

*Handbook for
MAA Authors*



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Introduction

This handbook is intended to inform MAA authors and editors about book publications procedures and guidelines. The MAA publishes books in seven different series:

- Carus Mathematical Monographs
- Classroom Resource Materials
- Dolciani Mathematical Expositions
- Anneli Lax New Mathematical Library
- Notes
- Outlooks (published in cooperation with Cambridge University Press)
- Problem Books
- Spectrum
- Studies in Mathematics
- (Brink Selected Papers is not an active series)

Editorial guidance for books is provided by the Council on Publications and the editorial boards of its book series. Financial oversight is provided by the Publications Management Committee. Overall direction for the publications program is vested in Don Albers, the Director of Publications, who works closely with Roger B. Nelsen, Chair of the Council on Publications.

MAA Publications Staff Directory

Production of books is directed by the Washington staff. Areas of responsibility of the Washington publications staff are as follows:

Don Albers— MAA Books Editorial Director
e-mail: dalbers@maa.org

Elaine Pedreira-Sullivan—Associate Director for Publications
email: epedreira@maa.org (202) 319-8479

Jessica Azerrad—Assistant Manager, Production and Marketing
email: jazerrad@maa.org (202) 319-8480

Beverly Ruedi—Electronic Production Manager
email: bruedi@aol.com (540) 582-2208

Questions about book production and marketing should first be directed to Elaine Pedreira. Questions about TeX macros, preparation of computer art, and other electronic aspects of production should go to Beverly Ruedi. Contract questions should be directed to Don Albers.

MAA Book Series Descriptions

1. **Carus Mathematical Monographs**; Editor, Roger A. Horn

Expositions by renowned scholars. Assumed levels of background often comparable to that of a person who had a graduate course in the general area. Representative volumes: *A Primer of Real Functions* (Boas); *Complex Analysis: A Geometric Viewpoint* (Krantz), *Knot Theory* (Livingston).

2. **Classroom Resource Materials**; Editor, Zaven Karian

Provides materials for classroom use by students, including student-research projects, lab exercises or problem sets, other supplemental handouts, innovative texts, and the like. May sometimes include diskettes. Representative volumes: *Proofs Without Words* (Nelsen); *A Radical Approach to Real Analysis* (Bressoud).

3. **Dolciani Mathematical Expositions**; Editor, Underwood Dudley

Aims at a broad audience. Assumed levels of background range up to that of an undergraduate mathematics major. Representative volumes: *More Mathematical Morsels* (Honsberger); *Problems for Mathematicians, Young and Old* (Halmos).

4. **Anneli Lax New Mathematical Library**; Editor, Harold Boas

Features fresh approaches and broad coverage of topics especially suitable for high school and the first two years of college. Provides enrichment material. Representative volumes: *Exploring Mathematics With Your Computer* (Engel); *Game Theory and Strategy* (Straffin); *What is Calculus About?* (Sawyer).

5. **Notes and Reports**; Editor, Stephen Maurer

Rapidly disseminates educational information and reports as well as resources for faculty use. Representative volumes: *Mathematical Writing* (Knuth et alia, editors); *Symbolic Computation in Undergraduate Mathematics Education* (Karian, editor); *Towards a Lean and Lively Calculus* (Steen).

6. **Outlooks**

The books in this series are published jointly by Cambridge University Press and the MAA. In the Outlooks series, the interplay between mathematics and other disciplines is explored. Authors reveal mathematical content, limitations and new questions arising from this interplay, providing a provocative and novel view for mathematicians, and for others an advertisement of the mathematical outlook.

7. **Problem Books**; Editor, Rick Gillman

This series will include a variety of books related to problems and problem-solving including annual collections of problems from mathematical competitions, collections of problems specific to particular branches of mathematics, and books on the art and practice of problem-solving.

8. **Spectrum**; Editor, Gerald L. Alexanderson

Targets the general mathematically-interested reader with broad coverage of biographies, popular works, and monographs of general interest. Representative volumes: *Journey Into Geometries* (Sved); *Mathematical Circus* (Gardner); *I Want to be a Mathematician* (Halmos).

9. **Studies in Mathematics**

Surveys broad areas of mathematics through articles from leading researchers and expositors. Of interest to specialists, non-specialists, and advanced students. Representative volumes: *Studies in Combinatorics* (Rota, editor); *Studies in Numerical Analysis* (Golub, editor).

Book Series Procedures

Book projects reach editorial boards from various sources and in various forms. Many projects are sent for consideration to the Editor of a given series by Don Albers if he considers it appropriate for that book series; if the editorial board obtains the project in some other manner, the Editor should immediately inform both Albers and Elaine Pedreira about the existence of the project. Projects may arrive in a variety of forms, ranging from brief proposals to polished manuscripts produced in TeX.

Some editorial boards involve each member in detail on each book in the series. Some boards process so many books that only a subset of the board (perhaps with some outside reviewers as well) works on each specific book so as to reduce the load on each Board member. When projects include mathematics beyond the expertise of all involved Board members, at least one outside technical expert should review the project; Don Albers can help locate such reviewers.

