
3. Illustrations

- 3.1 **ARTWORK MUST BE COMPLETE** All original forms of illustrations must be supplied with the final manuscript.
- 3.2 **TYPES OF ART ORIGINALS** Varieties of art originals are divided into three categories:
1. *Reflective art* includes prints and drawings to be scanned by the printer;
 2. *Transparencies* (i.e., slides) are printed on transparent film and will also be scanned by the printer;
 3. *Digital images* have already been scanned or were created through a strictly digital process and will be adjusted by the printer using imaging software.

Reflective Art

Photo Prints

- 3.3 **BEST RESULTS** Continuous-tone photo prints, made through a darkroom process and printed on glossy photo stock, are optimal for high-quality reproduction.
- 3.4 **SIZE** Preferred sizes are 8 x 10 inches or 5 x 7 inches. Smaller prints may not hold details when enlarged.
- 3.5 **COLOR PRINTS** Black-and-white prints are preferred, but not required, for black-and-white reproduction; color prints may not reproduce adequately in one color.
- 3.6 **DIGITAL OUTPUT** Printouts of digital images, such as laser or ink-jet prints, are not acceptable.

- 3.7 **PRINTED MATTER** Images from printed sources such as books, magazines, and newspapers are unacceptable unless the illustration is absolutely essential and no other form is available.

Line Art

- 3.8 **DEFINITION** Line art may include charts, graphs, maps, and pen-and-ink drawings.
- 3.9 **FORMAT** Line art that is to be scanned must be furnished as original artwork. Photocopies, computer printouts, and photographs of line art will not be accepted, unless the art is to be reformatted (**SEE 3.13**).
- 3.10 **SIZE** Art originals must be at least 4½ inches wide. Keep in mind that if the artwork is to be reduced in size to fit on the book page, labels and other lettering must be large enough in the original to be legible after reduction.
- 3.11 **NO COLOR OR SHADING** Line art should **not** include gradient shading, screens, or tints. These will create an undesirable effect called moiré in the scanned image and may impair the graphic's legibility.
- 3.12 **EDITING** If a line illustration requires textual editing (of map labels, for example), you may be asked to provide corrected artwork during copyediting or proofreading.
- 3.13 **REFORMATTING** Certain line illustrations may be reformatted in typesetting in order to enhance their legibility on a book page and/or to make them conform to design specifications. Reformatting is done at the discretion of the Press and is not guaranteed.

Transparencies

- 3.14 **SIZE** Preferred sizes are 4 x 5 inches, 2¼ x 2¼ inches, or 35 mm slides.
- 3.15 **COLOR VERSUS BLACK-AND-WHITE** Transparencies are the most reliable originals for color-plate printing. Color transparencies will not be accepted for black-and-white reproduction unless it is verified that no other form is available.

- 3.16 **NO NEGATIVE FILM** Negative film originals will not be accepted. Convert negative film transparencies to positive photo prints before submitting art for publication.

Digital Images

Photographs

- 3.17 **FILE FORMATS** Digital images may be submitted in any of four commonly used file formats: TIFF (saved for Macintosh; no compression), JPEG (high quality, baseline optimized), PSD (Photoshop Document); and PDF (Portable Document Format). Digital photographs may not be embedded in a Word document.

▶ If the image comes from a technically reliable source, such as a museum or stock image agency, whatever format that is supplied will be accepted.

- 3.18 **SIZE AND RESOLUTION** Digital images must be at least 4½ inches wide at 200 ppi (pixels per inch) resolution. Optimal resolution is 300 ppi at no less than 5 inches of width.

▶ Even though an image may appear to be large enough when viewed on a computer monitor, it will not be adequate for reproduction in print unless the specifications given above are met. Most images downloaded from web pages have a resolution of just 72 ppi. If the image's resolution is changed using an image editor such as Adobe Photoshop, its dimensions must be adjusted in inverse proportion according to this formula:

$$\frac{\text{old ppi}}{\text{new ppi}} \times \text{old image width} = \text{new image width}$$

Thus, an image that is 5 inches wide at 72 ppi must be reduced to about 1.2 inches if the resolution is increased to 300 ppi, because $72 \div 300 = .24$, and $5 \times .24 = 1.2$.

