The University of Chicago Press Art Submission Requirements

Contents

Overview

Why We Prefer Original Photographs, Transparencies, and Line Art

There are several factors to consider when attempting to reproduce illustrations in printed books. Quality of original illustrations is foremost, but we also consider scanning resolution, the paper on which your book will be printed, and the printing press that will be used to produce your book. Failure to consider any one of these factors can lead to problems when printed books are on press and to disappointment with finished books. *To avoid this, we prefer to handle the scanning of your photographs and illustrations, rather than having you provide scans.* If this is not possible, have a professional graphic arts service bureau scan your art as indicated in the section on digital art requirements, beginning on page 12. ***Art that does not meet these guidelines may be rejected.***

Requirements for Submitting Hard-Copy Originals

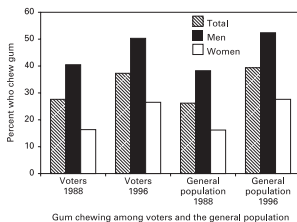## Photographs, Transparencies, and Line Art

Hard-Copy Originals

8 x 10 glossy photograph

4 x 5 transparency

35mm transparency

Line art graph

1. Introduction

There are several factors to consider when attempting to reproduce illustrations in printed books. The quality of the original illustrations is foremost. The following are guidelines for submitting the best possible originals for the best possible final image in your printed book.

Black and white photographic images
- Black and white photographs are the preferred format for reproduction.
- Professionally produced prints from a library or photo service will ensure the highest possible quality.
- Prints can vary in size from 8˝ x 10˝ (preferred) to 4˝ x 5˝.
- A full range of tonalities should be present in the prints. Prints with low or high contrast will not be improved by the printing process. Such qualities may instead become exaggerated.
- Photographs should be dust- and scratch-free. Retouching fees may be passed on to you.
- Glossy finish is preferred. Matte finish is acceptable.
- All prints should be identified following the labeling guidelines at the end of this document (see page 21)
- If a detail of an image is to be used, indicate the area of interest on a photocopy of the print (see figure 2.1 on page 6).
- Visual indicators such as arrows and numbered reference points should be noted on a photocopy of the document (see figure 1.2 on page 6).

Color photographic images
- 8˝ x 10˝ to 4˝ x 5˝ (both sizes are equally acceptable) positive film transparencies provide the best color fidelity and detail and are the preferred format for reproduction. 35mm slides are also acceptable, but the larger the original transparency, the better the reproduction.
- Color photographs (8˝ x 10˝ preferred) are also acceptable (but again, transparencies are preferred).
- If a detail of an image is to be used, indicate the area of interest on a photocopy of the image.
- Submission of original fine art drawings, paintings, and collages should be done in consultation with the acquiring editor.

Originals from books and magazines
- We prefer not to receive library books as sources for original art. However, submission of library books is preferable to having images in books scanned by our authors.
- Previously printed images from magazines and books must be rescreened by the printer to eliminate moiré patterns. A noticeable reduction in sharpness will result from the descreening process. See page 7 for an explanation of halftoning and descreening.

Charts, graphs and maps (line art)
- See page 9 for detailed instructions.

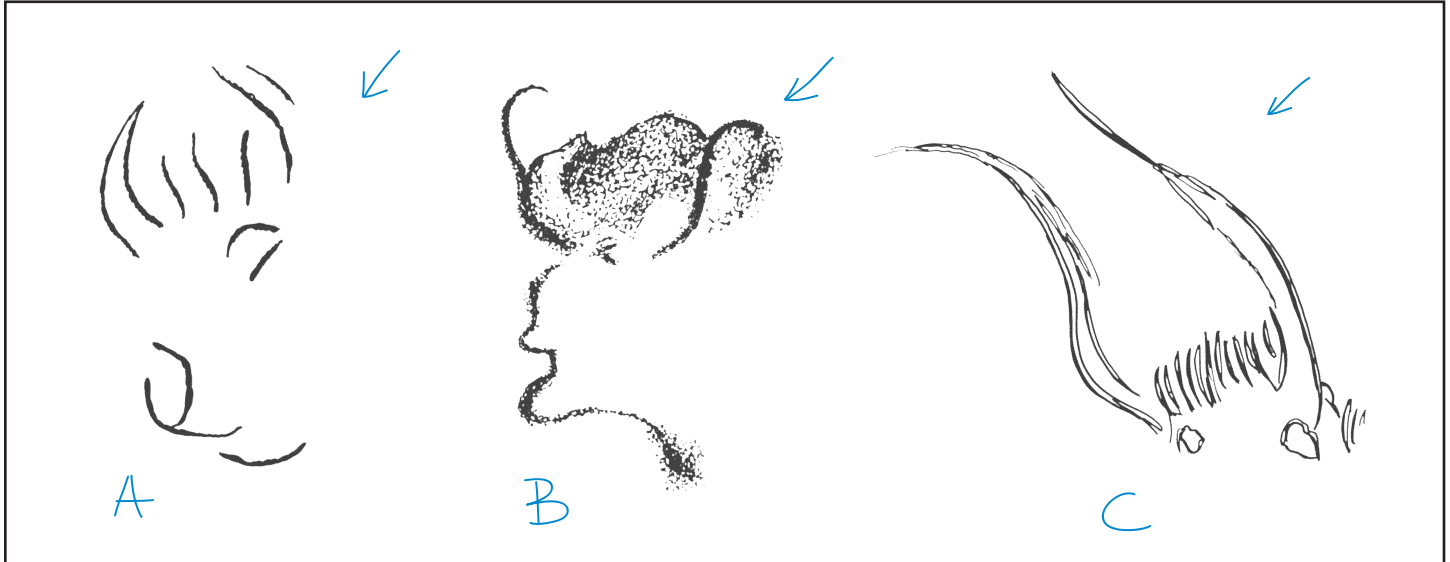**Fig. 1.1.** Indicate cropping on a photocopy.

Fig. 1.2. Visual indicators such as arrows and numbered reference points should be noted on a photocopy.

3. Halftones: A Necessary Step in the Printing Process

What Is a Halftone?

All photographs must become halftones **(see sidebar)** in order to be printed.

