

GUIDELINES FOR REFERRING TO SOURCES IN BIBLIOGRAPHY AND
FOOTNOTES

DEPARTMENT OF ART & CULTURE
BA MEDIA KUNST DESIGN & ARCHITECTUUR
MA ARTS & CULTURE
VU UNIVERSITY AMSTERDAM

August 2018
11 pages

Science would not be science if statements could not be verified. Therefore, it is of the utmost importance that in their publications, researchers refer in a clear way to the sources from which they have obtained their information so that everyone can check whether these sources have been used appropriately.¹ The way in which sources are referred to often varies according to the author, journal or publisher, but it should be easy for the reader to find the sources mentioned.

There are two basic ways to refer to sources: with foot- or endnotes, or a bibliography in combination with (abbreviated) foot- or endnotes.

(1) When only using footnotes, numbers in the text refer directly to the source of a statement. These numbers in superscript at the end of a sentence, after the period, correspond to a foot- or endnote where the source is listed completely, including the page number.

(2) A bibliography is an alphabetically ordered list of the literature used, at the end of a text. Because a bibliography cannot contain page numbers of citations used in the text, footnotes are added that correspond to the bibliography. In these footnotes, not all information needs to be listed again; the name of the author, year of publication and page number(s) that are referred to are sufficient. The complete details on the source can then be found in the bibliography.

For all papers written within the Department of Art & Culture/MKDA, including theses, this last combination of a bibliography and abbreviated footnotes is required. Below will follow the guidelines for writing a bibliography and footnotes as required by this department.

N.B. Endnote is a useful database to collect bibliographical information. Transforming this information into a correct bibliography in WORD, however, it often requires more steps than you might think, because, for instance, information such as 'exh.cat.' for a catalogue of an exhibition and similar information cannot be entered in a standard way.

¹ **Unpublished sources** such as interviews conducted by yourself, correspondence and archived materials, do not strictly belong in a bibliography, and should be included in the footnotes or a separate list.

BIBLIOGRAPHY

Bibliographies are always organized alphabetically by the last name of the author, without differentiating between books, articles or other kind of publications (in some cases it might be practical to enlist internet publications separately). In arranging a bibliography, it is a good habit to make use (as much as possible) of the first edition in the original language, and of the information as it is mentioned on the title page (and not the cover) of a publication.² In the case of multiple publications by one author, these are listed chronologically, and in the case of multiple publications by one author from the same year, this is indicated by adding a, b, c, etc. directly after the year of publication (also in the footnotes).

To increase the ease with which a bibliography can be searched it is advisable to choose a good lay-out, for instance by aligning the first line to the left and indenting the lines that follow. References end with a period.

Because it is useful for the reader to know what type of publication is referred to, these sources are listed in different ways:

BOOKS

The most common type of publication is a book written by a single author. Use the title page of the book as a guideline. Here is an example:

Hollis, Richard, *Graphic Design: A Concise History*, London (Thames & Hudson) 1994.
Montias, John Michael, *Vermeer and His Milieu: A Web of Social History*, Princeton (Princeton University Press) 1989.³

From this citation, the following information is evident:

1. last and first name (or initials) of the author, without any honorific titles⁴,
2. title and subtitle of the book in italic script (following the capitalizing conventions of the language in which the book is written)⁵,
3. city (or cities) where the book is published (in the language in which your paper is written)⁶,
4. the name of the publisher between parentheses (excluding additions such as BV or Ltd),
5. the year of publication (which is often not mentioned on the title page, but elsewhere)⁷.

² Sometimes the bibliography is divided into primary and secondary sources. Although the meaning of these terms can vary, 'primary' here means artistic and/or literary sources (such as novels, films, websites etc.), that form the subject of the research, while 'secondary' refers to the (scientific) publications on the primary sources.

³ It is also possible to place the year of publication between parentheses directly behind the name of the author, for example: Hollis, Richard (1994), *Graphic Design: A Concise History*, London (Thames and Hudson).

⁴ For **multiple authors**, keep the order found on the title page of the book, do not reverse the first and last name of authors except the first author, and in the case of more than three authors, name only the first author followed by 'et al.' (= et alii, Latin for 'and others'). When the author cannot be identified, he or she is referred to as Anonymous, or Anon.

