
Studying Old Master Paintings – Technology and Practice
The National Gallery Technical Bulletin 30th Anniversary Conference

POSTPRINTS
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GUIDELINES FOR AUTHORS

Manuscript Submission

It is in the interest of authors to prepare their manuscript carefully so as to avoid unnecessary correspondence and delay in publication. Please note we cannot accept a manuscript that is incomplete.

SUBMISSION DEADLINE: 31 OCTOBER 2009

WORD LIMIT: no more than 4000 words including all notes and references (not including captions)

1. Manuscript submission

Manuscripts and accompanying images should be submitted electronically, as attachments to an email to tbconference2009@ng-london.org.uk

Authors may subsequently be asked to provide a hard copy of the text if this is needed to check that special characters and formatting have not been lost when the text is opened in a different word processing package or version of the same package.

Tables, line drawings and images should not be integrated into the main body of the text but saved as separate electronic files.

Provide a list of all files supplied.

Checklist

Manuscript – including the following, in the order given below:

- Title
- Authors' names
- Contact details for each author and an indication of the corresponding author
- Summary
- Main text
- Acknowledgments
- Appendices if required
- Notes and References
- List of figure captions
- List of table captions

Images – as separate files

Tables – as separate files

2. Permissions

It is the responsibility of the author to obtain permission, including the payment of any fees, for any copyright material including images to be reproduced in this volume.

3. Editorial corrections

Only the corresponding author will receive a list of queries from the editor. It is their responsibility to communicate with their co-authors and to respond.

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4. Passing for Press

Archetype will make every effort to produce error free copy. However, it is the author's responsibility to do the final check of proofs and to pass them for press.

Images Guide

IMAGE LIMIT: no more than EIGHT illustrations

Please supply original good quality illustrative images, numbered sequentially in Arabic numerals in the order they appear in the text.

Each image must be supplied as a separate electronic file in TIFF or JPEG format.

Please do not embed images into a word document

Supply images at a resolution of at least 300 dpi.

Supply line drawings at a resolution of at least 1200 dpi.

Please advise at the time of submission if colour accuracy is important.

Style Guide

1. Abbreviations and Acronyms

- Spell out all acronyms and abbreviations on their first occurrence for example 'Canadian Conservation Institute (CCI)' or 'Fourier transform infrared spectroscopy (FTIR)'. Thereafter the acronym only can be given.
- Avoid starting a sentence with an abbreviation.
- Abbreviations only carry full points if the contraction does not end in the last letter of the original work: ed., eds, c., p., Dr, Mr
- Exceptions: no. (number), pp. (pages), ff. (folios) followed by a space pp. 44–45.
- No full points in initials for example BBC, USA, UK, UNESCO, AD, BC
- Spell out Saint when referring to a person (Saint Peter) but use St for buildings/churches. (St Peter's Basilica in Rome)
- Please avoid abbreviations such as and/or, i.e., e.g., etc., in the main body of the text.

2. Capitals

- Keep capitalisation to a minimum throughout the text.
- Subheads only take capitals for the initial letter of the first word and for proper nouns.

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- Titles of books or periodicals take capitals for all major words, but titles of papers (published in periodicals, presented at conferences or working papers) and cited chapters in books have a capital letter for the first word and proper nouns only.
 - The names of periods, historical eras and events are upper case, for example ‘Bronze Age’, ‘Iron Age’, ‘Renaissance’. However, note that ‘prehistoric’ and ‘medieval’ are lower case.
 - Do not use capitals for words like ‘curator’ or ‘conservator’.
 - Use lower case for generic references (‘European galleries’) but capitals for specifics (‘the Guggenheim Museum’ or ‘the University of York’).

