

**Presenting Your Work to the Fine Art Community**  
PHOTOPLUS EXPO 2009 Oct 23, 2009 - 1:15 PM to 3:15 PM  
Seminar FB4

PhotoPlus Expo participants may purchase *THE BUSINESS OF PHOTOGRAPHY:  
PRINCIPLES and PRACTICES* online at a discounted price by entering the code:  
**STUDENTDISC**

[www.mvswanson.com](http://www.mvswanson.com)  
and  
[www.marketingphotos.wordpress.com](http://www.marketingphotos.wordpress.com)

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*Note: In addition to the RESOURCES at the end of this handout, I have included several relevant sections that are excerpts from my self-published book: THE BUSINESS OF PHOTOGRAPHY: PRINCIPLES and PRACTICES available on my website: [www.mvswanson.com](http://www.mvswanson.com). I ask that readers not publish these sections without my prior permission. Thank you.*

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**On the value of ENTERING JURIED EXHIBITIONS:**

Emerging photographers are encouraged to submit their work to juried exhibitions as a path towards building awareness of your work, relationships with jurors, and confidence. The process of editing to the number of images allowable will require that you think clearly about your body of work and my best advice is to tightly edit your selections – do not try to show the juror in a small number of images that you can do everything – landscape, still life, portraiture and so forth! If slides are the only format acceptable, you may want to know if all submissions will be projected, particularly if your work is quite complex, or 3-dimensional – this may guide you to select work that will be easier to interpret in smaller viewing format. If the selection is from one series, as a juror I always find that informative, so that may be something to note in your image titles. When given the choice, I always suggest prints as the best way to view work. If accepted, let the juror know you appreciate being included, add them to your mailing list and continue to build their awareness of your work and your career.

There are many options to select from when entering competitive exhibitions, but some will bring you closer to your professional goals. Nearly all juried shows will require payment of entry fees (from which they bring in jurors, mount exhibitions, publish catalogues), but some have higher entry fees than others. Some offer those accepted inclusion in a printed exhibition catalogue; others offer purchase awards and some offer cash awards. However, you can't enter everything (time consuming and costly). To determine which exhibitions might be of the most value to you, consider the following:

- Where is the exhibition going to be held? If near where you live/work, this could be a good networking opportunity.

- Who is the JUROR of the show and what is their professional affiliation(s)? If this is a professional in the field that you have been interested in showing your work to for possible representation at their gallery, or being included in their museum's collection, or featured in their magazine, then showing them your work via the exhibition process is a great way to introduce them to your work (as it is less likely that you will be able to schedule to see them at their office).
- Is there a THEME to the exhibition that corresponds to your work? If so, you will want to have your work seen in the company of others exploring similar issues; also know that selections may be referred to by industry professionals, from curators to photo editors researching that topic in the future.
- Weigh the value of the opportunity against your career needs. Are you seeking publications on your resume at this point? Then enter primarily those exhibitions that will publish a catalogue. If seeking to add inclusion in public collections to your resume, enter those exhibitions that will designate Purchase Awards within the awards offerings.

Whenever possible, I encourage you to attend the opening of exhibitions to which your work has been selected. Build on the relationships that begin at this level, with peers and professionals.

### **RECENT AND UPCOMING JURIED EXHIBITIONS AND COMPETITIONS:**

Read MVS's blog for notice of upcoming juried shows, and results:

[www.marketingphotos.wordpress.com](http://www.marketingphotos.wordpress.com); this link is easily reachable from the home page:  
[www.mvswanson.com](http://www.mvswanson.com)

### **IF INTERESTED IN EXHIBITIONS and REPRESENTATION IN U.S. GALLERIES:**

Consider attending industry events that afford photographers the opportunity to show your work to gallery representatives, museum curators, publishers, collectors and the like. All portfolio review events in the U.S. sell out of their space for photographers hoping to show work, so be sure to check their websites for registration information.

### **UPCOMING PORTFOLIO REVIEW EVENTS**

#### **FOTOWEEK DC 2009 ([www.fotoweekdc.org/events/portfolio.asp](http://www.fotoweekdc.org/events/portfolio.asp))**

This one-day portfolio review event is during FOTOWEEK DC November 7-14.

