

GETTY PUBLICATIONS STYLE GUIDE

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INTRODUCTION TO THIS GUIDE

The term *style* has two complementary yet distinct meanings: literary style, the way a text is written; and mechanical style, rules for consistency and clarity in grammar, usage, spelling, the citing of sources, and so on. At Getty Publications, project editors collaborate with authors in both of these domains to ensure that each book serves the needs of its readers and makes a valuable contribution to the discipline in which it is published.

For the most part, this guide is concerned with mechanical style. Its purpose is to provide a clear, user-friendly reference for the authors, editors, and proofreaders of our books that conforms to *The Chicago Manual of Style*, 16th edition, while maintaining the traditional requirements of the individual disciplines in which we publish. This document seeks to clarify the issues that most commonly arise during the editorial process and to create as much consistency as possible among Getty books. The rules provided here are not intended to be exhaustive and may be modified in consultation with the project editor to meet the needs of a specific publication, discipline, or series.

The Getty Publications Style Guide is intended to accompany the principal authorities used by Getty Publications: *The Chicago Manual of Style*, 16th ed. (CMOS); *Merriam-Webster's Collegiate Dictionary*, 11th ed. (Webster's); *Webster's Third New International Dictionary, Unabridged* (Web III); and the other standard references listed at the end of this document. Where differences are found, the rules listed here supersede all other references.

GENERAL STYLE

Abbreviations

In running text, abbreviations should be avoided, with the following exceptions:

- Era designations should follow the rules given in CMOS 9.35, using one of the following systems: BCE/CE or BC/AD, both systems in full caps with no periods (e.g., from 67 BCE to 50 CE; from 67 BC to AD 50); avoid using AD alone after the year 100 unless needed for clarity; BP (before the present) may be used in prehistorical contexts (e.g., Magdalenian culture [from 18,000 to 11,000 BP]); one system should be used throughout and determined at the outset of the project (see also CMOS 10.39).
- Use U.S. Postal Service abbreviations for states in documentation and lists (see CMOS 10.28), but spell out names of states in running text.
- Follow CMOS 10.4 regarding the use of periods with abbreviations; except use “U.S.” and “U.K.” with periods for the adjective form of the noun in running text.
- Use lowercase “a.m./p.m.” with periods for time of day (see CMOS 10.42).
- Spell out “Saint(s)” with names of Christian saints, but use “St.” for place-names (e.g., St. Louis, St. Albans) at the discretion of the project editor, and when “St.” forms part of a personal name (e.g., David St. John); note that in French place-names, “Saint” is spelled out and hyphenated (e.g., rue Saint-Jacques, Saint-Germain-en-Laye; see also “Names of persons” and “Place-names” in this guide).
- In technical and scientific material, acronyms may be used if necessary to express lengthy terms, but the full name should be spelled out on first occurrence: e.g., gas chromatography–mass spectrometry (GC-MS); avoid excessive use of acronyms in running text in general; follow CMOS 10.3 for use of common abbreviations in nontechnical material.
- Acceptable abbreviations in parenthetical material and notes are the following:
 - e.g. for example (followed by comma)
 - etc. and so on (do not use with “e.g.”)
 - i.e. in other words (lit., “that is”; followed by comma)

(See also “Standard Formats for Captions” and “Notes, References, and Bibliographies” in this guide.)

Accents

- In all foreign languages that take them, use accents on both uppercase and lowercase letters.
- Provide a visual reference for any diacritics not available in electronic form.

Alphabetization

- In general, use letter-by-letter alphabetization method (see CMOS 16.59):
 - J. J. Newberry
 - newel
 - New England
- In lists that include both people and institutions, alphabetize by last names of individuals and first letter of institution name, not including the word “The.”
- When alphabetizing foreign-language names with particles, follow the personal preference of the individual (if known), traditional and national usages, and *Merriam-Webster’s Biographical Dictionary* (see also CMOS 16.71).

- Names with “St.” should be alphabetized as if “Saint” were spelled out. (See also “Artists’ names,” “Foreign-language names,” and “Names of persons” in this guide.)

Artists’ names

- For spelling of artists’ names, refer to the Union List of Artist’s Names (ULAN): http://www.getty.edu/research/conducting_research/vocabularies/ulan/ (NOTE: May not always be accurate for hyphenation of French names or particles in Dutch names; if in doubt, check with project editor.)
(See also “Names of persons” in this guide.)

Artists’ nationalities and life dates

- Depending on the publication, and at the project editor’s discretion, an artist’s nationality and life dates may or may not be included on first appearance in running text; if included, put that information in parentheses.
- For multiple makers (e.g., Hill and Adamson), give nationality and life dates for each maker in captions (see “Standard Formats for Captions” in this guide), but for businesses, give date of establishment instead (e.g., Lumière Brothers, est. 1883).
- Give life dates in full (e.g., 1904–1985).
- For living artists only, use “b. 1964” (*not* 1964–).
- If an artist’s nationality is other than his/her place of birth, give this information in parentheses: e.g., André Kertész (American, born Hungary, 1894–1985), and do not use “b.” before birth date.
- When birth date is unknown, use death date with active dates, if known; and active location, if different from nationality: e.g., Jean d’Alheim (Russian, d. 1894; act. ca. 1866–78); Henri Bécard (French, act. Cairo, Egypt, 1869–80s).
- When death date is unknown, indicate this with an en-dash and question mark: 1850–? (do not use “b.”).
- When birth and death dates are both unknown, use active (act.) or flourish (fl.) dates in either years or decades (act. 1880–95; fl. 1850–60s).
- Attributions to artists should include the nationality and life dates of the artist to whom the work is attributed: e.g., Attributed to Gian Lorenzo Bernini (Italian, 1598–1680).

Block quotations

- The minimum length for a block quotation is six to eight lines of manuscript, or at least a hundred words; shorter quotations should be run-in to text; see CMOS 13.10 for other criteria.

Capitalization

- Capitalize specific art movements, styles, and schools (see “Frequently Used Terms” in this guide).
- Capitalize adjectival forms derived from personal or other proper names:
Byzantine
Hellenistic
Rubensian
- In headlines and titles, capitalize the second word in a hyphenated compound (e.g., Twenty-First-Century Photographs, Experience-Based Approaches)

- Capitalize a generic term when its proper form applies to more than one modifier (e.g., the Mississippi and Ohio Rivers).
 - Lowercase “dynasty” in Chinese and Korean dynasty names (e.g., Ming dynasty, Joseon dynasty), but capitalize numbered dynasties (e.g., Egypt’s Eighteenth Dynasty); see CMOS 8.70–73.
- (See also “Foreign-language names” and “Frequently Used Terms” in this guide.)

Captions (see “Standard Formats for Captions” in this guide)

Compound words and hyphenation

- Words formed with prefixes are generally closed (e.g., coauthor, nondestructive, midcentury, postmodern, reactivate) but take a hyphen if confusion could result (e.g., re-cover, re-creation) or if the prefix precedes a proper noun (e.g., pre-Columbian); follow Webster’s spelling for hyphenation, and also see rules in CMOS 7.77–85, including the table of compounds and prefixes at 7.85.
- Use a hyphen for colors before but not after a noun (e.g., red-orange dye, bluish-green tint, a black-and-white negative, *but* the print is black and white; note revised rule in CMOS 7.85, table on p. 375, under *colors*).
- When compound modifiers precede a noun, add a hyphen for clarity, but do not hyphenate compound modifiers that follow a verb (e.g., a full-time employee works full time).
- Use an en-dash instead of a hyphen with a compound proper noun plus a modifier (e.g., Los Angeles–based artist).
- When the second part of a hyphenated expression is omitted, the hyphen is retained, followed by a space (e.g., fifteenth- and sixteenth-century costumes); omission of the second part of a solid compound follows the same pattern (e.g., the rods extended in both south- and northwest directions).
- Words formed with “like” are closed if listed as such in Webster’s (e.g., childlike, Christlike); otherwise hyphenate them (see hyphenation guide in CMOS 7.85).
- For the difference between permanent and temporary compounds, see CMOS 7.78; for compound words that traditionally remain open in our publications (e.g., stained glass window, gelatin silver print), see Webster’s and “Frequently Used Terms” at the end of this guide.

Credit lines

- Copyright and owner credit lines for illustrations, whether given in a separate list (preferred) or included in captions, should reflect the form and spelling provided by contract with owners of the work and copyright holders.
- For placement of gift and collection credits, see “Standard Formats for Captions” in this guide.

Dates

- Use an en-dash, not a hyphen, with continuous dates and other number spreads (e.g., 1850–63; figs. 7–9), except when *between* or *from* introduces the dates (e.g., between 1850 and 1863; from 1917 to 1923).
- Include full range of numbers for the following:
 - life dates (e.g., 1732–1799)
 - display type and titles (e.g., *Gustave Le Gray, 1880–1884*)
 - era designations (e.g., 176–134 BCE)

- Use a solidus (slash) for alternate dates (e.g., 1849/50 and 1850–1863/64).
 - When a date is in question, use a question mark in parentheses immediately after the date, with no space: e.g., 1923(?); for dates in parentheses, add the question mark only: e.g., (1413?–75) or (1790–1813?).
 - Spell out and lowercase centuries (e.g., seventeenth century); use a hyphen when century or part of a century modifies a noun, but not with “early” or “late” (NOTE: This is a new rule: see CMOS 7.83):
 - twenty-first century *but* twenty-first-century design
 - mid-eighteenth century *but* mid-eighteenth-century sculpture
(see CMOS 7.85, section 4, under *mid*)
 - late fifteenth-century bronze *and* early sixteenth-century bowl
(see CMOS 7.83)
 - the eighth and ninth centuries
 - the eighteen hundreds (the nineteenth century)
 - from the sixteenth to the seventeenth century
 - Decades may be spelled out, as long as the century is clear (e.g., the fifties) or expressed in numerals (e.g., the 1980s and 1990s, or the 1980s and '90s), but do not use an apostrophe between the year and s (see CMOS 9.34).
 - Do not use a comma when the month and year stand alone (e.g., January 1983); but when a specific date is given, use month-day-year format (e.g., July 20, 1949) in both running text and documentation.
 - When the month, day, and year appear in the middle of a sentence, a comma should follow the year (e.g., He opened his studio January 10, 1898, and immediately began to make portraits).
- (See also “Numbers” in this guide.)

