

GENERAL GUIDELINES FOR PREPARING ART AND GRAPHICS

Please read all the way through these guidelines before starting to prepare your artwork.

As the author, you are responsible for providing any necessary illustrations in a form suitable for reproduction, and for obtaining permission to use illustrations protected by copyright. Illustrations include photographs, drawings, music examples, maps, charts, diagrams, and graphs—any element of your book that cannot be produced with type alone.

The look of your illustrations will greatly affect the overall appearance of the book, and the public and reviewers' responses. You should make every effort to supply art that conforms to the guidelines set forth below in order to achieve the best reproduction in the printed book.

If you choose to commission a professional graphic artist or photographer to produce the illustrations for your book, he or she must review these instructions before beginning work. Because the methods of art preparation are varied, and because different types of books call for different approaches, **consult with your editor** about the preparation of your art program before any final versions are produced.

PERMISSIONS FOR ILLUSTRATIONS

If you are using or adapting illustrations from other sources—that is, illustrations that you did not create yourself—you are responsible for obtaining any permissions required to reproduce them in your book. When using an illustration from a book or other printed source, make sure that you obtain permission from the proper party. If the illustration in question was not created specifically for the book in which you found it, the original copyright holder might be someone other than the author or publisher of that book.

Bear in mind that obtaining permissions can be a very time consuming task, often taking several months or more to complete. Consequently, you should begin the process of requesting permissions as soon as you have made your final selection of illustrations. **You must provide the letters granting permission for any such materials along with your final illustrations.**

Likewise, if you have hired someone to create illustrations for your book, that person must sign a work-for-hire agreement relinquishing any claims to ownership of the illustrations. Submit the signed **work-for-hire agreement** along with the final illustrations.

The rights cleared for any illustrations should be co-extensive with the publishing rights granted to us in your contract, so it is imperative that you use the proper wording in any requests for permission. Ask your editor to provide you with samples of work-for-hire agreements and letters requesting permission in order to insure that you obtain as broad a grant of permission as possible.

The best way to avoid problems with permissions is to use original illustrations that you have created yourself or have commissioned by means of a work-for-hire agreement. We recognize, however, that this is not a feasible solution in many situations.

For further assistance in determining whether you need to request permission for particular types of material, see our memo on [Copyright and Permission Guidelines for Authors](#) or consult your editor.

TYPES OF ARTWORK

Illustrations can be divided into three types. **Halftone art** includes photographs, paintings, or other images containing shades of gray. **Line art** consists of any figures such as graphs, charts, diagrams, maps, and drawings that are entirely black on white, with no shades of gray. Graphs, charts, diagrams, maps, and drawings in which shading is indicated by stippling (dots) or cross-hatching (lines) are also considered line art. Note, however, that if you are creating line art specifically for your book, we prefer that you not use stippling or cross-hatching to indicate shading. **Color art** includes photographs, paintings, and other images containing color.

See the **Technical Requirements** section below for more details and instructions on how to prepare halftone and line art. See our separate memo **General Guidelines for Preparing Color Art** for instructions on illustrations to be printed in color.

GENERAL INSTRUCTIONS

The instructions in this section apply to all types of artwork (halftone, line, and color).

NUMBERING THE ART

Illustrations should be double-numbered as “figures” by chapter in the order in which they are to appear. For example, the illustrations in Chapter 2 would be numbered Fig_2_1, Fig_2_2, Fig_2_3, and so on. NOTE: **do not** put periods in the names of electronic art files. This will cause the files to become corrupt and/or unreadable. Please see below on how to name electronic art files.

NAMING/NUMBERING ELECTRONIC FILES

If you are submitting any illustrations in electronic form, create a separate computer file for each one that contains only the illustration itself. The figure title, caption, and figure number should **not** be included in the illustration file.

File names must correspond to the figure numbers. In order to insure that the illustration files will sort in the proper order, use the following format for the file names: FIG01_01 (4 digits, no spaces). Identify each file with your last name and “HUP” in addition to the 4-digit figure number. For example, the electronic file for Figure 2_3 should be named:

- SmithHUPFIG02_03

CAPTIONS

Do not place captions that identify or explain the contents of an illustration in the same file as the illustration itself or in the text file. Instead, create a separate electronic file and a double-spaced printout that include the captions for all illustrations (whether or not they have been supplied electronically) in numerical order. This file should be included on the same disk as your text files and should be named with your last name, “HUP,” and “CAPTIONS”:

- SmithHUPCAPTIONS.

