
Author Guidelines for Art

CORNELL UNIVERSITY PRESS

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Preparing Illustrations for Publication

A general note

The following instructions are intended to guide you through the process of assembling and submitting the art program for your book. Any questions about applying these guidelines should be directed to your acquisitions editor. If your art program is very large or if you have technical questions about reproduction quality or the preparation of camera-ready or digital art, your acquisitions editor can request that a member of our production staff assist you.

The original illustrations submitted for production must be of the highest possible quality. You are asked to select or prepare, identify, inventory, and annotate original art carefully and to pack it securely for shipment to the Press.

Before your book is launched into the editing, design, and production process, the Press must receive all original art, as well as clean manuscript drafts of any line images or maps to be (re)drawn by the Press. Photocopies of original art to come are not sufficient. An incomplete art program significantly affects every aspect of the production process and may cause major delays and additional costs. Please ensure that your art program is complete, all original art is tagged and inventoried, and any necessary permissions are gathered and organized prior to transmitting your final draft to your editor.

In the case of rented images and books, the loan period must take into account the entire production process. We prefer to have access to the materials until after the book and jacket are printed. Please arrange rental agreements accordingly.

Your art program will be formally evaluated by the designer and production coordinator. You may be asked to furnish additional materials as replacement images following this evaluation.

1. Obtaining the Best Originals

Photographic images to be reproduced in black and white

- Before a photograph can be printed, it must be converted into a halftone, which is a grid of dots that can be inked on a printing press. At CUP the conversion is typically done by the digital process of scanning, followed by screening, or applying a pattern of dots to the scan to create the halftone.
- To ensure the quality of the halftones in your book, you should submit black-and-white photographs as continuous-tone prints, preferably at least 5" x 7" and not larger than 8" x 10".
- Images should be prepared as true black-and-white prints from a professional

photo lab or library service.

- Glossy finish is recommended; matte finish is acceptable.
- Do not submit black-and-white photographs in the form of slides or negatives unless you are specifically instructed to do so. If you must furnish slides, you will be asked to provide the originals, not duplicates.
- Avoid black-and-white prints with very high contrast, because the printing process generally increases contrast.
- Try to avoid supplying color prints and color slides or transparencies for reproduction in black and white because the translation results in an appreciable loss of fidelity.
- Likewise avoid submitting images clipped from magazines or photographed from printed sources, because significant clarity and detail may be lost when these previously screened images are rescreened for your book; furthermore, you may need to obtain the original publisher's permission to use such images.
- For the same reasons, do not submit printed books and magazines containing images to be scanned and rescreened by the Press unless you have no alternative. If you find you must furnish images in any of these substandard forms, consult your acquiring editor first. It may be advisable to obtain an early production evaluation in order to eliminate or replace items that cannot be satisfactorily reproduced.
- The Press asks that you not supply black-and-white photographs in the form of digital scans. To ensure optimal results, we prefer to rely on our vendors' professional expertise and their high-quality scanning equipment, which is fully compatible with book production technology. When there is no other option for securing art (e.g., in the case of video and screen captures), scans will be evaluated to determine acceptability.
- Before making or ordering any scans, however, ask your editor to put you in touch with the production staff for instructions. They will confirm the preferred media (usually Zip disks, or CDs formatted for Mac, resolution (normally 300 dots per inch [dpi] for photographs), final image size, file format, and any other specifications. With the scans you will be asked to supply laser printouts of the images at 100% size and a copy of the Art Inventory Form (at the end of these guidelines) that specifies the application, version, file format, and resolution and itemizes the digital figures and the filenames.
- If you wish to superimpose printed copy on a photograph (e.g., arrows or panel identifiers such as "A" and "B"), place this copy on a sheet of clear plastic or mylar affixed to the photograph and precisely positioned over it. In affixing the mylar, be sure the tape adheres only to the back of the photographic print or to a base sheet larger than the print; never adhere tape to the image surface.