The reviews are going to be held at the Corcoran College of Art and Design on Sunday, November 8. As of this writing, some review spaces remain; to reserve your spot on-line visit: [www.fotoweekdc.org/events/reservation.asp](http://www.fotoweekdc.org/events/reservation.asp)

#### **REVIEW SANTA FE 2010 ([www.visitcenter.org](http://www.visitcenter.org))**

This annual event held in Santa Fe, New Mexico (1-hour north of Albuquerque) is one of the few JURIED portfolio review events. The 2009 event was held June 4-7; 100 photographers were accepted for participation from over 600 applications, making Review Santa Fe a much sought-after event for photographers hoping to bring their work to the attention of industry professionals and collectors. Those photographers wishing to present their work at RSF 2010 must apply with

an artist's statement and a portfolio of 20 images (slides, prints and images on CD acceptable) by January 27, 2010. Industry professionals invited to attend therefore know that they will be seeing work that is mature and more likely to be ready for representation and publication (Reviewer slots are sought after!) At the 2010 event, those accepted will be given a slate of Reviewers to prioritize from which they are advised of which 9 they are guaranteed meetings with. Knowing which Reviewers you are assigned to meet with several weeks in advance of RSF allows participants the chance to do as much research as possible on professionals and prepare for each session accordingly. The deadline for application for RSF 2010 is JANUARY 27, 2010; The Event dates are June 3-6, 2010. See the website for submission guidelines and applications forms.

**OUR WORLD 2009** ([www.photoalliance.org](http://www.photoalliance.org), held in San Francisco)

This event is in its fourth year, and is a juried portfolio review event with a theme. Last year the theme was *Addressing the creative ways we describe Our World from the document to the expressive image*. The 2009 dates were in March 13-15; event dates for 2010 dates are yet to be announced. Check the event website for updates.

**REVIEW LA** ([www.visitcenter.org](http://www.visitcenter.org))

Review LA is a portfolio review event organized by "CENTER" which brings you Review Santa Fe. Event dates are January 14-16, 2010; Review LA is timed to coincide with the art fair Photo LA ([www.artfairsinc.com](http://www.artfairsinc.com)), affording photographers an opportunity to attend an art expo and a portfolio review event at the same time in adjoining facilities. A wise investment! Members of CENTER were given advantage in registration. This annual event first occurred in 2008.

**PHOTOLUCIDA** ([www.photolucida.org](http://www.photolucida.org))

This four-day portfolio event is held every other odd-numbered year (opposite of FotoFest) in Portland, Oregon. Registration for the 2009 event (April 23-26) *filled in just one hour*; be sure to sign up for the email announcements. In July 2008, PhotoLucida organized its first "Northwest Reviews" a two-day portfolio review event. PhotoLucida also offers the juried competition CRITICAL MASS, which I feel has strong value.

***UPCOMING –SOLD OUT (call to inquire about availability of waiting lists)***

**PhotoNOLA** ([www.photonola.org](http://www.photonola.org))

PhotoNOLA is sponsored by the New Orleans Photo Alliance (NOPA) and is being held December 12 & 13, 2009. There are other activities from December 1-13, anchored by this two-day review event at the end. Educational seminars are offered and open to the public on the 11<sup>th</sup>.

**FOTOFEST 2010** ([www.fotofest.org](http://www.fotofest.org)) will be held in the spring of 2010 (March 12-April 25) in Houston, Texas. The 2008 event consisted of over 100 exhibitions, 2 educational workshops and a portfolio review event called "The Meeting Place." Fotofest is the longest running and most international of all the portfolio review events held in the US as the participating Reviewers are noted industry professionals from all over the world, as well as US-based individuals. Attending a 4-day portfolio review session of "The Meeting Place" affords one the opportunity to introduce your work to a diverse range of individuals from many cultures, from which you can more accurately gauge response from foreign audiences. The deadline application period was

announced about 10 months in advance for The Meeting Place and if more photographers apply than there are slots, a lottery system is used to determine who gets in.

