

THE SCULPTURE JOURNAL

Sculpture Journal is Britain's foremost scholarly journal devoted to sculpture in all its aspects from prehistory to the present across the globe. It provides an international forum for writers and scholars in the field of sculpture and public commemorative monuments, extending to commissions for contemporary sculpture. First published in 1997, *Sculpture Journal* offers a keen critical overview and a sound historical base, encouraging contributions of fresh research from new and established names in the field.

The *Sculpture Journal* is published by Liverpool University Press (LUP) on behalf of the Public Monuments and Sculpture Association (PMSA), a UK-based charitable organisation dedicated to the protection, promotion and appreciation of public sculpture and monuments.

The Editors welcome papers on all aspects of sculpture from prehistory to the present in relation to any cultural context. Papers can be short or long (6-9,000 words is recommended, but there is flexibility in both directions at the discretion of the Editors), illustrated or not (a maximum of 12 illustrations), and polemical, topical, theoretical, archival, tightly focussed or wide ranging in approach. They may be cross-disciplinary and cross-cultural, and treat of conservation, or the commercial world and collecting past and present. Current debates and topical issues are welcome. Articles are not remunerated and illustrations are the responsibility of individual contributors.

The Journal operates a double-blind system of peer group review, and each article is subject to two reviews. If there is disagreement, a third review may be conducted.

GUIDELINES for Contributors

SUBMISSIONS

Please submit a brief biography or CV, current affiliations, research interests and current contact details. Email addresses are not sufficient. Please do not submit articles as PDF files. Word files are our preferred format. If you are a UK author and your article has been publically funded, please let the Editors know if you are seeking open access through payment of Article Processing Charges.

- Submissions and editorial correspondence should be sent to the Editors at: sculpture.journal@gmail.com.
- All text should be original, written in English, and neither previously published nor under consideration for publication elsewhere.
- Submitted ready for publication, all quotations and references should have been verified.
- An abstract of 150 words (no references) is required for use in bibliographical databases. It should include all main arguments, personalities and locations.

- Quotations should be in English. If the text being quoted has not already been published in English, the original should be provided in an endnote; if it has been published, the endnote should provide the reference.
- Translators' names should be supplied and will be acknowledged in print.
- References within the submission to the author's own work should be in the third person, to enable anonymous peer-review.
- All copy will be submitted to referees and will be returned with Editor's comments.
- If there are images to accompany the submission, in the first instance please email these to the Editors with your text. Figure references should be included in the text (in brackets, e.g. '(fig. 1)') and the images labelled accordingly. Low-res image files, if available, may be uploaded initially and hi-res versions sent subsequently if the submission is accepted.
- Ensure that references are provided in the end notes for all quotations.
- Please do not use headers and footers.
- Please paginate the article.
- No correspondence will be entered into if submissions are declined.
- Proofs will be sent out to contributors for typographical corrections only.

Reviews

Proposals for reviews and copy (up to 1,000 words plus one image) should be submitted to Professor Brendan Cassidy: bfc1@st-andrews.ac.uk

ILLUSTRATIONS

Articles may carry up to a dozen images. There is no guarantee of the maximum being published, and the Editors reserve the right to reduce the number where necessary. Reviews require one image, which in the normal course of events should be supplied free of charge and with copyright clearance from the publishers.

Please begin acquiring images and clearing rights as soon as your article or review has been accepted. Delays affect the tight schedules, and articles and reviews will be dropped if images are not received on time.

