

Guidelines for Preparing Written Material in Art History

Writing and editing a paper/proposal takes time, not only for research and digesting your topic, but also for structuring, editing, and formatting. Below are guidelines to help you with the formatting of your Art History papers and writing assignments.

Finished writing assignments must contain:

- Title, your name, and date at the top of the first page or on a separate title page
- Clearly typed, double-spaced text with adequate margins
- Numbered pages
- A thesis, or argument
- Footnotes or endnotes as needed (i.e. if you use the ideas of others; see citations section below)
- Illustrations as needed (see below)
- Bibliography in standard form, as appropriate (see below)

Formatting:

There are a number of stylistic devices particular to Art History:

- An artist's full name should be used in the first instance. In each subsequent instance refer to the artist by his or her last name without any title (e.g. Ms., Mr. or Dr.);
- Titles of works should be in *italics*; and
- Dates should be provided for each work mentioned (often parenthetically).

Illustrations

If your writing assignment contains illustrations, they should be clearly labeled with captions providing figure #, Artist/Architect, *Title*, date and the current location of the work.

Example:

Figure 1. Francisco Goya, *Execution of the 3rd of May, 1808*, 1814, Madrid, Prado Museum.

Citations

Why use citations?

Citations are used in academic writing to credit the source of our ideas and information. Crediting sources, both in written and oral work, is a crucial part of academic honesty and integrity (see the Ithaca College Student Handbook). Equally important, crediting your sources allows you to engage in a dialog with scholars who have come before you—it allows you to demonstrate something of how you came to your ideas, positions your ideas alongside or in opposition to others, and therefore enhances your own argument; in short, it is part of what we evaluate in a paper.

Quoting versus paraphrasing

Use quotations sparingly. For example, sometimes you might want to draw attention to the particular wording of a source, and thus quote it directly **before responding to the idea in your own words**. Indicate direct quotes integrated into your text using quotation marks; on the rare occasion that you want to quote more than one sentence, use an indented quotation. As a general rule, do not end a paragraph with someone else's

quote—it is your argument, so tell the reader how the quote relates to the point you are making in that particular paragraph.

Example:

Blah, Blah... As Baudelaire wrote:

The painter, the true painter for whom we are looking will be he who can snatch its epic qualities from the life of today and can make us see and understand, with brush or pencil, how great and poetic we are in our cravats and our patent leather boots. Next year let's hope that the true seeker may grant us the extraordinary delight of celebrating the advent of the new!¹

His ideal artist not only records the minutiae of daily life, but also discovers and reveals it in its greatness and novelty; clearly he did not find what he was looking for at the Salon that year.

More often you should paraphrase a source, which allows you to demonstrate that you have processed and understood the relevant argument or idea.

Example:

In his review of the 1859 Salon, Baudelaire laments that this year there is no “true painter” who manages to reveal the greatness of everyday life to his audience.²

This also allows you to more directly work the ideas into your argument.

Example:

While Baudelaire claims to have been disappointed with that he saw at the Salon of 1859,³ in fact there were works displayed that attempted to address emerging features of modern life. -OR- Baudelaire's assessment of the 1859 Salon demonstrates my larger point that in the mid-19th century, artists had not reached consensus as to their task in the face of a changing, modern world.⁴

Style and format for citations in Art History

If you use the ideas of others in a presentation you must acknowledge this orally (e.g. As Hopkins points out...); if you use the ideas of others in written assignments you must cite them in footnotes or endnotes. The field of Art History *does not use* embedded (parenthetical) citations. Footnotes appear at the bottom of each page; endnotes at the end of the document. Your word processing program will allow you to choose to insert foot or endnotes, and then automatically number, organize and renumber the notes, preserving their necessary sequence as you write and edit.

The format of foot and endnotes depends on the type of material being cited:

Examples:

Book

¹ Dawn Ades, *Art in Latin America* (New Haven: Yale University, 1989), 34.

² Annibale Caro, *Lettere familiari*, ed. A. Greco, 2 vols. (Milan, 1957), vol. 2, 401–5.

³ William M. Smith, *Medieval Painting*, 2d ed. (Paris, 1925), 195–96.

¹ Charles Baudelaire, “Salon of 1859,” *Art in Paris 1845-1862*, ed. Jonathan Mayne (Oxford: Phaidon, 1981), 155.

² Ibid.

³ Ibid.

⁴ Ibid.

⁴ Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries* (1957), Pelican History of Art, rev. ed. (Baltimore: Pelican, 1966), 21–42.

Exhibition Catalog

⁵ Elizabeth Cropper, *Pietro Testa, 1612–1650*, exh. cat., Fogg Art Museum, Cambridge, Mass., 1988, 246.