Dimensions

- When dimensions are included in running text, use numerals, but spell out units of measure without hyphens (e.g., a 5 x 7 inch negative); a single unit of measure may be used alone in running text in certain contexts (e.g., 16 mm film, “Her images measure approximately 2 1/2 inches square”).
- When typing fractions, turn off automatic fractions in Word and use full-size numbers with solidus (slash mark) instead, as shown in this section.
- In captions, give height before width, and centimeters before inches:
40.3 x 52.6 cm (15 13/16 x 20 11/16 in.)
- Use centimeters, with inches in parentheses up to 999 cm; for measurements greater than 999 cm, use meters with feet and inches:
H: 14 m (45 ft., 11 3/16 in.)
- If only one system of measure is used, metrics (centimeters) are preferred; the imperial system (inches) may be used in humanities texts on a case-by-case basis. (See also “Standard Formats for Captions” in this guide.)

Ellipses

- Use three spaced periods to indicate an omission in quoted material (e.g., “If only that word . . . were not missing”); add an extra period at the end of a sentence before an ellipsis (e.g., “This sentence is followed by omitted material. . . . The quotation now continues”).

- Do not use ellipsis points at the beginning or end of a quotation unless the quotation itself includes them.
(See also CMOS 13.48–56.)

Foreign and unfamiliar words and phrases

- Use italics for foreign and unfamiliar words and phrases, with the definition immediately following in parentheses on first appearance: e.g., “The [previously mentioned] *choellik* is worn with an *ip* (hat), a *gwangdahoe* (belt), and *mokhwa* (high boots)”; or the explanation may be given in running text: e.g., “The style of coat shown here is called a *dapho* (pronounced *da-po*).”
- If an unfamiliar word becomes familiar through repetition throughout a work, it may be set in roman after first appearance; if used rarely, italics may be retained.
- If a word adopted into English from a foreign language appears in Webster’s (e.g., naive, oeuvre, pentimento), use roman; use the first spelling in Webster’s in general, but see “Frequently Used Terms” in this guide for exceptions.

Foreign-language names

- Do not italicize foreign proper names in an English context (see CMOS 7.51).
- For the spelling of personal names with particles, follow CMOS 8.5 (see also “Titles of persons” in this guide).
- The spelling of Italian proper names with prefixes varies, depending on the presence of vowels or consonants: e.g., de’ Medici (vowel, accent + space) and dell’Alba (consonant, accent, no space).
- For Greek names, the project editor will consult with authors and sponsoring department regarding preferred spellings, and aim for consistency throughout (see also “Frequently Used Terms” in this guide).
- With foreign alphabets (Greek, Russian, Hebrew, etc.) and Asian characters, the project editor will consult with authors and sponsoring department regarding transliteration system to be used, and use one system throughout.
- For Sanskrit, transliterate so as to minimize diacritics (e.g., Avalokiteshvara, Vishnu, etc.), per CMOS 11.94.
- For Chinese, Korean, and Japanese names, the surname generally precedes the given name, but the reverse, or Western system, may be used instead; use one system throughout.
- For Chinese names, use Pinyin spellings, not Wade-Giles, except for certain personal and place-names where traditional or historical usage is preferred (e.g., Genghis Khan, historical Peking), per CMOS 11.102.
- For Dutch and Flemish names, lowercase “van” when it appears with first name (e.g., Vincent van Gogh, Anthony van Dyck), but capitalize when using surname only (e.g., Van Gogh, Van Dyck).
- Names of foreign universities, museums, and other organizations or institutions may be given in English throughout, or they may be given in the original language with English translation, if needed for clarity, in parentheses on first appearance in running text: e.g., Museum van Volkenkunde (Museum of Ethnology); one system should be used throughout.
- Foreign-language names of institutions given in the original language should be capitalized according to the usage of the institution concerned; if translated, such names are capitalized according to English usage.

(See also “Alphabetization” and “Names of Institutions” in this guide.)

Hyphenation

- Do not hyphenate adverbs ending in “ly.”
- Do not hyphenate “early” as a modifier before a compound (e.g., early twentieth-century architecture), per CMOS 7.83.
- When the second part of a hyphenated expression is omitted, retain the hyphen followed by a space (e.g., thirteenth- and fourteenth-century tapestries).

Illustrations mentioned in text

- Spell out “plate” and “figure” in running text, lowercase.
- Abbreviate “figure(s)” in parenthetical callouts to illustrations in the text (e.g., figs. 7–9), but spell out “plate(s)” (e.g., plate 63).
- Parenthetical callouts for figures and plates should appear immediately following the title or description of a work, or at the end of the first clause or sentence that contains the title or description.
- For works mentioned in passing, provide the artist’s name and title of work with date in parentheses: e.g., Paul Outerbridge’s *Political Thinking* (1938).
- When a figure illustration is called out more than once or when such a callout is out of sequence, add “see” to the second or out-of-sequence callout: e.g., “The series was inspired by Man Ray’s 1920s portraits of Duchamp as Rose Sélavy (see fig. 42)”; unlike figures, all plates do not need to be called out or be put in numerical order, and they may be repeated as necessary without “see.”

Inscriptions

- Italicize inscriptions, except for Greek or other languages in which italic fonts are not available; use roman, small caps for inscriptions consisting of all capital letters.
- When the translation of an inscription is deemed necessary, use parentheses for the translation in running text but use brackets in captions, notes, and references.

Multiple authors

- Use first author plus “et al.” for more than three authors in both running text and documentation (e.g., Cameron Crowe et al. 1982).

Names of institutions

- Lowercase “the” in running text; and omit in notes, bibliography, and captions; but follow preference of named institution in lenders lists and acknowledgments.
- The full name of an institution should be given on first appearance in running text, although commonly used abbreviations may be used after first occurrence (e.g., UCLA, LACMA) if overuse can be avoided; use JPGM (for the J. Paul Getty Museum) only with accession numbers in captions, if needed.
- For Getty names: In running text, use “the J. Paul Getty Museum” on first mention and then “the Getty” or “the Museum” (*not* JPGM); use “the Getty Conservation Institute” on first mention and then “GCI,” or “the Institute”; use “the Getty Foundation” on first mention and then “the Foundation”; and use “the Getty Research Institute” on first mention and then “the Research Institute” (*not* GRI); in display type (e.g., title page), use full name of the entity, and capitalize “The.”
- For institution names that have changed over time, in whole or in part, the change should be noted on first appearance and then either the former or current name should be used consistently from that point on, depending on the context of the

material: e.g., the Cabinet des médailles et antiques (now the Département des Monnaies, médailles et antiques [Department of coins, medals, and antiquities]). (See also “Foreign-language names” and “Place-names” in this guide).

Names of persons

- In running text, give full name on first appearance in each essay or part of book, and last name on subsequent mention only.
- For names with initials, use one space after each period in the initials (e.g., A. D. Coleman).
- Omit comma before “Jr.” (e.g., Dr. Martin Luther King Jr.), except if required in a credit line.

(See also “Foreign-language names” and “Titles of persons” in this guide)

Notes

- Format all notes as endnotes, not footnotes, at the end of each chapter or at the end of the manuscript, with automatic numbering turned on.
- Insert automatic note numbers at the end of the first punctuation mark following quoted material, and at the end of all block quotations; avoid clustering note numbers at the end of a sentence or paragraph.

Numbers

- Follow CMOS 9.2–10, general humanistic rules: spell out whole numbers to 100, avoid thickly clustered groups of spelled-out numbers, and follow the general rule with large numbers (e.g., three billion, 220 million).
- For callouts to figures or plates, use a comma for consecutive numbers (e.g., figs. 284, 285) and an en-dash for a span of numbers (e.g., plates 67, 68, 284–89, 291); such lists should be given in numerical order.
- For inclusive numbers that are not given in full, follow the abbreviation system illustrated in CMOS 9.60.
- Convert roman numerals to arabic (e.g., Book 7, not Book VII), except in special circumstances in which the numeric system requires a roman numeral (e.g., regio VII.2.2); when roman numerals are inclusive, give all numbers in full for clarity.
- When eras change from BC to AD or BCE to CE, give all numbers in full (e.g., 320 BCE to 185 CE); and when using inclusive dates with BC or BCE alone, in which the higher number comes first, also give all numbers in full (e.g., 395–318 BC); but numbers following AD or CE alone should be elided (e.g., AD 385–93).
- In humanities, use numeral with unit of measure; abbreviate unit in parenthetical material (e.g., 16 mm film) and spell out in running text (e.g., 8 centimeters).

(NOTE: For scientific material, consult project editor.)

Place-names

- For the spelling of names of places in general, consult CMOS 8.44–51; *Merriam-Webster’s Geographical Dictionary* (bibliog. 4.2), and the Getty’s Thesaurus of Geographical Names (TGN):
<http://www.getty.edu/research/tools/vocabularies/tgn/>
- For books on illuminated manuscripts: On first appearance in running text, place-names from medieval texts should be given as written in the original language, in italics, followed by the modern English spelling, in parentheses, in roman.

- For place-names that have changed over time, both names should be given on first appearance, with either the former or current name in parentheses, depending on the context of the material being presented: e.g., Peking (now Beijing), or Istanbul (formerly Constantinople); and then the name given first should be used consistently from that point on.
- For place-names in medieval texts that differ from modern or foreign spellings, the more familiar spelling may be indicated in parentheses, as appropriate.
- In acknowledgments and other lists, do not repeat a city name when it is included in the institution name (e.g., Art Institute of Chicago), but retain city name in documentation (see “Standard Formats for Captions” in this guide).
- In documentation and lists, include state abbreviation (see “Abbreviations” in this guide) or country name when a city name is not well known or could be confused with another place (e.g., Wolfsburg, Germany; Charleston, SC), but omit state or country name when the city name is commonly known (e.g., London, Los Angeles). (See also “Foreign language names” and “Names of institutions” in this guide.)

Possessives

- Follow the general rule in CMOS 7.15–18 for the possessive of most *singular* nouns, adding an apostrophe-s; this rule now also applies to proper names of two or more syllables that end in an *ezz* sound, for example:
 Euripides’s plays
 Jesus’s adherents
 Berlioz’s works
 François’s preference
- For the possessive of *plural* nouns (with the exception of plurals, such as “children,” that do not end in *s*), add the apostrophe only; Examples of plural possessive forms:
 the Lincolns’ marriage
 the Williamses’ new house
 the cities’ avenues
 but the children’s toys

(For exceptions to the general rule, see CMOS 7.19–20.)

Punctuation and parentheses

- Use the serial comma (e.g., Cezanne, Manet, and Monet).
- Omit the comma after short introductory phrases (e.g., In 1786 Rubens traveled to Italy), unless misreading is likely (e.g., Before eating, the members of the committee met; to Martha, Anthony was a mystery).
- Follow CMOS 6.2 for style of punctuation in relation to surrounding text; in particular, do not use italic punctuation following an italic word in roman text, unless that punctuation belongs to the title itself (e.g., *Where Do We Come From? What Are We? Where Are We Going?* is a major work by Gauguin).
- Follow CMOS 6.119 for the use of commas following question marks or exclamation points (e.g., *Where Do We Come From? What Are We? Where Are We Going?*, a major work by Gauguin, was completed in 1898). [NOTE: The comma after the question mark is a new rule in CMOS 16th ed.]
- Set parentheses in roman when enclosing italicized words, but retain italic parentheses if included in an italicized title or foreign-language material.

