

GUIDELINES FOR AUTHORS WRITING TRADE BOOKS

The following guidelines 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. 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 and to working with you.

Editing cannot begin until the editor has received the complete and final manuscript and figures. Once you have sent your acquisitions editor your final manuscript, we will begin working on the file, so do not continue to update your file once you've sent it to us.

PREPARING THE MANUSCRIPT

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.

PERMISSIONS

It is your 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.

GENERAL INSTRUCTIONS

- The text must be in Microsoft Word. ***Do not use*** LibreOffice, GoogleDocs, or LaTeX.
- Please be mindful of the word and figure limit set for your book at contract stage. Be in touch with your acquisitions editor if you anticipate exceeding these limits.
- 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).
- If your manuscript contains more than ten equations, you should prepare the equations using [MathType](#). MathType is the only equation editor we recommend. If you are unable to use MathType, we will need to convert or re-create your equations, and will not be responsible for any errors introduced as a result.
- Follow the notes and bibliography system described in the [Chicago Manual of Style](#).

THE ELEMENTS OF A MANUSCRIPT

A manuscript consists of several elements. These are front matter, the body of the text, documentation (notes and bibliography), figures, figure captions, and tables. **(Figure preparation is discussed in the Figure Submission Guidelines at the end of this document.)**

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)
- 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

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.

The use of tables and equations is strongly discouraged in trade books. If you need to include them, keep them to a minimum.

Acknowledgments are placed in the back matter of the book, before the notes and bibliography. Please include the acknowledgments with your final manuscript.

DOCUMENTATION

Citations must be complete, accurate, and styled consistently according to the [*Chicago Manual*](#). Because your book is intended for a general audience, you should follow the notes and bibliography system described in the [*Chicago Manual*](#), chapter 14. (See also https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html for a quick guide.) If the notes contain full bibliographic information, a separate bibliography is not necessary. Do not use a reference list with in-text author/date citations. Do not use unnumbered notes keyed to the text by line or page numbers; these do not work well because of accessibility issues in our ebooks. **Use endnotes, not footnotes. Use the “Insert Endnote” feature of Word; do not use the “Insert Citation” feature. If you are using EndNote or Zotero, choose Chicago as the style guide.**

What follows are sample endnotes and bibliography entries.

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 short form. (The *Chicago Manual* no longer recommends the use of *Ibid.*)]

2. Rowe, *Machine Musicianship*, 375.

[Later citations to the same source should also employ 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, "Railroad in the Landscape," 204.

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.

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. 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 two levels of subheading. Do not number subheadings. 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) so that the hierarchy is visually clear. 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. If you have questions on how to submit your files, contact your acquisitions editor.

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

Artwork should not be embedded in the text but should be submitted as separate files. (Please refer to the Figure Submission Guidelines, below.) 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.

THE EDITORIAL PROCESS

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.

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.

You are responsible for reviewing the edited manuscript, answering all queries, and ensuring that the text is accurate and ready for the typesetter.

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.

PROOFREADING AND INDEXING

Once the text is typeset, corrections must be limited to fixing 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

Depending on your book's schedule, you will be allowed approximately three weeks for proofreading. Your manuscript editor will provide you with instructions and the date by which the proofs must be returned. Proofreading is your responsibility, unless specified otherwise in your contract. 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. Your manuscript editor will provide you with indexing guidelines. 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 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 any other changes.

FIGURE SUBMISSION GUIDELINES: ELECTRONIC ART

GUIDELINES

Please read these guidelines carefully and follow them when submitting any type of image with your manuscript.

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; periods are not permissible in file names).

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

Captions should appear in the text body by the figure call-outs (near where the figures are to appear), not as part of the figure files or in a separate document.

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

- a. Aim for relative simplicity; avoid special effects such as shadows and 3D.
- b. Figures should not exceed 5 inches (30 picas) in width and 7 inches (42 picas) in height.
- c. Do not use line weights lighter than 0.25 pt. Lighter (hairline) rules will not print properly on paper.
- d. Do not use color unless the book is to be printed in color (most books are printed in black and white).
- e. 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 underlying style files and 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

Please submit your figure files electronically via a file-sharing service such as Dropbox or WeTransfer. Dropbox is our preferred service. Do not submit files via Google Drive. Once you have submitted your figure files, notify your acquisitions editor and assistant. **Notify your acquisitions editor and assistant before making any updates or changes to files you have submitted.**