

**GUIDELINES / STYLE SHEET**  
**for the conference proceedings**

**Art and the State in Modern Central Europe (18<sup>th</sup> – 21<sup>st</sup> century)**

[Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb,  
July 2021]

**Submission Guidelines**

Papers will be published in English language. Contributors may choose freely between American and British English forms, as long as spelling and punctuation are consistently applied. Please note that the author(s) are responsible for the quality of language. Inadequate English may lead to rejection.

**Paper Acceptance Procedure**

1. Papers have to be previously unpublished and they cannot be under consideration for publication in other proceedings, journals or any other type of publication. / We only accept previously unpublished work.
2. The submission file should be in Microsoft Word document file format, not in pdf file format.
3. Where available, URL links appearing in the text should be enabled.
4. The text of the paper should be edited in accordance with the Submission Guidelines.
5. The Editor-in-Chief reads all submitted papers before and after they are sent to reviewers.
6. Each proposal will be carefully considered through a double-blind peer review process, which will determine whether the paper will be included in the collection.
7. Following the review procedure the papers are returned to the authors with reviewers' and editors' suggestions for improvements, or are rejected.
8. After receiving suggestions for revision, authors have 30 days to revise the paper and resubmit it. The paper needs to be revised by following these guidelines.
9. The editorial board members read the revised paper and, provided adequate improvements have been made, they approve it for publication.
10. The authors will have a chance to go through a pre-print version (as pdf files) of their papers, which they will need to send them back within 8 day and containing mark-ups and comments in sticky notes. Only minor corrections are allowed in this phase. It will not be possible to add bigger parts of texts, new footnotes or the like.

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The author(s) need to seek copyright and/or use permissions to reproduce illustrations: the copyright permission from the copyright owner and the use permission from the provider of the actual photograph / transparency / negative / digital file that will be reproduced in the proceedings.

Along with the manuscript, the authors are obliged to submit copies of all permissions to reproduce published material, to use illustrations, report information about identifiable people, or to name people for their contributions.

If the author(s) of the paper is(are) at the same time the author of the photographs or in any other way authored the provided illustrations, the captions in the manuscript should not contain the name of the author for the sake of anonymity in the peer-review process.

## **Paper Submission**

Only the papers written and prepared in accordance with Submission guidelines will be considered for publication.

**Online paper submission:** Manuscripts, photographs and captions should be sent as separate files to [art-state@ffzg.hr](mailto:art-state@ffzg.hr)

If the email containing the manuscript and photos is larger than 10 MB, please send all by WeTransfer (or similar services).

Please, name the files you are submitting in relation to your paper in the following manner:

- manuscript: word document named by model **Surname-ASMCE-text**
- photographs: in folder named by model **Surname-ASMCE-photo** (photographs named by model **Fig.1, Fig.2, Fig. 3** etc.)
- captions: word document named by model **Surname-ASMCE-captions**

If the paper has more than one author, the names of all these files should contain only one author's surname.

**Submission format:** The manuscript is submitted in the following format: A4 format, all margins 3 cm, font size 12 points. Font should be Times New Roman, line spacing 1.5, justified. Text should be divided in sections: Introduction and Conclusion(s) are mandatory. Subtitles should be written in uppercase and should not be numbered, bold with one empty line above the subtitle. The first paragraph in each chapter or part should not be indented. However, the first line of all other paragraphs should be indented with one tab.

**Paper length including abstract and references:** maximum of 28800 characters with spaces (around 4500 words)

**About the author:** full name, institutional affiliation, email

**Title of the paper:** Times New Roman, 14 points, UPPERCASE, bold, centred,

**Abstract:** should be placed at the beginning of the paper, labelled Abstract, label font size 12 points, bold; abstract should have up to 900 characters with spaces, should be written in Times New Roman, font size 11 points and italics, single spaced (1,0). The text should indicate the purpose, the main findings and the conclusion of the paper.

After the abstract, marked as **Key words** there should be 5 to 7 terms, separated with a comma (,).

## **Footnotes**

**No references** – all referred sources should be cited in full in **footnotes**. Always use your program's footnote function; do not insert footnotes manually.

