

## Instructions for authors 2019/2020

### Submissions

#### *Editing process*

After closing the Call for Papers deadline the editing process begins, which will take six weeks. First, the editors spend two weeks reading all the contributions for selection and editing. After these two weeks, the author receives an e-mail with the result of the selection process. When the contribution is selected, the article, including suggestions for editing regarding the contents and structure, is attached. The author has got a week for revising the article to a second version. In the fourth week the editors do suggestions regarding language, style and readability to the second version. In the fifth week the author does the last changes to the text and sends the definitive version to the editors. After this week, a final editing week remains (for the editors, not the author).

It is important that both the author and the editors stick to the deadlines. Also, Simulacrum wants to mention that the piece will be finally published only when the process goes off well and pleasantly.

#### *Format*

Word for articles, PDF also possible for the artist portfolios.

#### *Bio*

The author adds a bio below the document (maximum of 40 words), with information about education, work, interests/specialisations.

#### *Postal address*

Please add a postal address below the document where we can send the copies to.

#### *Images*

Images in JPEG can be attached to the e-mail or send by WeTransfer. Usually we add no more than eight images.

#### **Text**

In general, Simulacrum follows the guidelines for academic British English. See this page about the differences between British English and American English: <https://www.scribbr.com/academic-writing/us-vs-uk-english/>

#### *Structure*

Articles should have a title and subtitle. The structure is an introduction, argument and conclusion. No use of extra lines of space, headings (in bold) are preferred. We make use of endnotes, no footnotes. These guidelines don't count for fictional texts.

#### *References to images*

Add a list of figures with specification below the text. The order of specifications: name of the artist, title, (ascribed) date, materials, format, place, source.

Fig. A. Rogier van der Weyden. *Lezende Magdalena*. Ca. 1440-50. Oil and tempera, fragment. 61,5 x 54,5. Photo: Londen, National Gallery (NG 654).

Fig. B. P. Kramer, design. *Woningen van 'De Dageraad'*, hoek P.L. Takstraat en Burgemeester Tellegenstraat, 1920. Photo: author.

Refer in the text to these images by placing '[Fig. A]' at the end of the sentence.

#### *Interpunction*

Use single quotation marks (British English). Only use double quotation marks for quotations within quotations.

‘This is the best art there is’, she said. She continued: ‘This artwork has been called “the best artwork ever”.’

Italicize works of art, titles of books, etc. Use serial commas (e.g. one, two, and three).

### *Citations*

No use of double quotations (this is American English), except for quotation within a quotation (see ‘Interpunctuation’). Use single quotation marks when referencing in text. Citations longer than 40 words? Separate from text by using lines of space and a tab, no quotation marks are needed. No italicization. When leaving parts of the text out, use (...).

It was just like the art critic said, ‘I make no bones about this piece.’

### *Spelling*

British spelling. For the differences between British and American, see:

<https://www.lexico.com/en/grammar/british-and-spelling> and

<https://www.scribbr.com/academic-writing/us-vs-uk-english/>

### *Abbreviations and numbers*

Write out as much as possible (eighty percent, seventeenth century, roaring twenties). Abbreviations: only when it’s necessary (etcetera, centimeter). Numbers under twenty are written out as words, also goes for decades, hundreds, thousands, etc. Numbers like 43 and 13.398 are not written out.

### *Periods, styles and movements*

The rule is: when there are connotations, use capitals, when the use of the word is general, use lowercase.

‘The arts and sciences flourished during the Renaissance.’ vs ‘The city is experiencing a renaissance.’

‘This was typical for the Belle Époque of the twentieth century.’ vs. ‘I look back at this period as a belle époque in my life.’

When an art movement or period is sharply defined, it is capitalized. When it is generally used, use lowercase.

Capitalize: Pop Art, Abstract Expressionism, Conceptual Art. Lowercase: surreal, postmodern, modern. See

also: <https://www.artedit.org/style-guide.php>

### *Names of people*

First time mentioning? Both first and last names and date of birth/death. Second time, use last name.

