

Artwork Guidelines

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INTRODUCTION

The term *artwork* refers to a variety of illustrative materials, such as photographs, maps, drawings, graphs, and diagrams. Work on your manuscript cannot begin until the artwork is complete and you have provided the following:

- finished artwork (according to UBC Press specifications)
- complete captions, including sources and credits
- finalized permissions
- a completed [Artwork Inventory Form](#)

The original illustrations submitted for production must be of publishable quality. The instructions here will guide you through the process of assembling and submitting the illustrations for your book. Any questions about applying these guidelines should be directed to your acquisitions editor. If your manuscript includes a large amount of art, or if you have technical questions about reproduction quality or the preparation of art, your acquisitions editor can request that a member of our production staff assist you.

NOTE: Because maps, graphs, and diagrams are difficult to execute according to proper publishing standards and to match the overall look of your book, UBC Press redraws all maps, graphs, and diagrams. Our rates are very low and the output professional. Examples of redrawn maps, graphs, and diagrams appear at the end of these guidelines.

PHOTOGRAPHS

Choose photos for their content and quality, including sharp focus, good contrast, and a range of tone; avoid images with high or low contrast, because the printing process will exaggerate these qualities.

Photographs should be provided as high-resolution digital files or as high-quality prints. Digital files should be provided as TIFs or JPGs at a resolution of at least 300 dpi (dots per inch) at the final intended print size (generally 5 inches wide). If the photo is going to be cropped, this should be taken into consideration as this would affect the resolution.

The overall size of the digital file is generally a good guide as to its resolution. If a file is smaller than 500 KB, the image is unlikely to be of adequate resolution. High-quality grayscale tiffs are often over 2 MBs in size. File sizes for colour images can be significantly larger. If you are unsure, we will be happy to check the files for you.

Avoid providing scans of images from previously printed books and magazines. There is a noticeable reduction of sharpness when these images are rescreened during the printing process. If this type of artwork is unavoidable, provide the original book or magazine for us to scan according to our printer's specifications.

Indicate any special instructions for the treatment of photos, such as cropping, in the last column of the artwork inventory.

LINE ART

If the image you are scanning is a line drawing with only solid black and white (with no shades of grey), then the resolution must be a minimum of 1200 dpi at 5 inches wide.

MAPS

It is very difficult to provide maps to the standard acceptable for publication and to coordinate this with the eventual design of your book. UBC Press works with a professional cartographer who can prepare your maps at a very reasonable cost and to our specifications. Not only will this enhance the look of your book, it will also save you time, as your maps can sometimes be prepared while your manuscript is being edited.

If you would like UBC Press to arrange to have a map prepared, supply a historically accurate base map tracing of it with all pertinent locations and features clearly indicated and labeled. You should also submit a Word file with labels to be included on the map, grouping them according to type (e.g., names of countries, cities, provinces, rivers, mountain ranges, etc.) and identifying any labels that should receive special treatment or emphasis. You should also provide instructions and text for any required legend.

Drafts of the maps will be sent to you to check. When you have approved the final artwork, you will be sent an invoice. The rates are \$150-\$200 for a straightforward map and \$250-\$350 for a complex map.

GRAPHS

Graphs are diagrams showing the relationship between variable quantities. It is now common to create graphs in programs such as Word, PowerPoint, and Excel. Graphs created by these programs are fine for use in presentations or when printed on laser printers, but their output does not process correctly when printed on commercial presses.

UBC Press redraws all graphs at a cost of only \$35 per graph. Please supply the Excel, Word, or PowerPoint file and a printout of each. To ensure accuracy in representing the data, it is important that you also provide the data files (e.g., Excel sheets) you used to generate the graphs. If there are any special instructions, note them in the Artwork Inventory Form.

