

With Art the main citation style used is the Chicago Manual of Style.

The Chicago Manual of Style consists of 3 parts.

1. In text citations:
 - These appear along with the sentences of your assignment. When a source is used regardless of whether you quote or paraphrase in your own words, a superscript number appears at the end of the in text citation.
2. Footnote and Endnote:
 - Footnotes appear at the bottom of the page. Endnotes appear at the end of your assignment on a separate page. The note the number refers to provides full documentation for the source you have used.
 - Ask your lecturer if you should use footnotes or endnotes.
 - A bibliography should include the sources cited in your assignment but also all work you consulted during the course of your assignment but did not cite.
3. Rules and procedures for formatting your assignment.
 - E.g. Sections of your assignment, order of sections, spacing, margin size, paragraphs, indentation etc.¹

Why use the Chicago Manual of Style:

1. It gives credit to the original Author, which avoids plagiarism.
 - Plagiarism is a serious academic offence.
2. It allows your lecturer to find the material that you have used in your assignment.
3. It promotes consistency.

¹“Chicago Style Citation Formats: Citation for Footnotes and Endnotes,” Effective Writing Center, accessed November 15, 2019.
https://www.youtube.com/watch?v=m_ePYMR5nJU.

The following is just a guide, the student should follow their lecturer's guidelines in all circumstances

Page layout:

- 1 inch margins on both sides, bottom and top.
- Use Times New Roman. (Check this with your Lecturer).
- Double space the text of the assignment.
- Use left justified text.
- Page numbers go at the top right corner of the page.
- Numbers go on the first page of the assignment and not the cover page.
- Number from the first text page of the assignment through to the final page of the bibliography.²
- For the bibliography use hanging indentions and text should be double spaced.
- Page numbers should be in Arabic numbers.
- For paragraph beginnings and block quotes use ½ inch indentation
- If you are writing a longer assignment, ask your lecturer about subheadings to organise your assignment.
- The bibliography should also be in alphabetical order and list all the sources cited in the footnotes or endnotes, aswell as any material used throughout the course of your research.

Check with your lecturer whether a Title Page should be used. The following should be used as a guide only in all circumstances follow your lecturer's guidelines.

Title Page:

- The Title of your assignment should be centered, in the middle of the page, halfway down.
- Have your name centered and under the Title
- Your lecturers name, module title and date should be centered at the bottom of the page and written in three lines.

² "Chicago Style Guide," Menlo School Library, accessed March 01, 2024. <https://Library.menloschool.org/chicago>.

- For the Title page use Times New Roman (Check with your lecturer). Don't use decoration in your Title page by using Italics or bold etc.³

Organise your Assignment in the following order:

- Title page (Check with your lecturer if this is required)
- Body of Assignment
- Appendix (Check with your lecturer if this is required)
- Notes (Check with your lecturer if this is required)
- Bibliography/Reference List (Check with your lecturer to see which list is required).⁴

The following is just a guide, the student should follow their lecturer's guidelines in all circumstances

Footnotes and Endnotes:

- Footnotes are placed at the bottom of the page where the reference occurs. Endnotes are placed on a separate page after the body of the assignment. The formatting guidelines are the same for both.
- Within the assignment text the note number goes at the end of the sentence where the reference occurs even if the material being cited is mentioned at the start of the sentence.
- The note number is placed after all other punctuation.
- Use Arabic numerals for the note numbers.
- Use the word Notes (not endnotes) at the top of the page and on a separate page at the end of your assignment for your endnotes.
- For each reference use a new number even if you have previously used that reference. Never reuse a number.

³ "Chicago Style Guide," Menlo School Library, accessed March 01, 2024. <https://Library.menloschool.org/chicago>.

⁴ Ibid.

Footnotes and Endnotes (ctd.):

- When citing multiple sources in a single note, the citations should be separated with a semicolon. Do not use two note numbers at the end of the sentence.
- Each citation is issued a new number.
- The note format uses First name Surname.⁵
- The text of each Footnote entry should be double spaced.
- The first line of each note should be indented by 1.3 cm.
- Notes are numbered and are listed in the order that the sources are used in the assignment.
- For every superscript number in the body of your assignment you need a corresponding footnote.
- Use Ibid (which means from the same place) when footnotes at the end of your page are the exact same. But also use a unique number with Ibid that corresponds to your reference in your assignment. Page numbers do not need to be the same. Chicago recommends the use of short citations over the use of Ibid.

