

Preparing Illustrations for Publication

The following instructions are intended to guide you through the process of assembling and submitting the art program for your book. Any questions about applying these guidelines should be directed to your sponsoring editor. If your art program is very large or if you have technical questions about reproduction quality or the preparation of camera-ready or digital art, your sponsor can request that a member of our production staff assist you.

In general, the original illustrations submitted for production must be of the highest possible quality. You are asked to select or prepare, identify, inventory, and annotate original art carefully and to pack it securely for shipment to the Press. Before your book is launched into the editing, design, and production process, the Press **MUST** receive all original art, as well as clean manuscript drafts of any line images or maps to be redrawn by the Press. Photocopies of original art to come are not sufficient. An incomplete art program significantly affects every aspect of the production process and may cause major delays and additional costs. Please ensure that your art program is complete, all original art is tagged and inventoried, and any necessary permissions are gathered and organized prior to your book's production launch date. In the case of rented images and books, the loan period must take into account the entire production process. We prefer to have access to the materials until after the book and jacket are printed. Please arrange rental agreements accordingly.

After your book is launched, the designer and production coordinator will formally evaluate your art program. You may be asked to furnish additional materials or replacement images following this evaluation.

1. Obtaining the Best Originals

PHOTOGRAPHIC IMAGES TO BE REPRODUCED IN BLACK AND WHITE

To ensure the quality of the printed photographs in your book, you should submit black-and-white photographs as continuous-tone prints, preferably at least 5" x 7" and not larger than 8" x 10". Images should be prepared as continuous-tone black-and-white prints from a professional photo lab or library service. Glossy finish is recommended; matte finish is acceptable. Do not submit black-and-white photographs in the form of slides or negatives unless you are specifically instructed to do so. If you must furnish slides, you will be asked to provide the originals, not duplicates.

Avoid black-and-white prints with very high contrast, because the printing process generally increases contrast. Try to avoid supplying color prints and color slides or transparencies for reproduction in black and white because the conversion sacrifices image quality.

Images clipped from magazines or photographed from printed sources will not be accepted, because significant clarity and detail may be lost when these previously screened images are rescreened for your book; furthermore, you may need to obtain the original publisher's permission to use such images.

Do not submit printed books and magazines containing images to be scanned and rescreened by the Press unless you have no alternative.

If you find you must furnish images in any of these substandard forms, consult your sponsoring editor first. It may be advisable to obtain an early production evaluation in order to eliminate or replace items that cannot be satisfactorily reproduced.

The Press asks that you NOT supply black-and-white photographs in the form of digital scans. To ensure optimal results, we prefer to rely on our vendors' professional expertise and their high-quality scanning equipment, which is fully compatible with book-production technology. When there is no other option for securing art (e.g., in the case of video and screen captures), scans are acceptable. **Before making or ordering any scans, however, ask your sponsoring editor to put you in touch with the production staff for instructions.** Production must preview the scans before they are accepted as final art. For further information, please refer to "Digital Art Requirements for Submission."

Scans should be provided on either CDs or Zip disks. Photographic scans must be at a resolution of 300 dpi (dots per inch) for photographs, if images are provided at the final image size. If you are unsure of the final size then increase the resolution of the scans to 600 dpi to afford the designer the flexibility to scale the image to suit the page layouts. Scans should be at least 5" x 7" for standard book trim sizes, larger for oversized book trims.

Scans should be saved as grayscale TIFFs; JPEGs are acceptable, but not preferred.

With the scans you MUST supply laser printouts of the images at 100% size and a written inventory that specifies the application, version, file format, and resolution, as well as an itemization of the digital figures and the file names.

PHOTOGRAPHIC IMAGES TO BE REPRODUCED IN COLOR

To ensure the highest possible quality for any color photographs or color artwork in your book, you should submit color transparencies (8" x 10", 5" x 7", 4" x 5") or 35mm color slides. For fine art images, ask the museum or photographic service to furnish a standard set of grayscale and color bars with the transparency so we can ensure that the range of color in the reproduction matches that of the original art. Before you submit any color transparencies or slides, inspect them carefully for accurate color and crisp focus. If you wish to supply color artwork instead of transparencies or slides, ask your sponsoring editor to set up a production consultation before you proceed.

LINE ILLUSTRATIONS

Line illustrations include charts, graphs, diagrams, black-and-white drawings, most maps, and other art containing no shades of gray or variations in line weight tone. Very simple line illustrations can often be typeset along with the manuscript and may, with production approval, be submitted in manuscript form. More complex

line art—including any line art with shades of gray (“screens”)—must be professionally redrawn by hand or on computer.

We can assist you in identifying capable professionals. If you intend to reproduce line art from a printed source, ask your sponsoring editor to obtain a production assessment of the original and any necessary instructions.

MAPS

If you wish to reproduce a previously printed map, ask your sponsor to obtain an evaluation before you submit it as part of the art program. If you would like the Press to prepare a map for you, supply a historically accurate base map and a tracing of it with all pertinent locations and features clearly indicated and labeled. Also submit double-spaced manuscript copy for all labels to be included on the map, grouping them according to type (e.g., names of countries, cities, provinces, rivers, mountain ranges) and identifying any labels that should receive special treatment or emphasis; provide instructions and copy for any required map key as well.

2. Digital Camera Images

RESOLUTION

Choose a camera with enough resolution to get your desired image size. To produce a publication-quality image, your digital camera must meet certain minimum specifications with respect to resolution. Resolution is measured in megapixels, with consumer cameras now available up to 4 megapixels and higher. A megapixel is a million pixels and is arrived at by multiplying a camera’s maximum pixel width by its pixel height. Some common resolutions include 1280 x 960 pixels (1.2 megapixels), 1600 x 1200 (1.9), and 2800 x 2100 (5.9).

