

***THE TEXTILE MUSEUM JOURNAL* Style Guide**

The George Washington University Museum and The Textile Museum, Washington, D.C.

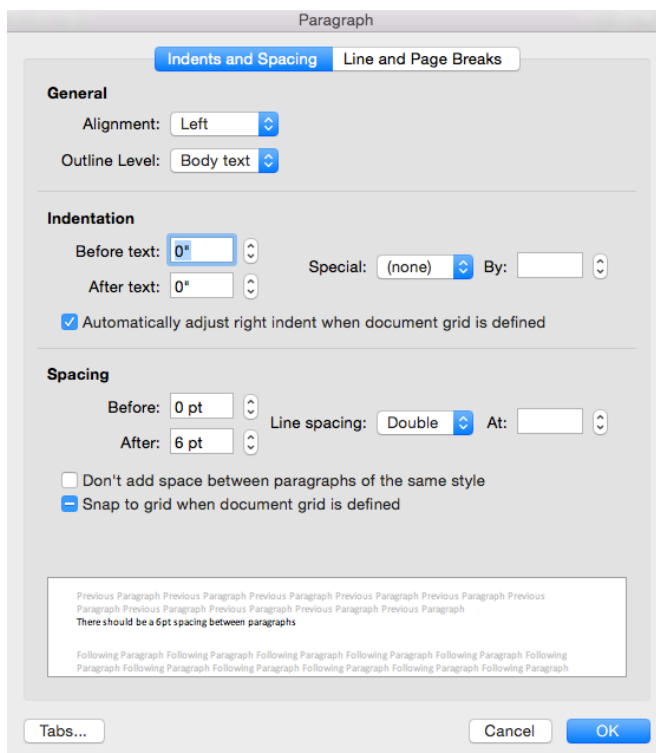
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I. DOCUMENT FORMATTING

- Manuscripts should adhere to the following: Paper size should be set at **US Letter, 8.5 x 11 in.**
- Document margins should be set at **1 inch. Do not justify the right margin.** Text should be formatted in **12 pt. Times New Roman typeface.**
- Text (including endnotes and bibliography) should be **double spaced.**
- The first paragraph of your article (as well as the first paragraph of a new section) should not be indented. All following paragraphs should be indented.
- Document spacing (**Line and Paragraph Spacing > Line Spacing Options**) should be set to the following:



- Pages should be **numbered in the lower right-hand corner.**
- Insert a **page break** (Layout > page break) after each of the following: 1) The title of your manuscript and name; 2) abstract; 3) figure captions; 4) manuscript text; 5) endnotes; 6) bibliography.
- We encourage the use of section headings. These should be **bolded.**
 - In the first draft of your manuscript, **DO NOT include author's name, affiliation or location** anywhere in the manuscript.

- **DO NOT embed figures/images into your manuscript.** These should be combined into a single document when submitted as a first draft and should be submitted as separate image files with the second draft.

II. FILE FORMATTING

Files should be formatted with the author's last name, followed by the first 2–3 words of the manuscript title, followed by the draft number.

For example:

Smith_World History_Text_1-Draft Smith_World History_Images_1-Draft

Documents must be sent as Microsoft Word files. Images files should be submitted as follows:

Smith_Fig01

Image files should be submitted as .JPEGS or .TIFFS.

III. FIGURE CAPTIONS

Figure captions in your second draft should appear after your manuscript abstract and before your manuscript text. They should be labeled as follows:

FIG. 1 (bolded)

All figures must be referenced within the text of the manuscript. They should be formatted as such: **(fig. 1)**. All figures with sub-figures should be formatted as such: **(figs. 1A and 1B)** for two sub-figures or **(figs. 1A–1C)** for three or more.

III.A Caption Ordering

Art and textile objects should include the following information: title, artist name (for contemporary works) or culture/location (for Indigenous/historical works), date, dimensions, medium, institution or collection with inventory or accession number, photography/drawing credit line, and any additional museum collection or credit lines.

Captions for contemporary works should be formatted as follows:

FIG. 1 Artist name, *Title*. Descriptive text (if applicable). Date, medium, dimensions in centimeters (dimensions in inches). Institution, inventory/accession number, collection or credit line (if applicable). Photography credit.

For example:

FIG. 6 David Fraser, *Peter's Preference*. Demonstrates a course-oblique alternative to course-parallel POT in creating a triangular vessel with an undulating surface. 2010, waxed linen, 38 × 37 × 6 cm (15 × 14 1/2 × 2 1/2 in). Philadelphia Museum of Art 2015-174-1, Gift of Constance and Sankey Williams, 2015. Photography by Ken Yanoviak.

Captions for Indigenous and historical works should be formatted as follows:

FIG. 10 Title/object name, descriptive text (if applicable), culture, location, date. Medium; technique (if applicable). Dimensions in centimeters (dimensions in inches). Institution, inventory/accession number, collection or credit line (if applicable). Photography credit.

For example:

FIG. 10 *Akhnif*, Morocco, early 20th century. Wool and cotton; plain weave, tapestry weave, supplementary-weft patterning, supplementary-weft wrapping. Open dimension: 165.1 × 304.8 cm (65 × 120 in). The Textile Museum Collection 1961.21.1, museum purchase. Photography by Breton Littlehales.

- For Indigenous/historical works, the title and descriptive text may be combined in a full sentence where applicable.

The collection/credit line may sometimes come before the inventory number; authors should use their own discretion based on how an institution labels an artwork. If the inventory number comes directly after the institution, there should be no comma in between.

Centimeters should be listed with decimals while inches should be listed with fractions, where applicable. Do not use the letter “x” when writing out dimensions (ex. 12 x 12 cm). Use the symbol “×.”

If the article author is the maker of a textile, the artist name should be replaced with “Work of the author.”

Drawings, diagrams, and photographs only require the title and/or description, along with maker credit.

III.B Illustrations with Sub-figures

If an illustration contains multiple sub-figures, each figure must be referenced in the caption. Figures with two components should be listed as “FIGS. 1A and 1B,” and figures with more than two components should be listed as “FIGS. 1A–1C” (or D, E, etc.).

Separate caption information or descriptive text should describe each figure. Each section should be preceded with “A)” to distinguish which figure is discussed, or (A) if indicator is in the middle of a sentence.

For example:

FIGS. 1A and 1B A) [Full caption information for artwork 1.] B) [Full caption information for artwork 2.]