Insertions such as 'van', 'de' and 'ten' are written after the first name in the bibliography, for example: Deysse, Lodewijk van, but in the footnotes this name is listed as Van Deysse: the reader will understand that in this case, the publication can be found in the bibliography under 'D' and not under 'V'.

⁵ **Capitalizing**: In Dutch, only the first word and proper names are written with a capital letter, in English the first and all other words with the exception of articles and prepositions, in German the first and all other words that are normally written with a capital letter in German, and in French only the first word, or when that is an article or preposition, the first two words. For subtitles, the same rules apply.

When a publication consists of two or **more volumes**, this is indicated behind the title with e.g.: (2 vols).

⁶ So 'Munich', instead of the German 'München'. In the case of more than one place of publication, list only the first two separated by a forward slash (/), possibly followed by 'etc.'.

When a reprint, amended edition or translation is used this can be indicated by mentioning the original year of publication between brackets directly following the title, with further information on the edition used at the end in parentheses.⁸ For example:

- Hollis, Richard, *Graphic Design: A Concise History* [1994], London (Thames & Hudson) 2006 (3rd revised edition).
Goldwater, Robert, *Primitivism in Modern Art*, Cambridge Mass. (Belknap Press) 1986 (7th, revised edition of *Primitivism in Modern Painting*, 1938).
Kandinsky, Wassily, *Concerning the Spiritual in Art*, New York (Dover) 1977 (reprint of the translation by M. Sadler from 1914, of *Über das Geistige in der Kunst*, 1911).

EDITED VOLUMES (also see PAPERS IN EDITED VOLUMES)

Because edited volumes often have multiple authors, the editor is listed as 'author' (or maker) of the publication, with the addition of (ed.) or (eds) for one or multiple editors, for instance:

- Honegger, Thomas (ed.), *Reconsidering Tolkien*, Zollikofen (Walking Tree Publishers) 2005.
Bell, David and Barbara M. Kennedy (eds), *The Cybercultures Reader*, London/New York (Routledge) 2000.

CATALOGUES

A catalogue is often a volume of collected papers, but to indicate its specific nature the type of catalogue (for instance, a museum or exhibition catalogue) is usually mentioned by using the abbreviations 'mus.cat.' and 'exh.cat.' after the title. Furthermore, because it is also important to know the institute concerned, the city and name (in parentheses) are included, followed by the standard information regarding the publisher, unless the institute acted as publisher itself, for example:

- Schatborn, Peter, *Figuurstudies: Nederlandse tekeningen uit de 17^{de} eeuw*, exh.cat. Amsterdam (Rijksprentenkabinet), 's-Gravenhage (Staatsuitgeverij) 1981.
Alley, Ronald, *Catalogue of The Tate Gallery's Collection of Modern Art, other than works by British Artists*, mus.cat. London (The Tate Gallery) 1981.

PAPERS IN JOURNALS

With papers from journals the title of the paper is placed between single quotation marks, and the title of the journal is written in cursive script (as the published 'object'). This is followed by the volume number (in Arabic numerals), the year of publication in parentheses, the series number within that year, and the start and end pages indicated by 'pp'.⁹ For example:

- Mostow, J.S., 'E no Gotoshi: The Picture Simile and the Feminine Re-guard in Japanese Illustrated Romances', *Word & Image* 11 (1995) 2, pp. 37-55.

⁷ When place and year of publication **cannot be identified** (in that case check the library catalogue), note 'n.p.' and/or 'n.d.' (no place, no date), followed by an indication such as '(ca. 1880)' when possible. Older publications often refer to s.l. (= sine locus, without place) and s.a. (= sine anno, without year).

⁸ Square brackets always indicate your own intervention. To refer to this title in a footnote, the year of publication of the edition that was used is of course referred to, and not the original year of publication, because in that case the page numbers would no longer correspond.

⁹ For some journals and newspapers information on the volume number can only be found in the colophon. Some journals only use **series numbers**; to prevent confusion between volume and series numbers, add 'nr.', for example: *Kunstlicht* nr. 8 (1980), pp. 3-7.

