

WAYNE STATE UNIVERSITY PRESS

Image Submission Guidelines

The Press considers several factors when reproducing illustrations in printed books. Quality of original illustrations is foremost, but we also consider scanning resolution and size, the paper we will use to print books, and the presses used by our printers. Failure to consider any one of these factors can lead to problems when books are on press and to disappointment with finished books. To avoid this, we prefer to handle the scanning of your photographs and illustrations to using your furnished scans. We will not use art in our books that has not been produced in accordance with our guidelines. It is your responsibility to provide art as instructed in these guidelines.

The Association of American University Presses has created a set of image guidelines for authors working with university presses. These guidelines are available on our Web site. The association's guidelines provide useful examples and clear explanation. We recommend that you consult them as a supplement to ours.

We would be happy to help you with any technical questions you have while preparing your art or to recommend service bureaus. Please email Design and Production Coordinator Maya Rhodes at m.rhodes@wayne.edu or call her at (313) 577-4626.

ELECTRONIC IMAGES

Continuous-Tone Scans Submitted on CD or Disk

What is a continuous-tone image? A continuous-tone image is any image that contains gradient tones from black to white (e.g., a photograph or painting).

What to provide: All photos must be scanned at a minimum resolution of 300 dpi using a flatbed or a drum scanner. Dpi means "dots per inch." You may also hear the term ppi; this means "pixels per inch." For printed media, we consider the number of dots per inch; for computer monitors, we consider the number of pixels per inch.

Art should be scanned at a width of no less than 4.5 inches. Additional sizing issues may occasionally surface, so if you are providing art electronically it is always a good idea to consult your acquisitions editor or production editor for sizing information specific to your project. MAC environment scanning and file saving is preferred, but Windows is acceptable. It is important to make sure grayscale images are in grayscale mode and not RGB (color) or CMYK. Please convert all RGB images to CMYK mode in Photoshop. Each image should be saved separately as a TIFF or EPS file.

All graphics should be provided on a ZIP disk or CD. Do not email images as attachments, and do not compress graphics files.

ELECTRONIC IMAGES *(continued)*

Important Notes:

- ▶ Please do not provide a file for an image that was scanned at less than 300 dpi and expect that it can be “resampled” and altered in Photoshop. The Press will not resample images. If it is not possible for you to supply us with photographic prints and you must do the scanning yourself, we would be happy to advise you regarding the scanning work.

- ▶ Convert all JPEG images to TIFF images. If you cannot do this, please seek assistance from a prepress vendor or from your institution’s graphic services department. The Press will not convert images. Please take care with these files, as valuable image detail is lost each time a JPEG file is saved.

- ▶ Submit printouts of all scanned images, and write on each printout the file name, figure number, and the platform used (MAC or WIN).

Computer-Generated Figures Submitted on CD or Disk

What to provide: Art created on Adobe Illustrator (version 7 or higher) is required. Files prepared in a MAC environment are preferable to files prepared on a PC. Art should be drawn at a width of no less than 4.5 inches and a depth of 6.25 inches. Each illustration should be saved separately as an EPS file. Do not compress graphics files. All graphics should be provided on a ZIP disk or CD. All fonts used in the illustrations must be included on the disk, including printer and screen fonts.

Important Note:

- ▶ Submit printouts of all computer-generated figures, and write on each printout the file name, figure number, the platform used (MAC or WIN), and the program in which it was created.

Scanned Line Art Submitted on CD or Disk

What to provide: All scanned line illustrations must be scanned as “line art” at 1200 dpi (using a flatbed or drum scanner). Art should be scanned at a width of no less than 4.5 inches and a depth of 6.25 inches. Adobe Photoshop 4.0 or higher is recommended for scanning and each illustration should be saved separately as a TIFF or EPS file. Do not compress graphics files. All graphics should be provided on a ZIP disk or CD.

Important Note:

- ▶ Submit printouts of all scanned line art, and write on each printout the file name, figure number, and the platform used (MAC or WIN).

Internet Images (any images downloaded from the Web)

Images downloaded or copied from the Internet will not be accepted. While they are suitable for Web use, images that appear online (JPEG, BMP, GIF) can only be copied as low-resolution files and are not suitable for commercial printing. The exception to this rule occurs when a scan is being downloaded from a paid site that allows you to specifically order and pay for a high-resolution version.

Digital Screen Captures

MAC users: If you are capturing screen shots of DVDs through your MAC, visit the following Web site for a free helper application for the Apple DVD player: <http://www.digitallyobsessed.com/software.php3>. Images will be captured as JPEGs from DVDs with a dpi of 72 dpi and a width of 17 inches. These images will need to be adjusted in Photoshop to an appropriate size and resolution before submission to the Press, and they will need to be resaved as TIFFs.

PC users: If you have DVD-playing software such as Power DVD or Intervideo WinDVD, you can capture images easily by pressing ctrl+P while the disc is playing. (Power DVD also has a designated capture button on the player itself.) This will save a bitmap (BMP) image to a capture folder within the program folder. These images will need to be adjusted in Photoshop to improve quality, and they will need to be resaved as TIFFs.

