

# Art Submission Guidelines

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# 1. Overview of Digital Art



FIG. 2.1. A continuous-tone scan.



FIG. 2.2. A line art scan.



FIG. 2.3. A digitally drawn map.

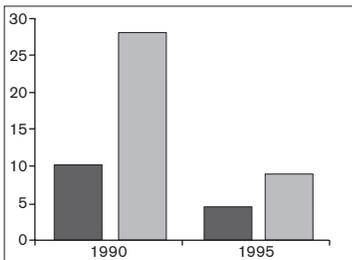


FIG. 2.4. A digitally drawn graph.

## WHAT IS 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.

Both scans and digital photos render images as a finite number of dots (called “pixels”) per inch and can be enlarged only as much as that resolution allows.

In contrast, vector-based drawing applications build images by using mathematical formulas to describe points, lines, and shapes. Unlike scans and digital photos, vector graphics are resolution independent and can be enlarged to any size without loss of quality.

## TYPES OF DIGITAL ART

There are three types of digital art:

1. SCANS: Scans are files created from reflective art using a scanning device. These include continuous-tone scans (fig 2.1) and line art scans (fig. 2.2).
2. DIGITAL PHOTOS: These are images captured using a digital camera.
3. VECTOR-BASED DRAWINGS: These include maps (fig. 2.3) and graphs (fig. 2.4).

To use these instructions, you’ll need to know the trim size of your book. Ask your sponsoring editor for this information.

## 2. Scans



FIG. 3.1. A properly scanned photograph at 300 ppi.

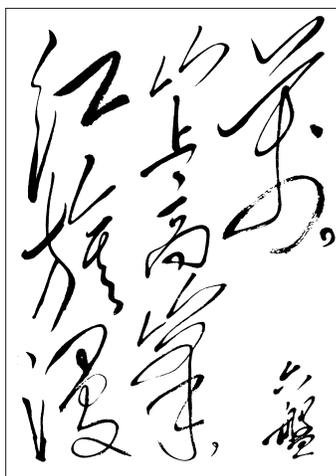


FIG. 3.2. Properly scanned line art at 1200 ppi. This setting is ideal for high-quality offset print production. Note the smooth curves.

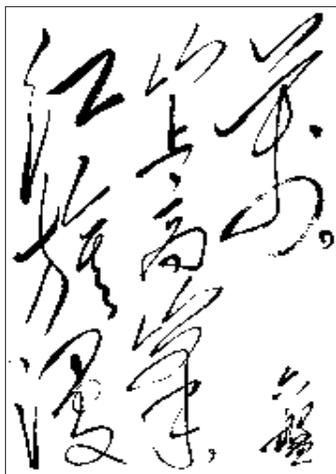


FIG. 3.3. The same line art improperly scanned at 300 ppi. Note the jagged curves, or “jaggies.”

### WHAT ARE SCANS?

Scans are digitized images created from reflective art or transparencies. UC Press prefers to handle the scanning of your photographs and illustrations. If this is not possible, have a professional graphic arts service bureau scan your art to our specifications. Scans that do not meet specifications may be rejected.

### SCAN TYPES

1. CONTINUOUS-TONE SCANS: If your original is a photograph or fine art drawing that contains multiple levels of gray tones, you should scan the original in continuous-tone mode (fig. 3.1).
2. LINE ART SCANS: In line art scans, each pixel has only one of two values: 100% black or 100% white. If the original is a line drawing without gray tonalities and consists only of black-and-white lines and shapes, you should scan the original in bitonal mode (fig 3.2). Make sure your line art is 100% black and not a color that looks black on screen but is actually comprised of a mixture of colors. If you are not sure, please use a professional scanning service or ask your UC Press editor for advice.

### WHAT WE NEED FROM YOU

1. CORRECT RESOLUTION AND SIZE: Your images need to be scanned at the correct **resolution** (the number of pixels per inch—or ppi) and at the correct **size** in relation to the book’s trim size. Incorrect resolution or size results in line images with jagged curves (fig. 3.3) and blurry, “pixelated” photos (fig. 3.5, next page). Please refer to the table below:

SCAN TYPE	BOOK TRIM SIZE	MINIMUM IMAGE SIZE	MINIMUM RESOLUTION
Continuous-tone	6" x 9"	5" x 8"	300 ppi
Line art	6" x 9"	5" x 8"	1200 ppi
Continuous-tone	7" x 10"	6" x 9"	300 ppi
Line art	7" x 10"	6" x 9"	1200 ppi

2. QUALITY: Consider the quality of the original images you are scanning. If the original source looks bad, the scan will reproduce even worse.

