

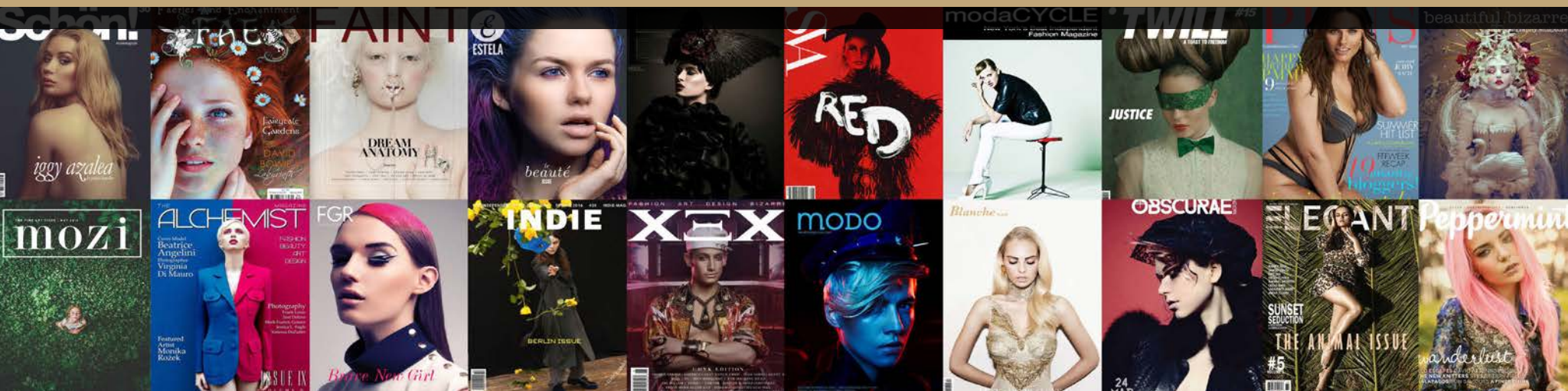


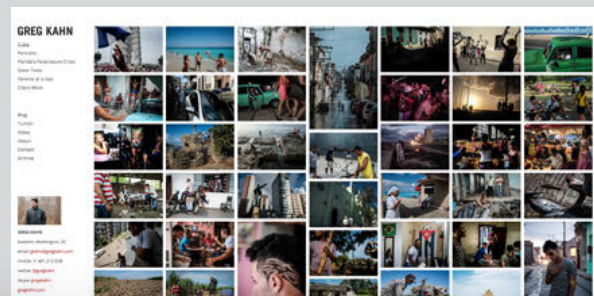
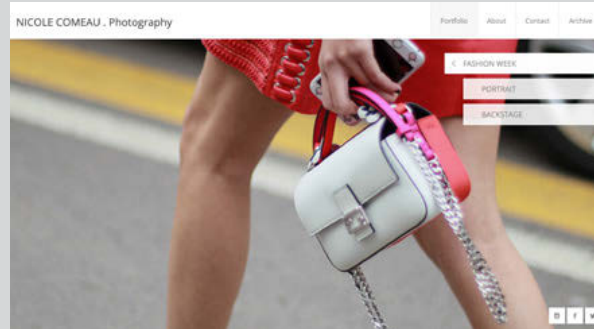
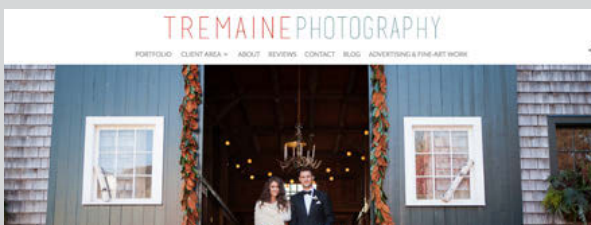
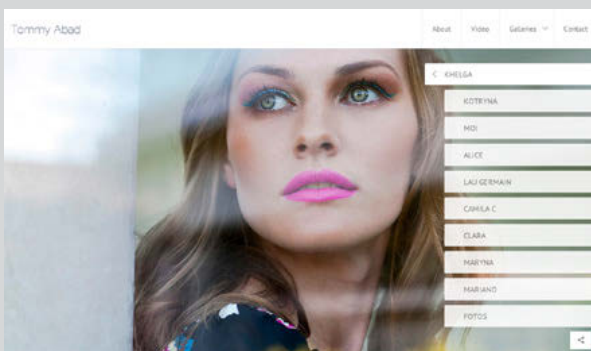
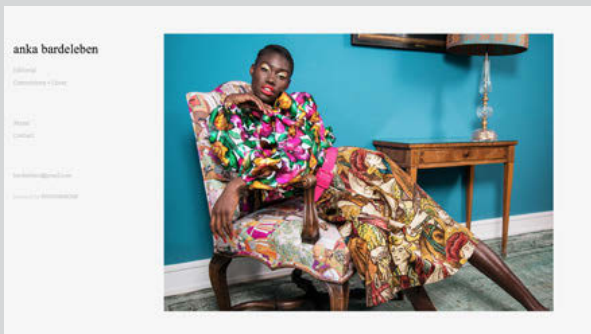
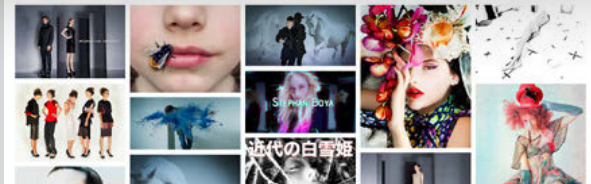
Get Published! 2

A MAGAZINE SUBMISSION RESOURCE GUIDE for PHOTOGRAPHERS

LINDSAY ADLER
PHOTOGRAPHY

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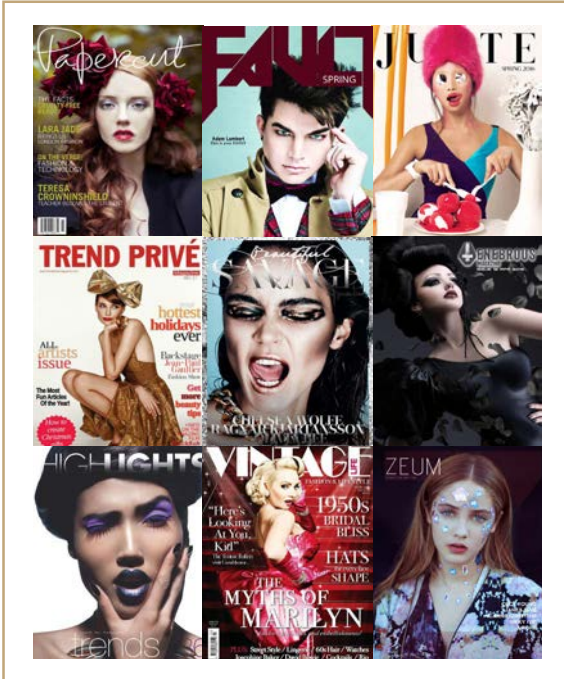
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I have been shooting professionally for more than 15 years now, and I am just as passionate as ever about photography. It invigorates me more every day and there are certain thrills that never get old. When I hold a magazine in my hands and see my images and name in print, it feels like I'm holding a trophy. It is something to be proud of and to cherish.

Today I'm proud to see my work in bigger publications, but it has been many years and lots of rejection to get to this point. Getting published in fashion magazines is no easy task, and this is why I've created my "Get Published" guides. I've curated this list of fashion magazines, both from well-known print magazines to start-up online magazines, that accept submissions.

This guide is an update from the first in this series. We've weeded out magazines that are no longer in publication and added many brand-new magazines that have come onto the scene. I've included websites, emails, and social media links that will help you in the process of submitting your images for publication.

With this guide, as well all of my education, I hope that I help you to more fully embrace your passion and goals in photography. If you are completely new to publishing in magazines, you'll want to check out some of my tutorials on learn.lindsayadlerphotography.com that walk you through the process and get you started on the right foot!

Best of luck!

Lindsay Adler

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- 108 . Zeum Magazine
- 109 . Zink Magazine



