

Architectural History: Notes for Contributors (2011)

Submission and pre-publication procedures

Submitted texts should normally be in the range or about 8-12,000 words in length, and in accordance with the instructions detailed below. Two hard copies of the text plus two sets of illustrations (in the form of photocopies or digital printouts) are to be sent to the editor by post. The text (but **not** the illustrations) is to be sent at the same time as an email attachment in MS Word. The deadline for submission is **1 October** in the year before earliest publication. For details of the postal address to which to send your manuscript, please contact the Editorial Team: architecturalhistory@sahgb.org.uk.

Submitted texts are sent on to **one or more anonymous referees**. Refereeing is anonymous in both directions, so please ensure that your **name does not appear** on any of the versions of the text you send in, or on the labels of the electronic files (and that it is not made explicit in endnotes etc.), but **only** in your covering letter and email. You will normally receive a response from the editor by Christmas.

If your article is provisionally accepted for publication you will be required to revise your text in accordance with comments made by the referee(s) and editor. In returning your revised text, you should enclose copies of the referee reports and any comments from the editor, indicating how this advice has been followed or explaining why it has not been. You are advised to resubmit your text as soon as possible to ensure it can be accepted in time for the current issue. The final deadline for the submission of your revised text is **15 February**.

Text

It is the responsibility of the author to ensure that their manuscript accords with the following Notes. The Editors reserve the right to return submissions which are not correctly laid out, as they do not have the resources to re-format authors' work. It is therefore strongly recommended that authors ensure that their manuscript takes the Notes into account from the outset.

Text should be **double-spaced** with margins wide enough to allow for comment from the referees and editors, and with single (not double) spaces between sentences. Insert line gaps between paragraphs, and use endnotes rather than footnotes likewise double-spaced and beginning on a new page. Sub-headings should not be in capitals or underlined. Please supply all illustration (and table) captions, again double-spaced, on one or more separate pages.

To avoid subsequent production problems, do not justify right-hand margins, do not use 'hard' page breaks, and **do not use tabs or indents** for either paragraphs or any other purpose except tables created using Word's 'table' function.

For **spelling**, refer to the *OED*, but with '-ize' not '-ise' where both are permissible. Compound adjectives should be hyphenated: 'seven-bay façade', 'double-pile houses'.

Punctuation should follow the *MHRA Style Guide*, available for purchase at www.style.mhra.org.uk, but also downloadable in an abridged form without charge from www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml.

Stylistic labels are capitalized ('Romanesque', 'Baroque', 'Modernist', etc.) when referring to a specific styles or stances, but not when used in a less specifically architectural sense ('modernist aesthetic', 'classical sensibility', etc.).

Dates take the forms 'October 1992', '11 May 1994', '1711–14', '1933–39' (with dashes rather than hyphens), 'the seventeenth century' (not 'the 17th century'); note the use of the hyphen in 'late seventeenth-century architecture' (where 'seventeenth-century' is used adjectivally). In general, spell out **numbers** one to a hundred, unless they appear in lists.

Titles and ranks are capitalized when they accompany a personal name rather than merely referring to an official title, so 'King Henry I', 'Prince Charles', 'Bishop Gilbert', but 'the duke', 'the archbishop' etc.

Quotations embedded in the text should have single quotation marks and should normally respect the punctuation of the original. A quotation within a quotation, however, should have double quotation marks, and final punctuation marks should be omitted if the quotation is less than a complete sentence. Omissions from the middles of quotations (but not from the beginnings or ends) are indicated by an ellipsis in square brackets: '[...]'. Quotations longer than about forty words should be typed after a blank line, without indentation or quotation marks and with a blank line following, and using a smaller font size for easy distinction (for clarity they should also be identified as quotes in the margin of the hard copy).

References to illustrations need to be indicated in parentheses in the text with **bold** numbers (Fig. 1, Figs 2 and 3, etc). The bold numbers serve as electronic 'flags' for the typesetter before being finally converted to normal font.

Citations in endnotes should follow the journal's conventions and be in accordance with the following examples. Note that the author's name is normally as it appears in the cited publication (and not reduced to initials). Note the use of 'p.' for page (plural 'pp.') and 'f.' for folio (plural 'ff.');

and also note the conventions for contracting page numbers and for using dashes rather than hyphens (pp. 4–6, 24–26, 104–06, 324–26).

Single-volume book:

Stanley Lane-Poole, *The Art of the Saracens in Egypt* (London, 1886), pp. 86–88, 138, 272–73.

Multi-volume book:

Sir James B. Burke, *A Visitation of Seats and Arms of the Noblemen and Gentlemen of Great Britain*, 4 vols (London, 1853), II, p. 92.

Multi-edition book:

Kerry Downes, *Hawksmoor, Studies in Architecture*, II, 2nd edn (London, 1979), pp. 15–17.

Book in a series:

Ian Campbell, *Ancient Roman Topography and Architecture, The Paper Museum of Cassiano dal Pozzo*, ser. A, n. 9, 3 vols (London, 2004), I, pp. 45–46.

Article in a journal:

Odile Boucher-Rivalain, 'Attitudes to Gothic in French Architectural Writings of the 1840s', *Architectural History*, 41 (1998), pp. 145–52 (pp. 146–47).

Note that on first citation the first and last page numbers are given, as well as (if required) those of a particular reference

Article in a book/edited work:

Frank Arneil Walker, 'The Glasgow Grid', in *Order in Space and Society: Architectural Form and its Context in the Scottish Enlightenment*, ed. Thomas A. Markus (Edinburgh, 1982), pp. 155–99 (p. 188).

