

Melbourne Art Journal: Style Guide v.25

Revised August 2010

Abstract

Include an abstract of about 100 words.

Acknowledgements

General acknowledgements, if required, should be placed ahead of the first footnote.

Footnote Numbers in Text

Note numbers are in superscript and come after punctuation ('dog.³' not 'dog³').

Notes

Use footnotes if providing manuscripts in Word. Note numbers in the notes are normal sized numbers followed by a full stop and a space. There is a space after 'p.' or 'pp.' The character between the numbers is an en-dash (option-hyphen):

6. Smith, 1990, pp. 56–61.

References to notes

When citing page numbers for footnotes, cite the page on which the footnote appears, not the page where the footnote reference appears in the text.

6. Smith, 1990, note 66 on p. 34.

Bibliography

The bibliography should include books and articles referred to in the notes, but should only include the abbreviation and its expansion (see above item) of archives or newspapers, not specific page or article references. The publisher should be provided. Italicise book and journal titles.

Bibliography Style: Exhibition Catalogue Style

The style given here is a bibliographic style based on those commonly used for exhibition catalogues. The essential feature is that every footnote reference, including the first, takes the short form (Smith, 2000), and that this short form is used as a label in the bibliography. The formatting is a variant of the Cambridge style.

Example of Basic Footnote

Wittkower, 1961, pp. 160-63.

Note that there is a comma between author and date of the label. Use 'p.' for a single page reference, or 'pp.' for a multiple one.

Example of Book Item in Bibliography

Wittkower, 1961: Rudolf Wittkower, *Bernini. The Sculptor of the Roman Baroque*, London: Phaidon, 1961.

Wittkower, 1961:

This is the **label field**, of the kind employed in exhibition catalogues. This is set in **bold** for easy recognisability. Note that a **colon** is the separator. Because exhibition catalogues often have huge numbers of references, in a great diversity of items (essays, catalogue entries, etc.) all these items use short citations (labels) followed by page numbers and so forth, with the full bibliographic details in a general bibliography at the end of the book. The label can be added to an Endnote reference by filling out the field called 'Label'. This is done manually. In principle, you can label the item any way you like, though normally it is the author, or authors (to a maximum of 3) and date, no comma between. You can use labels for archival sites (see below).

Rudolf Wittkower,

This is the **author** field, with first name first. Note that the separators between all fields except label and author, and place and publisher, is a **comma**.

Bernini. The Sculptor of the Roman Baroque,

This is the **title** field, and is in *italics*. If the title is in two parts, as here ('Bernini' is the first part 'The Sculptor of the Roman Baroque' is the second) the separator should be either a full stop, as here, or a colon.

London: Phaidon,

These are the **place and publisher** fields. Note that the separator between place and publisher is a **colon**. As a rule, include the publisher, but sometimes this is not practicable. Try to be as consistent as possible.

1961.

This is the **year** field. It is normally the last item in a bibliography reference, and so ends with a **full stop**. Note that page numbers are not used for full book references in a bibliography, only for book sections or journal articles. (They are always used in footnotes, however.)

Example of Book Item in Bibliography

Turner, 1979: James Turner, 'The Structure of Henry Hoare's Stourhead', *Art Bulletin*, 21, no. 1, 1979, pp. 68-77.

'The Structure of Henry Hoare's Stourhead',

This is the **article title field**. It is always enclosed in inverted commas, not italics. Do not confuse this with the **journal title**.

Art Bulletin,

This is the **journal title field**, and is always in *italics*.

21,

This is the journal **volume** field. Do not prefix it with 'vol.' or anything else. Use arabic numerals, not Roman.

no. 1,

This is the **issue** field. It may be 'January' or something similar as well. Normally it is sufficient to omit this and simply use the journal volume field, although for newspapers and other periodicals not normally consulted in bound sets it should be included.

pp. 68-77.

This is the **pages** field. Use 'p.' for a single page and 'pp.' for a range. Do not use 'pg.' or, in this style, omit the 'p.' Note these conventions for abbreviating number ranges:

pp. 68–77.

pp. 168–77. [i.e. repeat only the last two numbers]

but

pp. 107–9. [i.e. do not have a loose '0' for numbers under 10.]