Religious terminology

- Use “the” with unique biblical events and concepts, and capitalize the event or concept (e.g., the Last Supper, the Annunciation, the Trinity), but do not use “the” with religious holidays or feasts (e.g., Pentecost, Ramadan, Yom Kippur).
- Lowercase most services and rites (e.g., baptism, vespers, confirmation), but capitalize terms denoting the Eucharistic sacrament (e.g., Mass, High Mass) unless used in plural (e.g., three masses are given daily).
- Names of deities and revered persons are generally capitalized, and “the” is used with some of these (e.g., the Buddha, the Christ child, the Dalai Lama) but not others (e.g., Allah, God, Jehovah; see CMOS 8.90–92 for more examples).
- Follow CMOS 8.92 for designations of prophets, apostles, saints, and other revered persons.

(See also CMOS 8.93–110.)

Titles of persons

- Omit courtesy titles (Dr., Mr., Mrs.), except if required in a credit line.
- Follow CMOS 8.31 or the *Oxford Dictionary of National Biography* (<http://www.oxforddnb.com>) for titles of royalty and nobility in English, for example:
 - King James, the king of England
 - Prince Charles, the prince
 - Sir Robert Ponsonby Staples, twelfth baronet
- Titles of nobility in Italian and French are generally lowercase (e.g., François de Lorraine, duc de Guise); use with article “the” to introduce the name regardless of language (e.g., the comte de Toulouse); English titles of Italian and French nobility may be used, if done so consistently (e.g., the Count of Toulouse; see CMOS 8.31).
- Civil, military, religious, and professional titles are generally capitalized when they immediately precede a personal name, typically replacing the titleholder’s first name (e.g., President Obama; Cardinal Richelieu; see CMOS 8.18); but such a title is not capitalized when used as an appositive (e.g., the empress Elizabeth of Austria, *but* Empress Elizabeth of Austria; see CMOS 8.20).
- Epithets (or nicknames) that are traditionally used as part of a name should be capitalized, while “the” is lowercased (e.g., Constantine the Great; Pliny the Elder, King Richard the Lionheart; see CMOS 8.33).

Titles of works

- Titles of paintings, drawings, sculpture, photographs, and other individual works of art are in italics, as are titles of exhibitions.
- For works of art that exist in combination with or are supported by another material or object, use roman for the object description and use italics for the title of the work itself (e.g., Triptych with *The Crucifixion*; exterior wall with Matisse’s *Backs*); for titles within titles, follow CMOS 8.171.
- Titles of series are in roman; in running text, the word “series” may either precede or follow the title of the series (e.g., from the series Ordeal by Roses, or from the Ordeal by Roses series); in captions the word “series” follows the title of the series.
- Titles of exhibitions are in italics.
- Latin titles of works generally follow CMOS 11.59: ancient and medieval titles in Latin are capitalized sentence style, and Latin titles of Renaissance (beginning in the 14th century) and modern works are capitalized headline style; in a book with

both medieval and Renaissance works, use sentence style for Latin titles throughout.

- French, Italian, and Spanish titles of works: capitalize only the first word, including the article, and proper nouns (e.g., *Le père Goriot*, *L'exil et le royaume*; see CMOS 11.3, 11.29); German works are capitalized headline style (see CMOS 11.42).
- In running text, retain initial “*The*,” in italics, for titles of works that include it, except with possessives (e.g., *The Crucifixion*, but Van Eyck’s *Crucifixion*).
- For titles of newspapers in running text, use lowercase “the” in roman (e.g., the *New York Times*).
- Lowercase all prepositions in titles.
- Descriptive names of untitled works, including classical Greek and Roman sculptures, are set in roman, headline style (e.g., the Wild Boar; Relief with Two Togate Magistrates; Spinola Hours); Getty authors should follow The Museum System (TMS) for official names of works owned by the Getty Museum.
- Untitled works of art may be indicated by the word “Untitled” in roman, as considered appropriate; however, for works in which *Untitled* is expressly used as a title, sometimes followed by a number, give the entire title, including the number, in italics (e.g., *Untitled #2*, 1977); a description of the subject, if any, may follow in parentheses in roman: e.g., *Untitled* (Oak Tree).
- Previously published or conventional English titles are generally preferred for works of art (e.g., *The Thinker* vs. *Le penseur*; *The Mona Lisa* vs. *La Gioconda*), but foreign-language titles may be used when deemed essential (e.g., Man Ray’s *Rrose Sélavy*, Magritte’s *Ceci n’est pas une pipe*); if a foreign-language title is used, the traditional English title, if any, should be given in parentheses: e.g., *Ceci n’est pas une pipe* (*The Treachery of Images*); if a translation is inserted by the author, it may be given in brackets in roman and the use of the brackets explained in a note to the reader.
- If the author or curator has made changes or additions to the titles of works, an explanation should be included in a note to the reader, stating how the new material is indicated, as, for example, in brackets.
- Titles of foreign-language written works should appear in the original language, followed by a translation, if necessary for understanding; in running text the translation is set in parentheses, but in notes and bibliographies it is set in brackets; use headline style for the English title only if the work has been published in English, otherwise use sentence-style (see CMOS 11.6).

STANDARD FORMATS FOR CAPTIONS

Every illustration or group of illustrations requires a caption. The author is responsible for the accuracy of all information. The sponsoring department is responsible for checking the accuracy and completeness of all information, including inventory numbers, dates, dimensions, and full credit information for Getty objects.

Captions fall into two main categories: those for illustrations of art objects; and those that refer to other types of images (e.g., an anonymous photograph of an artist's studio) or to illustrations of documentary materials, such as lists, maps, charts, and so on (see CMOS 3.7 for captions, legends, keys, and labels). Captions for illustrations of art objects should include full object data (see "Caption elements" in this section). Narrative captions, or "chats," may be used in combination with or in place of a formal caption, depending on the needs of the individual project.

Acceptable abbreviations in captions

act.	active (e.g., act. 1765–79)
b.	born (use before date but not country of birth: e.g., American, b. 1956; but American, born France, 1932)
ca.	circa (use abbreviation in captions and parenthetical info only)
cat. no.	catalogue number
cm	centimeters (no period)
D:	depth
d.	died (e.g., d. 1765)
Diam:	diameter (no period)
est.	estimated
fig./figs.	figure
fl.	flourished; use with range (e.g., fl. 1335–59)
fol./fols.	folio/folios
fr./frr.	fragment/fragments
ft.	feet
H:	height
ill.	Illustration/s (in bibliographies for stacked captions)
in.	inches (with period)
inv.	inventory number
L:	length
m	meters (no period)
max.	maximum
mm	millimeters (no period)
Ms./Mss.	manuscript/s (c/lc; with illuminated manuscripts; <i>but</i> retain the acc./inv. style of outside institutions as provided with captions)
p./pp.	page/s (referring to manuscripts only; omitted in documentation)
r.	reigned (e.g., r. 1532–59)
v	verso (after page no., no period)
W:	width
Wt:	weight

Caption data elements

The following information should be provided for captions illustrating art objects when the artist is known:

- Figure or plate number
- Artist's name with nationality and life dates
- Title (in italics) and date of work
- Medium and/or physical description
- Dimensions (in centimeters followed by inches, or meters followed by feet)
- City, institution/owner name, and inventory or accession number
- Gift or bequest information, if required

Elements of captions for art objects, such as antiquities and manuscripts, when the maker is unknown or uncertain:

- Figure or plate number
- Attribution of maker (use "Attributed to") with approximate dates
- Title (in italics) or descriptive title (roman, headline style) and date of work
- Object type (e.g., statuette, book of hours)
- Culture/location/date found (e.g., "Roman; found in Villeret, France, 1883")
- Medium (may be omitted, if preferred by sponsoring department)
- City, institution/owner, and inventory or accession number
- Gift or bequest information, if required

Treatment of elements in captions

Artist's name/nationality/dates:

- Give full artist data in each caption, except for monographs (one artist), in which the full data may be omitted for plate captions.
- For multiple makers, give nationality and life dates for each person.
- For anonymous works of art, the artist-designation line may be omitted or "Unknown Maker," "Unknown Artist," or "Unknown Photographer" used instead, headline style; if the nationality of an anonymous artist is known, this information may be added (e.g., Unknown German Photographer).
- For a monograph, the artist's nationality and life dates may be omitted in captions after first appearance; the artist's name may also be omitted in a plate section containing works by that artist only.

Title: Titles in documentary captions are given in roman, either headline style or sentence style, as preferred (see also "Titles of works" in this guide).

Date of work: For photographs with different dates for the negative and print, use the following format: "negative, 1878–79; print, ca. 1881."

Medium: May be omitted if preferred by the sponsoring department (e.g., Manuscripts)

Dimensions: The smallest preferred measurement is 1/16 in.; change automatic fractions to regular type; put height before width before depth; diameter may be used instead of width or depth, or measurement may be limited to one dimension (e.g., height or diameter) for certain types of objects, as appropriate.

City: City name may be omitted if it is contained in the institution name; include state or country name when the city is not well known.

Institution: Give city name followed by name of institution; if all (or almost all) of the works in a book are from the J. Paul Getty Museum, use the abbreviation JPGM with no comma (e.g., JPGM 84.AF.85), or give the accession number only; if many

works in a book are from partner institutions, include a list of abbreviations at the beginning of the book or plate section and use abbreviations for those institutions in the captions.

Collection, gift, or bequest: Collection information, if any, follows the institution name and precedes the accession number; gift or bequest information, if required, follows the institution name and accession number.

Inventory or accession no.: Do not use “no.” before the number; use full caps for letters combined with numbers.

Folio nos. (Manuscripts): Use “v” for verso, but do not use “r” for recto; in stacked captions, the Ms. and folio no. may precede the institution information (see captions 17 and 18 in the following samples).

Caption formatting systems

See CMOS 3.21–24 for general style rules for captions. Caption formats for Getty books may vary by discipline, medium, and the needs of the project (see also “Sample captions by discipline” on the following pages).

