

CODART style sheet

Updated July 2009

LANGUAGE, SPELLING AND PUNCTUATION	EXAMPLES
The preferred language for contributions to CODART is English. Spelling and punctuation are edited in American style. An online dictionary site such as the Merriam-Webster http://www.m-w.com/ should be consulted in case of doubt. Use the first of alternative spellings.	<ul style="list-style-type: none"> - organization - color - judgment - medieval
Use double quotation marks. Single quotation marks should be used only for quotations within quotations. The use of quotation marks for other purposes than direct quotation should be kept to a minimum.	Then he said grandly, "In the words of Voltaire, 'Love truth, but pardon error.'"
Place punctuation within closing quotation mark (see above) except for colons and semicolons.	His motto was "Moderation in all things"; at the table he did not always live up to it.
Italicize signatures and inscriptions on a work of art. Make it clear whether punctuation belongs to the inscription or not.	Dirk van Delen sometimes uses the monogram <i>D.D.</i> and sometimes, without dots and in ligature, <i>DVD.</i>
Use hyphenation in compound adjectives that precede the noun they modify. Do not hyphenate compound adjectives otherwise. Do not use superscript.	<ul style="list-style-type: none"> - 17th-century painting - painting in the 17th century
Use square brackets to indicate insertions in quotations.	Kilian wrote of the "spectacular <i>Hagar and Ishmael</i> [that it] displays du Jardin's awareness of Italian Baroque painting."
Indicate omitted words in quotations with square brackets and three periods, [...] with a space on either side. This departs from standard American usage, where dots alone are used.	- "The roses [...] recall the emblematic motto 'Rosa vita est.'"
Italicize all foreign words in text except those that are considered loan words in English or are treated as such in art-history writing.	<ul style="list-style-type: none"> - <i>informatique</i> - <i>tronie</i> - trompe l'oeil
Set titles of articles in quotation marks.	"Schuttersstukken kijken met Jan van Dyk. Een reconstructie van de plaatsing in het Stadhuis op de Dam"
Italicize titles of books, reports, congresses, works of art and exhibition names.	<ul style="list-style-type: none"> - <i>The mastery of drawing</i> - <i>Cultural agenda 2007-2013</i>
Capitalize periods and large geographical regions, in noun and adjective form.	<ul style="list-style-type: none"> - Middle Ages - Golden Age - Central Europe - Oriental - Old Masters
Capitalize Schools and Circles of artists	Rubens' School Circle of Rembrandt
In titles or texts use square brackets within round brackets.	- Nicolaas Verkolje (1673-1746): schilderijen en tekeningen (Nicolaas Verkolje [1673-1746]: paintings and drawings)
In titles, capitalize only the first word and proper names. After a colon (:) in a title, do not capitalize the word after the colon (unless it is a proper noun).	<ul style="list-style-type: none"> - CODART events - <i>In Maastricht: treasures from the tapestry collection of the Rijksmuseum in Amsterdam</i>
Distinguish carefully between the use of plurals and possessive.	<ul style="list-style-type: none"> - The inventory included three Rubenses. - Rubens' landscapes are in a class all

