

## Manuscript Guidelines

*Landscape Journal* is edited in the Department of Landscape Architecture, University of Minnesota and the College of Environment and Design, The University of Georgia, in cooperation with the Council of Educators in Landscape Architecture (CELA). The *Journal* is published bi-annually by the University of Wisconsin Press in spring and fall. The editors welcome manuscripts about design, planning, and management of the land.

Manuscripts are evaluated by double-blind peer reviews. Peer-reviewed manuscripts are based on sound scholarship; many are oriented to traditional research and have an academic format. Papers have generally fallen into one of five categories: deductive empirical research; inductive empirical research; critical evaluation; emerging techniques, models, or demonstrations; and reflections. While submissions are welcomed from a broad array of disciplines and professions, we hope that they will contribute to one or more of the ten standard CELA scholarly tracks:

- Communication and Visualization
- Design Education and Pedagogy
- Design Implementation
- History, Theory, and Culture
- Landscape Performance
- Landscape Planning and Ecology
- People-Environmental Relationships
- Service-Learning & Community-Engagement
- Sustainability
- Urban Design

Featured papers invited by the editors are not peer-reviewed and follow a less rigid scholarly format. Topics may include responses to articles previously published in the *Journal*, speculative or interpretive essays, appraisals of work in developing areas, and approaches to education, among other things.

Although a paper's length is closely tied to the subject matter, we prefer to publish relatively short articles that cover their topics in 25 manuscript pages or less (approximately **7200 words** body text; **not to exceed 8000 words inclusive**). Generally, articles should not exceed 30 manuscript pages, including text, references, footnotes, figures, and tables.

## Formatting Guidelines for Online Submissions

One-inch document margins.

Times or Times New Roman, 12 point, double-line spaced.

Indent first line of paragraphs one-half inch, single carriage return between paragraphs.

Endnotes and References:

One-half inch, hanging indent.

Roman numerals for endnotes.

To allow for blind review, **do not place your name in the manuscript** and do not refer to your previously published works. If the paper is accepted, you can add these references later.

Simultaneous submission of the same paper to other journals is unacceptable. Manuscripts previously published elsewhere, either in a literal or an approximate form, cannot be accepted. If in doubt, consult the editors.

Upon acceptance of the manuscript, the author will be asked to transfer the copyright of the article to the publisher.

## Submission Process

All submissions will be through an electronic submission system at [lj.msubmit.net](http://lj.msubmit.net). Once you create an account, read the Author Instructions for submission preparation, submission process, the review process and other important information regarding your manuscript. Remember, **do not include your name or other identifiable information on the manuscript, references, figures or tables**, as it will be sent to external reviewers for blind peer review. Your documents will be tracked through your [lj.msubmit.net](http://lj.msubmit.net) account.

## Schedule

Allow about four months from your initial submission until you receive the editor's decision. Once a paper is accepted, unless the revisions are substantial, the editing and printing process takes approximately six months. Given our bi-annual schedule, articles may be published anywhere from six to twelve months after acceptance.

## Upon Acceptance

Upon acceptance, **manuscripts MUST be formatted according to the LJ Style Guide** prior to final

submission. Manuscripts not following this guide will be returned and are at risk for delayed or rejected publication.

### **Reprints**

Two complimentary copies of the *Journal* issue in which your article appears will be mailed to you.

Article reprints may be ordered through the University of Wisconsin Press website. Go to [www.wisc.edu/wisconsinpress/journals/](http://www.wisc.edu/wisconsinpress/journals/) and click on Reprint Orders, located on the left side of the home page, and follow the instructions. Reprints can be ordered online, by mail, or fax.

## **Landscape Journal STYLE GUIDE**

### **Title Page**

Full caps and bold, followed by single space. Author's name or names only on the next line.

## **Sowing the Seeds of Success: Cultivating a Future for Community Gardens**

Lee-Anne S. Milburn and Brooke Adams Vail

### **Abstract and Keywords**

"Abstract" is all caps and bold, followed by two spaces. Abstract text begins on the same line. The abstract should be one paragraph with no more than 200 words, and succinctly layout the main points of the paper.

**ABSTRACT** Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

### **Keywords**

Keywords are below the abstract. "Keywords" is all caps and bold, followed by two spaces. Article keywords are listed on the same line. The first letter of the first keyword is capitalized.

**KEYWORDS** Shoe, buggy, ecology, space, aliens

### **Body Text and Headings**

#### **First-Order Heads**

Precede with a line space. Place the heading flush left and type all words in bold capital letters (upper case, all caps). Begin the text on the following line.

