

## GUIDELINES FOR PREPARING AND SUBMITTING DIGITAL ART

Following these guidelines closely will help avoid potential delays in editing and production and maximize the quality of the digital art in your publication. Digital art (sometimes referred to in this document as art, images, figures, illustrations, or graphics) includes photos, scans, graphs, diagrams, and maps.

If someone is helping acquire and/or create art for your publication, share this document with them.

Do not embed images in your manuscript. Provide them as files (referring to the UNC Press Manuscript Formatting Guide for naming instructions) and check with your editorial contact for the preferred delivery method.

### SECTIONS:

- ▶ **What Type of File to Submit**
- ▶ **Preparing Photographs and Scans**
- ▶ **Preparing Film Stills and Frame Grabs**
- ▶ **Determining Size and Resolution**
- ▶ **Preparing Graphs and Diagrams**
- ▶ **Preparing Maps**
- ▶ **Map Resources**

### QUICK GUIDE

For books with a standard trim size (6.125 × 9.25 inches). If your book has a larger trim size, see “Determining Size and Resolution” below.



Images



Graphs &  
Diagrams



Maps

- **Minimum Size and Resolution:** 5 inches on the longest side of the image with a resolution of 300 ppi (pixels per inch). This equates to 1500 pixels on the longest side.
- **Acquire the largest, best quality files possible.** Provide them in their original, unaltered format. (For example, TIFF files are preferred, but if your file is a JPG or some other format, provide it as is—do not make alterations and do not save it as any other format.) If you need to rename a file, do so using your Finder (Mac) or File Explorer (PC) rather than opening the file and saving it with a new name.
- **Do not artificially enlarge small images as this degrades quality.** Images pulled directly from a website are low resolution and will not be acceptable for printing.
- **If you (or someone you hire) are preparing the graphics:** Final files must be provided in press-ready format, adhering to the guidelines regarding size, file format, etc. under “Preparing Graphs and Diagrams” below.
- **If UNC Press is preparing your graphics:**
  - Graphs**—Provide all data as a Microsoft Excel document.
  - Diagrams**—Provide us with
    - 1) a good base drawing of the item you want created and
    - 2) a Microsoft Word document of all text to be included.
- **If maps are being created/redrawn for your book:** UNC Press strongly recommends that all maps be prepared by a professional mapmaker. See “Map Resources” below for a list of recommended cartographers. The finals must be provided in press-ready format, adhering to the guidelines regarding size, file format, etc. under “Preparing Maps” below.
- **If your book includes historical or archival maps:** These qualify as images and must adhere to our guidelines as such (minimum size/resolution, etc). See “Map Resources” below for a list of map databases that often contain high-resolution image files available for download.

# WHAT TYPE OF FILE TO SUBMIT

There are several digital file formats. The file type you should submit depends on the image type (graph, map, photo, scan).

**Table 1. The difference between vector and raster, when to use each, and in what file format.**

Definition	Image Type	File Type
Vector files are composed of points, lines, curves, and shapes based on mathematical formulas so they are not dependent on pixel resolution and can be scaled to any size without losing quality.	Vector files are best for: graphs, diagrams, and maps being created/redrawn	<b>.ai (preferred)*</b> .pdf .eps .svg
Raster files are comprised of pixels (usually tiny squares) arranged to form an image. They cannot be scaled above 100% without sacrificing quality. If you enlarge a raster, it will pixelate, or become blurry.	Raster files are best for: digital photos and scans	<b>.tiff (preferred)*</b> .jpg .gif .png

\*UNC Press prefers the following as final files: .ai (for vector images including graphs, diagrams, and maps being created/redrawn) and .tiff (for raster images including digital photos and scans).

**Table 2. A description of different digital file formats**

Extension	File Type	Definition
.pdf	Portable Document Format	File format that preserves vector graphics, text, and fonts in a self-contained document
.eps	Encapsulated PostScript	Vector image format that can be opened outside of Adobe Illustrator
.ai	Adobe Illustrator	Default file type used by Adobe Illustrator, a vector graphics editing program
.svg	Scalable Vector Graphics	XML-based vector image format that can be viewed by most web browsers and can be edited in Adobe Illustrator
.tif / .tiff	Tagged Image File Format	File format for storing raster images in high resolution
.jpg / .jpeg	Joint Photographic Experts Group*	Raster image format best suited for displaying photographic images on electronic screens; this format uses irreversible compression. See "A Note on JPGs" below.
.gif	Graphics Interchange Format*	Raster image format best suited for displaying simple images on solid colors without gradients on electronic screens; it does not support the CMYK color profile used in professional printing
.png	Portable Network Graphics*	Raster image format best suited for displaying simple images on electronic screens; does not support CMYK color profile used in professional printing

\*Best suited for simple images on a screen, most do not meet production needs for printing. However, they may be acceptable for on-line supplemental material.



