

## **Art History Style Sheet**

*Art History* is an international, refereed journal that promotes world-class art-historical scholarship from across the globe. It publishes essays and critical reviews that foreground methodological self-reflexivity and highlights specific areas of concern and interest to the field through its special issue programme. It represents the diversity of the discipline at large and welcomes submissions from both established and emerging scholars. *Art History* stands at the forefront of disciplinary challenges and is a model of excellence for original and innovative research.

### **Submission Guidelines**

*Art History* only accepts submissions electronically. Prospective essays should be sent to the editors, together with a covering letter, and a 150-word abstract. The optimum length of articles (including notes) is between 8,000 and 12,000 words, accompanied by no more than 16 images. All manuscripts must be in UK English, and conform to the *Art History* style sheet. The author's name and contact details must not appear on the manuscript. *Art History* encourages fully illustrated submissions, but it is the responsibility of the author both to provide the images and to secure the permission to reproduce them.

### **Peer-Review Policy**

*Art History* does not consider previously-published material. All submissions are first reviewed by the editors to determine their suitability for the journal. Should submissions proceed beyond this, they will then be assessed by two anonymous specialist readers. These readers' evaluations will subsequently be considered by the editors before they make a final decision as to whether to accept an article for publication. Feedback from the peer review process will always be provided to the author.

### **Text**

- Double-space all text including titles, headings, quotations, endnotes, captions, and abstract.
- Use 12-point Times New Roman type for all text.
- Number all pages.
- Do not use headers or footers.
- Do not justify the right margin.
- Indent new paragraphs.

### **Titles and Headings**

- The title of the article must be no longer than ninety characters, including any subtitle.
- The use of subheadings throughout submissions is actively encouraged.

### **Quotations and Translations**

- Use single quotation marks throughout.
- For quotations within quotations, use double quotation marks.

- Longer quotations should appear as an indented block without quotation marks.
- An ellipsis within square brackets should be used to signal text dropped from the quotation.
- Foreign-language quotations should be given in translation with the original text in an accompanying endnote.
- Use [my emphasis] to indicate added italicization within quotations.

## Notes

- Notes should be consecutively numbered, using Arabic numerals, and appear as endnotes, not footnotes.
- Endnote reference numbers in the text should use superscript figures placed after punctuation, and preferably at the end of sentences.
- All references should appear in full form upon first citation, and subsequently in short form.

## References

### Books

All references should adhere to the following basic formulations:

- Author's Name, *Title of Book*, Place of Publication, Date of Publication.
- Editor's Name, ed., *Title of Book*, Place of Publication, Date of Publication.

Below are some examples for emulation.

- Dawn Ades, ed., *Dada and Surrealism Reviewed*, London, 1978. [Short form: Ades, *Dada and Surrealism*.]
- Michael Baxandall, *Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style*, Oxford, 1972. [Short form: Baxandall, *Painting and Experience*.]
- T. J. Clark, *Image of the People: Gustave Courbet and the 1848 Revolution*, London, 1973. [Short form: Clark, *Image of the People*.]
- Linda Nochlin and Tamar Garb, eds, *The Jew in the Text: Modernity and the Construction of Identity*, London, 1995. [Short form: Nochlin and Garb, *The Jew in the Text*.]
- John Onians, *Bearers of Meaning: The Classical Orders in Antiquity, the Middle Ages, and the Renaissance*, Princeton, 1990. [Short form: Onians, *Bearers of Meaning*.]
- Lisa Tickner, *The Spectacle of Women: Imagery of the Suffrage Campaign, 1907-1914*, Chicago, 1988. [Short form: Tickner, *The Spectacle of Women*.]

### Essays

All references should adhere to the following basic formulations:

- Author's Name, 'Title of Essay', *Title of Journal*, Volume Number: Issue Number, Date of Publication, Page Numbers.
- Author's Name, 'Title of Essay', in *Title of Book*, ed. Editor's Name, Place of Publication, Date of Publication, Page Numbers.

