
University Press of Florida Art Submission Guidelines

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Attractive graphics and illustrations reflect positively on the author and the press. To that end we offer the following guidelines for your use in preparing the art program for your book.

General Guidelines

- » Please submit artwork as early as possible for evaluation for acceptability.
- » Remove artwork from text files. Text should only have image placement identification (such as “{Figure 2 near here}”). See next section Marking Art Placement in Text.
- » Label images using “Fig” for black and white images and “Plate” for color images that will appear in color. Use “Map” as an additional distinction if there are several maps in the volume.
- » If the artwork will all be ganged in one or two sections, number the images using sequential numbering (Fig 1–Fig 100). If your artwork will be interspersed throughout several chapters, use chapter placement identification (Fig 2.3, Fig 4.5).
- » Number each Figure, Plate, Map separately beginning with number 1 (for example, your book will have Fig 1 and Plate 1).
- » Submit only your FINAL artwork. Changes made after submission may be charged to the author.
- » Check any text in images (particularly place names on maps) for spelling and completeness. If misspellings are found during copyediting, the illustrations will be returned to the author for correction. The Press does not correct illustrations.
- » Make sure your captions list matches image numbers.
- » If your book has been approved for color images, please provide prints that indicate true color for matching.

Captions and List of Illustrations

Please note the caption list is not the same as the list of illustrations. A caption is the text that appears right next to an illustration and describes the image to the reader. A list of illustrations appears in the front matter of the book and only includes very brief descriptions of the images in the book.

Captions

The caption list should be in a separate text file on your text disk. A dated printout of the caption list must accompany the photocopies of the illustrations.

Begin each caption with the type of illustration (figure, map, plate) and its number (for example, Figure 7.4), followed by a concise description with all pertinent details, then the full source, and finally the credit line (granting permission). You may also provide a more complete description of the content of the photo, if you feel that is necessary for the reader.

Definition: Line art is a single-color drawing (such as one made with a pen, pencil, or computer program) with little or no solid areas, and no shading effect other than cross-hatching (such as seen in newspaper cartoon drawings).



In an art book, captions should include the artist's name (if relevant/known), title and/or description of the artwork, year or time period (if known), medium, size, and archival location.

Examples

Figure 9.2. Théodore Géricault, Raft of the "Medusa," 1819. Oil on canvas, 16" x 23". The Louvre, Paris. By permission of the Musées Nationaux, Paris.

Figure 2.3. Protected by The Nature Conservancy, Clear Creek offers an astounding array of pitcher plants as you walk the boardwalk up its narrow valley. The plants form natural bouquets on tiny islands in the crystalline stream and swarm along the water's edge into the forest. White-top pitcher plant (Sarracenia leucophylla), trumpet-leaf pitcher plant (Sarracenia flavia), and sweet pitcher plant (Sarracenia rubra) are the primary varieties represented here. Photo by author.

Map 7.3. Eastern Flagler County, showing the location of the Willis Estate. Map created by John Franklin.

If the rights holder requests specific wording for the credit line, use it. Otherwise, use the following style for the credit line: "By permission of [rights holder, location of rights holder]."

List of Illustrations

The list of illustrations appears in the front matter of the manuscript following the table of contents. Provide separate lists for maps, black-and-white illustrations, and color plates, with each list starting on a new page.

As a rule, it is always prudent to include a list of illustrations with your manuscript, though not all types of books require one. If you are unsure about whether to include one in your manuscript, please contact your acquisitions editor.

As mentioned above, a list of illustrations is *not* the same as a caption list. Items in the list of illustrations should be brief, including only item number, title or brief description, and artist when applicable; do not include the source or credit line. Below is a comparison of the two.

Example Caption:

Figure 9.2. Théodore Géricault, Raft of the "Medusa," 1819. Oil on canvas, 16" x 23". The Louvre, Paris. By permission of the Musées Nationaux, Paris.

Description in list of illustrations:

Figure 9.2. Théodore Géricault, Raft of the "Medusa," 1819.