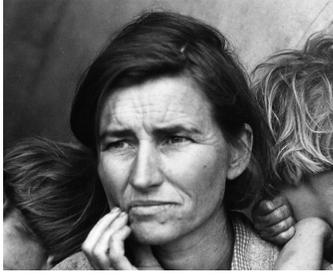


FIG. 3.4. A properly scanned photograph at 300 ppi.



FIG. 3.5. The same photograph improperly scanned at 72 ppi, resulting in an image that appears blurry and "pixelated."



FIG. 3.6. A scan to which resolution has been artificially added. After this image was scanned at 72 ppi, the resolution was artificially increased to 300 ppi. Compared to fig. 3.4, this image is pixelated and blurry.

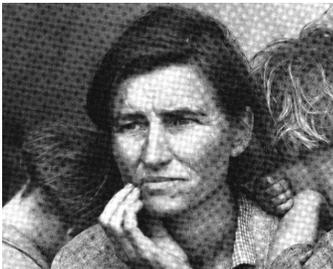


Fig. 3.7. An image with a moiré pattern that is unsuitable for print production.

## WE DO NOT ACCEPT

1. Slides, transparencies, photo prints, boards, or other reflective art
2. Images not scanned according to our specs above (fig 3.5; compare with the correctly scanned fig. 3.4)
3. Images to which resolution has been artificially added (fig. 3.6)
4. Scans of previously printed images from books, magazines, or newspapers, which can result in unwanted patterns called moirés (fig. 3.7)

## COLOR PROOFS

When submitting color art as digital files, authors do not usually need to provide glossy prints. However, if a color reproduction must closely match its original source (as in the fine arts), you must submit accurate hard-copy color proofs when you submit the art program for evaluation. Please note that we cannot evaluate color accuracy without reference to a proof, and in its absence, any color corrections deemed necessary during production may be charged to you. These proofs should be available from the lending institutions that supply the digital file. Note that if a lending institution requires a pre-press proof be submitted as part of the permissions agreement, be sure they provide a color-corrected proof with the digital file.

Color-corrected proofs should not be necessary for color slides and transparencies, since UC Press will match the color contained therein. If the slide or transparency has faded or otherwise degraded, attempt to obtain a better quality file (preferably one with a color bar). The color can be altered in comparison with a color-corrected proof, but only to a small degree and at some expense, which would be charged to the author.

Contact your editor or the editorial coordinator for advice on how to proceed.

### 3. Digital Photos



FIG. 4.1. A murky photograph, with loss of detail.



FIG. 4.2. An overexposed photograph, with loss of detail.



FIG. 4.3. A blurry photograph.



FIG. 4.4. A photograph with low contrast value.

#### WHAT ARE DIGITAL PHOTOS?

Digital photos are images taken by a digital camera.

#### WHAT WE NEED FROM YOU

1. **CORRECT RESOLUTION AND SIZE:** Your photos need to be the correct **resolution** (the number of pixels per inch—or ppi) and the correct **size** in relation to the book's trim size. Digital photos that do not meet specifications may be rejected. Please refer to the table below:

BOOK TRIM SIZE	MINIMUM PHOTO SIZE	MINIMUM RESOLUTION
6" x 9"	5" x 8"	300 ppi
7" x 10"	6" x 9"	300 ppi

As with scans, resolution cannot be added to digital photos without loss of quality (fig. 3.6).

