



PANORAMA

Journal of the Association of Historians of American Art

SUBMISSION GUIDELINES AND STYLE SHEET

Panorama is a peer-reviewed, open-access journal dedicated to American art and visual culture, broadly defined and including (although not limited to) painting, sculpture, photography, earth, installation, performance, folk, and video art; design and decorative arts; popular and commercial media such as cartoons, illustrations, prints, sheet music, and advertising art; as well as material culture and mixed media of any description. Submissions ranging from the Colonial period to the modern and the contemporary here-and-now are welcome. *Panorama* also welcomes submissions that broaden, question, blur, and redefine the geographic and cultural boundaries of the United States.

The journal is intended to provide a high-caliber international forum for disseminating original scholarship and engaging the major intellectual developments and methodological debates that have shaped scholarly and curatorial investigations of American art and visual culture. To this end, *Panorama* encourages submissions that utilize the insights of traditional and new approaches to American art, and that proceed from a range of disciplinary (and interdisciplinary) perspectives.

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Please contact journalpanorama@gmail.com with any questions.

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I. SUBMISSION GUIDELINES FOR ALL AUTHORS

Please follow the instructions on our website (journalpanorama.org/submissions) for preparing and submitting your manuscript. Please name files according to the following convention: SUBJECT[or title]_abstract; SUBJECT_article; SUBJECT_captions; SUBJECT_fig1; SUBJECT_fig2; etc.

Accepted submissions will go through one to two rounds of copyediting, plus a final phase of proofreading, depending on the extent of revisions requested before publication. Substantive changes will be made only with the cooperation and approval of the author.

Ia. Feature Articles ([return to Index](#))

Article-length manuscripts should be 7,000 to 10,000 words in length (excluding captions and endnotes). Shorter or longer manuscripts may be considered, but authors must consult with executive editors before proceeding.

The executive editors will determine, for each submission, whether it will advance into blind peer review. Each submission that undergoes blind peer review will either be accepted for publication, rejected, or returned to the author for revision and/or resubmission. This review process generally takes about six to eight weeks. Contributors are asked to “blind” their own submissions for reviewers by following the folder path file/properties/advanced properties/summary to remove document author information.

Contingent on the recommendations of the reviewers, manuscripts accepted for publication will go through one to two rounds of revisions with the executive editors, and then one to two rounds of copyediting, plus a final phase of proofreading. The amount of time this process requires varies greatly and depends primarily on the extent of revisions requested before publication. Substantive changes will be made only with the cooperation and approval of the author.

A complete article-length manuscript submission packet consists of:

1. 250-word abstract, including author’s name and contact information, in Microsoft Word document
2. Article in Microsoft Word document, with endnotes linked to text.
3. Illustrations and caption list in Microsoft Word document. Small images are fine; if your manuscript is accepted, you will need to send large, high-quality images and provide documentation of permissions to reproduce.

Ib. Research Notes ([return to Index](#))

Research Notes should be a maximum of 2,500 words in length (excluding captions and endnotes). Please limit the number of images to five.

A complete Research Notes manuscript submission packet consists of:

1. 150-word abstract, including author’s name and contact information, in Microsoft Word document
2. The essay, in Microsoft Word, with endnotes linked to text.
3. A list of images with captions. Small images are fine; if your manuscript is accepted, you will need to send large, high-quality images and provide documentation of permissions to reproduce.

lc. In the Round ([return to Index](#))

In the Round essays, which are often derived from conference papers or roundtables, are expressly solicited by the (guest) editor. The length of all In the Round texts, as well as the number of accompanying images, will be determined by the editor and by the nature of the feature.

A complete In the Round manuscript submission packet consists of:

1. The essay, in Microsoft Word, with endnotes linked to text.
2. A list of images with captions.
3. High-resolution images (300 dpi, or 3000 pixels wide, jpg format only).
4. Documentation (in digital format) that worldwide permissions have been granted to reproduce images in *Panorama*.

ld. Bully Pulpit ([return to Index](#))

Bully Pulpit essays, which are brief polemical works written in response to a question of relevance to the field, are expressly solicited by the (guest) editor. The length of all Bully Pulpit texts will be determined by the editor and by the nature of the feature. Due to the brief format of Bully Pulpit essays, notes are discouraged. If you must provide a citation, use Microsoft Word's References/Insert Endnote tool.

