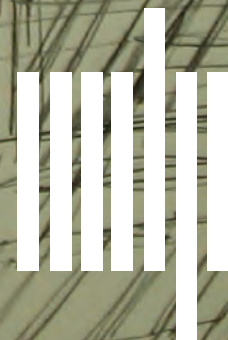


The background is a dense, abstract sketch in black ink on a light-colored, textured paper. The sketch consists of numerous overlapping, irregular rectangular and polygonal shapes, some of which are filled with fine, parallel lines. The lines are drawn with varying degrees of intensity, creating a sense of depth and complexity. The overall composition is chaotic and layered, with many lines intersecting and crossing each other.

The MIT Press
celebrating 50 years







Front cover illustration: section of one of Muriel Cooper's sketches for the MIT Press colophon.
Courtesy of David Reinfurt. From the archives of the Massachusetts College of Art.
Facing page: MIT Press promotional display, 1966.

Dear Friends,

The year 2012 marks the 50th anniversary of the MIT Press imprint. The history of scholarly publishing at the Massachusetts Institute of Technology begins earlier, but it was in 1962 that the Institute dedicated its publishing unit to a broader mission and gave it the name “The MIT Press.”

A publishing imprint in one sense is the tangible marking of our name and colophon on our publications. For fifty years, our books, journals, and digital products have carried the name “The MIT Press” and our colophon, the now famous emblem designed by Muriel Cooper in 1964. Our imprint helps to give MIT’s name global visibility; today, roughly one million copies of our print and digital works are distributed around the world annually.

The MIT Press imprint is also a brand name that signifies quality and distinction. Both authors and readers recognize our ongoing commitment to publishing excellence: to careful selection and peer review; to high standards of editing, design, and production; to formats that offer rewarding research and reading experiences; and to broad outreach and dissemination. Put simply, we connect authors with readers. Our imprint symbolizes all that we do in order to do that well and with impact.

In a livelier sense, our imprint connotes a bold engagement with the world. Publishers have personalities, and ours is marked by exploration and innovation. The MIT Press is known for seeking out new ideas, new perspectives, interdisciplinary work, and emerging fields of inquiry. At the same time, we encourage critical debate and the examination of the impact of academic research and technology on society. While our program is uniquely grounded in science and technology, traditional boundaries play no role in the evolution of our programs. We aspire to play a leadership role in the future of scholarly communication through experimentation and the embrace of new technologies.

Please join us in celebrating the 50th anniversary of the MIT Press imprint.

A handwritten signature in black ink, appearing to read "Ellen W. Faran". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Ellen W. Faran
Director
The MIT Press

the birth of the MIT Press

Like its extraordinary home institution, the MIT Press is young relative to its peers: a mere fifty-year-old among university-press centenarians. The Press is old enough to celebrate a true milestone, but young enough to still be able to look back with some memory intact at the time when the Institute gave birth to it. A look at correspondence and a formative committee report from that time gives us a glimpse into that birthing process and highlights many familiar and still-debated issues in scholarly publishing.

A birth requires parents, and the parents of the MIT Press were MIT itself and its publishing unit, the Technology Press. The history of the Press actually begins in 1926, when the physicist Max Born visited the Massachusetts Institute of Technology to deliver a set of lectures on “Problems of Atomic Dynamics.” The Institute published the lectures under its own imprint, and that book now stands as the first entry in the archives of the MIT Press. In 1932, James R. Killian, Jr.—editor of the Institute’s alumni magazine, future scientific adviser to President Kennedy, and tenth president of MIT—engineered the creation of an Institute-sponsored imprint called the Technology Press, which published eight titles over the next five years. In 1937, John Wiley & Sons took on editorial and marketing functions for the young imprint, which over the next 25 years would publish 125 titles.¹



James R. Killian

The Technology Press grew at an extraordinary time in the publishing industry. After World War II, a flood of material was suddenly declassified, which led to a wealth of material available to be published in the years to come. At the same time, a significant amount of federal funding was going into universities and academic endeavors, financial resources the likes of which academic publishing can no longer rely on. It was these conditions that helped enable the Technology Press to develop; they were also what helped lead to its eventual metamorphosis.

The transformation of the Technology Press into the MIT Press was made possible by two influential figures. John E. Burchard (1898–1975) was the first dean of humanities at MIT from 1950 to 1969, served as chairman of the MIT

Press board from 1946 to 1964, and was subsequently the author of two MIT Press architecture titles. He played a large role in spearheading the branding of the Press and establishing its more open affiliation with the Institute. It was a vision made possible, however, by the director of the Technology Press: Lynwood Bryant (1908–2005), who served

as director from 1957 until the birth of the MIT Press in 1962. In this time span he oversaw the acquisition of the earliest of what could be called “competitive” titles for the MIT Press: deeply influential books that remain components of the Press backlist over 50 years later, such as Alfred

D. Chandler’s *Strategy and Structure: Chapters in the History of the American Industrial Enterprise* and Willard Van Orman Quine’s *Word and Object* (“You are rightly proud of having snagged that book, Quine’s masterpiece, away from Harvard,” Daniel Dennett would later tell him²).

It was arguably Bryant’s steerage that made the Press conceivably able to stand on its own; whether Bryant wanted it to do so to the same degree as Burchard, however, is less clear.

Looking back, 1959 can be seen as a turning point. It witnessed the publication and acquisition of several momentous titles: Quine’s aforementioned *Word and Object* was accepted for publication (one of the “greatest things since Aristotle,” was how Bryant had presented it to the Technology Press Board³); the translation of Rasmussen’s *Experiencing Architecture*

was released; and a joint publishing venture between Harvard University Press and the Technology Press was arranged with the Joint Center for Urban Studies for a series of an estimated twenty books, the first of which, Kevin Lynch’s *The Image of the City*, would be published the following year. These three major MIT Press backlist titles were established before the MIT Press imprint itself was.

The year started off innocuously. A regular meeting of the Technology Press



John E. Burchard



Lynwood Bryant

Board at the Faculty Club on January 15 included three topics for discussion on the agenda: the approval of the publication of a set of notes; the need for a royalty policy for monographs; and a general discussion of “the growth problem,” summed up in the question: “how much expansion of the activities of the Press is desirable?”⁴ This final item would in the coming years grow into more than an agenda item, evidenced by the fact that at the next meeting, on April 30, the subject is listed again: “How much and how fast should the Press be allowed to grow?”⁵ At the end of May, a policy of expansion was approved to increase the activities of the Press to twenty titles a year and add a new staff position.

During this time, a conflict had been brewing over an already-published title, and it would prove to accelerate this discussion of expansion more quickly than perhaps the board itself realized. The previous year’s publication of Kiang-chang’s *The Inflationary Spiral: The Experience in China, 1939–1950* in conjunction with the Center for International Studies had given rise to some financial conflict and confusion over the allocation of a government subsidy toward the book through the MIT Center for International Studies. The details and their sorting out are a bit too dry to call for elaboration, but the essential conflict was over the realization that the subsidy had been supplied as an advance to ensure against financial loss over the book, not as a guarantee of profit. The tempers and exchanges between Burchard, Bryant, and John Wiley & Sons, Inc. over this awkward financial matter bore intriguing hints of trouble (discernible even through the gentlemanly language of the correspondence and repeated expressions of appreciation by everyone for all of the “frank” discussion), and gave voice to a fundamental publishing conflict that evidently had been in the back of Dean Burchard’s mind already. J. S. Barnes, vice president of John Wiley & Sons, Inc., wrote a paragraph in his (April 29, 1959) letter accompanying the return of the controversial subsidy that would grow into a tipping point for Burchard:

The Chang volume never had enough market potential to make it eligible for commercial publication, and, as a matter of fact, we would not even have accepted it for joint publication had not the subsidy been provided. And the evidence is clear. The sponsors have deliberately invalidated our publishing decision by second guessing the purpose for the money advanced for publication. In so doing they have denied that we may be permitted a profit as a business;

but more than that they have denied that, as a business, we have the right to regain the reasonable costs of doing business.

Given the unexpected financial scenario of the situation, the reaction seems to fall on either side of reasonable; but Burchard found the letter “very offensive” and in a private memorandum to another member of the board indicated that something more was coming to the surface:

I am pretty angry at the whole thing and there is a long history here of relations with John Wiley which I think are really no good. They do exercise commercial judgment on our books and thus leave us all alone with some of the important books that they think won’t sell.⁶

For John Wiley & Sons, Inc., were not partners on everything that the Technology Press published: if *Noise in Electron Devices*, edited by Louis D. Smullin and Hermann A. Haus, carried the Wiley name that same year, the newly founded “Technology Monographs Historical Series” (which opened with Robert S. Woodbury’s *History of the Gear-Cutting Machine: A Historical Study in Geometry and Machines*) did not. In Burchard’s letter to Barnes, he concluded with a pertinent paragraph:

I must say I find it distressing to feel that as distinguished a firm as John Wiley must judge all its books on their individual market potential. Of course you have to make profits and regain the reasonable costs of doing business, but of course a university press has to limit its losses somewhere too and if the decision of the co-publisher is always a business decision then I suspect there are fundamental incompatibilities between the aspirations of a university press and those of a commercial publisher which may not be resolvable. I do not think we have ever really talked this out and I suppose the day is coming when we ought to.⁷

It is perhaps coincidental but nonetheless significant that Lynwood Bryant, in an August 5 letter to Burchard, parenthetically remarks (regarding a review of the recently published *Tao of Science* by R. G. H. Siu): “Maybe the M.I.T. imprint on a book is of some importance.”

