

# MFA – Chicago Referencing



## CHICAGO REFERENCING

A Guide for Citing Resources Based on the  
Chicago Style Manual

When writing essays and other academic papers you must always cite the source of your information. The National Art School's preferred citation method is the Chicago Manual of Style, which uses a **footnotes & bibliography** system.

When writing essays you will need to identify all books and other sources that you consulted. This allows the reader to easily identify where you have used other people's ideas in your essay, and where they can locate these sources for themselves.

In the body of the essay references to specific sources are identified with **footnotes**. Footnotes are numbered references that appear at the bottom of each page of the essay. The **bibliography** is located at the end of the essay. It lists all the sources consulted in alphabetical order, whether or not they have been cited in the main body of the essay.

### Examples of Chicago Referencing

The following examples set out how to cite correctly using Chicago referencing. Note the use of punctuation, italics, capitalisation etc. For more information about Chicago referencing see *The Chicago Manual of Style Online*.

<http://www.chicagomanualofstyle.org>

### National Art School Library

Based on Chicago 15

Chicago is now on edition 17

## Library Links

[Library Catalogue](#)  
[Library Stairwell Gallery](#)  
[Print & Copy Card Top Up](#)  
[National Art School Website - Library](#)  
[Instagram @nas\\_library](#)

## National Art School Links

[Academic English Online Bookings](#)  
[Art History & Theory](#)  
[National Art School Website](#)  
[NAS Notes](#)  
[Student Opportunities](#)

## Indexes & Databases

[JSTOR](#)  
[ProQuest Art, Design & Architecture](#)  
[National Library of Australia Databases](#)  
[State Library of NSW Databases](#)

## Referencing & Citations

[The Chicago Manual of Style](#)  
[Citing & Referencing \(Monash\)](#)  
[Citing & Referencing Chicago \(Monash\)](#)  
[BibMe Automatic Citation Creator](#)  
[Citfast Citation Generator](#)  
[Mendeley Research Manager](#)  
[Essay Writing Helpsheets \(UNSW\)](#)  
[Search Smarter, Search Faster \(USYD\)](#)  
[What's a library database? \(RMIT\)](#)  
[Plagiarism Explained \(Acadia University\)](#)

## Additional Resources

[TROVE - National Library of Australia](#)  
[Bibliography & the History of Art \(Getty\)](#)  
[Design & Art Australia](#)

# NAS Library Blog

<http://naslibrary.blogspot.com.au/>

**National Art School Library**

Tel: 02 9339 8620  
Email: [library@nas.edu.au](mailto:library@nas.edu.au)

**Opening hours during semester:**  
Mon - Thurs 9am-6pm  
Fridays 9am-3pm

**Library Links**  
[Library Catalogue](#)  
[Library Stairwell Gallery](#)  
[Print & Copy Card Top Up](#)  
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[Instagram @nas\\_library](#)

**National Art School Links**  
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[JSTOR](#)  
[ProQuest Art, Design & Architecture](#)  
[National Library of Australia Databases](#)  
[State Library of NSW Databases](#)

### New books for 7-14 August 2019

By Lana - August 06, 2019

The following titles will be on display from 7-14 August 2019. If you would like to borrow any of them library staff. Otherwise click on the call number link to check the library catalogue for availability.

**Black square: Malevich and the origin of suprematism**  
709.42/BLAC

Post a Comment

### Art prizes & opportunities - August 2019

By Brooke - August 06, 2019

2019 Mosman Art Prize – Blacktown City Art Prize – Eutick Memorial Still Life Award – Western Sydney and Exhibition – St Heliers Street Gallery exhibition call out – Articulate exhibition callout 2020 – ST4 Grants – AGNSW Basil and Muriel Hooper Scholarship – AGNSW Elioth Gruner Prize – AGNSW Robert – The Rick Amor Self Portrait Prize – John Copes Watercolour Prize – Doug Moran National Portrait

# Chicago Manual of Style



## Citation

the act of citing or quoting a reference to an authority or a precedent.

## Footnote <sup>1</sup>

an explanatory or documenting note or comment at the bottom of a page, referring to a specific part of the text on the page.

## Bibliography

a list of source materials that are used or consulted in the preparation of a work or that are referred to in the text.

<sup>1</sup> Footnote. Dictionary.com. *Dictionary.com Unabridged*. Random House, Inc., accessed: July 25, 2016, <http://www.dictionary.com/browse/bibliography>





# Footnotes

Footnotes are used to indicate a citation.