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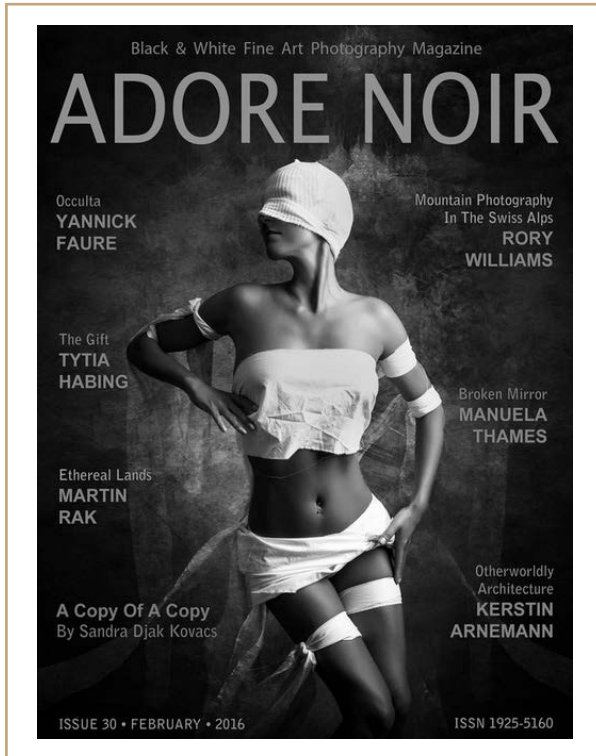
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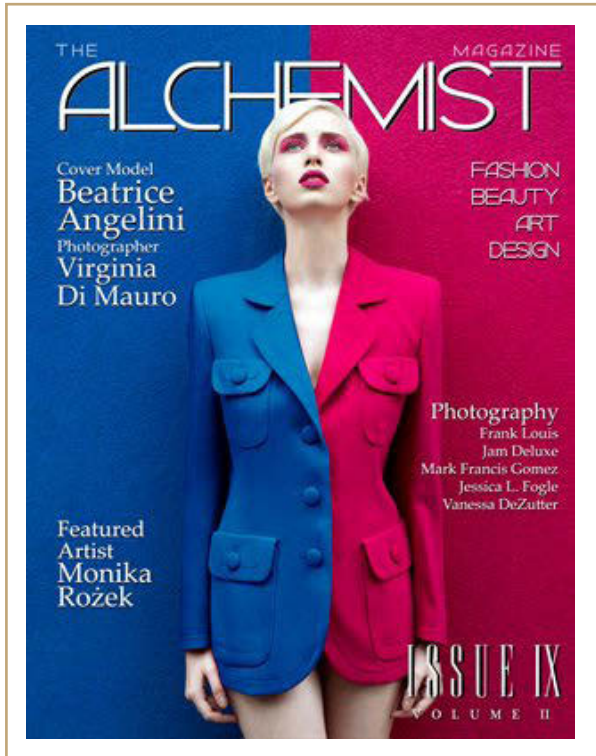
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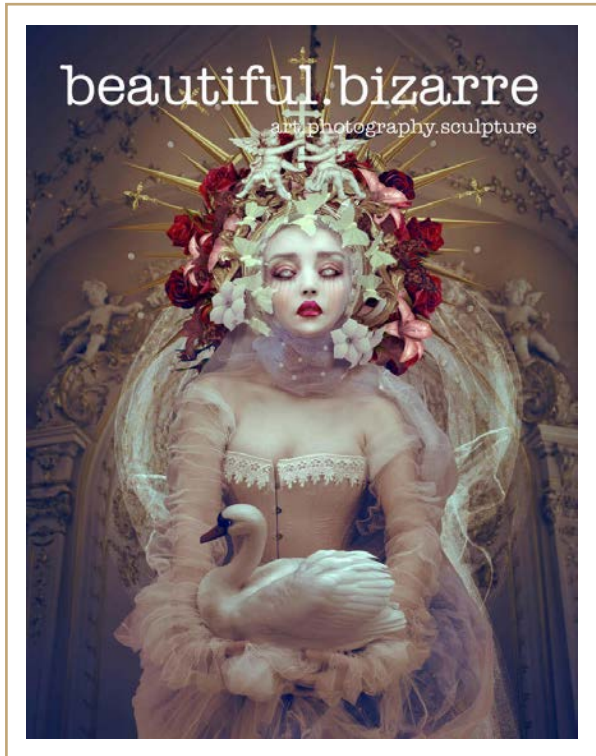
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BEAUTIFUL SAVAGE



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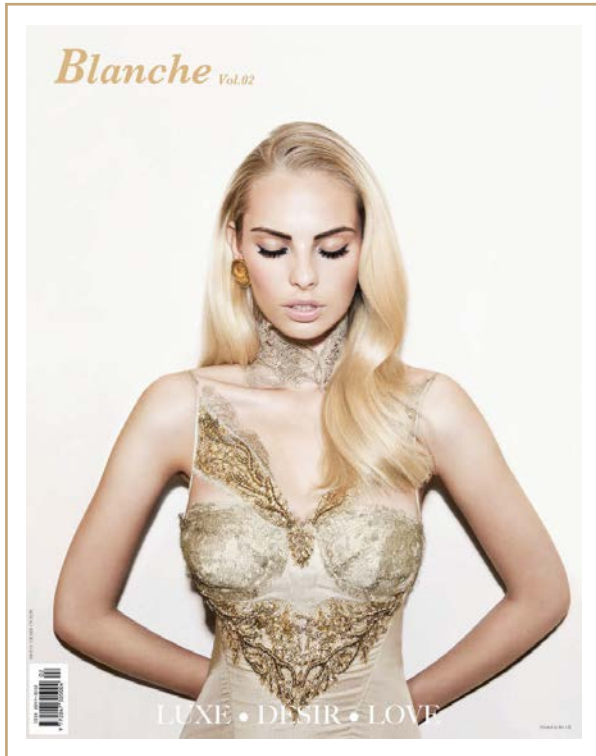
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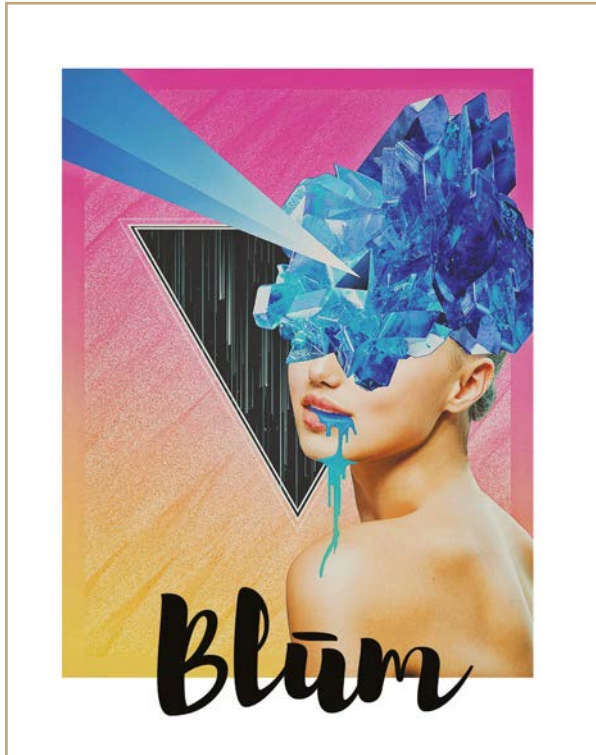
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CATEGORY Fashion

