THE OHIO STATE UNIVERSITY PRESS
PREPARING GRAPHICS AND ILLUSTRATIONS

Contents

Guidelines for Preparing and Submitting Visuals

If your manuscript contains images/figures and your contract allows for them, please follow these guidelines in preparing the files and in formatting the manuscript to indicate where images/figures belong. All images/figures need to be received in the proper file type and to meet our specifications before we can transmit a manuscript to copyediting or production. **All images/figures must include alt text for accessibility.**

Required File Types and Technical Specifications

- **Images and figures** need to be sent individually, ideally as TIF or JPG. If you must submit a PNG or BMP file, it must be at least 600 dpi.

    - ✓ **File Size:** Each file should ideally be at least **1800 x 2700 pixels.** If you only envision the image taking half a page, it can be 1050 x 1200 pixels.

    - ✓ **Screenshots:** Capture at largest size possible (which depends on resolution of monitor) and as a **.tif file** (do not convert to .tif—capture and save as this format).

- **Tables** should be set in Word or Excel and submitted separately from the ms, in one file separated by page breaks or as separate docs.

- **Diagrams and charts** should be created and submitted in either Word or Excel, separate from the ms. Lines in diagrams should be at least .5 points in thickness. If you are using another format, check with your editor to see whether these formats are acceptable.

Labeling Tables and Figures

When you provide a number and caption for a figure, that information must match in every instance where the image is mentioned: (1) electronic file name, (2) list of illustrations, (3) in-text reference (see figure 1), (4) callout in the ms (<insert figure 1 here>), and (5) caption for the figure.

There are two ways to number figures in your manuscript:

- **If you have 10 or fewer figures:** Label them consecutively, as Figure 1, Figure 2, etc.

- **If you have more than 10 figures:** Use a two-part numbering system that includes both the chapter number and figure number. For example, Figures 2.1, 2.2, 3.1, 4.1, 4.2, 4.3, etc.

    - ✓ This double numeration system should **always be used in edited collections.**
    - ✓ Because the introduction does not carry a chapter number, figures appearing there can be labeled Figure 0.1, 0.2, etc.

List of Illustrations

A list of illustrations should accompany the manuscript regardless of whether it will appear in the final book. The list should include the figure number and a brief caption and should match the numbering of figures elsewhere (figure file names, in-text references, callouts, captions).

In-Text References, Callouts, and Captions

1. Include an **in-text reference** at the appropriate spot in your main text that refers readers to the figure (e.g., see figure 1).
2. Place a **callout in between paragraphs** that tells the typesetter where the table or figure should ideally appear (though note the exact placement will be determined during typesetting). This callout should appear on its own line and within angle brackets.
3. Include the **figure number and caption** on the next line and add a **credit line** if one is required. (This should match what you have specified on the **Permissions Log**.)

Alt Text and Long Descriptions (Accessibility Requirements)

You must provide alt text for every figure/image in your manuscript (not required for tables). Additionally, if the surrounding text and caption do not provide enough context or details, then you should ideally provide a **long description** as well. It is ideal to substantively engage the visual element in your main text.

ALT TEXT (required)

A simple label that provides a text explanation of a visual element *for readers who use a screen reader or other assistive device. Includes the most important details and key takeaway.*[1]

- ✓ Should be concise and specific—ideally, **140 characters** or less.[2]
- ✓ Is similar to the caption but should not replicate it.
- ✓ If there is important text contained in the image, transcribe it in alt text.
- ✓ Label as "<alt text>" (in angle brackets) below the caption.
- ✓ **Include a period** at the end of the alt text—or between parts of the alt text.
- ✓ Do **not** include the figure number.
- ✓ Do **not** include special styles, such as italics or bold.

