ARTM Style Sheet for Authors

Updated: 1/7/16

Overview
ARTMargins manuscripts should conform to the guidelines set forth in the Chicago Manual of Style (CMS) 16th edition. A truncated reference guide to the CMS is available online at www.chicagomanualofstyle.org; key rules and additional in-house rules are provided below. In composing your articles, please consult this style sheet, the CMS online guide, or if possible the unexpurgated print edition of CMS.

General Article Guidelines

- Length limit: 7,500 words (this includes footnotes)
- Body-text font: 12-point Times New Roman, double-spaced
- Footnote font: 10-point Times New Roman, single-spaced
- Place the full title of your article at the head of your paper in standard title caps
- Place your full name below the title as you would wish it to appear if published

Body Text
Compose your main text with the following rules and policies in mind:


- Where text departs from Standard American English, as with proper names and foreign words—though these should appear only rarely—authors are responsible for making sure they are spelled correctly and include all diacritic marks.

- Non-English words should be set in italics.

- Use double-quotation marks, not single; place punctuation inside quotation marks, except for semicolons and colons that are part of your own sentences: e.g. “Art saves,” she uttered. She uttered, “Art saves.” She uttered, “art saves”; and with those words, she died.

- Use -ize endings when available: e.g. realize, alphabetize.

- Transliterate the Cyrillic Alphabet into English when possible; where a convention to spell a proper name exists in English, the convention is followed: e.g. Moscow, Gogol.

- Use the present tense when referring to the ongoing arguments/non-historical dimensions of particular artworks or texts as well as for your own voice: e.g. Since confronting all these questions involves a search for autonomous and non-servile spaces—for art, work, and life—I choose to examine them here within an overarching conceptual framework of Jacques Derrida’s hospitality. Derrida explains this concept in his work...
Notes and Documentation – General Guidelines
Use CMS-style footnotes to cite works or provide sidebar commentary. CMS Chapter 14 provides comprehensive documentation guidelines.

- Footnotes should be used only for references, supplemental comments, and additional information.

- Wherever and whenever possible, footnoted text should be moved into the main text and reconfigured as part of the “essential” material of the article.

- Never use parenthetical citations or *op. cit*.

- The first citation of a work should include full bibliographic information: e.g. Charles Darwin, *On the Origin of Species*, ed. Joseph Carroll (Peterborough, Ontario: Broadview Press, 2003), 129.

- After initial full citation, the footnoting style and sequence should be author last name, short-form title of work, page number: e.g. Darwin, *Origin*, 25. or Darwin, 25.

- When citing titles of foreign works, follow the capitalization rules established in CMS 11.3 and 14.107, which prescribe sentence-style caps. Translations into English, however, follow the conventional English-language headline style.

- A bibliography of your works cited is not required.

Notes and Documentation – Samples
Some of the most common citation forms are sampled below. Please consult CMS Chapter 14 for a comprehensive list of citation templates and examples.

- **Book** *(CMS 14.68–71)*

- **Book with Non-English Title** *(CMS 14.107)*
  Francisco Varela, *Conocer: Las ciencias cognitivas. Tendencias y perspectivas* (Barcelona: Gedisa, 2005), 53.

- **Book with Translated Title Supplied by Author** *(CMS 14.108)*
• **Chapter in an Edited Book (CMS 14.111–14.117)**
  

• **Journal Article (CMS 14.175–14.198)**
  

• **Journal Article Online (CMS 14.185; citing DOI rather than URL)**
  

• **Newspaper Article (CMS 14.203)**
  

• **Newspaper Article Online (CMS 14.203; citing URL rather than DOI)**
  

• **Magazine Article (CMS 14.199–202)**
  

  

• **Archive**
  

• **Artwork (CMS 8.193)**
  

• **Exhibition (CMS 14.226)**
  

• **Exhibition Catalog (CMS 14.250)**
  
• **Film** *(CMS 14.279)*  
*North by Northwest*, directed by Alfred Hitchcock (1959; Burbank, CA: Warner Home Video, 2000), DVD.