- A superscript number is placed within the text (usually at the end of a sentence) to indicate a footnote.
- The number is repeated at the beginning of the footnote at the bottom of the page, and is full size, (not superscript) and followed by a full stop.
- When citing a source for the first time, always cite in full.
- In Chicago 17, subsequent footnotes from the same source are shortened & followed by the page number.
- The use of *ibid* is discouraged but not forbidden in Chicago 17
- If a source has three or more authors, always cite in full the first time, and subsequently shorten to First Author et al.

**Monash University: Citing and referencing: Chicago**

accessed: July 25, 2016 ,<http://guides.lib.monash.edu/c.php?g=219786&p=1453280>.



## Footnotes: Formatting citations in footnotes

Punctuation, spacing and the order of elements in the citation are important, and examples should be followed carefully. Note:

- The author's name is not inverted, and is written in full. i.e. John Smith NOT Smith, John
- Book and Journal titles are written in title case and italicised
- Journal article titles, book chapter titles are enclosed in double quotation marks & written in title case
- Commas are used to separate sections of the footnote
- Publishing details of books are enclosed in brackets
- Different source types require slightly different information to be included in the citation (refer to the relevant source types)
- Access dates for online sources are written in American format – July 14, 2017 and precede the URL
- Footnotes finish in a full stop.



# Footnotes

The first footnote to a specific source should include all relevant detail. Second and subsequent references to a source take a shorter form.

**Note:** You can use *Ibid* but it is discouraged in Chicago 17.

## First footnote:

8. Rosalind E. Krauss, *Passages in Modern Sculpture* (Cambridge, MA: MIT Press, 1981), 27.

Second & **non-consecutive** footnotes takes a shorter form (author surname & title), and subsequent **consecutive** footnotes can use just the author surname or *Ibid*.

12. Krauss, *Passages in Modern Sculpture* , 125.

13. Krauss, 127                    or                    *Ibid.*, 127.

14. Krauss, 135                    or                    *Ibid.*, 135.





Where there are two or more books by the same author, the subsequent shortened footnotes always includes a shortened form of the title to differentiate between them.

**First footnote:**

8. Rosalind E. Krauss, *Passages in Modern Sculpture* (Cambridge, MA: MIT Press, 1981), 27.

10. Rosalind E. Krauss, *Under Blue Cup* (Cambridge, MA: MIT Press, 2011), 86

**Second and subsequent footnotes:**

12. Krauss, *Passages in Modern Sculpture* , 125.

13. Krauss, *Passages*, 127. or Ibid., 127.

14. Krauss, *Passages*, 135. or Ibid., 135.

15. Krauss, *Under Blue Cup*, 135.

16. Krauss, *Passages*, 149.

17. Krauss, *Under Blue Cup*, 140.

18. Krauss, *Under Blue Cup*, 149. or Ibid., 149.



Lengthy titles can be shortened in second and subsequent footnotes.

**First footnote:**

<sup>3</sup>. Aleksandra Semenovna Shatskikh and Schwartz, Marian, *Black Square : Malevich and the Origin of Suprematism*, (New Haven: Yale University Press), 2012, 12-17.

**Second and subsequent footnotes:**

5. Shatskikh and Schwartz, *Black Square*, 19.







# Bibliography

Alphabetically lists all sources cited and consulted for the assignment. Different source types require slightly different information to be included in the citation.

## Formatting citations in the bibliography

The format of citations in the bibliography is similar to that used in the full footnote citation. However, the following differences are important.

- References must be listed alphabetically.
- The name of the first author is inverted, so that the surname or family name appears first. i.e. **Smith, John and Edwyn Collins**.
- References in the bibliography list should be indented on the second line (in cases where reference is two or more lines).
- The elements, or sections, of the citation are separated by full stops, not commas.
- Beginning and end page numbers are given for journal articles.
- Publishing details for books are not enclosed in brackets.



# Book with one author



## Footnote

1. Rosalind E. Krauss, *Passages in Modern Sculpture* (Cambridge, MA.: MIT Press, 1981), 27.
  
4. Krauss, *Passages in Modern Sculpture* ,29.

## Bibliography

Krauss, Rosalind E. *Passages in Modern Sculpture*. Cambridge, MA.: MIT Press, 1981.



# Book with two authors

## Footnote

2. Rozsika Parker and Griselda Pollock, *Old Mistresses: Women, Art and Ideology* (London: Pandora, 1987), 136-137.

9. Parker and Pollock, *Old Mistresses*, 168.

## Bibliography

Parker, Rozsika and Griselda Pollock. *Old Mistresses: Women, Art and Ideology*. London: Pandora, 1987.



# Book with multiple authors

## Footnote:

3. Hal Foster, Rosalind E. Krauss, Yve Alain Bois, B. H. D. Buchloh, and David Joselit. *Art since 1900: Modernism, Antimodernism, Postmodernism* 2nd. ed. (London : Thames & Hudson. 2011). 78-80.