Once an Editorial Board begins work on a manuscript, copies of all drafts also should be sent to the Washington office.

Once the Board decides that it wants to publish a book in its series, its Editor formally recommends this for consideration by the full Council on Publications (COP) by sending the MAA an explanatory supporting cover letter and selected material from the manuscript. The Editor should not inform the author that the project has been “approved”; some Editors inform the author that the project has been recommended to the COP.

The COP votes on the Editorial Board’s recommendation, based on that cover letter from the Editor and material from the manuscript.

When the COP approves the project, the Chair of the Council notifies the Editor (and the MAA production staff) by e-mail; he also sends the author something like the following:

Dear Professor (AUTHOR):

I’m delighted to inform you that the MAA Committee on Publications has approved the (BOOK SERIES) Editorial Board’s recommendation of your manuscript (TITLE). In order to maintain the high quality and consistency in style of our MAA publications, production professionals in our Washington office will be working on your manuscript with respect to copy editing, design, layout, cover and the like; I’m sure you will find it a pleasant experience to work with them to convert your manuscript to a MAA book. Subject to any necessary modifications that the Editorial Board or production staff bring to your attention, your project will be appearing in the MAA’s(BOOK SERIES) book series.

You should continue to discuss editorial matters that might arise with the series Editor, (EDITOR). Production matters should be discussed with MAA's Associate Director in Washington, Elaine Pedreira-Sullivan (202/319-8479).

Thank you for allowing the MAA to consider your project. I look forward with great pleasure to seeing it in print as an MAA publication.

Sincerely yours,

Chair of the Council on Publications

Although editorial boards often have reviewed the final form of the manuscript before recommending publication, in some cases the project is recommended and approved for publication while some revisions are still being made by the author. In such a case, Elaine Pedreira-Sullivan offers the Editor one final look at the manuscript before beginning production, and Editors must formally notify her as to whether she may proceed.

Production Guidelines

Introduction

The Washington production office is happy to take a look at manuscripts even before the production progress begins (before it has received final approval by the Editorial Board and the Council on Publications). Directions on how artwork should be handled are available from the Washington office (see the section on electronic production issues). Production work on a book will not begin until approval in writing is received from the Council on Publications.

Once a book has been approved, a contract as well as a copy of the Author's Questionnaire will be sent to the author (sample copies of a contract and the Authors' Questionnaire are in the Appendices.) The questionnaire provides useful information in marketing the book. The author also is asked to write back cover material for the book that will double as the basis for marketing promotion. The back cover copy should tell in detail what the book is about, the audience it addresses, and how the book might be used (as a text, supplemental reading, enrichment in a particular course, etc.)

What happens after your manuscript is approved?

Once the series Editorial Board and the Council on Publications have approved your manuscript for publication, the following events will occur.

1. Copies of the Author's Contract will be sent to you and you should read, sign, and return it to us. We will also send you a copy of our Author's Questionnaire. Please fill it out and return it to us just as soon as you can. As you will see when you read the questionnaire, we need descriptive copy about your book for the back cover. The sooner we get this material, the sooner we will be able to begin work on the cover and back cover of the book.
2. We will need a clean hard copy of the manuscript so it can be sent out for a copy edit. All of the copy editor's comments will be sent to you. You are responsible for making those changes.
3. After you have made all requested changes please send us a new hard copy as well as a disk copy of the manuscript. The same rule applies to figures that have been prepared electronically. If we have both disk copy and hard copy on hand, we can compare our computer output to yours. Please be sure that the disk version and hard copy version you send us of your manuscript are the FINAL version.
4. When we receive your disk, we will work on converting the material to our macros. We will then prepare galley proofs and send them to you for your approval. At this stage correct only ty-

pographical and grammatical errors. (You should not be rewriting portions of your book in the galley proof stage.) We will correct all of the errors found in the galleys and will send you page proofs that will look exactly like the final pages. Changes at the page proof stage are very costly and inevitably will cause us to charge more for the book. Please do not make any changes to the pages. Make all necessary corrections in the galley proof stage.

5. At some point before you see the final pages, we will ask you to approve the copy for the back cover.
6. Once we have final approval on the back cover copy and the final pages, the book is ready to be sent to the printer.
7. We will send you 10 copies of your book as soon as it is printed.

The Manuscript

Provide two hard copies of the latest version of your manuscript when you send the disk copy of your book. The manuscript should include the following components.

Front Matter

The **title page**. The title page includes the title, subtitle, and the names and affiliations of all authors or editors. On a separate sheet please provide the names and addresses of all authors and contributors to the volume.

An **Acknowledgment**, a **Dedication** and a **Foreword** are all optional.

The **Preface** is optional. It tells about how a book came to be written, and briefly describes the book's subject matter. You may include acknowledgments in the Preface.

Each entry in the **Table of Contents** should match exactly what is in the text of your book. Once we start production of the book, the table of contents will be done last, along with the index, when the book is finally paged.

We will add the standard MAA pages to the front matter: half-title page, copyright page, Editorial Board, list of books in the series, etc.