• **Musical Work/Sound Recording** *(CMS 8.188–193)*  

• **Website** *(CMS 14.243-246)*  


• **Blog** *(CMS 14.246)*  

**Images**
Please observe the following specs and procedures for managing and transmitting images:

• The maximum number of images *ARTMargins* can print per article is 8. We encourage authors to submit the maximum number.

• Send your images as individual files. Do *not* embed them within the body of your submission email nor within the body of your running text.

• Images should be sent as TIFF files.

• Images should be no less than 300 dpi resolution.

• Compress all image files into a zip folder if sufficiently numerous.

• Though images are not numbered in the typeset *ARTMargins*, submitting authors must assign figure numbers to all images. Numbering should reflect the order in which figures are discussed in the article or, if not explicitly referenced in the text, the order they should appear in a typeset version. File names should clearly indicate the figure number and preferably author last name: e.g. ARTM-Lastname_f01.tif, ARTM-Lastname_f02.tif, etc.

• Authors are responsible for obtaining and documenting all copyright permissions for images they wish to be published in *ARTMargins*.

• Authors must supply callouts for image placement as well as descriptive figure captions directly within the running text of their articles (see section below).
**Image Callouts and Captions**
A placement callout and figure caption must be supplied for each image as follows:

- Set each callout/caption in the running text of your article, after the paragraph you would want to see the figure follow in a final typeset version.

- Include your size preference for each image, as you would like it to appear in print form: SMALL (half page), MEDIUM (2/3 page), or LARGE (full page).

  Note 1: The journal can accommodate only a certain number of images as large or medium in each issue. If you submit close to the maximum number of images (eight), aim for a balance: e.g. one or two large, two or three medium, and the remainder small.

  Note 2: Choose smaller sizes for low-resolution images (i.e. those less than 300 DPI).

- Format each callout/caption using the template below. Note the angle brackets.

  <Set figure # after the previous paragraph. Preferred size: SIZE.> Artist’s first and last name. Title, Year. Materials or media (if applicable), dimensions (if applicable). Location (if applicable). Image courtesy of ___. Photograph by ___ (if applicable)

  For example:


**Quotations**

- Quotes of less than 100 words (approx. 6-8 lines) should be run-in with your main text.

- Quotes of more than 100 words (approx. 6-8 lines) or longer should be handled as block-indented prose extracts. Block quotes start a new line, are indented one tab length throughout, and are kept double-spaced (*CMS* 2.18, 13.9–10).

- Foreign-language quotations should be translated into English in both running text and footnotes. If including both original and translated text in your running text, set off translations in parentheses (*CMS* 13.73-74). The original text may be included in a footnote if it is unpublished, difficult to access, or of special relevance to the article.

- Brackets in quoted material indicate author’s interpolation.

- Options for changing capitalization within quotes to suit syntax and surrounding text are delineated in *CSM* 13.13-16. The rule-of-thumb is that if the first word in a quoted passage must be adjusted from the original (either capped or lower-cased) to suit syntax, this adjustment may be done silently (i.e. without use of brackets). Furthermore, ellipses are generally not needed to show missing words before or after the passage cited.
For instance, if the original text is this: “And now to conclude, experience keeps a dear school, but fools will learn in no other, and scarce at that.” Then you may write:

Benjamin Franklin observes, “Experience keeps a dear school, but fools will learn in no other.”

**Dates**

- Use month-day-year style for dates in running text and notes: e.g. December 29, 2009
- Decades, when written numerically, should not include an apostrophe: e.g. the 1990s; the shorter form (e.g. the 90s) is also permissible but not preferable.
- Use numerical forms for centuries; do not spell out: e.g. 19th century
- For ranges of years, use a shortened form with an en dash (*not* a hyphen): e.g. 1922–34
- Eras: use BCE (before the Common Era) or CE (of the Common Era); no initial periods.

