

## *Submission Guidelines – Sending a Finished Book*

(Updated May 2009)

### 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 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.)

- ♦ **World Wide Web 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).

## Submission Guidelines for Finished Books

Send the completed book to the address on the last page. Please include press materials, contact information, publication dates and specifics. Although it is not necessary to send a disc with digital files, we prefer to receive this along with the book. If we choose to publish a portfolio from the book, we will require a disc of images upon acceptance.

Submissions for publication are encouraged and accepted from all individuals, publishers, galleries, or institutions. There are no requirements, no publishing history, and no particular point of view required. Books will be reviewed based on quality of the photography ideas, and harmony with LensWork aesthetics.

We give preference to projects of related images or themes as opposed to collections of “my greatest hits” monographs. 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.

**Please Note:** We do not do “book reviews.” Instead, we publish portfolios of images from the book along with purchasing information and often an interview with the photographer. Portfolios typically consist 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*.

## Selection Process

We review each book submission as it is received. Books that are not selected for further consideration will be returned only if return postage and instructions are included with the submission. 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 work from the book. We will need you at that time to send digital files of the images and other materials as needed for publication. See the next section.

Upon receipt of all materials, we will begin the layout and preparation of the 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 the work is not selected for the next issue, we will retain the submission for

scheduling in the subsequent issues. Please note that this can mean an “accepted submission” may be in the candidate pool for some time before it is ultimately published. We do our best to schedule publication to coincide with gallery openings, book releases and other events that will maximize the exposure for the project. **It is not uncommon for a portfolio to be published six months or a year after acceptance.**

## What to send upon acceptance

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

**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) or DVD-ROM. 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.
- 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.

## 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 a \$250 honorarium regardless of the number of photographs published in either *LensWork* or *LensWork Extended*. See the next sections for payment options.

In addition, photographers featured in the paper edition will receive 10 free copies of the paper version and 10 free Extended DVDs. Photographers featured in the Extended edition will receive 10 free Extended DVDs.

All published photographers will receive a complementary 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 may be redeemed for cash, or any part or all of the honorarium may be used for trade (see next section).

Payment is made only upon publication. The complimentary copies are shipped immediately and will include a letter confirming the cash payment. Checks are mailed within 90 days of publication via 1st class mail. 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.

## Additional Copies – Trade/Purchase Info:

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 our cost (while we're in stock). This offer is extended to featured photographers and their galleries and reps (not resellers), as well as published writers. We accept trades against your honorarium, and for larger quantities can bill your Visa, MasterCard or American Express. These special rates are as follows:

### **LensWork (magazines) U.S. Delivery:**

\$2.50 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:**

\$2.50 trade per copy (includes UPS shipping)

### **LensWork Extended (computer disc) Foreign Delivery:**

Via Air: \$4.00 trade per copy (includes air post)

**Folios or Books:** In addition, you may use your honorarium in trade for any other *LensWork* Publishing products, including *Special Editions Folios*, books, etc. You may redeem any or all of your honorarium toward the purchase of any of these items at the discounted price of half off the regular price.

# Submission Checklist

## For book submissions, please be certain to include the following:

- ❑ A brief bio of the photographer (in the neighborhood of 100-200 words).
- ❑ The photographer's 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 the work, or description of the 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.
- ❑ Regarding 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 if you live outside the U.S. The simplest remedy to currency exchanges and guess-work is the use of VISA, MasterCard or American Express. We will return your submission and 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.

## Materials Return

### 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 book. 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:

Submissions should be sent to:

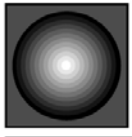
### LensWork Publishing

**Attn: Submissions**

**909 Third St.**

**Anacortes, WA 98221-1502**

**USA**



# LENSWORK

PUBLISHING

## *Copyright Permissions Form*

By my signature below, I authorize LensWork Publishing to reproduce my copyrighted materials described as:

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 original is to be expected in the translation from original to reproductions in ink.
- ◆ In *LensWork* digital media publications (as DVDs, Back Issues, or the LensWork Extended version)  
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*  
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 600pixels 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 \_\_\_\_\_ Date \_\_\_\_\_

Please print your name \_\_\_\_\_