The Text

Figures are the responsibility of the author. See the section on electronic production issues for information on formatting and submitting your text and figures electronically.

References/Bibliography

The style of your references is not as important as consistency between items and completeness. References must include title (book or article), the title of the journal (if an article), author(s), date of publication (volume and issue number for journals), publisher (for books), and page numbers. Each entry should correspond to a single work. Do not group several works under a single reference number, even if they are by the same author. Check the *Chicago Manual of Style* if you have questions about how to prepare your references. Please double check all URLs to be sure they are still working. Use only URLs that you believe are stable.

The following is the preferred style for references used in MAA publications. Note that different types of references have a different style.

References

1. Stephen Barr, *Experiments in Topology*, Thomas Y. Crowell Company, New York, 1964. [This style is used for referencing a book.]

2. J.D. Emerson and D.C. Hoaglin, “Analysis of two way tables by medians,” in *Understanding Robust and Exploratory Data Analysis*, D.C. Hoaglin, F. Mosteller, and J.W. Tukey, eds., Wiley, New York, 1983. [This style is used in referencing an article from a book.]
3. Edward R. Sheinerman, “Random Interval Graphs,” *Combinatorica*, 8 (1988) 357–371. [This style is used in referencing an article from a journal.]

The bibliography refers to selected recommended readings for the topics covered in your volume. The bibliography is a resource and referral guide to other pertinent publications. Bibliographies and references use the same format.

Index

Is done when the final paging of the book is completed. The author is responsible for preparing the index.

Currently, **electronic indexing** is only available to authors who have prepared their manuscript in LaTeX. If you want to take advantage of LaTeX’s indexing capabilities you must enter all indexing commands **before** sending your disk and hard copies to the MAA production staff. Your book will be TeXed using our LaTeX macros. The index will be prepared, as usual, when we do the final pages.

According to the *Chicago Manual of Style*, “A good index records every pertinent statement made within the body of the text. Every serious book of nonfiction should have an index if it is to achieve its maximum usefulness.” It is the responsibility of the author to provide the index.

There are several steps involved in properly preparing an index. The process usually begins at the page-proof stage when the book is in final form. You can use these basic steps with 3×5 cards, an electronic spreadsheet program, or a highlighter on the page proofs. Preparing an index by hand is laborious so think it over and choose the method that works best for you — the steps are essentially the same regardless.

1. As you go through the page proofs, write down/highlight entries (with page numbers) that should appear in the index. For each heading you choose, you should also supply a modification, that is a word or phrase that narrows the application of the heading. Some of these will become subheadings when you prepare the index, and some will not. You must have them, otherwise you will end with a string of unmodified headings, followed by a list of page numbers.
2. When you have finished marking page proofs, you should have accumulated a set of entries for the index. Alphabetize all of the entries.
3. Type the index from the alphabetized index cards.
4. Edit your entries. You will now make decisions about what principal headings and sub-heading, main entries and sub-entries you will use.
5. Check the index carefully against the pages to be sure they are accurate.

Some general advice:

1. Write or type clearly and correctly — proof as you go! This will save time later.
2. Write cross references as you think of them when you go through your manuscript. Many of the cross references may be tossed out when you do the final index, but it won’t hurt to have these notations.
3. Keep a copy of the list in page order. This will help you in checking later on.

Permissions

You must obtain permission to use tables or figures appearing in another scientific publication, or if you quote extensively from someone else's work. Obtaining permission is the responsibility of the author or editor, although the MAA staff is happy to advise you as to how to go about obtaining them. Production of your book will not begin until a final manuscript and all permissions have been received. For more technical information on copyright issues, consult the *Chicago Manual of Style, Fifteenth Edition*, or visit the Copyright Office's website: www.copyright.gov.

Whom do you contact to obtain permission?

Most authors transfer their rights to the publisher of the book or journal in which their article is published. When seeking to obtain permission to use material from an outside source, it is usually best to start with the publisher. However, if the material has not been published, or if the book or article indicates that the author holds copyright, then contact the author.

Most US government publications will be in the public domain, and you will not need to obtain permission to use such material. Some works, however, are commissioned and carry a copyright notice. If such a copyright notice exists, you will have to seek the permission of the author.

What is included in a permission request? (Appendix C is a sample letter.)

Details about the material for which you seek permission:

1. The name and complete address of the publisher or author who holds the copyright.
2. A careful bibliographic identification of the material you want to use including the pages on which the material appears.

Details about your book:

1. Before granting permission, the publisher requires a description of your book, telling them what your project entails and how you propose to use the copyrighted material in the book you are writing or editing. A few sentences of description will usually suffice.
2. The name and address of your publisher. When you say the book will be published by the Mathematical Association of America, be sure to mention that we are a nonprofit, educational organization, and that your book will be sold to teachers, students, and to libraries.
3. The number of pages in your book.
4. The binding (either paperbound or hardbound). Textbooks are always hardbound. Consult with the MAA staff before filling in this information.
5. Number of copies to be printed. It is usually safe to say that our press run will be between 2,000 and 2,500 copies.
6. The tentative price. Consult with the MAA staff, and we will give you a ballpark estimate of what the price of your book will be.

