



submission guidelines

Burrasca is a full-color printed series of publications with ISBN codification released twice a year. Each volume is 21 cm wide by 27.5 cm tall. Burrasca's board encourages the submission of any kind of inventive material and original contributions by every person, even independent thinkers and people who are not related to academic institutions.

ABSTRACT

Submit 100 words which better describe the matter you want to discuss and the kind of material that you will produce; add also 5 keywords and a short bio in 25 words for each author.

Email to submissions@burrasca.eu

SUBMISSION

We accept 2 kinds of contributions: textual or visual.

Essays, interviews, case studies/projects

You have to write a maximum of 1300 words; we prefer a really simple and plain style. Please attach also minimum 3 high res CMYK images to the Microsoft Word 2016 (.docx) file.

Photo-essays, illustrations, data visualization

Please consider a maximum field of 4 21x27,5 cm pages or 2 42x27,5 cm and contact us for additional information. Also attach maximum 200 words to describe your material.

Email to submissions@burrasca.eu

www.burrasca.eu



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Genova, Italy

RIGHTS

It is the author's responsibility to supply accurate information for the credits and captions. If necessary, please contact the appropriate photographers, artists, and/or renderers to confirm image ownership and secure publication rights.

IMAGES

You should submit images as high resolution (min. 300 dpi) .tiff or .jpg files, in CMYK color mode.

All drawings should be submitted full color, in PDF file format.

All photos must have credit attributed to them, listed separately following the main text.

It is responsibility of the author to receive permission to publish any images used (please include a copy of the written permission with the submission).

PUNCTUATION

Parenthesis or Em Dashes

These elements should be used to enclose a text separated from the speech. Please use em dashes for texts quite connected to the speech, instead use parenthesis in case of words or phrases that can compromise the fluent comprehension of the speech.

Normally we prefer to use them as little as possible; the purpose is to not weigh down the text with breaks.

NAMES AND TERMS

Personal names

A "down" style. Proper names are usually capitalized, as some of the terms derived from, or associated with, proper nouns. For the latter, Chicago's preference is for sparing use of capitals; "President Obama" is ok, but also "the president" is ok.

To see the correct formulation of a name you can use these two reference: the Merriam Webmaster's Biographical Dictionary or its biographical section for deceased persons; for living persons consult "Who's Who." If you will find different versions of the same information please choose one and then follow it always.

Examples of possible names' formulation:

Jane Doe;

P. D. James;

Malcom X;

George S. McGovern;

M. F. K. Fisher;

LBJ.

The first time you write a name you should write down the extended spelling (i.e. both name and surname). After that you can choose to use: abbreviate names and complete surnames, or only the surname, or all the complete version. Feel free to interlace them as you fell like.

Titles and offices

Civil, military, religious and professional titles are capitalized when they immediately precede a personal name and are thus used as part of the name; titles are normally lowercased when following a name or used in place of a name:

President Lincoln or the president (is better than President Abraham Lincoln);
John F. Kerry, senator from Massachusetts; Senator Kerry; Kerry.

You can except some cases for reason of courtesy or diplomacy:

Maria Martinez, Director of International Sales.

Special terms in general

Please pay attention to the difference between italicized style and quotation marks:

Italicized - key terms, only the first time

Quotation marks - when a term is used in a nonstandard, ironic, or other special sense.

Public spaces and major structures

Plain style, no italicized. Generally capitalized; the generic term is usually lowercased when used as part of the text.

Monuments must be simply capitalized, but if used with the meaning of masterpieces you have to italicized them the first time.

Words like *room* and *office* must be capitalized if they refer, added with other words, to something important and noteworthy.

Please see this more specific list:

Continents, Countries, Cities, Oceans, etc: capitalized not italicized;

Cardinal points: lowercased;

Regions of the World: capitalized;

Popular place-name and epithets: capitalized;

Urban areas: lowercased;

Political division: capitalized;

Governmental entities: capitalized;

Mountains, rivers, ocean, island: capitalized;

Generic terms of geographic entities: lowercased;

Works of Art: titles of artworks must be italicized and also capitalized if necessary; artworks from the ancient age must not be italicized.

If we have to establish a hierarchical principle we can say that an Architecture masterpiece and the Architecture — or others — object of the essay must be italicized the first time and then write down, also capitalized, as normal. All other elements must be simply capitalized.

Governmental bodies, administrative bodies, judicial bodies: capitalized;

Generic terms associated with governmental bodies: lowercased;

Political and economic organizations and movement: capitalized;

Acts, treaties, governmental programs: capitalized; but incomplete or generic forms are usually lowercased;

Foreign institutions: translate form in the text and into parenthesis the translation; capitalized.

NUMBERS

Spelling out whole numbers from zero through one hundred and certain round multiples of those numbers; for example:

seventy;

thirty-two;

The property is held on a ninety-nine-year lease;

According to a recent appraisal, my house is 103 years old.

Any of the whole numbers mentioned before followed by “hundred,” “thousand” or “hundred thousand” must be spelled out if included between zero and one hundred, and rendered as numerals if higher than one hundred. Examples:

The population of our city is more than two hundred thousand;

The survey was administrated to more than half of the city’s 220 million inhabitants.