Fig. 2.1. Halftone of original photo

Fig. 2.2. Detail of figure 2.1 showing the halftone pattern

Scanning Images from Books and Magazines

In general, you should avoid using previously printed images (such as halftones from books and magazines) as your original art, as they can result in unwanted pattern effects called ***MOIRÉS***. Printed photographs contain a dot pattern as a result of the halftone process, so rescanning printed images creates an overlapping array of patterns: (1) the pattern present in the printed piece and (2) the new pattern created from the scan. When these two patterns overlap, a moiré is formed. While ***DESCREENING*** techniques can be used to minimize the effect of moirés, these techniques usually result in a softening of detail in the image.
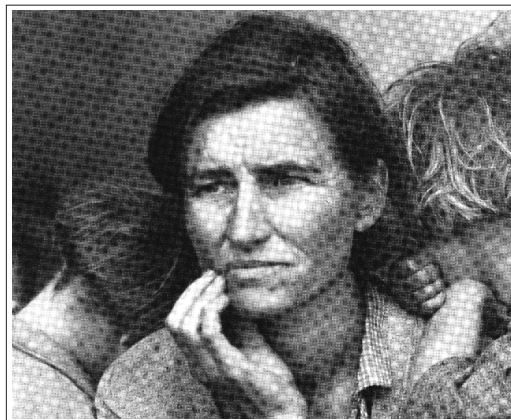
Fig. 2.3. Moiré patterns are unpleasant to look at and unsuitable for print production.
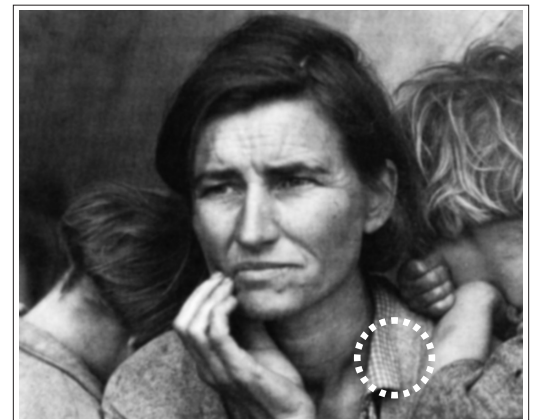
Fig. 2.4. Descreening will diminish the clarity of detail. (Compare circled details in figures 2.1 and above)

4. Charts, Graphs, and Maps

Preparing Charts and Graphs

PROPORTIONS

Typically, charts and graphs are printed in books at sizes ranging from 3"x 3" to 4"x 7". However, most people create their drawings at a larger size. This means drawings will have to be reduced to fit within the dimensions of the book. The relationship between font size, rule weight, and final printed size should be considered when creating drawings. See exhibit A on page 9 for an idea of acceptable figure layouts.

STYLE

1. One consistent line weight is preferred, but use no more than two line weights.
2. Use one font point size throughout the figure. If two sizes are used, they should vary from each other only slightly (e.g., 10 pt and 12 pt, not 10 pt and 18 pt).
3. Font styles should be used sparingly. In most cases, there is no reason to use bold or italic.
4. Do not use all caps, as this decreases overall legibility.
5. Do not use tints (or gray tones). To distinguish areas, use black and white where possible, and patterns such as diagonal stripes if additional areas need defining. Patterns should be composed of only black and white elements.

Preparing Maps

It is strongly recommended that all maps be prepared by a professional cartographer and coordinated to match a book's design.

Submitting Final Art

LASER PRINTS

1. Follow the rules of proportion and style as outlined above.
2. Provide printouts on smooth, bright white laser paper.
3. Resolution of the laser printer should be a minimum of 600dpi (dots per inch).
4. Use patterns instead of tints to distinguish different areas.
5. All figures should be clearly labeled (see pages 21 and 22).
5. Laser prints representing all digital image files must accompany the submittal.

ANTICIPATING THE EFFECTS OF REDUCTION

Line Rules
1. The minimum rule size should be no smaller than 1 pt in the large original.
2. The maximum rule size should be no larger than 2 pts in the large original.

Typography
If you are working with upsized art, use a photocopier to reduce your printouts by 50% to ensure that the type will be easily readable by others. Refer to *Exhibit B* on page 10 to see how these combined principles can affect a chart's clarity.

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5. Preparing Charts and Graphs: Exhibit A

Proportion Sizing in Figure Layouts

Charts and graphs are usually drawn at sizes larger than needed for reproduction in a book. Reproduction sizes commonly range from 3"x 3" to 4"x 7". To fit on the pages of a book, the original drawings must be reduced in size. The relationship between font sizes, rule weights, and final printed sizes should be considered when constructing the original figures.

Figures 5.1–5.4 illustrate good and bad figure preparation.
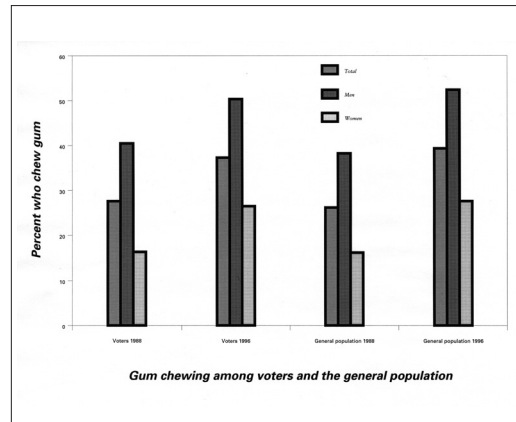
Fig. 5.1.

Fig. 5.2.

A chart reduced to the size dimensions of the printed page. Note the illegibility of the legend and column/row headings. The bar shadings are too similar in tone as well.
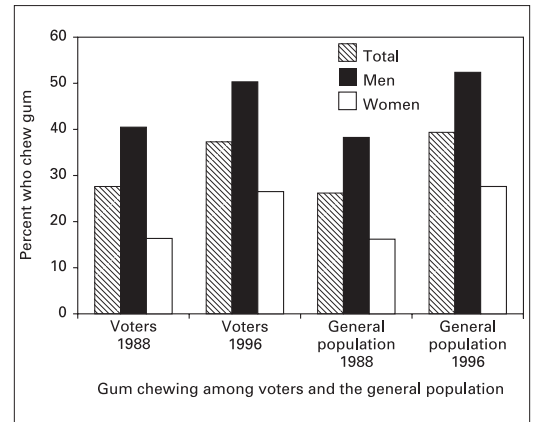
The same chart redrawn with the final production size in mind. Bars are clearly distinguishable, all text is legible, and the line rules are not faded.

PREVIEW reproduction size by printing out your figures at 50% or use a photocopier to reduce figures to 50%.
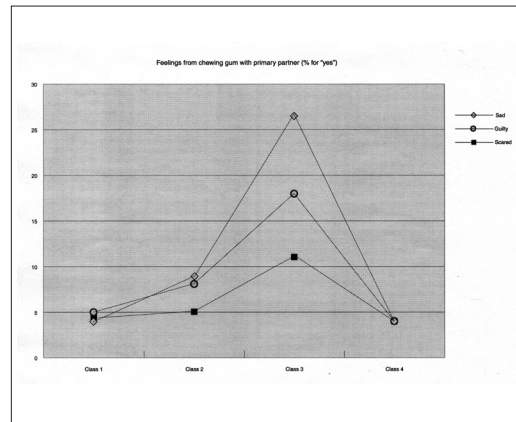
Fig. 5.3.

Fig. 5.4

A line graph in reduced size that will print poorly if no adjustments are made. The type is rendered unreadable. Also, the graph points are lost within the background shading.
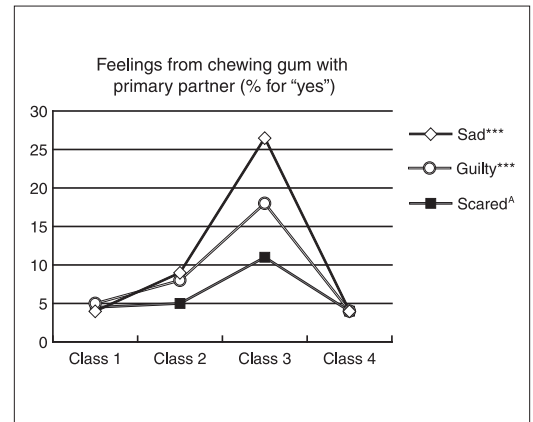
This provides the same information as figure 5.3 but is laid out according to the guidelines. The text is now readable and the plotted points are clearly defined.