**Footnote format:** Times New Roman, 10 points, single line spacing, justified;

Footnotes are to be placed at the end of each page (no endnotes).

Use continuous numbers with Arabic numerals in superscript.

Footnote numbers in the text are always placed after punctuation marks.

Leave a space between footnote numbers and footnote text.

When quoting, the concluding quotation mark should follow the punctuation mark that completes the quoted sentence: e.g. Griselda Pollock rightly argues that exiting the traditional parameters of art history “will not disturb the canon and its discourses on art and artists.”<sup>11</sup>

Give the inclusive page numbers of articles in journals or edited works. Do not drop digits in inclusive page numbers (256–269, not 256–69).

## **Interpunction Marks and Style**

“Quotation marks” are used for direct quotation, as phrases taken from other texts, words and expressions that are not being used in their literal sense, or if there is a need for emphasis for other reasons (e.g., imprecise meaning, disagreement, doubt, irony etc.).

Quotation marks are not used when an expression is preceded by so-called.

An omission from a direct quotation is marked with ellipsis points (three dots) without brackets.

Citations that are longer than 6 lines of the text are formatted as block quotation (a separate paragraph) without quotation marks.

A quote within a quote is marked by ‘single quotation marks’.

Foreign expressions (*invenzione, apparati*), titles of publications (journals, proceedings, catalogues, booklets), titles of smaller exhibitions and titles of art works are written in italics.

If titles of an art work is mentioned in the text in its original language, it should be followed by the English translation written in brackets, e.g., *Aktstudien und Selbstbildnis* (Nude Study and Self-Portrait). The English title, written in italics, should be used when mentioning the same work of art further in the text.

Titles of conferences (World Congresses of Faith), large exhibitions (the Great Exhibition of 1851; Venice Biennale, Documenta) and historical periods (the Reign of Terror, the Directory) are **not written in italics**.

Names of institutions, associations, organizations and administrative units (e.g., International Association of Art, Provincial Administration Office ...) are **not written in italics**.

They are first written in its original language and followed by the English translation in brackets, e.g., Zeichnen-und-Malschule des Vereins der Künstlerinnen (Drawing and Painting School of the Association of Artists).

Parentheses or round brackets are normally used throughout the text. Bracketed information within brackets is written between two slashes (called /by some/ superficial). Square or closed brackets [ ] are used for inserted text within a quote.

Three dots or ellipsis is used for omitted text: ... in front, after... or between (...) certain parts of a sentence.

Hyphen (-), is used in the following cases (Austro-Hungarian Monarchy, non-Classical, self-praise, father-in-law, high-minded, so-called).

En dash (–) is used for year spans (1800–1850), for separating parts of a sentence and for citing pages: 33–65.

## Dates and Numbers

Date: on April 30, 1536

Numbers up to ten and including ten should always be spelled out in full unless paired or grouped, or with a unit of measurement (including percentages). Numbers between 11 and 99 should be written as numerals. Ordinal numbers should always be spelled out; e.g., “50 years old” but “a 50-year-old man”, and “in his fifties”, and “in his fortieth year”. Numbers less than one should have a zero before the point, e.g., “0.9”. Insert a comma for thousands and tens of thousands in numbers, e.g., 1,000 and 10,000.

Birth and death dates: years of birth and death are written in brackets only for persons who are essential for the topic when they are first mentioned in the text (excluding abstracts), e.g., Giorgio Vasari (1511–1574).

The titles of books and papers mentioned in the text are followed by the year in which they published written in brackets.

Centuries are written as Arabic numerals in the ordinal manner (with superscript): 20<sup>th</sup> century

## Photographs and captions

**Photographs** (optional): up to 7 photographs; in tif. format; resolution 300 dpi, at least 10x15 cm; illustrations should be marked with ordinal numbers, connected with captions and in the text of the paper the place where they are referred to should be marked (**fig. 1**).

**Captions** should be sent in a separate Word document. Images should be sent in separate files (in JPEG or TIFF format), not inserted in the text.

Information about art works is written in the following order: full name of the artist (if known), title of the work (in English, in italics), year/century of origin, technique, owner or institution that holds it, city. Name and surname of the author of the photograph.

