

General Guidelines

All submissions should be preceded by a query email to Susan Tallman (st@artinprint.org).

Images

- Authors are responsible for sourcing and delivery of images and permission to reproduce them unless another arrangement is made with *Art in Print*.
- Images must be received at least one month prior to publication date (by 1 August for the September–October issue, for example).
- Authors should contact our managing editor, Isabella Kendrick, with a list of preferred illustrations on or before the text submission deadline (i.e. by the time of the first draft submission) so that we can establish plans for sourcing and delivery of any images not provided and cleared by the author. If authors will be supplying images, or have already requested images, they should nonetheless email Isabella Kendrick so that we can confirm that they meet our specifications and that we have the necessary permissions to publish.
- *Art in Print* may be able to reimburse institutional image reproduction fees, but these fees must be approved in advance before any images are ordered.
- All images must be at least 300 dpi and preferably at least 2500 px wide.

Permissions

- Submission of writing constitutes permission for *Art in Print* to publish in print and online under the author's name.
- Authors are responsible for securing permission to reproduce images in print and online unless another arrangement is made with *Art in Print*.

Length Guidelines

- Feature articles: 2,500–3,000 words
- Exhibition reviews: 750–1,500 words
- Book reviews: 750–1,500 words
- Combined exhibition/book reviews: 1,500–2,000
- New edition reviews: 300–400 words (not including edition documentation)
- News items: 100–200 words

Bio

Authors should submit a short (1–3 sentence) bio. Anything longer than 50 words will be edited down.

Text Styleguide

In most instances *Art in Print* follows Chicago Manual of Style (CMS) rules for punctuation and grammar. Please see Stylebook (below) for more specific information.

We edit all submitted texts very carefully and most texts will go through multiple revisions.

All revisions must be made to the document sent by the editor. The author should never return a “clean copy” or rework an earlier version of the text.

New Edition Review Guidelines

- Length: 300–500 words in most cases
 - Edition information should be placed at top in the following format:
 - Artist Name**
 - Title* (year)
 - Medium, dimensions. Edition of (number). Printed by (name of printshop, location). Published by (name of publisher, location). Price.
- Deborah Chaney**
Floater (2013)
Lithograph, 16 x 14 inches. Edition of 15. Printed and published by the artist, Brooklyn, NY. \$300.
- Paper is not cited unless significant or unexpected We do not list standard papers (Hahnemuhle, etc.) routinely.
 - In general, cite the name of the printshop rather than listing individual printers.
 - All new edition reviews should include:
 - A clearly stated visual and physical description of the work
 - Background information about the artist and the project that helps the reader place the edition in context
 - Other information that explains why the project is interesting; if it isn't, don't review it
 - Image and contact information for the image source

Book Review Guidelines

- Length: 750–1,500 words in most cases (discuss with editor in advance)
 - Exhibition information should be placed at top in the following format:
 - Title**
 - By (author)
 - Number of pages, number of illustrations
 - Published by publisher, date (no city name)
 - Price
- A Printmaker's Document***
By Jim Dine with additional texts by Gerhard Steidl, Ruth Linggen and Daniel Clarke
280 pages, 127 color illustrations
Published by Steidl Verlag, 2013
€30
- All new edition reviews should include:
 - A clear statement of the book's subject matter, thesis, structure and value; background information that helps the reader place the edition in context
 - Other information that explains why the subject matter is (at least potentially) interesting
 - An evaluation of the book's success or failure on its own terms, and a clear account of why you have reached your conclusion
 - Image and contact information for the image source