6. Preparing Charts and Graphs: Exhibit B

Anticipating the Effects of Reducing Image Size
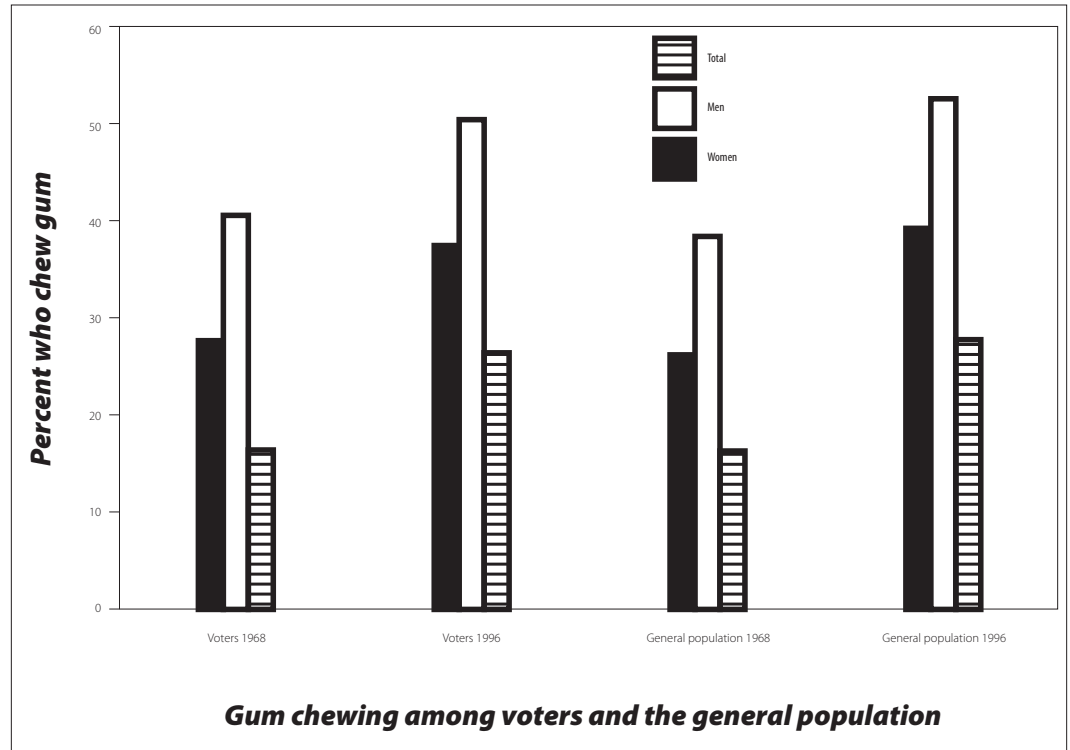
Fig. 6.1. Improperly prepared 8" x 10" chart before reduction

LINE RULES

Bounding rules that appear **thin** in the reduced image may fade or disappear when printed. The **minimum** rule size should be no smaller than 1 pt in the large original.

The boldness of rules that are too **thick** around data columns adds unnecessary emphasis. The **maximum** rule size should be no larger than 2 pts in the large original.

FONTS

Column and row headings that are legible at full size may become unreadable when reduced to fit in a book. If you are working upsize, reduce your printouts 50% to make sure your type is clear.

Use one font throughout the figure. If two sizes are used, they should vary from each other only slightly (e.g., 10pt and 12pt, not 10pt and 18pt).

Font styles should be used sparingly. Generally, there is no reason to use bold or italicized words.

Do **not** use all caps, as this decreases overall legibility.
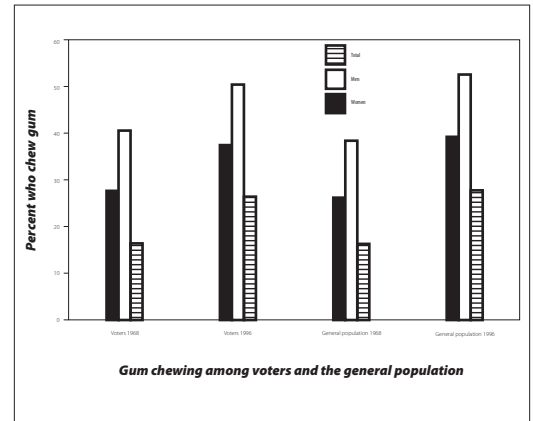
Fig. 6.2. A reduction of figure 6.1 to half its size. Note how labels for columns and percentage increments are now too small to read. The use of condensed type for the figure key adds to the general illegibility. Type for the y-axis is too large and too bold.

7. Hard-Copy Originals Check Sheet

Please fill out this form when submitting art.

AUTHOR/EDITOR NAME

TITLE OF BOOK

ADDRESS

PHONE/FAX   EMAIL

Please see pages 5–7 for further details regarding the requirements for continuous-tone photographic prints and transparencies

Black and White. Photographic Originals to Be Reproduced in Black and White

Prints

NUMBER OF BLACK AND WHITE PRINTS⸺

NUMBER OF COLOR PRINTS⸺

NUMBER FROM PRINTED MATERIAL (BOOKS AND MAGAZINES)⸺

Transparencies and Slides

NUMBER 35MM SLIDES⸺

NUMBER 4" X 5" TRANSPARENCIES⸺

Has each print been labeled following the guidelines on pages 21 and 22?

Color. Photographic Originals to Be Reproduced in Color

Prints

NUMBER OF COLOR PRINTS⸺

NUMBER FROM PRINTED MATERIAL (BOOKS AND MAGAZINES)⸺

Transparencies and Slides

NUMBER 35MM SLIDES⸺

NUMBER 4" X 5" TRANSPARENCIES⸺

Has each slide or transparency been labeled following the guidelines on pages 21 and 22?

This includes digitally drawn charts, graphs, and maps submitted as laser prints. Please see pages 8–10 for further info regarding line art.

Line Art. Charts and Diagrams

NUMBER ⸺

Labels

HAS ALL ART BEEN LABELED FOLLOWING THE GUIDELINES ON PAGES 21 AND 22?

Requirements for Submitting Digital Art

8. Introduction

What Is Digital Art?

Digital art is any image that has been captured through scanning or digital photography, or that has been created using a software program.

Types of Digital Art

Scans

Scans (or bitmap files) are images composed of pixels—the smallest building blocks of bitmapped art. The figures on the right show two basic types of scans. Figure 8.1 is a continuous-tone scan, and figure 8.2 is a bitonal scan.

CONTINUOUS-TONE SCANS (8-BIT) In continuous-tone scans, each pixel is one of 256 shades of gray, ranging from pure white to solid black. Because each pixel can vary in tonality, transitions from light to dark are smooth and realistic—as long as the *RESOLUTION* is high enough. Photographs and drawings with fine transitions between light and dark, such as figure 8.1, are ideal candidates for continuous-tone or 8-bit scanning.