Further Examples of Bibliography Items

Book (basic)

Wittkower, 1961: Rudolf Wittkower, *Bernini. The Sculptor of the Roman Baroque*, London: Phaidon, 1961.

Later edition of book

Wittkower, 1997: Rudolf Wittkower, *Bernini. The Sculptor of the Roman Baroque*, fourth ed., London: Phaidon, 1997.

Two books with the same author and year

Wittkower, 1997a: Rudolf Wittkower, *Bernini: the sculptor of the Roman Baroque*, London: Phaidon, 1997.

Wittkower, 1997b: Rudolf Wittkower, *Algardi: the other sculptor of the Roman Baroque*, New York: Abrams, 1997.

Article (basic)

Turner, 1979: James Turner, James, 'The Structure of Henry Hoare's Stourhead', *Art Bulletin*, 21, 1979, pp. 68-77.

Article with issue as well as volume number

Turner, 1979: James Turner, James, 'The Structure of Henry Hoare's Stourhead', *Art Bulletin*, 21, no.1, 1979, pp. 68-77.

Book section (basic)

Keaton, 2000: Michael Keaton, 'The Place of Bats in the Art of Batman', in *Studies on Batman*, London: The Pindar Press, 2000, pp. 59-77.

Book section (edited)

Kitson, 2000: Michael Kitson, 'The Place of Drawings in the Art of Claude Lorrain', in Robin Bateson (ed.), *Studies on Claude and Poussin*, London: The Spooky Press, 2000, pp. 99-162.

Book section (edited, more than one editor)

Kitson, 2000: Michael Kitson, 'The Place of Drawings in the Art of Claude Lorrain', in Robin Bateson and Roger Smith (eds), *Studies on Claude and Poussin*, London: The Spooky Press, 2000, pp. 99-162.

Edited Book

Bateson, 1997: Robin Bateson (ed.), *Studies in Blogging*, London: The Bloggers Press, 1997.

Translated Book

Vaucaire, 1930: Michel Vaucaire, *Paul du Chaillu: gorilla hunter*, trans. Emile Pepper Watts, New York and London: Harper and Brothers, 1930.

Thesis (not in published form, including UMI photocopies and microfiches)

Colantuono, 1986: Anthony Colantuono, 'The Tender Infant: *invenzione* and *figura* in the art of Poussin', Ph.D, Johns Hopkins University, 1986.

Note: all words other than proper nouns should be lower case after the colon. Not even a capital for the first word after the colon.

For thesis that have been published as proper book, e.g. by UMI Research Press, or Garland, treat as a normal book.

Exhibition catalogue with no authors

Exhibition catalogues without a clearly indicated author/s may be set out as follows, omitting the author field and giving the site, sites, or principal site of the exhibition, in addition to the place of **publication** of the catalogue, which may not be the same. Construct the label from the site or sites of the exhibition and the date.

Washington, 1986: *The Age of Bruegel: Netherlandish drawings in the sixteenth century*, exh. cat., Cambridge, Mass.: MIT Press, 1986.

Washington, Paris and Berlin, 1990: *The Age of Michelangelo*, exh. cat., Washington: National Gallery of Art, 1990.

Museum catalogue without a clearly indicated author

Malibu, 1986: *The J. Paul Getty Museum. Handbook of the Collections*, Malibu: J. Paul Getty Museum, 1986.

Exhibition catalogues

Include 'exh. cat.' but do not list place or date of exhibition, only publication details.

Montanari, 2000: Tomaso Montanari, 'La politica culturale di Giovan Pietro Bellori', in Evelina Borea and Carlo Gasparri (eds), *L'Idea del Bello: viaggio per Roma nel seicento con Giovan Pietro Bellori*, exh. cat., Rome: De Luca, 2000, vol. 1, pp. 39–49.

Archival Source

You can construct the label in a minimal form, so that the bibliography looks like this:

ASV: Rome, Archivio Segreto Vaticano.