Exhibition Review Guidelines

- Length: 750–1,500 words in most cases (discuss with editor in advance)
- Exhibition information should be placed at top in the following format:
 - “Title”
 - Venue, location
 - Start (date month year) – end (date month year)
 - “Yes, No, Maybe: Artists Working at Crown Point Press”
 - National Gallery of Art, Washington DC
 - 1 September 2013 – 5 January 2014
- Any accompanying catalogue should be listed in the following way:
 - Title*
 - By (author/s)
 - Publisher, place of publication, year
 - Number of pages, number of color illustrations, price
 - Bonnie Marin: What are you scared of?*
 - By Mary Reid and Bonnie Marin
 - 13 pages, fully illustrated
 - School of Art Gallery, University of Manitoba, 2013
- The primary purpose of an exhibition review is to inform readers of its contents and ideas. All new edition reviews should include:
 - Clearly stated visual and physical descriptions of works of art (not simply titles or mention of the number of works)
 - Background information about the artists, the works, the exhibition space and the curatorial principles
 - Other information that explains why the exhibition is interesting
 - Images and contact information for the image source

Document formatting

All texts should be delivered electronically in Microsoft Word or Word-compatible files, and:

- Be double-spaced
- Use 12-point type
- Do NOT include images in the Word document. Images should be sent as separate files.
- Include your name as you wish it to appear
- Have single spaces, not double, following a period or full stop
- Employ American standard spelling (see Merriam-Webster online)
- Be fully sourced with footnotes in CMS style, inserted using the endnote feature in Word so that if elements of the text are moved in editing, the footnotes automatically renumber.

Figure Numbers

- Figure numbers should be used only when necessary to avoid confusion (for example, when presenting two works with the same title, stage proofs, etc.).
- Numbers should be in parentheses inserted at the end of a sentence:
 - ...designed circa 1912 (Fig. 9).

Titles

- Titles of exhibitions and conferences should be in double quote marks and roman.
“Gauguin in Tahiti”
- Titles of books and artworks (both portfolios and the individual prints within them) appear in italics with the year following in parentheses.
Jasper Johns’ Flag III (1960)
- Titles in foreign languages are followed, when appropriate, by English translation in parentheses, with the year after a comma. Only the original title appears in italics appear in italics with the year following in parentheses.
Lyonel Feininger, Die Eisenbahnbrücke (the Railway Bridge, 1919)
- For book and exhibition titles, the main title is separated from the subtitle by a colon, regardless of how it is treated typographically in the source.
“The Armory Show Revisited: The Artists and their Prints”

Illustration Captions

- Captions take the following format:
Artist name, **Title in Bold** (year in parentheses). Medium described in full, dimensions. Source of reproduction, as required. Other relevant information, as required.
Utagawa Hiroshige, Plum Garden at Kameido (1857), color woodblock print, 36 x 42.1 cm. The Art Institute of Chicago. Clarence Buckingham Collection, 1925-3752. This impression was owned by Frank Lloyd Wright.
- Dimensions may be given in inches (the word “inches” spelled out and fractional measurements given in fraction form) or in centimeters (the word abbreviated to “cm” and fractional measurements given in decimal form).
- Height comes before width.
- If both image size and paper size are being given, image size comes first.
- Period at end.
- For reproductive prints: Printmaker’s name followed by original artist’s name in parentheses, followed by title, etc.:
Paul Revere (after Henry Pelham), The Bloody Massacre Perpetrated in King-Street Boston on March 5th 1770 by a Party of the 29th Regt. (1770), hand colored engraving, 11 1/4 x 9 1/2 inches.

Measurements

- Either centimeters or inches may be used.
- The word “inches” should be spelled out. Do not abbreviate or use double hatch marks.
- For partial inches, use fractions, not decimal notation (12 ¼ x 2 ¾ inches).
- The word “centimeters” should be abbreviated to “cm” when giving measurements but spelled out in the body of a text (...the sheet was many centimeters long...).
- For partial centimeters use decimal notation (10.34 cm).

