

MENIL PUBLISHING DEPARTMENT STYLE GUIDELINES

The Menil Collection Publishing Department follows the Chicago Manual of Style, Sixteenth Edition, for most style issues and Webster's Collegiate Dictionary for spelling. Below are exceptions or common, but easily forgotten, usages. Boldface entries refer to general categories of inquiry. If you cannot find the information you are seeking under a specific term, please try a more general one.

academic degrees: lowercase, e.g., bachelor's, master's degree in art history; no periods when using initials, e.g., MFA, PhD

academic departments: capitalize, e.g., Department of Art History, Art History Department

African American (no hyphen)

archeology (not archaeology)

art movements: capitalize unless nonspecific descriptive use, e.g., "Surrealism" but "in a surrealist style"; modernism is not capitalized

artwork titles and dates:

- italicize titles (including *Untitled*)
- EXCEPTION: for ethnographic and other objects for which descriptions are used in lieu of titles, use roman type with initial caps in captions and roman type without initial caps in running text, e.g., Tusk with Relief Carving [caption] and "The tusk with relief carving is a typical..." [text]
- for foreign language titles use the English translation with the original title in parentheses with everything in italics, e.g., *Garden Airplane Trap (Jardin gobe-avions)*; use the English title for subsequent references
- use brackets when adding additional descriptive information, e.g., Roman Sliding Key [Cabinet key with finger ring hoop], *Untitled* [Green painting]
- in running text, the year is set off by commas, e.g., "In *Untitled*, 1966, the artist..."

Basilian Father

Benefactors and Friends of the Menil Collection

board committees: lowercase, e.g., acquisitions committee

board: lowercase in general, e.g., board of the Menil Collection, Menil board member, Menil trustee, but capitalize full name of the entity, e.g., Menil Board of Trustees

books, movies, plays, musical compositions, TV series: italics with initial caps, e.g., *The Sopranos*

building: uppercase only if part of the name, e.g., Seagram Building

by-law

Byzantine Fresco Chapel not Byzantine Fresco Chapel Museum

captions: see caption style examples at end of document

capitalization: see specific entries

catalogue

catalogue raisonné (plural: catalogues raisonnés)

centuries: spelled out, e.g., twentieth century; BCE and CE preferred (no periods); do not use BC and AD unless a Christian art subject and no other culture's art is included; do not capitalize late, early, etc. in captions or running text unless they begin a sentence or, in tombstones, a line

Church (capitalize when referring to Catholic Church)

circa: ca. (not c.); circa is acceptable, but be

consistent; in running text "about" is preferred

citations: see citation style examples at end of document

comma, serial: comma precedes "and" in series of three or more, e.g., red, white, and blue

correspondence, citation: use the name or initials as they appear in the document, e.g., Dominique de Menil to Mrs. Catherine Smith, but if only initials are used in the original, include the name (if known) in brackets, e.g., EBJ [E.B. Johnson] to Mrs. Catherine Smith

Cy Twombly Gallery

Da Camera

Dan Flavin Installation at Richmond Hall

dash: unspaced en dash (–) between dates, e.g., 1940–45; unspaced em dash (—) for parentheticals

The De Luxe Show; De Luxe Theatre

de Menils:

- John and Dominique de Menil (use full names when text concerns both; avoid Mr. and Mrs. de Menil)
- the de Menils (not the Menils)
- Francois de Menil (not François de Menil)
- Fariha de Menil Friedrich or Philippa de Menil, depending on context, but if using Philippa it must be accompanied by Fariha and an explanation of the name change

decades: 1930s, thirties, '30s (only use the last two options if the century is already well established, e.g., "in the 1920s and '30s")

email

ethnicity: African American, Italian American, etc. (no hyphens, as both noun and adjective)

exhibition titles: in italics (not quotes), e.g., *The Progress of Love*; do not translate foreign language exhibition titles unless there is a compelling reason to do so

Father Marie-Alain Couturier, Couturier on subsequent use (without "Father" honorific)

foreign book/movie titles: italicize and translate in parentheses. If the title has been published in English, the English title is also italicized; if it has not, use roman type for the English translation. If a foreign language book has never been published in English, and especially if it is also out of print, the title does not need to be translated unless necessary for understanding the surrounding text

foreign proper nouns: not italicized, e.g., "The *Mona Lisa* is on the wall in the Louvre." (not *Louvre*)

foreign titles (books, exhibitions, etc.): use the capitalization system of the language (usually only first word of title and subtitle and all proper nouns are capitalized), do not Americanize it, e.g., *Cinquante ans de dessins américains 1930–1980* (not *Cinquante Ans de Dessins Américains 1930–1980*)

foreign words: italicized in text and in titles (check *Collegiate* for loan words no longer in italics, e.g., kimono, passé)

fundraising (noun); fund-raising (adj.)