- *Run-on vs. stacked captions.* Captions may be set either in run-on or stacked (often called “tombstone”) format; plate captions are typically stacked, but figure captions may be in either format, depending on the project; in a book with both plates and figures, the figure captions for comparative illustrations are usually styled in run-on form to distinguish them from the plate captions; the caption style to be used for a particular book should be determined at the outset of the project (see “Sample captions by discipline” later in this section).
- *Narrative captions.* Narrative, documentary, descriptive, or “chat” captions are formatted in run-on style; narrative text may be incorporated into a run-on caption, or a chat section may be set separately below the object data or image description; the style for treatment of caption data in combination with narrative elements should be established at the outset of the project; footnotes are not included in captions.
- *Apparatus.* In some books, stacked captions, or “tombstones,” are followed by apparatus, or a list of specific data fields appropriate to the discipline; fields may include inscriptions, heraldry, binding, condition, collection, provenance, bibliography of the work (in chronological order), notes, and so on; the choice, sequence, and style parameters of such fields should be established at the outset of the project (see “Samples of tombstone captions with apparatus” elsewhere in this section and examples of citations and references under “Notes, References, and Bibliographies” in this guide).
- *Headers.* The word “Figure” is preferred as a header for figure captions, although the abbreviation “Fig.” may be used if desired; the word “Plate” as a header is either spelled in full or omitted (see examples in the following section); for books with catalogue numbers, the abbreviation “cat. no.” is often used in callouts in running text but is omitted in the caption.
- *Numbering.* If a book contains figures only, these may be numbered continuously throughout the book or numbered by chapter with extension (e.g. figs. 1.3, 1.7, figs. 2.4–2.9); the latter style is often preferred for technical or very complex volumes.
- *Plate captions.* Short plate captions often accompany plate illustrations; complete plate-caption data is then given in a plate list (see “Plate-list captions” below); the elements of a short caption are generally limited to the plate number, artist’s

name, title, and date, but more information (e.g., series name or dimensions) or less information (e.g., omitting plate number or artist's name) may be used, as may be considered appropriate for the book.

- *Credits.* In general, photo credits and copyright notices are not included in captions unless the owner's contract or license requires it; such credits are generally contained in the illustration credits list on the copyright page or on a separate page; for maps or line drawings, however, the source is generally credited in the caption.
- *Punctuation.* Omit the period at the end of a caption consisting of an incomplete sentence, unless it is followed by one or more complete sentences (see CMOS 3.21 for syntax issues in captions).
- *Page numbers.* When a page number is given in a caption or apparatus, the abbreviation "p./pp." is omitted, unless the page number is to a manuscript page that is designated as such.
- *Details.* Style for detail captions vary, depending on the type of book, type of detail, placement of the caption, and other factors; in general, the word "detail" precedes the figure, plate, or cat. no. from which the detail is taken, e.g., (detail, cat. no. 37); if the detail is part of a manuscript page, the folio or page number is given first: e.g., 75, Master of the London Wavrin, *Saxons Extracting Iron*, fol. 363 (detail).
- *Alternative views.* For an alternative view of a work in the same section of a book as the primary image, give the figure or plate number first, followed by the plate or cat. no. of the primary image (e.g., 74, reverse; 93, *Costanza Bonarelli*, side view).

Plate-list captions

- Captions for plate lists are numbered and set in stacked ("tombstone") style (see previous section); the word "Plate" with the plate number above each caption may be retained or omitted, and whichever style is chosen should be consistent with the style of the short plate-captions that accompany the illustrations.
- When all works in a plate list are from the Getty Museum, omit the city and institution name from the captions, and give the accession number only; a note may also be placed at the top of the plate list, or elsewhere in the book, to this effect: *All works are from the collection of the J. Paul Getty Museum, Los Angeles.*
- When all works in a plate list are by the same artist, or by the same artist with very few exceptions, include a note to that effect at the top of the list: e.g., *Unless otherwise noted, all photographs are by Paul Outerbridge (American, 1896–1958).*

Sample Captions by Discipline

Following are examples of captions in both run-on and stacked formats, organized by discipline.

Antiquities

Run-on [a] vs. stacked [b] captions for two objects (for comparison purposes only):

[a]

Figure 1

Barberini Faun, Roman, ca. 220 BC. Marble, L: 214.6 cm (84 1/2 in.). Munich, Glyptothek, inv. 218

[b]

Figure 1

Barberini Faun

Roman, ca. 220 BC

Marble, L: 214.6 cm (84 1/2 in.)

Munich, Glyptothek, inv. 218

[a]

Figure 2

Wine Cup with Scenes of Bacchus and Ariadne, Roman, 25 BCE–25 CE. Cameo glass, 10.5 x 17.6 x 10.6 cm (4 1/8 x 6 15/16 x 4 3/16 in.). Los Angeles, J. Paul Getty Museum, 84.AF.85

[b]

Figure 2

Wine Cup with Scenes of Bacchus and Ariadne

Roman, 25 BCE–25 CE

Cameo glass, 10.5 x 17.6 x 10.6 cm (4 1/8 x 6 15/16 x 4 3/16 in.)

JPGM 84.AF.85

Stacked captions from a collection catalogue (all works from JPGM):

3

Ring with Gem Engraved with the Head of Demosthenes

Roman, first century BC

Signed by Apelles (as gem cutter)

Greek, act. ca. 50–1 BC

Gold and carnelian

Gem: 1.9 x 1.5 cm (3/4 x 9/16 in.); Diam (hoop): 3.4 cm (1 5/16 in.)

90.AN.13

Attic Black-Figured Type A Zone Cup

Attributed to the Manner of the Lysippides Painter (as painter)

and to Andokides (as potter)

Attic (Athens), ca. 520 BC

Terracotta, H (rim): 13.6 cm (5 3/8 in.); W (handles): 44.5 cm (17 1/2 in.);

Diam (bowl): 36.4 cm (14 3/8 in.)

87.AE.22

Art History and Museum Studies

Run-on captions:

Figure 5

Giovanni Paolo Panini (Italian, 1691–1765), *Interior of a Picture Gallery with the Collection of Cardinal Silvio Valenti Gonzaga*, 1749. Oil on canvas, 198 x 268 cm (78 x 105 1/2 in.). Hartford, Wadsworth Atheneum Museum of Art. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund

Figure 6

Giovanni Battista Falda (Italian, ca. 1640–1678), *Plan of the Grand Duke of Tuscany's Garden at Trinità de Monti, on Monte Pincio*, ca. 1667. Engraving, 24 x 43 cm (9 1/2 x 16 7/8 in.). From Giovanni Battista Falda, *Li giardini di Roma con le loro piante alzate e vedute in prospettiva* (Rome, [1670?]), pl. 8. Los Angeles, Getty Research Institute, 85-B17082

Documentary caption with run-in chat:

Figure 7

View of the Greek Cross Atrium in the Museo Pio-Clementino, Rome, late nineteenth–early twentieth century. This view of the room, planned by Michelangelo Simonetti in 1776, shows the Hadrianic telamones (the “Cioci”), acquired in 1779; the mosaic from the Villa della Rufinella, restored between 1778 and 1780; the porphyry sarcophagi of Saints Helena and Constantina, added in 1786 and 1790; and the sphinxes, restored by Francesco Antonio Franzoni in 1787.

Conservation

NOTE: Captions in books published by the Getty Conservation Institute (GCI) may vary to a large extent, depending on the series, area of conservation, and author preferences. These captions are generally narrative, documentary, or descriptive in nature, numbered by chapter, and credits are often included in the caption. The examples that follow are from different books, yet numbered continuously for illustration purposes. (For syntax considerations and use of complete and incomplete sentences, see CMOS 3.21.)

Narrative and documentary run-on captions:

Fig. 8.1 The cloister of Na Slovanech monastery, Prague. Detail of the decoration strip with diamonds, wall painting, turn of the 1360s. Photo: Zuzana Všeteczková

Fig. 8.2 Plate holder for Lippmann photography, ca. 1900. This special holder allows the Lippmann plate to be exposed in the camera while the emulsion is in contact with a reflective layer of mercury.

Fig. 8.4 On the Chinese frontier, an effective cavalry was the supreme weapon of war. Dunhuang was founded in defense against the nomadic Xiongnu, tribal ancestors of the Huns, who were skilled horsemen. Cave 156, Tang dynasty. Photo by Wu Jian, 1999. Courtesy Dunhuang Academy

Fig. 8.5 Trading caravan near Miran, on the southern arm of the old Silk Road, heading for Dunhuang. The merchants' dress and style of travel would have changed little since the Silk Road's heyday, more than one thousand years earlier. Courtesy British Library, Stein photo 329/26 (250) 136643

Documentary caption with separate chat:

Figure 9 S. Stefano, Antegna, Friuli, Italy
Photo: Courtesy C. Silver

Nineteenth-century plaster hides the fine Lombard (ca. AD 700) bas-reliefs and the frescoes. The keystone of the arch of the presbytery has been temporarily propped to prevent immediate collapse.

Drawings

Run-on caption for a comparative illustration (with narrative chat):

Figure 10

Jean-Honoré Fragonard (French, 1732–1806), *Studies from Ancient Sculpture in the Galleria degli Uffizi, Florence*, 1761. Black chalk, 28.8 x 20.5 cm (11 1/4 x 8 in.). London, British Museum, Department of Prints and Drawings, 1936, 0509.9. The Dancing Faun is at the upper left, beside two Egyptian idols; at the bottom of the sheet is a statue of a bull.

Run-on caption from a monograph (giving nationality and life dates):

Figure 11

Peter Paul Rubens, *Robin, the Dwarf of the Earl of Arundel*, 1620. Black and red chalk, reinforced with pen and brown ink, traces of white chalk heightening (collar, sleeves, glove), 40.8 x 25.8 cm (16 1/16 x 10 3/16 in.). Stockholm, Nationalmuseum, 1913/1863

Stacked captions from a collection catalogue (all works from JPGM):

12

Edgar Degas

French, 1834–1917

Self-Portrait, ca. 1857–58

Oil on paper, laid down on canvas

20.6 cm x 15.9 cm (8 1/8 x 6 1/4 in.)

95.GG.43

13

Pieter Jansz. Saenredam

Dutch, 1597–1665

The Chair and North Ambulatory of the Church of Saint Bavo, Haarlem, 1634

Red chalk, graphite, pen and brown ink, and watercolor, the outlines indented for transfer (recto); rubbed with black chalk for transfer (verso)

37 x 39 cm (14 13/16 x 15 7/16 in.)

88.GC.131

Manuscripts

NOTE: The Department of Manuscripts generally omits accession numbers in book captions.