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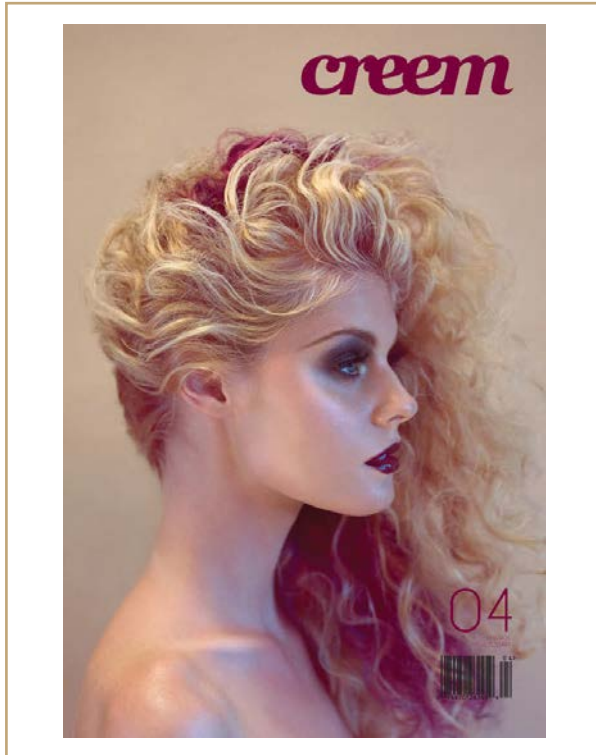
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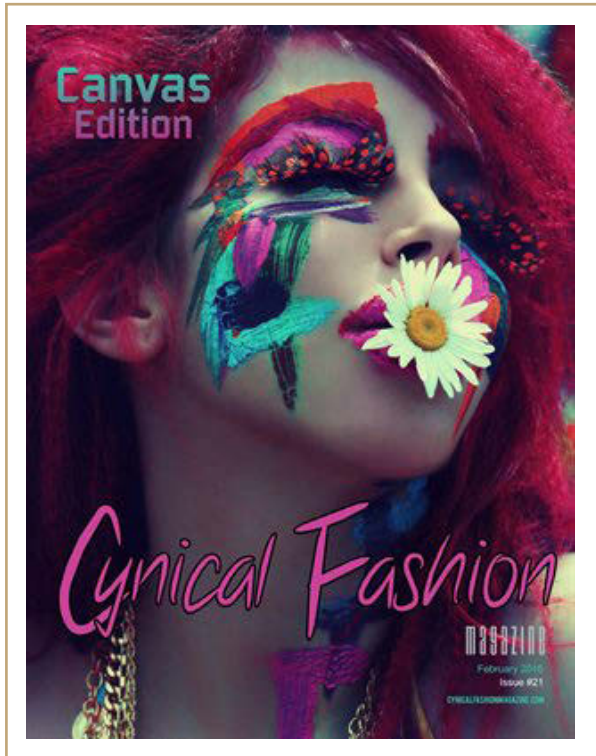
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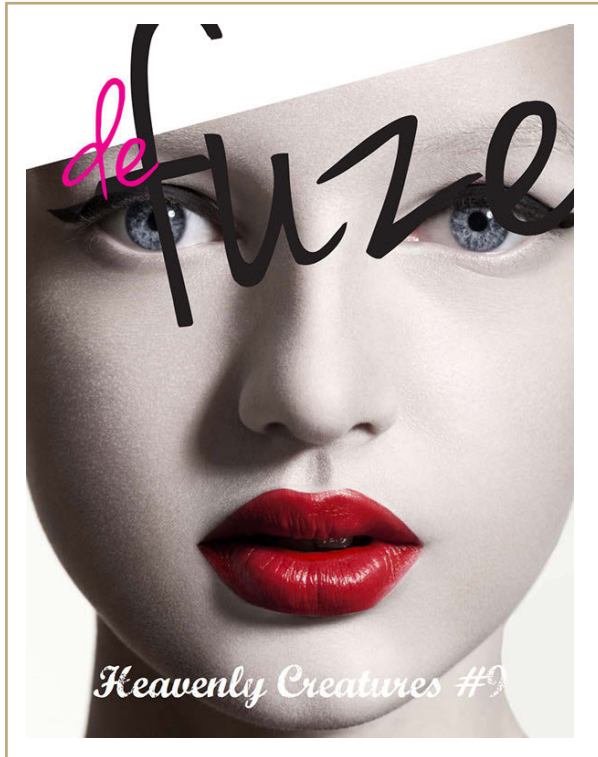
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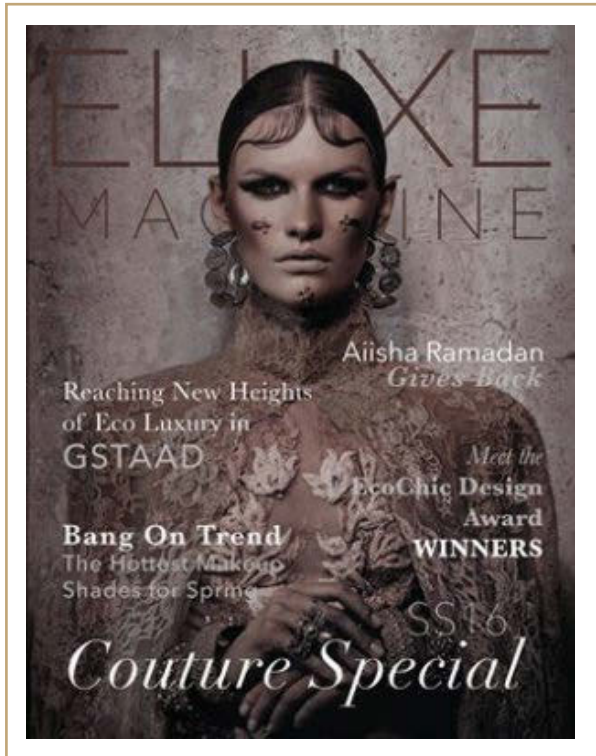
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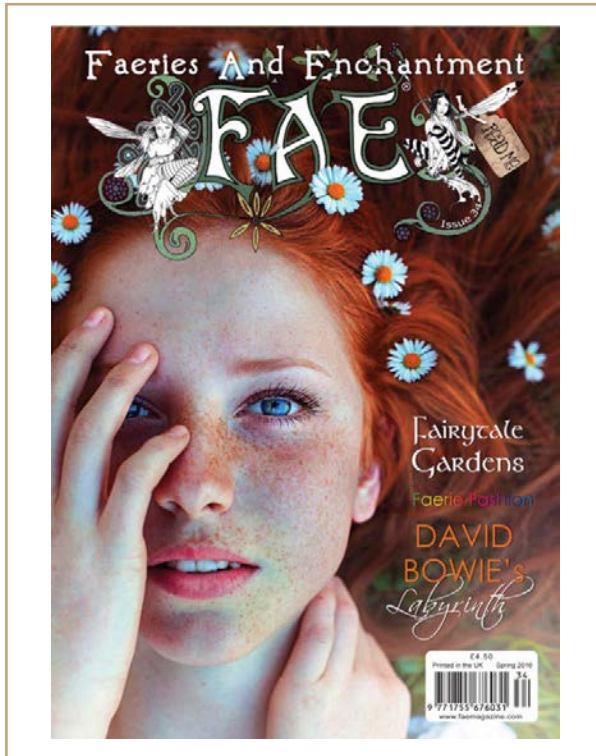
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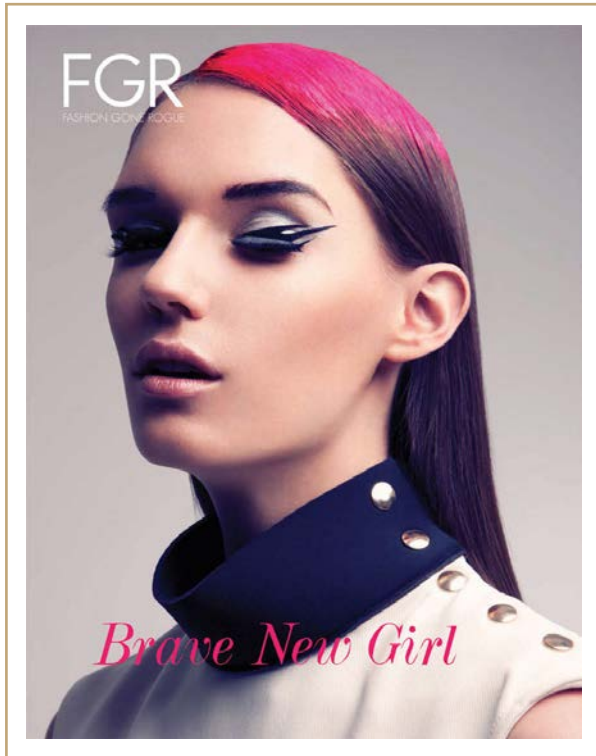
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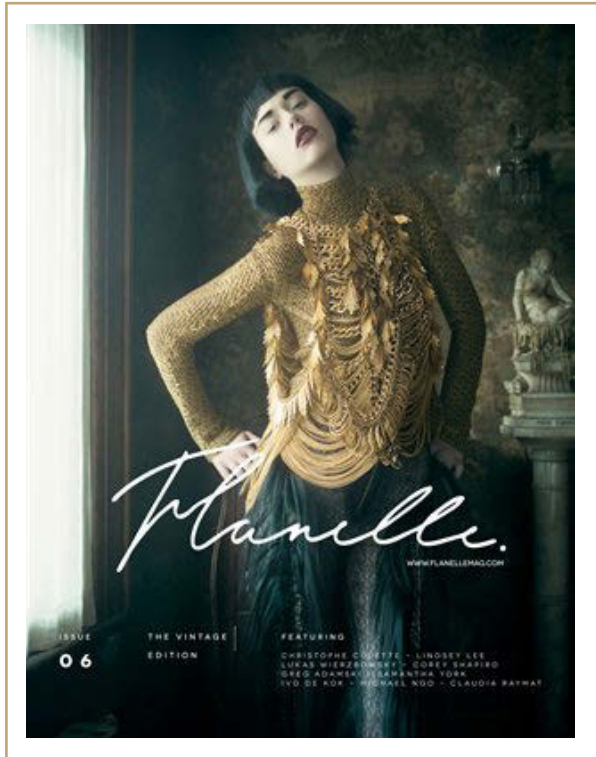
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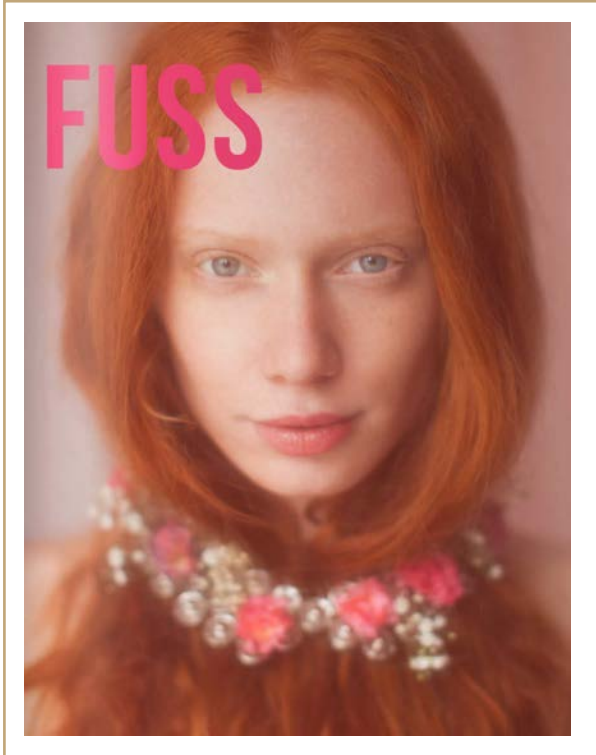
