

Print Quarterly House Style
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General

Unless otherwise specified below, follow spelling used in *New Oxford Dictionary For Writers and Editors*, Oxford, 2005.

Use single spaces after full stops – remove double spaces after full stops.

Artistic terms

Replace ‘copperplate’ with ‘plate’ unless type of matrix is being discussed; ‘copy’ of a print with ‘impression’; ‘cut’ with ‘incised’ or ‘engraved’ in the case of intaglio prints; ‘made’ with ‘pulled’ or ‘printed’ when describing a print; and ‘paraphe’ with ‘mark’.

Illustrations

Figure numbers are lower case, preceded with one or two hashmarks, in parentheses and usually placed at the end of a sentence, before the full stop. The number and hashmark should be in bold and underlined, as in (fig. **##1**) or (fig. **##34**). When an illustration is quoted in body text as part of a sentence, use ‘fig.’ not ‘figure’. For example: ‘As shown in fig. **##23**, the folds of the garment ...’

Spelling

Use -ize not -ise spelling, and British spelling and punctuation generally. Punctuation therefore falls outside quoted matter and article/chapter titles: ‘Van Gogh at Arles’, *Art Journal*. The exception is when the quoted material is a complete sentence in the original: ‘It was the end of an era.’ See also Spelling List below.

In lists of three or more items there is no comma before the final ‘and’ unless it is necessary for clarity.

Capitals

Names of artistic movements and styles are capitalized: Impressionism, Symbolism, Expressionism, Oriental art, Eastern subjects, etc., including in foreign languages: Art informel, Xylos, Die Brücke, etc.

Job titles such as Director, Curator, Head of ... are capitalized.

Emperor, King, when a specific person.

Holbein the Elder, Brueghel the Younger, Henry Ford II.

General references in body text to appendix, preface, introduction, of a book are lower case, but capitalized when specific: ‘in the Appendix to this catalogue...’

Punctuation

Where two sets of information are in a parentheses, separate them by a semi-colon: (1870; fig. **##26**).

Italics

All titles of prints, paintings, books (except for the Bible, the Koran), journals, long poems and films are italicized, as are titles of a portfolio, series or suite of prints.

All inscriptions and signatures on prints are italicized.

Watermark names are in italics with first letter capitalized, e.g. *High Crown*; can abbreviate to ‘Wmk’ in parentheses.

Italicize unfamiliar foreign language terms (see list at end).

Possessives

For possessives, add 's to words ending in 's' including French, e.g. James's print, Rubens's art, Groux's life.

Lists

Try to avoid lists within body text and rewrite as 'First', 'Second'. Where a list is unavoidable, use 1. 2. and not 1) 2). Extended lists at end of an article are in smaller font, flush left, and sometimes (according to type) prefaced by a closed hyphen.

Preferred style

Change 'which' to 'that' in dependent clauses.

Change i.e. to 'that is' in body text and footnotes, and e.g. to 'for example'.

Delete comma after a date at beginning of sentences: 'In 1985 he went to Paris ...';

Space initials: L. A. Waldman not L.A. Waldman, and use full points.

Compound 'well' words are not hyphenated except when adjectival. Well known, well respected, well represented, etc.

'Century' is lower case: 'Eighteenth-century prints'.

US states: full out in text, 'Kentucky', but KY after city in parentheses and captions.

Avoid ampersands, but keep for company names: 'AM & D Edizioni'.

Websites are roman and 'online' not 'on-line'. Use 'accessed' for dated references to a website. Lower case 'web' and 'internet'.

Use 'less' for quantity, 'fewer' for numbers.

In general avoid parentheses, but if a parenthetical sentence has to be included and it is stand-alone, then the full stop goes inside the parentheses, as in: (This is the sentence which appears in parentheses within the body of text.)

Titles of Prints, Books, etc.

All titles of prints, paintings, books (except for the Bible, the Koran) and films are italicized, as are titles of a portfolio, series or suite of prints.

In book titles, change a comma or full stop to a colon when it separates the main title from the subtitle, e.g. *Rembrandt: The Dutch Master*, and capitalize first word of a subtitle, including 'A' or 'The'.

Journal references as in: M. Bury, 'Raphael and Marcantonio', *Print Quarterly*, XXIII, 2006, pp. 202–03. Delete issue nos.

Chapter titles, like journal articles, are roman, single quotes; capitalize main words, but not 'under', 'during', 'after', 'below', etc.

Exhibition titles are roman, not italics, and within single quotes.