All images must have been cleared for copyright purposes and all costs and permissions to reproduce are the responsibility of the contributor, who must provide correct credit lines for the image as well as the object

CAPTIONS: All images must have a catalogue-style caption supplied as a separate list. Please number figures in order and make sure that image files can be clearly identified from their file-names. Captions should include:

- Maker
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e.g.:

Fig 1. John Deare, *Male Nude Reclining on a Block*, c. 1789, pen and ink, 8 x 10.4cm. Board of Trustees of the National Museums and Galleries on Merseyside (Walker Art Gallery) (Deare Sketchbook, inv.no.6493)

Fig 2. Ian Hamilton Finlay, *Boat*, 1998, wood, h: 129.5cm. Private Collection (photo: Robin Gillanders)

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Please ensure care when marking up illustrations. Please do NOT write directly onto the back of a print, but use an adhesive label PRE-WRITTEN, as the printers' scanners are highly sensitive and marks will mar a good image.

Offprints

Authors of full-length articles will receive one copy of the journal and 25 offprints each. For Reviews and shorter contributions, 25 offprints will be divided among the contributors to that section.

HOUSE STYLE

- Paragraphs should be indicated by a line-space, not indented.
- **Bold** type and underlining should **not** be used.
- In the main text, *italicise* titles of books and journals (please do not use underlining); put titles of articles, doctoral theses and exhibitions in single inverted commas.
- Illustrations should be referred to in the text as: (fig. 2) etc.

Notes should be:

- Formatted as automatic **endnotes, with Arabic numerals.**

Book reviews: give full publication details at the head of the text:

James Hall, *The World as Sculpture: the Changing Status of Sculpture from the Renaissance to the Present Day*, Chatto and Windus, London, 1999. £25. ISBN 0-7011-6882-X.

Exhibition reviews: give dates and venues at the head of the text:

Adriaen de Vries – *Imperial Sculptor*, Rijksmuseum, Amsterdam, 12 December 1998-14 March 1999, Nationalmuseum, Stockholm, 15 April -29 August 1999.

Please note that reviews of exhibitions should be written in the past tense unless the exhibition is permanent and/or certain to be still ongoing by the time the review is published.

REFERENCES cited thus:

Books: M. Remy, *Surrealism in Britain*, Aldershot, Scolar Press, 1999, pp. 119–21.

Articles: M. Nixon, ‘Eating words’, *Oxford Art Journal*, XXII, 2, 1999, pp. 55–70.

D. Cherry and J. Steyn, ‘The moment of Realism 1952–56’, *Artscribe*, 35, June 1982, pp. 44–48.

S. Copley, ‘The fine arts in eighteenth-century polite culture’, in J. Barrell (ed.), *Painting and the Politics of Culture: New Essays on British Art 1700–1850*, Oxford and New York, Oxford University Press, 1992, pp. 13–37.

Subsequent references: Copley, as at note 10, p. 14, or ‘Ibid., p. 14’ if following directly.

Do **NOT** use *op. cit.*, *loc. cit.*, *idem*, or other abbreviations

Exhibition catalogues: J. Smith (ed.), *Rococo* (exh. cat.), Victoria & Albert Museum, London, 1989.

T. Friedman and E. Silber (eds.), *Jacob Epstein Sculpture and Drawings* (exh. cat.), Leeds City Art Galleries, Leeds, 1987.

Academic theses: B. Foss, ‘British artists and the Second World War with particular reference to the War Artists’ Advisory Committee of the Ministry of Information’, unpub. PhD thesis, University of London, 1991.

Archival documents: Florence, Archivio di Stato, Mediceo del Principato 7, fols. 277r–321v.

Subsequent references: Document, as at note 15, fol. 301v.

DATES: 1832–36; 15 July 1998.

Not '20th C' or '20th century' but 'twentieth century'. NB hyphens are not required where e.g. 'twentieth century' is used as a noun; they are required where it is adjectival, e.g. 'a twentieth-century house'

Not 'about' or 'circa' but 'c.'.

SPELLING: follow Oxford English usage e.g. colour, centre, mould, recognize.

PUNCTUATION: leave a single space after a full point: T. S. Eliot; p. 63.

Close inverted commas inside full point.

QUOTATIONS: set within single inverted commas; quotations within quotations in double inverted commas. Quotations more than six lines long should start on the next line but please do not indent.