- 3.19 **COLOR VERSUS BLACK-AND-WHITE** When color originals are to be reproduced in black and white, the digital image should be in color; conversion to grayscale should be handled by the printer. Do not scan color originals as grayscale or convert digital color images to grayscale.

Line Art

- 3.20 **FILE FORMATS** Adobe Illustrator EPS is the preferred format for digital line art such as maps and diagrams. Other acceptable formats are TIFF, EPS, PDF, and Bitmap (BMP).
- ▶ Digital line art created by means of spreadsheet software, such as Microsoft Excel, or drawing functions in word processing programs is generally not acceptable, unless it has been converted to PDF or Illustrator EPS.
- 3.21 **GIS AND CAD** Digital line art generated by means of highly specialized applications such as GIS (Geographic Information System) and CAD (Computer-Aided Design) poses special problems for reproduction in a book. In general, *the Press discourages the “repurposing” of such specialized graphics*; native files from such applications will not be accepted under any circumstances. To even be considered, such files must be converted—by a skilled technician—to PDF or Illustrator EPS. In addition, please note the following known issues with providing files converted from these sources:
1. Fine lines generated by GIS and CAD applications often disappear when the converted file is processed for offset printing, especially if the image is reduced in size.
 2. If conversion is made to Illustrator EPS, copies of any fonts used in the original graphic must be provided separately.
 3. Converted files may not be editable; if edits are required, you may be asked to provide corrected art (SEE 3.12).
- 3.22 **SIZE AND RESOLUTION** Digital line art requires higher resolution for good reproduction and must be at least 4½ inches wide at 600 ppi. Note that if artwork is to be reduced in size, labels and other lettering must be large enough in the original to be legible after reproduction.
- 3.23 **REFORMATTING** Certain line illustrations may be reformatted in typesetting in order to enhance their legibility on a book page and/or to make them conform to design specifications. Reformatting is done at the discretion of the Press and is not guaranteed.

Screen Grabs

- 3.24 **SPECIAL RISKS** Capturing, or “grabbing,” cinema stills, video game screens, and web pages from a computer monitor is fraught with pitfalls, including but not limited to:
1. Cinematic stills may lose vital qualities of a film’s original cinematography, particularly in terms of light and shadow, unless they are captured on a calibrated monitor by a skilled technician.
 2. Digital artifacts and unwanted optical effects may be introduced into a cinematic image when the playback is “paused” for capture.
 3. Captured images may be too small to meet basic size requirements (**SEE 3.25**), unless technical know-how is applied to ensure a good capture.
 4. Captured web pages may contain small details that could be lost when the image is reduced in size to fit on a book page.

For this reason, the Press discourages submission of screen grabs as original art unless they are prepared by a skilled, knowledgeable technician. If you foresee the need for captured images in your book, you should consult with your editor’s assistant prior to submission of artwork.

- 3.25 **SIZE AND RESOLUTION** Screen captures of cinema stills, video games, and web pages must be **at least** 12½ inches wide at 72 ppi (**SEE 3.18** for more on sizing of digital images.) The size of a screen grab is dependent upon the size of your monitor. To create a screen grab to our specifications, you will need a minimum screen size of 17 inches (measured diagonally).

▶ The image to be grabbed must fill as much of the monitor’s width as possible—12½ inches at minimum.

Numbering Illustrations

- 3.26 **FEW ILLUSTRATIONS** If your manuscript contains approximately 50 illustrations or fewer, you should number them consecutively throughout the manuscript.