Fotofest's 2010 educational seminars are open the public and include:

**Beyond Print: Using New Media for the Global Art Market** March 16  
[www.fotofest.org/biennial2010/workshops/beyondprint.htm](http://www.fotofest.org/biennial2010/workshops/beyondprint.htm)

**Multi-Media Storytelling: Narrative and Conceptual Art** March 16  
[www.fotofest.org/biennial2010/workshops/storytelling.htm](http://www.fotofest.org/biennial2010/workshops/storytelling.htm)

Whether or not you are showing work in “The Meeting Place”, attending educational seminars, and visiting the many photography exhibitions, Houston's FotoFest is an amazing and inspiring experience. ([www.fotofest.org](http://www.fotofest.org))

### **OTHER PORTFOLIO REVIEW OPPORTUNITIES:**

All readers should determine if their regional non-profit photography or arts organization(s) offer portfolio reviews as a membership benefit, and if so, be sure to plan on attending! Don't miss these opportunities for you to share work with peers and professionals in our field.

The Print Center in Philadelphia ([www.printcenter.org](http://www.printcenter.org)), the Photographic Resource Center ([www.bu.edu/prc/](http://www.bu.edu/prc/)) and the Griffin Museum ([www.griffinmuseum.org](http://www.griffinmuseum.org)) in Boston, the Center for Photography at Woodstock (within its WORKSHOP program, [www.cpw.org](http://www.cpw.org)) and Atlanta Celebrates Photography (JURIED as of the 2008 event: [www.acpinfo.org](http://www.acpinfo.org)) are among the many organizations that help connect regionally-based artists with key industry professionals in their town. Additionally, The Regional (fall) and National Conferences of the Society for Photographic Education (March 2010, Philadelphia) also offer portfolio reviews to participants, ([www.spenational.org](http://www.spenational.org)). Get out and share your work – the feedback will be of value!

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### **MAKING THE MOST OF YOUR PORTFOLIO REVIEW EXPERIENCE**

I encourage you to make the most of your attendance at a Portfolio Review event. It should be viewed as an INVESTMENT in your career! As a veteran Reviewer at many such events, I would like to take this opportunity to lend my advice towards your preparation in advance of attending a portfolio review event. Apply all or part of these comments to your experience as appropriate. Everyone has a set number of sessions with reviewers (depending upon the event), each lasting twenty minutes. Most are held in ballrooms of major hotels where the event will be headquartered, with an adjacent room for participants to use, before and after sessions, for editing, recapping meetings, and to share work with each other. Meeting with your peers will be one of the most memorable aspects of the event.

### **IN ADVANCE OF ATTENDING PORTFOLIO REVIEW EVENTS:**

**SET GOALS, THEN RESEARCH!** Consider in advance what results you are seeking from this investment. Are you seeking advice/guidance/information, or are you looking for more tangible results? Are you hoping to sell prints? Are you seeking representation by a gallery? Do you wish to place an exhibition of a completed body of work with a museum or institution? Are you hoping to secure a publishing contract? Be clear about what you hope to gain, research the professional biographies of the Reviewers towards making the most of your time.

**TIGHTLY EDIT** your photographs to a number of prints that allows you to present your body of work in an efficient, thorough manner. *In my opinion*, a portfolio in the range of twenty images is not so overwhelming in scale to hinder 20-minute discussions. If the project or series is substantially larger, you can of course bring more to show during the review session, but understand that to engage in a meaningful dialogue, less may be “more.” If you have two bodies of work, perhaps one that is completed, one on-going, bring small selections of each, research the likely tastes and interests of the Reviewers, and consider asking which they’d prefer to see. It may be impossible, time-wise, to discuss both groups with each reviewer.

**PRACTICE** your presentation - keep it short and simple! Be mindful of the 20-minute limit with each Reviewer; you will want ensure time within that 20 minutes to receive feedback from them. **DO** plan on speaking on your work, leave time for dialogue with the Reviewers, too.

**PRESENTATION IS IMPORTANT**, as are “first impressions”. I suggest you print your images on the same size/paper. Protect the work, but not to such an extent that it takes too much of your 20-minute session to wrap/unwrap each print.

**EASE IN HANDLING** will maximize your time to talk with the reviewer, so select a box, book or portfolio that will allow you to show the photographs relatively quickly and be seen without harm to the objects. It is not necessary to mat your work for presentation - you can fit more prints in your box, or travel lighter; your prints will be frequently shown and may reflect this.

