

Guidelines and Style Sheet for the Textile Studies Series

Version 29. May 2009

Text document

The article has to be delivered as a MS-Word-document without any formatting except *italics*. Please send your text without figures by e-mail to weddigen@gmx.ch and barbaracaen@gmx.ch.

The document has to contain the following elements:

- name and address of the author
- title and subtitles of the text
- subheadings (optional)
- automatic footnotes
- numbered captions
- numbered picture credits

The editors reserve the right to make changes to the texts and to reject essays which do not comply with the standards. The authors will receive one galley proof of the essay by e-mail as a PDF-document.

Orthography

The first time a person's name is mentioned, the full name has to be given (no abbreviated forenames). Artist's names correspond to the standards of the *Grove Dictionary of Art* or the *Allgemeines Künstlerlexikon*.

Abbreviations are not accepted in the text, except in footnotes.

Numbers up to twelve and tens up to thousand have to be written as full words (e.g. four, forty, four hundred). Only centuries are written as numbers (e.g. 6th century). Decennia can be written in different ways (e.g. eighties, 1980s). Ranges of page numbers and years need to be written as full numbers (e.g. 1939–1945, p. 119–130) separated by a quadrat/quad (–). The months' names need to be written as full words (e.g. February 14 2001 or 14th February 2001), except in bibliographic references.

Emphases

For emphases only the *italic* type is to be used. Titles of works of art, exhibitions, projects, books, journals and products have to be written in italics but not the names of companies, organisations, institutions, parties, artist groups, localities and buildings. Words in a foreign language have to be written in italics (e.g. the *storia*). Punctuation marks and signs for footnotes after an italic word are to be written in italics too. Brackets and quotes are set in italics if their entire content is also written in italics.

Citations

All literally citations have to be marked with double quotes (e.g. "Abc", „Abc“, or »Abc«; print version «Abc»). The source of every citation has to be declared in a footnote (see section below). Only if the citation compromises a full phrase the final

quote sign has to be put behind the last punctuation mark. Otherwise it is set after the last word of the citation. Citations which are longer than four lines are written in italic type without quotes starting a new line.

Quotation marks with one bar are used to mark a term (e.g. 'art', ,art' or ›art‹; printed version ‹art›), ironic or improper meanings (e.g. artists ‹are researching›), or citations within a citation. Additions and comments of the author within a citation have to be written within squared brackets (e.g. "He [the artist] wants"). Ellipses have to be indicated by three points within squared brackets [...].

Notes

Bibliographic references are to be written in notes (neither in the text nor in an index). Every citation needs a reference to its source. Second-hand citations are not allowed.

Notes need to be superscripted (without brackets) and to be written after punctuation marks and without extra space (e.g. paint.³). There should not be more than one footnote per sentence, and no notes are to be set after titles and subheadings. Every note begins with a space and a capital letter and ends with a full stop.

In case a reference is repeated in the following note «*ibid.*» is to be used. (e.g. «*Ibid.*, p. 154»). In case an author is repeated, use the abbreviation «*id.*».

If a book has already been mentioned in a previous note, an abbreviation is used consisting of: [surname of the author or the editor (maximum three separated by forward slash, then «*et al.*»), [year of publication], [link in round brackets that refers to the note in which the text has been mentioned the first time] [e.g.

Brieger/Meiss/Singleton 1969 (cf. note 3), vol. 2, p. 67)]. If an article has been published in a book that has already been mentioned before, the book can be referred to by its abbreviation (e.g., in: Borsook/Gioffredi 1986 (cf. note 4), p. 35–56).

When referring to several pages, the first and the last page need to be quoted (e.g. p. 35–48, not «*f.*» and «*et seq.*»). Long dashes (quadrats/quads) are to be used for any kind of *from to* (e.g. A–Z, or p. 1–9) and for parentheses within phrases (with a space before and behind the dashes).

Books

Shearman 1972

John Shearman, *Raphael's Cartoons in the Collection of Her Majesty the Queen and the Tapestries for the Sistine Chapel*; London, Phaidon, 1972.

Brassat 1992

Wolfgang Brassat, *Tapissereien und Politik. Funktionen, Kontexte und Rezeption eines repräsentativen Mediums*; Berlin, Gebrüder Mann, 1992.

Buri/Stucky-Schürer 2001

Anna Rapp Buri and Monica Stucky-Schürer, *Burgundische Tapissereien*; Munich, Hirmer Verlag, 2001.

Quednau 1979

Rolf Quednau, *Die Sala di Costantino im Vatikanischen Palast. Zur Dekoration der beiden Medici-Päpste Leo X. und Clemens VII.*; Hildesheim, Olms, 1979; series: *Studien zur Kunstgeschichte*, vol. 13; dissertation: Universität München, 1976.

Campbell 2007

Tapestry in the Baroque. Threads of splendor, ed. by Thomas P. Campbell;

New Haven, The Metropolitan Museum of Art, 2007; exhibition: New York, The Metropolitan Museum of Art, 17. 10. 2007–1. 6. 2008.

Platon 1998 [1919]

Platon, *Ausgewählte Werke. Deutsch von Schleiermacher*, ed. by Heinrich Conrad, CD-ROM; Berlin, Karsten Worm Infosoftware, 1998; series: *Literatur im Kontext auf CD-ROM. Platon im Kontext*, vol. 4 [original edition: Platon, *Ausgewählte Werke*, ed. by Friedrich Schleiermacher, 5 vols.; Munich, Georg Müller, 1919].

