

Illustration Requirements

Follow these guidelines if your contract allows for images/figures and tables. The final files you submit should include (as applicable):

- Digital figure files meeting technical specifications
- Digital table files
- Callouts placed in the manuscript
- List of figures
- List of tables
- Figure captions, including credits, with alt-text

Images

- **File type:** Figures should be sent individually (one image per file) and not embedded in the text files. Images should be sent as TIF or JPG, although PDF, EPS, PNG, and AI files are acceptable. If you are using another format, check with your editor to see if it is acceptable.
- **File Size:** Each image should ideally be at least 1800 × 2700 pixels (300 dpi at 6 × 9 inches)
- **Screenshots:** Capture the image when it is at largest size possible on your screen, zooming in as needed (which depends on resolution of the monitor). Screenshots will save as a PNG file; you can submit screenshots as PNG files.
- **Diagrams and charts:** Use a line thickness of 1 point or greater and 10-point sans serif font for lettering at final size. Tint variations that are not easily distinguishable from each other may be confusing; use 20%, 50%, and 80% tint values. Use simple patterns if areas need to be distinguished with more variation.
- If the image is in color but will be printed black and white, leave it in color and we will convert.
- If your contract allows for color images, please add “color” to the end of the file name for all images that should appear in color.

Tables

- **File type:** Tables should be set in MS Word or Excel and submitted one table per file. Do not embed tables into the manuscript text files. Do not create a table in another software program and submit a screenshot, PDF, or image file of that table. If you use Word, use Word’s Table feature. Do not use tabs to create columns and do not use textboxes.
- Each table should be saved as a separate file that includes the table title, table notes, and table source (as applicable).
- **Keep tables simple.** Thoroughly discuss table content in main text. If the material you are discussing in the table could be integrated into the text by reworking some of it into regular text and/or some as a numbered list or a two-columned list, please choose to integrate the information into the text instead of pulling the information out separately into a table.

- **Size:** Limit the size of your table. If it does not fit comfortably into a standard size word-processing page, it will not fit on a 6" × 9" printed book page. Tables should contain no more than eight columns.
- **Table titles** are headline style and include the table number and a succinct capitalized title (for example, Table 4.3. Number of Birds per Acre).
- **Table notes** should be placed at the end of the table in the table file. Create table notes following your style manual as a guide. Table note numbering should be alphabetical (rather than numerical) beginning with the letter *a* in each new table. Do *not* include table notes in the chapter text notes. Do *not* embed table notes.
- Tables should not have any empty cells.

Labeling Figures and Tables

Figure and table numbers must match in every mention: file name, callout, list of figures or list of tables, and figure caption. Tables and figures should be numbered separately.

There are two options for numbering figures:

- 1) If you have **10 or fewer figures**: Label them consecutively, as Figure 1, Figure 2, etc.
- 2) If you have **more than 10 figures or if your book is an edited volume**: Use a two-part numbering system that includes both the chapter number and figure number. For example, figures in chapter 2 would be Figure 2.1, Figure 2.2 etc. If the introduction does not have a number, figures appearing there can be labeled Figure 0.1, 0.2, etc.

There are two options for numbering tables:

- 3) If you have **10 or fewer tables**: Label them consecutively, as Table 1, Table 2, etc.
- 4) If you have **more than 10 tables or your book is an edited volume**: Use a two-part numbering system that includes both the chapter number and figure number. For example, Tables 2.1, 2.2, 3.1, 4.1, 4.2, 4.3, etc.

The **list of figures** and **list of tables** should include the figure or table number and a brief description.

Place a **figure or table callout** between paragraphs where the table or figure should ideally appear (the exact placement of the figure or table will be determined during typesetting). This callout should appear within curly brackets: {insert figure 1.2 here} or {insert table 2.3 here}

Optional: Include an **in-text reference** at the appropriate spot in your main text that refers readers to the figure or table: (see figure 1.2) or (see table 2.3). References to tables and figures should not be capitalized.

Create one Word document for all **figure captions** and **alt text**. Include the figure number and caption and add a credit line if one is required. Captions should be written sentence style and end with a period. Every image requires a caption. The caption and credit line should match what is required by the rightsholder. Include the **alt text** for each image after each figure caption in square brackets: [alt text:]. If needed, add the **long description** after the alt text: [long description:].