Scanning

Images to be reproduced in color

Color

- To ensure the highest possible quality for any color photographs or color artwork in your book, you should submit color transparencies (8" x 10", 5" x 7", 4" x 5") or 35mm color slides.
- Bigger is better: when the larger transparencies are available and the cost is not prohibitive, we prefer them over slides.
- For fine art images, ask the museum or photographic service to furnish a standard set of gray-scale and color bars with the transparency so that we can ensure that the range of color in the reproduction matches that of the original art.
- Before you submit any color transparencies or slides, inspect them carefully for accurate color and crisp focus. If you wish to supply color artwork instead of transparencies or slides, ask your editor to set up a production consultation before you proceed.

Line illustrations

Shades of gray

- Line illustrations include charts, graphs, diagrams, black-and-white drawings, most maps, and other art containing no shades of gray, or variations in tone. Very simple line illustrations can often be typeset along with the manuscript and may, with production approval, be submitted in manuscript form.
- More complex line art—including any line art with shades of gray (“screens”)—must be professionally redrawn by hand or on computer. If you are undertaking this responsibility or overseeing the work, please see the general information in the sections PREPARING CAMERA-READY ART and PREPARING CAMERA-READY GRAPHS, CHARTS, AND DIAGRAMS.
- Line art derived from a previously published work can sometimes be reproduced from the printed original—with the permission of the copyright owner, of course—but the extent to which the original can be enlarged or reduced for your book may be limited. If you intend to reproduce line art from a printed source, ask your editor to obtain a production assessment of the original and any necessary instructions.

Maps

- If you wish to reproduce a previously printed map, ask your editor to obtain an evaluation before you submit it as part of the art program. If you would like the Press to prepare a map for you, supply a historically accurate base map and a tracing of it with all pertinent locations and features clearly indicated and labeled.
- Also submit double-spaced manuscript copy for all labels to be included on

the map, grouping them according to type (e.g., names of countries, cities, provinces, rivers, mountain ranges) and identifying any labels that should receive special treatment or emphasis; provide instructions and copy for any required key as well.

- If you are preparing a camera-ready map yourself or overseeing its preparation, please see the general information in the sections PREPARING CAMERA-READY ART and PREPARING CAMERA-READY MAPS.

2. Preparing Camera-Ready Art

- Camera-ready art includes line illustrations and maps, as described in the previous sections. If you are preparing your own line art or maps for reproduction, we strongly urge you to employ professional drafters, graphic artists and cartographers. We can assist you in identifying capable professionals. The specifications for final output may vary according to the circumstances; the Press's production staff must confirm the specifications for your book. The general process is as follows:

Determine the form of the final output.

Electronic file.

Acceptable software

- Line art and maps should be prepared in a recent (latest or prior release) version of Adobe Illustrator or Freehand. These files should be formatted as EPS, with fonts embedded or included separately and saved as Mac-compatible files. Line art that is scanned (rather than drawn) must be at a minimum resolution of 1200 dpi. Before you submit electronic line art, ask the designer to confirm that the application, format, and resolution are suitable to the image type and to verify the size of the art, which must be in correct ratio to the printed page and type area of your book.
- The narrowest acceptable line weight is .3.

High-resolution film.

- The standard for film is 2450 dpi, film negative, right reading, emulsion side down. Typically, we use 150-line screen.

Camera-ready copy (CRC).

- High-resolution paper positive output and 600 dpi laserprinter output are acceptable for line art. Line art that contains screens, or differently shaded areas made up of very tiny dots, is not usable as CRC. Please consult your CUP designer about this.

Obtain an evaluation of the art.

- When you submit your manuscript and art for production, provide your editor with hard-copy drafts of line art and maps, along with a sample of the proposed final output or test files, for initial assessment by the production coordinator and designer. They will mark any corrections and design specifications to be incorporated into the final art when it is prepared and will provide any further instructions.

Supply final art correctly.

- If final art is being supplied in digital form, put it on a separate disk from the manuscript and identify the disk with your name and the title of your book. With the electronic files include a full set of the typefaces used (both printer and screen fonts) and any embedded graphics files. Furnish a written inventory identifying the application and version and listing the images with their filenames; a printout of the disk directory is sufficient. Be sure to provide 300 dpi (or better) laser printouts of all art submitted as electronic files. For film negatives, supply a 300 dpi or better paper positive laser printout. Carefully proofread all final art before submitting it to the Press.

Be prepared to make later corrections.

- You or the drafter, graphic artist, or cartographer you employ must be available to make any changes required during the subsequent process of editing, design, and typesetting. The Press staff does not have the capability to repair or update your original art.