DIAGRAMS

Diagrams use text and lines to show a general scheme or outline of an object (idea) and its parts. It is recommended that all diagrams be prepared by our typesetter, so that they coordinate with the text design of the book and meet our printer's technical specifications. Please send a rough drawing of what you would like the diagram to look like along with a Word file containing the text that will appear in the diagram (or simply the whole diagram in Word or PowerPoint). Please provide any additional special instructions in the Artwork Inventory Form. The cost will typically be no more than \$25 per diagram.

TABLES

Technically, tables are not artwork, but they can be an efficient means of visually conveying information. They should present information as simply as possible and be understood on their own without reference to the text. Give each table a concise title and provide all relevant source information in a note at the end of the table.

Prepare tables in Microsoft Word using the table function, which separates rows into cells rather than being tabbed. A table should be no more than five columns wide.

Tables should be embedded in the body of the principal text files. Put a callout in the text at the end of the paragraph where these items should be placed, e.g., <Insert Table 4.1> followed by the table.

SENDING ARTWORK TO UBC PRESS

UBC Press cannot begin work on a manuscript until the artwork is complete. Before you send your illustrations to the Press, you will need to do the following:

- Make sure your artwork is prepared according to the specifications listed above.
- Number each type of illustration in a separate sequence through the manuscript. Photographs, graphs, and drawings scattered in the text may together be identified as “figures” and numbered sequentially (Fig. 1.2, Fig. 1.3, etc.).
- Always submit artwork separately from the text (EXCEPT FOR TABLES, which should be embedded in the text), whether you are providing it as hardcopy or in a digital format. The digital files should be provided separately (never embedded in the text), and the file names MUST include the figure number (see previous point).
- Indicate the approximate placement of each illustration in the manuscript file by inserting a callout between angle brackets (e.g., <Insert Figure 1.1>) at the end of the paragraph that refers to the image. This should be followed by the caption and credit/source and any special instructions. For example:

<Insert Figure 1.2>

Major-General Bert Hoffmeister, shown in his command tank, rose from the militia and successfully led an infantry regiment, a brigade, and Hoffs’s Mighty Maroon Machine, the 5th Canadian Armoured Division.

Photograph by Tom Smith. Library and Archives Canada, PA-204155

<any special instructions, e.g., cropping>

- Each caption should include the source of the illustration (unless it was created by the author), e.g., archive, photographer, artist, or any specific credit wording if permission was required to use the illustration. If the figure is a graph, the source for the data should be included.
- Provide printouts of all artwork.
- Fill out the [Artwork Inventory Form](#). This vital document summarizes what you are providing to UBC Press. An example of a filled-out form is included below to guide you.
- Provide a completed [Permissions Inventory Form](#) along with copies of permissions correspondence.

We will evaluate the artwork and get back to you if there are any problems.

Artwork Inventory Form [SAMPLE]