7. Foster et al. *Art since 1900*, 99.

## Bibliography:

Foster, Hal, Rosalind E. Krauss, Yve Alain Bois, B. H. D. Buchloh, and David Joselit. *Art since 1900: Modernism, Antimodernism, Postmodernism*. 2nd. ed. London: Thames & Hudson, 2011.



# Electronic books

E-books are cited exactly as their print counterparts except with the addition of a media marker at the end, e.g. Kindle edition, PDF e-book, Microsoft Reader e-book, Palm e-book etc.

## Footnote

13. Rosalind E. Krauss, *Passages in Modern Sculpture* (Cambridge, Mass.: MIT Press, 1981), 27, Kindle.

\* Note: if you are using an e-reader that changes the pagination with the size of the text, use chapter numbers and/or paragraph numbers instead of page numbers. \*

13. Rosalind E. Krauss, *Passages in Modern Sculpture* (Cambridge, Mass.: MIT Press, 1981), chapter 3, par. 12, Kindle.

## Bibliography

Krauss, Rosalind E. *Passages in Modern Sculpture*. Cambridge, Mass.: MIT Press, 1981. Kindle.



# Referencing an article in a book of essays

## Footnote

4. Tamar Garb, “Masculinity, Muscularity and Modernity in Caillebotte’s Male Figures,” in *Gustave Caillebotte and the Fashioning of Identity in Impressionist Paris*, ed. Norma Broude (New Brunswick, N.J.: Rutgers University Press, 2002), 182.

8. Garb, “Masculinity, Muscularity and Modernity”, 187.

## Bibliography

Broude, Norma, ed. *Gustave Caillebotte and the Fashioning of Identity in Impressionist Paris*. New Brunswick, N.J.: Rutgers University Press, 2002.



# Referencing an article in a book or catalogue

Footnote:

5. Michael Aird, “Early Queensland Photographers and their Aboriginal Subjects,” in *The Photograph and Australia*, Judy Annear (Sydney, N.S.W: Art Gallery of New South Wales, 2015), 56.

7. Michael Aird, “Early Queensland Photographers”, 58.

Bibliography:

Annear, Judy, *The Photograph and Australia*. Sydney, N.S.W:  
Art Gallery of New South Wales, 2015.







## Journal article

### Footnote:

5. Rosalind Krauss, "Perpetual Inventory," *October*, no. 88 (Spring 1999): 90.

7. Krauss, "Perpetual Inventory," 101.

### Bibliography:

Krauss, Rosalind. "Perpetual Inventory." *October*, no. 88 (Spring 1999): 86–116.



# Referencing art (seen in person)

\*Note: Information about paintings etc. can usually be included in your main text rather than in a note or bibliography.\*

Footnote:

6. Samuel John Peploe, *Still life: apples and jar*, 1912-16. Oil on Canvas. Art Gallery of NSW.

Bibliography:

Peploe, Samuel John. *Still life: apples and jar*, 1912-16. Oil on canvas. Art Gallery of NSW.





## Referencing art (seen online)

Footnote:

6. Samuel John Peploe, *Still life: apples and jar*, 1912-16, Oil on Canvas, Art Gallery of NSW, accessed June 19, 2018, [www.artgallery.nsw.gov.au/collection/works/8049/](http://www.artgallery.nsw.gov.au/collection/works/8049/)

Bibliography:

Peploe, Samuel John. *Still life: apples and jar*, 1912-16. Oil on canvas. Art Gallery of NSW. Accessed June 19, 2018. [www.artgallery.nsw.gov.au/collection/works/8049/](http://www.artgallery.nsw.gov.au/collection/works/8049/)





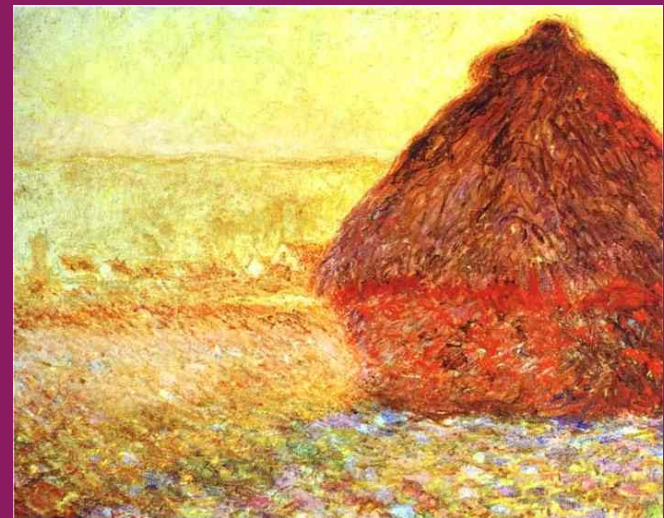
## Referencing art (in print )

Footnote:

7. Claude Monet, "Haystack at Sunset Near Giverny," 1891.  
Oil on Canvas. Source: William C Seitz, *Claude Monet 1840 – 1926* (London: Thames and Hudson, 1984), 114, fig.22

Bibliography:

Seitz, William C. *Claude Monet 1840 – 1926*. London: Thames and Hudson, 1984.





