

Guidelines for Art Submission to Getty Publications

For analog and digital illustrations including tables, charts, and graphs

Our goals here are to offer some general requirements and specific guidelines for collecting, creating, and preparing artwork for publication and to give parameters for what can and cannot be accepted.

While we prefer to receive analog illustrations whenever possible, technology developed over the past decade allows previously unavailable art to be accessible digitally. However, art created digitally must meet certain minimum standards for all forms of printing.

Not all digital files are equal. Different file formats and computer applications have been created for specific uses such as designing Websites and creating budgets and these are not always compatible with publications software. You would not, for example, type your manuscript in Photoshop.

The following pages contain general publication requirements plus specific guidelines for submitting prints, slides, and transparencies; tables; line art, charts, and graphs; and JPEGs. For each type of illustration, an example is provided to assist you. Also included are some dos and don'ts for creating your own digital photographs for publication use.

■ NOTE

All artwork, whether analog or digital, should be reviewed by publications staff before being submitted. If you have any doubts or questions about whether a particular form of artwork is usable, please consult your publications contact as early in the gathering stage as possible so that there will be time to request an alternative if necessary.



Getty Publications

General Requirements

Supplying prints, slides, transparencies, and line art

We strongly encourage you to submit original, clearly labeled, analog artwork whenever possible—black-and-white or color prints, slides, transparencies, output from CAD or other scientific software applications, line illustrations, and so on—so that your art can be scanned by Getty Publications or by our suppliers. Professionally scanned, color-corrected art will always provide the best print quality for book illustrations, regardless of the format.

We will endeavor to match the supplied artwork as closely as possible.

While we need to keep the submitted artwork during the entire production process, our standard policy is to return all originals after publication in the same condition as they were submitted.

Supplying digital art

The widespread availability of inexpensive cameras and desktop scanners has led to the belief that submitting art in the form of scans is a cost-saving convenience. While technology has improved the quality of digital devices, unprofessional scans will most likely cause unnecessary delays and costs in the attempt to correct a poorly scanned file and may lead to the image being dropped from the publication. When submitting digital art:

- Always save a copy of the files before submitting them.
- Do not make any alterations to your files unless you have been trained in this area (see Alteration Guidelines on the following page).
- If working with an image file on your computer, always save as a copy. Do not overwrite the original file.
- All files—black-and-white or color images, line art, graphs, charts, or tables—must be accompanied by a printout representing what is in the file.
- The printout should be made on smooth white paper.
- Print out the image at 100% if possible. Mark any desired image cropping on the printout.
- Do not manipulate the file to get a better printout. This will destroy the file.
- If the art is to be reproduced in color, a color guide is recommended. Ideally, this would be an Epson, Indigo, or other controlled proof. However, any color printout or previously printed version that reflects accurate color is acceptable.
- If the printout or color guide is different from the file, indicate the difference on the printout and indicate which is correct, the file or the printout.

FOR EXAMPLE: “Printout is perfect.”
or “Printout is too dark. Please follow file, not printout.”

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- Use the printout to convey anything that is important about the image.

FOR EXAMPLE: “The red is very important. A color sample is attached. Match color sample as closely as possible.”

- If more than one version of the same image is submitted, indicate the differences between the versions.

If no color guide or annotations are provided, we will make our best assumptions about how the art should appear in the publication.

Alteration Guidelines

- Do not crop the image.

Even if you think the photograph was not well composed, submit the original file. If you wish, you may submit a duplicate file with the desired crop or indicate on your printout how you would like the image cropped.

- Do not resize or resample the image.

Do not make any changes to the dimensions or dpi that cause the file size to change.

- Do not make any color corrections.

Unless you are working with an expert imaging professional in a calibrated and color-managed environment, do not make any color corrections. Mistakes can drastically change the look of the image and are impossible to reverse.

- Do not toggle from one mode to another.