Author/Editor _____

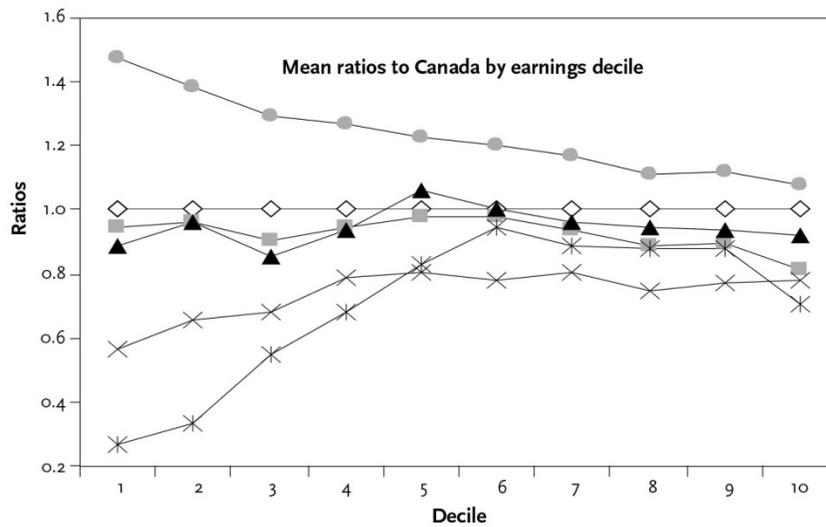
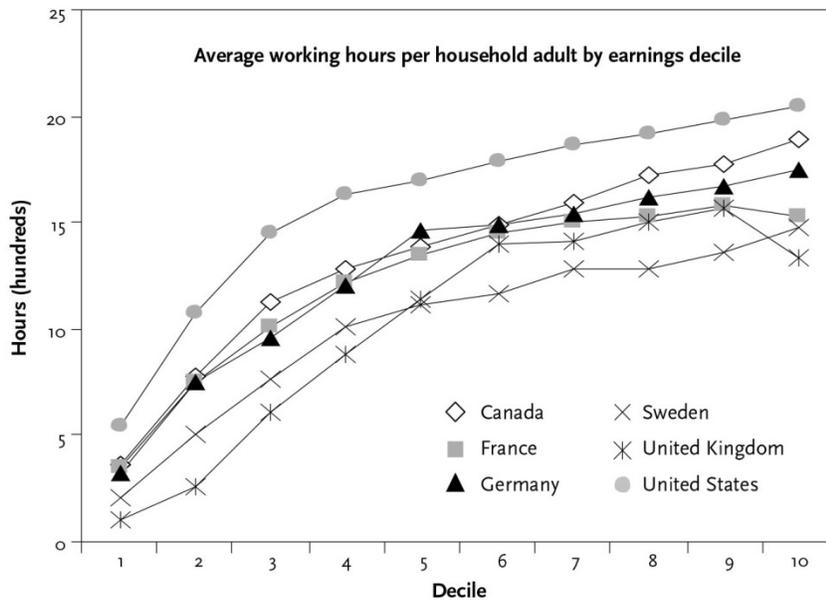
Title _____

Figure no.	Short description	Type (photo, map, graph, diagram, etc.)	Format supplied (print, digital file – specify type)	Caption and credit/source provided? (yes/no) <i>Captions and sources should be placed in manuscript after call-out.</i>	Permissions in order? (yes/no) <i>Permissions information should be added separately to the Permissions Inventory Form</i>	Any additional comments? (e.g., cropping, size, layout, modifications needed, etc.) <i>Please include these instructions following the caption in the manuscript.</i>
1.1	Children in care, 1950	graph	Word and Excel file	yes	Not needed	UBC Press to redraw
1.2	Sheep feeding near Lytton	b/w photo	b/w print	yes	yes	Crop background to focus on sheep
1.3	Bridge river village	colour photo	TIF file	yes	yes	no
2.1	Cross-section of house pit	drawing	JPG file	yes	will email today	Try to make as large as possible on page to enhance detail
2.2	Model of subsistence practices	diagram	Word file	yes	yes	no
2.3	Somalia in early 1990s	map	Word file	yes	yes	UBC Press to redraw
3.1	3-part drawing of bird plumage	drawing	TIF file	yes	Yes – my drawing	Parts A, B, C should appear on same layout

Sample Artwork (graph)

FIGURE 6.3

Average working hours in Canada compared to other countries, 1994-95



NOTE: Deciles by after-tax equivalent household income, where the equivalent scale is the square root of the total number in the household.