# Referencing an unpublished printed thesis

\*Note: Titles of theses and dissertations appear in quotation marks. The type of thesis, academic institution and date follow the title. \*

## Footnote

8. Nick Collerson, "The contingency of painting: how negation is implicit in painting," (master's exegesis, National Art School, 2012), 34.

12. Collerson, "The contingency of painting", 38.

## Bibliography

Collerson, Nick. "The contingency of painting: how negation is implicit in painting." Master's exegesis, National Art School, 2012.





# Referencing a PhD Thesis accessed online

## Footnote

9. Kristina Eleanor Williams, “Her self portrayed: Australian women's self-portraits between the wars 1918-1939,” (PhD thesis, University of Melbourne, 2001), 27-29, <https://minerva-access.unimelb.edu.au/handle/11343/39307>.

11. Williams, “Her self portrayed”, 34.

## Bibliography

Williams, Kristina Eleanor. “Her self portrayed: Australian women's self-portraits between the wars 1918-1939.” PhD thesis. University of Melbourne, 2001. <https://minerva-access.unimelb.edu.au/handle/11343/39307>.





# Referencing a specific page of a website without an obvious author

## Footnote

10. “Giles Alexander biography” The Cat Street Gallery, accessed August 1, 2016, <http://www.thecatstreetgallery.com/artist/GilesAlexander/biography/>

## Bibliography

“Giles Alexander biography.” The Cat Street Gallery. Accessed August 1, 2016. <http://www.thecatstreetgallery.com/artist/GilesAlexander/biography/>

\* Note that the name of the website is not italicised in Chicago 17. \*







## Article from a website

### Footnote

12. Chris Singh, “Mikala Dwyer’s Square Cloud Compound added to the MCA collection at Museum of Contemporary Art.” The AU Review (website), 10 January 2016, accessed February 14, 2017, <http://www.theaureview.com/arts/news/mikala-dwyers-square-cloud-compound-added-to-the-mca-collection-at-museum-of-contemporary-art>.

### Bibliography:

Singh, Chris “Mikala Dwyer’s Square Cloud Compound added to the MCA collection at Museum of Contemporary Art.” The AU Review (website). 10 January 2016. Accessed February 14, 2017. <http://www.theaureview.com/arts/news/mikala-dwyers-square-cloud-compound-added-to-the-mca-collection-at-museum-of-contemporary-art>.





# Social Media - citing guidelines

For a citation in a note or a bibliography, include the following:

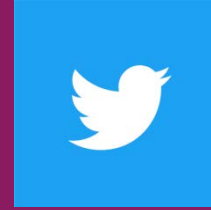
- Author of the post – real name (if known) followed by screen name in parentheses
- Text of the post (up to 160 characters)
- Social media carrier, and description if relevant – photo, illustration, video
- Date – (month, day, year), and time - if needed to differentiate between posts on the same day
- URL

\*Social Media is ephemeral. Chicago 17 says: “authors are strongly encouraged to keep a copy of any source that is not formally published, as a hedge against potential challenges to the research or data before, during or after publication.”<sup>1</sup> i.e. keep a screenshot!

1. The University of Chicago Press, *The Chicago Manual of Style*, Seventeenth ed., (Chicago: University of Chicago Press), 2017, 14.15



# Social Media – Twitter



## Footnote

12. Ben Quilty (@BenQuilty), “Dear Yr 12 Visual Art students, if your parents are trying to talk you out of Art School, politely ignore them.” Twitter, July 24, 2019, 9:32 p.m., <https://twitter.com/BenQuilty/status/1154247924387160065>.

## Bibliography

Quilty, Ben. “Dear Yr 12 Visual Art students, if your parents are trying to talk you out of Art School, politely ignore them.” Twitter. July 24, 2019. 9:32 p.m., <https://twitter.com/BenQuilty/status/1154247924387160065>.



# Social Media – Facebook



## Footnote

12. Sculpture by the Sea, “Gavin Younger 'Curating the Waves', Sculpture Encounters - Granite Island, Photo: Trent Marwick”, Facebook, photo, August 6, 2019, 4:34 p.m., <https://www.facebook.com/sculpturebythesea/photos/a.495872468763/10157368168998764>.