Digital Cameras

Generally, only top-of-the-line digital cameras produce images that are suitable for final print production of a book project. Most low-to-mid-range digital cameras record images at 72 dpi. This is not acceptable for printing purposes. These images must be resized and resampled in Photoshop to be appropriate for printing (300 dpi and 4 x 5 inches). We will not accept images under 4 x 5 inches or under 300 dpi.

If you are using a digital camera for screen captures, you will need to resample images to be 300 dpi and at least 4 x 5 inches.

Important Notes:

► The Press will use digital versions of digital images to print your book. We ask for a printout for reference, but for final output we need the digital image on disk. If for some reason the image is not available digitally and you would like us to consider using a printout, please have the image professionally printed. The Press will not accept images for final printing that have been printed on photo paper from home printers. Most home office printers do not have the necessary resolution to print images at a quality suitable for publishing.

ELECTRONIC IMAGES *(continued)*

Digital Cameras *(continued)*

▶ The Press will not do any resampling of images. If you have electronic images you would like to use, but you do not have the equipment necessary for modifying images, please contact your institution's graphic services department or a prepress vendor for help. You are responsible for paying prepress vendors for their work. We suggest using Jay's Publishing Services. Contact John Crowley at johncrowley@jays1968.com or (781) 871-3304.

Common Problems with Digital Images:

▶ Most digital cameras capture images in RGB color mode, not CMYK. The images will need to be converted to CMYK before submission to the Press.

▶ The default format for most digital cameras is JPEG. Depending on the camera's settings, the level of JPEG compression can result in quality degradation and loss of detail. It is important to convert JPEG images to TIFF before working with them or you will lose vital image detail every time you save the file.

▶ Low-cost cameras (2 mega-pixels and below) are not capable of capturing enough photographic information to produce high-quality images suitable for printing.

HARD-COPY IMAGES

Black-and-White (Grayscale) Photographs

What to provide: Photographic prints. We can work with prints 8 x 10 inches, 5 x 7 inches, and 4 x 6 inches. If these cannot be provided, the Press will review alternate prints you possess. We will not accept any images smaller than 4 x 6 inches. Sharp photos with good contrast and tonal range (light to dark areas) with no spots, tears, scratches, creases, or stains will reproduce best. Printed photos from books or magazines will usually not be accepted. Photocopies, laser prints, and contact sheets are not acceptable.

Color Images

What to provide: Photographs or transparencies with good color and sharp detail. Prints that are 4 x 6 inches are preferred, but sharp 35mm slides are acceptable. Color negatives are not acceptable.

Camera-Ready Line Art (vector art of drawings, maps, charts, musical scores, and graphs with no continuous tones)

What to provide: If you are asked to provide your own edited, final, ready-to-print art, please provide clean, sharp black-and-white illustrations on heavy white stock. Illustrations provided on normal copy or printer paper will not be accepted. For lettering, use Helvetica and Times Roman set at no less than 8 pts. and no larger than 12 pts. If the artwork is larger than what will be reproduced in the book, choose a larger point size that will be readable when reduced to fit on a 6-x-9-inch book page. Shading or screen tints are not recommended. Black-and-white patterns are acceptable. Lines should have a width of .5 or greater (line weight). Do not use hairline rules—these will disappear in printing.

ORGANIZING AND SUBMITTING ART

Numbering and Labeling

All black-and-white illustrations and line drawings (except maps) should be labeled “figures.” Maps should be labeled “maps.” Color art to be reproduced in color should be labeled “plates.” Frontispiece and cover illustrations should be labeled “frontispiece” and “cover.” Divide color plates and black-and-white figures and maps into separate batches. Number each batch separately, starting with 1 (e.g., map 1, map 2, etc.; fig. 1, fig 2, etc.). Illustrations in most multi-author books are often numbered by chapter (e.g., 1.1, 1.2, 1.3, 1.4). Illustrations in single-author books are numbered consecutively from 1. Note that illustrations on disk must be properly labeled with the correct figure number as “called out” in the manuscript (for instructions on placing images, see “Indicating Placement” below).

Do not write on the backs of illustrations. Attach the image to a piece of white paper and record the figure number and title (if used), or attach pressure-sensitive labels (sticky notes must be reinforced with tape) to the backs to include the figure number and the author’s last name. This information should be on each piece of art.

Captions

It is usually appropriate to use captions for illustrations. If you plan on using captions, they should be typed, double-spaced, and saved in a file labeled “captions” along with the other text files for your manuscript. Most captions contain the figure number, a concise description, and a credit to the source of the art. In an art book or a project where works of art are included, captions often include the artist’s name (if relevant/known), title and/or description of the artwork, year or time period (if known), medium, size, and archival location.

Indicating Placement

Even if you are not referring to illustrations by number in your text, it is helpful to number them as a way of organizing them. In your manuscript files, indicate placement of black-and-white figures and maps that are to be scattered throughout text by writing in <figure 1 near here> (in angle brackets as shown.) Alternatively, you can indicate figure placement by writing on sticky notes and attaching them to the hard-copy manuscript. Note that most art is placed in an approximate area as the text allows. Please discuss placement options with the book’s production editor if you are uncertain about placement. Color plates are generally grouped in a photo section, so call-outs for these are not necessary.