Article in a multi-volume book:

Waltraud Ernst, 'Asylums in Alien Places: the Treatment of the European Insane in British India', in *The Anatomy of Madness: Essays In the History of Psychiatry*, ed. W.F. Bynum and others, 3 vols (London, 1985–88), III *The Asylum and its Psychiatry* (1988), pp. 48–70.

Exhibition catalogues:

Tim Benton, 'Villa Savoye', in *Le Corbusier, Architect of the Century*, ed. Michael Raeburn and Victoria Wilson (London, 1987), pp. 63–64.

Citations from the Bible and ancient authorities:

Genesis, 6, 1–4; Vitruvius, *De architectura*, I, 1, 5; Plato, *Republic*, X, 602.

Websites (essays and other material cited only as a last resort):

Graham Parry, 'John Talman', *Oxford New Dictionary of National Biography*, at www.oxforddnb.com/view/article (accessed on 30 May 2007); Haworth Tompkins, Young Vic project description, at www.haworthtompkins.com/gainsboro/index (accessed on 5 June 2007).

Archives:

Sheffield, City Archives, LD 2341, Sheffield Playhouse Board minutes, minute of meeting on 30 July 1969.

Unpublished theses and dissertations:

Christopher Paul Philo, 'The Space Reserved for Insanity: Studies in the Historical Geography of the Mad-Business in England and Wales' (doctoral thesis, University of Cambridge, 1992), p. 15.

Foreign-language titles: Most languages other than English capitalize only the nouns in titles that would be capitalized in ordinary prose in that language, which in German means every noun; French capitalizes the first noun of the title plus all preceding words.

Giuseppe Marchini, 'Della costruzione di S. Maria delle Carceri in Prato', *Archivio storico pratese*, 14 (1936), pp. 1–14 (p. 12); *La Leçon de Charcot: voyage dans une toile*, ed. Nadine Simon-Dhouailly, catalogue of an exhibition at the Musée de l'assistance publique de Paris (1986), p. 49, no. 91.

Repeated citations: When a source is cited in a later endnote it should take a shortened form, comprising the author's surname and a shortened form of title (with no date), and this same formula should then be followed for also subsequent citations.

Ernst, 'Asylums', p. 5; Burke, *Visitation*, III, pp. 18-19.

Illustrations

In the first instance illustrations are to be sent by post in the form of photocopies or digital printouts and **not** embedded in the electronic version of the text. If your article is accepted for publication, you will be asked to submit your finalized images, which may be in the form of digital photographs, black-and-white photographic prints, colour transparencies, line drawings, or high-quality digital scans.

The finalized images must be of sufficiently high quality for satisfactory reproduction. To this end:

- The resolution of digital images should be **at least** 120 pixels/cm (300 pixels/inch) at reproduction size. For example, a half-page illustration should be approximately 1200 x 1650 pixels and a full-page illustration 2300 x 1650 pixels. The number of pixels can easily be checked in digital image computer programs.
- Please keep in mind the scale of reduction in reproduction when applying lettering and tones to line drawings.
- Scans should **not** normally be made of photographic images from books.
- Please do not compress images (e.g. when saving them as .JPG format), and please note that images optimized for use in presentations may need to be re-scanned for publication.

Authors, especially those intending to use non-digital images, should discuss their intended illustrations with our designer and printer, Graham Maney

(outsetservices@googlemail.com), as soon as possible after being informed that their article has been provisionally accepted for publication.

You will be asked to submit the finalized images with your revised submission, i.e. by **15 February**. If you are purchasing digital images from archives or museums, please allow sufficient time for your request to be processed. All illustrations should be clearly labeled with the author's name **and** the figure number used in the text and the list of captions. If you have any preference as to the scale at which particular illustrations are shown, or as to any specific juxtapositions, this should be indicated (although it may not be possible to accommodate all requests).

Authors are responsible, if necessary, for obtaining **permission in writing to reproduce images** before final submission. The author **will be required** to sign a legally binding form to this effect. The author is also responsible for illustration and reproduction charges, and may need to inform copyright holders that the journal has a print run of 1200 and that it is not published electronically, although it will be available on JSTOR after three years. Photo-credits are to be listed in the acknowledgements.

Illustration captions should follow consistent systems as follows. For drawings, paintings and other objects: author, item or title, location, date and comment (if necessary). For buildings: building name, location, and comment (if necessary) drawing attention to key points of interest. When a building is seen in a historic photograph, the comment should begin with the photograph's date (e.g. 'Photograph of 1896'). Captions should then be followed, in parentheses, by the source of the illustration (the wording of which may be determined by the copyright holder), except when the illustration is the author's own photograph.

Tables should be as simple as possible. They should be submitted on **separate sheets and in separate files**, and each must have its own explanatory caption.

Final proofs: These are sent to authors for checking in the summer before publication. Any changes at this stage must be minimal and so authors may be charged for their own corrections at the rate of £1.50 per line affected. It is the author's responsibility **to keep editor informed of contact addresses throughout summer**. If that author cannot be contacted and corrected proofs are not submitted in time, then the article may not be published in the forthcoming issue.

Authors will have hard-copy illustrations returned to them after publication. They will also receive ten offprints of published articles. Additional offprints can be purchased; their cost is dependent on the number required.