Turner, Paul V., 'Frank Lloyd Wright and the Young Le Corbusier', *Journal of the Society of Architectural Historians* 42 (1983) 4, pp. 350-59.¹⁰

PAPERS IN EDITED VOLUMES

A reference to a paper in an edited volume consists of a mix of the previous types: the paper title is written between single quotation marks, followed by 'in:' and the usual information for an edited volume, with the addition of the start and end pages of the paper. For example:

Tucev, Natasa, 'The Knife, The Sting and the Tooth: Manifestations of Shadow in *The Lord of the Rings*', in: Th. Honegger (ed.), *Reconsidering Tolkien*, Zollikofen (Walking Tree Publishers) 2005, pp. 87-105.

Kaprow, Allan, 'The Legacy of Jackson Pollock' (1958), in: P. Karmel (ed.), *Jackson Pollock: Interviews, Articles, and Reviews*, New York (The Museum of Modern Art/Harry N. Abrams) 1998, pp. 84-89.

Many volumes contain papers that have been published before. In that case it is a service to the reader to include the year of original publication between brackets, directly following the title of such a paper, for example:

Malewich, Kasimir, 'The Question of Imitative Art' [1920], in: Ch. Harrison and Paul Wood (eds), *Art in Theory: An Anthology of Changing Ideas*, Oxford/ Cambridge Mass. (Blackwell) 1992, pp. 292-97.

Volumes can also be anthologies from the work of a single author. In that case it is not necessary to mention the author's name twice, for instance:

Gombrich, E.H., 'Moment and Movement in Art' [1964], in: *The Image and the Eye: Further Studies in the Psychology of Pictorial Representation*, Oxford (Phaidon) 1982a, pp. 40-62.

PAPERS IN CATALOGUES

References to a paper in a catalogue are also a mix of the previous types.¹¹

Bergsma, Rieta, 'Mens en natuur: De natuur van de mens', in: R. Bionda and C. Blotkamp (eds.), exh.cat. *De schilders van Tachtig: Nederlandse schilderkunst 1880-1895*, Amsterdam (Van Gogh Museum) Zwolle (Waanders) 1991, pp. 33-52.

Birtwistle, Graham, 'Primitivisme van links: Hellhesten, Cobra en daarna', in: exh.cat. *Cobra 40 jaar later*, Amsterdam (De Nieuwe Kerk), 's-Gravenhage (Sdu Uitgeverij) 1988, pp. 37-44.

NEWSPAPER ARTICLES

For newspaper articles it is important to mention the exact date (and to fully write out the month to prevent confusion with other dating conventions). Although the volume and series number could be included, this is not always customary. For example:

Barnard, B., 'Slobbermenten, nee! Dat is niet gezeverd: Het Vlaanderen van Suske en Wiske', *NRC Handelsblad*, 3 June 1994, p. 2.

Anon., 'Bericht voor Fabriek-ondernemers', *Bataafsche Staatscourant*, 8 November 1805, nr. 37, n.p.¹²

¹⁰ When a publication does not have **page numbers**, this is indicated by 'n.p.' (=no page) or 'unpaginated'. Hundreds do not have to be repeated, for instance: pp. 110-11, 236-49, etc.

¹¹ With **entries** in catalogues, it is not always clear straightaway who the author is, but some investigation in the colophon, preface, introduction or acknowledgements can usually clarify this.

¹² 'From our **correspondent**' and similar designations are listed as 'Anon' in the bibliography. The author of an anonymous **editorial**, however, is referred to as 'Editor'.

SPECIAL EDITIONS ON PAPER

Many older and influential books have had so many reprints, translations and amended editions that it is important to indicate which edition was used, for example:

- De Bijbel: De nieuwe Bijbelvertaling*, 's-Hertogenbosch/Leuven, 2005 (transl. J.Ch. Bastiaens et al.).
Plato, *Timaeus and Critias*, London (Penguin) 1986 (transl. Desmond Lee).
Ovidius' Metamorphosen, Amsterdam 1993 (4th print 1997) (transl. M. d'Hane-Scheltema).
Alberti, Leon Battista, *On the Art of Building in Ten Books* [1485], Cambridge Mass. (MIT Press) 1989 (transl. J. Rykwert et al.).
Mander, Karel van, *Het Schilder-boeck [...]* [1604], Utrecht 1969 (reprint).¹³

