

## *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 to [managingeditor@techculture.org](mailto:managingeditor@techculture.org). Send one file with abstract, biography, text, footnotes, bibliography and captions (last). Tables and illustrations should be provided in separate files (see below for further notes). Send one file entitled “figures\_overview,” which details the permissions for each figure / table. Send additional files that document permissions.
- File format. Save files (except graphics files) in .DOC or .DOCX formats.
- Text formatting. In the final version of your manuscript, please keep your formatting to a minimum. Please use Times New Roman size 12 pt. 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. Please use flags such as (<<figure 1 about here>>) to signal where the figures / tables should go in the document.
- Illustrations. We work with illustrations in digital form: please send images at a resolution of 300dpi or above, preferably in .JPEG, .TIFF, or .PNG formats. (If your figure files are too large please use wetransfer.com or a similar service to send them direct so they won’t be made smaller by the email program.) Number illustrations in the order in which you refer to them in the text. Provide complete source information and, if necessary, credit lines in the captions and your overview file.
- Captions. In general we want readers to get an article’s take-away message by “reading” through the figures with captions alone. They should capture the essence of the article. The captions should create a narrative of their own. **We want the captions to be more than just a description of the figure and source/credit line.** They need to go beyond the picture; just as the picture ideally goes beyond the text. They can be long: think something like 3 sentences! Remember, the best cases are when illustrations make an argument in their own right, they are not just re-stating the text. The first sentence of your captions should explain what the image is of.
- Permissions. You are responsible for securing permission to reproduce any copyrighted material you wish to use in your article—photos, drawings, maps, etc. Make sure that when you send the final version of your article to the journal office you are at least in the process of obtaining permission to reproduce any copyrighted items. Permissions must be secured before the article goes to press. I need either proof of permission (form/email) or a note about the status of permissions.

- Please email the journal office with questions: [editors@techculture.org](mailto: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), 18th edition, for more information and much greater detail (please note that we use the CMS "Notes and Bibliography" format). Issues of *T&C* after July 2020 may be consulted as a model for style.

## **Epigraphs**

We do not print epigraphs.

## **Block Quotes**

Please look for a way to shorten them or break them up so we can quote them inline.

## **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, but 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. All single and double quotation marks should be curly, not straight.

Foreign words should be rendered in italics the first time and use normal text thereafter.

## Numbers and dates

Give dates in American form: month day, year. Use no comma when giving just month and year.

November 17, 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

## **Subheads**

These should only have one part, i.e. no colons!

## **Footnotes**

Put acknowledgements and a short author's bio after the article, 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.

Each footnote be in "short" footnote format (according to the *Chicago Manual of Style's* notes/bibliography format). The first reference to an item should include the full title of the work (both main and subtitle). All 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 name, full title, pub info) will appear only in the bibliography. The exceptions to this are listed below: newspaper articles, magazine articles, websites, blogs, and other non-published source material (like working papers).

Do not use p. or pp. unless it is unclear that a number is a page number (or if you are writing a book review). 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 individual archival sources are

included in the bibliography, although the archives and collections used should be listed there.

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

Brown, "Plea for better footnotes," 5 January 2020, folder 10, BNA.

The acronym (BNA for British National Archives) is given under Archival Sources in the bibliography. All archives are given an acronym in the bibliography.

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*. Following CMOS's catering to online readers, **do not use *ibid.***

**Footnotes need to be complete for all items that do not appear in the bibliography. These include: newspaper articles, magazine articles, websites, blogs, and other non-published source material (like working papers).**

### *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 (combining headings is also possible, for example: "Archival and Oral Sources.") If newspapers are an important source, add a section on "Newspapers Consulted" or "Trade Publications Consulted", and give the title of the publication and the years cited. In this case, the articles from these publications are otherwise only cited in the footnotes.

Please note that the bibliography is not equivalent to "works consulted" and should only include items cited in the text.

The bibliography should contain entries for all non-archival, non-newspaper, non-web, published material cited in the manuscript. See CMS 14.224-14.231 for examples of how to handle a range of source types.