BITONAL SCANS (1-BIT) In bitonal scans, each pixel can be only one of two values: 100% black or 100% white. Images that lack gray values, such as figure 8.2, are good candidates for bitonal scanning.
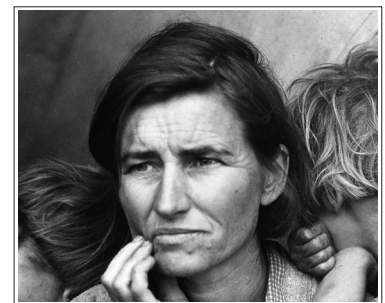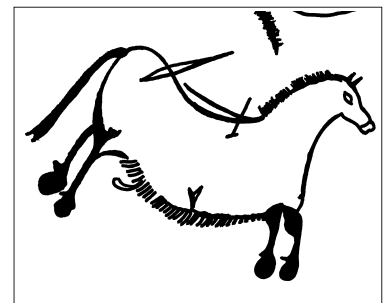
Computer-Based Drawings

Charts, timelines, graphs, and other quantitative information−based images are often created (as opposed to being scanned) using a vector-based drawing application. Vector-based drawing applications build images by using mathematical formulas to describe points, lines, and shapes. Unlike scans, which depend on proper resolution for realistic rendering, vector graphics are resolution independent and can be enlarged to any size without loss of quality. See figure 8.3.

Digital Photography

For guidelines on requirements for digital photography, please contact the Univesity of Chicago Press.
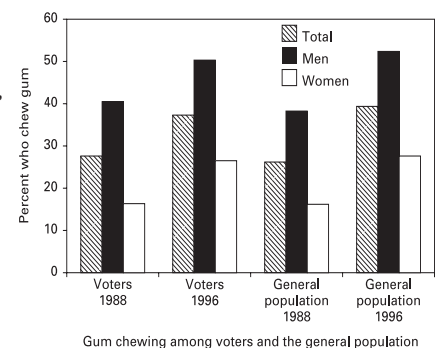
RESOLUTION The number of pixels per unit of measure to form an image. In the United States, image resolution is calculated per inch, hence the abbreviation ppi.

TIP ON TERMINOLOGY

Continuous-tone images are often referred to as "photographs." In Adobe Photoshop, the term **Grayscale** is used (Menu: Image › Mode).

Bitonal images are often referred to as "line art" or "monochrome" images. In Adobe Photoshop, the term **Bitmap** is used (Menu: Image › Mode).

Fig. 8.1

Fig. 8.2

Gum chewing among voters and the general population

Fig. 8.3

Figure 8.2: Drawing by R. Dale Guthrie.

9. Image Resolution for Continuous-Tone Scans

Resolution is a major factor in determining the quality of all scans. Resolution is the number of pixels per unit of measure (inches, in the United States, hence the abbreviation ppi) used to form an image. In general, photographic scans intended for print usage should be at least 300ppi at the final size for reproduction. Resolution should be determined at the scanning stage based on the qualities of the originating image: (1) whether it is continuous-tone or bitonal and (2) the size of the original. For further guidance, see the table below.

Fig. 9.1. **300ppi**

Fig. 9.2. **72ppi** (Note the pixelized edges and loss of details.)
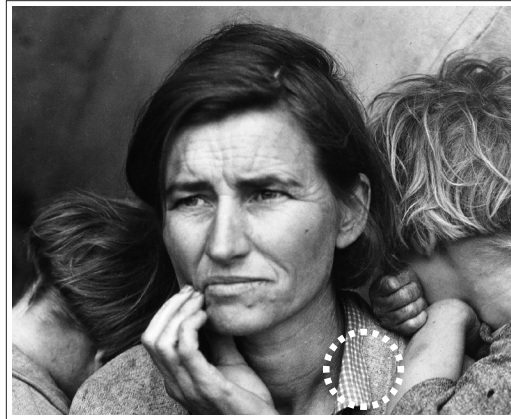
FIGURE 9.1

Example of a properly scanned, grayscale photograph at 300ppi. This resolution setting is suitable for high-quality offset print production.

FIGURE 9.2

Example of a photograph scanned at 72ppi, resulting in an image that appears blurry or out of focus. *PIXELATION* is another phenomenon associated with a low-resolution scan. Low-resolution settings are not suitable for print.

FIGURE 9.3

Example of a low-resolution scan to which resolution has been artificially added.

Fig. 9.3. **Scanned at 72ppi; with resolution artifically increased to 300ppi.** (Compare the circled areas in the figures. Note that there is little improvement in detail in fig. 9.3 after resolution has been added.)

PIXELATION A phenomenon in bitmap images that results from insufficient resolution or over-enlargement. Individual pixels become visible, especially on the edges of objects, creating a stair-stepped or jagged look.

Continuous-Tone or Bitonal?

To determine whether you should scan your original art in continuous-tone mode (8-bit) or in bitonal mode (1-bit), consider the following:

- If your original is a photograph or fine art drawing that contains multiple levels of gray tones, you should scan the original in *continuous-tone mode*.
- If the original is a line drawing without gray tonalities, and consists of only black and white lines and shapes, you should scan the original in *bitonal mode*.

Determining Resolution Settings for Continuous-Tone Resolution Scans

Size of Original (inches)	Resolution (ppi)
Smaller than 5 x 7	600ppi
5 x 7	300ppi
8 x 10	300ppi

Save all scans in the TIFF or EPS format.

10. Halftones: A Necessary Step in the Printing Process

What Is a Halftone?

All continuous-tone scans must become halftones in order to be printed. A halftone is an image formed by breaking up a continuous-tone image into a pattern of dots of varying sizes. In the lighter areas of the image, the dots are very small. In the darker areas, the dots enlarge to overlap one another. When printed, the dots, though clearly visible through a magnifying glass, merge to give the illusion of continuous tone to the naked eye.
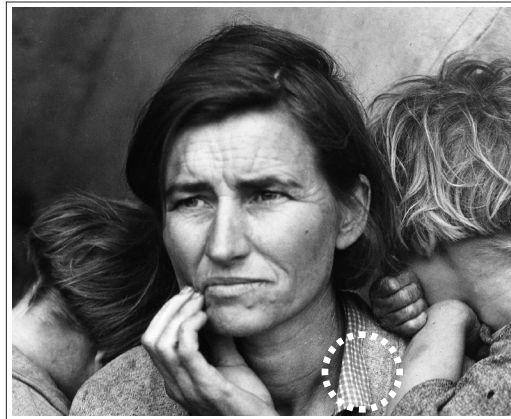
Fig. 10.1. Printed halftone

Figure 10.1 has been scanned from an original photograph.

Fig. 10.2. Halftone dot pattern

Figure 10.2 is a detail of figure 10.1. Note the dot pattern.

Scanning Books and Magazines

MOIRÉ In printing, an undesirable pattern created by the overlapping of halftone screens. Moirés occur when printed images are scanned and not properly *descreened*.

DESCREENING A process by which evidence of the original halftone screen pattern is removed. This can be achieved through the use of software and/or mechanical filters.

In general, you should avoid using previously printed images (such as halftones from books and magazines) as your original art, as they can result in unwanted pattern effects called *MOIRÉS*. Printed photographs contain a dot pattern as a result of the halftone process, so scanning printed images creates an overlapping array of patterns: (1) the pattern present in the printed piece and (2) the new pattern created from the scan. When these two patterns overlap, a moiré is formed. While *DESCREEN-ING* techniques can be used to minimize the effect of moirés, these techniques usually result in a softening of detail in the image.