PUBLICATIONS ON THE INTERNET

Increasingly publications can also be found on the internet. When a digitized (but originally printed) publication is referred to, the usual citation conventions are followed by the internet address (the url) between < > with the date upon which the site was accessed between brackets.¹⁴ For example:

- Marschall, P. David, 'Introduction to M/C', *M/C: A Journal of Media and Culture* 1 (1998) 1, <<http://www.uq.edu.au/mc/9807/intro.php>> [19 July 2010].
Juil, Jesper, 'Introduction to Game Time / Time to Play', in: Noah Wardrip-Fruin and Pat Harrigan (eds), *First Person*, Cambridge Mass. (MIT Press) 2004, pp. 131-42. <<http://www.jesperjuil.net/text/timetoplay>> [6 July 2005].
Lash, Willem F., 'Iconography and iconology', *OXFORD ART ONLINE*, <<http://www.oxfordartonline.com>> [10 February 2014].

Sometimes publications are available exclusively on the internet. Usually it suffices to mention the name of the author, the 'title' and/or the name of the website in italicized small capitals (also in the body of your text, to avoid confusion with printed sources), the web address and the date of your access. For example:

- Jerome J. McGann (ed.), *THE COMPLETE WRITINGS AND PICTURES OF DANTE GABRIEL ROSSETTI: A HYPERMEDIA RESEARCH ARCHIVE*, Institute for Advanced Technology in the Humanities, University of Virginia, <<http://www.rossettiarchive.org>> [10 June 2014].
MOBYGAMES, 'The Hitchhiker's Guide to the Galaxy', <<http://www.mobygames.com/game/dos/hitchhikers-guide-to-the-galaxy>> [10 June 2014].
LORD OF THE RINGS OFFICIAL MOVIE WEBSITE, New Line Productions Inc., 2003. <<http://www.lordoftherings.net>> [March-November 2004].

AUDIO SOURCES

Audio sources like radio performances, radio recordings or interviews are referred to in a different way than textual sources. Start with the title in underlined italics (also in your own text). Following, mention the source type and the year and the 'maker', usually the name of the director, producer, interviewer or interviewee. When possible indicate the channel of its broadcast as well as the date, the medium, and used version. For example:

¹³ '[...]' indicates that you have shortened the title (because it was too long to be listed completely).

¹⁴ Electronic versions should preferably be used in **pdf**, because other forms of digitization can affect the original lay-out, may have acquired 'writing faults' during scanning, or omit illustrations and/or page numbers.

The Lord of the Rings, radio performance 1981, B. Sibley and M. Bakewell (writers), broadcast by BBC radio 4 (14 audio disc collection edition).
Vivienne Westwood on The Interview, interview 2008, Carrie Cracie (interviewer), broadcast by BBC World Service, 4 January 2008.

AUDIOVISUAL SOURCES

Moving images like films, documentaries, television programs, DVDs and *YOUTUBE* videos are referred to in a different way than textual sources. It would be preferable to start with the 'maker' here as well, but often no one person is indicated, for instance in feature films where the scriptwriter, director and producer can all claim authorship. In these cases the title is mentioned first, written in small capital letters to prevent confusion with books and other comparably titled media (also in the body of the text for the same reasons). Following list the 'maker', which is usually the name of the director '(direction)', or otherwise the producer '(production)'. When the movie or another source has been viewed on television, also indicate the channel of its broadcast as well as the date. When viewed on video or DVD also mention the publisher, medium and if relevant the used version. When the source has been viewed on the internet also refer to the url and the consulted date. For example:

GAINSBURG (VIE HÉROÏQUE), Joan Sfar (direction), 2010.
 MERLIN THE LEGEND, Dylan Richards (direction), 2008, broadcast by BBC Four, 20 September 2008.
 TRON, 20th Anniversary Collector's Edition, Steven Lisberger (direction), 1982, Walt Disney Pictures (2 disc collector's edition DVD).
 HOW MUCH AGENCY DO GAMES NEED?, Extra Credit (production), 25 September 2013, season 7, episode 3, <<http://www.youtube.com/watch?v=JyGdTgQ4lCQ>> [December 2013].