	<p>their own.</p> <ul style="list-style-type: none"> - houses' - Hill's
Use a full stop in sentences that end with a hyperlinks and or email addresses.	- You may notice some changes on www.codart.nl .
PROPER NAMES	
For the names of Dutch and Flemish artists, use the preferred spelling on the online RKD artist database, <i>RKDartist</i> .	www.rkd.nl/rkddb
For artists of other schools, consult the online Getty Union List of Artists Names (ULAN).	www.getty.edu/research/conducting_research/vocabularies/ulan/
For place names, use the Getty Thesaurus of Geographic Names Online (TGN)	www.getty.edu/Research/ConductingResearch/Getty Thesaurus of Geographic Names (TGN)
CODART prefers complete first names rather than initials, but if a person would like to be named with initials or middle initials, include them without spaces between the initials. In general, abide by the form by which he or she is generally known.	<ul style="list-style-type: none"> - Frederik Duparc - Roger-Adolf D'Hulst - I.Q. van Regteren Altena - David A.H.B. Taylor
In running text, capitalize 'De' and 'Van' if only the last name is written. In full names use lower cases for 'van' or 'de.'	<ul style="list-style-type: none"> - As in the case of De Grebber ... - The lexicon of Flemish painters by De Maere and Wabbes - Rembrandt van Rijn's painting was studied by Van der Wetering
For German names, leave out the 'von' when citing the last name only.	<ul style="list-style-type: none"> - Wilhelm von Bode - The collaboration between Bode and Hofstede de Groot...
Do not capitalize king, queen, count, etc. unless it directly precedes the name.	<ul style="list-style-type: none"> - It was up to Queen Christina to decide... - The queen of Sweden
Country names are in English.	<ul style="list-style-type: none"> - Spain - Brazil
Cities should be referred to in the local language, except if a universally employed English translation of the city name exists.	<ul style="list-style-type: none"> - Düsseldorf - Vlissingen - Antwerp - Jerusalem
Names of museums should be followed by the city where they are located	<ul style="list-style-type: none"> - National Gallery, London - Dordrechts Museum, Dordrecht
Museum names are rendered in the original language. In any other language than English, French, German, or Dutch, this name should be followed by an English translation between round brackets. If a museum name is mentioned various times in a text, translate the museum name only once at the beginning. In captions, use only the original name of the museum and do not provide the English translation.	<ul style="list-style-type: none"> - Musée des Beaux-Arts - Muzeum Narodowe w Warszawie (National Museum in Warsaw) - Domenico Fiasella, <i>Portrait of Agostino and Ansaldo Pallavicino</i>, Galleria Nazionale de Palazzo Spinola, Genoa
This rule does not apply, as of now, to languages with non-Roman alphabets, like Russian, Japanese or Hebrew. These names are given in English only.	National Museum of Western Art, Tokyo
Institution names are rendered in the original language. If an English translation exists and space allows, include the translation between round brackets.	Stichting Cultuur Inventarisatie (Foundation for Cultural Inventory)
If a museum or collection is part of a larger entity, make the relationship clear in your references.	Niguliste Museum, Tallinn (a branch of the Art Museum of Estonia)
ABBREVIATIONS	
As a rule, abbreviate only those words that are abbreviated universally and cannot be misunderstood. Do not abbreviate words that require special knowledge on the part of the reader to fill out.	<ul style="list-style-type: none"> - ca. - cm. - etc.

