

AUTHOR GUIDELINES: FULL VERSION

The following guidelines, which are intended for manuscripts prepared in Microsoft Word or other word-processing programs, are designed to streamline the process of bringing your manuscript through the publication process. To achieve the schedule, quality, and price that are optimal for your project, please follow these instructions carefully. Once your manuscript has been accepted for editing, your manuscript editor will be your main contact for the remainder of the publishing process and will provide you with a schedule so you will know when you will need to be available for reviewing the edited manuscript, proofreading, and indexing. It is essential that you meet all deadlines provided to you by your editor. If you have questions about any of these instructions, do not hesitate to contact your acquisitions editor or acquisitions assistant for help. We look forward to receiving your final manuscript.

AUTHOR RESPONSIBILITIES

It is your responsibility to prepare the manuscript according to these guidelines.

We reserve the right to return materials to the author if they are not prepared correctly.

<p>NOTE Edits, additions, and corrections must be completed during copyediting review. This review stage is your final opportunity to make changes to the content. The Press does not allow content rewriting during page proof review.</p>
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Editing cannot begin until the editor has received the complete manuscript and figures. You are also responsible for reviewing the edited manuscript, answering all queries, and ensuring that the text is accurate and ready for the typesetter. It is your responsibility to proofread your page proofs and provide an index for your book according to the specifications in your contract.

If you have any questions that are not directly addressed here, consult the latest edition of the [*Chicago Manual of Style*](#). The MIT Press strongly recommends that authors follow the [*Chicago Manual*](#): it offers user-friendly comprehensive examples and includes a bibliography style, unlike many other style guides. However, *what's most important is that you choose a publication style and follow it consistently*. If you follow a different style guide, please indicate this to your editor.

It is the author's responsibility to obtain permissions and to submit these with the final manuscript. You must obtain permission for all material owned by others; this includes illustrations, tables, prose passages exceeding 300 words, and any poems or song lyrics, regardless of length. Your acquisitions assistant will provide you with information on how to obtain permissions should you need it, and will provide you with an art log and text log to track all permissions.

If you will not be available at the scheduled times to review the edited manuscript and page proofs and either create the index or review the index we provide, please notify your manuscript editor as soon as you receive the schedule. During editing, many departments of the Press are preparing for the publication of your book, so if the schedule must be altered, your manuscript editor is responsible to alert these other departments.

THE ELEMENTS OF A MANUSCRIPT

A manuscript consists of several elements. These are front matter, the body of the text, documentation (notes and bibliography or reference list), figures, figure captions, and tables. (Figure preparation is discussed in the section Figure Submission Guidelines.)

FRONT MATTER

Authors are responsible for the following front matter, in this order:

- half title page (consisting of the main title only)
- title page (consisting of the main title, subtitle if applicable, and bylines)
- dedication or epigraph (optional)
- table of contents (called simply “Contents”)
- foreword (written by someone other than the author of the book; if applicable)
- preface (written by the author of the book, not someone else; if applicable)
- acknowledgments (if not included in the preface; optional)
- introduction (if not the first chapter of the book; optional)

All front matter pages should be numbered with lowercase roman numerals. Page 1 should be the first page of the main text. Please indicate to your acquisitions assistant whether your introductory chapter should start page 1 or be part of the book’s front matter.

THE TEXT

Do not include author affiliations on chapter opening pages. Indent the first line of each paragraph, except for the first paragraph after a heading. Make sure you indent the first line of any paragraph after an extract, list, or other interruption if you intend for it to be considered a new paragraph. Do not put extra space between paragraphs.

DOCUMENTATION

Please use one of the two basic systems described in the [Chicago Manual](#). These are (1) the notes and bibliography system and (2) the author-date and reference list system. (If your book is intended for a general audience, use the notes and bibliography system.)

Number notes consecutively within each chapter using superscripts for in-text references and on-line numbers preceding the notes themselves. Style them consistently according to the [Chicago Manual](#) in the notes and bibliography section.

References must be complete, accurate, and styled consistently according to the [Chicago Manual](#) or an established journal in your field. If you use the “author-date” citation system, refer to the section “Author-Date References” below for examples. Author-date citations should be placed in the text rather than in an endnote, unless they are part of the note’s text.