Below are some examples for emulation.

- Deborah Cherry and Griselda Pollock, 'Woman as Sign in Pre-Raphaelite Literature: A Study of the Representation of Elizabeth Siddall', *Art History*, 7: 2, June 1984, 206-227. [Short form: Cherry and Pollock, 'Woman as Sign'.]
- Carol Duncan and Allan Wallach, 'The Museum of Modern Art as Late Capitalist Ritual: An Iconographic Analysis', *Marxist Perspectives*, 1, 1978, 28-51. [Short form: Duncan and Wallach, 'The Museum of Modern Art'.]
- Margaret Iversen, 'Meyer Schapiro and the Semiotics of Visual Art', *Block*, 1, 1979, 50-52. [Short form: Iversen, 'Meyer Schapiro'.]
- Marcia Pointon, 'Killing Pictures', in *Painting and the Politics of Culture: New Essays on British Art, 1700-1850*, ed. John Barrell, Oxford, 1992, 39-72. [Short form: Pointon, 'Killing Pictures'.]
- Alex Potts, 'Picturing the Modern Metropolis: Images of London in the Nineteenth Century', *History Workshop Journal*, 26: 1, October 1988, 28-56. [Short form: Potts, 'Picturing the Modern Metropolis'.]
- Adrian Rifkin, 'Art's Histories', in *The New Art History*, ed. A. L. Rees and Frances Borzello, London, 1986, 157-163. [Short form: Rifkin, 'Art's Histories'.]

## Captions

All captions should adhere to the following basic formulations:

- Artist's Name, *Title of Work of Art*, Date. Materials, Dimensions. Location: Collection. Copyright Information. Photo: Credit.
- Artist's Name, *Title of Work of Art*, Date, in Author's Name, *Title of Publication*, Place of Publication, Date, Page Number. Photo: Credit.

Below are some examples for emulation.

- Théodore Géricault, *The Raft of the Medusa*, 1819. Oil on canvas, 4.19 x 7.16 m. Paris: Musée du Louvre. Photo: RMN.
- Barbara Hepworth, *Mother and Child*, 1934. Cumberland alabaster, 230 x 455 x 189 mm. London: Tate Britain. © Estate of Barbara Hepworth. Photo: Tate Images.
- William Holman Hunt, *The Hireling Shepherd*, 1851. Oil on canvas, 76.4 x 109.5 cm. Manchester: Manchester Art Gallery. Photo: Manchester Art Gallery.
- Pablo Picasso, *Les Demoiselles d'Avignon*, 1907. Oil on canvas, 243.9 x 233.7 cm. New York: Museum of Modern Art. © Estate of Pablo Picasso. Photo: Scala Archives.
- Paolo Uccello, *The Battle of San Romano*, c. 1438. Egg tempera on poplar, 182 x 320 cm. London: National Gallery. Photo: National Gallery Company.
- Rogier van der Weyden, *The Descent from the Cross*, before 1443. Oil on panel, 204.5 x 261.5 cm. Madrid: Museo del Prado. Photo: Bridgeman Images.

## Style

- Authors should be consistent in format and style.
- All submissions should be in UK English.

- Non-English words in common usage should be in roman type. Less familiar words or phrases should appear in italics.
- Acronyms and jargon should be avoided.
- The use of italics for emphasis should be avoided.
- Compound adjectives and adverbs should be hyphenated.
- Endnotes are for cited references, not for lengthy argument.
- Acknowledgements should be an unnumbered note at the beginning of the endnotes.
- Latin abbreviations such as *ibid.* and *op. cit.* should not be used in endnotes.
- Contractions should not employ a full stop, but abbreviations should.
- Full names should be given on first appearance, regardless of the person's fame.
- Numbers should be spelt out up to one hundred.
- Measurements should be given using metric units.
- Dates should be given as, for example, 2 May 1979.
- BCE and CE should be employed rather than BC and AD.