LONG DESCRIPTION (only if needed)

Provides more info about the visual element. *If the main text and your caption do not describe the image sufficiently (what is important about it, why it is being shown, any other important visual details), then include a long description.* ***HOWEVER, as noted, it is ideal to engage the visual in your main text so that you do not need a long description.***

Remember, visual resources within a publication serve an intentional purpose, and your long description is most effective when it is written to reflect or achieve that same purpose. When the visual content has been included to provide evidence, to offer context, or to represent something, the description should do this too.

- ✓ Use a consistent approach to long description throughout your ms.
- ✓ Place the most important information first.
- ✓ Balance completeness and concision.
- ✓ Label as "**<long desc>**" (in angle brackets) below the caption.
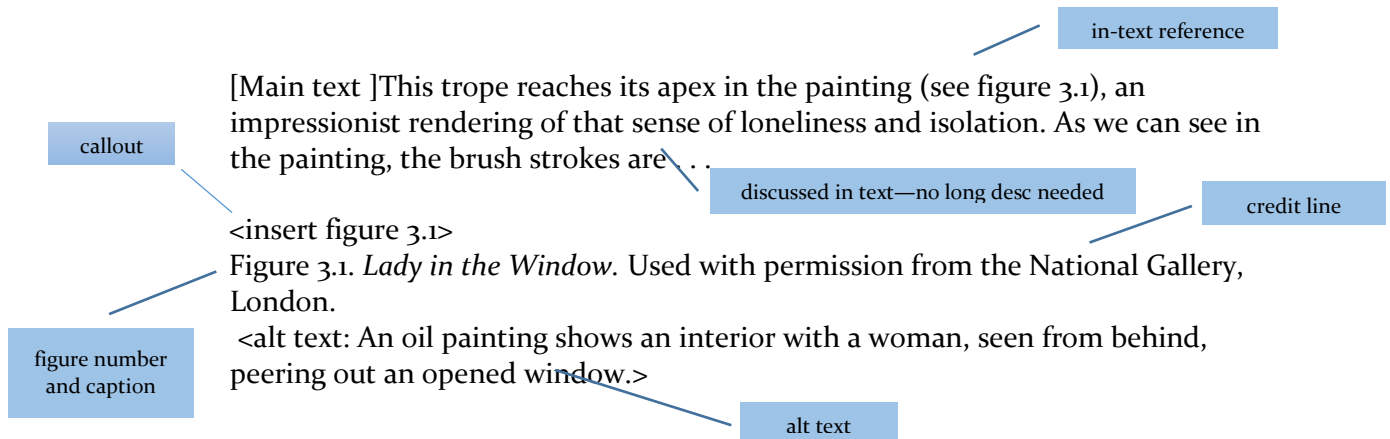
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[1] Writing alt text is not an objective exercise. You need to make a judgment call about what information is important to convey and what is not (this is why authors are best poised to write alt text).

[2] If alt text must be longer, just know that some screen readers will stop reading at a certain point, so put the most important information at the beginning.

TABLES and Accessibility

- ✓ Keep tables simple since they will not have alt text.
- ✓ Thoroughly discuss table content in main text.
- ✓ If you must have a complex table, you can optionally provide long description for it.
- ✓ You **cannot have any empty cells** in your table.

FIGURE EXAMPLE with Required Elements:

in-text reference

[Main text]This trope reaches its apex in the painting (see figure 3.1), an impressionist rendering of that sense of loneliness and isolation. As we can see in the painting, the brush strokes are . . .

callout

discussed in text—no long desc needed

credit line

<insert figure 3.1>

Figure 3.1. *Lady in the Window.* Used with permission from the National Gallery, London.

figure number and caption

<alt text: An oil painting shows an interior with a woman, seen from behind, peering out an opened window.>

alt text

For more examples of alt text and long descriptions, see below. See also University of Michigan's "Guidelines for Describing Visual Resources" and see "DIAGRAM Image Guidelines" for specific help on cartoons/comics, diagrams, graphs, charts, maps, and other tricky image types.