	- Not <i>GB-A</i> but <i>Gazette des Beaux-Arts</i>
This rule does not apply to a few words that recur often in the CODART context	- exhib. - cat. - coll.
Use the abbreviation “St.” only before names of churches, buildings. Use “Saint” in front of person’s names.	St. Paul’s Cathedral Saint Michael
Always close abbreviated words with a full stop. Use the following forms of standard abbreviations.	- no. - fig. - vol. - Mr. - p. - chap. - pp.
NUMERALS AND DATES	
Use Roman numerals only when necessary – for the numerals of popes and rulers, for example, or page references to books with separate sections of Roman and Arabic pagination. Double-check your “translations” of numerals from Roman into Arabic.	- Louis XIV - Frans Francken III - xvi + 360 pp.
Numbers through ten should be spelled out, and higher ones written in numerals. Use commas to separate thousands, except in dates.	- three - 13 - 1,000
Numeral elision begins at 100. Always use only the last two digits of the closing number.	- pp. 103-04
Provide life spans in parentheses following the artist’s name, using four digits (XXXX-XXXX). Use elision only when there is uncertainty in the exact year of birth or death and it is in the same century.	- Rogier van der Weyden (1399/1400-1464) - Jan Steen (1625/26-1679) - Esaias van de Velde (1587-1630) - Henri De Braekeleer (1840-1888) - Rembrandt (1606/07-1669)
Provide all other dates (works of art, exhibitions, etc.) using elision, except when there is a change of century.	- Judith Leyster (1609-1660), Self-portrait, ca. 1632-33 - Frans Hals, <i>Portrait of Pieter Tjarck</i> , ca. 1635-38
Never spell out decades and centuries.	- 1920s (not 1920’s) - 15th century
In giving full dates, use the form day (in numerals), month (spelled out) and year, without intermediate comma	4 January 2006
ILLUSTRATIONS AND CAPTIONS	
Try to illustrate your contribution attractively and interestingly.	
Do what you can to obtain good digital images of a resolution of 300 dpi or higher.	
Do not embed figures, tables or other graphics within the text. Save them as independent files, preferably in .tif, .jpeg or .eps format. Images of a size up to 8 Mb can be sent by e-mail.	
Number or title each image in correspondence with the captions. Put figure numbers (fig. XX) in the text to clarify the place where the illustration is most needed. (These references may not be shown in the final layout, if the designer judges them to be superfluous.)	Compare Aert de Gelder’s <i>Lot and his daughters</i> in the Pushkin Museum, Moscow (fig. 3).
Captions should include: artist, title (italicized), date, material, size, collection, city, inventory number, photo credits. Provide the name of the museum only in it’s original name. If necessary, give the photographer’s or copyright owner’s name. If required for your argument, provide dimensions in centimeters and/or technique. No full stop after captions.	- Gerrit Adriaensz. Berckheyde, <i>Grote Markt, Haarlem, with the St. Bavokerk</i> , 1696, Frans Hals Museum, Haarlem - Rembrandt van Rijn, <i>The night watch</i> , 1642, canvas, 363 x 437 cm., cut down from approximately 440 x 500 cm. Rijksmuseum, Amsterdam - Domenico Fiasella, <i>Portrait of Agostino and Ansaldo Pallavicino</i> , Galleria Nazionale de Palazzo

	Spinola, Genoa
Use the accepted English title if there is one or translate where possible. Do not translate if the work is better known in English-language literature under its foreign title. Only the initial word of a title is capitalized, and any proper names it may contain.	- Paulus Potter, <i>The young bull</i> - Peter Paul Rubens, <i>Het pelsken</i>
The author is responsible for obtaining permission to reproduce images in the CODART <i>Courant</i> and/or the website. CODART advises contributors, in keeping with the jurisprudence laid down in the Bridgeman vs. Corel case, not to pay copyright fees on photographs of flat objects in the public domain.	
LAYOUT AND DELIVERY	
Digital delivery only.	
Please deliver texts in font Arial 10 pt., 1.5 spacing	
Align your text left. Do not center.	- <i>Den grondt der edel vry schilderconst: waer in haer ghestalt, aerdt ende wesen, de leer-lustighe jeught in verscheyden deelen in rijm-dicht wort voor ghedraghen.</i>
Do not break words at line ends or use hyphenation programs.	As the above example shows, it is essential that the editor and reader know that a hyphen is part of the quoted text and not a break at the end of a line.
Use blank lines only for dividing major sections of your text. Otherwise, begin a new paragraph by indenting one tab stop.	
No indentation following a blank line.	
YOUR PUBLICATIONS	
The list of publications on your personal CODART page is limited to subjects having to do, not necessarily exclusively, with Dutch and Flemish art.	- Karen Hearn, Robert Upstone and Giles Waterfield, <i>The art of the country house</i> , London (Tate Gallery) 1998-99 but not, as interesting as it is, - Karen Hearn, <i>Nicholas Hilliard</i> , London (Unicorn Press) 2005
Include publications of which you are not the only, or even the main author	See above
List in chronological order, with most recent publications first	
Provide title information in the following five categories: 1. Title 2. Author(s) 3. Description of the publication 4. Additional information, such as number of pages and illustrations 5. Publisher, distributor, ISBN	
1. In a title, whether of a book, article or work of art, only the initial word is capitalized, and any proper names and titles it may contain. This does not apply to German-language titles, in which all nouns must be capitalized.	- Christopher White, <i>The Dutch pictures in the collection of Her Majesty the Queen</i> - Jochen Luckhardt and Thomas Döring, <i>Holländische Historienbilder des 17. Jahrhunderts</i>
1. Titles of books, reports and congresses should be italicized. Titles of articles should be set in quotation marks.	See examples throughout.
1. Place a colon between title and subtitle(s). Do not capitalize the subtitle(s).	Maryan W. Ainsworth and Keith Christiansen, "From Van Eyck to Bruegel: early Netherlandish painting in the Metropolitan Museum of Art"
1. Punctuate the title as if it were a piece of text, no matter what the	See examples throughout.