Run-on captions with named artists:

Figure 14

Spitz Master (French, act. ca. 1415–25), *The Flagellation of Christ*. In a book of hours, Paris, ca. 1415–25. Tempera, gold, and ink on parchment, 253 leaves, 20.3 x 14.8 cm (7 15/16 x 5 7/8 in.). Los Angeles, J. Paul Getty Museum, Ms. 57, fols. 172v–173

Figure 15

Alexis Master. *David as a Musician*, ca. 1130. In the St. Albans Psalter, St. Albans Abbey, England. Tempera and gold leaf on parchment, 27.6 x 18.4 cm (10 7/8 x 7 1/4 in.). Dombibliothek Hildesheim, HS St. God. 1, p. 56

Run-on caption for unattributed miniature:

Figure 16

Noah, Directed by the Hand of God, Stands between Wife and Three Sons (left) and *Noah with Wife Flanked by Sons with Their Wives* (right). In Anglo-Saxon Hexateuch known as the Cotton Aelfric, probably Canterbury, Saint Augustine's Abbey, second quarter of the eleventh century (detail). Ink and pigments on parchment, full page: 33.5 x 23 cm (13 1/4 x 9 in.). London, British Library, Cotton MS Claudius B IV, fol. 12v

Stacked captions:

17

Decorated Letter C

Gospel lectionary, late tenth century

Saint Gall or Reichenau

Tempera on parchment

Leaf: 27.7 x 19.1 cm (10 15/16 x 7 9/16 in.)

Ms. 16, fol. 2

18

Pacino di Bonaguida

Active ca. 1303–ca. 1347

Zuccherò Bencivenni, *Volgarizzamento del Pater Nostro*

ca. 1320–40 (text in Italian)

Tempera and gold leaf on parchment

Leaf: 20.3 x 15.4 cm (8 x 6 1/16 in.)

Closed: 22 x 17 cm (8 11/16 x 6 11/16 in.)

Florence, Biblioteca Medicea Laurenziana (Ms. Redi 102)

Paintings

Run-on captions for comparative illustrations:

Figure 19

Eugène Bataille (French, 1853–1891), *Mona Lisa with a Pipe*, 1887. Photo-relief illustration for “Coquelin Cadet,” *Le Rire*, 22 x 15 cm (8 5/8 x 5 7/8 in.). New Brunswick, NJ, Jane Vorhees Zimmerli Art Museum. Acquired with the Herbert D. and Ruth Schimmel Museum Library Fund

Figure 20

Diego Velázquez (Spanish, 1599–1660), *The Toilet of Venus*, 1647–51. Oil on canvas, 122.5 x 177 cm (48 x 69 1/2 in.). London, National Gallery. Presented by the Art Fund, 1906

Stacked plate captions from a collection catalogue (all works from JPGM):

21

Jean-Baptiste Greuze

French, 1725–1805

Cimon and Pero: “Roman Charity,” ca. 1767

Oil on canvas

64.8 x 80.7 cm (25 1/2 x 31 3/4 in.)

99.PA.24

22

Maurice-Quentin de La Tour

French, 1704–1788

Gabriel Bernard de Rieux, 1739–41

Pastel and gouache on paper mounted on canvas

Unframed: 200 x 150 cm (79 x 59 in.); framed: 317.5 x 223.5 cm (125 x 88 in.)

94.PC.39

Photographs

Run-on captions for comparative illustrations:

Figure 23

Eadweard J. Muybridge (American, born England, 1830–1904), *Male Runner*, negative, 1878–79; print, ca. 1881. From the album *The Attitudes of Animals in Motion*. Iron salt process print, 18.9 x 22.7 cm (7 7/16 x 8 15/16 in.). Los Angeles, J. Paul Getty Museum, 85.X0.362.101

Figure 24

Eugène Atget (French, 1857–1927), *The Old School of Medicine, rue de la Bûcherie*, 1898. Albumen silver print, 21 x 17.6 cm (8 1/4 x 6 15/16 in.). Los Angeles, J. Paul Getty Museum, 90.XM.64.47

Figure 25

Edward Steichen (American, born Luxembourg, 1879–1973), *The Flatiron*, 1904.
Gum bichromate over platinum print, 47.8 x 38.4 cm (18 13/16 x 15 1/8 in.).
New York, Metropolitan Museum of Art, Alfred Stieglitz Collection, 33.43.39

Figure 26

Garry Winogrand (American, 1928–1984), *Untitled (Beach Scene)*, ca. 1970s. Gelatin silver print, 22.1 x 33 cm (8 11/16 x 13 in.). Los Angeles, J. Paul Getty Museum, 2004.50.11. Gift of Wilson Centre for Photography

Short caption to accompany plate illustration:

27[a] André Kertész, *Siamese Cat, Paris*, negative, 1928; print, 1930s

Stacked caption of same work as above in a plate list:

27[b]

André Kertész
American (born Hungary), 1894–1985
Siamese Cat, Paris, negative, 1928; print, 1930s
Gelatin silver print
9.4 x 7.8 cm (3 11/16 x 3 1/16 in.)
86.XM.706.41

Short caption to accompany plate illustration in a monograph (artist name omitted):

Plate 28 *Untitled (Yellow Bed, Pink Floor)*, 1995. Domestic Interiors series.
Chromogenic print with fabric mat, 25.4 x 25.4 cm (10 x 10 in.)

Stacked caption of the same work as above in a checklist:

Plate 28

Untitled (Yellow Bed, Pink Floor), 1995
Domestic Interiors series
Chromogenic print with fabric mat
25.4 x 25.4 cm (10 x 10 in.)
Courtesy of the artist and Craig Krull Gallery

Stacked caption for a photograph by a pair of makers:

29

David Octavius Hill
Scottish, 1802–1870
Robert Adamson
Scottish, 1821–1848
Mrs. Elizabeth Cockburn Cleghorn from Sir Walter Scott's The Antiquary, 1846–47
Salted paper print from a calotype negative
19.8 x 15.1 cm (7 13/16 x 5 5/16 in.)
84.XM.263.5

Sculpture and Decorative Arts

Documentary caption:

Figure 30

Barbara Hepworth's Palais de Danse studio, Saint Ives, Cornwall, England, showing plaster models, including *Figure for Landscape* (second from left), May 1964

Run-on caption:

Figure 31

Cup and Saucer (*Tasse à chocolat Calice, anse volute, et soucoupe*), French (Sèvres manufactory), 1807. Chromium-green ground with gold ornaments and a polychrome portrait of Joséphine, painted by Marie-Victoire Jaquotot (French, 1801–1842), hard-paste porcelain, cup, H: 9 cm (3 1/2 in.). Sèvres, Musée national de céramique, inv. 1801

Stacked captions:

Figure 32

Alexander Calder (American, 1898–1976)
Whale, II, 1964 (replica of 1937 original)
Painted steel, supported by wood log, 172.8 x 176.5 x 115 cm (68 x 69 1/2 x 45 3/8 in.)
New York, Museum of Modern Art

Figure 33

Gian Lorenzo Bernini
Italian, 1598–1680
Ecstasy of Saint Teresa, 1647–1652
White marble, 84.8 x 41.9 x 26.4 cm (33 3/8 x 16 1/2 x 10 3/8 in.)
Rome, Santa Maria della Vittoria

Stacked plate caption in a collection catalogue (no plate nos.):

[34]

Commode
Paris, ca. 1735–40
Charles Cressent
French, 1685–1768
Fir, oak, and Scots pine veneered with bloodwood and amaranth; drawers of walnut; gilt-bronze mounts; *brèche d'Alep* top
H: 90.2 cm (35 1/2 in.); W: 136.5 cm (53 3/4 in.); D: 64.8 cm (25 1/2 in.)
70.DA.82

Samples of Tombstone Captions with Apparatus

NOTE: The number and types of apparatus fields and the order in which these fields are presented may vary by discipline, object type, and the needs of the project and should be established at the outset of the project. The basic caption elements are set tombstone style; the information given under various field headers is typically set run-on style. Following are some examples of tombstone captions by object type.

Stained glass:

35

After Jörg Breu the Elder, Augsburg glass painter
Roundel with a Tournament Scene, ca. 1510–20
Clear glass, black and brown vitreous paint, yellow stain, sanguine
Diam: 24.5 cm with lead frame; 28.5 cm with border

CONDITION

Paint abraded; backed by a piece of white glass; frame nineteenth or twentieth century

COLLECTION

Augsburg, Stadt Augsburg Kunstsammlungen, Maximilianmuseum
Inv. 3494

PROVENANCE

Together with *October* (cat. no. 94) from one of the Fugger houses in Augsburg as recorded by Dörnhöffer 1897: 25

BIBLIOGRAPHY

Dörnhöffer 1897, 25; Schmitz 1913, vol. 1, 135; Bock 1921, 16, no. 4782; Baum 1923, 117; Augsburg 1955, no. 65; Augsburg 1980, vol. 1, no. 4.

Sculpture:

36

Aristide Maillol
(French, 1861–1944)
Torso of Dina, 1943

Bronze, cast 2 in an edition of 6
H: 122.6 cm (48 1/4 in.); W: 39.69 cm (15 5/8 in.); D: 34.9 cm (13 3/4 in.)
2005.113.2

PROVENANCE

Purchased by Fran and Ray Stark from Gimpel Fils Ltd., London, December 20, 1971

SELECTED BIBLIOGRAPHY

Waldemar George 1965; London 1971; New York 1975; Lorquin 1995; Goldberg 1996.

MARKS AND INSCRIPTIONS

Cast inscription on back of proper right knee, monogram *M*; cast foundry mark on back of proper left knee, CIRE / C. VALSUANI / PERDUE 2/6

Decorative art objects:

37

Two Coffers on Stands

Paris, ca. 1684–89

Attributed to André-Charles Boulle

Oak, Mediterranean cypress, and walnut veneered with ebony, rosewood, padouk, plain and red painted tortoiseshell, blue painted horn, pewter, and brass; set with mirror glass; gilt-bronze mounts

Coffer .1: Overall H: 156.6 cm (5 ft. 1 5/8 in.); Coffer (*première-partie*): H: 67 cm (2 ft. 2 3/8 in.); W: 89.9 cm (2 ft. 11 3/8 in.); D: 55.8 cm (1 ft. 10 in.); Stand: H: 89.6 cm (2 ft. 11 1/4 in.); W: 80.9 cm (2 ft. 7 7/8 in.); D: 54.7 cm (1 ft. 9 1/2 in.)

Coffer .2: Overall H: 156.2 cm (5 ft. 1 1/2 in.); Coffer (*contre-partie*): H: 67 cm (2 ft. 2 3/8 in.); W: 89.4 cm (2 ft. 11 1/4 in.); D: 55.8 cm (1 ft. 10 in.); Stand: H: 89.2 (2 ft. 11 1/8 in.); W: 79.4 cm (2 ft. 7 1/4 in.); D: 50.7 cm (1 ft. 8 in.)

82.DA.109.1.a–.b and .2.a–.b

INSCRIPTIONS

Coffer .1 is stamped with HY.RASKIN at top of back for Henry Raskin, an early twentieth-century French restorer. Some mounts on each coffer and stand are stamped with the crowned *C* for 1745–49.

