

Image Guidelines

The following document outlines how images should be supplied, how to deal with picture permissions and our caption text requirements. If you have any questions about the quality of the images you are planning to supply please contact Sarah Thorowgood in our Editorial and Production department (020 7490 6891, sthorowgood@lundhumphries.com).

As you know, you are responsible for the selection and supply of your book's images. We ask that the final selection and sourcing of images is made *before* the book is delivered to Lund Humphries. It is very important that the selection is in accordance with the book's specifications – as outlined in the contract – in terms of numbers of images and colour/black-and-white distribution: if more images are supplied than were initially budgeted for, this will have an impact on the book's reproduction and printing costs. We also ask that copyright clearance and permissions (see below) are dealt with by you in advance of delivery of your book. We cannot begin the book's production until we have all of the images and any relevant permissions paperwork has been completed.

Tip: do start the process of sourcing images as early as you can. It can take time to get hold of images, especially if they are coming from a variety of different sources and from public institutions.

Format

We are able to use images in the following formats ONLY:

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 memory stick/DVD or via electronic transfer method e.g. wetransfer.com (an image small enough to e-mail will not be good enough quality). If possible please avoid the use of Dropbox to transfer files due to memory restrictions.
- Save each graphic as a separate file, with an easily identifiable filename – ideally with caption number
- Photographs should be provided as Tiff files rather than .jpeg or .eps files.
- Ideally, black-and-white images should be at least 10Mb and colour images at least 50Mb.
- 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.
NOTE: Please do not 'force' the resolution of small image files to meet this criterion.
- 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.

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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 or 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 files supplied by you. We need the images to be sharp, well (and evenly) lit, full of detail and, ideally, to include colour reference bars in the shot. Please do not supply us with your own snapshots of paintings, and do not manipulate the digital image files in a software programme like Photoshop before sending them to us. This is work that is better done by our repro team.
- 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 – and they will charge us additional fees if we have to ask them to do so, 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. 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 match to the original work or an approved colour proof. A colour bar positioned within the photograph, but not interfering with the work in any way is highly recommended.
- About three months before you supply all of the images along with your manuscript, we will ask you to send us some sample images so that we can check the quality of them and provide you with feedback if necessary.

Supply of Images

We suggest that you supply prints and transparencies 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 print out for easy visual 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 in advance of delivery.

Captions

- Please provide a list of captions, in a separate Word document from the main text, with a numbering system that tallies with the images as supplied.
- Please use one consecutive numbering system for all images to be reproduced in the book rather than differentiating between, for example, documentary photographs and artworks.

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Captions should provide the following information:

Artist
Title, date
Medium
Dimensions (in both cms and inches and as height x width)
Ownership

- Indicate in the main manuscript document where the images are intended to appear either by adding a reference in your text, such as “(see Fig. xx)”, or by adding a separate instruction for the copy editor/designer, such as “[Please insert Fig. xx here]”.
- If you have views on the relative importance of certain images over others, please indicate this in the separate captions list. This will help the designer determine which images to reproduce at a full page size and which to show smaller.
- Please supply copyright or reproduction credits as a separate document rather than as part of the caption.

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 have been supplied. All images and materials should be ready for design and reproduction when supplied to us. Please note that an artist's copyright of his or her work expires 70 years after the end of the year of their death: before this point every effort must be made to find the copyright holder of a work and gain permission to reproduce the work.

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 photographer/picture library or museum or gallery owning the work (may incur a reproduction fee). NB: Some institutions ask that reproduction of work in their collection must be made from their own transparency/print/digital file.

You will need to obtain rights for:

- English language
- Worldwide distribution
- Print media and e-book (if there is to be an electronic version of the book) rights, plus its use in any publicity material for the book



You must supply Lund Humphries with copies of all permissions correspondence (including emails, invoices and receipts), to ensure we can respond correctly to future questions by artists, photographers or collections over the use of images

- 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. 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.

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