Conference and seminar titles are roman, single quotes.

Unpublished dissertations or theses are roman, single quotes, except for German ones, which are in italics.

Subsection titles and encyclopaedia entries are roman, single quotes, main words capped.

Short poem titles are roman with single quotes, longer poem titles are in italics.

Names of pubs are in roman.

Quotations

Single quote marks for quotations and double for quotes within quotes.

Use spaced, three-dot ellipses; add a fourth dot after quote mark at the end of a sentence.

For quotations in prose, or from letters or poetry that are more than c. 40 words, indent the text without line spaces before or after, and delete quotation marks. If there are several consecutive verses of poetry, insert a line space between verses.

Foreign languages

Generally use English titles for works of art. For books with foreign titles, or if foreign titles for works of art need to be used, follow these by an English translation in parentheses, in roman. *Die Maler auf der Reise* (The artists on their journey).

Names of French institutions and museums are capitalized, English style, as in: Bibliothèque Nationale de France, Musée des Beaux-Arts, Musée d'Art Moderne, Société de ...

Add appropriate accents to non-English names and words, including Japanese ones. Do not use accents on capital letters in French, e.g. Ecole, Editions.

le père and le jeune are roman, lower case, e.g. Dubois le jeune.

In the text, give only the translations of foreign-language quotations. If authors feel it is important to also present a text in the original language, they may do so in a footnote. In general, foreign-language sentences or quotations are roman with single quotes.

Italicize unusual single foreign words or phrases unless they have become mainstream, such as 'entente'. Use the latest edition of *Oxford Dictionary for Writers and Editors* as a guide.

Dates, Numbers, Pages

All numbers from one to twenty are written in full in body text; 21 upwards in numerals. This also applies to indeterminate higher numbers, e.g. 'about 50 copies'.

Chapter numbers in body text are written out: 'in chapter four ...'.

Reduce all date and higher page ranges to two digits with en-dash:

Years: 1998–99; 2001–02; 2008–09, but 1999–2000;

Page nos.: pp. 344–45, 101–04; 11–12, 21–22, 121–22;

Give exact page numbers rather than ‘f.’ or ‘ff.’, thus pp. 23–98.

For day, month, year: 3 August 1961.

Replace 1961/62 with 1961–62 unless there is a clear crossover between two years.

Always use ‘from 1961 to 1963’ or ‘between 1961 and 1963’, not ‘from 1961–63’, but ‘in the winter of 1905–06).

the 1950s, 1960s when plural, not adjectival.

‘The 1950s and 1960s’ is preferable, but if necessary abbreviate to the ‘50s and ‘60s.

Write decade in full only when metaphorical: the Roaring Twenties, Swinging Sixties.

Insert comma in higher nos.: 1,000; 10,000.

If a numbered list is necessary, use 1. 2. etc., not 1) 2).

nos. 80 and 81 (not 80, 81), but nos. 80, 81, 84 and 87.

States of prints: write out first, second, third, etc. state, but state IV/6.

Plate nos. are roman in body text: plate XVII (but ‘plate no. 17’ in captions).

Part I, Part II, of a book; e.g. Hollstein, Part I.

Part I:I for a subsection.

Table A

Volume I, II, IV, etc. in body text, book details and footnotes (but 2 vols., 3 vols., in book publishing details).

For volume nos. in footnotes or other references, use small caps, e.g. ‘Bartsch, XVI, ...’.

60th anniversary, the 10th Duke of ...

When catalogue numbers are cited from a catalogue raisonné or book under discussion, write as ‘no. XX’ (usually in parentheses), or ‘his [or her] no. XX’.

Currencies

Close up type of currency: CHF55, NZ\$100, CND\$, AU\$.

For older or less common currencies occasionally clearer to use numerals: ‘8 guilders and 10 stuivers’, especially when several prices are quoted; also 3s 6d, 10 francs, but *lire* is italicized.

Abbreviations

No full points in Dr, Mr, UK, USA, etc.

USA is the country, and US the adjective.

Washington, DC; Philadelphia, PA.

John Constable RA
BA, MA, PhD
inv. for inventory number

Footnotes

Place footnotes after full stop in the body of the text.

Any acknowledgement by the author of an article precedes the footnotes, separated by a line space, but in the same font size as the footnotes.

Reduce authors' first names to initials; keep comma between city and date of a publication.

Avoid using parentheses.

