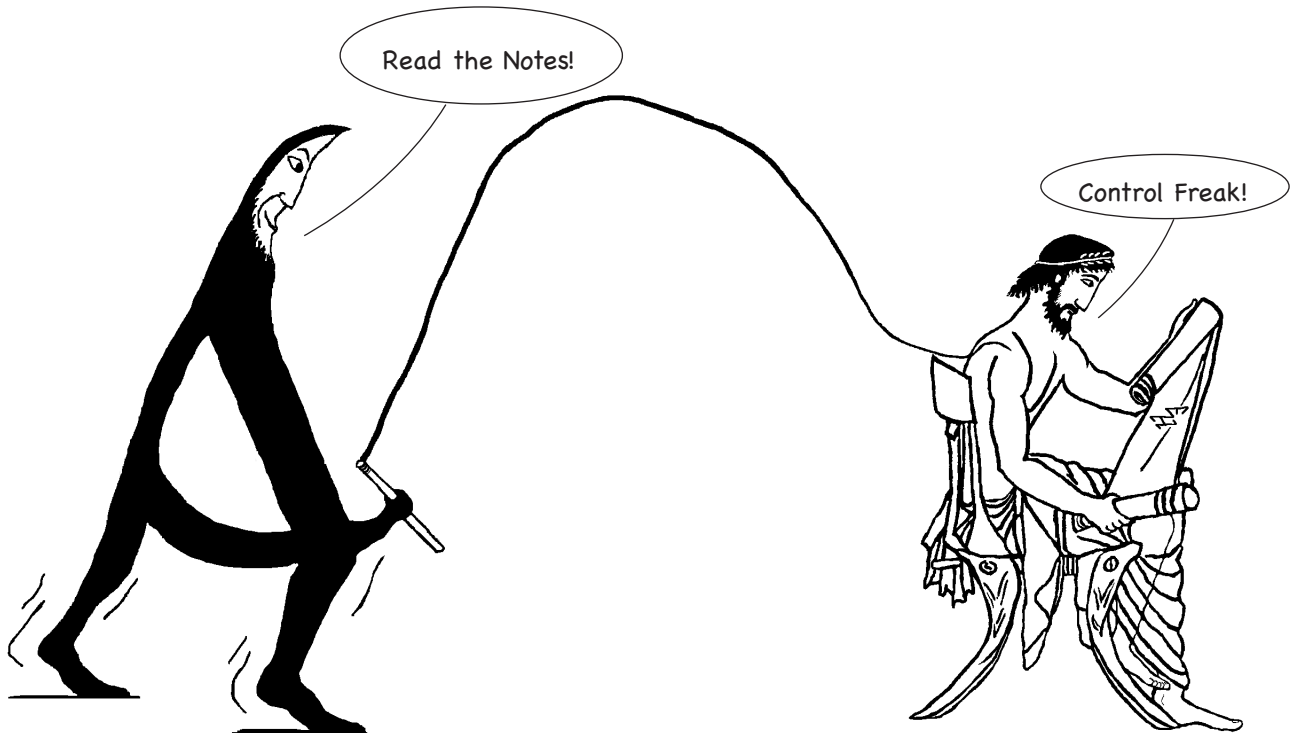


# Accordia Publications

## Notes for Authors



cartoon by Edward Herring

Please read these recommendations.

They may at times appear excessive, a bit OTT perhaps, but remember we are a very small team, and each recommendation is based upon experience and has an underlying reason. The principal objective is to enable us to turn your work into a good-looking book as efficiently as possible. This means partly that we have to try and eliminate processes which waste time and cause unnecessary adjustments or repetitive correspondence. Partly we try just to give helpful positive advice. Please bear with us and try to help.

Before sending anything, please read Note 1, and our CheckList (*on back page*)

If you are sending illustrations, please complete and send the Copyright Declaration (*on back page*)



v.110516

*Institute Address*  
Accordia Research Institute  
c/o Institute of Archaeology UCL  
31-34 Gordon Square  
LONDON WC1H 0PY UK

*Please Email all text and illustrations to:*  
[accordiaa@gmail.com](mailto:accordiaa@gmail.com)

*Postal Address(publications)*  
Accordia Publications  
42 Runnemeade Road  
EGHAM, Surrey.  
TW20 9BL UK

## 1 SENDING TO ACCORDIA (see also CHECKLIST on Back Page)

⇒⇒⇒ Please send your text in (1) **ELECTRONIC** form (viz. by Email or on CD) + (2) a PAPER copy of everything ⇐⇐⇐

### Paper

A All paper originals and copies should be mailed to *Accordia Publications*, address as on the Back Page.

