

Technology and Culture

Guidelines for Manuscript Preparation

Note that these guidelines are intended for an author whose manuscript has been accepted for publication and who is preparing a final revision. See our notes for contributors for information on preparing a manuscript to submit to the editorial office for peer review.

Submitting the final revision. Send an electronic file to the editorial office by e-mail directly to the editor you worked with: suzannemoon@techculture.org or barbarahahn@techculture.org. Send one file with text, footnotes, and bibliography, one file with figure captions (if any), and separate files for tables (if any). See below for notes concerning graphics files.

File format. Save files (except graphics files) in .DOC, .or DOCX, formats. If your file is not compatible with these, please send a .RTF file.

Text formatting. In the final version of your manuscript, please keep your formatting to a minimum. you may include italic, underline, and boldface type as needed, but please no font face or size changes, etc. No embedded images, no linked images or xml objects, no hyperlinks of any kind.

Illustrations. We prefer to work with illustrations in digital form—scanned images, drawings created with graphics software—please send images at 300dpi or above, preferably in a dropbox in .JPEG or .TIFF formats. Number illustrations in the order in which you refer to them in the text. List captions consecutively in a separate file. Provide complete source information and, if necessary, credit lines.

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Please email the journal office with questions: editors@techculture.org

General style guidelines

See Merriam Webster's Collegiate Dictionary, 10th ed., on questions of spelling and hyphenation. If a word has two spellings, use the first.

Consult *The Chicago Manual of Style* (CMS), 16th edition, for more information and much greater detail (please note that we use the "Notes and Bibliography" format for citations; see chap. 14.) Issues of T&C after July 2012 may be consulted as a model for style.

Detailed style guidelines

What follows are notes on some questions of style that frequently come up. These are not exhaustive.

Capitalization, abbreviations, acronyms, and distinctive treatment of words

See CMS chap. 7, esp. 7.2–7.4 on capitalization of names and terms. In general, avoid excessive use of capitals. Proper nouns should be capitalized, words derived from or associated with them should not be.

Titles are capitalized when they precede a person's name and are used as part of that name (e.g., President Theodore Roosevelt), otherwise not.

Spell out acronyms on first use, no matter how well known:

National Air and Space Museum (NASM)

Avoid excessive use of quotation marks and italics. See CMS chap. 6, esp. 6.2–6.8, for more on distinctive treatment of words.

Numbers and dates

Give dates internationally as day month year. Use no comma when giving just month and year.

17 November 1997

November 1997

See CMS chap. 8 on numbers, esp. 8.2–8.10, and 8.68 on inclusive numbers (such as page numbers). In general, use numerals for units of measure (time is not a unit of measure). Write out other numbers up to one hundred, including centuries and ordinals.

twenty-five years	1958–97
3 percent	twentieth century

Figure Legends

Include a credit line clearly identifying the source of the illustration. If the copyright owner has specified a certain form for the credit line, use that. The following examples may be helpful:

Fig. n. Advertisement for a Moline automobile, which could be converted to a “truck” by removing the tonneau. (Wallace’s Farmer, 14 January 1910, 54.)

Fig. n. Ford Motor Company Rouge Plant, 23 December 1937. (From the collections of the Henry Ford, P.O. 9826.)

Fig. n. Copper produced by open-cut and caving methods as a percentage of total U.S. copper output, 1907–36. (Based on statistics provided in Orris C. Herfindahl, *Copper Costs and Prices: 1870–1957* [Baltimore, 1959], 213, table 24.)

Citing Sources

In addition to the specific instructions below for footnotes and bibliography, please see the sample article extract below for examples of correct citation practices.

Footnotes

Put acknowledgements and a short author’s bio on the title page, not in a footnote.

The *Chicago Manual of Style* frowns on discursive footnotes. Please keep extra explanatory text in footnotes as brief as possible. The guideline is: if the information is important, it should go in the main text. If it isn’t important enough to go in the main text, consider deleting it. We reserve the right to drastically shorten footnotes to meet this guideline.

According to the *Chicago Manual of Style*’s notes/bibliography format, each footnote (including the first reference to an item) should be in “short” footnote format. The first instance of a citation should include the author’s full name; all subsequent instances should include last name only. For example, if you were citing p. 23 of Joel Mokyr’s *The Gifts of Athena: Historical Origins of the Knowledge Economy* it would be cited in the footnote as:

Mokyr, *The Gifts of Athena*, 23.

The full citation information (full title, pub info) will appear only in the bibliography.

Do not use p. or pp. unless it is unclear that a number is a page number. Standard references to books or periodicals will usually not need the p. or pp. in either the footnotes or the bibliography.

Archival sources should be cited in full in footnotes. No archival source material is included in the bibliography.

Be careful to cite archival sources consistently, citing all similar documents from an archive in the same way throughout the article.