**Numbers**

- Spell out whole numbers from zero through ninety-nine; use numerals for 100 and above.
- Spell out large rounded numbers: e.g. three thousand years; seven hundred spectators
- Spell out “percent”: e.g. 85 percent
- Spell out fractions: e.g. two-thirds; one-fourth
- For ranges (of years, page numbers, quantities, etc.) use a shortened form with an en dash (*not* a hyphen): e.g. 1922–34; pages 100–101, 101–2, 111–14; 150–200,000 soldiers

**Words as Words**

- When a word or phrase is not used functionally within the sentence but rather is referred to as the word or phrase itself, the journal style is to use italics (*not* quotation marks): e.g. The term critical mass is more often used metaphorically than literally.
- Do not set terms prefaced by *so-called* in quotes: e.g. Her so-called mentor induced her to embezzle from the company.

**Abbreviations and Acronyms**
Consult CMS 10.1–10.10. Some of the more commonly used rules are below.

- Use periods with abbreviations that end in a lowercase letter: e.g. p., vol.
• Use periods followed by a space for initials standing in for given names: e.g. E. B. White

• Do not use periods for an entire name replaced by initials: e.g. JFK

• Do not use periods for all-caps abbreviations: e.g. SCCA, UK, US, USSR

• Per CMS 10.33, spell out United States when used as a noun; use US for adjectival form: e.g. US involvement in China meant that the United States was held accountable.

• When using unfamiliar acronyms, they must be spelled out at first occurrence as a courtesy to those readers who might not easily recognize them; the acronym should immediately follow the first spell-out in parentheses. Use of less familiar abbreviations should be limited to those terms that occur frequently enough to warrant abbreviation—roughly five times per article. For example:

According to the weak law of large numbers (WLLN), the result was skewed…

The benefits of the Employee Retirement Income Security Act (ERISA) are familiar to many. Most important, ERISA ensures that…

Punctuation

• Use the serial comma: e.g. The gangster panda eats, shoots, and leaves. The pleasant panda eats shoots and leaves.

• Possessive cases for words ending in s, x, z are indicated in the usual way by adding an apostrophe and an s (see CMS 7.15–18): e.g. Kansas’s legislature, Jesus’s adherents, Dickens’s novels, Camus’s works, the Ganges’s source

• En dashes (CMS 6.78–81) are used in number ranges and adjectival phrases that include open compounds: e.g. New York–style living

• Hyphens are used for compounds with words of equal weight: e.g. The artist-critic argued that the means-end perspective was not applicable here.

• Down-style after colons: e.g. One thing is certain: nothing will be the same again.

• For opposing or dialectical terms, the journal preference is a slash: e.g. East/West not East-West. Do not make changes to quoted text if it deviates from this house rule.

Websites and URLs
See CMS 8.186–87. Commonly used rules are below.

• Website names should be set in roman with headline-style caps; websites sharing the name of a printed counterpart should be styled accordingly; websites analogous to a
conventional type of printed work (e.g. *Wiki* is considered analogous to an encyclopedia) should be styled accordingly: e.g. the Internet Movie Database; Google Maps; *Encyclopaedia Britannica Online*; *Wikipedia*.

- URLs meant to direct users to a page, as distinguished from the name of the website, should be complete and include the initial protocol (http://): e.g. when discussing the Apple Inc. website, use simply *Apple.com*; when directing a user to the site, use [http://www.apple.com/](http://www.apple.com/).

**Typography**

- En and em dashes should be set tight with no spaces: e.g. German Expressionism—despite its detractors—was highly influential in the American noir films of 1940–60.

- Use the proper symbol for em dashes: i.e. a long continuous dash, not double hyphens.

- Ellipses symbols should be set tight as three non-breaking periods in a row: most word-processing software does this automatically when keying in three sequential periods.