The following is just a guide, the student should follow their lecturer's guidelines in all circumstances

Bibliography:

- Put the bibliography at the end of your assignment on a separate page. The word Bibliography should be centered at the top of the page. Do not use decoration i.e. bold or italics etc.
- The first line of the citation begins at the margin other lines are indented. A hanging indent is used.
- Bibliography uses Surname, First name
- The bibliography should be in alphabetical order by author.⁶

⁵ "Chicago Style Guide," Menlo School Library, accessed March 01, 2024. <https://Library.menloschool.org/chicago>.

⁶ Ibid.

Bibliographic Referencing

Book with One Author:

Authors Surname, First name. *Title: subtitle. [in italics]* Edition (if not first edition). Place of publication: Publisher, Year of Publication.

Bird, Michael. *100 Ideas that Changed Art*. London: Laurence King, 2012.

Book with two Authors:

First Author Surname, First name and Second Author First name Surname. *Title: subtitle. [in Italics]* Edition (if not first edition). Place of Publication: Publisher, Year of Publication.

Oakley Smith, Mitchell and Alison Kubler. *Art/Fashion in the 21st Century*. London: Thames & Hudson, 2013.

Book with more than three Authors:

List all the authors in the Bibliography.

First Author Surname, First name., remaining Authors' First name Surname. *Title: subtitle. [in Italics]* Edition (if not first edition). Place of Publication: Publisher, Year of Publication.

Foster, Hal, Rosalind E. Krauss, Yve Alain Bois, and B.H.D. Buchloh. *Art since 1900: Modernism, Antimodernism, Postmodernism*. London: Thames & Hudson, 2004.

Print Journal Article:

Author(s) Surname, First name. "Title of journal article." *Journal Title [in Italics]* Volume, Issue Number (Year of Publication): Pages.

Larios, Pablo. "Content and its Discontent: Network Fatigue 2.0." *Frieze* Jan/Feb, 208 (2020): 31 – 32.

eJournal Article:

Author(s) Surname, First name. "Title of Article." *Journal Title [In Italics]* Volume, Issue number (Year): Page. DOI or URL or Database.

Eliasson, Olafur. "Olafur Eliasson and the Nature of Perception at the Tate Modern." *Modern Painters* 32, no. 7 (2019): 96-97. Ebsco.

Website:

Author or Agency. "Title of Webpage." Access Date or Date last modified Month Day, Year. URL.

Tate. "Participatory Art." Accessed Jan 16, 2020. <https://www.tate.org.uk/art/art-terms/>

Ebook:

Author/Editor Surname, First name. *Title: subtitle. {in Italics}* ed.(Edition) Place of Publication: Publisher, Year of Publication. Doi or URL or name of Database.

Clift, Stephen. *Arts & Health*. Bradford: Emerald, 2005. Ebook Central.

Ebook with multiple authors:

Author/Editor Surname, First name and second Author/Editor First name Surname. *Title: subtitle. [in Italics]* ed. (Edition) Place of Publication: Publisher, Year of Publication. Doi or URL or Database.

Dumbadze, Alexander and Suzanne Hudson. *Contemporary Art: 1989 to the Present*. Chichester: John Wiley & Sons, 2004.

Ebook Central.

Online Newspaper Article:

Author Surname, First name and Last Author First name Surname. "Article Title." *Newspaper [in italics]*, Month Day, Year, Section (If applicable). DOI or URL or Database.

Jones, Jonathan. "George Shaw review – the only artist who can unite England." *Guardian*, February 07, 2019,
<https://www.theguardian.com/artanddesign/2019/feb/07/george-shaw>

Film:

Surname, First name, dir. *Title [In Italics]*. Year if different from medium: City: Studio/Distributor, Year released of this medium. Format.