## Bibliography

Sculpture by the Sea, “Gavin Younger 'Curating the Waves', Sculpture Encounters - Granite Island. Photo: Trent Marwick”. Facebook. Photo. August 6, 2019, 4:34 p.m.. <https://www.facebook.com/sculpturebythesea/photos/a.495872468763/10157368168998764>.



# Social Media – Instagram



## Footnote

12. National Art School Library (nas\_library), “Thanks to all who made it to Tuesday night's Library Stairwell Gallery opening of Twelve Eighty. Missed it? Don't despair, this rad show by third year ceramics students is open until 23 August”, Instagram, August 8, 2019, <https://www.instagram.com/p/B04kulHAMyM/>

\*Note – if the text of the post has already been included in the body of your exegesis, then you don't need to include it in your footnote.\*

12. National Art School Library (nas\_library), Instagram, August 8, 2019, <https://www.instagram.com/p/B04kulHAMyM/>

## Bibliography

National Art School Library (nas\_library), “Thanks to all who made it to Tuesday night's Library Stairwell Gallery opening of Twelve Eighty. Missed it? Don't despair, this rad show by third year ceramics students is open until 23 August”. Instagram. August 8, 2019. <https://www.instagram.com/p/B04kulHAMyM/> .



# Podcasts



## Footnote

23. Annabel Crabb and Leigh Sales, “My Scones are Burning,” May 16, 2019, in *Chats 10 Looks 3: A Podcast with Annabel Crabb and Leigh Sales*, podcast, episode 109, 10:35, <https://www.chat10looks3.com/podcast/ep109>.

## Bibliography

Crabb, Annabel and Leigh Sales. “My Scones are Burning.” May 16, 2019. in *Chats 10 Looks 3: A Podcast with Annabel Crabb and Leigh Sales*. Podcast. Episode 109, 10:35. <https://www.chat10looks3.com/podcast/ep109>.



# Citations taken from Secondary Sources

The quote within the text you are reading – or when Rosalind Krauss quotes Clement Greenberg, and you can't get your hands on the Greenberg text!

Uses a similar rule for quoting an essay in a book of collected essays

Step 1, check the bibliography in the Krauss book for the Greenberg citation.

Step 2, in the footnote cite Greenberg in Krauss

Step 3, in the bibliography cite Krauss only







# Citing Secondary Sources

## Footnote

27. Clement Greenberg, *Modernist Painting* (New York, NY: Art Press, 1953), 45, **quoted in** Rosalind E. Krauss, *Passages in Modern Sculpture* (Cambridge, Mass: MIT Press, 1981), 27.

32. Clement Greenberg, *Modernist Painting*, 31.

## Bibliography

Krauss, Rosalind E. *Passages in Modern Sculpture*. Cambridge, Mass.: MIT Press, 1981.





## Several citations in one sentence.

If you two or more sources for the same idea, then they can both be included in a single footnote. Separate the two sources with a semi-colon.

Don't use two footnote markers in the one sentence. ~~18, 19~~

Example: While Greenberg believed that flatness was everything, Merleau-Ponty argued for the fullness of three dimensional space.<sup>18</sup>

<sup>18</sup>. Clement Greenberg, *Homemade Esthetics : Observations on Art and Taste*, (New York, N.Y.: Oxford University Press), 1999, 54-55; Maurice Merleau-Ponty, *Phenomenology of Perception*, (London: Routledge), 2002, 90.





## Multiple footnotes for the one source

Also known as *ibid.*, *op.cit.* and short form notes. *Ibid.*, *op.*, *cit.*, & *loc. cit* are Latin terms that basically mean *as listed above* or *previously mentioned source*.

Chicago does NOT use *op.cit.* Or *loc.cit.*

And in Chicago 17, the use of *ibid.* is discouraged.

So... use short form notes for second and subsequent footnotes!



# So how does this work...



## Example of an essay using footnotes:

When Napoleon III came to power in 1852, he embarked on an ambitious rebuilding of the French capital. At the beginning of the 1830s large sections of Paris were disease-ridden. Many Parisians lived in tenement or slum housing without fresh water and with minimal light. Between 1830 and 1880 the population of the city grew from 576 000 to over two million people.<sup>1</sup> Under the guidance of Baron George Haussmann slum areas in the city's centre and east were demolished. Haussmann's ambitious building program resulted in the cutting of new boulevards, the widening and straightening of existing roads, the installation of street lighting, the creation of transportation hubs, the destruction of old wooden housing and its replacement with new commercial and residential buildings.<sup>2</sup> Haussmann improved the provision of fresh water for the city and revolutionised the Paris sewer system. He built single span bridges across the Seine and quays along its banks.<sup>3</sup> Long, wide, straight tree-lined boulevards replaced narrow twisting medieval streets and provided easy access to the new railway stations.<sup>4</sup> He instigated the building of large markets at Les Halles and the new Paris Opera as well as numerous parks including the Bois de Boulogne.<sup>5</sup> In doing so, Haussmann transformed Paris into the world's first truly modern city.