Alternative Text for Images

Alt text (alternative text) describes an image for readers who use a screen reader or other assistive device. Alt text includes the most important details and key takeaway from an image. Writing alt text is not an objective exercise. You need to make a judgment call about what information is important to convey and what is not (this is why authors are best poised to write alt text). Alt text is meant to be read aloud by technology and should be written with this in mind. You can listen to your alt text to detect possible issues. Sample with <https://ttsreader.com/> or with Immersive Reader in Microsoft Word, under the View tab.

The more you describe the image in your manuscript body or caption, the less alt text is needed by the reader to understand the image. It is ideal to substantively engage the visual element in your main text and reduce dependency on alt text. See below for examples of alt text.

- Alt text should be concise and specific—one to three sentences. Some screen readers will stop reading at a certain point, so if alt text must be longer, put the most important information at the beginning.
- Do not repeat what is already described in the manuscript or the caption. Do not include the figure number.
- If there is any text contained in the image, transcribe it in the alt text.
- Do not include special styles, such as italics or bold; no special characters or symbols.
- For intricate images (charts, graphs, mathematical equations), detailed descriptions may be conveyed best in the body of the book while the alt text remains as short as possible.

In addition to alt text, you may also choose to include a **long description** to provide a more detailed explanation of a complex image. Long descriptions are **optional** and are recommended **only** for diagrams, graphs, and charts. If the main text, caption, and alt text do not describe the image sufficiently, then include a long description. See below for examples.

Additional Resources on Alt-Text

- AUPresses: <https://aupresses.org/resources/guidelines-for-submitting-illustrations/>
- Books without Barriers: <https://www.iped-editors.org/resources-for-editors/books-without-barriers/>
- Equidox: <https://equidox.co/blog/beyond-basic-alt-text-charts-maps-and-diagrams/>
- WebAIM: <https://webaim.org/techniques/alttext/>

- Diagram Center: <http://diagramcenter.org/table-of-contents-2.html#book>
- University of Michigan Library: <https://describingvisualresources.org/>
- Brandeis University: <https://www.brandeis.edu/cms-guide/accessibility/alt-text.html>
- W3C Images Tutorial: <https://www.w3.org/WAI/tutorials/images/>
- UN Tips: <https://shop.un.org/tips-craft-and-edit-alt-text-accessible-e-books>

Some of this information is based on material from the MLA, Penn State, and WebAIM.

Examples of Alt Text

Simple images can have simple alt text.

Example 1



Caption: Cypress wood sale at Sunrise Fruit in Kissimmee. Courtesy of State Archives of Florida, Florida Memory.
Alt Text: Two open-air buildings display cross-section slabs of cypress tree trunks. Several signs in front of the buildings advertise wood and fruit for sale.

Example 2

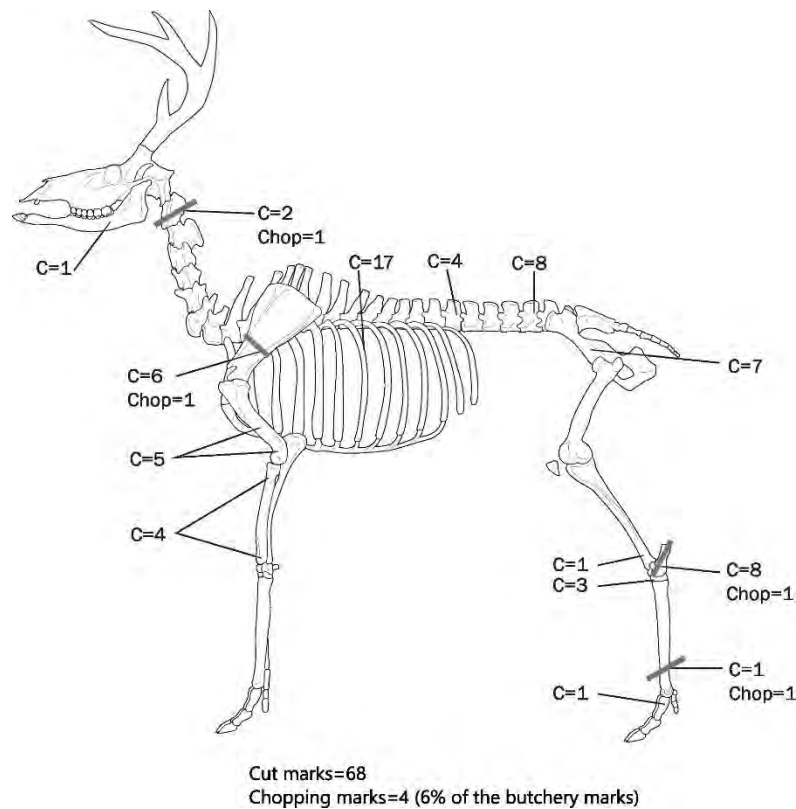


Caption: Acting Florida Governor, Senator Charley E. Johns, looking at a bill with two other men. Courtesy of State Archives of Florida, Florida Memory.
Alt Text: Three men, dressed in suits and ties, look at a paper held by the man on the left.