PROVENANCE

Coffer .1: C. F. Julliot (?) (sold, Paris, November 20, 1777, no. 706, to M. de Luneville for 590 livres). Coffer .1–.2: Anatole Demidov, Prince of San Donato (1813–1870), San Donato Palace, Pratolino (near Florence) (offered for sale by his nephew Paul Demidoff, Prince of San Donato [died 1885]), San Donato Palace, March 15, 1880, nos. 1421–22, bought in); Marquis da Foz, Lisbon; Mortimer L. Schiff, New York (sold by his heir John L. Schiff, Christie's, London, June 22, 1938, lot 68, to Gaston Bensimon for 1,080 guineas); Anna Gould (duchesse de Talleyrand, 1875–1961), Palais Rose, Paris; Violette de Talleyrand (Mme Gaston Palewski), Château de Marais, Seine-et-Oise (offered for sale, Sotheby's, Monaco, May 26, 1980, no. 619, bought in)

BIBLIOGRAPHY

Alfred de Champeaux, *Le meuble* (Paris, 1885), vol. 2, 78, ill. p. 65, fig. 12; A. Genevay, *Le style Louis XIV: Charles Le Brun, décorateur: Ses oeuvres, son influence, ses collaborateurs et son temps* (Paris, 1886), 241, fig. 31; Henry Havard, *Les boules* (Paris, 1892), 40, ill. 41, 45; Émile Molinier, *Histoire générale des arts appliqués à l'industrie*, vol. 3, *Le mobilier au XVIIe et au XVIIIe siècle* (Paris, 1896–1911), 74, ill.; Gerald Reitlinger, *The Economics of Taste*, vol. 2 (London, 1963), 415; Pierre Verlet, "À propos de boules et du Grand Dauphin," *Nederland Kunsthistorisch Jaarboek 1980*, vol. 31, 285–88, ill.; Wilson, "Acquisitions 1982," no. 1, 13–18, ill.; Wilson, *Selections*, no. 6, 12–13, ill. (89.DA.109.2 only); Jackson-Stops, "Boules by the Beach," 854–56;

"J. Paul Getty Museum," *Ventura* (September–November 1988), 164, ill.; Gillian Wilson, "Dalla Raccolta del Museo Paul Getty, una selezione di pezzi acquistati dal 1979," *Casa Vogue Antiques* 6 (November 1989), 110–15, ill. 113; Pradère, *Les Ebénistes*, 68, nos. 131–32, 104, ill. 68, fig. 14 (89.DA.109.2 only); Bremer-David, *Summary*, no. 4, 13–14, ill.; Ramond, *Chefs d'oeuvre* I, 9, 103–9, ill.; Philip Jodidio, "Le Monastère de Brentwood," *Connaissance des arts* 511 (November 1994), 134, ill.; *Masterpieces*, no. 41, ill. (82.DA.109.2); *Handbook* 2001, 189, ill. (82.DA.109.1).

Illuminated manuscript:

38

Master of the Jardin de Vertueuse Consolation

Quintus Curtius Rufus, *Historia Alexandri magni*, in French Translation by Vasco da Lucena

Bruges, 1468–79

MANUSCRIPT: 237 folios, 43.2 x 33 cm (17 x 13 in.); justification: 25.6 x 20.4 cm (10 1/16 x 8 1/16 in.); 32 lines of *batarda* in two columns by Jean du Quesne; 1 full-page miniature, 10 three-quarter-page miniatures, 3 one-column miniatures

HERALDRY: Effaced and overpainted escutcheon with the arms possibly of the dukes of Croÿ, fol. 2v

BINDING: Prague(?), eighteenth century; red velvet over wooden boards; two engraved brass clasps

COLLECTION: Los Angeles, J. Paul Getty Museum, Ms. Ludwig XV 8 (83.MR.178)

PROVENANCE: Possibly Charles-Alexandre de Croÿ, marquess of Havré and count of Fontenoy (1581–1624); Rudolf, sixth Prince Kinsky of Wchinitz and Tettau (1802–1836), Prague; [H. P. Kraus, New York]; to Otto Schäfer (d. 2000), Schweinfurt, 1961; [H. P. Kraus, New York]; to Peter and Irene Ludwig, Aachen; acquired 1983

BIBLIOGRAPHY: Kraus 1961, no. 21; Winkler 1961a; Ross 1963, 70 no. 14; von Euw and Plotzek 1979–85, 4: 240–55; Cologne 1987, 199; Dogaer 1987, 113; Hoppe 1987; McKendrick 1988, 222; Kren and Wieck 1990, 14, fig. 7; Bruges 1992, 185; Kren 1992, 155 n. 32; Vermeersch 1992, 220; Martens 1994, 8, fig. 7; New York 1994, 8; fig. 7; McKendrick 1996a; McKendrick 1996b, 131; Los Angeles 1997, 96, 97.

(You see what they do, O Word of God,
those who do not bear the refutations of their darkness.
For, behold, they cover this head of mine in the earth,
having cut it off with a sword.
But since you have returned it from its hidden place
into the light by means which you know,
so I beg you, preserve those in life
who reverence my venerable icon.)
[GREEK] (Conception); [GREEK] (Baptism); [GREEK GREEK GREEK] (John the
Forerunner)

CONDITION: Figures painted on an off-white background; yellow discolored varnish covers entire icon. Gold leaf applied to selected areas including haloes, ax handle, staff and text. Large loss to panel at upper left. Reverse: striped design over white preparatory layer

The Holy Monastery of Saint Catherine, Sinai, Egypt

NOTES, REFERENCES, AND BIBLIOGRAPHIES

The proper documentation and citation of sources is an essential part of scholarly publishing. The editorial department of Getty Publications follows the *Chicago Manual of Style*, 16th edition, in recommending that authors use one of two standard styles of documentation. The first employs a system of notes, usually along with a bibliography; this system is widely used by authors in the arts and humanities. The second employs author-date citations keyed to a separate reference list; in this system, the author-date citations may appear either in parentheses in running text, as preferred by authors writing in the natural, physical, and social sciences; or in endnotes and apparatus only, and not in parentheses, a variation generally employed in exhibition-related books, collection catalogues, and other volumes requiring extensive citation references. The particular documentation system to be followed for a particular book should be established at the outset of the project.

The following descriptions and examples provide the basic elements of each system and are not intended to cover all stylistic issues, variants, and special cases; for these, see CMOS, chapters 14 (notes and bibliography) and 15 (author-date references).

I. The Notes and Bibliography System

In this system, bibliographic citations are provided in endnotes, which are keyed to superscript note numbers in the text and are frequently supplemented by a bibliography. Complete bibliographic information is given in the note at first mention; subsequent citations employ the short form (last name of author, short title in italics, and page nos.); and the complete information is often given again, in different form, in the bibliography.

There are several basic variations to this style. With shorter works for which a bibliography is not necessary, the notes alone may suffice, provided complete bibliographic information is given in each initial citation; this is common practice with essays in edited volumes and with image-driven works with little text. With longer works, particularly those containing extensive notes and other apparatus, it is acceptable to use only the short form in the notes, including at first citation, provided that the bibliography is comprehensive and complete.

In the notes and bibliography system, both source notes and notes with discursive comments are given in a single, sequentially numbered list. Getty Publications now requires the publisher's name in all full citations and bibliographies. All notes should be provided as endnotes, not footnotes.

The notes and bibliography style is used for many monographs on art history and various works written specifically for a general audience, which include books in the Getty Museum Studies on Art series, the Museum's thematic photography series, and the GCI's Conservation and Cultural Heritage series.

EXAMPLE 1

Full citation in a note:

1. Reyner Banham, *Los Angeles: The Architecture of Four Ecologies* (New York: Penguin, 1973), 33–42.

Short-form citation in a note:

2. Banham, *Los Angeles*, 55–62.

Bibliography entry:

Banham, Reyner. *Los Angeles: The Architecture of Four Ecologies*. New York: Penguin, 1973.

EXAMPLE 2

Full citation in a note:

3. Neal Ascherson, *The King Incorporated: Leopold II in the Age of Trusts* (London: Thames & Hudson, 1963), 113.

Short-form citation in a note:

4. Ascherson, *The King Incorporated*, 143.

Bibliography entry:

Ascherson, Neal. *The King Incorporated: Leopold II in the Age of Trusts*. London: Thames & Hudson, 1963.

EXAMPLE 3

Full citations in discursive notes for a short book with no bibliography:

5. See Anne M. Lyden, *The Photographs of Frederick H. Evans* (Los Angeles: J. Paul Getty Museum, 2010), 14.

6. The most thorough account of the mission can be found in Anne de Mondenard, *La Mission héliographique: Cinq photographes parcourent la France en 1851* (Paris: Centre des Monuments Nationaux, 2002).

Cross-references

A short-form note may include a cross-reference to the complete citation in the same list of endnotes, if the system is used consistently, as follows:

7. Banham, *Los Angeles* (note 1), 17.

For monographs and other continuous narratives where the complete citation often occurs in a different chapter, the following style may be used:

8. Ascherson, *The King Incorporated*, 143 (see chap. 2, n. 3).

For more information

See CMOS, chapter 14 (esp. pp. 653–784). For the citation of electronic sources, see 14.4–13; for an overview and examples of various types of notes, see 14.18; for placement and formatting of note numbers, see 14.19–23; for short form citations, including recommendations on how to abridge titles, as well as the use of *ibid.*, see

14.24–31; for substantive and discursive notes, see 14.32–37 and 14.51–55; for bibliographies, including a thorough consideration of full, selected, and annotated bibliographies, see 14.56–59; for citation of books and chapters or other parts of books, see 14.68–169; for the many different kinds of periodicals, see 14.170–217; and for interviews, dissertations, and other unpublished material, see 14.218–246.

II. The Author-Date System

The author-date system with parenthetical, in-text citations is widely used in the sciences and social sciences. It is the preferred style in the field of cultural heritage conservation and is the house style for the GCI's Research in Conservation, Tools for Conservation, and Artist's Materials series. This system presents the same information as the notes and bibliography system, except rather than using superscript note numbers in the text for source citations it employs citations comprising only the author's last name (or names) and publication date, with no intervening comma, and is keyed to a separate list of references. The in-text source citations are often combined with endnotes for substantive and discursive comments.

The author-date variation preferred for exhibition-related books, collection catalogues, catalogues raisonnés and other books with extensive apparatus is similar to the system described in the previous paragraph, except instead of including parenthetical citations in running text, the author-date citations are given in endnotes as well as in the bibliographies that accompany tombstone captions and catalogue entries (see "Samples of tombstone captions with apparatus" in this guide). As with the traditional author-date system described above, each citation corresponds to a separate list of references; the reference list may include, at the head of the section, a list of abbreviations for frequently cited works.