- 
1. Peter Watson, *From Manet to Manhattan: the Rise of the Modern Art Market* (New York: Random House, 1992), 76.
  2. Stephen F. Eisenmann, *Nineteenth Century Art: A Critical History* (London and New York: Thames & Hudson, 1994), 238.
  3. Robert L. Herbert, *Impressionism: Art, Leisure & Parisian Society* (New Haven and London: Yale University Press, 1988), 3.
  4. Watson, *From Manet to Manhattan*, 76.
  5. Watson, *From Manet to Manhattan*, 76. or *ibid.*





## Footnotes

1. Peter Watson, *From Manet to Manhattan: the Rise of the Modern Art Market* (New York: Random House, 1992), 76.
2. Stephen F. Eisenmann, *Nineteenth Century Art: A Critical History* (London and New York: Thames & Hudson, 1994), 238.
3. Robert L. Herbert, *Impressionism: Art, Leisure & Parisian Society* (New Haven and London: Yale University Press, 1988), 3.
4. Watson, *From Manet to Manhattan*, 76



1. Peter Watson, *From Manet to Manhattan: the Rise of the Modern Art Market* (New York: Random House, 1992), 70-72.
2. Stephen F. Eisenmann, *Nineteenth Century Art: A Critical History* (London and New York: Thames & Hudson, 1994), 238.
3. Robert L. Herbert, *Impressionism: Art, Leisure & Parisian Society* (New Haven and London: Yale University Press, 1988), 3.
4. Watson, *From Manet to Manhattan*, 76. [*in this case, as it's a non consecutive yet repeated source, a short form of the title is used and publication details can be omitted*]
5. Watson, *From Manet to Manhattan*, 76. or Ibid. [*in this case: short form note repeats exactly as above, ibid. means "exactly the same as footnote 4 including the same page number"*]
6. Watson, *From Manet to Manhattan*, 78. or Ibid., 78. [*in this case ibid. means "exactly the same as footnote 5 but on page 78"*]
7. Eisenmann, *Nineteenth Century Art*, 246.
8. Eisenmann, *Nineteenth Century Art*, 246. or Ibid. [*in this case ibid. means "exactly the same as footnote 7, including the same page number"*]
9. Eisenmann, *Nineteenth Century Art*, 253. or Ibid., 253. [*in this case ibid. means "exactly the same as footnote 8, but on page 253"*]

## With the ibids...

1. Peter Watson, *From Manet to Manhattan: the Rise of the Modern Art Market* (New York: Random House, 1992), 70-72.
2. Stephen F. Eisenmann, *Nineteenth Century Art: A Critical History* (London and New York: Thames & Hudson, 1994), 238.
3. Robert L. Herbert, *Impressionism: Art, Leisure & Parisian Society* (New Haven and London: Yale University Press, 1988), 3.
4. Watson, *From Manet to Manhattan*, 76.
5. Ibid.
6. Ibid., 78.
7. Eisenmann, *Nineteenth Century Art*, 246.
8. Ibid.
9. Ibid., 253.

Note the ibid at no. 5 means something different to the  
ibid at no. 8



## With the short form notes ...

1. Peter Watson, *From Manet to Manhattan: the Rise of the Modern Art Market* (New York: Random House, 1992), 70-72.
2. Stephen F. Eisenmann, *Nineteenth Century Art: A Critical History* (London and New York: Thames & Hudson, 1994), 238.
3. Robert L. Herbert, *Impressionism: Art, Leisure & Parisian Society* (New Haven and London: Yale University Press, 1988), 3.
4. Watson, *From Manet to Manhattan*, 76.
5. Watson, *From Manet to Manhattan*, 76.
6. Watson, *From Manet to Manhattan*, 78.
7. Eisenmann, *Nineteenth Century Art*, 246.
8. Eisenmann, *Nineteenth Century Art*, 246.
9. Eisenmann, *Nineteenth Century Art*, 253.







## A word of warning when using ibid.

When you are still writing your draft it is probably better to use short form footnotes – and when you are certain that everything is correct and you aren't going to be adding in anything else THEN start changing them to ibid.