FIGS. 18A–18C A) Diagram of the loops of plied thread at the inner end of the twined starting border of the two sections of warp made for the cloak’s two wings. B) The twining where it is carried on into the central section of warp at the junction with the hood. C) On the Royal Ontario Museum specimen, the ends of the loops are left hanging.

FIGS. 8A and 8B Front (A) and reverse (B) of Yoruba baby tie showing how patterns appear only on the front of the cloth.

III.C Figures or Diagrams with In-photo Labels

Figures or diagrams may have labels indicating various sections to highlight details. These should be typed as lowercase letters.

All text in images and diagrams must be in Akzidenz Grotesk font. The font can be downloaded at <https://freefontsvault.com/akzidenz-grotesk-font-download-free/>. Please use the “light” option.

Within captions, each label should be explained, referenced lowercase in full parentheses as (a), (b), etc.

For example:

FIG. 19 The position of the starting borders (a), selvages (b), and closing border (c) on an *akhnif* as worn and on the *akhnif* as woven.

III.D Photography Credits

Use “Photo courtesy of” before photo credits when provided from an institution; the institution should be listed twice in the caption, first with the normal institution, credit line, inv. no., then “Photo courtesy of [institution].” Use “Photography by” if the photographer is the author or a professional. Use the copyright symbol if applicable.

For example:

Photo courtesy of Royal Ontario Museum.

Photography by the author.

Photography by Cornelia Bagg Srey.

For drawings, diagrams, or maps, use “Drawing by” if the creator is the author or a professional. Use the copyright symbol if applicable.

III.E Credits Misc.

For figures with sub-figures with the same credit, one credit is necessary at the end of the caption. For those with separate credits, credits should be listed at the end of the full caption in the format of “A) [caption info]. B) [caption info]. Photography by _____, drawing by _____.”

If the article is authored by multiple authors and a photograph or diagram is created by one of the authors, credit the full name of the author rather than “the author.”

Use **Calibri Light** font for all text in the images.

IV. GRAMMAR/PUNCTUATION/POV

The Textile Museum Journal adheres to the Chicago Manual of Style, 16th edition (CMS). Online access at: www.chicagomanualofstyle.org/

All manuscript drafts should be *carefully* edited for grammatical errors before submission to the editors.

IV.A POV/Tense

Generally, authors should avoid the use of first person. However, exceptions may be made or when first person is used within a quotation.

Authors should refer to their manuscripts within their text as “article” not “manuscript” or “essay”

IV.B Quotations

Authors should use quotes sparingly and with purpose. Authors should avoid producing manuscripts which appear as a continuous series of quotes.

Quoted text may either run into the surrounding text enclosed in quotation marks, “like this,” or set off as a block quotation if the quote is lengthy. Block quotations, which are not enclosed in quotation marks, always start a new line.

They are further distinguished from the surrounding text by being indented. Authors should block quotations that are 100 words or more. (CMS 13.9–13.10)

IV.C Hyphen/En Dash/Em Dash/Ellipsis

Hyphen (-): Used in compounded words to separate numbers that are not inclusive and letters (CMS 6.76–6.77).

En dash (–): The principle use of the en dash is to connect numbers and, less often, words. With continuing numbers, such as dates, times, and page numbers, it signifies up to and including (or through). The en dash may also be used in place of a hyphen in a compound adjective when one its elements consists of an open compound (ex. The post–World War II years). (CMS 6.78–6.81) To create en dash in Word (alt + hyphen)

Em dash (—): Used instead of commas, parentheses, or colons. Em dashes are used to set off an amplifying or explanatory element. It may also be used to set off an introductory noun, or series of nouns, and can indicate sudden breaks. (CMS 6.82–6.91) To create em dash in Word (alt + shift + hyphen)

- There should be no space between hyphen, en-dash, em-dash and adjacent words/numbers.

Ellipsis: See CMS 13.48. Ellipsis should be formatting a series of three periods with non-breaking spaces: (. . .) To create non-breaking spaces on Word (alt + shift + space)

IV.D Foreign Terms and Transliterations

- Authors are responsible for the accuracy of their transliterations. Foreign terms and phrases must be italicized and diacritics included.
- When a foreign term is used repeatedly throughout a manuscript (thus allowing the reader to learn the term), the term should be italicized and defined on its **first occurrence only**. However, in captions, italicize every time.
- Foreign names and titles must be fully transliterated when cited in the endnotes and in bibliography. For C14 dates, please cite the calibration table used.
- If articles use words in foreign languages where the orthography is variable or controversial (e.g. Quechua), authors should specify which system of transliteration is used.
- Exceptions include foreign words that have entered the English language. Please use *Webster's Third New International Dictionary* as the resource. These should be treated as English words, that is, not italicized and without diacritics.
- For the transliteration of Arabic, Persian, and Ottoman Turkish, please use *International Journal of Middle Eastern Studies* guide:
http://ijmes.chass.ncsu.edu/IJMES_Translation_and_Transliteration_Guide.htm

- Authors should use *pinyin* in transcribing Mandarin Chinese.

IV.E US Spelling

Manuscripts must be submitted in English and should adhere to US spelling, not UK spelling. For example, “colour” should be “color” and double quotation marks (“”) should be used instead of single ones (‘’). For a comparative list see: <http://www.tysto.com/uk---us---spelling---list.html>

IV.F Centuries

Centuries should be spelled out in main text (nineteenth-century) and appear numerical (19th century) in figure captions with no superscripts. When used as an adjective, centuries should be hyphenated; when used as a noun, no hyphen.

IV.G Abbreviations

- For a complete list of scholarly abbreviations, see CMS 10.43.
- Circa should be shortened to c. not ca.
- Use BCE/CE not BC/AD
- When an abbreviation is used for an institution, it should be spelled out completely upon its first use and then abbreviated thereafter.

For example:

It was renamed the South Kensington Museum in 1857, and in turn became the Victoria and Albert Museum (V&A) in 1899.

IV.H Titles

All professional titles are lowercase, unless the position is endowed.

For example:

Sumru Belger Krody is the senior curator at The George Washington University Museum and The Textile Museum.

But

Ruth Barnes is the Thomas Jaffe Curator of Indo-Pacific Art at Yale University.

IV.I Numbers

Numbers 1–100 are spelled out, unless used as a unit of measurement. Measurements (centimeter, percent, etc.)

are spelled out in the text but abbreviated in figure captions.

