

Immediations Style Guide

Submissions should be 5,000-7,000 words **excluding notes**, which should be kept to a minimum and should not exceed 20% of the total word count.

Reviews should be 800-1,000 words **excluding notes**, which should be kept to a minimum and should not exceed 20% of the total word count.

All articles should be preceded by an abstract in italics of no more than 200 words.

Authors should provide a short biography of no more than **100 words** that details their relevant academic and professional experience.

Appendices may be used, sparingly, for passages of exceptional length and should precede acknowledgements.

Acknowledgements should be kept to a minimum and should be included at the end of the article.

Immediations follows the Chicago Manual of Style with conventions used in other UK-based art historical journals such as *Art History* and [*The Journal of the Courtauld and Warburg Institutes*](#).

Main Text

The institution should be referred to as The Courtauld (i.e. with a capitalised definite article).

Subheadings:

- Please use sparingly.
- Subheadings should be as short as possible.
- Subheadings should appear as capitalized titles, without numbers, for example: THE MONA LISA.

Spelling:

Use British, rather than American, words and spelling:

- centre, colour, programme, pavement (**not** center, color, program, sidewalk)
- Use suffix **-ise/-yse/-isation** not **-ize/-yze/-ization**.
- Please do not use contractions. Incorrect: **hasn't**. Correct: **has not**.
- Use **while** and **among**, not **whilst** or **amongst**.

Capitalisation:

Do not use a capital letter unless absolutely necessary.

- Please use 'western' and 'eastern' instead of 'Western' and 'Eastern', unless you are referring to a particular region where the word forms part of the official name, such as East Germany.
- Please use 'classical', 'renaissance', and 'modernism' rather than 'Classical', 'Renaissance', and 'Modernism'. However, in cases such as 'the Enlightenment' and 'enlightenment': capitalise when referring to the historical period, but not when referring to a state of enlightenment.
- Similarly, for specific historical/geographic events such as the Russian Revolution, capitalisation may be used.
- Use capital for specific titles (the Catholic Church) and lowercase for general (the church).

Names and Locations:

Scholars' names should always be cited in full in the text when they are first mentioned, thereafter just the surname will suffice:

- Caroline Campbell—thereafter: Campbell
- Albrecht Dürer—thereafter: Dürer

There are a few obvious exceptions: Dante, Einstein, Freud, Luther, Newton, Petrarch, Shakespeare.

Use a single space between initials in names: A. J. Ayer, not A.J. Ayer.

Place names should be given in English forms if they exist: Cologne, Florence, Rome.

In citing American cities or place names, use the standard postal style for identifying the state. In the event that none is given, the town will be assumed to be European.

- Cambridge alone will indicate the town in England; Cambridge, MA, for the US city.

Punctuation:

- Colons and semi-colons should be used sparingly.
- If you want to emphasize a subclause, please do as follows with an em-dash (—)
For example: 'In Lewes' conception, consciousness—the awareness of oneself as a feeling being—is the product of a holistic system, with ganglia playing the crucial role of receptors.'
- Please use the Oxford Comma.
For example: 'Unusually the artist gained some experience across the Channel, having worked in Rome, Paris, and London.'
- Please refrain from using sarcastic inverted commas or italics to put emphasis on words.
Incorrect: 'This aspect is crucial, because the 'general public' approaching the drawing...'
Incorrect: 'This aspect is crucial, because the *general public* approaching the drawing...'
Correct: 'This aspect is crucial because the general public approaching the drawing...'
- Possessive 's
Singular nouns ending in S – the bass' stripes.
Plural nouns ending in S – the puppies' bed
Names ending in S – Serres' painting; Hajas' performance

Abbreviations:

- Please use a full stop after the following abbreviations: ed., col., no., p., pp., vol.
- **Do not** use a full stop after the following abbreviations: eds, cols, nos, vols, MS, MSS
- Pay careful attention to the following abbreviations (no full stops!): Dr, BA, MA, PhD
- Please do not abbreviate the following words: Professor (**not** Prof.), Saint (**not** St).
- Please **do not** use Latin abbreviations such as i.e., e.g., f.i., etc.
- Circa should be abbreviated as ca (no full stop!)
For example: ca 1815.
- Acronyms should be spelled out in the first instance, with the acronym in brackets
The United Nations (UN) introduced ...
Thereafter only use the acronym: UN.

Numbers:

- Whole numbers from zero to one hundred should be spelled out in full, Arabic numerals should be used for numbers over one hundred. In notes, Arabic numeral should always be used.

Main Text: Three new galleries will provide display space for over 205 paintings and drawings.

Endnote: 3 new galleries will provide display space for over 205 paintings and drawings.