In which case the footnotes will look like this:

22. ASV, Fondo Rospigliosi, 1140, fols. 33r-37v.

Or more fully, so that the bibliography looks like this:

ASV Rospigliosi 1140: Rome, Archivio Segreto Vaticano, Fondo Rospigliosi, 1140.

In which case the footnotes will look like this:

22. ASV Rospigliosi 1140, fols. 33r-37v.

Note that, when using the MAJ Style, you should not provide a separate list for archival sources. They should be included with the other bibliography items and presented in alphabetical order of label

Newspapers

If the article is substantial, and has a clear author, it can be cited as an authored article, thus:

Rahill, 2003: Michael Rahill, 'Sorry, But the New NGV is a Failure', *The Age*, Monday 15 December 2003, *Opinion*, p. 11.

In other cases cite the newspaper generically in the bibliography thus:

The Age: *The Age* Newspaper, Melbourne.

In the footnote, use the label and the reference details, thus:

23. The Age, 15 December 2003, Opinion p. 11.

Abbreviations

p. 33 not p.33

pp. 136–49 not pp. 136–149

pp. 36–39 not pp. 36–9

pp. 66 ff.

pp. 107–108 not pp. 107–8

cat. 26 not cat.26

cats 26–27

inv. 66 not inv.66

fol. 66

fols 66–67

v for verso; r for recto

fol. 127v not fol. 129 v

pl. 55

pls 55–56

Dr not Dr.

St not St. but plural 'Saints'

Rev. ??

Italian churches: 'S. Pietro' not 'San Pietro' ; 'SS. Apostoli' not 'Santi Apostoli' , 'S. Maria Maggiore' not 'Santa Maria Maggiore'.

c. 1933 [for *circa*, *c* italicised]

Idem is never used. Repeat name.

f. stands for 'folio' in a manuscript. Should be 'fol.'

vol. 6

6 vols

Ph.D

Apostrophes: double possessive

Doctors and Apothecarys' Guild

Brackets

If brackets are only a part of sentence, full stop goes outside; if then enclose the whole sentence it goes inside.)

Changed initial capital in quotes

Original: 'He delighted ...'

Final: '... [h]e [Trevisani] delighted ...'

Punctuation

This: '... issues from his buttocks!) Viewed ...'

Not: '... issues from his buttocks!). Viewed ...'

Captions Copyright info

where photo source is museum photo source is omitted

Work of Art Title Capitalization

Capitalize all works in title except little words. In Italian and French only capitalize the first word and proper nouns. In German follow German rules (i.e. capitalise all nouns, not most other words.).

Bibliography Capitalization

All main words in main title capitalized. After the colon only the proper nouns, and first word is capitalized.

Foreign Language Capitalization

Follow the capitalization of the language as it is used.

For capitalization of particles, follow the usage of the named individual or tradition (in general, lowercase the particle in European names):

Tolnay, Schlosser, but de la Tour, d'Hulst, de Staël, von
Blanckenhagen, Der Nersessian, Van Buren, van Gogh, van der
Weyden

Titles to Capitalise:

Cardinal, Monsignor, Papal Legate, Papal Nuncio, Pope; but when used generically use lower case, e.g. 'most Baroque popes practised nepotism'.

Foreign titles should be capitalized even when not capitalized in the original language: e.g. 'Duc de Bourgogne' not 'duc de Bourgogne'.

Other names, titles

Granducal; Jules Mazarin; de' Medici; "cooperate" not "co-operate"

