

Harvard University Art Museums – Publications Office

Preparing text for publication

This guide is designed to help you prepare text for us electronically in the most efficient way.

The guidelines should be easy to follow for anyone who is familiar with word processing on a personal computer. Please read through them *before* you begin your manuscript. If you have any questions, get in touch with the Publications Office as soon as possible, at (617) 495-4336.

Delivering files to us

The Publications Office can take Word or WordPerfect (Mac or Windows) files. Save your file to a Zip disk or a CD (we can no longer accept floppy disks).

or:

E-mail the file as an attachment to:

evelyn_rosenthal@harvard.edu

or to another address (to be provided), if we need text to go to someone else for editing.

Please indicate the software program and version, and provide a printout of the manuscript.

Formatting text

italics

Underline anything that should be italicized in print. Underlining should be continuous, including the spaces between words; do not underline punctuation following italics.

An art critic for the Boston Globe recently reviewed the exhibition Adolph Menzel 1815–1905: Master Drawings from Berlin.

em-dash

For em-dashes, type two regular dashes--with no space before or after. These will convert to solid dashes in page layout.

foreign accent marks

Include all diacritics that your word processor will allow. Whatever you can't print out, be sure to mark on your manuscript.

spaces after punctuation

Break yourself of the habit of typing two spaces after punctuation. One space is the convention for typeset text. Use tabs to indent paragraphs.

special formatting

For any text that needs to be specially formatted (bibliographies, indented matter, lists with bullets, etc.) do *not* format with spaces and tabs. Instead, do the following:

Double-space between entries (press *return* twice). Start a new line for each item, and let the text wrap, ending the entry with two returns. Example:

Kern, Olav Martin, and Stephen Roth. 1990. Real World Pagemaker 4: Industrial Strength Techniques. New York.

Austen, Jane. 1932–34. The Novels of Jane Austen. Edited by R. W. Chapman. 5 vols. 3rd ed. London.

special formatting	If the format is complicated, type in instructions or mark the text with an asterisk or other symbol so we can find it easily and discuss how it should be formatted.
footnotes/endnotes	Please use the embedded footnote feature of your software. This allows the note order to change automatically with editing. You can choose either footnotes or endnotes when setting up your notes.
margins & line spacing	Do not right-justify text; leave the right-hand margin “ragged.” Double-space all text, including notes and quotations.

HUAM style guidelines

For style, punctuation, and spelling, the Publications Office uses *The Chicago Manual of Style*, 15th edition, and *Webster’s Collegiate Dictionary*, 11th edition (or the *Third International*). The following are style rules for questions that often arise.

Capitalization

titles	<p>Capitalize personal titles before the name when they are part of the name or can be used in direct address: President Lawrence H. Summers (President Summers) King Juan Carlos</p> <p>but lowercase them when they are a description of the person’s position and wouldn’t be used in direct address: Harvard University Art Museums director Thomas Lentz conservator Craigen Bowen</p> <p>Always lowercase titles when they follow the name or stand alone: Lawrence H. Summers, president of Harvard University the president of the United States the king of Spain</p> <p>Capitalize a named chair: Marjorie B. Cohn, Carl A. Weyerhaeuser Curator of Prints</p>
departments	<p>Capitalize full department names: Department of History of Art and Architecture Department of Islamic and Later Indian Art</p> <p>Lowercase fields of study, and <i>department</i> when used generically or descriptively: The speakers were distinguished professors of art history from Harvard’s and Yale’s fine arts departments. but capitalize in acknowledgments or other formal use: Jane Dough, Ph.D. candidate, History of Art and Architecture</p>
Museum(s) and University	<p>We usually capitalize <i>Museum(s)</i> when referring to any or all of the Harvard University Art Museums, and <i>University</i> when referring to Harvard: Lentz became director of the Museums in November. Summers was installed as the University’s new president.</p>