### **Annotations**

Always write, cite and annotate in the same language. See also the Citation Quick Guide:

[https://www.chicagomanualofstyle.org/tools\\_citationguide/citation-guide-1.html](https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html). Full Notes and Bibliography:

<https://www.chicagomanualofstyle.org/book/ed17/part3/ch14/toc.html>

### Book with one author

First reference:

Patricia Lee Rubin, *Images and Identity in Fifteenth-Century Florence* (New Haven and London: Yale University Press, 2007), 70-75.

Next references:

Rubin, *Images and Identity*, 80.

Bibliography:

Rubin, Patricia Lee. *Images and Identity in Fifteenth-Century Florence*. New Haven and London: Yale University Press, 2007.

### Book with two or three authors

Donald Cooper en Janet Robson, *The Making of Assisi: The Pope, the Franciscans and the Painting of the Basilica* (New Haven and London: Yale University Press, 2013), 52.

Cooper en Robson, *The making of Assisi*, 53-55.

Cooper, Donal, en Janet Robson. *The Making of Assisi: The Pope, the Franciscans and the Painting of the Basilica*. New Haven and London: Yale University Press, 2013.

#### Book with four or more authors

J.A. Sechzer et al., red., *Women and Mental Health* (Baltimore: Johns Hopkins University Press, 1996), 100-150.

Sechzer et al., red., *Women and Mental Health*, 3.

Sechzer, J. A., S. M. Pfaffilin, F. L. Denmark, A. Griffin, en S. J. Blumenthal, red. *Women and Mental Health*. Baltimore: Johns Hopkins University Press, 1996.

#### Journal article

Florina H. Capistrano-Baker, "Whither Art History in the Non-Western World: Exploring the Other(s) Art Histories," *The Art Bulletin* 97 (2015): 250, 256.

Capistrano-Baker, "Whither Art History," 255.

Capistrano-Baker, Florina H. "Whither Art History in the Non-Western World: Exploring the Other(s) Art Histories." *The Art Bulletin* 97 (2015): 246–57.

#### Thesis or dissertation

Frans Grijzenhout, "Tempel voor Nederland: de Nationale Konstgallerij in Den Haag, 1798–1806" (dissertation, Vrije Universiteit Amsterdam, 1981), 70-85.

Grijzenhout, "Tempel voor Nederland," 70-73.

Grijzenhout, Frans. "Tempel voor Nederland: de Nationale Konstgallerij in Den Haag, 1798–1806." Dissertation, Vrije Universiteit Amsterdam, 1981.

#### Website

Atlas of Early Printing, "The Atlas of Early Printing," accessed 17 januari 2016, <https://atlas.lib.uiowa.edu>.

Atlas of Early Printing, "The Atlas of Early Printing," accessed 17 januari 2016, <https://atlas.lib.uiowa.edu>.

Atlas of Early Printing. "The Atlas of Early Printing." Accessed 17 januari 2016. <https://atlas.lib.uiowa.edu>.

#### Exhibition catalogue

*Byzantium and Islam: Age of Transition: 7th–9th Century*, red. Helen C. Evans en Brandie Ratiff,

(New York: The Metropolitan Museum of Art, 2012), 8.

*Byzantium and Islam*, 7.

*Byzantium and Islam: Age of Transition: 7th–9th Century*, red. Helen C. Evans en Brandie Ratiff.  
New York: The Metropolitan Museum of Art, 2012.

#### Museum catalogue

*The Italian Paintings before 1400*, Dillian Gordon (London: National Gallery Company, 2011), 15-40. Catalogus National Gallery Londen.

*The Italian Paintings*, 200.

*The Italian Paintings before 1400*. Dillian Gordon. National Gallery, London: National Gallery Company, 2011. Catalogus.

Sources: Art History department, University of Amsterdam, Guidelines for authors Stedelijk Studies.