

# Writers' Guidelines for Manuscript Submissions to the Daguerreian Annual

---

We welcome and encourage authors to prepare their original submissions for consideration by the *Daguerreian Annual* editors in accordance with these guidelines, but conformity to these specifications is less critical during the initial review stage. Therefore, if you have drafted an article and would appreciate a quick opinion, we would welcome the opportunity to review your preliminary manuscript.

## MANUSCRIPTS

Any manuscript submissions that advance the understanding and appreciation of the art, history, collection and practice of the daguerreotype, as well as other photographic processes as they relate to the daguerreotype, are welcomed. It is desired that contributors furnish as complete a manuscript as possible, including clearly identified quotations and citations from other material, giving the original source. For our source notes the *Annual* uses endnotes (at the end of the article) rather than footnotes.

When submitting, authors should provide copies of their manuscript as either three hard copies or as an electronic file—and e-mail attachments are fine. If both are available an electronic file is preferred and, for that, Microsoft Word is best. Submissions should be typed double-spaced using a common font like Helvetica or Times and twelve point in size. Please avoid doing any special formatting to the text—**keep it simple**. Our graphic artists have to extract any formatting before we can import the text into our design program. That can be—a pain. Our artists will make it “snappy” when they design the article. If authors want to send a hard (or PDF) copy showing a suggested layout that is fine, but give us a simple electronic version as well.

The authors may elect to submit photocopies or simple scans of the illustrations with the manuscript pending acceptance, but it is essential that good camera-ready art or high resolution scans be provided for the final layout (see **Reproduction Quality**.) If we can, we will be happy to assist with reproduction of images and graphics.

The editors realize our membership includes many inexperienced, as well as experienced, authors. Don't let your perceived weakness keep you from submitting an article. We are *happy* to work with you.

The editorial staff are more than willing to make suggestions and furnish assistance in editing manuscripts into finished articles.

## APPROVALS FOR REVIEW

After our graphic artists layout an article (For which we use Adobe's InDesign) all authors will receive a copy to review and approve. Most review copies are e-mailed to the authors as PDFs to be read on their computer but, if that is a problem, we can mail hard copies. Also, it is not uncommon to have *multiple* reviews as an article is fine tuned to the satisfaction of all parties.

## SOURCE AND ENDNOTES

The editors of the *Annual* strongly recommend that authors provide source notes for all statements of fact outside those of common knowledge. In order to avoid plagiarism, we require that authors properly represent direct quotations as such and that they identify the source of the quotation. Quotations, or material drawn from other texts, should appear in quotation marks or, if longer than four sentences, in block-quotation form (a separate paragraph with a space before and after). If in doubt just denote all quotations using quote marks and the editors will decide which style is proper.

Below are some examples but authors can refer to any recent *Annual* for more. But again, **keep it simple**. On your submittal, don't indent text (other than paragraphs) or add special line spacing—our graphic artists will do that. If you are working in Microsoft Word and it is automating your endnote's “look” that is fine, we can deal with Word's endnotes.

Also, once a source has been given it can be abbreviated in later notes—such as those shown in examples 5, 6 & 7. “*Ibid*” is used when it immediately follows another note from the same source.

1. Richard C. Berner, *Archival Theory and Practice in the United States: A Historical Analysis* (Seattle: University of Washington Press, 1983), p. 27.
2. Helen W. Samuels, “Who Controls the Past,” *American Archivist* 49 (Spring 1986): pp. 109-24.
3. Letters from John Merwin, executive director, American Museum of Fly Fishing, February 11 and March 24, 1987.

4. Robert M. Warner, “Librarians and Archivists: Organizational Agenda for the Future,” in *Archives and Library Administration: Divergent Traditions and Common Concerns*, ed. Lawrence J. McCrank (New York: Haworth Press, 1986), pp. 167-76.
5. Berner, *Archival Theory and Practice*, p. 105.
6. Merwin, March 30, 1987.
7. Samuels, “Who Controls the Past,” p. 116.
8. *Ibid*.
9. *Ibid*, p. 112.

Some further examples by source type:

## BOOK:

1. Harold Francis Pfister, *Facing the Light: Historic American Portrait Daguerreotypes* (Washington, DC: Smithsonian Institution Press, 1978), pp. 74-79.  
(Note: short title citations following the first full reference is encouraged. For example, “Hereinafter referred to as Pfister, x.”)

## PERIODICAL:

1. Bonnie Wilson, “Working the Light: Nineteenth Century Professional Photographers in Minnesota,” *Minnesota History* 52 (Summer 1990): pp. 42-60.  
(“52” refers to the volume number)

## NEWSPAPER:

Usually the title and date of the newspaper are sufficient.

If the city appears on the masthead:

1. *New York Daily Tribune*, May 7, 1851.

If the city does not appear on the masthead:

1. *National Intelligencer* (Washington, DC), January 4, 1846.

## UNPUBLISHED MANUSCRIPTS:

Authors are responsible for receiving publication permission from public and private collections to publish manuscript materials.

1. Albert Southworth to Nancy Southworth, September 30, 1840. Southworth Collection, George Eastman House, Rochester, New York.
2. R. G. Dunn & Co. Collection, Virginia vol. 43, p. 234, Baker Library, Harvard University, Graduate School of Business Administration. Hereinafter cited as R. G. Dunn.

3. John Langdon Sibley Diary, vol. I, p. 134, entry of September 20, 1847. Massachusetts Historical Society, Boston, Massachusetts.