Marking Art Placement

Indicate clearly where art should be placed by typing the figure number in curly brackets in the text at the *end of a paragraph* after the last mark of punctuation, as follows. {figure 1 near here}



If the illustrations are to be ganged in one section, it is not necessary to mark art placement. They will be positioned by the production department, though please let us know if you have a placement preference and we will try to accommodate it if possible.

Hard Copy: Original Photographs, Slides, Transparencies, Line Art, and Preprinted Images

Photographs

Supply glossy photos with good contrast and clear images. Large images (8"x10" and 5"x7") reproduce the best. Printed photographs from a book or magazine are not recommended. Photocopies and ink jet reproductions are not acceptable. Mark the figure number on the back of the image with pressure sensitive labels.

Slides

Supply high quality slides for scanning. Mark figure number on each slide sleeve and indicate top of image if any question exists.

Transparencies

Supply high quality transparencies. Mark figure number on transparency sleeve and indicate top of image if any question exists.

Line art

Supply clean, sharp black-and-white originals printed on white paper. Use patterns, not shading or tints, to differentiate areas on a chart or map. Solid lines will reproduce best. Shaded, fuzzy, or jagged lines will not reproduce well. Mark the figure number on the back of the image with pressure sensitive labels.

Preprinted images

In general, avoid submitting preprinted images from books and magazines (see further discussion under Scanned Photos in the Digital Art section). If no other version of the image is available, select the clearest original possible. Mark the figure number on the image with pressure sensitive labels.

Digital Art

Digital art is any image that has been captured through scanning or digital photography or that has been created using a software program. Online graphics can be misleading: what looks good on the screen or from a desktop printer does not necessarily print well in a book. For this reason avoid Internet images: images downloaded from the Internet are often low resolution and unacceptable for high-resolution printing.

Consult the following instructions to ensure the best graphic reproduction possible. Seek professional advice from a graphic design studio or a campus graphics department if you are unfamiliar with any of the language or procedures in this discussion. Or contact UPF for clarification if necessary.



Resizing or resampling images:

Once a photo is scanned, do not resize it. Resolution deteriorates as the image is enlarged. Correctly scanned, black-and-white file size will be approximately 1 to 5 megabytes, color images will be 3-20 megabytes. Do not compress images.

File formats: File formats compress images and sometimes discard important information. JPG file format is discouraged. JPG is a compression method created by discarding some of the data that make up the image. Use a TIF file format when saving line art to ensure the least amount of compression.

General

The following points apply to all digital art:

- » All digital files submitted must be the final versions of the illustrations to be used in the book.
- » Proofread all text in your images or drawings. Changes after submission may be charged to the author.
- » Save only one image per file.
- » Supply a full-size printout of each image for reference.
- » Write the illustration number on the printout.



Scanned photos

Resolution is a major factor in determining the quality of all scans. Resolution is the number of dots per unit of measure (inches in the United States, hence the abbreviation dpi) to form an image. Photographic scans intended for print should be at least 300dpi. Resolution should be selected through the scanning software before the scan is completed. Do not **resize** (or **re-sample**) the resolution of the image after scanning. See figures 1–5, which demonstrate resolution quality.

Pixilation: A phenomenon in images that results from insufficient resolution or over-enlargement. Individual pixels become visible, creating a stair-stepped or jagged look.

Moiré: In printing, an undesirable pattern created by the overlapping of patterns. Moirés happen when printed images are scanned.

Descreening: A process by which evidence of a moiré pattern in an image is removed. This is achieved through the use of softening and blurring software filters.



Fig. 1 — scanned at 300dpi



Fig. 4 — Moiré pattern



Fig. 2 — scanned at 72dpi



Fig. 5 — Descreened



Fig. 3 — Scanned at 72dpi, then resampled to 300dpi

Figure 1

Example of a photograph properly scanned at 300dpi.

Figure 2

Example of a photograph improperly scanned at 72dpi. The image is blurry, out of focus, and **pixilated**. Low-resolution images are not suitable for print.

