

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

The Chicago Manual 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 should you 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.
 - Eg. Sections of your assignment, order of sections, spacing, margin size, paragraphs, indentation etc.¹

Why use the Chicago Manual 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 to 1.5 inch margins on both sides, bottom and top.
- Use Times New Roman.
- Double space the text of the assignment.
- Use left justified text.
- For paragraph beginnings and block quotes of 5 or more lines use ½ inch indentation
- For the bibliography use hanging indentions and text should be double spaced.
- 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.
- Page numbers go at the top right corner of the page and should be in Arabic numbers.
- 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.
- For prose quotations of 5 or more lines the text should be single spaced and have extra lines before and after the quotation. N.B. *no quotation marks are necessary.*²
- If you are writing a longer assignment, ask your lecturer about subheadings to organise your assignment

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

² "Chicago style guide," Menlo School Library, Accessed January 16, 2020. <https://Library.menloschool.org/chicago>.

- For the Title page use Times New Roman. 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 been 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.
- The text of each each Footnote entry should be double spaced.
- The first line of each note should be indented by 1.3cm.
- For each reference use a new number even if you have previously used that reference. Never reuse a number.
- 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.
- For every superscript number in the body of your assignment you need a corresponding footnote.

³ "Chicago style guide," Menlo School Library, Accessed January 16, 2020. <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.
- Notes are numbered and they are listed in the order that the sources are used in the assignment.
- The note format uses first name Surname.⁵

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 centred 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 January 16, 2020. <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.

Example: Bird, Michael. *100 ideas that changed art*. London: Lauren 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.

Example: 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.

Example: 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.

Example: 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. Database.

Example: 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.

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

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.

Example: Clift, Stephen. *Arts & Health*. Emerald Publishing Limited, 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.

Example: Dumbadze, Alexander and Suzanne Hudson. *Contemporary art:1989 to the present*. John Wiley & Sons Incorporated, 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). URL.

Example: 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-a-corner-of-a-foreign-field-review-england-brexit-holburne-bath>.

Film:

Surname, First name. dir. *Title [In Italics]*. Year when it was first released: City: Studio/Distributor, Year. Format.

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

Works of Art:

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

Example: Shonibare, Yinka. *How to blow up two Heads at once (Ladies)*. 2006. Sculpture. Thumbnail, Davis Museum Wellesley College, Massachusetts, USA.

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.

Example 1: 1. Michael Bird, *100 ideas that changed art* (London: Lauren 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.

Example 2: 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.

Example 3: 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): Pages.

Example 4: 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. Database.

Example 5: 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.

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

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.

Example 7: 7. Stephen Clift, *Arts & Health* (Emerald Publishing Limited, 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.

Example 8: 8. Alexander Dumbadze and Suzanne Hudson, *Contemporary art:1989 to the present* (John Wiley & Sons Incorporated, 2004), Ebook Central.

Online Newspaper Article

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

Example 9: 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-a-corner-of-a-foreign-field-review-england-brexit-holburne-bath>.

Film:

Film Title [In Italics], Directed by First name Surname (Year when it was first released: place: Studio/Distributor, year), Format.

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

Works of Art:

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

Example 11: 11. Yinka Shonibare, *How to blow up two Heads at once (Ladies)*, 2006, sculpture, Thumbnail, Davis Museum Wellesley College, Massachusetts.

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: Lauren 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/p/participatory-art>.
7. Stephen Clift, *Arts & Health* (Emerald Publishing Limited, 2005), Ebook Central.
8. Alexander Dumbadze and Suzanne Hudson, *Contemporary art: 1989 to the present* (John Wiley & Sons Incorporated, 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-a-corner-of-a-foreign-field-review-england-brexit-holburne-bath>.
10. *Citizen Kane*, Directed by Orson Welles (2008: London: Universal Pictures, 2008), DVD.
11. Yinka Shonibare, *How to blow up two Heads at once (Ladies)*, 2006, sculpture, Thumbnail, Davis Museum Wellesey College, Massachusetts.

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Bird, Michael. *100 ideas that changed art*. London: Lauren King, 2012.

Clift, Stephen. *Arts & Health*. Emerald Publishing Limited, 2005. Ebook Central.

Dumbadze, Alexander and Suzanne Hudson. *Contemporary art:1989 to the present*. John Wiley & Sons Incorporated, 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-a-corner-of-a-foreign-field-review-england-brexite-holburne-bath>.

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.

Shonibare, Yinka. *How to blow up two Heads at once (Ladies)*. 2006. Sculpture. Thumbnail, Davis Museum Wellesley College, Massachusetts, USA.

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

Welles, Orson. dir. *Citizen Kane*. 2008: 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 January 16, 2020. <https://Library.menloschool.org/chicago>.
 3. Ibid.
 4. Ibid.
 5. Ibid.
 6. Ibid.
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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 January 16, 2020. <https://library.menloschool.org/chicago>..

Pears, Richard and Graham Shields. *Cite them right: the essential referencing guide*. 11th ed. England: Red Globe Press, 2019.