- URLs: do not hyphenate URLs to accommodate line breaks; leave fully in tact.

**Political and Economic Organizations, Alliance, Movements**

See *CMS* 8.65.

- Official names of national and international organizations, alliances, and political movements and parties are capitalized. Words like *party, union, and movement* are capitalized when they are part of the organization’s name: e.g. the Labor Party in Israel

- Terms identifying formal members of or adherents to such groups are also usually capitalized: e.g. a Socialist; a Republican

- Names of the systems of thought and references to the adherents to such systems, however, are often lowercased: e.g. an eighteenth-century precursor of socialism; a communist at heart.

- Nonliteral or metaphorical references are also lowercased: e.g. fascist parenting techniques; nazi tendencies.

- For consistency, however—as in an article about communism in which the philosophy, its adherents, the political party, and party members are discussed—capitalizing the philosophy, together with the organization and its adherents, in both noun and adjective forms, will prevent editorial headaches.
Institutions, Companies, Departments
See CMS 8.67.

- The full names of institutions, groups, and companies and the names of their departments are capitalized: e.g. the Hudson’s Bay Company; the company; the Manuscripts Division of the Library; the library; the Smithsonian Institution; the Department of History; the department; the University of Chicago; the university

Associations
See CMS 8.69.

- The full names of associations, societies, unions, meetings, and conferences are capitalized: e.g. the Congress of Industrialized Organizations, the National Conference of Christians and Jews, the Textile Workers Union of America.

- However, a substantive title given to a single meeting, conference, speech, or discussion in enclosed in quotation marks: e.g. “Making Things Better with XML,” a panel discussion presented at the AAUP Annual Meeting

Works of Art
See CMS 8.193.

- Artworks—including paintings, drawings, photographs, and statues—are set in italics: e.g. Rodin’s The Thinker; Ansel Adams’s photograph North Dome

Exhibitions and Their Catalogs
House style departs from CMS 8.195.

- World’s fairs and both large-scale and small-scale exhibitions get headline-style caps and are neither italicized nor placed in quotation marks: e.g. the World’s Columbian Exposition, the Vienna Biennale, London’s Crystal Palace Exhibition, Calder and Abstraction: From Avant-Garde to Iconic, Cold America: Geometric Abstraction in Latin America (1934-1973).

- Titles of exhibition catalogs, however, are italicized: e.g. A remarkable exhibition, Cold America: Geometric Abstraction in Latin America, was mounted in Madrid. We decided to buy the catalog Cold America: Geometric Abstraction in Latin America while there.

Cultural-Historical Periods
House style departs from CMS 8.70–77.

- Capitalize cultural-historical periods, whether derived from proper names or otherwise: e.g. Early Christian, Gothic, Early and High Renaissance, Middle Ages (but medieval), Greek Classicism of the fifth century, Neoclassical, Pre-Columbian, Romantic period
• Certain large and/or fuzzy periods spanning several smaller periods are lowercased by convention: e.g. antiquity, medieval, prehistoric, quattrocento

• If using period terms more generically, especially as adjectival forms applied to objects or events outside the conventionally designated periods, then lowercase: e.g. Neoclassical when applied to a timeframe or cultural era directly related to the 18th century European Enlightenment; but neoclassical when applied generically or allusively to objects or events produced in other timeframes. See word list below for more examples.

Artistic and Philosophical Movements, Periods, Schools, and Styles
House style departs from CMS 8.78. Refer instead to the Association of Art Editors (AAE) rules: http://www.artedit.org/styleguide.htm#artmove.

