

## Referencing, Structure and Image Guidelines

### References

*The Chicago Manual of Style. Seventeenth Edition. The Essential Guide for Writers, Editors, and Publishers.* Chicago and London: The University of Chicago Press, 2017.

#### **Single author book:**

##### **Footnote:**

Cathleen Hoeniger, *The Afterlife of Raphael's Paintings* (Cambridge: Cambridge University Press, 2011), 72.

##### **Second mention of the same text is a shortened version of the full citation:**

Hoeniger, *The Afterlife of Raphael's Paintings*, 138.

##### **Bibliography:**

Hoeniger, Cathleen. *The Afterlife of Raphael's Paintings*. Cambridge: Cambridge University Press, 2011.

#### **Multiple author books:**

##### **Footnote:**

Marie-Anne Dupuy, Isabelle Le Masne de Chermont, and Elaine Williamson, *Vivant Denon, Directeur des Musées sous le Consulat et l'Empire: Correspondance, 1802-1815* (Paris, Réunion des Musées Nationaux, 1999), 188.

**Bibliography:**

Dupuy, Marie-Anne, Isabelle Le Masne de Chermont, and Elaine Williamson. *Vivant Denon, Directeur des Musées sous le Consulat et l'Empire: Correspondance, 1802-1815*. Paris, Réunion des Musées Nationaux, 1999.

**Chapter in an edited book:****Footnote:**

Andrew McClellan, "For and Against the Universal Museum in the Age of Napoleon," in *Napoleon's Legacy: the Rise of National Museums in Europe, 1794-1830*, eds. Ellinoor Bergvelt, Debora Meijers, Lieske Tibbe, and Elsa van Wezel (Berlin: Kulturbesitz and G+H Verlag, 2009), 91-100.

**Bibliography:**

McClellan, Andrew. "For and Against the Universal Museum in the Age of Napoleon." In *Napoleon's Legacy: the Rise of National Museums in Europe, 1794-1830*, edited by Ellinoor Bergvelt, Debora Meijers, Lieske Tibbe, and Elsa van Wezel, 91-100. Berlin: Kulturbesitz and G+H Verlag, 2009.

**Book with editor or translator:****Footnote:**

Noémie Étienne, *The Restoration of Paintings in Paris, 1750-1815: Practice, Discourse, Materiality*, trans. Sharon Grevet (Los Angeles: The Getty Conservation Institute, 2017), 56-60.

**Bibliography:**

Étienne, Noémie. *The Restoration of Paintings in Paris, 1750-1815: Practice, Discourse, Materiality*, translated by Sharon Grevet. Los Angeles: The Getty Conservation Institute, 2017.

**Chapter within a book:****Footnote:**

Emmet Kennedy, "Vandalism and Conservation," in *A Cultural History of the French Revolution* (New Haven and London: Yale University Press, 1989), 198.

**Bibliography:**

Kennedy, Emmet. "Vandalism and Conservation." In *A Cultural History of the French Revolution*, 197-234. New Haven and London: Yale University Press, 1989.

**Archival materials including conservation and museum files:**

Format: Author(s), manuscript/letter title, the collection name or depository, location

**Footnote:**

Correspondence from Henry Davies Hicks to the Annapolis County electorate, 24 October 1956, MS-2-511, Box 15, Folder 9, Henry Davies Hicks fonds, Dalhousie University Archives, Halifax, Nova Scotia, Canada.

**Bibliography:**

Wilson, Budge. Typescript of short story *Brothers and Sisters* by Budge Wilson. 2000. MS-2-650.2013-070, Box 3, Folder 9. Budge Wilson fonds. Dalhousie University Archives, Halifax, Nova Scotia, Canada.

**Journal article:****Footnote:**

Ferdinand Boyer, "Les Responsabilités de Napoléon dans le Transfert à Paris des Oeuvres d'Art de l'Étranger," *Revue d'Histoire Moderne et Contemporaine* 11, no. 4 (1964) : 241.

Camille Doutremépuich, "L'Appropriation du Modèle du Louvre par les Musées de Province au Tournant du XIX<sup>e</sup> Siècle," *Les Cahiers de l'École du Louvre* 11, (2017): 3, <http://journals.openedition.org/cel/794>.

**Bibliography:**

Boyer, Ferdinand. "Les Responsabilités de Napoléon dans le Transfert à Paris des Oeuvres d'Art de l'Étranger." *Revue d'Histoire Moderne et Contemporaine* 11, no. 4 (1964): 241-262.