On December 23, as 1959 was drawing to a close, Dean Burchard sent Lynwood Bryant a letter and a mimeographed copy of what he intended to present to the board at their next meeting in the new year: an “expanded policy” that would prove to have major consequences. “I have let this develop as long as I think it properly can without trying to seek a more positive action and in order to find out whether the Board is ready to support me in what I now think should be done.”⁸

The fact that MIT was approaching the eve of its hundredth anniversary must have been on Burchard’s mind and may have provided a starting-point to his urge for a “more positive action.” (Indeed, he would be making informal presentations on the hundredth birthday to more than one alumni group in a few months.) In his address to the board, Burchard announced that “the time has come for the Institute to have a first-class university press comparable in excellence and scale to the eminence and scale of the Institution to which it serves.”⁹

The question was not just a more direct alignment with the Institute, however, but a questioning of the Press’s very mission. Burchard quoted from the brochure that had been issued to the Faculty on the Technology Press’s 15th anniversary, describing the history and basic purpose of the Press:

To make sure that books and monographs of intellectual import, created by members of the Institute staff, and of such a nature as to afford little prospect of attractive financial returns to a commercial publisher are nonetheless made available to the scholarly world.”¹⁰

Ironically, while allegedly working within this nobly antiprofit and anticommercial statement, the Press had not only continued to grow, but had in fact made money—to such an extent that a substantial surplus had been set aside and the Press was operating, unlike the average university press, without cost to the Institute (even when knowingly publishing “scholarly money losers”¹¹). Burchard pointed out that the Press had deviated from the stated policy in almost every respect: it had been publishing books with attractive financial prospects that a commercial publisher would have published; it was now paying royalties to authors in recognition of such commercial prospects; it was rejecting some manuscripts that would obviously not recover costs; it had occasionally rejected manuscripts because John Wiley did not wish to publish them (and not because of their scholarship); and, finally, it was beginning to publish books of a not entirely scholarly nature.

The main question to which this all led, however, was: “*What should be the nature and scope of the Institute’s publishing activities?*”¹² Burchard offered two options toward a more consistent system of operation (and this dichotomy remains a defining one): 1. Stay true and consistent to the original stated goal of the Technology Press and publish only the “scholarly money losers” that a commercial publisher would not touch, and therefore limit activities to what subsidies and the Institute’s funds would allow; or 2. Become a proper university press, “aggressively work for good titles, both profitable and unprofitable,” using profits to “publish every important scholarly work that ought to be published and that came from within the Institute.”¹³ It was of course the latter policy Burchard recommended.

By May 1960, a special advisory committee was appointed to determine what kind of university press MIT should have (if any). The committee was made up of Thomas Wilson, director of Harvard University Press; William Spaulding, president of Houghton Mifflin; Caryl Haskins of the Carnegie Institute of Washington; and Datus Smith, president of Franklin Publications and former director of Princeton University Press. They came to the MIT campus and the Technology Press on May 16 and 18 to survey, assess, and discuss the Technology Press’s operations, with follow-up meetings to take place in late May and June. They were guided by a set of 21 detailed questions, from broad and abstract ones addressing the possible differences to be identified between scholarly publishing in the technical field compared to other scholarly publishing, to more specific ones addressing financial arrangements, to the relationship of the Press to the Institute and John Wiley, to the adequacy of staff for any potential expansion. (Indeed, the final question on the list would have undoubtedly been one not shared with the Press’s staff: “If the Technology Press should expand, should the present staff be considered the nucleus for the expansion, or should the principle of the ‘new broom’ [or a modification thereof] be adopted?”¹⁴)

In 1946, Thomas Wilson had offered a definition of the university press that has become well known and oft quoted: “The university press publisher has as his objective the publication of the maximum number of good books this side of bankruptcy.”¹⁵ As Wilson appears to have been a strong guiding force behind the appointed committee (if not serving as the actual committee chairman, a role that fell to Datus Smith), this understanding of university press publishing (and its presumable use as a guiding principle for Harvard University Press) is worth keeping in mind as we arrive at the 51-page “Report of the Committee to Study

The Technology Press” submitted by the Committee to the Board on 15 August 1960. The report could reasonably be looked upon as the constitution for what would become the MIT Press. While too lengthy to present here in detail, its import to the history of the Press is obvious, and it raised two essential issues, both of which remain pertinent today.

One theme that the committee focused on was what they saw as a “powerful faith” on the part of MIT: the realization that there are no strict boundaries between the sciences and the humanities, and that “some of the richest fields for intellectual exploration in the coming years, as well as some of the most important practical areas, lie between the disciplines which may appear remarkably disparate today.”¹⁶ C. P. Snow had the previous year given his extremely influential Reade Lecture “The Two Cultures,” which had addressed the lack of communication between the sciences and the humanities, so a spotlight on the issue at this point was to be expected. But two things made this emphasis more than just paying lip service to a topic that was in the air. The first was that of the 45 university press members of American Association of University Presses in 1960 (an organization that today numbers over 130 members), the Technology Press was the only one grounded in science and engineering and thus had a unique advantage in addressing and overcoming this divide. But more important, the Press was already carrying out such explorations in conjunction with MIT groups like the Center for International Studies, the Joint Center for Urban Studies, and the Research Laboratory of Electronics.

It was not just overcoming the humanities/sciences divide as highlighted by Snow that the committee looked to as a potential rallying cry. They went a step beyond it to embrace another thesis that was influential at the time. In his 1944 *Art and Scientific Thought: Historical Studies Toward a Modern Revision of Their Antagonism*, Martin Johnson had contended that science and the arts shared the same basic objectives and values: “The structuring of knowledge in communicable forms and patterns, basically akin whether in the domain of feeling and intuitive perception or in that of observation and quantitative measurement.”¹⁷

The committee thus recommended publishing books in precisely the more innovative and constructive (and newer) parts of MIT—the “interdisciplinary units” and “borderline fields”—but also to publish more broadly beyond MIT, even in the arenas of MIT’s direct rivals. This suggestion hinted at a shift from the more “gentlemanly practices” that seemed to hold sway in academic

publishing at this time (slightly surprising, given Wilson and Harvard University Press’s own claim that they refrained from “poaching” from other people’s backyards¹⁸). But it also came with a broad mission-based proclamation: “We believe that the Press can also perform an essential role in the interdisciplinary communication which is every day becoming more necessary to Western civilization.”¹⁹

The second, more practical thread was in regard to the Press’s relationship to the Institute. The role of MIT itself had evolved greatly since the Technology Press was founded in 1932, with its responsibilities in educational leadership extending into spheres beyond those of science and engineering. At the same time, the increasingly central role of technology in society had also grown. Yet for the most part, the Institute’s press was fully engaged with neither these trends nor with extending MIT’s influence in these areas. This posed a problem with respect to what the committee saw as MIT’s “dual task”: that of being and that of representing. After a century of existence, “being” MIT was considered to be a complete success; “representing” MIT to the rest of the world and to the academic and scientific community, however, might be done more actively. The latter was seen as a key responsibility: “To world society, the symbol of M.I.T. can sometimes be as important as the creative function itself; for the symbol can be a guide and an inspiration to scientists and scholars throughout the world.”²⁰

The report continued:

We are dealing here with a question far more profound than M.I.T.’s public relations, even though a good M.I.T. press would be notably useful in that parochial way also. We wish to stress, rather, M.I.T.’s obligation to emblazon its symbol where all can see it, not for the Institute’s sake, but because of the heart and encouragement that can thus be given to those who are looking to it from every country on earth. Noblesse oblige!

*In this context it is difficult to overstate the significance of a first-class university press. The function and mission of M.I.T. require such a press.*²¹

The degree to which the clarion call for an MIT Press that formed the first half of the report supplied in concrete form what Burchard had been more or less expecting is difficult to determine. The rest of the report addressed the

mechanics of proceeding with such an initiative. The Press needed to be “fully functioning,” with all functions besides actual printing to be performed by the Press itself; it was recommended that sharing a dual imprint be discontinued (be it with John E. Wiley or anyone else—including Harvard University Press, with whom the Technology Press had just undertaken the Joint Center for Urban Studies series), albeit amicably. The committee recommended, categorically, against the publication of competitive textbooks, and perceived such an endeavor as incompatible with the mission of a scholarly press, with the relinquishment of such income from Wiley (attractive as it may be) balanced out by the freedom in monograph acquisition that Wiley had prevented. Finally, the committee claimed that it was time to establish the Press as a more competitive publisher. They also urged that the Press emphasize international distribution, as English had become the international language of science (this global focus has guided the Press ever since and it currently stands as having one of the best international distribution networks among all US university presses).²²

The board met on November 17, 1960, and discussed the report at some length (after first approving for publication what would soon become yet another foundational book for the MIT Press, a translation of Lev S. Vygotsky’s *Thought and Language*). It was decided that a luncheon meeting with the Wiley officers was in order, and one was scheduled for December 19.

While specific reactions and discussions over the report and the future direction of the Press are impossible to know at this point, it seems that at least a degree of hesitation was felt by some over the extent of the changes needed. Bryant himself, whose past two or three years as director and more aggressive acquiring of what would soon become “new classics” for the list had contributed to the Technology Press’s growing self-confidence and possible means of self-support, expressed hesitation over how self-supporting the Press should be. In a June 3, 1960, letter to Wilson, he outlined at length the questions he was hoping to have answered in the report. While obviously eager to have a “strong statement” result that “the publishing arm of the university is an essential, central part of the university,” he also says: “If the Press is self-supporting, then it is caught between two embarrassing alternatives: either it competes with commercial publishers by allowing profitable books to be included in a series or package, or it declines to publish good scholarly books.”

Burchard himself hinted that reactions had not been clear-cut in a follow-up letter to W. Bradford Wiley at John Wiley & Sons on November 22: “Let me

make it very clear to you that we have not adopted these recommendations, that we are in the process of considering all the various alternatives.” The political wheels were evidently in motion, though, as on the same day he wrote to Arthur L. Singer, Jr., the assistant dean: “Gordon Brown expressed to me the other day the idea that we simply would not get anywhere with discussions of the report, etc., if we continue to have Lyn Bryant present at our meetings. Since I have felt this for a long time I want to move on it now.”

On December 8, Burchard wrote the board that Bryant understood; Bryant would not be present for the luncheon with Wiley, but would simply present his own proposal at their regular meeting a few days earlier. He also mentioned that Singer would attend, barring any objections. On the same day, Burchard wrote a private letter to W. Bradford Wiley, in the interest of saving time at the luncheon meeting, and laid out where he thought things stood. “It is distinctly a minority fraction of the Board that leans to the extreme conclusion recommended by our Advisory Committee, namely, to become an entirely autonomous press, managing all our own production, distribution, etc.” He continued, however: “It is an even smaller minority, or no one, who thinks we should go on just the way we are going now.” The possibilities boiled down to the following: “one of which is to do nothing; one of which is to adopt the extreme policy proposed by our Advisory Committee, and at least one other is to arrive at some rearrangements with John Wiley which will make everyone feel better than they do now about the way things are going”—that is, to move into solely a distribution arrangement with Wiley, or, what Burchard expresses as his preference, continuing a joint imprint with Wiley for scientific and technical books, and going on their own for books in the social sciences.

