

INSIDE VIEW

Photography magazines



There's a wide range of photography magazines on the market and they're a rich seam for freelancers. We talked to the editors of some of the leading titles to find out what they look for from potential contributors

BLACK & WHITE PHOTOGRAPHY



Name

Ailsa McWhinnie

Title

Editor

Who is the magazine aimed at?

The passionate monochrome photographer who has an interest not just in techniques and products, but also the ideas and inspiration behind a photograph. While many of our readers work purely traditionally, a significant number now scan and output their prints digitally.

What is the overall freelance potential?

Very good for work that meets the high standards set by our readers and contributors.

What sections of the magazine can freelancers contribute to?

Reader Gallery, The Printer's Art, Portfolio, Reportage, Readers' Darkrooms and technique features (both traditional and digital).

What sort of images do you have an on-going need for?

We don't have much need for single images (except for in Reader Gallery) as most of our features are commissioned word and picture packages.

What type of images don't you want to see from freelancers?

Weddings.

How do you like submissions to be presented?

Black & white prints should be minimum size 10x8in, maximum size 12x16in. Inkjet prints can

be either A4 or A3. Label all prints on the reverse with full name and address, daytime telephone number and e-mail address, and enclose a list of brief captions.

Digital images or scans should be TIFF files, 300dpi, Mac compatible, no bigger than A4. Digital black & white files will always reproduce better if saved as RGB or CMYK as opposed to greyscale. Please label any CD with full name and address, daytime telephone number and e-mail address. A list of brief captions to each image should be enclosed either separately or saved as a Word document on the CD. An inkjet printout of thumbnails of the images should also be enclosed with the submission. Always enclose a stamped, addressed envelope if you would like your submission returned.

What's the biggest mistake potential freelancers make?

- 1) Not studying the magazine before phoning.
- 2) Writing an article without consulting the editor first. We judge an idea on the pictures first, writing second, so always phone or e-mail before writing something, as your idea might not tally with the editor's requirements, or may even double up with something already commissioned from another contributor.
- 3) Sending a submission by ordinary post. Always send at least Recorded Delivery, preferably Special Delivery.

What's the potential for freelancers supplying words as well as pictures?

Better than pictures alone. Don't be put off if you are an inexperienced writer – we will always provide a detailed brief to help you to match our house style.

GET IN TOUCH

How should potential freelancers get in touch?

By e-mail (ailsam@thegmcgroup.com) or phone (01273 477374). If e-mailing a feature suggestion, please attach no more than five low resolution images that would illustrate your article.



PHOTOGRAPHY MAGAZINES INSIDE VIEW

PRACTICAL PHOTOGRAPHY



Name

Andrew James

Title

Editor

Who is the magazine aimed at?

We're aimed at anyone with a camera who is interested in trying to take better pictures. Photography is, for them, a passion and a huge creative outlet. They see pictures everywhere and are always craving inspiration and have a desire to improve – whatever their current level and time constraints.

RIGHT NOW!

What type of images are you looking for right now?

Interesting and creative still life images that can be taken indoors without the need for complicated studio lights. We're also after dramatic black & white landscapes and bleak winter images.

How do you like submissions to be presented?

Transparencies are still fine, but CDs with high-resolution images are also more than acceptable. The images should be as large as possible (around 300dpi at A4), but please don't interpolate them or ruin them with a ridiculous amount of Unsharp Mask. All images (digital or film) should be accompanied by a list that gives all the relevant details: where, when, and how the picture was taken. And write down a daytime telephone number and an e-mail address too, please.

All CDs must be accompanied by an index sheet of thumbnail pics. Keep everything as simple and easy to access as possible. Don't send more than 10 to 15 pictures. I'd rather see six brilliant pictures than 106 average ones.

What is the overall freelance potential on Practical Photography?

It's pretty good. We're always on the look out for great images that can illustrate a technique or just make people go 'wow, I wish I'd taken that'.

What sections of the magazine can freelancers contribute to?

Our technique section, *Take Better Pictures*, is one area where freelancers can contribute, especially if they have a specific skill or method that would be of interest to keen photo enthusiasts.