Complex images

Complex images convey a lot of information visually. If the images are not fully discussed in the text, a visually impaired reader will benefit from long descriptions.

Example 3



Caption: Location of cut marks observed on deer specimens in Chinikihá (from Montero López 2013).

Alt Text: Diagram of a deer skeleton shows the cut marks are mostly located around the joints, especially the vertebrae and limb bones.

[Optional] Long Description: A deer skeleton is labeled with "C" and "Chop" at different points across the bones. A note at the bottom indicates that "C" stands for "cut marks" and the total count is 68, and "Chop" stands for "chopping marks" and the total count is 4, equaling 6% of butchery marks. Leader lines point to areas on the skeleton with specific marks.

Specific markings are as follows: On the head and neck, one cut is noted on the lower jaw; two cut marks and one chop mark are near the base of the skull. On the ribcage and spine, seventeen cut marks are on the ribs; four cut marks are mid-way down the spine; eight cut marks are on the lower spine above the hips. Seven cut marks are on the pelvis. On the forelimbs, six cut marks and one chop marks are near the shoulder, five cut marks are on the humerus, and four are on the lower limb or joint. On the hindlimbs, one cut mark appears on the tibia/fibula; three cuts are at the hock; eight cut marks and one chop mark are located near

the calcaneus; one cut mark and one chop mark are lower metatarsal; and one cut mark is located near the digits.

Example 4



Caption: Examples of modified bone fragments from Mérida.

Alt Text: Side and cross sections of six cattle long bone specimens (radius, metapodial). All the cross sections bear some streaks that are characteristic of the use of a saw to cut through the bone.

[Optional] Long Description: Six pairs of bone images, showing cross sections and side of each bone.

Top row, far left, two stacked images: The top image is a cross-sectional view of bone; the porous internal structure of the bone is clearly visible, with a hollow central cavity. The edges appear smooth. The bottom image is the side of the same bone, rectangular in shape and smooth, with cleanly cut edges. The label states Mérida 2004-149-28, 42''-46''.

Top row, center, two stacked images: Top image is a cross-sectional view of hollow bone, the upper left portion of the bone is missing. The piece resembles a semicircular or backward "C" shape. The surface has a slightly textured appearance, showing striations. The bottom image is a side view of the bone, showing one cleanly cut top edge and a jagged bottom edge. The label states Mérida 2004-149-2.

Top row, far right, two stacked images: Top image is a cross-sectional view of a fragment of bone; the left half of the bone is missing. The bone is solid, with no porous structure, and a hollow center. The bottom image is a side view of a wedge of bone, with cleanly cut edges. The label states Mérida 2004-149-2.

Bottom row, far left, two stacked images: Top image is a cross-sectional view of bone; there is crack at the bottom, right edge, and striations from cutting are evident. The bottom image is a side view of the bone, showing cleanly cut edges. The label states Mérida 2004-149-2.

Bottom row, center, two stacked images: Top image is a cross-sectional view of bone; the left half of the bone is missing. The edges are cleanly cut. The bottom image is a side view of the bone, showing cleanly cut top and bottom edges but a jagged left side. The label states Mérida 2004-149-2.

Bottom row, far right, two stacked images: Top image is a cross-sectional view of bone; it is complete, and the center is hollow. Striations from cutting are evident. The bottom image is a side view of the bone; the top and bottom edges are mostly cleanly cut, and the right side appears broken. The label states Mérida 2004-149-2.

