

# MEDIEVAL CLOTHING AND TEXTILES

## CONTRIBUTOR GUIDELINES

**Content.** Papers in *Medieval Clothing and Textiles* present new findings on clothing and textiles of the fifth through sixteenth centuries throughout Europe (and, on occasion, other cultures with connections to medieval Europe). Each volume covers a broad selection of geographic areas and time periods within this range. The editors also choose each volume's papers to represent a variety of scholarly approaches and sources, including art, archaeological evidence, literature and poetry, legal records and other documents, and practical reconstruction. If a paper is acceptable but does not fit into the current volume (either because of technical reasons such as length or illustration requirements, or because of significant overlap with another paper in approach or topic), the editors may hold it for a later volume. The journal especially welcomes papers read at conferences such as Kalamazoo and Leeds, with priority to recent findings.

**Editing process.** All submissions are subject to peer review and editorial review before acceptance. Authors may be asked to revise papers based on comments from the reviewers and editors. Once accepted, papers undergo editing for house style, grammar, and consistency. The editors may query authors for clarifications at any point in this process. Contributors have the opportunity to review both the edited copy and page proofs before publication.

**Schedule.** *MC&T* is annual. Papers may be submitted at any point and will be considered for whatever volume is in the planning stage. When a paper is accepted and enters the editorial process, we will notify the author of deadlines for revisions, final illustrations, etc. Missed deadlines may require us to shift a paper to a later volume.

**Paper length.** Papers should run between 6,000–10,000 words (including titles, footnotes, tables, and any other text to be set in type). Please note that although we expect some papers to require the high end of that range, we also depend on having shorter papers to balance those. Use what you need, but please do not feel obligated to add to your paper to increase the word count.

**Editorial style.** We edit all papers to conform to Chicago style. We appreciate any efforts by the authors to submit papers already consistent with this style; doing so can simplify and speed up the handling of your paper. We use the 15th edition of *The Chicago Manual of Style* (published in 2003), but if you have access only to an earlier edition, that's fine; the editors will catch any variances. Please use the attached short list of common style issues as a guide, particularly if you are unfamiliar with Chicago style or do not have access to a stylebook. The editors may decree certain exceptions to Chicago style during the editing process.

As a default, *MC&T* uses American rules for spelling and punctuation. If you are accustomed to writing in British English, you may use British spellings; the editors will Americanize the punctuation. We generally do not interfere with British idiom or word choice except in cases of potential confusion to readers. Individual papers must be internally consistent.

**Illustrations.** Each volume of *MC&T* may include a limited number of black-and-white photo plates and a somewhat larger number of line drawings. The editors will keep these limits in mind when selecting the combination of papers for any single volume, so papers that require large numbers of illustrations may be held over for that reason. We expect that many papers (for instance, those based on literature and documentary evidence) will need few illustrations or none

at all; others (such as those focusing on art sources or archaeological finds) will very likely require photos and/or diagrams.

A suitable target to aim for would be six line drawings and two to three photo plates per paper. If you need more than this, please let us know; we may be able to balance your needs with other papers that require fewer illustrations. If certain illustrations would be desirable but are not essential, please mark these as “optional.” We will include them if we can. To maximize your use of illustrations, consider whether any of your photos could be redrawn and presented as line drawings.

When you submit your paper, please include a list of illustrations. We will use your list as a guide as we work out our lineup for each volume. For each illustration:

- specify whether it is “essential” or “optional”
- note whether it is a line drawing or photograph
- for photographs, note whether the option exists to present it as a line drawing.

You should also submit sketches, scans, or legible photocopies of the illustrations you wish to use; do not send camera-ready drawings or publishable photographs until after the paper is accepted. (See *Submission format*, below.)

**Copyright and permissions.** It is the author’s responsibility to obtain (and, if necessary, pay for) permission to use images owned by another person or institution. ***Because the permissions process can take weeks or months, you should check in advance on the availability and cost of permissions on any images essential to your paper,*** but we suggest you not send money for permissions until your paper is accepted and you have completed any revisions that might affect your illustration choices. You do not need to get permission to use your own redrawings or photographs unless your access to the original artwork or artifact involved any restrictions on your use of the images you created from it. When you acquire permissions, be sure to ask whether the owner of the image has any specifications about written credits; if the owner specifies a particular format for the credit, please let us know, so we do not edit the wording of the credit. For more on credits, see *Illustration references and credits* in the accompanying style sheet.