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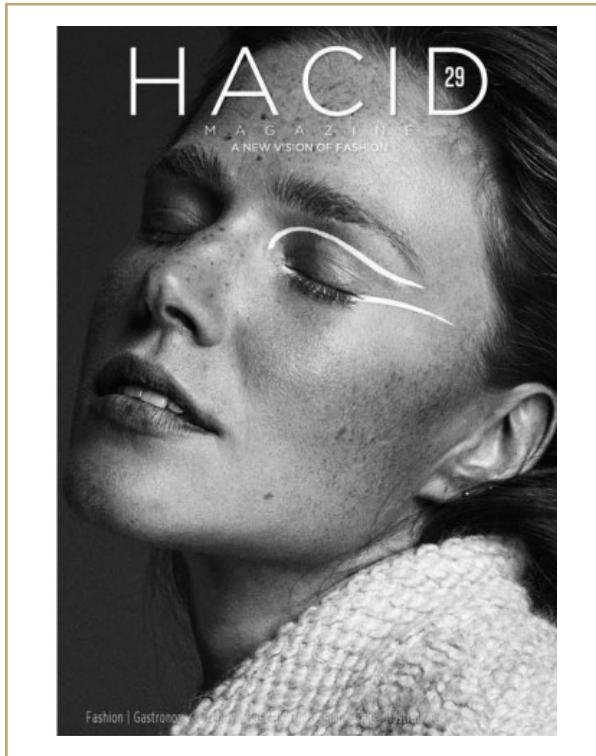
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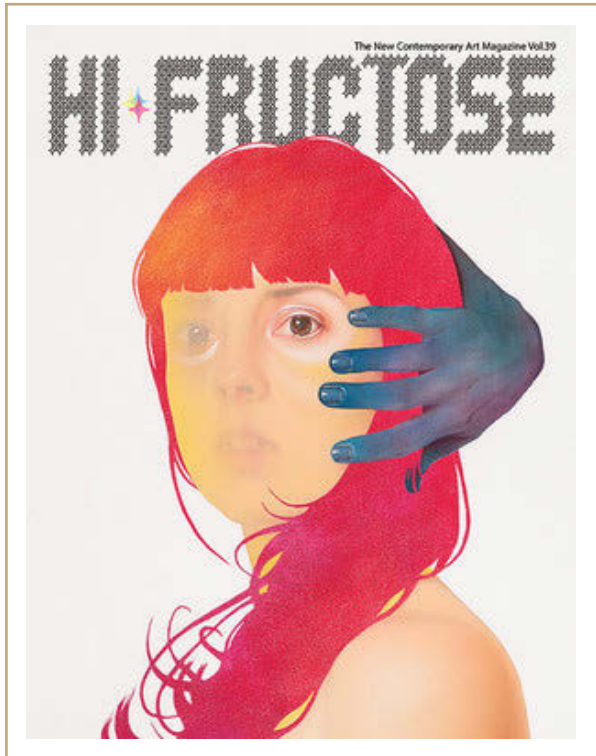
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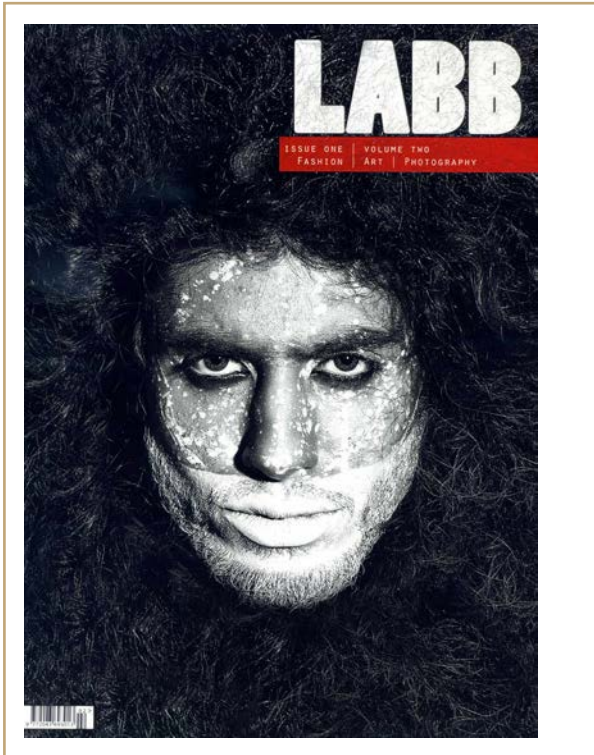
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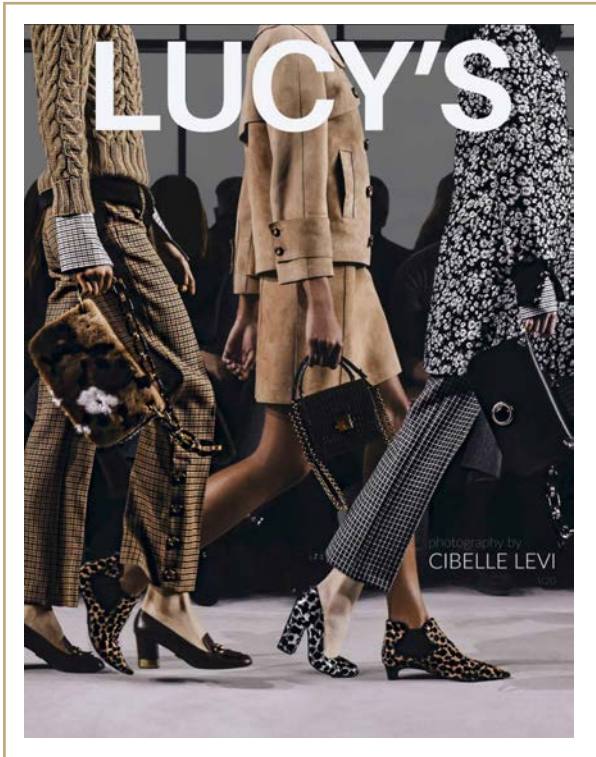
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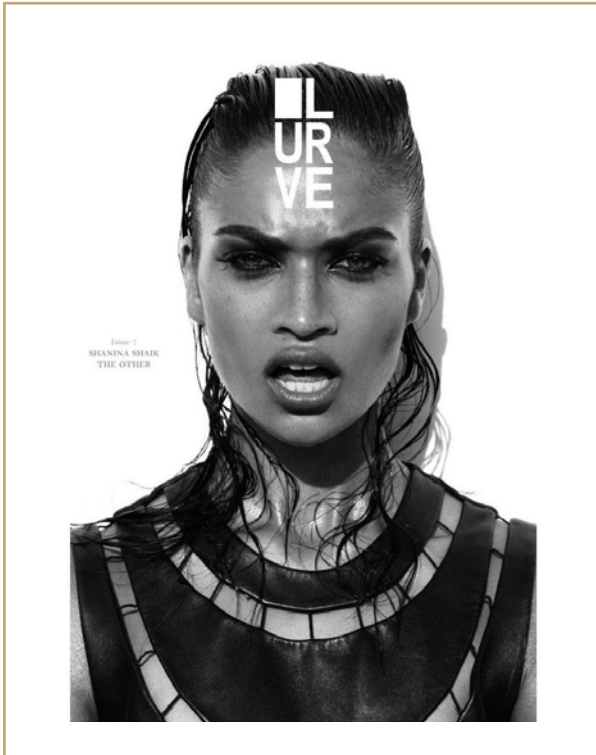
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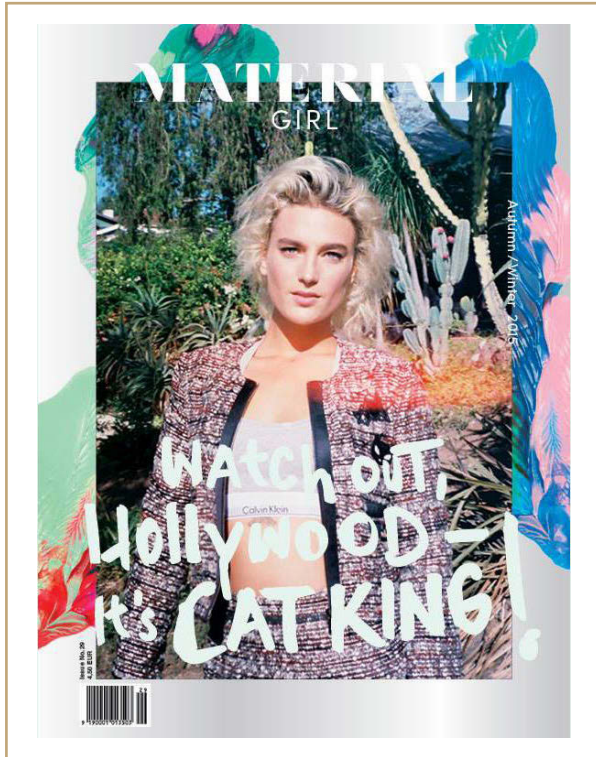
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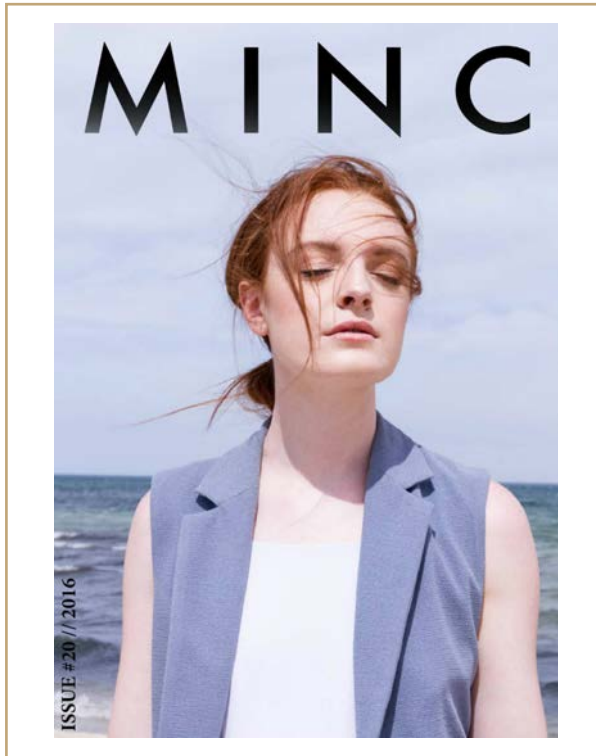
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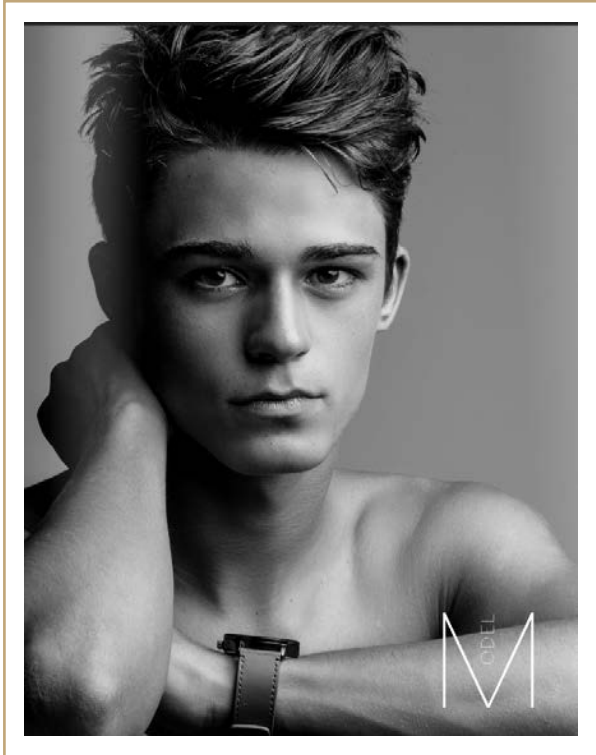
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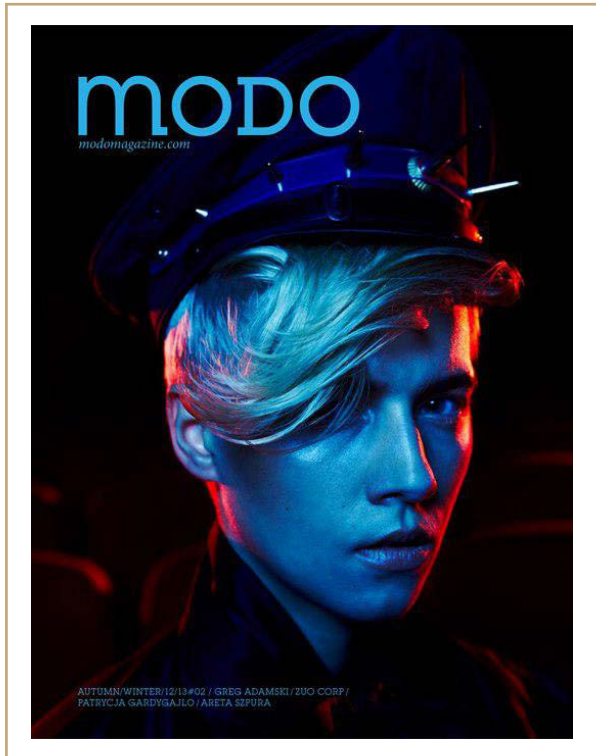