### REPRODUCTION FEES & PERMISSIONS

Authors are responsible for obtaining all reproduction permissions and for paying any costs involved; if you have any questions or problems with this matter contact the *Annual's* editors. Since the *Annual* is a not-for-profit publication, some institutions are willing to waive or reduce usage charges. As an additional assist, authors may be able to use illustrations that are “free use” for example, those which are in the public domain. The Library of Congress is also a great source of “free use” material but a reproduction charge (for the print or scan) may still apply.

All photographs and line art submitted to the *Annual* staff for reproduction will be returned to the author upon publication of the *Annual*.

### COPYRIGHT

Authors must certify that their submissions are original and previously unpublished, unless arrangements are made to assign a previously published article's copyright to the Daguerreian Society, and that all necessary permissions have been obtained for the use of illustrations and quotations that do not fall within “fair use” guidelines. The Daguerreian Society retains the copyright for all contributions published in the *Annual* but will freely grant authors the use of their work provided they identify the work as previously published in the *Annual*.

### NOTE WELL

The *Annual* carries a disclaimer to the effect that “opinions expressed in articles published in the *Annual* are not necessarily those of the editor(s) or of the Daguerreian Society.” Also, each author will be asked to sign a statement that their article is of their own making, free of libel, etc. The editorial staff reserves the right to send the manuscript to a team of readers for comment and suggestions. Final selection of contributions for publication is the sole responsibility of the editor(s). The editor(s) also reserve the right to refuse any and all submissions.

## FORMATS & STYLES

If using a typewriter, and you are unable to italicize words, underline those words that you want to appear in italics. Do not underline for any other reason.

Do not type two spaces at the end of sentences. This is a holdover from the days of the typewriter, computer's automatically

add additional space. Type only one space after punctuation that ends a sentence (periods, question marks, exclamation points) as well as after colons, semicolons, commas, and other internal punctuation marks.

If produced on a typewriter, em dashes should be typed as two hyphens, with no space before or after.

If ellipses are used to indicate omissions from quoted passages, use spaces to separate the three dots from each other and from surrounding text, e.g., “lines . . . between paragraphs.” If the ellipses follow a closing punctuation (such as a period), the punctuation is not separated from the preceding word but the following three dots are separated by spaces, e.g., “Number each page. . . . Do not hyphenate words.”

Initials in a personal name should be followed by spaces, e.g., L. J. M. Daguerre. Other abbreviations should be closed up, e.g., U.S.A.

### SECTION HEADINGS & SUBHEADINGS

If you would like to denote a section heading or subheading type it on a separate line, flush left. Our graphic artists will set the heading in small capital letters and, if it's a section heading, add a rule line. Reviewing our past *Annuals* will show you examples of our standard formats but, for now, you can just denote it. We will add the formatting. When you see your layout for approval you can determine if you would like it handled differently.

### NUMERALS AND CHARACTERS

Numbers less than 100 should be spelled out, e.g., eighty-five. Numbers 100 and larger should be in digital format, e.g., 186. Exceptions to this rule are a person's age, e.g., thirty-year old; and an item's dimensions, e.g. 4 by 5 inches.

### DATES

Dates are acceptable in the common (American) format, e.g. January 31, 1971. If referring to a decade, it can be spelled out, e.g. the fifties, or in digital format, the '50s. Note there is no apostrophe in the latter case. Centuries should be spelled out, e.g. nineteenth century, and without hyphens (unless they are adjectival phrases, e.g. nineteenth-century photography).

### CAPTIONS, FIGURES AND PLATES

A “Figure” is an illustration that is referred to in the article, a “Plate” is an illustration that is not specifically referred to in the text. All figures or plates should be accompanied by captions with [in this order]: the figure or plate number; the name of the artist(s) if known (use “Unattributed” if the artist is

not known); the title or description of the work, or the names of the sitters; the size and medium; the date (only if known or fairly specific); and the name of the owner or source. For example:

#### Figure 10

Southworth and Hawes.

*Woman and Children with Purses.*

Whole-plate daguerreotype, 1852.

Collection of the George Eastman House.

Many institutions require specific wording on the “Collection of . . .” line so do be sure to ask their preference. They may also require you include their accession number

If an illustration is from a published source that publication information should be included in the last line.

In their texts, authors should note the approximate location of the illustrations by numbering them as “Figure” or “(fig. x).” e.g. “The plate at the George Eastman House (fig. 8) cannot be considered as the source of . . .” Authors can refer to any recent *Annual* for more figure-placement examples. In most cases we prefer the “(fig. x)” style.

### MEASUREMENTS

Inches is to be spelled out with a lower case “inches” The use of “in.” or inch marks is not acceptable. In the case of metric measurements, the use of cm and mm is acceptable. The measurement is placed at the end of the measurement, i.e. 2 by 4 cm; 4 by 5 inches. Spell out “by” if using numbered sizes; do not use “x”.

### REPRODUCTION QUALITY

Although photocopies of illustrations are fine for initial submittals, the illustrations for accepted articles will need to be very clean and sharp.

• **Electronic reproductions:** Illustrations may be submitted as scans or digital camera shots (JPEG or TIFF) but the quality is critical. We need at least a 300 dpi image at actual size—the size in the book. Most color images are around 4.5 MB in file size and grayscale images are around 1.5 MB.

• **Photographic reproductions:** We would prefer 5 x 7 inch or larger B&W or color glossy prints. Color slides, if sharp, are also acceptable but larger film transparencies, i.e. 4 x 5 inch, are preferable.

• **Line art**, such as a woodcut engraving, should be crisp and clean; sometimes very good-quality photocopies can be used. Electronically, scans as “line artwork” at 1200 dpi or higher are best. When in doubt e-mail or send a CD with a test scan.

• **Tables and charts** need not be in finished form when the article is first submitted; they can be sketched. However, authors should be able to furnish camera-ready art.