In general, sharply delimited period titles are capitalized, whereas large periods and terms applicable to several periods are not: e.g., Archaic, Baroque, Early and High Renaissance, Renaissance, Early Christian, Gothic, Greek Classicism of the fifth century (otherwise, classicism), Cinquecento, Imperial, Impressionism, Art Nouveau, Islamic, Mannerist, Middle Ages, Neoclassicism for the late eighteenth-century movement (otherwise, neoclassicism), Post-Impressionism, Pre-Columbian, Rococo, Roman, Romanesque, Romantic period, Xth Dynasty. antique, antiquity, classicism (see above), medieval, modern, neoclassicism (see above), postmodern, prehistoric, quattrocento. Capitalise theological terms: Apostles, Archangel Gabriel, Baptism, Benedictional, Child, Christ Child, Church Fathers, Crucifixion, Eucharist/Eucharistic, Evangelists, God the Father, Gospel Book, Heaven, Holy Communion, Immaculate Conception, Incarnation, Infant, Judgment Day, Judgment of Solomon, Man of Sorrows, Mass, Massacre of the Innocents, Mother, Nativity, Original Sin, Passion Play, Pontifical,

Prophets and Sibyls, Scripture, Three Marys, Virtues and Vices (capitalise each of them, e.g., Envy/Invidia).

In general, capitalise formally named theological terms and lowercase those generically referred to: archangels, birth and death of Christ, breviary, canon tables, communion, disciples, his birth (no capitalized pronominal adjectives), prayer book, sacrament.

'Campagna' capitalized as a place but not in italics because it is a name.

Dates

'1620s' not '1620's'

29 June 1990 not June 29, 1990

'nineteenth century' not 'C19' or 'Nineteenth Century'

Hyphenate centuries only when used adjectivally:

'nineteenth-century art' but 'the art of the nineteenth century'

'late-twentieth-century art'; 'mid-seventeenth-century copy'

'spring' not 'Spring'

'1820–1869' not '1820–69'

'BC' and 'BCE' not 'B.C.' and 'A.D.'

Forthcoming

In brackets after publisher

Wolfe, 2007b: Karin Wolfe, 'Acquisitive Tourism: Francesco Trevisani's Roman Studio and British Visitors', in David R. Marshall, Susan Russell, and Karin Wolfe (eds), *Roma Britannica. Art Patronage and Cultural Exchange in Eighteenth-Century Rome*, Conference Proceedings, The British School at Rome, 15–17 February 2006, London: The British School at Rome (forthcoming, 2009).

Hyphens, en and em dashes

In words, use hyphen: subject-matter.

In sequences of numbers (e.g. pp. 31–33) use an en-dash (option-hyphen) :

For punctuation dashes, use and em-dash (shift-option-hyphen) without spaces at either side:

the cat—for it was a cat—sat on the mat

Italian Contractions

Normally in Italian there is no space:

dell'Accademia; Fabio de' Amicis

BUT with the Medici it is de' Medici even in Italian usage. The family when referred to generically is Medici; but Ferdinando de' Medici

Italics and Foreign Languages

Foreign language words not in common use in the text should be italicized.

... *plein-air* painting ...

Foreign words in common English usage need not be italicized, e.g. 'd  ja vu', 'vice versa' and 'per capita'.

Larger passages are treated as quotations and placed in roman type within inverted commas.

Language

Use Australian or British language conventions; e.g. 's' not 'z' in words like 'organisation'; 'colour' not 'color' .

Note Cross-References

Use the form "See below, note X."

Names

'P.G. Wodehouse' not 'P. G. Wodehouse' (no spaces between initials).

Name Abbreviations

'Sir E.J. Poynter, PRA' not 'Sir E. J. Poynter P. R. A.'

'HMSO' not 'H.M.S.O.'

Numbers

In the text, numbers below 20 are in words; in numbers above that.

136–49 not 136–149

36–39 not 36–9

107–8 not 107–08

'Re' words

're-' words usually not hyphenated: "rediscovered"

The

Drop 'the' from 'The Age' etc.

Do not drop 'the' from 'The author, Joe Blow' (too journalistic.)

'The' in Titles

It is OK to drop 'the' from a painting title if awkward.

Here drop the 'the' from "the *Landscape with Dog* is a big picture" in favour of "*Landscape with Dog* is a big picture" but in some cases use 'the' if the sense requires it.

Titles

Use number and superscript:

Richard Boyle, 3rd Earl of Burlington

Titles of Italian publications

Title should be given in lower case except for the first word or the first proper word. Period terms are lower case (settecento), as to adjectival proper nouns (veneziano), though proper names are in capitals (Venezia)

Busiri Vici, 1974: A. Busiri Vici, *Jan Franz Van Bloemen, Orizzonte, e l'origine del paesaggio romano settecentesco*, Rome: Ugo Bozzi, 1974.