3. Identifying and Positioning Art

- Number each type of illustration in a separate sequence through the manuscript. Photographs and line art scattered in the text may together be identified as “figures” and through-numbered (Fig. 1, Fig. 2, etc.); note, however, that author photos, jacket art, and frontispieces are not included in this numerical sequence.
- Illustrations gathered into a separate section, or gallery, in the book are sometimes called “plates” and are numbered separately from scattered art (Plate 1, Plate 2, etc.); use the designation “plates” only if you also have “figures” in your book. Maps are likewise treated as separate sequences (Map 1, Ex. 1, etc.). Very large art programs should be numbered by chapter rather than through-numbered in the manuscript (Fig. 1.1, 1.2, 2.1, 2.2, etc.) to facilitate the renumbering and reordering that often occur in the editing and layout of complex illustrated books.

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- On the disk and printout of your final manuscript, indicate the approximate placement of each illustration to be scattered in the text by inserting a call-out between angle brackets (e.g., <figref1>, <mapref1>) at the end of the paragraph that refers to the image.
 - For art that will be gathered in one section rather than scattered through the text, you may indicate preferred placement of the photo gallery in the “Additional Information” column of the Art Inventory Form (at end of this guide)—for example, “I would like the plate section to appear somewhere near the middle of the book” or “between Parts II and III if possible.”
 - Prepare a complete photocopy set of all illustrations, to accompany the manuscript. Color transparencies and slides must also be photocopied; legible black-and-white copies of the image will suffice.

4. Filling Out the Art Inventory Form

Art Inventory Form

- Art must be accompanied by a completed Art Inventory Form. Photocopy the blank one at the end of this document as many times as you have types of art. Prepare a separate form for each sequence of illustrations (figures, plates, maps). On the form, give the number of each illustration, a brief description of the image, and the form of the original art supplied to the Press.
- If you have a preference concerning the approximate scale of the illustration, indicate the desired size relative to the book page. Please bear in mind that it is not always possible to follow this preference. In the “Additional Information” column, give any content-based special instructions for cropping, placement, relative size, or emphasis—for example, “Crop out the car in the foreground of the photo of the ancient building”; “Juxtapose Figs. 2 & 3 to facilitate comparison”; “Figs. 2 & 3 should be approx. same size for comparison”; “Fig. 8 is discussed in great detail and should be large”; “The inscription on the monument must be legible after reduction.” If the permission to reproduce a copyrighted illustration includes restrictions on sizing (e.g., “no larger than one-fourth page for the permission fee paid”) or prohibits cropping, be sure to state these conditions in the “Additional Information” column.

5. Annotating Art

- If you are asking the Press to add labels to a photograph (e.g., arrows or panel identifiers), submit a photocopy showing the exact placement and include an instruction in the “Additional Information” column of the Art Inventory. (See the last paragraph of the subsection PHOTOGRAPHIC IMAGES TO BE REPRODUCED IN BLACK AND WHITE if you are adding these labels yourself.)

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- If an illustration requires special treatment (e.g., cropping, adding a border or frame), show your intention by marking a photocopy and include an instruction in the “Additional Information” column of the Art Inventory. For illustrations that contain text to be prepared and added by the Press (e.g., place names on a base map), provide typed, double-spaced manuscript copy, along with a photocopy of the illustration showing the placement of this copy.