2. **QUALITY:** Please carefully consider the quality of the digital photos you are submitting. We do not accept photos that are murky (fig 4.1), overexposed (fig. 4.2), blurry (fig 4.3), or have low contrast value (fig. 4.4). If the image looks bad to you, it will look worse when printed. If you are taking your own photographs, please use a camera that has a 6- to 10-megapixel capacity and set your camera's preference to the highest resolution possible. Digital photos taken by professional photographers or purchased from a stock photo service such as Corbis or Getty Images are usually of acceptable quality.
3. **COLOR CONVERSION:** We strongly prefer digital files be provided in CMYK format. If a digital image was created in the RGB color space, don't convert it to CMYK. The printer will make this conversion to suit the unique color gamut of the press.
4. **FILE FORMAT:** We accept photos in (in order of preference) .tif, .jpg, and .gif format. We do not accept photos in .bmp or .eps format. If you've already taken your photos in .jpg format, do not convert them to .tif format; we will take care of that.

## 4. Maps



FIG. 5.1. A poorly prepared map. Type size varies widely, line weights are inconsistent, and tints don't vary enough. Label placement is ambiguous.



FIG. 5.2. Example of the same map properly rendered by UC Press.

Authors are responsible for supplying production-ready maps. If you need maps redrawn from rough manuscript materials or from maps judged substandard by UC Press's evaluator, you are asked to use a professional cartographer chosen from a list of press-approved vendors and to submit final maps in an approved file format. This allows us to ensure satisfactory production quality and enables us to make corrections in the map files, should any be necessary during the production process. Authors bear the cost of redrawing. We recommend that you obtain an estimate in advance. Basic black-and-white maps generally cost \$75–\$150 to prepare, depending on complexity.

### WHAT A CARTOGRAPHER NEEDS FROM YOU

Send the cartographer any reference materials you have (drawings, sketches, notes, printouts, and electronic files) of your maps, as well as an electronic copy of place names. If you need help solidifying your map ideas (e.g., deciding what information and details the maps should contain), we recommend that you work with a map editor or developer to organize your map materials before sending them to a cartographer. One editor who offers such developmental services is noted on the list of press-approved vendors. Please expect to pay additional fees for map editing services.

Please instruct the cartographer to follow our specifications below. Press-approved vendors are generally familiar with our requirements, but if questions arise, you may ask your UC Press editor for examples of maps we have done in the past and submit a sample map for inspection before spending time on the whole program. Also, your editor can provide you with specific information about costs for map production and working with a cartographer, so ask your editor for the additional written guidelines titled Map Preparation and Development for UCP Books. Please note that all maps will be reviewed by UC Press production staff to confirm production quality and to determine whether any editorial corrections are required.

### SPECIFICATIONS

BOOK TRIM SIZE	EXACT WIDTH	MAXIMUM HEIGHT
5.5" x 8.25	4.25"	5.75"
6" x 9"	4.4"	5.85"
7" x 10"	4.8"	7.125"

**TYPEFACE:** If possible, use Akzidenz Grotesk. If not possible, use Helvetica.

**TYPE SIZE:** Minimum 7 points, maximum 10 points.

**LINE WEIGHT:** One consistent line weight of 1/2 point is preferred; use no more than two line weights.

**COLORS:** Make sure elements on your map that are black are 100% black and are not a color that looks black on screen but is actually comprised of a mixture of colors. If you are not sure, please use a professional service or ask your UC Press editor for advice.

**TINTS:** Use tints sparingly and only if you are submitting digital originals using a file format listed below. Whenever possible, use only one shade of gray. If you must use tint variations, choose 20%, 50%, and 80% tint values. Other variations may not be clearly distinguishable from each other. Do not place black text on tints over 30%.

GENERAL: Do not run text over lines. Do not run text over text. Leave enough spacing between various labels. Do not include map titles or captions in your artwork, these will be added as captions in the book composition phase.

### FILE FORMAT

We accept drawings created in a vector-based drawing applications such as Adobe Illustrator, Macromedia Freehand, or Corel Draw. Save your files as (in order of preference) .eps, .ai, or .pdf.

Starting in March 2015, we will accept any drawings saved as a vector PDF file.

### HOW TO TELL WHETHER YOUR PDF FILE IS A VECTOR FORMAT (AS OPPOSED TO A RASTER FORMAT)

1. Open your PDF file with Adobe Acrobat
2. Use the Magnifying Control to zoom in on a detailed section of the file at a magnification of 800% or greater.
3. If your file is a Vector PDF, the magnified detail on your screen will look clear and smooth while the raster PDF will show pixelation. Sometimes, it's necessary to magnify the file more than 1200% when it's a high-res scan to determine the file type. A vector PDF will look clear and smooth at any resolution while the raster PDF will eventually show pixelation. See sample below.

