Island Press Author's Guide to Art Preparation

This overview contains three sections:

1. Advice on selecting the best illustrative material for your book
2. Ensuring it meets our quality standards (and therefore prints clearly and attractively in your book)
3. Labeling and organizing your art to complement your manuscript and be efficiently handled by our production team

Your contract will detail the number of illustrations and format (black and white, color, inserts). Art packages can be complicated, and different questions come up for every book. The majority will be addressed in this guide, but should you have any questions, please don't hesitate to ask your editor. For edited volumes, this document should be shared with all contributors.

How to Select Art

Island Press only accepts digital art files. We require original, untouched, uncropped digital images saved as high-resolution graphics files that have not been altered or compressed.

When considering images for possible inclusion in a book, most authors will benefit from taking a moment to think about how they will print in black and white (grayscale). You are not expected to convert your color photographs into black-and-white images (in fact, do not alter them in any way), but please consider how they might print in black and white if choosing between several similar images. This is particularly important if you are designing line art, graphs, charts, and figures. Use patterns and grayscale, rather than colors, to differentiate.

Please consult the "Ensuring Art Meets Our Quality Standards" section early and often. Share sample images with your editor early in the process. She or he is happy to give feedback to ensure you're on the right track.

Scanning Images

While we strongly prefer photos taken with a digital camera, we will accept scans of slides or prints if they meet our quality requirements (see page 3, "Ensuring Art Meets Our Quality Standards"). This can, however, be fraught with pitfalls. Despite advancements in home software, scanning images yourself is difficult and often results in inferior images. We request that you hire a professional to digitize your images if at all possible. If you intend to scan more than a handful of images, please discuss this with your editor at an early stage of book development. Additionally, should you choose to scan art yourself, provide a few early sample files to your editor to confirm that quality is acceptable which will save time and heartache in the long run.

Accepted File Formats

Photographs:

We prefer photographs to be submitted as **.jpg** files. Additional acceptable formats include **.tiff** and, in certain circumstances, **.psd**.

Line art (graphs, figures that contain text or lines/rules, charts, etc):

.ai files. Adobe Illustrator files are interchangeable with EPS file formats. Use this format for vector files. We will accept AI files that have been saved with fonts *converted to outline, and in CMYK preview mode*.

.eps files. EPS files are commonly created by saving from Adobe Photoshop or Illustrator software, or by printing to a file from other software programs using specific printer drivers. We will accept EPS files that have been saved with fonts *converted to outline, and in CMYK preview mode*.

NOTE: .eps or .ai files must have only 1 page or board per document. Do *not* submit multipage files of any kind as part of your art package.

Formats Not Accepted

There are often quality issues with these file formats, resulting in printed images that appear low quality and will reflect poorly on your book: **.bmp**, **.gif**, **.pdf**, **.png**, **.pict**.

We will not accept art embedded in word-processing, spreadsheet, or presentation applications, such as Microsoft Word (.doc), Microsoft Excel (.xls), Microsoft PowerPoint (.pps), Macromedia Freehand, WordStar, SimpleText, or WordPad. These applications degrade the resolution of embedded images and are insufficient for use in print.

Permissions Process for Copyrighted Art

You are responsible for obtaining permission to use all copyrighted material you wish to reproduce. Most artwork under copyright protection requires permission from the copyright owner to reproduce, but there is some nuance to this (see the discussion in the *Chicago Manual of Style*, 16th edition, section 12.41).

We will provide you with a boilerplate permissions letter. You are welcome to personalize it, but it is essential to include this language for usage: "world rights in all languages and media," as well as in all editions of your book, as we've specified in the letter. Please begin seeking permissions as early as possible—the process can be time consuming.

You should include an organized log of secured permissions, as well as the forms themselves, when you submit your final manuscript and art package. We will provide you with our "Permissions Log Template" to fill out.

Ensuring Art Meets Our Quality Standards

Please follow these guidelines and send a few sample pieces to your editor for review early in the process to confirm that there are no issues.
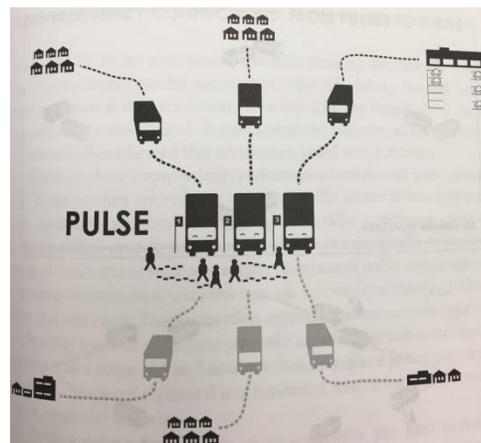
Photographs

Required resolution: 300 dpi or higher

Required size: shortest side of image must be at least 4 inches, while also meeting 300 dpi requirement

If you are scanning hardcopy photographs to convert to digital images, please hire a professional or make sure your scanner has the capability *and you have programmed the correct settings* to meet our quality requirements.