6. Avoiding Damage and Loss of Art

- Do not mount original art unless so instructed. Do not write on the front or back of original illustrations. Ink and even grease pencil may offset onto other images, rendering them unusable, and the impression of any writing on the back of an image, no matter how light the touch, may show up in reproduction. If you use a label, write on the label separately, attach it to the back of an original, then place a clean sheet of white paper between it and the next illustration to avoid offsetting.
- Do not paperclip or staple annotations to art or affix Post-its. Indentations and scratches caused by a paper clip or staple may show up in reproduction; the gummed edge of a Post-it can damage the image surface of an illustration.
- When filling out or labeling an envelope containing art, be sure there is no original art underneath your writing surface.
- Place especially fragile illustrations and all color transparencies in clear plastic sleeves.
- Put each small illustration in a transparent envelope. Insert 35mm slides in the pockets of slide pages, which are available at photo supply shops.
- When packaging original art for mailing or transmittal, place blank sheets of white paper between pieces of art to prevent scratching and damage that may be caused by contact. Sandwich the stack of illustrations between pieces of cardboard that are at least one-half inch larger on all sides than the largest piece of original art in the package, so that all four edges of the illustrations are protected from bending and tattering. Then use two pieces of stronger cardboard for the outer packing, to keep photographs flat and further protect them. Put the art in a container (such as a padded envelope or a sturdy box) that is large enough to close securely with no pieces protruding, but not so large that the images shift in transit.
- If you use a clasp envelope, cut off the clasp, which may dent or scratch the art; tape the envelope shut instead.
- Do not use paper clips or staples anywhere in the art package and avoid contact between original art and tape.
- While the Press and its manufacturing suppliers take great care with original

art, we do not accept responsibility, beyond the cost of preparing a new print or transparency, for loss or damage in transit or during the various design, pre-press, and manufacturing stages of reproduction. If you are concerned about an especially valuable piece of original art, please notify the Press. We can assist you with the preparation of high-quality duplicates. If you are lending original drawings and other works of art, we remind you that adequate insurance arrangements should be in place before you send the items to the Press.

7. Preparing Camera-Ready Graphs, Charts, and Diagrams

General

Preparing line art

- Draw and output graphs, charts, and diagrams to the size at which they will be used in your book, to ensure that the type will be legible and in proportion to the book page. Any copy included in the art should be typeset rather than handprinted. Bear in mind that the final width will be approximately 4 1/2" wide in a 6" x 9" book, or 6 1/2" if the image is broadside, i.e., rotated 90 degrees. (To maintain readability, horizontal graphics can be positioned as broadsides in your book, but it is preferable to position graphics right reading whenever possible.) Ask for instructions regarding the exact final size of art for your book.
- Do not include the title, caption, or source note within the boundaries of the art. Titles, captions, and source notes should be supplied as part of the book manuscript, in a separate file of captions, with the corresponding hard copy printed out double-spaced at the end of the manuscript. This copy will be typeset with the text and merged with the art in page proofs.
- Position a half-point ruled box around each graphic; do not use thick or double rules or leader dots. Use dashed rules only when necessary.
- Delete any unnecessary rules, such as gridlines in most graphs. Be consistent throughout with respect to bar widths in bar charts, space between incremental tick marks and type, and so on. Graphs should be parallel in arrangement: the y-axes and x-axes should show the same kinds of quantities in successive graphs.
- Make sure shading, symbols, and the like are consistent from graphic to graphic.

Labeling

- Label all axes and units of measurement. Position x-axis numbers horizontally below the ticks, not vertically or diagonally.

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- Place ticks consistently from graph to graph—preferably inside the axis, although outside placement is acceptable.
 - Adjust the intervals on graph axes if necessary to avoid clutter. If a graph's y-axis begins at zero, don't show the zero. Allocate quantities to axes appropriately. For example, time is conventionally represented on the x-axis.

Bar graphs

- Delete ticks from the base axis. Make the white space between bars equal in width to the bars.

Pie charts

- Express percentages in consistent form, for example, carried to one decimal place or rounded to the nearest whole number.

Keys

- Whenever possible, omit any key, or explanation of symbols and conventions in the graphic; incorporate the information into the caption instead. If a key is necessary, enclose it in a half-point ruled box or arrange the items below the graphic, allowing a reasonable amount of space between the graphic and the key. Use sentence-style capitalization for the definitions in the key. List the items in the key in an appropriate order.

Type

Type for line art

- Do not allow the type in graphics to touch or run over lines. When type must be placed over a line, a box slightly larger than the area of the type should be positioned behind the type to blank out that portion of the line.
- Use PostScript, never True Type, fonts. Use one typeface, preferably Helvetica, on all graphics in the book. The minimum finished type size is 6 points, the maximum 9 points.
- Use title-style capitalization for headings, such as the labels for graph axes. Do not use all capitals or italics.
- Use sentence-style capitalization for words and phrases other than headings. Use consistent typographic styles from graphic to graphic.