The wheels continued to turn, as the following day Ithiel de Sola Pool, a board member, wrote Burchard that not only should Singer attend, but that “he is an obvious candidate for the directorship of the Press. If Lynn could work with him that would make a fine combination, with Lynn handling editing and technical aspects of production and Art providing the initiative and imagination. Art puts this off by saying he lacks experience, and I am not sure that experience is what is needed.” It is a statement that is striking, both in being one belonging so firmly in another era (when “experience” was not a necessary prerequisite to high-level jobs), but also in the way it betrays a hunger for vision over practicalities, and a sign that if it had been only a “minority” of the board that had given its ear to the report’s “extreme policy,” it was a minority eager to see action taken.

Less than a month later, in the new year of 1961, which brought MIT's hundredth birthday, the Technology Press board voted by unanimous approval to change the name of the Press to "The M.I.T. Press." Burchard informed President J. A. Stratton of the official decision on January 5, 1961, and the Office of the President approved the decision on January 13, 1961. In the first week of March 1961, the first book to bear the name of "The M.I.T. Press" on the title page finished production: the less-than-elegantly titled *The Electrical Double Layer Around a Spherical Colloid Particle: Computation of the Potential, Charge Density, and Free Energy of the Electrical Double Layer Around a Spherical Colloid Particle* by A. L. Loeb, J. Th. G. Overbeek, and P. H. Wiersema. Consisting primarily of rows upon rows of calculations and numerical data, it carried a \$10 price and was the most expensive book in the Press's list that season. It now signifies a publishing turning-point that may have eluded the authors at the time.

The thornier matters of potential expansion, change of staff and director for the Press, and disentanglement from Wiley were addressed throughout the balance of 1961. By the end of that year it had been resolved to amicably sever ties with Wiley. The Technology Press board was restructured into a more policy-oriented committee, with non-MIT and more publishing-specific members taking over some seats. MIT also agreed to advance initial funds to support the Press through the first five inevitably difficult years of building the new operation. As four-fifths of the requested amount came directly from the reserve fund of excess earnings the Press had already built up for the Institute, the request was deemed reasonable, and new and larger quarters were granted for what would be a larger staff.

In 1962, the ties to Wiley were officially severed, allowing the MIT Press to become a fully free-standing entity, and a search for a new director could now begin: a director less involved in the business of acquisitions and editing, as had been the case with Lynwood Bryant, and more involved in steering what would be the new ship of the MIT Press. With this search now being undertaken, Dean Burchard suggested that a new chairman of the board replace him, in the spirit of the new changes that now lay in store for the Press. One of the biggest changes would be the hiring of the first MIT Press director, Carroll Bowen, who would proclaim the birth of the Press in an article in *The College Store Journal* the following year: "Late New Year's Eve ... as aged 1962 was about to turn the world over to infant 1963 ... The MIT Press became a fully functioning University Press."²³

In its 50 years, the MIT Press has had four directors (and one interim director).²⁴ Bowen, who took the helm after the split from John Wiley and set the direction forward for the Press, was called by everyone "Curly" (perhaps owing to the fact that he lacked anything resembling curly locks of hair upon his head). Steering the Press from 1962 to 1970, Bowen's real contribution was in building up a Press backlist quickly and effectively, and recognizing that the way to do this was by engaging in

copublications with a number of UK publishers (not as common a publishing practice at that time as it is now), and a paperback series. With the addition of an experienced technical sales group in 1962, the growth of the MIT Press was, in fact, immediate. If the question of what the new scale of the MIT Press was going to be

had remained uncertain in 1962, by 1965, the question had been settled. In his Annual Report for 1964–1965, Bowen succinctly stated: "university press publishing must, in sum, be big enough to be good enough." "Big enough" would mean that in fiscal year 1964, the MIT Press was paying out royalties to 105 authors (whereas just a year earlier, that number was 63, a figure that had already been a jump from the 51 authors receiving royalties in fiscal year 1962). It would also mean that by 1967, about five years since its amicable split from Wiley, the MIT Press had grown fivefold. As Bowen put it: "Rapid growth is exhilarating and untidy."

The MIT Press's first series of 10 paperbacks was released in March 1964. The paperbacks were numbered on their spines—MIT1, MIT2, etc.—and over the next few years, this series would come just shy of MIT100 with the two volumes of *Le Corbusier's Modular* (MIT96 and 97), before the basic format and series numbering was retired and paperback reprints became part of MIT Press's regular publishing practice. This was at a time when paperback publishing was still somewhat looked down on in the publishing world; the distinction between "trade paperback" and "mass-market paperback" that is established today was far from entrenched in the 1960s—and certainly not in the academic publishing world. What is extraordinary is that this initial handful already contained the



Carroll Bowen at a Library Symposium, 1964

pocket-sized editions of titles that are still in print and influential almost fifty years later, such as Steen Eiler Rasmussen's *Experiencing Architecture*, Willard Van Orman Quine's *Word and Object*, and the selected writings of Benjamin Lee Whorf, *Language, Thought & Reality*. These three titles alone have sold a combined total of over 425,000 copies since their release in this first paperback series. The next couple of years would see this handful quickly grow and include such small-packaged giants as Kevin Lynch's *Image of the City*, Richard Feynman's *The Character of Physical Law*, Ebenezer Howard's *Garden Cities of Tomorrow*, Nathan Glazer and Daniel Patrick Moynihan's *Beyond the Melting Pot*, Walter Gropius's *The New Architecture and the Bauhaus*, L. S. Vygotsky's *Thought and Language*, and no fewer than seven books by Norbert Wiener.

It is around this same period that the Press transformed itself visually. Although it is more or less common practice today, the MIT Press was alone in the 1960s among American university presses to establish a design department headed by a design director, and it was this initiative that to this day has helped develop its own distinctive, visual branding—even with its famous logo and many core still-in-print backlist titles serving as the Press's only visual continuity from its look of the past.

The MIT Press has long been known as a landmark publisher in the field of book design. In Lynwood Bryant's own suggested policies for what the MIT Press should be (back at the end of 1960), he included as one objective in his list: "The Press ought to be interested in the development of new techniques in the design, printing, and distribution of books. It should be willing to take risks with new methods that a commercial publisher cannot afford to take. It should also supply an outlet for the talent of people at MIT interested in the graphic arts." A handwritten note next to this entry by Burchard, however, read: "very minor."²⁵

This brief and dismissive assessment would change in just a year or two, however, under the directorship of Curly Bowen. In his August 1965 Annual Report, he describes how the Press's visual turning-point came to be:

One color filled autumn day in 1962 two representatives of the Press motored down to Connecticut and there, somewhat to the amusement of their host, vigorously argued that he, perhaps the best known American typographic designer, should render advice and council to the MIT Press in design and typography. In retrospect the pre-

sumption of the request was met extraordinarily politely and while negatively, yet constructively. Thus it came to be that Paul Rand bade us return to Boston, contact Muriel Cooper, place before her the commission we had tendered him, and if all went well, achieve the desired ends of distinctive and appropriate graphic design of our books, our promotion pieces, our letterhead, our visible selves.²⁶

Needless to say, "all went well" when the Press approached Cooper; and indeed, the branding was carried out not just in the design—inside and out—of its books, but through Cooper's ambitious undertaking, with design assistant Lauri Rosser, in the design of all the Press's materials, from letterhead, displays, and catalogs to brochures, labels, and advertising. The unusual nature of the venture for that era, and its immediate success, gained quick recognition in design awards and, in 1967, a request from Bookbuilders of Boston for the principals involved in the undertaking to address the organization.

Design at the MIT Press has gone through a few generations of evolution over the decades since Cooper established the wide-ranging foundations in the mid-1960s. One of the



Muriel Cooper, 1988

first acts of branding she accomplished for the Press in 1964 has remained unchanged all of these years, and though it was accomplished a couple of years after the Press's official birth, it is what has come to establish the identity and presence of the MIT Press throughout the world, and makes for a fitting conclusion to this account of the birth of the Press. The evolution of the Press colophon can be quickly seen in a detail from an early large-scale sketch by Cooper: from a geometric row of books upon a shelf, Cooper pulled one of them up so that it extended over the others, and then pulled the one next to it down, causing it to drop below the implied shelf in a reversed reflection of the book spine preceding it. These seven book spines would be flattened out graphically against a black square background to form the very abstracted lowercase letters "mitp." It remains one of the most successful, recognizable, and elegant publishing colophons today: seven book spines that in turn grace the spine of every book published by the MIT Press. With the addition of this striking colophon, the newly reconceived and renamed Press truly assumed its new identity.

¹ In Arthur L. Singer's memoirs, he describes the Technology Press (with some likely exaggeration in his retrospection decades later) as "a one-man office that served, in effect, as an advance scout for Wiley for books written by MIT Faculty." (Singer, *Easy to Forget, and So Hard to Remember: Memoirs of Selected Episodes*, unpublished, p. 9: accessed at <http://phe.rockefeller.edu/news/archives/1177>.)

² Stuart W. Leslie, "Memorial: Lynwood Bryant, 1908–2005," *Technology and Culture* 48, no. 1 (January 2007).

³ "Discussions of Technology Press—Wiley projects with Lyn Bryant at MIT 10/8/59, JSS and JSB. Report by JSS." (MIT Press Archives.)

⁴ Agenda to the Technology Press Board, January 13, 1959 (though mistakenly dated, as is common in the first weeks of January, 1958).

⁵ Agenda to the Technology Press Board, April 27, 1959.

⁶ Burchard, "Memorandum to Dr. Floe," May 7, 1969 (MIT Press Archives).

⁷ Letter from Dean Burchard to Mr. J. S. Barnes, May 15, 1959 (MIT Press Archives).

⁸ Burchard, "Memorandum to Professor Bryant," December 23, 1959 (MIT Press Archives).

⁹ Burchard, "To the Members of the Technology Press Board (Draft)," p. 1 (MIT Press Archives).

¹⁰ Ibid.

¹¹ Ibid, p. 2.

¹² Ibid, p. 3.

¹³ Ibid, p. 4.

¹⁴ "Memorandum Regarding Study of the Technology Press: Questions to Be Answered and Points of View to Be Established," March 21, 1960 (MIT Press Archives).

¹⁵ James H. Clark, "The University Press and Sociology," *Society* 17, no. 1: p. 38.

¹⁶ *Report of the Committee to Study The Technology Press*, 15 August 1960, p. 4 (MIT Press Archives).

¹⁷ Ibid, p. 6.

¹⁸ "Notes on Harvard University Press" undated (MIT Press Archives).

¹⁹ *Report of the Committee*, p. 21.