	foreign words and titles	Words and titles in languages other than English should follow the conventions of those languages regarding capitalization.
	cultural movements and styles	See <i>Chicago Manual of Style</i> , section 8.85. Nouns and adjectives are capitalized if derived from proper nouns: Gothic Hellenism Pre-Raphaelite Romanesque Neoplatonism Others are usually lowercased unless, in certain contexts, caps are needed to distinguish the word from its general sense (Cynic, cynic). baroque classical cubism impressionism pop art abstract expressionism
Italics (<u>underlining</u>)	foreign words	Foreign words and phrases that are not commonly known (i.e., not in a good English dictionary) should be italicized (<u>underlined</u> , in your manuscript).
	foreign quotations	Quotations should generally be in English, unless you are making a specific point about the language of the original. Indicate the translator in the citation. It is not necessary to provide the original in a note. If you do need to quote in a foreign language, do <u>not</u> underline, as foreign language quotations are not italicized.
	words as words	References to words as words or terms should be italicized: In typography the term <u>humanist</u> has a special meaning.
Numbers	words vs. numerals	Spell out one through ninety-nine, including ordinals: thirty-five years nineteenth century <i>Exception:</i> Use figures for centuries in captions, checklist entries: Japanese, 20th century. Flower vase, 1990... Use figures over 101; but round numbers should be spelled out: two hundred fifty-five thousand In a sentence that includes numbers greater and less than ninety-nine for items of the same type, use numerals: They distributed 30 pounds of chocolate, 55 pounds of almonds, and 115 boxes of cereal among the two hundred children. NOTE: In some general publications, such as the Exhibitions & Programs calendar, we use AP style for numbers, spelling out one through nine and using numerals for 10 and above.
	dates	September 27, 1996
	decades	the 1980s and 1990s (not the 1980s and 90s) <i>or:</i> during the eighties and nineties
	eras	55 B.C. and A.D. 1066
	percent	30 percent (use figure for number, spell out <i>percent</i>)

	inclusive numbers (from <i>Chicago Manual of Style</i>)	<table border="0"> <thead> <tr> <th>first number</th> <th>second number</th> <th>example</th> </tr> </thead> <tbody> <tr> <td>Less than 100</td> <td>use all digits</td> <td>3–10; 71–72</td> </tr> <tr> <td>100 or multiple</td> <td>use all digits</td> <td>100–104; 600–613</td> </tr> <tr> <td>101 through 109 (in multiples of 100)</td> <td>use changed part only</td> <td>107–8; 505–17; 1002–6</td> </tr> <tr> <td>110 through 199 (in multiples of 100)</td> <td>2 digits or more, as needed</td> <td>321–25; 415–532; 1536–38</td> </tr> </tbody> </table> <p><i>Exception:</i> with birth and death dates, use all digits: 1606–1669.</p>	first number	second number	example	Less than 100	use all digits	3–10; 71–72	100 or multiple	use all digits	100–104; 600–613	101 through 109 (in multiples of 100)	use changed part only	107–8; 505–17; 1002–6	110 through 199 (in multiples of 100)	2 digits or more, as needed	321–25; 415–532; 1536–38
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Punctuation	en dash	Used between inclusive numbers: 1857–58 See Ades 1989, 195–96. (Use regular hyphen, unless you know how to enter an en dash.)															
	comma	Use after each element in a series (except the last), including before the conjunction: Each city added its own variations, types, and uses to the terracotta repertoire. No comma is necessary in restrictive or defining phrases: the exhibition <i>Adolph Menzel 1815–1905</i>															
	with quotation marks	“Periods and commas go <i>inside</i> quotation marks.” “The semicolon comes after”;															
Abbreviations	circa	c. (not <i>ca.</i>) Note: Do not abbreviate in running text.															
	figure	Abbreviate when used in parenthetical reference in text (fig. 5).															
	states	Spell out state names in running text; in note or bibliographical citations, use the old postal abbreviations for states: Boston, Mass. Hartford, Conn.															
Spelling		We prefer the first spelling that appears in a dictionary entry: <i>focused</i> rather than <i>focussed</i> ; <i>traveled</i> rather than <i>travelled</i> .															
	use American spelling	civilization; draftsman; color; program, etc.															
	a few preferred spellings	archaeology catalogue, cataloguing terracotta fund-raising printmaking															
	possessives of names ending in s, x, z	Add <i>'s</i> : Gropius’s drawings Velázquez’s <i>Las Meninas</i> Degas’s monotypes Marx’s theory															
	compound words	First check the dictionary to see if word is hyphenated: long-standing long-term longtime															
		Generally, adjectival compounds are hyphenated before a noun: the decision-making process a fuel-efficient car a nineteenth-century novel but not when used as a predicate: She was in charge of decision making. The car is fuel efficient. (See further examples in the <i>Chicago Manual of Style</i> 7.90.)															

