Submission Guidelines Portfolios / Photographs

(Updated October 2011)

Premise and Preferences

We have some basic premises which help define the kinds of materials we are predisposed to publish:

- There are enough magazines, and enough articles in them, that focus on technique and equipment. As photographers, these two aspects of our craft are crucially important. At LensWork Publishing we don't devalue such information; we simply choose to let other publications deal with these issues.

- There is a photographic path of mastery that requires discipline and a significant amount of time to fully develop. Serious photographers, serious craftsmen, serious artists who recognize the path (or recognize *their* path) are the primary readers of *LensWork*. Issues of interest to them are topics such as: creativity, productivity, communication and communication theory, photographic literacy, personal growth, photographic limitations, presentation methods and styles, and other non-equipment, non-camera related issues.

- *LensWork* does not lend itself to most socio-political work. In the current environment, photography is widely used to forward personal agendas in the form of art-as-propaganda, or propaganda-as-art. Although we have an interest in reviewing all types of work, it is not likely that work created in a didactic spirit would be selected.

Copyright Permissions

Writers and photographers retain copyright of their materials. We require written, signed, publishing privilege. (See Page 5.)

- **Paper**: The copyright permission you grant us is a one-time publishing right for *LensWork*. Paper copies of *LensWork* are offered through retail outlets in the U.S. as well as to our subscribers. When the paper copies are sold out, they are not reprinted.

- **Digital Media**: In addition to the paper version of *LensWork*, we simultaneously publish its contents as a digital media and in *LensWork Extended*. Since these digital media allow us to make our back issues available indefinitely, we require your authorization to do so in these formats. The copyright permission you grant to us is the right to publish your images/text and to include this form of your work on our digital media publications in its original layout and format. We may not, however, reuse your images or text in any other projects, layouts, or variations. All of

our digital media are password protected with state-of-the-art 128-bit encryption to protect your copyrights and prevent extraction of image content from our publications. (Please note, however, that it is not technologically possible to prevent 72dpi low-resolution "screen captures" of any digital content and we cannot guarantee that this will not happen. Similarly, we cannot guarantee that the password protection cannot be broken. We do our best to protect your copyrights, but we cannot be held responsible for the illegal acts of others.)

- **Promotional Permission**: To promote your work and our publication both in print and digital media, we utilize the materials from each on our website to acquaint interested individuals with what we offer. Usually, this means a few photographs from each photographer, perhaps a small excerpt from the audio interviews, and brief excerpts from articles may be used on our website for promotional purposes only. On occasion we may also use samples pages or contextual layouts that contain your images in our promotional advertisements or catalogs – again, such use is for promotional purposes only.

Please note: If these copyright permission conditions are not acceptable to you, we must decline your submission.

Please be certain to include all materials requested on the Submission Checklist (page 4) including a signed Copyright Permission form (page 5).

Portfolio Submission Guidelines

We continually review portfolios for publication. Obviously, we can't publish everything that is submitted, but we also can't publish work that isn't ever submitted! The best way to start is to send in the work and let us take a look.

We give preference to portfolios of related images or themes as opposed to collections of "my 10 best shots." Unlike the images used to illustrate articles or techniques, the portfolios in *LensWork* are photographic essays intended to stand alone on their own merits. Consider them "mini-books" or small gallery shows, if you will.

We publish portfolios of 8-20 photographs in the print version, but have the ability to expand this number in the digital media edition. Typical submissions are 15-70 images from which we can edit a selection ideal for the magazine and use all or most of the images in the *LensWork Extended*. You need not have this many images to submit your work for review. We have, on occasion, accepted for publication submissions with as few as 12-15 related images.

LensWork (magazine) is suitable for black-and-white work only. We print in 20-micron dot stochastic duotone. Images that require four-color printing are not suited to the print version, but will be considered for *LensWork Extended*.

Return: You must include a return mailer with adequate postage if you wish to have your work returned. If the return postage does not include funds for insurance, we will consider this your preference and will ship your work uninsured

and assume no responsibility if it is damaged in transit.

Confirmation: Please include your email address with your submission. Upon receipt, we will confirm delivery via email. If you do not have email, please enclose a self-addressed, stamped postcard for confirmation notification.

Selection Process

We review each submission as it is received. Work that is not selected for further consideration will be returned after this first review. We apologize that it isn't possible to include comments or critiques with declined submissions.