Otherwise you may find that your references get out of sequence!

But remember – Chicago 17 discourages the use of ibid in preference for short form notes.





# Explanatory notes in your footnotes

These use a symbol sequence [\* , † , ‡] and are listed in the footnotes before the numbered notes, no matter where they appear in the body of your text.<sup>32</sup> The citation is included within the note.\*

- Chicago 17 recommends that you keep your explanatory notes brief.<sup>33</sup>

## Footnotes

\* Further to this in a interview with the artist it was noted that she preferred the use of watercolour to pastels. Smith, Joe , “A Conversation with a Pastel Painter”, *Artist Profile*, (August 2017): 53.

<sup>32</sup>. Greenberg, *Modernist Painting*, 31.

<sup>33</sup>. Parker and Pollock, *Old Mistresses*, 168.



# Numbering images

References to images in the body of your text

- Number images sequentially as they appear within your text
- Within the text, use (fig.1)
- Label the image as: Figure 1
- Artist, title, date, medium, dimensions



Figure 3. Thea Proctor, *Two Women*, 1926, watercolour, 30.6 x 28.8 cm.

# Numbering images

During the 1920s Thea Proctor completed several illustrations that were then used as cover images for *The Home* magazine (fig.3).<sup>7</sup> *The Home* was published by Sydney Ure Smith, who also published *Art in Australia*.<sup>8</sup>



Figure 3. Thea Proctor, *Two Women*, 1926, watercolour, 30.6 x 28.8 cm.

7. Helen Topliss, *Modernism and Feminism : Australian Women Artists 1900-1940*, (Roseville, New South Wales: Craftsman House), 1996, 48.

8. Topliss, *Modernism and Feminism*, 50.

# Exegesis Layout

Your exegesis will have both a bibliography (at the end of the paper) and a list of illustrations at the front, just after the contents page.

- Title page
- Abstract
- Acknowledgements
- Statement of originality
- Contents page
- List of Illustrations
- Main text of the exegesis
- Bibliography

# Exegesis Layout: Contents Page

## Contents

Abstract	i
Acknowledgments	ii
Statement of Originality	iii
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Ideas of Perception	15
Chapter 3	
Studio Practice	19
Conclusion	
Painting Lives On	27
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Note: Roman numerals for introductory elements of the paper.

Note: Arabic numerals for main body of the exegesis.