For example:

Altogether we interviewed fifty-six weavers, whose ages ranged from over eighty to under forty.

Presently, in the 572 households in Duam Soun and neighboring Cyarap villages, only fourteen looms remain.

But

A 2 kilogram package of Vietnamese silk yarn, enough for ten to twelve pieces of *chorchung*, costs US \$48.

IV.J Geographical Places

Per the Chicago Manual of Style, names of mountains, rivers, oceans, islands are capitalized. Political divisions (such as district, village, town etc.) are not.

For example:

Further north along the bank of the Mekong River is Prek Takov village.

IV. K Serial Commas

Always use them.

V. ENDNOTES

V.A General Formatting

The principle is to make it as easy as possible to find the information in the original source. Therefore include, rather than exclude, information.

- Generally author's last name, the date of the publication (including "a" or "b" if needed in the bibliography), followed by a comma, and the page number prefaced by "p." (for one page) or "pp." (for multiple pages).
- Separate multiple references with a semicolon. Multiple references may be listed in order of date or alphabetical order, as appropriate.
- In the case of two authors, give both authors' last names, but for more than two, the citation can consist of the first author's last name, followed by "et al." It is not necessary to italicize this abbreviation.
- For edited works, "ed." should follow the editor's last name. If known, the author's name should also be included: Meisch in Rowe ed. 1998, p. x. Normally, however, the bibliography should include the portion of the work referenced under the author's name.

- In the case of Spanish names where the complete name includes a matronymic (or an abbreviation of the matronymic), only the patronymic (under which the name is alphabetized) need be used, unless the reference is unclear without it. Spanish names preceded by “de” should be included, however.

V.A.1 More than one author with the same last name

If more than one author with the same last name appears in the bibliography, include the author’s initials in the reference, if there is overlap of dates:

For example:

J.H. Rowe 1946, p. 242.

A.P. Rowe 1946, p. 64.

V.A.2 Referencing illustrations, tables, figures, plates, etc.

An illustration can be referenced, using whatever abbreviation appears in the publication (fig., pl., etc.). These abbreviations should be lower case, regardless of the original source. The page number is frequently also helpful. If the illustrations are not numbered, some other indication of their position in the book can be used, such as “pl. opp. p. x” or “p. x top left” or “pl. x of unnumbered plates”. Do not convert Roman to Arabic numerals, but use whatever numbering system appears in the publication. If the text referring to an illustration and the illustration are on separate pages, include “and” in the citation so that it is clear that separate pages are involved: Menzel 1976, pp. 137–8 and pl. 55, no. 58.

V.A.3 Referencing notes

If citing a note, give the note number: Rowe 1984, p. 150, note 3.

V.A.4 Referencing works with many editions

In the case of works originally in manuscript form or published at a relatively early date which have subsequently been published in many editions, such as the Bible, or works of classical antiquity, or works of early Spanish authors in the Americas, it is necessary to refer to the numbering system in the original manuscript or publication, so that someone using a different edition of the work can find the passage. This may mean referring to books, chapters, folio numbers, paragraph numbers, etc. All relevant referents should be given, using those of the original work. For untranslated works in foreign languages, do not translate the referents. A reference to the page in the edition used can also be given after the citation of the original. If you wish to remind the reader of the original date of composition of a manuscript, this information can be included in square brackets.

For example:

Acosta 1954 [1590], p. 197, in original lib. 6, cap. 16; 1954, p. 197.

Cieza de León 1986 [1553], p. 132, in original 1a. pte., 1553, cap. xli, fol. 60.

Juan and Ulloa 1971 [1748], p. 163, in original vol. I, lib. 3, cap. 3.

Pizarro 1986 [1571], p. 100, in original cap. 16, fols. 67–67v.

V.A.5 Referencing personal communications

For personal communications, give the full name of the person and the date: Ann Pollard Rowe, personal communication, 2001. Remember that specific permission to cite is needed from the source of the information.

V.A.6 Referencing objects in collections

To cite an object in a museum collection, give the name of the museum, the city, and the museum's unique number of the piece (accession or catalog number as appropriate): California Academy of Sciences 389–2578, San Francisco. For works in auction catalogs, give the lot number: Sotheby's 1994, lot 35.

V.B Referring to Pages and Page Ranges

In both the endnotes and in the bibliography, the notation “p.” should be used to reference a single page while the notation “pp.” should be used to reference a range of pages.

For example:

Smith 2017, p. 7.

Smith 2017, pp 7–9.

When referencing a source that was cited in a preceding endnote (using *Ibid.*), do not use the notation “p.” Example: *Ibid.*, 6.

V.B.1 Abbreviating page ranges

When referring to ranges of pages in endnotes or in the bibliography, numbers should be abbreviated (see CMS 9.60). For example: pp. 125–129 should be pp. 125–9; pp. 145–159 should be 145–59.

V.C Unembedding Endnotes

When submitting the second draft of your manuscript following peer-review, your endnotes should be unembedded. This means that you must remove the automatic function on your word processing program that automatically inserts endnote numbers in text and creates the corresponding endnote

field at the bottom of your manuscript. Unfortunately, there is no easy way to unembed your endnotes automatically. To manually unembed your endnotes, follow these steps:

- Once you have finished all edits to the second draft of your manuscript, **save a copy of this file**. This is done so you do not lose any of your text in case of error.
- Select (highlight) the entire text of your endnotes > click **edit** then select **copy**. **Open a second word document**. **Paste** the selected text into this document. You have now created a copy of your endnotes.

You may notice that your original endnote numbers are no longer sequentially numbered.

For example

¹ Burnham 1973; Mayer 1984.

² Colburn 2017.

³ Mathematicians call such a property “extrinsic.” See Thurston (1997) for more information.

⁴ For example, where a meridian meets the equator on a globe.

⁵ For a more detailed discussion, see McRobie 2017.

You will need to delete these numbers. Once deleted, you will now have a document that looks like the following with each new endnote starting on a separate line of text:

Burnham 1973; Mayer 1984.

Colburn 2017.

Mathematicians call such a property “extrinsic.” See Thurston (1997) for more information.

For example, where a meridian meets the equator on a globe.

For a more detailed discussion, see McRobie 2017.

- You will now need to manually renumber your endnotes. Numbers should be bolded with a single space after.