²⁰ Ibid, p. 7.

²¹ Ibid, p. 8.

²² Perhaps the only aspect to the entire report not impressive in its ambition and vision would be certain recommendations in the proposed staffing, expanding from a staff of five to the what "may appear shockingly large in comparison" number of 16 (The MIT Press staffs approximately 110 today): the three-page description of what the ideal director for the Press would be never questions it being a man (with the age of "35 to 50" being "about right"), and in the breakdown of the 16 positions ranging from director to "Messenger boy and general helper," genders are occasionally specified, with the sales assistant being "preferably a young man anxious to learn about direct and space advertising and selling to book-stores" or the accounts assistant as "preferably a woman with some knowledge of bookkeeping and filing."

²³ "This, of course," Bowen explained, "was after all books bearing the joint imprint of The MIT Press and Wiley had been shipped safely to the Colonial Press in Clinton, Massachusetts, and after all accounts and reckonings of mutual business between John Wiley & Sons, Incorporated, and The Massachusetts Institute of Technology had been settled in a gentlemanly fashion." Bowen, "Massachusetts Institute of Technology Press" in *The College Store Journal* (April–May 1963), p. 38.

²⁴ The complete list: Carroll Bowen (1962–1970); Howard R. Webber (1970–1974); Constantine Simonides (Interim Director, 1974–1975); Frank Urbanowski (1975–2003); and Ellen W. Faran (2003–present).

²⁵ Bryant, "Policies for The Technology Press," December 8, 1960 (Burchard's marked-up copy in MIT Press Archives).

²⁶ Carroll Bowen, "Annual Report, 1965," p. 5 (MIT Press Archives).



MIT Press staff with some MIT Press books, 1979

the MIT Press
chronology
1926-2012

1926

MIT begins publishing under the imprint "MIT"; the first book, based on a series of lectures given by the physicist at the Institute, is Max Born's *Problems of Atomic Dynamics*.

1926

1932

The Technology Press imprint is established by James R. Killian, Jr., tenth president of MIT.

1932

1937

1937

John Wiley & Sons takes over editorial and marketing functions of the Press.

1957

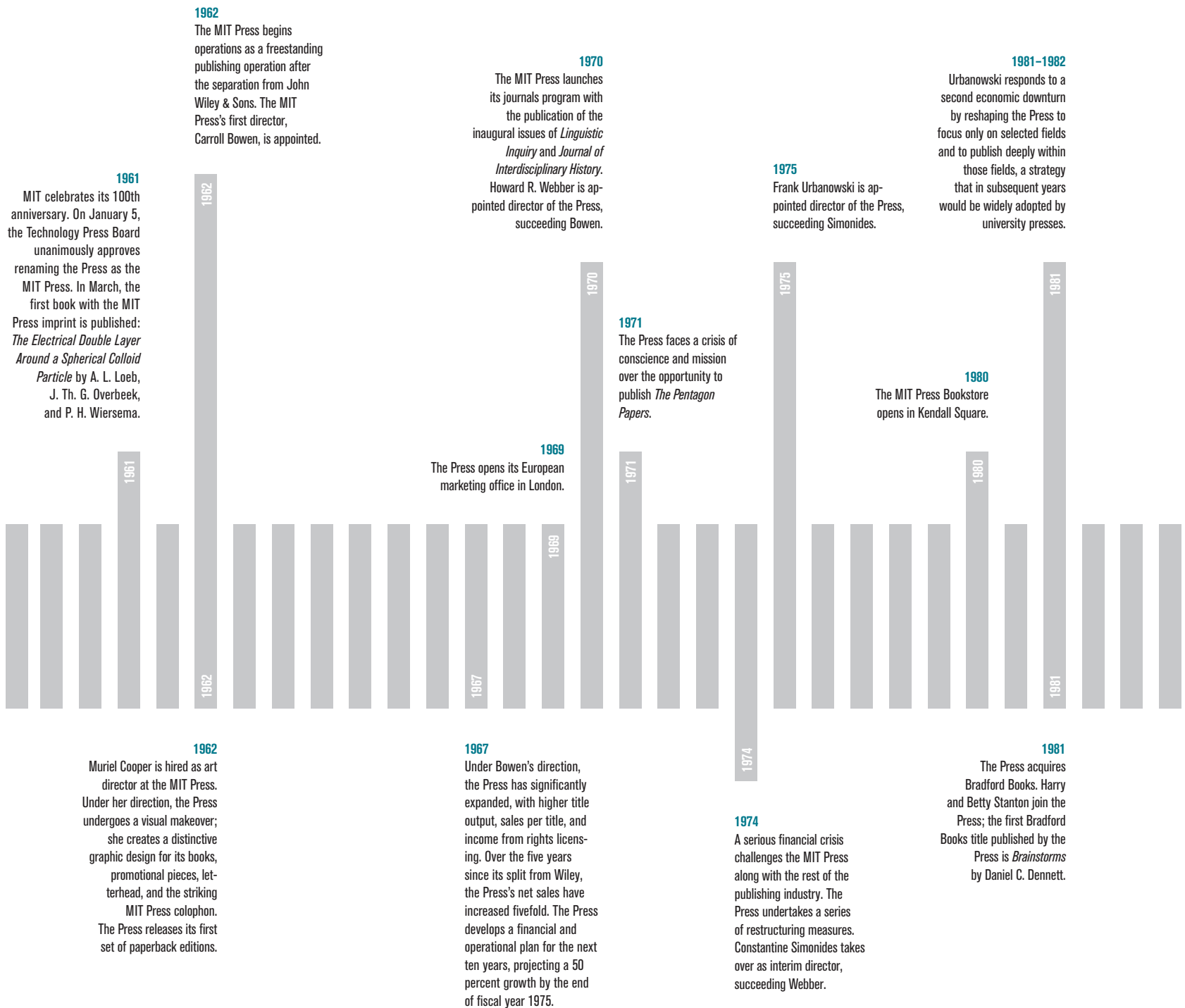
1957

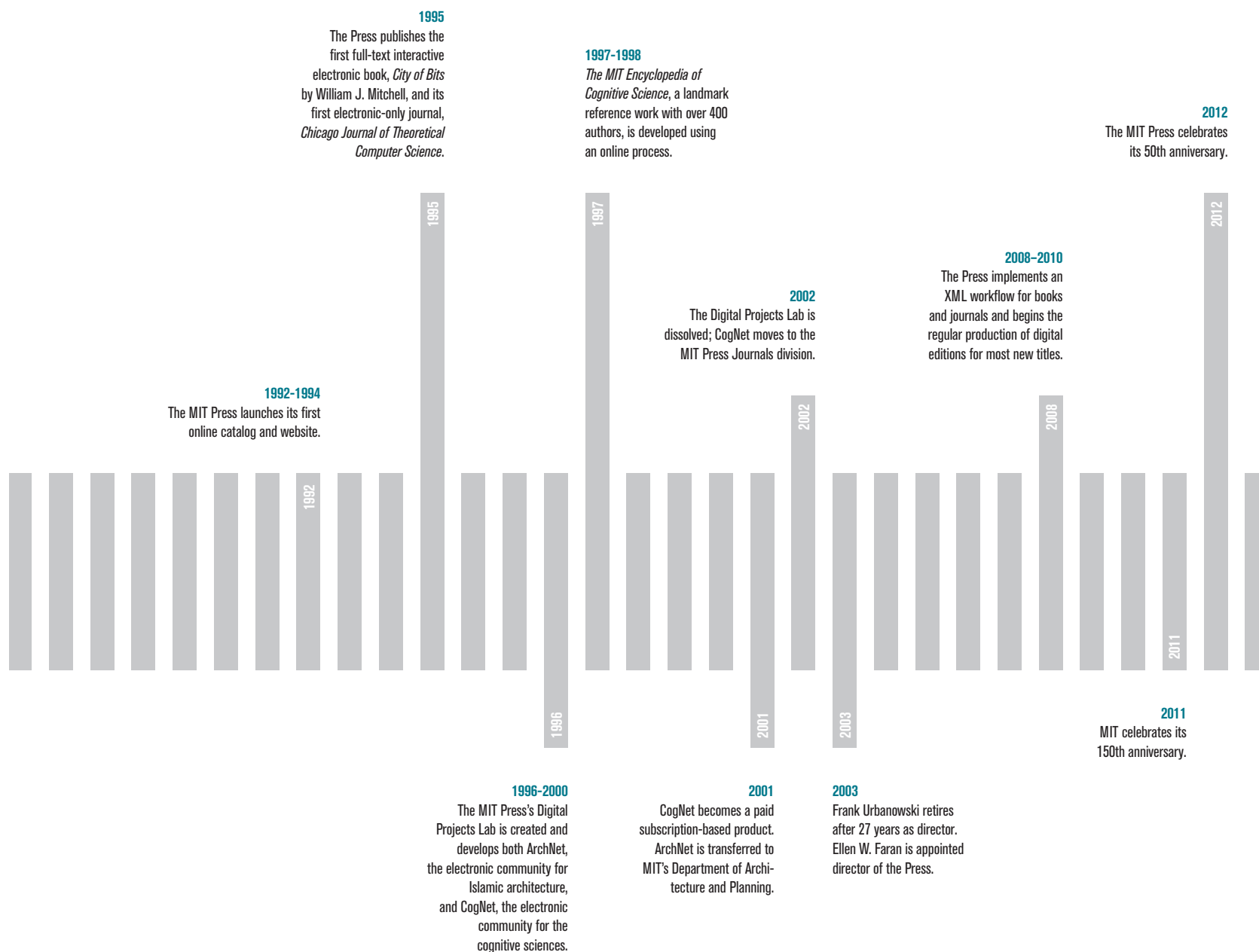
Lynwood Bryant becomes Director of The Technology Press.

1959-1961

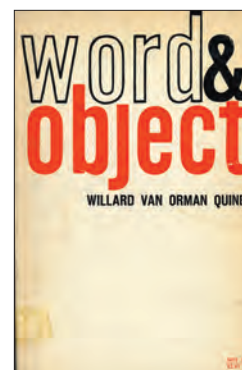
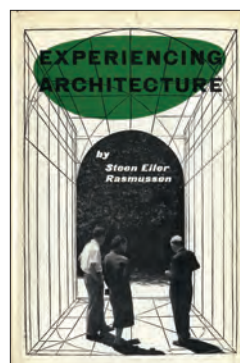
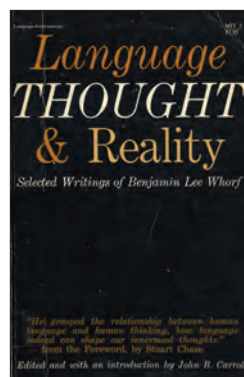
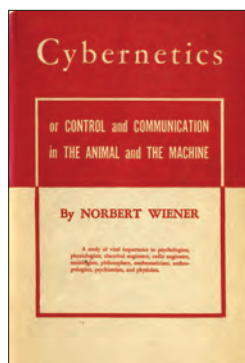
Discussions at MIT and the Press about publishing strategy including alignment with the Institute and growth issues. In August 1961, the Committee to Study the Technology Press submits its report, recommending a transformation of the Press into the MIT Press.