Welles, Orson, dir. *Citizen Kane*. London: Universal Pictures, 2008. DVD.

Works of Art:

Artist Surname, First name. *Title of Work [In Italics]*. Date. Medium. Dimensions, Location or URL

Shonibare, Yinka. *How to Blow up Two Heads at Once (Ladies)*. 2006. Sculpture. Davis Museum Wellesley College, Massachusetts, USA.

Gen AI:

If your lecturer requires a Bibliography use the publicly available link

Publisher./ “Prompt.” / Author, / Date. / URL.

OpenAI. Response to “How do colours influence a work of art.” ChatGPT, February 21, 2023.

<https://chat.openai.com/share/qr2645/dfgt31279-cvnj7619>.

- The AI tool ChatGpt is the author
- The date the output was created is the date
- OpenAI is the publisher as it is the company that created ChatGPT
- The publicly available URL where the tool can be found is location

Gen AI Images:

Images are not usually included in a Bibliography but if your lecturer requires it use the following format.

Publisher. / “Prompt.” /Author,/ Date./ URL.

Canva. Response to “Create an image of a dragon at the foot of a mountain.” Canva, April 3, 2025.

https://www.canva.com/design/DAGjku-FvDk/qrfRqHeTQDd-LOPZIC8dyA/view?utm_content=DAGjku-FvDk&utm_campaign=designshare&utm_medium=link2&utm_source=uniquelinks&utlId=h05a7828611

In the bibliography use the publicly available link.

Footnote (Endnote) Referencing

Book with One Author:

no. Authors First name Surname, *Title: subtitle of book [in Italics]* Edition. (Place of publication: Publisher, year of Publication), Page.

1. Michael Bird, *100 Ideas that Changed Art* (London: Laurence King, 2012), 51.
-

Book with two Authors:

no. First Author First name Surname and Second Author First name Surname, *Title: subtitle of book [in Italics]* Edition. (Place of Publication: Publisher, Year of Publication), Page.

2. Mitchell Oakley Smith and Alison Kubler, *Art/Fashion in the 21st Century* (London: Thames & Hudson, 2013), 108.
-

Book with more than three Authors:

In the footnote list the first Author followed by et al.

no. First Author First name Surname et al., *Title: subtitle [in Italics]* Edition. (Place of Publication: Publisher, Year of Publication), Page.

3. Hal Foster et al., *Art since 1900: Modernism, Antimodernism, Postmodernism* (London: Thames & Hudson, 2004), 57-58.
-

Print Journal Article:

no. Author(s) First name Surname, "Title of Article," *Journal Title [in italics]* Volume, Issue Number (Year of Publication): Page.

4. Pablo Larios, "Content and its Discontent: Network fatigue 2.0." *Frieze* Jan/Feb, 208 (2020): 31.

Ejournal Article:

no. Author(s) First name Surname, "Title of Article," *Journal Title [in italics]* Volume, Issue number (Year): Page. DOI or URL or Database.

5. Olafur Eliasson, "Olafur Eliasson and the Nature of Perception at the Tate Modern." *Modern Painters* 32, no. 7 (2019): 96. Ebsco.

Website:

no. "Title of Webpage." Author or Agency, accessed Date or Date Last modified Month Day, Year, URL or DOI.

6. "Participatory Art." Tate, accessed Jan 16, 2020, <https://www.tate.org.uk/art/art-terms/>

Ebook:

no. Author(s) First name Surname, *Title: subtitle [in Italics]* ed. (Edition) (Place of Publication: Publisher, Year of Publication), Page, Doi or URL or name of Database.

7. Stephen Clift, *Arts & Health* (Bradford: Emerald, 2005), Ebook Central.

eBook with multiple authors:

no. Author(s) First name Surname and second Author First name Surname, *Title:subtitle [in Italics]* ed. (Edition) (Place of Publication: Publisher, Year of Publication), Page, Doi or URL or name of Database.

8. Alexander Dumbadze and Suzanne Hudson, *Contemporary Art: 1989 to the Present* (Chichester: John Wiley & Sons, 2004), Ebook Central.