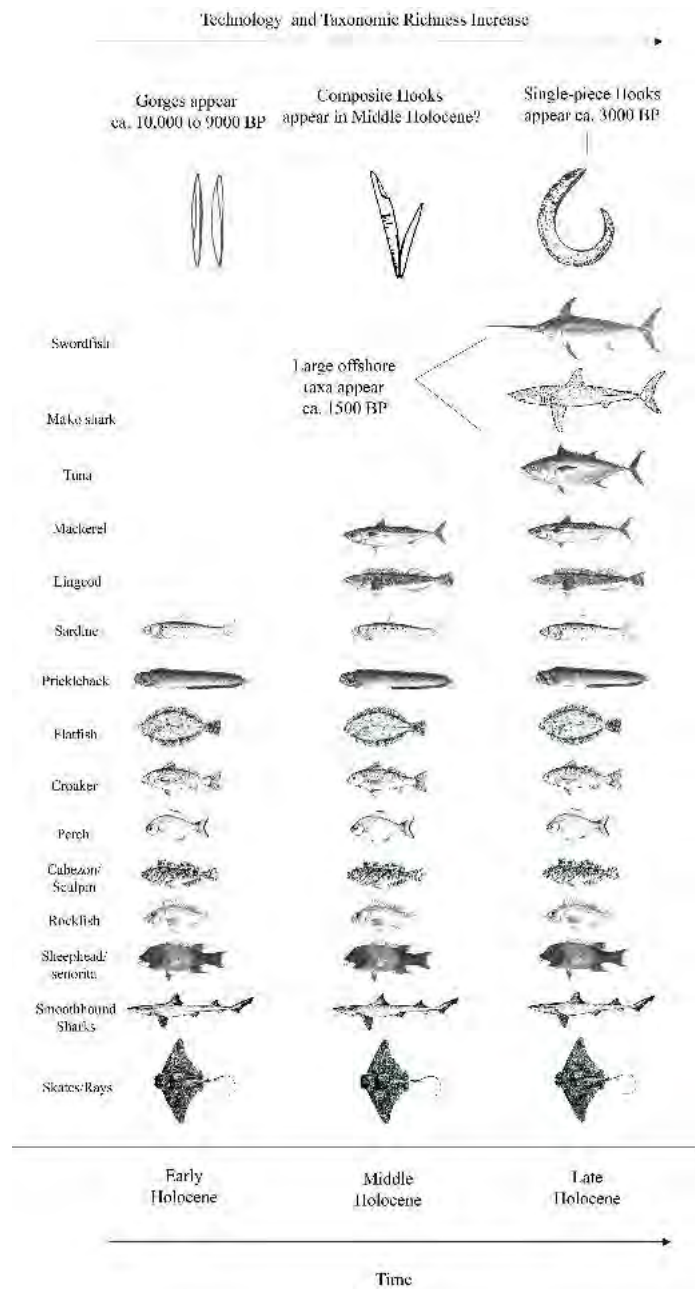
A scale bar of 2 cm is included in the bottom right corner, indicating the fragments' size in centimeters.

Charts and Graphs

Charts and Graphs can convey a lot of information. It is best if the information in the graph is discussed in the text, so the alt text can be simplified: “Chart shows an upward trend over time; refer to the text for specific details.” Consider the intended context of the graph when determining how much detail to include in the alt text. Either general trends or each data point should be described in the alt text: “Line graph showing an upward trend in cell phone services from 2001 through 2010, with a corresponding downward trend in residential phone services over the same period.”

Sometimes it is necessary to provide the various data points to convey the information. You could write, “Graph of favorite cereals by vote: Life 6 votes, Cornflakes 4 votes, Kix 3 votes, Cheerios 2 votes.” Data points should be arranged in descending (or ascending) order unless the graph has other sequential structure to consider (such as dates). This makes it easier for assistive technology users who have visual or cognitive disabilities to understand the data being presented. That way, if the user needs to quickly find the highest or lowest value, it is much easier than re-reading every item again. Note also that “votes” has been spelled out each time. This avoids confusion about what the various numbers are referencing.