Captions may consist of just a figure number and title; or, if necessary, they may include some explanation of the figure contents. Try to write captions that are as brief as possible. Long captions can create problems in the design and composition of book pages. If more extensive explanation of the content of an illustration is required, include it in the text proper.

When typing captions, capitalize using sentence style. That is, you should capitalize only the first word, proper nouns, and any other terms, variables, or abbreviations that are capitalized in the text or the illustration. For example:

- Figure 1.1. Profile of a pronghorn male, showing the four-chopsticks-in-a-bratwurst body type. In the front limb, the first bones that project below the torso are the paired radius-ulna. What looks like a knee is actually the wrist.
- Figure 3.1. Correlations for height in MZ and DZ twins.
- Figure 7.5. Patterns of parent-child and marital relationships (P = parent; C = child; O = older sibling; Y = younger sibling).

SOURCES/CREDIT

For illustrations that you have obtained or adapted from other sources, include the source—along with any credit line required by the copyright holder or outside source—at the end of the figure caption. *Be sure to use the exact wording specified by the copyright holder or source for the credit line. For example:*

- Figure 2.3. A Midwestern tree, 1904, with candles, rope tinsel, and many of the fancy new glass ornaments. Minneapolis Public Library, Minneapolis Collection.
- Figure 2.4. Houses and shops from the Original Snow Village set by Department 56®. Copyright © Department 56, Inc. All rights reserved; used with permission.
- Figure 7.8. Remission rates for addiction and other psychiatric disorders: ECA and NCS. Sources: Robins and Regier 1991; Kessler et al. 1994; Warner et al. 1995.
- Figure 7.9. Remission rates by type of illicit drug. Source: ECA data, Anthony and Helzer 1991, table 6.4.

Depending on the book's final design, you may be asked by your editor to prepare a list of **Illustration Credits** to go at the back of the book, in lieu of credits in the captions.

PLACEMENT

Regardless of where they are eventually to appear in your book, do not incorporate illustrations, graphics of any kind (including music), or captions into the text files or printout. Do not leave space on the text page for art to be inserted. Instead, place a callout in the text files, as explained below.

CALLOUTS

For each illustration, insert a callout in the text file/manuscript indicating approximately where the illustration should appear in the book. A callout should be placed on a separate line *at the end of a paragraph*. For example:

- [Figure 2.4 here]

Do not place callouts in the middle of a paragraph. When the book is paginated, the illustration will be inserted as close as possible after its callout. Keep in mind, however, that in most cases it will not be possible for the illustration to appear exactly where you have placed the callout. Consequently, if you refer to a particular figure in your text discussion, you must be precise in your reference. For example, you may say “As we can see from Figure 2.4 . . .” or “The diagram in Figure 3.9 illustrates . . .” ***Do not refer, for example, to “the figure above” or “the following illustration.”***

TECHNICAL REQUIREMENTS

HALFTONES

Halftone art includes photographs, paintings, or other images containing shades of gray. Supply halftones as high-quality, glossy, black-and-white, 5 x 7” or 8 x 10” prints in good condition with no tears, spots, or creases. Avoid using very small prints that will have to be enlarged because they are likely to reproduce poorly.

Make sure your originals are in focus. At best, the printed photo will be only as good as the original. It is not possible for us to enhance the appearance of poor quality halftones.

Do not submit halftone art as scans unless you have no other option; scans generally limit the final reproduction quality of the art. If your art source can give you only scans and not glossies, please be sure that the person creating the scans adheres to the guidelines in the section below entitled **Scanned Illustrations**.

Do not trim or put crop marks on the original print. If you have suggestions for cropping, make a photocopy of the print and put any crop marks and instructions on the copy only. If the illustration is one for which you had to obtain permission to use it in your book, review the permission letter carefully to make sure that it does not prohibit you from cropping. In some cases, copyright holders grant permission only with the stipulation that the illustration be reproduced in its entirety.

If your halftone originals are *slides, transparencies, or color that will be reproduced as black-and-white* in the book, please submit them as is. Do not convert them to black-and-white prints.

