

Dear *Afterimage* Contributor,

We are now requesting that our authors address the following style and formatting issues before submitting articles to *Afterimage* in order to save our editorial staff of two part-timers valuable hours each issue.

If you have any questions before you submit your article, please contact me at [afterimageeditor@yahoo.com](mailto:afterimageeditor@yahoo.com). Thank you for your assistance in this matter.

Karen vanMeenen  
Editor

## **STYLE GUIDELINES**

Refer to the *Chicago Manual of Style, 16<sup>th</sup> edition* (referred to hereafter as *CMS*) and *Merriam-Webster's Collegiate Dictionary* for formatting, style, and spelling. In features give full endnote references, not footnotes, for all writings quoted or referred to more than cursorily, including the volume, number, and month for scholarly journals.

Endnotes should be formatted according to *CMS*. Any article, including features, that reviews a particular work or event must include in the heading the following information: (1) *exhibitions*: title; name of artist if it is a solo show; name and city of venue; opening and closing dates; name, city, and dates of all venues to which the show has traveled or will travel; (2) *books and catalogs*: title, author/editor; publisher (with address if it is not well known), number of pages, price for hardback and soft cover copies; (3) *films/videos* not shown in a formal exhibition: title, artist, distributor(s) (with address if not well known), rental format and price; (4) *festivals/conferences*: title, location, sponsor, dates.

See below for detailed style guidelines.

### **General**

Include a one-sentence author bio at the end of the article. Your name should be bold and lower case; the rest of the line should be italicized.

Double-check all facts (names, dates, etc.). Although we do fact-check, your first-hand sources are invaluable and when our fact-checking results agree with your text, it saves us the time of going to a third source.

Include titles, dates, and makers for all works unless only cursorily referenced. This includes the obvious (include Andy with Warhol and Karl with Marx). When in doubt, please include this information.

*Afterimage* favors U.S. spelling and grammar. For example –ize rather than –ise; punctuation inside quotation marks; and double quotes rather than single. Also please avoid regional vocabulary unless it is defined or the definition is clear in context.

When writing exhibition reviews, use present tense for exhibitions that are still running at the time of publication (e.g. exhibition running until April 7 published in the March/April issue), and past tense for exhibitions which will be down by publication (e.g., an exhibition running until March 30 being reviewed in the May/June issue—even if written and submitted in the month of March). Any discussion of works is always present tense.

Epigraphs are actively discouraged except for with feature articles or essays.

Do not use in-text references to images such as “Fig. 1,” “Fig. 2,” etc. as we may not be able to run all of the images you would like or in the order you expect.

## **Formatting**

Please format titles and headings exactly as you see them in our printed pages; this is especially important for book and exhibition reviews.

Do not tab paragraphs; force a line break and begin all new paragraphs flush left.

All titles, dates, and makers of all works should be formatted as follows:

- Italicize film and video titles, book titles, photograph titles, and titles of individual works within installations
- Italicize installation titles (including video installations), poems, and series of photographs
- Conference titles, festival titles, and chapter titles are not put in quotation marks or italicized; initial capitals are used.

Per above, dates of works and series are usually included in parenthesis.

Format measurements of works referenced in your article as following: 16 x 24 inches, 16 x 24-inch print.

If you are submitting a report, exhibition review, book review, or media noted, please see the examples below and include the correct venue and date or publication information in the appropriate format.

If you are submitting an interview, please see a recent issue and follow the formatting exemplified there or request a sample from the Editor.

Copy should be double-spaced.

We re-format in the font Times New Roman for our editorial process so use the font of your choice.

Do not use colored type or underlining. Use italics for emphasis when necessary.

*Do not* include hyperlinks in any copy. If you have copied and pasted URLs or email addresses from other sources, *please* be sure to deactivate any links. When these remain imbedded it takes us considerable time to remove the links and close windows that inadvertently open.

Avoid bullet points or other unusual formatting.

Block quotes should be set apart by a forced line break and bolded—not italicized. Do not use quotation marks. We reformat to our house style.

We use em-dashes (—) with no space before or after them (not “ - ”), per *CMS*; we never use double hyphens/dashes.

We use en-dashes (–) for dates (e.g., 1994–96).

This is also the preferred *CMS* date style: 1994–96, 2006–07.

*Do not* include any page headers or footers or pagination. Please remove them before sending your article.

## **Titles/Headings**

For titles, use all lowercase letters (our designer turns these into small caps).

If you are submitting a feature, please include a title in our “catchy pre-colon: explanatory post-colon” format.

If you are submitting anything other than a feature, you are welcome to submit a catchy 2- to 4-word title (*not* in the pre-colon: post-colon style). Please note: we do not use book or exhibition titles being covered in, or as, the titles of articles.

Section headings are only included in essays or feature articles over 2,500 words in length. These should be in the same part of speech (e.g., all nouns, or all verb clauses).