When you have obtained all of the necessary permissions for your book, please send them directly to Elaine Pedreira at the following address:

Elaine Pedreira
MAA
1529 Eighteenth Street, NW
Washington, DC 20036

Giving credit for the material you use

The sample permission letter we have provided asks publishers to give us a specific credit line. It is very important that you include credit line information in your manuscript, as it must appear in the final book. If no specific credit line is given, you should include all relevant information: title of work, author, publisher, publication date, page numbers used, etc.

Some things to note if your book is a collection of articles from outside sources:

1. You must seek permission from each publisher for the material you are using.
2. If you are not using the entire article, but are excerpting portions of the article, you must let the publisher know what has been deleted from the original article.
3. You may **not** “edit” the work of a previously published article (that includes material published by the MAA). Obvious typos or misspellings are the exception.
4. If your work is a collection of articles published in MAA journals, obviously, you do not need to seek permission from us for the articles you are using. However, as a courtesy, you should notify the authors of the articles you are including in your collection of your intention to use their work.
5. If you are using an article from another source, we **must** have a copy of that article (the original source, not your typeset copy) in our production file.

Some things to note if your book contains material you have translated from another language:

1. Before translating the material, seek permission from the original publisher to do so.
2. Send the publisher a copy of the translation if they require it.

Works in the Public Domain

Works no longer protected by copyright are said to be in the Public Domain. Works authored or owned by the Federal Government are in the Public Domain, as are works in which the copyright was lost, or in which the copyright expired and was not renewed. Material published in the United States before 1923 is now in the Public Domain.

Keep in mind that for works created after 1977, copyright lasts for the life of the author, plus an additional 70 years. Copyright for works published from 1923-1963 lasts for 95 years from the date of publication if they were timely renewed. The copyright of works published during 1964-1977 lasts for 95 years regardless of whether or not a renewal was filed.

Electronic Production Issues

We prefer IBM, but can accept Macintosh disks. We can use 3 ½" floppies, Zip disks (100 or 250 mb), and CDs. You may send your files by email as long as you use an archive/compression program to put all of the files into one archive. Various Zip programs for the PC and StuffIt for the Mac are the two most popular archive/compression programs. Please contact Beverly Ruedi before sending any files by email.

Illustrations

It is a good idea to check out the draw programs you have available to you before you start drawing the figures for your book. Make sure that you can create an EPS file; that you can control the fonts and line weight; that you can change the line style (dotted, dashed, etc.); and that you can control color. All of these issues affect whether or not your figures will be usable. Do not draw figures in Word (or any other word processor), MacPaint, Windows Paint or any other similar program. These programs are intended for home use, not for publishing books.

If at all possible, figures should be sent in **PostScript** (PS) or **Encapsulated PostScript** (EPS) format. It is best to embed all fonts in the figure file: if your printer driver does not give you that option, please go to adobe.com and download (for free) the latest PostScript printer driver for your system. If your fonts are not embedded, your labels will translate as outlines, not fonts, and they will not look as crisp when printed. Even if you cannot get an EPS file from the program that produced the drawing, e.g., *Excel*, you may be able to get one another way. We have had success taking *Excel* graphs and copying and pasting them into a regular draw program. In the draw program we then adjust the line weight, color, etc. and export the file as an EPS. This should work in many other Windows programs. *Word* is a notable exception: drawings taken from *Word* tend to lose lines when you move them.

Most draw programs can put labels on figures. Choose Times at 9 pt as the font used in your figures (axes labels are frequently smaller — 8 pt). Figure labels should be in the same style as the corresponding letters in the text — italic, bold, etc.

Many draw programs set the default line weight at .2 pts. This is rather odd since at high resolution these lines all but disappear. Please be sure that the line weight is set to 1 pt. No line should ever be less than .5 pt. Since we are not working in color all lines should be black. Please do not send in files from graphing programs with the lines in 5 different colors: they must all be black and you must do something else to differentiate between them (dots, varying lengths of dashes, etc.).

Please draw the figures at the size you would like them to appear. You should try to draw them as small as possible while still retaining clarity. Please note the text width of the books in your book series before drawing large figures. Books in the Carus, Dolciani, NML, and Spectrum series are 6 × 9 so the text width is 4 inches. Classroom Resource Materials and Problem series books are 7 × 10 so the text width is 5 inches. We may resize figures to allow for better page breaks.

Bitmapped formats (BMP, TIF, etc.) are also usable. However, please note that the standard dpi (72) for web figures is **not** sufficient for print media. All bitmapped figures should be saved at 300 dpi. TIF is the format typically used for scans of photos. BMP or JPG should be used only as a last resort.

We like to do a test run on electronic figures early in the production process to see whether or not we can get workable copies of your figures. If you cannot give us PostScript files, let us know and we will help you choose a format that will give us the best possible resolution.