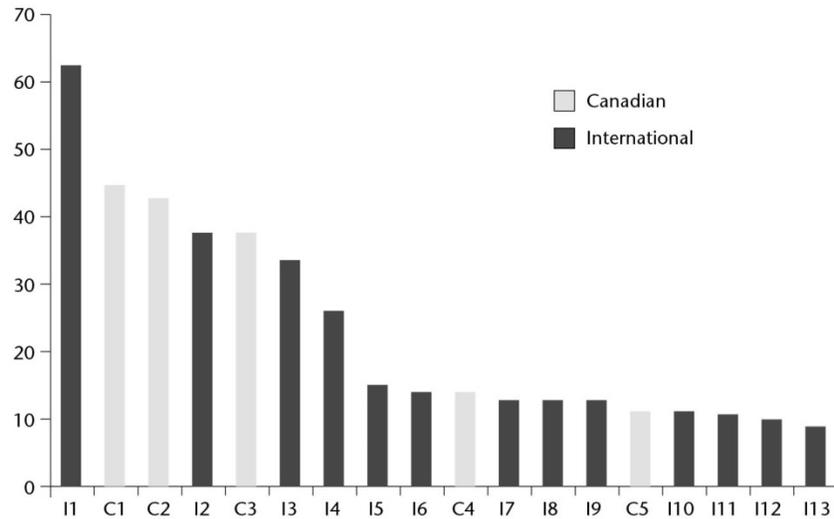
SOURCE: Author's calculations using the Luxembourg Income Study microdata.

Sample Artwork (graph)

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Figure 10.6

An example of benchmarking data: Overall sustainability ranking of oil and gas companies



Source: Five Winds International 2003.

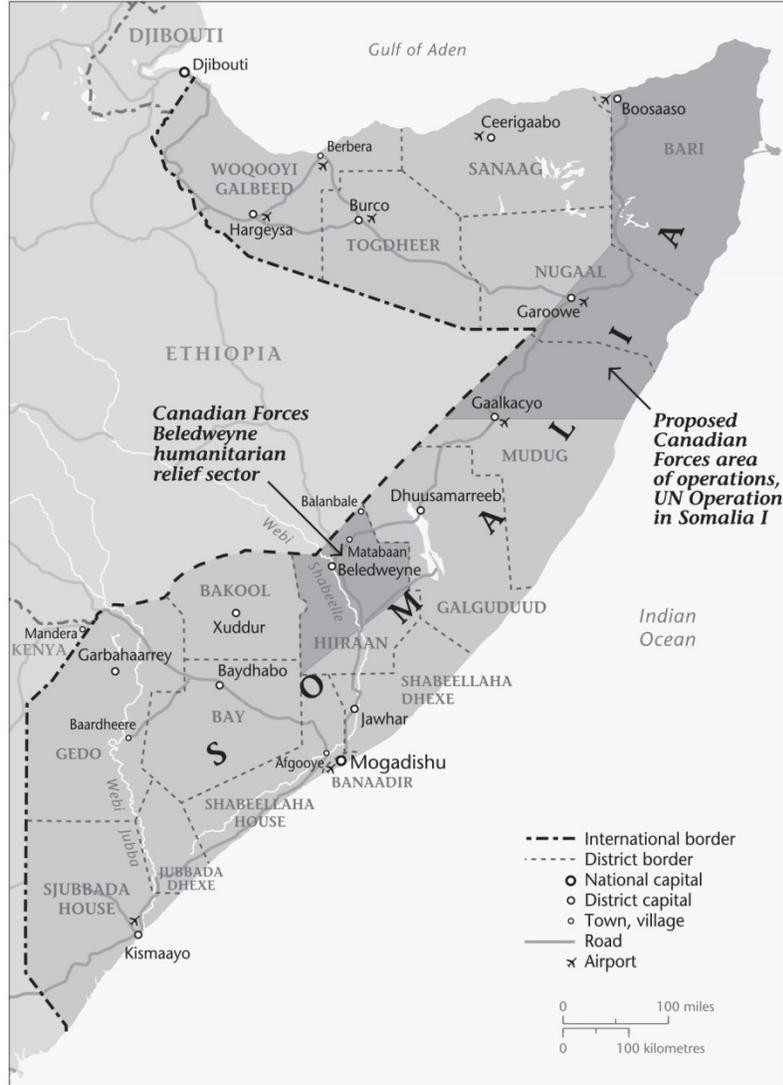
ahead of that of competitors. Senior managers tend to be numbers-driven, and being behind on anything does not sit well with them.