Alt Text Examples

SIMPLE IMAGE

Figure 1. The stoma or end of the intestine (the dark circle beneath the pouch)
is covered by an ostomy pouch that is adhered to the person's abdomen
in order to collect fecal waste known as "output."

<alt text: A close-up of a human abdomen with an ostomy pouch attached to the lower right side of the abdomen over a stoma.>

Excerpt from surrounding text: A colostomy bag is a small bag or pouch worn on the abdomen over a surgically created opening called an ostomy. Through this opening, an end of the small or large intestine (called a stoma) is exteriorized on the abdomen (see figure 1). People with ostomies—often referred to as ostomates—wear an ostomy bag to collect waste as it is excreted through this opening.

The alt text provides further info about what is being shown.

No long description is needed because the image is discussed adequately in the main text.
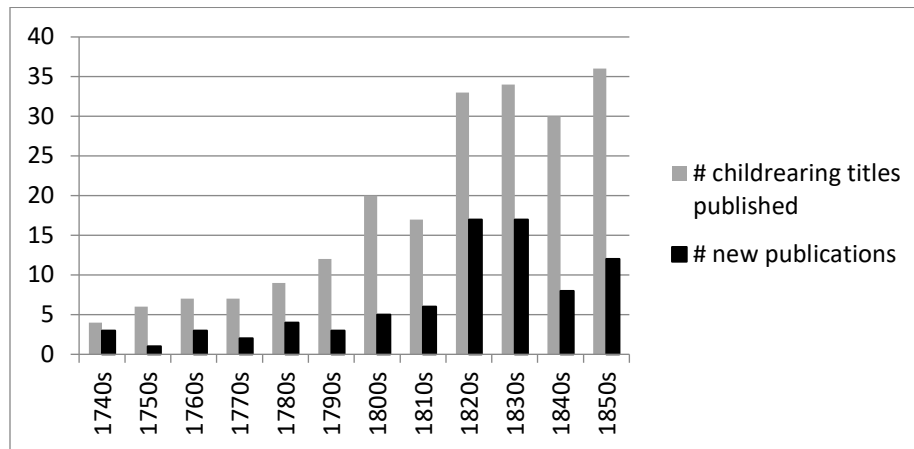
Figure 2. Childrearing advice books published by decade, 1740–1860

👎 Original version of alt text:

<alt text: Bar graph. Gray bars represent books published in the decade; black bars represent new publications.>

👍 Revised version of alt text:

<alt text: Bar graph showing the number of childrearing titles published, with number of new titles also broken out to show the popularity of this genre, whether being sold as previously published text or as new titles.>

<u>Excerpt from surrounding text</u>: Figure 2 provides an overview of childrearing advice literature's emergence as a genre between 1740 and 1860. We can see here the numbers of texts published by decade, which includes subsequent editions: Thus Pye Henry Chavasse's *Advice to Mothers* is included once in the count for 1830–1839 and twice in that for 1840–1849 since editions were published in 1839, 1842, and 1843. I also disaggregate unique titles (black bars), indicating the number of new publications in each decade. (In this case, Chavasse's *Advice to Mothers* is only counted once, in 1830–1839.) Both of these metrics give us a sense of popular demand: Publishers could clearly sell updated versions of previously published texts, but also were clearly able to sell—or thought it worth trying to sell—works by new authors.

The first version of alt text is not acceptable because it references "black" and "gray" bars, which a visually impaired reader cannot see. It also doesn't provide the key takeaway, which is included in the revised version.

Long description isn't needed because the main text adequately discusses the graph.