Delete the word 'vol.' in book and journal references and list only the volume no. in roman numerals and small caps, with year of publication:

J. G. Trapp, 'Petrarch's Laura: The Portraiture of an Imaginary Beloved', *Journal of the Warburg and Courtauld Institutes*, LXIV, 2001, pp. 112–13.

No need to give total no. of vols. in multi-volume references.

Delete 'exhibition catalogue' and name of museum or gallery where show held.

Delete issues nos. and season in periodical and journal entries.

No page nos. are necessary for *The Illustrated Bartsch* references, but keep page references to *The Illustrated Bartsch* for Commentary volumes.

Replace 'cf.' with 'See'.

Short titles: use with author's surname, e.g. Baer, op. cit., p. 76; and for titles if no author given.

Use *ibid.*, *idem/eadem* where appropriate.

If several references in a single footnote constitute a list or sequence, separate by semi-colons.

Abbreviate edition to 'edn.'

'chapter four, five' in footnotes as in body text.

No indents for quotations, poems, etc. in footnotes. If necessary, use a forward slash to mark new lines.

A. Bartsch, *Le Peintre Graveur*, XVIII, Vienna, 1818 (hereafter Bartsch), pp.

Book Reviews

The order of book details is: first name of author last name of author, title [or title, edited by], exhibition catalogue, city of exhibition, museum/gallery, full exhibition dates, place of publication, publisher, year of publication, XX pp., XX col. and XX b. & w. ills., €/£/\$XX [or hb €XX, pb €XX]. E.g.:

Ellis Tinios, *Japanese Printmaking*, Amsterdam, Hotei Publishing, 2004, 272 pp., 10 col. and 35 b. & w. ills., €50.

James Barry (1741–1806): 'The Great Historical Painter', edited by Tom Dunne, exhibition catalogue, Crawford Art Gallery, 22 October 2005–4 March 2006, Kinsale, Gandon Editions, 2005, 224 pp., 233 col. and 20 b. & w. ills., €40.

Where there are more than three editors or authors, give the first, followed by et al.

Edited by, compiled by, translated by, are written in full even in footnotes.

Change foreign book details to English, e.g. München to Munich, 'tome' or 't.' to vol., in publication details but not, of course, in titles.

Retain 'exhibition catalogue' as part of book details in a Review or a Note but delete from footnote entries. Delete ISBN numbers.

Identify whether Cambridge, UK or Cambridge, MA.

When more than one city of publication, separate by 'and': New Haven and London (not New Haven/London).

Use closed en-dash for exhibition dates: 24 February–30 June 2008.

If exhibition details are long and detailed, separate by a semi-colon from the place name that begins the publishing details.

Notes Section

The Note title is capitalized and indented, followed by a full stop; text begins on same line.

Place/gallery/date of an exhibition precede place/publisher/date of a book.

Incorporate any footnotes into the body text.

Avoid indenting quotations unless they are longer than 40 words.

Author's name at end is in small caps, run on from body text.

The order of book details is:

(First name of author, last name of author, *Full Title in Italics*, edited by full name of editor/s, exhibition catalogue, city of exhibition, museum/gallery, full dates of exhibition, place of publication, publisher, year of publication, XXX pp., XXX col. and XX b. & w. ills., \$ /€ price).

Captions

Printmaker's/engraver's name, or 'Anonymous artist', title of work, date if known, artistic medium, size in mm of plate, if not of plate then followed by '(sheet)', repository in parentheses, with city before museum or gallery [Madrid, Biblioteca Nacional], or credit source in parentheses with first word capped. Full stop at end.

If the artist who made the drawing for the print is different from the printmaker and one wants to specify the designer of print as well, then:

[Printmaker's name] after [draughtsman's name] e.g. Francesco Villamena after Antonio Tempesta, *A Battle Scene*, engraving...

Moshe Hoffman, *Olive Trees*, 1966, woodcut, 200 x 690 mm (Collection Bruria Hoffman).

Style for credits in parentheses: (Photo courtesy the artist) [not 'of' the artist]; (Photo courtesy Pat Gilmour); (Private collection); (Collection Reba and Dave Williams) [not 'of' Reba ...].

Add US states where relevant: XX Museum, Denver, CO.

Delete 'The' in an institution's name unless integral to it, e.g. London, Tate Gallery; Glasgow, Hunterian Art Gallery, but The New York Public Library.

Measurements

Convert all image sizes to mm.