GAMES AND CD-ROMS

These sources are also described as audiovisual materials, although the information to be included varies somewhat. Like websites, titles are listed in italicized small capitals to distinguish them from books and movies (also in the body of the text). For games, the original year of publication should also be included, as well as the platform or operating system. For example:

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING PC GAME, 2002, Black Label Games (production), Windows98 or higher, Vivendi International Games.
METAL GEAR SOLID: THE TWIN SNAKES, 2004, Hideo Kojima (writer, director, producer), Nintendo Gamecube, Konami Europe.
A PASSION FOR ART, n.d., CD-Rom, Windows 3.1, Corbis.
ASSASSIN'S CREED II, 2009, Ubisoft Montreal (production), PSversie, Ubisoft Entertainment SA.

In sum, titles of:

Books, volumes, strips, newspapers etc.:	<i>italicized</i>
Articles, papers etc. in the above	'between single quotation marks'
Movies, videos, TV, etc.:	SMALL CAPITALS
Radio, radio plays etc.:	<u><i>underlined italics</i></u>
Websites, CD-roms, games, etc.:	<i>ITALICIZED SMALL CAPITALS</i>

FOOTNOTES

Two basic types of footnotes are used:

(1) In 'complete' footnotes, a number in superscript at the end of a sentence (following the full stop) corresponds with a foot or endnote that is organized in a very similar way as a bibliographical reference. The difference is that foot or endnotes are not sorted alphabetically but numerically, therefore there is no need to reverse first and last name. To prevent repetition, this system makes use of references to earlier notes by means of 'Idem' (same author), 'Ibidem' (same publication, shortened Ibid.), 'op.cit. (note 7)' ('opere citato': the publication mentioned in note 7), etc.

(2) 'Abbreviated' footnotes in combination with a bibliography work in the same way, the only difference being that the references are abbreviated to list the last name of the author and year of publication, followed by the specific page numbers.¹⁵ With this information, the complete reference can be found easily in the alphabetic bibliography. In many other academic disciplines it is common to place these in the text itself in parentheses, but readability does not benefit from this practice. The Department of **Art & Culture/MKDA** therefore requires footnotes (at the bottom of the page). Endnotes (at the end of the text) are advised against, as these often force the reader to leaf through the paper every time a reference is checked. The reference to a footnote is noted by inserting a number in superscript at the end of the sentence, after the period (use 'Insert footnote' in Word). If a footnote refers to more than one source, these are separated by a semi-colon. Here is an example of what footnotes look like:

¹ Hollis 1994, p. 17.

² Hollis 1994, pp. 17-18, 24-26, 28 and 31-33.

³ Hollis 1994, p. 17; Gombrich 1968, pp. 112-38.

When only one publication by Hollis is used, the year of publication is not strictly necessary, but it is good practice to include it in the footnotes as well. For multiple publications by one author, the year of publication makes it possible to find the correct publication, and for multiple publications by one author from the same year, this is indicated by a, b, c, etc., placed directly after the year and corresponding with the bibliography.

⁴ Hollis 1994a, p. 17.

For publications by multiple authors, all names up to a maximum of three are mentioned; for more than three authors it is sufficient to name the first author followed by 'et al.', for example:

⁵ Bell and Kennedy 2000, p. 333.

⁶ Johnson et al. 1966, pp. 99-112.

¹⁵ In the case of an exhibition or museum catalogue, it is also possible to refer to the catalogue or inventory number, for instance: Schatborn 1981, cat. nr. 70; Anon. 2003, inv. nr. NG 6347. Auction catalogues often use lot numbers, for instance: auct. cat. *Nederlandse impressionisten*, Amsterdam (Sotheby's) 2004, lot nr. 61. Footnotes can also be used for information other than literature references, such as further explanations or commentaries that would be distracting within the main text.