Upon acceptance: We will notify you via telephone, email, or letter of our interest in publishing your work. At that time, we will begin the layout and preparation of your work for publication. Please note that a specific **date of publication** may not yet be determined.

With each issue of *LensWork*, we select work for publication from the pool of accepted candidates on-hand, selecting all the work for the issue based on content and mutual compatibility. If your work is not selected for the next issue, we will retain your submission for scheduling in a subsequent issue. Please note that this can mean an "accepted submission" may be in the candidate pool for some time before it is ultimately published. **It is not uncommon for a portfolio to be published six months or a year after acceptance.** While we don't request exclusive rights, we do require first right of refusal should re receive an offer from another publisher during this process. If this is unacceptable, please tell us so we may return your submission within your deadlines. If there is no return date, we will assume we are at liberty to schedule publication at our discretion. We do not keep submissions for more than 18 months.

Please be sure to notify us if you move while we are holding your submission so it is not inadvertently returned to an old address.

What to send

Complete submissions that are "ready-to-publish" are required. Please review the **Submissions Checklist** on the final page.

We do not review partial projects, samples, incomplete mock-ups, or other "take-a-peek and tell me if I should submit work" inquiries. Please be sure when you submit work for review that we have everything we need to publish if your work is selected. For example, please do not send inkjet prints for review without also including high resolution files as outlined below.

Image submissions: We prefer submissions via computer disk.

- Digital file submissions must be on PC-readable CDs (the CD-R data disc format is most common), DVD-ROM or flash drive. We do not accept other digital media formats – no floppy discs, no Zip discs, please. Mac users can easily make these CDs by following the ISO 9660 standards when burning a disc.
- We can, upon request, accept submissions via FTP, Dropbox, or YouSendIt. Please email us your request so we can set up an inbound digital submission for you.

- We do not review websites.

- Horizontal images (landscape orientation) should be not less than 2,200 pixels wide nor greater than 6,000 pixels wide. Vertical images (portrait orientation) should be not less than 2,800 pixels tall nor greater than 6,000 pixels tall.

- Digital files should be flattened (no layers) and may be either RGB or grayscale mode images. Duotone are not acceptable unless special arrangements are made prior to your submission. Images may be either 8-bit or 16-bit. Please note that 16-bit images will be converted to 8-bit for printing.

- Images should be **unsharpened**, if possible. If they are already sharpened, please indicate so to prevent us from over-sharpening your images.

- We prefer Photoshop PSD files, but can accept JPEG (maximum quality), TIF, PDF, or EPS formats if necessary. Other formats will not be accepted for submission.

- **Important:** Digital file submissions *must* be accompanied by a few (3-5) physical proof prints – either inkjet, gelatin silver, or platinum/palladium – so we can calibrate your digital files to our prepress standards. We will use your physical proof prints as the representation of accurate tonality and apply any necessary tonal adjustments to all of your digital files so our publications match your proofs as closely as possible.

- **Title and Captions:** If you have titles and/or text captions you would like us to consider including in your project, these must be embedded as metadata in the digital image file. This can be done using Lightroom, Photoshop's Info panel, or other software. Title should be "Title Case" and captions should be "Sentence case." Do not use ALL CAPS or all "lower case." We do our best to proof text before publishing, but we ask that you do your best to be sure all text is correct in both spelling and punctuation.

What NOT to send

- We do **not** accept slide submissions.
  We do **not** review websites as submissions.
  We do **not** review submissions via email.

- We prefer disc submissions, but if you only have prints, we can review them. Please send only unmounted, unmatted finished **gelatin silver prints** for review and scanning. "Press proofs" are ideal – these are prints made specifically for scanning and PR purposes that you will not use as sellable inventory. These should be printed to your exhibition standards, but (we suggest) stamped on the verso as "not for distribution or sale – return to . . ." and not signed. It is best if these prints are on glossy surface, fiberbase paper. RC paper is acceptable. Textured surface papers cannot be scanned without introducing degradation in the shadows. Toning does not affect the scanning procedure or results. While we prefer prints no larger than 8"x10", we are able to accept prints up to but not larger than 11"x14" for this purpose. It's very helpful, although not necessary, that prints have been pressed flat in a dry mount press. We will crop to the

full image unless you indicate crop marks on your prints. Please be assured that we handle prints with the utmost care.

- We do not accept **platinum/palladium prints** for review unless they are accompanied by scans from the original negatives or digital files. The surface texture of platinum/palladium prints prevents clean shadow scanning for publication.