1959





50 years
of influential
books

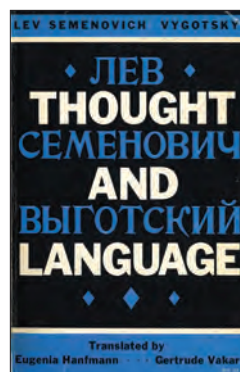
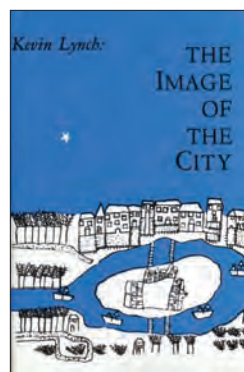


CYBERNETICS
or The Control and Communication in the Animal
and the Machine
Norbert Wiener
1948
Second Edition, May 1961

LANGUAGE, THOUGHT, AND REALITY
Selected Writings
Benjamin Lee Whorf, edited by John B. Carroll
February 1956
Second Edition, 2012

EXPERIENCING ARCHITECTURE
Steen Eiler Rasmussen
November 1959
Second Edition, March 1964

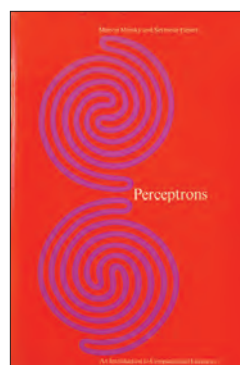
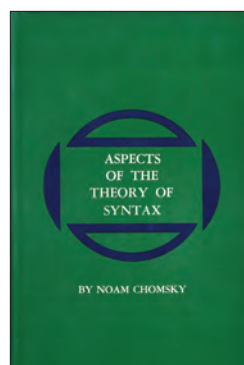
WORD AND OBJECT
Willard Van Orman Quine
March 1960



THE IMAGE OF THE CITY
Kevin Lynch
June 1960

THOUGHT AND LANGUAGE
Lev S. Vygotsky;
translated by Eugenia Hanfmann and Gertrude Vakar
January 1962
Revised Edition, edited by Alex Kozulin, August 1986

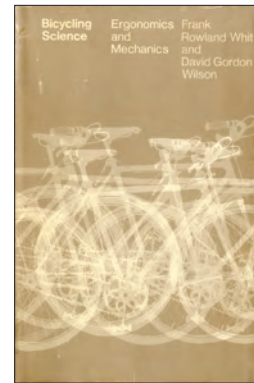
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Chapters in the History of the American
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March 1962



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An Introduction to Computational Geometry
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January 1969
Expanded Edition, December 1987

THE SCIENCES OF THE ARTIFICIAL
Herbert A. Simon
January 1969
Second Edition, April 1981
Third Edition, September 1996



BAUHAUS

Weimar, Dessau, Berlin, Chicago
Hans Wingler; edited by Joseph Stein;
translated by Wolfgang Jabs and Basil Gilbert
August 1969

LEARNING FROM LAS VEGAS

The Forgotten Symbolism of Architectural Form
Robert Venturi, Denise Scott Brown, and Steven Izenour
October 1972
Revised Edition, June 1977

BICYCLING SCIENCE

Frank Rowland Whitt and David Gordon Wilson
January 1975
Second Edition, August 1982
Third Edition, David Gordon Wilson, March 2004

LINGUISTICS

An Introduction to Language and Communication
Adrian Akmajian, Richard A. Demers, and Robert M. Harnish
May 1979
Second Edition, April 1984
Third Edition, Adrian Akmajian, Richard A. Demers,
Melina Blankenship, Ann K. Farmer, and Robert M. Harnish,
August 1990
Fourth Edition, Adrian Akmajian, Richard A. Demers,
Ann K. Farmer, and Robert M. Harnish, August 1995
Fifth Edition, June 2001
Sixth Edition, March 2010

THERMAL DELIGHT IN ARCHITECTURE

Lisa Heschong
December 1979

MIND DESIGN

Philosophy, Psychology, and Artificial Intelligence
Edited by John Haugeland
July 1981
MIND DESIGN II
March 1997

THE ARCHITECTURE OF THE CITY

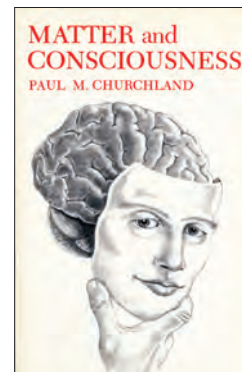
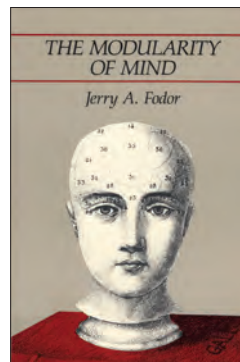
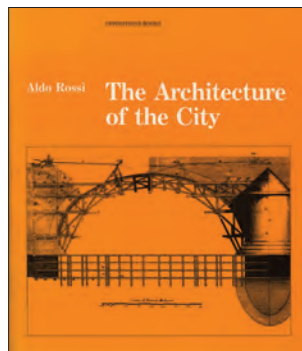
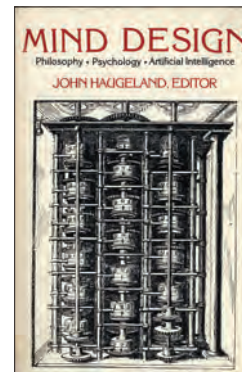
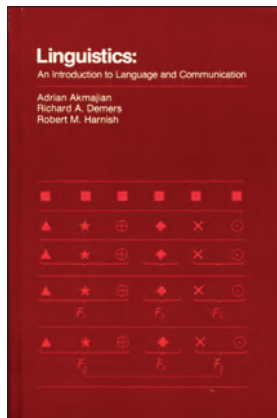
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Jerry A. Fodor
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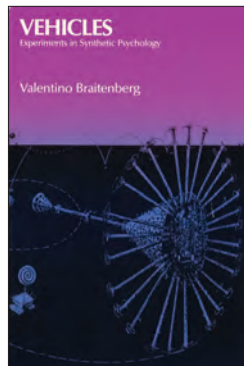
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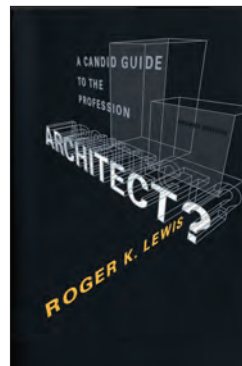