Examples:

- Fig. 1. Jerolim Miše, *The Way to Quarry*, 1949, oil on canvas, Museum of Fine Arts, Osijek. Photograph by Daniel Zec.

- Fig. 2. Käthe Kollwitz, *Self-Portrait with Student Colleague*, 1889, pen ink and wash, private collection.
- Fig. 2. Unidentified painter, *St Stephen*, 18<sup>th</sup> century, oil on wood, Croatian History Museum, Zagreb.
- Fig. 6. Unidentified sculptor, *Francis Joseph I*, ca. 1900, bronze, Croatian History Museum, Zagreb.

For (graphic) illustration in a book, the caption should be as follows: full name of the author of the illustration (if known), title of the illustration (in italics), full name of the author of the book, *abbreviated title of the book* (in italics), place and year of publication in brackets, page or sheet number, place / owner or institution that holds it, city.

Examples:

- Fig. 1. Matthaus Merian, *Defenestration of Prague*, from Johann Philipp Abelin, *Theatrum Europeum* (...) (Frankfurt, 1672), 14, Mazarine Library, Paris.
- Fig. 5. Jacques Tortorel and Jean Jacques Perrissin, *The Tours Massacre Made by the Populace in July 1562*, from Jacques Tortorel and Jean Jacques Perrissin, *Quarante tableaux... touchant les guerres, massacres, et troubles des [guerres de Religion]* (Geneva, 1569–1570), s. p., Mazarine Library, Paris.
- Fig. 3. Coffins with the bodies of Petar IV Zrinski and Fran II Krsto Frankapan in Wiener Neustadt 1671, illustration, from *Vera et deducta descriptio criminalium processuum* (Vienna, 1671).

Names of buildings and architectural designs are written in italics.

Examples:

- Fig. 2. The Royal Academy in Poznań, 1905–1910. Photograph by Michał Pszczółkowski.
- Fig. 3. Janko Josip Grahovac, Royal Court Building in Zagreb, 1876–1877. Photograph by Dragan Damjanović.
- Fig. 1. Anonymous, cross section of Théâtre-Français, 1783, engraving, Musée des Arts Décoratifs, Paris.

Information about photographs should be written in the following manner:

- Fig. 2. Milan Jovanović, Queen Draga Obrenović, around 1900, subsequently colored photograph, private collection.
- Fig. 3. The interior of the Pejačević Manor in Našice, 1930s, photograph, Našice Local History Museum.

Information about postcards should be written in the following manner:

- Fig. 2. Pejačević Manor in Našice, today the seat of the Našice Local History Museum, ca. 1910, postcard, Našice Local History Museum.

For video stills use the following model:

- Yael Bartana, *Mur i wieża* (*Wall and Tower*), 2009, video still. Courtesy of Annet Gelink Gallery, Amsterdam, and Sommer Contemporary Art, Tel Aviv.

If there is a need to stress that an art work was part of an exhibition, caption should be as follows: full name of the artist, *title of the work* (in English, in italics), original title of the exhibition (English translation of the title in brackets), (place and year of the exhibition in brackets).

Example:

- Fig. 5. Tošo Dabac, *Village Beauty*, from VII. međunarodna izložba umjetničke fotografije (Zagreb, 1939).
- Fig. 5. Tošo Dabac, *Village Beauty*, from VII. međunarodna izložba umjetničke fotografije (7<sup>th</sup> International Exhibition of Art Photography) (Zagreb, 1939).

If there is a need to stress that an art work was published in a magazine, the caption should be as follows: full name of the artist, *title of the work* (in English, in italics), year of creation, in: magazine title (in italics), number, year of publication in brackets.

Examples:

- Fig. 7. Frano Šimunović, *The Line of Partisans*, 1948, in: *Umetnost*, no. 1 (1949).
- Fig. 7. Walter Neugebauer, *Bimbo*, cartoon, in: *Zabavnik*, no. 88 (1945): cover page.