• Capitalize all nouns and adjectives designating art movement, periods, schools, and styles and their adherents, even when their precise boundaries are contestable or not sharply defined: e.g. Abstract Expressionism, Bauhaus, Cubism, Cubist, Minimalism

Note these major exceptions: modernism, postmodernism

• When referencing very large or fuzzy movements that span several other movements, encompass several styles, or remain under perpetual contestation in the field, then it is best to explicitly articulate—either in a note or directly in your running text—the specific timeframes or stylistic criteria you wish your referent to designate: e.g. Paradoxically, Classicism (which I designate as the period from Early Greek Antiquity to Late Roman Antiquity) shares several stylistic tenets with European Modernism (which I designate for convenience as the period from the late 19th century to the end of WWII).

• For names of movements that either have been adopted as autonomous words or were derived from more generic homonyms in English, capping the movement helps to keep the distinction between word and movement clear: e.g. baroque meaning “stylistically overwrought”; surreal meaning “dream-like.”

• Similarly, if using art-movement terms more generically, especially as adjectival forms applied to objects or events outside the conventionally designated periods, then lowercase: e.g. Neoclassical when applied to artistic styles tied directly to the 18th century European Enlightenment; but neoclassical when applied generically or allusively to objects or events produced in other timeframes.

• Schools of thought and philosophy, on the other hand, are lowercased: e.g. existentialism, humanism, liberalism, naturalism, positivism. Exceptions to this rule should be established to distinguish formalized philosophical camps from more generalized schools of thought or loosely defined terms that have come into the language under the same name: e.g. Cynicism when referring to the Greek philosophical school, but cynicism when referring to a general attitude of skeptical misanthropy; similarly, Sophistry for the Greek philosophy, but sophistry for the art of deceiving using fallacious arguments.
• For consistency, however—as in an article about late 19th century naturalism in which the philosophy as well as its artistic instantiations and adherents are used throughout—capitalizing the philosophy together with references to its artistic practices, in both noun and adjective forms, will prevent editorial headaches.

• Always capitalize movements and periods derived from proper names or institutionalized religions: e.g. Aristotelian, Cartesian, Confucianism, Islamic, Marxism

• Consult the word list below for further examples.

Word List – Schools and Periods of Art, History, and Philosophy

Abstract Expressionism
Abstract Expressionist
aesthetics
antiquity
antique
Archaic period
Aristotelian
Art Deco (or Deco)
Art Nouveau
Art Informel
avant-garde
Baroque
Bauhaus
Beaux-Arts (from École des Beaux-Arts)
Camp
Cartesian
Chicago School (of architecture, of economics, of literary criticism)
Classicism
Classical
Color Field painting
Columbian
Communism (political party)
Communist (member of party)
communism (philosophy)
communist (generic descriptor)
Conceptualism
Conceptual art
Conceptual artist
Concrete Art/Concretismo
Confucianism
Cubism
Cubist
Cynic

Cynicism
dada
dadaist
deconstruction (philosophy)
Descartesian
Doric
Early Christian
Early Renaissance
Epicurean
existentialism
Fauvism
Fauvist
formalism
Frankfurt School
Futurism
Futurist
Expressionism (shorthand for German Expressionism)
expressionistic (generic descriptor)
German Expressionism
Gothic
Gregorian chant
Hellenism
High Renaissance
High Modernism
Hudson River School
humanism
idealism
Imagism
Impressionism
Impressionist
impressionistic (generic descriptor)
International Style architecture
Islamic
Keynesianism
Kinetic Art
liberalism
Mannerism
Mannerist
Marxism
Marxist
medieval
Middle Ages
Minimalism
Minimalist
miracle play
modernism
modernist
modern (used generically)
mysticism
Naturalism (for arts that embody the late 19th century philosophy)
naturalism (for late 19th century philosophy)
naturalism (for styles of visual arts that aim to render objects as we see them)
naturalist (preferred usage is for a person whose vocation involves working in or thinking deeply about nature)
Neoclassicism
Neoplatonism
New Criticism
New Critic
nihilism
nominalism
Nouveau Réalisme
Op Art
Peripatetic (Greek philosophical school)
Photoconceptualism
Platonism
Pop Art
Pop Artist
positivism
Post-Impressionism
postpositivism
postmodernism
postmodernist
Pre-Columbian
prehistoric
Pre-Raphaelite
quattrocento
Reaganomics
Renaissance
Realism (19th century European movement)
realism (for more generic techniques)
Revolutionary Realism
Rocco
Roman
Romanesque
Romantic period
Romanticism
Romantic
Russian Formalism
Russian Formalist
Scholasticism, Scholastic, Schoolmen
scientific rationalism
semiotics
semiotician
Situationist
Socialist Realism
Sophistry (Greek philosophical school)
Sophist
structuralism
structuralist
Stoicism (Greek philosophical school)
Stoic
stoic (generic descriptor)
Sturm und Drang (18th century German literary movement)
Suprematism
Suprematist
Surrealism (art movement of the 1920s)
Surrealist
surreal (generic descriptor)
Symbolism (19th century French movement)
symbolism (for more generic artistic techniques and devices)
Theater of the Absurd
Transcendentalism
Transcendentalist
Word List – Miscellaneous