Doutremépuich, Camille. "L'Appropriation du Modèle du Louvre par les Musées de Province au Tournant du XIX<sup>e</sup> Siècle." *Les Cahiers de l'École du Louvre* 11, (2017): 1-12. <http://journals.openedition.org/cel/794>.

## Structure

### Order of information presented:

1. Short abstract
2. Introduction: this can include a discussion of methodological approach. If the article includes technical analyses, then the introduction should provide information about the instrumentation used. More detailed information about instrumentation can be added to the footnotes (ie. for photography: shutter speed, and exposure; for chemical analysis: sample size, degree of accuracy of the tool, etc).
3. Body of the article containing main arguments. In the body of the text, it is best to use technical terminology from the following websites:
  - <https://www.nationalgallery.org.uk/research/research-papers/close-examination/close-examination-glossary>
  - <https://www.nationalgallery.org.uk/learning/teachers-and-schools/picture-in-focus/glossary>
  - <https://www.moma.org/collection/terms/>
  - <https://www.metmuseum.org/learn/educators/curriculum-resources/art-of-the-islamic-world/resources/glossary>
  - <https://www.nga.gov/glossary-index-page.html>
  - [http://cameo.mfa.org/wiki/Category:Materials\\_database](http://cameo.mfa.org/wiki/Category:Materials_database)
  - <https://www.getty.edu/research/tools/vocabularies/aat/>
4. Conclusion
5. Bibliography

# Image Formatting

## Image Captions and Naming

For an art object (ex. drawing, painting, sculpture, etc.) the caption should follow the following format:

- Name of the artist, *title of the work*, date. Medium, dimensions, collection, and any credit information. **Note:** If the author/artist of the work is unknown it should be stated as such. Alternatively, the school or period can be listed instead.

*Examples:*

**Fig. 1** Raphael Sanzio, *The Crowning of the Virgin*, 1502-1504. Tempera on panel (transferred to canvas), 27 x 165 cm. Vatican Museum, <https://www.museivaticani.va/>.

**Fig. 2** Gian Lorenzo Bernini, *Apollo and Daphne*, 1622-1625. Marble sculpture, 243 cm (height). Galleria Borghese, <https://borghese.gallery/>.

**Fig. 3** Babylonian/Achaemenid Dynasty, *The Cyrus Scroll*, 539 B.C. (after). Fired clay, 21.9-22.8 cm (length). British Museum, <https://www.britishmuseum.org>.

- Please name images according to the following format: Author\_fig-#

*Examples:*

Smith\_fig-1.tif  
Cooke\_fig-2a.tif  
Aldredge\_et\_al\_fig-21.jpg

## Image Formatting

Reminder: there are no restrictions on the number of images included, as some articles may require more images than others. However, please note that any images that appear to repeat the same information may be cut by our editors. A general recommendation is up to 2-3 images per 1,000 words. Limiting images to those that best support the article's arguments not only helps our tech team highlight key images (e.g, rendering them zoomable or with additional bells and whistles) but also whittles cyber bloat (i.e. images, especially in an visual journal, constitute a large digital storage and processing weight).

- Images must be no smaller than 1,800 pixels on the long side for images. Images will be accepted in JPEG or TIFF format.

- Videos and alternative media are welcomed. Feasibility of formatting and large amounts of intended alternative media inclusion may be discussed between editors upon article acceptance.

### **Analytical Equipment**

In cases where specific analytical equipment or instrumentation has been used the details of these should also be included. This includes information regarding the analytical variables used for the research, exemplified below:

- For multispectral photography (visible light, UV-induced visible fluorescence, infrared imaging techniques etc.) the type of camera and filters used should be listed.
- If paint cross-sections are used a scale-bar indicating the size of the sample should be included. The accompanying caption should also refer to the particular light source used for the photograph (normal light, ultraviolet light, brightfield etc.)
- For x-radiographs the details of the instrument settings need to be specified - instrument type, keV, mA and exposure time.
- For other instrumental analyses, such as XRF, SEM-EDX, FTIR and GC-MS, reference should be made to the type of equipment and analytical software used, including any variables that might affect the interpretation of the data.

Please email images, multimedia, or links directly to [info@materiajournal.com](mailto:info@materiajournal.com). Use WeTransfer for any files that are too large to email.