Another important set of benchmark data is expectations and trends in a company's customer base. "Radar" functions that gauge customer perspectives and actions on sustainability issues can help demonstrate the business relevance of specific programs (e.g., design, child labour, or GHG management programs) in moving forward. Figure 10.6 shows an example of benchmarking data of interest to senior managers. In this case, oil and gas companies (x -axis) were benchmarked against business practices that are implicit in leading international standards and guidance documents on sustainability (e.g., the Global Reporting Initiative's Sustainability Reporting Guidelines). The information enables managers to see where they rank against their peers with respect to stakeholder expectations on performance. The scale on the y -axis of the graph indicates that even the leading company meets only about 60 percent of the business practices identified in leading standards and guidance documents.

Speak to Different Functions

Executives responsible for different functions (e.g., marketing, product development, operations, communications, finance, etc.) have issues and

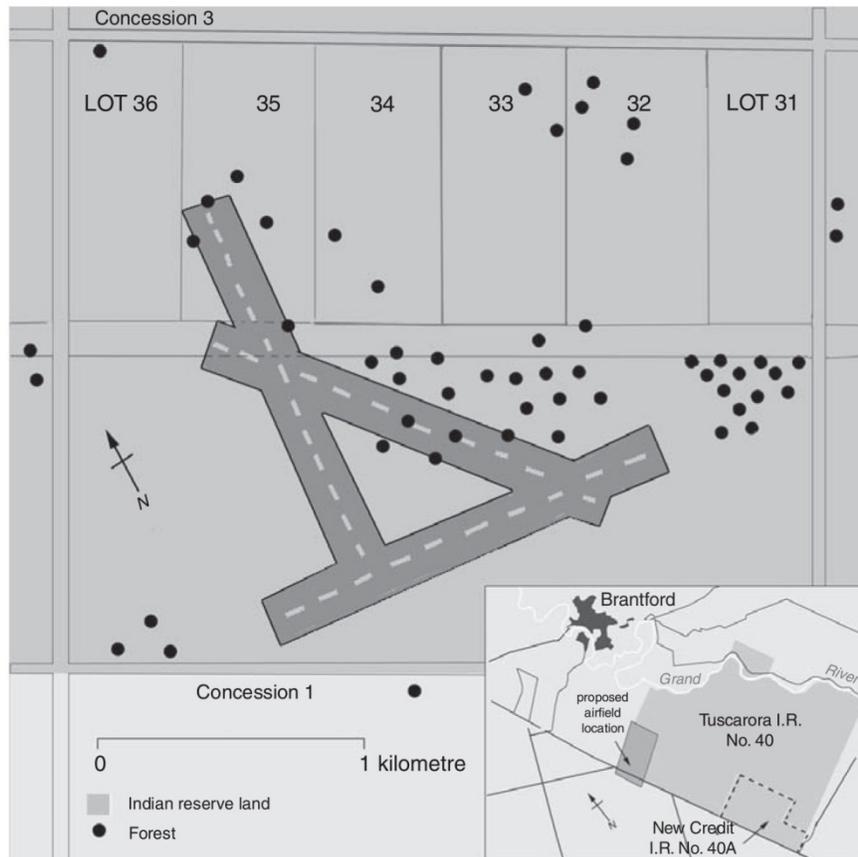
Sample Artwork (map)



Somalia in the early 1990s

Sample Artwork (map)