## **Citations**

We use endnotes—*not footnotes*. Numerical references should be included in the text as applied superscripts (not hard, embedded footnotes). Notes should be at the end of the article, in *CMS* style, and formatted exactly as exemplified below (as regular body text, no special formatting whatsoever). Endnotes are discouraged except for feature articles.

Please do not include citations/references in the text. Use endnotes for this purpose instead—but again, use sparingly unless writing a research-based feature.

Bibliographies/resource lists/reference lists are not necessary. On rare occasions brief versions of such texts may be included as a sidebar at the discretion of the Editor.

### **Grammar Issues**

Hyphenate adjectival phrases (not adverbial phrases)

Be aware of the difference in usage between:

- “that” and “which”
- “who” and “whom”
- “that” and “who”

### **Quirky In-House Style Items**

Use “United States” instead of “America” (in most cases)

Use “United States” in first mention, then “US”; also “United Kingdom” and “UK”.

Use full name in first mention, then surname only (e.g., “Jane Smith” ... “Smith”). Do not include “Mr.”, “Dr.”, etc.

*Afterimage* style favors “toward” and “backward” (instead of “towards” and “backwards”)

Use “black and white” (no hyphens) as noun; “black-and-white” (with hyphens) as adjective. The same applies to “nineteenth century” and “mass media” for example.

### **EXHIBITION REVIEW HEADING STYLE EXAMPLE:**

#### **Jane Smith Johnson: Photographs from the Other Side**

John Hansard Gallery  
University of Southampton, England  
February 6–March 31, 2007

### **BOOK REVIEW HEADING STYLE EXAMPLE:**

#### **Echoes and Reflections: On Media Ecology as a Field of Study**

By Lance Strate  
Hampton Press, 2006  
192 pp./\$23.95 (sb)

### **MEDIA NOTED HEADING STYLE EXAMPLE:**

**halsted plays himself**

william e. jones/semiotext(e)/2011/216 pp./\$24.95 (hb)

**REPORT HEADING STYLE EXAMPLE:**

**44<sup>th</sup> Society for Photographic Education National Conference**

Miami

March 15–18, 2007

**(NB: no conference theme in heading)**

**AFTERIMAGE ENDNOTES STYLE EXAMPLE:**

NOTES **1.** Veit Görner, *Andreas Gursky: Fotografien 1984–1998* (Wolfsburg: Kunstmuseum, 1998), VIII. *Gursky recants this statement in: Calvin Tomkins, “The Big Picture: What Do Andreas Gursky’s Monumental Photographs Say About Art?,”* *the New Yorker*, January 22, 2001, 62. **2.** William Henry Fox Talbot, “Plate XX: Lace,” *The Pencil of Nature* (1844; reprint, New York: Da Capo Press, 1969). **3.** Corey Dzenko, “Analog to Digital: The Indexical Function of Photographic Images,” *Afterimage: Journal of Media Arts and Cultural Criticism* 37, no. 2 (September/October 2009): 19–23. **4.** François Brunet offers a more expanded look at the de-/re-contextualization of Peirce’s writing about the index by commentators on the history of photography: François Brunet, “A Better Example Is a Photograph”: *On the Exemplary Value of Photographs in C.S. Peirce’s Reflection on Signs,* in *The Meaning of Photography*, Robin Kelsey and Blake Stimson, eds. (Williamstown, MA: Clark Art Institute, 2007), 34–40. **5.** Charles Sanders Peirce, “The Icon, Index and Symbol,” in *Collected Papers of Charles Sanders Peirce*, Charles Hartshorne and Paul Weiss, eds. (Cambridge, MA: Harvard University Press, 1932), 160–65. **6.** *Ibid.*, 159. Italics are my emphasis. **7.** Charles Sanders Peirce, “Logic as Semiotic: The Theory of Signs” in *Semiotics: An Introductory Anthology*, ed. Robert E. Innis (Bloomington: Indiana University Press, 1985), 13. **8.** *Ibid.* **9.** Roland Barthes makes a similar argument about the photograph’s ability to provide “a certificate of presence,” while not necessarily accurately describing a subject’s appearance. Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 1981), 87. **10.** Mary Ann Doane, “Indexicality: Trace and Sign: Introduction,” *differences: A Journal of Feminist Cultural Studies* 18, no. 1 (Spring 2007): 2. **11.** Peirce, “The Icon, Index and Symbol,” 267. **12.** For more about Peirce’s view of truth, see Nathan Houser, “The Scent of Truth,” *Semiotica* 153–1/4, (2005): 455–66. **13.** Geoffrey Batchen, “Ectoplasm: Photography in the Digital Age,” in

Overexposed: Essays on Contemporary Photography, *Carol Squires, ed.* (New York: The New Press, 1999), 21.

**PLEASE NOTE:** Recent issues of *Afterimage* are your best source for visual examples of the above. Many articles posted on our website at [www.vsw.org/afterimage](http://www.vsw.org/afterimage) may help in this regard. We would also be happy to email examples.