HOW TO PREPARE ART FOR BOOK PRODUCTION

Thank you for choosing Temple University Press as your publisher. These guidelines are designed to make the production of your book as efficient and trouble-free as possible for you and our production staff. If you have any trouble using them, please contact your Acquiring Editor for assistance. For a more technical discussion, with detailed instructions for working with digital art, see the AAUP Guidelines for Submitting Digital Art on the TUP Info/Download Documents page of the TUP website.

The widespread availability of digital cameras and computer graphics has made it easier for authors to submit digital art along with text files. Unfortunately, the instructions that come with digital cameras and graphics programs are not typically written with book production in mind. Not all graphics software and file formats are suitable for print reproduction. Below is a list of software and formats that can be used successfully.

SOFTWARE APPLICATIONS (GRAPHICS PROGRAMS, DIGITAL CAMERAS, SCANNERS)
- Adobe Illustrator
- Adobe Photoshop
- Canvas
- CorelDraw
- Macromedia Freehand
- Most digital camera and scanner software (when shot/scanned at sufficient resolution and submitted in TIFF or JPEG format)

FILE FORMATS
- TIFF (.TIF) is the preferred graphic file format. TIFF files offer the highest quality and fewest technical problems.
- JPEG (.JPG) is an acceptable format. Be sure to use the lowest compression setting to retain the highest possible resolution.
- EPS (.EPS) is suitable for black-and-white line art only, such as charts and graphs, but not for drawings, photographs, or paintings.

COLOR MODES
- Grayscale (black and white) is the preferred mode for black-and-white reproduction. If your book is printing in color, please contact the Production Director for special instructions.
- CMYK is the 4/C mode for reproducing full-color images in print. (Images that are supplied as RGB will be converted to CMYK.) Both RGB and CMYK images can be converted to grayscale for use with images that will reproduce in black and white in your book, although there may be some loss of quality.
- For satisfactory results, **line drawings (illustrations, graphs, etc.) must be created in grayscale.** Illustrations that are dependent on color differentiation may not convey the necessary information when converted to grayscale. In many cases, RGB files for charts, graphs, etc. that will reproduce in black and white in your book cannot be converted to grayscale without redrawing. If you request it, we can have the art redrawn for you, usually for about $40 per piece.

RESOLUTION (DPI)
- Resolution is the measure of sharpness or detail that will be visible in the printed image. For print production, resolution of digital art is measured in dots per inch (dpi).
- Line Drawings: The minimally acceptable resolution for black-and-white line drawings (charts, graphs, etc.) is 800 dpi, with 1200 dpi ideal.
- All Other Art: The minimally acceptable resolution for all other types of illustrations is 300 dpi.

- **Please Note:** Resolution is a function of size. A good image size for books is 5" by 7" @ 300 dpi. At 300 dpi, a 5" x 7" image will reproduce at a satisfactory resolution. For more on resolution and image sizes, see <u>AAUP Guidelines for Submitting Digital Art</u> on the TUP Info/Download Documents page of the TUP website.

CRITICAL DO'S AND DON'TS

- Please **do not insert digital illustrations in any other file or text (Word) document.** Once an illustration is inserted in a text file, such as a chapter of your book, we cannot make the changes necessary to prepare it for publication.
- Please do not include any text in an illustration file, such as in a diagram or graph, unless it is an integral part of the image. Titles of artwork, caption text, notes, or source information are all considered text, and submitting them as text files will avoid delay.
- To avoid unsightly aberrations like moiré, please do not submit scans of previously printed images such as newspaper, magazine, or book illustrations. Send original tear sheets from these publications instead. If tear sheets cannot be obtained, we can sometimes perform nondestructive scanning from an original book or magazine.
- We can put your book into production faster if you submit separate files for each digital image.
- To help us avoid misidentifying an illustration, please submit a laser printout of each illustration with the figure number clearly indicated on the printout.
- If you have any doubts about the suitability of your files for print production, please send sample files to TUP's Art Manager *before* submitting final art files.