1. The essay, in Microsoft Word, with any endnotes linked to text.
2. A list of images with captions, if applicable.
3. High-resolution images, if applicable (300 dpi, or 3000 pixels wide, jpg format only).
4. Documentation (in digital format) that worldwide permissions have been granted to reproduce any images in *Panorama*.

le. Book Reviews ([return to Index](#))

Please use the guidelines provided by the section editors as your primary reference in preparing book reviews.

Reviews are due by the date agreed upon between the contributor and the commissioning editor. Contributors unable to complete a review in this timeframe should let the commissioning editor know as soon as possible. The average book review should be 1,500 to 2000 words in length (including endnotes). Longer review essays may be considered, but interested authors must discuss this with the commissioning field editor before proceeding.

Citations for the book being reviewed should be provided in parenthetical citations *inside* of punctuation and do not need to be formatted as endnotes. For example: "Eakins painted" (10). For all other citations, authors should follow guidelines below under llb. Citing Research and should utilize Microsoft Word's References/Insert Endnote tool to insert citations as numbered endnotes.

Please provide URLs for any primary research material in digital form that is cited in your article or for any links you would like incorporated in the text (e.g., museum, academic, or educational sites).

Authors may choose to provide relevant high-resolution digital images for illustration in the review. Authors must obtain copyright permissions to reproduce them in *Panorama* and may receive compensation for image permissions (communicate with the editor early to ascertain

whether financial support can be provided). Contact the commissioning editor for more information about image requirements and protocols.

Authors will be supplied with a complimentary copy of the book to be reviewed. *Upon receipt of the book, please submit a confirmation email to your commissioning field editor.* Once an author has submitted a review, the commissioning field editor will assess the manuscript for clarity and content. Substantial editorial changes to a review, if any, will be submitted to the author for approval. *Panorama* asks that you return any book you decide not to review so that it may be reassigned.

If you have questions, please contact the editor who commissioned your review.

Book reviews should be formatted with full bibliographic information, including:

1. Name(s) of author(s)
2. Complete title of the book (with a colon between the main title and the subtitle)
3. Place(s) of publication (if multiple locations are listed, the US location is preferred)
4. Publisher(s)
5. Date of publication
6. Total number of pages, including front matter and illustrations that do not have page numbers
7. Number of illustrations (color and/or black and white)
8. ISBN number
9. Price (specify hardcover and/or softcover)
10. Name and institutional affiliation of the reviewer
11. Total number of words (for internal use)

Reviews of exhibition catalogues should include all the standard bibliographic information outlined above, in addition to:

1. The name of the organizing/originating institution, if different from the publisher.
2. The exhibition schedule, including the institution name, location (city and state, or city and country) and complete dates. Use an en dash between dates.

Example: Standard monograph or edited volume

Renée Ater, *Remaking Race and History: The Sculpture of Meta Warrick Fuller*. Berkeley: University of California Press, 2011. 214 pp.; 8 color illus.; 63 b/w illus. Hardcover \$52.95 (9780520262126)

Reviewed by: James Smalls, Professor, Art History and Museum Studies, University of Maryland, Baltimore County (1,422 words)

Example: Exhibition catalogue

Leo Rubinfien, editor, *Garry Winogrand*. Exh. cat. San Francisco: San Francisco Museum of Modern Art, in association with Yale University Press, 2013. 448 pp.; 460 b/w illus. Cloth \$85.00 (9780300191776)

Exhibition schedule: San Francisco Museum of Modern Art, San Francisco, CA, March 9–June 2, 2013; National Gallery of Art, Washington, DC, March

2–June 8, 2014; Metropolitan Museum of Art, New York, June 27–September 21, 2014; Jeu de Paume, Paris, France, October 14, 2014–January 25, 2015; Fundación MAPFRE, Madrid, Spain, March 3–May 10, 2015.