## A Note on JPGs

If you acquire an image from a library, museum, or stock photo agency, request TIFF or EPS format. If JPG is the only file format available, do not open, edit, and save the image before submitting it. Download the file directly. If you need to rename the file, use Finder (Mac) or File Explorer (PC). The JPG format is commonly used for file transfer because of its high compression qualities (smaller file sizes are easier to transfer). Unfortunately, JPG compression discards some of the data that makes up the image. Each time a JPG is opened, edited, and resaved in the JPG file format, the image degrades.

# PREPARING PHOTOGRAPHS AND SCANS

## Black and White Photographs and Scans

You may submit either a high-quality, high-resolution digital photograph or scan. If you provide electronic files, they must be a minimum of 300 ppi; see “Resolution” below. Images pulled off the web that are 72 ppi are NOT sufficient for printing use. For best results, we recommend that you have scans made by a facility that routinely provides electronic files for print reproduction. Scans must meet the following requirements:

### Scan Mode

Scans should be in grayscale or continuous tone mode. However, we can, if necessary, convert color scans to grayscale.

### Minimum Size of Scan

At least 5 inches wide for a standard book (this is most common) with a trim size of 6.125 × 9.25 inches, and at least 8 inches wide for a book with a larger trim size. If you have questions about your book’s size, please check with your editorial contact.

### Resolution

Scans of photographs should meet the minimum size above and should be made with a minimum resolution of 300 pixels per inch (ppi). See figures 1, 2, and 3 at right and “Determining Size and Resolution” below.

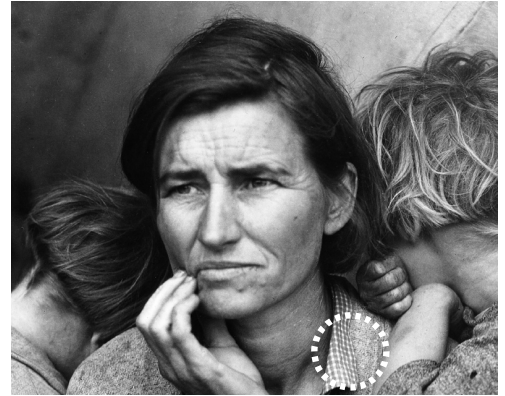
If you are a skilled photographer and will be taking photos for the interior of your book, they will need to meet the same resolution requirements. They should be shot at a minimum resolution of 1500 × 1500 pixels for a standard book (6.125 × 9.25 inches) printed in black and white. For an oversize book being shot in color we would need sizes equivalent to 8 × 10 inches at 350 ppi, or 2800 × 3500 pixels.

### File Type

Scans should be saved as .tif, .psd (photoshop) format files, or in some cases, .eps files. Do NOT save scans as .jpg files. The JPG file format uses “lossy” compression, which means that some image quality is lost and can never be recovered each time a file is saved as a JPG.

EXCEPTION: If you are acquiring an image from a library, museum, or stock photo agency and JPGs are the only file format available, send us the original file. Do not edit or re-save the image before submitting it.

See “A Note on JPGs” above.



✓ Fig. 1. Image properly scanned at 300 ppi.



⊘ Fig. 2. Image that is 72 ppi (note the pixelated, blurred edges and loss of details).



⊘ Fig. 3. Image scanned at 72 ppi and artificially enlarged to 300 ppi, resulting in poor quality.



**Do not artificially enlarge images**

While image editing programs give you the opportunity to view an image’s size, do not edit the image or tinker with the resolution, as doing so may affect its quality. Low-resolution and enlarged images can exhibit pixelation, creating a stair-stepped or jagged look that occurs when individual pixels in the image become visible. See figure 3. When you look at an image at 100% size, it should not be pixelated or blurry.