gelatin silver prints (not silver gelatin prints)

gray (not grey; gray is the American spelling)

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hyphenated names: alphabetize based on the first part, e.g., John Carter-Smith goes under “C”; John Carter Smith (without hyphen) goes under “S”

hyphens: avoid unnecessary use, e.g., nighttime, coexist, reinvest, semiannual (check *Webster’s*, *Chicago* prefix table); however, always use hyphens with “like,” e.g., child-like

The Image of the Black in Western Art: capitalize in roman w/out quotation marks when referring to the archive and project; italicize when reference is to publication indigenous (not tribal)

initials: no space in between, e.g., J.N. Newland, not J. N. Newland

Institute for the Arts, Rice University (Institute for the Arts is the umbrella organization and Rice Museum, Rice University, is the physical location)

Internet

job titles: capitalize professional titles when they appear directly before the name and lowercase them when they appear after the name, e.g., “I saw Director Josef Helfenstein” but “I saw Josef Helfenstein, director of the Menil Collection.” EXCEPTION: titles should always be capitalized in display type and in the foreword and acknowledgments of books

Jr.: not preceded by comma, e.g., Alfred Barr Jr.

Marseille (not Marseilles)

mediums (not media [to distinguish from “the media”])

Menil Archives, The Menil Collection, Houston (hereinafter Menil Archives)

Menil Object Files, The Menil Collection, Houston (hereinafter Menil Object Files)

Menil:

- the Menil Collection (the collection, the museum, the Menil) in running text; The Menil Collection, in lists and captions
- the Menil Foundation (the foundation) in running text; Menil Foundation, Inc., in lists/on copyright page
- the Menil campus or grounds
- Menil Collection Bookstore, Menil Collection Library (museum library)
- John and Dominique de Menil’s home (singular compound possessive)
- the de Menils’ house (plural possessive)

modern art, modernism (not capitalized)

museum departments: capitalized, e.g., Curatorial Department

museum names: followed by the city (unless city is part of name) and state/country for small cities on first use in a self-contained text; subsequently use museum name only; if “the” is part of the name, lowercase it in running text, e.g., the Museum of Modern Art, but capitalize it in captions and lists

names: in full on first use in a self-contained text, last name only on subsequent use

names, alphabetization: specific to individual, check for variations

names, capitalization: do not capitalize last names with uncapitalized portions, e.g., de Menil, van Gogh, unless they begin a sentence

nonprofit

nonwestern art (avoid the term if at all possible, if unavoidable, lowercase)

numbers: one to one hundred spelled out, use numerals for larger numbers, e.g., 101, 102, 103 . . . , but spell out round numbers, e.g., two hundred, one thousand

Oceanic: see Pacific Islands

p. and pp.: do NOT use in citations

Pacific Islands (not Oceanic)

page ranges: 1–99 use all digits, e.g., 2–45, 63–79; after 100, use two digits, e.g., 349–67, 114–27, unless the penultimate digit is zero, e.g., 208–9; if spanning hundreds use all digits, e.g., 98–141, 690–707, 3,089–3,116.

photograph: use photograph rather than photo, unless in image credits

poems, essays, songs: roman type with quotation marks, e.g., “Ash Wednesday”

possessives: the possessive of most singular nouns is formed by adding an apostrophe and an *s*, and the possessive of plural nouns by adding an apostrophe only, e.g. the artist’s work (singular); the artists’ work (plural). For proper nouns, including names ending in *s*, *x*, or *z*, the possessive is formed by adding an apostrophe and an *s* in both the singular and plural, e.g., Marx’s theories (singular), the Lewis’s pen (plural), as well as numbers, e.g., 1999’s snowstorm.