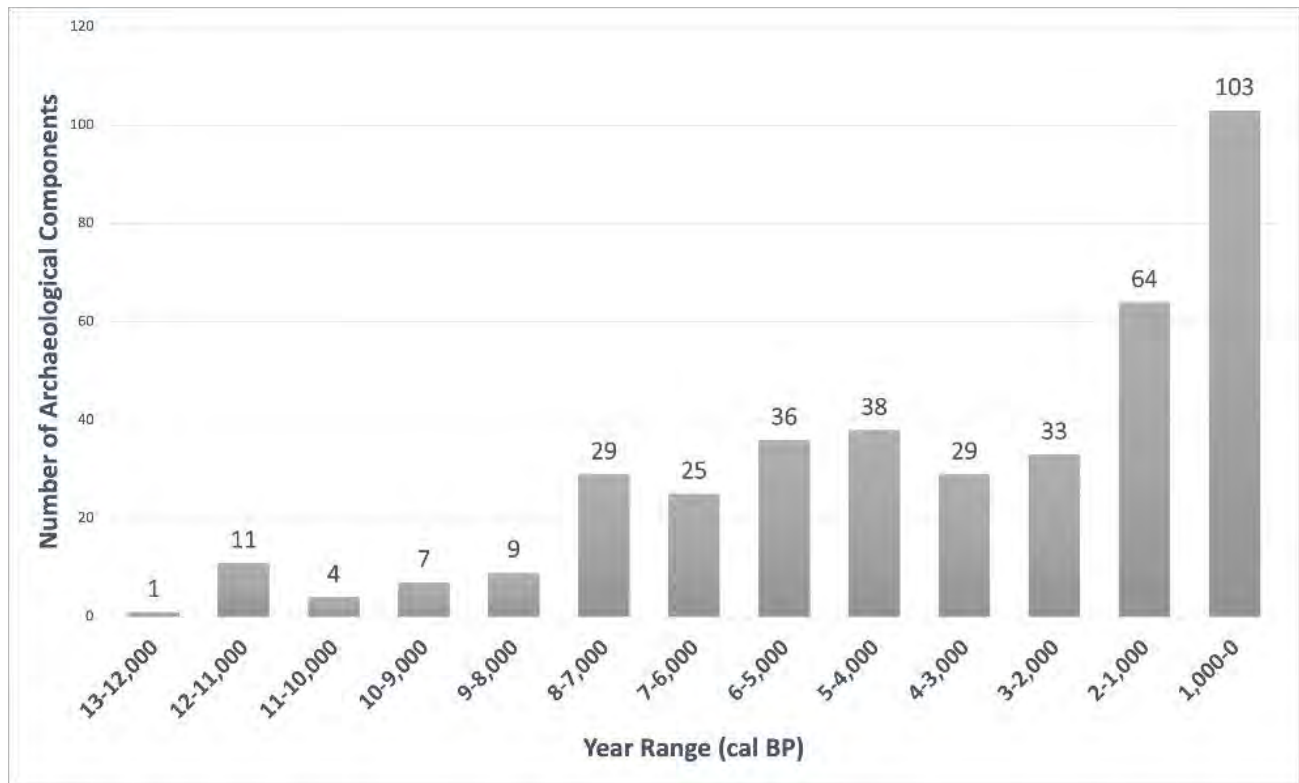
Example 5



Caption: Changes in Island Chumash fisheries and fishing gear on Tuqan through time (adapted from Erlandson et al. 2009).

Alt Text: Fishing technology through time and corresponding increase in taxonomic richness in three columns. Bones gorges represent fishing technology in the Early Holocene, composite fishhooks represent fishing technology in the Middle Holocene, and single-piece or circular shell fishhooks represent fishing technology in the Late Holocene. Large offshore taxa like swordfish, tuna, and mako shark are only associated with Late Holocene fishing technology.

Example 6



Caption: The number of calibrated 14C dated sites occupied per millennium on Wi'ma (Santa Rosa) Island over the past 13,000 years (from Erlandson and Gill 2021). Such data have not been compiled for Tuqan, but they are largely consistent with this trend.

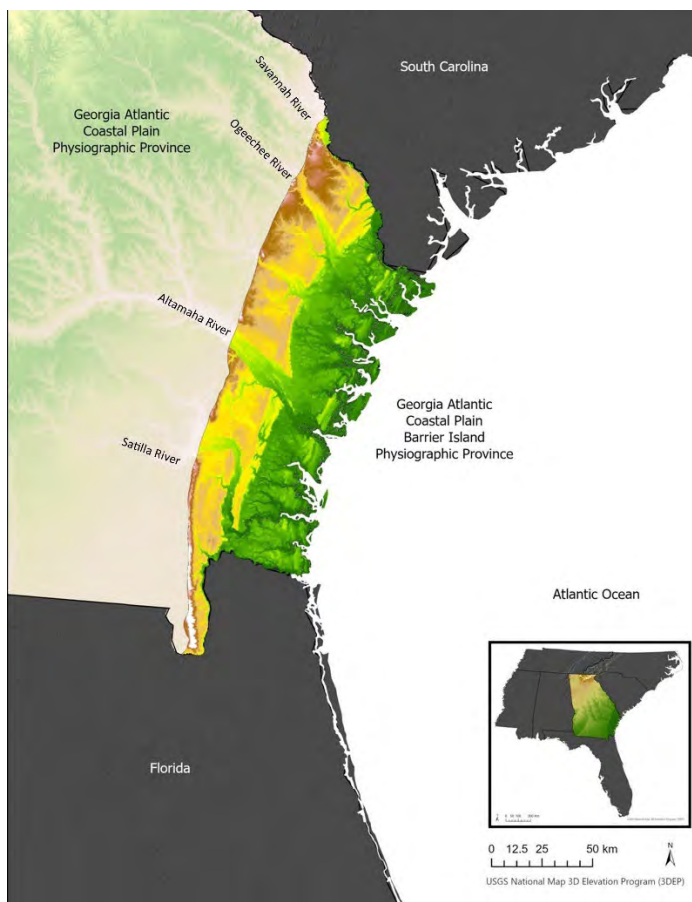
Alt Text: Increase in the number of radiocarbon dated archaeological components through time in 1,000-year increments, ranging from 1 in the earliest time period (13,000 to 12,000 years ago), to nearly 36 in the middle Holocene (6,000 to 5,000 years ago), to 103 in the Late Holocene (1,000 years ago).