**Submission format.** You may submit your paper initially in any of several forms, but once the paper is accepted, we will ultimately need electronic format for editing. For electronic files, Word format is preferred; if you have a recent version of Word, please “save down” to Word 97 if possible. If you do not have access to Word, you may use another program; the editors will work with you if the file is not readable. Your initial submission may be (in order of preference):

- via e-mail, as an attachment to a message noting your name, the title of the paper, and the word-processing program and file name, or
- via mail or package service on an IBM-compatible floppy disk, accompanied by a note with the above information, or
- on paper, typed double-spaced and single-sided with ample margins for reviewer notes.

Please avoid fancy formatting, fonts, decorative characters, and unusual spacing; these will only need to be removed manually later, and they may become confused in electronic translation. Please see *Text format* in the accompanying style sheet for more details. If your paper requires foreign or accented characters, it would be wise to also submit a hardcopy printout with your final electronic text, with any special characters highlighted by hand; we can then check our edited output against your printout to ensure that no characters or accents were lost or changed in electronic translation.

Along with your paper, please also provide:

- Your complete contact details (address, e-mail address, telephone, fax), the title of the paper, and an approximate word count of all text to be set in type, including footnotes, tables, and illustration captions (which should be included with your paper).

- A statement that the paper has not appeared in print or been submitted to any other publication, in this form or any similar form.
- Any other details you think we should know about the paper (e.g. whether it has been presented at a conference, whether it has been substantially revised since presentation, etc.). This information may be used to create an initial note on the published piece.
- A separate summary of illustrations as described above under “Illustrations.” This summary is for editors’ reference only and will not appear in print. Do not include it in your total word count, and do not include it in the same electronic file as your paper.
- Sketches, photocopies, or electronic scans of proposed illustrations, either in separate electronic files or in mailed hardcopy (may come under separate cover if you have submitted the paper via e-mail). Do not send final photos or art until your paper is accepted and your illustration choices finalized.

**Addresses for submission.** Send article submissions to Gale Owen-Crocker, either by mail:

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or by e-mail to [groc@man.ac.uk](mailto:groc@man.ac.uk) with a copy to [robin@netherton.net](mailto:robin@netherton.net). Please include “MC&T” or “Journal” in your subject line. Send revisions, final art, and any other materials involved in copyediting stage to:

Robin Netherton  
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### **Questions?**

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# MEDIEVAL CLOTHING AND TEXTILES

## BRIEF STYLE NOTES

This list covers only a few style points of common concern. For a more complete reference, please see *The Chicago Manual of Style*.

### TEXT FORMAT

To avoid complications in electronic translation, please keep your formatting as simple as possible. Any special formatting you add will probably have to be removed by hand later, and may cause loss or confusion of text in the process. Aim for simplicity and clarity:

- Use “Normal” style and the same font, type size, and margin setting throughout unless absolutely necessary.
- Use double line spacing throughout.
- Flush text left; do not justify.
- Use a single tab to indent each new paragraph.
- Put section headers in bold, and flush left. Skip a line above the section header.
- Never use two spaces together, not even at the end of a sentence.
- Do not break words manually at the end of a line.
- If you are creating tables, use the Word table function and as simple a format as possible.
- If you want to make a comment to the editor, do not use the Comment function. Put your note in bold, inside angle brackets, <like this>. Do the same for anything you do not expect to be set in type.

### GENERAL STYLE AND USAGE

#### Abbreviations.

- Avoid uncommon abbreviations. If there is any possibility of confusion about what an abbreviation might stand for, spell the word out. The editors can abbreviate as necessary.
- Use a period (full stop) after abbreviations, unless they are all-caps acronyms or initialisms: Mrs., Dr., BBC, BCE, AD, PRO

#### Bold? Italic?

- Use boldface only for section headers, not elsewhere in text.
- Italicize titles of published books (except for the Bible, the Koran, and books of the Bible), periodicals, long poetic words and poetry collections, plays, films, and paintings and other titled works of art.
- Use quotation marks, not italics, for titles of chapters, articles, essays, short stories, short poems, unpublished theses or dissertations, and lectures.
- Italicize foreign terms or phrases in an English sentence: *in situ*, *[sic]*, *de facto*
- Use italics for emphasis only sparingly.