There's always the chance to get an image into our *Gallery* section and images that work well on the cover are also hard to find. For cover shots it's important to remember that the logo needs to stand out at the top of the picture and there will be teasers down the left-hand side. Frequently used subjects are landscape, wildlife, and portraits, but that doesn't rule other subjects out.

What sort of images do you have an on-going need for?

We probably use landscapes more than anything because it's such a popular subject, but wildlife is also regularly featured. To be honest, any inventive imagery is great. I like to see pictures of everyday objects or places that have been shot in a really creative way. Also remember that we try to be reasonably seasonal and we're working about two months ahead of ourselves. So, for spring images, you should be sending them into us around February.

What type of images don't you want to see from freelance contributors?

Average ones. Hideously manipulated photographs. Anything that is dull, predictable or technically flawed.



What's the biggest mistake potential freelancers make?

Sending too many pictures, rather than a shortlist of their best. Their best might be among the mix, but you're less likely to be knocked out by the quality of the submission if there are loads of average shots in there as well.

What's the potential for freelancers supplying words as well as pictures?

I'm definitely interested in hearing from anyone who thinks they're able to

put words and pictures

together – although they must be prepared to work to a tight brief so their copy is in tune with the PP house style. And sometimes I'd be asking for behind-the-scenes shots too – so they can't be camera shy themselves!

How should potential freelancers get in touch with you?

Email me at: andrew.james@emap.com with what they can offer. But please don't send me loads of low-res images by e-mail. Or, just drop us a line and include a small selection of work. The address is Practical Photography, Bretton Court, Bretton, Peterborough, PE3 8DZ.

INSIDE VIEW

OUTDOOR PHOTOGRAPHY



Name

Keith Wilson

Title

Editorial director

Who is the magazine aimed at?

Creative and outgoing photographers who are as inspired by the landscape and wildlife as they are by photography – and who think nothing of getting up at 5am to catch the sunrise!

What is the overall freelance potential?

Excellent, but submissions need to meet the high standards set by our readers and contributors.

What sections of the magazine can freelancers contribute to?

Portfolio, Technique, Camera Walks, Viewpoints, Encounters, Assignment, National Parks, Great Journeys.

What sort of images do you have an ongoing need for?

Outdoor Photography is seasonally led, and so

the images we use need to have been taken in the cover month of the magazine. We don't have a need for single images (except for our *Opening Shot* section).

What type of images don't you want to see from contributors?

Bluebells, Buddhist monks, ringed-Burmese ladies, Namibian sand dunes, yawning lions.

How do you like submissions to be presented?

Digital images or scans should be TIFF files, 300dpi, Mac compatible, roughly A4 size. Please label any CD with full name and address, daytime telephone number and e-mail address. A list of brief captions should also be enclosed. Please keep file sizes sensible, and include a folder of low-res JPEGs alongside your TIFFs where possible. A contact sheet is also useful.

Transparencies should be numbered, with a corresponding caption sheet, and presented in clear plastic wallets. Any original material should be sent by Special Delivery where possible. Always include a stamped self-addressed envelope if you would like your work returned.

RIGHT NOW!

What type of images are you looking for right now?

We work roughly ten weeks ahead – as a result we need March images in early January, April images in early February etc.



DIGITAL CAMERA MAGAZINE



Name

Marcus Hawkins

Title

Editor

Who is the magazine aimed at?

Photography enthusiasts who want to improve their picture-taking and image editing. It's read by both film photographers switching to digital and those people who've just upgraded to their first DSLR after using a digital compact.

What is the overall freelance potential on Digital Camera magazine?

Very good. We're always looking for new contributors to the magazine.

What sections of the magazine can freelancers contribute to?

'Out There' – a monthly guide of where to go, what to see and how to shoot it. We're looking for both practical guides to photographing seasonal subjects (think Out There... January, February etc) and reports from photographers 'in the field'.

RIGHT NOW!

What type of images are you looking for right now?