Figure 3

Example of a low-resolution scan that has been resampled to reflect artificial 300dpi. Slight improvement over Fig. 2 but not suitable for print.

Figure 4

A moiré pattern from a scanned, preprinted document.

Figure 5

Image has been descreened but the photographic details have been diminished as a result.



In general, avoid submitting scans from previously printed images (such as photographs from books and magazines). Scans from preprinted images often result in a **moiré** pattern. Printed images contain a dot pattern and scanning the images creates an overlapping array of patterns: (1) the pattern in the printed image and (2) the new pattern created from the scan. When these two patterns overlap, a moiré is formed. While **descreening** techniques can be used to minimize the effect of the moirés, these techniques usually result in a blurring of detail in the image.

Guidelines —

- » Scan the image at 300dpi at a size of 5 x 7 inches.
- » Save the image in a TIF or EPS **file format** (TIF is used for black and white images, EPS for color). JPG format is acceptable but is not preferred.
- » Name image with placement number such as “Fig 23” or “Plate 3.2” (second plate in chapter 3).
- » Save only one photo per file.
- » Supply a full-size printout of each image. Write the illustration number on the printout.



Vector: A mathematical output used by quality drawing programs to create high resolution drawings using lines, curves, and points.

Word processing programs: Word-processing files (for example, with .doc extensions) or spreadsheet programs (for example, Excel) are not usable art formats.

Scans: Computer-generated line art is drawn in a computer program. Please see guidelines for scanning line art if you have hard copy that needs to be scanned.

Megabyte: A unit that measures the amount of storage space a computer file requires.

JPG vs. TIF: Digital cameras use the default JPG compression to store images. This format discards visual information in order to make file sizes smaller. JPG is acceptable, but TIF is preferred.

Scanned line art

Line art is a single-color drawing (such as one made with a pen, pencil or computer program) with little or no solid areas, and no shading effect other than cross-hatching (such as seen in newspaper cartoon drawings). Maps and graphs are usually line art. Because the image is made from lines and most of the image is white space, high resolution is essential. Line art prints best if it is created/drawn in a software program such as Adobe Illustrator. Line art images must be scanned at 1200dpi to capture as much information as possible. Resolution should be selected through the scanning software before the scan is completed. Do not change (or resample) the resolution of the image after scanning. See figures 6-8 for a demonstration of resolution quality.



Fig. 6 — scanned correctly at 1200dpi

Figure 6

Example of line art properly scanned at 1200dpi.

Figure 7

Example of line art improperly scanned at 72dpi. The image is blurry, out of focus, and pixilated. Low-resolution images are not suitable for print.

Figure 8

Example of a low-resolution scan that has been resampled to reflect artificial 1200dpi. Slight improvement over Fig. 7 but not suitable for print.



Fig. 7 — scanned at 72dpi



Fig. 8 — scanned at 72dpi, then resampled to 1200dpi

Guidelines —

- » Scan line art drawings at 1200dpi at a size of 5x7 inches.
- » Use Adobe Photoshop to add lines or text to the image. Do not use color unless it has been approved.
- » Save the image in a TIF **file format** (do not save as PDF, PICT, JPG, GIF, PSD, or PAINT).
- » Name image with placement number such as “Fig 23.”
- » Save only one photo per file.
- » Supply a full-size printout of each image. Write the illustration number on the printout.



Computer-generated line art

Original line art can be created using software programs. Select a software program (Adobe Illustrator is preferred) that is designed for creating images. A software program such as Adobe Illustrator uses a mathematical **vector** output that ensures resolution is optimal. To retain this high resolution it is imperative that the drawing is created in the software program and that low resolution images are not scanned into the drawing. **Word processing programs** do not use high resolution vector output and are not usable for creating line art.