#### Capitalization.

- Do not capitalize “The” before a capitalized term, unless it is part of a title set off in quotes or italics; even then, you can drop the “The” if it interferes with the sentence flow.
- In section headers and table headers, capitalize only the first word and proper nouns.

- In titles of books or other works mentioned in text, capitalize the first word, the last word, the first word after an internal colon, and all other words except for articles, conjunctions, prepositions, and “to” in an infinitive. For long titles of pre-1900 published works, you may retain the original capitalization; however, if a word appears in all capitals, capitalize only the first letter. For titles in foreign languages, follow the rules of that language (usually as shown on the work itself).
- Capitalize a person’s title if used immediately before a specific individual’s name. Thus, “King Louis,” but “Louis, who was king at the time”; “Louis, king of France,” “the French king.”
- Capitalize words such as “college” or “church” only as part of the formal name of a building or denomination: “the village church,” “St. Mary’s Church.” Exception: “the Church,” to refer to the medieval institution.
- Use “Middle Ages” and “Renaissance” (noun and adjective) but “medieval.”
- Capitalize “East,” “West,” “Western Europe,” and similar terms when referring to established regions, but not as compass points or descriptive terms.

### **Foreign words.**

- Italicize foreign terms or phrases in an English sentence.
- Do not italicize foreign quotations; place them in quotation marks.
- Italicize Middle English terms or phrases in an English sentence; however, if the word is still in use in modern English, do not italicize.
- For Middle English terms that are not parts of exact quotations, use the spelling of the headword (first spelling) in the Middle English Dictionary/Compendium. (If the headword spelling does not seem appropriate in the context of a particular article, discuss with the editor.)

### **Measurements.**

- For exact measurements, provide both metric and non-metric units. For casual references, it's fine to use just the system you are most comfortable with, as long as you consistently use the same one. If you are citing historic measurements from a source text (e.g. references to cloth lengths), explain the historic measuring system in text or a footnote, and translate specific references to modern measurements in parentheses where possible.
- In text, spell out units of measurement: inches, yards, centimeters, pounds, ounces, grams, kilometers. You may abbreviate in tables, lists, or captions.
- Use the rules for numbers (see *Numbers*) with units of measurement, except with abbreviated units. So, in text, write “fourteen centimeters,” but in a table or list, you may use 14 cm.

**Numbers.** General rule: In text, spell out numbers up to one hundred, and use digits for 101 and above except for even hundreds, thousands, or millions: “two hundred,” “twenty thousand.”

Exceptions to this rule are numerous and include the following:

- Spell out any number that starts a sentence.
- Use digits for numbers that include a fraction or decimal point.
- Use digits for percentages: “3 percent,” “28 percent.” Always spell out the word “percent” in text; you may use the % sign in tables.
- Use digits for monetary amounts. (This is a variation on Chicago style.)
- Use digits for page references, issue numbers, etc.
- Use digits in time of day, day of the month, and specific years, but spell out centuries. (See *Time and date references*).

- In a passage that contains a series of parallel numbers (such as several people’s ages or a list of quantities), you may use digits for the parallel figures (but continue using words for other numbers that may appear in the sentence).
- For technical or statistical text, you may use digits throughout for physical measurements such as distances, weights, measurements, rates, and similar expressions. Continue to follow the general rule for casual or narrative use of numbers. See also *Measurements*.

Number punctuation: Use a comma to break up figures of four or more digits that are not years: “2,371.” A period indicates a decimal point.

### **Punctuation.**

- Use the serial comma. That is, in a list or series, use a comma before the “and” or “or” that introduces the final item in the series: “linen, silk, and wool.”
- Use double quotes for quoted material; use single quotes only for a quotation within a quotation. (This is the reverse of typical British style.) See also *Quotation format*.
- Always place a period or comma within an end-quote, “like this,” regardless of whether the period or comma is part of the quoted material. Place other punctuation marks inside the end-quotes only if they are part of the quoted material.
- Hyphenate compound adjectives unless hyphenation interferes with clarity: bright-colored clothing, small-town dweller. Note that “an extra-long skirt” is different from “an extra long skirt.” Don’t hyphenate a compound if the first word ends in -ly (brightly colored clothing).