Fig. 10.3. Moiré pattern

Figure 10.3 has a moiré pattern that is unpleasant to look at and unsuitable for print production.
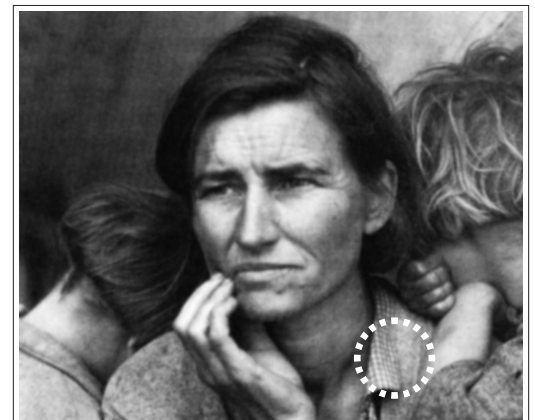
Fig. 10.4. Descreened

Figure 10.4 has been descreened but the photographic details have been diminished as a result. (Compare circled areas in figures 10.1 and 10.4.)

11. Image Resolution for Bitonal Scans

Resolution determines the quality of all scans. Resolution is the number of pixels per unit of measure (inches, in the United States, hence the abbreviation ppi) used to form an image. In general, bitonal scans intended for print usage should be at least 1200ppi. Resolution should be determined at the scanning stage based on the qualities of the originating image: (1) whether it is continuous or bitonal and (2) the size of the original. See the table below for further guidance.
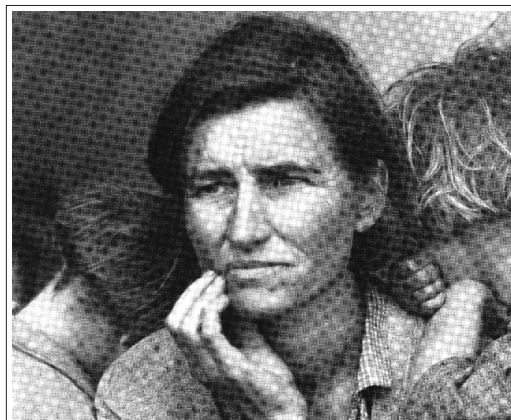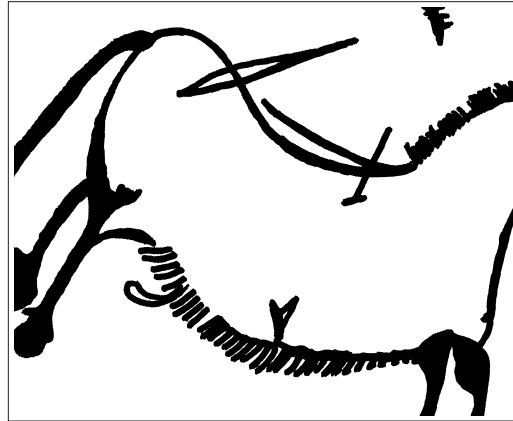

Fig. 11.1. 1200ppi
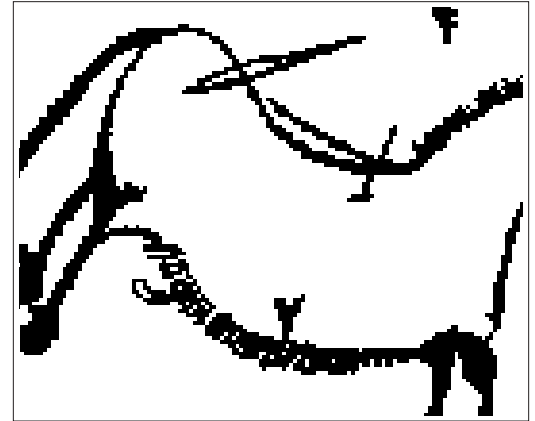
Fig. 11.2. 72ppi

FIGURE 11.1

Example of properly scanned *LINE ART* at 1200 ppi. This setting is ideal for high-quality offset print production. Note the smooth curves.

FIGURE 11.2

Example of line art scanned at 72ppi, which results in an image that appears blocky and sharp-edged. *PIXELATION* will occur if line art is scanned at low resolutions. Low-resolution settings are *not* suitable for print.

FIGURE 11.3

Example of a low-resolution scan to which resolution has been artificially added. This is still inadequate for printing.

Fig. 11.3. Scanned at 72ppi; with resolution artificially increased to 1200ppi

LINE ART Images that contain only solid blacks and whites.

PIXELATION A phenomenon in bitmap images that results from insufficient resolution or over-enlargement. Individual pixels become visible, especially on the edges of objects, creating a stair-stepped or jagged look.

Continuous-Tone or Bitonal?

To determine whether you should scan your original art in continuous-tone mode (8-bit) or in bitonal mode (1-bit), consider the following:

- If your original is a photograph or fine art drawing that contains multiple levels of gray tones, you should scan the original in *continuous-tone mode*.
- If the original is a line drawing without gray tonalities, and consists of only black and white lines and shapes, you should scan the original in *bitonal mode*.

Determining Resolution Settings for Bitonal Resolution Scans

Size of Original (inches)	Resolution (ppi)
Smaller than 5 x 7	2400ppi
5 x 7	1200ppi
8 x 10	1200ppi

Save all scans in the TIFF or EPS format.

12. Charts, Graphs, and Maps

Preparing Charts and Graphs

PROPORTIONS

Typically, charts and graphs are printed in books at sizes ranging from 3" x 3" to 4" x 7". However, most people create their drawings at a larger size. This means the drawing must be reduced to fit within the dimensions of the book. The relationship between font size, rule weight, and final printed size should be considered when creating drawings. See exhibit A on page 18 for an example of acceptable figure layouts.

STYLE

1. One consistent line weight is preferred, but use no more than two rule sizes.
2. Use one font point size throughout the figure. If two sizes are used, they should vary from each other only slightly (e.g., 10 pt and 12 pt, not 10 pt and 18 pt).
3. Font styles should be used sparingly. In most cases, there is no reason to use bold or italic.
4. Do not use all caps, as this decreases overall legibility.
5. Use tints (gray tones) sparingly and only if you are submitting digital originals using one of the recommended software programs listed below. Use solid black and white where possible. Tint variations that are not easily distinguishable from each other may confuse the reader. Use 20%, 50%, and 80% tint values.
6. Patterns: If you are submitting laser prints and areas of a figure need to be distinguished with more variation than solid black and solid white allow, then patterns should be used. Do **not** submit laser prints that include tints.

Preparing Maps

It is strongly recommended that all maps be prepared by a professional cartographer and that they be coordinated to match a book's design.

Submitting Final Art

LASER PRINTS

Many of the programs used to create charts and graphs, such as WordPerfect, Microsoft Word, PowerPoint, and Excel, **cannot** output valid *POSTSCRIPT* files. These programs are meant for more limited use in presentations or for output via desktop printers. However, prints from these applications may be submitted and scanned successfully if these basic guidelines are adhered to:
1. Follow the rules of proportion and style as indicated in the section above.
2. Provide printouts on smooth, bright white laser paper.
3. Set the resolution of the laser printer at a minimum of 600dpi (dots per inch).
4. Use patterns instead of tints to distinguish different areas. See item 6 in the Style section above.
5. Label all figures clearly (see the guidelines on pages 21 and 22).

