



# INSTAP SCEC Style Guide for Illustrations

This guide is intended for illustrators who are either presently working for INSTAP SCEC or are working independently on drawings that are planned to be published eventually by INSTAP Academic Press.

Assuming that illustrators are traditionally drawing finds using pencil on paper, there are a few things to remember:

- Finds should always be drawn at 1:1 scale, unless they are larger than an A3 sheet of paper, in which case they should be drawn at 1:2 or 1:4 (in the case of large pithoi, etc.).
- Finds like seals and beads or other small objects can be drawn at a larger scale, such as 2:1, if they are difficult to draw at 1:1.
- When scanning the drawings, the resolution (dots per inch [dpi]) should not be more than 300 dpi, and the mode should be grayscale. Be sure to indicate the scale either on the drawing or in the file name, for example: P1234(1to2).tiff.

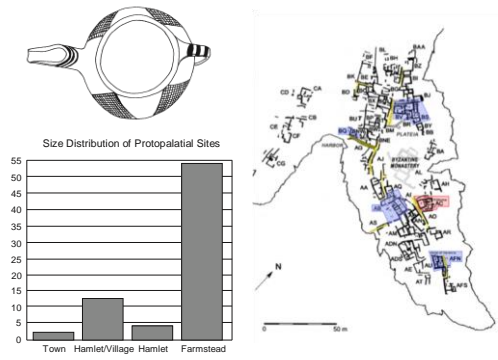
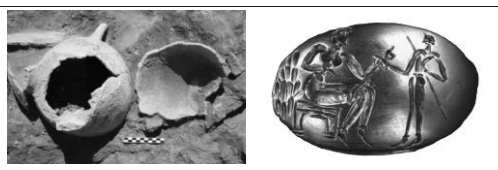

Although we at INSTAP SCEC ink all finds digitally in Adobe Photoshop after the pencil drawing has been scanned, some illustrators still prefer to ink using the traditional hand-inked method. If this is the case, please follow these guidelines:

- When scanning the inked drawings, use a scanner that has the ability to scan at quality black and white bitmap settings, and ensure it is possible to adjust the black threshold settings. The standard threshold setting on most scanners is set too high, and it will make the lines and detail work too thick. Adjusting the setting first to a desired number (between 70–80 on most scanners) will keep your line thicknesses as intended and will eliminate any “noise” as well. Scan your original inked drawings at 600 dpi.
- Do not scan inked drawings as grayscale. This will create faint gray ghosting around the image that will need to be cleaned up later in Photoshop, and it will affect the quality of the inking.
- Once the inking is scanned, follow the guidelines below for finalizing the image.

Several software programs are available for digital inking. INSTAP SCEC uses Photoshop, so the information below is aimed at those users. Follow these guidelines to ensure the best outcome:

- Once the scanned pencil drawings (.tiff files) are opened in Photoshop, change the output dpi to 600 dpi.
- Always work in layers and save a version (grayscale, tiff, LZW compression) with those layers retained before creating the final bitmap version. This will allow you to more easily make changes if necessary.
- Line thickness is very important. Because the drawings most likely will be reduced when they are arranged in pages (canvases in Photoshop) of figures for publication, it is imperative to calculate how thick the lines should be so they do not appear too thin at the reduced scale of final publication. Most drawings are reduced to 1:3, but larger drawings can be reduced as much as 1:8. The best line widths have been determined with reduction in mind. For objects drawn at 1:1, if they fit between an A5 paper size and an A3 paper size, an outline width of 22 pixels (px) is recommended. If you have 1:1 drawings that are larger than A3 but not bigger than A2, then a 25 px line is fine. We recommend, however, that if you have very large drawings of objects such as pithoi, or drawings of any find larger than an A2 paper size, they should be reduced in Photoshop to a scale that is approximately an A3 paper size before inking; then use the 22 or 25 px line widths. For example, if a pithos is drawn at 1:1 and is around 80–100 cm high, this would be reduced to 1:4 so that the image is now approximately A3 in size. You can then use the 22 px line width (see more below).
- The outline thickness is not the only important issue. All of the other brush widths that are used to create the details of the objects (section lines, plastic detail, break lines, stipple, etc.) have to be adjusted accordingly. Most illustrators will probably have their own line widths already determined for each detail, but please keep in mind how these details will look when reduced, so as not to be too small in the publication.
- For drawings of pottery and other small finds, ensure that outline thickness in final print size will be 13pt. Solid gray fills are recommended for optimal printing quality; if stippling is utilized, stipple points should be larger than 10pt. (Per INSTAP Academic Press test print experiments, Spring 2024.)

- When different levels of gray opacity are used in a drawing, the preferred percentages are: 10% for clay discoloration and 20% for paint. (Per INSTAP Academic Press test print experiments, Spring 2024.)
- Once the drawings are completed digitally, one should reduce them at various ratios and print them on any decent printer to check if they still retain their detail and no lines are too small. This way they can be adjusted before finalization.
- As stated above, it is very important to keep an archived grayscale version (including layers) of your finished drawings at the scale they were inked before any reductions are made. You should then convert the drawing to bitmap (600 dpi, .tiff) and save it as the final file. Remember to choose “50% threshold” as the conversion method when converting to bitmap.
- If the illustrator is also the one to lay out these drawings as pages of figures for publication, it is important to remember that it is better to reduce them first and then place them in the canvas in Photoshop. If they need to be reduced further, do this again in the original file and import it to the canvas a second time. Be sure to keep the original at 1:1 or whatever was the original scale when it was completed. This ensures that one does not have a drawing listed as 1:1 that has actually been reduced to a smaller scale. For more information about page layout, see the [INSTAP Academic Press Style Guide](#) online.
- Save a copy of the layout with all its layers intact in case additional corrections become necessary. The final file should be a 600 dpi, black and white, bitmap layout page (canvas).
- This table illustrates the correct file saving formats:

Type of Image	Examples	Mode	Final Print Resolution	File Format to Be Saved	Compression when Saving
Line drawing (plans, maps, artifacts, graphs)		Grayscale	600 dpi	.tif or .eps	LZW (lossless compression in Mac format)
		RGB			
		Vector (Adobe Illustrator)	N/A	.ai or .eps	N/A
Grayscale/halftone photo		Grayscale	300 dpi	.tif	LZW (lossless compression in Mac format)
Color photo		RGB	600 dpi	.tif	

Finally, when submitting images to INSTAP Academic Press, avoid the following:

- Do NOT submit low resolution images (i.e., anything less than what is listed in the table above). Images that do not meet the minimum requirement will not be accepted by the press.
- Do not combine grayscale images and black-and-white line drawings in the same canvas or digital file.
- Avoid the following file types: .gif, .png, .bmp, and .psd. Never submit Microsoft PowerPoint images or images made from PowerPoint slides.

- For previously printed images (such as halftones from books or magazines), in order to avoid creating a moiré effect, enable the descreening option in your scanning software. A moiré is an unwanted pattern or series of low-opacity lines that occur when an image is scanned from a professional publication. Descreening helps to minimize or fully eliminate the effect in your scan.

A quick note for users of Adobe Illustrator: vector files (.eps or .ai) do not have resolution requirements and are preferable when submitting maps, plans, graphs, charts, and drawings. If any images were created with Adobe Illustrator, please submit the native files (saved with .ai or .eps file extensions and layers retained). Do not convert them into Adobe Photoshop or PDF documents.

Hopefully this guide will aid in creating drawings of objects that will not have any issues during the publication process. If you have any questions or issues understanding this guide, feel free to contact me at the INSTAP Study Center.

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