- We know that many photographers prefer to send inkjet prints for review rather than gelatin silver – because of the obvious ease of production for submission. We do accept **inkjet prints** or other digital output prints for review provided they are accompanied by scans from the original negatives or digital files. Because of the dot patterns in digital prints, we cannot scan inkjet prints at the high resolution required for publication in *LensWork*.

Honorarium

We feature the names of all published individuals on the cover of each issue.

- Photographers will earn an **honorarium totaling $300,** regardless of the number of photographs published in either *LensWork* or *LensWork Extended*. See the next sections for payment specifics.

- In addition, photographers in either edition will receive 10 free copies of the paper version and 10 free *LensWork Extended* discs.

- All published photographers will receive a complimentary 1-year subscription starting the following issue (or, if there is an existing subscription we will simply extend it six issues).

Honorarium Payments

The honorarium is split into two components: $150 USD (payable by check or PayPal) PLUS a $150 LensWork store credit which may be redeemed for merchandise or subscriptions via our online store.

Payment is earned only upon publication. Checks/PayPal payments are made within 90 days of publication. Please note that you may use your store credit honorarium to purchase any other LensWork Publishing products from our online store including: *Special Editions Folios*, books, prints, DVD workshops, downloadable items, gift subscriptions, etc.

This payment will serve as compensation in full for permission to publish as outlined above. In addition, we will happily forward inquiries from interested parties for purchase or publication of your work or services.

Obtaining Copies with your Honorarium:

We're aware that a feature in *LensWork* provides a great opportunity to obtain beautifully printed promotional materials. To support your efforts (and get *LensWork* into the hands of photography-lovers) we make additional copies available **at discounted rates**. **The deadline for ordering copies at the discount rate is one month before the issue date.** These special rates are extended

to featured writers and photographers and their galleries and reps (not resellers) as follows:

LensWork (magazines, U.S. Delivery)**:**
$3.00 trade per copy (includes UPS shipping)

LensWork (magazines, Foreign Delivery)**:**
Via Air: $5.00 trade per copy
(includes air post)

LensWork Extended (computer disc, U.S. Delivery)**:**
$3.00 trade per copy (includes UPS shipping)

LensWork Extended (computer disc, Foreign Delivery)**:**
Via Air: $4.00 trade per copy
(includes air post)

We are happy to apply the cost of additional copies against your cash honorarium. In addition, if you wish to purchase copies at these deep discounts with your store credit, **you may do so, but you must inform us no later than one month before the issue date**. This will allow us to adjust the quantities for your order before the magazine goes to press. After that point the remaining store credit can be used to purchase anything from our online store at our regular prices.

Please note that we do not reprint issues when they are sold-out. To ensure you have extra copies of the issue with your work, we recommend you order before the deadline and take advantage of the deep discount. If we have extra copies on-hand we will be glad to sell them to you at the special rate, but we are often sold-out within weeks of distribution — so please do not delay in your request.

More . . .

Submission Checklist

For portfolio submissions, please be certain to include the following:

- ❑ Please fill out the **Questionnaire** on the next page and return with your submission.
- ❑ **A brief bio** (in the neighborhood of 100-200 words) as a supplement to the questionnaire. Feel welcome to send any pre-prepared materials.
- ❑ A **portrait** (color or b/w) of you for use in *LensWork Extended*.
- ❑ **Your signature on plain white paper,** preferably in medium or fine felt-tip pen. (If your work is published, we will need to scan your signature for the title page.)
- ❑ **Written authorization** for LensWork to publish in both paper and Adobe Acrobat formats. See the Copyright Permission Form.
- ❑ **An introduction** for your work, or description of your creative process or methodology to accompany the work. Please avoid statements which tell us how the work makes you feel, how viewers should feel, or statements which read as a review of the work. We would prefer to know your thoughts relative to what motivated you to produce the work, if the path was direct or meandering, why it is important to you and the like. Please aim for something between 200-350 words.
- ❑ Provide a **return envelope with postage** (either pre-stamped, or include a personal check) OR use any of the options noted below.

Submissions from outside the U.S.:

We understand that providing a stamped return envelope, or funds in U.S. dollars for return shipping, may be next-to-impossible. The simplest remedy to currency exchanges and guess-work is the use of VISA, MasterCard, American Express or PayPal. If you prefer PayPal, we will notify you via e-mail of the amount due and await your funds. If you include your credit card information with your submission we will charge your credit card the exact amount of postage or shipping fee. Please be certain to instruct us as to which method you prefer (Airmail, UPS, Federal Express), and what amount of insurance, if any. Please be sure to provide your credit card number including the expiration date.