- 3.27 **MANY ILLUSTRATIONS** Illustrations for manuscripts with large amounts of artwork and **all** contributed volumes should use a double numeration system: the chapter number followed by the figure number. For example, Figure 1.1 is the first figure in chapter 1, Figure 2.1 is the first figure in chapter 2, and so on. Under this system, illustrations in a preface or introduction should be numbered P1 and I.1 respectively.
- 3.28 **MULTIPLE IMAGES AS ONE ILLUSTRATION** When two illustrations should appear together and are captioned together, place an “a” or “b” after the number, for example 1a and 1b or 2.1a and 2.1b.

Maps

- 3.29 **FIGURES VERSUS MAPS** Illustrations should be labeled and numbered specifically as maps only when there is a good reason to distinguish them from other kinds of figures. If reproductions of maps complement the text in a manner similar to the other illustrations, label and number them as figures; if the maps are obviously distinct from the other illustrations (for example, if all other figures are historical photographs), then they are treated separately as maps. To be designated as

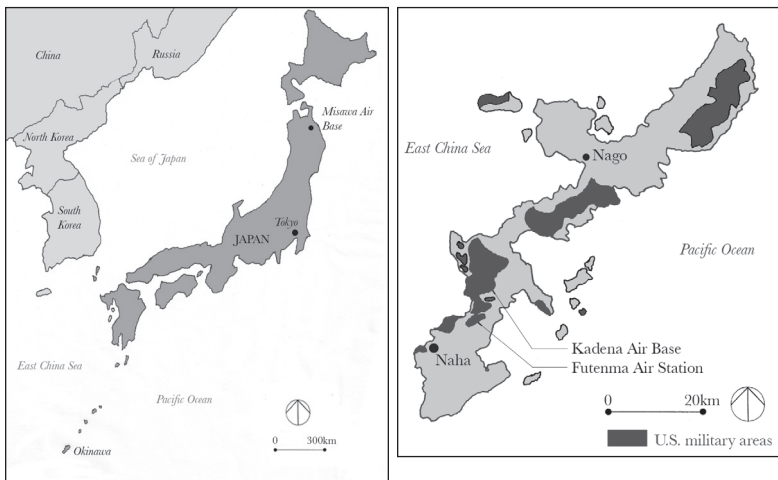


Figure 3.1. These maps were created in a consistent style expressly for a book that is otherwise illustrated with photographs. They should be labeled and numbered as maps.

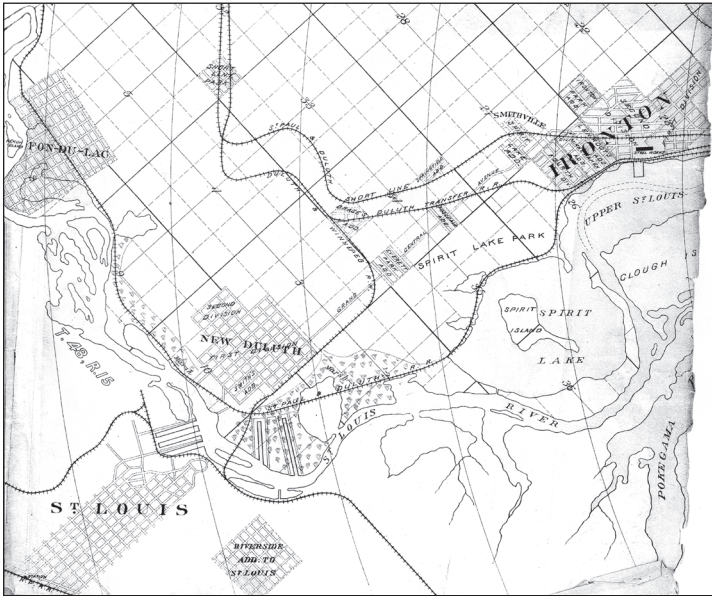


Figure 3.2. This illustration is a historical map from an 1890 atlas and therefore should be labeled a figure.

maps, artwork should have been created expressly for your book, and should function specifically as maps; each map should be consistent in its style of cartography and labeling (see Figure 3.1). If you are reproducing a historical document, the illustration should be labeled a figure, not a map (see Figure 3.2). Consult your editor's assistant if you are unsure whether an illustration should be labeled a map or a figure.

