

# Photographs & Illustrations

The photographs and illustrations you supply will strongly affect the impression your published book makes. The following guidelines will help you determine what kinds of visual materials to include with your manuscript, and how to present them to ensure that they do not slow production of your book.

The expectations of customers and reviewers give us an urgent need to print only images of high quality. Take a critical look at the illustrations you plan to send: Are they sharp and clear? Do they show good contrast? To be frank, many readers viewing a poor quality photograph assume it's the failing of the publisher alone—for the very good reason that they're used to seeing much better illustrations in other books. Yet the images on the printed page can be no better than the originals you provide.

**Remember that the visual quality of any kind of illustration is at least as important as its informational function.**

## When choosing illustrative material, avoid the following:

- Images downloaded from the internet. These are typically low resolution files that may look good on screen, but will not print well.
- Photocopies or printouts of electronic files. Even if these look OK to a casual glance, they will not reproduce well in the book. The rescanning and printing process will magnify all their faults.
- Screen captures or frame grabs. Even with the best equipment, these generally yield very poor results.
- Newspaper or magazine clippings (sometimes OK if line art; not if photographs). Previously published images yield very poor results.
- Color snapshots or Polaroids. These are sometimes usable in a pinch, but they do not look good when translated to B&W in the printed book.
- Very small originals. If at all possible, send at least 5 × 7s—and 8 × 10 glossies are even better.

## Organizing and Captioning

(1) Put the illustrations in order and number them in a single sequence regardless of format (photographic prints or electronic images). Do not number images per chapter; we don't want seven image 01s; this invites mistakes. Use a grease pencil or china marker to number original photographs on the back of the photograph (not ballpoint pen or anything that might transfer ink to the front of the next photo). **For electronic images, name the files by the photo numbers plus your last name:** 01Jones, 02Jones, etc. Do not name them by their subject matter (e.g., GratefulDead1975) or include other information like credit lines or manuscript placement. Integrate electronic files from several sources onto the fewest disks possible and rename the files as described above. Do not send extra photographs or electronic images—send only the ones you intend to use. Do not send your electronic files in several different formats; we only need one (TIFFs are preferable).

(2) Type up a caption list keyed to the same numbers. **Every photo or illustration needs a caption!** Include as part of the captions any necessary credit lines as may be required by permissions.

Readers like rich captions. Each caption should be full and descriptive of the image. **If people appear in a photo, you must identify or account for each of them in order** (within reason; usually from left to right). A photograph of three people, for example, cannot be captioned as if it showed only two. Crowd scenes can be handled differently, but as many people as possible should be identified and their positions clearly indicated. For film stills, identify the film (and date; studio is often important), the actors, their character names, and the action depicted. For historical shots, a date is important.

(3) If any photo or illustration is especially important, please flag it and explain why. **We may not use every photo you send**—we may weed some out if there are quality problems, permission issues, or just too many photos.

(4) Type **photo placements** into your manuscript, each on its own line and between paragraphs. Use arrows, thus: <place photo # here>—the arrows are unlikely to appear elsewhere in your manuscript and give us an easy way to search for these when we are paging.

## Permissions

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In dealing with materials created by others specifically for your book, you want if possible a simple statement that you “own” those materials and that no remuneration is expected from the publisher. When dealing with institutions or commercial photo providers, you may have to work with their standard releases. You need **nonexclusive world rights** for anything you want to use. Try to **avoid term or print run limitations**, as we need the freedom to reprint your book whenever sales warrant. (If a provider insists on such limits, either eliminate the images in question or discuss the problem with us.) Also avoid all restrictions on the format in which the images may be published, as your book will be simultaneously published as an ebook.

The copyright principle of “fair use” provides for limited use of copyrighted material in certain cases; over the years it has often been taken to support modest use of film stills, for example. If you are in doubt about the need for permission, please discuss it with us before contacting a third party—this is important.

### **Electronic Images**

Submitting electronic images is a good option for some but not all authors. If you have an unusually large number of illustrations or your originals are especially fragile or valuable, please consider scanning them, but only if you have high-grade equipment and plenty of experience. If you receive electronic images from others, make sure they understand the required specifications.

To reproduce well, image files must be saved at a resolution of 300 dpi or higher, preferably in TIFF format. The physical dimensions of the scanned images matter: once they are saved at a certain size, they cannot be enlarged much without serious quality loss. Generally you should scan everything at 100 percent of its original size unless the original is unusually small or large. A width of 5 inches or more is a good rule of thumb.

While photo reproduction in the book will be in black and white (with rare exceptions), we are able to get slightly better reproduction quality from electronic files if we start with a color image. If your original is black and white, then please scan in grayscale. If your original is color, we recommend that you send the scan as color. Please do not embed images in the text file of the manuscript.

The most important thing we can say is **talk to us first, then send a few samples.**

### **Drawings, Maps, Graphs and Other Special Illustrations**

These graphic elements can present their own problems. They must be in black ink on white paper, having strong consistent lines and using no color. One gradient of gray shading is usually OK, but not two or three (they won’t be distinguishable on the printed page). Crosshatching is generally the better approach. We need crisp originals, not second-generation copies.

Be alert to size problems. All your illustrations must fit within the print block of the book page—usually between 4 and 5½ inches wide and between 7 and 8½ inches tall. If your originals are larger, ask yourself how they will look when reduced. This is especially important to consider when there is print, as in the case of maps. All type must remain legible after being reduced to fit. If you’re in doubt, send us samples early so that we can offer feedback.

### **Sending Your Illustrations**

Please send all your illustrations at the same time that you send the completed manuscript (and everything else related to it). This helps ensure that none will be misplaced or left out. Once typesetting begins we cannot add any new photos; nor can we leave space for something we do not yet have. Our scanning equipment allows us to scan slides as well as originals up to 11 × 17 inches.

**Do not allow third parties to send materials directly to us.** These often arrive with poor identification, unnumbered. Receiving items this way adds work and the risk of error. Instead, collect all illustrations and permissions yourself and send them with your manuscript.

Take care in packaging your original illustrations. Reinforce them with heavy cardboard, select a sturdy box or mailer and tape the package well. Assume they will receive rough handling in transit—often they do. Please do not, however, place individual photographs in photo sleeves unless they are very fragile.

**We cannot record your manuscript as complete, or begin any work on it, until we have all its pieces, including all necessary permissions.**

McFarland needs to keep everything until shortly after the book is published. At that point we return all photographs or other illustrations to the author.