acknowledgment
ad hoc (adj. never with hyphen)
addenda
ancien régime (ROM)
aniconic
anticapitalist
antidemocratic
anti-EU
anti-immigration
antispectacular
anymore (not “any more”)
archeology
Argenine (not Argentinean)
art & project (Amsterdam gallery)
art critical, art historical, art institutional
art-making (n.)
artist-as-entrepreneur (n.)
artwork
art world
assembling magazine
avant-garde
avant-gardist
László Beke (Hungarian artist)
best seller (per MW11)
biennial (not biennale)*
blind spot
body-art practices
Ulises Carrión (Venezuelan artist)
catalog (not catalogue)
cataloging
canvases
Central Europe
Chto delat collective
closeup (per MW11)
coauthor
coexist
coran/co-run
Cold War
countercultural
counterexhibition
counterideology
cum: house-cum-apartment
decision-making
de-emphasize
defamiliarize (per MW11)
de-idealize
dialogues
diktats
distanciation
the East
Eastern Bloc
Eastern Europe
editor in chief (per MW11)
e-flux Journal
email
émigré
EU
Euro-American
ex nihilo
face-to-face (always, per MW)
façade
fellow traveler
filmmaker
The Financial Times
fine arts (adj.)
first world nation
formalism/informe
Frieze (magazine)
Global South
György Galántai (Hungarian artist)
geopolitics
hand drawn
Informel
inter alia
iron curtain
“ism”
“ism”s
justice minister
kinetic art
Khrushchev
kurimanzutto gallery
the left
left-leaning

* When calling out biennial titles in running text, use original foreign spelling if needed, followed by parenthetical that hereafter will be Biennial)
letterform
lifelike (per MW11)
life-size (per MW11)
long-standing
lowercase
lusotropicalism
metatext
metanarrative
method acting
microgesture
Museu de Arte Moderna (São Paulo)
nation-state
neo-fascism
neoliberal
the New York Times
non-art
nonhomogeneous
nonindustrialized
nonlinguistic
nonobjective
nonprofit
n.p. = no pagination
overdetermined
passerby/passerby
phantasmatic
PhD
photo-realist
policymakers
policymaking
possessives: Beuys’s, Paris’s, etc.
Mises’
post-communism
post-socialism
post-totalitarian
Prague Spring
predetermined
pre-established
Les Presses du reel

precarization
problematization
protestors
quasi-autonomous
raison d’être
ready-made
reanimation
recontextualization
re-create
redesign
re-engage
re-evaluation
re-examine
re-imagine
reiteration
re-opening
rethink
retrace
Revolutionary Realism
[sic]
signaling
silk screen
socialism
Socialist Realism
sociocultural
sociohistorical
sociopolitical
subgroup, subsumption
theater
third world nation
United States (n.)
US (adj.)
voice-over
website
well-known (adj.)
the West
Western
worldview