Baroque (capital)
 Expressionist/Expressionism (capital)
 Fourier transform infrared spectroscopy (capital for Fourier only but FTIR all capital)
 gas chromatography–mass spectrometry (lower case but GC–MS capitals)
 Impressionist/Impressionism (capital)
 medieval (lower case)
 Old Master (capitals)
 Renaissance (capital)
 X-ray (capital)

3. Captions

- No distinction is drawn between figures, plates and diagrams. All are referred to as Figures.
- Number all illustrations sequentially using Arabic numerals in the order they appear in the text.
- Include acknowledgements and copyright details where appropriate. These should be included in the form requested by the copyright holder.
- Captions should appear in the following form:
 Figure 1 Artist, *title of work (italics)* or ‘familiar name’ (not italics single quotation marks), date. Medium and support (for example Oil on canvas), dimensions, name of gallery/museum/collection, location.
- Captions for technical pictures should include enough information to ensure the image is comprehensible to the reader and should follow the format outlined below as far as possible:
 Figure 2 *Title of work*. Cross-section from a mid-tone of Saint John’s drapery, under ultraviolet light. Sentence(s) describing illustration.
 Figure 3 *Title of work*. Detail of the canopy of the throne showing the mordant-gilded pattern. (or Detail showing)
 Figure 4 *Title of work*. X-radiograph detail. Sentence(s) describing illustration.
- Sub-images are labelled with a lower case letters followed by a single bracket with the individual parts separated by a semi-colon:
 Figure 4..... a); b)

4. Hyphenation

- Include hyphens only when necessary to avoid ambiguity (for example the deep-blue sea is different from the deep blue sea).
- Generally, the following prefixes require hyphens: pre-, mid- (mid-1920s, pre-fifteenth century).
- self portrait, still life, subject matter have no hyphens except when used adjectivally, for example a self-portrait head, a still-life painting.

cold-pressed linseed oil (hyphen)

cross-section (hyphen)

dyestuff (one word)

infrared (one word)

late fifteenth century (no hyphen unless used adjectivally for example late fifteenth-century painting)

lead-tin yellow (one hyphen)

mid-fifteenth century (hyphen)

overpaint/overpainted/overpainting (one word)

pre-fifteenth century (hyphen)

ultraviolet (one word)

underpaint/underdrawing (one word)

5. Italics

- Use italics for:
 - book and periodical titles
 - titles of paintings and sculptures
 - short or familiar titles are not italicised but put in single quotation marks
- A word that would normally be italicised is roman if it falls within text that is already italicised.

6. Punctuation

- Use single quotes; double within single.
- No stops at the end of subheads.
- Single spaces throughout. Please do not use double spaces after full stops.
- No serial comma ('A, B and C' and 'D, E or F') except to avoid ambiguity.

7. Numbers, dates and measures

- Spell out one to ten and use numerals for 11 and over except for dates and with all units of measurement (for example 5 mm).
- Avoid starting a sentence with a numeral. If it can't be avoided, spell it out.
- Use SI units (m, km, s, N).
- Measurements separate unit from quantity by space (for example 55 cm), don't repeat unit (20 x 20 cm).
- Temperatures closed up (40°C)
- Percentages closed up (55%)
- Elide numbers to the shortest form consistent with clarity, 1573–77 (not 1573–1577), also for page ranges and value ranges for example 1400–1450 cm⁻¹.
- Ranges separated by an en dash (not a hyphen) and no spaces
- in the fifteenth century, fifteenth-century designs, spell out (not 15th century).

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- Dates use 26 March 1997 (not March 26th 1997), or 12-17 March 1865
 - 1920s (not 1920's)

8. Spelling

- Original spellings should be retained in the bibliography and in any quoted matter.
- Anglicised spellings used throughout
- -ise, -isation NOT -ize, -ization
 - although (not though)
 - artefact
 - medieval
 - analyse
 - colour

9. Notes and References

- All explanatory notes and references to published material should be given at the end of the article and combined into one list entitled '**Notes and References**'.
- All notes and references should be numbered consecutively in the text and should appear in numerical order in the list.
- References may be given within an explanatory note.
- Please do not use the endnote function in word.
- Please do not use footnotes.
- Use superscript Arabic numerals to indicate a note or reference in the text. These should be placed at the end of the relevant sentence, after the punctuation. (for example ...which Merrill has reported.¹² not ...which Merrill¹² has reported.)
- Use superscript lower case letters for notes in tables.

