

*Handbook for
MAA Notes
Editors/Authors*



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Introduction

This handbook is intended to inform MAA Notes 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
- MAA Textbooks
- (Brink Selected Papers is not an active series)

Editorial guidance for books is provided by the Committee on Books and the Editorial Boards of each book series.

MAA Publications Staff Directory

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

To submit a manuscript or proposal please contact:

Zaven Karian

e-mail: Karian@denison.edu

and

Carol Baxter

email: cbaxter@maa.org

Questions about book production and marketing should be directed to:

Carol Baxter — Associate Director for Publications

email: cbaxter@maa.org (202) 319-8479

Questions about review and author copies should be directed to:

Rebecca Elmo — Production and Marketing Assistant

email: relmo@maa.org (202) 319-8480

Questions about TeX macros, preparation of computer art, and other electronic aspects of production should be directed to:

Beverly Ruedi — Electronic Production and Publishing Manager

email: bruedi@maa.org (540) 582-2208

MAA Book Series Descriptions

1. Carus Mathematical Monographs; Editor, Robert Devaney

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, Gerald Bryce

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, Karen Saxe

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; Editor, Stephen Maurer

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).

10. **MAA Textbooks**; Editor, Zaven Karian

MAA Textbooks is MAA's largest series. MAA Textbooks cover all levels of the undergraduate curriculum, with a focus on textbooks for upper division courses. They are written by college and university faculty, and are carefully reviewed by an editorial board of teaching faculty in order to ensure superior exposition. While the editorial board is interested in publishing quality textbooks of all types, it especially encourages submissions of innovative manuscripts. Representative volumes: *Differential Geometry and its Applications*, *Number Theory through Inquiry*, *A Course in Mathematical Modeling*.

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 Zaven Karian, if they consider it appropriate for that book series; if the editorial board obtains the project in some other manner, the Editor should immediately inform both Karian and Carol Baxter about the existence of the project. Projects may arrive in a variety of forms, ranging from brief proposals to 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; Zaven Karian 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 Committee on Books (COB) 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 COB.

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

When the COB approves the project, the Chair 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 Books has approved the (BOOKSERIES) 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 (BOOKSERIES) 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 Production Manager in Washington, Carol Baxter (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 Committee on Books

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, Carol Baxter 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 before the production progress begins (before it has received final approval by the Editorial Board and the Committee on Books). 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 Committee on Books.

All potential Notes editors and authors should be aware that the series is moving to electronic distribution. We hope to have a print-on-demand option for those who prefer printed volumes.

As the editor of a collection of papers you have several responsibilities:

1. Please carefully read the Electronic Production Issues section starting on p. 14. It will tell you how your files and figures need to be prepared for publication. You need to think carefully about what types of files you can accept from your contributors and you need to communicate that information to them as soon as possible. Sample articles in one- and two-column format for word processor users can be found on pp. 29–35 and a sample file showing appropriate TeX coding can be found on pp. 37–38. Encourage each of your contributors to download this Handbook from our website: www.maa.org. Click on **Publications** and go to the Author's Handbook link.
2. A Transfer of Copyright Form must be obtained from each contributor. See p. 27.
3. You must make sure that all contributors have obtained any necessary permissions. See p. 26.
4. As the editor of a collected work, you are indeed expected to **edit** it. The Notes Editorial Board may give lots of advice on strengths and weaknesses, but you are the one who has to respond to that advice, or get your contributors to respond. The Editorial Board will not rewrite it for you. On occasion, the Board may request additions, or suggest that some items are weak or peripheral and should not be included without major improvements. Usually the Board wants to make all the contributions succeed, but they may require some articles to be deleted. In short, when gathering contributions in the first place, you should make clear to your authors that the whole work is a **submission**, and that there is no guarantee that the work as a whole, or any particular contribution, will be accepted.
5. Finally, you are responsible for sending the latest hard and electronic copies of your volume to the Washington office.

What happens after your manuscript is approved?

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

1. **Contract.** Please note that royalty rates to editors of collections are decided on a case-by-case basis. The contract in Appendix B is just a sample: a contract will be sent to you when your book is approved.
2. We will also send you a copy of our Author's Questionnaire (Appendix A, p. 18). 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 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.) The sooner we get this material, the sooner we will be able to begin work on the cover and back cover of the book.
3. We will need a usable PDF (or 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.
4. After you have made all requested changes please send us a new PDF or hard copy as well as all files used to prepare your manuscript. For a PDF to be able to replace hard copy you must have all fonts (figures and text) embedded. Please be sure that your files and the PDF (or hard copy) match — they must be the FINAL version of your manuscript. By this time we should have received a signed MAA Transfer of Copyright Agreement from each of the contributors (see Appendix D). Again, it is the responsibility of the editor to obtain those signed forms.
5. When you send in the final files please note any sections where you had problems in the preparation of the files. This gives us a heads up on possible problem areas. PDF Galleys will be sent to you unless requested otherwise. You, as editor, will be responsible for sending those galleys to the contributors and then combining your corrections and those of the contributors onto one copy that should be sent to Beverly Ruedi. Galley corrections can be sent by email as long as you use both page and line numbers to locate corrections. At this point you should only be looking for typos and grammatical errors. Please do not allow or encourage your contributors to engage in rewriting their article. Final pages will be sent to you for approval once those changes are made.
6. At some point before you see the final pages, we will ask you to approve the copy for the back cover.
7. Once we have final approval on the back cover copy and the final pages, the book is ready to be sent to the printer.
8. We will send you 5 copies of your book as soon as it is printed. A copy will also be sent to each contributor. Please provide Carol Baxter (cbaxter@maa.org) with an email list of their names and addresses.

