

IMAGE GUIDELINES

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The following document outlines how images should be supplied, how to deal with picture permissions, and our caption requirements. It would be helpful to read this document in conjunction with our AUTHOR GUIDELINES.

As you know, you are responsible for the selection and supply of your book's images. We ask that the final selection of images is made *before* the book is delivered to Lund Humphries. The selection must be in accordance with the book's specifications – as outlined in the contract – in terms of numbers of images and colour/black-and-white distribution.

FORMAT

We are able to use images in all of the following formats. (Please can we ask that you do not provide images in any other format.)

Hard-copy photographs

- These can be provided as:
 - large-format, glossy, professional prints (not photocopies)
 - transparencies
 - 35mm slides (can only be enlarged to around A5 size).
- Please do not provide previously printed material (*e.g.* from magazines or scanned from books), as the quality will not be good enough for reproduction.

Hard-copy line drawings

- To be provided as prints on bromide or art paper (not photocopies).
- Line drawings should be supplied at the size they are intended to appear in the book (*i.e.* they should not require enlarging).

Digital images

- To be supplied on CD/DVD or via electronic transfer method *e.g.* YouSendIt (an image small enough to e-mail will not be good enough quality).
- If given a choice, please provide digital images in Mac format.
- Save each graphic as a separate file, with an easily identifiable filename – ideally including the number of the relevant caption.
- Images must be provided as Tiff or EPS files.
- Ideally, black-and-white images should be in the region of 5Mb; colour images should be at least 20Mb.
- Images should have a minimum resolution of 300dpi *at the intended size of use*. A good guide, therefore, is to supply images at approx A4 size so that they can be used full-page or reduced.

- If you have a large batch of digital images coming from one source (e.g. one collection, new photography from one photographer etc.) do let us know, as we would like the option to send a few sample images to our repro house for test proofs, prior to the book going into production. This way you can see exactly what the images will look like in reproduction, rather than how they may appear on screen.

NEWLY COMMISSIONED PHOTOGRAPHY

If you are considering having new photography done, we can help.

- We can recommend photographers who are extremely experienced in photographing fine art – sensitive to the concerns of private owners, equipped with state-of-the-art cameras and lighting, and fully capable of coping with issues such as lighting a work where glass, framing etc. is involved. They can be available at short notice, and they offer very competitive rates.
- By using our recommended photographers, you will be able to ensure that you have supplied us with top-quality images.

NOTE ABOUT REPRODUCTION QUALITY

As fine art publishers, we obviously devote a lot of time to ensuring that the reproduction in every book is of the highest possible standard. To assist us in achieving this, please note:

- The quality of printed reproductions is wholly dependent on the quality of the original prints, slides, transparencies or digital scans.
- We use professional repro houses to generate our colour proofs. Their job is to replicate, to the very best of their ability, the colours, textures, tones and so on of the original images as supplied (scans, transparencies, slides etc).
- We do not expect our repro houses to do colour work beyond what is in the original image - so it is essential that the original image is approved by you as a first-class representation of the work before you supply it to us.
- For images that are supplied digitally: unless you supply a match proof for each digital image, please bear in mind that we will have nothing to compare the colour proof against (unlike transparencies etc). No two computer screens display colours, textures etc. in precisely the same way, even those screens that have been calibrated in a repro house. The only way to be sure that one is looking at the colours accurately is to see the colour proof.

SUPPLY OF IMAGES

We suggest that you supply images in lever arch files (with A3 envelopes for any larger items).

- Please secure all images safely in plastic wallets or equivalent holders, assembled in the order as set out in the captions list.
- For every digital image, please provide a hard-copy printout for easy reference.
- Please ensure that all images are clearly labelled, with identifying information (e.g. image title) and a caption number.
- Please draw Lund Humphries' attention to any images that require special treatment e.g. sculptures or drawings that need to be cut out, or images that may need Photoshop work. As cut-outs and Photoshop work incur

significant additional costs, these must be restricted to isolated instances and agreed with Lund Humphries.