86 *The Thin Edge of a Wedge?*

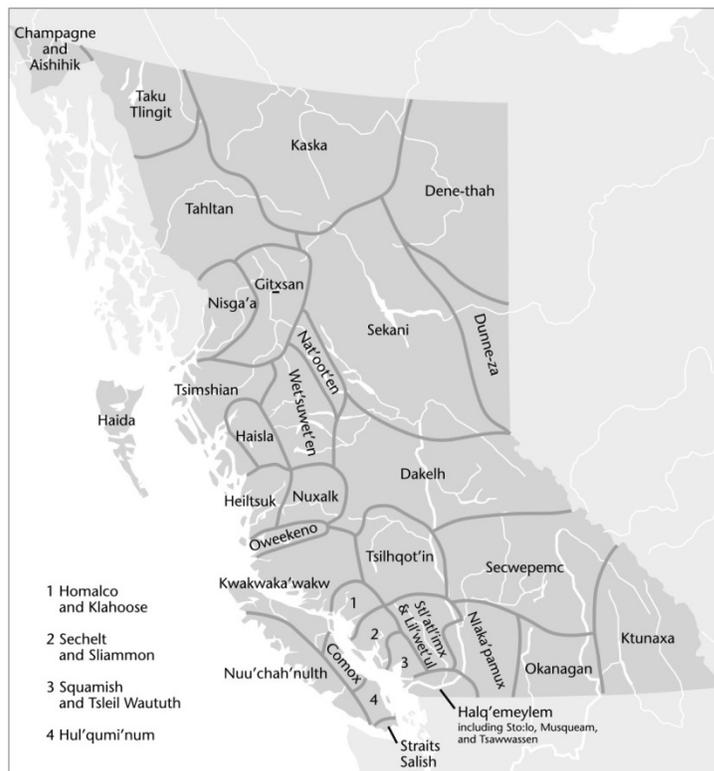


MAP 4.1 Proposed airfield on Six Nations Indian reserve, 1939-40

Sources: C.M. Johnston, *Brant County: A History 1784-1945* (Toronto: Oxford University Press, 1967), inside cover; 'Burch Suggested Airport,' 20 November 1939, LAC, RG 10, v. 7755, file 27032-3, pt. 1

and reinforcing the 'solidarity of the Empire.'⁷ Municipal officials had no need to lobby for a BCATP facility – Brantford boasted a modern airport, and RCAF officers came knocking on the mayor's door in November 1939 to propose a service flying training school in the city. For fledgling aviators just finished elementary training, still unfamiliar with 'high powered machines with variable-pitch propellers, retractable undercarriages' and more than a hundred technical instruments in the cockpit, the learning curve at a service flying training school was steep and the room for error large. Therefore, before any decision could be made, air officials needed assurance that they could develop two relief aerodromes near the main base. Local authorities conducted preliminary investigations for landing fields at several locations, including a site on the Six Nations reserve seven miles south-east of Brantford.⁸

Sample Artwork (map)



First Nations in British Columbia. First Nations are largely self-defined. Identified here are major ethnic groups, based on shared territory, language, and culture. Some are represented today by a single nation; others comprise many smaller nations, sometimes known as bands.

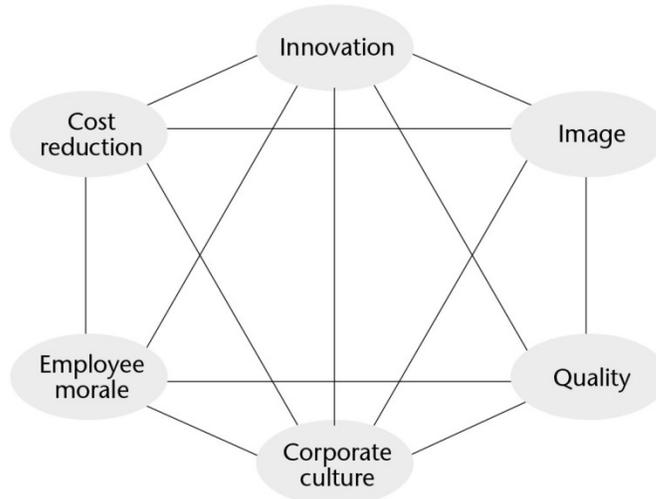
Similarly, identification of the specific nations that belong to the larger ethnic groups is problematical, largely because communities have changed, particularly as the boundaries of traditional territories have altered and populations have mixed. It is not unusual for nations to be linked with more than one ethnic group.