Captions about works of art taken from editorial books should be written as follows: full name of the author, *title of the work* (in italics), year of origin, technique, *title of the publication* in which the work was published and / or from which the reproduction was taken (in italics), full name of the editor, place and year of publication in brackets, page number

Example:

- Fig. 2. Henri Trenk, *Curtea de Argeş*, 1860, watercolour, from *Mărturii. Frescele Mănăstirii Argeşului*, eds. Oliviu Boldura, Emanuela Cernea et al. (Bucharest: 2012), 172.

Captions for works of art taken from books should be written in the following way:

full name of the author, title of the work (in italics), year of creation of the work, technique, from: full name of the author of the book, name of the book in which the work is published and / or from which the reproduction was taken (in italics), place of publication, publisher and year of publication in brackets, page number.

Examples:

- Fig. 1. *Our Lady of Trsat*, 14<sup>th</sup> century, tempera and gilding on wood, Treasury of the Franciscan monastery, Trsat, from: Zoraida Demori Staničić, *Javni kultovi ikona u Dalmaciji* (Split: Književni krug; Zagreb: Hrvatski restauratorski zavod, 2017).
- Fig. 1. Exhibition *The Movement* at the Denise René Gallery, 1955, from: Jean-Paul Ameline et al., *Denise René, l'intrépide. Une galerie dans l'aventure de l'art abstrait. 1944-1978* (Paris: Centre Pompidou, 2001), 159.

If an image is owned by an institution (museum, library, archive), the caption should be written in one of the following ways, depending on the type of image being reproduced.

Examples:

- Fig. 6. St. Alexander Nevsky's Cathedral in Warsaw, 1894–1912, postcard, National Library in Warsaw.
- Fig. 5. Janko Holjac, Court building in Osijek, 1898–1899, postcard, Collection of Postcards, National and University Library, Zagreb.
- Fig. 1. Oscar Nemon: *Towards moral conviction, pamphlet cover*, 1938, Oscar Nemon Archive (coll. ref. 2004.21), Henry Moore Institute Archive, Leeds © Estate of Oscar Nemon.
- Fig. 2. Concert Hall with fresco by Slavko Pengov, Villa Bled, 1947. © Research Centre of the Slovenian Academy of Sciences and Arts, France Stele Institute of Art History.

If an image is downloaded from a website, the use of image and citation of the source should be respectful of the copyright. It is necessary to write the name of the website, the date of the visit and the link.

Examples:

- Fig. 1. Episcopal Church from Curtea de Argeș in 1869, from Amedeo Preziosi, *Biserica Episcopală din Curtea de Argeș*, 1869, Wikimedia Commons, accessed on

- January 8, 2017, [https://commons.wikimedia.org/wiki/File:Preziosi\\_-\\_Biserica\\_Episcopal%C4%83\\_din\\_Curtea\\_de\\_Arge%C5%9F.jpg](https://commons.wikimedia.org/wiki/File:Preziosi_-_Biserica_Episcopal%C4%83_din_Curtea_de_Arge%C5%9F.jpg)
- Fig. 4. *Figura 58*, engraving, from Andrea Pozzo, *Perspectiva pictorum atque architectorum*, vol. 1 (Augsburg, 1709), Heidelberg University Library, accessed January 30, 2017, <https://digi.ub.uni-heidelberg.de/diglit/pozzo1709bd1/0137/image>.

Captions for archival visual material should be written in one of the following ways, depending on the type of material being reproduced:

- Fig. 3. Miroslav Loose, The 1942 map of Mostar, Archive of Herzegovina–Neretva County, Mostar.
- Fig. 1. Lepavina Monastery seal, 18<sup>th</sup> century, ink on paper, Croatian State Archives, Zagreb. Photograph by Aleksandra Kučeković.
- Fig. 2. Ivan Meštrović, *The Vidovdan Fragments*, photograph of the exhibition set-up at the Museum of Prince Paul in Belgrade, around 1936, Archive of Miloš Jurišić, Belgrade.

Information about photographs as documentation material should be written in the following manner:

- Fig. 2. Permanent exhibition at the National Museum after Mantuani's retirement set in one of the rooms with his display of the art collection, 1926, Photodocumentation of the History and Applied Art Department, National Museum of Slovenia.

