.
Pennsylvania	PA	Pa.
Rhode Island	RI	R.I.
South Carolina	SC	S.C.
South Dakota	SD	S.D.
Tennessee	TN	Tenn.
Texas	TX	Texas
Utah	UT	Utah
Vermont	VT	Vt.
Virginia	VA	Va.
Washington	WA	Wash.
West Virginia	WV	W.Va.
Wisconsin	WI	Wis.
Wyoming	WY	Wyo.

## Time & Date

Times of day at quarter, half, and even hours are spelled out (six o'clock in the morning, eleven thirty, a quarter to four).

Specific times of day are given in numerals. Use a.m. and p.m., lowercase, periods, with a space (9:15 a.m.). Extra zeroes are not necessary for events that start on the hour (10 a.m.).

- General public materials: Follow these rules with the exception of program information block listings. For that format, see chapter XI.

Use month-day-year form (March 24, 1990; not 24 March 1990). Use this style for brief form as well (3/24/1990).

Centuries and decades: Numerals are used for centuries (20th century). The “th” should be regular text, not superscript. Decades may be spelled out, if the century is clear, or given in numerals (the nineties, the 1990s).

Note: do not use an apostrophe with decades; in scholarly publications, spell out and lowercase centuries per *Chicago* style (the twenty-first century).

When a date is estimated, use the word “circa” in scholarly publications and the word “about” in general public materials.

General public materials:

- In running text, use time, day, date, and place, in that order (The event will be from 9 a.m.-2 p.m. Saturday, May 1, in 208 Rhatigan Student Center).
- Use “noon” and “midnight,” not 12 p.m. and 12 a.m.
- For official event information format, see chapter IX.
- See General Public Materials for guidance on hyphens and dashes, page 21.

## Numbers

In running text, spell out numbers zero to one hundred and round numbers over one hundred (ninety-five percent of the participants, two thousand soldiers). If odd and even numbers appear in the same sentence, use numerals for all (The census shows that among 1,501 people, only 200 were eligible for . . .). For large numbers, use numerals (2.3 million residents).

- General public materials: Spell out numbers zero to nine; 10 and higher, use figures (15, not fifteen).

Pages, parts, chapters, and so forth take numerals (In part 7 on page 35, you’ll find figure 6).

Spell out the word percent (i.e., do not use the symbol %).

For telephone numbers, use parentheses for area code: (316) 978-6000. This includes general public materials.

When referencing money, do not include the word “dollar” but only the dollar sign: a \$3 million capital campaign.

## X. PUNCTUATION AND THE LIKE

In this chapter, take special care to note the differences in style between *Chicago* and *Associated Press*. This chapter addresses many of the main guidelines, but is not exhaustive. Double-check the respective references sources if in doubt.

### Commas

In lists of three or more items, include a comma before the last item (red, white, and blue).

When elements in a list contain internal punctuation, separate them with semicolons:

He was director of exhibitions at the American Federation of Arts, New York City; deputy director at the Amon Carter Museum, Fort Worth; and founding director of Crystal Bridges Museum of American Art, Bentonville, Arkansas.

### Possessives

For plurals or names ending in s:

- In general public materials: do not put an extra s after the apostrophe (multiple artists' work, Eames' designs).
- In scholarly materials: do not put an extra s after the apostrophe of plurals (multiple artists') but do put an extra s after the apostrophe in a name ending in s (Eames's).

## Hyphens and Dashes

For specific spelling of hyphenated words, check in *Merriam-Webster's Collegiate Dictionary*, 10th ed., and *Webster's Third New International Dictionary*. See also *Chicago* 7.85 for a comprehensive hyphenation guide.

To denote time and page spans, use an en-dash (1990–1995, 3–5 p.m., pg. 6–45).

- However, do not use a dash when the words “from” or “between” appear before the pair of numbers. In these cases, use “to” or “through” with the former, and “and” with the latter (from 30 to 60, between 400 and 500).
- In newsletter and online: Use hyphens with no spaces (1-4 p.m.; Monday-Friday),

For significant breaks in sentences, use an em-dash (This sentence—not that one—makes the most sense). Do not put spaces around dashes.

## Accents

Insert all accents given in the foreign language, including accents on capital letters. (Note that diacritical marks are not always used on the first letter of capitalized words in French: Etude, instead of Étude, or Edouard instead of Édouard.)

## Italics

Avoid excessive use of italics in narrative text, including general public materials.

Do set off block quotations in italics.

Note: Block quotations are indented and italicized in general public materials.

Foreign words and phrases should be italicized if they are likely to be unfamiliar to readers (*faire du manège*). In general, if a foreign word or phrase is in an English-language dictionary, it is not italicized (*a priori*).

## Capitalization

\*See the Word List in Chapter XII and refer to the *Chicago Manual of Style* and the Getty Research Vocabularies for guidance.

For artistic movements, periods, and so forth, capitalize the term if it is derived from a proper noun. Otherwise, use lowercase (fauvism, Italian futurism, Dadaism, Hudson River school).

Words that are trademarked are capitalized (Formica, Masonite).

Titles that use unique capitalization styles or all capital letters should be standardized (*Life*, not *LIFE*; *Art News*, not *ARTnews*).