### Electronic Files

B *If you are sending text only* Text files may be sent by Email to [accordiaa@gmail.com](mailto:accordiaa@gmail.com) or posted on a standard CD (12cm) (hybrid/Mac-readable) to the *Publications* address on the Back Page. **N.B.** Please avoid floppy discs, they are *very unreliable*.

C *If you are sending graphics files (and text)* Please put *everything* on a standard CD (12cm) (hybrid/Mac-readable) and send by post to the *Publications* address on the Back Page. Please advise us by Email that you are sending it. [If you send graphic files by Email, try to avoid excessive filesize which Email servers may reject; compress with Stuffit or Zip.]

We accept both Macintosh and PC files (*in that order of preference. We work on Macs*). To avoid problems:

- *please* use a well-known word-processing program, e.g. *Word*, *OpenOffice*
- *please do NOT* use TEX or other specialist printer layout programs
- *please* submit graphics, tables and charts in *separate* files. Do **NOT** ‘bury’ them in your text.  
**Highlight** in your text the position where you would *like* them inserted.

## 2 FONTS AND SPECIAL CHARACTERS

Please use a standard font, e.g. Times. Special fonts will cause conversion problems. If a special font is *absolutely* necessary, e.g. classical Greek, please tell us the name of the font, and we may need a copy of the font files. Also care is required with the use of accents and other diacritics. **CAUTION!** symbols or special characters inserted within *Word* do not always convert correctly. In all cases, please enclose a paper copy showing how you expect your font to print, and draw our attention to any special accents and/or special characteristics.

## 3 INTERNAL CROSS-REFERENCES

Please avoid the ‘academic’ but ‘reader-unfriendly’ style of section-heading, viz., *1.5, 2.17, 3.11.4, etc.* *Accordia* uses three hierarchical styles of chapter sub-heading, distinguished by typeface (All-caps, Bold Italic and Italic). Avoid also internal cross-references in your main text or notes (such as *loc.cit./supra/infra* with *page nos.* which are affected by repagination). These necessitate editorial intervention at a late stage of pagination, and consume disproportionate editorial time. Refer instead to something fixed (e.g. a fixed note number)(*v section 9 Notes below*).

## 4 TABLES

Tables are complex to typeset. Try to keep any table *not longer* than one A4 page (if possible), and avoid excessive length. Use the table format in *Word* or your word-processor, NOT random numbers of tabs in each line.

## 5 ILLUSTRATIONS

### A) COPYRIGHT

[N.B. Copyright law has been tightened. Under current European legislation, we are advised that copyright remains the property of the originator or original publisher of all material for a period of **70** years from their *decease*. This now covers *most* sources from which you are likely to copy. By concession, you *may* copy from books etc for your own private study purposes, but we *cannot legally* publish copyright material without permission.]

Dealing with copyright matters is your responsibility as author. Please apply *in good time* for permission to publish any material of which you do not own the copyright, and enclose a copy of any such permissions. *Accordia* cannot risk publishing material whose copyright status is arguable and we do not have the time/staff to pursue copyright issues.

— [PLEASE complete the COPYRIGHT declaration on the Back Page and send it to us with your illustrations](#) —

### B) PRECAUTIONS with ORIGINALS

Please keep copies of everything, and do NOT send irreplaceable originals. We take every precaution, but losses can occur, and we cannot take responsibility for valuable originals. We do NOT return artwork, unless you ask.

### C) GENERAL

Please supply original artwork of high quality on good-quality *unfolded* media. We are prepared to scan artwork but it saves us time if you send high-quality scans (files), together with good paper copies. [For hints on scanning, v. section 12 below]

All archaeological drawings should contain EITHER a **scale** OR an indication of dimensions. The maximum printing area of our A4 page is *150mm (wide) x 247mm (high)*. Please keep to this size, or *within*. Larger originals will need to be reduced and this may result in loss of quality or scaling problems. We will help with any problems you have with your illustrations (please ask!), but *we reserve the right to reject* material involving excessive preparatory work.