Guidelines —

- » Create (do not **scan**) line art drawings in Adobe Illustrator (5.0 or higher).
- » Use a line thickness of 0.5 point or greater for drawing.
- » Use 8–12 point Helvetica or Times Roman font for lettering. Do not include a main title in the image area (it should be part of the caption).
- » Document dimension should be 5x7 inches.
- » Use shading or screens for differentiating areas on a chart or map. Shading between 10 percent and 75 percent black is best. Do not use color, only percentages of black, unless color has been approved.
- » Save each illustration as an EPS file (do not save as a PDF).
- » Name image with placement number and author name such as “Fig 23” or “Map 1.2” (second map in chapter 1).
- » Save only one drawing per file.
- » Supply computer printout in addition to digital files and note figure number on printout.



Digital Cameras

Original digital images should be taken in optimal light with a high-quality digital camera. Submit the complete, original exposure. Submit the image as it was taken — at the original size and with the original color. Leave color images in color even if the image will be printed in black-and-white. Do not place text on the image by using an image-editing program and do not place the image in any word-processing or presentation program (such as Word or Power Point) because the quality will be drastically reduced. The final size of your file should be 1–5 **megabytes** for black-and-white images and 3–20 megabytes for color images.

Guidelines —

- » Set your camera to take images that have a resolution of 1200 x 1500 pixels (1.8 megapixels) or greater.
- » Change the camera's default setting to the highest quality or minimum compression. This may be referred to as "fine," "high quality," or "uncompressed."
- » If available, change the camera's compression method from **JPG to TIF**.
- » Take images in the best light possible.
- » Save the images to your computer and name each image with figure or plate number such as "Fig 45" or "Plate 4.5" (fifth plate in chapter 4).
- » Supply a computer printout of each image in addition to digital files and note figure number on printout.



These guidelines are adapted from those developed by a production managers task force of the Association of American University Presses (AAUP) and based on the digital image standards of the University of Chicago Press. Non-commercial distribution for the use of non-profit scholarly publishers and scholarly authors is permitted.

Preparing Charts and Graphs

Proportions

Typically, charts and graphs are printed in books at sizes ranging from 3" x 3" to 4" x 7". However, most people create their drawings at a larger size. This means the drawing will have to be reduced to fit within the dimensions of the book. The relationship between font size, rule weight, and final printed size should be considered when creating drawings. See exhibit A for an example of acceptable figure layouts.

Style

- » 1. One consistent line weight is preferred, but use no more than two rule sizes.
- » 2. Use one font point size throughout the figure. If two sizes are used, they should vary from each other only slightly—for instance, 10 pt and 12 pt as opposed to 10 pt and 18 pt.
- » 3. Font styles should be used sparingly. In most cases, there is no reason to use bold or italic.
- » 4. Do not use all CAPS as this decreases overall legibility.
- » 5. Use tints sparingly and only if you are submitting digital originals using one of the recommended software programs listed below. Use solid black and white where possible. Tint variations that are not easily distinguishable from each other may confuse the reader. Use 20%, 50%, and 80% tint values.
- » 6. Patterns: If you are submitting laser prints and areas of a figure need to be distinguished with more variation than solid black and solid white allow, then patterns should be used. Do not submit laser prints that include tints.

Preparing maps

It is strongly recommended that all maps be prepared by a professional cartographer.

Preparing Charts and Graphs: Exhibit A

Proportional sizing in figure layouts

See the comparisons below for a clarification of the requirements of vector images.

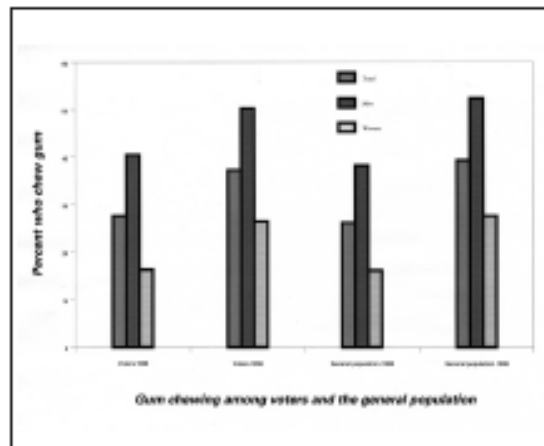


Figure A1 shows a chart reduced to the size dimensions of the printed page. Note the illegibility of the legend and column/row headings. The bar shadings are too similar in tone as well.