All footnotes must appear at the end of a sentence. Where possible—i.e., where it does not create confusion for the reader—combine references within a paragraph: that is, if the sources used for a paragraph of the text can be clearly identified in a single footnote at the end of the paragraph, do that.

Do not use *op. cit.*, *idem.*, *passim*. Do not italicize *ibid.* Recall that *ibid.* can be used only following a note citing a single source, to refer back to that source; do not use it following a footnote in which two or more sources are cited or to refer back to only part of the previously cited source (e.g., when citing another article in the journal cited in the preceding note, do not use *ibid.*).

Bibliography

For the bibliography, please sort sources into “Archival Sources” and “Published Sources,” and place under subheadings with these names in the bibliography. Separate headings for “Oral Sources,” “Artifacts,” and so on may also be used when necessary, but we prefer to have only two source headings whenever possible.

The bibliography should contain entries for all non-archival published and unpublished material cited in the manuscript. Do not include any material not cited in the article. See CMS 14.224-14.231 for examples of how to handle a range of source types.

Documents and materials drawn from archives (memos, pamphlets, etc.) should not be itemized separately in the bibliography. Instead, detailed information for locating archived materials will appear only in the footnotes.

The list of archives or manuscript collections should include the name of the archive and the archive’s location. (e.g. XYZ Corporation Archives, Xville, New York.)

Sample Citations and Bibliography

{The following is drawn from Rachel Plotnick, “At the Interface: The Case of the Electric Pushbutton, 1880-1923”.}

The word “button,” from the French bouton, originally referred to “a pimple, any small projection” or “to push, thrust forwards” beginning in the fourteenth century.¹ While impossible to pinpoint any single “origin” of pushbuttons, these interfaces evolved from a number of other surfaces including the inanimate buttons that adorned clothing.² Many mechanical iterations of buttons existed well before the 1880s. In fact, one electrician in 1898 attributed the pushbutton’s origin to the spinet piano used as early as the sixteenth century.³ The concept of pushing a button stemmed in part from pressing the keys of musical instruments, as well as from other interactions with key-driven devices like typewriters and telegraphs.⁴ By the 1860s, these devices helped to expand the definition of “button” into something that an individual could press to perform an action.⁵ While one could approach a history of pushbuttons from many angles, this study focuses specifically on the powerful combination, both literal and figurative, of buttons and electricity that came about at the end of the nineteenth century; electric buttons for the first time enabled a binary ON/OFF control of machines by completing an electrical circuit. In a short few decades, buttons transformed from largely flat and inanimate surfaces that could only trigger a spring mechanism, into “live,” charged interfaces that

¹ Wedgwood, “Button”, 121.

² For a study and history of the clothes button, see Edwards, *On the Button*.

³ “Automatic Devices”, 339.

⁴ For the relationship between musical instruments, key devices and buttons, see: Pinch and Trocco, *Analog Days* and Raykoff, “Piano, Telegraph, Typewriter,” 159–74.

⁵ *OED Online*, s.v. “button.”

could command light and sound from distances both long and short. The case of pushbuttons fits into a broader history of electrical switches and switching, a subject largely untreated by scholars to date.⁶

In the early 1880s, very few electric buttons existed, as in fact very few electric devices were available to the general population. An 1882 catalog, for example, offered consumers a total of three pushbutton options: a Pear Shaped Push Button (“To be attached to Electric Bell”), a Compound Push Button (a panel with three buttons designed for office use so that managers could buzz a cashier or assistant), and a Circular Push Button (in bronze, nickel or wood) for “insert[ing] in desks or other furniture.”⁷ These buttons ranged from 75 cents to \$2.50 a piece in cost and occupied but half a page in a catalog of more than 100 pages. Two years later, the same catalog had expanded its offerings to one full page of buttons, most with the same affordances but featuring larger, more detailed illustrations.⁸ By the early twentieth century, over 50 different designs of pushbuttons existed at a fraction of their previous cost (see figure 1).⁹

⁶ One exception to this unexamined area of study is Chris Otter, *The Victorian Eye*. This text, however, focuses on switches primarily from a visual perspective.

⁷ Patrick and Carter Co., “Patrick & Carter's Illustrated Catalogue and Price List,” 1882, Box 14, Warshaw Collection of Business Americana, National Museum of American History Archives Center (hereafter cited as Warshaw, NMAHAC).

⁸ Patrick and Carter Co., “Patrick & Carter's Illustrated Catalogue and Price List,” 1884, Box 14, Warshaw NMAHAC.

⁹ Patrick, Carter & Wilkins Co., “Patrick, Carter & Wilkins Co. Catalogue of Annunciators, Alarms and Electrical House Goods,” 1909, Box 14, Warshaw, NMAHAC.

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