### D) LINE DRAWINGS

Should be high-quality originals, on good white paper, card or tracing film. Please NO photocopies as originals.

*Lettering* Please do NOT put any lettering, symbols, etc., on your originals. Instead please include a separate photocopy of the artwork with the lettering etc. marked legibly, and we will typeset it. This gives the best results.

*Boxes* Authors are requested NOT to draw boxes around figures. If boxes are required, please indicate only on a photocopy proof, as boxes are best added by us on screen.

*Hatched Areas* For a line-art figure, any hatched areas should be made up of clearly distinct lines or patterns. Please do not use shades of grey or colours, instead of hatching, as these may not scan or print successfully.

## E) PHOTOGRAPHIC PRINTS AND SLIDES

Please send good quality prints/slides. Small transparencies should not be used for images which need to be reproduced at a large scale, because only limited enlargement is possible while preserving quality.

## F) COMPUTER GRAPHICS

Please send computer graphics/scans of high definition. We prefer material originated on Mac, but many formats e.g. TIFF/EPS/JPEG/PDF/Illustrator/Photoshop(PSD) are now interchangeable between Mac/PC, or may be set for Mac when saved. Some formats may not be compatible with our equipment and programmes. Please consult us if in doubt. [For notes on scanning, please v. paragraph 12 below]

Please supply ALL graphics/drawings/charts in *separate files*, and *not inside* Word or Excel. Graphics placed inside Word text documents have to be extracted, and they may then print badly. If you produce computer-drawn line/vector or CAD graphics, please use a professional programme. We recommend Adobe *Illustrator* (but, be warned, the learning curve is steep!). Other line/vector/CAD graphics should be saved in a modern Illustrator format, and supplied additionally as EPS if possible. Saving as EPS embeds fonts and often avoids difficulties of non-matching versions. **Include** separately any linked files.

## 6 CAPTIONS

Please provide the text of the captions to all illustrations in a separate file from that of your article, and on paper print-out. Please highlight both on your *paper* and your *electronic copy* where you would like your illustrations to appear. This saves us searching for the first references to figures in the text. We shall try to match your wishes but precise location depends on final page layout. Please state, where known, who took photo, or drew or re-drew the drawing. Please state copyright details and permissions.

## 7 BIBLIOGRAPHY AND REFERENCES

Please produce your bibliography in a separate file and give us a paper copy. References should be quoted within the text in the name/date style, e.g. (Stoddart 1988: 92) and in a bibliography at the end of the article in the following style:

Barker, G. & Rasmussen, T. 1988. The archaeology of an Etruscan *polis*: a preliminary report on the Tuscania project (1986 and 1987 seasons). *Papers of the British School at Rome*, 56: 25–42.

Cristofani, M. 1978. *L'arte degli Etruschi. Produzione e Consumo*. Einaudi, Turin.

Stoddart, S.K.F. 1988. Divergent trajectories in Central Italy, 1200–500 BC. In Champion, T. (ed.), *Centre and Periphery. Comparative Studies in Archaeology*: 88–101. Allen & Unwin, London.

N.B. Initials always follow surname; place of publication (standard English form) follows publisher.

## 8 ABBREVIATIONS

If you use unexplained abbreviations, please provide a separate file containing a summary of ALL your abbreviations (even if you consider them common convention), together with a printout in your paper copy. Journal titles should be quoted in full. Abbreviations should only be used for references to classical sources and should follow the conventions set out at the front of the Oxford Classical Dictionary (3rd edition). Please try to avoid other abbreviations as these will normally conflict with our house-style.

## 9 FOOTNOTES & ENDNOTES

Footnotes are **NOT** used. End-notes may be included, but should be used only for subsidiary points and not for bibliographic references. Remember also to avoid internal cross-references (v. paragraph 2 above) which are affected by repagination. Instead use fixed note numbers and/or repeat information. If you use the automatic endnote or footnote facility in your PC word-processing package, please give us in addition a separate file containing just the endnotes, since these subsidiary elements of a file can be lost in processing.

## 10 PROOFS AND OFFPRINTS

You will normally receive only ONE set of proofs. We prefer to send your proof electronically in PDF format. These are intended for checking, not re-writing. Failure to return your corrections (these may also be returned by Email) may lead to substitution of the editors' proofs. Offprints are normally supplied free to authors – to be shared in case of joint authors.

