

OWLS WRITING GUIDES: Sample Turabian Paper

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Turabian requires a title page. Note that the title page is not numbered. Create a header that numbers pages in the upper right corner, starting with page 2 (page after the title page).

Color and Chiaroscuro:

Their Influence in Raphael's *School Of Athens*

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Title appears 1/3 of the way from the top of the page, in **bold** Title Case. If the paper has a subtitle, put the main title on one line, followed by a colon, and put the subtitle on a new line. Double space two-line titles.

Student Name

Survey of World Art I

Professor Barber

October 28, 2018

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This information appears 2/3 of the way down the page, double-spaced and in title case.

The use of color and chiaroscuro in Raphael's *School of Athens* (1510-1512) has created critical controversy throughout the centuries.¹ Raphael's naturalist approach to his use of light and his subtle use of color, while initially lauded, became increasingly criticized over the years by critics who believed that dramatic uses of light and color helped define great paintings, until eventually Raphael's masterpiece was ignored altogether in regards to those elements.² Fortunately, though, over the past century interest in Raphael's use of color and chiaroscuro in *School of Athens* has allowed for a renewed appreciation of the Renaissance master's successes. Raphael's use of those elements in *School of Athens*, while being criticized for not being dramatic like contemporary Baroque painters, succeeds in providing masterful depth and clarity to the fresco while providing a suitable lighting for the subject, the painted conglomeration of scientists, poets, and philosophers.

When one glances at the fresco for the first time, he or she may be surprised that such a debate on Raphael's use of chiaroscuro and color has existed. While the many philosophers and scientists in *School of Athens* wear many different colors of tunics and robes, the fresco seems to be more focused on the physical postures of people and the architecture of the impressive building they are scattered throughout. Raphael subdues the effect of his use of various colors by "the toning down of color saturation and the limiting of color values to create a greater sense of unity in the distribution of colors across the surface of the picture."³ His depictions of shadows in the painting are also moderated, "consisting of subtle gradations between white and dark."⁴ The

1. Roger Jones, *Raphael* (Milan: Amilcare Pizzi s.p.a., 1983), 75.

2. Janis Bell, "Color and Chiaroscuro," in *Raphael's School of Athens*, ed. Marcia Hall (New York: Cambridge University Press, 1997), 91.

3. *Ibid.*, 88.

4. *Ibid.*

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- Use 12 point standard font (Times New Roman or Helvetica).
- Use one inch margins all around, aligned left.
- Double space the body text, except for block quotations.

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Cite material taken from a source by placing a superscripted number directly after the cited material. This number corresponds to the matching number in a **note**, where the full citation is found. **Footnotes** appear at the bottom of the page on which the citation appears. (If using **endnotes** instead, these appear on a separate page right before the bibliography page.)

- Single-space each line in a note, with a double space between notes.
- Start each note on a new line, and use indent the first line of the note ½ inch (5 spaces/one tab), with subsequent lines of the entry flush with the left margin.
- Begin each note with its reference number (regular text numeral, not superscript).
- Number notes in the order they appear in the paper.

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The **first time** a source is cited, provide full bibliographic information. See footnote 2 below.

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For two or more **consecutive notes** from the same source, use "Ibid." (meaning "in the same place") and the new page number for each additional note. See footnote 3 below.

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Use "Ibid." alone if the page number is the same. See footnotes 4, 7, and 8 below.

use of color provides that the juxtaposition of the flesh tones of the figures in the painting next to the colors of their clothing does not result in making the figures appear disjointed,⁵ and the use of chiaroscuro provides a natural-looking light to the fresco, but they were ultimately criticized in comparison to the later Baroque painters.

Roger De Piles (1635-1709), feeling that “the massing of light and shadow [was] the most important part of chiaroscuro,” naturally believed that the dramatic use of shadow and raking light common in the Baroque period was superior to Raphael’s moderated, naturalist approach. He criticized *School of Athens*, feeling that “Raphael had not understood the essential principle of massing until after he had finished *School of Athens* . . . [and] also that Raphael’s color was not eye-catching.”⁶ While De Piles felt Raphael succeeded in all other facets of the painting, he thought Raphael’s “coloring was inferior to those of some twenty-two Venetian and northern artists,” and was nowhere near the prowess of Rubens.⁷ After De Piles’ critical example, Raphael’s use of chiaroscuro and coloring was increasingly discredited over the years.⁸ Apparently, Raphael’s God-given artistic “Renaissancian genius” did not extend to the colors of paints he used.

Recently, though, a greater appreciation has been extended to Raphael’s use of color and chiaroscuro. The use of warm colored tones—red, yellow, orange, pink—in the clothes of the

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If the source idea ends in the middle of the sentence, place the note number at the end of the clause in which the source idea appears.

