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# LONDON TOPOGRAPHICAL SOCIETY

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## GUIDANCE FOR AUTHORS

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### **Introduction**

The LTS provides a valuable opportunity to publish new material relating to the history, growth and topography of London to a membership of over 1200 (additional copies of publications are available for sale to non-members). The annual publication is normally book length, but the five-yearly London Topographical Record contains a number of scholarly articles of varying lengths.

The Society is a charity and is not able to pay authors or editors but is normally able to cover the cost of illustrations.

### **Submission and pre-publication procedures**

Authors should contact the editor, Sheila O'Connell ([sheilaoc@hotmail.co.uk](mailto:sheilaoc@hotmail.co.uk)), for an informal discussion before submitting any proposal. If the proposal is accepted by the LTS Council, deadlines will be set by the editor.

A preliminary draft will be sent to specialist referees and comments returned to the editor who will discuss them with the author. The number of illustrations will also be agreed at this stage. N.B. Sourcing of images and copyright agreements are the responsibility of the author, although invoices will be paid by the Society when agreed in advance. For further details regarding illustrations, see below.

Hard copy, revised as necessary, should be sent for editing. This should include supplementary material, such as tables, and captions for illustrations. Low resolution images should be sent by email for editorial reference.

If possible the author and editor will meet face-to-face, rather than spending time in lengthy correspondence. Authors are required to revise text in accordance with comments made by referees and the editor; her decision is final.

## Style Guide

This is adapted from the Modern Humanities Research Association's Style Guide. ([www.mhra.org.uk/Publications/Books/StyleGuide](http://www.mhra.org.uk/Publications/Books/StyleGuide)). Please consult the guide for further details.

Text should be **double-spaced** with margins wide enough to allow for comment from the editor, and with single (not double) space-bar presses between sentences. Insert line gaps between paragraphs.

Use **endnotes** rather than footnotes, likewise double-spaced and beginning on a new page. Sub-headings should not be in capitals or in bold or underlined.

To avoid subsequent production problems, do not insert any **format changes** within the text (such as indentation, or changes to font size or line spacing); do not justify right-hand margins, do not use tabs or indents for paragraphs, and do not use 'hard' page breaks.

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'.

**English usage and punctuation** should accord with the MHRA's *Style Guide*; with **apostrophes**, James's is preferred to James'.

**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.).

**Titles and ranks** are capitalized when they accompany a personal name or when they are used specifically, but not otherwise, e.g., 'The Archbishop of Canterbury and several other bishops were present, but Bishop Wilberforce was not.'

**Initials**: insert spaces after full stops, i.e., J. C. Saint, not J.C.Saint.

**Dates** take the forms 'October 1992', '11 May 1994', '1711–14', '1933–39' (with en dashes rather than hyphens), 'the seventeenth century' (not 'the 17th century'). **Type two hyphens (--) as typesetter's code for en dash.**

Do not shorten dates to the numerical format (dd.mm.yyyy) as this can cause confusion on account of the different European and North American ordering; give dates in full, e.g., 6 June 1922.

**Numbers.** In general, spell out numbers one to a hundred, when the context is not statistical. Numbers at the beginning of sentences and approximate numbers should be expressed in words, as should 'hundred', 'thousand', 'million', 'billion', etc., if they appear as whole numbers.

Words should be preferred to figures where inelegance would otherwise result.

In expressing inclusive numbers falling within the same hundred, the last two figures should be given, including any zero in the penultimate position: 13–15, 44–47, 100–22, 104–08, 1933–39.

See the MHRA's *Style Guide* for more detail.

**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. Final punctuation marks should be omitted if the quotation is less than a complete sentence. Omissions from the middles of quotations are indicated by an ellipsis in square brackets: '[...]'. Quotations longer than about thirty words should be begin on a fresh line, and the text following should recommence on a fresh line (the quotation being indented in the eventual publication).

**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 'flags' for the printer before being finally converted to normal font.

**Citations in endnotes** should follow the publication'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 (i.e., given in full and not reduced to initials, except where this is the author's own style, e.g. A. J. P. Taylor, Judith A. Green). 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 en dashes (accessed by two hyphens rather than a single hyphen) (eg. pp. 4--6, 24--26, 104--06, 324--26).

#### **Endnotes:**

- **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.
- **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. by Thomas A. Markus (Edinburgh, 1982), pp. 155--99.
- **Exhibition catalogues:** Eric Hinterding, Ger Luijten and Martin Royalton-Kisch, *Rembrandt the Printmaker*, exhibition catalogue, London, British Museum, and Amsterdam, Rijksmuseum (London, 2000), pp. 184—86.