## 11 RADIOCARBON DATES

In accordance with international convention, radiocarbon dates should be expressed as mean and standard deviation, together with the number of the issuing laboratory, e.g. OxA-3328 3220 ± 80 BC. In discussions of radiocarbon dates involving comparison with other dating methods, or the construction of an absolute chronology in general, it is essential that calibrated dates are used (except for periods too early for any calibration curve). Calibrated dates should be indicated by the use of cal.AD or cal.BC and expressed as a range of dates, i.e.

1*sigma* (or 68% probability) 1610–1420 cal.BC; 2*sigma* (or 95% probability) 1735–1315 cal.BC.

There are a number of computer programs readily available for the calibration of radiocarbon analyses, with none being internationally agreed as the most suitable. In general, the results produced vary little and it is quite permissible to use any program, provided that full reference to the program is quoted, and that it utilises the internationally agreed curves. Probably the most accessible is the CALIB program of Stuiver & Reimer, available in PC and Mac formats from the authors at the University of Washington Quaternary Laboratory.

It is Accordia policy to express radiocarbon dates in the following standardised format:

RAW date with Lab No. – 1 *sigma* range cal.BC – 2 *sigma* range cal.BC  
calibrated by [name of program]

12 SCANNING

If you scan your own material, you may find the following tips helpful:

- 1 Use a good-quality colour scanner. For slides, it is best to use a proprietary slide-scanner with high resolution.
2 For line drawings [without shading], make a bitmap (Black-and-White) scan, NOT grayscale, setting resolution to a high optical value e.g. 1200 dpi. Set threshold to give clear and solid black lines, and an unmarked white background.
3 For photos, or originals with shading, scan at full colour at 300 lpi (min.). Colour captures the maximum information and tonal range. Send the colour scan to us. Sometimes we print in colour, sometimes the colour scan produces a better final grayscale print.
4 When copying a photo from a printed publication, it is important to use descreening. Otherwise you risk getting a 'chequerboard' of squares or lines spoiling your result. This is caused by mismatch between the screen used in your printed source, and the new screen being imposed by your scanner. Good equipment will offer advice on descreening.

13 SAVE/AS and GRAPHIC FILE FORMATS

- 1 For preference, save your scans as TIFF, and compress (if necessary) with LZW compression (which produces virtually no loss of quality; with bitmap drawings the saving in filesize can be very large.)
2 Use JPEG with care, although it is the normal format for digital cameras. The saving by compression is large, but the loss in quality is also large. Use the Maximum quality setting. Camera JPEGs, after any initial cropping, are better saved and kept as TIFF. Repeated editing/saving in JPEG simply multiplies inherent losses.

CHECKLIST - WHAT TO SEND TO ACCORDIA

- by Email, or Disk (Standard 12cm CD [hybrid Mac-readable])

Text: Separate electronic files:

- 1 your complete main text, highlighting clearly your 'desired' position for figs, tables, charts etc.
2 any tables, charts etc, in a separate file please
3 captions
4 endnotes (if any)
5 bibliography
6 abbreviations (if any) (please include a complete list of ALL abbreviations used, however common)
7 an ASCII or text-only version of the whole

Artwork:

- 1 any graphics files or scans (re scanning and format, PLEASE READ paras 12 & 13 above)

- on PAPER / FILM -

- 1 your full text with highlighting as above, and incl. printout of captions, endnotes, bibliography & abbreviations
2 EITHER (if you require us to scan) best-quality artwork originals on good-quality unfolded A4 material
OR (if you are sending scans) copies on good-quality paper / film

For all illustrations, please complete this Copyright Declaration, and include copies of any permissions

COPYRIGHT DECLARATION

Name of book/article .....

Figures [ ] are my/our own work and I/we own the copyright

Figures [ ] are covered by the enclosed permission

please tick [ ] I/we have applied for permission, and will forward as soon as possible for Yes

Figures [ ] are out of copyright for the following reasons:

[ ]

Name of Author.....

Certified/Signed ..... Date.....

Please send to:

Accordia Publications
42 Runnemedede Road
EGHAM
Surrey TW20 9BL UK

tel 0044-1784-439694
FAX 0044-1784-741602
Email accordiaa@gmail.com