

IMAGE GUIDELINES

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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.

The following document outlines how images should be supplied, caption requirements, and how to deal with picture permissions.

FORMAT

We are only able to use images that are provided in the following formats. Please 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 (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 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.

NB: The quality of printed reproductions is entirely dependent on the quality of the original prints, slides, transparencies or digital scans. The printer can only replicate the colours of the original transparencies or slides provided. If images are supplied digitally, the printer can make no further colour correction.

SUPPLY OF IMAGES

Please supply images in lever arch files (with A3 envelopes for any larger items)

- All images must be secured 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.
- Please make sure that every photograph, transparency, slide or hard-copy printout is 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. Cut-outs and Photoshop work incurs significant additional costs. These must be restricted to isolated instances, in consultation 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 crystal clear original system.)

- Please supply captions in a separate 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.
- 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 in the text, please mark in the margin of the manuscript approximately where the designer should place the image.
- 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 b/w 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 will not carry out permission requests and copyright clearance once materials are supplied. All images and materials received should be ready for design and reproduction.

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: We will need copies of all permissions correspondence.

Useful information on copyright:

- Artists who died 75 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 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 the organisation's 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 – 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 jpgs (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'