

# *LensWork Submission Guidelines*

(Updated October 2007)



## **Premise and Preferences**

We have some basic premises which help define the kinds of articles and portfolios 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 6.)

- **Paper:** The copyright permission you grant us is a one-time publishing right for *LensWork*. Paper copies of *LensWork* are offered through retail outlets (including Barnes & Noble, Borders Books, and better independent bookstores) in the U.S. and Canada 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 CD-ROM or DVD. 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 images 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. Even so, such unauthorized use would not lead to your images being pirated for publication due to the extremely low resolution of computer monitors.)

- **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 sample 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 including a signed Copyright Permission form.

## Article Submission Guidelines

Submissions for publication are encouraged and accepted from all individuals. There are no requirements, no publishing history, and no particular point of view required. Articles will be reviewed based on clarity of writing, quality of ideas, and persuasiveness of the writer’s perspective or opinion.

An important tip: Try to avoid the all-too-common tendency to sound “academic.” Insightful, direct, or humorous material is preferred over stuffy or ultra-esoteric material. LensWork Publishing is particularly interested in reviewing articles about the process of being, or becoming, a creative photographer – or would have appeal to those who are.

**Previously published materials are acceptable.** When submitting a previously published article, please indicate when and in which publication the article appeared.

Article length is not a determining factor in our consideration to publish; content is. Articles tend to range between 1,000 and 4,000, with interviews often in the 3,000 to 5,500 word range.

Copyright permission must be available to you, and provided to us prior to publishing, for all photographs, illustrations or graphics you wish to include with your article that you do not hold the copyright.



Your permission to us must include, in writing, your agreement to allow us publishing privileges as outlined above. As stated, if these requirements are not acceptable, we must decline your submission.

Acceptance or declination of your article is solely at the editor's discretion; decisions are final.

Articles may be sent via Email, or CDR as Text Only or as Microsoft Word files for Windows or Mac, or as typed paper copies. Please enclose a self-addressed stamped envelope if you want your submission returned. If we do not receive a SASE, we will assume you do not need or want your materials returned. Be certain you have included the materials requested on the Submission Checklist found on Page 5.

**Article Honorarium.** We feature the names of all published individuals on the cover of each issue, with a description of your article included in the Index. Payment is made through a combination of cash, free copies, and complementary subscription. The cash calculation is based on the length of the article used in its published form. Writers are paid 15-cents per word with a minimum payment of \$250. Interviews are paid at a flat rate of \$500 to the writer regardless of the length of the interview. Writers will also receive 3 free copies of the paper version\* and 3 free Extended CDs\* of the issue in which their article appears, as well as a complementary 1-year subscription starting the following issue (or, if there is an existing subscription we will simply extend it six issues). Payment is made only upon publication. The complementary copies are mailed immediately and will include a letter confirming the cash payment calculation. Checks are mailed within 90 days of publication via First Class mail. This payment will serve as compensation in full for permission to publish as outlined above.

*\* Additional copies are made available to published writers and photog-raphers at cost (plus postage for foreign delivery). Please see Page 4 for details.*

## Portfolio Submission Guidelines

We continually review portfolios for publication. We always enjoy getting a chance to look at new work. In fact, about half of what we publish in *LensWork* comes from submissions that were originally unsolicited, that is to say, from readers and subscribers like you. We love giving exposure to people who are doing good work but are not plugged into the publicity machines that galleries and traditional publishers provide. 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 do, however, have specific ideals in mind. Ideas or projects are always a basis for great portfolios in *LensWork*. 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 30-70 images from which we can edit a selection ideal for the magazine and use all or most of the images on the CD. 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.

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 Bonus Gallery.

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.

**Image submissions:** Complete submissions that are “ready-to-publish” are required. 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.

This single exception to this are **book submissions**. While we don’t do book reviews, we do accept finished books (or blads accompanied by a CD of images) as submissions. If we are interested in publishing the work (and publicizing your book!) we will request prints or scans as needed from a selection of images from the book. If your project includes additional images that were not published in the book, feel free to send them along with the book either as prints or on CD as outlined below.

Although we do accept submissions via computer disk, *print submissions are preferred and are given first priority.*

- We do **not** accept slide submissions.  
We do **not** review websites as submissions.  
We do **not** review submissions via email.
- We prefer 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*. Inkjet prints are acceptable for review, but must be accompanied by the digital files we need for publication.