1 Burnham 1973; Mayer 1984.

2 Colburn 2017.

3 Mathematicians call such a property “extrinsic.” See Thurston (1997) for more information.

4 For example, where a meridian meets the equator on a globe.

5 For a more detailed discussion, see McRobie 2017.

- Once finished renumbering, check to make sure that the number of endnotes in this document corresponds to the number of endnotes in your original manuscript. Save this document.
- Returning to your original manuscript, you will now need to manually insert the endnote references into the text of your manuscript. To do this, go to the first endnote in your document. Delete this endnote reference (you will need to click the delete button twice). Then, with your cursor in the same spot where you just deleted your endnote reference, click **superscript**. Type the number of the endnote. You have now created an unembedded endnote reference. Then proceed to the next endnote reference. You will notice that this endnote, which originally was your endnote reference #2, has now been renumbered to endnote reference #1. Follow the steps detailed above to delete this reference, renumbering it to the correct, unembedded endnote reference. Continue this process for the rest of the endnote references in your manuscript.
- If you have successfully deleted your endnote references and renumbered them correctly in the text of manuscript, you should no longer see any linked endnote text at the bottom of your manuscript. From here, reopen the document you created earlier with text of your endnotes. Copy and paste this text back into your original manuscript.

VI. BIBLIOGRAPHY (AUTHOR-DATE SYSTEM)

VI.A General Formatting

- The following author-date system is unique to The Textile Museum and is used in all its scholarly publications. While similar to the Chicago Manual of Style, Documentation II: Author—Date References, there are some significant differences. We ask all authors to adhere to this system in their bibliographic entries.
- The format is designed to simplify punctuation as much as possible:
- The bibliography should be double spaced for editing and single space for print.
- Entries should be organized in alphabetical order, organized by the author's last name. Please double check this before submitting!
- Entries should be separated by a single space.
- An indent should separate the date and following text. Second and following lines of a single entry should also be indented. For more see VI.A.3
- Quotation marks are not used.

- Use of parentheses and colons is kept to a minimum. Commas are used to separate small units of information and periods to separate large ones.
- The names of any authors after the first one are not reversed and they are separated by commas.
- Book and periodical titles need to be italicized.
- Style of capitalization follows the language of the title in question. Be sure to include the appropriate diacritical marks (by hand if not by machine).
- The publisher's name should be listed exactly as it appears on the title page, except that "Inc.", "Ltd.", "S.A." etc. may be omitted.
- List the city name as it appears on the title page; do not translate it into English.

VI.A.1 Abbreviations

Complete information should be given for each title.

- Authors' names and journal titles should not be abbreviated. The author's name should be cited the way he or she usually lists his or her name for publication. If the author is inconsistent, use the more complete version. If in doubt as to what form to use, consult a library card catalog and use the form found there.
- Both publisher and city of publication should be given for all sources, including periodicals whenever this information is not apparent from the title of the journal.
- If the city of publication is obscure, include also the state, and do not abbreviate it (U.S. postal service abbreviations may not be clear to our foreign readers). Do the same for the country. If two cities are given on the title page, both are cited, but it is not necessary to cite more than two.
- If some important piece of information, such as the publication date or the author's name, does not appear in the publication, but you know it, include it in the appropriate place set off with brackets. It is not necessary to bracket parts of author's names. A question mark may be added if there is uncertainty.
- When in doubt, include rather than exclude information.

VI.A.2 Multiple works by the same author

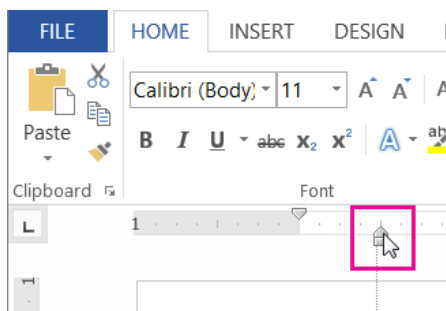
Works by the same author are listed in the order of the date of publication, with latest works listed first. If an author has more than one work published in the same year, these are differentiated by adding "a",

"b" etc. after the date. There should be no additional space between these entries.

VI.A.3 Entry Formatting & Hanging Indents

Entry Formatting (Word):

1. Type author name > press enter (return)
2. Type date > press tab> continue writing rest of entry.
3. Select (highlight) entire entry > click **view** and then select the **ruler** check box to show the ruler > drag the hanging indent marker (shown below) to the right. It's the lower triangle on the ruler.



*The above step 3 can be done for each entry or, to save time, can be done with all entries. Simply select all bibliographic text and follow the steps above.

- To eliminate the automatic numbered lists and automatic bulleted lists for everything except outlining: Tools > Autocorrect > Autoformat as you type

VI.B Books

VI.B.1 One author

Rowe, Ann Pollard

1981 *A Century of Change in Guatemalan Textiles*. Center for Inter---American Relations, New York. Distributed by the University of Washington Press, Seattle and London.

1977 *Warp-Patterned Weaves of the Andes*. The Textile Museum, Washington, D.C.

- Since it is easier to obtain the book from the University of Washington Press than from the Center for Inter-American Relations (which has also changed its name since the publication of the work), this information has been listed as well, although it is not essential. If the book is out of print, it is obviously not worth adding distribution information.
- The Textile Museum should be so cited as publisher, regardless of the legal name of the institution at the time of publication, in order to preserve the appearance of consistency.

VI.B. 2 Subsidiary author

An author listed in a subsidiary position on the title page as having a specified contribution is listed after the title of the book with his or her contribution described as on the title page. Authors of forewords, prefaces, etc. should not be listed unless such material is cited in the text.

Rowe, Ann Pollard

1984 *Costumes and Featherwork of the Lords of Chimor: Textiles from Peru's North Coast*. Feather identification by John P. O'Neill. The Textile Museum, Washington, D.C.

VI.B.3 Photographer as author

In a case where the photographs form the most important part of the book and are cited, the photographer may be listed as author.

Martel, Olivier (photographs)

[1975?] *Guatemala*. Text by Ph. Bordas and J.P. Gagnere. Editions Debrousse, Boulogne.

VI.B.4 Multiple authors

Include all authors in the order listed on the title page. Where two authors have the same last name, repeat the name.

Lothrop, Samuel Kirkland, W.F. Foshag, and Joy Mahler

1957 *Pre-Columbian Art: Robert Woods Bliss Collection*. Phaidon Publishers, New York.