TABLES

Use Microsoft Word's table creation feature (or the table creation feature in your word processing software). Tables should be placed in the text between paragraphs, roughly where they should fall in the printed book. Double number tables using chapter and table number (table 1.1, table 1.2, and so on). Cite tables in the text using these numbers. Table titles should remain with the tables; do not create a separate table title list. Long tables need not be double spaced.

Table numbers, table titles, and table notes should be placed *outside* the table structure.

If you are submitting boxed text, number and cite the boxes using this same pattern.

PREPARING THE MANUSCRIPT

GENERAL INSTRUCTIONS

- The text must be in Microsoft Word; do *not* use LibreOffice or GoogleDocs.
- Be consistent in your treatment of any particular design element (see below regarding subheadings).
- Use hard returns only to end paragraphs, headings, or items in a list. Do not place hard returns at the end of a line of text.
- Make sure there are no annotations or hidden text in the final version of your manuscript.
- Do not create running heads.
- All type should be in upper and lower case (with the exception of acronyms, do not use all capital letters, even for headings).

FORMATTING

Do not format your manuscript pages to look like book pages. Our design department will be responsible for establishing the format of your book. Do not attempt to design your manuscript; keep the formatting as simple as possible and avoid using multiple fonts or multiple type sizes. Please double-space the manuscript, set 1.5" margins, and use 12-point type Times New Roman.

Indentation

- Always use a tab, not the spacebar, for paragraph indents.
- Do not indent the first line of the paragraph under a subheading, but all other paragraphs should have their first line indented.
- Use the indent function, not tabs, for setting off block quotations.

Italic

Use italic for words used as words (as in “it seemed that *possible* was the operative word”); foreign terms (if not included in *Webster’s*); first occurrences of key terms when they are defined. Use italic only sparingly for emphasis.

Subheadings

Use no more than three levels of subheading. Type each heading using upper- and lowercase letters. Differentiate each level of head in the manuscript (e.g., level 1: boldface flush left; level 2: italic flush left; level 3: roman flush left). Set all subheadings on a separate line; do not run them into a text paragraph. Do not place superscript note numbers in headings.

Quotations

Use block quotations for any quoted material exceeding 7 lines or any quotations containing multiple paragraphs. Do not place quotation marks around the extract. Use three ellipsis points to indicate deletions from within a sentence, four to indicate a deletion from the end of a sentence (the first ellipsis point represents a period and should be typed tight against the last word). Do not use ellipses at the beginning or end of the quotation. Bear in mind that all quoted poetry or song lyrics require permission, regardless of length.

PAGE NUMBERING

Number the pages of the manuscript consecutively, beginning with the first page of the text proper, using arabic numerals. Number the front matter separately, using lowercase roman numerals. Be consistent in your placement of page numbers throughout the manuscript.

SUBMITTING THE MANUSCRIPT

All elements of the manuscript must be complete at the time it is submitted to the Press; we cannot begin editing unless all elements are present. (A guest foreword may be submitted later; consult with your acquisitions editor to see if this will be feasible for your project, if applicable.) Once your manuscript has been submitted we will consider it ready for editing. Do not send revised materials after this time, and do not continue revising your electronic files.

Submit your work to your acquisitions editor per her or his instructions.

Submit your manuscript as one file, including all front matter, text, and back matter. Use section breaks between chapters.

Submit illustrations and photographs as separate files; they must be submitted separately from the text. Also include a printout of all illustrations. (Please refer to the Figure Submission Guidelines.) Do not submit any files that are not relevant to your book. Do not include multiple versions of the same material.

You must submit a PDF of your manuscript in addition to your word-processing files. The Press needs

the PDF in order to verify that any special characters and alignments are not lost when the files are viewed on our computers. This is especially crucial in any manuscripts containing equations, linguistics examples, or languages using non-Roman alphabets.

NOTES, BIBLIOGRAPHIES, AND REFERENCE LISTS

One of two systems is commonly used for documentation. One uses numbered notes and a bibliography (the bibliography is not necessary if full citations are given in the notes); the other uses in-text author-date citations and a reference list. Examples of both systems are given below. Do not mix the systems: use one or the other. For more information, refer to the [Chicago Manual](#), chapters 14 and 15, which is MIT Press's preferred style. For all book citations, include all of the following information: author's name, title, city of publication, publisher, year. For all citations of journal articles, include author's name, article title, journal name, volume number, issue number, year, and page numbers. Check all citations carefully to make sure they have been styled consistently.