[Optional] Long Description: The data reveals a clear trend of increasing archaeological activity over time. The earliest period, 13–12,000 cal BP, shows only one archaeological component, represented by a tiny bar. As we move toward the present, the number of components steadily rises. The 12–11,000 cal BP range reflects 11 components, followed by 4 in the 11–10,000 cal BP range. A slight dip occurs in the 10–9,000 cal BP range with only 7 components, but the trend resumes its upward trajectory. The 9–8,000 cal BP range shows 9 components, followed by 29 in the 8–7,000 cal BP range. The 7–6,000 cal BP range reports a slight decrease to 25 components, but the numbers climb again in the subsequent ranges: 36 for 6–5,000 cal BP, 38 for 5–4,000 cal BP, and 29 for 4–3,000 cal BP. The 3–2,000 cal BP range shows 33 components, and the 2–1,000 cal BP range has 64. Finally, the most recent period, 1,000–0 cal BP, exhibits the highest number of components with 103, marking a significant peak in archaeological activity.

Maps

Maps can be difficult to describe accurately using alt text. Often the alt text used is simply “map of...” This is not especially useful for an assistive technology user who might want to know how to get from point A to point B or the location of a specific destination. If the information conveyed by the map (directions or specifically cited locations like mailboxes or coffee shops) is thoroughly covered in the text of the document, the alt text “map of mailbox locations” might be perfectly appropriate. Remember the context of the map needs to be considered. It’s not always necessary to describe the entire map.

Example 7



Caption: Proximity map of the study area, including a Digital Elevation Model of Georgia’s Coastal Plain-Barrier Island physiographic region.

Alt Text: The shading on the map of the Georgia coastline indicates that the land further inland is at a higher elevation than the land nearer to the coastline.

[Optional] Long Description: This map provides geographical, physiographic, and hydrological information, with notable features marked and shaded in various colors to denote elevation and terrain differences. Below is a breakdown of the map's components:

The main geographic area depicts the Georgia Atlantic Coastal Plain and its subdivisions. It highlights two primary physiographic provinces: Georgia Atlantic Coastal Plain Physiographic Province, which covers a significant inland area shaded with lighter greens, yellows, and tans, representing different elevation zones, and the Georgia Atlantic Coastal Plain Barrier Island Physiographic Province, found closer to the coast, shaded in deeper greens, marking areas with lower elevation and proximity to the Atlantic Ocean.

Several major rivers are labeled and shown flowing toward the Atlantic Ocean: The Savannah River marks the northernmost portion of the map and the border with South Carolina. The Ogeechee River flows southeast, located below the Savannah River. The Altamaha River is a prominent river flowing across central coastal Georgia. The Satilla River is situated further south, near the Florida border.

The states of South Carolina, Georgia, and Florida are indicated. South Carolina is positioned to the north, while Florida is directly south of Georgia. The Atlantic Ocean forms the eastern boundary of the map.

The map uses a range of colors to depict elevation and terrain: Dark greens represent the lowest-lying areas along the coast and the barrier islands. Lighter greens, yellows, and tans show higher elevations and areas farther inland.

A smaller inset map in the lower right corner provides context for the larger map's location within the southeastern United States. It highlights the broader Georgia Coastal Plain region and its connection to neighboring states.