The Manuscript

Please provide a PDF (or hard copy) and all files used in preparing the latest version of your manuscript. The manuscript should include the following components.

Front Matter

The **title page** includes the title, subtitle, and the names and affiliations of all editors. Please pay careful attention to the *order* of the editors' names since we will use your ordering on the cover. 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, but some type of introduction to the collection is very helpful. You may briefly give the history of the volume and some information about the various contributions. 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. The table of contents and the index will be done last, 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

For a collection to look like a cohesive unit there must be consistency in style matters. It is important that all articles be set in the same basic style. See the samples at the back of this Handbook. Also see the section on electronic production issues for information on formatting and submitting your text and figures electronically.

References/Bibliography

Again, for a collection to look like a cohesive unit there must be consistency in style matters. The style you choose 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.

All URLs should be checked before the final manuscript is sent to the MAA for production. A URL should not be used if you have reason to believe it is not 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

The index is done when the final paging of the book is completed. The editor is responsible for preparing the index. Preparing an index for a collection is more difficult than preparing one for a work done by a single author. As editor you may find it helpful to ask your contributors to give you a list of index terms for their articles.

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."

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 list.
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 the page numbers 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 1,000 and 1,500 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 Carol Baxter at the following address:

Carol Baxter
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 can accept files on CDs or DVDs. Most authors email their files. It is a good idea to use an archive/compression program when emailing large numbers of files. Various Zip programs for the PC and StuffIt for the Mac are the two most popular archive/compression programs. Please let Beverly Ruedi (bruedi@maa.org) know by separate email that you are emailing files.

Note that, as editor, you will have to deal with files sent to you by the contributors. You must consider carefully what types of files and media you can use. Communicate this information to all contributors as soon as possible. The earlier you let them know your and our expectations the easier the process will be for everyone. The information below is based on the types of files we can handle and it also addresses the types of files that have to be sent to the printer.

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 also 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 Notes series are 8½ × 11 and the text area depends on whether you do the volume in one- or two-column. 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 preferred format 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.

Do not use any LaTeX package or set of macros to draw your figures. As we move into e-books those figures will cause additional problems and costs.

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 to the production process.

Naming conventions

Files (text and figure) should be named by using the authors last name. It is also helpful if you add the chapter number after the authors name. So, if Beverly Ruedi is the author of chapter 1 the file with the text would be ruedi1.tex and the figure files would be ruedi1_1.eps, ruedi1_2.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

Notes volumes are almost always collections. It is therefore imperative that the editor try to enforce some uniformity among the authors. We prefer to receive files in LaTeX, but we can use files done in Word. (We prefer not to receive files done in WordPerfect.) 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 differing amounts of space above and below the heading. 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. Your book will be typeset in Notes Series style: 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 (sample can be found on pp. 37–38)

The LaTeX article documentclass is probably the easiest style file to use for collections. It provides for the addition of author's names (unlike the book macros). The article style can almost be used straight out of the box: we suggest, however, that you change the margins to 1 inch all around. Other than changing the margins the regular LaTeX article style is fine for headings, titles, etc. Encouraging your contributors to use LaTeX can save you and us considerable time.

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.

The width of the text area (approx. 3 inches for 2 column format) 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 (samples can be found on pp. 29–35)

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 have 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.

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: cbaxter@maa.org

Book Promotion Questionnaire

Dear Editor:

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.

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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.

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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.

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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

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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.

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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

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

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Appendix D

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Date

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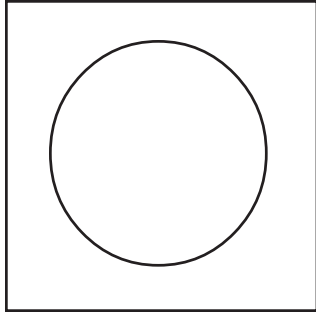


Figure 1. Sample figure. The figure label and number should be in the contrasting font at 9 pt. The caption in 9 pt Times.

the Theorem name and number in bold. There should be a small space above and below the theorem.

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Another Main Head

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Insert blanks as necessary so that articles will begin on a right-hand (odd-numbered) page.

Sample One-Column Article (24 pt)

Beverly Joy Ruedi (16 pt, Times)

Mathematical Association of America (12 pt, Times)

For one-column volumes the text should be in 11 pt type. Choose a common font like Times New Roman for the text. The title and headings should be in a contrasting font: I used Helvetica Narrow Bold here. Feel free to use another **common** font. It is also perfectly ok to use Times throughout.