Sperlich, Norbert, and Elizabeth Katz Sperlich

1980 *Guatemalan Backstrap Weaving*. University of Oklahoma Press, Norman.

VI.B.5 Anonymous work

Anonymous should not be cited as the author, except as a last resort. If you know the author even if this information is not provided in the publication, list the author's name in brackets. If the author is not known, the party who appears to be most responsible for the work should be listed in the author's position. In the case of books, this will often be the publisher. In the case of periodical articles, it may be the name of the periodical. The information cited in the author's position need not be repeated in what would be its usual position.

Centre International d'Etude des Textiles Anciens

1964 *Vocabulary of Technical Terms: Fabrics: English, French, Italian, Spanish*.

Lyon, France. [Gilroy, Clinton G.]

1845 *The History of Silk, Cotton, Linen, Wool, and other Fibrous Substances...* Harper & Bros., New York.

- Excessively long nineteenth-century titles may be abbreviated with the use of an ellipsis, if desired.
- In some exhibition catalogues, the author's name may be given at the head or end of the text rather than on the title page. This person should be given author's credit.

Pauly, Sarah Buie, and Rebecca Wells Corrie

1975 *The Kashmir Shawl*. Yale University Art Gallery, New Haven, Connecticut.

VI.B.6 Editor in place of author

Rowe, Ann Pollard, and Rebecca A.T. Stevens (editors)

1990 *Ed Rossbach: 40 Years of Exploration and Innovation in Fiber Art*. Lark Books, Asheville, North Carolina, and The Textile Museum, Washington, D.C.

VI.B.7 Published work with no date listed

Dillmont, Thérèse de

n.d. *Encyclopedia of Needlework*. Revised edition. Editions Th. de Dillmont, D.M.C. Library, Mulhouse, France.

- Neither the original edition of this 19th century work, nor the revised edition cited here has a date listed.

VI.B.8 Publication in press

A publication in press should be listed as n.d., with the notation "in press" at the end of the citation.

This format is suitable for publications in which a publisher has agreed to issue a work. It is not advisable to guess at the year of publication, since such guesses often turn out to be wrong. If a manuscript is still being reviewed, it should be listed as unpublished (see below).

Paul, Anne

n.d. *Paracas Ritual Attire: Symbols of Authority in Ancient Peru*. University of Oklahoma Press, Norman, in press.

VI.B.9 Multi-volume work

Needham, Joseph

1954 *Science and Civilization in China*. 6 vols. Cambridge University Press, Cambridge.

Reiss, Johann Wilhelm, and Moritz Alphons Stübel

1880–7 *The Necropolis of Ancon in Peru: A Contribution to our Knowledge of the Culture and Industries of the Empire of the Incas, being the Results of Excavations Made on the Spot*. 3 vols.

Translated by A.H. Keane. A. Asher & Co., Berlin.

VI.B.10 Dissertation

King, Mary Elizabeth

1965 *Textiles and Basketry of the Paracas Period, Ica Valley, Peru*. Ph.D. dissertation, Anthropology, University of Arizona, Tucson. University Microfilms International, Ann Arbor.

- A dissertation available from University Microfilms is considered to be a published work, not a manuscript.
- Degree and department should be given as well as the institution. Dissertations not available from University Microfilms are considered unpublished and should be cited as manuscripts

(see below).

VI.B.11 Two titles from the same year

King, Mary Elizabeth

1965a *Ancient Peruvian Textiles from the Collection of the Textile Museum, Washington, D.C.* The Museum of Primitive Art, New York.

1965b *Textiles and Basketry of the Paracas Period, Ica Valley, Peru.* Ph.D. dissertation, Anthropology, University of Arizona, Tucson. University Microfilms International, Ann Arbor.

- In King 1965a, "Washington, D.C." is part of the title.

VI.B.12 Bilingual title

Castañeda León, Luisa

1981 *Vestido tradicional del Perú/Traditional Dress of Peru.* Museo Nacional de la Cultura Peruana, Lima.

- In Spanish (and French) only the first word and proper names are capitalized in book and article titles. Spanish names often have a patronymic followed by a matronymic, which may or may not be abbreviated. Alphabetize according to the patronymic. When in doubt, check to see how the author cites him or herself, or check the listing in the Library of Congress website. Some Spanish names have a name preceded by "de". Alphabetize according to the name, not the "de".

VI.B. 13 Title in unfamiliar language

When the language of a book is not likely to be familiar to the reader, it is helpful to translate the title. The translation is enclosed in brackets. An article title and periodical title may be treated in the same way.

Ogawa, Akiko

n.d. *Kodai Inka no Geijutsu [Art of the Ancient Incas].* Ohara Gallery of Art, Kobe.

- In Chinese and Japanese names, the surname is customarily given first and also appears this way on the title page of a publication. In such a case, one cites it as it appears and no comma is needed. Japanese authors whose works are translated into English sometimes reverse their names on the title page in order to conform to Western custom. Therefore, one must check whether this has been done or not.

VI.B.14 Books published by their author

Speiser, Noémi

1983 *The Manual of Braiding*. Author published, Basel, Switzerland.

- Ordinarily, the country would not need to be specified for Basel, but it is done here since the work is in English while Basel is in the German-speaking part of Switzerland.

VI.B.15 Second or later edition

In general, the edition used should be cited, but if the original date of publication is significant, it should be noted also. Persons responsible for the translation of technical works on textiles should be credited. Later printings of a work by the same publisher should not be mentioned; it is the date of the first printing that is important.

Since most of the information in Emery's work is the same in the 1966 edition as in the 1980 edition so that the 1980 edition is not described as revised or as a second edition, the original date should generally be cited.

Emery, Irene

1980 *The Primary Structures of Fabrics: An Illustrated Classification*. The Textile Museum, Washington, D.C. Originally published 1966.

Matthews, J. Merritt

1913 *The Textile Fibers*. Third edition. John Wiley and Sons, New York.

1947 *Matthew's Textile Fibers*. Fifth edition. Edited by Herbert R. Mauersberger. John Wiley and Sons, New York.

- The edition should be described as it is on the title page, whether "Third edition", as above, or "Revised edition", etc.

Cieza de León, Pedro de

1985 *Segunda parte de la crónica del Perú*. Edited, with introduction and notes by Francesca Cantu. Fondo Editorial, Pontificia Universidad Católica del Perú, Lima. Originally written 1553.