### **Quotation format.**

- Use block format — separate paragraph, indented at left, no quotation marks — for long quotations; for each in a series of comparable quotations; for two or more lines of poetry.
- In quotations, follow the original text for capitalization, italics, punctuation, and spelling. If something could be mistaken for a modern typo, you may consider adding [*sic*] or a parenthetical note at the end to indicate you have preserved the original wording.
- If you have translated or modernized a quotation, note this in the footnote providing the source, or (if no footnote) at the end of the quoted material, e.g. [my translation] or [spelling modernized]. If you use another author’s translation or version, note whose in the footnote.
- Use square brackets around anything you add to the original text.
- If you italicize words for emphasis, put [*italics added*] at the end of the quotation.

**Time and date references.** Follow these examples for format:

- two o’clock, half past two (informal text usage)
- 2:00 p.m., 2:35 in the afternoon (precise references)
- May 1996
- May 17, 1996 (if a date is used within a sentence, use a comma after the year as well)
- the 1930s, the thirties
- 345 BC, AD 450 (AD and BC need only be used where there is any likelihood of confusion)
- the fifth century AD
- the fourteenth century (noun); a fourteenth-century manuscript (adjectival usage)
- the early fourteenth century; an early-fourteenth-century manuscript
- the mid-fourteenth century; a mid-fourteenth-century manuscript
- the late fourteenth century; a late-fourteenth-century manuscript
- the early-to-mid-eleventh century; an early-to-mid-eleventh-century ring
- the mid-to-late eleventh century; a mid-to-late-eleventh-century tunic
- artifacts from the eighth and ninth centuries; eighth- and ninth-century artifacts
- a grave from the late ninth to early tenth century; a late-ninth- to early-tenth-century grave

## FOOTNOTES AND ENDNOTES

**Note format.** You may use either footnotes or endnotes — but pick one or the other. There are dozens of variations on note forms to address the many types of works you might cite; the *Chicago Manual of Style* spells out almost all possibilities. Below are examples of just a few of the most common. Please consult the manual for other cases. If you do not have access to a manual, please follow a consistent style for your notes.

Provide complete information the first time you cite a source. For subsequent references to the same work, use only the author(s)' last name followed by a comma, a shortened version of the title, and the page number for the citation. If you've cited more than one author with the same last name, use last name and initial(s) on subsequent references. If you have two or more references in a row to the same work, use "*ibid.*" for the subsequent references, with the page number if it is different. Do not use "*op. cit.*"

When in doubt, provide as much detail as possible on the source, edition, shelfmark, pages, etc. — it's far easier for the editors to delete extra details than to track down missing information. In general, here's what should go into each note, in order:

**Book:** Author's full name (or initials if that's how the author's name appears on the work)  
 Complete title (with spelling as it appears, even if style conflicts with Chicago)  
 Editor, compiler, or translator, if any  
 Series, if any, and volume or number in the series  
 Edition, if not the original  
 Number of volumes  
 Publishing info: City, publisher (ESSENTIAL), year  
 Volume number, if any  
 Page number of citation

**Article:** Author's full name (or initials if that's how the author's name appears on the work)  
 Complete title (with spelling as it appears, even if style conflicts with Chicago)  
 Name of the periodical/journal  
 Volume and number of the periodical  
 Date of the volume/issue  
 Page number of citation

**Manuscripts, letters, and other unpublished material:**

Title of document (if any)  
 Date  
 Folio number and/or shelfmark or other identifying numbers  
 Name of collection  
 Depository and city where it is located

Other notes:

- If there are four or more authors, use the name of the first plus "et al." (no itals).
- Use these and similar abbreviations in notes: ed. (edition, editor, or edited by), eds., trans. (translator or translated by), comp. (compiler or compiled by), comps., vol., vols., pt. (part), pts., no. (number), nos., pl., pls., fig., figs., n. (note), fol. 2r (folio 2 recto).
- Omit "p." and "pp." before page numbers that occur at the end of a full citation, unless it's unclear which of several numbers is the page number. Keep the "p." or "pp." before the page number(s) in a text sentence or other use that isn't a full bibliographic citation.

- Avoid “f” and “ff” after page numbers; instead, give specific pages or a range of pages for the particular citation.
- Omit “fol.” and “fols.” in full citations as long as there’s an “r” or “v” on the folio number. Use “fol. 6” only if you mean *both* 6r and 6v; otherwise use “6r” or “6v” as appropriate. However, retain “fol.” before a folio number in a text sentence or other use that isn’t a full bibliographic citation.
- Always spell out “line” for line numbers: line 3, lines 3–5.

Examples follow.