Characters who believe they are fictional and/or metaleptic characters

Characters mentioned but never shown: Godot

Allegories, Flat characters

Incomplete characters: Vladimir and Estragon in *Waiting for Godot*

Don Quixote Elizabeth Bennet and Mr. Darcy Darth Vader and the *Star Wars* crew

Characters in novels with internal contradictions: Robbe-Grillet's *La maison de rendez-vous*

Characters who are mere possibilities: Frankenstein's monster's wife

Characters without name: Joseph K. in *The Trial* A. in *Jealousy*

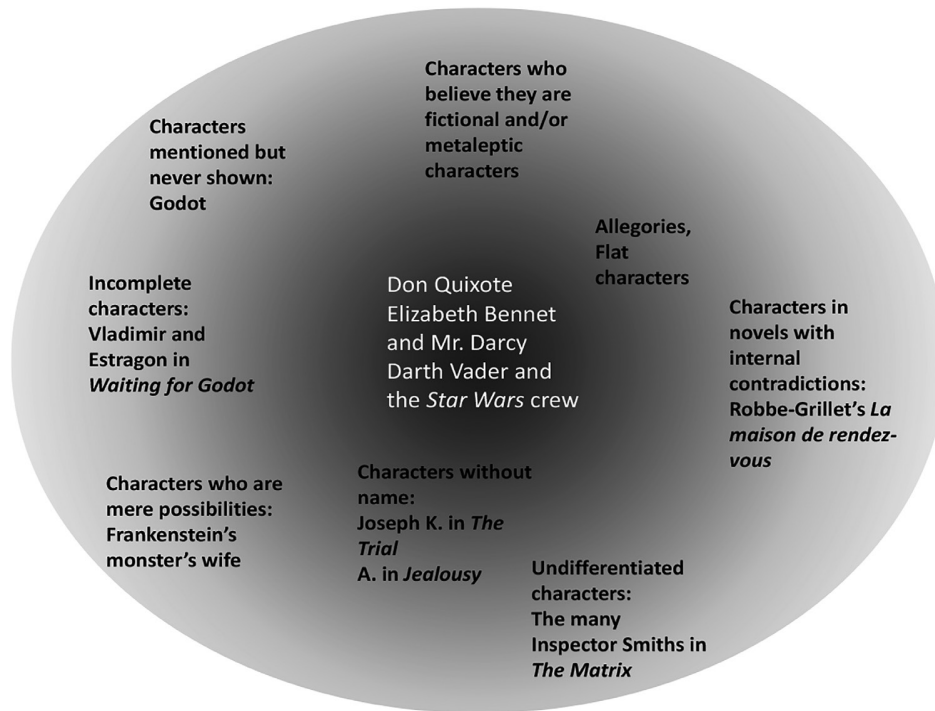Undifferentiated characters: The many Inspector Smiths in *The Matrix*

Figure 3. Degrees of characterhood

<alt text: An oval diagram containing groupings of characters from different works. The closer to the center, the more a character is experienced as a person.>

Excerpt from surrounding text: Figure 3 represents the various degrees of characterhood. I place on the outside characters who have no proper name, who are ontologically incomplete, who embody contradictory properties, who have no stable identity, who are mentioned but do not appear on the narrative scene (cf. Godot), or who exist only as unrealized possibilities, such as the wife Frankenstein did not make for his monster. At the center of the fuzzy set, I have put Don Quixote, Elizabeth Bennet, Mr. Darcy, and the Star Wars crew. These are characters whose behavior we can understand, even when we do not approve of their choices, because they have basically the same reasons for acting that we do. They happen to have inspired intense transfictional activity, such as transmedial adaptations, fan fiction, prequels, sequels, and transpositions. (As Darth Vader shows, they do not have to be possible members of the real world.) But Hamlet and Emma Bovary, Sherlock Holmes and Little Nell, Donald Duck and Tintin also belong in this inner circle because the fullest of characters are those that speak so strongly to the imagination that they live beyond their text, whether this life inspires transfictional developments or remains within the readers' minds.

The alt text sums up the takeaway. While the text could be transcribed in long description if desired, the main text has touched on enough examples to be sufficient and to provide a visually impaired reader with a good understanding of the visual and its significance.