- When the date of publication is significantly different than the date of composition, the date of composition should be given at the end of the citation. The edition used may be cited, even if it is not the first publication, as in this case.
- Significant editorial work should be acknowledged. If you are citing only the original text (Cieza's in the above example), the editor's role can be described more briefly, as "Edited by Francesca Cantu."

VI.B.16 Translations

Harcourt, Raoul d'

1962 *Textiles of Ancient Peru and their Techniques*. Edited by Grace G. Denny and Carolyn M. Osborne. Translated by Sadie Brown. University of Washington Press, Seattle.

VI.B.17 Reprint by a different publisher

For an edition reprinted by a different publisher, cite the original date of publication and publisher first, followed by the reprint publisher and date. It is desirable (though not absolutely essential) to cite the reprint edition since it is likely to be more readily available. The principle is the same for a distributor. In most cases the pagination will be the same. If the pagination is different in the reprint edition and this is the edition used, then citation of the reprint is essential.

O'Neale, Lila Morris

1945 *Textiles of Highland Guatemala*. Carnegie Institution of Washington. Johnson Reprint Corporation, New York, 1966.

VI.B.18 Pamphlets

A pamphlet can be cited in the same way as a book, but add a notation of the number of pages in order to distinguish it from a book.

Rowe, Ann Pollard

1997 *Looping and Knitting*. 12 pp. The Textile Museum, Washington, D.C.

VI.C Monographs

The title of the monograph is underlined/italicized, not the series title, whether or not it is a numbered series. Bird, Junius Bouton

1954 *Paracas Fabrics and Nazca Needlework: 3rd century B.C.–3rd century A.D.* Technical analysis by Louisa Bellinger. Catalogue Raisonné. The Textile Museum, Washington, D.C.

- National Publishing Company, which is listed on the title page, is identified on the back of the title page as the printer. A printer is not considered to be the publisher. The publisher is the one who pays the printer. In this case, The Textile Museum is the publisher. Normally the printer is not so prominently identified in American books, but it happens more often in European publications.
- "Catalogue Raisonné" is considered to be a series title. These volumes are not numbered.

VI.C.1 Workshop Notes

Greene, Francina S.

1949 *Cleaning and Mounting Procedures for Wool Textiles*. Workshop Notes, Paper No. 1, 8 pp.
The Textile Museum, Washington, D.C.

- The series title "Workshop Notes" does not appear on the first page of the first 11 papers of the series.
- However, it does appear as a heading on the illustration pages and is generally understood in the profession to be the title of the series. If the monograph is very short, the number of pages can be listed to distinguish it from a book-length work.

VI.C.2 Articles without page numbers in periodical

O'Neale, Lila Morris, and Alfred Louis Kroeber

1930 *Textile Periods in Ancient Peru*. University of California Publications in American Archaeology and Ethnology, vol. 28, no. 2. University of California Press, Berkeley.

- If no page numbers are given, the item is assumed to be a monograph filling the entire issue listed.

VI.C.3 Multi-volume series

Kuhn, Dieter

1988 *Textile Technology: Spinning and Reeling*. Chemistry and Chemical Technology, part IX. Science and Civilization in China, vol. V. Edited by Joseph Needham. Cambridge University Press, Cambridge and New York.

- This multi-volume series is listed as by Needham in library and bookstore catalogs (a listing for the series as a whole is included above), but in citing this individual volume, it seems appropriate to credit the author. The format is related to that for articles in edited volume series as described below.

VI.C.4 Article in edited volume series

Lavalle, José Antonio de, and Werner Lang (editors)

1977 *Arte textil y adornos*. Text by Luis Guillermo Lumbreras, photos by Werner Lang. Arte precolombino, primera parte. Colección arte y tesoros del Perú. Banco de Crédito del Perú, Lima.

1983 *Paracas*. Text by Arturo Jiménez Borja, Fernando de Szyszlo and Sara Massey, photos by Werner Lang.

- In this series Lavalle and Lang provide the inspiration and continuity and are cited on the title page. The texts are comparatively short and the author's names given only in the back. However,

if the text is being cited prominently, the volume could be listed under the author's name.

Xia Nai

1983 *Jade and Silk of Han China*. Translated and edited by Chu-ting Li. The Franklin D. Murphy Lectures III. Helen Foresman Spencer Museum of Art, The University of Kansas, Lawrence.

VI.D Periodicals

Include all identifying factors of the issue of the periodical (volume and issue numbers, time of year) that the periodical itself uses, as well as page numbers, in order to make it easy for a reader to locate the article in a library.

Use of abbreviations for the type of number ("vol.", "pp.", etc.) makes the reference easier to read and allows for clarity in referring to the different numbering systems used by different periodicals. Use the designations employed by the periodical itself. Do not translate foreign language designations. Also, if the periodical uses Roman numerals, do not change them into Arabic.

Gayton, Anna Hadwick

1961 Early Paracas Textiles from Yauca, Peru, *Archaeology*, vol. 14, no. 2, June, pp. 117–21. Archaeological Institute of America, New York.

- The time of year is given as "Summer" on the cover and "June" on the title page. The latter has been used because the title page is apt to be more detailed than a cover and a month is more precise than a season. The AIA is headquartered in New York so this has been listed as the city, although the "publication offices" are listed as in Brattleboro, Vermont and the editor in Columbia, Missouri.

VI.D.1 Copyright date different from issue date

This problem is not uncommon, especially in annual or biannual periodicals edited by scholars in their spare time or on a part time basis. Be sure to check for this discrepancy. When the dates differ, the copyright date is more likely to coincide with the actual date of publication, and therefore is the date that should appear in the left-hand column.

Meisch, Lynn Ann

1982 Costume and Weaving in Saraguro, Ecuador, *Textile Museum Journal*, vols. 19–20, 1980–1981, pp. 55–64.

Washington, D.C.

- In this case, the publisher is indicated in the title of the periodical and need not be repeated. Other examples are cited below.

Conklin, William J

1979 The Revolutionary Weaving Inventions of the Early Horizon, *Ñawpa Pacha* 16, 1978, pp. 1–12. Institute of Andean Studies, Berkeley.

- Please pay attention to the punctuation, some authors like Conklin do not use a period after his middle initial.