Some recent modifications to the author-date style in CMOS, 16th ed., include the use of complete first names, rather than initials only, of authors in reference lists; and the treatment of abbreviations, capitalization, and italics and quotation marks in references identically to their treatment in bibliographies. As the preference for full names is a recent change, however, the use of initials may also be acceptable. Whichever style is used, it should be applied consistently.

Examples of the author-date system using parenthetical, in-text citations:

EXAMPLE 1

In-text citation:

Similar oil exudates were observed on works painted by Borduas in Paris in the late 1950s (Mills and White 1994).

Reference entry (note that the date follows the author names):

Mills, John S., and Raymond White. 1994. *The Organic Chemistry of Museum Objects*. Oxford: Butterworth-Heinemann.

EXAMPLE 2

In-text citation:

Years later, Riopelle expressed disappointment at the quality of paints found on the market, saying, “Who knows how to make colors today?” (Érouart 1995, 22).

Reference entry:

Érouart, Gilbert. 1995. *Riopelle in Conversation: With an Interview by Fernand Séguin*. Translated by Donald Winkler. Concord, Ont.: House of Anansi Press.

EXAMPLE 3

In-text citation:

A portfolio of large-scale reproductions of many of the paintings from Bezeklik was published in a 1948 catalog, including both black-and-white collotypes and color lithographs (Andrews 1948).

Reference entry:

Andrews, F. H. 1948. *Wall Paintings from Ancient Shrines in Central Asia Recovered by Sir Aurel Stein*. London: Oxford University Press.

Examples of the author-date variation using citations in notes and caption bibliographies:

EXAMPLE 4

Note citation:

9. Brijder and Jurriaans-Helle 2002, 138–46, 181.

Reference:

Brijder, H. A. G., and Jurriaans-Helle, G. 2002. *A Guide to the Collections of the Allard Pierson Museum*. London: Thames & Hudson.

EXAMPLE 5

Caption bibliography (see “Samples of tombstone captions with apparatus” in this guide):

Cambitoglou and Trendall 1961, 21, 22, no. 1.

Reference:

Cambitoglou and Trendall 1961. A. Cambitoglou and A. D. Trendall. *Apulian Red-Figured Vase-Painters of the Plain Style*. Rutland, VT.

EXAMPLE 6

Bibliography citations including a list of abbreviations for frequently cited works: Metropolitan Museum of Art 1914, 235–36; Webster 1956, 57, 63, 70, 142, 17a; *MMC*³, 45–48

References:

Metropolitan Museum of Art 1914. *Bulletin of the Metropolitan Museum of Art* 9 (no. 11).

[*And, from abbreviation list at front of references*]

*MMC*³ T. B. L. Webster. 1978. *Monuments Illustrating Old and Middle Comedy*, 3rd ed. revised and enlarged by J. R. Green. (*BICS* supp. 39.) London.

For more information

CMOS, chapter 15, provides a thorough guide to the author-date system. For the basic format, with an overview and examples, see 15.1–8; for examples and variations, see 15.9; for full treatment of reference lists, see 15.10–19; for a sample reference list, see CMS, fig. 15.1; for subtleties of in-text citations, including the handling of multiple authors, quotations, and syntactical considerations of citations in relation to surrounding text, see 15.20–31; for special cases, including pseudonyms, anonymous works, unknown authors, organizations as author, and reprints and modern editions, see 15.31–42; for periodicals, see 15.43–47; and for personal interviews and other unpublished material, see 15.48–51.

Acceptable abbreviations in documentation

In both documentation systems discussed here, the following abbreviations are acceptable in notes, references, and bibliographies:

cat. no./nos.	catalogue number/s
chap./chaps.	chapter/s
col./cols.	column/s
ed.	editor, edition, edited by
e.g.	for example (followed by comma)
et al.	and others (when citing a book with more than three authors)
etc.	and so on (do not use with “e.g.”)
exh. cat.	exhibition catalogue
fig./figs.	figure/s
fol./fols.	folio/s
ibid.	in the same place (use only when a citation is identical to the one above it)
i.e.	in other words (lit., “that is”; followed by comma)
ill./ills.	illustration/s
n./nn.	note/s (do not use for cross-refs. to other endnotes; see examples under “Notes” in this guide)

n.d.	no date
no./nos.	number/s
n.p.	no place / no page / no publisher
p./pp.	page/s (use only following “ill.” for clarity; otherwise omit)
pl./pls.	plate/s (abbrev. OK in notes and refs. to other works, but spell out in cross-refs. in running text)
s.v./s.v.v.	sub verbo, or “under that word / those words” (for encyclopedia entries)
trans.	translator/translated by
vol./vols.	volume/s

If many abbreviations are used in documentation, an abbreviation list should be included before the notes, bibliography, or reference list.

Conventions for compiling and editing bibliographies and reference lists

Variations from CMOS in regard to the construction and inclusiveness of the reference list may be made in consultation with the project editor. The following are some conventions for individual entries:

- Always separate titles and subtitles with a colon, and begin subtitle with capital letter. Two subtitles should be separated by a semicolon. A double title should set in the form: *First Title*; or *Second Title*.
- Give city names in English, even with foreign publishers (see CMOS 14.137).
- Include state abbreviation or name of country if the city is not commonly known (see CMOS 14.136)
- Use postal abbreviations for states (see CMOS 10.28; changed from earlier Getty Pubs style).
- Include publisher’s name in documentation (changed from earlier Getty Pubs Style); although exceptions may be made for certain disciplines, as deemed appropriate.
- Retain ampersand when it is part of a publisher’s name (e.g., Thames & Hudson).
- For Classical Greek and Roman references follow CMOS 14.256–66 (e.g., Ovid, *Amores* 1.7.27).
- Do not translate any part of foreign publisher’s name, and capitalize the name regardless of language.
- Delete words such as Ltd., Inc., Books, Libri, Verlag, Edizione, & Co., et Cie from publishers’ names unless deemed necessary (as in “Faksimile Verlag,” where it is part of the actual name) or unless it is the first noun in the name.
- Omit “p.” or “pp.” before page number(s) in documentation, unless needed for clarity (e.g., ill. p. 65) or if referring to the page of an illuminated manuscript.
- Follow CMOS 9.60 for eliding page numbers; use en-dash for inclusive numbers.
- When citing multiple elements, use the following order: “vol. 2, 312 [page no.], fig. 45; 421, fig. 63.”

FREQUENTLY USED TERMS

NOTE: *Use first spelling in Merriam-Webster's 11 and follow CMOS 16 for rules on hyphenation and capitalization unless given otherwise in this list or discussed elsewhere in this guide. In general this list includes words that are not the first spelling option in Webster's 11 and/or are not covered by CMOS rules, except for words and compounds that occur with relative frequency in our books and are often queried. For specialized terms and proper names that do not appear here, consult the project editor.*

Art movements

Abstract Expressionism

Archaic; Early Archaic period

Art Deco

Arts and Crafts movement

Automatism; Automatist (Canadian art movement)

avant-garde (l.c.)

Baroque (17th-century Europe; *but* l.c. as general term)

Classical (era between 480 and 323 BC; *but* “classical antiquity”)

Cubism; Cubist

Dada; Dadaist

Fauve; Fauvism

Futurism; Futurist (early 20th-century Europe; *but* l.c. as general term)

Impressionism; Impressionist (19th-century Europe; *but* l.c. as general term)

Mannerism; Mannerist

Minimalism; Minimalist (late 20th-century America; *but* l.c. as general term)

Modernism; Modernist (first half of twentieth century; *but* l.c. modern, modernism as general terms)

Neoclassicism; Neoclassical (late 18th-century Europe)

Neo-Impressionism

New York School

Photo-Secession

Pictorialism; Pictorialist

Pointillism; Pointillist

Pop Art

Postimpressionism; Postimpressionist

postmodern; postmodernist (l.c.)

Pre-Raphaelite

Renaissance (l.c. in the generic sense)

Restoration (*but* restoration period)

Rococo

Romantic period (l.c. in generic sense)

Surrealism; Surrealist (1920s Europe; l.c. as general term)

Symbolism (late 19th and early 20th-century Europe; l.c. as general term)

General

A

absorption band; absorption coefficient; absorption-scattering relationship
acknowledgments (*not* acknowledgements)
aesthetic (*not* esthetic)
airbrush (v. and adj.)
albumen (*not* albumin)
amino acid (*not* amino-acid)
antiphonal (*not* antiphonary)
Apocalypse (u.c., rom.)
archaeology (*not* archeology)
archaeometric analysis; archaeometric study
Archaic (u.c. when referring to the era), *but* archaizing
art history (n.); art historical (adj., no hyph.)

B

bacchant (sing., male), bacchante (sing., female), bacchantes (pl.)
Bacchus (the god), Bacchic (adj.)
backplate
baptistry (*not* baptistery)
Basel (*not* Basle)
baseplate
bas-relief
beech (*not* beechwood), beech-wood (adj.)
belle époque (w/accent, rom.)
benedictional (l.c.)
bibliothèque
Bibliothèque nationale de France
black-and-white (adj.; abbr. in apparatus: b/w)
blanc-de-chine
book of hours (l.c.), *but* Hours of the Virgin (u.c.) and Madrid hours, Getty hours (l.c. w/city or owner)
broad-leafed (*not* broadleaved, broad-leaved, broadleafed)
bronzemaker
brushstroke

C

camel's hair (adj.)
carbon-14 (¹⁴C), carbon-14 dating
carbonatation
carte de visite (n., rom., sing.), cartes de visite (n., pl.), *but* carte-de-visite (adj.),
caseine
cassone (rom., sing.), cassoni (pl.)
catalogue (for exhibition books, *but* catalog for Getty sales catalogs and Library of Congress cataloging-in-publication data)
catalogue raisonné (sing.), catalogues raisonnés (pl.)
cave temples (n.), cave-temple (adj.),

ceramist (*not* ceramicist)
charge mark
chinoiserie (rom.)
choir book (l.c., two words)
Christ child (l.c. “child”), *but* Virgin and Child
circle (l.c., e.g., circle of the Axiom Painter)
cliché verre process
coat of arms (sing., no hyph.; coats of arms (pl.)
cocciopesto
co-curator
collection (l.c., unless part of proper name: the Fran and Ray Stark Collection)
conservation (use instead of “restoration,” unless actual reconstruction is meant)
Conté crayon (u.c.)
contrapposto (rom.)
copyediting (*not* copy-editing), *but* copy editor
co-solvent
craftwork
cross section (n.), cross-section (adj.)
Cyclops (sing.), Cyclopes (pl., u.c.)