PAPERS FROM EDITED VOLUMES

When papers from edited volumes are referred to there are two possibilities. When only the volume is listed in the bibliography it is necessary to include additional information about the article in the footnote. Thus, a footnote might read:

⁷ Rieta, Bergsma, 'Mens en natuur: De natuur van de mens', in Bionda and Blotkamp 1991, p. 34.

with the bibliography providing the additional information about the volume:

Bionda, Richard and Carel Blotkamp (eds.), exh.cat. *De schilders van Tachtig: Nederlandse schilderkunst 1880-1895*, Amsterdam (Van Gogh Museum) Zwolle (Waanders) 1991.

Preferably, however, the paper itself is included in the bibliography, as in:

Bergsma, Rieta, 'Mens en natuur: De natuur van de mens', in: R. Bionda and C. Blotkamp (eds.), exh.cat. *De schilders van Tachtig: Nederlandse schilderkunst 1880-1895*, Amsterdam (Van Gogh Museum), Zwolle (Waanders) 1991, pp. 33-52.

with the footnote reading:

⁷ Bergsma 1991, p. 34.

PRIMARY SOURCES IN SECONDARY LITERATURE 'DOUBLE REFERENCES'

Sometimes you want to quote a statement found in secondary literature. In this case it is advisable to create a 'double reference' in which you first include as much information as possible from the reference in the used publication (in footnotes/bibliography, or elsewhere), and then use a formulation such as 'quoted in' or 'cited by', ending with the reference to the used source. For example:

⁸ Mondriaan, Piet, letter to Theo van Doesburg (Paris, 17 November 1928), quoted in Blotkamp 1998, p. 33.

⁹ Picasso, Pablo, interview with Hollis (Paris, 10 March 1960), as cited by Hollis 1994, p. 18.

UNPUBLISHED SOURCES: INTERVIEWS, CORRESPONDENCE

Unpublished sources such as interviews, correspondence and archival materials can be referred to in the following manner:

¹⁰ Pietje Puk, letter to the author, Hilversum, 18 March 1997.

¹¹ Pietje Puk, e-mail to the author, 3 April 2004.

¹² J. Jansen, interview with the author, Amsterdam, 27 April 2008.

¹³ J. Jansen, letter to P. Pietersen (Amsterdam, 7 May 1995), Oud Archief Vrije Universiteit (O.A.V.U.), *Dir not* VI/11 (15 February 1930).

¹⁴ Anon., invitation to the opening of the exhibition *Amsterdam leeft!*, Amsterdam (Galerie Mokums genot) 7 March 1948, Rijksinstituut voor Kunsthistorische Documentatie (RKD), Den Haag, archive Jansen, nr. VII, 1045.

SPECIAL CASES

Older publications are sometimes printed in folio format, where only the folio is numbered. In that case, add 'r' or 'v' to the folio number, for 'recto' (front) and 'verso' (back), for example:

¹⁵ Van Mander 1604, 66v.

In the case of references to text fragments from older publications and sources, such as the Bible, include the title, followed by the relevant volume, chapter, or book number, and the verse or line number(s), for example:

¹⁶ The Bible, Genesis 39:8-9.

¹⁷ Ovidius, book III, l. 155-255 (Diana and Actaeon).

INTERNET PUBLICATIONS

Some internet publications do not use page numbers. In that case the name of the author and year of publication, and if possible a paragraph number, are sufficient, for example:

¹⁸ Marshall 1998, §5.

When the author is unknown, the website and year of publication are sufficient. In the case of online databases the name of the database and the entry can be sufficient. For example:

¹⁹ *LORD OF THE RINGS OFFICIAL MOVIE WEBSITE*, 2003.

²⁰ Wikipedia, 'The Hitchhiker's Guide to the Galaxy'.

ILLUSTRATIONS

A separate list of the illustrations is not necessary when the captions contain all necessary information. Illustrations are referred to within the main text by including '(fig. 1)', preferably at the end of the sentence. Certain information needs to be added in the caption of the illustration. In the case of:

art works:

1. first and last name of the maker,
2. the title in italicized script, according to the capitalizing conventions of the used language¹⁶,
3. the year (or an approximate date),
4. technique and/or material
5. dimensions (height x width x depth in cm)
6. the name of the current owner/collection/location
7. the location of the current owner/collection/site (usually city) and
8. between parentheses the source of the illustration, if possible the photographer and/or proprietor, for example:

Fig. 1. Peter Paul Rubens, *Suzanne Fourmont*, ca. 1620-25, oil on panel, 79 x 54 cm, The National Gallery, London (photo: Mauritio Jalil) (Held 1980, p. 17).