DIGITAL FILES

Digital files are acceptable if they have been created in one of the following programs: Adobe Illustrator, Macromedia Freehand, or CorelDraw. These guidelines should be adhered to:
1. Follow the rules of proportion and style as indicated in the Style section above.
2. Include all fonts used in digital drawings with your submission.
3. Include all images placed within digital drawings with your submission.
4. Save digital drawings in the *EPS FILE* format.
5. Include laser prints of all digital image files with your submission.

ANTICIPATING THE EFFECTS OF REDUCTION

Line Rules
1. The minimum rule size should be no smaller than 1 pt in the large original.
2. The maximum rule size should be no larger than 2 pts in the large original.

Typography
If you are working with upsized art, reduce your printouts by 50% to ensure that the fonts will be easily readable when sized for the book page. Refer to *exhibit B* on page 19. to see how these combined principles can affect a chart's clarity.

POSTSCRIPT An Adobe programming language used to describe pages, graphics, and fonts. The PostScript language tells output devices how to render data as pages.

EPS FILE An abbreviation for encapsulated PostScript file. A type of file used to encode graphics so they can be embedded in a larger PostScript file.

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13. Preparing Charts and Graphs: Exhibit A

Proportion Sizing in Figure Layouts

Charts and graphs are usually drawn at sizes larger than can be used in a book. Reproduction sizes commonly range from 3" x 3" to 4" x 7". To fit on the pages of a book, the original drawings must be reduced in size. The relationship between font sizes, rule weights, and final printed sizes should be considered when constructing the original figures.

See the comparisons below for a clarification of the requirements of *VECTOR IMAGES*.

VECTOR IMAGES Vector-based drawing applications such as Adobe Illustrator and Macromedia Freehand build images by using mathematical formulas to describe points, lines, and shapes. Unlike scans, which depend on proper resolution for realistic rendering, vector graphics are resolution independent and can be enlarged to any size without loss of quality.
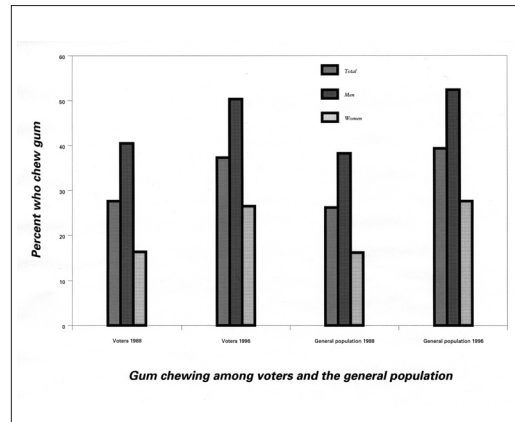
Fig. 13.1.

Fig. 13.2.

A chart reduced to the size dimensions of the printed page. Note the illegibility of the legend and column/row headings. The bar shadings are too similar in tone as well.
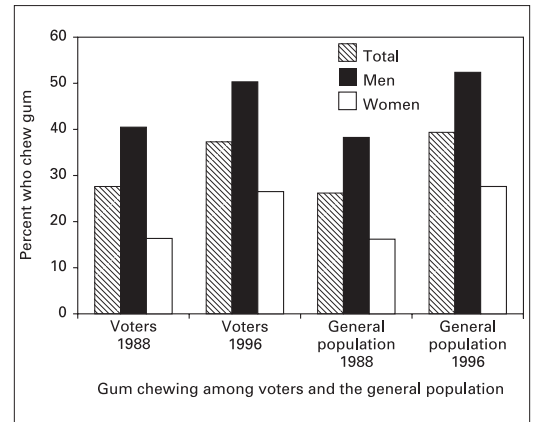
The same chart redrawn with the final production size in mind. Bars are clearly distinguishable, all text is legible, and the line rules are not faded.

PREVIEW reproduction size by printing out figures at a width of between 3 and 4 inches. You can also use a photocopier to reduce figures to that size.
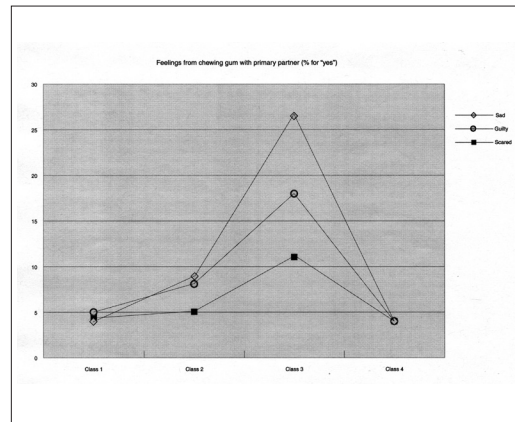
Fig. 13.3.

Fig. 13.4.

A line graph in reduced size that will print poorly if no adjustments are made. The type is rendered unreadable. Also, the graph points are lost within the background shading.

A graph that provides the same information as figure 13.3 but is laid out according to the guidelines. The text is now readable and the plotted points are clearly defined.

Anticipating the Effects of Reducing Image Size
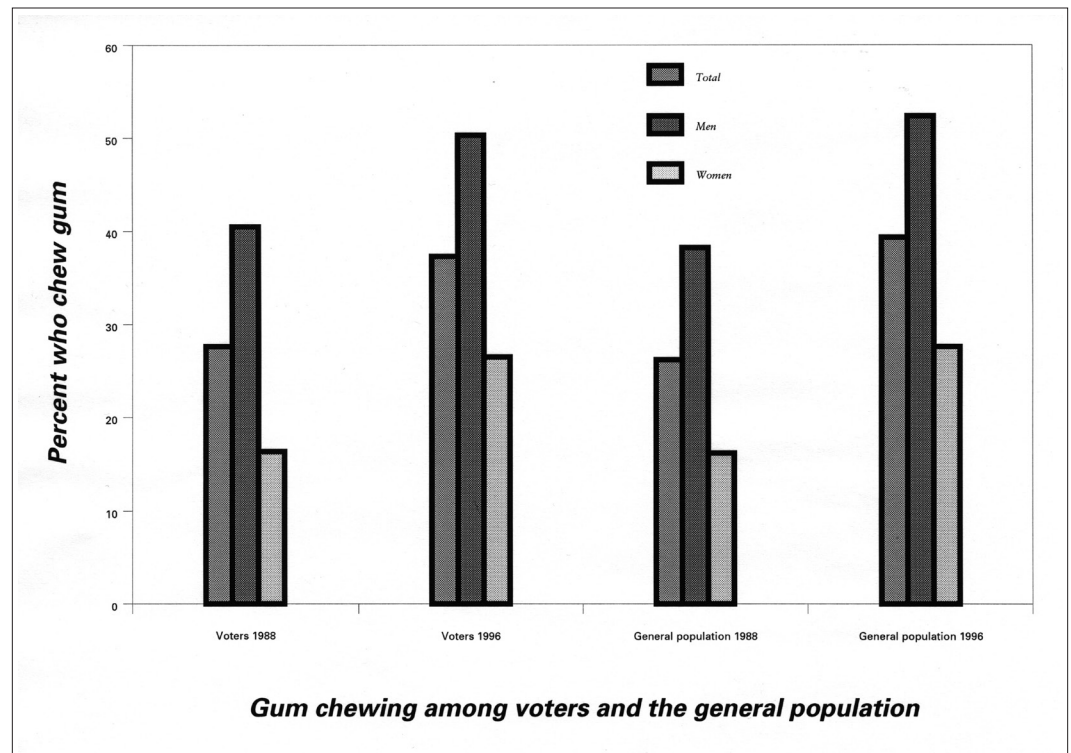
Fig. 14.1. Original size chart before reduction.

