Max Born (1882–1970), officially the first MIT Press author. A series of lectures that Born gave at MIT were published in 1926 by the Institute as Problems of *Atomic Dynamics*, which now stands as the first book in the MIT Press archives.
James R. Killian, Jr. (1904–1988) was the 10th president of MIT (from 1948 to 1959) and the first presidential science advisor (for President Eisenhower from 1957 to 1959). In 1932, six years after the Institute’s publication of *Problems of Atomic Dynamics*, Killian founded the Institute-sponsored Technology Press, adding to the publications already published another eight titles until the Press joined forces with John Wiley & Sons in 1937.
The corner of Main Street and Hayward Street, Cambridge, 1953. Following the sign “To MIT” takes you to the doorway of what is today the entrance to the MIT Press offices. Courtesy of MIT Press author Charles Sullivan.
John E. Burchard (1898–1975) was the first dean of humanities at MIT (from 1950 to 1969), and served from 1946 to 1964 as chairman of the Technology Press board (renamed the MIT Press board during his last two years as chair). Burchard was the primary agent in transforming the Technology Press into the independent MIT Press, a vision he began developing in 1959 as the Institute was approaching its 100th anniversary.
Lynwood Bryant (1908–2005) served as director of the Technology Press from 1957 until its transformation into the MIT Press in 1962. Bryant oversaw some of the backlist titles that not only strengthened the Press financially but that remain iconic titles over 50 years later. These include Alfred D. Chandler’s *Strategy and Structure*; Willard Van Orman Quine’s *Word and Object*; and Kevin Lynch’s *The Image of the City*. 
The cover of the first MIT Press seasonal catalog, spring 1962.
The MIT Press offices, 1963. After transforming itself from the Technology Press to the MIT Press, the Press relocated its newly expanded operation to these offices in Building E19.
Carroll G. Bowen was the MIT Press's first director, and manned the helm from 1962 to 1970. The press saw enormous and rapid growth under his watch, and quickly developed a sizable and sturdy backlist.
Muriel Cooper (1925–1994), the MIT Press’s first art director, as captured during a photo shoot from 1988. The Brookline-born designer joined and visually branded the newborn MIT Press in 1962 with a distinctive Bauhaus aesthetic. Cooper left the Press to join the MIT Department of Architecture and cofounded the Visual Language Workshop at the Media Lab.
Muriel Cooper’s brainstorming sketches for the MIT Press colophon.
MIT Press promotional display, with Muriel Cooper's branding of the Press now in full evidence.
1974

Howard R. Webber (left), with MIT theoretical physicist Victor Weisskopf (center) and biophysicist Walter A. Rosenblith (right), Webber was the MIT Press’s second director, from 1970 to 1974.
Frank Urbanowski, late 1970s. The third MIT Press director (after Constantine B. Simonides acted as interim director for a year or so), Urbanowski would serve for 27 years starting in 1975. He developed the strategy of focused “deep publishing” that the Press and many other universities presses still follow today.
The MIT Press’s campus book sales were enormously successful in the 1970s (and established a tradition taken over by the MIT Press Bookstore and its recurring “Dock Sales”). These book-sale promotional photographs featured Press staff, and were taken on the grassy mound between Hayden Library and the Green Building.
MIT Press photo with staff members, books, and colophons by the side of the Press’s Carleton Street offices, 1979.

1979
The MIT Press Bookstore, inside and out, as it was being set up in 1980. The reflection in the store window offers a glimpse of the open vista then offered by the other side of Main Street.
The MIT Press Bookstore neon colophon sign. Designed by neon artist Alejandro Síña, the sign served the store for 30 years until its power transformer failed. Síña recently upgraded the store to some modern high-voltage gear, and the sign is now back in action, brighter than ever.