D

daguerreotype, daguerreotypist
Daoism, Daoist (*not* Taoism, Taoist)
décharge mark
decimetric
dehydrated castor oil (DCO)
Department (u.c. when referring to a department at the Getty: e.g., Department of Antiquities)
dew point (n., *not* dew-point, dewpoint)
Dionysos (in Greek context; otherwise change to Bacchus)

E

e-mail
endpiece
endsheet
end use; end user
Endymion
epoxy leveling layer; epoxy resin
Eros, Erotes (u.c.)
ex-coll. (abbr., for ex-collection)

F

facade (without diacritical mark)
faience (rom., without diacritical mark)
far-infrared (far-IR or FIR) region
findspot
fleur-de-lis (rom., sing.), fleurs-de-lis (pl.)
flow weld (n.)
foretemple

foreword (n., e.g., the director's foreword)
Fourier transform infrared spectroscopy (FTIR), FTIR spectroscopy
freelance (adj.), freelancer

G

gas chromatography–mass spectrometry (GC-MS)
gelatin silver print (no hyph.)
generic PVA emulsion
geotextile
Getty Conservation Institute (GCI or “the Institute” after first mention)
GettyMusJ (abbr. ital., for *J. Paul Getty Museum Journal*)
Getty Research Institute (“the Research Institute” after first mention)
gilt (adj., *not* gilded)
gold-stamped (*not* gilt-stamped)
gold-tooled (*not* gilt-tooled)
Gorgon (u.c.)
gorgoneion (l.c.)
Graeco- (e.g., Graeco-Buddhist, Graeco-Indian)
Grand Tour
gravimetric thermal analyses (DTA-TGA)
gray (*not* grey)
grotto (sing.), grottoes (pl., *not* grottos)
groundline
grouting
guest scholar (at the Getty, l.c.)
gum Arabic (*not* Arabic alone); gum bichromate print

H

Habsburg (*not* Hapsburg)
The Hague (u.c. “The” in running text)
hand scroll (*not* handscroll)
Hellenistic (u.c.), Late Hellenistic, *but* hellenizing (l.c.)
Herakles (in Greek context; use Hercules in Roman context)
hippocamp (in mythology, *not* hippocampus)
Hispano-Moorish (adj.)
the Holy Family

I

infrared (IR); near-infrared region (NIR); far-infrared region (FIR)
inpainted, inpainting
in situ (rom., no hyph.)
internal reflection spectroscopy (IRS)
International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)
International Council on Monuments and Sites (ICOMOS)

J

J. Paul Getty Museum (after first mention in running text, use “the Museum” or “the Getty Museum”; retain u.c. “The” for display type)
judgment (*not* judgement)

K

kantharos
kithara (*not* cithara)
kitharode (*not* citharede)
kline
kouros (sing.), kouroi (pl.)
krater (rom.)
kylix (sing.), kylikes (pl.)

L

lacuna (sing.), lacunae (pl.)
life cycle (n., two words), *but* life-cycle events (adj.)
Life of Christ, Life of the Virgin
life-size (*not* life-sized)
light fugitive (adj., two words)
lip-cup (*not* lipped-cup)
LMLK (low magnesium–low potassium)
long-case clock
long-oil (adj)
Los Angeles–based (adj., en-dash)
lot (for auction number in apparatus; *not* lot no.)
Lysippides, Lysippidean

M

Madonna: use the Virgin [Dept. of Manuscripts preference]
the Magi
maiolica (*not* majolica)
manufactory (sing.), manufactories (pl.); l.c. after proper name: Beauvais
 manufactory, Aubusson manufactory
marchand-mercier, *marchands-merciers*
mat (n., material for mounting)
matte (adj., surface texture; *not* mat)
medieval, *but* Middle Ages
medium (sing.), media (pl.)
metalpoint
midsection
Midwest, *but* midwestern
mildewstat (sing.), mildewstats (pl.)
mise-en-scène
modeling (*not* modelling)
motifs (pl.)
movable cultural property (no hyph.)
Munsell system; Munsell color system

N

Napoléon Bonaparte
the Nativity (u.c.)
natural hydraulic lime (NHL)
near-replica
neo-avant-garde
Nike, Nikai
nosepiece

O

objets d'art (rom.)
ocher (*not* ochre)
oeuvre (rom., no ligature)
off-center
old master (l.c.)
Old Stone Age
orant

P

paleo-Christian
Panathenaea, Panathenaic
panier (*not* pannier)
papier collé
Passion (u.c.), Passion of Christ
pastelist (*not* pastellist)
patternwork, *but* dot-pattern, scale-pattern (as suffix)
Peking (only in historical narrative; otherwise use Beijing)
pen-and-ink (adj.), *but* pen and black ink (as medium in captions)
pentimento (rom., sing.), pentimenti (pl.)
penwork
period (l.c. in art-historical context: the Archaic period)
photoessay
pietà (l.c., rom., generic), *but* Michelangelo's Pietà
pietra dura (sing., ital.; *pietre dure*, pl.)
plaster of paris (l.c.)
plein air (n. and adj., rom.)
Plexiglas (cap., one s)
Polaroid
polyacrylate
polyester resin
polyvinyl acetate (PVA)
preventive conservation; preventive conservation methods
primal acrylic emulsion
protome (sing.), protomes (pl.) (*not* protoma)
psalms (l.c., generic), *but* Psalms (u.c. for proper title of biblical book), the Twenty-
Third Psalm or Psalm 23 (u.c., no quote marks, for proper title of psalm)
psalter (l.c., generic), *but* St. Alban's Psalter (u.c. title of psalter)
punch mark
putto (rom., sing.), putti (pl.)

Q

R

Raman spectroscopy
re-lay, *but* relaid
readymade (n., sing., for art object), readymades (pl.)
relative humidity (RH)
répareur
repoussé (rom.)
rockwork

S

salon (l.c., rom.), *but* Salon de la guerre
scagliola (rom.)
scale-pattern
scanning electron microscopy (SEM)
scanning electron microscopy/energy-dispersive X-ray spectrometry (SEM/EDS)
school (usually l.c. with art movements: e.g., Flemish school, *but* New York School)
S-curve
self-portrait
sepulchre (*not* sepulcher)
sgraffito (rom)
shan (mountain, in Chinese; for mountain ranges use Tian Shan, Kunlun Shan, etc.,
 not Tian Shan Mountains)
silkscreen
silver gilt (n.), *but* silver-gilt vase (*not* gilt silver)
skin terms (lionskin, goatskin, animal's skin, anther's skin, wolf's skin [adjs.])
Socrates (*not* Sokrates)
soda-lime glass
South Italian (for Magna Graecia in antiquities), southern Italian
spectrophotometer; spectrophotometric curve
specular reflection
sphinx (sing.), sphinxes (pl., l.c.)
S-shaped (u.c.-l.c.)
stained glass (n.), stained glass window (adj., no hyph.)
still life (n.), still lifes (pl.), still-life (adj.)
style (l.c. even when preceded by u.c. stylistic designation: Geometric style)
sulf- (*not* sulph- ; e.g., sulfate)
supranucleus
sutra, sutras, *but* Diamond Sutra, Lotus Sutra

T

tabula (rom.)
Taoism (*see* Daoism)
terra sigillata (rom.)
terracotta (n. and adj., *not* terra-cotta)
tessera (rom., sing.), tesserae (pl.)
thin-layer chromatography

tool marks
toward (*not* towards)
track saw
traveled (*not* travelled)
trompe l'oeil (n. and adj., rom.)
twin-lens camera; twin-lens stereoscope
Tyrrhenian

U

the Underworld (u.c., Greek and Roman mythology)
United Kingdom (n.), U.K. (adj.)
United States (n.), U.S. (adj.) (*not* U.S.A.; United States of America OK where appropriate)

V

vandyke printing (l.c., one word)
venator (rom., sing.), venatores (pl.)
Vestal Virgin
Villa dei Papiri
Villa Giulia
vine scroll (l.c.)
Virgin and Child, the Child (*not* Madonna and Child) [Dept. of Manuscripts preference]

W

wavenumber (waves per unit length)
waxed-paper negative
weathering effects
west Los Angeles (not an incorporated city)
wet collodion process (no hyph.)
white cement
white-ground (n. and adj.)
wood (adj., *not* wooden unless used figuratively; i.e., a wooden expression)
wood terms: generally closed, e.g. applewood, bloodwood, harewood, lemonwood, linewood, pearwood *but* beech (*not* beechwood), olive wood, and purple wood
woodburytype (l.c.)
work terms: close up., e.g., penwork, brushwork, artwork, bronzework
workshop (l.c.), *but* u.c. with proper name (Master of Marguerita and Workshop)
World Heritage List, *but* World Heritage site
Wunderkammer
www.getty.edu (rom.)

X

X-ray (u.c., *not* x-ray); X-radiography
X-ray diffraction (XRD) and X-ray diffractometry (XRD)

Y

Z

STANDARD REFERENCES

NOTE: In dictionaries, use first spelling if more than one option is given.
The information in this style guide supersedes all reference books.

Reference books

The Chicago Manual of Style, 16th ed. (2010)

Merriam-Webster's New Collegiate Dictionary, 11th ed. (2003)

Oxford Companion to Art

Oxford Classical Dictionary

NOTE: Do not use Latin spelling of Greek names in OCD. Antiquities Department prefers transliteration of Greek.

Oxford Dictionary of National Biography

Revised Standard Version (RSV) of the Bible

NOTE: Other versions of the Bible (e.g., King James, Douay-Rheims) may be cited, with a note to the reader stating the source.

Scientific Style and Format: The CBE Manual for Authors, Editors, and Publishers, 6th ed. (1994)

Webster's New Geographical Dictionary [latest edition]

Webster's Biographical Dictionary

Webster's Third New International Dictionary (1993)

Words into Type, 3rd ed. (1974)

Reference websites

The Chicago Manual of Style online

<http://www.chicagomanualofstyle.org/home.html>

Getty databases (www.getty.edu/research/tools)

Union List of Artist Names (ULAN)

<http://www.getty.edu/research/tools/vocabularies/ulan/>

Getty Thesaurus of Geographic Names (TGN)

<http://www.getty.edu/research/tools/vocabularies/tgn/>

Getty Research Portal

<http://www.getty.edu/research/tools/portal/>

Grove Dictionary of Art online

http://www.oxfordartonline.com/public/book/oao_gao

Merriam-Webster's Eleventh New Collegiate Dictionary

Merriam-Webster's Unabridged Dictionary

Merriam-Webster's Thesaurus

<http://www.m-w.com>

Oxford Dictionary of National Biography

<http://www.oxforddnb.com>