# Zeitschrift für Schweizerische Archäologie und Kunstgeschichte (ZAK)

Revue suisse d'Art et d'Archéologie

Rivista svizzera d'Arte e d'Archeologia

# GUIDELINES FOR AUTHORS

## Acceptance of Submissions

ZAK's editorial team and members of the editorial board are responsible for vetting and accepting submissions to the journal.

Submissions should be **ready for press** and comply with the standards set out below. Submissions may be in French, German, Italian, or English, and are published in the language in which they are submitted. Contributions must meet the standards of an archaeological or art historical journal, but they should also be intelligible to interested non-specialist readers.

You can submit your typescript by email, or on CD or USB memory stick. Annotations should take the form of endnotes. There are 2,300–2,400 keystrokes on an A4 page of 36–37 lines.

The editorial team reserves the right to suggest changes to authors. At the proof correction stage, authors have the opportunity to consider changes made by the editorial team.

## Responsibility

Authors are responsible for the content of their submissions and reviews of them as well as the copyrights. The editorial team can be held responsible solely for presentation in respect of editorial style and conventions.

## Parts of the Typescript

### Text

Use running text with subheadings (preferably no more than two categories). Do not use abbreviations in the main body of the text.

Put references to illustrations in brackets where appropriate within the text (Ill. 1). Make individual chapters, new paragraphs, and other subdivisions clearly recognizable.

Make subheadings typographically distinct; provide a key if necessary.

Avoid any other formatting.

### Author's Address

At the end of the article, give your title and function, and the address you want published (either your home address or workplace address), for example, Hans Beispiel, PhD, art historian, Institute of Art History, or Bleicherweg 10, CH-8008 Zurich

### Summary

At the end of the article, provide a summary of your contribution in no more than fifteen lines or 800 – 1000 keystrokes. If possible, also provide translations of it in the other languages we use (French, German, Italian, or English).

## Captions

Provide a separate list of captions with the usual line spacing. Ensure that captions and illustrations are numbered identically.The author may express a preference as to where captions are placed, but the final decision rests with the editors.

Order in which caption details are given:

Ill. 1    What (what does the image show?), How (further details, e.g. type of object, author, origin, date; technical details, dimensions etc.), Where (place / collection and place).

*Examples:*

Ill. 1    Double portrait of Rudolf and Agnes Meyer by Dietrich Meyer, dated 1612. Oil on wood, 26 × 41 cm. Canton of Zurich, private collection.
Ill. 2    Tell, support for a goblet, made for the Helvetische Gesellschaft by Alexander Trippel, 1779. Walnut. Swiss National Museum.


## List of Illustrations

Provide a separate list of illustrations. Unless otherwise required by copyright owners, give only an institution's name and location. State the name of the originator or the owner of the copyright, not the location or owner of the original works.

*Examples:*

Ill. 1:    Bayerische Staatsbibliothek, Munich.
Ill. 2:    Author.
Ill. 3:    Kantonale Denkmalpflege Bern (photograph by Martin Hesse).


## Citation method (in particular of annotations)

Annotations should take the form of endnotes with the usual line spacing.

Authors are requested to adhere to the undernoted rules, which are required by ZAK; note that nonconformity (however slight) can necessitate a complete rewrite of annotations.

With the exception of the undernoted abbreviations, no abbreviations are permitted; write words out in full.

*Exceptions:*

| | |
|---|---|
| cf. | = compare with |
| col. | = column |
| diss. | = dissertation |
| ed. / eds. | = editor(s) |
| fig. | = figure (illustration) |
| fol. / fols. | = folio(s) |
| i.a. | = inter alia |
| n. / nn. | = note(s) |
| n.d. | = no date (year) of publication given |
| n.p. | = no place of publication given |
| NS | = new series |
| pl. | = plate |
| p. / pp. | = page(s) |
| vol. / vols. | = volume(s) |

Change Roman numerals into Arabic numerals, especially for volume numbers. Roman numerals are used only in front matter (preface, foreword, etc.)