Reviewed by: James Smalls, Professor, Art History and Museum Studies, University of Maryland, Baltimore County (1,422 words)

ff. Exhibition Reviews ([return to Index](#))

The average exhibition review should be 1,500 to 2000 words in length (including endnotes). Longer reviews may be considered, but authors interested in preparing a longer text must discuss this with the commissioning field editor before proceeding. Due to the brief format of Exhibition Reviews, notes are discouraged.

Authors must visit the exhibition that they will be reviewing, documenting their trip with notes and/or photographs of the installation. If you would like to, include up to three images for use in the review. Make sure that you have permission to use the images, and please provide proper documentation.

Once an author has submitted a review, the field editors will assess the manuscript for clarity and content. Substantial editorial changes to a review, if any, will be submitted to the author for approval. If you have questions, please contact the editor who commissioned your review.

Reviews should be formatted with full exhibition information, including:

1. Complete title of the exhibition (with a colon between the main title and the subtitle)
2. Name(s) of curator(s)
3. Venues in which the exhibition will appear and corresponding dates of each installation. Use an en dash to indicate a range of dates.
4. Reviews of exhibitions with catalogues should include full bibliographic information for the catalogue, including:
 - a. Name(s) of author(s)
 - b. Complete title of the book (with a colon between the main title and the subtitle)
 - c. Place(s) of publication (if multiple locations are listed, the U.S. location is preferred)
 - d. Publisher(s)
 - e. Date of publication
 - f. Total number of pages, including front matter and illustrations that do not have page numbers
 - g. Number of illustrations (color and/or black and white)
 - h. ISBN number
 - i. Price (specify hardcover and/or softcover)
5. Name, title and department (if applicable), and institutional affiliation of the reviewer
6. Total number of words of the review (for internal use)

Example:

John Altoon

Curated by: Carol S. Eliel and John Altoon

Exhibition schedule: Los Angeles County Museum of Art, June 8–September 14, 2014; Rose Art Museum, Brandeis University, Waltham, MA, October 8–December 21, 2014

Exhibition catalogue: Carol S. Eilel, *John Altoon*, exh. cat. Los Angeles: Los Angeles County Museum of Art, 2014. 136 pp.; 108 color illus.; 13 b/w illus. Cloth \$45.00 (9783791353548)

Reviewed by: James Smalls, Professor, Art History and Museum Studies, University of Maryland, Baltimore County (1,422 words)

Captions for Exhibition-Related Images

If you have images of the exhibition, or if there are promotional images provided by the exhibition venue, provide captions after the review text. Please note that there is never a period at the end of a caption.

Example: Captions for photographs of the exhibition

Fig. 0. Description of the photograph's subject matter. Venue, City. Photography credit

Example: Captions for images of artworks from the exhibition

Fig. 0. Artist, *Title of Work*, date. Medium, dimensions. Collection, any required credit information; photography credit

II. PREPARING YOUR MANUSCRIPT

[\(return to Index\)](#)

Please follow the guidelines below in formatting your text; otherwise, your manuscript will be returned to you to format correctly.

Ia. General Formatting [\(return to Index\)](#)

- Manuscripts should be submitted as Microsoft doc or docx files.
- All text (including extracts/block quotes) must be double-spaced in 12-point Arial font.
- Unless you are submitting a blinded manuscript, please begin each document in your submission with author information in the following format. It should include the author's name and department (if applicable), title, institutional affiliation, and email, each on a separate line aligned to the right. Example:

Vivien Green Fryd

Professor, Department of Art History

Vanderbilt University

[email address]