NUMBERING AND NAMING CONVENTIONS

To help us keep track of figures and their corresponding digital files, please use the following figure-numbering and file-naming conventions. The term "figure," rather than "illustration," is used to designate any piece of supplied art, regardless of its type (e.g., photographs, transparencies, maps, charts, diagrams, drawings).

- For figures, please use a dual numbering system that includes both chapter and figure number, Figure 1.1, Figure 1.2, and so on.
- For file names, please use the author's last name (abbreviated to 3–4 letters), chapter number, figure number, all separated by underscores, and the file format extension. For instance, if the author's name is Freemont, the file name would be **free_ch01_01.ext** (where "ext" is the file format extension). For digits under 10, please use zeros before the chapter and figure number.

FIGURE PLACEMENT AND TEXT CITATIONS

- During composition of your book, figures are placed as close as possible to their text citations, normally on the same or the facing page. A text reference ("As shown in Figure 1.1") will indicate the illustration's placement. If there will be no text citations, let us know in a covering memo. To flag placement for the compositor, insert a parenthetical callout in the text to indicate each illustration's location: {Fig. 1-1 here}.
- If images are to be arranged in specific groups, please provide instructions in a separate cover memo to your Acquiring Editor.
- Some images may require that you designate their importance or reproduction size. Such information should also be given in a covering memo, using MIN, MED, MAX or A, B, C as keys.

NUMBER OF FIGURES

- Please do not submit more figures than are scheduled to appear in the book. It's best to discuss the number of figures and any alternates (various views of the same subject, for instance) with your Acquiring Editor and agree on a final image count before applying the naming scheme.
- If you decide to submit alternate images of the same subject, please identify them as a, b, c, and so forth: Figure 2.3a, 2.3b, 2.3c.

PHOTOGRAPHS, TRANSPARENCIES, AND ORIGINAL ART

- TUP strongly recommends that you refrain from submitting irreplaceable original art or photographs and transparencies for which there are no accessible negatives. We urge you to have a "reproduction quality" copy made by a professional photographer or photo shop. If

originals must be used, please discuss potential liability issues with your Acquiring Editor before submission.

- Please submit all hard-copy art in individual envelopes or plastic sleeves with the author name and figure number written on the outside. To avoid damaging the art, please write labels before inserting the art. Slides can be identified by writing on the paper or plastic frame.

CAPTIONS, CREDITS, AND ART LOG

- In addition to descriptive captions, illustrations are typically accompanied by credits that give source or copyright information. Most illustrations used in books are reproduced by permission of the person or institution that owns them or holds the copyright, and they must be credited. A credit can be as simple as "Courtesy of Albert Barnes" or "From the author's collection." Some illustration sources can be quite complex in their crediting requirements. For instance, the credit for a work of fine art might be "*ESIR,* 1947. Collage on board, 9 ½ x 6 ½ in. (24.2 x 16.5 cm.). Marlborough Fine Art Ltd., London. © Estate of Kurt Schwitters/VAGA, New York 1991." Credit information is usually given in the permission release from the copyright holder.
- Public domain or out-of-copyright works do not require copyright credit, but they are usually given credit or source information as a courtesy to the creator of the work and as an aid to scholarship.
- Illustration captions and credits (or sources) are typeset along with the text of your manuscript. Please submit them in a separate text file for each chapter of your book or, if there are few illustrations, in a single file. If figure numbers are to appear in the caption, please use the dual numbering convention (chapter number and figure number) described above.
- Credit or source information is often placed at the end of each caption, or it may appear instead on the copyright page of your book or in a list of illustration sources. If the credits are not placed at the end of the captions, please list them in a single text file.
- If you plan to use art for which you do not own or control the copyright, please discuss permissions issues with your Acquiring Editor in advance. We may be able to offer guidance.