Online Newspaper Article

No. Author(s) First name Surname, "Article Title," *Newspaper [in italics]*, Month Day, Year, Section (If applicable) URL.

9. Jonathan Jones, "George Shaw review – the only artist who can unite England," *Guardian*, February 07, 2019, <https://www.theguardian.com/artanddesign/2019/feb/07/george-shaw>

Film:

No. Film Title [In Italics], Directed by First name Surname (Year if different from medium: place: Studio/Distributor, year released in this medium), Format.

10. *Citizen Kane*, directed by Orson Welles (London: Universal Pictures, 2008), DVD.

Works of Art:

Artist First name Surname, *Title of Work [In Italics]*, Date, Medium, Dimensions, Location or URL

11. Yinka Shonibare, *How to Blow up Two Heads at Once (Ladies)*, 2006, sculpture, Davis Museum Wellesey College, Massachusetts. USA.

Gen AI Text:

Include the prompt in the note if not included in the assignment

Citation of AI text in a note:

No. / (Author),/ Publisher,/ Date,/ URL.

12. text generated by ChatGPT, OpenAI, March 21, 2023, <https://chat.openai.com/share/qr2645/dfgt31279-cvni7619>.

No. / prompt,/ (Author), /Publisher, /Date, / URL.

12. Response to “How do colours influence a work of art,” ChatGPT, OpenAI, February 21, 2023, <https://chat.openai.com/share/qr2645/dfgt31279-cvni7619>.

AI generated image

Cite the tools usage in the text of the assignment or in the notes.

Notes:

No. / Author / “Title”,/ [Image], / Year / URL.

13. Canva, “Dragon at the foot of the mountain, “ [Image], 2025, https://www.canva.com/design/DAGjku-FvDk/grfRqHeTQDd-LOPZIC8dyA/view?utm_content=DAGjku-FvDk&utm_campaign=designshare&utm_medium=link2&utm_source=uniqueLinks&utlId=h05a7828611



Fig 1. An AI generated image of a dragon at the foot of a mountain.¹³

THE CHICAGO REFERENCING STYLE



Further Reading:

“The Chicago manual of style” 17th edition , 2017. Available from Library, Crawford College of Art and Design, Reference Area.

Notes (Example)

1. Michael Bird, *100 Ideas that Changed Art* (London: Laurence King, 2012), 51.
2. Mitchell Oakley Smith and Alison Kubler, *Art/Fashion in the 21st Century* (London: Thames & Hudson, 2013), 108.
3. Hal Foster et al., *Art since 1900: Modernism, Antimodernism, Postmodernism* (London: Thames & Hudson, 2004), 57-58.
4. Pablo Larios, "Content and its discontent: Network fatigue 2.0." *Frieze* Jan/Feb, 208 (2020): 31.
5. Olafur Eliasson, "Olafur Eliasson and the Nature of Perception at the Tate Modern." *Modern Painters* 32, no. 7 (2019): 96. Ebsco.
6. "Participatory Art." Tate, accessed Jan 16, 2020, <https://www.tate.org.uk/art/art-terms/>
7. Stephen Clift, *Arts & Health* (Bradford: Emerald, 2005), Ebook Central.
8. Alexander Dumbadze and Suzanne Hudson, *Contemporary Art: 1989 to the Present* (Chichester: John Wiley & Sons, 2004), Ebook Central.
9. Jonathan Jones, "George Shaw review – the only artist who can unite England," *Guardian*, February 07, 2019, <https://www.theguardian.com/artanddesign/2019/feb/07/george-shaw>
10. *Citizen Kane*, directed by Orson Welles (London: Universal Pictures, 2008), DVD.
11. Yinka Shonibare, *How to Blow up Two Heads at Once (Ladies)*, 2006, sculpture, Davis Museum Wellesley College, Massachusetts. USA.
12. Response to "How do colours influence a work of art," ChatGPT, OpenAI, February 21, 2023, <https://chat.openai.com/share/qr2645/dfgt31279-cvni7619>.
13. Canva, "Dragon at the foot of the mountain, " [Image], 2025, https://www.canva.com/design/DAGjku-FvDk/qrfrqHeTQDd-LOPZIC8dyA/view?utm_content=DAGjku-FvDk&utm_campaign=designshare&utm_medium=link2&utm_source=uniqueLinks&utm_id=h05a7828611

Bibliography (Example)

Bird, Michael. *100 Ideas that Changed Art*. London: Laurence King, 2012.