Screens

Art with shading

- Prepare screens in 10% increments, ranging from a minimum of 10% to a maximum of 30%. If more than three screen values are needed, ask for directions. Do not place the 30% screen behind small type.
- Do not use crosshatching, which is difficult to read and to compare with other

tones. Do not use background screens. Screens should be used judiciously to indicate the area(s) being referenced.

8. Preparing Camera-Ready Maps

- These guidelines for map preparation incorporate the standards established by the U.S. Geological Survey National Mapping Division.

General

Maps

- Draw and output the map to the size at which it will be used in your book, to ensure that the type will be legible and in proportion to the book page. All labels on the map should be typeset rather than hand-printed. Bear in mind that the final width will be approximately 4 1/2" wide in a 6" x 9" book, or 6 1/2" if the map is broadside, i.e, rotated 90 degrees. (To maintain readability, horizontal maps can be positioned as broadsides in your book, but it is preferable to position maps right reading whenever possible.) Ask for instructions regarding the exact final size of art for your book.
- Do not include a map title, caption, or source note within the boundaries of the map. Titles, captions, and source notes should be supplied as part of the book manuscript, in a separate file of captions, with the corresponding hard copy printed out double-spaced at the end of the manuscript. This copy will be typeset with the text and merged with the art in page proofs.
- Position a half-point ruled box around each map; do not use thick or double rules. Delete unnecessary lines, such as ones denoting latitude, longitude, or contours. Verify that every place name mentioned in the text appears in at least one of the maps. Reconcile the spellings of names in the maps with the spellings used in the text.
- Make sure the compass orientation is consistent from map to map (usually the top of the map is north).
- Check to see that shading, symbols, and the like are consistent from map to map.

Keys and scales

- Whenever possible, omit any key, or explanation of symbols and conventions in the map; incorporate the information into the caption instead. If a key is necessary, enclose it in a half-point ruled box. Use sentence-style capitalization for the definitions in the key. List the items in the key in an appropriate order.
- Include the scale on every map. It is usually positioned in a lower corner of the map; it may also go in the key, if there is one. Scales should be consistent from map to map; do not use miles on one map and kilometers on another.

Type for maps

Type

- Do not allow the type in maps to run over lines or touch city dots. When type must be placed over a line, a box slightly larger than the area of the type should be positioned behind the type to blank out that portion of the line.
- Use PostScript, never True Type, fonts. Use one sans serif typeface, preferably Helvetica, for all maps in the book. The minimum finished type size is 6 points, the maximum 9 points.
- Use consistent typographic styles from map to map. Follow typographic conventions, namely:
 - * Use roman capitals for country names (e.g., NICARAGUA).
 - * Use roman capital and lowercase letters for city names (e.g., Managua).
 - * Use italic for physical features. Mountain ranges and large bodies of water (oceans and seas) set in italic capitals (e.g., *PACIFIC OCEAN*). Individual mountains and smaller bodies of water (such as rivers and lakes) set in italic capital and lowercase (e.g., *Rio Grande*). Run river names in the direction of the flow of water.
 - * Typographic styles may also be used to indicate levels of importance of names in a map. For example, names of large cities may be in all capitals and names of small cities in capital and lowercase. If such a scheme is adopted, make sure it is followed consistently from map to map.

Screens

Maps with shading

- Prepare screens in 10% increments, ranging from a minimum of 10% to a maximum of 30%. If more than three screen values are needed, ask for directions; an overly complex map may be better depicted as two maps. Do not place small type over 30% screens. If small type must run over a shaded area darker than a 20% screen, place a white box (slightly larger than the type) behind the type. Do not use crosshatching, which is difficult to read and to compare with other tones.
- Do not use background screens. Screens should be used judiciously to indicate area(s) being referenced.

9. Creating Digital Photographs for Publication

- Small digital cameras allow authors considerable freedom in creating illustrations for books. This section of the guide is intended to assist authors in the planning and preparation of digital camera files for publication with Cornell University Press. If image quality and detail are of paramount concern in your book, please consult your sponsoring editor at the Press before taking your photographs.

Basic photography advice

- Simplify what you photograph to include only the subject matter that is important to the idea. This often means simply getting closer. Sometimes it also means pointing the camera downward so as not to dwarf the subject with vast, unneeded amounts of sky. Learn to use the camera before critical photos are made. Check your results and make sure you understand the settings and their effect on image quality.