### **Book with one author**

1. Margaret Scott, *A Visual History of Costume: The Fourteenth and Fifteenth Centuries* (London: B. T. Batsford, 1986), 141.

### **Second reference:**

2. Scott, *Visual History*, 59.

### **Two authors, translator, edition**

3. Françoise Piponnier and Perrine Mane, *Dress in the Middle Ages*, trans. Caroline Beamish, 2nd ed. (New Haven: Yale University Press, 2000), 114-26.

### **Journal article**

4. J. L. Nevinson, “Buttons and Buttonholes in the Fourteenth Century,” *Costume* 11 (1977): 42.

### **Article/chapter/essay in edited collection**

5. Jennifer Harris, “‘Estroit vestu et menu cosu’: Evidence for the Construction of Twelfth-Century Dress,” in *Medieval Art: Recent Perspectives*, ed. Gale R. Owen-Crocker and Timothy Graham (Manchester: Manchester University Press, 1998), 98-99.

### **Single title in multiple volumes**

6. Millia Davenport, *The Book of Costume*, 2 vols. (New York: Crown, 1948).

or, to cite a specific page in one of the volumes:

6. Millia Davenport, *The Book of Costume* (New York: Crown, 1948), 1:190.

### **Reprint edition, edited, translated**

7. Carl Kohler, *A History of Costume*, ed. Emma von Sichart, trans. Alexander K. Dallas (1928; reprint, New York: Dover Publications, 1963), fig. 209

### **Reprint edition, more detail**

8. F. W. Fairholt, *Costume in England: A History of Dress to the End of the Eighteenth Century*, 2nd ed., rev. H. A. Dillon (London: George Bell & Sons, 1885; reprint, Detroit: Singing Tree Press, 1968), 1:292.

### **Unpublished dissertation**

9. Monica Leigh Wright, “Weaving a Narrative: Clothing, *Conjointure*, and Composition in Twelfth-Century French Romance” (Ph.D. diss., Washington University, 2001), 63-70.



**Manuscript**

10. Guillaume de Machaut, *Le Remède de Fortune*, Paris, Bibliothèque Nationale, MS Fr. 1586, fol. 51r.

**Manuscript image reproduced in modern book**

11. Guillaume de Machaut, *Le Remède de Fortune*, Paris, Bibliothèque Nationale, MS Fr. 1586, fol. 51r., reproduced in François Avril, *Manuscript Painting at the Court of France: The Fourteenth Century* (New York: George Braziller, 1978), pl. 24.

**Medieval literary source**

12. Bede, *Historia ecclesiastica* 2.3, ed. and trans. Bertram Colgrave and R. A. B. Mynors (Oxford: Oxford University Press, 1969), p. 142.

**ILLUSTRATION REFERENCES**

**Numbering.** Number all illustrations and tables in sequence in the paper as fig. 1, fig. 2, etc. and table 1, table 2, etc. In the text, always refer to figures and tables by their numbers, not as “the picture below” or “the following table.”

**Captions.** At the end of your paper, starting with a separate page, provide a list of captions for each illustration, keyed to figure number. The caption itself, or else a footnote to the associated text, should include sufficient source information to allow the reader to trace the original artwork, e.g. the title of the work, the name of the collection in which it is held, the manuscript number and folio number, etc. as appropriate. When in doubt, include more rather than less information; the editors will cut as needed.

**Credits.** Each caption should end with any credit information, indicating who created the illustration/photo, who granted permission for its use, and the source from which the image was taken (if not from the original). For example:

Photo: British Library, by permission. [Image of a medieval artwork taken from the original and provided by the owner institution.]

Illustration from Aubrey F. Burstall, *A History of Mechanical Engineering* (Cambridge, MA: MIT Press, 1965), 130, fig. 72, by permission of MIT Press. [Published image of a medieval artwork reprinted from another book.]

Drawing: Robin Netherton. [Original drawing, or redrawing done directly from an original artifact or artwork (already named and sourced in the caption).]

Drawing: Carla Tilghman, based on Henry H. Trivick, *The Craft and Design of Monumental Brasses* (New York: Humanities Press, 1969), fig. 116. [Redrawing of a published image of an original artwork.]

Drawing: Christine Wetherell, from Gale R. Owen-Crocker, *Dress in Anglo-Saxon England*, rev. ed. (Woodbridge, UK: Boydell, 2004), fig. 67, by permission of the author. [Published redrawing reprinted from another book.]