## PREPARING PHOTOGRAPHS AND SCANS (continued)

### Scans from Books and Magazines

When possible, you should avoid using previously printed images (such as photos in books and magazines) as they can have unwanted digital pattern effects. Ask the original publisher if it can provide you with a high-resolution photograph. If a printed publication is the only source available for an image that is important for your work, it should be done professionally using a descreening technique. Though this will result in a slight softening of detail in the image, it will minimize the effect of a moiré pattern in the book. See figures 4, 5, and 6.

### Color Images to Be Reproduced in Black and White

These should be scanned in RGB or grayscale mode or given to us for scanning. If you are scanning from 35mm slides, it is very difficult to get a crisp scan with a desktop scanner. It is best to have these done by a facility that has a professional slide scanner and that the final files meet or exceed our minimum scan specifications outlined on the previous page.

### Color Images to Be Reproduced in Color

If images have been professionally scanned in color or have been shot digitally and meet our requirements, we should be able to use them. Digital color images must be cleared by the production department. Scans should be in RGB or CMYK mode. Scan resolution should be a minimum of 350 pixels per inch (ppi) at the image's final size (5 inches wide for standard trim size, or 8 inches wide for an oversize book). If images are to bleed off the page or if they are being cropped, they need to be scanned accordingly. If you aren't sure whether they'll bleed or be cropped, scanning at 600 ppi should give us what we need, though we will need to confirm that in our review.

For critical color, such as a book of fine art, it is highly recommended that you provide match prints for the book printer to use as a reference. In most cases this will require a print that is of a higher resolution and better color accuracy than a color laser or inkjet print.

### Negatives

For older photographs, if you have access to the negative, it may be possible for you to digitize it in high resolution with a negative scanner or drum scanner. Using professional services and equipment will ensure the best results. If necessary, consult your editorial contact as UNC Press may be able to scan your items in-house.

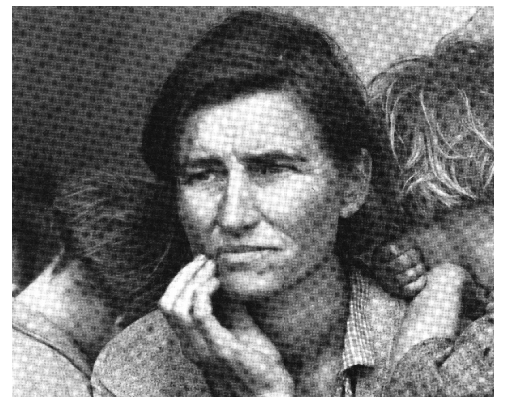
### Scanning Line Art

Black and white line art should be scanned as black and white or bit-mapped art (i.e., not grayscale or RGB) at a very high resolution (at least 1200–2400 ppi at 5 inches wide).

### Issues with Scanning from Books and Magazines



**Fig. 4.** Halftone dot pattern. When an image is printed, it is broken into a pattern of dots of varying sizes. It is this dot pattern that causes problems when that image is scanned directly from the printed source.



**Fig. 5.** Moiré pattern (caused by scanning from a book, magazine, or newspaper) that is unpleasant to look at and unsuitable for print production.



**Fig. 6.** Scan has been descreened resulting in diminished photographic detail. (Compare circled areas in figures 1 and 6.)


# PREPARING FILM STILLS AND FRAME GRABS

## Film Stills

Excellent sources of images pertaining to film are digital images from filmmakers, production companies, distribution companies, DVD production companies, press kits, and archives such as Cinematheques and the BFI online image archive. Your caption must clearly distinguish between production stills (or other promotional artifacts) and frame grabs. Production stills should be used only to illustrate a point that is being made about promotion or some connected issue, and the text must not conflate such images with actual visual evidence from a film.

## Frame Grabs (also known as screenshots)

Frame grabs or screenshots provide actual visual evidence from a film. To get the clearest version possible, take frame grabs from a computer with a large, high-resolution monitor. If you don't have access to a high-resolution monitor, it's possible we can capture the screenshot for you if provided with a link to the image or video.

 When taking a screenshot, it's easy to accidentally capture the mouse cursor. Double-check your file to make sure it doesn't contain such extraneous items.

## DETERMINING SIZE AND RESOLUTION

The size needed for digital files depends on the final trim size of the publication. For standard trim size (6.125 × 9.25 inches) aim for a minimum of 1200–1500 pixels on the longest edge of the image. If your book has a larger trim size, aim for a minimum of 2400 pixels on the longest side. If you have questions about your book's size, please check with your editorial contact. Images taken directly from a website are low resolution and will not be acceptable for printing. If you have any concerns about the size/resolution, submit the best version you have available. Submit original, unaltered digital files or the version closest to the original that you have.