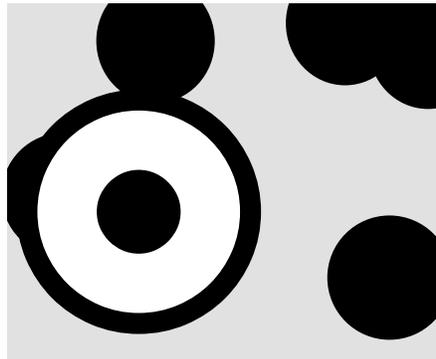


FIG. 5.3. A vector PDF, enlarged to 1000%



FIG. 5.4. A raster PDF, enlarged to 1000%

### EMBEDDED LINKS

We require embedded raster images within a vector pdf file to be submitted for evaluation separately and in addition to the pdf file.

## 5. Charts and Graphs

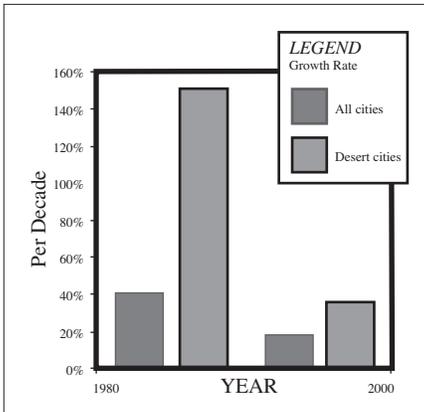


FIG. 6.1. A poorly prepared bar graph. Type size varies widely, line weights are inconsistent, and tints don't vary enough. Boxes are excessive and labels are either redundant or ambiguous.

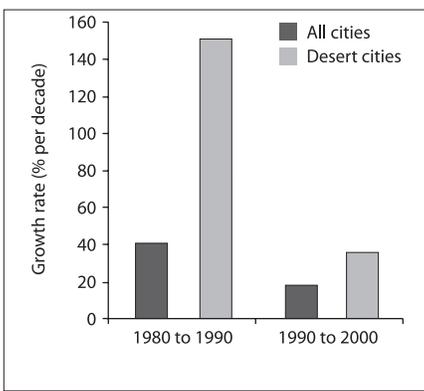


FIG. 6.2. The same bar graph properly rendered by UC Press.

Authors are responsible for supplying production-ready charts and graphs. If you need charts and graphs redrawn from rough manuscript materials or from versions judged substandard by UC Press's evaluator (compare figs. 6.1 and 6.2), you are asked to use a professional illustrator chosen from a list of press-approved vendors and to submit final art in an approved file format. This allows us to ensure satisfactory production quality and enables us to make corrections in the illustration files, should any be necessary during the production process. Authors bear the cost of redrawing. We recommend that you obtain an estimate in advance. Basic black-and-white charts and graphs generally cost \$75–\$100 to prepare, depending on complexity.

### WHAT AN ILLUSTRATOR NEEDS FROM YOU

Send the illustrator any reference materials you have (drawings, sketches, notes, print-outs, and electronic files) of your charts and graphs.

Please instruct the illustrator to follow our specifications below. Press-approved vendors are generally familiar with our requirements, but if questions arise, you may ask your UC Press editor for examples of charts and graphs we have done in the past and submit a sample drawing for inspection before spending time on the whole program. Please note that all drawings will be reviewed by UC Press production staff to confirm production quality and to determine whether any editorial corrections are required.

### SPECIFICATIONS

BOOK TRIM SIZE	EXACT WIDTH	MAXIMUM HEIGHT
5.5" x 8.25	4.25"	5.75"
6" x 9"	4.4"	5.85"
7" x 10"	4.8"	7.125"

**TYPEFACE:** If possible, use Akzidenz Grotesk. If not possible, use Helvetica.

**TYPE SIZE:** Minimum 7 points, maximum 10 points.

**LINE WEIGHT:** One consistent line weight of 1/2 point is preferred; use no more than two line weights.

**COLORS:** Make sure elements on your map that are black are 100% black and are not a color that looks black on screen but is actually comprised of a mixture of colors. If you are not sure, please use a professional service or ask your UC Press editor for advice.