Punctuation

- Do not use the Oxford or serial comma unless necessary for clarity.
- Offset clauses take em dashes (shift-command-hyphen) without spaces.
So—for example—like that.
- Number ranges that signify “up to and including” or “through” take en dashes (shift-option-hyphen).
For example, the years 1900–1920 were heady ones.
- Periods are placed within quotation marks but outside parentheses.
- American use of quotation marks (double quote marks for simple quotation).
- If one set of parentheses follows directly on another, they should be joined and the information separated by a semi-colon.
*... the artist’s *Untitled* (2014; Fig. 2).*
- Possessives: no ’s is added to names ending in an “s” or “z” sound, or with an unpronounced “s.”
Jasper Johns’ prints
Klaus Kertess’ gallery
Louise Bourgeois’ books
- No space between currency designation and number: \$5.
- Hyphenating of multiword phrases only when used adjectivally:
Three-hundred-year-old etching press
The press was three hundred years old

Numbers

- Numbers below eleven are spelled out; above that numerals are used
- Use commas for thousands, etc.: 1,000

Quotations

- Quotations of longer than 50 words should be block indented without quote marks
- Shorter quotations use American quote-mark rules: “he said, ‘stop!,’ before he ran”
- Use spaced, three-dot ellipses

Dates

- All dates appear in the order: date month year with no punctuation
25 January 2104
- Centuries are written in ordinals without superscript, without capitalization, and hyphenated only when used adjectivally.
... when working in the 21st century...
...using 21st-century technology...

Citations

- Catalogue raisonné citations appear in parentheses and abbreviated:
*His lithograph *Pretty Kitty* (cat. no. 42)*

Capitalization

- Names of artistic movements are capitalized: Impressionism, etc.
- Proper nouns are usually capitalized, but not when used as general nouns or adjectives:
brussels sprouts are not necessarily from Brussels
President Obama is currently the president
- The full names of institutions, groups, and companies and the names of their departments, and often the shortened forms of such names (e.g., the Art Institute), are capitalized. Generic terms such as *company* and *university* are lowercased when used alone.
- A *the* preceding a name, even when part of the official title, is usually lowercased in running text.

Footnotes

In the body text:

- Place the footnote number in the text at the end of a sentence, after the period.

In the notes themselves:

- Endnotes number is followed by a period and single space
- Book citations should employ endnote style:
Author [first last], title [in italics] (City: Publisher, year), [page numbers].
1. Meyer Schapiro, "On Some Problems in the Semiotics of Visual Art: Field and Vehicle in Image Signs," in Theory and Philosophy of Art: Style, Artist, and Society, Selected Papers (New York: George Braziller, 1994), 1.
- Delete `http://` before all url listings
- Where there are more than three editors or authors, give the first, followed by et al.
- "Edited/compiled/translated by" are written in full even in footnotes.

Locations

- Include state and/or country only when necessary for clarity:
The British Museum, London
Inuit Gallery, London, Ontario
- "The United States" on first mention, thereafter "the U.S." or "the States."

Foreign Words and Phrases

- When quoting foreign text, English comes first with original in parentheses or footnote.
- Use all accents and diacriticals appropriate to non-English names and words.
- Use English spellings for place names (Munich, not München).
- Do not use accents on capital letters except for people's names (SOCIETE but CÉCILE).
- Uncommon foreign-language terms are italicized; those familiar to our readership are not. The following are treated as normal text:
catalogue raisonné
chine-collé
livre d'artiste / livres d'artistes

Preferred Usages

avant-garde
BA, MA, PhD
Beaux Arts
Bible, but biblical
black and white (hyphenate when adjectival)
blockbook, blockcutter
block-prints (noun) but block print (verb)
copperplate
Counter-Reformation
crosshatching
fin de siècle (no hyphens)
hand-colored
japonisme
medieval
multiplate
neoclassical, Neo-Renaissance
Oriental (but orientalist/-ism)
papermill
photoetching
plate mark
postwar
printseller
screenprint
[sic]
single sheet (hyphenate when adjectival)
single-leaf woodcut
sociopolitical
soft ground, but soft-ground etching
steel engraving
sugar-aquatint, sugar-lift
Thirty Years' War
title page; title plate
upper class (hyphenate when adjectival)
West Coast
woodblock, woodcut, woodcutter
wood engraving
woodworm
World War I/II