Figure 1.2. Close-up of a face dissolved by acid, *EC Archives the Haunt of Fear* 1. Feldstein, Albert B., editor. *EC Archives the Haunt of Fear* 1. Dark Horse Comics, 2015.

<alt text: Comic panel shows a zombified face partially dissolved by acid and a hand pointing out at the viewer. A speech bubble above the face says, "Jon! Jon Wayland! I see you stealing my paints and brushes! Take them, if you want but remember I am cursing them! Use them and you will always have to use them never resting always working day and night forever and ever.">

<u>Excerpt from surrounding text</u>: *In the next panel, the murderer stands over his victim, holding the cursed paints, while smoke rises from the victim's dissolving skin (see figure 1.2).*

> *Text in the image is transcribed in the alt text because most readers would be interested in having access to it and it is not included in the main text.*
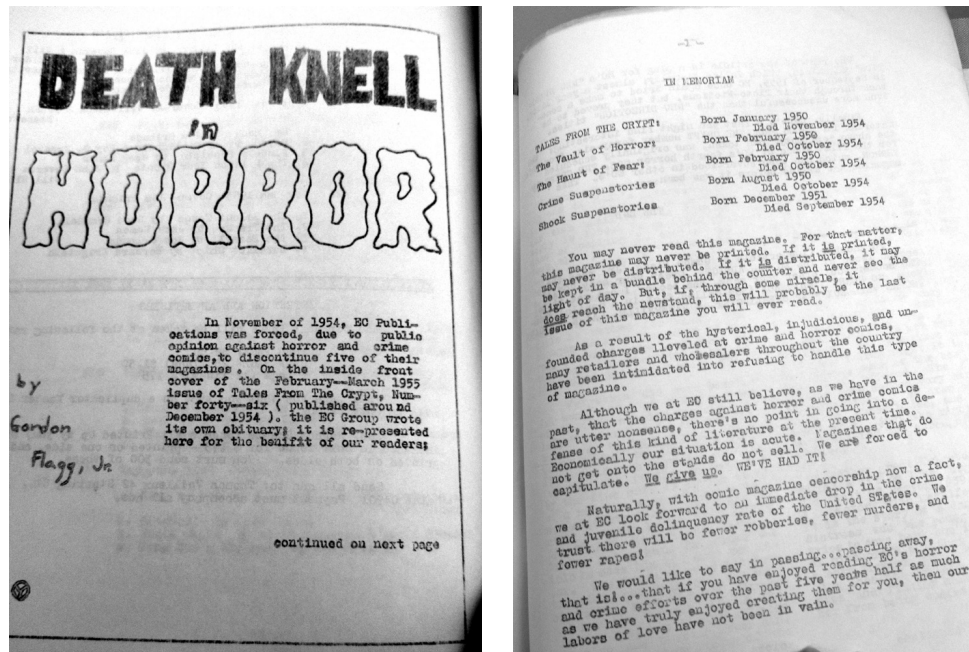
Figure 1.4. Reprinting of Gaines's comics obituary. *EC Fan Addict,* 1954.

<alt text: A fanzine with "Death Knell in Horror" in hand-drawn bubble letters. A block of typewritten text below describes the closing of Gaines's Comics and its obituary. The second page of the poster features more typewritten text, with a title stating, "In Memoriam.">

Excerpt from surrounding text: Though perhaps less professional than the official EC publication, fanzines included original artwork; profiles on EC artists; complete lists of the recent issues, stories, authors, and artists in a specific title [. . .] and a reprinting of Gaines's obituary for horror comics (see figure 1.4). [. . .] Mike May's reporting on the hearings in the first issues of the *EC Fan Journal* and Gordon Flagg Jr.'s "Death Knell in Horror" in *EC Fan-Addict* are indicative of this trend. Flagg's article reprints "for the benefit of our readers" the "obituary" Gaines wrote for EC's horror titles, printed in December of 1954. The obituary describes "hysterical, injudicious, and unfounded charges" laid against comic books, calling them "utter nonsense" before conceding that EC will no longer publish horror comics. While Flagg offers little in the way of editorial comment on the obituary, his choice to reprint the obituary in the fanzine's first issue in 1968, fourteen years after its original publication, suggests an endorsement of Gaines's language and continued animosity toward those who killed the EC horror comic.