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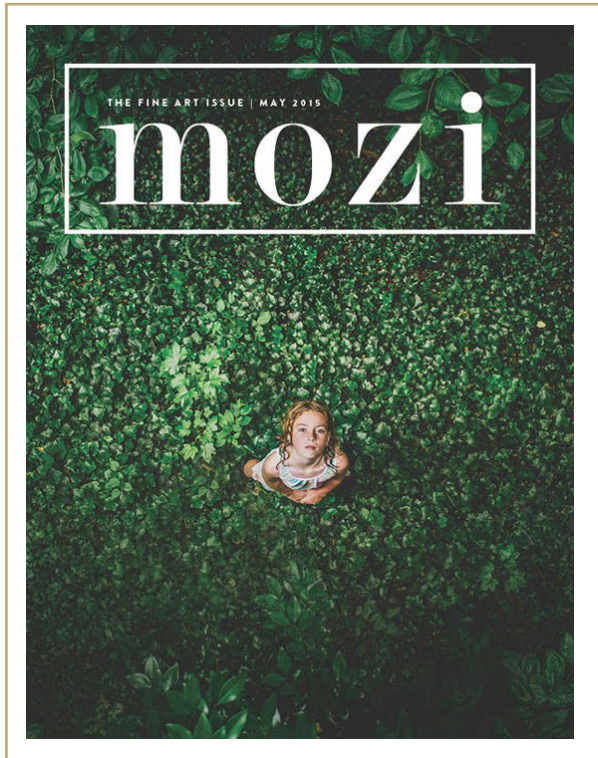
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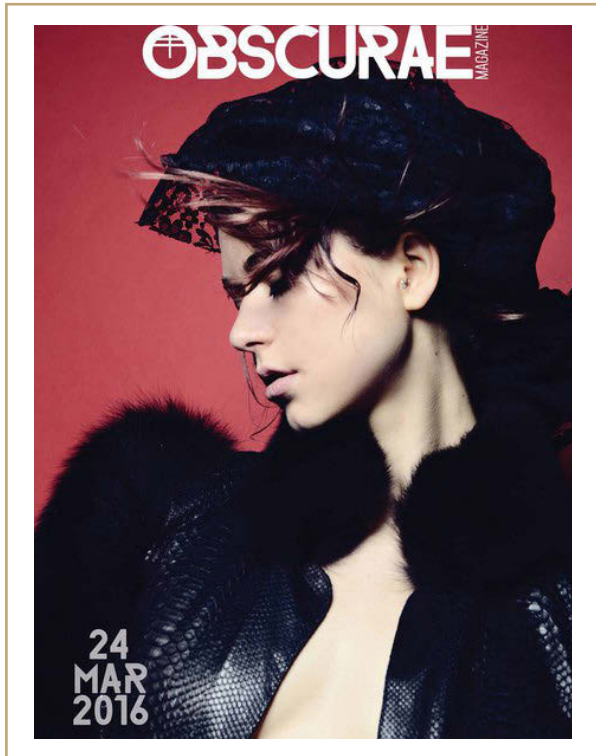
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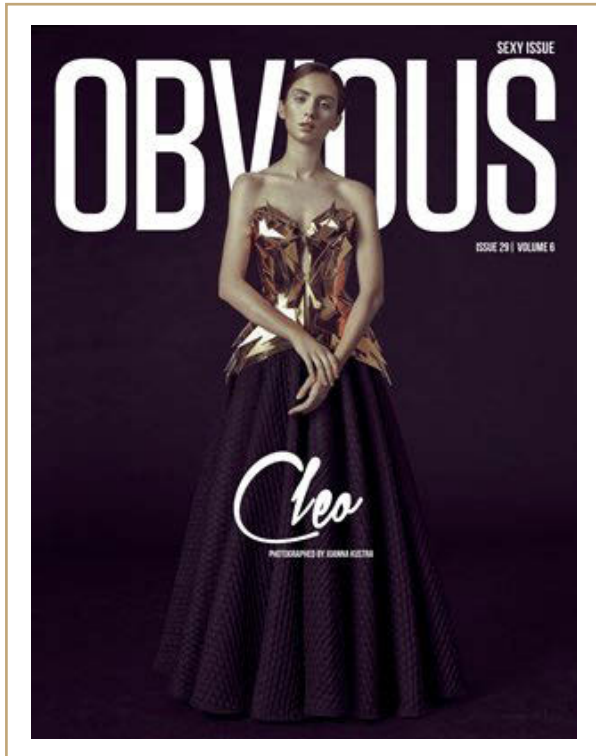
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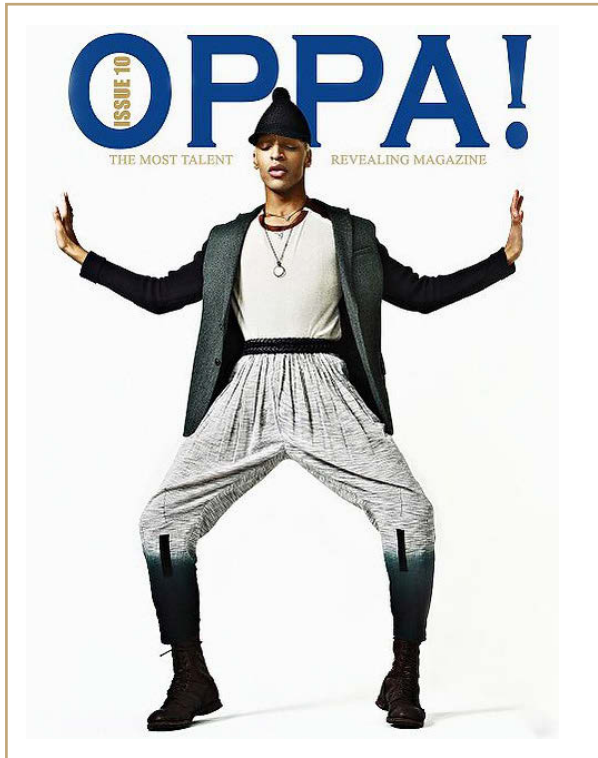
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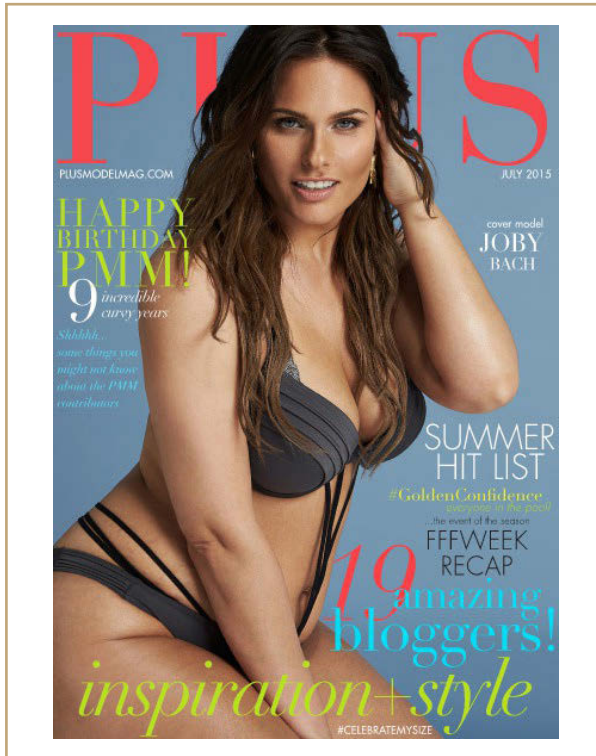
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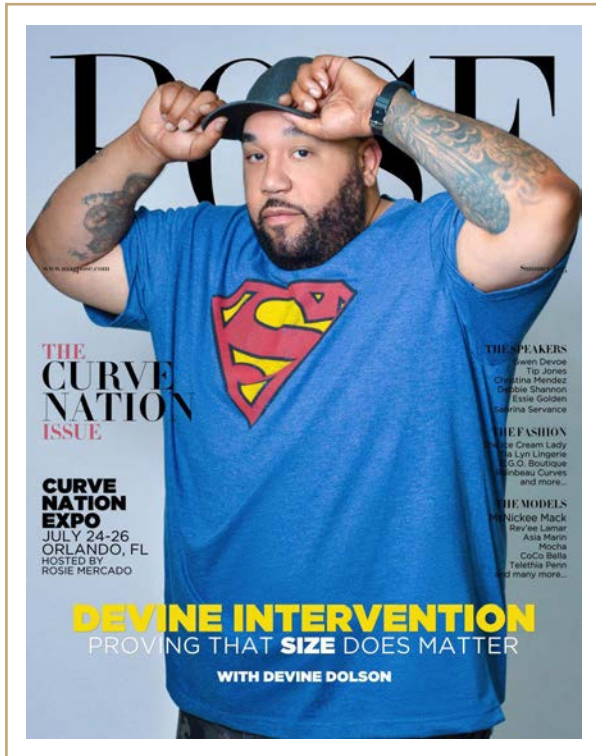
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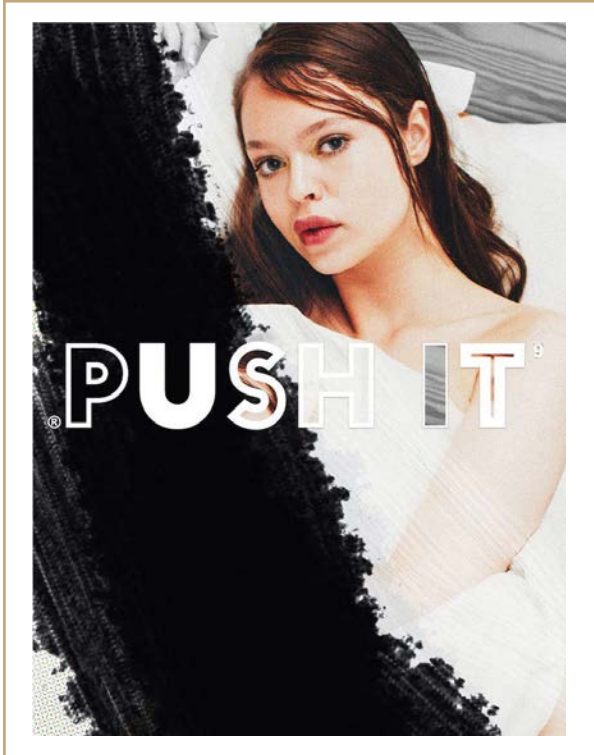
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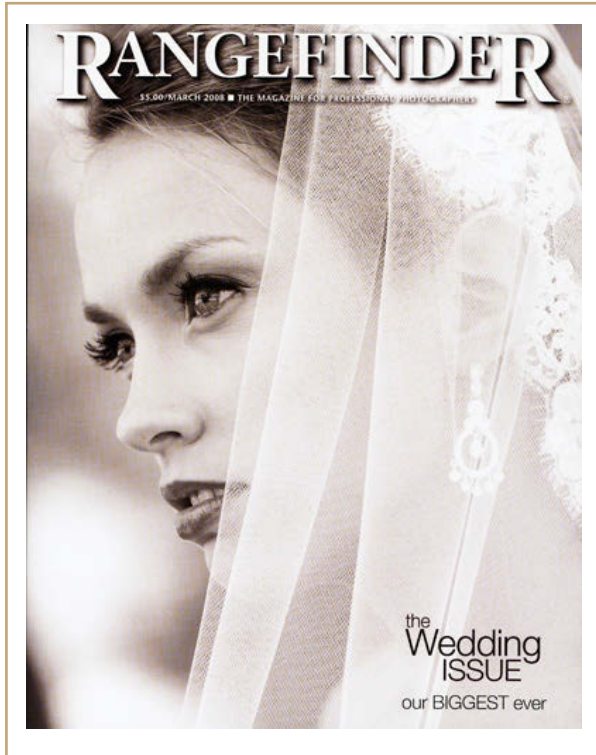