To express fractional numbers you must use numerals expression. In the millions or more, a mixture of numerals and spelled out numbers is used, like this:

By the end of the fourteen century, the population of Britain had probably reached 2.3 million.

Numbers’ examples:

100;

1,000 (“,” thousand);

1,000,000;

0.01 (“.” decimals);

0.001;

36,333.333 : US and British style.

Consistency and flexibility

Where many numbers occur within a paragraph or a series of paragraphs, maintain consistency in the immediate context. If according to rule you must use numerals for one of the numbers in a given category, use them for all in that category. In the same sentence or paragraph, however, items in one category may be given as numerals and items in another spelled out.

Physical quantities

Use numerals rather than spelled-out numbers. Spell out units of measurement:

100 feet;

43 centimetres.

Only in really technical paragraphs or articles you can abbreviate units:

100 ft.

43 cm (no periods with metric abbreviation).

Percentages

Always in numerals: 35%.

Repeated quantities

Follow these examples:

35% - 50%;

3°C - 7°C;

2x5 cm .

Simple fraction

Simple fraction are spelled out, example:

She has read three-fourths of the book.

Money

Isolated references to amounts of money are spelled out for whole numbers of one hundred or less, in accordance to the general principle; examples:

seventy-five cents;

fifteen dollars;

€ 125;

\$ 1,071;

\$ 0.95;

€ 0.15.

Dates

Years only in numerals:

1950.

No '76 that is only for informal context.

The correct long dates style is 11 November 2011 (day month year).

Write down 1970s and not 70s.

Centuries:

the twenty-first century;

the eighth and ninth century.

QUOTATIONS

Quoted text may be either run in to the surrounding text and enclosed in quotation marks, "like this," or set off as a block quotation, or extract. In deciding whether to run in or set off a quotation, length is usually the deciding factor. In general, a short quotation, especially one that is not a full sentence, should be run in. A hundred words or more (at least six or eight lines of text in a typical manuscript) can generally be set off as a block quotation.

Run in: only quotation marks, not italicized; pay attention to the integration with the surrounding text.

Set off: block quotations, which are not enclosed in quotation marks, always start a new line; they are further distinguished from the surrounding text by being indented (from the left and sometimes from the right) or set in a smaller type or a different font from the text.

Quoted words, phrases, and sentences run into the text are enclosed in double quotation marks. Single quotation marks enclose only quotations within quotations.

NOTES

In the system favored by many writers in the humanities, bibliographic citations are provided in notes. Burrasca allows only footnotes; endnotes and a final bibliography are not permitted so please fill all the bibliographic references into footnotes. Note reference numbers in text are set as superscript numbers.

You can find some short examples of the footnotes' style below:

Book with single author or editor

1. Michael Pollan, *The Omnivore's Dilemma: A Natural History of Four Meals* (New York: Penguin, 2006), 99-100.
2. Joel Greenberg, ed., *Of Prairie, Woods, and Water: Two Centuries of Chicago Nature Writing* (Chicago: University of Chicago Press, 2008), 42.

Book with multiples authors or editors

1. Geoffrey C. Ward, and Ken Burns, *The War: An Intimate History, 1941-1945* (New York: Knopf, 2007), 52.
2. Joyce Heatherton, James Fitzgilroy, and Jackson Hsu, ed., *Meteors and Mudslides: A Trip through the Universe* (Washington DC: Knopf, 2005), 103.

Book with author plus editor or translator

1. Gabriel García Márquez, *Love in the Time of Cholera*, trans. Edith Grossman (London: Cape, 1988), 242-255.
2. Gabriel García Márquez, *Love in the Time of Cholera*, ed. Grazia Valente (London: Cape, 1988), 45-70.

Chapter in a book

1. Glenn Gould, "Streisand as Schwarzkopf," in *The Glenn Gould Reader*, Tim Page (New York: Vintage, 1984), 310.

Journal article

1. Walter Blair, and William J. Novak, "Americanized Comic Braggarts," *Critical Inquiry* 4 (June 2008): 331-332.

Online article

1. Wendy Cole, and Janice Castro, "Scientology's Largesse in Russia," *Time* (11 April 1992). <http://www.time.com/time/magazine/article/0,9171,975290,00.html>

VISUAL SUBMISSION

The 4 pages 21x27,5 cm or the 2 pages 42x27,5 cm are the maximum field that you can fit with your submission.

You have to send us a general PDF file which gives us your idea about the submission's layout. But you must also send us every single components of the submission, in .tiff or .jpeg file format, following the specifications about the resolution (min. 300 dpi) and the color profile (CMYK). So we can easily compose our layout with the original files in order to avoid any compatibility problems and issues during the printing process.

You have also to write a short introduction (max. 200 words) to clarify and explain your contribution, and captions for singles images if it is necessary.

EDITORIAL MISCELLANY

All editorial issues will be resolved by consulting The Chicago Manual of Style, 16th edition.