

# GUIDELINES FOR PREPARING & SUBMITTING ILLUSTRATIONS

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Authors are contractually responsible for providing **usable, final-quality illustrations**. **Submitted illustrations must not require any modifications**. Please contact your editor or your editorial assistant if you have any questions regarding the art; submit a sample (or samples) of your art to him/her at your earliest convenience. He/she will have it evaluated by an illustration specialist. These guidelines are primarily designed for black-and-white illustrations; submission of preliminary samples is particularly important for color illustrations.

PUP accepts camera-ready and digital art formats. The requirements vary depending on the format (see the following pages); however, some basic requirements are essentially the same.

## BASIC REQUIREMENTS

1. Submit all pieces at once, in a separate envelope or container. Clearly identify and number consecutively all illustrations by chapter and figure number.

2. Reminder: include a list of figures as well as a separate document containing captions and credits, double-spaced, in the front matter of your manuscript.

3. With your original art (photograph, slide, etc.), also **submit two sets of copies (or laser proofs, if your art is electronic) of each figure**: insert one set of copies approximately where they are to appear in the text and place the other set of copies at the end of the manuscript.

4. Do not submit ordinary "xerox" copies, microfilms, or scans of the "xerox" copies and microfilms in lieu of the originals.

5. **Submit original art**: photographs, drawings, or digital art whenever possible. Do not submit book and magazine illustrations (or scans from books, magazines, etc.) containing any gray or color. "Re-reproducing" of such art leads to poor quality figures; see the illustration at left. Unlike art containing color or gray tones, **line art** from books and other print publications can be reproduced without noticeable quality loss.

6. The author is responsible for style continuity and consistency throughout the book's illustrations. If your art contains labels, make sure that the font is uniform throughout the book in size and style.

Note: **the maximum art dimensions for most of our books are 5 x 7" (12.7 x 17.8cm)**, and much of the art is reduced to the **text column width of 4.33" (11cm)**. The target font size is **7-9pt at final art size**.

We recommend using a common sans-serif font for labels. Check with your editor regarding your book's trim and art size.



### Effects of reproducing from books.

A. Image reproduced from a photograph taken directly from the original.

B. Image reproduced from a book displays a moiré pattern characteristic of art re-reproduced from printed materials. Although the affected image can be "de-screened," the quality of the image will be compromised.

*Labels consist of wording that is part of the figure, as distinguished from the caption/credit, which we will typeset close to (usually below) the figure.*

## CAMERA-READY ART

Photographs, transparencies, and other hard copy originals are submitted as "camera-ready" art.

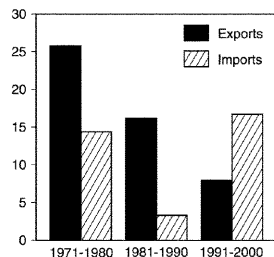
*You can submit color photographs and slides for black-and-white reproduction; however, keep in mind that contrasting colors (for example, red and green) may translate into similar or the same shades of gray.*

*Unlike photographs, for optimal quality charts, diagrams, etc., it is best to submit properly formatted electronic files (see the Digital Art section); however, it is possible to produce acceptable illustrations by scanning your hard copy.*

*Line art consists of black and white without any intermediate shades of gray, unlike grayscale art; see the samples below.*



**Samples of line art.** The images consist exclusively of black and white.



**Samples of grayscale art.** The images consist of 256 shades of gray.

### 1. When supplying photographs (halftones):

- For black-and-white reproduction, for best results please supply roughly 5 x 7" (12.7 x 17.8cm) or 8 x 10" (20.3 x 25.4cm) prints, **preferably black-and-white glossies.**
- For color reproduction, either in text or on the cover, for best results please supply 35mm slides or larger transparencies.

2. Do not write or use any paper clips, staples, or gummed notes on the surface of any camera-ready art. Figure numbers should be lightly penciled on the back of camera-ready art. It is important that you place on the copies at this time any requests you wish to make concerning the art size (e.g., "can be smaller/larger"), cropping, and grouping.

3. Please include prints of slides output at 3 times their original size or larger. Printouts can be obtained at service bureaus (Kinko's, e.g.)