**TINTS:** Use tints sparingly and only if you are submitting digital originals using a file format listed below. Whenever possible, use only one shade of gray. If you must use tint variations, choose 20%, 50%, and 80% tint values. Other variations may not be clearly distinguishable from each other. Do not place black text on tints over 30%.

**GENERAL:** Do not run text over lines. Do not run text over text. Leave enough spacing between various labels.

## FILE FORMAT

We accept drawings created in a vector-based drawing applications such as Adobe Illustrator, Macromedia Freehand, or Corel Draw. Save your files as (in order of preference) .eps, .ai, or .pdf.

Starting in March 2015, we will accept any drawings saved as a vector PDF file.

## HOW TO TELL WHETHER YOUR PDF FILE IS A VECTOR FORMAT (AS OPPOSED TO A RASTER FORMAT)

1. Open your PDF file with Adobe Acrobat
2. Use the Magnifying Control to zoom in on a detailed section of the file at a magnification of 800% or greater.
3. If your file is a Vector PDF, the magnified detail on your screen will look clear and smooth while the raster PDF will show pixelation. Sometimes, it's necessary to magnify the file more than 1200% when it's a high-res scan to determine the file type. A vector PDF will look clear and smooth at any resolution while the raster PDF will eventually show pixelation. See sample below.

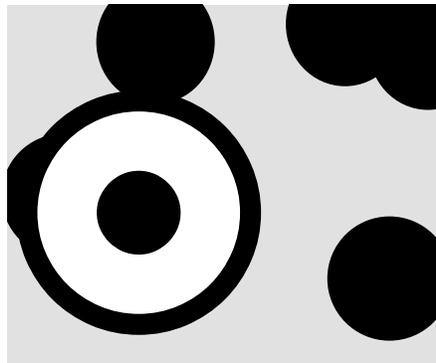


FIG. 5.3. A vector PDF, enlarged to 1000%



FIG. 5.4. A raster PDF, enlarged to 1000%

## EMBEDDED LINKS

We require embedded raster images within a vector pdf file to be submitted for evaluation separately and in addition to the pdf file.

## 6. Music

Authors are responsible for supplying production-ready music examples. If your book contains music examples, consult your editor before beginning to work on them. You will be asked to provide a sample music example prior to editing and production for evaluation before spending time preparing the whole program.

You may prepare your own examples using commercial software such as Finale or Sibelius, using the specs below as a guide. Keep legibility in mind when creating music examples; a multi-stave score, for example, will be difficult to read on a book page. UC Press prefers to receive music examples as high-resolution PDFs; please send both files and clean printouts.

Photocopies of existing scores are not acceptable; nor are handwritten music examples.

If there are more than ten music examples in your book, or if they are long (more than fifteen measures) or complex (more than four staves of music), UC Press recommends that you have the music professionally typeset using a Press-approved music engraver; ask your editor to provide names. You will need to supply the engraver with a clean manuscript copy or photocopy of each example, labeled with a number that corresponds to the art inventory (ex. 1, etc.), with portions not to be included neatly crossed out and any changes clearly indicated.

Once your editor has reviewed and accepted your sample, the rest of the examples can be completed and submitted. Please carefully proofread all your final music examples before sending them to the Press for editing and production. Once the music examples have been accepted as final, it may not be possible to change them or to correct errors.

### SPECIFICATIONS

BOOK TRIM SIZE	STAFF LENGTH
6" x 9"	25.5 picas (4.25 in.)
7" x 10"	29 picas (4.83 in.)

STAFF HEIGHT: 12 points (0.16 in.)

STAFF WIDTH: No wider than the page; please see the table above.

MAXIMUM DEPTH: 40 picas (6.67 in.)

LYRIC TYPEFACE: Adobe Garamond

LYRIC TYPE SIZE: 7 points. For simple musical examples 8 points type can be used.

COLORS: Make sure you are using 100% black and not a color that looks black on screen but is actually comprised of a mixture of colors. If you are not sure, please use a professional service or ask your UC Press editor for advice.