If engraving, then give the size of platemark. For woodcut, if the borderline is visible, then give measurements of the block, if the borderline is not visible, give sheet measurements as 'sheet XXX x XXX'. If screenprint, etching, then also give sheet measurements.

plate 7, 8, etc., e.g. William Blake, *Illustrations of the Book of Job*, plate 7, engraving, trial proof, first state ... (Note difference from 'plate VII' in body text).

Spelling List

Abbé (when specific)	Classical
Admiral, General, etc.	Co. (for Company)
Ambassador, First Secretary, etc.	the Continent; Continental
adviser (not advisor)	Comte de ...
aka	co-ordinate, co-exist, co-operate, etc.
among (not amongst)	Communist Party, Communism, otherwise
analyse	communist, socialist
anglophone	copperplate
appendices (not appendixes)	corpus
aquatint	Counter-Reformation
Art informel; or abbrev. to Informel	cross-hatching
art work (generally)	Curator (when specific)
artwork (in specific contexts)	
avant-garde	Director (of gallery or museum)
	draughtsman (not draftsman)
BA, MA	drypoint
Beaux-Arts	Duc de ...
Bible, but biblical	email
black and white (hyphenate when	embassy (unless specific)
adjectival)	ex-libris
blockbook	Fellow of
blockcutter	focuses, focused
block-prints	folio, fol. 31r, fol. 3v
borderline	francophone
	frescoes
chromolithography	
Cinquecento	hand-coloured

handmade	print splitting (no hyphen)
handwritten	putto
high quality (even when adjectival)	
	Quattrocento
intaglio	red chalk (hyphenate when adjectival)
intarsia	re-edit
interpretative (not interpretive)	reuse
inter-war	Revd (for Reverend)
inv.	Revolution (as in French, Russian)
japonisme	role
Jnr (for junior in names)	
journal, except for 'this Journal' (<i>PQ</i>)	screenprint (unless essential to context do not use silkscreen)
judgement	Scripture, but scriptural
	Seicento
Laocoön	Shelfmark
lesser than (even when adjectival)	[<i>sic</i>]
letterpress	single sheet (hyphenate when adjectival)
lower class (hyphenate when adjective)	single-leaf woodcut
Ltd (not Ltd.)	Snr (for senior in names)
medieval	Society of (Painter Etchers, etc.)
Metalcut	sociopolitical
mind-set	soft ground, but soft-ground etching
MoMA	Southern Europe
multifaceted, multimedia	St (for Saint)
multi-plate	St Christopher, but St. Galle (Fr.)
Museum (when specific)	steel-engraving
	still life, still lifes
naïve	stock list
Neoclassical; Neo-Renaissance	subheading, subsection, subtitle
the Netherlands	subhuman
niello	subject matter
Northern Europe,	sugar-aquatint, sugar-lift
Northern Renaissance	
	Thirty Years War
Old Master	title-page
one third, two thirds	title-plate
online	Tsar (not Czar)
the opposition (political)	ukiyo-e
Oriental	upper class (hyphenate when adjectival)
	Vice-President
paper-mill	Victoria and Albert Museum; V&A in footnotes
per cent	
PhD	watercolour
photo-etching	website
photolithography	the West Coast (of the USA)
photorealism	while (not whilst)
Plate I, II	woodblock,
platemark	woodcut, woodcutter
post-war	wood-engraving
President (of a Society)	wood-engraver
printmaker	woodworm
print publisher	World War I, II
Print Room, when specific	wormhole
print-seller	
print shop	

Anglicize foreign spelling of towns, e.g. Milan, not Milano, Florence not Firenze, Munich not München, Zurich not Zürich. Lyons for Lyon, Rheims for Reims, Basel for Basle.

Italicized Words

Italicize unfamiliar foreign language terms or phrases or ones which would cause confusion or mispronunciation, such as

avant la lettre, bon à tirer, lavis, livre(s) d'artiste, animalier,

and also: *delineavit, excudit, folio, fol., invenit, recto, r, sculpsit, [sic], verso, v*

Not in italics:

op. cit, ibid., eadem., et al., oeuvre, catalogue raisonné, grisaille

common Latin terms: corpus, cum, ex-libris, ex voto, gesso, intaglio, octavo, opus, macchiaiolo, putto, quarto

obsolete forms of currency, such as florin, franc, livre, lire, pounds, scudo, shillings

common terms from other languages: kabuki, ukiyo-e, aizuri-e, chiaroscuro, chine collé, cliché-verre, Commedia dell'arte,

de luxe, par excellence, peintre-graveur, pentimento, pochoir, remarques, japonisme, tachisme, tusche, velin.