Do not supply an illustration from a printed source such as a book, journal, or magazine unless you are unable to locate an original glossy print or slide. Halftones are especially difficult to reproduce from previously printed sources. In addition, the copyright for such an illustration may be held by a third party, not by the person who holds copyright for the work in which you found it. When you write to the original copyright holder for permission to use the illustration, include in your letter a request for a glossy print or slide. If you must use a printed source as the original for a halftone, please send us the printed material,

which we will return to you as soon as possible. If you cannot send us the original material, have a professional photographic service produce a glossy black-and-white photo of the original. Many larger libraries provide such services for a small fee.

A photocopy of a printed photograph or line art is not acceptable for reproduction.

SUBMITTING THE FINAL ART

For every halftone illustration, supply the original glossy print and one photocopy. Identify each one carefully following these guidelines:

- Prepare a self-sticking label with your last name, “HUP,” and the figure number for each illustration. Do not use “Post-it” type removable labels—they are too easily torn or lost.
 - If there could be confusion about the correct orientation of the figure, indicate the top with an arrow on the label.
 - *After you have written all necessary information on the label*, position it carefully on the back of the artwork, along one of the edges, so it will not show through when the artwork is scanned.
 - *Do not write on the label after attaching it, and never write directly on the back of an original illustration.* Even slight pressure can leave a damaging impression on the face of the art.
 - If you are submitting a slide, attach the label to the slide mount and indicate which side of the slide displays the correct left-to-right orientation.
 - For transparencies, put the label on the transparency sleeve. Provide a separate print that displays the correct left-to-right orientation of the image. A black-and-white print or photocopy will suffice for this purpose.
 - Make sure that all photocopies are also labeled with the same information that appears on the originals. For the photocopies only, you may write this information directly on the copies instead of on a label.
 - *Be sure to follow the General Instructions above regarding numbering of illustrations, captions, sources, placement, and figure callouts.*
 - *Submit any required permission letters along with your final illustrations.*
 - *Do not fold, staple, or use paper clips on original artwork.* Pack with sturdy cardboard for shipping. Treat all artwork with special care.
 - *Carefully package all original art so as to avoid damage during shipping. Send the art by a traceable courier service such as UPS or Federal Express. DO NOT SEND IT BY REGULAR MAIL OR BY U.S. POST OFFICE PRIORITY MAIL. If a USPS Priority Mail package is lost, it cannot be traced.*
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COMPUTER-GENERATED LINE ART AND MAPS

Line art consists of any figures such as graphs, charts, diagrams, maps, and drawings that are entirely black on white, with no shades of gray.

If you, or a person you have hired, are creating your line art using computer graphics software, please be sure to read the following guidelines *BEFORE* creating the art. ***Remember that your book will be printed in black and white only, so you should not use color anywhere in your line art.*** If you have any questions about creating the art, please consult with your editor before proceeding.

Software

Illustrations must be prepared using a professional graphics program, for example, Adobe Illustrator or CorelDRAW!

Do not use presentation graphics software, such as Harvard Graphics or Powerpoint, which produce graphics for reports and overhead transparencies. Illustrations created with these types of programs will not reproduce well in the printed book.

Do not create art in, or import it into, a word-processing program, such as Microsoft Word; a spreadsheet application, such as Excel; or a ***page-makeup program*** such as Quark Xpress or Adobe PageMaker. Art created in such programs often will not reproduce well. Even importing an art file into such programs can change the structure of the file in ways that might make it impossible for us to use.

If you have illustrations that will be generated by specialty software (i.e., statistical, scientific, graphing, mapping), consult with your editor. If possible, send a sample of each type of image with an accompanying hard copy, so we can test the files.

When creating line art that you intend to print as black and white, make sure to create it as pure black; do not use a combination of RGB to make up the black. If you've already created black-and-white art using RGB, be sure to label it as such, so we can convert it to black and white.

SAMPLES

If you will be preparing more than 10 line illustrations for your book, send several sample figures to the Press for approval before preparing the rest. Our Production Department will review the samples and advise you of any changes needed.

FINAL SIZE OF ART

Consult your editor about the planned trim size (page size) of your book. If the trim size has not yet been chosen, create art assuming a 6 x 9-inch trim size, unless your editor specifies otherwise.