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Main head: 14 pt, contrasting font

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Subhead: 12 pt, contrasting font, less space

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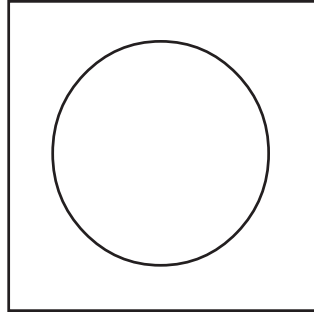


Figure 1. Sample figure. The figure label and number should be in the contrasting font at 9 pt. The caption in 9 pt Times. Figure captions in one-column style can be awkward because the line is so wide. If you have many short captions, then centering them is best. Longer captions, like this one, are just fine going across the entire page.

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Subhead. Bold subheads can be used as another level head and it is also the head used for Theorems, Corollaries, Lemmas, etc. Figures should have “callouts” in the text and should be located as close to those references as possible. Figure 1 shows how to typeset labels and captions for a figure. MMMM MMMMM
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Theorem 1. *The text of theorems should be in italic with the Theorem name and number in bold. There should be a small space above and below the theorem.*

Proof. The italic subhead can be yet another level of head. It is most commonly used for proofs (as here). There should be a small space above the italic subhead. MMMM MMMMM
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Another Main Head

Feel free to number sections and subsections. You should limit how far down you go with your numbering: you can easily end up with something that looks like an outline. MMMM MMMMMM MMMM MMM
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Sample coding for an article done in LaTeX

```
\documentclass[11pt]{article}
```

Below are some packages that we commonly use. Feel free to delete them if you do not want to use them.

```
\usepackage{makeidx}
```

```
\usepackage{times}% Times fonts
```

```
\usepackage{amssymb,amssy} % extra math symbols
```

```
\usepackage{graphicx} % for placing figures
```

```
\usepackage{mtpro} %Math Times Professional fonts in place of CM for math
```

```
\topmargin=-.55in
```

```
\oddsidemargin=0in
```

```
\evensidemargin=0in
```

```
\textwidth=6.5in
```

```
\textheight=9.1in
```

```
\newtheorem{theorem}{Theorem}
```

```
\newtheorem{corollary}[theorem]{Corollary} % numbering will follow along with theorems
```

```
\newtheorem{lemma}[theorem]{Lemma} % numbering will follow along with theorems and corollaries
```

```
\frenchspacing
```

```
\flushbottom
```

```
\pagestyle{myheadings}
```

```
\markboth{Title of Book}{Title of Article}
```

```
\begin{document}
```

```
\title{Sample Article Coding for \LaTeX}
```

```
\author{Beverly Joy Ruedi}
```

```
\date{}
```

```
\maketitle
```

```
\section{Introduction}
```

All authors should use out-of-the-box \LaTeX commands for sections, theorems, running heads, etc., so

that I will only have to change the documentclass for your article. Changing the documentclass to the Notes Series macros will change the style of everything in your article without any effort on my part. I can then concentrate on the layout --- getting figures into their optimal places and making sure page and line breaks are best possible.

If you have to create your own macros, please be sure to put them at the top of your file. Do `{\bf not}` use macros that are stored on your network. You must be able to send any macros you use to us.

```
\subsection{Second level section head}
```

If you use `\LaTeX` you do not need to worry about style at all. The various sectioning commands will let me know what level head you want without needing the font and spacing cues that are necessary with files done in a word processor.

```
\begin{theorem}
\LaTeX is best!
\end{theorem}
```

```
\paragraph{Proof} Authors do not need to worry about style issues at all. Saves time in production.
```

```
\begin{corollary}
All MAA authors should use \LaTeX.
\end{corollary}
```

```
\subsubsection*{Lowest level of displayed section head}
```

Note that I did not allow `\LaTeX` to number this one. Numbering too many levels down makes an article look like an outline.

```
\section{Mathematical Expressions}
```

Of course, `\TeX` is the best way to typeset mathematical expressions. If you use the equation editor in Word you can get decent output, but `\TeX` is still the champ! `\LaTeX`'s auto numbering and referencing systems are very helpful when you want to refer back to an equation number. This equation

```
\begin{equation}
a^2 + b^2 = c^2\label{pyth_thm}
\end{equation}
```

can be referred to later even if you do not remember its number. The auto system is also helpful when editing since it will automatically update both equation numbers and their references in the text. So you can refer to equation `\ref{pyth_thm}` safely and easily.

Note that I have put the `\LaTeX` commands indicating displayed equations and the equation itself on separate lines. This is very helpful when I have to go back and make changes since it makes it easier to find things. It is not necessary to do that with run-in mathematics, $a^2 + b^2 = c^2$ can go here.

Any author working in `\LaTeX` should enter index commands as they are preparing their article.

This sample is intended to give you an idea of how to begin. For more information on `\LaTeX` check out Leslie Lamport's book on `\LaTeX` or any of a number of more recent books on `\LaTeX`.

```
\end{document}
```