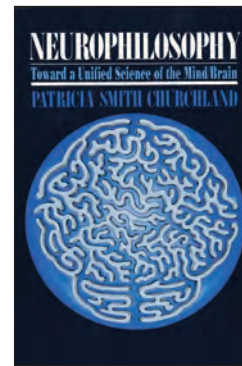
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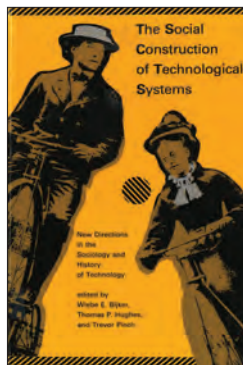
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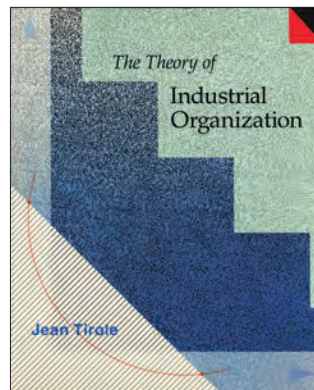
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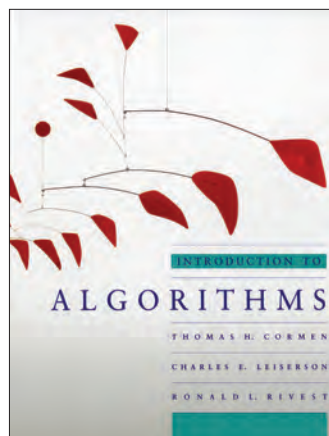
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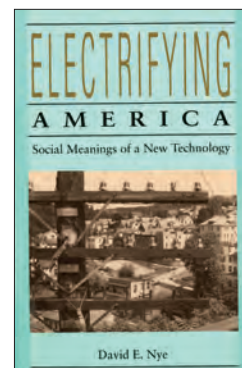
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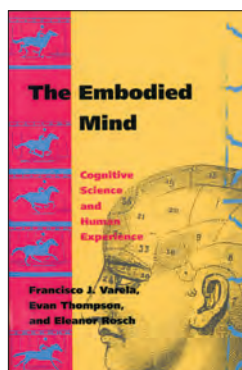
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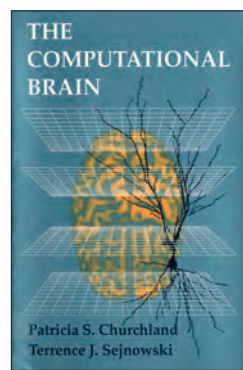
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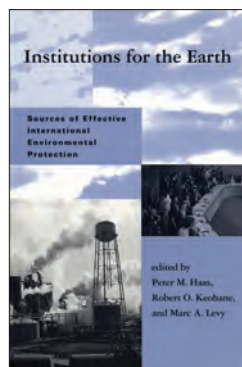
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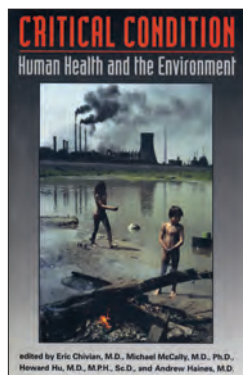
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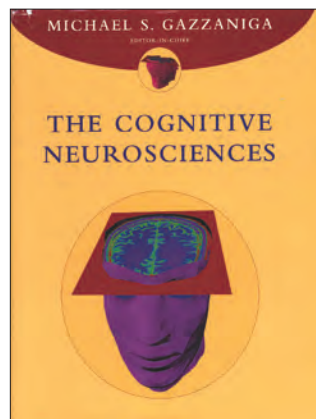
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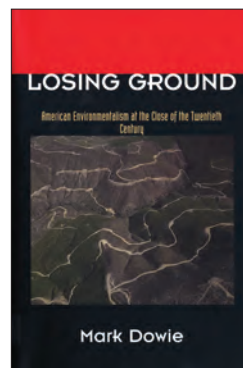
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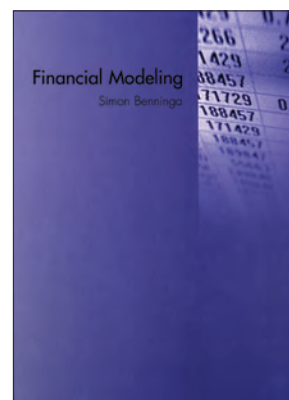
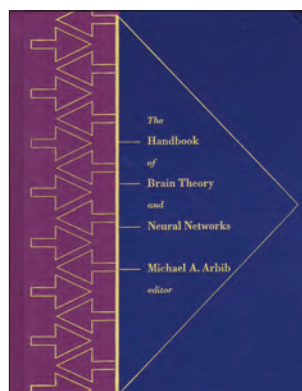
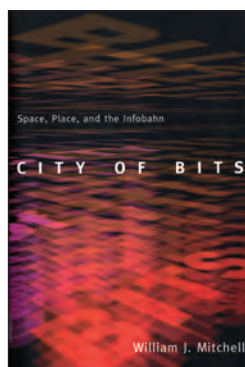
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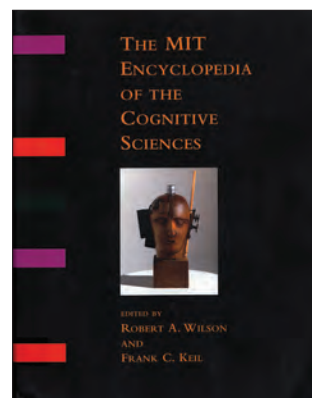
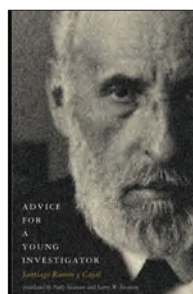
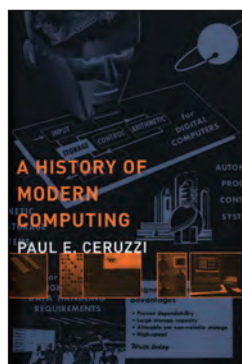
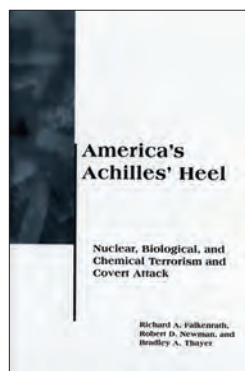
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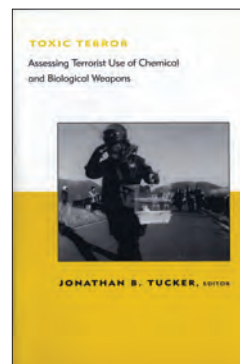
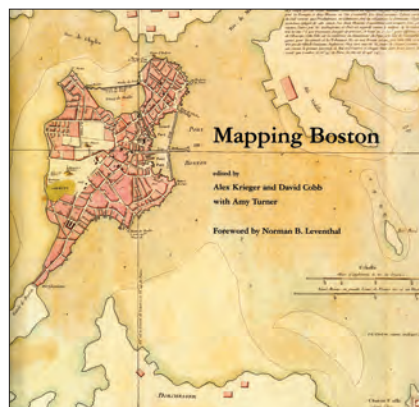
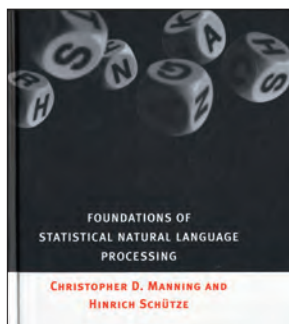


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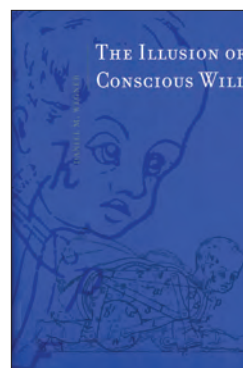
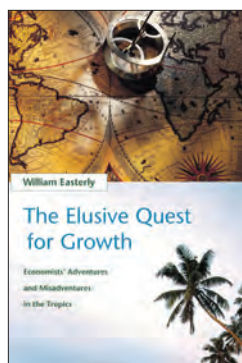
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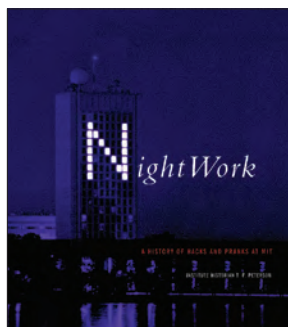
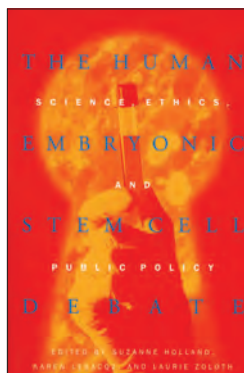
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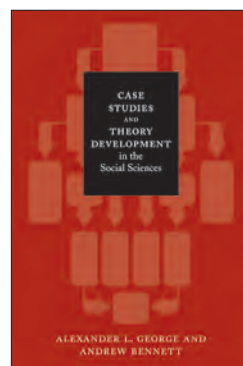
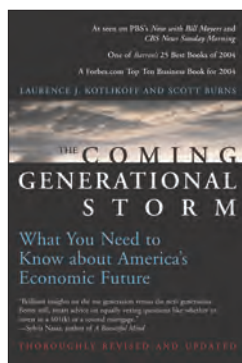
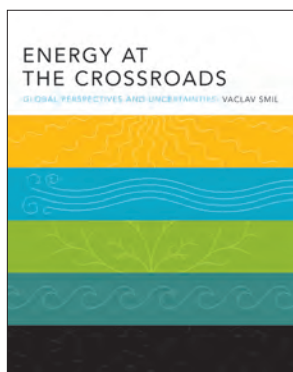
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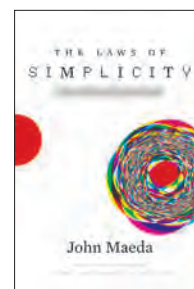
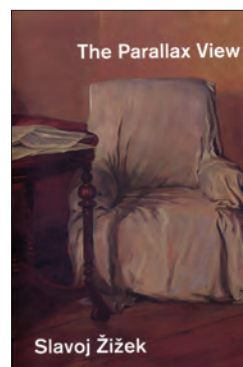
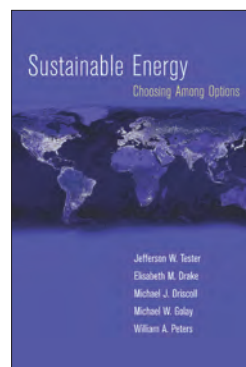
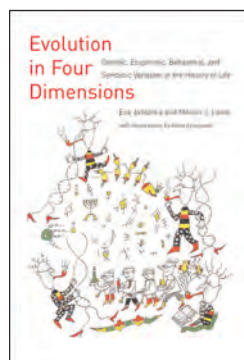
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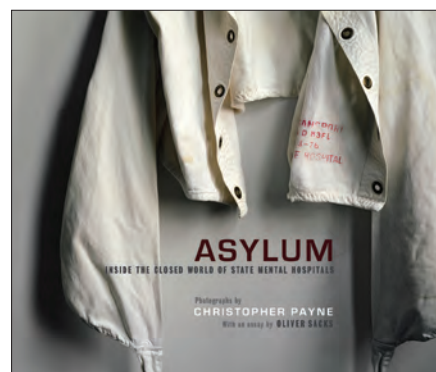
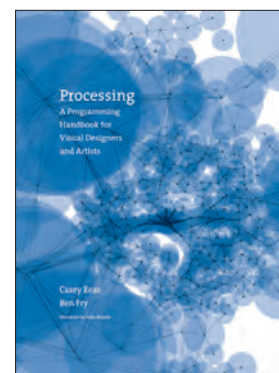
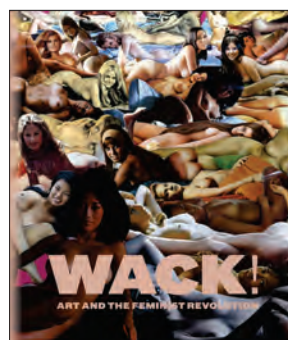
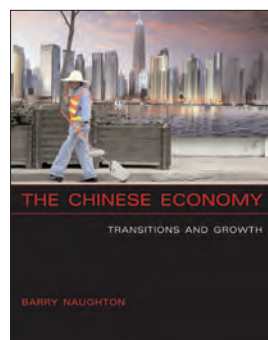
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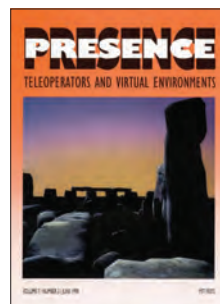
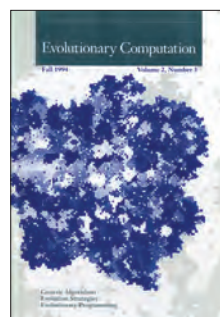
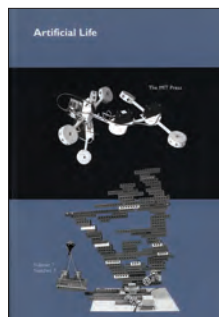
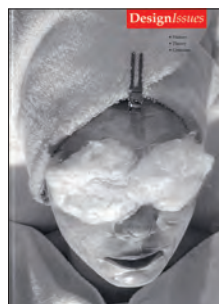
MECHANISMS
New Media and the Forensic Imagination
Matthew G. Kirschenbaum
January 2008

ASYLUM
Inside the Closed World of State Mental Hospitals
Photographs by Christopher Payne
September 2009

COLOR FOR THE SCIENCES
Jan J. Koenderink
September 2010



50 influential journal articles

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THE REVIEW OF ECONOMICS AND STATISTICS
84:1 • 2002

Propensity Score-Matching Methods
for Nonexperimental Causal Studies
Rajeev Dehejia and Sadek Wahba



DESIGN ISSUES • 18:4 • 2002

A "Social Model of Design:" Issues of Practice and Research
Victor and Sylvia Margolin

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Steen Rasmussen, Liaohai Chen, Martin Nilsson, Shigeaki Abe

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Private Environmental Governance and International Relations: Exploring the Links • Robert Falkner

GREY ROOM • 11 • 2003

Knowing the Enemy: The Epistemology of Secret Intelligence • Eva Horn, Sara Ogger trans.