CAPTIONS

Please provide a list of captions, with a numbering system to tally with the images as supplied. (NB: Numbers may change once the book goes to design, but any re-numbering is greatly aided by having a very clear original system.)

- Please supply captions in a separate Word document, numbered to correspond with the images.
- As a basic guideline, use 'fig' for context images and 'plate' for main images. Many of our books use figures in introductory essays, and plates in the main body of the book. If you have any queries about this, do get in touch.
- Captions should provide the following basic information:

Artist

Title (plus catalogue no. if appropriate)

Date

Medium

Dimensions (in both cm and inches, and as height x width x depth)

Appropriate credit line, should the work or image belong to an institution or a private collector

Appropriate credit line, should the image be the work of a photographer who holds copyright in the image

- Please make it clear where the image and its caption are intended to appear. If you have not added specific plate or fig references within actual sentences, please add to your Word file the image number(s) in square brackets above the relevant paragraph or section of text.
- In addition, please annotate the captions list if you have views on the relative importance of the image – e.g. if it needs to be a full-page colour image, if it can be a smaller comparative image, if it should be seen as a pair or in a sequence etc. etc.

PERMISSIONS

You are responsible for clearing rights to all images submitted for publication. Lund Humphries are not able to carry out permission requests and copyright clearance once materials are supplied. All images and materials should be ready for design and reproduction when supplied to us.

All illustrations must be supplied with the following permissions cleared:

- That of the copyright owner of the work. May incur a copyright fee.
- That of the institution owning the work to be reproduced. May incur a reproduction fee and an agreed credit line. *NB:* Some institutions ask that reproduction of work in their collection must be made from their own transparency/print/digital file.
- That of the photographer/picture library. May incur a copyright and a reproduction fee.

NB: Please supply us with copies of all permissions correspondence.

Useful information on copyright

- Artists who died 70 years ago or less are still in copyright. The copyright of many artists is administered by DACS (Designer and Artists Copyright Society): www.dacs.org.uk. Reproduction of works by these artists requires permission (for a fee) from DACS.
- You will need to obtain rights for:
 - English language
 - Worldwide distribution
 - Print media, plus any related publicity
- Please let us know if there are any images for which you have been given restrictions to the rights. This will enable us to ensure we do not use images for purposes that have not been authorised.

Tips for keeping fees down

- For images relating to organisations or institutions, try their publicity department – they may have images that can be used free of charge.
- For works by artists who are still in copyright, it is always worth contacting them directly, or their estates, and explaining that the book is being published on a limited budget, at a low print run – *i.e.* it is not a commercial venture with high profit margins.
- Approach picture libraries after all other possibilities have been exhausted, as their fees will almost always be highest.
- If picture libraries are your only source for key works, and if you can be flexible on your choice of works, then place all picture library orders with one library. This will give you a much better chance of negotiating the fees.

Dealing with picture libraries

- A frequent problem is the hire term – it is often only 3 months, and rarely longer than 6. Nasty fees can occur if the hire term is exceeded. To enable you to supply a picture library image at the same time as the manuscript (essential for a coherent editorial and design process), please ask the library to supply you with a low resolution jpg (it will usually have their name or logo stamped across it). This can be used while the book is in development (*e.g.* layouts being designed). We will then give you a deadline for the transparency or high resolution digital scan.
- It is *always* worth negotiating on the fees. Once a picture library knows that they are not supplying images to a wealthy corporation or for a book that will have a 20,000 copy print run, they are often agreeable to reducing the fees.
- Often a picture library's paperwork will include a clause stating that the full credit line should appear in the caption. Often these are lengthy, and more appropriate against an image in a magazine than in a book. In our experience it is perfectly acceptable to credit the institution in the caption and to supply the full credit details in a Photographic Credits section:

e.g. in the caption to say: 'caption text, caption text, The XXX Museum'
and in the Photographic Credits to say: 'the following images are reproduced by courtesy of the Trustees of the XXX Museum: plate xx, plate yy, plate zz'