EXCEPTION: the possessive is formed without an additional “s” for a name of two or more syllables that ends in an eez sound, e.g., the Ganges’ source, Xerxes’ armies, Euripides’ tragedies

pre-Columbian

readymade (an artist-designated object made in to art, in the strict Duchampian sense); ready-made (adj.; something found ready to use)

Rice Media Center

Rice Museum (Institute for the Arts is the umbrella organization and Rice Museum, Rice University, is the physical location)

Rothko Chapel (the chapel): the Rothko Chapel has its own campus, it is not on the Menil’s, e.g., “The Menil Collection is in a neighborhood of art that includes the Rothko Chapel”; it IS a chapel, museum, and forum, a contemplative art space dedicated to art, spirituality, and human rights. Avoid these terms: nondenominational, interfaith, interreligious

RSVP (small caps, no periods)

season: lowercase, e.g., spring, summer, except in journal citations

series of artworks: initial caps, roman type, no quotation marks, e.g., Barnett Newman’s Stations of the Cross series

terracotta (not terra-cotta or terra cotta)

the: lowercase in running text, e.g., the Image of the Black in Western Art, the Museum of Modern Art; capitalize it when part of an institutional name in captions and lists

time: 6:00 p.m.; 11:00 a.m.

titles: see “artwork titles,” “books, movies., plays . . . ,” “exhibition titles,” “foreign titles,” “job titles”

translations: when a translation is a colloquial phrase, italicize the foreign word and put the English translation in roman in quotes in parentheses, e.g., *fadenya* (“father-child-ness”); when the translation is simple definition or author’s explanatory phrase,

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italicize the foreign word, follow by comma, add “or” and the definition in roman, follow by comma, and continue the sentence, e.g., “...mask of the *suruku*, or hyena, class of the Korè, an initiation society...”

tribal: see “indigenous”

trustee: see “board”

twentieth-century galleries (at the Menil)

U.S. (with periods), preferably only as adjective; United States as noun (the first time at least: abbr. can be OK sometimes)

university name: followed by city, if not part of name, and state/country for small cities on first use in a self-contained text; do not include the city on subsequent use

Walter Hopps Award for Curatorial Achievement (Hopps Award, the award)

ward: capitalize, e.g., Third Ward, Fifth Ward resident (no hyphen)

the Web; World Wide Web

website

the West, but western and nonwestern (avoid “nonwestern” whenever possible)

year ranges: do not repeat the first two numerals unless they are birth/death dates or in the aughts, e.g., 1924–37, but 2003–2004; use “in,” e.g., in “1886–90,” unless there is no en dash, e.g., “from 1998 to 2004,” “between 1765 and 1789”

Citation Style Examples (see Citation Style Sheet for more information)

Parenthetical Callouts in Text, with Works Cited

(Smith 1986, 53, 61)

Chapernotes/Endnote/Footnote Citations

Book/Catalogue and Part of a Book:

William Rubin, *Modern Art and the Church of Assy* (New York: Columbia University Press, 1961).

Susan Sutton, “Resistant Surfaces,” in *Byzantine Things in the World*, ed. Glenn Peers (Houston: Menil Collection, 2013), 143.

Magazine/Journal:

Dore Ashton, “Unconventional Techniques in Sculpture,” *Studio International* 169, no. 861 (January 1965): 22.

Works Cited

Book/Catalogue and Part of a Book:

Rubin, William. *Modern Art and the Church of Assy*. New York: Columbia University Press, 1961.

Sutton, Susan. “Resistant Surfaces.” In *Byzantine Things in the World*, ed. Glenn Peers, 141–51. Houston: Menil Collection, 2013.

Magazine/Journal:

Ashton, Dore. “Unconventional Techniques in Sculpture.” *Studio International* 169, no. 861 (January 1965): 20–23.

Caption Style Examples (see Caption Style Sheet for more information)

Tombstones/Plate Captions

Paul Klee

Oriental Pleasure Garden (Orientalischer Lustgarten), 1925

Oil on cardboard

15 3/4 x 20 1/2 inches (40 x 52 cm)

The Metropolitan Museum of Art, New York

Saint Basil with Scenes from His Life, 13th century

Byzantine

Cyprus or Egypt, Sinai

Tempera and gold leaf on wood

26 3/4 x 13 7/8 x 1 1/4 inches (68 x 35.5 x 3.2 cm)

The Menil Collection, Houston, Gift of Louisa Stude Sarofim

Run-in Captions/Figure Captions

Paul Klee, *Oriental Pleasure Garden (Orientalischer Lustgarten)*, 1925. Oil on cardboard, 15 3/4 x 20 1/2 inches (40 x 52 cm).

The Metropolitan Museum of Art, New York

Saint Basil with Scenes from His Life, 13th century. Byzantine; Cyprus or Egypt, Sinai. Tempera and gold leaf on wood, 26 3/4 x 13 7/8 x 1 1/4 inches (68 x 35.5 x 3.2 cm). The Menil Collection, Houston, Gift of Louisa Stude Sarofim

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