

REFERENCE BOOKS AND VOCABULARIES

Primary Source

The Chicago Manual of Style, 17th edition. Where the *Chicago Manual of Style* (CMS) permits flexibility, please maintain internal consistency. Some commonly used sections of the manual are:

Accents (diacriticals), 11.21, 11.72	Plurals, 7.5–15
Access dates for online citations, 14.12	Quotations, 6.9–11, 7.57, 8.177, 13.9–10, 13.13–20, 13.30–31, 13.36
Acronyms, 10.2–10	Serial commas, 6.19
Dashes, 6.78, 6.85, 6.93	<i>sic</i> in brackets, 13.61
Ellipses, 13.50–58	Time 9.29–30, 9.32–34, 9.37–38
Epithets (nicknames), 8.34, 8.35, 8.48	Titles (nobility), 8.32
Hyphens, 6.76, 7.81–89	Titles (books and periodicals), 8.168–171, 11.6, 14.193 see also Capitalisation of Titles of Works below
Initials (names), 7.66, 8.4, 10.4, 10.12	
Names of places, 8.44–59	
Numbers, 9.2, 9.5–8, 9.14, 9.18	

Spelling (UK and US)

New Oxford Spelling Dictionary: The Writers' and Editors' Guide to Spelling and Word Division, 2014.

New Oxford Dictionary for Writers and Editors: The Essential A–Z Guide to the Written Word, 2014.

Names of Places (in order of authority)

Oxford Dictionary of National Biography

Merriam-Webster's Biographical Dictionary

Merriam-Webster's Geographical Dictionary, 3rd edition

Terminology Relating to Objects, Artists, and Ideas Important to Art, Architecture, and Material Culture

[Union List of Artist Names](#), The Getty Research Institute

[Art & Architecture Thesaurus](#), The Getty Research Institute (however, please note that our approach to capitalisation follows the CMS, see Capitalisation of Movements and Styles below)

FURTHER STYLE NOTES (including some exceptions to the *CMS*)

Bibliographies

A full, alphabetically ordered bibliography must be provided with all articles. As defined by the *CMS*, a full bibliography includes all works cited, whether in text or in notes, other than personal communications. Some particularly relevant works the author has consulted may also be listed, even if not mentioned in the text. Please refer to the *CMS* for the correct way to format bibliographic entries. However, for electronic resources, please use DOIs (digital object identifiers) if available, rather than URLs. As the DOI points to all available formats simultaneously, it is not necessary to specify *which* electronic format is cited – for example, PDF or HTML. See *CMS* 14.64 and 14.8.

Block Quotations

A quotation of a hundred words or more, or of two or more paragraphs, a list, or any other material that requires special formatting, should be presented as a block quotation. See *CMS* section 13.10. When a speaker is identified, a comma is used after “said”, “replied”, “asked”, “observed”, “wrote”, and similar verbs to introduce a quotation (see *CMS* 13.14). In other cases, unless introduced by “as follows” or other wording that requires a colon, a block quotation may be preceded by a period (see *CMS* 13.17) or no punctuation (see *CMS* 13.20). None of these cases necessitate replacing an upper-case letter with a lower-case one at the beginning of the quotation.

Capitalisation

Follow general rules for capitalisation as laid out by the *CMS*. Some specific examples are listed below.

Capitalisation of Titles of Works

Use “headline style” for English-language titles but “sentence-style” for foreign-language titles. See the *CMS* 8.157–161.

Capitalisation of Titles and Offices

Civil, military, religious, and professional titles, and the titles of sovereigns, are capitalised when they immediately precede a personal name and are thus used as part of the name (Professor Mercer; Queen Elizabeth; Captain Pugwash). Titles are lowercased when following a name or used in place of a name (Kobena Mercer, professor of art history; the professor; the queen; the captain). See *CMS* 8.19–33.