### **References/footnotes\***

### **Books**

Author(s), *Title* [english translation] (Place: Publisher, year), page(s).

Examples:

- Hugh Trevor-Roper, *Princes and Artists: Patronage and Ideology at Four Habsburg Courts 1517–1633* (London: Thames and Hudson, 1976), 11–43.
- Johannes Paulmann, *Pomp und Politik. Monarchenbegegnungen in Europa zwischen Ancien Régime und Erstem Weltkrieg* [Pomp and Politics. Monarchs' Encounters in Europe between Ancien Régime and the World War I] (Paderborn: Ferdinand Schöningh, 2000), 47.
- Frano Dulibić, *Povijest karikature u Hrvatskoj do 1940. godine* [History of Editorial Cartoon and Caricature in Croatia before 1940] (Zagreb: Leykam, 2009), 203–204.

## **Papers published in books, conference proceedings and exhibition catalogs**

Author(s), *Title of the article* [English translation], in *Title of the publication*, ed./eds. (Place: Publisher, year), page(s).

Examples:

- Elizabeth Prelinger, “Kollwitz Reconsidered,” in *Käthe Kollwitz*, ed. Elizabeth Prelinger (New Haven: Yale University Press, 1992), 14.
- Mieke Bal, “Religious Canon and Literary Identity,” in *Literary Canons and Religious Identity*, eds. Erik Borgman, Bart Philipsen and Lea Verstricht (Aldershot: Ashgate, 2004), 9.
- Grazia Bravar, “Storia di una Collezione” [Story of a Collection], in *Giambattista Tiepolo. Disegni dai Civici Musei di Storia e Arte di Trieste*, ed. Aldo Rizzi (Milano: Electa, 1988), 11–13.
- Marija Tonković, “Orisi povijesti fotografije u Hrvatskoj” [The History of Photography in Croatia], in *Fotografija u Hrvatskoj 1848-1951*, ed. Vladimir Maleković (Zagreb: Muzej za umjetnost i obrt, 1994), 167.

## **Papers published in journals**

Author(s), “Title of the article” [English translation], *Title of the journal*, number (Arabic numerals), year, page(s).

Examples:

- Anne Ring Petersen, “Global Art History: a View from the North”, *Journal of Aesthetics and Culture*, no. 7 (2015): 1.
- Zdenko Vojnović, “I. kongres Likovnih umjetnika Jugoslavije” [1<sup>st</sup> Conference of Yugoslav Artists], *Republika*, no. 2 (1948): 197–201.

## **Papers published in a newspaper**

Author(s), “Title of the article” [english translation], *Title of the journal*, Month day, year, page(s).

Examples:

- Veljko Krulčić, “O stripu, 45 godina zabranjenom” [About the Comic Strip, Forbidden for 45 Years], *Večernji list*, November 13, 1990, 29.
- “Izložba kolevke” [Exhibition of the Cradle], *Večernje novosti*, April 1, 1901, 2–3.

## **Papers presented at a meeting or conference**

Author(s), “Title of the article” [english translation] (paper presented at /explanation/, Place, State, Date), add information about electronic sources (if needed).

Example:

- Hans Den Hartog Jager, “Engaged Art: The World Isn’t Listening” (paper presented at the debate evening organized by the Platform BK, Amsterdam, Netherlands, December 9, 2014), accessed May 7, 2016, [http://www.platformbk.nl/wp-content/uploads/2015/01/reader\\_itsverypolitical\\_ENG1.pdf](http://www.platformbk.nl/wp-content/uploads/2015/01/reader_itsverypolitical_ENG1.pdf).

## **Doctoral dissertation and Master’s thesis**

Author, “Title of the thesis” [English translation] (PhD diss. or Master’s thesis, University, year), page(s).

Examples:

- Nicolas Scott Baker, “From a Civic World to a Court Society. Culture, Class and Politics in Renaissance Florence, 1480-1550” (PhD diss., Northwestern University, 2007), 44–46.
- Ozren Kosanović, “Državina knezova Krčkih – Vinodol, Senj i Krk od početka 14. stoljeća do 1420.” [Family Estates of the Counts of Krk: Vinodol, Senj and Krk from the Beginning of the 14th Century to 1420] (PhD diss., University of Zagreb, 2012), 58
- Mladen Grčević, Umjetnička fotografija u Hrvatskoj 1891-1940 [Art Photography in Croatia from 1891 to 1940] (Master’s thesis, University of Zagreb, 1965), 146–147.