 **Do not artificially enlarge small images.** While image editing programs give you the opportunity to view an image's size, do not edit the image or tinker with the resolution, as doing so may affect its quality.

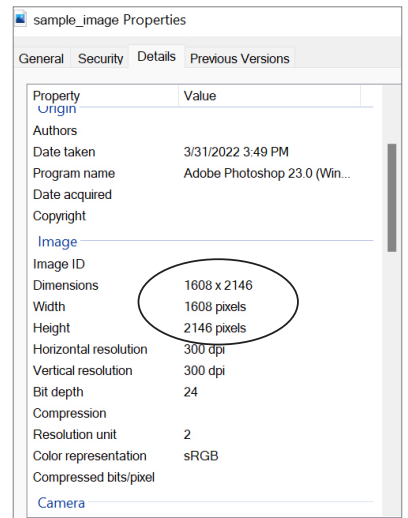
### On a PC:

- > Open Windows Explorer and locate the image file.
- > Right-click on the file and select "Properties" from the drop-down menu.
- > Click the "Details" tab at the top of the dialog box.
- > The dimensions of the file are listed under the "Image" section of the dialog box.
- > Using these pixel dimensions, calculate the maximum reproduction size of the file by dividing the number of pixels by the ppi required (300). For example, if a color or gray-scale image file's dimensions are 1608 × 2146, this image can be reproduced as an image measuring up to 5.36 × 7.15 inches ( $1608 \div 300 = 5.36$  and  $2146 \div 300 = 7.15$ ).

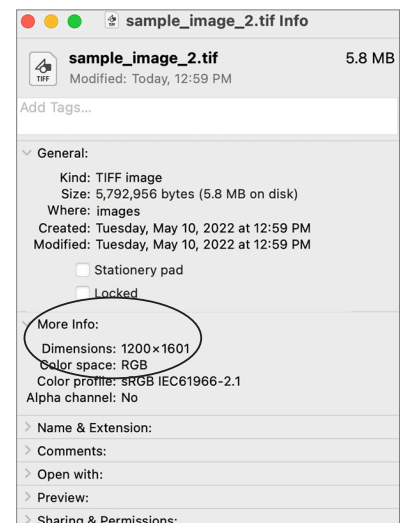
### On a Mac:

- > Open Finder and locate the image file.
- > Right-click on the file, or press the "Control" key and click on the file, and select "Get Info" from the drop-down menu.
- > The dimensions of the file are listed under the "More Info" section of the dialog box.
- > Using these pixel dimensions, calculate the maximum reproduction size of the file by dividing the number of pixels by the ppi required (300). For example, if a color or gray-scale image file's dimensions are 1200 × 1601, this image can be reproduced as an image measuring up to 4 × 5.34 inches ( $1200 \div 300 = 4$  and  $1601 \div 300 = 5.34$ ).

### On a PC:



### On a Mac:



# PREPARING GRAPHS AND DIAGRAMS

## If UNCP is preparing the file ►

**Graphs**—Provide us with all data as a Microsoft Excel document.

**Diagrams**—Provide us with 1) a good base drawing of the item you want created and 2) a Microsoft Word document of all text to be included.

## If you are preparing the file ►

If you (or someone you hire) are preparing the graphics, the final files must be provided in press-ready format, adhering to the guidelines below.

### Sample Files

If several press-ready graphics will be provided, we must receive a sample file in order to identify any problems early in the process. If files received are unusable or not to our specifications, you will be responsible for correcting all problems. Unless we are able to edit the files in-house, you (or person creating the files) will also be responsible for correcting any errors found in the files at the copyediting or page correction stage.