- 3.30 NUMBERING** The same rules for numbering figures also apply to maps: In single-author books with only a few maps, the maps should be numbered consecutively throughout the book. For contributed volumes or for books with a large number of maps, maps should use a double numeration system. For example, Map 1.1 is the first map in chapter 1, Map 2.1 is the first map in chapter 2, and so on.

Tables

- 3.31 **TABLES VERSUS FIGURES** Do not label simple lists or columns of text or numbers as tables (see Figure 3.3). An illustration should be labeled a table only when numerical data are being compared in multiple columns (see Figure 3.4). If you are unsure whether an illustration should be labeled a table or a figure, consult your editor’s assistant.
- 3.32 **KEEP IT SIMPLE** Keep tables simple; avoid multiple layers of column heads. Be sure that all figures and percentages are labeled adequately within the table itself so that readers do not need to refer to the text in order to understand the table. The text should provide expanded explanation of the table and its context but not its fundamental meaning.
- 3.33 **ACCURACY** Ensure that columns total correctly and check that columns are aligned for maximum clarity.

Medium	Pros	Cons	Most Effective Use
News releases	<ul style="list-style-type: none"> • Inexpensive • May reach broad audience or very focused public 	<ul style="list-style-type: none"> • Publication can (usually will) edit news release • Strong competition for editors’ attention • High impact difficult to achieve 	<ul style="list-style-type: none"> • Simple announcements • Message will appeal to daily media • Want to reach people through weekly newspapers
Speech or slide show	<ul style="list-style-type: none"> • Potential for dramatic portrayal of your program • High impact • Can target public • Q&A opportunity • Longer message possible • Inexpensive 	<ul style="list-style-type: none"> • Takes time to arrange and time to write speech • Requires effective public speaking • If sensitive topic, Q&A can be disastrous if not capably handled 	<ul style="list-style-type: none"> • Need to reach small, key public • Need to reach opinion makers • Need high impact • Message is of high potential interest • Speakers are well trained, very capable
Videotapes	<ul style="list-style-type: none"> • Potential for dramatic portrayal of your program • High impact • Can target public • Longer message possible 	<ul style="list-style-type: none"> • Expensive to produce and distribute • Requires equipment 	<ul style="list-style-type: none"> • Classroom • Seminars • Message requires high-impact visuals • Supplement speech
Special events and booths	<ul style="list-style-type: none"> • Can achieve high impact with target audience • Can be low cost 	<ul style="list-style-type: none"> • Can require considerable time of staff and/or volunteers 	<ul style="list-style-type: none"> • High impact or interaction is critical
Online services	<ul style="list-style-type: none"> • Well-educated and involved audience • Accommodates Q&A • Can post messages quickly 	<ul style="list-style-type: none"> • Requires computer modem, software, knowledge • May involve fees for access • Postings must be non-commercial 	<ul style="list-style-type: none"> • Quickly mobilize people with like interests

Figure 3.3. Because this illustration simply contains lists of text in a columnar format, it is a figure, not a table.

Table 26. Closeness to political parties by sector affiliation of the participants (Genoa 2001)

Political party	Sector affiliation (%)			Total (%)
	Eco pacifist	Anti-neoliberalist	Anti-capitalist	
Rifondazione Comunista (RC)	53.6	72.4	64.2	63.5
Democrats of the Left (DS)	11.8	12.1	4.5	10.2
Girasole (Sunflower)	6.4	0.9	4.5	3.8
Partito dei Comunisti Italiani	5.5	1.7	–	2.7
Margherita (Daisy)	5.3	–	–	2.7
Others	6.3	2.5	4.5	4.7
None	9.1	9.5	22.4	12.3
(Numbers of interviewees)	(110)	(116)	(67)	(293)

Note: Cramer's V is 0.27 significant at the 0.001 level.