Canva. Response to “Create an image of a dragon at the foot of a mountain” Canva, April 3, 2025.

https://www.canva.com/design/DAGjku-FvDk/grfRqHeTQDd-LOPZIC8dyA/view?utm_content=DAGjku-FvDk&utm_campaign=designshare&utm_medium=link2&utm_source=uniquelinks&utm_lid=h05a7828611

Clift, Stephen. *Arts & Health*. Bradford: Emerald, 2005. Ebook Central.

Dumbadze, Alexander and Suzanne Hudson. *Contemporary Art: 1989 to the Present*. Chichester: John Wiley & Sons, 2004. Ebook Central.

Eliasson, Olafur. “Olafur Eliasson and the Nature of Perception at the Tate Modern.” *Modern Painters* 32, no. 7 (2019): 96-97. Ebsco.

Foster, Hal, Rosalind E. Krauss, Yve Alain Bois, and B.H.D. Buchloh. *Art since 1900: Modernism, Antimodernism, Postmodernism*. London: Thames & Hudson, 2004.

Jones, Jonathan. “George Shaw review – the only artist who can unite England.” *Guardian*, February 07, 2019, <https://www.theguardian.com/artanddesign/2019/feb/07/george-shaw>

Larios, Pablo. “Content and its Discontent: Network Fatigue 2.0.” *Frieze* Jan/Feb, 208 (2020): 31 – 32.

Oakley Smith, Mitchell and Alison Kubler. *Art/Fashion in the 21st Century*. London: Thames & Hudson, 2013.

OpenAI. Response to “How do colours influence a work of art.” ChatGPT, February 21, 2023. <https://chat.openai.com/share/gr2645/dfgt31279-cvni7619>.

Shonibare, Yinka. *How to Blow up Two Heads at Once (Ladies)*. 2006. Sculpture. Davis Museum
Wellesey College, Massachusetts, USA.

Tate. “Participatory Art.” Accessed Jan 16, 2020. <https://www.tate.org.uk/art/art-terms/>

Welles, Orson, dir. *Citizen Kane*. London: Universal Pictures, 2008. DVD.

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1. “Chicago Style Citation Formats: Citation for Footnotes and Endnotes,” Effective Writing Center, accessed November 15, 2019. https://www.youtube.com/watch?v=m_ePYMR5nJU.
2. “Chicago Style Guide,” Menlo School Library, accessed March 01, 2024. <https://Library.menloschool.org/chicago>.
3. “Chicago Style Guide,” Menlo School Library, accessed March 01, 2024. <https://Library.menloschool.org/chicago>.
4. “Chicago Style Guide,” Menlo School Library, accessed March 01, 2024. <https://Library.menloschool.org/chicago>.
5. “Chicago Style Guide,” Menlo School Library, accessed March 01, 2024. <https://Library.menloschool.org/chicago>.
6. “Chicago Style Guide,” Menlo School Library, accessed March 01, 2024. <https://Library.menloschool.org/chicago>.

Bibliography

Effective Writing Center. "Chicago Style Citation Formats: Citation for Footnotes and Endnotes." Accessed November 15, 2019.

https://www.youtube.com/watch?v=m_ePYMR5nJU.

Menlo School Library. "Chicago Style Guide." Accessed March 01, 2024. <https://library.menloschool.org/chicago>

Pears, Richard and Graham Shields. *Cite Them Right: The Essential Referencing Guide*. 11th ed. London: Red Globe, 2019.

Pears, Richard and Graham Shields. *Cite Them Right: The Essential Referencing Guide*. 12th ed. London: Bloomsbury, 2022.

University of Chicago. *The Chicago Manual of Style*. 17th ed. Chicago: University of Chicago Press, 2017.