Arminjon 1999

La tapisserie au XVIIe siècle et les collections européennes, ed. by Catherine Arminjon; Paris, Éditions du patrimoine, 1999; series: *Cahiers du patrimoine*, vol. 57; conference: Chambord, 18.–19. 10. 1996.

Articles

Fermor/Derbyshire 1998

Sharon Fermor and Alan Derbyshire, "The Raphael cartoons Re-Examined"; in: *The Burlington Magazine*, 1998, vol. 140, nr. 1141, p. 236–250.

Mariani 1949–1954

Bonaventura Mariani, "Tabernacolo"; in: *Enciclopedia cattolica*, ed. by Giuseppe Pizzardo, 12 vols.; Vatican City, Ente per l'enciclopedia cattolica e per il libro cattolico, 1949–1954, vol. 11, p. 1681–1684.

Warburg 1992 [1907]

Aby M. Warburg, "Arbeitende Bauern auf burgundischen Teppichen"; in: *Ausgewählte Schriften und Würdigungen*, ed. by Dieter Wuttke; Baden-Baden, Valentin Koerner, 1992, p. 165–172; series: *Saecula spiritalia*, vol. 1 [reprint of: Aby M. Warburg, "Arbeitende Bauern auf burgundischen Teppichen"; in: *Zeitschrift für bildende Kunst*, 1907, p. 41–47].

Mabille 2004

Gérard Mabille, "Le grand buffet d'argenterie de Louis XIV et la tenture des Maisons royales"; in: *Objets d'art. Mélanges en l'honneur de Daniel Alcouffe*, ed. by Département des Objets d'art du musée du Louvre; Dijon, Éditions Faton, 2004, p. 180–191.

Wood 2006

Jeremy Wood, "Rubens and Raphael. The Designs for the Tapestries in the Sistine Chapel"; in: *Munuscula amicorum. Contributions on Rubens and his Context in Honour of Hans Vlieghe*, ed. by Katlijne Van Der Stighelen; Turnhout, Brepols, 2006, p. 259–282; series: *Pictura nova*, vol. 10.

Wilckens 1993 [1992]

Leonie von Wilckens, "Wolfgang Brassat *Tapisserien und Politik. Funktionen, Kontexte und Rezeption eines repräsentativen Mediums*"; in: *Zeitschrift für Kunstgeschichte*, 1993, vol. 56, nr. 3, p. 455–458 [review of: Wolfgang Brassat, *Tapisserien und Politik. Funktionen, Kontexte und Rezeption eines repräsentativen Mediums*; Berlin, Gebrüder Mann, 1992].

Gilbert 1987

Creighton E. Gilbert, "Are the Ten Tapestries a Complete Series or a Fragment?"; in: *Studi su Raffaello. Atti del congresso internazionale di studi*, ed. by Micaela Sambucco Hamoud and Maria Letizia Strocchi, 2 vols.; Urbino,

Quattro Venti, 1987, vol. 1, p. 533–550; conference: Urbino/Florence, 6.–14. 4. 1984.

Bertrand 2007

Pascal-François Bertrand, "Tapestry Production at the Gobelins During the Reign of Louis XIV, 1661–1715"; in: *Tapestry in the Baroque. Threads of Splendor*, ed. by Thomas P. Campbell; New Haven, The Metropolitan Museum of Art, 2007, p. 341–355; exhibition: New York, The Metropolitan Museum of Art, 17. 10. 2007–1. 6. 2008.

RELAX 2003

RELAX, web page, 2003, <http://www.relax-studios.ch>, last access on 1. 1. 2005.

German Version

and = und

cf. note = wie Anm.

conference = Tagung

ed. by = hg. v.

et al. = u. a.

exhibition = Ausstellung

first edition = Erstausgabe

ibid. = ebd.

id. = ders. oder dies.

in = in

last access on = letzter Zugriff am

nr. = Nr.

original edition = Originalausgabe

p. = S.

reprint of = Nachdruck von

review of = Rezension von

series = Serie

vol. = Bd.

vols. = Bde.

French Version

and = et

cf. note = voir note

conference = conference

ed. by = éd. par

et al. = et al.

exhibition = exposition

first edition = première édition
ibid. = ibid.
id. = id.
in = in
last access on = dernière consultation le
nr. = no.
original edition = édition originale
p. = p.
reprint of = réimpression de
review of = recension de
series = série
vol. = vol.
vols. = vols.

Illustrations

The image files need to be sent separately on a CD-ROM by mail to: Barbara Caen, Universität Zürich, Kunsthistorisches Institut, Rämistrasse 73, CH-8006 Zürich.

Unfortunately, no colour pictures will be printed. Only TIF-files in gray scales with a width of at least 15 cm and a resolution of at least 400 dpi will be accepted (no JPGs, PDFs etc.). Saving JPGs als TIFs is useless. Please do not process your image files (sharpening etc.).

Captions have the following format and do not contain a commenting text: [name of the artist], [*title*], [year/century], [material/technique], [measures], [city], [name of museum/institution], [room], [inventory number], [page/folio], [further declarations]. Links of illustrations in the text need to be written in round brackets [e.g. (fig. 3)].

The style for picture credits is: [number of illustration: origin] [e.g. fig. 1: Buren 1991 (cf. note 3), p. 12, fig. 3.]. Vague indications such as «archive of the author» are not allowed.

You may include indications about the importance and the format of the illustration in the caption (e.g. important/unimportant, large/small, alternative/facultative etc.).

Agreement

By handing over the text and the corresponding illustrations to the editors the authors declare their agreement with the present guidelines and their personal responsibility concerning royalties and copyrights of their illustrations which the editors themselves do not require.