**SIZE(S)** - If possible, show work to reviewers in the size that you have deemed your final presentation size. That said, the tables you will be presenting your work on will be 3’ x 6’ and if you work larger than that, several samples rolled in tubes with a supplemental more manageable portfolio may be a wise choice. Installation views will help Reviewers to interpret large-scale, installation-based or other non-traditional work. Consider making a small “portable” portfolio to have with you at all times throughout all events, i.e. a box of 4x5's, an 8x10 presentation book of prints, or laser/inkjet copies so you will be able to share your work with other photographers and reviewers if an opportunity presents itself outside of the formal review sessions.

**KNOW THE REVIEWERS:** Go to the event website one last time and cut/paste your own copy of all the reviewer’s bios and keep it at your fingertips, to refresh your memory as needed.

**BEFORE DEPARTURE**, be sure to pack your entire file of information from the event with you for your reference, including this letter. If you are shipping work ahead to your hotel, plan for its arrival a day or two before you arrive, to allow for tracking should there be delays in delivery. Be sure to advise your hotel of delivery of your portfolio in advance of your check-in date.

### **PREPARE PROMOTIONAL MATERIALS FOR REVIEWERS:**

Consider producing a business card that features an image for easier recollection; I always appreciate it when the image matches one the photographer shared with me at the event; this aids the Reviewers in recalling your work and your presentation to them. Present yourself in a professional manner by having current information on the card.

Design/produce a simple promotional piece that will serve to remind the Reviewers of your work as well as providing them your contact information. I appreciate having something in print (or CD-ROM) featuring reproduction of several images from your body of work (all Reviewers will meet with many photographers during this event; it never hurts to remind them visually of your work). Make sure it is small enough for Reviewers to file in a traditional (8-1/2 x 11) file folder, for ease in referencing your work. Be mindful of the possibility that materials can become separated; put your name and contact information on EACH individual page. If being distributed to a small group of individuals, you can self-produce this piece and save the expense of commercial printing. Note: this printed piece and/or CD-ROM can do double-duty for you if it is designed to also serve as a mailer beyond distribution at this and other similar events. *YOU MAY PREFER TO PRODUCE & SEND THIS OUT AFTER THE EVENT*, having gained insights from Reviewers as to which images are most powerful.

Shop for well-designed yet functional presentation/storage materials. There are many options available through office supply/art supply vendors. Be original yet functional. Beware of metal clips/clasps as they can damage your piece(s) in transit or when filed.

Producing a targeted promotional packet: for the event: If you are meeting with Reviewer(s) about a specific exhibition project you would like to place, ensure that the information provided is relevant to their needs such things as total number of images, size, mat/frame needs, space required (linear and/or square feet, ceiling height, panel sizes), suggestions for educational components, AV requirements if any, and other site specific details. If you have previously exhibited the work, perspective/installation views are an asset to accurately interpreting the exhibition at their venue. Likewise, if you are hoping to secure a publication contract with the Reviewer(s) for a completed body of work, be certain to provide visually effective materials for them to retain. Many times the person to whom you present may not be the final decision-maker at their business or institution; you need them to become your advocate, representing the work/project to their colleagues after the event towards your mutual advantage – be sure to provide them the tools to do so!

### **WHEN ATTENDING THE PORTFOLIO REVIEW EVENT:**

**BE ON TIME!** If late for your scheduled review appointment, the time will not be made up.

**REMEMBER YOUR GOALS:** Be up front about your wishes – is this a “work in progress” in which case you are seeking feedback? Are you seeking advice regarding technique? Editing? Presentation? Or, Are you asking for advice regarding gallery contacts? Publishers? Museum Curators? Let the Reviewer know at the outset what you hope to gain from this shared experience.

**TIMING IS EVERYTHING.** Make sure that your presentation takes LESS than the 20-minute appointment so that you have time to gain feedback/advice from the Reviewer.

**MAKE NOTES** for your reference following each session - who you saw, their comments on the work and/or on specific images, printing, presentation, general advice and other remarks you will want to review. Carry a small notebook with you at all times for this purpose. Depending upon how you most effectively retain information, you might consider taping the review for personal reference (ask permission of each reviewer as you meet with them). Another idea is to make yourself a list of reminders or “prompts” to ask for their business cards, ask if they’d like to be added to your mailing list and what format they would prefer materials to arrive in (CD/Website, print, slides?).

Don’t assume that a reviewer would like to keep more than a simple business or promotional card. At the end of your session, ask if they would like to retain additional materials for their future reference, and if so, indicate whether you can provide these on site, or offer the courtesy to ship things to their office following the event (at your expense). Ask too if they would like to be kept informed of your work as it evolves, receive exhibition announcements, notices of additions to your website and so forth.