# Exegesis Layout



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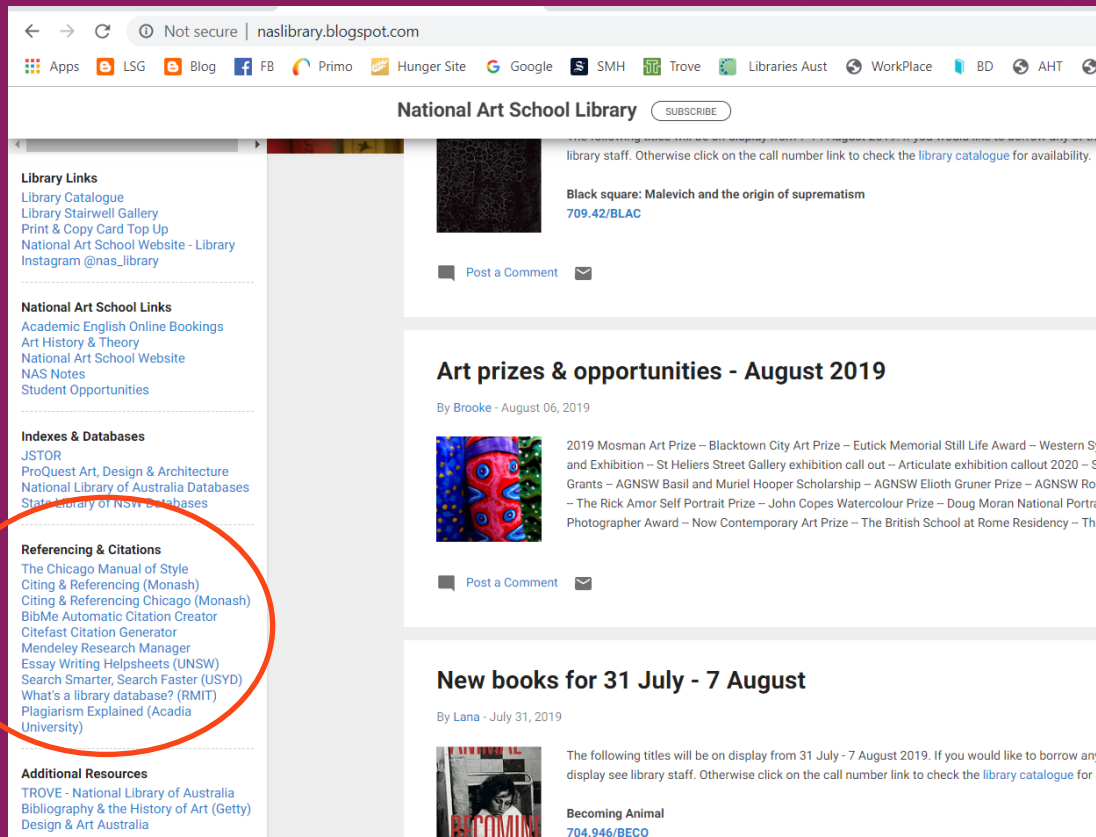
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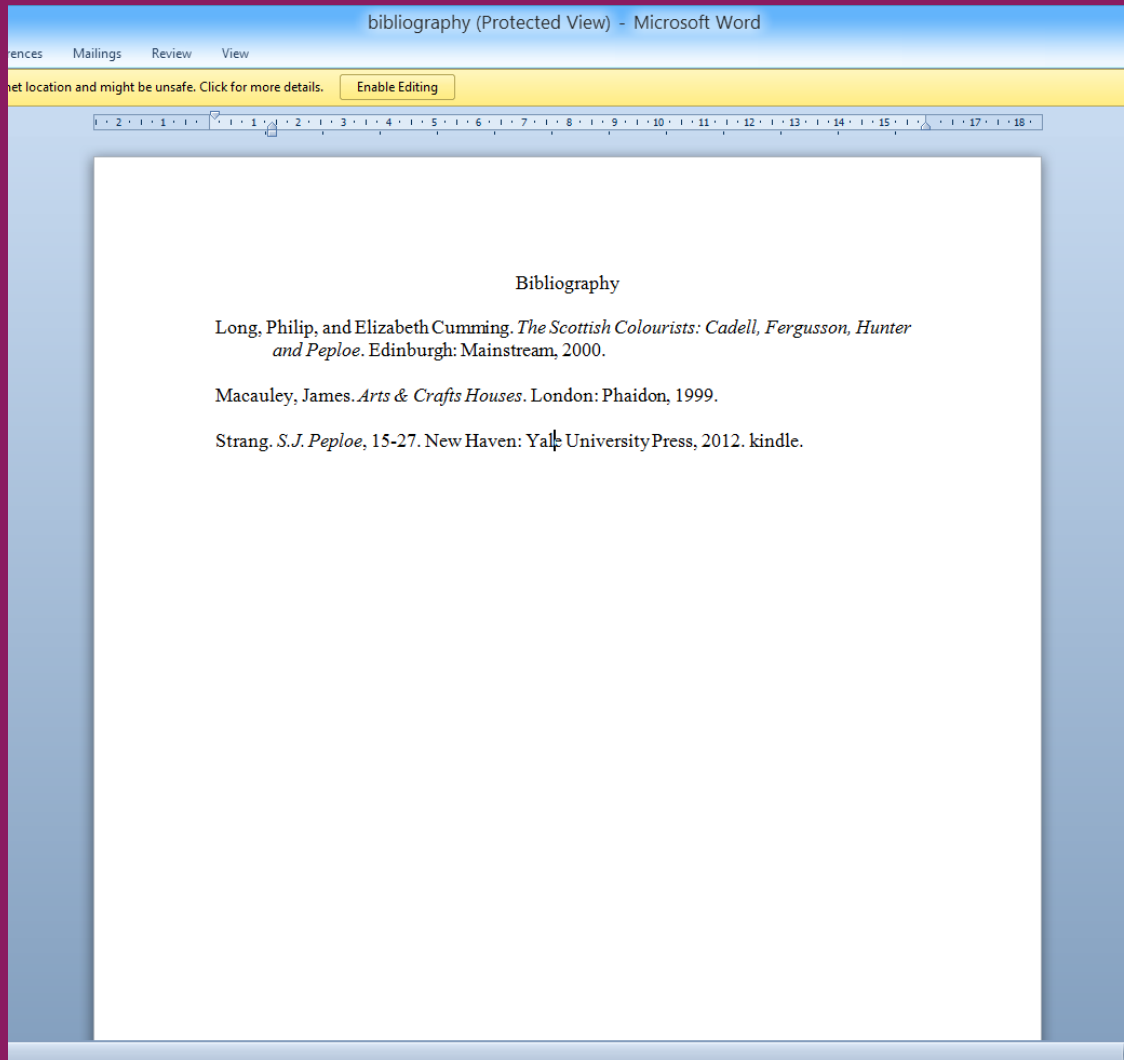
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