Line Art

Required resolution: 600 dpi or higher.

Required size: shortest side of figure must be at least 4 inches, while also meeting 600 dpi requirement

Required format: Save and export figures as grayscale, not RGB. In special circumstances, if your book is being printed in color, this may differ—consult your editor.

Line art refers to images that contain lines, rules and/or text. These include charts, graphs, maps, drawings, and sketches. They are usually black-and-white figures, but may contain color if the book's printing strategy accommodates this. If your line art includes text or annotation, please use a simple sans serif font such as Arial or Helvetica, and provide us with the names of all fonts you've used.

If your editor has agreed in advance that Island Press will redraw a map or line drawing, supply us with an accurate, clearly labeled version of how the image should appear in your book.

If you are creating line art, it doesn't need a title at the top of the image—this will be created during page layout.

Please note: if your figure is actually 2 inches tall, but surrounded by 6 inches of blank space, we will consider it a 2-inch figure and therefore unacceptable quality. These kinds of size and resolution requirements are in place to ensure your figures are clear and legible when printed.

Tables are *not* considered line art and should be submitted as Word documents (see "Manuscript Preparation Guidelines.") When creating your tables, however, please be sensitive to the trim size of your book and make sure the length and complexity of each table is, in fact, likely to be readable on a page (most often 6x9 inches). We are not miracle workers.

Calculating size and DPI: The number of pixels is often included in the Properties information for a photograph or other types of digital images. Simply divide this number by 300 or 600 to calculate image size in inches at the proper resolution. Your editor can suggest free, downloadable software for this, but even programs like Windows Photo Viewer have this capacity.

Additional Information

In the case of historical photographs we may make exceptions to resolution and size rules. If the resolution of an important/significant image in your book is low, please discuss as soon as possible with your editor. In some cases, if the dimensions (in pixels) of a low-resolution image are large enough, we may still be able to use it. Please be prepared to submit substitute images, if at all possible.

Pitfalls: If you find yourself in Adobe Photoshop or some other program using the Enhance tool to "increase dpi," *stop*. It will not help the quality of a low-resolution photograph. If you find yourself applying a filter a la Instagram, *stop*. That does not meet our request for unaltered images. Please talk to your editor before manipulating files in *any* way.

Preliminary Art Evaluation

We understand that evaluating art can be a complicated process. Your editor is here to help!

You may share art with your editor in several ways. Dropbox is popular, but we work with other file-sharing programs such as Hightail or Box as well. Occasionally, authors are required to use dedicated file-sharing applications required by their agency or educational institution, which we can usually accommodate. At this time, we've found that Google Photos is *not* a straightforward way to share images. Please do not email multiple large files directly to your editor unless you've already discussed doing so.

If possible, you should submit a representative selection of art files to your editor for preliminary evaluation several months before your final manuscript is due. Our intention is to identify problems while there is still time for you to correct them or substitute alternative images. Please be prepared to make corrections to art or to replace pieces that don't meet our specifications. [If you are an editor of a contributed volume, you will need to discuss these procedures with your chapter authors well in advance to be sure they'll be available to respond to evaluation of their art pieces.]

You can share art before you've numbered it (see "How to Organize Images for Submission") or after if you have a small art package and anticipate there might not be many changes.

Please note that your editor has experience in evaluating art quality, but does not have the final say on whether an image is acceptable for printing in a book. This is the responsibility of the production department. Once your editor has completed a final review of all pieces of your manuscript and "transmitted" the project, our production staff will check the art pieces again for completeness. The art package will be sent out for professional evaluation and conversion to grayscale images for optimal printing in your book (or in four color, as appropriate).

How to Organize Images for Submission

Properly numbering and organizing your art ensures it can be evaluated and inserted into the book layout in a straightforward, efficient manner. Before your manuscript can be accepted and sent to our production department, the art package must be final.

Art Folder

Please collect all figures in a single folder. We do not need subfolders for each chapter.