Be sure to ask Reviewers for their business card if you intend to add them to your mailing list. Keep your business and/or promotional cards handy and give them out. Ask for cards from other professionals at the event to add to (or begin) your promotional mailing list. Ask for cards from fellow photographers, too, and keep in touch with your community.

Be courteous to fellow photographers by respecting the 20 minute time slot and pack up your materials before the next person’s session with your Reviewer is set to begin.

### **AFTER THE EVENT:**

Following up with your new contacts is essential if you want to maximize your potential for tangible returns from this experience.

Write each Reviewer and thank them for their insights towards your work, advice, and their time.

Send follow-up packets within a few weeks to those who requested additional materials to them at your expense (never send C.O.D. unless specifically told to do so).

If a Reviewer encouraged you to provide more material for their files, such as an artists' resume an overview of a current or past project, an exhibition proposal, photocopies/laser prints of images, sets of slides, CD-Rom or other such promotional materials. If you wish to have these items returned to you following their review, you must provide return postage, ideally in the form of a pre-paid overnight delivery service such as Federal Express, UPS, etc.

Take advice to heart: re-edit your work, alter presentation format(s) and apply other advice in order to enhance the returns from your next portfolio review opportunity.

If there were Reviewers that you had wished to see but were unable to meet, don't hesitate to write and express your wish to have done so, and your interest in their becoming aware of your work, that you look forward to showing the work at an industry event in the near future.

**Continue to share your work with your peer group between attending such events – critical dialogue among photographers is invaluable.**

**A NOTE ON EXHIBITIONS DURING PORTFOLIO REVIEW EVENTS:**

You should recognize that having an exhibition of your work on view at a local gallery or museum during any of these events would bring a greatly enhanced audience; inquire about such an opportunity well in advance (2 to 3 years ahead, depending upon the number of venues for photography in that host city).

**AN ESSENTIAL RESOURCE:** Don't miss the **2009 MUSEUM AND GALLERY ANNUAL** from Art in America Magazine – offering lists museums, galleries, alternative spaces, private dealers, and corporate collections organized by state, by artist, by subject. An invaluable resource! Available on newsstands (this issue is also included within subscription series – a great value); released at the end of August each year and on the newsstand throughout the fall.

***Insights into the Gallery and Museum World:***

When you feel your body of work is fully realized, and that you have resolved the issues of how to best produce and present the final photographs, representation, I encourage you to build your awareness of the fine art market, and how photography fall in the scope of collecting art today. One of the best ways to gain insights into which galleries represent what range of photography is to attend a “gallery expo” where the dealers offer their inventory for sale to the public. Many of the larger shows feature nearly 100 photography galleries under one roof, and exploring the show with a mind towards your determining which five, ten or possibly fifteen galleries are most likely to be interested in your work. This is done through careful observation of the inventory of material and roster of artists they represent. All of these events feature strong educational programming as well, such as panels on collecting and lectures by artists, which I encourage you to attend.

We are seeing collectors new to buying photography embracing our medium, which is fantastic! To keep abreast of this exciting change, you should broaden your awareness of collecting art overall. In addition to broaden your range of materials you read beyond just photography to include Art & Auction, Art on Paper, Art in America and Art News, among others, I urge you to attend art gallery expos that include photography, such as The Armory Show in NYC.

Once you have identified the galleries, curators, publishers and others that you feel will be key to your career, you will want to begin to introduce your work to them through self-promotional materials. In today's technological transition, I encourage artists to be ready to promote their work in three formats – print, CD-ROM and via a personal website. I stress the importance of presentation, continuity of graphic identity and your overall message presented to professionals.

## **ATTENDING UPCOMING GALLERY EXPOS:**

If you are serious about securing gallery representation in the U.S., it is very valuable to attend expos of galleries in order begin to narrow down the likely possibilities of appropriate venues for your work. These events are not an opportunity for you to approach dealers with your work, but rather, aid you in gaining awareness of the marketplace, help you narrow your list of galleries likely to be interested in your work, and gather business cards. The participating dealers have invested in a presence at these fairs (at great expense) to sell photographs, not to review photographer's portfolios. I strongly suggest that you use it as a time to research your potential marketing opportunities, and call the galleries several weeks after the show has closed to inquire about their specific submission guidelines – they will need time to follow-up leads and related activities following the event; be savvy to their business needs.