Please use the referencing style outlined below:

Books

Author surname, initials, title [in italics], edition [if not the first], publisher, place of publication year of publication [in parentheses] page range [if appropriate].

- 1 Vandiver, P.B., Druzik, J.R., Wheeler, G.S., and Freestone, I.C., *Materials Issues in Art and Archaeology III, Materials Research Society Symposium Proceedings No. 267*, Materials Research Society, Pittsburgh (1992) 21–26.
- 2 Morten, R.L. (ed.), *Hydraulic Mortars*, 2nd edn, Cyrano Press, Sydney (2003).

Articles or chapters in books

Contributing author surname, initials, title of contribution [in single quotes: no capitalization except the first letter and proper nouns], in title [in italics], initials and surname of author / editor of publication [preceded by (ed.) if relevant], publisher, place of publication year of publication [in parentheses] page range of contribution.

- 3 Zolensky, M., 'Analysis of pigments for prehistoric pictographs, Seminole Canyon State Historical Park', in *Seminole Canyon: The Art and the Archeology*, S. Turpin, Texas Archaeological Survey & The University of Texas at Austin (1982) 279–284.

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- 4 Strang, T.J.K., ‘Principles of heat disinfestation’, in *Integrated Pest Management for Collections*, ed. H. Kingsley, D. Pinniger, A. Xavier-Rowe and P. Winsor, James & James, London (2001) 114–129.

Articles in conference proceedings

Contributing author surname, initials, title of contribution [in single quotes: no capitalization except the first letter and proper nouns], in title of conference proceedings including date and place of conference [in italics], ed. initials and surname of editor of conference proceedings [if edited], publisher, place of publication year of publication [in parentheses] Volume number [if needed] page range of contribution.

- 5 Coddington, J., and Siano, S., ‘Infrared imaging of twentieth-century works of art’, in *Tradition and Innovation: Advances in Conservation, Contributions to the IIC Melbourne Congress, 10–14 October 2000*, ed. A. Roy and P. Smith, International Institute for Conservation, London (2000) 39–44.
- 6 Aze, S., and Vallet, J.-M., ‘Chromatic degradation processes of red lead pigment’, in *ICOM Committee for Conservation, 13th Triennial Meeting, Rio de Janeiro, 22–27 September 2002: Preprints*, ed. R. Vontobel, James & James, London (2002) Vol. II 549–555.

Article in a periodical

Author surname, initials, article title [in single quotes: no capitalization except the first letter and proper nouns], journal title [in italics] volume number [in bold] issue number if required [in parentheses] year of publication [in parentheses] page range of article [additional information in square brackets if required].

- 7 Daniel, V., and Lambert, F.L., ‘Ageless oxygen scavenger: practical applications’, *WAAC Newsletter* **15**(2) (1993)12–14.
- 8 Shimadzu, Y., Morii, M., and Kawanobe, W., ‘A study of discoloration of the red lead coating (*ni-nuri*) on historical wooden buildings in a seafront environment’, *Science for Conservation (Hozon kagaku)* **41** (2002) 113–120 [in Japanese].

Unpublished material

Author surname, initials, title [in italics], type of publication (for example thesis), institution or other issuing body, place year [in parentheses].

- 9 Varley, A.J., *Statistical Image Analysis Methods for Line Detection*, PhD dissertation, University of Cambridge (1999).

Internet publication

Author or editor surname, initials, title [in single quotes: no capitalization except the first letter and proper nouns], electronic address the date you visited the site [in parentheses].

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- 10 Glastrup, J., and Ryhl-Svendsen, M., 'Recent improvements in SPME-GC/MS detection of acetic and formic acid in air',
http://iaq.dk/iap/iap2001/2001_16.htm (accessed 6 April 2004).

Personal communication

Name, institution [or other identification if applicable], personal communication, date [in parentheses].

- 11 Costain, C., Canadian Conservation Institute, personal communication (16 February 1998).
- 12 Simeon, F., private restorer, Paris, personal communication (March 2004).