Prepare all illustrations so that they can be printed in upright orientation. If the book will be 6 x 9 inches, illustrations should fit within an area 26 picas (4-1/4 inches) wide and 42 picas (7 inches) deep. If necessary, the width of an illustration can be increased to as much as 30 picas (5 inches), though the illustration will then extend outside the text measure.

Art that must be wider than 5 inches will be printed "landscaped" or "broadside" (turned sideways). The maximum size of

broadside figures is 47-1/2 picas (7-7/8 inches) wide and 27 picas (4-1/2 inches) deep for a 6 x 9-inch page. You should make every effort, however, to avoid the use of landscaped illustrations as they are aesthetically unappealing and often annoying to readers.

When creating line art, always reduce the art on a photocopier (or a computer) to fit a 4 x 7-inch window, as a quick check that lines will be thick enough and labels will be legible at the final printed size.

If you are concerned that your artwork will not fit into these dimensions, or if you know that your book will have an unusually large or small trim size, or a multi-column format, ask your editor for instructions on how to size the illustrations.

LABELS

When inserting labels to identify graphic elements within an illustration, use the labeling function provided in your graphics software and observe the following rules:

- Make sure that capitalization and spelling are consistent with the usage you have followed in your book's main text. Keep all labels close to the corresponding graphic elements in order to avoid wasted space within the figure.
- All labels should be in 9 point type, assuming that the art is prepared at the size it will appear in the printed book, preferably in Adobe Postscript (Type 1) fonts such as Times Roman or Helvetica.
- Type all labels so that they read normally, left-to-right. Do not stack letters to make vertical labels.
- If art to be reused from another source needs to be relabeled, do not attempt to do it yourself. Instead, make a photocopy of the art and label the photocopy.

KEYS

If a figure contains symbols that need explanation, prepare a key to the symbols as part of the art file and place it directly beneath the figure. For example:

- Alcohol/drug crime
- Predatory crime

Occasionally, symbols will require more extensive explanation. In those instances, you may incorporate the key into the caption and, if necessary, use words to describe the symbols instead of using the symbols themselves. For example:

- Figure 5.18. Intraspecific mtDNA gene trees for two avian and one reptilian species that show concordant phylogeographic breaks north (black dots) versus south (open squares) of the Black Mountain Barrier.

RULES AND LINES

Make sure you adhere to the following guidelines:

- *Do not hand-draw lines or boxes.*

- Use a minimum of 1/2 (0.5) point rules for all lines. Hairline and 1/4 (0.25) point rules are not acceptable because they will break up when printed.

- *Do not make dotted or broken lines by deleting portions of a solid line.* Use your graphics program's patterns to generate dotted or broken lines as necessary.

- *Do not use different colors* to distinguish lines, shading, or other graphic elements. Your book will be printed in black and white, so all elements of your line art must be created in black and white only.

SCREENS

Prepare screens in 15 percent increments, ranging from a minimum of 15 percent to a maximum of 75 percent. If more than five screen values are needed within a single figure, ask your editor for directions. Do not place screens darker than 30 percent behind small type.

Do not use cross-hatching, which is difficult to read and to compare with other tones.

Do not use overall background screens behind an entire figure. Use screens only when needed to distinguish selected areas within a figure.

SUBMITTING FINAL ART FILES

When you are ready to submit your final art files, observe the following guidelines:

- Most graphics programs have the capability to save files in EPS (encapsulated Postscript) format as well as in the original application. Send us both the original application files and the EPS versions. We prefer to use the original application files, but if, for some reason, we are unable to do so, we can use the EPS versions instead.

- When you send EPS files, be sure that the fonts are embedded. If you're not sure how to do this, send the fonts on a separate disk. Make sure you include every font used in the figures.

- *Do not import the art files into any other programs*, including Photoshop—this will likely alter the structure of the files and cause problems. Always send us the original application files and, if possible, an EPS version.

- *Do not convert art files to JPG or GIF formats.*

- If your files were *originally* in JPG or GIF format, leave as such. *Do not* convert to another format (such as TIF or EPS). Our art department will do any conversions.