All Expos listed below have special opening night events gala, which are great opportunities to meet those exhibiting and industry members in a more casual environment. These events benefit a designated non-profit industry organization each year. The price of attendance at these events normally includes a catalogue of all exhibitors, a valuable resource for you ahead. If you can't attend but are serious about securing gallery representation, I urge you to go online and order the catalogue for one or more of these shows. The catalogues are a comprehensive listing of today's most prominent galleries and will be an invaluable resource to you in moving your career forward.

### **IFPDA Print Week** (International Fine Print Dealers Association)

November 2-8 2009

[www.ifpda.org/printfair/print\\_week.html](http://www.ifpda.org/printfair/print_week.html)

### **IFPDA Print Fair** (International Fine Print Dealers Association)

November 5-8, 2009 at the Park Avenue Armory

[www.ifpda.org/printfair/index.html](http://www.ifpda.org/printfair/index.html)

### **Editions Artist Books (EA/B) Fair**

November 6-8, 2009 held at 548 W. 22nd St.

[www.eabfair.com/](http://www.eabfair.com/)

### **The NY Art Book Fair**

October 2-3, 2009 held at P.S. 1 in Queens

<http://www.nyartbookfair.com>

### **Editions Artist Books EA/B Fair**

November 6-8, 2009 held at 548 W. 22nd St.

<http://www.eabfair.com/>

**Photo Miami**

December 1-6, 2009, held in Midtown Miami/Wynwood  
<http://www.artfairsinc.com>

**Art Basel Miami Beach**

December 3-6, 2009 held at the Miami Beach Convention Center  
<http://www.artbaselmiamibeach.com>

**Photo LA**

January 14-17, 2010, Location to be announced  
<http://www.artfairsinc.com>

**Works on Paper**

February 19–21, 2010 held at The Park Avenue Armory at 67<sup>th</sup> Street, NYC  
<http://www.sanfordsmith.com>

**The ADAA Art Show** Organized by the Art Dealers Association of America

March 3-7, 2010, held at the Armory on Park Avenue at 67<sup>th</sup> Street, NYC  
<http://www.artdealers.org>

**The Armory Show: The International Fair of New Art, NYC**

March 4-7, 2010 held at Pier 94, New York City  
<http://www.thearmoryshow.com>

**The Photography Show New York**

March 26-29, 2009 held at the Armory on Park Avenue at 67<sup>th</sup> Street  
<http://www.aipad.com>

**2010 Affordable Art Fair NYC**

May 6 - 9, 2010 held at 7 West 34th Street, New York  
[www.aafnyc.com](http://www.aafnyc.com)

*NOTE: there are advertising opportunities for artists within the catalogues of all gallery expos; contact the individual event organizers to learn of fees/deadlines.*

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**Blogs and On-line Magazines****1000 Words Magazine**

<http://www.1000wordsmag.com/>

**The 37th Frame**

<http://www.the37thframe.org/>

**Ahorn Magazine**

<http://www.ahornmagazine.com/>

**A Photo a Day**

<http://www.aphotoaday.org/blog/>

**A Photo Editor**

<http://www.aphotoeditor.com/>

**Blue Eyes Magazine**

<http://www.blueeyesmazine.com/>

**Burn Magazine**

<http://www.burnmagazine.org/>

**Conscientious**

<http://www.jmcolberg.com/weblog/>

**Flak Photo**

<http://flakphoto.com/>

**Foam Magazine**

<http://www.foammagazine.nl/>

**Fraction Magazine**

<http://fractionmag.com/>

**F-Stop Magazine**

<http://www.fstopmagazine.com/>

**Heather Morton Art Buyer**

<http://www.heathermorton.ca/blog/>

**Humble Arts Foundation**

<http://humbleartsfoundation.org/>

**i heart photograph**

<http://www.iheartphotograph.blogspot.com/>

**Lenscratch**

<http://lenscratch.blogspot.com/>

**Lens Culture**

<http://www.lensculture.com/>

**Lunatic Magazine**

<http://lunaticmag.com/>

**New York Times LENS Blog**

<http://lens.blogs.nytimes.com/>

**Nymphoto**

<http://nymphoto.blogspot.com/>

**Making Room Magazine**

<http://www.makingroom.com/index.php>

**Too Much Chocolate**

<http://toomuchchocolate.org>

**Seesaw Magazine**

<http://seesawmagazine.com/>

**The Year in Pictures**

<http://pictureyear.blogspot.com/>

**Young Photographers United**

<http://ypu.org>

**We Can't Paint**

<http://wecantpaint.com/log/>

**Women in Photography New York**

<http://www.wipnyc.org/>

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**Upcoming Deadlines: GRANTS and/or EXHIBITIONS**