Article/Essay within a Book

⁶ John E. Bowlt, “A Brazen Can-Can in the Temple of Art: the Russian Avant-Garde and Popular Culture,” in *Modern Art and Popular Culture: Readings in High and Low*, ed. Kirk Vaunedo and Adam Gopnik (New York, Harry Abrams, 1990), 139.

Article in periodical

⁷ Wilibald Sauerlander, “Die kunstgeschichtliche Stellung Westportale von Notre-Dame in Paris,” *Marburger Jahrbuch für Kunstwissenschaft* 17 (1959): 1–55.

⁸ Jan Jennings, “Leila Ross Wilburn, Plan-Book Architect,” *Woman's Art Journal*, spring–summer 1989, 15.

⁹ Antonio Natali, “Altro da Pontormo e Bronzino?” *Antichità Viva*, nos. 2–3 (1989): 136–37.

Distinguish between vol. and no.: *Art Bulletin*, 52, no. 3. Please note that if issue no. is given, it is unnecessary to give the month of publication.

Quote within an article/book

¹⁰ Charles Baudelaire, “Salon of 1959” (1959) as quoted in *Altered Egos*, exhibition catalog, Santa Monica, 1994, 10.

Internet sources

¹¹ “Biografía Siqueiros” 2000. *Sala de Arte Público Siqueiros*. 2000. CONACULTA / INBA. 19 August 2005. <http://www.siqueiros.inba.gob.mx/biografia.html>

*NOTE: articles from academic journals that you are accessing online, should be treated as articles, **not as internet sources**

After the first citation of a given source, the short form of the source may be used. When there are multiple works by the same author, use the date to distinguish them. When a note refers to the source cited in the note immediately preceding it, you may use “Ibid”:

¹³ Ades, 34.

¹⁴ Ibid., 36.

¹⁵ Bowlt, 1990, 134.

Another use for footnotes in a lengthy paper is to comment on particular source or provide further detail from it without disrupting the flow of your argument.

Style and format for Bibliographies or Frequently Cited Sources

List your sources alphabetically and use the format below.

Books: Author [last name, first], *Title*, Place of publication, publisher, date of publication.

Essay within a book: Author [last name, first], “Essay title,” *Book title*, Edited by [first name last name], Place of publication, publisher, date of publication.

Exhibition Catalog: *Title*, exh. cat., City, Museum, date.

Articles: Author [last name, first], “Title of article,” *Journal*, volume and issue# (date), pages.

Internet Sources: Author [last name, first], “Essay/Page title,” Date written/posted, Title of site as a whole, Site’s date, Organization responsible for site (if available), Date you accessed the site, Full web address.

See <http://www.ithaca.edu/library/htmls/citing.html#MLA>

Examples:

Bonnell, Victoria E., ed., *Roots of Rebellion: Workers’ Politics and Organization in St. Petersburg and Moscow, 1900-1914*, Berkeley, University of California, 1983.

Eliade, Mircea, *A History of Religious Ideas, From Stone Age to Eleusinian Myths*, vol 1, trans. Willard R. Trask, Chicago, London, University of Chicago, 1979.

Frame, Mary, “Blood, Fertility, and Transformation: Interwoven themes in the Paracas Necropolis Embroideries,” in *Ritual Sacrifice in Ancient Peru*, edited by Elizabeth Benson and Anita Cook, Austin, University of Texas, 2001, 55-92.

Henderson, Linda Dalrymple, “The Meaning of Time and Space, The Fourth Dimension in Russia From Ouspensky to Malevich,” *The Structurist*, 15/16 (1975/76), 97-108.

Lodder, Christina, *Russian Constructivism*, London and New York, Yale University, 1983.

Portrait of a Decade, exh. cat. Austin, Blanton Museum, 1997.

Faculty Pet Peeves and general recommendations

It’s versus Its. The easiest way to keep this straight is to never use “it’s” in academic writing. Either use “it is” (=it’s), and avoid the informal contraction, or use “its” if you want the neutral third person singular possessive.

Contractions. Contractions are colloquial and therefore not suitable for formal writing assignments.

Lack of editing. A common problem is to not leave sufficient time for editing—for content, grammar, and overall cohesion and clarity.

Read your paper out loud—perhaps even to a friend. Are you being as clear and concise as possible?

Style. Maintain one style throughout the paper.

Backup Copy. Make and keep a digital or hard copy for yourself—it might prove to be useful if something goes awry with the original.

Campus Writing Center

The staff of the writing center is happy to work with you on drafts of your written work.

To schedule an appointment:

- visit the Writing Center, Room 228, Roy H. Park Hall
- call 274-3315
- e-mail: writcen@ithaca.edu