- Separate sentences with one space, rather than two.
- Tabs—never spaces—should be used for indents. Do not leave an extra line space between paragraphs.
- Endnotes should be placed in the same file as the relevant text and should be linked to the text using Microsoft Word's References/Insert Endnote tool.
- Endnotes should be double spaced in 10-point Arial font, with the first line of each note indented.
- All copy should be flush left, ragged right. Do not justify the right-hand margin; do not center heads. Do not break words (hyphenate) at the ends of lines. Turn off any automatic hyphenating program.
- Allow one-inch margins at left, right, top, and bottom.
- Indent prose extracts (block quotations) by changing the left margin rather than by using tabs or spaces. Add an extra line space above and below extracts.
- Lengthy quotations within endnotes are to be avoided. Paraphrasing is the preferred method.
- Quotations and foreign-language phrases or titles must be absolutely accurate and carefully transcribed, including special characters and accent marks. Authors cannot rely on the editors to fact-check.
- Be sure that names and titles of works as given in the text, notes, and captions match.

Example: Body of manuscript, Arial, 12-point font, double-spaced with endnote.

Walker also rendered the indigenous skeletons as active; one offers a cup of coffee to a surprised worker, adding a coy and playful element to an otherwise morose scene, while another seems to be in a position of prayer. Both dead and undead, the remains fail to stay submerged in the ground but instead appear as mobile, animated bones that haunt the excavators—as well as the contemporary viewer of Walker’s history drawing.⁴

Example: Endnote, 10-point Arial font, double-spaced and indented:

4. As David Wall observes about some of the artist’s other works, Walker forces the viewer into “a similar traumatic confrontation with that violent and terrible space between life and death, being and non-being, black and white, slave and master, voyeur and object” where “we are made conscious of the surplus of meaning routinely hidden, the excess of desire, fear, trauma, and self-hatred that is the cornerstone of racial representation.” See Wall, “Transgression, Excess, and the Violence of Looking in the Art of Kara Walker,” *Oxford Art Journal* 33 (October 2010): 292.

IIb. Citing Research ([return to Index](#))

It is essential that submissions include accurate and properly formatted endnotes. Texts in which the citations are incomplete or improperly formatted will be returned to the contributor for correction and may be withheld from publication.

Notes should follow *The Chicago Manual of Style* [Notes and Bibliography](#) format (although no separate bibliography is required) and should appear at the end of the text. Please use Microsoft Word’s References/Insert Endnote tool to link notes to the text.

In its initial appearance, each citation should be in its complete form; thereafter please use a shortened citation, using the full title without the subtitle. Please consult *Chicago’s citation guide* for more information: http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html

For parts of books or for journal articles, do not provide the entire page range but only the page or pages cited.

See examples on the following page.

Example: Book***Initial Note***

1. Brian Grazer and Charles Fishman, *A Curious Mind: The Secret to a Bigger Life* (New York: Simon and Schuster, 2015), 12.

Shortened note

2. Grazer and Fishman, *A Curious Mind*, 37.

Example: Journal Article***Initial Note***

1. Susan Satterfield, "Livy and the *Pax Deum*," *Classical Philology* 111, no. 2 (April 2016): 170.

Shortened note

2. Satterfield, "Livy and the *Pax Deum*," 172–73.

Example: Newspaper Article (include web address if accessed online)***Initial Note***

1. Farhad Manjoo, "Snap Makes a Bet on the Cultural Supremacy of the Camera," *New York Times*, March 8, 2017, <https://www.nytimes.com/2017/03/08/technology/snap-makes-a-bet-on-the-cultural-supremacy-of-the-camera.html>.

Shortened note

2. Manjoo, "Snap Makes a Bet on the Cultural Supremacy of the Camera."

Example: Online-only Source***Initial Note***

1. Vivien Green Fryd, review of *Consuming Stories: Kara Walker and the Imagining of American Race* by Rebecca Peabody, *Panorama: Journal of the Association of Historians of American Art* 3, no. 2 (Fall 2017), <http://journalpanorama.org/consuming-stories>.

Shortened note

2. Fryd, review of *Consuming Stories*.

IIc. Captions ([return to Index](#))

Provide a separate document with a list of images and captions—do not place them in the manuscript document.

