INDIANA UNIVERSITY PRESS

ART GUIDELINES

Organizing artwork for your manuscript may seem like a daunting task, but the following guidelines will walk you through our art submission process. Whether you have a large set of complex images or only a few photographs, following these instructions will help us avoid potential delays in the production process and maximize the quality of all the images in your book, both in print and digital form. If you have any questions about this process, please do not hesitate to contact your acquisitions editor or assistant acquisitions editor.

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GENERAL GUIDELINES

Please submit artwork as early as possible for review. The earlier we have your artwork, the more time we will have to identify and resolve artwork issues before your manuscript is ready for production. At the least we would like to have sample images ONE MONTH prior to your manuscript due date.

Do not embed any images in your manuscript. Instead, please make sure to include an in-text "callout" for each figure in your manuscript. Callouts should be placed between paragraphs and should follow this format: <INSERT fig01_01 NEAR HERE>.

Tables and captions are not considered art. Tables should be submitted as separate Microsoft Word text documents with captions included. All other figure and map captions should be compiled together in a separate Word document. Include any necessary credit lines or source notes in the captions.

Do not submit images from the internet. Even if these images look fine on your computer screen, the quality is likely to be too low for print publication.

Do not resave or adjust images from museums or stock houses. Although we prefer TIFF files, some images may be provided to you as high-quality JPEGs. These files are often sufficient, so please submit them as they are provided unless you need the crop the image.

Charts, graphs, diagrams, and maps must be created in Adobe Illustrator and submitted as both AI (or EPS) and PDF files. You will likely need to hire a professional to create any line art illustrations. We encourage you to discuss any of these needs with your acquisitions editor or assistant acquisitions editor, who can refer you to a list of recommended cartographers and illustrators.

Music examples should be created in Finale or another music transcription software and then submitted as PDF files. Please see below and reference our guide for using Finale for more information.

I. GETTING STARTED

Helpful Terms

The **resolution** of a digital image is an important factor in determining the best possible print quality. The resolution is measured by the number of **pixels per inch (ppi)**, also sometimes called **dots per inch (dpi)**, and we require that all digital art files be at least 300 ppi when at the **trim size** (final page size) of the book. The trim size varies depending on the style of your book. Please ask your acquisitions editor or assistant acquisitions editor to provide you with the trim size for your project. If you do not know the trim size of your book, please scan the image at a minimum of 8" in width when at 300 ppi. You should be able to check these dimensions under the file properties on your computer.

If any materials are only available in hardcopy format (e.g., archival photographs or album covers), please make sure to review the section on **original art**.

Original Art

We prefer that you send us any original artwork or material to be scanned (e.g., glossy prints, slides, or magazine covers). If this is not possible, please make sure images are scanned on a professional quality scanner in color (RGB mode) at a minimum of 300 ppi at 8" wide after you have cropped the image. Save all scans as TIFF files.

Please note that you should avoid scanning individual images from previously printed materials. For example, scanning a photograph from a previously published book will significantly compromise the reproduction quality. Such scans also frequently include moiré patterns (see below). Instead, you should locate the original source, seek permission to reproduce the image, and request a high-quality version of the image. Contact your acquisitions editor if you have any additional questions.

Moiré patterns

Moiré patterns are checkered patterns that appear on your image when printed. These patterns result from scanning images from a book or any material that has already been printed. Preprinted material already contains a dot pattern and if this printed pattern does not line up with the grid of your scanner a moiré pattern will be produced. Although your resulting image may look fine, moiré patterns appear at

different resolutions and can appear in print even when they look fine on the screen. These patterns are extremely difficult to catch and for this reason we prefer to scan the original art than a previously printed image.

Some examples of preprinted images that frequently have problems with moirés are photos from newspapers, and grayscale or color images from books.

IIf you must scan from a printed piece, please make sure that the images are *descreened* while you are scanning. It is STRONGLY urged that you engage a professional scanner to create these images. Your scanning software must have the descreening function in order to provide a useable scan. If the image is scanned without removing the original screen (descreening), it will create a moiré pattern. If your software cannot descreen, or if you have any doubts, please send it to a professional or to Indiana University Press to be scanned.

Vector Art

We ask that maps, music examples, charts, and diagrams be submitted as vector art. **Vector art** is art that does not have a resolution and can be easily scaled to fit any size. To determine if your files are vector art please open the PDF files and zoom in. If the lines in the image remain smooth and clean no matter how far you zoom in the image is vector. If the lines become pixilated and blurry the image is **raster art** (composed of pixels) and it will need to be recreated as vector art.

Archival maps and musical scores are exceptions to the vector art rule. These should be scanned and treated as all other original art.

