

# Guide for Preparation of Manuscripts

## 1. GENERAL

The editors invite readers to submit manuscripts. Please send all initial submissions to *TDSR* Editor Nezar AlSayyad at [iaste@berkeley.edu](mailto:iaste@berkeley.edu) with a cc to *TDSR* Managing Editor David Moffat at [ddmoffat@aol.com](mailto:ddmoffat@aol.com). Place the title of the manuscript, the author's name and a 50-word biographical sketch on a separate cover page. The title only should appear again on the first page of text. Manuscripts are circulated for review without identifying the author. Manuscripts are evaluated by a blind peer-review process.

## 2. LENGTH AND FORMAT

Manuscripts should not exceed 25 standard 8.5" x 11" [a4] double-spaced pages (about 7500 words). Leave generous margins.

## 3. APPROACH TO READER

Because of the interdisciplinary nature of the journal, papers should be written for an academic audience that may have either a general or a specific interest in your topic. Papers should present a clear narrative structure. They should not be compendiums of field notes. Please define specialized or technical terminology where appropriate.

## 4. ABSTRACT AND INTRODUCTION

Provide a one-paragraph abstract of no more than 100 words. This abstract should explain the content and structure of the paper and summarize its major findings. The abstract should be followed by a short introduction. The introduction will appear without a subheading at the beginning of the paper.

## 5. SUBHEADINGS

Please divide the main body of the paper with a single progression of subheadings. There need be no more than four or five of these, but they should describe the paper's main sections and reinforce the reader's sense of progress through the text.

*Sample Progression:* The Role of the Longhouse in Iban Culture. The Longhouse as a Building Form. Transformation of the Longhouse at the New Year. The Impact of Modern Technology. Conclusion: Endangered Form or Form in Transition?

Do not use any numbering system in subheadings. Use secondary subheadings only when absolutely essential for format or clarity.

## 6. REFERENCES

Do not use a general bibliography format. Use a system of numbered reference notes, located at the end of sentences, as indicated below.

*A condensed section of text might read as follows:*

In his study of vernacular dwellings in Egypt, Edgar Regis asserted that climate was a major factor in the shaping of roof forms. Henri Lacompte, on the other hand, has argued that in the case of Upper Egypt this deterministic view is irrelevant.<sup>1</sup>

An eminent architectural historian once wrote, "The roof form in general is the most indicative feature of the housing styles of North Africa."<sup>2</sup> Clearly, however, the matter of how these forms have evolved is a complex subject. A thorough analysis is beyond the scope of this paper.<sup>3</sup>

In my research I discovered that local people have differing notions about the origins of the roof forms on the dwellings they inhabit.<sup>4</sup>

*The reference notes, collected at the end of the text (not at the bottom of each page), would read as follows:*

1. E. Regis, *Egyptian Dwellings* (Cairo: University Press, 1979), p.179; and H. Lacompte, "New Study Stirs Old Debate," *Smithsonian*, Vol.11 No.2 (December 1983), pp.24-34.

2. B. Smithson, "Characteristic Roof Forms," in H. Jones, ed., *Architecture of North Africa* (New York: Harper and Row, 1980), p.123.

3. For a detailed discussion of this issue, see J. Idris, *Roofs and Man* (Cambridge, MA: MIT Press, 1984).

4. In my interviews I found that the local people understood the full meaning of my question only when I used a more formal Egyptian word for "roof" than that in common usage.

## 7. DIAGRAMS, DRAWINGS AND PHOTOGRAPHS

Illustrations will be essential for most articles accepted for publication in the journal, however, each article can only be accompanied by a maximum of 20 illustrations.

Digitized (scanned) artwork should be between 4.5 and 6.75 inches wide (let the length fall), and may be in any of the following file formats. Photos (in order of preference): 1) b&w grayscale (not rgb) TIFF files, 300 DPI; 2) b&w grayscale Photoshop files, 300 DPI; 3) b&w EPS files, 300 DPI. Line art, including charts and graphs (in order of preference): 1) b&w bitmap TIFF files, 1200 DPI; 2) b&w grayscale TIFF files, 600 DPI; 3) b&w bitmap EPS, 1200 DPI.

8. ELECTRONIC IMAGE RESOLUTION AND FILE TYPE

All images accepted for publication should be submitted as separate grayscale TIFF or JPEG files of at least 300 DPI at the actual size they will appear on the printed page. Images taken directly from the Web are unacceptable unless they have been sourced at 300 DPI.

9. CAPTIONS AND FIGURE PREFERENCES

Please include all graphic material on separate pages at the end of the text. Caption text and credits should not exceed 50 words per image. Use identical numbering for images and captions. The first time a point is made in the main body of text that directly relates to a piece of graphic material, please indicate so at the end of the appropriate sentence with a simple reference in the form of "(FIG. 1)." Use the designation "(FIG.)" and a single numeric progression for all graphic material. Clearly indicate the appropriate FIG number on each illustration page.

10. SOURCES OF GRAPHIC MATERIAL

Most authors use their own graphic material, but if you have taken your material from another source, please secure the necessary permission to reuse it. Note the source of the material at the end of the caption.

*Sample attribution:* If the caption reads, "The layout of a traditional Islamic settlement," add a recognition similar to: "Source: E. Hassan, *Islamic Architecture* (London: Penguin, 1982). Reprinted by permission." Or if you have altered the original version, add: "Based on: E. Hassan, *Islamic Architecture* (London: Penguin, 1982)."

11. OTHER ISSUES OF STYLE

In special circumstances, or in circumstances not described above, follow conventions outlined in *A Manual for Writers* by Kate Turabian. In particular, note conventions for complex or unusual reference notes. For spelling, refer to *Webster's Dictionary*.

12. WORKS FOR HIRE

If you have done your work as the result of direct employment or as the result of a grant, it is essential that you acknowledge this support at the end of your paper.

*Sample acknowledgement:* The initial research for this paper was made possible by a grant from the National Endowment for the Arts [NEA]. The author acknowledges NEA support and the support of the sabbatical research program of the University of Waterloo.

13. SIMULTANEOUS SUBMISSION AND PREVIOUS PUBLICATION

Submission of a manuscript implies a commitment to publish in this journal. Simultaneous submission to other journals is unacceptable. Previously published work, or work which is substantially similar to previously published work, is ordinarily not acceptable. If in doubt about these requirements, contact the editors.

14. ELECTRONIC SUBMISSION

PDF files are acceptable for initial submission and peer review. All accepted article texts must be submitted as MS Word files. Submission of final artwork for accepted articles may be by CD, email attachment, or electronic file transfer service. Accepted artwork must comply with the file-size requirements in item 8 above.

15. NOTIFICATION

Contributors are usually notified within 15 weeks whether their manuscripts have been accepted. If changes are required, authors are furnished with comments from the editors and the peer-review board. The editors are responsible for all final decisions on editorial changes. The publisher reserves the right to copyedit and proof all articles accepted for publication without prior consultation with contributing authors.

16. CORRESPONDENCE

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