- Exceptions include page numbers, dates and round numbers over a hundred
'More than a thousand copies are known to exist', rather than 'More than 1000 copies are known to exist'.
- Roman numerals should be converted to Arabic, unless citing original pagination.
- Commas should be used to separate thousands: 40,123
- Page numbers should be given in full.
Correct: 1-2; 53-54; 203-204; 225-254
Incorrect: 250-4
- Cardinal numbers should always be written in full
Correct: the twentieth house
Incorrect: the 20th house

Dates:

- Please use CE and BCE (no full stops): 432 CE / 432 BCE
- Dates follow European order.
For example: 26 April 1478
- Always put the date before the month: 15 June, not June 15
- Do not use 'th' with dates. Only write just the number and month, and never precede the number with 'the'
- Inclusive dates are given as 1914-1918, not 1914-8 nor 1914-18.
- For date ranges, use a short - rather than a longer dash
- For 'circa', use ca with no period.
For example: ca 1105
- Numbers that identify decades do not take an apostrophe:
Correct: 1970s
Incorrect: '70s, 1970's
- When referring to a century, spell out the word, as in 'eighteenth century'.
- Dates should only be hyphenated when used as an adjective:
nineteenth-century art, fifteenth-century drawing
- Italian dates are italicised and capitalised when used as a noun
'in the *Quattrocento*' (noun) or 'in *quattrocento* art' (adjective)

Quotations:

- Please use **single quotation marks (' and ')** for quotations.
- **Double quotation marks** should be used for quotes within quotes.
- Quotes of three lines of text or more should be indented with no quotation marks
- Passages of exceptional length should appear in an Appendix.
- Punctuation of quotations should be placed **outside the quotation marks**
- All quotations should be translated into English in the body of the text, with the translation provided in the notes.

For texts or phrases in foreign languages:

- Short phrases in other languages should be cited in the original and immediately followed by a translation in brackets. For example: *coram papa* (in the presence of the pope). Thereafter it can be used in the original.
- Citations from non-Roman alphabets should be transliterated.

- Direct quotations of early texts should try to preserve the spelling, punctuation or abbreviations of the original with any alterations explained.
- Any foreign words that appear in the text, but are not directly quoted, should appear in italics. Foreign place names, locations or proper nouns are not italicized.

For poetry:

- If less than three lines, the passage should be reproduced in single quotes (‘ and ’) with lines separated by slashes (/) and stanzas separated by double slashes (//).
- If more than three lines, the passage should be reproduced in an indented block quote as it originally appears.

Titles

- Use italics for titles of works of art, books and periodicals.
- Titles of articles in journals or newspapers are not italicised but should appear between double quotation marks.

References

All references should appear footnotes. We do not include a separate bibliography. References should be numbered consecutively **with Arabic numerals** and their reference numbers in the text should be placed after any punctuation (after full stops or after commas). References should be kept to a minimum and should not introduce additional information.

Always provide a reference the first time in full, thereafter please abbreviate as shown in the examples below. *Immediations* follows Chicago Style with British usage, which can be found [online](#), and all referencing should be done in accordance to that style.

Do not use Latin abbreviations (ibid., op. cit., etc.) in notes. First citation should provide the full reference, and subsequent citations should be short abbreviations. Repeat short title of reference even if appears in consecutive notes.

Ex.

1. Michael Baxandall, *Painting and Experience in Fifteenth Century Italy: A Primer in the Social History of Pictorial Style*, (Oxford; New York: Oxford University Press, 1988), 1.
2. Baxandall, *Painting and Experience*, 32.
3. Baxandall, *Painting and Experience*, 32.

Please use single quotations (‘ ’) when citing chapter or article titles, rather than double (“ ”). Commas should be outside the quotations.

Ex. Benjamin, ‘The Work of Art in the Age of Mechanical Reproduction’, 5.

If an article is unpaginated, please write ‘unpaginated.’

Contact the Editorial Board if you have any questions.

Images

Authors may include up to eight images for articles and one image for reviews. Please give titles in English.

In the body of the text, refer to the image as follows: *Title* (date, Fig. #)

For example: *Midsummer* (1887, Fig. 1)

When referring to multiple images, refer to them together with a dash, for example: (Figs 1-2) or (Figs 3-6). Note that there is no period after Figs (plural).

Image Captions should follow [Chicago format](#), as they appear in bibliography, rather than notes.

Painting:

Fig. 1: Édouard Manet, *A Bar at the Folies-Bergère*, 1882. Oil on canvas, 171.6 x 96 x 130 cm. The Courtauld, London.

© The Samuel Courtauld Trust, The Courtauld Gallery, London

Drawing

Fig. 1: School of Raphael, *Classical or Mythological Subject*, verso. Pen and ink on paper, 21.5 x 20.8 cm. The Courtauld, London.

© The Samuel Courtauld Trust, The Courtauld Gallery, London.

Architecture:

Fig. 1: Somerset House, London, 1776-1796. Architect Sir William Chambers. View of the north façade.

© The Courtauld.

Installation:

Fig. 1: Cornelia Parker, *Cold Dark Matter: An Exploded View*, 1991. Mixed material, 4 x 5 x 5 m, Tate, London.

© Cornelia Parker

Performance:

Fig. 1: Carolee Schneeman, *Interior Scroll*, 1975. Beet juice, urine, and coffee on screenprint on paper, 905 x 1830 mm. Tate, London.

© ARS, NY and DACS, London 2020