**Citations no longer need places before the name of the publisher** (if you think it's necessary to locate the source, please discuss this with the editors).

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 archival sources will usually list only archives. Collections are detailed in the footnotes. If you want to highlight a particularly important collection let us know (i.e. put that under “archival sources” along with a comment saying that you’re doing that on purpose).

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, U.S.A.) Please include the country because of our global readership.

Please do not use an **ellipsis** in the bibliography for a repeated author name. This may “blind” computers, so we write out the author’s name each time. Ibid. is similarly difficult in computerized times, so please simply duplicate the required source.

## Sample Citations and Bibliography

{The following is drawn from Rachel Plotnick, “At the Interface: The Case of the Electric Pushbutton, 1880–1923,” *Technology and Culture* 53, no. 4 (2012): 815-45.}

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.<sup>1</sup> 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.<sup>2</sup> 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.<sup>3</sup> 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.<sup>4</sup> By the 1860s, these devices helped to expand the definition of “button” into something that an individual could press to perform an action.<sup>5</sup> 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

---

<sup>1</sup> Hensleigh Wedgwood, “Button,” 121.

<sup>2</sup> For a study and history of the clothes button, see Nina Edwards, *On the Button*.

<sup>3</sup> “Automatic Devices,” *Electrical Age*, 1898, 339.

<sup>4</sup> For the relationship between musical instruments, key devices and buttons: Trevor Pinch and Frank Trocco, *Analog Days* and Ivan Raykoff, “Piano, Telegraph, Typewriter,” 159–74.

<sup>5</sup> *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.<sup>6</sup>

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.”<sup>7</sup> 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.<sup>8</sup> By the early twentieth century, over 50 different designs of pushbuttons existed at a fraction of their previous cost (fig. 1).<sup>9</sup>

### **Biography/Acknowledgements:**

This is an example showing that any biographical notes or acknowledgements should come in a single paragraph after the article’s main text.

---

<sup>6</sup> 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.

<sup>7</sup> Patrick and Carter Co., “Patrick & Carter's Illustrated Catalogue and Price List,” 1882, Box 14, NMAHAC.

<sup>8</sup> Patrick and Carter Co., “Patrick & Carter’s Illustrated Catalogue and Price List,” 1884, Box 14, NMAHAC.

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

## **Bibliography [with three sections]**

### *Archival Sources*

Warshaw Collection of Business Americana. National Museum of American History Archives Center, Washington, D.C., U.S.A. (NMAHAC)

### *Trade Journals Consulted*

*The Electrical Age*, 1895–1902

### *Published Sources*

Edwards, Nina. *On the Button: The Substantial Significance of an Everyday Item*. I.B. Tauris, 2011.

Otter, Chris. *The Victorian Eye: A Political History of Light and Vision in Britain, 1800–1910*. University of Chicago Press, 2008.

Pinch, Trevor, and Frank Trocco. *Analog Days: The Invention and Impact of the Moog Synthesizer*. Harvard University Press, 2002.

Raykoff, Ivan. “Piano, Telegraph, Typewriter: Listening to the Language of Touch.” In *Media, Technology, and Literature in the Nineteenth Century: Image, Sound, Touch*, edited by Colette Colligan and Margaret Linley, 159–88. Ashgate, 2011.

Wedgwood, Hensleigh. “Button.” In his *Dictionary of English Etymology*. Macmillan, 1878.

## **Captions**

This is an example showing how captions should come below the bibliography in the main text document. We have a policy of longer captions that explain not just what is shown, but also how it ties into your article. In other words, why did you include it? The caption should also include a “lead-in.” Here is an example:

**FIG. 1 Marking a New Space.** One of the initial stamps celebrating Tereshkova as the first woman in space. Tereshkova’s photo takes up most of the foreground, with the layered upper atmosphere in the background. Connecting the two is the orbiting Vostok-6 spacecraft, depicted with unusual accuracy compared to images of spacecraft generally shown at this time. This stamp illustrates how spaceflight can provide access to a new orbital region, and the new form of worker needed to traverse it. (Source: ... )