Camera features

Resolution

- Choose a camera with sufficient resolution for the desired final image size. The fundamental limiting factor with small digital cameras is the resolution of the sensor, which is measured in pixels. Digital cameras vary from relatively low resolution (240 x 320 pixels) to cameras capable of producing images 1500 to 2000 pixels wide. Resolution is designated by the total pixel count on the sensor, often expressed in megapixels.
- Consumer-level cameras now available have resolutions ranging from one to four megapixels, or 1 to 4 million pixels on the sensor. As an image is enlarged, the pixels that compose it become visible as small squares. The greater the resolution of the camera's sensor, the more the image can be enlarged without its appearing "pixelated."
- In publishing, the required resolution for an image is determined by the halftone screen that will be used in the printing process. The file size of the image should be twice the resolution of a given halftone screen. For example, if the printer uses a 150 line screen (a common standard in book publishing), the resolution of the image must be 300 dpi (dots per inch, also known as pixels per inch). Therefore, a photograph to be printed at a final size of 4 x 5 inches with a 150-line halftone screen must be taken with a camera capable of generating 4 x 5 inches of data at 300 dpi, or at least 1200 x 1500 pixels. (An 8 x 10-inch version of the same image would require 2400 x 3000 pixels).

Publishing requirements

Digital zoom

- Beware of digital zoom features in cameras. They offer no additional resolution or capability, they merely crop the image, giving the effect of having zoomed into the scene. However, real optical zoom is a desirable feature.

Color balance

- Many digital cameras allow the user to set the color balance of the ambient light present when the photograph is being made. Many cameras have an "auto-balance" feature that will attempt to adjust the camera's color balance to the current lighting conditions and a setting intended for use in sun,

Settings

overcast, or tungsten light. Auto-balance requires you to be in the same light as your subject. Generally, you will get better results if you set the white balance at each photo location and whenever lighting conditions change.

Camera image processing

- If your camera has a setting that produces a lower-contrast image, use it. Most cameras have built-in image processing features intended to optimize results. However, because the mass market prefers higher-contrast photographs, such software often removes detail from shadow and highlight areas. In book printing, such images might reproduce with no detail at either end of the tonal range. Select the lower-contrast setting before the photographs are taken. Avoid any built-in image-sharpening features. Sharpening decisions should be made after the photograph is taken and examined on a large monitor, and should generally be left to the Press. Over-sharpening is a very common problem and cannot be undone.

Saving your photographs

File formats

- Use the TIFF or JPEG file formats. The most common digital image format, TIFF, is compatible with the widest range of equipment and produces the highest-quality images, but TIFF files are generally uncompressed and so can be impractically large. The most common compressed format is JPEG. Avoid saving photographs in other file formats (unless they provide an image archiving capability that stores raw data from the camera for later editing). If you are saving images in JPEG format, use the highest quality setting your camera allows. To store more images in memory, small digital cameras have traditionally relied on heavy JPEG compression. At very high quality settings, JPEG compression causes little harm to the original data. With heavy compression, however, image quality is severely degraded and cannot be restored by later processing.
- Rather than try to squeeze many images onto a single camera memory card by using heavier compression, purchase and carry extra memory storage cards.

Viewing and editing images

Monitors

- The appearance of a digital image depends heavily on the equipment used to view or print it and may vary dramatically on different monitors or printers. If you plan to edit your photographs with image-processing software before submitting them for publication, avoid making image adjustments that merely compensate for the characteristics of your own printer or monitor and always save a copy of the unprocessed image file.

Calibrated monitor

- Try to view your digital images on a color-calibrated monitor, which will display images more consistently. Accurate monitor calibration is not simple to achieve. Adobe supplies with Photoshop a feature called “Adobe Gamma” that will assist the calibration process.

Monitor gamma

- The gamma of a monitor is a measure of its midtone brightness. If your digital file appears to be too dark or too light, make sure the monitor gamma is set appropriately for your system (by checking the monitor control panel): the setting is usually approximately 2.2 for PCs, 1.8 for Macintoshes.