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See footnote 5 below. Avoid using *ibid.* to refer to footnotes that do not appear on the same page. Use the format for a shortened reference instead.

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Quotations that take up four lines or less of your text should be placed in quotation marks and integrated with the body text, not set off in block form.

Place a superscript note number at the end of the sentence that contains the quotation, outside of the closing quotation marks and any punctuation mark.

5. Bell, “Color and Chiaroscuro,” 89.

6. *Ibid.*, 91.

7. *Ibid.*

8. *Ibid.*

figures in the painting allows for the figures to appear closer to the viewer of the fresco.⁹ Likewise, the colder colors of green, blue, purple make the figures seem farther away. This provides much of the depth in *School of Athens*, making the fresco easier to spatially understand. The colors of the tunics also provide personality to the figures, such as the “Cardinal” dressed in gold, whose “intense colors emphasize his spirituality.”¹⁰ In a similar way, Raphael’s use of chiaroscuro, though subtle, is instrumental in visually understanding the fresco.

In a naturalistic way, Raphael used cast shadow to minimize the distinction of the figure—ground values where shadow served the compositional focus. The feet of Plato and Aristotle are in shadow, as is the pavement flanking them on both sides; this creates a unity of tone that visibly welds their feet to the ground, whereas the upper body detaches itself from the light ground behind and becomes a focus for the eye.¹¹

In addition, the shadows around the figures add depth and the gradual darkening in the extreme right and left of the painting directs the central focus towards the center of the painting where Plato and Aristotle stand. And Raphael’s use of natural lighting—lighting that the viewer is apt to experience in real life—seems to fit best for a fresco depicting philosophers, scientists, and poets¹² who gained their fame by observing and contemplating that same natural world.

While Raphael’s use of color and chiaroscuro in his masterpiece fell out of favor when in comparison to the drama of the Baroque painters, his successes in such elements can still be greatly admired today. His use of moderation in colors ultimately seems not to be a failing, as De

9. Frederico Zeri and Elena Mazour, *Raphael: School of Athens* (Bologna, Italy: Poligrafici Calderara S.p.A, 1999), 18.

10. *Ibid.*, 19.

11. Bell, “Color and Chiaroscuro,” 100.

12. Camesasca Ettore, ed., *All the Frescos of Raphael* (New York: Hawthorn Books, 1963), 17.

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Quotations that take up five lines or more of your text should be set off from the body text in block form.

- Do not enclose in quotation marks.
- Indent the entire quotation ½ inch (5 spaces) from the left margin (same as a paragraph).
- Single-space and leave one space before and after the block quotation.
- Place the superscript note number at the end of the quotation and outside of the period.

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For **subsequent references** to a source already cited, give the author’s last name, a short form of the title, and the page or pages cited. See footnote 11 below. Bell was cited earlier in the paper.

Piles suggested, but instead a conscious effort to depict a natural, clear representation of the founding members of Western science and philosophy. And his use of chiaroscuro, while not as dramatic or as expressive as Rubens or Rembrandt, performs the important and effective role of providing depth and focus. Perhaps Raphael knew what he was doing when he painted his *School of Athens*. He was, after all, a “genius.”

Bibliography

Bell, Janis. "Color and Chiaroscuro." In *Raphael's School of Athens*, edited by Marcia Hall, 80-102. New York: Cambridge University Press, 1997.

Camesasca, Ettore, ed. *All the Frescos of Raphael*. New York: Hawthorn Books, 1963.

Jones, Roger. *Raphael*. Milan: Amilcare Pizzi s.p.a., 1983.

Zeri, Federico and Mazour, Elena. *Raphael: School of Athens*. Bologna, Italy: Poligrafici Calderara S.p.A, 1999.

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Footnotes (or endnotes) correspond to matching entries in the **Bibliography**, which lists every source used in writing the paper.

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- Title the page 'Bibliography' (without quotation marks) on the first line, centered.
- Double space between this title and the first bibliographical entry.

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- Alphabetize entries by the last name of author, editor, or whoever is first in the entry.
- If two or more works by the same individual appear in the bibliography, alphabetize them by title (ignoring any initial articles in the title—*a, an, the*). For all entries after the first, replace the author's name with a long dash.
- For a work with no named author, alphabetize by the first element in the entry, normally the title (ignoring any initial articles in the title—*a, an, the*).

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- Single space each entry, and double space between entries.
- Use a hanging indent for each entry (meaning the first line of the entry is at the margin, and the next line(s) is indented ½ inch, or five spaces).