### FILE FORMAT

We accept files created in a current edition of Finale or Sibelius and saved as high-resolution PDFs. Each music example should be on a separate page, clearly labeled with an example number that corresponds to the art inventory: ex. 1, etc.

## 7. Science

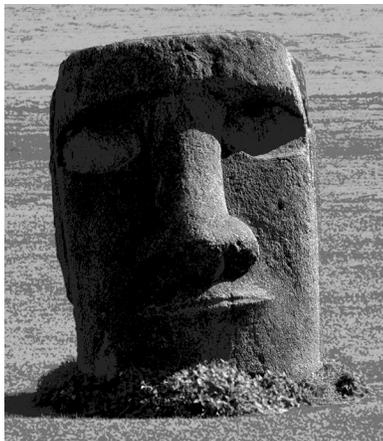


FIG. 7.1. A photograph that has been “posterized.”

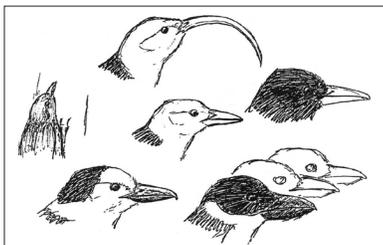


FIG. 7.2. A line drawing scanned at 600 ppi.



FIG. 7.3. An acceptable composite figure.

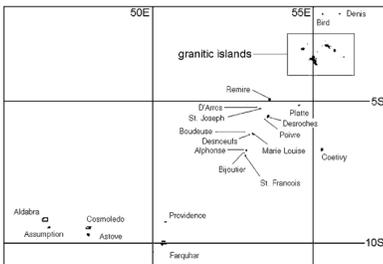


FIG. 7.4. A line drawing scanned at 300 ppi.

These guidelines apply only to scholarly titles in the natural sciences.

### VECTORIZED PHOTOS

Sometimes an author cannot locate the originating, or “native,” file for a piece of art. If you must submit a photograph in vector format, we will proof it to ensure that “posterizing,” or banding of gradient shades, does not occur (fig. 7.1).

### DIGITIZED LINE ART

Similarly, if you must submit a line drawing in digitized format at less than 1200 ppi (fig. 7.2), we will evaluate it to determine whether it will be sufficiently legible. In scholarly monographs in the sciences, we may accept resolution as low as 600 ppi.

### COMPOSITES

When a figure contains multiple images (fig. 7.3), provide the components as separate files. This allows us to manipulate individually their contrast, focus, and color. Make sure elements on your composite that are black are 100% black and are not a color that looks black on screen but is actually comprised of a mixture of colors. If you are not sure, please use a professional service or ask your UC Press editor for advice.

Please note that your contract's art count refers to images, not numbered figures. For example, a figure containing four photos counts as four pieces, not one (fig. 7.3).

### WE DO NOT ACCEPT

1. Digital photographs with resolution lower than 250 ppi
2. Line drawings lower than 600 ppi (fig. 8.4)
3. Composites pieced together like puzzles (fig. 8.5)
4. Composites with photos set inside graphs (fig. 8.6)



FIG. 8.5. An unacceptable composite figure.

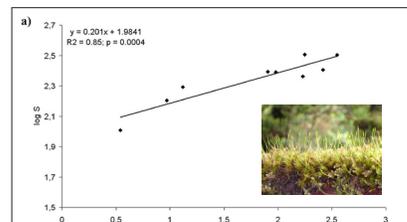


FIG. 8.6. An unacceptable graph with photo inset.

## 8. Audio and Video Files

These instructions pertain to titles being published online in UC Press's open access program, Luminos.

### ACCEPTABLE FILE FORMATS

Files should conform to the specifications listed below. If your original file is in a format other than those listed below, you must convert it to an acceptable format before submitting it for publication.

When in doubt, follow the instructions for posting files on YouTube.