Numbering Art

Please number figure files sequentially by chapter and use alphanumeric file names composed of numbers, hyphens, or underscore symbols, and the file extension tag, which is separated from the file name with a period (.tif, .jpg, or .eps). *Do not use periods elsewhere in the file name—this is incompatible with critical elements of the production process.*

For example, name your files like this:

figure1-5.tif
Fig1-5a.eps
Figure1_5.tif
Fig1_5.eps

and *not* like this:

figure1.5.tif
cows on plain.5.tif

For images in preamble materials (preface, foreword), please use P-1.jpg, or 0-1.jpg. Do not start your numbering in the preface with 1-1, because by the time you get to chapter 1, numbering will be off completely.

For example:

Figure 0-1.eps
Figure 0-2.jpg

Figures with Multiple Components

If a figure is made up of several images, please submit *each* image as a separate file. Include a description of how they should appear on the page in the caption log (see more in the "Captions and Text Callouts" section). There may be constraints regarding page size and orientation, however, so the typesetter may not be able to always execute your wishes, although he or she will make an effort to do so.

In the example that follows, for instance, you would submit *a* and *b* components as separate files named fig1-1a and fig1-1b, and indicate in the caption log if there is a specific arrangement (left-right, top-bottom, etc).
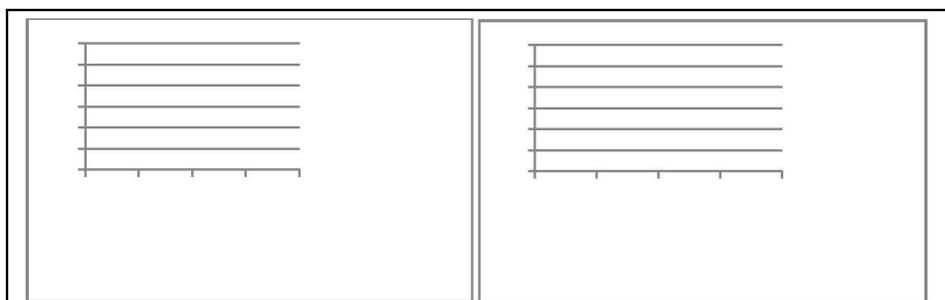
(a)   (b)

Figure 1-1. This sample figure is made up of two separate components, in this case, charts. (a) This is the first component; save as its own file named something like fig1-1a. (b) This is the second component; save in a file named something like fig1-1b. (Data source and credit information goes here where applicable.)

Captions

Captions should be submitted in a single word document called "Caption Log." List captions sequentially by figure number. If a copyright holder requests a specific credit line for a figure, it should be placed in parentheses at the end of the caption. (The exact wording requested must appear, even if it conflicts with the style used elsewhere in the book.)

For example:

> Figure 1-1 Caption text goes here. (Data source and/or credit line if needed.)
> Figure 1-2 View of Portland (Photo by Ginger Stouff)
> and so forth.

Or, for a three-part figure:

> Figure 2-2a A whale approaches a ship. [position left]
> Figure 2-2b A flock of seagulls approaches the ship. [position middle]
> Figure 2-2c People look at a whale and gulls. [position right]

Text Callouts in the Manuscript

Each figure should be cited in the text and called out in the manuscript on its own line, centered, using brackets and bold text as follows:

<div align="center">

[Insert Figure 1-1]

</div>

Once the book is typeset, it is very difficult and time consuming to move pieces of art, so please ensure the callout is as close to the relevant text as possible. If a specific arrangement of image and book text is critical, please discuss with your editor and communicate this in the caption log. While we cannot guarantee that we can meet every such request, our production team is happy to take author suggestions into consideration, and to also offer alternate design solutions that may even work better in the overall layout.

Next Steps

Once you've received feedback from your editor on the preliminary art evaluation and made the necessary changes, you will likely be ready to finalize your art package for submission to production, along with your manuscript.

When the production department has accepted the art package and manuscript, the art will be sent to a professional art evaluator to prepare it for print. She or he will evaluate quality, and make adjustments to ensure the image is optimized for either color or black-and-white printing.

In addition, when the manuscript is sent out for copyediting, the copyeditor will look at each piece of art and query any misspellings or problems of style or grammar as a part of the copyedit review process. If you've used freelance services to scan, create, or alter your art, you may need

to have them make final adjustments to the pieces. We suggest you discuss this possibility with them in advance to be sure that they'll be available at a later date, and that they save pertinent files, data, and other important information.

You will have one opportunity to review the professional art evaluation and make specific adjustments to address quality issues that have been identified. *Image replacement beyond correction of errors is not permitted once the project is in production.*

Following the processes outlined in this document and clear communication with your editor should ensure a high-quality, well-organized art package, and reduce delays during the production process. It also ensures that illustrations in your book provide the reader with a high-quality, legible product.