If preparing an exhibition review, please see *If. Exhibition Reviews* above for formatting captions. All others, use the format below. Please note: There is never a period at the end of a caption.

Fig. 0. Artist, *Title of Work*, date. Medium, dimensions [in inches]. Collection, any required credit information; photography credit

Example:

Wayne Thiebaud, *Delicatessen Counter*, 1961. Oil on canvas, 27 x 34 in. Collection of the Oakland Museum of California, Gift of Concours d'Antiques, Art Guild; Art © Wayne Thiebaud/Licensed by VAGA, New York, NY

III. STYLE SHEET

IIIa. Reference Sources [\(return to Index\)](#)

- For general questions of style: *Chicago Manual of Style*, 17th ed.; www.chicagomanualofstyle.org.
- For spelling and usage: Merriam-Webster's online dictionary: www.merriam-webster.com.
- For art-specific vocabulary: Getty Research Institute Vocabularies (www.getty.edu/research/tools/vocabularies) and the Style Guide of the Association of Art Editors (www.artedit.org/style-guide).

IIIb. General Guidelines [\(return to Index\)](#)

- Use only one space after punctuation—including periods and colons—not two.
- Type em (long) dashes used from the Microsoft Word Insert/Symbol menu; do not use two hyphens. Close up space on either side of the dash.
- Use s's for possessive forms of all singular names ending in s: Rubens's painting.
- Use commas to set off three or more elements in a series (serial comma): red, white, and blue.
- Use postal codes for state abbreviations in citation information and captions.
- Full names should be provided on first mention in the text; thereafter use surname only.
- Include years of birth and death upon first mention of a deceased artist of significance to the text; this is not necessary for every mention of any artist: Winslow Homer (1836–1910). Use an en dash between birth and death years, with no spaces between. Give the year of birth for a living artist: Kara Walker (b. 1969).
- Use an en dash to demarcate a span of numbers or dates. Do not use a space before or after: 1870–1900. Abbreviate the second number only if it repeats the first: 102–9; 1995–97, 1870–1900 (but do not elide the second figure in life dates).
- Cite dates as month, day, year, with a comma before and after the year, if followed by further text: “On February 23, 1957, he invented . . .”
- Spell out numerals smaller than 100 (nineteenth century, not 19th century).
- Decades must be spelled out at the start of a sentence (Nineteen-thirties, or if the century is unambiguous, Thirties), but otherwise may be either spelled out or in numerals (1930s; no apostrophe). Do not mix styles within a single sentence; adopt one method throughout a text.
- Do not use superscript in ordinals: 102nd, not 102nd.
- Place in-text figure references in parentheses following the name of the artwork and *before* any terminal sentence punctuation; abbreviate “figure” as “fig.”: *American Gothic* (fig. 1). It is generally not necessary to add a date, since that information will be in the figure caption, but if you must combine them, use the following format: *American Gothic* (1930; fig. 1).
- Place the date of creation and the collection in parentheses after artworks, when not provided in a figure caption: *American Gothic* (1930; Art Institute of Chicago).
- Place in-text page references (as in book reviews) in parentheses *before* the sentence's terminal punctuation. Example: The images merge “desire, power, and vengeance” (101).
- Italicize names of artworks and exhibitions; series titles are set in roman text. Untitled is not italicized.
- Punctuation following italic words is not italicized, including commas and parentheses enclosing a word or words completely in italics.
- It is the responsibility of writers who are working with indigenous populations to ascertain and use that community's preferred identifying terminology and to communicate these preferences to *Panorama's* Managing Editor.
- Please avoid the use of square brackets in citations, as this causes coding problems within our web platform. Curved brackets—{ }—are the suggested alternative.

Note: *Panorama* respects its contributors' authentic voices. We will never make substantive changes to any accepted piece without consulting the author. We also understand that authors of accepted pieces may have reasoned arguments for departing from some guidelines articulated in this document, and we will, within reason, act in good faith to accommodate such concerns.