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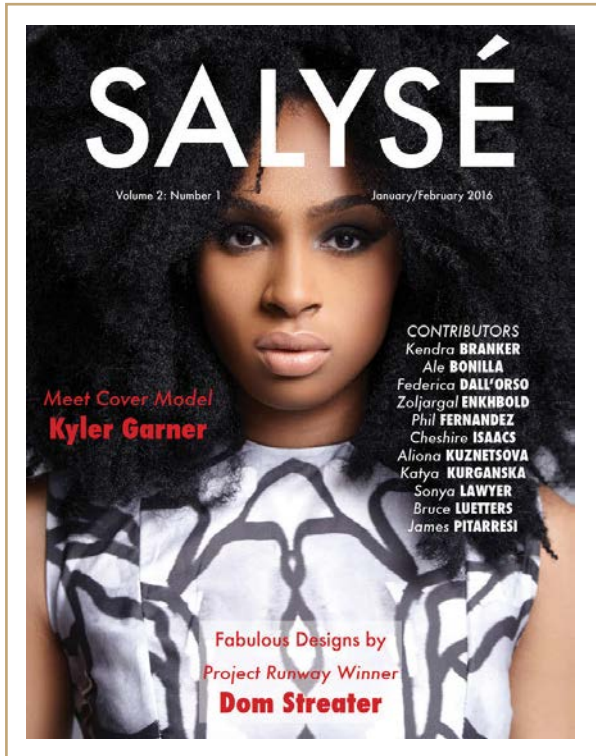
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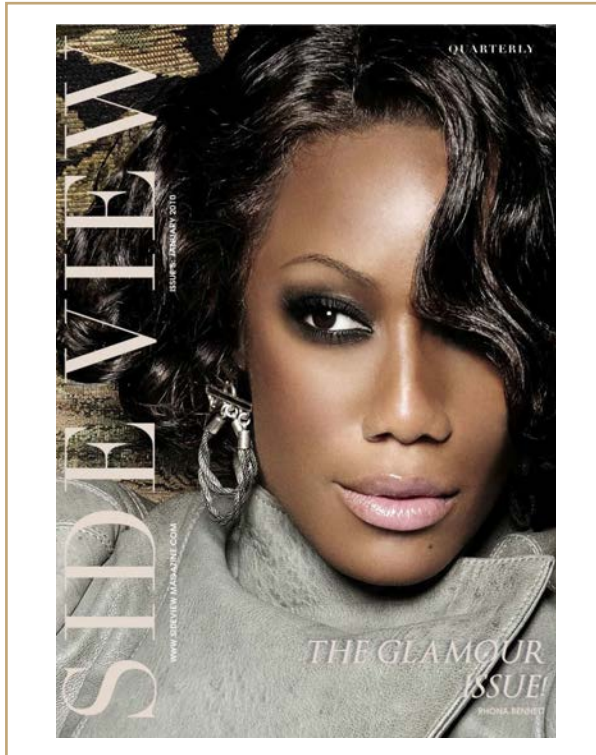
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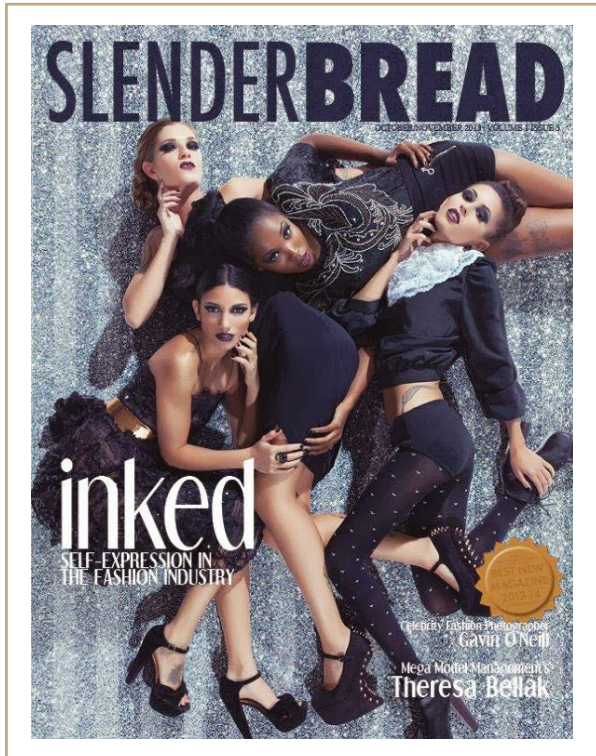
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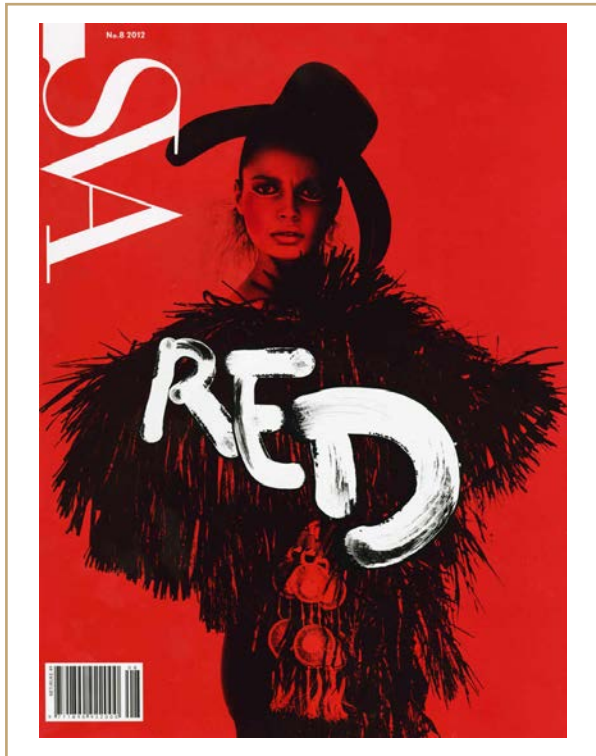
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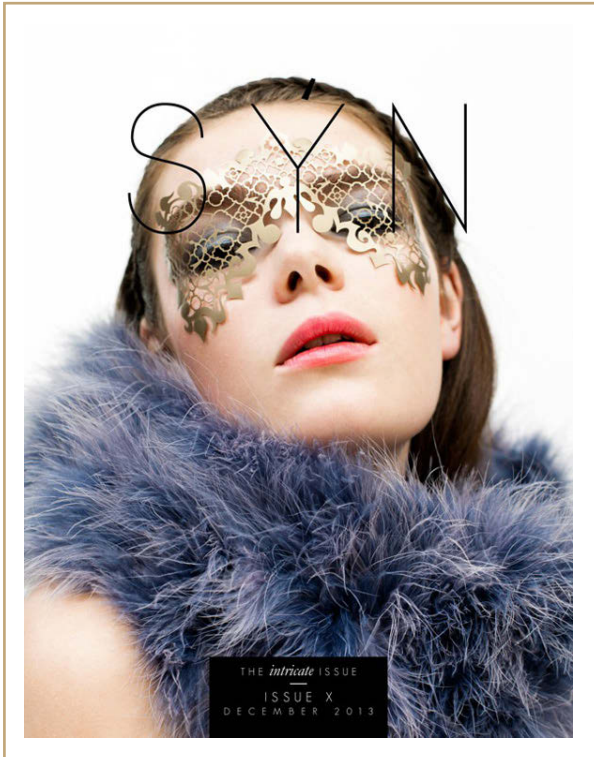
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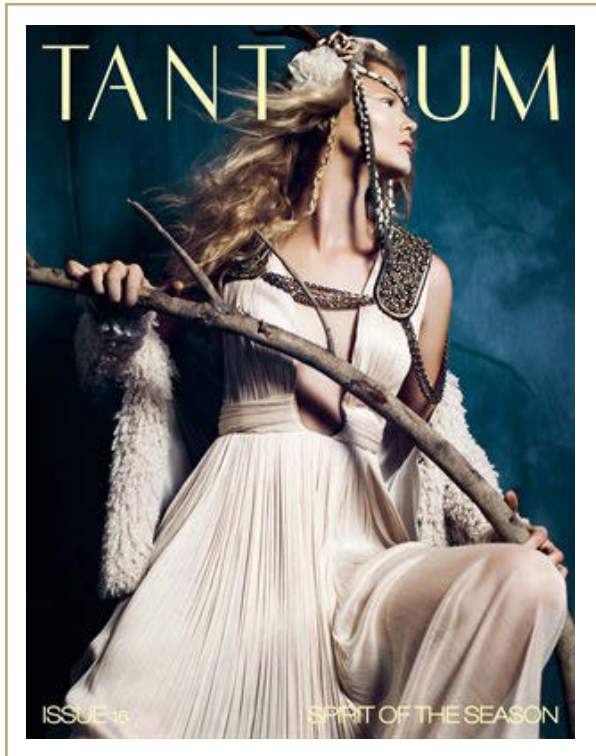
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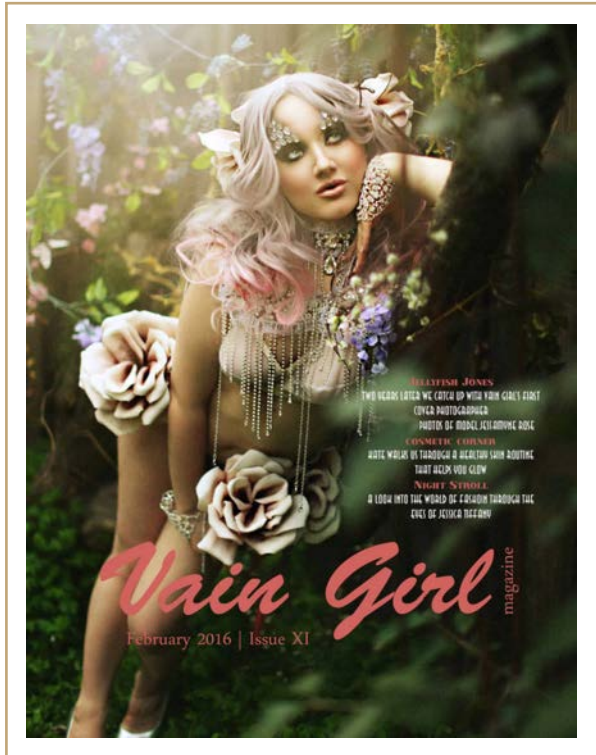
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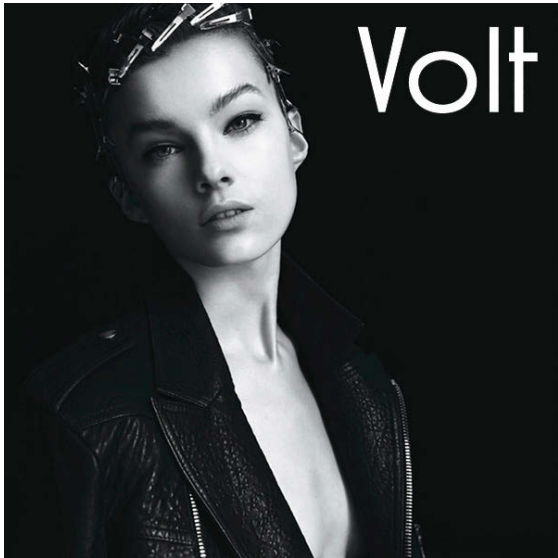
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FASHION TERMINOLOGY