NOTES AND BIBLIOGRAPHY SYSTEM

Use your word processor's automatic note inserting and numbering function. Note numbers should restart with "1" at the beginning of each chapter. Microsoft Word will insert superscript note numbers in text. For example, "Rowe claims that 'the role of the designer ... in such a complex system is one of describing modes of interaction and degrees of freedom within and between multiple agents.'"¹

Books

Note Form

1. Robert Rowe, *Machine Musicianship* (Cambridge, MA: MIT Press, 2001), 373.

[A citation to the same source immediately following the main citation should use the shortened form; *Chicago* no longer recommends "ibid.":]

2. Rowe, *Machine Musicianship*, 375.

[Later citations to the same source should also use the shortened form, consisting of the author's last name and the main words of the title:]

13. Rowe, *Machine Musicianship*, 124.

Bibliography Form

Rowe, Robert. *Machine Musicianship*. Cambridge, MA: MIT Press, 2001.

Chapter in a Book

Note Form

1. Leo Marx, "The Railroad-in-the-Landscape: An Iconological Reading of a Theme in American Art," in *The Railroad in American Art: Representations of Technological Change*, ed. Susan Danly and Leo Marx (Cambridge, MA: MIT Press, 1988), 195.
2. Marx, "The Railroad-in-the-Landscape," 204.
13. Marx, "Railroad-in-the-Landscape," 207.

Bibliography Form

Marx, Leo. "The Railroad-in-the Landscape: An Iconological Reading of a Theme in American Art." In *The Railroad in American Art: Representations of Technological Change*, edited by Susan Danly and Leo Marx, 170–196. Cambridge, MA: MIT Press, 1988.

Article in a Journal

Note Form

1. Ronald C. Nahas, "Beirut Rising," *Urban Land* 58, no. 10 (October 1999): 40–46.

Bibliography Form

Nahas, Ronald C. "Beirut Rising." *Urban Land* 58, no. 10 (October 1999): 40–46.

AUTHOR-DATE SYSTEM WITH REFERENCE LIST

If you use the author-date citation system, include the citation within the text, and make sure the source appears in the reference list. For example:

Rowe claims that "the role of the designer ... in such a complex system is one of describing modes of interaction and degrees of freedom within and between multiple agents" (Rowe 2001, 373).

or

Rowe (2001, 273) claims that "the role of the designer ... in such a complex system is one of describing modes of interaction and degrees of freedom within and between multiple agents."

Examples of Reference Citations

Book

Rowe, Robert. 2001. *Machine Musicianship*. Cambridge, MA: MIT Press.

Chapter in a Book

Marx, Leo. 1988. The railroad-in-the landscape: An iconological reading of a theme in American art. In *The Railroad in American Art: Representations of Technological Change*, ed. Susan Danly and Leo Marx,

170–196. Cambridge, MA: MIT Press.

Note: the city of publication is no longer required.

Article in a Journal

Nahas, Ronald C. 1999. Beirut rising. *Urban Land* 58 (10) (October): 40–46.

In this system, notes are used only for further discussion that is more detailed than or tangential to that of the text; notes should not be used for merely listing author-date citations.

In a break from *Chicago Manual* style, the Press prefers that quotation marks not be used around chapter or article titles.

CITING URLS

The *Chicago Manual* contains guidelines for including URLs in your notes and references. Please follow the *Chicago Manual* style.

URLs change frequently and may no longer provide access to your sources at the time your book is published. Any URLs you provide should be checked to make sure they are accurate and current when you submit your manuscript. When including URLs, cut and paste them from your browser; do not attempt to retype them. URLs should be styled as follows: <http://mitpress.mit.edu>

Do not add hyphens or spaces to URLs.

FIGURE SUBMISSION GUIDELINES: ELECTRONIC ART GUIDELINES

Please read these guidelines carefully and follow them when submitting any type of image with your manuscript. Submit a printout along with each image file.

1. SUBMIT SOURCE FILES

Provide files for your figures in the programs in which they were created (for example, Microsoft Word, PowerPoint, Excel, or Adobe Photoshop). These are referred to as *source files*.