VI.D.2 Periodical name change/ article issued by two publishers

The title of *The Textile Museum Journal* changes beginning with vol. 22: compare the following citations. The same kind of change occurs in some other periodicals, such as the National Geographic Magazine/National Geographic. Place of publication may also change (e.g. American Antiquity, from Salt Lake City to Washington, D.C.), as may publisher's names (e.g. American Craftsmen's Cooperative Council to American Craftsmen's Educational Council to American Craftsmen's Council to American Crafts Council to American Craft Council). Such changes are the bane of bibliographers and librarians, but should be noted.

Paul, Anne, and Susan A. Niles

1985 Identifying Hands at Work on a Paracas Mantle, *The Textile Museum Journal*, vol. 23, 1984, pp. 5–15. Washington, D.C.

Sawyer, Alan R.

1963 Tiahuanaco Tapestry Design, *Textile Museum Journal*, vol. 1, no. 2, pp. 27–38. Washington, D.C. Also in *Museum of Primitive Art Studies*, no. 3. New York.

- A month (December except for vol. 1, no. 1 which is November) is given for issues of the Journal published through 1974. However, since the Journal is annual, it is not necessary to cite it.
- Sawyer's article was simultaneously issued by the Museum of Primitive Art and the Textile Museum. Although it is of course acceptable to cite the New York publication, obviously for a Textile Museum publication we like to cite the Journal either in addition to or instead of the New York publication. *Museum of Primitive Art Studies* is a monograph series, so is not underlined.

VI.D.3 Discontinuous pagination/ no separate publisher

Discontinuous pagination should be noted. The publisher in this case did not exist apart from the magazine so it has not been separately noted.

Bird, Junius Bouton

1952 Before Heddles were Invented, *Handweaver and Craftsman*, vol. 3, no. 3, Summer, pp. 5–7, 45, 50. New York.

- For the city of publication, the location of the editorial and executive offices has been listed rather than the city from which the magazine was printed and mailed (Kutztown, Pennsylvania).

VI.D.4 Foreign issue description

Izikowitz, Karl Gustav

1933 L'origine probable de la technique su simili---velours péruvien, *Journal de la Société des Américanistes*, n.s. tome XXV, fasc. 1, pp. 9–16, pls. I–V. Paris.

- Plates are numbered separately from text pages in this publication. "n.s." refers to "nouvelle série" (new series).

Speiser, Noémi

1972 Le Kago-Uchi, *Bulletin de Liaison du Centre International d' Étude des Textiles Anciens*, no. 36, pp. 9–24. Lyon.

- The name of the organization is a proper name and therefore is capitalized. The abbreviation for "number/numéro/numero" is the same in French and Spanish as in English.

Ulloa Torres, Liliana

1981 Evolución de la industria textil pre---hispanica en la zona de Arica, *Chungará*, no. 8, pp. 97–108. Depto. de Antropología, Universidad del Norte, Arica, Chile.

- Spanish names often have a patronymic followed by a matronymic, which may or may not be abbreviated. Alphabetize according to the patronymic. When in doubt, check to see how the author cites him or herself, or check the listing in the Library of Congress website. Some Spanish names have a name preceded by "de". Alphabetize according to the name, not the "de".

VI.D.5 Book review

Rowe, John Howland

1956 Review of *Paracas Fabrics and Nazca Needlework* by Junius B. Bird. *American Antiquity*, vol. XXI, no. 3, January, pp. 317–8. Society for American Archaeology, University of Utah Press, Salt Lake City.

VI.D.6 Encyclopedia article

Usually such articles are tertiary material and should not be cited in a scholarly publication.

Warner, Frank

1911 Silk (in part), *The Encyclopædia Britannica*, eleventh edition, vol. XXVIII, pp. 448–5. The Encyclopædia Britannica Company, New York.

VI.E Articles in Edited Volumes

Frame, Mary

1986 The Visual Images of Fabric Structures in Ancient Peruvian Art, *The Junius B. Bird Conference on Andean Textiles*, April 7th and 8th, 1984, pp. 47–80. Edited by Ann Pollard Rowe. The Textile Museum, Washington, D.C.

Rowe, John Howland

1967 Form and Meaning in Chavin Art, *Peruvian Archaeology: Selected Readings*, pp. 72–103. Edited by John Howland Rowe and Dorothy Menzel. Peek Publications, Palo Alto, California.

1962 Stages and Periods in Archaeological Interpretation, *Southwestern Journal of Anthropology*, vol. 18, no. 1, Spring, pp. 40–54. University of New Mexico Press, Albuquerque. Reprinted in *Peruvian Archaeology: Selected Readings*, pp. 1–15. Edited by John Howland Rowe and Dorothy Menzel. Peek Publications, Palo Alto, California.

- Although the Rowe and Menzel volume is for the most part a collection of reprints, the second article has significant changes from the original publication, so only the new version has been cited.

VI.E.1 Article in edited volume in a series

Conklin, William J

1975 Pampa Gramalote Textiles, *Archaeological Textiles*, pp. 77–92. Edited by Patricia L. Fiske. Irene Emery Roundtable on Museum Textiles, 1974 Proceedings. The Textile Museum, Washington, D.C.

Rowe, John Howland

1946 Inca Culture at the Time of the Spanish Conquest, *The Andean Civilizations*, pp. 183–330. *Handbook of South American Indians*, vol. 2. Edited by Julian H. Steward. Bulletin 143. Bureau of American Ethnology, Smithsonian Institution, Washington, D.C.

VI.F Unpublished sources

The dates at left refer to the date of publication, not the date when the work was completed, so the designation "ms." indicates that the work is unpublished. The date of completion is given at the end of the reference.

VI.F.1 Unpublished theses, papers, and conference presentations

Ideas in such materials are the intellectual property of their originators. Specific written permission must therefore be obtained from the author in order to cite any unpublished work.

Frame, Mary

ms. Ancient Peruvian Sprang Fabrics. M.A. thesis, Fine Arts, University of British Columbia, Vancouver, 1982.

Meisch, Lynn Ann

ms. Northern Peru and Southern Ecuador as a Textile Region: Loom Styles and Pre-Incaic Populations. Paper presented at the 21st Annual Meeting of the Institute of Andean Studies, Berkeley, January 10–11, 1981.

Torrico, Cassandra

ms. Problems in the Study of Andean Textiles: The Design and Function of the Macha Costala. Mimeographed, 1984.