II. FILE NAMING

Figures include any digital photographs, scans, or screen grabs in your book and should be double numbered by chapter and figure number.
Examples: fig01_01, fig01_02, fig01_03, fig03_01, fig04_01, fig04_02, fig10_01

Plates (if applicable) are color images gathered in an insert in the book and should be numbered consecutively throughout the manuscript, not by chapter.
Examples: plate01, plate02, plate03, plate04

Figures in unnumbered sections (e.g., introduction, interlude, or conclusion) should include an abbreviated section name and figure number.
Examples: figIntro_01, figIntro_02, figInter_01 figConc_01, figConc_02

Figures in appendices should include the appendix number and figure number.
Examples: figA1_01, figA1_02, figA2_01, figA2_02

Frontispiece (an image opposite the title page in the printed book) or any images you would like considered for part title pages should be labeled by their placement in the book.
Examples: Frontis, partTitle1, partTitle2

Tables should each be created as their own Word file and should be double numbered by chapter and table number.
Examples: tab01_01, tab01_02, tab03_01, tab04_01

Music Examples (created in Finale or another music transcription program, not archival scans) should be double numbered by chapter and example number and submitted as a PDF.
Examples: exa01_01, exa01_02, exa03_01, exa04_01

Maps (created in Adobe Illustrator, not archival scans) should also be double numbered by chapter and map number and submitted twice, as both AI (or EPS) and PDF files.
Examples: map01_01, map04_01, map05_01, map05_02

Cover Art Suggestions are not numbered with the rest of the art program but should be uniformly named.
Examples: Cover1, Cover2, Cover3, Cover4

III. ART FILE REQUIREMENTS

(1). Digital Art (Interior)

All images should be at least as wide as the trim size of your book (see above) or 8" if you do not know the trim size. This is the largest size at which your images would be reproduced. Keep in mind that most figures are only about 5-6" wide on a standard book page, so the legibility of specific details within the image (such as text) may vary.

We prefer all images in TIFF format but will accept high-resolution JPEGS. Maps and Music Examples should be submitted as PDFs.

Do not try to enlarge a low-quality image by changing the resolution or size as this significantly degrades the quality of the image.

If you are taking photos with a digital camera, please make sure that your device is set to capture the highest quality image (this would also be the largest file size option) and turn off any date and time-stamp.

(2). Digital Art (Cover)

Images that you would like us to consider for the cover of your book should be submitted at twice the width and at least as tall as the trim size of your book. These images should otherwise follow the guidelines for interior digital art.

Please consult with your editor about possible cover ideas as early as possible and ask for the trim size of your book.

(3). Screen Grabs

Film and television screen grabs should be at least 8" (or 2400 pixels) wide at 300 ppi. It is difficult to capture stills that will reproduce well in print, so we recommend using professional software, such as Final Cut, Capture Me, or DVD Snap. Using high-definition source material (such as Blu-ray instead of a VHS or regular DVD) and capturing the image on a high-resolution screen (at least 1080 x 1280 resolution) also aids in creating higher-quality screen grabs.

Please remember that screen grabs with good contrast and easily recognizable subject matter will reproduce best in the book. Remember that interior images are also typically printed in black and white, so color variations may not always make an image more recognizable.

(4). Music Notation

Please see the Music Example Prep Guide for detailed instructions on properly preparing your music examples.

Music examples should be prepared in notation software, such as Finale, Sibelius, or another similar program. Export the notation using the default font and submit the resulting vector art PDFs.

If your music example runs several pages long, each page will have to be submitted as a separate PDF file and labeled accordingly. For example, the first music example for chapter one that runs three pages along will be saved with the following file names:

exa01_01a
exa01_01b
exa01_01c

(5). Maps, Charts, and Graphs

Format: Maps, charts, and graphs should be submitted as vector art PDFs with all fonts embedded (unless they are scans of archival maps). You should also include the native file from Adobe Illustrator (.ai or .eps) or Excel. Do not convert text to outlines; all text should be editable.

Care should be taken when creating vector art, especially if shading is used to delineate areas in the map/chart/graph. Use NO MORE than three shades per graph or map (20%, 50%, and 80% tint), and less is better. It is difficult to predict exactly how the gray shades will reproduce when printing, so clear distinctions are best. We recommend using black and white patterns to designate different areas.

If your map, chart, or graph has color in it, and your book is reproducing as black and white, please remove the color and replace it with gray, black, or white. Color vector art, when converted to black and white, can be unpredictable in the shade of gray it produces. This can cause readability problems with the map for the reader.

STYLE GUIDE FOR MAPS:
► Simple maps with minimal text will reproduce better
► Avoid placing names over rivers, borders, or boundaries
► Be consistent with all labels and styling
► Avoid putting black type over tints darker than 20%

- ► All text should be in American English and consistent with the manuscript
- ► Do not include titles or credit lines in the map files; they should be listed with all the captions.

With the exception of archival maps (which are significant based on their physical or historical appearance), all reference maps should be professionally drawn and follow the specifications outlined here. Please check with the geography department at your institution or request a list of recommended cartographers from your assistant acquisitions editor.