Fig. A1

Anticipating The Effects of Reduction:

Line Rules

1. The minimum rule size should be no smaller than 1 pt in the large original.
2. Maximum rule size should be no larger than 2 pts in the large original.

Typography

If you are working with oversized art, reduce your printouts by 50% to ensure that the fonts will be easily readable when sized for the book page. Refer to Preparing Charts and Graphs: Exhibit A (page 8) to see how these combined principles can affect a chart's clarity.

Postscript: An Adobe programming language used to describe pages, graphics, and fonts. The PostScript language tells output devices how to render data as pages.

EPS File: An abbreviation for encapsulated PostScript file. A type of file used to encode graphics so they can be embedded in a larger PostScript file.



Vector Images: Vector-based drawing applications such as Adobe Illustrator and Macromedia Freehand build images by using mathematical formulas to describe points, lines, and shapes. Unlike scans, which depend on proper resolution for realistic rendering, vector graphics are resolution independent and can be enlarged to any size without loss of quality.

Preview reproduction size by printing out figures at a width of between 3 and 4 inches. You can also use a photocopier to reduce figures to that size.

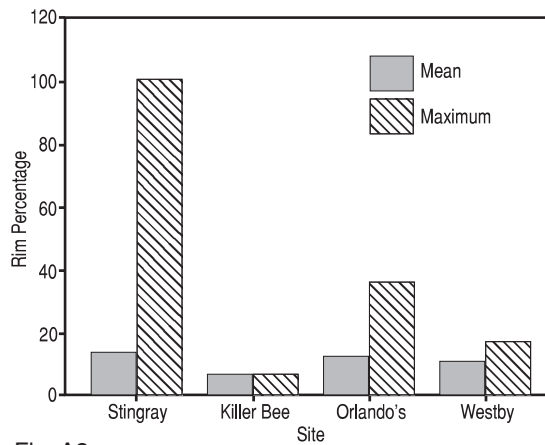


Fig. A2

Figure A2 depicts a chart with the final production size in mind. Bars are clearly distinguishable, all text is legible, and the line rules are not faded.

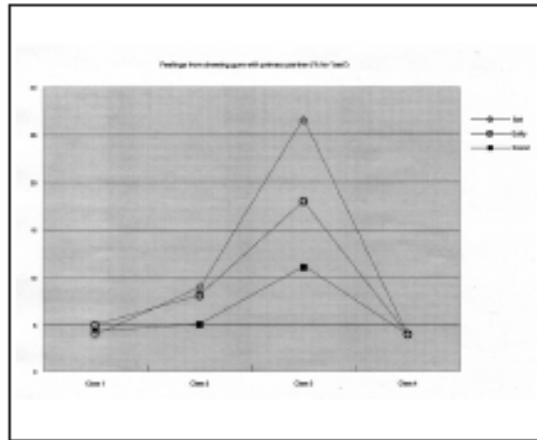


Fig. A3

Figure A3 illustrates a line graph in reduced size that will print poorly if no adjustments are made. The type is rendered unreadable. Also, the graph points are lost within the background shading.

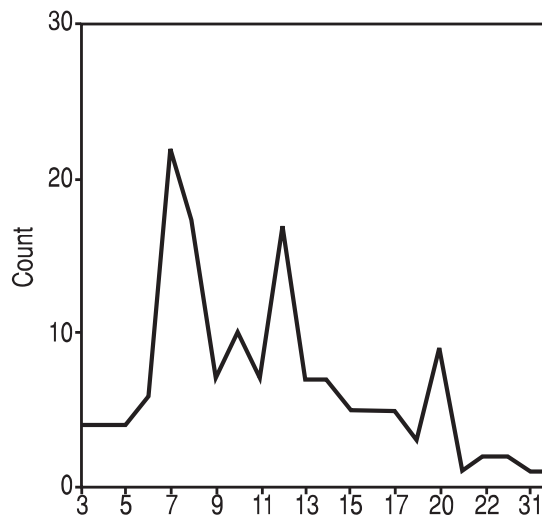


Fig. A4

Figure A4 is laid out according to the accepted guidelines. The text is readable and the plotted points are clearly defined.