2. DO NOT USE CALIBRI OR CAMBRIA

When creating figures, use common fonts like Times New Roman, Arial, or Helvetica. Although Calibri is the default font for a number of Microsoft programs, it should not be used for figures that are to be printed. It, along with Cambria, are screen/monitor fonts and are unstable for professional printing.

3. SUBMIT FILES WITH EDITABLE TYPE

Any art containing type should be editable; that is, type should not be saved as tiffs or jpegs but rather in the EPS or PDF formats.

4. NAME YOUR FILES WITH THE CHAPTER NUMBER AND FIGURE NUMBER

For example, Smith_fig_03-08 (use a hyphen between the chapter number and the figure number; use periods are not permissible in file names).

5. SEPARATE CAPTIONS FROM THEIR FIGURES AND SUBMIT THE CAPTIONS WITH THE MANUSCRIPT

6. SCANNING

If you are scanning art, the resolution should be set at 300 dots per inch (dpi) for grayscale or color. The original image area should be at least 5 inches wide. If the original is smaller than 5 inches, then the scanning resolution should be set higher (for example, 400 dpi for a 4-inch piece of art). Line art such as charts, graphs, or pen drawings should be scanned at 600 to 900 dpi grayscale.

Figures taken from printed paper or book pages must be scanned at higher resolutions in order for the MIT Press to eliminate moiré patterns caused by dots in the printed material. For example, a resolution of 600 dpi should be used for a 5 inch wide figure.

Save scanned images in the tiff or jpeg formats. If other file formats are submitted (such as .gif or .png that have been downloaded from the Internet), make sure they are large when viewed on the screen so they can be reduced in order to raise the resolution. Be aware that gifs are only 72–96 dpi and if printed

at 100 percent will look fuzzy and unprofessional. Again, please make sure that they appear large on your monitor before taking a screenshot.

7. SCREENSHOTS

From Windows:

- a. Make the window to be copied as large as possible and then click on it to make it active.
- b. Press the Alt and Print Screen buttons (this will copy the active window to the system's hidden clipboard). To print the whole screen, do not press the Alt button.
- c. Open a new document in a program such as Word, then go to Edit and click Paste. d. Save and name the Word file.

From Mac OSX

- a. Before taking any screen shots on a Mac, in order to get a crisp image, make sure font smoothing is turned off. Go to System Preferences > General, then uncheck "Use LCD Font Smoothing."
- b. Open the Preview application.
- c. Click Command > Shift > 4; click and drag to select the area you want to save; let go of the mouse. The screenshot will appear on your desktop. To take a shot of the whole screen, click Command > Shift > 3.
- d. Save as a tiff or high-quality jpeg file. The Grab utility can also be used to create screen shots.

8. DRAFTING ART

- d. Aim for relative simplicity; avoid special effects such as shadows and 3D.
- e. Figures should not exceed 5 inches (30 picas) in width and 7 inches (42 picas) in height.
- f. Do not use line weights lighter than 0.25 pt. Lighter (hairline) rules will not print properly on paper.
- g. Do not use color unless the book is to be printed in color (most books are printed in black and white).
- h. Supply drafted files in the format of the program in which they were created. If possible, also supply a set of EPS files or PDFs of the drafted figures.

9. DO NOT UPSAMPLE IMAGES

If a file is 100 dpi, do not force it to 300 dpi. Submit the original file at 100 dpi. Forcing an image to a higher resolution will give it a murky, unprofessional look.

10. TEX AND LATEX

If art is created in TeX or LaTeX, please supply PDFs. A PDF of the whole chapter is acceptable. In addition, please send the original TeX or LaTeX files, including any unusual packages.

11. SUBMITTING PHYSICAL MEDIA

If paper photographs are submitted, they must be sharp and clear. Pages torn from books (called *tear sheets*) are also acceptable. Unless the quality is very good, photocopies are not acceptable.

Transparencies and 35mm slides may be submitted. All media should be labeled without damaging the art (for example, a light pencil could be used on the backs of photographs).

FIGURE SUBMISSION GUIDELINES:

HARD COPY FIGURE SUBMISSION GUIDELINES

All figures submitted as hard copy only must be camera ready; that is, they must be first copies of professionally prepared drawings or glossy photographic prints, not photocopies.