Hand-drawn figures should be submitted with two copies, one with lettering and one without. Hand-drawn figures will be scanned and the labels will be added electronically. The figures should be drawn at approximately twice the size you would like them to appear. Please be sure that the lines are heavy enough to be reduced that much — this is not like reducing a PostScript figure, the lines get fainter the more you reduce the figure. It is a good idea to test one of your drawings on a good photocopy machine to be sure the lines are still heavy enough after the figures have been reduced.

PiCTeX is **not** a preferred method of producing figures. PicTeX adds a huge number of lines to the files complicating the process of putting your book into our macros. Sizing figures in PiCTeX is also time consuming. If you must use PicTeX, please make sure the figures are sized to fit within the text area of the appropriate book series.

Photos

Since we do not work in color the best photos are B&W with high contrast and a matte finish. We prefer to receive photos, not slides or negatives. Slides or negatives have to be printed and that adds time and cost to the production process.

Naming conventions

Please name your files the way the figures are numbered in the text. If you number your figures straight through the volume, then the figure files should be: fig1.eps, fig2.eps, etc. If you want your figures numbered by chapter, then number the files the same way: fig1-1.eps, fig1-2.eps, ..., fig4-1.eps, etc. This avoids confusion on our part and it saves us time.

Note to Adobe Illustrator 9 and 10 Users

There are issues with importing figures done in both Illustrator 9 and 10. Please save those figures in .ai format.

Text

We prefer to receive files in TeX, but we can use files done in most of the major word processing programs (Word, WordPerfect, etc.). If we cannot translate your word processor files into a usable format on our end, we will ask you to send ASCII (text only files) or RTF (rich text format) files instead of application files.

Please do not spend any time developing a complicated style. It is, however, important that you make clear distinctions between various heading levels and that you be consistent. To indicate the various heading levels, use differing font size and space above and below the heading. It is not necessary also to make them boldface. Please note that you should not have more than three levels of heading: two levels of displayed heads and one level of run-in head. The run-in heads should be bold for Theorems, Lemmas, etc. and italic for Proof. Please be aware that if you have too many heading levels, your book will look like an outline. Ultimately your book will be typeset in the style of the series it is appearing in: undoing a complicated format makes the composition process longer and more difficult.

Margins should be at least one inch wide. Wide margins make it easier to maintain correct paragraph and line breaks when importing a file into a text editor.

Macros and Formatting for Authors who use TeX

Please use the regular LaTeX article or book style files. We prefer that you use LaTeX as it comes out of the box — do not forget that your book will not end up looking that way anyway. It is simply not worth your effort (especially since it also costs us more effort) to change the style. If you have to create macros you must send them to us. They should be in the preamble or saved as a separate file. Do not use home-grown style files that are saved on your network unless you can send us a copy.

If you use plain TeX, please use macros for chapter titles and headings. Those macros should include spacing and font commands. This enables us to search and replace your macro names with ours. (Do not insert commands adding space or changing font size in the middle of the text; those commands should always be embodied in a macro. It is, of course, fine to use lowlevel font commands like `\it` or `\bf`.) Key words and terms should be emphasized by the use of italics. Do not put in any hard page or line breaks—the length of the line and the font will change so all of the breaks you put in will have to be removed. All of your macros should be at the top of your master file or in a separate file. Do not define macros in the middle of the text.

We made note earlier, in the section on illustrations, of the width of the text area in the various book series. This is also an important consideration when you are typesetting long or complicated mathematical expressions. Please break *displayed* equations so that they will fit within the text width. Do not put hard line or page breaks within inline equations since the line or page breaks will change once we TeX your manuscript.

Textures users (Mac): do not embed figures in the file, it makes it more difficult to translate your book to the PC. All figures must be in separate files (note the naming convention above).

Formatting Notes for Authors using Word Processors

Please use the equation editor for both inline and display equations (for the entire equation, not just for special characters in an equation). In most cases, we can translate those equations smoothly into TeX commands.

Please do not leave figures embedded in your text files. We cannot remove those figures and use them. All figures must be sent in separate files (note the naming convention above).

If you end up having to send us an ASCII file, please remember that ALL of your formatting disappears when your file is saved as an ASCII (text only) file. You also lose all “special” characters—Greek, open-faced, math characters that require a control key, etc. Mathematics that uses an equation editor also disappears. This means that it is imperative that your hard copy be the latest copy of your manuscript. If you need any characters that you do not have on your computer be sure to clearly mark where they go on the manuscript.

Note for Mac *Word* users: please save your files as RTF (Rich Text Format) files.

Final Note for Word Processor Users

Word processors will not create a camera-ready manuscript — printers cannot work with those files. It is, therefore, not worth your time to develop a fancy style. Using the equation editor is worth your time since it will save you proofreading time and it will save us typesetting time. Also, figures that are drawn with a word processor are not usable. Please use a standard draw program like *CorelDraw*, *Illustrator*, or *FreeHand* or a mathematical draw program like *Mathematica*.

For certain books (those with more words and less mathematics) programs like *PageMaker* and *QuarkXpress* can be used to create camera-ready volumes. Contact Beverly Ruedi for more information on using these programs.