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Kodak Moments, Flashbulb Memories: Reflections on 9/11 • Barbara Kirshenblatt-Gimblett

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Jong-Wha Lee, Warwick J. McKibbin

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Wendy Hui Kyong Chun

EDUCATION FINANCE & POLICY • 1:1 • 2006

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Philip Auslander

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The Thirtieth Anniversary of the Soweto Uprising: Reading the Shadow in Sam Nzima's Iconic Photograph of Hector Pieterse
Ruth Kerkham Simba

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Karim R. Lakhani, Jill A. Panetta

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James K. Gimzewski

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Listening to History: Some Proposals for Reclaiming the Practice of Live Music • Jon Rose

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Scott D. Sagan

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Measuring Business Cycles: Approximate Band-Pass Filters for Economic Time
Marianne Baxter and Robert G. King

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Incarceration & Social Inequality
Bruce Western, Becky Pettit

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Deadness: Technologies of the Intermundane
Jason Stanyet and Benjamin Piekut

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Public Participation in the Making of Science Policy
Darrin Durant

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Dance, Image, Myth, and Conversion in the Kingdom of Kongo, 1500 – 1800 • Cécile Fromont

EDUCATION FINANCE & POLICY • 6:3 • 2011

Teacher Layoffs: An Empirical Illustration of Seniority versus Measures of Effectiveness
Donald Boyd, Hamilton Lankford, Susanna Loeb, James Wyckoff

INTERNATIONAL JOURNAL OF LEARNING AND MEDIA • 2:1 • 2011

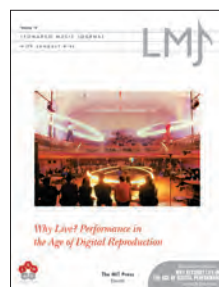
Utopia and its Discontents: How Young People are Making Sense of the Public Sphere
Slacek and Tursek

NEW ENGLAND QUARTERLY • 83:2 • 2010

'Oh Dear! How the Factory Girls Do Rig Up!': Lowell's Self-Fashioning Workingwomen
Sylvia Jenkins Cook

NEW ENGLAND QUARTERLY • 84:3 • 2011

"How To Mind Your Own Business": Thoreau on Political Indifference
Jonathan Mckenzie



the MIT Press books division

overview of current acquisitions program

The MIT Press's books program is the product of collaboration with thousands of remarkable authors in the sciences, social sciences, and humanities. Within this apparent breadth, our list focuses deeply in about 16 major fields; and it supports the specific needs of readers in those fields for trade books, monographs, textbooks, and reference works, which we publish in both print and digital formats. Ours is an unusual program, particularly for an American university press. As a publisher of technical and scientific work, the MIT Press offers a rare, nonprofit alternative to authors and readers of peer reviewed, book-length research. In the humanities, MIT Press books embody design and production values that give unique form to unique arguments. Across our subject areas, we tend to be relentlessly forward thinking. The MIT Press's program looks ahead to a future its publications will help to create.

Known for taking risks on emerging topics and areas, and for supporting the development of new fields of inquiry, MIT Press acquisitions editors cultivate book projects from leading authors and researchers in our fields. At the same time, they seek out the work of younger scholars and first-time authors with innovative ideas and approaches to contribute. A selective review and signing process informs the acquisition of high-impact work that can be published for a global audience of professionals, scholars, students, and general readers. First-rate editing, design, production, marketing, and sales distribution support our ability to acquire significant new work in each of our fields.

Our books program currently covers the following areas:

- Architecture
- Contemporary art and culture
- Bioethics
- Cognitive and behavioral science
- Computer science
- Design (architectural, urban, graphic, fashion, industrial, and interactive)
- Economics, finance, and business
- Engineering systems
- Environmental studies
- Linguistics
- Philosophy
- Life sciences, especially neuroscience, computational biology, and evolution
- New media, game studies, and digital humanities
- Information and communication
- Science, technology, and society (STS)
- Politics, policy, and international security
- Regional and MIT-related topics

The MIT Press stakes out a distinct position within each of these fields. Our acquisitions strategy favors work that either advances knowledge or offers a useful synthesis. This work may be practical or theoretical; its level might be advanced or introductory. Its approach will often be interdisciplinary, reflecting the cross-boundary collaboration that is needed to address complex problems and topics. Here is a quick tour of our current program.

- **The MIT Press's architecture and arts program explores the production of contemporary visual culture.** A framing question of this program is the meaning of "the contemporary" in the context of global culture. This favors work that is both socially aware and globally engaged. The Press remains committed to high design and production standards for all of our books. We also remain open to partnerships with innovative art museums and galleries worldwide.

- **Our bioethics list engages topics such as the philosophy of medicine, advances in genetics and biotechnology, end-of-life care, health and social policy, and the empirical study of biomedical life.** It includes books in our Basic Bioethics series, edited by Arthur Caplan, and books in our STS program that focus on the implications of medical technology and other health- and biology-related technologies. The Basic Bioethics series makes innovative works in bioethics available to a broad audience and introduces seminal scholarly manuscripts, state-of-the-art reference works, and textbooks. Interdisciplinary work is emphasized.
- **Our acquisitions in cognitive science and philosophy emphasize empirical research on the brain and behavior.** Cognitive science, a field the MIT Press's publications helped to define, is now an established research area. The Press's current acquisitions in this field include books on experimental psychology, psycholinguistics, and cognitive neuroscience. Rather than publishing broadly in philosophy, the Press currently seeks philosophical approaches to the study of mind, language, and behavior.
- **The MIT Press computer science program emphasizes textbooks and research monographs on robotics, machine learning, programming languages, and related topics.** Computational methods continue to be applied in fields as diverse as economics, literary studies, and the life sciences. As our other publishing lists explore and reflect some of these methods, the MIT Press continues to publish theoretical and foundational topics within computer science, including probabilistic reasoning, intelligent agents and systems, algorithms, semantic programming, and natural language processing.
- **Our economics list reflects continued interest in behavioral, experimental, and financial economics.** A key development influencing economic research is its interaction with other academic fields, such as history, psychology, and sociology. We see the effects of these contributions on certain subdisciplines, notably experimental economics and behavioral economics and finance. During the last 25 years, finance (sometimes called financial economics) has grown from being a subdiscipline of economics to a separate field in its own right. We continue to seek out noteworthy finance books, which can have a significant readership among professionals as well as academics. We have also expanded our offerings in other business and management disciplines.
- **The Press's publications in new media, game studies, and the digital humanities reflect distinct but related approaches to the role of digital media in the arts and humanities, education, and popular culture.** The study of games and gaming remains a very active area of research with implications for teaching and learning as well as for entertainment and social life. The MIT Press continues to publish the work of leading scholars, designers, and educators in this area. Another development is the emerging field of digital humanities, which has given humanists powerful new tools for investigating their subjects. The MIT Press's acquisitions in this area have so far focused on the cultural significance of computing and code. Our series on Software Studies and Platform Studies have begun to describe a niche within this broad, interdisciplinary field.
- **Environmental research has expanded into many academic disciplines as concern about environmental problems grows.** Inherently multidisciplinary, environmental research now figures significantly in the natural sciences, engineering, and the social sciences as well as in business and management, public health, the humanities (literature, philosophy, and religion), education, architecture and planning, science and technology studies, and computer science. Scholars, practitioners, and activists use the results of scientific research and modeling as the basis for the ongoing public policy conversation, and the international negotiations and treaties, that will affect the lives of generations to come. The Press's publications in this area are likewise interdisciplinary, with a strong focus on global environmental issues.
- **Our information and communication list spans the areas of library and information science, communication, informatics, information policy, and internet studies.** This list works in tandem with our science, technology, and society list and complements other lists, such as computer science and new media studies.
- **Our linguistics list is based in theoretical linguistics—the formal, or scientific, study of language—which is a major component field of cognitive science.** The minimalist program of Noam Chomsky forms the basis of this research agenda. The Press's linguistics list has expanded to include nonminimalist approaches as well.

- **The MIT Press life sciences list focuses on neuroscience with particular strengths in the areas of sensation, perception, computational neuroscience, and cognitive neuroscience.** Other active acquisition areas for the Press within the life sciences include evolution and computational biology.
- **The MIT Press's publications in political science fall into five core areas: international security, political economy, environmental politics and policy, information politics and policy, and technology politics and policy.** Although not limited to global issues, the Press's publications in this area have a distinctly international flavor, in keeping with the MIT Press list in general. Our political science list is a natural outgrowth of the press's core disciplines of economics, environmental studies, and STS, supplemented by an active international security series.
- **Our Science, Technology, and Society program emphasizes the social, political, economic, and institutional contexts of technological change.** Heroic histories of inventors and scientists still find their audiences, and the MIT Press accordingly makes room on its list for occasional books by and about such figures. The core of our STS list, however, seeks to explore the full context of technological change, its drivers, and its effects; and to avoid the distortions of accounts that isolate scientific discovery from its broader milieu.
- **The MIT Press distributes books by independent publishers Zone Books and Semiotext(e).** These two publishers make unique and widely recognized contributions to the cultural and intellectual landscape. Their offerings include English language translations of significant cultural, historical, philosophical, and political works originally written in other languages. Books from Semiotext(e) and Zone complement and greatly enhance the Press's publishing presence in the humanities, particularly in philosophy and cultural studies.

In each of our publishing areas, the MIT Press aspires to be the partner of choice for innovative authors who seek to develop and distribute their world-class ideas to worldwide audiences across multiple formats. Even as we work to enhance our value proposition to authors, we remain committed to keeping our publications accessible, attractive, and affordable to the widest possible readership.



Max Born, 1926



MIT Press offices, 1963

the MIT Press book archive

The archive starts in 1926 and includes books published under the imprints of MIT, the Technology Press, and the MIT Press, as well as the imprints of our client publishers. Paperback editions of works published originally in hardcover are also included in this count.