Capitalisation of Movements and Styles

Nouns and adjectives designating cultural styles, movements, and schools—artistic, architectural, musical, and so forth—and their adherents are capitalised if derived

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from proper nouns. (Words such as school and movement remain lowercased.) Others may be lowercased, though a few (e.g., Romantic) are capitalised to distinguish them from the generic words used in everyday speech. Some of the terms lowercased below may appropriately be capitalised in certain works if done consistently—especially those that include the designation ‘often capitalised’ in the *New Oxford* dictionaries listed above. However, please consider that if, for example, impressionism is capitalised in a work about art, other art movements must also be capitalised—which could result in an undesirable profusion of capitals. See *CMS* 8.79.

abstract expressionism	imagism
art deco	impressionism
art nouveau	Keynesianism
baroque	mannerism
Beat movement; the Beats (but beatnik)	modernism
Beaux-Arts (derived from École des Beaux-Arts)	mysticism; mystic
British Invasion	naturalism
camp	neoclassicism; neoclassical
Cartesian	op art
classicism, classical	pop art
conceptualism	postimpressionism
cubism	postmodernism
Dadaism; Dada	Pre-Raphaelite
deconstruction	realism
Doric	rococo
existentialism	Romanesque
fauvism	Romanticism; Romantic
formalism	structuralism
Gothic (but gothic fiction)	surrealism
Hudson River school	symbolism
humanism	theater of the absurd
idealism	

Centuries

Particular centuries referred to as such are spelled out and lowercased (the twenty-first century . . . not the 21st century). See *CMS* 9.32.

Dates

Use British date style: 26 February 1796; on 26 February. If giving just the month and year: February 1796. For approximate dates, use “about” in text but “circa” in parenthetical references or notes. The preferred era designation in *British Art Studies* is CE (“of the Common Era”) and BCE (“before the Common Era”), but the choice of designation may differ based on subject or personal preference. Note: 185 BCE and 849 CE (with SMALL CAPS) (and when necessary: AD 849). See *CMS* 9.34.

Descriptive Titles of Works

If a work is commonly known by a descriptive title (e.g. *Portrait of an Unknown Dog*) this title must be used consistently, and should be capitalised and set in italics.

Figures

Figures consist of anything that is not the written text of the article. This includes illustrations of art works, as well as charts, maps, interactive data visualisations, video or audio files, musical scores, and so on. Figure references should generally appear at the end of the related sentence, with a full stop after the parentheses, unless placement in the middle of a sentence is required for clarity (fig. 1). The full stop remains when referencing multiple figures (figs. 1 and 2).

Above are example references for one and two figures respectively. More can be referenced either as a list (figs. 1, 2, 3, 4) or, if all figures will be laid out in the same gallery, as a span (figs. 1–5).

Foreign Languages

Use italics for individual words or phrases that either do not appear in the *New Oxford* dictionaries listed above, or do appear there but are likely to be unfamiliar to readers. Certain terms, even if familiar, may also appear in italics to emphasise a foreign origin or the special status of elitist associations (such as *beau monde*). Note that isolated proper nouns (such as the name of a foreign institution) and quoted material in a foreign language are not set in italics.

Format for Subheads

Chicago prefers headline-style capitalisation for subheads, with no period added at the end. See the *CMS* section 8.159.

An Initial “a”, “an”, or “the” in Book and Periodical Titles

These may be dropped from a book title in the running text if it does not fit the surrounding syntax. For example, you may write “Lessing’s *Fifth Child* is ...” or “In her introduction to *The Fifth Child*, Doris Lessing ...”.

For newspapers and periodical titles, the initial “the”, even if included on the masthead, is usually lowercased and not italicised. Generally, newspapers and

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periodicals are referred to with a definite article whether or not one is used in the official title. As with books, use of the definite article depends on the syntax of the sentence. Non-English titles, however, retain the article in the original language if part of the official title. See below for examples, and *CMS* 8.169–170.

A review in the *Burlington Magazine* ...
The *Oxford Art Journal* ...
She reads every issue of the *Radical History Review* ...
Did you see today's copy of *Le Devoir*?