For capitalization in titles, see Chapter III.

## Quotation Marks

Periods and commas go inside quotation marks; colons and semicolons go outside; question and exclamation marks go inside or outside depending on whether they belong to the quoted material or to your own sentence, respectively.

Use single quotation marks for quotations within quotations.

If a quotation exceeds four lines of text, put the quotation as a block by indenting it ten spaces, and remove quotation marks.

- General public materials: also italicize the block quotation.

## XI. NEWSLETTER PROGRAM INFORMATION

Program information is presented according to the following format:

DAY, DATE, TIME

### **PROGRAM NAME:**

Name of Artist(s) or Speaker(s) (where applicable)

*Title of Lecture, Event, Film, etc. (where applicable)*

Location of Event (if not at the museum)

Event description

Note that the first line is in capitalized letters, the second line is all capitalized and in bold, and the fourth line is in italics.

In this format, a.m. and p.m. are capitalized to maintain uniformity in the first line of text.

Where applicable, admission cost will appear at the end body text for the program.

## Sample Listings

Please note the event descriptions are not included in these samples.

THURSDAY, MARCH 3, 6 P.M.

### **BUZZ-WORTHY ART TALK:**

Alfredo Jaar

*It is Difficult*

210 McKnight Art Center West, School of Art and Design

TUESDAY, OCTOBER 5, 12-1 P.M.

**PANEL DISCUSSION:**

Tim Brown, Ken Ciboski, Thomas Docking and Karl Peterjohn  
*So What? What's at Stake in the Fall 2010 Elections in Kansas?*  
 Rhatigan Student Center Fireplace Lounge

SATURDAY, OCTOBER 23, 11 A.M.-1 P.M.

**TRICK OR TRUNK**

Rhatigan Student Center parking lot  
 (Rain location: RSC Shocker Square)  
 (Note: Since "Trick or Trunk" is the only name of the event, it does not have a colon at the end of line two.)

WEDNESDAY, MARCH 16, 10-11:30 A.M.

**SENIOR WEDNESDAY:**

Dr. Annette LeZotte  
*Education and Experience: WSU Faculty Biennial Artists Create and Inspire*  
 (Note: No location given because the event takes place at the museum.)

**XII. WORD LIST, INCLUDING ART TERMS**

The following is a reference list for the preferred form for many common words museum publications may use. It is not exhaustive. For words not found here, check the Getty Research Vocabularies and *Chicago*, 8.77–85.

Note: *Chicago* and Getty will always override AP in questions of preferred word forms.

3-D	brush mark
16-mm/35mm	brushstroke
abstract expressionism; abstract	brushwork
expressionist	catalogue
abstract geometric style	civil rights movement
adviser (not advisor)	classicism, classical
African American	co-commissioned
ancient (as in Greece)	constructivism, constructivist
antique, antiquity	cubism
art brut	Dadaism, Dada
art deco	Day-Glo
artist-in-residence	deconstructionism
art nouveau	de Stijl
Asian American	Early Christian
baroque	Early Renaissance
Bauhaus	email
Beaux-Arts	exhibition (not exhibit)
black (as in black American, black artist, etc.)	fauvism
black-and-white (adj.)	fiberglass
	filmmaker, filmmaking

film noir  
 formalism  
 Formica  
 freestanding  
 frescoes  
 futurism, futurist  
 formalism  
 geometric abstraction  
 glasswork  
 Gothic  
 Grand Siècle  
 Great Depression  
 Greek Classicism of the fifth century  
 (otherwise, classicism)  
 guerrilla theater  
 hand-colored  
 handwork  
 Hellenism  
 High Renaissance  
 hippie  
 Hudson River school  
 humanism  
 idealism  
 imagism  
 imperial (as in Rome)  
 impressionism  
 information age  
 installation art  
 Islamic  
 Jazz Age  
 Lucite  
 luminism  
 mannerism, mannerist  
 mass media  
 Masonite  
 medieval  
 Middle Ages  
 Midwest  
 minimalism, minimalist art  
 modern, modernism  
 multimedia  
 Mylar  
 Native American  
 naïve art  
 naturalism  
 neoclassicism, neoclassical  
 non-actor

non-art  
 oeuvre  
 online  
 op art  
 paintbrush  
 percent  
 photomontage  
 photomural  
 photorealism, photorealist  
 Plexiglas  
 pop art  
 postimpressionism  
 postmodernism, postmodern  
 poststructuralism  
 prehistoric  
 process art  
 Progressive Era  
 public art  
 quattrocento  
 realism  
 regionalism  
 Roaring Twenties, the  
 rococo  
 Romanesque  
 romanticism, romantic  
 Roman  
 Scotch tape  
 Stoicism, Stoic  
 screenprint, screenprinted  
 self-portrait  
 site-specific  
 sketchbook  
 socialist realism  
 social realism  
 sound track  
 still life (n.), still-life (adj.)  
 structuralism  
 Styrofoam  
 suprematism  
 surrealism, surrealist  
 symbolism  
 synchronism  
 T-shirt  
 tachisme, tachiste  
 Technicolor  
 theater (not theatre)  
 theater of the absurd

Third World  
ticket holder  
transcendentalism  
watercolor  
Web page  
website  
workforce  
World War I, World War II