4. Camera-ready art should be sent to us flat and packaged carefully to avoid damage in transit.

5. We can accept hard copy laser printouts as camera-ready art, as long as they are **line figures**. If it is your intention to submit your printouts as camera-ready art, please note:

- Camera-ready line art cannot contain gray tones or any colors besides black and white.
- The printouts should be made on a high-resolution printer on quality stock.

# DIGITAL ART

Digital art can be submitted in either **TIF or EPS** format. TIF format is used primarily for photographs, paintings, and other continuous-tone images. EPS format is best suited for charts, maps, diagrams, etc.; see the TIF and EPS instructions below. The requirements vary depending on the format; however, some general guidelines are the same.

## General Guidelines for Digital Art

*You can send us a few preliminary samples electronically; however, the final digital art should always be submitted on disk with the accompanying hard copy proofs.*

*Files created in professional graphic applications produce the best results. For more information, see the TIF and EPS guidelines on the following page.*

*We accept art files on CD, DVD, 100mb ZIP, 250mb ZIP, and 3.5" floppy disks.*

<b>A</b>	☐ swe01_01.eps ☐ swe01_02.tif ☐ swe02_01.eps ☐ swe03_01.tif ☐ swe03_02.eps ☐ swe06_01.tif ☐ swe08_01.tif ☐ swe11_01.eps	<b>B</b>	☐ 5-point.corrected ☐ biosphere_blue.jpg ☐ biosph_blue.tif ☐ contr.volume ☐ contr.volume 1.eps ☐ corp3364.tif ☐ earth-sun.fig ☐ fig.eddy v2.eps
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**File names.** Disk directory **A** clearly identifies each figure in the book. Disk directory **B** shows unacceptable file names that are missing any references to the author, chapter, and figure numbers. Adding "Fig" to file names is redundant.

1. Always **submit the final art on disk with hard copies** of all the figures. Please do not e-mail us the final art or direct us to download the art from your site.
2. If all the figures are to appear in your book in black-and-white, make sure that your art does not contain any color. If your book is supposed to have color art, please contact the PUP illustration specialist through your editor or your editorial assistant.
3. **Do not submit art from the Internet:** for the most part, web art resolution and/or quality are too low for our requirements.
4. **Art files created in Excel, Word, PowerPoint, and similar applications are not acceptable as final art;** however, such files can be useful as references for your graphic artist, if you opt to have your art professionally redrawn. We can accept your hard copy proofs from the above applications as camera-ready art; see Camera-Ready Art section, item 5.
5. Please supply files on disk, **separate from the manuscript disk**, and include a printout of the disk's directory (contents); label the disk with the application and version, author's name, and book title.
6. If you use a professional artist or a contributor to create or scan art, please **request hard copy proofs; then review and approve the proofs** with your initials before sending them to us in duplicate with the corresponding files. **Familiarize your artist or contributor with PUP guidelines before he/she starts on the art.**
7. Please do not supply multiple variants of the same figure.
8. **The file names should correspond to the figure numbers.** The file names should be brief and should contain the data critical for book compositors: the author (initial 3-4 letters of the author's last name), chapter, and figure number. It's preferable to exclude the subject matter or keep it between the figure number and the ".tif/eps" extension. Please use only basic alphanumeric characters and underscores, without spaces, dashes, or dots other than a period preceding a ".tif/eps" extension.

## TIF Format

*TIF is a pixel-based format similar to BMP, JPG, GIF, etc.*

TIF is well suited for reproducing photographs, paintings, and other continuous-tone images in grayscale or color.

### *TIF Settings*

**TIF files should be saved for PC, without any compression or layers.**

*Scans that are significantly higher than recommended resolution or size are acceptable; however, the file sizes will be unnecessarily large, making them difficult to work with.*

1. If you must scan the originals yourself, please try to use a service bureau or a graphics professional. **Scan halftone images at 300dpi in grayscale mode (256 shades of gray) and line images at 1200dpi in bitmap mode.** Do not supply scans at lower than recommended resolution and/or size. Crop empty space around images and/or irrelevant parts of images. **The dimensions of the scanned images should be around 5 x 7" (12.7 x 17.8cm).** Check with your editor for the exact size.

*Make sure to supply both the final EPS file and any linked/placed TIFs. All placed files should be included in a separate "placed art" folder on your disk.*

2. TIF files are usually created in Adobe PhotoShop, which is the program of choice for working with grayscale illustrations. However, if your illustration needs to combine grayscale elements with labels, leader lines, or charts, you will need to place the TIF file into a program like Adobe Illustrator to produce an EPS file. See the EPS guidelines below.