#### AUDIO FILES

File Format	MP3 or AAC
File Size	Up to 100 MB in size
Duration	Up to 90 minutes
Sampling Rate	44.1 kHz; for older content, lower frequencies may be unavoidable
Bit Rate	128 kbps preferred; for older content, lower rates may be unavoidable
Channel	2 (stereo) preferred

#### VIDEO FILES

File Format	.mp4 strongly preferred; for other formats, consult your editor
File Size	Up to 1 GB
Duration	Up to 20 minutes
Resolution	Recommended: 1280 x 720 (16 x 9 HD) and 640 x 480 (4:3 SD). There is no required minimum resolution; in general, higher resolution is better. For older content, lower resolution may be unavoidable.

Retain the frame rate of the original video without resampling. "Pull down" and other frame rate resampling techniques are strongly discouraged as they can result in technical problems on the host platform.

### PREPARING POSTER FRAMES

#### WHAT ARE POSTER FRAMES?

Poster frames are static images included in the published text to which sound and video clips are linked. In the online ePub version of the book (but not the print or PDF versions), clicking on these images triggers the playing of the relevant audio or video clip.

(In the print and PDF versions, DOI links and QR codes serve this purpose—see below.)

These frames allow a clip to be inserted at or near the point of its discussion in the text. If no visual material is appropriate for an audio program, then links to each audio file will be gathered in a frontmatter list.

An audio or video program may not contain a mixture of frontmatter links and poster-frame embedded links. Please supply poster frames for all files in a program, or none.



FIGURES 26–29. Musical sequencing in *Looser than Loose* punctuates the visual punchlines (cues #10–13). The second shot in each pair is accompanied by Leroy Shield’s laugh effect, “Your Piktur.”



VIDEO 4. Clip from *Looser than Loose*. To watch this video, visit DOI: <https://doi.org/10.1525/luminos.28.6>

FIG. 8.1. Composite illustration with single frame repeated as Video 4 in order to serve as poster frame.

#### CHOOSING POSTER FRAMES

**For audio files**, the poster frame must be a musical example or figure from within the existing music or figure program.

**For video files**, the poster frame must be a single frame from the video clip drawn from the existing figure program.

If a video is connected to a composite illustration—say, one frame from a film sequence numbered Figures 26–29—do not attach the video to one of the frames. Instead, select a frame to be repeated as, say, Video 4 so it can serve as the poster frame for the video file. (Fig. 8.1)

#### PREPARING AUDIO AND VIDEO PROGRAMS

##### NUMBERING FILES

Number audio and video files separately (e.g., audio 1, video 1) just as you would maps, figures, or music examples (see Section 9, “Numbering and Placing Art”).

##### INDICATING PLACEMENT OF CLIPS

Do not embed audio, video, or poster frame files in the manuscript.

Instead, indicate the desired placement of each scattered file by inserting a “call-out” between square brackets (e.g., [audioref1], [videoref1]) at the end of the paragraph that refers to the audio or video. If a figure is mentioned multiple times, insert the callout at the first mention; avoid complicated schemes that refer to figures out of numerical order.

##### PREPARING INVENTORIES

Prepare a separate UC Press art inventory for each of the following: maps, figures, music examples, audio files, and video files.

Do not include instructions for editing or file manipulation in your inventory (e.g., “Please add a quick fade at the two second mark”). Instead, perform any desired content editing prior to submission of your files.

When a music example or figure serves as the poster frame for an audio or video clip, make a notation in the relevant inventory identifying the figure by number: e.g., “video 5: poster frame is figure 12.”

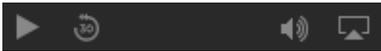


VIDEO 2. . Clip from *Don't Get Nervous*. To watch this video, visit DOI: <https://doi.org/10.1525/luminos.28.4>

FIG. 8.2. This static image and video clip share a single caption.



FIGURE 17. Robert Schumann, “A. S. C. H. — S. C. H. A. (Lettres Dansantes)” from *Carnaval*, op. 9 (1834{n}35), mm. 1–8. Reproduced from *Robert Schumann's Werke*, ed. Clara Schumann, series 7, *Für Pianoforte zu zwei Händen* (Leipzig: Breitkopf & Härtel, 1879), 11.



AUDIO 1. Schumann’s “A. S. C. H. — S. C. H. A. (Lettres Dansantes),” performed by Sergei Rachmaninoff (1929). CC0-1.0. To listen to this audio, visit DOI: <http://doi.org/10.1525/luminos.16.2>

FIG. 8.3. When separate captions are required for audio, the play bar should not be attached to the musical score.