> *There is no need to transcribe all the text in the image because it is not important. What is important about it is discussed in the main text.*

ORIGINAL GRAPHIC NOVELS AND COMICS

(when your entire project is a graphic novel/comic)

<alt text: Marie wakes up and answers a phone call from Rolo who tells her Juan was apprehended at the Southwall the previous night. Marie showers as the call continues, and Rolo tells her he's calling because the run still needs to happen. He says Juan waited too long to make the run and didn't have a new I D pod. Marie finishes showering, dresses, and agrees to handle the run. She installs a shell I D on her wrist device.>

<long desc: In the first panel, Marie sits up and activates the incoming phone call by saying, "hmmmf, okay. Answer, audio only." The voice on the phone, Rolo, says, "Wha'? How come no vis-link? I seen you before you put on your face before." Marie responds, "Not now Rolo. What's going on?" Rolo responds, "Juan got snapped up at Southwall last night. Fool boy tried using a hacked contact lens." Marie exclaims, irritated, "Bobo!" In the next panel, Marie stands up and

moves her pillow and blanket out of the way because they're in the space inside her tiny room where the water substitute will come out of the shower panels. A sign tells her to "step with care" into the recessed floor drain. In a space on the wall beneath where the shower water will come out, the warning "WRTR SHOWER ENGAGED" appears. Marie asks Rolo, "So why are you calling me?" and Rolo answers, "That run still needs to happen." Marie queries, "Really?" and Rolo responds, "Oh yeah! Juan sat on this run for too long. These people are serious." In the next panel, Marie showers with her eyes closed and we see her torso, obscured by water spraying from all directions. The message on the shower wall displays, "SAVE WATER WRTR SHOWER." While she showers, Rolo continues talking about Juan and says, "He should'a ran south-wall ages ago. Prob'ly why he didn't bother gettin' a new I D pod from you." Marie doesn't respond, but thinks to herself, won't even ask what happened to it. Rolo continues, saying, "If it don't happen he'll be better off not coming back at all." Marie responds, "Like that's even an option." In the next panel, the shower is off and Marie is dressed in a tank top and pants, fastening a device to her wrist. She stands next to her desk and her computer monitor is visible, along with a baggy jacket or sweatshirt. Marie says to Rolo, "Okay, I'll do it," agreeing to handle the run. Rolo responds, "You good girl. Sending 'specs." He sends some kind of message to her wrist device and although we can't see this, we hear "B'doop" and know that the specs have been sent. The final panel contains a close-up of Marie's wrist as she checks the settings on her wrist device. At first it says "72% LOADED" but then it says "SHELL I D INSTALLED.">

If the whole page is one file/image, you will only have 1 alt text field and 1 long description field to describe the entire page.

The alt text field is use here to provide a synopsis (or narrative) of the entire page. The long description provides further visual details while transcribing the text and speech bubbles.

Some of the text has been changed in minor ways to prevent the screen reader from reading elements inaccurately.

Some other things to note: Things like alternate spellings (swishh or ya, for example), or multiple exclamation points are mostly irrelevant to a screen reader. It either reads without the extra h, or it pronounces ya in a weird way. It also doesn't distinguish between all caps vs mixed case.

If the comic panel was being reproduced and discussed in a larger scholarly work (as opposed to constituting the whole work, as in this example), then there may not be need for long description if the surrounding text adequately describes the comic. The "takeaway" becomes more important. See "Comic Panel Being Analyzed in Scholarly Work" example above.