**The Center for Fine Art Photography Portfolio Showcase Volume 4**

Deadline: October 27, 2009.

[http://www.c4fap.org/cfe/2009Portfolio\\_4/](http://www.c4fap.org/cfe/2009Portfolio_4/)

**Silver Eye Center for Photography Fellowship Competition**

October 30, 2009

[http://silvereve.org/exhibitions\\_opportunities.htm](http://silvereve.org/exhibitions_opportunities.htm)

**Houston Center of Photography Juried Fellowship Competition**

Deadline: October 31st

<http://hcponline.org/content.asp?secnum=15&pid=277>

**Too Much Chocolate+ Kodak Film Grant**

Deadline: October 31st

<http://toomuchchocolate.org/>

**Descry Magazine Call for Entries - Issue no. 1**

Deadline: November 30th, 2009

<http://www.descrymagazine.com>

**American Photography 26**

Call for Entry Opens in November

<http://www.ai-ap.com/reg/cfe/>

**Social Documentary "Crisis and Opportunity: Documenting the Global Recession."**

Deadline: December 1, 2009

<http://www.socialdocumentary.net/competition.php>

**Print Center Competition**

Deadline: December 1, 2009

[http://www.printcenter.org/pc\\_comp.html](http://www.printcenter.org/pc_comp.html)

**Humble Arts New Photography Grant**

Deadline: December 4, 2009

<http://hafny.org/grant/guidelines>

**Sony World Photography Awards**

Deadline December 4th

<http://www.worldphotographyawards.org/register.aspx?type=2>

**PDN Photo Annual Deadline**

Deadline: December 21st, 2009

<http://www.pdnphotoannual.com/>

**Magenta Foundation Flash Forward**

Deadline: December 31, 2009.

<http://www.magentafoundation.org/submissions/>

**Julia Dean: The New Documentarian Award for a Long-Term Project**

Deadline: January 12, 2010

<http://www.juliadean.com/competitions/index.html>

### **Communication Arts Photography Competition**

Deadline: March 26, 2010

<http://www.commarts.com/competitions/photography>

### **Lay Flat Magazine**

Various Calls throughout the year

<http://www.layflat.org/>

### **Pictures of the Year**

Deadline- not yet announced

<http://www.poyi.org/>

### **Shots Magazine**

Various times throughout the year

<http://www.shotsmag.com/>

### **Aperture Portfolio Prize**

Deadline not yet announced

<http://www.aperture.org/apertureprize/info.php>

### **Self-Promotion Tools**

#### Website Templates

#### **Live Books**

<http://www.livebooks.com/>

#### **Visual Server**

<http://www.visualserver.com/>

#### **A Photo Folio**

<http://www.aphotofolio.com>

#### **FolioLink**

<http://www.foliolink.com/>

#### **Index Exhibit**

<http://www.indexhibit.org/>

#### **Other People's Pixels**

<http://otherpeoplespixels.com/>

## Print-on-demand Books and Magazines

### **Blurb**

<http://www.blurb.com/>

### **Edition One Books**

<http://editiononebooks.com/>

### **Fastback Creative Books**

<http://www.fastbackbooks.com/>

### **Picto (Canada)**

<http://www.pictobooks.com>

### **Picto Books**

<http://www.pictobooks.com/html2/index.php>

### **Apple iPhoto Books**

<http://www.apple.com/ilife/iphoto/print-products.html>

### **MagCloud**

<http://magcloud.com/>

## Print Promotional Pieces

### **Modern Post Card**

<http://www.modernpostcard.com/>

### **Moo**

<http://us.moo.com/en/>

### **Next Day Flyers**

<http://www.nextdayflyers.com>

### **Overnight Prints**

<http://www.overnightprints.com/>

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