Do not convert from CMYK or RGB to grayscale (or any mode). Do not convert RGB to CMYK. If a color image is to be printed in black and white, we will do the conversion.

- Do not place text on the image using an image-editing program, such as Paintshop Pro, QFX Image Editing, Photofilter, or Ulead Photoimpact.

The type becomes part of the image and cannot be removed. It may become blurry and if the image is resized, the type will also resize, possibly resulting in very large or very small type.

- Do not place the image in any word-processing program, such as Microsoft Word or Works.

Image files cannot be removed from these programs at a resolution high enough to be used in a publication.

Specific Guidelines

Specifications for submitting prints, slides, transparencies, and digital files



Continuous tone, black-and-white print

IDEAL

- Original art—black-and-white or color prints, slides, transparencies.
- TIFF or EPS files in RGB mode.
- 300 to 400 dpi or greater for grayscale or color at within 10% of the desired publication size.

PROBLEMATIC

- JPEGs (but see JPEG Tip Sheet, page 7, if you have no choice but to supply files in this format).
- Files manipulated to meet the ideal standards outlined here.

Manipulation includes resizing, descreening, resampling, resaving at a different dpi, etc. Files that may have been workable will be rendered unusable when manipulated to meet the ideal. For example, incorrectly resaving a 72 dpi JPEG to a 300 dpi TIFF will essentially destroy the file.
- Files not scanned by the Getty or an expert imaging professional.

Images scanned by an author, or by you or your local copy shop may be fine or they may be unusable.
- Low-resolution JPEGs or other low-resolution files.

These may need to be greatly scaled down in dimension for printing. Do not rescale the files; we will take care of this.

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- Photographs embedded in Microsoft Word, PowerPoint, or Excel.

These files cannot be extracted at a high enough resolution for print use. However, although embedded images cannot be used, the original image files may be usable. On a Macintosh computer, find the original file by clicking once on the embedded image to select it, then go to **EDIT > LINK >** and a window will appear showing you the location of the original file. This only works on a Macintosh. If the original art cannot be found and it's an important image, you might consider re-creating the art.

UNACCEPTABLE

Web, video pulls, or cell-phone photos including but not limited to GIFs, PDFs, PNGs, PICTs, and low-resolution JPEGs cannot be adapted for book publication.

Specifications for submitting tables

Although often included with art submissions, tables are considered part of the text and are usually typeset to match the design of the book rather than inserted as artwork.

	LEAD-BASED OIL	OLEO- RESINOUS	CASEIN-OIL	ALKYD
1930s	X	X	X	
1940s	X	X	X	
1950s	X	X		X
1960s	X	X		X
1970s				X
1980s				

IDEAL

- Tabular material typed in Microsoft Word (or Works) and submitted both in hard copy and as an electronic file.

