

# Design Guide

All fields in *red* are located in the YAML block at the top of the markdown pages or in YAML files in the data directory of the project.

Shortcodes are surrounded by percentage signs inside curly brackets and often make use of YAML files. They extend what can be done with Markdown alone.

## Level 2 Subheading

## Introduction

## Figure

{% figure '##' %}

Example figures.yaml entry:

```
id: ##
label:
src:
caption:
credit:
alt:
```

## Hyperlink

[Text] (https://url)

## In-text citation

{% cite 'Author YYYY' %}

Example references.yaml entry:

```
id: author YYYY
full:
```

## Endnote citation

[^#]

## Figure grid

{% figuregroup '2' '##, ##' %}

The first value is the grid value which determines the number of images in each row. The second value is a list of figure ids, include as many as you'd like.

## Pull quote

> Text

## Embedded video

{% figure '##' %}

## Backmatter

{% backmatter %}

## Notes

{% endbackmatter %}

Anything inside the {% backmatter %} shortcode will be formatted as small, backmatter text. (The contents of the notes and bibliography sections are automatically formatted this way.)

abstract title contributor subtitle

label

q < I. American Photographs Catalogue >

## American Photographs: Evans in Middletown

Judith Keller, Senior Curator of Photographs, J. Paul Getty Museum

Excerpt from Walker Evans: Catalogue of the Collection (1995) by Judith Keller. Available for free download in its entirety, in the Getty Publications [Virtual Library](#).

INTRODUCTION



Walker Evans, *American Legionnaire*, 1935. The J. Paul Getty Museum, Los Angeles

Because his pictures had been issued by the agency with policy-approved captions for the past three years, Evans felt the need in 1938 to distance himself from that establishment, as well as the world of commercial publishing. (Evans 1938) He prefaced *American Photographs* with this statement: "The responsibility for the selection of the pictures used in this book has rested with the author, and the choice has been determined by his opinion: therefore they are presented without sponsorship or connection with the policies, aesthetic or political, of any of the institutions, publications or government agencies for which some of the work has been done."<sup>1</sup>



Walker Evans, *Alabama Tenant Farmer Family Singing Hymns / The Tenge Family, Hale County, Alabama, 1938*. The J. Paul Getty Museum, Los Angeles

Walker Evans, *Floyd and Lucille Burroughs, Hale County, Alabama, 1936*. The J. Paul Getty Museum, Los Angeles

Evans's vision for documenting American life had begun to form much earlier; a letter drafted to his friend Ernestine Evans, an editor at J. B. Lippincott, in February of 1934, makes clear his aspirations:

What do I want to do? ... I know now is the time for picture books. An American city is the best, Pittsburgh better than Washington. I know more about such a place....<sup>2</sup>



A selection of Walker Evans photos from the across the United States of America, 1930s. The J. Paul Getty Museum, Los Angeles

NOTES

1. Walker Evans to Ernestine Evans, unfinished two-page letter in black ink on hotel stationery, dated Feb. 1934, first published in *Walker Evans at Work*, 98. This letter is part of the Evans Collection at the Getty (JPGM84.XG.963.42). ↗
2. From a review by W. B. Shaw, quoted in *Book Review Digest: Books of 1929* (New York: H. W. Wilson, 1930), 591. ↗

BIBLIOGRAPHY

Evans 1938  
Evans, Walker. *American Photographs*. New York: Museum of Modern Art, 1938.

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## Endnote citation

[^#] :

## Bibliography

The "Bibliography" section is created automatically when the in-text citation shortcode is used.