Graphs, charts, and diagrams should only be used to synthesize complex sets of data. Consider carefully whether your graphs and charts could be presented as tables. Please also consider hiring a professional illustrator to create any charts, graphs, or diagrams for your book.

(6). Tables

Format: Prepare text tables in Word with one table per file, labeled with its caption. Use tabs to separate columns. Please do not try to typeset the table. If the table won't fit between the page margins, contact your editor about its preparation.

Tables should only be used to synthesize complex sets of data. Consider carefully whether the data in your tables could be incorporated into the text.

IV. SUBMITTING YOUR ART FILES

For Digital Art:

Please DO NOT send large art files as e-mail attachments.

Once you have organized your art, please contact your assistant acquisitions editor or acquisitions editor to request that we create a digital box folder where you can upload your files. You can also send files to us using your own dropbox-style accounts. If you are using your own account please create a new folder in the dropbox and place all of your art in it. Then send us an invitation to share the folder. Please do not send us invitations to each individual art file.

For Hard Copy Art:

Please send all hard copy art (periodicals, album covers, or prints) which needs to be scanned by Indiana University Press to the attention of your acquisitions editor at the following address:

> Attn: *[MY EDITOR]*
> Indiana University Press
> Office of Scholarly Publishing
> Herman B Wells Library – 350
> 1320 E. 10th Street
> Bloomington, IN 47405

We send photographs and other illustrations to other firms in the course of the production process. Despite our precautions, there is always a risk that they will be lost or damaged while they are away from the Press. Please do not send us irreplaceable originals. If you do not have access to a good photo lab, discuss the matter with your acquisitions editor; we can have copies made locally at your expense.

Some hard copy images may not be suitable for printing. While some adjustments may be made by the printer, do not expect dramatic improvement of the image you send to the Press.

Permissions Log

An electronic copy of the Permissions Log was sent to you along with these instructions and can also be downloaded from our website.

Your artwork (whether digital or hard copy) should be submitted with the **Permissions Log** (see sample below) that includes:

> ► The image number / name of the file.
> ► The manuscript page where the callout appears (this callout should also be inserted in the text).
> ► A brief description of the image.
> ► Information on who owns the copyright to the image (if no permissions are required please indicate whether the image is fair use, public domain, taken/owned by the author).
> ► Note whether or not permissions have been secured for those images that require them, and cost if you pay for them. Include a brief note on what documentation you are providing that shows that permissions have been secured, e.g., emails, letters, invoices, etc.

▶ Note if permissions documents explicitly request complimentary copies upon publication. If yes, please note the number required. Keep in mind that the Press provides you with a limited number of complimentary copies with which to satisfy permissions requirements.

▶ Any special instructions regarding restrictions to the use of the image or its placement in the text, along with required wording for attributions given in the documentation.

Obtaining Permissions

Most art obtained from third parties requires permission to reproduce. You are responsible for obtaining these permissions and for paying any fees. You must send us digital copies of all permission forms and letters for our files. Permissions can be as simple as an e-mail or as complex as a signed contract. Please see our **IUP Rights and Permissions Guide** for more details.

A **Sample Permissions Log** can be found in the Permission Log document. It is not an exhaustive list of examples; please review the IUP Rights and Permissions Guide, then contact your editor if you have questions.

Captions

In most cases, every illustration must be accompanied by a suitable caption and, if necessary, a credit line, per your permissions agreement with the copyright holder. Place the captions and credit lines in a single Word file, keying them by chapter and number (e.g., Figure 1.1) to the actual illustrations, filenames, and call outs in the text. Please include this digital file with your art submission.

V. RESOURCES FOR FINDING ART

Digital Art

iStock (istockphoto.com), **Shutterstock** (shutterstock.com), and **Dreamstime** (dreamstime.com) are stock image sites where you can search for images to

include in your book. **Getty Images** (gettyimages.com) is another stock image site that tends to be more expensive. Please keep in mind that authors are responsible for locating and paying for the rights to use the images in their books.

Creative Commons (CC)

These are licenses that allow artists to specify how the public may share and use a variety of creative works. This might include the right to distribute the copyrighted work worldwide, without changes, at no charge. Flickr alone hosts over 200 million CC-licensed photos. While you should always verify the terms of a work under a CC license, the organization provides a helpful interface to search for content across various sources: search.creativecommons.org

Map Archives

Before hiring a professional cartographer, feel free to check out **D-Maps.com** (d-maps.com/index.php?lang=en), which provides more than 30,000 different maps – each available for download as Adobe Illustrator (.ai) files. The maps may be downloaded, adapted, and edited for use in your manuscript but should include the following credit line in the caption: **© Daniel Dalet, URL of ORIGINAL MAP**. Please refer to the terms and conditions found here: d-maps.com/conditions

Map Collections (loc.gov/maps/collections/) is an online repository of maps and atlases, curated by the Geography and Map Division of the Library of Congress. Most of the archival images are in the public domain and can be downloaded directly from the site.