Color space

- Professional image editing applications such as Adobe Photoshop allow the user to define the working color space of the image. This can assure that the image file will be displayed consistently when you open and edit it later. Most cameras that tag an image with a color space profile will tag it with sRGB, a common low-end monitor color space. Adobe Photoshop can be set to use the embedded camera profile (if available) or transform incoming files into a wider, more useful color space like Adobe RGB 1998. Be sure to save the profile along with the digital photograph for later reference.
- Even if only a monitor profile is available, make sure it is embedded into the photograph (or sent separately). It will convey useful information about how you were viewing the digital photograph.

Image editing

- Be very careful when editing your digital file. If drastic editing is needed, attempt to preserve your camera's raw files and consequently its native bit depth for later editing.
- In Adobe Photoshop, the Adjustment Layers options provide a nondestructive image editing path that essentially builds editing layers on top of your image that can control the photograph's appearance but can be turned on and off at will and changed as you work on the image. Your original data is left intact "under" the layers. Do not flatten the file when finished. Flattening will apply the edits and eliminate the ability to undo or alter the edits. If drastic editing is needed, attempt to preserve your camera's raw files and bit depth for later editing.
- Most image editing systems work in 8 bit space, allowing for 256 distinct levels of tone from black to white in each of the RGB (red, green, blue) channels of the image. Some cameras capture 10 bits (1024 levels of gray) or 12 bits (4096 levels of gray). This additional precision in tonal rendering can be very helpful where important detail rests in shadows or major edits are needed. In Photoshop, it is possible to give yourself some extra room to do major edits by first transforming your file from 8 bits to 16 bits and then doing your editing. Some tools will no longer be available (like Adjustment Layers), but more dramatic edits can be made in the larger space with less serious side effects. When editing is complete, transform the image back to 8 bits for output. Be very careful when editing your digital file. Do not edit important detail into solid blacks or overedit your whites to the point that they no longer contain detail.

Image resizing (Interpolation)

- If the photograph is smaller than your desired reproduction size, limited enlargement is possible through interpolation or image resizing features. If you need a photograph up to one and a half times its native file size, the bicubic interpolation function in Adobe Photoshop and similar programs offer reasonable results. This kind of enlargement, however, is more suitable for black-and-white reproduction and technical illustrations than for high-quality reproductions.

ProofHigh quality hard copy

- Please provide color-accurate hard copy for all images to be used for reference and color matching.

In trouble? Get help

- Rather than damage an image beyond repair or continue to invest time when you are not sure what to do, get professional help with your digital photographs or consult your contact at CU Press.

Prepared by Stephen Johnson, for the University of California Press

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AUTHOR JOHN S. BOOK

TITLE ALL KINDS OF ANIMALS

DATE 4/1/03

ACQ ED

PRODUCTION COORDINATOR

DESIGNER

PROPOSED BOOK TRIM SIZE

6 x 9

IMPORTANT NOTES: See Cornell's Author Guidelines for Art to be sure that all illustrations meet the Press's standards for submission. Each individual piece of art requires a separate entry, e.g., Fig. 3a, 3b, 3c. If a fig. with multiple parts is submitted as a single unit, it may have a single entry. Please consult the sample inventory sheet to see examples of completed illus. entries.

Image#	Description or short title of image	Profile		Category	Author's suggested size as % of book page & suggested treatment			Production evaluation & comments
		Original	Size		Add'l comments/cropping	Eval. (Y/N)	If "N" please comment	
1	life expectancy chart	eps file	1/3 page	line	1200 dpi per guidelines for line art; fonts included			
2	map of monarch migration	camera ready	full page	map	do not crop; note that map has shading			
3	drawing of wasp life cycle	ai file	1/2 page	line with shading	please check that shading is not too dark			
4	frog partially submerged	photo	1/3 page	b/w photo	crop to center frog (see cropmarks on on copy)			
5A	frog in tree	color slide	1/4 page	b/w photo	convert to black & white; will appear next to 5B			
5B	frog and toad	jpeg file	1/4 page	b/w photo	300dpi per guidelines; crop to match size of 5A			
6	3 part drawing of bird plumage	camera ready	1/2 page	line	parts A, B & C are on the same piece of art paper			

PROFILE: Use the following breakdown: For **original:** camera ready, photo, color transparency or print, digital file, other (explain). For **category:** line, line with shading, b/w photo, map, color.