About 90 percent of First Nations are affiliated with tribal councils, which are associations of bands formed to deal with administrative, economic, political, or other matters. There are currently about thirty tribal councils in the province. They

Sample Artwork (diagram)

Figure 4.2

Internal factors motivating firms to adopt sustainable production approaches



Source: Adapted by the authors from the National Research Council Canada's DfE tool for small and medium-sized enterprises (SMEs) under the NRC's Industrial Research Assistance Program (IRAP).

- Cost reduction can be effected as fewer and smaller material and energy inputs are used and waste is reduced.

The interdependencies among these factors are suggested by the lattice of linkages in the diagram. Thus, for example, an environmentally responsible corporate culture is good for employee morale; it expresses concern for corporate image, pursues quality, and encourages innovation. Innovations can enhance a company's reputation with clients and employers, while also improving quality, lowering costs, and reinforcing corporate culture. Clearly, corporate leadership (and the dearth and poverty thereof) is a critical issue in this regard.

Several external factors may also be at work, as depicted in Figure 4.3. In this section we placed the concept of sustainable production in the context of the characteristics and challenges of the fiercely competitive, innovation-driven global KBE. We have shown that SP is a logical component of a new business paradigm and is complementary to other important elements in that strategic framework, and that there are solid performance-based reasons for its adoption. To round out this model, we move to a lower level of generalization and suggest that, in operational terms, implementation of

Sample Artwork (diagram)

than impede it. Too many current environmental regulations favour existing technological solutions. By contrast, regulations could be designed to encourage innovation. They could provide “soft-landing” strategies that do not penalize companies that try innovative approaches but fail and therefore fall out of compliance (Strasser 1996). Regulations could provide exemptions or reduced obligations for companies attempting to develop innovative solutions. Or they could offer long-term certainty as to targets or inspection and reporting obligations for participants in non-regulatory programs designed to seek innovative, “beyond business-as-usual” solutions.³

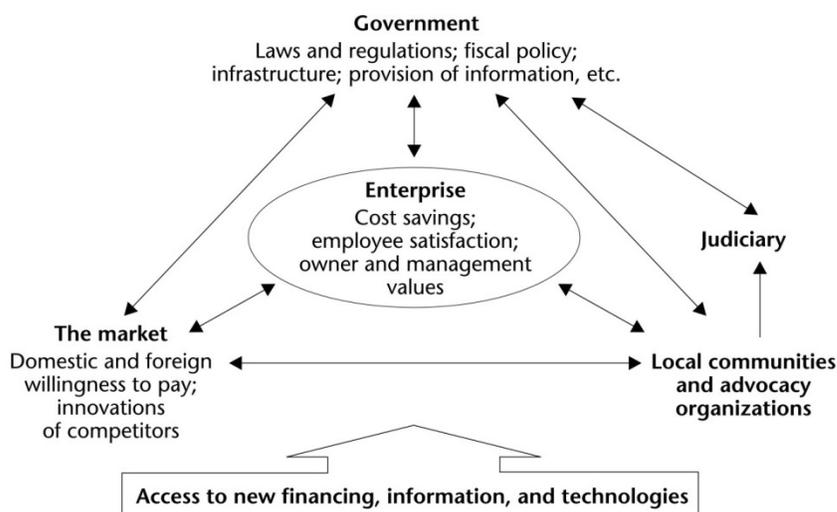
More Use of “Soft Instruments” and Partnerships

Environmental protection regulations will be able to get us only part of the way to a long-term sustainable consumption and production objective. Although an essential part of the mix, environmental protection regulations on their own cannot stimulate the innovation and dynamism required to promote sustainable consumption and production. A wide range of other measures will therefore be required. In particular, we should look to other instruments to stimulate the non-governmental and private sectors to be catalysts for the other, greater part of the way toward our objective.

As Figure 7.2 illustrates, enterprises make environmental decisions in response to a complex and interrelated set of internal and external drivers.

Figure 7.2

Drivers of environmental performance



Source: Adapted from Wheeler 1999.