LINE RULES

Bounding rules that appear **thin** in the reduced image may fade and disappear when printed. The **minimum** rule size should be no smaller than 1 pt in the large original.

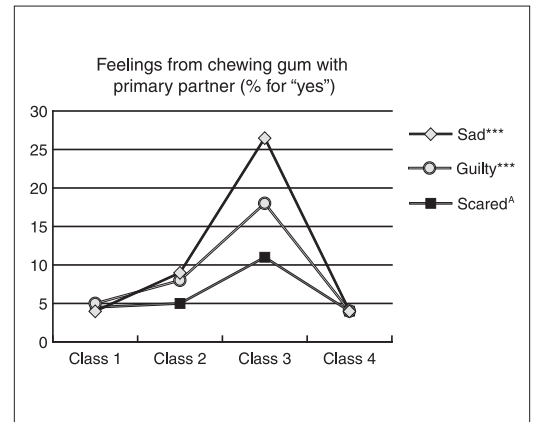The boldness of rules that are too **thick** around data columns adds unnecessary emphasis. The **maximum** rule size should be no larger than 2 pts in the large original.

FONTS

Column and row headings that are legible at full size may become unreadable when reduced to fit in a book. If you are working with over-sized art, reduce your printouts to the width that will be used in the book to make sure your type is clear.

Use one font throughout the figure. If two different sizes are used, they should vary from each other only slightly (e.g., 10 pt and 12 pt, not 10 pt and 18 pt).

Font styles should be used sparingly. Generally, there is no reason to use bold or italic.

Do **not** use all caps, as this decreases overall legibility.

Fig. 14.2. Illegible chart after reduction.

TINT VARIATIONS

Tint variations that are not easily distinguishable from each other may confuse the reader. To avoid identical columns or graph points, use 20%, 50%, and 80% tint values.

Legibility of the accompanying chart legends and keys should also be confirmed.

15. Digital Art Check Sheet

Please fill out this form when submitting art.

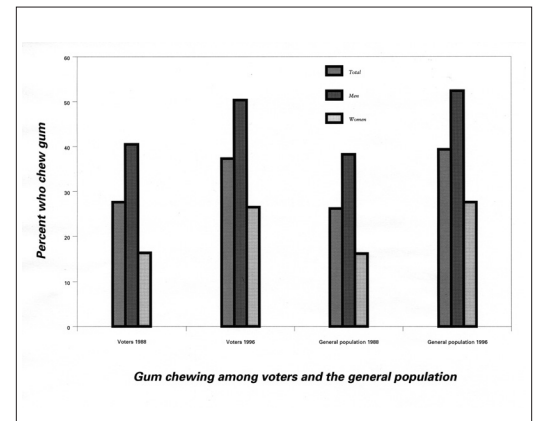AUTHOR/EDITOR NAME _____

TITLE OF BOOK _____

ADDRESS _____

PHONE/FAX _____ EMAIL _____

Please consult pages 14–15 for further details regarding the requirements for continuous-tone and bitonal scanning.

Digital Scans   TOTAL NUMBER OF SCANS_____

FOR CONTINUOUS-TONE SCANS

❏ Number of scans from original art (glossy photos, transparencies, or original drawings)

RESOLUTION   ❏ 300   ❏ 600   ❏ 1200   ❏ 2400   FILE FORMAT: ❏ TIFF   ❏ EPS

❏ Number of scans from previously printed material (illustrations and photos from books)

RESOLUTION   ❏ 300   ❏ 600   ❏ 1200   ❏ 2400   FILE FORMAT: ❏ TIFF   ❏ EPS

FOR BITONAL SCANS

❏ Number of scans from original art or previously printed material

RESOLUTION   ❏ 1200   ❏ 2400   FILE FORMAT: ❏ TIFF   ❏ EPS

Are laser printouts provided for each continuous-tone and bitonal scan ?   ❏ YES   ❏ NO

This includes digitally drawn charts, graphs, and maps. Please see pages 17–18 for further information regarding line art.

Computer-Based Drawings   TOTAL NUMBER OF FILES_____

APPLICATION(S) USED   ❏ Adobe Illustrator   ❏ Macromedia Freehand   ❏ CorelDraw   ❏ Canvas

❏ Other_____

Have fonts been used in files? (IF SO, THEY MUST BE INCLUDED ON DISK)   ❏ YES   ❏ NO

FONTS USED_____

Have fonts been used in files? (IF SO, THEY MUST BE INCLUDED ON DISK)   ❏ YES   ❏ NO

SCAN NAMES (OK TO ATTACH SEPARATE SHEET)_____

Has the digital line art been saved in EPS format ?   ❏ YES   ❏ NO

Are the original application files included in the art submission ?   ❏ YES   ❏ NO

Are laser printouts provided for each digital line drawing ?   ❏ YES   ❏ NO

Method of Transfer   ❏ FLOPPY DISK   ❏ ZIP DISK   ❏ JAZ DISK   ❏ CD-ROM   ❏ DVD

FILE FORMATS

Scans should be submitted as EPS or TIFF files

*IMPORTANT NOTE: Files in the following formats **will not** be accepted: GIF, PSD, PNG,* or *BMP.*

A Word on JPEGS
The JPEG format is commonly used for file transfer because of its high compression qualities (smaller file size makes it easier to transport). Unfortunately, JPEG compression is accomplished by discarding some of the data that makes up the image. Each time a JPEG is opened, edited, and resaved in the JPEG file format, image degradation results.

If you acquire an image from a library, museum, or stock photo agency, request the EPS or TIFF format. If JPEGs are the only file format available, do not open, edit, or save the image before submitting it.

Image file naming

Numbering based on book organization

There are two ways to number your image files:

1. Continously throughout the book
2. Chapter by chapter

CONTINUOUS NUMBERING

If you are numbering your images continously throughout the book, then use the following convention:

chi-[author last name]-fig[figure number].extension

Example: chi-brown-fig003.tif

CHAPTER BY CHAPTER

If you are numbering your images chapter by chapter, then use the following convention:

chi-[author last name]-fig[chapter number][figure number].extention

Example: chi-brown-fig08004.tif

IMAGE GALLERIES

If your book has a gallery of images that is printing in full color or a gallery of images that is printing only in black and white, then those images should be named in the following way:

chi-brown-fig**galcol**001.tif

chi-brown-fig**galbw**001.tif

FIGURES IN FRONTMATTER, INTRODUCTION AND BACKMATTER SECTIONS

If your book has images appearing in frontmatter, introduction, and/or backmatter then name them as shown in the following examples:

chi-brown-fig**fm**001.tif

(*for images that appear in frontmatter sections such as abbreviations, acknowledgments, dedication, book epigraph, list of illustrations, list of tables, preface, and introduction. This would also include frontispieces*)

chi-brown-fig**int**001.tif

(*for images that appear in introductions that have the same weight as a chapter*)

chi-brown-fig**bm**001.tif

(*for images that appear in backmatter sections such as abbreviations, acknowledgments, appendixes, glossary, notes, references, bibliography and index*)

INLINE FIGURES

If your book has inline figures: images appearing directly in-between words in the flow of text, then use the following naming convention:

chi-brown-fig**inl**001.tif

NUMBERING SEQUENCE

Figure numbers should always be composed of 3 numbers: 001–999

Chapter numbers should always be composed of 2 numbers: 01–99

NO SPECIAL CHARACTERS OR SPACES

Do not use the following characters in file names: ~ ! @ # $ % ^ & * ( ) _ + = ` : " ; ' < > , . ? / \ { } [ ] |

Do not use spaces in file names.