- We do accept **digital submissions** with the following guidelines:
  - » Digital file submissions must be on PC-readable CDs (the CD-R data disc format is most common). We do not accept other digital media formats – no floppy discs, no Zip discs, no DVDs please. Mac users can easily make these CDs by following the ISO 9660 standards when burning a disc.
  - » Horizontal images (landscape proportion) should be not less than 2,200 pixels wide nor greater than 6,000 pixels wide. Vertical images (portrait proportion) should be not less than 2,800 pixels tall nor greater than 6,000 pixels tall.
  - » Digital files should be flattened (no layers) grayscale images.
  - » 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.

**Portfolio Honorarium.** We feature the names of all published individuals on the cover of each issue. Payment is made through a combination of cash, free copies, and complementary subscription. Photographers will be paid a \$250 honorarium regardless of the number of photographs published in either print and/or on CD-ROM. Photographers will receive 3 free copies of the paper version\* and 3 free Extended CDs\* in which their portfolio appears. 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).

*\* Additional copies are made available to published writers and photog-raphers at cost (plus postage for foreign delivery). Please see Page 4 for details.*

Payment is made only upon publication. The complementary 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.

## 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. If we feel your work would be a candidate for publication, we retain the submission for further review. With each issue of *LensWork*, we select work for publication from the pool of candidates on-hand, selecting all the work for the issue based on content and mutual compatibility. If your work is not selected for the issue after we receive your submission, we may elect to retain your submission for re-consideration in the subsequent issues. Please note that this can mean a submission is reviewed, retained, and reviewed several times before it is ultimately published or rejected. **It is not uncommon for submissions to be published six months or a year after receipt. If this is unacceptable, please tell us the return date for your submission so we can get it back to you within your deadlines. If there is no return date, we will assume we are at liberty to keep your submission for re-consideration in subsequent issues.** 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. 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.

## Special Submissions for *LensWork Extended*

**Bonus Gallery:** Submissions for the *LensWork Extended* Bonus Gallery should be sent on CD and must be a Acrobat® Version 6 or Version 7 file. The PDF should be distilled at 200dpi, images compressed as JPEGs either high or maximum quality. Please DO NOT set any security protection for the file since we will need to add interactive buttons. We only accept finished PDF files for the Bonus Gallery.

### **Extended Bonus Gallery Honorarium**

The honorarium for acceptance into the Bonus Gallery is a complementary one-year subscription (new or renewal) to *LensWork Extended*, as well as five comp copies\* of the issue in which your work appears. *\* Additional copies are made available to published writers and photographers at cost (plus postage for foreign delivery). Please see details in the next column.*

**Printable images for the “Good Karma Print Exchange”:** If you choose to submit an image or two without copyright restrictions for the free printable gallery, these must be either an unprotected Acrobat Version 6 PDF file, a flat TIF file, a Photoshop PSD file or an EPS file. We recommend 300 dpi at print size. The image must contain the phrase “Copyright Restrictions Waived” and include your name and date. We will also require that you sign and include the copyright waiver form. There is no honorarium for inclusion in this program.

## 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:

**Magazines U.S. Delivery:**

\$2.50 trade per copy (includes UPS shipping)

**Magazines Foreign Delivery:**

Via Surface: \$4.00 trade per copy

Via Air: \$5.00 trade per copy

**Extended CDs U.S. Delivery:**

\$2.50 trade per copy (includes UPS shipping)

**Extended CDs Foreign Delivery:**

Via Surface: \$3.00 trade per copy

Via Air: \$4.00 trade per copy

**Where to send all submissions:**

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

Please be certain you have included the materials requested on the Submission Checklist on the next page.

**Materials Return:**

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**IMPORTANT!**

**We are delighted to consider your work,**

**however, materials sent without provisions for their return will not be returned.**

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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.) Thank you for your interest in *LensWork!*



## *Submission Checklist*

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

- A brief bio (in the neighborhood of 40-100 words).
- Your signature on plain white paper, preferably in medium or fine felt-tip pen. (If your article 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.
- Return envelope and postage, if you wish your materials returned.

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

- All of the above.
- Plus 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.
- Include a portrait of yourself. This snapshot needs to be 200 dpi and at least 5 inches wide. The photo can be color or black and white and it is to be used on your *LensWork Extended* bio page. Photoshop PSD or JPEG (maximum) files are preferred.
- 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.

### **For submitting to the “Good Karma Print Exchange”:**

- Copyright permissions form



## Materials Return

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**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 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 (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.

More . . .



- 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.

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Signature

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Please print your name

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Date