## **Translation of the books**

Author(s), *Title* [English translation], trans. Author(s) (Place: Publisher, year), page(s).

Examples:

- Hans Belting, *Art History After Modernism*, trans. Caroline Saltzwedel, Mitch Cohen, and Kenneth J. Northcott (Chicago: University of Chicago Press, 2003), 168.
- *The Book of Saint Foy’s Miracle*, trans. Pamela Sheingorn and Robert L. A. Clark (Philadelphia: University of Pennsylvania Press, 2010), 78.

## **Electronic sources**

Author(s), Title of the “article”/page/source [English translation], accessed Month day, year, url (web address) – or as in one of the following examples:

- Ben Davis, “A Critique of Social Practice Art,” *International Socialist Review*, no. 90 (2013), accessed April 30, 2016, <https://isreview.org/issue/90/critique-social-practice-art>
- Jennifer Roche, *Socially Engaged Art, Critics and Discontents: An Interview with Claire Bishop*, accessed April 26, 2016, <http://www.contextualpractice.files.wordpress.com/2011/08/bishopinterview.pdf>.
- Hans Den Hartog Jager, “Engaged Art: The World Isn’t Listening” (paper presented at the debate evening organized by the Platform BK, Amsterdam, Netherlands, December 9, 2014), accessed May 7, 2016, [http://www.platformbk.nl/wp-content/uploads/2015/01/reader\\_itsverypolitical\\_ENG1.pdf](http://www.platformbk.nl/wp-content/uploads/2015/01/reader_itsverypolitical_ENG1.pdf).
- “Twelfth Congress - Carlsbad (Karlovy Vary), Czechoslovakia (1921)”, Jewish Virtual Library, accessed February 14, 2017, <http://www.jewishvirtuallibrary.org/first-to-twelfth-zionist-congress-1897-1921>.
- Bibliotheca Corviniana digitalis / Virtual reconstruction of King Matthias’ Library, accessed May 19, 2016, <http://www.corvina.oszk.hu/>
- “Great Depression,” Encyclopædia Britannica Online, s.v., accessed November 1, 2017, <https://www.britannica.com/event/>
- “Zakon o odlikovanjima i priznanjima Republike Hrvatske,” [The Act on Honours and Decorations of the Republic of Croatia], article 15, Narodne novine: službeni list Republike Hrvatske, no. 20 (1995), accessed January 8, 2017, [http://narodne-novine.nn.hr/clanci/sluzbeni/1995\\_03\\_20\\_377.html](http://narodne-novine.nn.hr/clanci/sluzbeni/1995_03_20_377.html)
- World Congress of Faiths, accessed August 17, 2016, <http://www.open.ac.uk/researchprojects/makingbritain/content/world-con-gress-faiths>

**NOTE:** All hyperlinks should be active

### **Archival sources**

Author(s), Title of the document [English translation], date, year(s)/period, number of the Folder or Box, signature and name of Fond, Name of the archive, Place.

If the name of an archive is repeated in the notes, the first citation of the institution should contain the expression in brackets: “hereafter cited as” and an abbreviated name of the archive. This expression should be used in further citations.

Examples:

- State Archaeological Museum in Split (Director Mihovil Abramić) to the Yugoslav Academy of Sciences and Arts, Split, March 31, 1938., Box 3, 1934–1938, 1938, Strossmayer Gallery of Old Masters' Archives, Zagreb (hereafter cited as SG Archives)
- Josip Mantuani, Naš deželni muzej [Our Provincial Museum], 1912–1914, Folder 4, SI AS 934, Mantuani Josip, Archives of the Republic of Slovenia, Ljubljana
- Minutes of the Gallery Committee session, February 21, 1942, Box 4, 1939–1943, 1942, SG Archives
- Befund und Gutachten [Findings and Expert Opinion], July 19, 1886, Folder Windischgretz 1886, Box 40, Fonds Občina Bled, Historical Archives Ljubljana
- Architectural plans for Schlosshotel, Fonds Zbirka načrtov (SI AS 1068), Archives of the Republic of Slovenia, Ljubljana
- Militärkanzlei to the Central Commission on January 31, 1913 (6423/1912), Box 23, Fond 958, Carski kraljevski ured za zaštitu spomenika kulture. Dalmatinski spisi, Croatian State Archives in Zagreb