VI.F.2 Archival sources

Cite the title if there is one, or a description of the work, the form in which the work appears and the date, and finally the repository of the materials. Permission should be sought from the archive for publication of such materials.

Rossbach, Ed

ms. Interview with Jim Carlson and unidentified woman. Tape recording, February 1981. Oral History Collection, American River College, Sacramento, California.

Stirling, Matthew W.

ms. Description of a Trip to the Tule Villages of the San Blas Coast. Copy of diary, October 1931. National Anthropological Archives, Smithsonian Institution, Washington, D.C.

VI.F.3 Personal communications

In most cases, these do not need to be included in the bibliography, and may be cited in parentheses in the text or in a note. However, you must have specific permission from the person quoted in order to cite such information.

In a case where the text is largely built on a variety of such sources which must be repeatedly referred to, it may be practical to list them in the bibliography, as for example in the Rossbach catalogue.

Rossbach, Ed

p.c.a Interview with author, Berkeley, June 18, 1986.

p.c.b Letter to author, August 28, 1989.

VI.G Auction Catalogs

Give the sale number, as well as the exact date and place.

Sotheby Parke Bernet

1981 *Pre-Columbian Art*. Sale 4548Y, February 25. York Avenue Galleries, New York.

VI.H Slide Sets, Videotapes, Films

The format should be similar to that for books, except that the medium should be indicated after the title.

The date used should be the date of the release of the item, if this conflicts with the copyright date. If possible use the date that appears on the film; if there is none, use the date on the film container.

Cohen, John

1979 *Qeros: The Shape of Survival*. Film/video. Video distributed by Mystic Fire Video, New York and University of California Extension, Center for Media and Independent Learning, Berkeley.

Paul, Anne

1984 *Paracas Textiles*. Slide set. Pictures of Record, Weston, Connecticut.

Smithsonian Institution, Office of Museum Programs

1976 *Lining a Wooden Storage Drawer for Textiles*. Slide-tape self instructional kit. Washington, D.C.

VI.I Digital Media

VI.I.1 Websites

The date should be the date of the most recent update at the time when the site was consulted. Since sites may be updated several times a year, give the whole date listed. Include all normal citation information as well as the URL of the site.

Scott, Rupert

2007 Wilhelm Bode, *Grove Dictionary of Art (Grove Art Online. Oxford Art Online)*. Last modified October 2007.

<http://www.oxfordartonline.com.proxygw.wrlc.org/subscriber/article/grove/art/T009503>

Harris, Anne, and Karen Overbey

2013 Lush Ethics, posted in *The Future We Want: Field Change / Discipline Change. In the Medieval Middle: A Medieval Studies Blog*. Last modified July 15, 2013.

<http://www.inthemedievalmiddle.com/2013/07/the---future---we---want---field---change.html>

For website/online publications without a stated publication/upload date, provide an access date for

when the website/online publication was last viewed by the reader.

Smith, Jane

n.d. Systematic Entomology Laboratory, Beltsville Area, Agricultural Research Service, *ScaleNet*. Accessed: September 12, 2017.

<http://www.sel.barc.usda.gov/scalenet/scalenet.htm>.

VI.I.2 Blog posts

Always include both the posting date and the access date.

Smith, Jane

2019 The evolution of fashion in Bhutan, *Experience Travel Group Blog*, posted July 12. Accessed April 4, 2020. <https://www.experiencetravelgroup.com/blog/2019/07/the-evolution-of-fashion-in-bhutan/>.

VI.I.3 Articles on a website

Include both the posting date and the access date (if available).

Dara Artisans

2015 The Art of Bhutanese Weaving, Dara Artisans, posted June 23. Accessed April 4, 2020.

<http://journal.daraartisans.com/art-bhutanese-weaving/>.

- In this case, the author's name was unavailable, so the name of the website was substituted.

Kumar, Nitin

2002 Colour Symbolism in Buddhist Art, Exotic India Art. Accessed March 30, 2020.

<https://www.exoticindiaart.com/article/colors/>.

VI.I.4 Online video

If the creator of the video cannot be determined, use the username or the name of the channel.

Include the posting date, platform, and URL.

Tiendas Paris

2015 Volver a Tejer – Manos de Chile, posted April 28. YouTube video.

<https://www.youtube.com/watch?v=0yx7RtGTYxs>.

Victoria and Albert Museum

2019 Conservation: Egyptian Tunic, posted August 19. YouTube video.

<https://www.youtube.com/watch?v=-cdhnORIAvo>.

VI.I.5 Electronic book

Generally, these can follow the same format as a print book. Include the URL (if open source) or the

device on which it was accessed.

Dooley, William H.

1914 *Textiles for Commercial, Industrial, and Domestic Arts Schools*. D. C. Heath & Company, New York, Chicago, and Boston. Project Gutenberg, 2007.

<https://www.gutenberg.org/files/24077/24077-h/24077-h.htm>.

- This book was republished by Project Gutenberg, so both the original and web publishers are included, along with the URL.

Wellesley-Smith, Claire

2015 *Slow Stitch: Mindful and Contemplative Textile Art*. Kindle. Batsford, London.

- Here the device (Kindle) is specified.

VI.I.6 Social media posts

Use the person or institution's name, and for Twitter and Instagram posts, include their handle (starting with "@" in parentheses). Use a truncated version of the first sentence as a title. For Twitter and Instagram, include a posting date and URL. For Facebook posts, include a posting date and an access date.

Textile Society of America (@textilesoc)

2019 *Congratulations to Elizabeth Kalbfleisch and Elaine K. Ng, the first recipients of TSA's 2018 Research Travel Grant*. Twitter post, July 17.

<https://twitter.com/TextileSoc/status/1151496391467909121>.

Fashion and Textile Museum (@fashiontextilemuseum)

2019 *This skirt, a part of a late twentieth century costume from Acopia, displays complex multi-coloured embroidery*. Instagram photo, August 20.

<https://www.instagram.com/p/B1ZLjIVHL5I/>.

The George Washington University Museum and The Textile Museum

2020 *Happy Lunar New Year's Eve!*. Facebook post, January 24. Accessed March 30, 2020.

VI.I.7 Episode of a podcast

These are treated much like articles.

Coldon, Meadow-Lynn

2017 A Wool Mill Grows in Iceland, *The Woven Road*. Podcast episode, January 30. The Woven Road.

- In this case the podcast and the publisher have the same name.