Permissions

This section will cover our guidelines for securing permissions to reproduce illustrations in your work. The information herein should be read as supplemental to the permissions information in chapter 5 of the Manuscript Preparation Guidelines, so please read those prior to reading the following sections.

For all art work, regardless of the source or whether or not it requires permission, *we need to know where the illustration came from, whether the author, a museum, or another book.* The information should be included at the end of the illustration's caption as the credit line, as described on pages 1 and 2 of these guidelines.

When Permission Is Not Required

If an illustration was created by you in any way, you do not need to get permission for it. This includes taking a picture of something that might be owned by another source, such as a museum piece. The only exception to this rule: if you take a picture of an image from a publication, you do need to get permission to reproduce the image unless the publication is in the public domain, out-of-print, or no longer in business.

If you hired someone to create new art, the illustration will not require permission to reprint, though you should include a credit line for the artist with the illustration.

Data found in a graph, chart, or table is not copyrightable, but use of that particular arrangement of data will require permission. For instance, if you reproduce a chart from another source, that would require permission. If you create the chart yourself using published data, you do not need to get permission.

Many museums no longer require an author to secure permission to reproduce works from their collections if the book is an academic work. Consult the specific rights criteria for any museum works you use and discuss the matter with your acquisitions editor before pursuing permissions.

Materials from the Library of Congress or any other federal agency are considered to be owned by the public, and thus also fall under the category of public domain.

When Permission Is Required

You will need permission for materials that come from the following sources:

- » Any publication still in print.
- » Any museum that requires authors of any type of book to secure permission.
- » An out-of-print publication IF the illustration was reproduced from another source (you should be able to determine this from the credit line on the illustration in the publication).
- » Any corporation, company, or organization that possesses the original work.
- » Any copyrighted material.
- » An art gallery that represents the artist.



If you take a picture that includes people who are not public figures, you will need to have signed release forms from the participants. Please remember to ask each participant for permission to use the photograph in the advertising or promotion of your book (and all subsidiary publications) as well as the book itself.

Contacting Rights Holders

Once you have determined that an illustration requires permission, you will need to contact the rights holder in writing to request permission. We have provided a sample permission letter on page 14 of these guidelines that you may copy and use, though some rights holders, especially at large organizations, have specific permissions forms (generally posted at their Web sites). In requesting permission, you should include the following information:

- » Tentative title of the book.
- » Prospective publisher.
- » Approximate date of publication.
- » A photocopy of the requested illustration.
- » As much information as possible about the illustration, including title, date, and source.

How to Acknowledge Illustration Permissions

Even if the illustration does not require permission, you must include the original source in the caption.

Most rights holders will specify the wording for acknowledging the permission in the credit line, and you should follow that wording verbatim. If the rights holder does not provide specific instructions on how to acknowledge the permission, the credit line should say that the illustration is reproduced courtesy of the rights holder.



Sample Letter for Requesting Permission to Reproduce Illustrations

Re: [author, title of work requesting permission for]

To Whom It May Concern:

I request your permission to reprint the following illustration, with nonexclusive world distribution rights including all formats and promotional material:

[description of illustration, where and when rights holder printed it]

I would like to reprint this material in a forthcoming edition of a book presently entitled [title of book] by [author name]. The book will be published by the University Press of Florida. It is tentatively scheduled to be published in [publication year and season], with an initial print run of [print run amount] cloth copies. The list price will depend upon incurred production costs.

If you would be willing to waive the permission fee for my use of this material due to the nonprofit status of the University Press of Florida, I would be most grateful. Any payment requested will be made upon publication.

Thank you for your help. I look forward to your response.

Sincerely,
[signature]

Conditions of permission:

Credit line:

Signature of rights holder:
Printed name of rights holder:
Date:

