

INFORMATION FOR PROSPECTIVE AUTHORS

Contributions of a suitable character and quality, which may be concerned with any period of British art, will be welcomed from scholars. Proposals should be sent to the Editor, Dr. Hugh Brigstocke, 118 Micklegate, York YO1 6JX. Once a proposal has been agreed, contributors will find these notes of help.

Submission of articles

Two copies of the typescript should initially be submitted to the Editor. To facilitate publication, authors should submit carefully checked typescripts that follow these guidelines. Firm acceptance of articles will normally depend on adherence to the Society's conventions.

Submission on disk

On notification by the Editor that a paper has been accepted, a final version of the article should be submitted on PC disk in Word or WordPerfect. The author is strongly advised to retain a back-up copy of the disk. The filename and software must be indicated on the disk. In preparing the disk version, there is no need to format articles to look like the journal and double column formatting in particular should be avoided. Please include italic or bold type where necessary. Automatic foot- or endnote routines should **not** be used. Footnotes should be typed at the end of the section to which they pertain or at the end of the article, whichever is appropriate. In the main text, note numbers should be typed where possible as superscript numbers. Illustration captions should be typed at the end of the file. Please use hard returns only at the end of paragraphs; switch auto-hyphenation off; do not justify text. Consistency in spacing, punctuation and spelling will be of help. New paragraphs should not be separated by extra space and should be started by a single tab not spaces from the space bar.

Preparation of typescripts

Article length should be discussed in advance with the Editor. Copy should be printed double line-spaced on A4 paper, with ample margins; indent the start of each paragraph. There should be no double spacing between sentences. Pages should be numbered consecutively throughout in the right hand top corner. The copy should indicate the total number of words in the text.

Spelling and capitals: the spelling of the *Concise Oxford Dictionary* should be followed. Capitals should be used for the initial letters of British institutions, for titles and dignities when used specifically, and for the avoidance of ambiguity.

Quotations in the text should be in single quotation marks (double for quotes within quotes); longer quotations (of more than about forty words) should be separated from the preceding and following lines of text by increased space, but no quotation marks.

Italics are to be used for the titles of printed books and periodicals, for single words or short phrases in foreign languages; roman type will be used for longer foreign quotations, for the titles of manuscripts and articles, and for certain Latin words and abbreviations which have passed into common usage (with the exception of *et al.* and *passim*).

Dates take the form: 16 August 1645; 1727-29| 54 BC; AD 367; from 1625 to 1639; the 1860s. Other numerical spans, such as page references, take the form: 105-07; 114-19;

and 123-27.

Numbers up to 100 are to be in words, except for statistical series, percentages or human ages.

For general matters of style, see *MHRA Style Book* (5th edn, Modern Humanities Research Association, 1996), obtainable from Maney Publishing, Hudson Road, Leeds LS9 7DL, price £5.00 including postage. Authors should also refer to recent past issues of *The Walpole Society* or to the Editor for more specific points of style.

Catalogue entries

When preparing a catalogue for the Journal, please refer to volume [LX], *The Ford Collection*, for layout. Do not attempt, however, to put the catalogue into double column format. Consistency in style and spelling used within the catalogue is paramount.

A typical catalogue entry would be ordered as follows:

AUTHOR IN CAPITAL LETTERS

Cat. No. in bold. Title in bold

Medium; metric measurements

Signature or inscription

Provenance

Exhibition

Literature

Commentary on the work

For example

ROSALBA CARRIERA (1675-1767)

RBF94 Portrait of Contessa Simonetta (d. 1765)

Pen and brown ink; 11.7 x 9

Inscribed beneath mount; *Contessa Simonetta Milanese*

PROV: Prince Trivulzio, his anon Sale, Sotheby's. 13 July 1937

EXH: Exeter, 1946 (135), Whitechapel, 1951 (56)

LIT: F. Russell, 'Drawings by Rosalba', *Burlington Magazine*, CXXXIX, March 1997, pp. 197-98, fig. 61

Successively attributed to Domenico Tiepolo, Alessandro Longhi and Pietro Antonio Novelli, this is one of the relatively few extant drawings by Rosalba', who was asked to portray the sitter on 16 September 1744.

Illustrations

Before ordering photographs, contributors should discuss with the Editor the level of illustration that is possible or desirable, and obtain guidance as to the overall budget that is available from the Walpole Society towards these costs. The Society hopes that authors will be able to obtain as much as possible without needing the Society's support. Colour reproduction is only possible in exceptional cases. The Society (rather than the author) will need to seek support from outside funding bodies towards the cost of any volume that requires copious illustration.

Illustrations, duly captioned and numbered, may be accepted after consultation with the Editor, and originals (not photocopies) will be required. Citation in the text will be in the form (Fig. 1).

The illustrations will appear grouped as a plate section. Since it is costly to amend or rescan illustrations after scanning by the printer, particularly where colour is involved, any specific groupings, size requirements, cropping or masking should be indicated at the time of submission. It is not advisable to increase photographic prints or line drawing originals by more than 10 per cent because of loss of quality (this does not apply to slides or transparencies) so originals should always be larger than their intended final size after reproduction. Photographs should preferably be submitted as good quality, glossy, black & white prints, clearly labelled on the reverse with the author's name and figure number. The illustrations in the proof will be low resolution for positional purposes only and should not be taken to represent the final printed quality. Bromide prints will be supplied to the Editor for checking quality of reproduction against the original illustrations.

Where illustrations are supplied pre-scanned they should be submitted ideally as tiff or eps files, although jpeg is acceptable, on CD or zip disk. The same guidelines for sizing applies as outlined above. Disks **must** be accompanied by a hard copy print out which is important for checking and sizing. As a general guideline for scanning, resolutions should be 300-350 for half tones; 800 for line and 1200 for final line.

Copyright

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Proof and offprints

Authors will be asked to correct their first proofs, checking carefully against the original manuscript, confining their corrections to typographical errors, and using the standard correction signs printed in *MHRA Style Book*; there may be a charge for excessive author's alterations at proof stage. Contributors will receive ten free offprints and complimentary copies of the journal and may order additional copies at cost.