Labels for major physiographic provinces and rivers are overlaid on the map for easy identification. The map includes a scale bar in kilometers and a north arrow for orientation. The source of the map is cited as the USGS National Map 3D Elevation Program (3DEP).

Example 8



Caption: Carta Marina (AD 1531), an early map of Scandinavia by the Swede Olaus Magnus, includes this depiction of Iceland. Continental Europeans clearly viewed Iceland as a curiosity, but also as a source of fish, as indicated by the many German Hansa and British ships along the south coast. The ports of origin of these ships are indicated besides the ships, including Hamburg, Lubeck, and Bremen (all Hansa ports), and London and Scotland.

Alt Text: An intricate, hand-drawn map of Iceland with pictures depicting various industries. Ships are shown sailing into ports along the south coast, there are boats on inland lakes showing connections to the sea, bears are depicted hunting and drifting on sea ice, and topography including mountains and volcanoes is shown.

For this map, the literal details of this map do not pertain to the argument of the manuscript, so a long description is not needed.

Images with text

Images with text should be used sparingly and preferably not at all. Often, text embedded in images is difficult to discern in the published book, and it is better to move text to the caption. If used, the alt text must include all the words that appear on the image.

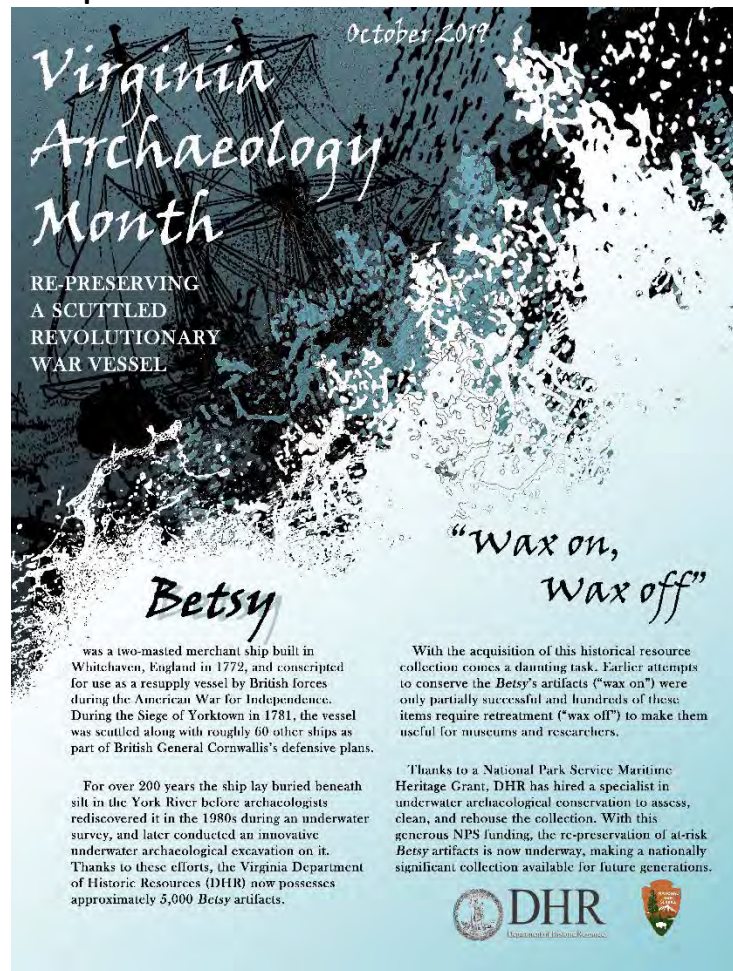
Example 9



Caption: Poster promoting participation in a women's soccer league.

Alt text: A dynamic play at a women's soccer game; text on image says, “can you see yourself here?”

Example 10



Caption: Virginia Archaeology Month 2019 Poster.

Alt Text: A poster titled "Virginia Archaeology Month" featuring a drawing of a ship at sea in rough waves in the background. The text describes the history of the sunken merchant ship, "Betsy," and how the National Park Service Maritime Heritage Grant has enabled the Department of Historic Resources to preserve artifacts uncovered from the shipwreck.

[Optional] Long Description [The text in this image is too long to include in the alt text, so a long description can be added if the reader needs to know the text on the poster. If the text is not important, a long description is not needed.]: The poster combines an informative narrative with artistic design elements to emphasize archaeological and conservation efforts.