Note: Three of today's political parties stem from the Italian Communist Party (PCI): the social democratic majority of the Democrats of the Left (DS), Rifondazione Comunista (RC) as the union of those opposing the break with the communist tradition by the social democratic majority of the PCI decided in 1991, and Partito dei Comunisti Italiani, founded in 1998 in opposition to the decision of RC to withdraw its support for the center-left government of Romano Prodi. The Margherita is a federation of moderate parties of the center-left coalition Ulivo. The SDI emerged from the collapse of the Italian Socialist Party.

Figure 3.4. This illustration compares and analyzes numerical data over a series of columns and is a table.

- 3.34 **TITLES** Provide a **brief** title for each table. Do not include in the title any explanatory material that is better placed in the text or below the table as a general note.
- 3.35 **NOTES** Use superscript lowercase letters (not asterisks, daggers, double daggers, or other symbols) for notes within your table. If the table is taken from another publication, cite this source on a separate line below the table after the other notes.
- 3.36 **RULES** Do not use vertical rules to separate columns; horizontal rules are sometimes appropriate, but their use should be kept to a minimum.
- 3.37 **NUMBERING** In single-author books with only a few tables, the tables should be numbered consecutively throughout the book. For contributed volumes or for books with a large number of tables, tables should use a double numeration system: the chapter number followed by the table number. For example, Table 1.1 is the first table in chapter 1, Table 2.1 is the first table in chapter 2, and so on.

Callouts

- 3.38 **PLACEMENT AND FORMAT** Indicate approximately where an illustration should appear in the text by inserting the following placement instruction:

[INSERT FIGURE X NEAR HERE]

Your callout should be bracketed, in bold type, in all caps, and centered on the page. Leave one line space above and below a callout. Do not insert a callout in the middle of a paragraph; your callout should appear **after** the paragraph in which the illustration is described:

A much-reproduced postcard of the time (Figure 1.2) shows the south side of Pine Avenue fenced by a rather primitive wooden palisade. Montrealers arrived at the hospital by foot or by horse-drawn carriage, past a tiny polygonal gatehouse that marked the entrance to the site from the busy, steeply sloped, urban thoroughfare.

[INSERT FIGURE 1.2 NEAR HERE]

The Royal Vic on its opening day, December 2, 1893, offers a unique opportunity to explore the character of hospital design. . . .

The first time I visited the Johnsons turned out to be an evening of magic. A young fisherman who'd fished for Milford a few years back was visiting with some friends. Spontaneously, a little party started. Five men sat around a table as the kerosene lamp glowed orange, shooting off huge shadows on the walls and hewed-beam ceilings of the cabin.

[INSERT FIGURE 19 NEAR HERE]

Milford was speaking, spinning out intricate tales in his grizzly-bear voice. We younger folk listened, not only out of respect, but with fascination. . . .

Captions

- 3.39 **PURPOSE AND OBJECTIVE** Captions should be brief but identify what is in the illustration and why it's important. A reader should

not have to rely on the text to understand what an illustration is about.

- 3.40 **SOURCE CREDITS** Be sure to include the source to be credited and any additional information requested by the source or creator of the illustration, including copyright.

NOT Figure 3.13. The Third Avenue Bridge.

BUT Figure 3.13. In this view, the arches of the Third Avenue Bridge take shape across the Mississippi River in Minneapolis. Photograph by C. J. Hibbard & Company; courtesy of the Minnesota Historical Society.

- 3.41 **MANUSCRIPT** Include a separate word processing document with captions for all illustrations in your manuscript. Do not embed captions in the body of the text or add them to digital image files.

Art Log

- 3.42 **PURPOSE AND FUNCTION** Your editor's assistant will give you an art log template to inventory the illustrations, original artwork, and permissions in your manuscript. If you are unable to use a Microsoft Excel spreadsheet, contact your editor's assistant to discuss alternatives.