Despite the increasing popularity and quality of digital cameras, we still prefer to work with prints from film cameras, slides, or transparencies. If your camera is not at least 2 megapixels, your images may not be high enough resolution for print publication. Check with your editor and be prepared to send test images to the Press.

Photos taken with a digital camera are not acceptable unless taken with a minimum resolution of 1300 x 1600 pixels (2 megapixels). This will allow for a 4” x 5” image of 300 dpi (dots-per-inch). (A higher resolution, for example 2400 x 3000 pixels, or 7.2 megapixels, would be needed for an 8” x 10” image.) Cameras used to take pictures for publishing should typically have resolutions greater than 2 megapixels. Even on a minimal 2+ megapixel camera, you will likely need to change the default setting to the highest quality (i.e., minimum compression).

Of course, high resolutions do not guarantee high-quality images. The CCD sensors of digital cameras, for example, vary widely in quality, which can dramatically affect final picture quality.

Be careful when choosing your camera. Most digital cameras display both the CCD sensor resolution and the “effective” resolution. For example, a camera may report a CCD resolution of 2.11 megapixels but have an effective resolution of 1.92 megapixels (1600 x 1200). The effective resolution is considered the “true” resolution—the absolute limit of detail the camera can capture. Likewise, some cameras feature “interpolation,” or resampling, to increase the resolution of the image. Be aware that interpolation cannot add detail that was never there.

FILE FORMAT

Use the highest-quality (minimum compression) setting on your camera. This may be “fine,” “high quality,” or “uncompressed.” Generally, the higher the resolution, the larger the file size. For it to be of a high enough resolution, a file will probably be at least 3 to 6 megabytes in size. Thus, if your file is only 1 megabyte, for example, your resolution is not high enough.

Digital cameras rely on JPEG compression to store images, and the JPEG file format is usually the default format for digital cameras. This format, however, discards visual information in order to make file sizes smaller. Choose the TIFF setting if you have this available on your camera; otherwise, JPEG is acceptable.

ALTERATIONS

Do not perform any alterations to your image unless you have been trained in this area.

- *Do not crop the image.* Even if you do not think the photo was well composed, we need the original exposure. If you wish, you may submit a duplicate image showing how you would like the image cropped.
- *Do not resize the image.* Do not make any changes that cause the file size to change!!!
- *Do not make any color corrections.* Mistakes made with this process will drastically change the look of the image and are impossible to reverse. Do not convert from color to black and white, even if your image will be printed in black and white. Leave your image in color; we will do the conversion.
- *Do not place text on the image using an image-editing program. Do not place the image in any word-processing program.*

3. Camera-Ready Art

Electronic file. Line art and maps should be prepared in Adobe Illustrator or Freehand. These files should be formatted as EPS files. Line art that is scanned (rather than drawn) must be at a minimum resolution of 1200 dpi. Before you submit electronic line art, ask the production coordinator to confirm that the application, format, and resolution are suitable to the image type and to verify the size of the art, which must be in correct ratio to the printed page and type area of your book.

High-resolution film. The standard for film is 2450 dpi, film negative, right reading, emulsion side down. Typically, we use a 150-line screen.

Camera-ready copy ("CRC"). High-resolution, paper-positive output and 600 dpi laserprint output are acceptable for line art. Line art that contains screens, or differently shaded areas made up of very tiny dots, is not usable as CRC.

4. Identifying Art

Number each type of illustration (i.e., figures, maps, tables, etc.) in a separate sequence through the manuscript. Photographs and line art scattered in the text may together be identified as "figures" and through-numbered (Fig. 1, Fig. 2, etc.); note, however, that author photos, jacket art, and frontispieces are not included in this numerical sequence.

Illustrations gathered into a separate section, or gallery, in the book are sometimes called "plates" and are numbered separately from scattered art (Plate 1, Plate 2, etc.); use the designation "plates" only if you also have "figures" in your book.

Very large art programs should be numbered by chapter rather than through-numbered in the manuscript (Fig. 1.1, 1.2, 2.2, etc.) to facilitate the renumbering and reordering that often occur in the editing and layout of complex illustrated books.

5. Avoiding Damage and Loss of Art

- Do not write on the front or back of original illustrations. Ink and even grease pencil may offset onto other images, rendering them unusable, and the impression of any writing on the back of an image, no matter how light the touch, may show up in reproduction.
- Do not paperclip or staple annotations to art or affix Post-its to the surface of illustrations. Indentations and scratches caused by a paper clip or staple may show up in reproduction; the gummed edge of a Post-it can damage the image surface of an illustration.
- When filling out an art identification tag or labeling an envelope containing art, be sure there is no original art underneath your writing surface.
- Place especially fragile illustrations and all color transparencies in clear plastic sleeves.
- Put each small illustration in a transparent envelope.
- Insert 35mm slides in the pockets of slide pages, which are available at photo supply shops.
- When packaging original art for mailing or transmittal, place blank sheets of white paper between pieces of art to prevent scratching and damage that may be caused by contact. Sandwich the stack of illustra-

tions between pieces of cardboard that are at least one-half inch larger on all sides than the largest piece of original art in the package, so that all four edges of the illustrations are protected from bending and tattering.

- If you use a clasp envelope, cut off the clasp, which may dent or scratch the art; tape the envelope shut instead.
- While the Press and its manufacturing suppliers take great care with original art, we do not accept responsibility, beyond the cost of preparing a new print or transparency, for loss or damage in transit or during the various design, pre-press, and manufacturing stages of reproduction. If you are concerned about an especially valuable piece of original art, please notify the Press. We can assist you with the preparation of high-quality duplicates. If you are lending original drawings and other works of art, we remind you that adequate insurance arrangements should be in place before you send the items to the Press.