Following *CMS* 14.193, in citation form, an initial “the” is dropped from English periodical titles, whereas the same is retained for non-English periodical titles where it forms part of the official name.

Nadia Khomami, “British Museum Enters World of NFTs with Digital Hokusai Postcards,” *Guardian*, 24 September 2021,
<https://www.theguardian.com/technology/2021/sep/24/british-museum-nfts-digital-hokusai-postcards-lacollection>.

Initials and Abbreviations (for names and social titles)

Use periods with abbreviations that end in a lowercase letter, such as Dr. or Mx.; and use periods for initials standing for given names (A.S. Byatt) but not for an entire name replaced by initials (JFK). See *CMS* 10.4 and 10.16.

Money

For clarity and consistency, use symbols and figures for American dollars, British pounds, and European euros, with full stops after shillings and pence (no commas). For large amounts, “million” and “billion” are preferable to many zeros (£2 6s.; 3s. 9d.; \$180; €5 billion). For currency from other nations, because the currency symbols may be less familiar to readers, use “lire” or “francs” etc. (38 francs; 29.4 billion lire).

Names

Use the full name of every person in the first reference. Subsequent references may give only the individual's last name, or another shortened form. Exceptions arise when an individual has not been mentioned for several pages, or if there is more than one person in the essay with the same shortened form.

Period Names

A descriptive designation of a period is usually lowercased, except for proper names or to avoid ambiguity with a generic term (the baroque period; ancient Greece; the medieval era). However, some names of periods are capitalised, either by tradition or to avoid ambiguity (the Middle Ages; the Reformation; the Romantic period). See *CMS* 8.71–8.74.

Quotation Marks

Follow the *CMS* sections outlined for quotations above, with the exception that British style should be observed by placing *all* punctuation outside of quotation marks. This applies even when the quotation begins with a capital letter and forms a grammatically complete sentence. In all other aspects, refer to the preferences of the *CMS*. For example, quoted words, phrases, and sentences should be placed within double quotation marks, with single quotation marks used to enclose quotations within quotations. Quotation marks are not used around epigraphs.

Source Citations

For your initial submission, please use the endnote function that comes with your word-processing program.

- Insert endnote references following the closing punctuation of a sentence; do not use mid-sentence notes.
- Do not use two note markers in the same position; instead, include the information within one note but in separate paragraphs.

Please refer to the *CMS* for the correct way to format source citations. However, for electronic resources, please use DOIs (digital object identifiers) if available, rather than URLs. As the DOI points to all available formats simultaneously, it is not necessary to specify *which* electronic format is cited—for example, PDF or HTML. DOIs are often listed with a source in the form of “DOI:” followed by the prefix and suffix; in their source citations, authors should append this DOI to <https://doi.org/> to form a URL. For example, DOI:10.1086/385874 would become <https://doi.org/10.1086/385874>.

Sample Citations and References

Sample formatting for sources as referenced in the notes and bibliography are given below. For full details, please refer to the *CMS* (a good starting point is section 14.23).

Notes

T.H. Breen, “An Empire of Goods: The Anglicization of Colonial America, 1690–1776”, *Journal of British Studies* 25, no. 4 (1986): 467–99, <https://doi.org/10.1086/385874>.

John Brewer and Roy Porter, eds., *Consumption and the World of Goods: Consumption and Society in the Seventeenth and Eighteenth Centuries* (London: Routledge, 1993).

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Elizabeth Fairman, ed., *Eileen Hogan: Personal Geographies* (New Haven, CT: Yale Center for British Art in association with Yale University Press, 2019), exhibition catalogue, 10.

Patricia Ferguson, “Pots with Attitude: British Satire on Ceramics, 1759–1820”, Paul Mellon Centre for Studies in British Art, premiered on 5 November 2020, YouTube video, 26:26, <https://www.youtube.com/watch?v=eZK4Z8jSa8U>.