General Editorial Guidelines

1. Words beginning with *non-*, *pre-*, and *pseudo-* are usually not hyphenated.
2. Words beginning with *quasi-* and *self-* are usually hyphenated.
3. Do not use “*cf.*” instead of *see*. It means to confer, compare. It should be used to indicate that another point of view will be found in the reference.
4. Bibliographic reference numbers should not be used as a subject or object of any sentence. They are parenthetical remarks.
5. All quotations must have reference and page numbers—(14, p. 120). Citations of results from a book or long article must contain a theorem number, page number, or other specific reference, e.g., [11, p. 42] or [17, Lemma 3.4.2].
6. Do not capitalize mathematics, calculus, the names of theorems, e.g., fundamental theorem of calculus, mean-value theorem, Picard’s theorem, etc., in most situations.
7. Use commas around *i.e.* and *e.g.*
8. Do not abbreviate. Spell out respectively, if and only if, section, chapter, exercise, figure, etc. An exception is p. for page, or pp. for pages.
9. Theorems, corollaries, lemmas, propositions, etc., are not part of the previous sentence. The word theorem (corollary, etc.) is a heading and the text following should be a complete sentence or sentences.
10. Use the correct title for your references.
Bibliography—suggested reading on topics covered in your book.
References—works you used to prepare your book.
11. Hyphenate two or more words serving together as an adjective, e.g., *right-hand side*, *long-range plans*, *three-dimensional object*, *first-order equation*, etc.
12. Periods and commas should be placed inside quotation marks. Semicolons and colons are placed outside quotation marks.
13. First, Second, Third should be used instead of Firstly, Secondly, Thirdly, etc.
14. Coauthor is used without a hyphen.
15. List a list; do not run it into a sentence.

16. Avoid the comma splice error. Use a semicolon or a full stop.
17. Distinguish carefully between *that* and *which*.
18. Avoid lengthy or numerous parenthetical remarks.
19. Do not use *presently* when you mean *now*.
20. Avoid references to “above” or “below.” Be precise — label and cross reference by label.
21. Avoid “a number of,” a locution without content. Tell us: many, few, one, over a hundred, etc.
22. Avoid the misplaced *only* error.
23. Use \cdots and \ldots correctly: $1 + 2 + \cdots + 6$ and $3.14\dots$ or $1, 2, \dots, 8$.

Further Reading

Gillman, Leonard, *Writing Mathematics Well*, MAA, Washington, DC, 1987. ISBN 0-88385-443-0

Higham, Nicholas J., *Handbook of Writing for the Mathematical Sciences*, second edition, SIAM, Philadelphia, 1998. ISBN 0-89871-420-6

Krantz, Steven G., *A Primer of Mathematical Writing*, AMS, Providence, RI, 1997 (reprinted with corrections 1998). ISBN 0-8218-0635-1

Appendix A

The Mathematical Association of America
1529 Eighteenth Street, NW
Washington, D. C. 20036
(202) 319-8479 FAX (202) 387-1208 email: epedreira@maa.org

Book Promotion Questionnaire

Dear Author:

Please answer all questions on this form as thoroughly as possible. The information you give us will help us promote your book more effectively. No one can provide this information as well as you can. The information we get from editors/authors is one of the most valuable components of our marketing effort.

Please be sure to provide us with your Social Security Number. We need this information to prepare your royalty statements.

Title of book:

Date questionnaire was completed:

1. Author/editor name and present affiliation:

Name(s) on title page. Please list your name as it should appear on the title page and on promotional material. If there is more than one author/editor, please list names in the order they should appear on the title page and the front cover of the book.

Nationality:

2. Office Address:

Office phone number:

FAX number:

e-mail address:

Home Address:

Home phone:

3. Social Security Number:

4. Author's biographical sketch

Please include information on place of birth, citizenship, education, awards and honors received, professional societies of which you are a member (including information on offices you have held within them),

and previous books you have written. Please do not be unduly modest. We need to have this information about you to market your book, and to get it reviewed.

5. Promotion outside the Association

What professions or groups, **other** than members of the Association will be interested in your book. Include **addresses** of these organizations, and a contact person if possible.

6. Book Description

In 250–300 words, describe exactly what your book is about. Please say the most important things first. This description will form the basis for the back cover and advertising copy. Tell us anything about your subject, selection and organization of material, stress on special subject matter, terminology, etc., that will be useful information to us in advertising the book. Please describe the audience your book addresses, and how the book will be used.

7. Non-technical description

Please give us a short description of your book (80–100 words) in simple, non-technical language which will be understood by booksellers in all countries who need to know about it in sufficient detail to direct it towards the right buyers. Please say what it is about, its main purpose, its importance as you see it, and how it differs from the competitor. Don't be afraid to state what would be obvious to specialists in your subject.

8. Addresses of opinion leaders in your field

If you can, provide us with the names (and full addresses) of up to three prominent individuals to whom we might send a copy of your book before publication to solicit endorsements useful in promotion.