FIGURE 13. Hydromechanical automata representing Apollo and Marsyas, commissioned by Markus Sittikus von Hohenems for the Hellbrunn Palace (1618–19). Photograph by Matthias Kabel. CC BY-SA 3.0.

VIDEO 1. Excerpt from “Apollo & Marsyas: Hochmut vor dem Fall” ([youtube.com/watch?v=jtrM8sfUJmc](https://www.youtube.com/watch?v=jtrM8sfUJmc)), featuring the automata shown in Figure 13. Narrated by Cay Bubendorfer. Music by Leo Ferner/Agentur Orpheus. Written and directed by Karl Schupfer. Filmed and edited by Johannes Killer. Reproduced courtesy of the Information Center of the City of Salzburg. To watch this video, visit DOI: <http://doi.org/10.1525/luminos.16.1>

FIG. 8.4. When separate captions are required for video, the play bar should be attached to the video frame.

## WRITING CAPTIONS

Prepare a separate caption for each audio and video file. Note that a link to the clip by its digital object identifier (DOI) will be added to the captions by the production vendor for the PDF and printed versions of the book.

Coordinate audio and video captions with the captions of static images (i.e., figure or music example) that you’ve selected as poster frames. Choose between one of two treatments.

**Shared Caption:** If a single caption will suffice for both the static image and the clip, then omit the static image from the figure (or music example) program and provide an audio or video caption only. In this treatment, the play bar will appear directly below the static image (fig. 8.2).

**Separate Captions:** If the static image and clip require separate caption content, then create a separate caption for the static image (e.g., figure 1, music example 1) and the clip (e.g., audio 1, video 1). For audio, the elements will stack on the page as follows: figure, figure caption, play bar, clip caption (fig. 8.3). For video, the elements will stack thus: figure, play bar, figure caption, clip caption (fig. 8.4).

## LINKS VERSUS QR CODES

Because the print and PDF versions of the book cannot feature the live audio and video files on the page itself, the author has a choice of requesting one of two options: (1) DOI links only; or (2) DOI links plus QR codes.

**DOI Link:** A digital object identifier (DOI) is a unique alphanumeric string assigned by a registration agency called the International DOI Foundation. This string provides a persistent link from your text to your A/V file. (See last lines of captions for figs. 8.1–8.5).

**QR Code:** This code consists of an array of black and white squares, typically used for storing URLs or DOI links for reading by the camera on a smartphone (fig. 8.5).

This choice must be consistent throughout the program—please do not request that QR codes be used for some of your A/V files and not others.

The publisher generates these DOI links and QR codes and adds boilerplate caption references during copyediting. You need only specify your preference for volume style.



VIDEO 2. Clip from *Don't Get Nervous*. To watch this video, scan the QR code with your mobile device or visit DOI: <http://doi.org/10.1525/luminos.28.4>

FIG. 8.5. QR codes will be inserted by the compositor as shown above.

## 9. Numbering and Placing Art

### NUMBERING ART

Number figures (photographs and line art), maps, and music examples separately (e.g., fig. 1, map 1, ex. 1). Author photos, jacket art, and frontispieces should NOT be numbered.

For most books, start with 1 and number the pieces sequentially through to the end of the manuscript (fig. 1, fig. 2, etc.). For edited volumes or complex textbooks with several hundred illustrations, number the art by chapter (e.g., fig. 1.1, fig. 1.2, fig. 1.3, fig. 2.1, fig. 4.1, fig. 4.2).

If your book has both scattered figures and gathered plates (usually a color section), number them in separate sequence.

### INDICATING PLACEMENT OF ART

In the manuscript file, indicate the desired placement of each scattered illustration by inserting a “callout” between square brackets (e.g., [figref1], [mapref1], [exref1]) at the end of the paragraph that refers to the image. If a figure is mentioned multiple times, insert the callout at the first mention; avoid complicated schemes that refer to figures out of numerical order.

### COMPLETING THE UC PRESS ART INVENTORY

Prepare a separate UC Press art inventory form for each main category of art: figures, plates, maps, music examples.