Format for captions and checklist entries

Here are examples of punctuation and order of information for captions and checklist.

Vincent van Gogh
Dutch, 1853–1890
Peasant of the Camargue, 1888
Brown ink over graphite on white wove paper, 494 x 380 mm
Fogg Art Museum, Bequest of Grenville L. Winthrop, 1943.515

Spanish, from the church of Santa Maria, Taüll, Catalonia
The Virgin, c. 1125
Wood with traces of gesso and polychromy, h. 154.9 cm
Fogg Art Museum, Gift of the Friends of the Fogg Art Museum,
1925.11

Greek, Attic
Panathenaic Prize-Amphora, 340–339 B.C.
Side A: Athena; Side B: Olympias, two boxers, and an official of
the games
Ceramic, h. 80 cm; dated by the inscription Theiophrastos Erxe to
the archonship of Theiophrastos
Arthur M. Sackler Museum, Bequest of Joseph Clark Hoppin,
1925.30.124

Chinese, Tang Dynasty, from Cave 328, Mogao Caves,
Dunhuang, Gansu Province
Kneeling Attendant Bodhisattva, late 7th century
Molded clay stucco over wooden armature, the gesso-covered
surface with polychromy and gilding, h. 122 cm
Arthur M. Sackler Museum, First Fogg Expedition to China
(1923–24), 1924.70

References and bibliography

Our general guide on references and bibliography is the *Chicago Manual of Style*, 15th edition, except that we omit the publisher's name, as many journals and publishers now do. For publications with bibliography, we prefer Chicago's author-date system, with a few variations (see next page for our guidelines).

For manuscripts with no bibliography (gallery brochures, catalogue essays if there will be no comprehensive bibliography) notes should be fully cited the first time (see guidelines below); subsequent citations should use the author's or editor's last name, a shortened title, and page number.

Ades, Art in Latin America, 56.

If there will be a bibliography, use the author-date style of citation for any work that will be listed there. There is no comma between author and year.

Note: 1. Ades 1989, 56.

Bibliography entry: Ades, Dawn. 1989. Art in Latin America: The Modern Era, 1820–1920. New Haven and London.

