

Information and notes for contributors

General points

- 1 The text should be of a length appropriate to its content (i.e. 3,000–4,000 words on average, unless greater length can be justified by the material and subject to peer review).
- 2 The paper must have an adequate summary of the contents (approximately 100 words). This will be translated into French and German.
- 3 Two copies of all initial texts must be submitted in hard copy, one to each editor. They should be printed on A4 paper, double-spaced and with a good left-hand margin (30mm).
- 4 Texts may be submitted at any time, but must be received by 31st October for consideration for the next volume.
- 5 If possible send reduced copies of illustrations with the initial text. *Do not* send original illustrations until requested to do so by the editors (*see also note 10*).
- 6 All papers intended as main articles, rather than notes, will be submitted for peer review. The reviewer has the right to remain anonymous if they choose, but their comments will be communicated to the author(s) for consideration and implementation.
- 7 The editors reserve the right to make minor changes of form/layout as required, but no fundamental changes will be made without consultation with the author(s).
- 8 Following peer review, the editors will seek, where appropriate, to guide contributors on matters of content. However, each paper is the copyright of its author, who alone is responsible for the statements published therein and for ensuring that permission to reproduce any text or artwork that is the copyright of another author has been obtained.
- 9 Final texts should, where possible, be submitted on disk – preferably in Word or Word Perfect. The disk must be accompanied by a hard copy of the text.
- 10 All authors will receive galley/first page proofs for checking and correcting (not rewriting). Major changes at this stage will be charged to the contributor. Failure to return proofs by the required date may lead to the editors returning their own proofs without further reference to the contributor.
- 11 Major papers will be accepted on merit, but where, for financial reasons, a choice has to be made between

two or more contributions, preference may be given to those for which sponsorship has been or can be obtained, while other texts will be selected on a 'first-in' basis.

- 12 Authors of main papers will receive up to ten free off-prints on publication, depending on single/joint authorship. Authors of notes will receive two free off-prints.

Text

To minimise editorial work, please ensure that the text conforms to the following instructions.

- 1 The title must be in upper and lower case, bold.
- 2 The author's name must be in capitals, with an asterisk referring to the author's contact address (listed at the end of the paper).
- 3 The summary must be in italics.
- 4 The paper must have a logical structure with introduction, sequential components and discussion/conclusion, followed by acknowledgements and bibliography.
- 5 All main headings must be in capitals, bold.
- 6 All sub-headings must be in upper and lower case, bold.
- 7 All subsidiary headings must be in upper and lower case, italics.
- 8 In-text emphasis of fabrics or form types may also be in italics. Quotation marks, if used, should be 'singular', not "double".
- 9 Abbreviations – shortened forms which do not end with the last letter of the original word – are followed by a full-stop (for example, Fig., No., Pl., pers. comm., cf., eds.) Do not use the ampersand (&) in text or in the bibliography.
- 10 Reference to figures within the text should be to (for example, Fig. 1, no 2). Reference to figures in a bibliographic reference should be in lower case, for example, (Broadribb 1994, 600, fig.6, no.1).
- 11 For acronyms and other abbreviations using capital letters, standard international units of measure with *no* full-stop is used (for example, CBA, HMSO, HBMC; AD, BC, OD; m, mm, kg).

12 Contractions – shortened forms which end with the last letter of the original word – are not followed by a full-stop (for example, Mr, Dr, St).

13 All foreign language expressions, abbreviations and terminology must be in italics (for example, *in situ*, *ibid.*, *c.*, *i.e.*, *e.g.*, *et al.*, *etc.*)

14 Compass points must be given in full (for example, south-east), in lower case.

15 Numbers one to twenty and any number coming at the beginning of a sentence should be written in full. Numbers over twenty should be given in numerals, as should those followed by units of measure (for example, 5 miles, 10 kg). A space should be inserted between the unit and its measure (for example, 1 mm).

Percentages should be given in numerals followed by the % sign, *not* using words.

Context numbers must be given in square brackets (for example, context [3]).

16 Dates (for example, 13th to 14th centuries) use normal not superscript/subscript font and use the word ‘centuries’ not ‘C’.