usage, typography and layout on the title page. In this respect CODART follows the usage of the British Library.	
1. In citing literature in a language that might not be familiar to all, provide an English translation of the title between parentheses.	<i>Zapadnoevropeysky natyurmort</i> (<i>Western European still lifes</i>).
2. Do not use academic or other titles for authors.	Vadim Sadkov
3. Indicate the nature of the publication	<ul style="list-style-type: none"> - collection catalogue - exhibition catalogue - entry in exhibition catalogue - guidebook - book on collection highlights - educational brochure - monograph - congress proceedings - chapter in a collection of essays - article in scholarly journal - article in popular magazine - newspaper article
3. The names of journals are treated as proper names, and are capitalized as well as being italicized.	<i>Burlington Magazine</i>
3. Provide all necessary information concerning the series in which a title appears, the edition concerned and the volume number	Nadine M. Orenstein, <i>Hendrick Hondius and the business of prints in 17th-century Holland</i> , Rotterdam 1996 Vol. 1 in Studies in prints and printmaking, an adjunct to the Hollstein series (see www.hollstein.com)
3. Try to use the most recent edition, in English if available, of literature cited. If the edition you use is not the first, indicate when and where the first edition appeared. If the title has changed, make this clear.	Horst Gerson, <i>Ausbreitung und Nachwirkung der holländischen Malerei des 17. Jahrhunderts</i> , Haarlem 1942. Reprint, with an introduction by Bert W. Meijer, Amsterdam 1983
3. If a work has been published in more than one language, provide entries for each, and	
3. In page references, use p. for a single page and pp. for several pages	<ul style="list-style-type: none"> - p. 14 - pp. 14, 165-90
3. For references to articles in a scholarly journal, provide <ul style="list-style-type: none"> - title between double quotation marks, with comma before closing – quotation marks - volume of journal in italics - volume number in Arabic numerals, with no preceding comma - issue number or date, if provided, with no preceding comma - page numbers 	Norbert Middelkoop, "Een kleinfigurige bijdrage aan de iconografie van P.C. Hooft," <i>Maandblad Amstelodamum</i> 90 (2003) no. 5, pp. 3-20
4. Provide whatever additional information is relevant, at your discretion	21 x 15 cm., 240 pp., 16 color plates and 120 black-and-white illustrations
5. For references to books, provide the city and year of publication and the International Standard Book Number (ISBN). This improves the reader's chance to locate a title, specifically on the Internet.	Ivan Gaskell, <i>Vermeer's wager: speculations on art history, theory, and art museums</i> , London (Reaktion Books) 2000 ISBN 1-86189-072-9
5. If there is more than one publisher, as when a book is published by a museum and distributed by a trade publisher, provide the name of each separately, with the ISBN of each edition following the name of the publisher. If both hardbound and paperbound editions are issued, give the ISBN for each.	<i>Memling and the art of portraiture</i> Till-Holger Borchert, with contributions by Maryan W. Ainsworth, Lorne Campbell and Paula Nuttall Published in conjunction with exhibition held in 2005 in Madrid (Museo Thyssen-Bornemisza) Bruges (Groeningemuseum) New York (Frick Collection) 191 pp.

	London (Thames & Hudson) 2005 ISBN 0-500-09326-1 (hardbound) Stuttgart (Belser Verlag) 2005 ISBN 3-7630-2448-4 (hardbound) ISBN 3-7630-2449-2 (paperbound) [This example reproduces the form in which we plan to cast all publications on the curators' pages on www.codart.nl .]
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