

Reading Room: Guidelines for contributors

1. *Reading Room: A Journal of Art and Culture* is an academic refereed journal published annually by the E.H. McCormick Research Library at the Auckland Art Gallery Toi o Tāmaki. It focuses on contemporary scholarship, prioritising consequential work. Contributions from post-graduate students as well as established art historians and writers are welcome.
2. The journal publishes essays of around 5000 words, artists' projects, and shorter articles of around 1000 words for its archive section. Endnotes should be written according to the journal's guidelines. Use line spacing of 1.5 for all parts of the manuscript. An abstract of 100 words should be submitted with the article.
3. Contributions should be sent as an email attachment to the Managing Editor at: catherine.hammond@aucklandartgallery.com or posted to: Catherine Hammond, Managing Editor, Reading Room, Auckland Art Gallery Toi o Tamaki, P.O Box 5449, Auckland, New Zealand.
4. Contributors are sent two copies of the journal.
5. Images used should be good quality photographs, transparencies or jpeg files (minimum 300 dpi). Copyright clearance and payment of reproduction fees are the author's responsibility. A figure number (Fig. 1 etc) and full caption details (artist, title, date, medium and dimensions, location or collection, and copyright owner of photograph where applicable) should accompany each illustration.
6. Captions for illustrations will appear in the following format:
Artist
Title date
Medium
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Photographer/additional courtesy line (where applicable)
7. Spelling should follow the *Oxford English Dictionary*. New Zealand English is preferred (unless the spelling is in a quote, title, or title of an institution). Some examples: specialise rather than specialize, travelling rather than traveling, neighbour rather than neighbor, catalogue rather than catalog, programme rather than program, centre rather than center.
8. Capitalise all major words (and always the first and last words) in both titles and subtitles when citing the title of a work of art or a publication. Titles of art movements should also be written in upper case e.g. Pop art, Conceptual art, Post-Impressionism, Baroque; with the exception of terms that do not refer to a coherent visual category e.g. modernism and postmodernism.
9. When a work of art is first mentioned in the text, the date should follow it in round brackets e.g. *Nude Descending a Staircase* (1912). If the work is also illustrated, then the figure number should also be included e.g. (1912, Fig.1). If the title of a work of art is already in brackets then the date should follow within the bracket and separated by a comma e.g. (*Nude Descending a Staircase*, 1912). Subsequent references to the same work do not require a date.
10. Double quotation marks should be used. Use single quotation marks for quotes within the quote. Punctuation at the end of quoted matter should be included within quotation marks. Indent the whole of substantial passages of quotation (i.e. more than 30 words) but omit quotation marks.

11. Italics should be used for titles of works of art, exhibitions, books, catalogues, periodical publications, films, plays, poems, operas and record albums. Italicise phrases or technical terms in languages other than English. However, articles, documents and chapter titles should be distinguished in the text by quotation marks.
12. Dates should be presented in the following form: names of centuries should be spelt out in full, in lower case: "twentieth century" (noun) or "twentieth-century" (adjective); decades as "1970s", "mid-1990s"; and particular dates presented as: "22 May 1967". Date spans should be presented as "1988-99" or as "1998-2001" when crossing centuries. The full span should be given to birth and death dates: "1914-1996". Dates of artworks in the text should follow in brackets e.g. (1999).
13. Write numerals up to nine in letters (ie. five rather than 5) and numbers 10 and higher in numeral form.
14. Dashes. Em (long) dashes should have a space on either side of them. En (short) dashes that are used between inclusive numbers and between compound adjectives should not have a space on either side of them e.g. 1970-72, post-Civil War period.
15. Ellipses. Three ellipsis points indicate an omission within a sentence. Spaces should separate the points from each other and from the words preceding and following.
16. Citations and notes should be given in endnotes. For references in the text, insert a superscript numeral immediately following the relevant passage and after any punctuation. Endnotes should follow the *Chicago Manual of Style* (15th ed.). For an online guide go to www.chicagomanualofstyle.org/tools_citationguide.html. Some examples:

Books

One author

1. Wendy Doniger, *Splitting the Difference : Gender and Myth in Ancient Greece and India* (Chicago: University of Chicago Press, 1999), 23-24.

Two authors

2. Guy Cowlshaw and Robin Dunbar, *Primate Conservation Biology* (Chicago: University of Chicago Press, 2000), 104-7.

Four or more authors

3. Edward O. Laumann et al., *The Social Organization of Sexuality: Sexual Practices in the United States* (Chicago: University of Chicago Press, 1994), 262.

Editor, translator or compiler instead of author

4. Richard Lattimore, trans., *The Iliad of Homer* (Chicago: University of Chicago Press, 1951), 91-92.

Editor, translator or compiler in addition to author

5. Yves Bonnefoy, *New and Collected Poems*, ed. John Naughton and Anthony Rudolf (Chicago: University of Chicago Press, 1995), 22.

Chapter of other part of a book

6. Andrew Wiese, "The House I live In': Race, Class, and African American Suburban Dreams in the Postwar United States," in *The New Suburban History*, ed. Kevin M. Kruse and Thomas J. Sugrue (Chicago: University of Chicago Press, 2006), 101-2.

Journal article

Article in a print journal

7. Kathleen Burnett and Eliza T. Dresang, "Rhizomorphic Reading: The Emergence of a New Aesthetic in Literature for Youth," *Library Journal* 69 (October 1999): 421-45.
8. Regina M. Schwartz, "Tragedy and the Mass," *Literature and Theology* 19, no. 2 (2005): 139-158.

Article in an online journal

9. Mark A. Hlatky et al., "Quality-of-Life and Depressive Symptoms in Postmenopausal Women after Receiving Hormone Therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS) Trial," *Journal of the American Medical Association* 287, no.5 (2002),
<http://jama.ama-assn.org/issues/v287n5/full/joc10108.html#aainfo>.

Magazine or newspaper article

10. Steve Martin, "Sports-Interview Shocker," *New Yorker*, May 6, 2002, 84.
11. William S. Niederkorn, "A Scholar Recants on His 'Shakespeare' Discovery," *New York Times*, June 20, 2002, Arts section, Midwest edition.

Website

Document in a website

12. U.S. Census Bureau, "Health Insurance Coverage Status and Type of Coverage by Sex, Race and Hispanic Origin, 1987 to 1999," Health Insurance Historical Table 1, 2000,
<http://www.census.gov/hhes/hlthins/historic/hihisstt1.html>.

Weblog entry or comment

13. Peter Pearson, comment on "The New American Dilemma: Illegal Immigration," The Becker-Posner Blog, comment posted March 6, 2006,
http://www.becker-posner-blog/archives/2006/03/the_new_america.html#c080
(accessed March 28, 2006).

Email message

14. John Doe, e-mail message to author, October 31, 2005.

Works of art

15. Louise Bourgeois, *Femme Volage*, 1951. Wood, paint, 183 x 44.5 x 33 cm. Solomon R. Guggenheim Museum, New York.

Subsequent citations

When referring to the same source a number of times, a shortened form of the citation may be used on subsequent occasions by citing the last name of the author and page number(s). Include a shortened form of the title if citing more than one work by the same author.

16. Burnett and Dresang, 423.
17. Doniger, *Splitting the Difference*, 49, 53.