At the top, in white, bold, artistic text "Virginia Archaeology Month" is prominently displayed. The accompanying theme reads "Re-preserving a scuttled Revolutionary War vessel." The date, October 2019, is placed above this title. Above the narrative a tagline, "Wax on, wax off," is included, referencing the conservation process of preserving artifacts.

The background features a maritime-themed design. The faint outlines of an old sailing ship are visible in black, reinforcing the historical and nautical theme. A splattered texture, resembling water or abstract waves, dominates the left and right portions of the image in

shades of blue, white, and black. The layout creates a weathered, aged look, symbolizing the passage of time and the historical significance of the content.

The bottom of the poster includes the logos of the **Virginia Department of Historic Resources (DHR)** and the **National Park Service** (emphasizing its partnership in funding and expertise). A small circular emblem displays crossed anchors, reinforcing the maritime theme.

The full narrative reads “Re-Preserving A Scuttled Revolutionary War Vessel. *Betsy* was a two-masted merchant ship built in Whitehaven, England, in 1772, and conscripted for use as a resupply vessel by British forces during the American War for Independence. During the Siege of Yorktown in 1781, the vessel was scuttled along with roughly 60 other ships as part of the British General Cornwallis’s defensive plans. For over 200 years the ship lay buried beneath the silt in the York River before archaeologists rediscovered it in the 1980s during an underwater survey, and later conducted an innovative underwater archaeological excavation on it. Thanks to these efforts, the Virginia Department of Historic Resources (DHR) now possesses approximately 5,000 *Betsy* artifacts. With the acquisition of this historical resource collection comes daunting tasks. Earlier attempts to conserve the *Betsy*’s artifacts (“wax on”) were only partially successful and hundreds of these items require retreatment (“wax off”) to make them useful for museums and researchers. Thanks to a National Parks Service Maritime Heritage Grant, DHR has hired a specialist in underwater archaeological conservation to assess, clean, and rehouse the collection. With this generous NPS funding, the re-preservation of at-risk *Betsy* artifacts is now underway, making a nationally significant collection available for future generations.”

Example 11



Caption: FWS #67 tagged timber movement.

Alt Text: The image includes three photos, one background photo and two photos in the foreground. The background photo is of a long, narrow piece of aged timber on the sand of a beach with text that says, “Virginia Beach, Virginia,” and the date January 28, 2016. The foreground photo in the lower right corner of the image is of a long, narrow piece of aged

timber on a beach with text that says, “Corolla, North Carolina,” and the date February 23, 2016. The photo in the lower left corner is of a long, narrow piece of aged timber on a beach; the timber farther inland as indicated by grass growing in the sand. An arrow points to photo in the lower left corner, and below the arrow is text that says, “Chincoteague, Virginia,” with the date November 1, 2015.

Memes

For Memes, in addition to writing out the text verbatim, you should also describe what is in the image (a dog, a gallon of milk, etc.) and what the subject is doing (smiling, crying, running, etc.). Describe the picture first to give a setup, then write out the text. If the subject’s appearance has been altered in some way, be sure to note that (e.g., pictured is a dog with a bow on its head).

Example 12



Caption: Memes can be very distracting.

Alt Text: Meme picturing a couple, one man and one woman, walking away from the camera. Another woman is walking toward the camera. The man in the couple has turned his head to watch the woman walking toward the camera, and the woman he is with appears annoyed or jealous that the man is paying attention to another person. There is a text box placed on each of the three people. The text box on the woman walking toward the camera says, “this article about a meme.” The text box on the man looking at the woman walking toward the camera says, “you.” The text box on the annoyed woman walking with the man says, “all the other news stories.”

Example 13



Caption: If an atom or molecule loses an electron, it becomes positively charged.

Alt Text: Pictured is a fluffy white cat wearing safety goggles and a red bow tie. The cat is sitting at a chemistry lab desk with beakers and Erlenmeyer flasks containing colored liquids. There is a chalkboard behind the cat at the desk with silly chemical equations related to things that cats like, including drawings of cheese, milk, and mice. The text says, "Lost an electron? Are you positive?"

Example 14



Caption: A sarcastic exchange in Bode Gaiato alluding to misplaced good looks. Dialogue: "How beautiful is your son / He takes after his mom / Oh, he's adopted."

Source:

<https://www.facebook.com/BodeGaiato>.

Alt Text: A man, a child, and a woman occupy the upper two-thirds of a square. All three of them have the head of a goat. The man and woman are to the sides of the child and are speaking Portuguese. The lower third of the square shows the perplexed face of the goat-woman before a black background with red, gray, and white dots.