References with no bibliography

- | | |
|---|---|
| book | 1. Robert Bringhurst, <u>The Elements of Typographic Style</u> (Vancouver, 1992), 117. |
| multivolume work
with separate title | 2. William Makepeace Thackeray, <u>The Complete Works</u> (Boston, 1889), vol. 13, <u>The English Humorists of the Eighteenth Century</u> , 35. |
| multivolume work
without separate title | 3. Jennifer Montagu, <u>Alessandro Algardi</u> (New Haven and London, 1985), 2:481. |
| volume in series | 4. I. B. Romano, <u>The Terracotta Figurines and Related Vessels</u> , Gordion Special Studies, vol. 2 (Philadelphia, 1990), 155–57. |
| part of a book | 5. Ernest Kaiser, “The Literature of Harlem,” in <u>Harlem: A Community in Transition</u> , ed. J. H. Clarke (New York, 1964), 16. |
| periodical article | 6. Harriet Janis, “Notes on Piet Mondrian,” <u>Arts and Architecture</u> 62 (January 1945): 30.
[Note: use month/season <u>or</u> issue no.: 62, no. 1 (1945): 30. Not necessary to use both.] |
| exhibition catalogue | 7. William W. Robinson, <u>Bruegel to Rembrandt: Dutch and Flemish Drawings from the Maida and George Abrams Collection</u> , exh. cat., Harvard University Art Museums (Cambridge, 2002). |
| Ph.D. dissertation | 8. Evelyn Rosenthal, “How to Meet Your Deadline” (Ph.D. diss., University of Life, 1998), 4. |
| newspaper | 9. John Quest, “New Virus Said to Scare Easily,” <u>Health Times</u> , October 24, 2001. [Note: No page number is necessary. If you know it, you can include the edition (national, evening, etc.) and section number. Also, if you accessed the article on line, add the URL to the citation.] |
| reference abbreviations
& facts of publication | f. and ff. – do not use; give first and last page numbers.
fig. – lowercase and abbreviate references to figures within parentheses in text: (fig. 1).
e.g. and i.e. – do not use in running text; okay in parentheses and should be followed by comma.
et al. – note use of period.
ibid. – do not underline (not italicized).
n. and nn. – note[s].
op. cit. & loc. cit.– do not use; use author’s last name and shortened form of title, as described above.
cat. – use for “catalogue number,” especially when needed to distinguish from <i>no</i> . Plural is <i>cats</i> .
n.d. – no date listed on title page.
n.p. – no place; no page.
no. and vol. – should always be given in arabic numerals, even if originals are in roman.
cities of publication: cite in English (Munich, not München). |

Bibliography using author-date system

book	Bringhurst, Robert. 1992. <u>The Elements of Typographic Style</u> . Vancouver.
multivolume work	Thackeray, William Makepeace. 1889. <u>The Complete Works</u> . Vol. 13, <u>The English Humorists of the Eighteenth Century</u> . Boston.
volume in series	Romano, I. B. 1990. <u>The Terracotta Figurines and Related Vessels</u> . Gordion Special Studies, vol. 2. Philadelphia.
part of a book	Kaiser, Ernest. 1964. "The Literature of Harlem." In <u>Harlem: A Community in Transition</u> , edited by J. H. Clarke. New York.
periodical article	Thompson, Dorothy B. 1966. "The Origin of Tanagras." <u>American Journal of Archaeology</u> 70:51–63. Janis, Harriet. 1945. "Notes on Piet Mondrian." <u>Arts and Architecture</u> 62 (1): 1–30. Grabowski, M. M. 1990. "After Post-Modernism." <u>Journal of the American Aesthetic Association</u> 3 (Autumn): 39–47.
	Note: Use month/season <u>or</u> issue no.; not necessary to use both.
exhibition catalogue	Robinson, William W. 2002. <u>Bruegel to Rembrandt: Dutch and Flemish Drawings from the Maida and George Abrams Collection</u> . Exh. cat., Harvard University Art Museums. Cambridge.
newspaper	Usually given in the notes, and not included in bibliography or list of works cited.

Inclusive language

In the interest of clarity and accuracy, we encourage the use of inclusive terms to refer to people of both sexes. For example, although Old English *man* originally meant a human being regardless of sex, *man* now clearly refers to "male adult human being." (If you have any doubt, just close your eyes and say the word, and see what image comes to mind!) Also, the use of "Man/man" as generic "was declared obsolete in 1971 by both the National Council of Teachers of English and the *Oxford English Dictionary*."* In addition, *man* calls for male pronouns, which is misleading when you really mean people of both sexes.

The twentieth-century artist uses the tools of his trade well.

You could use the clunky "he or she," but it's better to eliminate the need for the pronoun by changing the subject to plural or otherwise recasting the sentence. We urge you to do what you can to avoid inaccuracy and confusion.

Sample substitutions:

Man/man; Mankind/mankind	humanity; humankind; human beings; people
manmade	handmade; human-made; made; manufactured

*Rosalie Maggio, *The Bias-Free Word Finder: A Dictionary of Nondiscriminatory Language* (Boston, 1991). For further discussion of how to avoid biased language, see Casey Miller and Kate Swift, *The Handbook of Nonsexist Writing: For Writers, Editors and Speakers*, 2nd ed. (New York, 1988).