

Zeitschrift für Kunstgeschichte

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Guidelines for Authors

The *Zeitschrift für Kunstgeschichte*, founded in 1932 in Berlin, is one of the leading international journals of art history. Its quarterly issues contain articles, shorter notices (“Miszellen”), and book reviews. We publish original contributions in German, English, French and Italian. We do not publish translations of texts that are in print or that have been previously published. Editors and reviewers expect that manuscripts are exclusively submitted to the *Zeitschrift für Kunstgeschichte*.

Submissions that pass a first assessment of suitability will be sent to specialist readers for a double-blind peer review. Authors may be required to revise their articles based on these reviews. In the case of a positive assessment, the final draft may be subject to further copy editing. Once revisions are accepted, authors receive two sets of galley proofs.

Authors planning to submit texts in **French or Italian** are kindly requested to follow these guidelines as well, adapting them as needed to conform to the respective conventions regarding punctuation and quotation marks.

1. Submissions

Please submit your article or review electronically as a MS Word file (.doc or .rtf file via email attachment sent to redaktion-zfkg@zikg.eu). **Make sure your submission conforms to these guidelines**, especially in regard to formatting and bibliographical references. Articles should fall within the range of 35,000 to 110,000 characters, including footnotes and spaces; shorter notices between 20,000 and 35,000 characters; and reviews between 12,000 and 20,000 characters. Please submit all texts in a single file.

Submissions should comprise:

- the **actual text with footnotes**, conforming to these guidelines
- an **English-language abstract** of ca. 800 characters, including spaces
- your postal and email **address** for publication in the journal
- the **image captions**
- the **picture credits**
- your **preferences concerning the size of the images** when reproduced
- your **image files** transmitted via a file-sharing service

2. Layout

- Use 12-point font and 1.5 spacing for the body text
- Use 10-point font and single spacing for footnotes
- Number all pages
- No hyphenation
- Do not justify right margin
- Do not use headers or footers

3. Text

- Use double quotation marks for quotes, and single quotation marks for quotes within a quote, for ironic emphasis, and for words you wish to highlight
- Quotes in German, French and Italian can be translated in the accompanying footnote
- Other foreign-language quotes should be translated in the accompanying footnote if not directly translated in the text
- Use *italics* for foreign-language terms as well as for titles of artworks and publications
- Do not abbreviate first names
- Use the en dash without spacing between numbers: “1789–1799”, “figs. 14–17”
- Avoid abbreviations other than the most common in the text

4. Footnotes

- Use MS Word’s automated footnote function
- Use superscript Arabic numerals for footnote reference numbers
- Place footnote reference numbers after punctuation, and preferably at the end of sentences
- Footnotes should be comprehensible in and of themselves, and end with a period
- Use the following abbreviations in the footnotes: cf. = compare/confer; col. = column; coll. = collection; ed., eds. = editor, edited, editors; exh. cat. = exhibition catalogue; fig. = figure; n. = note; pl. = plate; pt. = part; trans. = translated; vol. = volume

5. Bibliographical references

- All references should appear **in full form upon first citation**, and **subsequently in short form**
- First references of articles must include page numbers (“36–55, here 37”)
- Give page numbers without abbreviations such as “p.” or “pp.”
- **Books:** Rudolf and Margot Wittkower, *Born under Saturn. The character and conduct of artists. A documented history from Antiquity to the French Revolution*, London 1963
- **Exhibition catalogues:** *Helene Schjerfbeck. Reflections* (exh. cat. Tokyo, The University Art Museum, Tokyo University of the Arts), ed. by Naoki Sato and Anna-Maria von Bonsdorff, Tokyo 2015
- **Articles in journals:** Alison McNeil Kettering, Ter Borch’s Ladies in Satin, in: *Art History* 16, 1993, 95–124
- **Articles in books:** John J. Curley, Gerhard Richter’s Cold War Vision, in: Christiane Mehring, Jeanne Anne Nugent and Jon L. Seydl (eds.), *Gerhard Richter. Early Work, 1951–1972*, Los Angeles 2010, 11–35
- **Online publications:** Paolo Coen, “Moi, je suis un révolutionnaire corrigé.” François Cacaulet et le marché de l’art a Rome, in: Blandine Chavanne, Chantal Georgel and H elene Rou-

steau-Chambon (Hg.), *La Collection Cacault. Italie–Nantes, 1810 –2010*, Paris 2016, URL: <https://inha.revues.org/6999> (last access 24 February 2020)

- **Short references** should adhere to this formulation: Wittkower 1963 (as note 15), 144; Crow 1995 (as note 2), 35–37.
- For **consecutive references** use “ibid.”

6. Images

- Within the body text, **references to images** should adhere to these examples: (fig. 1), (fig. 2), (figs. 3–4)
- In the text as well as in footnotes and captions, **dimensions** should be stated this way: 98 × 67.6 cm (height × width)
- **Image captions** should be formatted as follows: Henri-Pierre Danloux, *Admiral Adam Duncan, 1st Viscount of Camperdown*, 1798, oil on canvas, 268 × 194.3 cm. Edinburgh, Scottish National Portrait Gallery
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1 Jakov V. Bruk und Lidija I. Iovleva (eds.), *Zhivopis’ XVIII veka*, Moscow 1998 (Gosudarstvennaia Tret’iakovskaia Galereia. Katalog sobraniia, seriia Zhivopis’ XVIII–XX vekov, vol. 2), 130. – 2, 17 Österreichische Galerie Belvedere. – 3, 12–14, 18 © Hamburger Kunsthalle/bpk (foto: Elke Walford)

7. Typesetting and print

Once a submission has been reviewed, revised and accepted, extensive alterations of texts and rearrangements of illustrations are no longer possible. Authors will receive two galley proofs as PDF documents, and are requested to check for misspellings and similar errors within two weeks. Please use Acrobat Reader’s commenting tools for highlighting, deletions and comments, and make sure return dates are met. If we do not receive your permission to print within the agreed time, we reserve the right to pull, or to publish, your contribution regardless.