For Contributed Volumes

All art for multi-author books must be included in the final manuscript that is sent to the acquisitions editor. Neither the Press’s acquisition editors nor production editors will accept art piecemeal from individual authors. For multi-author volumes, keep art for each author in separate folders labeled with authors’ names.

ORGANIZING AND SUBMITTING ART *(continued)*

Submitting Images to the Press

Illustrations should always be separated from the manuscript. Divide color plates and black-and-white figures and maps into separate bunches and put them in numerical order (e.g., fig. 1, fig. 2, fig. 3, etc.). Do not interleave the illustrations with the manuscript pages. For all illustrated books, send a complete set of photocopies and/or printouts of all illustrations (including representation of any that may be on slides or computer disks), with each photocopy labeled appropriately with the figure number and, if applicable, the file name and program and/or platform used (MAC or WIN).

Important Notes:

- ▶ The Press's book designer will determine the size of illustrations in keeping with the character of the individual project and quality of the images, but if you have a definite preference on the size of the illustrations, please indicate that. Please bear in mind that it is not always possible to accommodate all requests. Also include any content-based requests such as cropping, placement, or relation to other images. Preferences and restrictions must be discussed with your acquisitions editor and production editor.

- ▶ All images submitted for projects will be returned to the author approximately three months after publication.

COVER/JACKET ART

The Press will design your cover or jacket and will send you a copy of the design once it has been approved. We work with designers who are experienced in book design and who understand that a book cover must attract attention and interest and at the same time reflect the content of the project. If we decide that your book should have a pictorial cover, we will find appropriate art and pay any associated fees for use and permission. Not all books need to have pictorial covers, and we may have your cover or jacket designed typographically.

PERMISSIONS

U.S. copyright law applies to any original work created by a citizen or permanent resident of this country, whether published or unpublished, so long as it appears “fixed” in any medium (print, electronic, film, sound recording, etc.) Only the form of expression, not the ideas or facts as such conveyed by it, qualifies for copyright protection.

Public Domain

Works in the public domain may generally be used without permission. Whether a work is protected by copyright or is “in the public domain” is governed by a complex set of laws. Generally, anything first published in the United States prior to January 1, 1923, is in the public domain as is anything first published in the United States prior to January 1, 1964, for which copyright was not renewed. Although you need not request permission to use material from public domain works, you should give full credit to the source.

Illustrations

In general, you need permission for illustrations when you reproduce a complete unit (e.g., a map, chart, a photograph of a work of art). If you create your own map or chart from someone else’s work, you do not need a permission release, but you do need to credit the original work.

Obtaining Permission

Obtaining a copy of an illustration is not the same as obtaining permission to use it; the latter usually must be sought in a second step apart from acquiring the photograph itself, unless the owner of the photograph also owns the copyright. If you want to use a photograph of a work of art that is itself still protected by copyright, you will need permission from the artist or artist’s heir(s) as well as the photographer. The photographer has a claim to copyright separate from the artwork itself. In addition, whether the artwork is copyrighted or in the public domain, the ability to obtain and use any photograph of it may require getting permission from the individual or institutional owner of the physical piece of art that controls access to it.

Releases

Not because of copyright but because of the rights of privacy and publicity, you usually need a written release for any photograph or image of an identifiable individual. Even if the person agreed to be photographed, that does not imply that he or she agreed to its publication. If the photograph for which you are seeking a release shows more than one identifiable person, you will usually need to obtain a release from each person. Your acquisition editor can provide sample release request forms.

PERMISSIONS *(continued)*

Film Stills/Captures

Authors of books in our CAFT and TV Milestones series do not have to seek permission for publicity stills or film captures that they use inside the book. In this case, captures and publicity stills from films and television shows can be justified as fair use because it can be argued that the illustration serves as a quote from the filmic “text” to illustrate a point. Still, we recommend being conservative in selecting material—if the still or frame illuminates a point you are making or is specifically discussed, then the use is fair; if it is decorative, leave it out. We also encourage you to limit the number of frames reprinted from any one film and from different films that represent the work of one particular person (e.g., a director or actor).

If the captures or stills are reproduced in a scholarly way—if, for example, in order to illustrate a discussion details are reproduced from the photograph in black and white and reduced in size, when the original is in color—their use might be considered fair. In all cases, acknowledge the original copyright holder. If you purchase material from a photo agency, read the conditions stated on the agreement (particularly the fine print) and on the back of the photo very carefully.

Author Responsibilities

Unless otherwise specified by contract, it is the responsibility of the author to obtain permission to use materials owned by others and to pay any requisite fees for such use. The Press is happy to consult on the procedures of obtaining permission releases and to suggest templates to use if a number of permissions are necessary. We recommend that you identify sources of needed permission as soon as possible but that you do not pay any fees until you have a firm contract.