The milestones noted here reveal the significant expansion of the Press's title output in the last two decades of its 50-year history and provide at least a hint about the diversity of subjects and types of books that we publish.

1 (1926) *Problems of Atomic Dynamics* by Max Born

1,000 (1971) *The Japanese Marketing System: Adaptation and Innovations* by M. Y. Yoshino

2,000 (1980) *The Analysis of Cross-Classified Categorical Data*, second edition, by Stephen E. Fienberg

3,000 (1987) *Architects and Firms: A Sociological Perspective on Architectural Practice* by Judith R. Blau (paperback reprint of 1984 edition)

4,000 (1992) *HANDEY: A Robot Task Planner* by Tomás Lozano-Pérez, Joseph L. Jones, Emmanuel Mazer, and Patrick A. O'Donnell

5,000 (1996) *The Politics of Denial* by Michael Milburn and Sheree D. Conrad

6,000 (2000) *Tax Policy and the Economy*, volume 14, edited by James M. Poterba

7,000 (2003) *Eloquent Images: Word and Image in the Age of New Media* by Mary E. Hocks and Michelle R. Kendrick

8,000 (2006) *Design on the Edge: The Making of a High-Performance Building* by David W. Orr

9,000 (2010) *Grammar as Science* by Richard K. Larson



Our colophon bookcase

The MIT Press was honored during MIT's sesquicentennial. This custom bookcase, in the form of the MIT Press's colophon, was one of the 150 objects displayed in the MIT Museum's exhibition. It has now been relocated to the MIT Press Bookstore entrance in Kendall Square at 292 Main Street, Cambridge, Massachusetts.

the MIT Press online
Please visit our radically redesigned website
www.mitpress.mit.edu

Contributors to this brochure

"The Birth of the MIT Press" was researched and written by Marc Lowenthal, Associate Acquisitions Editor at the MIT Press. Look for additional MIT Press history materials to appear on our website this spring and summer.

"The Books Acquisitions Program" was prepared by Gita Manaktala, our Editorial Director.

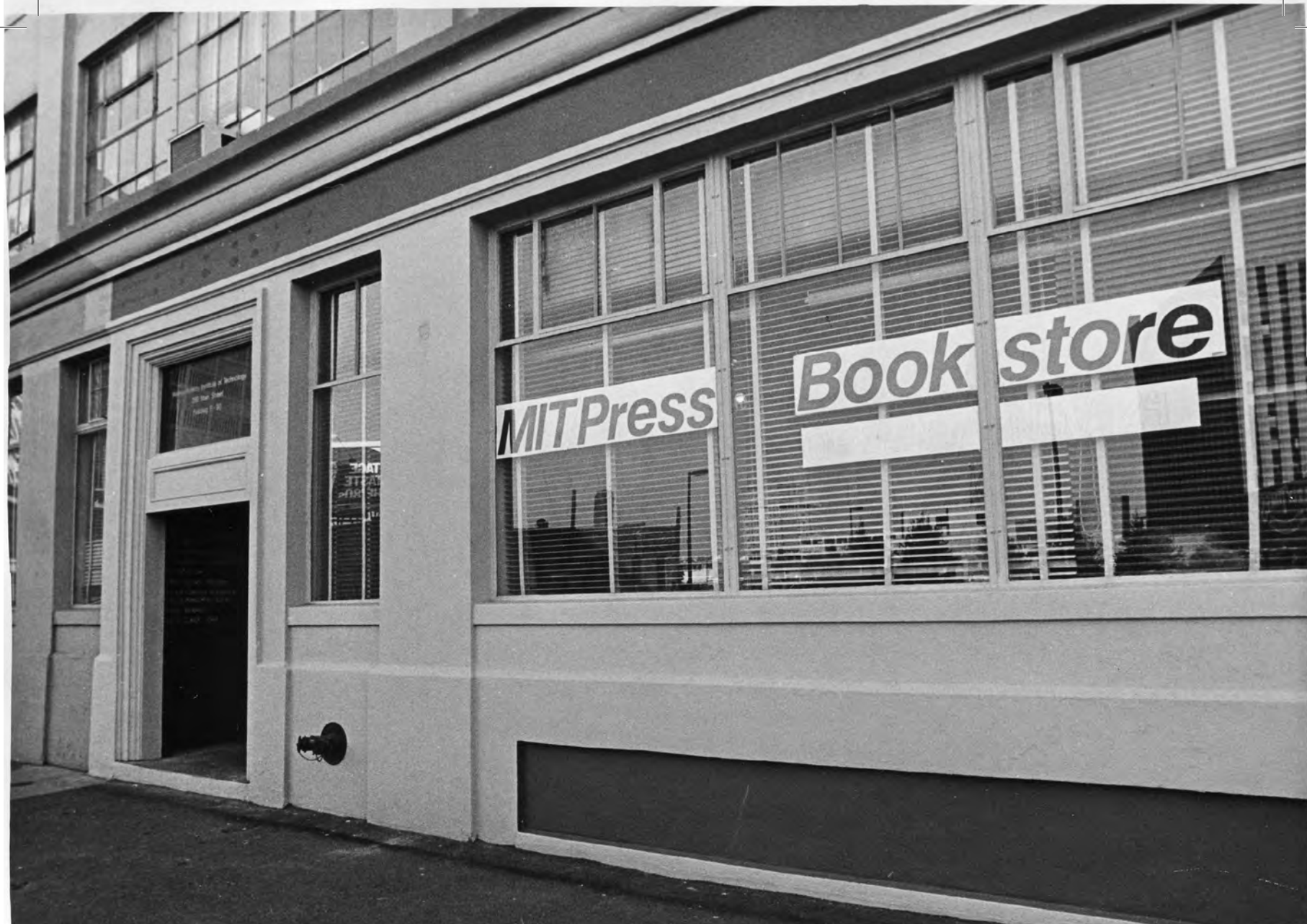
This brochure was designed by Katy Sato-Papagiannis, graphic designer in our marketing department, and copyedited by Michael Sims, Managing Editor.

Yasuyo Iguchi, MIT Press Design Manager, created our special 50th anniversary colophon.

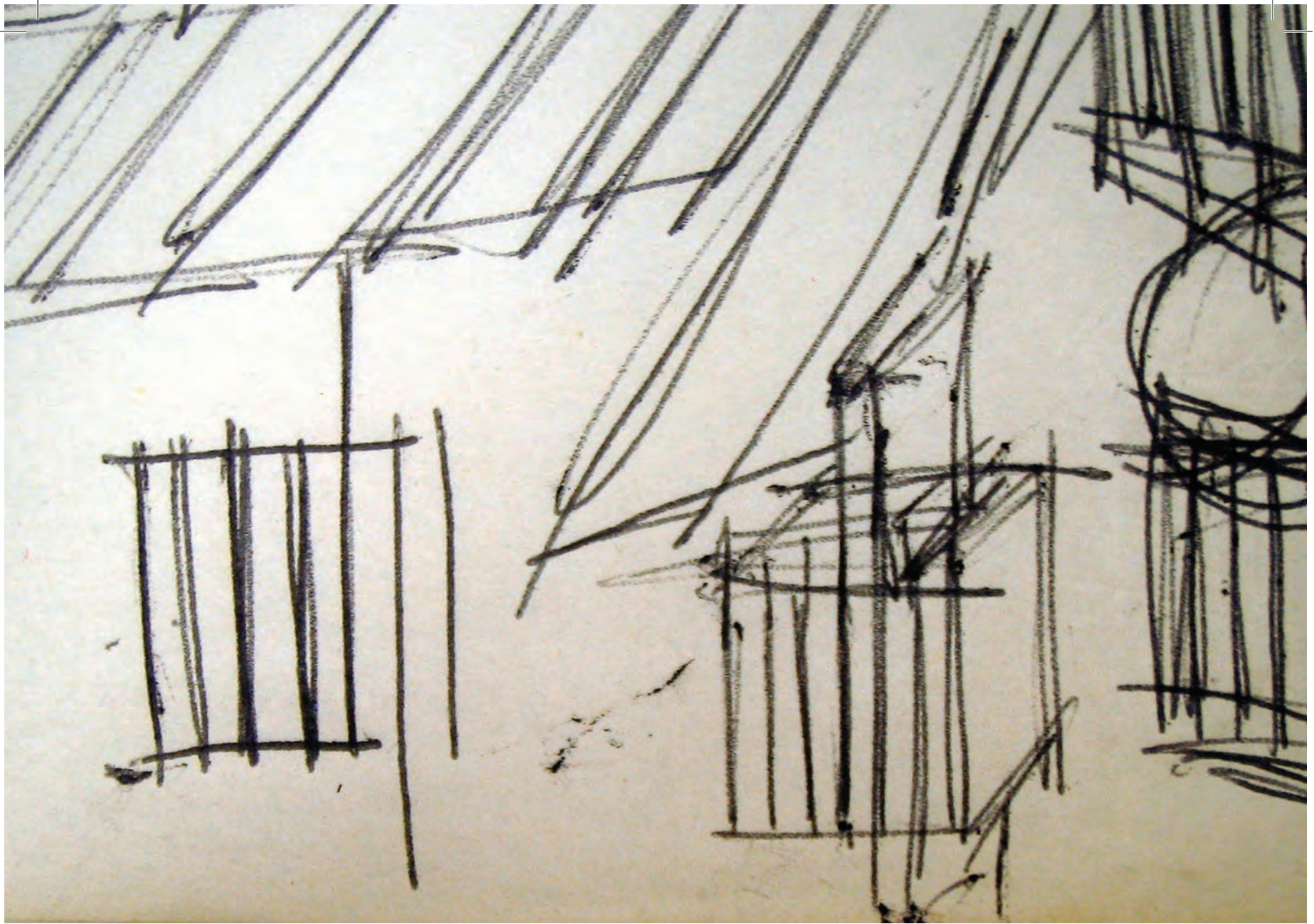
Thanks also to Theresa Smith and the MIT Museum, Larry Cohen, David Reinfurt, Christopher Eyer, and the many staff at the Press who helped locate artwork and historical materials for this piece.

Many of us at the Press worked together on the impossible task of selecting for this brochure just a few words and images with which to evoke our rich 50-year history.

All book and journal covers from the archives of the MIT Press. All other images courtesy of the MIT Museum.



The MIT Press bookstore, 1980



Section of one of Muriel Cooper's sketches for the MIT Press colophon.
Courtesy of David Reinfurt. From the archives of the Massachusetts College of Art.

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