## **FIRST ORDER HEADING**

There is a single paragraph return between first order heading and text and no indent on first paragraph.

This is the next paragraph, which begins with a one-half inch indent. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia mollit anim id est laborum.

#### **Second-Order Subheads**

Precede with a line space. Type all words in bold and capitalize the first letter of each major word (title case). Begin the text on the following line.

### **Second Order Heading**

There is a single paragraph return between first order heading and text and no indent on first paragraph.

This is the next paragraph, which begins with a one-half inch indent. Excepteur sint occaecat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

#### **Third-Order Subheads**

Precede with a line space. Type all words in bold letters. Capitalize the first letter of the first word (sentence case) and follow with a period. Text begins on the same line.

**Third order heading.** There is no paragraph return preceding the heading, or in the following paragraph after the heading.

**Next third order heading.** There is no paragraph return preceding the heading, or in the following paragraph after the heading.

This is the next paragraph, which begins with a one-half inch indent.

### **Bulleted Lists**

A bulleted list is a typographical method of pulling serial information out of a sentence or paragraph. As such, a bulleted list can contain punctuation and connective conjunctions.

Upon completion of this module, students will be able to perform the following tasks:

- Model land use change and illustrate scenarios;
- Make coffee; take a coffee break
- Weave a basket, a blanket, and a small rug.

### **Numbered Lists**

A numbered list is an enumerated series pulled out of a sentence or paragraph for typographical reasons.

To engage the community in scenario creation, the design team had:

1. built an interactive digital model of the space,
2. created a digital newsletter and blog, and
3. arranged for a facilitator to run the meetings and solicit comments about the scenarios.

### **e.g. and i.e.**

The abbreviation *e.g.* stands for the Latin *exempli gratia*, meaning “for example.” Use *for example*, except in notes and illustrations where you need to save space. The same rule applies to the abbreviation *i.e.*, which stands for the Latin *id est*, meaning “that is.” Many people confuse *e.g.* with *i.e.* Do not use either.

### **Footnotes**

Number footnotes consecutively throughout the text. The notes should appear on a separate at the end of the text. The footnotes are for providing supplementary information, **not** for citing references, unless these are part of the supplementary material. Reference notes in the body of the text with superscript numerals.

    Lorem ipsum dolor sit amet, consectetur<sup>1</sup> adipisicing elit, sed do eiusmod tempor. Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor, “Excepteur sint occaecat proident, sunt in culpa qui officia mollit anim id est laborum.”<sup>2</sup>

## NOTES

1. Notes should be listed with numerals with a 1/2-inch hanging indent as shown in this example. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod.
2. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

### Miscellaneous Text Formatting

Follow a period with a single space.

Closing double or single quotation marks always follow punctuation.

The resulting scheme of criteria, and the approach to practice with form I have given the title: “aesthetics of thrift.”

Finally, in the development of this approach to aesthetic teaching, I have employed studies and methodologies utilizing ‘research by design.’

“Where else can we turn for an accurate model of the world and ourselves but to science?” (McHarg 1969, 29).

“trained...in reading the landscape as allegory” (Brook 2008, 111).

Clauses are separated by an em-dash (construct with three dashes ---)

Even the latest trend in landscape architecture—landscape urbanism—has ties to McHarg’s work.

### Reference List and Text Citations (modified APA with full name)

References and text citations are a common stumbling block for authors and journal editors alike. Please ensure accuracy, completeness, and consistency. Refer to recent issues of *Landscape Journal* or the *Chicago Manual of Style* (15th or 16th edition) for citation types not given below.

Every author-date citation in the text, endnotes, or captions, should have a corresponding entry in the “References” at the end of the paper. When quoting directly from a work, include the appropriate page number.

Every entry in the references, endnotes, or figure captions should have a corresponding citation in the text.

### Book

Cosgrove, Denis. 1998. *Social Formation and Symbolic Landscape*. Madison, WI: University of Wisconsin Press.

Kincaid, Jamaica. 1988. *A Small Place*. New York: Farrar, Straus, Giroux.

**Book with more than one author or editor**

Girling, Cynthia L., and Kenneth Helphand. 1994. *Yard, Street, Park: The Design of Suburban Open Space*. New York: John Wiley and Sons.

Wolschke-Bulmahn, Joachim, and John Dixon Hunt, eds. 1993. *The Vernacular Garden*. Washington DC: Dumbarton Oaks Research Library and Collection.