### Preferred Programs and File Formats

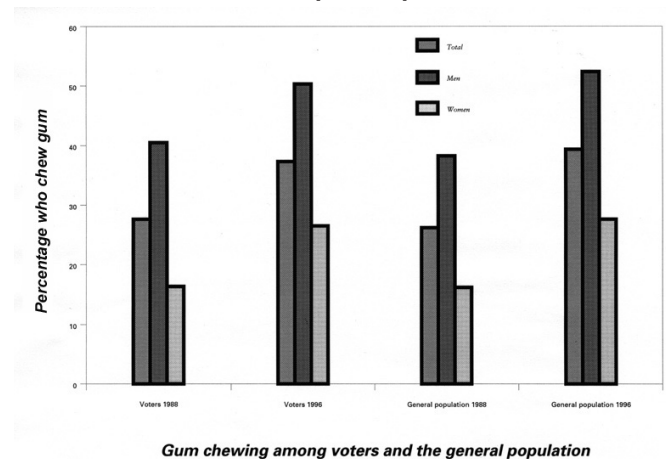
**Adobe Illustrator (.ai) is our preferred program and file format.** Using the preferred program offers a much higher probability that your files can be used and that we will be able to make corrections in-house. To submit final files, provide the packaged Illustrator files (include fonts; do not convert fonts to outlines) as well as an editable PDF.

If a program other than Adobe Illustrator was used, submit both a source file—that is, in the program(s) used to create the graphic—and a PDF. If source files are not available, submit as one of the acceptable vector image file types listed in “What Type of File to Submit” above. When you export to PDF or another vector image format, zoom in to above 100% (e.g., 200%) and make sure all lines and text remain smooth (not pixelated or blurry). Never submit screenshots.

### Proportions

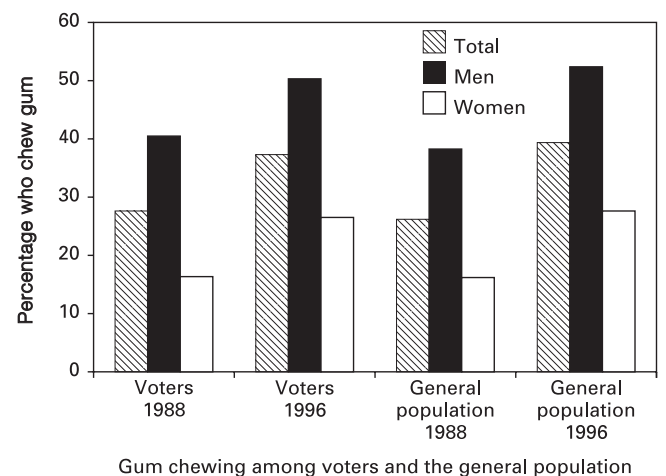
Keep in mind that illustrations will be printed to fit the book page, not to fit your screen or manuscript page. Final printed sizes for graphs are commonly 4.5 inches wide × 4 inches tall (see “Final Size” below). If the graph is created at a larger size, it will likely have to be reduced to fit on the page. Text and other elements may look fine on your screen or printed to fill a manuscript page but may be unreadable when the graphic is reduced. Therefore, when creating graphics, consider the relationship between the font size, the weight (width) of rules (lines), and the final printed size. Preview and adjust elements as needed following these guidelines. See graph examples at right.

### Graph Examples



### Poor Quality

A bar graph that was either scanned or saved as a raster (rather than vector) image and reduced to fit the page. Legend and bar text are too small and fuzzy. The bar tints are too similar in tone to be distinguishable in professional printing.



### Good Quality

The same graph as above, redrawn in vector format with the final page size and guidelines in mind. Bar tints and simple patterns are clearly distinguishable, all text is legible, and the line rules are not faded.

# PREPARING GRAPHS AND DIAGRAMS (continued)

## Final Size

Final printed sizes for graphs are commonly 4.5 inches wide × 4 inches tall. No graphic should exceed 5 inches wide × 7.5 inches tall. (These maximum dimensions can be reversed to 7.5 inches wide × 5 inches tall if the graphic is being turned on the page.)

## Type Size

Use a type size between 7 and 10 points. Ideally, use one font size for all type. If you must use varying sizes, they should vary from each other with slight rather than extreme proportions.

## Typefaces

Use only OpenType fonts (no Type 1 fonts allowed). Use a single font that is easy to read. A sans serif font performs well. Examples include Arial, Avenir, Helvetica, and Myriad Pro.

## Styles

Be sparing in the use of font styles (bold, italics, underlining). Do not assign styles from the typeface menu. Instead, assign the correct font to the type (e.g., for a bold italic Times, use Times Bold Italic, not Times Roman with “bold” and “italic” styles highlighted).

## Line Weights and Borders

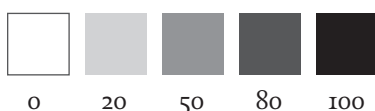
Line weights should be at least 0.5 point. Do not use built-in hairline rules. If a line reverses to white, the line weight should be at least 0.75 point. If there is a box rule around the artwork, it should be a solid 0.5-point rule.