Fig. 2. Cornelis Anthonisz., *Vogelvluchtkaart van Amsterdam*, 1544, 700 x 720 mm (photo: Historisch Museum Amsterdam, Amsterdam).

Fig. 3. Auke de Vries, *Untitled*, 1986, metal, 350 x 550 x 120 cm, Museum voor Hedendaagse Kunst, Gent (<<http://www.aukedevries.nl/sculpturen>> [3 June 2009]).

buildings:

For illustrations of buildings the following information is generally necessary to note: Architect, name of the building (**not** in italicized script), year of realization, location (source of the photograph and year it was taken). For example:

Fig. 4. Hendrik Petrus Berlage, *Koopmansbeurs* (also known as 'De beurs van Berlage'), 1989-1903, Amsterdam (photo: author, December 2012).

design:

For illustrations of designed objects the following information is generally necessary to note: the name of the designer, type of object and/or name or title (if there is one), year, the name of the producer or executor (if applicable), the technique, dimensions, current location, and the source of the illustration used between parentheses. For example:

Fig. 5. Jan van Toorn, ad for the exhibition *Mens en omgeving*, 1984, produced by Steendrukkerij De Jong, Hilversum, offset, 61 x 88 cm, Museum De Beyerd, Breda (photo: google images).

Fig. 6. Poul Henningsen, hanging lamp *Artichoke*, 1958, Louis Poulsen Company (Copenhagen), copper, h 69 cm, Ø 84 cm (Raizman 2010, fig. 11.32).

Fig. 7. Claire McCardell, *Avondjurk*, 1950, Townley Frocks Inc., New York, silk, with label 'clairemccardell clothes / by townley', Metropolitan Museum of Art, New York, inv.nr C.I.58.49a and b (photo: Metropolitan Museum of Art, New York).

Fig. 8. Leo Burnett Company (U.S.), ad for *Pillsbury Cake Mixes*, 1950 (photo: Watkins 1959, p. 211).

¹⁶ See note 5.

audiovisual:

For illustrations taken from films, documentaries, TV-series, games, etc., an indication is necessary of 'still' (image selected by the producer) or 'capture' (image captured by yourself), followed by the standard information for other image sources. Any additionally relevant information should follow, and last, between parentheses, the source of the illustration (if it is borrowed from another source). For example:

Fig. 9. Still from GAINSBURG (VIE HÉROÏQUE) (2010), with Laetitia Casta as Brigitte Bardot and Eric Elmosnino as Serge Gainsbourg (photo: *De Volkskrant*, 18 March 2010).

Fig. 10. Capture from GLADIATOR (2000), chapter XXVII: Lucilla bends over fallen Maximus.

Fig. 11. Capture from ASSASSIN'S CREED II 2009, Mission 24 Fox Hunt "rendez-vous"-places indicated by fluorescent circles.

other:

There are many other possibilities, such as illustrations from the pages of a book (which then also should be included in the bibliography). These should be cited as follows:

Fig. 12. Illustration from C.G. Jung (ed.), *Man and his Symbols* (London 1964).

Fig. 13. Two pages from Adolf Dresler, *Deutsche Kunst und Entartete Kunst* (Munich 1938), with on the left hand side Ernst Ludwig Kirchner, *Bauernmahlzeit* (1919) and on the right hand side Thomas Baumgartner, *Bauern beim Essen* (1937).

Fig. 14. Christopher Dresser, *Leaves and Flowers from Nature*, colour lithography, 33,7 x 22,5 cm, illustration nr 8 from Owen Jones, *The Grammar of Ornament*, 1856 (photo: Raizman 2010, fig. 6.1).

Since issues of copyright are becoming increasingly important, please be sure to credit the source of the illustration. Check the 'werkbank Academische Vaardigheden' for this:

http://www2.let.vu.nl/werkbanken/acva/verwijzen/beeldmateriaal/verwijzen_beeldmateriaal_introductie.php .