- **Citations from the Bible, ancient authorities, etc.:** 2 *Kings*, 6, 1--4; Vitruvius, *De architectura*, I, 1, 5; Plato, *Republic*, X, 602; John Evelyn, *Diary*, 29 April 1666.
- **Websites:** Graham Parry, 'John Talman', *Oxford New Dictionary of National Biography* [www.oxforddnb.com/view/article](http://www.oxforddnb.com/view/article) [accessed on 30 May 2007]
- **Archives:** Cite the city and name of the archive first. If cited on several subsequent occasions, an abbreviation may be used, and this should be indicated in square brackets following the first reference. Note that the catalogue mark comes next, then a description: e.g. Sheffield, City Archives [hereafter 'SCA'], LD 2341, Sheffield Playhouse board minutes, minute of meeting held on 30 July 1969, p. 6.
- **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.
- **Newspapers:** Give the author, title of the article, name of the newspaper, date and page. If the article has been accessed via a website, give the full webpage address and date of access as above.
- **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; Italian capitalizes only the first word and proper nouns, but 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; *La Leçon de Charcot: voyage dans une toile*, ed. by Nadine Simon-Dhouailly, exhibition catalogue, Paris, Musée de l'Assistance Publique de Paris (Paris, 1986), p. 49, no. 91.
- **Repeated citations:** When a source is cited again in a later endnote it should usually take a shortened form, comprising the author's surname and a shortened form of the title (with no date), e.g., Ernst, 'Asylums', p. 5; Burke, *Visitation*, III, pp. 18--19.
- A note which refers to the same work as the previous note uses 'Ibid' (but not if two or more works are referred to in the previous note).

## Illustrations

Illustrations are not to be embedded in the electronic version of the text. Low-resolution images of the illustrations should be sent separately to the editor electronically, clearly identified, when the article is submitted. If the work is accepted for publication, the author will be asked to submit finalized images in the form of high-quality digital files. Authors must discuss images with the editor who will check whether they are suitable for reproduction.

**The finalized images must be of sufficiently high quality for reproduction.** Images that may appear satisfactory on a computer screen may not be suitable in reality. To this end:

the resolution of digital images should be **at least** 120 pixels per cm (300 pixels per inch) at reproduction size. For example, a half-page illustration for publication in *London Topographical Record* 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. If in doubt, scan or photograph at the highest resolution possible. If you are offered a choice of resolutions (at different costs), then consult the editor for advice.

- Please **do not compress images**, e.g. by saving them as .JPG format if they are not already in this format. Images that have been resized for use in PowerPoint are unlikely to be of suitable quality for reproduction.
- Scans should not normally be made of photographic images from books: seek out the original from the relevant archive or photo library.
- If producing your own drawings, please keep in mind the scale of reduction in reproduction with regard to line width and the sizes of applied lettering.
- Do not add labels to historical images, such as architects' drawings or early published plans.

If you are purchasing digital images from archives or museums, please allow sufficient time for your request to be processed; delivery of images can sometimes take several months.

Illustrations should be clearly labelled with the author's name and the figure number used in the text and the list of captions, e.g., 'Smith fig 01'.

Hard copies of images should be submitted with indications of cropping, preferred scale, or any specific juxtapositions, although it may not be possible to accommodate all requests.

### **Illustration Captions**

Illustrations should be numbered and captioned individually and sequentially. Do not use suffixes (a), (b) etc.; and do not assemble two or more photographic images into a single figure. Avoid any unnecessary 'referring ahead' to images that come later.

Captions should be provided separately and formatted according to appropriate and consistent systems, which may be as follows (although it may be that variations are unavoidable or desirable).

- For drawings, paintings, prints or other art works: author, subject (in italics if it is a title), medium, and date, e.g., William Hogarth, *Gin Lane*, etching, 1751.
- For buildings: location, name of building, part of building, and then, in the case of a historic image or photograph (in parentheses) an indication of its date, e.g., Birmingham, Town Hall, rear elevation (watercolour by John Surman, 1963).
- Captions may, where appropriate, include some brief comments.

### **Tables**

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

### **Copyright**

**The author is responsible for obtaining relevant permissions to reproduce images.**

Copyright holders may ask for information about the publication to determine the fee, and for this the following may be useful: it is published by the London Topographical Society, a not-for-profit organization; the print run is available from the editor; territorial rights are global. LTS publications are not published electronically. Photo-credits are listed in the captions or in a separate list within the publication; the wording may be determined by the copyright holder.

The editor cannot undertake to give advice on copyright law and warns authors that the process of obtaining copyright clearance can be time-consuming. For example, to use a drawing deposited in an archive may require not only the permission of the archive, but also that of the creator of the drawing or his/her heirs, and it may not be easy to track down those who hold the rights in the case of defunct architectural practices.