## Color Mode and Tints

If your graphic is being printed in black and white (this is most common), do not use colors in the graphic. Always use 100% black for text. Use solid black and white where possible, and use other tints sparingly. Minor variations might look fine on-screen but lose distinction when printed, obscuring the information the graphic is intended to convey. See “Tint Chart” below. When multiple distinctions are needed, use simple patterns in addition to tints.

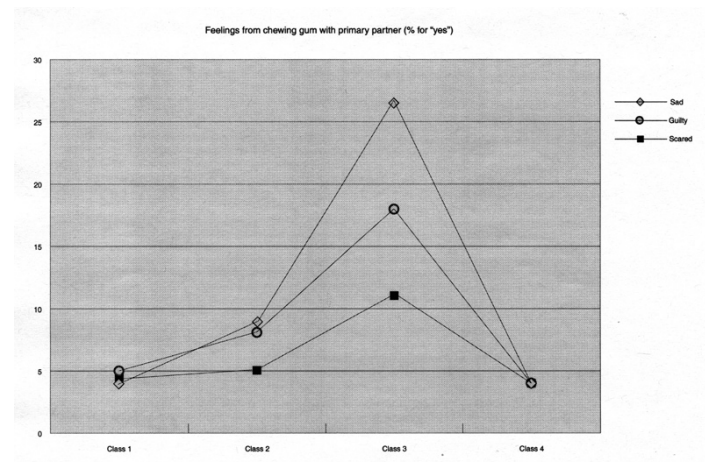
If your book is being printed in full color, then the graphics should use process (CMYK) colors. If your book is being printed in 2 colors (this is not common), 2-color graphics can be provided, with one color being black and the other being a spot (PMS) color.

## Tint Chart



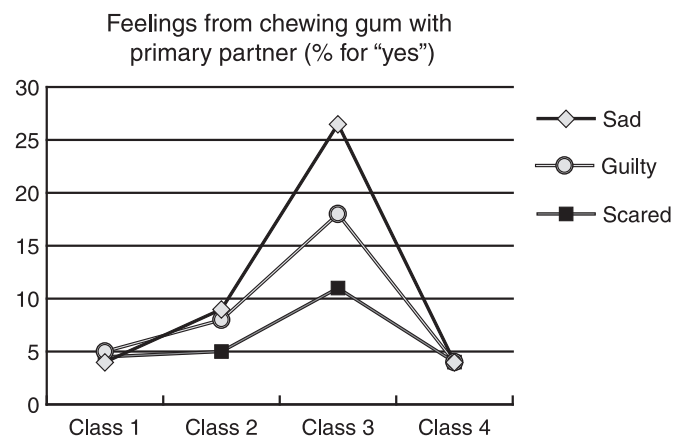
There must be at least a 20% difference in value between each tint. Do not use tints below 20% or above 80%. Tints of 20%, 50%, and 80% are usually distinguishable from one another and from solid white and black.

## Graph Examples



## ✗ Poor Quality

A line graph (reduced to fit final page size) that will print poorly if no adjustments are made. The text is too small and fuzzy. Graph points are lost within the background tint.



## ✓ Good Quality

The same information as above, laid out according to the accepted guidelines, anticipating the effects of reduction. The text is now readable and the plotted points are clearly defined.

# PREPARING MAPS

## Historical or Archival Maps

[these qualify as images]



If you are including maps that are historical or archival images, please refer to “Historical and Archival Maps” section below.

## Maps Created/Redrawn

for Your Book [these qualify as maps]



UNC Press strongly recommends that all maps be prepared by a professional mapmaker. The finals must be provided in press-ready format, adhering to the following guidelines.

## Historical or Archival Maps [these qualify as images]

Maps that are historical or archival images must adhere to the criteria in “Preparing Photographs and Scans” above. They may be submitted as high-resolution (minimum 300 ppi) image files (.tiff preferred) and evaluated by the criteria set forth in our guidelines. Online databases often contain high-resolution image files available for download. See “Map Resources” below.

