



# ESHPH

European Society for the History of Photography  
Association Européenne pour l'Histoire de la Photographie  
Europäische Gesellschaft für die Geschichte der Photographie

## Guidelines for Quotation

- 1. Format of text and references:** 23 000 characters (including blanks, excluding references)
- 2. Curriculum vitae:** ca. 500 characters, submission together with the text
- 3. Illustrations:** 4c, tiff or jpg, 300 dpi rgb min. It is the responsibility of the author to obtain illustrations, secure copyright permissions and pay any use or reproduction fees.

### Ad 1. Format of text - Reference notes

For the submission, please employ **endnotes** and list them **separately** at the end of your article. *PhotoResearcher* uses the following conventions for notes, see examples:

#### Book:

Alistair Crawford, *It's in the Nature of my gaze. Collected Photographs 1989-1995*, Aberystwyth 1995, 32-45.

Stephanie Mary Buck, *Sarah Choate Sears: Artist, Photographer, and Art Patron*, unpublished Master Degree theses, Syracuse University 1985, 23.

Bodo von Dewitz, Reinhard Matz (eds.), *Silber und Salz. Zur Frühzeit der Fotografie im deutschen Sprachraum 1839-1860*, exhibition catalogue, Cologne, Heidelberg 1989, 115.

#### Chapter in a book:

Nigel Russel, 'Processes and Pictures. The beginnings of Photography and of Photographing American Indians', in: Tim Johnson (ed.), *Spirit Capture. Photographs from the Museum of the American Indian*, Washington 1998, 113-134.

#### Article in a journal:

Joseph Keiley, 'The Salon: Its Purpose, Character, and Lesson', *Camera Notes*, vol. 3, January 1900, 169.

'El Daguerreotypo', *Il Museo Yucateco*. Periodico científico y literario, vol. 1, Campeche 1841, 160.

#### Newspaper or magazine:

Erica E. Hirshler, 'The Fine Art of Sarah Choate Sears', *The Magazine Antiques*, September 2001, 233.

#### An Internet source:

Give the universal resource locator in full plus date: <<http://photoarts.com/harris/0050.html>> (12.10.07)

#### A personal communication:

Marc Richard and Tom Ford, personal communication, May 2007.

#### Second and subsequent references:

If a second reference to a source occurs immediately after the first, don't use *ibid.*

Always use a short form, see example:

6) Russel 1998 (reference 5), 123.

7) Crawford 1995 (reference 2), 122 – 123.

### **Some useful guidelines for the text:**

Spell out numbers up to one hundred: e.g., sixty, sixty-five, ninety-one and all numbers that can be expressed in two words e.g., three hundred or five thousand. Otherwise numbers over one hundred are expressed in figures -e.g., 'The collection comprises 214 albums and 1213 prints'. Numbers used with a unit of measure should always be expressed in figures -e.g., 'nine pupils but 9 mm'.

Don't use abbreviations except: e.g., i.e., cf.

**Note:** the *ESHPh* does not use op cit.

## **Ad 2. Curriculum vitae**

Ca. 500 characters; please, give information about your work as a researcher and your focus, and the most recent publication, see example:

**Martino Stierli**, Zurich, Switzerland

Swiss National Science Foundation (SNSF) Professor at the Institute of Art History of the University of Zurich; 2012 Fellow at the Getty Research Institute, Los Angeles; author and co-curator of international exhibitions; free-lance journalist and art critic; current research focus on photomontage and architectural representation as well as architecture as a device for framing and display; recent publications: *Las Vegas im Rückspiegel: Die Stadt in Theorie, Fotografie und Film*, Zurich 2010 and *Venturis Grand Tour: Zur Genealogie der Postmoderne*, Basel 2011.

## **Ad 3. Illustrations**

The author makes a suggestion of ten to fifteen images to choose from. **Do not embed** illustrations in the text and **do not attach** illustrations to any email to the Editor.

**To send in illustrations, please, use one of the following free FTP servers:**

www.filemail.com, www.wetransfer.com. Illustrations should be produced as near to the finished size as possible. **Files should be saved as TIFF or compressed JPEG formats (300 DPI), RGB, output format 30 x 21 cm (11,8 x 8,3 inch).**

### **Illustration captions:**

Within the text of the essay, the place of an illustration should be marked and referred as follows: (fig. 1), (fig. 2) etc., or 'as seen in figure 1...'

**A separate numbered 'List of Illustrations'** including the caption for each illustration must be included with the article upon submission. Captions should contain the name of photographer, the title of photograph (italicized), the print process, [measures if available], date and credit line, see examples:

Figure 1

Emanuel von Friedrichsthal (attributed), *Idol from Mayapan*, Yucatán 1840/41, daguerreotype in original case, 6,5 x 5,4 cm. Austrian National Library.

Figure 2

Edwin Smith, *Salisbury Cathedral, the nave from the triforium*, 20 August 1959, gelatine silver print 24 x 30 cm. RIBA Library collections, London.

Figure 3

David Octavius Hill and Robert Adamson, *Hugh Miller*, salt print from a calotype negative, before 12 July 1843. Scottish National Portrait Gallery, Edinburgh.

## **4. Copyright permission concerning illustrations**

It is the responsibility of the author to obtain illustrations, secure copyright permissions and pay any use or reproduction fees. It is very important to secure permission for the reproduction of any illustration before submitting the text. Images are named according to the figures in the text: Figure 1, figure 2, etc.