**Book (editions)**

Tyler, Norman, Ted Ligibel, and Ilene Tyler. 2009. *Historic Preservation: An Introduction to Its History, Principles, and Practice*, 2nd ed. New York: Norton.

**Book (reprint of original edition)**

Trollope, Anthony. 1977 (Orig. pub. 1866–67). *The Claverings*. New introd. by Norman Donaldson. New York: Dover.

**Book that has been translated (or edited and translated)**

Adorno, Theodor, and Walter Benjamin. 1999. *Complete Correspondence, 1928–1940*, ed. Henri Lonitz, trans. Nicholas Walker. Cambridge, MA: Harvard University Press.

Durkheim, Emile. 1966. *The Elementary Forms of Religious Life*, trans. Karen E. Fields. New York: Free Press.

**Book (multi-volume)**

Aristotle. 1983. *Complete Works of Aristotle: The Revised Oxford Translation*, ed. James Barnes. 2 vols. Bollingen Series. Princeton, NJ: Princeton University Press.

**Book (article/chapter from edited volume)**

Curtis, Kent. 2003. Greening Anaconda: EPA, ARCO, and the politics of space in postindustrial Montana. In *Beyond the Ruins: The Meanings of Deindustrialization*, ed. Jeffers Cowie and Joseph Heath, 91–111. Ithaca, NY: Cornell University Press.

**Book (cited in, quoted in)**

Zukofsky, Louis. 1931. Sincerity and objectification. *Poetry* 37 (February): 269. Cited in Bonnie Costello, *Marianne Moore: Imaginary Possessions*, 78. Cambridge, MA: Harvard University Press.

**Articles**

- Fretwell, Stephen. 1975. The impact of Robert MacArthur on Ecology. *Annual Review of Ecology and Systematics* 6(1): 1–13.
- Kyvik, Svein, and Mari Teigen. 1996. Child care, research collaboration, and gender differences in scientific productivity. *Science, Technology, and Human Values* 21(Winter): 54–71.
- Shaw, Alison, Stephen R. Sheppard, Sarah Burch, David Flanders, Armin Wiek, Jeff Carmichael, John Robinson, and Stewart Cohen. 2009. Making local futures tangible—synthesizing, downscaling, and visualizing climate change scenarios for participatory capacity building. *Global Environmental Change* 19(4): 447–463.

**Article In Special Issue or Edited Issue**

- Phillips, Patricia. 1998. Intelligible images: The dynamics of disclosure. In *Exhibit Catalog—Eco-Revelatory Design: Nature Constructed, Nature Revealed*, guest eds. Brenda Brown, Terry Harkness, and Douglas Johnston. [Special Issue] *Landscape Journal* 17(2): 108–117.

**Theses and Dissertations**

- Schroth, Olaf. 2007. From information to participation—Interactive landscape visualization as a tool for collaborative planning. PhD diss., Eidgenössische Technische Hochschule Zürich, Switzerland.

**Conference Presentation**

- Holland, Jeanne. 1997. Stop by for a spell: Witch envy in American patriarchal discourse. Paper presented at the Preserving Women’s History Through Historic Preservation Bi-Annual Meeting. Mesa, Arizona.
- Nass, Clifford. 2000. “Why Researchers Treat On-Line Journals Like Real People.” Keynote address, annual meeting of the Council of Science Editors, San Antonio, TX, May 6–9.

**Personal Communication—Interview**

Pei, I.M. 2003. Personal interview. July 22.

Poussaint, Alvin F. 2004. Telephone interview. December 10.

**Personal Communication—Letter**

Morrison, Toni. 2005. Letter to the author. March 19.

**Personal Communication—email**

Boyle, Anthony T. 1997. Re: Utopia. Email to Daniel Cahill. June 21.

Harner, James L. 2002. Email to the author. August 20.

**Film**

Scott, Ridley. 1982. *Blade Runner*. Film based on *Do Androids Dream of Electric Sheep*, Philip K. Dick, 1968. Prod. Warner Brothers.

**Presentation/Competition Materials**

Cutler, James, and Maggie Smith. 1991. Salem Tercentennial Competition. Entry boards.

**Website (include full URI and access date in brackets)**

American Planning Association Research Department. 2000. Land-Based Classification Standards. <http://www.planning.org/lbcs/index.html> [January 17, 2010].

**Multiple References with single author**

Halprin, Lawrence. 1962a. The Shape of Erosion. *Landscape Architecture* 12(January): 87–88.

\_\_\_\_\_. 1962b. Notebook 15. Architectural Archives, The University of Pennsylvania.