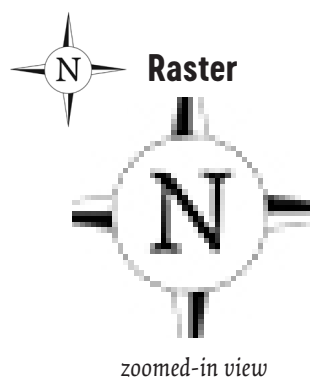
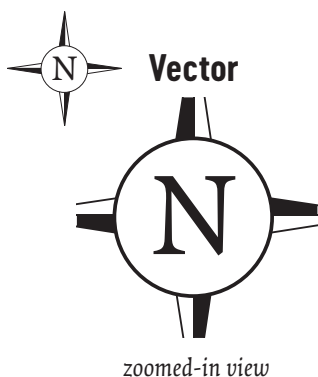
## Maps Created/Redrawn for Your Book [these qualify as maps]

### File Format

We strongly suggest that maps be created and submitted as editable Adobe Illustrator (.ai) files. Use only OpenType fonts (no Type 1 fonts allowed). Do not convert fonts to outlines. Files created in Illustrator are vector graphics (see guidelines at right) and provide the highest level of clarity and flexibility for your printed maps.

If a map was created using mapping or Geographic Information System (GIS) software, it must be exported and provided as 1) an editable, layered Adobe Illustrator (.ai) file using OpenType fonts and 2) a PDF file. If the map includes embedded raster layers, any raster image (see guidelines at right) or layer of the map should be exported from the native software following the same color mode (grayscale) and resolution guidelines (minimum 300 ppi) as other grayscale art and be evaluated by the criteria in “Preparing Photographs and Scans” above.

NOTE: If any text or feature contained in a raster image or layer is not editable by UNC Press, the mapmaker must be available to make any needed changes that arise during the production/copyediting process.



### Line up your mapmaker early!

We can provide a list of recommended professional mapmakers. See “Map Resources” below.

### Why you should provide a sample:

If your book has multiple maps, we must receive a sample file in order to identify any problems early in the process. Our production department will review the sample and relay any concerns that might need to be addressed before the remaining maps are created.

### What are vector images?

Vector files are composed of points, lines, curves, and shapes based on mathematical formulas, so they are not dependent on pixel resolution and can be scaled to any size without losing quality. See example at left.

### What are raster images?

Raster files are comprised of pixels (usually tiny squares) arranged to form an image. They cannot be scaled without sacrificing quality. If you enlarge a raster, it will pixelate, or become blurry. See example at left.

### A note about GIS files:

If a map was created using GIS software, it must be exported and provided as an editable Adobe Illustrator (.ai) file using OpenType fonts. Please refer to your particular GIS software for best practices on exporting to Illustrator. See information at left regarding any raster layers within GIS-created maps.



# PREPARING MAPS (continued)

## Final Size

The width of the map should fit the text width of your book. For a standard book (6.125 × 9.25 inches), a single-page map should not exceed a maximum width of 5 inches and a maximum height of 7.5 inches. See note at right.

NOTE: The maximum dimensions can be reversed if the map is going to be turned on the page. A double-page graphic should not exceed 10.25 × 7.5 inches. For a double-page graphic, keep in mind that the image will need to be split down the middle (at the book's spine), so avoid putting type and important information in that area.

## Type Size

Use a type size between 7 and 10 points. If you must use varying sizes, they should vary from each other with slight rather than extreme proportions.

## Typefaces

Use only OpenType fonts (no Type 1 fonts allowed). Use a single font that is easy to read. A sans serif font performs well. Examples include Arial, Avenir, Helvetica, and Myriad Pro.

## Styles

Italics are commonly used to denote bodies of water. Otherwise, be sparing in the use of font styles. Do not assign styles from the typeface menu. Instead, assign the correct font to the type (e.g., for a bold italic Times, use Times Bold Italic, not Times Roman with “bold” and “italic” styles highlighted).

## Line Weight and Borders

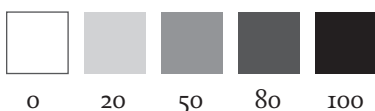
One consistent line weight is preferred. Line weights should be at least 0.3 point in order to show up when printed. Do not use built-in hairline rules. If a line reverses to white, the line weight should be at least 0.75 point. If there is a box rule around the artwork, it should be a solid 0.5-point rule.

## Color Mode and Tints

If your map is being printed in black and white (this is most common), do not use colors in the map. Always use 100% black for text. Use solid black and white where possible, and use other tints sparingly. Minor variations might look fine on-screen but lose distinction when printed. See “Tint Chart” below. When multiple distinctions are needed, use simple patterns in addition to tints.