All file names must be lowercase!

Art Labeling Guidelines and Checklist for Authors

General

❏ Have you labeled or marked with your name and the figure number?

❏ Have you provided an up-to-date list of all art to appear in your book?

Hard-Copy Original Art

❏ Have you marked laser prints intended as final art to distinguish them from Press printouts that are visual accompaniments to digital art?

❏ If you used labels to mark your art, have you affixed them to the actual piece of art (see attached graphic on page 22). In the case of 4" x 5" and oversize transparencies, it is OK to place the label on the protective sleeve in which the transparency is housed.

❏ To ensure that labels do not fall off the art during the production process, please use semi-permanent labels.
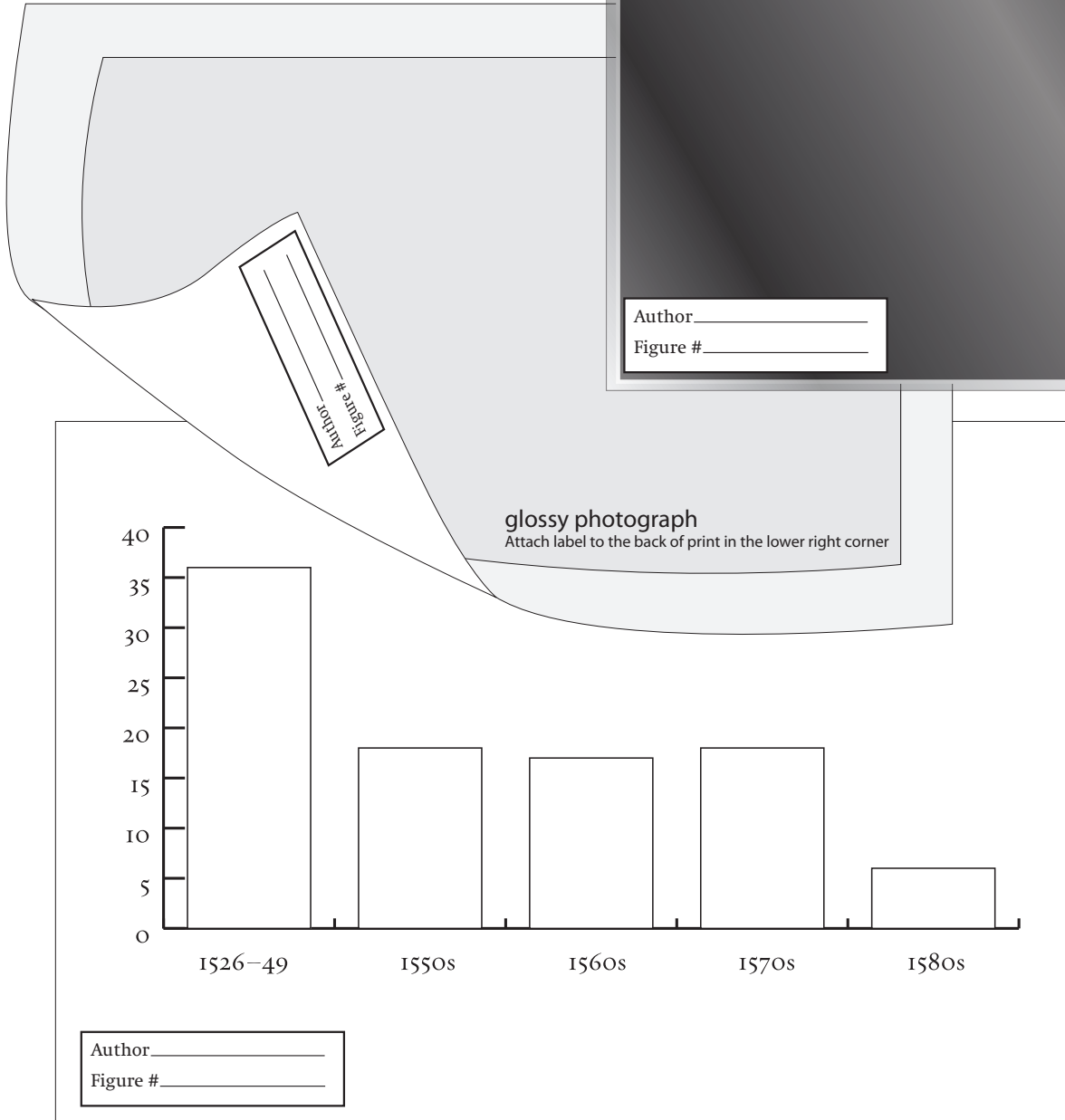
Digital Art

❏ Have you followed these naming conventions outlined on page 21?

❏ Do the names on your list of art match the names of files on disk?

❏ Have you provided a labeled printout of each digital file?

Labeling Art

Top

Top

Author _____

Figure # _____
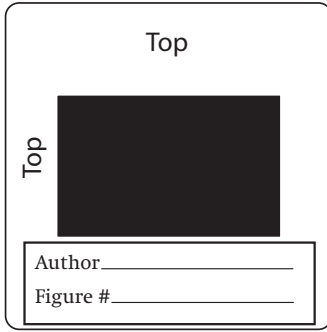
35mm slide
Attach label under
bottom or to the left of image
(depending on orientation
of image) on right reading
side of slide

4" x 5" transparency
Attach label to plastic carrier
in lower left corner

Author _____

Figure # _____

Author

Figure #

glossy photograph
Attach label to the back of print in the lower right corner

40

35

30

25

20

15

10

5

0

1526–49   1550s   1560s   1570s   1580s

Author _____

Figure # _____

camera-ready laser print
Attach label to the front of print in the lower left corner

Author_____ | Author_____ | Author_____ | Author_____
Figure #_____ | Figure #_____ | Figure #_____ | Figure #_____

Author_____ | Author_____ | Author_____ | Author_____
Figure #_____ | Figure #_____ | Figure #_____ | Figure #_____

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Author_____ | Author_____ | Author_____ | Author_____
Figure #_____ | Figure #_____ | Figure #_____ | Figure #_____

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Figure #_____ | Figure #_____ | Figure #_____ | Figure #_____

Author_____ | Author_____ | Author_____ | Author_____
Figure #_____ | Figure #_____ | Figure #_____ | Figure #_____

Author_____ | Author_____ | Author_____ | Author_____
Figure #_____ | Figure #_____ | Figure #_____ | Figure #_____

Document prepared to print on #5267 Avery labels. A Microsoft Word template is available for this form at: http://avery.com