If actual photographs are submitted they must be sharp and clear. Pages removed from books (tear sheets) are also acceptable as long as appropriate permissions have been secured. Photocopies are not acceptable. Transparencies and 35mm slides may be submitted. All media should be labeled without damaging the art (for example, a light pencil could be used on the backs of photographs). We will do everything possible to ensure that no damage is done to the items submitted for publication, but we cannot guarantee that all hard copy figures will be returned in their original condition. Wherever possible, refrain from submitting the only copy that you have as some wear and tear is to be expected during the scanning and retouching process.

LABELING FIGURES

Label each figure using the double-number method by combining the chapter and sequential figure number. For instance, the first three figures in chapter 1 should be labeled figure 1.1, figure 1.2, and figure 1.3. The first figure in chapter 2 will be figure 2.1. For figures that appear in unnumbered chapters (e.g., Introduction, Preface, etc.), use an abbreviation for the chapter name followed by the sequential figure number (e.g., intro 1, intro 2). Be sure to number the actual artwork, writing in pencil on the back of photographs if necessary. If you are submitting slides, place them in a clear plastic sleeve and place the figure label on the outside of the sleeve.

CITING FIGURES

Cite figures in the manuscript using the figure labels assigned. Indicate each figure's location in the text by inserting a "callout" in square brackets (e.g., "[figure 2.5 here]"), on a separate line between paragraphs. You may use boldface to help distinguish the figure callout from standard paragraph text. Note: Electronic figures should not be copied (embedded) into the manuscript Word file. Only the figure callout should appear within the manuscript file.

FIGURE CAPTIONS

Figure captions should be placed with the figure callouts, on a separate line between paragraphs.

SUBMITTING FIGURE FILES

Include a hard copy printout (laser or inkjet) of each figure. Make sure it matches the digital file. If you are submitting your figures on disc, all of the figures should be placed on a single disc (separate from the manuscript files) and sent along with all of the other materials required for submission.

THE EDITORIAL PROCESS

When your manuscript has been turned over to the editorial department, it is assigned to a manuscript editor. This is the person to whom you should address all questions pertaining to the content of the manuscript. All questions regarding your contract, permissions, publication date, or marketing should be addressed to your acquisitions editor. Direct any questions regarding jacket copy or endorsements to the promotions department. Contact information is available at <http://mitpress.mit.edu/about/mit-press-staff>.

Unless your manuscript is unsuitable for on-screen editing (e.g., if it contains specialized fonts or is in a program we cannot read), we will edit your manuscript electronically and send you a “protected” Word file for your review.

REVIEWING THE EDITING

Your manuscript editor will return the edited manuscript to you as a protected Word file, along with a style sheet and guidelines for reviewing the editing and responding to queries.

Please note that the appearance of the manuscript does not reflect the way the typeset pages will look. Limit your corrections to textual corrections and additions. Do not do any reformatting of paragraphs; that is, do not change indentions, line spacing, or alignment. If you want changes made to the way paragraphs are formatted, add an explanatory comment and we will make the correction by changing the way the paragraph is tagged. Any changes you make to formatting in the manuscript will be lost in the conversion to XML.

NOTE Edits, additions, and corrections must be completed during copyediting review. This review stage is your final opportunity to make changes to the content. The Press does not allow content rewriting during page proof review.

Page proof review

Once the text is typeset, we limit corrections to typos and other egregious errors. Refer to the schedule provided by your manuscript editor for the deadline for returning the manuscript to the Press. The bound book date for your book is dependent on this and all other deadlines being met.

PROOFREADING

Our publication schedule allows approximately three weeks for proofreading. Your manuscript editor will provide you with instructions; the date by which the proofs must be returned will be in the schedule provided at the beginning of the process. Proofreading is your responsibility. The best results are usually achieved by professional proofreaders, and the Press recommends that you hire one. The Press does not employ proofreaders.

INDEXING

Unless other arrangements have been made, you are responsible for your book's index; you may prepare the index yourself, but we recommend that you hire a professional indexer. If the press hires an indexer for you, you will be responsible for covering the cost unless other arrangements have been made with your acquisitions editor. Indexing instructions are available (see the [Guidelines for Preparing an Index](#)). The index manuscript is due about 10 days after you return the page proofs to the Press—the due date is specified in the schedule provided by your manuscript editor. The index manuscript must follow all other guidelines given above for manuscript preparation.

If the Press hires a freelance indexer to create your index, you will be permitted to correct any typographical errors or delete any unnecessary entries; you will not be able to make or request any other changes.