- When copying a JPG file to make a duplicate (i.e. another JPG file), always use “COPY,” not “save as.” Use “save as” only when you want to save the file in a different format, such as a TIF file. If you use “save as” to duplicate a JPG file, the original JPG file will be resampled and data will be permanently lost.
- Identify the graphics program(s) used to create the art, including the version number(s).
- Submit all illustration files on a disk separate from the one containing text and caption files.
- Along with the electronic files, include one printout of each illustration made from the final version of the art files. Make sure that the printouts match exactly what is on the disk and that the figure numbers are marked on the printouts.
- *Make and keep in your files a backup copy of the electronic art files along with a printout of all the electronic art.* If, for any reason, we are unable to use the original art files you send to the Press, we may have to request that you send a second set.
- *Be sure to follow the General Instructions above regarding numbering of illustrations, naming electronic files, captions, sources, placement, and figure callouts.*
- *Submit any required permission letters along with your final illustrations.*

HAND-DRAWN LINE ART

If you are planning to submit hand-drawn line art, consult the **Preparation of Hand-Drawn Line Art** memo and contact your editor for detailed preparation instructions. Whether you are drawing the illustrations yourself or having them prepared by a professional artist, work should not begin until you or your artist has reviewed the specific instructions.

SCANNED ILLUSTRATIONS

In order to insure the best quality reproduction in the printed book, we strongly prefer that halftones be supplied as either original glossy prints or negatives, and that line art be supplied in an electronic format as described in the section above entitled **Computer-Generated Line Art and Maps**. If your only option is to submit illustrations as scans, they must meet the requirements set out below.

Seek professional help.

If you do not have a thorough understanding of such topics as tonal range, dot gain, and DPI, and/or you do not have access to a high-quality, professional-grade scanner, have your scans done by a professional. Make sure that the professional you hire reviews these instructions carefully and follows them precisely.

- Request all art at a *minimum* of 1600 x 1600 pixels regardless of the image dimensions (note: this is not the same as DPI or PPI specifications).
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- *Scan line art at 1200 dpi bitmap mode (not gray scale) at the size it will appear in the printed book. Save as TIFF or EPS files.*
- *Set the resolution properly* when making the original scan. **NEVER** boost the dpi using Photoshop or some other program. Final scans created in this manner will produce a lower-quality printed image.
- Once the scan has been made, *do not import it into any other program*, such as Photoshop, unless you must make alterations in the content of the image. Saving scans in other formats can change the image in ways that make it impossible for us to match the original scan.
- When copying a JPG file to make another JPG file, always use “COPY,” not “save as.” Use “save as” only when you want to save the file in a different format, such as a TIF file. If you use “save as” to duplicate a JPG file, the original JPG file will be resampled and data will be permanently lost.
- *Do not submit random images from the Internet.* In almost all cases, these images are only 72 dpi, much too low resolution for quality reproduction. However, high-resolution images downloaded from professional on-line image sources are acceptable.
- Along with the electronic files, include one printout of each figure supplied as a scan, so that we can confirm the identity of each scan file. The figure numbers must be marked on the printouts.
- *Be sure to follow the General Instructions above regarding numbering of illustrations, naming electronic files, captions, sources, placement, and figure callouts.*
- *Submit any required permission letters along with your final illustrations.*

DIGITAL CAMERAS

At this time, there are far too many variables involved to allow us to accept digital camera photographs as original art. If for some reason, you absolutely must use a digital camera for some of your artwork, consult with your editor **BEFORE** you start shooting.

COLOR ILLUSTRATIONS

If your contract specifically allows for the inclusion of any color illustrations in your book, contact your editor for detailed instructions on the preparation of color art. Do not create color art yourself or request color art from other sources until you receive instructions from your editor. Be sure to adhere to the guidelines in our memo on **Preparation of Color Halftones and Line Art** in order to achieve the best quality reproduction.

FIGURE CONTROL SHEET

If your book has more than 10 illustrations of any kind, consult your editor about completing a figure control sheet before you submit your final illustration package.

A FINAL REMINDER

Carefully check all finished artwork before submitting it. Correct any errors **BEFORE** you deliver the art.

Submit all permission letters required to include illustrations in your book with your final art package.

Carefully package all original art so as to avoid damage during shipping. Send the art by a traceable courier service such as UPS or Federal Express. **DO NOT SEND IT BY REGULAR MAIL OR BY U.S. POST OFFICE PRIORITY MAIL.** If a USPS Priority Mail package is lost, it cannot be traced.