3. The requirements for **digital camera** photographs are the same as for other grayscale (or color) scans.

## EPS Format

*The required EPS format should be "vector-based" and not "pixel-based." Pixel-based EPS format is similar to TIF and does not have the EPS advantages discussed here.*

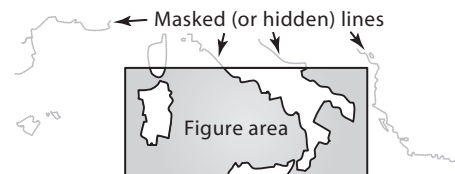
EPS format is best suited for charts, maps, diagrams, and other graphics that require high precision; it is capable of preserving editable text. **EPS is a resolution-independent format, i.e., it will print at the optimal resolution of your printing device, and unlike TIF, an EPS graphic can be scaled up or down infinitely without losing quality.**

*If you prefer not to embed the fonts, make sure to convert ALL the fonts to outlines (or curves). The fonts will no longer be editable as text; however, any font incompatibility problems will be eliminated.*

### *EPS Settings*

EPS files need to be in CMYK (**not RGB**) color mode. Make sure the color palette is limited to white, black, and shades of gray. Pantone, CMYK, and any custom colors should be converted to black-and-white palette. In the saving dialogue, select:

- EPS for PC (with TIF preview);
- Include fonts; **PostScript (Type 1) or OpenType; do not use TrueType;**
- CMYK Postscript.







**Delete masked elements.** Check if your EPS has any masked elements by using "Select All" command.

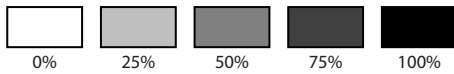
1. Delete masked or hidden elements (e.g., lines, type, stray anchor points) that extend more than 1 pica (4 mm) beyond the image area.

2. EPS files created in Adobe Illustrator are preferred (version 8 or later). Programs like FreeHand, CorelDraw, and others can also generate acceptable EPS files. Please send us preliminary samples for review.

## TIPS FOR AVOIDING COMMON PROBLEMS IN ART PREPARATION

Grid lines and tick marks		0.5 point
Y and X axis		0.75 point
Graph curves		1.0 point
		2.0 point

Approximate suggested line weights commonly used in charts.



Sample black tints swatch.



Sample line patterns.

*Desktop printouts do not always precisely represent the printing press output. The labels and fine lines in high resolution grayscale TIFs, as well as JPGs, PICTs, and other pixel-based formats, can look very sharp in desktop printouts; however, this sharpness is lost in printing press output (A).*

*EPS provides the optimum quality because it is resolution independent (D).*

1. The minimum recommended line thickness is 0.4 point at the reproduction size of the illustration. Never use hairline rules. If you prepare illustrations larger than they will appear in the book, please keep the reduction ratio in mind when selecting line weights.

2. Wide graphs will be either reduced to a very small size or turned sideways on the page. If at all possible, please reorganize the data, keeping in mind that the vertical dimensions are much greater than the horizontal. Try not to overload any one chart or diagram with too much data: an overloaded chart is likely to be incomprehensible, especially when reduced to final reproduction size. Consider breaking up a chart into separate parts.

3. Keys should be placed within or below the chart or map. Please ensure that tone or pattern samples are large enough to be read clearly. Separate tints by at least 20%. Shades tend to get darker in reproduction, so please use percentages lower than 80%.

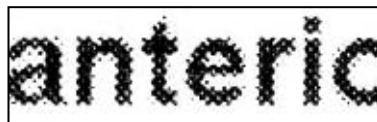
4. If you are submitting line art to **shoot from hard copy, make sure not to use any grays**. Use simple line patterns instead of colors or tints.

5. Graph title, source, and credit line are not part of the figure; they are part of the caption.

6. Consider moving lengthy labels into captions.

7. Use **boldface selectively for emphasis**. Avoid using all caps for labels or varying the font size. Font sizes should be consistent throughout the book's illustrations, with no more than a 15% difference between sizes.

8. **Labels and fine lines reproduce poorly in grayscale** (or color). The samples below were scanned from various books at  $\times 5$  magnification.