I know one of the more confusing parts of breaking into fashion photography is dealing with the ins and outs of the industry such as hiring models, coordinating photo shoots, bidding for jobs, and communicating to your creative team. There is a lot of jargon that can be a bit overwhelming when first planning your shoot. I certainly experienced this when I planned my first editorial and fashion shoots in New York City!

To help you all out, I've compiled a short list of common fashion terminology to take away some of those fears and confusion! This should help you to “speak the lingo” and be on the same page as the rest of your creative team, magazine editors and others in the industry.

Lindsay Adler

LINDSAY ADLER
PHOTOGRAPHY

FASHION TERMINOLOGY

1ST ASSISTANT A photographer's main assistant on a shoot. If there are other assistants on set, the 1st assistant helps to manage the team of assistants to achieve the photographer's desires.

ACCOUNT EXECUTIVE A person at an advertising agency or public relations firm who heads up the management of a specific brand. On photo shoots this person often helps make sure the model, photographer, and other creatives are achieving the client's goals.

AGENCY FEE When working with modeling agencies, it is the percentage that the agency charges on top of the rate that the model is being paid. A typical fee is 20%. For example, if you offer a rate for a shoot of \$500 plus agency fee (20%), the shoot will actually cost you \$600. If your entire budget is only \$500, you would indicate that this is inclusive of the agency fee.

ART DIRECTOR This person helps manage the overall aesthetic of a particular company, brand, ad, or magazine. They control the visual message and consistency for the project they manage (often a magazine).

BID When a photographer puts together their concept, estimate, and proposal for shooting a specific job. They may be in competition with other photographers "bidding" to win a particular project.

BOOK OUT When a model tells his/her agency that they are unavailable over a certain time-frame (for personal reasons, other jobs, etc).

BOOKER/BOOKING AGENT The person at a modeling agency who manages model bookings. Typically this person is the liaison between the model and the potential client, helping the model to manage their schedule and also negotiate rates for jobs.

BTS Behind the scenes photos and videos.

BUYOUT When a client pays for all future use of the photograph. The client can use the images in any way they want over a set period of time or indefinitely (if negotiated). A buyout is usually organized with both the photographer and the model for a particular job.

CALL SHEET A call sheet contains all details of the shoot including location, call times, creative team, essential contact information, schedule of the day, and any other important details. This is sent out the day before or several days before a shoot.

CALL TIME The time an individual should arrive for a shoot. Call time may be different for different members of the creative team.

CAMPAIGN Usually short for "advertising campaign." This is a single shot or series of shots used to promote a brand or specific product.

CASTING Before a shoot a photographer or client may hold a casting where models show up to apply for a specific job. It is a chance to meet the potential model, see how they move, their demeanor, and/or to screen for other qualifications/qualities for that job

CASTING DIRECTOR A person hired by a client/photographer to find the ideal model for a photo shoot.

CATALOG The resulting photographs are used to sell an item of clothing, whether online or in physical catalog form. These images are usually more “commercial” or “lifestyle” in feel, and intended to showcase the clothing.

CLEAN-CLEAN On many shoots where hair and makeup is provided, this indicates that you want the model to arrive without makeup and without product in their hair.

COLLECTION A designer creates a cohesive selection of clothing, often done annually or seasonally (fall/winter and spring/summer).

COMMISSION LETTER A letter from a magazine indicating that you have been hired/commissioned to shoot for that publication. This helps you secure your creative team, models, and clothing for a shoot. This is similar to a pull letter, except this letter indicates that the magazine has in fact hired you. A pull letter, on the other hand, is simply to help you get clothing and does not guarantee the work will actually appear in the publication.

COMP CARD (AKA COMPOSITE CARD) A model’s card including all of her information given to potential clients at a job, go-see, or casting. They are larger than a business card, usually around 5.5” x 8.5.” This card contains necessary contact information, name, and at least 1 photo. Sometimes referred to as a zed card.

CONTACT SHEET/PROOF A collection of images from a shoot given to the model, modeling agency, or client. This has smaller versions of the images to analyze and choose final selections for retouching or delivery.

COUTURE (ALSO KNOWN AS HAUTE COUTURE) Usually this refers to very high end clothing that is custom or tailor made for the models or customers. Exclusive runway shows often feature this type of fashion.

CRAFT SERVICES Food on a set. The person in charge of “craft services” must manage getting food or catering for the shoot.

CREATIVE DIRECTOR This person’s goal is to facilitate the overall creative vision of a particular job or campaign. They are often hired by an ad agency to act as liaison between the client and photographer, and help direct the overall goals and aesthetics of a shoot.

CREATIVE TEAM The people in charge of executing the creative vision of the shoot. This usually includes the photographer, hair, makeup, and wardrobe. It may also include the set designer, manicurist, or other artists that contribute to the execution/development of the concept.

CREDITS How the credit line should read for each person on the creative team and crew (hair, makeup, wardrobe, photographer, etc). Credits usually accompany an editorial, and often the credits, combined with tear sheets serve as compensation from smaller magazines. Be sure that how the credits read matches each individual artist’s preferences (as they may want to list their agency, specific brand, or business name).

CREW Anyone who is involved in the production of the final images/video on a set. This includes everyone from the assistants, to hair stylists, to set designer.

CYC (AKA INFINITY WALL, AKA CYCLORAMA) In a photography studio this is a curved wall used as a background. These are used to create cornerless joints at the floor and edges, and are typically white or painted for green screen.

DESIGNER The person who conceptualizes/designs clothing, jewelry, accessories, shoes, or other fashions.

DIGITAL TECH On a photoshoot, a digital tech manages the communication and the computer, the tethering, image display, and image backup. They often help the photographer check critical focus and exposure for a shoot, and are solely responsible for backing up images.

DOUBLETRUCK In a magazine, a pair of facing pages where the content/image extends over both pages. They are often used for the start of an editorial or the lead of a big story. They are sometimes referred to as a doublepage spread.

EDITORIAL/STORY A series of images based upon a specific theme or concept that run together as a story in a magazine. An editorial may be based upon hair, makeup, “beauty”, wardrobe, or any combination of them all. Credits become an important element of an editorial and compensation.