Mark Hallett, ed., *George Shaw: A Corner of a Foreign Field*, (New Haven, CT: Yale University Press, 2018), exhibition catalogue.

Lotte Hoek and Sanjukta Sunderason, “Journeying through Modernism: Travels and Transits of East Pakistani Artists in Post-Imperial London”, *British Art Studies* 13 (September 2019). <https://doi.org/10.17658/issn.2058-5462/issue-13/hoek-sunderason/000>.

Anna Reid, “Lucy Skaer: Leaving the House”, 28 October 2020, in *British Art Talks*, produced by the Paul Mellon Centre for Studies in British Art, podcast, MP3 audio, 43:27, <https://audioboom.com/posts/7715859-lucy-skaer-leaving-the-house>.

Frank Trentmann and Vanessa Taylor, “From Users to Consumers: Water Politics in Nineteenth-Century London”, in *The Making of the Consumer*, ed. Frank Trentmann (Oxford: Berg, 2006), 53–79.

Amanda Vickery, *The Gentleman’s Daughter: Women’s Lives in Georgian England* (New Haven, CT*: Yale University Press, 1998), 133–34, 147–49, 151, 164–68.

*only mention the first place of publication

Bibliography

Breen, T.H. “An Empire of Goods: The Anglicization of Colonial America, 1690–1776”. *Journal of British Studies* 25, no. 4 (1986): 467–99.
<https://doi.org/10.1086/385874>.

Brewer, John, and Roy Porter, eds. *Consumption and the World of Goods: Consumption and Society in the Seventeenth and Eighteenth Centuries*. London: Routledge, 1993.

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Exhibition Catalogue: Yale Center for British Art, New Haven.

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Ferguson, Patricia. “Pots with Attitude: British Satire on Ceramics, 1759–1820”. Paul Mellon Centre for Studies in British Art. Premiered on 5 November 2020. YouTube video, 26:26. <https://www.youtube.com/watch?v=eZK4Z8jSa8U>.

Hallett, Mark, ed., *George Shaw: A Corner of a Foreign Field*. New Haven, CT: Yale University Press, 2018. Exhibition catalogue: Yale Center for British Art, New Haven; Holburne Museum, Bath.

Hoek, Lotte, and Sanjukta Sunderason. “Journeying through Modernism: Travels and Transits of East Pakistani Artists in Post-Imperial London”. *British Art Studies* 13 (September 2019). <https://doi.org/10.17658/issn.2058-5462/issue-13/hoek-sunderason/000>.

Reid, Anna. “Lucy Skaer: Leaving the House”. Produced by the Paul Mellon Centre for Studies in British Art. *British Art Talks*, 28 October 2020, podcast, 43:27. <https://audioboom.com/posts/7715859-lucy-skaer-leaving-the-house>.

Trentmann, Frank and Vanessa Taylor. “From Users to Consumers: Water Politics in Nineteenth-Century London”. In *The Making of the Consumer*, edited by Frank Trentmann, 53–79. Oxford: Berg, 2006.

Vickery, Amanda. *The Gentleman’s Daughter: Women’s Lives in Georgian England*. New Haven, CT: Yale University Press, 1998.

Spelling

Given that *British Art Studies* is co-published in London and New Haven, authors may use either British (-our, -ise, -mme, -st) or American (-or, -ize, -m) spellings in their contributions, but not both. In quoted material, spelling will be left unchanged.

Titles of Works are Not Interchangeable with their Subject

The title of a work should not be used to stand for the subject of a work. Charles Harrison wrote a book about English art and modernism (not ... about *English Art and Modernism*). Duncan Grant’s portrait of George Leigh Mallory (not ... Duncan Grant’s portrait of *George Leigh Mallory*).

Unpaginated Sources

When citing print sources, indicate that there are no page numbers by writing “unpaginated” where the page number would appear. Do not use “n.p.” When you can confidently assign a page number to an unpaginated source, you may provide that number in square brackets [3].