We're already looking for images of spring, including great examples of flower portraits and garden photography, macro subjects, wildlife and landscapes. We're also looking for specific subjects our readers should be shooting in March, April, May and June for our 'Out There...' section.

How should potential freelancers get in touch?

E-mail us at digital.camera@futurenet.co.uk with an initial idea and outline of the article – and low res photographs to back it up.

'How to...' - practical guides to getting more from digital photography. We're open to ideas for technique-driven articles. These need to be accompanied by both striking photography and 'hands on' shots of the photographers which illustrate how the shots were set up etc. We've also got openings for photographers who really know how to get more from image editing and who'd be keen to write tutorial-based pieces.

What sort of images do you have an ongoing need for?

We're always looking for fresh, high quality images of landscapes, wildlife and people.

What type of images don't you want to see?

Technically poor shots. Shots with fancy frames added. Shots of insects on flowers.

How do you like submissions to be presented?

We prefer images to be supplied as JPEG or TIFF – initially as 72dpi files that are a reasonable size for viewing (around 20cm). Captions should contain

PHOTOGRAPHY MAGAZINES INSIDE VIEW

What's the biggest mistake potential freelancers make?

Just because you can get 500 pictures on a CD, doesn't mean you should! Please keep submissions limited to 15 images per idea.

What's the potential for freelancers supplying words as well as pictures?

We tend to buy word and picture packages (except in our Portfolio section). You will be given strict guidelines on how to write your article at the commissioning stage, so always send pictures and a brief paragraph or so outlining your idea before sitting down to write a full feature!

How should potential freelancers get in touch with you?

Firstly, study two or three recent copies of the magazine, and decide which section your work naturally falls into. Next, send a small selection of images and outline of your suggestion to Keith Wilson, Outdoor Photography, GMC Publications Ltd, 86 High Street, Lewes, East Sussex, BN7 1XN. Please do not send images via e-mail unless requested to do so.

40 or so words explaining the thought process that went into capturing the image, plus technical information (listed as camera, lens (including focal length for zooms), ISO, metering pattern (plus any compensation) and shutter speed/aperture).

What's the biggest mistake potential freelancers make?

Submitting a huge portfolio of work that hasn't been carefully edited to remove the weaker shots, then expecting an idea of where we can use it within a day of sending it to us.

What's the potential for freelancers supplying words as well as pictures?

We're very interested in picture and copy packages – particularly practical technique-driven articles.

EOS MAGAZINE

Name

Angela August

Title

Editor

Who is the magazine aimed at?

Users of Canon EOS film and digital cameras.



What is the overall freelance potential on EOS magazine?

High. About 80% of images are submitted by freelancers.

What sort of images do you have an on-going need for?

Any excellent quality stand-alone images, or shots showing photographic technique and also comparison shots (eg the same shot with and without fill-flash). All images must be taken with Canon EOS cameras (though not necessarily Canon lenses).

What type of images are you looking for right now?

Please e-mail: editorial@eos-magazine.com for our detailed Notes for Contributors and Current Requirements. We will then continue to keep you updated on our current needs via e-mail.

How do you like submissions to be presented?

Our picture library is now entirely digital, so film images need to be scanned. Images should be submitted as TIFF or JPEG files on a Mac compatible CD or DVD. Resolution should be 10Mb-50Mb at 300dpi, uncompressed, unsharpened, in Adobe RGB colour space. Preferably the technical information (camera, lens, exposure etc) and specific technique or caption should be attached to each image file using EXIF. Otherwise, a covering letter should provide this information for each image. Each submission should be accompanied by a printout of thumbnails of the images contained on the CD. Your full name, address and e-mail should be attached to both the CD and the printout. Please DO NOT send image files by e-mail.

What's the biggest mistake potential freelancers make?

Submitting low quality images.

What's the potential for freelancers supplying words as well as pictures?

Most articles are written in-house, but we are open to submissions, particularly from photographers who specialize in a certain type of photography.

How should potential freelancers get in touch?

Tel: 01869 331479 or e-mail: editorial@eos-magazine.com.