### **Additional guidelines for footnotes**

In the second and each subsequent citation of a publication in footnotes, the following model should be used: author's Surname, first few words of the title, page (s).

Examples:

- Dulibić, *Povijest karikature*, 56.
- Prelinger, “Kollwitz Reconsidered”, 177.
- Bravar, “Storia di una Collezione,” 12.
- Tonković, “Orisi povijesti fotografije,” 166.

If the same publication /source is consecutively cited two or more times in footnotes “Ibid” should be used for the same pages are cited. If different pages of the same source are cited, Ibid should be followed by the page number(s), e.g., Ibid, 44–46.

If the author of the used source /publication is not known, the citation should begin with the publication title.

Examples:

- “Izložba kolevke” [Exhibition of the Cradle], *Večernje novosti*, April 1, 1901, 2–3.

If the main text or footnote(s) contain(s) a citation translated into English, the author of the translation needs to be mentioned at the end of the footnote.

- my translation – if the author translated the citation
- translated by Name Surname –, if the translation is done by another person

When referring to sources in footnotes, it is advisable to use the following phrases: For more on this topic, see...; For more about ..., see; On..., see; See also...; See...

Examples:

- For more on this topic, see Frano Dulibić, *Povijest karikature u Hrvatskoj do 1940. godine* [History of Editorial Cartoon and Caricature in Croatia before 1940] (Zagreb: Leykam, 2009), 203–204.
- For more about Oscar Nemon, see Daniel Zec, *Osječki kipari prve polovice 20. stoljeća: Leović, Živić, Nemon, Švagel-Lešić* [Osijek Sculptors of the 1st Half of 20th Century: Leović, Živić, Nemon, Švagel-Lešić] (Osijek: Muzej likovnih umjetnosti, 2014), 179–229.; *Oscar Nemon: memoari, eseji, osvrty i zapisi* [Oscar Nemon: Memoirs, Essays, Reviews and Records], ed. Daniel Zec (Osijek: Muzej likovnih umjetnosti, 2016).
- On architectural history, see Gojko Zupan, “Arhitektura dvorca Brdo pri Kranju” [Architecture of the Brdo pri Kranju Castle], *Kronika. Časopis za slovensko krajevno zgodovino*, no. 52 (2004): 201–210.
- See also Marjeta Ciglenečki and Andrea Rousová, “Seznam kopí Kristiána Schrödera z let 1690–1691 ze zámku Libochovice” [The List of Christian Schröder’s Copies from the Years 1690–1691], in *Barokní nástěnná malba v českých zemích: Tencalla I*, ed. Martin Mádl (Praha: Artefactum, 2012), 355–356.
- See an extensive discussion on the foreign architects that built pavilions for the Balkan countries and how this helped the development of “national” styles in Cosmin Minea, “A National Image in Front of the World: The Balkan Country’s Architecture at the Paris Universal Exhibition of 1889,” in *Ephemeral Architecture in Central-Eastern Europe in the 19th and 20th Centuries*, ed. Miklós Széchely (Paris: L’Harmattan, 2015), 91–107.
- See Eugène Emmanuel Viollet-le-Duc, "Cupole" [Dome], in *Dictionnaire raisonné de l’architecture française du XIe au XVIe siècle, 1854–1868*, vol. 4 (1854), 363.

\* All examples (with certain adjustments) have been taken from *Art and Politics in the Modern Period. Conference Proceedings*, eds. Dragan Damjanović, Lovorka Magaš Bilandžić, Željka Miklošević, Jeremy F. Walton (Zagreb: Faculty of Humanities and Social Sciences, University of Zagreb, 2019).

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