9. Courses in which your book might be used

List courses for which your book might be used as text or supplemental reading. Please be specific.

10. Exhibits

List any forthcoming mathematical conferences at which your book could be displayed (with an asterisk to indicate those you will attend).

12. Newspaper or alumni magazine

Is there a newspaper or alumni magazine to which an announcement about your book should be directed? Please give the name of a contact and their full address.

13. Number of flyers you would use as handouts when you give talks relating to your book and for other purposes.

Appendix B

PUBLISHING AGREEMENT

This agreement is made the X day of September 1993 between X hereinafter called the Author, and THE MATHEMATICAL ASSOCIATION OF AMERICA, hereinafter called the Publisher.

1. **The Work.** The Author and the Publisher agree to collaborate in publication of work entitled X as accepted by X but with such modifications as may subsequently be agreed to.
2. **Grant.** The Author, on the terms specified in the Agreement, hereby grants and assigns exclusively to the Publisher, its assigns and licensees, all rights of every nature now or hereafter existing in the Work throughout the world for the duration of any copyright, and any renewals thereof. Copyright will be obtained by the Publisher at the Publisher's expense in the United States, and the Publisher's discretion, in other jurisdictions.
3. **Royalty.** On all sales of the Work by the Publisher, other than Special Sales and the disposition of Subsidiary Rights as set forth in Paragraphs E and F, the Publisher shall pay to the Author a royalty based on the Publisher's net receipts in accordance with the following schedule:

On casebound books (if produced)

- 12%

On paperbound books

- 10%

Net receipts shall be deemed equal to gross revenues from sales, minus only returns, exchanges, discounts and other allowances, and excluding packing and shipping charges, and sales or excise taxes shown separately on the invoice.

4. **Payments.** The Publisher shall render annual statements of account in the month of April covering sales of the Work and the disposition of any and all other rights of the Work to the last day of the preceding calendar year and shall pay in cash with the statement the amount due the Author.
5. **Multiple Authorship.** If there are two or more individual parties to this Agreement the term "Author" and all singular verbs and pronouns used herein with reference to the Author shall include the plural, and the masculine shall include the feminine. The co-authors shall be jointly, except as hereinafter set forth, the beneficiaries of all rights under this Agreement and subject to all liabilities and obligations hereunder; provided, however, that all royalties and other payments to be made by the Publisher shall be as specified in Paragraph 3. The division of royalties shall be as specified in Paragraph 3 or as specified in subsequent written instructions to the Publisher that have been agreed to by all of the authors or their heirs or assigns in writing.

OTHER PROVISIONS

A. Manuscript and Proof. The Author agrees to deliver material to the Publisher that is satisfactory in form and content, and to provide satisfactory reproducible copy for all halftones and line art needed in the Work. The author agrees to read the proofs, if requested to do so by the Publisher, and promptly (in any event within fifteen days) correct them in duplicate and return one set to the Publisher. If Author's alterations to proof are necessary, the Publisher shall absorb the cost of such alterations provided it does not exceed ten percent (10%) of the cost of composition, and the excess cost, if any, shall be charged to the Author's royalty account. Author's alterations are defined as deletions, additions, and other revisions made by the Author requiring changes in proof, illustrations, artwork, cuts, films and plates other than to correct publisher's errors.

B. Warranty. The Author expressly warrants each of the following: that the Work is original on the Author's part except for such excerpts or selections from copyrighted works as the Author may include in the Work after obtaining the written permission of the copyright owners (said permissions to be delivered by the Author to the Publisher in a form acceptable to the Publisher); that the Author owns and has the full power to convey all the rights herein conveyed to the Publisher; that the Work does not infringe upon any copyright, trademark, patent, proprietary, or other right of others; and that it is neither scandalous, nor libelous, nor violative of any right of privacy, nor otherwise unlawful. The author agrees to hold the Publisher harmless in connection with any claim or suit involving allegations which might comprise a breach of these warranties. These warranties shall survive the termination of the Agreement.

C. Author's Copies. The Publisher agrees to furnish the Author at the time of publication ten (10) free copies of the Work, and ten (10) free copies at the time of each reprinting. The Author may purchase additional copies of the Work at a discount of fifty percent (50%) from the Publisher's list price. No royalties shall be paid on copies purchased at the author's discount.

D. Special Sales. No royalty will be paid on copies sold at or below the cost of manufacture, sold as overstock or "remainders," or on copies used for promotional or charitable purposes.

E. Subsidiary Rights. The following compensation shall be paid the Author on the sale or use of subsidiary rights granted the Publisher by the Author under this Agreement in lieu of the Royalty specified in Paragraph 3, on Page 1, and shall be computed and shown separately on statements of account to the Author.