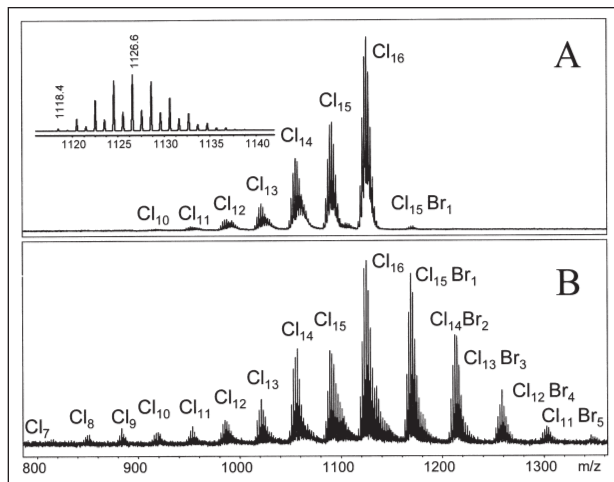
PROBLEMATIC

- Tables created in Excel or other programs.
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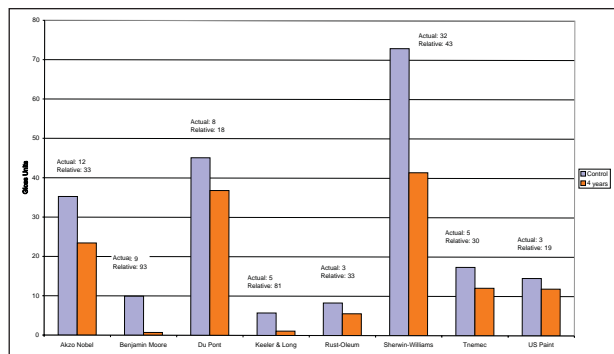
Specifications for submitting line art, charts, and graphs



Line art



Chart



Graph

Line art is created with solid black lines containing no gradation or lighter lines. For the purpose of these guidelines, a chart is a diagram displaying detailed information while a graph indicates relationships between two or more variable quantities. Unlike a table, which is only text typed into horizontal and/or vertical columns, charts and graphs are more graphic and thus require more than text.

IDEAL

- Original illustrations to be scanned by Getty Publications.
- Adobe Illustrator or Macromedia Freehand files.

Illustrations submitted in these applications can be resized without degradation to the image and can be easily edited.

PROBLEMATIC

- Images you have scanned yourself.

To be usable, all images must be at least 900 dpi and ideally 1200 dpi and not require resizing. The file must have been scanned or created as a bitmap file.

WARNING: Toggling an RGB or grayscale file, or any other mode, into a bitmap mode will destroy the image.

- Charts or graphs created in Excel.
- Tints, unless the art was created in Adobe Illustrator or Macromedia Freehand.
- Line art embedded in Microsoft Word or PowerPoint.

These files cannot be extracted at a high enough resolution for print use. However, although embedded images cannot be used, the original image files may be usable. On a Macintosh computer, find the original file by clicking once on the embedded image to select it, then go to **EDIT > LINK >** and a window will appear showing you the location of the original file. This only works on a Macintosh.

- Corel Draw files, CAD files, and other specialized or proprietary scientific software files.

Although Corel, CAD, or proprietary scientific software files are not usable, a clean, clear printout may be acceptable provided no editing is required.

UNACCEPTABLE

- Images you have scanned yourself that do not meet the requirements given above.

If the original art is not available for us to rescan, the file cannot be corrected. If it's an important image, you might consider re-creating the art.

JPEG Tip Sheet

JPEG files may be fine for publication use OR they may be completely unusable.

The JPEG format is commonly used for file transfer because of its high compression qualities (a smaller file is easier to transport). JPEG file compression is called “lossy” compression since it is accomplished by discarding some of the data that makes up the image. This data cannot be recovered. Each time a JPEG is edited and resaved, image degradation results. The file decompresses when it is opened; the data that will be discarded is calculated by the program without thought to any subtlety you may have expected to see. Images with hard edges, fields of color including just black, text, or an image with varying tone—in a face, for example—will be affected by the JPEG compression more than an image with smooth transitions.



Note the harsh transitions in the skin tones caused by a JPEG file being over-compressed.



Hard-edge images, such as type, will disintegrate and form a "halo" pattern when over compressed.

The challenge in using JPEGs is that it is difficult, at times impossible, to determine how many times the file may have been resaved or resampled. Each resampling increases the possibility that the file may have degenerated. Only a publications/printing person skilled at reviewing files can really determine how problematic a JPEG file may be.

If you have no option but to submit a JPEG file

- Ideally it should be 400 dpi or larger and in RGB format because this allows the maximum flexibility in sizing.
- 300 dpi is our minimum acceptable standard.
- If a file is smaller than 300 dpi, such as that created by the JPEG default setting on most digital cameras, it may still be usable but the size it can be reproduced at will be limited. The following chart gives some relative size references:

Assume files are RGB.

Measurements are rounded off to the nearest inch.