IMPORTANT!

We are delighted to consider your work, however, materials sent without provisions for their return will not be returned.

You must provide for the return of your portfolio. Please enclose a self-addressed shipping box with sufficient postage or a check/credit card authorization if you want your submission

returned. If we do not receive a self-addressed envelope or box with funds for return we will assume you do not need or want your materials returned and discard them at our discretion.

We are no longer able to ship returns on the recipient's UPS or FedEx account number or credit card number. Return shipping cost must be paid at the point of departure from our office (and can be paid for by check, Visa, MasterCard, American Express – please inquire if you prefer to pay for return shipping with PayPal.)

Where to send your submission:

LensWork Publishing
Attn: Submissions
909 Third St.
Anacortes, WA 98221-1502
USA

More . . .

Questionnaire

Please answer the questions below. If selected for publication,
your answers will be edited for flow and space.

For your convenience, feel free to use the word processing document *Submission Questionnaire*
to type in your answers.

Bio Questions:

Place and Year of Birth

Why photography?

Have you tried other media? Are you currently working with other media?

Formal and informal education:

Photography:
Other than photography:

What is the role of photography in your life?

Please share with our readers if photography is your livelihood, passionate hobby, passport to the world, all of the above, or other.

Sources of artistic influence?

This is wide open to interpretation, but could include family member(s), other photographers (instructor or well-known masters), artists from other disciplines (such as painting, music), etc.

How do you describe "home"?

We are looking for the place where you receive mail. What is it like? Community? Surroundings? Work space? Family? Pets or animals?

Where can we find your work?

Any published books?

This includes traditional and self-pub (i.e., Blurb, Lulu, etc.).

Website:

More . . .

Project Questions:

Project origin:

What was the genesis of this project? Did it evolve from an earlier project? Or from other inspiration or interests?

Logistics:

Here we just want to know how you prepared — gear, travel plans, etc. — in the making of this portfolio. Please include what worked and what didn't work (including recommendations!)

One story:

If you were to share just ONE experience from this series (relating to you as a person as much as a photographer) what would it be?

Equipment used to photograph and print this project::

Project commentary:

This is where we invite you to share comments or insights about your experience (that we haven't already asked about) while making the photographs for this project.

LensWork Publishing Copyright Permissions Form

By my signature below, I authorize LensWork Publishing to reproduce my copyrighted materials in three formats, if selected for publication:

- In the *LensWork* paper publication
  In this medium the images will be only included in the bound publication and not used in any other print form other than the bound edition of *LensWork*. They will be no larger than 5.5"x7". They will be printed in duotone. They will not be cropped or altered from the original. They will be reproduced using LensWork's best efforts, but some variation from the originals is to be expected in the translation from original work to reproductions in ink.

- In LensWork digital media publications (e.g., as DVDs, Back Issues, or the *LensWork Extended* online editions). In this medium, the images will be password protected (Adobe Acrobat® PDF files) so that they cannot be printed or extracted by the end user. Resolution of digital images will be no greater than 200dpi under any circumstances. Specific copyright notice will be added to all digital files to elucidate the photographer's copyright status.

- On the LensWork Web Site as promotion
  In this form, only selected images will be used and only for promotional purposes relative to the issue of the paper publication or the digital publications listed above. On the web the images will be no greater than a resolution of 72dpi and no larger than 800pixels in either direction.

I understand that:

- I am the copyright holder of the materials submitted for publication.
- I retain all copyright privileges regarding these images.
- This permission to reproduce my images is granted as a "one time right."
- This permission is granted only for the images submitted for publication.
- It is my responsibility to have obtained model releases where necessary and that I must be able to provide copies of them to LensWork Publishing if required.LensWork Publishing is obligated only to compensate for materials actually published.
- LensWork Publishing agrees to compensate me for this permission per the current LensWork Submission Guidelines.
- Receipt of this submission and copyright permission does not constitute acceptance by LensWork Publishing to use the work nor does it obligate LensWork Publishing to compensate me for its consideration. LensWork Publishing retains the right to reject work at its discretion.
- Decisions by LensWork Publishing to use or not use the work are final.

_____

Signature

_____

Please print your name

_____

Date