Use a hyphen when a date is used as an adjective (for example, ‘of a mid 13th-century date’).

For other types of dates, use, for example, c. 1450–1460; AD 1225; AD 1320–1350 (use keystroke ‘cntrl –’), not 1320 to 1350.

17 Bibliographical references must be quoted Harvard-style, using ‘*ibid.*’ where the same reference is quoted successively.

18 The ‘References’ must be in the format shown in the journal.

19 Footnotes should be avoided, but may be used where essential explanatory information cannot be included in the text. They must be listed sequentially at the end of the article.

20 Where text-specific abbreviations are used throughout the text, these must be explained in an endnote or appendix.

21 Appendices should be used in place of extended footnotes/endnotes or in-text lists.

22 Columns of data should be named as tables. Depending on size and number, the headings may be in-text or listed sequentially at the end of the contribution.

23 Histograms and other graphics should be listed as figures.

24 Figures and plates should be referred to in the text as, for example, Fig. 1, Pl. 1 (normal text). All figures

and plates must have a caption; this should include a note of the scale at which the illustrations have been reproduced. If the artwork is not by the author, the illustrator or photographer must be acknowledged, either in the caption or in the acknowledgements (for example, ‘referring to fig. 1 nos. 1–13’). Captions must be listed sequentially at the end of the contribution.

Illustrations

1 The first impressions of a publication are often gained from the illustrations. While the editors will decide final page layouts, they cannot undertake to redraw maps or figures, and will reject artwork which is not of a sufficiently high standard. For this reason, photocopies only of proposed illustrations should be submitted in the first instance.

2 Page layouts may be specified by the author, but these should bear in mind that half- or whole-page artwork (which may include two or more figures) are significantly cheaper than quarter page inserts.

3 All pottery illustrations submitted for publication must be made according to standard archaeological conventions, with the section indicated on the *left-hand* side of the vessel and the handle on the *right* (unless there is more than one handle). For wheelthrown vessels, the section should be filled in with black ink; for hand-made pots, a hatched section is permissible. Added features, such as spouts, secondary handles, or applied decoration, should also be hatched or not filled in, to show that they are not part of the original vessel as formed.

4 All artwork must be designed to fit the *Medieval Ceramics* page size (248 x 167 mm) or single column width (82 mm). As a rule, pottery drawings should be prepared for reduction at 1:4 or 1:2, but decorated sherds or unusual single vessels may be published at 1:1.

5 Pottery illustrations inked in at 1:1 for reduction to 1:4 should not be drawn with a pen less than 0.5 mm for outline, or 0.3 mm for detail. Spaces between lines should be sufficient not to cause blocking when the drawings are reduced, particularly with hatched sections.

6 Letratone or similar tone and colour or ink washes should not be used on pottery illustrations (for example, to indicate glazed or decorated areas). These can cause problems with blocking in the final printing.

7 Where pottery illustrations on paper are mounted on card, corrections should be done with white correction fluid; laying out lines should be in blue crayon, not lead pencil. Where pottery illustrations are on film, attention must be paid to the density of ink, otherwise reproduction may be patchy; corrections may be made using a scalpel.

8 Illustrations must be securely mounted, with no loose corners which can be accidentally folded during the printing process.

9 Lettering and numbering should be of an appropriate scale and consistently placed; care must be taken to ensure that it is accurately lined up. Letraset must be fixed; this may be done with a spray, but clear 'Magi-tape' is more effective if applied neatly (it can also be used to enable the number to be repositioned).

10 All maps and figures showing pottery should have an unobtrusive scale (*see also note Text22*). Maps should also have a north-point.

11 Black and white photographs may be reproduced from prints (on glossy paper) or slides. Colour plates must be discussed with the editors and will normally require a minimum of 50% grant aid/sponsorship.

12 Final artwork should be submitted as .tiff files or in camera-ready form. Half or full-page layouts should ideally be reduced to half-size or less prior to sub-mission. The editors and the Medieval Pottery Research Group cannot accept liability for any loss or damage caused to artwork which is oversized or badly packed, either in the post or while it is with the printers. Artwork will be returned to the authors at their request.

Authors must make sure that permission to reproduce illustrations has been granted in writing by the copyright holder.