**A. Labels in grayscale.** The quality is poor regardless of very high resolution, because grayscale format is best suited for reproducing photos, paintings, and similar images.



**B. Pixilated type.** The characters show moderate pixilation. The problem is due to a type management problem or low resolution.



**C. Hard copy reproduction.** The quality is good when the prints are made on good stock, at high resolution, preferably at larger than final size, and do not contain any grays.



**D. Properly saved EPS.** Optimum quality, particularly suited for art with small labels or fine lines, e.g., charts, maps, and diagrams, with or without gray tones.

## TIPS ON CREATING CHARTS

Figure number and title are not part of the figure; they belong in the caption.

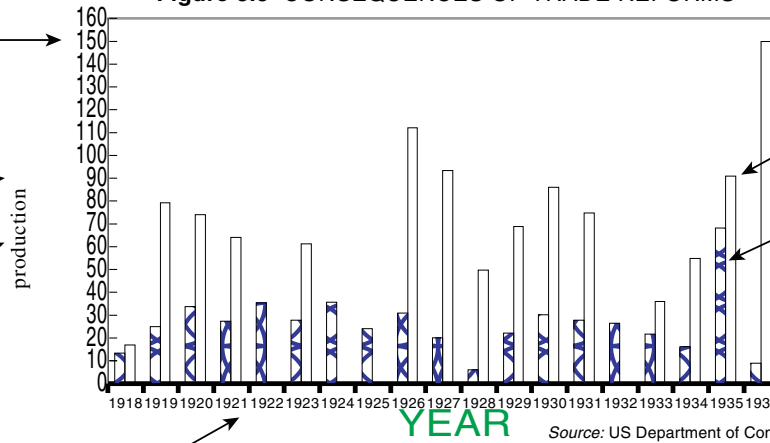
Numbers are set too close to each other and to the axis; the font is distorted.

Unit of measure not supplied.

Inconsistent font; too distant from the chart; poorly centered; the initial letter should be capitalized.

Type size - too small, should be around 7 - 9 point at the final size of the figure.  
Spaced too close together: reduce the amount of data or angle the numbers along X axis.

**Figure 5.5** CONSEQUENCES OF TRADE REFORMS



Bad key placement, inconsistent font style, spaced too close.

Line weight is too light.

Complex pattern should be avoided; color should not be used.

The line is gray instead of black.

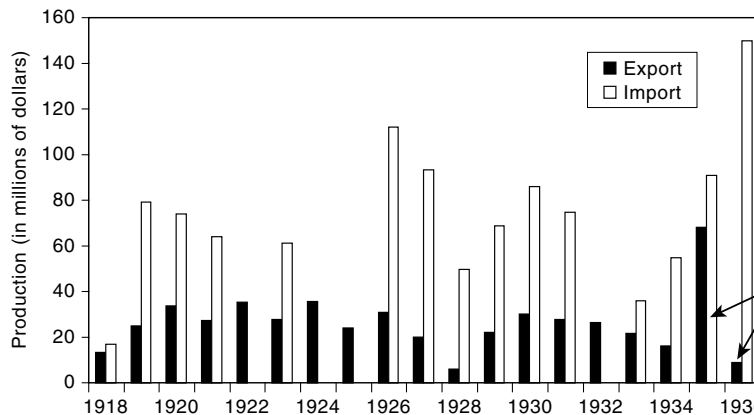
Line weight - too heavy.

Source line and/or note belongs in the caption.

Set too close to the numbers; inconsistent type size (too large); wrong case - initial cap only; color should not be used (in this case omit: information is redundant).

**The above chart depicts some of the problems commonly encountered in charts and other graphics submitted by authors.**

**The chart shown on the right illustrates how the problems may be resolved.**



Note: this chart would be acceptable as either a file or a camera-ready hard copy (since it contains no gray tones).

The black bars could be replaced with gray only if you are supplying a properly formatted EPS file (see the EPS section).

## TIPS ON CREATING MAPS

**Map A shows some of the typical problems encountered in maps; map B illustrates how the problems may be resolved.**

- Keep the labels large enough to be legible; do not use either very small or very large type.
- Do not include irrelevant data in the maps to avoid overcrowding.
- Keep in mind that the color geographic elevation scales are unclear in black and white.
- Use gray tones sparingly and keep them light.
- Avoid setting gray labels.