\_\_\_\_\_. 1972. *Notebooks 1959–1971*. Cambridge, MA: The MIT Press.

**In-text Citations**

**Works with only one author:**

The term author can refer to an editor, compiler, or organization. Abbreviations (ed., comp.) are not included. Use first initial when more than one author with the same last name exists. Add alphabetical identifiers to the date (2001a, 2001b, etc.) when multiple works by the same author within the same year occur.

(ASLA 1974)

(Craig A. 1996)

(Craig B. 2003)

**Multiple works by same author:**

Separate references by a comma, *in ascending order by year*. If page numbers are specified use a semicolon as a separator.

(Nassauer 1993, 1997)

(Nassauer 1993, 23–24; 1997)

**Multiple works by different authors:**

Separate references by a comma, *in ascending order by year*. If page numbers are specified use a semicolon as a separator.

(Nassauer 1997; Purcell 1998, 23; Talke 2009)

**Works by two or three authors:**

All names are included (use **and**, not **an ampersand**). When a work is by two family members with the same last name, list the name twice (see Brown and Brown).

(Brown and Brown 1928)

(Schiller, Horthorne, and Smith 1892)

**Works by More Than Three Authors:**

Use the name of the first author followed by **et al.**

(Sybil et al. 1966)

References with the same primary author should list secondary author(s) to differentiate between references.

(Smith, Brown, et al. 1997)

(Smith, Davids, et al. 1998)

**Page or Other Specific Reference:**

The page number(s) follow the date and preceded by a comma. References to multiple changes are separated by commas.

(Craig 2003, 34)

(Craig 2003, 77, 82–89)

When sourcing a volume, use a colon to separate the volume from the page number(s):

(Smith 2001, 2:124)

When listing multiple references, use a semicolon to separate references. List references in alphabetical order:

(Craig 2003, 82–83; Kulka 1993; Smith 2001; Sybil et al. 1996, 23–24)

**Citations at the end of sentences**

In-text references are enclosed by periods.

Instead, by 1985, development there used the conventional curb-and-gutter system (Girling and Helphand 1994, 166–167).

Cited quotations are enclosed by quotation marks and followed by the in-text citation and period.

“Words can describe physical forms, but they do not (or did not) originate them; nor can they perform operations upon them” (Olin 1988, 155).

### **Acknowledgements**

“Acknowledgements” should be in full caps and bold, followed by two spaces. The authors name should be in sentence case.

**ACKNOWLEDGEMENTS** M. Elen Deming would like to acknowledge excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

### **Biography**

“Author” should be in full caps and bold, followed by two spaces. The authors name should be in sentence case. If there is more than one author, follow with the next author by a paragraph space.

**AUTHOR** M. Elen Deming has a D.Ds from excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

A. Steffens has an MLA from xcepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

### **Tables**

Title of table appears above the table, with notes or explanation below table.

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**Table 1. Natural Resource Knowledge-Factor solution**

Question: How much knowledge/ experience do you have with respect to each of these?

	<b>Category/ Item</b>	<b>Loading</b>	<b>Mean</b>	<b>S.D.</b>	<b>Alpha</b>
<b>Factor</b>	Natural Resource Knowledge		2.39	0.845	0.89

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Constructed firebreaks	0.79	2.19	1.073
Mechanical removal of brush/trees	0.73	2.52	1.112
Prescribed fire by professionals	0.75	2.11	1.029
Native plants	0.71	2.53	1.045

Scale: 1 = none at all, 2 = a little, 3 = some knowledge, 4 = quite a bit, 5 = a high level of expertise

## Figures And Artwork

### Artwork

Consult the Artwork Preparation Guidelines on the University of Wisconsin Press website for the digital resolution of graphic images. <http://www.wisc.edu/wisconsinpress/journals/artwork.html>.

While camera-ready graphics are not required for peer-review, authors should consider how to prepare or acquire high-quality illustrative images as soon as possible. Author must have permission to use all images owned or created by others (this includes any images taken from the 'web,' such as Google Maps).

### Figures

Figure references: in parentheses with the period on the outside.

Figure 4. Presidio Terrace and the Arizona Garden in Golden Gate Park (Myer, Taylor and Johnson 1915).

Courtesies/permissions: in parentheses with the period on the outside.

Figure 5. San Francisco's Japantown 1940 (Courtesy of Ben Pease).

References and courtesies together: in parentheses separated by semicolon with period following.

Figure 6. Frank Romero, Pink Landscape (Marin 2002, 109; with permission of Cheech and Patti Marin).