File Size at 72 dpi	File Size at 300 dpi	File Size at 400 dpi
8" × 13"	2" × 3"	1.5" × 2"
17" × 21"	4" × 5"	3" × 4"
21" × 29"	5" × 7"	4" × 5"
25" × 38"	6" × 9"	4.5" × 7"
33" × 42"	8" × 10"	6" × 7.5"
46" × 58"	11" × 14"	8" × 10.5"
50" × 75"	12" × 18"	9" × 13.5"

- When you save a JPEG file, the JPEG Options window gives a choice of quality. Save at the maximum quality.
- Many digital cameras default to 72 dpi JPEGs, but the dimensions of the files may be much larger than needed for a book. If the JPEG has been correctly saved at maximum quality, and the image is scaled down using the relative dimensions in the chart above, these low-resolution files are usable for book printing.

WARNING: Manipulating the file to meet the ideals we've outlined will render the file unusable. For example, resampling your 8" × 10" 72 dpi JPEG to an 8" × 10" 300 dpi TIFF will destroy the file. Submit the file as is and expect it to appear at a smaller size in the publication.

Creating Digital Photographs for Publication

Following are a few tips put together by our photography department that might prove helpful. These are not requirements.

NOTE: Not all of the options mentioned will be available on every camera.

Focus and Composition

- For critical work and especially close-up work, you might want to disable auto focus and focus manually, although some consumer cameras will not allow this.
- Use the optical zoom only; do not use the digital zoom function.
- Use enough light to avoid shutter speeds longer than $\frac{1}{4}$ sec. Long exposures yield inferior images.
- Use a tripod and self-timer when using speeds below $\frac{1}{60}$ sec. even if you have bright lights. This will help avoid image degradation due to camera movement. Your compositions will be more predictable. For example, you can make a page look square. When using a longer focal length lens, camera movement can blur the image even if the shutter speed is high.
- Fill the frame with object/scene as much as possible.

Lighting and Contrast

- Avoid harsh and contrasty lighting. Contrast can easily be added to a slightly flat image, but it is difficult to adjust the other way.
- Using in-camera flash is usually not advisable when photographing artwork. One simple way to light objects is to place them close to a window with a large white sheet near the opposite side of the object. This bounces some light back into the shadowed side and can give a nice 3-D look.
- Select the appropriate white balance (auto, tungsten, fluorescent, etc.) to match lighting conditions.

Sharpening

- Keep the sharpening functions on your camera low or off. Applying sharpening over an already sharpened image can degrade quality. Let the publisher/printer determine the appropriate sharpness levels.

Formats

- Capture in RAW (16 bit) or TIFF (not JPEG) format.
 - Convert RAW format files to TIFF files before submitting them for publication. (RAW format is most likely proprietary software and may not be easily available elsewhere.)
 - Save the file as a 16-bit TIFF file if your camera has this option.
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- Capture in RGB, not grayscale, even if the object is black and white or will be reproduced in black and white.
 - Many recording devices capture at a default setting (often 72 dpi) intended for monitor/screen display for Web purposes but not suitable for print publication. Although at these settings you can store many more images on your storage card, they will be at a much lower resolution and probably unusable for print purposes.

Color Accuracy

- Try to include a grayscale and color bar at the edge of the frame outside the image area, or shoot a second frame with a MacBeth ColorChecker filling the frame. This gives the publisher/printer a common color reference to judge the color accuracy.
- If possible, set the color mode to Adobe RGB.

Exposure

- Use the lowest ISO rating available, given your lighting situation.
 - Consider disabling the auto exposure mode of your camera. This is especially important when photographing something that is either all light or all dark. The camera tries to average everything into a mid-range gray and the results will be disappointing.
 - Bracket your exposures at least one stop over- and one stop underexposed.
 - Check the histogram on LCD to check exposure and to ensure that highlights and shadows are not clipped.
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