Give exact page ranges: pp. 501–503; pp. 122–123 (*not* 501 ff; 122 f.).

Do not use "loc. cit". References to previous citations should state an author's full name and the footnote number.

Give the year of publication after an author's name only when the note cites several works by that author.

*Example:*

> WALTER MÜLLER -LOCHER 1986 (cf. n. 17), p. 27

Give the full title of volumes of art monuments (as found on the title page) and Swiss cantons; see examples below.

Authors' names (first name followed by surname) are written in SMALL CAPITALS. Write out first names in full where known.

Titles of books and essays are written *in italics*.

Use ordinary font for all other matter, e.g. titles of journals. Quotations from journals include: volume number (Arabic numerals immediately after a publication's title), year, page number.

*Example:*

> Archiv für Kulturgeschichte 43, 1961, p. 163.

Use a full stop and dash (. –) to separate a number of successive citations.

The names of co-authors of a publication are separated by a forward slash (e.g. CLAUDIA MEYER / WERNER MÜLLER).

*Examples:*

> [Single publication]
> JOSEPH BRAUN, *Trachten und Attribute der Heiligen in der deutschen Kunst,* Stuttgart 1943, pp. 253–254.
>
> [Series]
> JOSEPH GANTNER / ADOLF REINLE, *Kunstgeschichte der Schweiz*, vol. 3, Frauenfeld 1956, p. 15. – GEROLD WALSER, *Die römischen Strassen in der Schweiz,* part 1: Die Meilensteine (= Itinera Romana, Beiträge zur Strassengeschichte des römischen Reiches, issue 1), Bern 1967, no. 1, p. 43.
>
> [Journal article]
> WOLFGANG HARTMANN, *Dantes Paolo und Francesca als Liebespaar*, in: Beiträge zur Kunst des 19. und 20. Jahrhunderts (=Jahrbuch des Schweizerischen Instituts für Kunstwissenschaft 1968/69), Zürich 1970, pp. 7-24. – ALFRED A. SCHMID, *Zur Geschichte der Denkmalpflege unter besonderer Berücksichtigung des Kantons Uri*, in: Historisches Neujahrsblatt (Uri), NS 22/23, 1867/68, pp. 46–60.
>
> [Exhibition catalogue]
> BERNARD ANDENMATTEN / DANIEL DE RAEMY (eds.), *La maison de Savoie en pays de Vaud* (=exhibition catalogue, Musée historique de Lausanne), Lausanne 1990, p. 77. – *Januarius Zick und sein Wirken in Oberschwaben* (=exhibition catalogue, Ulmer Museum), Ulm 1993.
>
> [Volumes of art monuments]
> *Die Kunstdenkmäler des Kantons St. Gallen*, 3: Die Stadt St. Gallen (part 2: Das Stift), by ERWIN POESCHEL, Basel 1961, p. 200, n. 1. – *Die Kunstdenkmäler des Kantons Appenzell Ausserrhoden*, 1: Der Bezirk Hinterland, by EUGEN STEINMANN, Basel 1973, p. 300, fig. 289.
>
> [Essay in an anthology]
> ELLEN J. BEER, *Buchmalerei zwischen Zürichsee und Bodensee,* in: Buchmalerei im Bodenseeraum, 13. bis 16. Jahrhundert, ed. EVA MOSER, Friedrichshafen 1997, pp. 52–69.

**Illustrations**

Whenever possible, submit your illustrations in TIFF format (JPG is acceptable) at a minimum resolution of 300dpi. The following media are acceptable: digital images, black & white or colour photographs on photographic paper, Ektachrome film, slides, electronic media (photo CDs and similar).

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Make clear and simple corrections to typescript where needed. Do not use proofreading marks; these are to be used only in the proof stages. Keep the left-hand margin clear.


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Zurich, Mai 2018