

BW&A BOOMS

INCORPORATED

Book Design & Production

© 2009

1006-A Lamond Avenue

Durham, NC 27701

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www.bwabooks.com

ART PREPARATION GUIDELINES

Sections I and II are for all projects that use art; Sections III and IV are included for use only when applicable.

I. Important organizational requirements:

1. Please have all art, captions, art calls, and permissions together and numbered consecutively when you submit the final manuscript to BW&A. This will save a lot of time, money, and trouble later. If for some unavoidable reason there is a permission or figure to come, please make sure that the art call and caption are both in place, with an informative note such as: <permission for fig 3 to come Sept. 2009> or <photo 3 to come Sept. 2009>. If you must send anything late, please make sure that it is very clearly labeled! We cannot commence typesetting until ALL art is in hand and permissions are cleared.
2. Please keep very clear records of every piece of art and the corresponding captions. Numbering consecutively (1, 2, 3, . . .) in the order in which you wish for your art to appear in the final book is the simplest way to ensure that people unfamiliar with the art/subject matter will place the art correctly.
3. Please provide your captions together in one disk file, not scattered throughout the text of the book. Print the caption manuscript. All caption numbers should match up with art numbers. If you need to make additional notations within the captions, e.g. <Crop as shown> or <Permission to come>, include them in brackets, bold, etc.
4. Do you want your art to appear in “art-only” insert sections (it’s possible to have one or more of these) or to be incorporated with the text? Either way, this must be clearly stated in a very prominent manner. Keep in mind that art inserts (on paper or in colors different from the main text) cannot fall “just anywhere.” They must fall between printing signatures, which can mean every 16, 32, or 64 pages, depending on the printing press, and towards the middle of the book for binding strength.
5. If your art is to fall with the text, the manuscript needs to have art calls to show about where your art should be placed, in the form of:
<fig 1 about here>
Art calls should be placed between paragraphs, not in the middle of a sentence. Keep in mind that the typesetter may not be able to place the art exactly where you want it, but will work to keep the image as close to your art call as possible.
6. Because art placement cannot be exact, do not use phrases in your text such as “shown in figure 3 below”—figure 3 could fall above your reference. Instead just say “shown in figure 3.”

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7. Make sure your editor and typesetter know if you want to keep the numbers with the captions in the printed book. If the art is not referenced in the text, it is ok to drop the number from the typeset caption, though it should most definitely appear in your caption manuscript (this allows the typesetter to match up the caption and art). Circle the caption number on your manuscript or leave a note in the caption file <caption numbers do not set> if you want to omit them in the book.

8. Think carefully about the sizing of the art. If you want to see each photo sized before it is matched up with text in first page proof, your art/production coordinator must know well in advance (we don't normally show art sizes until first page proof). If you wish certain pictures to be larger or more prominent, this must also be communicated early in the project by marking it on caption copy, in bold and brackets <fig 2 large>. If your book has lots of headshots, you'll need to label each one as A, B, C, etc., based on importance (the designer will come up with standard sizes).

9. Make sure you have the appropriate permissions to use any photos, illustrations, or maps. Simply crediting the owner/creator of a work is not enough; you must actually receive written or verbal permission to use the piece (complete guidelines about permissions and copyright laws available upon request). Once you have received permission, then you must make sure to include the source in the caption copy. If any permissions are not available when you submit the manuscript, list them for BW&A and include the note <permission to come> in the caption (you should try to get most of them before submitting the manuscript and art). Your production coordinator can give you a date by which all permissions must be final, or else the image will have to be cut from the book.

10. Do note that images normally cannot be returned until the book is actually being printed and bound. Depending on the length of your editorial and production process, this could be a year or more. Please make sure any contributors are aware of the length of time they'll have to be without the artwork—if they insist that you can only have a copy or a scan, please make sure that it's a high quality one. Also, you will be responsible for returning artwork to contributors. Keep careful records of return addresses, preferably separate from the artwork itself. It's easy for a slip of paper with an address to get separated from the original.

II. Photos:

1. If your final output is to be black and white, black and white originals will usually give the best results. Also note that any dot-based output (newspaper, magazine, computer art printed at a low DPI) will not reproduce well.



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2. Originals will always reproduce better than copies. If you do have irreplaceable originals and want to make copies of the photos, keep the copies for yourself and send the originals to BW&A, with a note about the delicate, irreplaceable, or emotional nature of the originals.

3. When you number the artwork, please be careful not to harm your originals. Do not write on the backs of a pile of photos in felt tipped marker, then stack photos on each other—the ink will smear onto the next photo and won't come off. Also, do not use paperclips—these can cause permanent dents and scratches which will have to be retouched later, at some expense. It's ok to add sticker labels or post-its with information to the back of the photos. You can also write gently on the back with ball point pen, being careful not to dent the photo with the pressure of the pen.

4. Do not mark cropping with grease pencil on the fronts of photos. If certain images should be cropped, the easiest way is to photocopy the image and mark cropping on the copy. Please include the instruction <CROP as shown> in your caption for that image, to make sure your cropping isn't missed. Mark any retouching required similarly. Retouching can be expensive, though a small amount of "dirt cleanup" is usually included for free by scanner operators.