1. On subsidiary rights, including, without limitation to, reprint rights, licensed or sold to others the Publisher shall pay the Author fifty percent (50%) of the Publisher's net proceeds, which is defined as net receipts reduced by the Publisher's reproduction, translation, material, and other costs incurred in connection with such license or sale. The Publisher may license or sell to its own subsidiaries or affiliates hereunder on the same terms as others provided as in licenses or sales are entered into on commercially reasonable terms.
2. On uses of subsidiary rights by the Publisher, the Publisher shall pay the Author the same rate or royalty as specified in Paragraph 3, on page 1, and based on the Publisher's net receipts, unless a lower royalty shall be agreed to between the parties.
3. The Publisher may publish, or otherwise use such portions of the Work as the Publisher thinks proper to benefit its sale, or permit others to do so, without compensation to the Author. If, however, the rights to use selections from the Work are sold, the Publisher shall pay the Author fifty percent (50 %) of the Publisher's net receipts from such sale.

F. Infringement. If the Publisher believes that the copyright or any other right in the Work granted to the Publisher by this Agreement is being or may be infringed, the Publisher may, in its sole discretion and at its own cost and expense, take such legal action as may be required to restrain such infringement or to seek damages therefor. Any money damages recovered shall be applied first toward the repayment of the expense of bringing and maintaining the action, and the balance shall be divided equally between the Author and the Publisher.

G. Out of Print. When the Publisher decides after publication that the public demand for the Work no longer warrants its continued publication, or if for any other cause it shall deem its further publication inexpedient, the Publisher may discontinue manufacture and put the Work out of print. If the Work shall be unavailable from the Publisher or through an authorized subsidiary-rights edition in the United States for six months the Publisher and Author agree that it will be considered out of print for the purposes of this Agreement. If the Work shall be out of print for six months and the author thereafter requests the Publisher by registered or certified mail to reissue it, the Publisher shall have six months after receipt of such request to reprint the Work or to contract for its reissue within a reasonable time. If this is done, both parties agree that the work be considered in print again and both will be bound by the terms of this Agreement covering the Work. If the Publisher fails to do either, all rights herein granted to the Publisher shall revert to the Author, subject, however, to any license, contract, or option theretofore granted by the Publisher, and to the Publisher's right to its contractual share of the proceeds therefrom. Rights reverting to the author shall include the right to reprint the book's pages, including the art, by photo-offset. The Work shall not be considered out of print if it is on sale under

the Publisher's or any other imprint or is under option or contract for publication in any kind of edition, nor shall it be considered out of print if continuance of manufacture is prevented by wars, governmental action, strikes, acts of God, or other circumstances beyond the Publisher's control.

H. Assignment. The Author may assign or transfer his rights hereunder as a whole but not in part; provided, however, that the Author shall not assign or delegate any duties or obligations under this Agreement without the written consent of the Publisher. The Publisher may assign its rights, duties, and interests under this Agreement, as a whole but not in part, upon giving written notice thereof to the Author, provided that the assignee shall assume all future obligations of the Publisher hereunder.

I. Revisions. When the publisher decides that a revision of the work would be desirable, he shall so notify the Author. If the Author refuses, or is unable, to prepare the revision within a reasonable time, the publisher shall then have the right to arrange with others for its preparation. The publisher shall also arrange for the revisor to share royalties with the Author. Such royalties for the revisor shall not exceed 50 percent of total royalties on first revision or 75 percent of total royalties on the second revision. The revisor shall be given credit for his work in the published revision and in promotional material for the revised work. Except for sharing the royalties as herein provided, the terms of this agreement shall apply to each revision as though it were a separate work.

J. Complete Agreement. This Agreement constitutes the complete understanding of the parties regarding the Work and no provision other than those contained herein shall be binding on either party. No alteration, modification, or waiver of any provision hereof shall be valid unless in writing and signed by the Author and an officer of the Publisher. This Agreement shall be binding upon, and for the benefit of, the Author and also his heirs, executors, administrators, and assigns, and likewise upon, and for the benefit of, the Publisher and also its successors and assigns.

For The MATHEMATICAL ASSOCIATION OF AMERICA

For the AUTHOR

Witness for the MAA

Witness for the AUTHOR

End of Agreement

The Mathematical Association of America
1529 Eighteenth Street, NW
Washington DC 20036-1385

Signed, sealed, and delivered as of the day and the year first above written

Appendix C

The Mathematical Association of America
1529 Eighteenth Street, NW
Washington, DC 20036
(202) 387-5200

TO:
RE:
DATE:

I am writing to request permission to reprint the following material from your publication:

Author/Title/Date of Publication
Pages as they appear in your publication
Other identifying information and remarks

This material is to appear as originally published (any changes or deletions are noted on the reverse side of this letter) in the following work that the Mathematical Association of America is now preparing for publication:

Author (Editor)/Title
Proposed date of publication
Remarks:

We request nonexclusive world rights as part of our volume only, in all languages and for all editions.

If you are the copyright holder, may I have your permission to reprint the above material in our book? If you do not indicate otherwise, we will use the usual scholarly form of acknowledgment including publisher, author, title, etc.

If you are not the copyright holder, or if additional permission is needed for world rights from another source, please so indicate.

Thank you for considering this request. A duplicate copy of this form is enclosed for your records.

Sincerely,

The above request is hereby approved on the condition specified below, and on the understanding that full credit will be given to the source.

Date: _____ Approved by: _____