EMBARGO Images produced for a shoot can only be used for that client/publication exclusively for a specific period of time. After that, the images may be used elsewhere.

ESTIMATE An overview of the likely costs for an entire shoot. The estimate should not only include production costs (hair, makeup, wardrobe, location, models) but also any other fees like licensing/usage fees.

FASHION EDITORIAL A series of images based upon a theme that is published in a magazine or online publication. A fashion editorial usually consists of a minimum of 5 images, and usually is unpaid. When shooting an editorial people usually work in exchange for the exposure or “tear sheets”.

FIT MODEL Designers use “fit models” to size and measure clothing. These models must have very consistent measurements that conform to “sample sizes”. Designers measure clothes to this one model size, and then use math/programs to adjust the measurements to other sizes.

FITTING Before a photo shoot a model may attend a “fitting” to have the clothing adjusted to fit correctly or to test which clothing falls best on the subject. As a result, adjustments and alterations may be made to the clothing.

GAFFER On a larger production set (typically film), a gaffer is the head electrician who manages the execution of the lighting design.

GAFFER'S TAPE A special type of tape used in theater, photography, and film production because of several useful qualities. It is heat resistant (better for working with lights) and removes easily without damaging surfaces or leaving residue behind. This tape is preferred to using duct tape on set.

GATEFOLD A magazine cover that folds out.

GO-SEE When a model goes to meet with a creative team, agency, photographer, or other potential client in person. This may be an opportunity for a client to evaluate the model's demeanor, physical attributes, or other elements that may become important when considering the model for a shoot.

GRIP Lighting and rigging specialists on a larger production still or video shoot. They help make sure the camera and lighting systems are setup and working properly.

GROOMING Managing hair and makeup for male models or subjects. This includes styling facial hair and skin care on a shoot.

GUTTER: The seam or crease that runs down the center of a doubletruck or doublepage spread. When shooting landscape/horizontal images for a magazine, you often want to avoid a key part of the image being divided by this seam.

HAIR AND MAKEUP READY If you ask a model to come “hair and makeup ready,” he/she should have already done his or her makeup for the shoot. They come ready to shoot as-is.

HAIR STYLIST Works on the concepts and execution of hair on shoot. A hair stylist is responsible for bringing necessary hair products, extensions (when necessary), or anything required to achieve the desired looks for the hair on a shoot.

HOLD A hold is placed when someone is being considered for a job. It is a request to reserve that date and remain available. If another job is offered during that same time period, you will check with the potential client to see if they want to confirm (officially lock in) that date. A hold is often placed for models, hair, makeup, photographers, and others on the creative team.

KIT FEE Sometimes a hair stylist or makeup artist will ask for a “kit fee” to help cover their costs for a test shoot. Kit fees are usually relatively small and meant only to help cover costs of supplies.

LEAVE BEHIND Self-promotional material given to a client after a meeting or networking event. They can also be mailed or handed out physically, the name comes from leaving the items behind after a meeting. This marketing material can be anything used to catch the potential client’s attention such as a postcard, t-shirt, book, or other memorable piece. These are used to help showcase a photographer’s skill and abilities with something more than a business card.

LOOK BOOK A series of photos created to show the designer’s collection for the current season. Typically the photography is less “creative” and more about showcasing the clothing, although that is not always the case.

LOR Letter of Responsibility. When borrowing clothing for a shoot, a publication insures the clothes for you in case of loss or damage. Designers and showrooms are more willing to lend clothing if you have a LOR.

MODEL PACKAGE When a modeling agent sends a selection of models to choose from for a shoot. This “package” is a sampling or gallery of models available for consideration in a particular photo shoot or job.

MOOD BOARD A collection of images that express the overall direction and inspiration for a shoot. Mood boards often contain images for the desired type of hair, makeup, wardrobe and even lighting on a shoot. A mood board helps express a photographer’s vision of the shoot to the entire team.

MUA Short for Makeup Artist: The person who handles the skincare and makeup needs on the shoot. and needs for makeup on the shoot.

NEW FACE/DEVELOPMENT MODEL Models at an agency that are still developing their portfolios and are available for unpaid/test shoots. Often these models have less experience or have recently changed their look (hair) and need updated portfolios.

OPTION An option is presented to a model to give them the choice of a particular job or test shoot. Basically they are presented with the opportunity to do a shoot and they can confirm or reject. As a photographer you may hear that a model of your choice has been given your shoot as “first option” meaning that the shoot has been presented to them and it is the only one on that day.

PA Production Assistant. On set this individual helps to ensure that the day runs smoothly and coordinates scheduling, locations, permits, food, and other elements of the shoot.

PORT (AKA PORTFOLIO) For models and photographers this is a collection of images and tearsheets to show a potential client to help book work. You may have multiple portfolios with images to appeal to different types of clients.

PULL LETTER A letter from a magazine, written on your behalf, to encourage designers and showrooms to lend clothing for a shoot. Usually it has the date of shoot, the issue you will be published in, and lists your wardrobe stylist's name.

RATE RATE Amount a person is being paid for a particular job.

READY-TO-WEAR This is the opposite of couture. This clothing is “ready to wear” immediately upon purchase and is not custom-made or tailored to a client.

RIGHT OF FIRST PUBLICATION When your work is accepted to be published by a magazine or online publication, they reserve the right to be the first to share these images online or in print. In other words, do not share your images from these shoots on social media, your website, or any other outlet until AFTER they have been published.

RUNWAY A runway show is a way that a designer presents a collection of their work, with models showcasing the clothes. Traditionally runway models are sample size.

SAMPLE A designer creates a one-off item of clothing for models to wear on the runway, presentations, or for use in fashion shoots.

SAMPLE SIZE A single “standard” size that designers use to create their pieces. By having a standard size (model sample size), the clothes will fit most runway or editorial models. This saves them money that would be spent producing a wide range of sizes unless the pieces are actually produced for consumers. For a female model this size is around a US size 2 and usually taller than 5'9”.

SEAMLESS (AKA SEAMLESS PAPER, SEAMLESS BACKGROUND) Paper backgrounds often used on photo shoots to create a smooth background without a seam. May be a wide range of colors.

SHOWROOM A showroom represents different designers, helps lend their clothes for publication, and often manages a designer's public relations. Stylists have relationships with showrooms to help attain clothing for shoots.

SPEC SHOOT Also known as “shooting on spec”, everyone shoots for free in hopes of later selling the images or grabbing the attention of a brand to hire you to create imagery for their company or magazine.

STYLIST This term may be used in a few different ways. Often the stylist is in charge of managing the wardrobe on a shoot. A shoot stylist, however, may also be in charge of managing the overall direction of the hair and makeup, though not actually doing the hair and makeup.

TEAR SHEET An image in a publication is called a tear sheet, referring to how you could literally “tear” a sheet out of a magazine. Tear sheets may be physical (print) or digital. Often people will work in exchange for credits and “tears” to include in their portfolio and list of clients.

TEST SHOOT A test shoot is intended for portfolio building and to test working with new people (aka a photographer testing with a new hair stylist, makeup artist, model, or vice versa). Typically a test is unpaid and everyone is working for experience and to build their books (aka portfolios).

TETHER If shooting tethered, your images are automatically displayed on a monitor or screen during the shoot so that the client can view the images in real-time.

TFP Trade for Photos. Pay for the shoot is compensation in digital files. There is no pay, it is a trade for services and portfolio building. Images are typically distributed by file transfer programs like Dropbox, Photoshelter, WeTransfer, and others.

TRADE When a shoot is done in exchange for services. Often a hair stylist or makeup artist will trade digital images in exchange for their time.

USAGE FEES The fees a photographer will charge based upon the end use of an image(s). The usage fee will include considerations of where the image is used (online, magazine, billboard), geographically where the image is used (locally, nationally, internationally), and how long the image will be used for (months, years, or buyout).

WARDROBE STYLIST The wardrobe stylist acquires and styles the clothing and accessories for a photo shoot. The wardrobe stylist must keep track of clothing credits, make pulls and returns for a shoot (acquiring and returning clothing), and make sure the clothing fits correctly for a shoot.

WARDROBE/MAKEUP/HAIR CREDITS In an editorial you’ll want to list the credits for the brands, products, and tools used in the creation of the shoot. For a fashion editorial, wardrobe credits will become extremely important including the brand of each item (dress, shoes, rings) used in a shot. For editorials, credits are often the only compensation for a particular designer, so they become essential (and must be done correctly). In a beauty shoot, the hair stylist or makeup artist will want to list specific products or tools used to achieve a specific look. These credits may also help show relevancy of an editorial to a particular publication or season. When submitting to magazines, be sure to check submission guidelines that list how these credits should be presented.

WRAP TIME The projected time that you will complete the shoot.

LINDSAY ADLER
PHOTOGRAPHY



LINDSAY ADLER

PHOTOGRAPHY

lindsayadlerphotography.com

Lindsay Adler

Fashion photographer, Lindsay Adler, has risen to the top of her industry as both a photographer and educator. Based in New York City, her fashion editorials have appeared in numerous fashion and photography publications, including, Marie Claire, ELLE, InStyle, Noise Magazine, Zink Magazine, Rangefinder, Professional Photographer, and dozens more. As a photographic educator, she is one of the most sought after speakers internationally, teaching on the industry's largest platforms and at the most prestigious events, having been named one of the top 10 best fashion photographers in the world. Lindsay has worked with some of the top brands in the photographic and related industries, such as Canon, Adobe, and Microsoft.

A clean, bold, and graphic style has become the hallmark of her work, whether shooting advertising campaigns, designer look books, jewelry, hair campaigns, fashion editorials, or professional athletes. Lindsay is renowned for her creativity and collaborating with designers and stylists in order to create fresh looks.

An author of four books, she is always working on new ways to share her passions and knowledge with others. Each year she teaches tens of thousands of photographers world-wide through prestigious platforms such as creativeLIVE, KelbyOne, and the industry's biggest conferences.