5. If you want special printing options for your photos (generally reserved for coffee-table books), please discuss them with BW&A early on. We will prepare the project budget based on chosen printing options.

6. Pack images very carefully, being sure to include cardboard so that they're not bent. It's best to ship them by FedEx, or some other method where you can track the package and insure it if necessary. It's also best if you let the art recipient know when to expect your package. BW&A and your printer will take the same precautions when shipping the artwork later on.

III. Making scans:

1. Scanning for offset printing requires technical knowledge and artistic judgment. You'll probably get the best quality reproduction by providing photo prints for a professional to make the scans (instead of making scans yourself). This is especially true if the original is previously printed (newsprint, magazine), or combines text/line art with grayscale elements.

2. If you're going to provide scans, please carefully follow these guidelines, and realize that you are taking a big responsibility on your shoulders.

3. Resolution is extraordinarily important! Your photographs must be scanned at a minimum of 300 dpi (dots per inch), at the reproduc-

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tion size. Your 300 dpi scan cannot be enlarged more than about 10% without noticeable “bitmapping.”

Note that “upsampling” a scan from 72 dpi to 300 dpi in Photoshop is not the same as scanning at 300 dpi and can yield poor results. 72 dpi scans may be okay if they are very large. The important thing is the relationship between the resolution and printed size.

Line art should be scanned at a minimum of 1000 dpi, preferably 1200 dpi. Keep it in “bitmap” mode in Photoshop. Do NOT convert it to “grayscale” mode, or you’ll lose the detail. For art combining gray and line elements, it’s best to send in the original for an expert to scan.

4. Format: Do not compress your scans! If you save as jpeg or gif format, you are compressing the scan, and some detail will be lost. Save instead as TIFF format (PC format preferably) or EPS format.
5. If your original is in color, scan in color, and leave the conversion to gray to an expert.
6. Please name and number your scans appropriately. Your typesetter and production coordinator will often refer to your book project by your last name, and use that name in scans. So a good name would be “08 Smith.tif.” You can include descriptive information if you like, but the number is most important, so please list it first.
7. Please provide numbered printouts of all scans! Mark the printouts similar to:
<Author scan “08 Smith.tif”> If any retouching is required, mark it here and on the caption copy, set off with brackets so it’s not overlooked.
8. Please send your scans on CD or DVD (ask before sending any other media). Please do not email them unless you’ve discussed it in advance with your production coordinator. If you do email scans, it is especially important that they are labeled with your name or the project name. “Photo 1” isn’t enough.

IV. Creating illustrations from scratch:

1. In a compilation, it is best if the general editor handles the artwork for the volume. If the general editor has all the drawings done by the same artist, the final volume will not have figures of varying style and type sizes, and will look better.
2. If the book has many figures to be created, it is advisable to submit a sample of one finished drawing to BW&A before all the drawings are made.
3. If your book will print in black only, please create all figures in black.

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4. The art can be oversized as long as the type used (if any) will appear as approximately 9 or 10 point when the illustration is reduced to the final printed size on the book page. The type needs to be legible, of course, so it mustn't be too small. Nor should it be so large that it appears overwhelming on the final printed page.

5. Please make sure that the type on the illustration is final. It can be difficult to correct editorial errors on artwork.

6. It is best to consult with BW&A regarding the particular typeface for your book before setting labels.

7. Patterns such as dots and crosshatchings may be used as long as they are not so complicated that they become confusing to the eye. Only relatively coarse screens should be used. The coarseness depends on how much the art will be reduced.

8. Please be sure that the original art is sent to BW&A—not xerox or photoprint copies of the art. Keep copies for your reference, and for use in preparing caption copy.

9. Electronic art can be furnished and is easier to correct if there are editorial errors, but it requires technical savvy to produce and should still follow guidelines 1–8. We prefer Adobe Illustrator ai format with high quality PDFs. We will use your PDFs if possible, but will be able to make corrections if we have the ai files. If you must provide Microsoft Word, Excel, or PowerPoint artwork, please include any clip art and give us a test file. No matter what electronic format, please provide a labeled printout of each illustration in case it has to be recreated (a last resort). Please include information about your computer and the file type. Include your fonts on disk, if possible. If possible, speak with your production coordinator before preparing much electronic art.

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PHOTOGRAPH PERMISSION FORM

(Name of your organization here) requests permission to use the image(s) specified below in the production of the book *(Name of your book here [working title])*:

- 1.
- 2.
- 3.

Permission is granted for use of the image(s) in the book *(name of your book here)*, including straight reprints or a possible future revised edition, but not for any other publication by *(name of your organization)* without specific written consent. If an image is an original borrowed for use in the book, *(name of your organization)* will make every effort to return the original image in its original condition. A digitized version of the image will be maintained as part of the complete archive for the book, but will not be reproduced except in the case of a reprint or revised edition.

To help ensure that the images are properly credited, please write the preferred form of the name of the owner or donor of the image below (credit lines will follow the format "Courtesy of _____"):

If you have information about the image that would be helpful in its caption (such as date, location, persons pictured, photographer's name), please write in details here or on back of form:

If an image is to be returned by mail, please note the preferred mailing address for the owner or donor below the signature line. This agreement entered into by:

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