If your book is being printed in full color, then the maps should use process (CMYK) colors. If your book will be printed in 2 colors (this is not common), 2-color maps can be provided, with one color being black and the other being a spot (PMS) color.

## Tint Chart



There must be at least a 20% difference in value between each tint. Do not use tints below 20% or above 80%. Tints of 20%, 50%, and 80% are usually distinguishable from one another and from solid white and black.

## Why final size is important:

We strongly recommend that maps be submitted sized as they're intended to appear on the printed book page. This removes any guesswork as to the weight of the strokes and the type sizes, helps determine the general legibility of the map's details, and makes it easier for UNC Press to spot problems and provide detailed feedback if revisions are required.

## Keep your maps easy to read!

Maps with a lot of content can be hard to read in print format. Grayscale (noncolor) printing does not support a lot of nuance, so it's best to adhere to the following:

- Keep your content to a minimum; include only what is necessary to support your text.
- Avoid using topographical features, such as contour lines, unless essential.
- Avoid using effects such as drop shadows and special shading.
- Avoid running text over lines such as borders or other map features.
- Leave enough spacing between labels to allow for legibility.
- When placing text over a tint, never place the text on tint over 30%.
- When using patterns in addition to tints, keep the pattern style simple.
- If a map key is included, be sure the tint or pattern icons are legible when the map is at its final size.

# PREPARING MAPS (continued)

## Materials Required for Creating/Redrawing Maps

You will need to provide the following in order for a mapmaker to create your file. See examples at right.

### 1) A Base Map

An image showing the specific geographical area you want created. Image should be submitted as a stand-alone file and should NOT be embedded in a Word document. When selecting a base map, please do not use Google Maps. Choose instead a map that demonstrates clear boundaries as you want them represented on the final map.

### 2) Map Copy and Instructions

A Word document that includes all the labels you would like to appear on the map, broken into categories such as countries, cities, water features, mountain ranges, sites, etc.

The Word document should also include any special instructions, for example, whether to include or exclude topographical features or add or delete an inset. If needed, you can also clearly make/draw notes on the base map to supplement your Word document.

### Example of Base Map:



### Example of Map Copy and Instructions:

Using the base map file and these instructions, create a press-ready file according to UNC Press's guidelines.

Delete the following:

- the scale in lower left or numeric marks around the edges
- any labels that are not listed below

Include the following:

- Countries: China, India [please insert Nepal label somewhere]
- Cities: Kathmandu, Bhaktapur, Heṭaudā, Bīrganj, Pātan, Pokhara, Bharatpur, Tarāi, Nepālganj, Mahendranagar, Dhangarhi, Butwāl, Janakpur
- Sites: Lekali Coffee estate [please add this just to the left of Kathmandu]
- Water features: Brahmaputra, Trīsuli, Kāli, Ghaghara, Gandak, Nārāyani, Karnali
- Mountains: Great Himalaya Range and Mount Everest

### Example of Final Map:



# MAP RESOURCES

## Historical or Archival

These databases often contain high-resolution image files available for download. Download the largest size available and submit the original, unaltered downloaded file. If a map you wish to use is not available in a database and is available in print form only, refer to “Preparing Photographs and Scans” above.

NY Public Library’s list of digital map galleries

<https://www.nypl.org/collections/nypl-recommendations/guides/mapgalleries>

David Rumsey Map Collection Database

<https://www.davidrumsey.com>

BnF Gallica

<https://gallica.bnf.fr/html/und/cartes/cartes?mode=desktop>

Library of Congress

<https://www.loc.gov>

The Atlas of Canada

<https://www.nrcan.gc.ca/maps-tools-and-publications/maps/atlas-canada/10784>

The Map Archive

<https://www.themaparchive.com>

## Recommended Cartographers

Bill Nelson Cartography

<http://www.esva.net/~billnelsonmaps/>

Erin Greb Cartography

<https://www.eringrebcartography.com>

Mapping Specialists, Ltd.

<https://www.mappingspecialists.com>

Red Paw Technologies

<https://redpawtechnologies.com>

Lucidity Information Design, LLC

<https://www.lucidityid.com>

M. Roy Cartography & Design

<https://www.mroycartography.com>

Lohnes & Wright GIS and Custom Mapping

[www.lohneswright.com](http://www.lohneswright.com)