Translations and Block Quotations

Translations in block quotes come second; the original language goes first. Quotes in text is up to author.

Words

Other words:

Formatting

Paragraphs

Use single hard returns between paragraphs. That is, do not add an extra line. These will be added as part of the text style. Do not manually indent the beginning of paragraphs. Indents will be applied as part of the text style.

Large Quotations

Quotations should be indicated by indents and an extra line before and after. The indents will be removed at editing and applied as part of the quotation style. The lines before and after the quotation are not part of the style, but should be done manually. If it unclear whether what comes after the quote is the same paragraph or a new one please indicate with a note.

Quotation Marks

Quotation marks should be single, unless nested. Use smart quotes.

According to Smith, the 'cat sat on the mat and said to the mouse "miaow" before leaping on the table' . But Smith was wrong.

Ellipses

Ellipses should be three full-stops preceded and followed by a space. Ellipses should be omitted from the beginning or end of quotations:

According to Smith, the 'cat ... sat on the mat ... The next day it stood on the table'.

Gender

Use 'he or she' or 'she or he' 'his or her' or 'her or his' or 'his' or 'her' to taste. Do not use 's/he' , or 'their' as a singular pronoun.

Illustrations

Provide list of illustrations thus:

Artist, Title, date. Dimensions and medium. Location. (Copyright owner of photograph.)

Fig.1. Felicity Farmer, *Underneath the Arches: A Study of Bridge Life*, 1888. Oil on canvas, 26 x 46 cm. Birdsville, National Gallery of the Outback, inv. no. 1968-56. (National Gallery of the Outback.)

Private collection

use the form:

... Melbourne, Private collection.

Picture source credit

(National Gallery of the Outback.)

Note that the full stop is within the bracket.

Dimensions

Whether dimensions and medium are included may vary, but should be consistently present or not present throughout an article.

Dimensions should be in centimetres (normally to no more than one decimal place), except for small works, including works on paper, which should be in millimetres (normally no decimal places), and for large works of sculpture or architecture which may be in metres (normally two decimal places).

Abbreviations are 'cm' 'mm' and 'm', without a full-stop afterwards (unless, of course, at the end of a sentence). Height precedes with, and the dimensions are separated by space—lowercase x—space:

Text References to Illustrations

References to illustrations in text appear as '(Fig. 4)' etc. (space after the full stop and before the letter) :

... they say that Felicity Farmer's *Underneath the Arches: A Study of Bridge Life*, (Fig. 4) is a painting that ...

Long titles that are repeated should be abbreviated in such a way that they read well and the identity of the work is unambiguous:

... they say that Farmer's *Underneath the Arches* went on to become the most popular painting in the National Gallery of the Outback ...

If the work is referred to late in the article the figure reference should be repeated.

Authors should indicate in the list of illustrations whether the illustration should be 'large', 'normal', or 'small', and whether those illustrations that are 'essential' and those which are only 'supplementary'. *MAJ* endeavours to illustrate articles as fully as possible.

Ensure that any requirements of the copyright holder about the descriptions of works of art are met. These are often excessive. Dimensions or other material not consistent with the *MAJ* house style may be edited out but normally inventory numbers and funding source (e.g. 'Felton Bequest'; 'Gift of the late Amabel Bettina in memory of her husband Jon Bettina') will be retained. If the author has reason to disagree with the attribution the artist as the author sees it should be prefaced by 'here attributed to' and be accompanied by a footnote or text discussion that explains or justifies the change and makes it clear what the 'official' attribution is.

Illustration Copyright

Authors are responsible for obtaining original photographs from copyright owners and for obtain publication permission and paying reproduction fees.

All costs of purchasing or hiring photographs, and all reproduction fees, including providing copies of *MAJ* to the copyright owners, are to be met by the author.

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One country rights only required, English language. Electronic right also required.

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