

The Decorative Painter

OFFICIAL PUBLICATION OF THE SOCIETY OF DECORATIVE PAINTERS

GUIDELINES FOR SUBMISSION AND PUBLICATION

The official publication of the Society of Decorative Painters and the industry's most acclaimed and best regarded magazine, *The Decorative Painter* serves not only to provide up-to-date Society information and news from throughout the world of decorative painting, but also as a regular source of intriguing, skillful, and always beautiful projects, in a variety of media, and for decorative painters of all skill levels. We are always searching for the very best in decorative painting to share with our readers, and, as such, we are happy to consider our members' submissions.

SUBMITTING WORK

The majority of the projects that appear in *The Decorative Painter* are the result of readers' unsolicited submissions. We welcome the chance to consider original, unpublished artwork in acrylics, oil, heat-set oils, alkyd, watercolor, fabric paint, colored pencil, faux finish, silk paints, etc.; and on such surfaces as wood, tin, porcelain, glass, paper, canvas, fabric, or any other paintable surface. Projects for beginning, intermediate, and advanced painters will be considered.

Any current member of the Society may submit pieces to be considered for publication. Photographs are the primary means by which the editorial staff chooses which pieces to acquire, but please be sure to include with your submission information about the surface and medium used, the skill level required, the dimensions of the finished work, and a brief explanation of the process used to create it. One or more high-quality photos should be included, although please note that photos cannot be returned unless an SASE is enclosed with your submission. *Do not send original works of art*, including line drawings or painted step-by-step worksheets, unless specifically instructed to do so by a member of the editorial staff. Submissions should be sent to the attention of the editor; no emails, please.

Projects may not be published prior to their appearance in *The Decorative Painter* and we ask that you inform us if you are submitting similar designs or articles to other painting publications. Please do not submit the same project or article to *The Decorative Painter* that is being submitted concurrently to another publication. Projects may have been taught on a limited basis; please inform our editorial staff of your piece's classroom history upon submission if such is the case.

Here are some tips for first-time contributors:

- Check recent issues for examples of successful submissions.
- Strong consideration will be given to projects featuring unusual or interesting surfaces. Our readership is very much interested in surface variety and the imaginative use of everyday items.
- *The Decorative Painter* is interested in classic subject matter and technique, as well as art that incorporates the products, trends, and styles of today.
- Bear in mind that we wish to see projects geared to every skill level.
- While editorial and seasonal concerns may play a role in our decision, remember that what we look for above all in submissions is inventive, original, and well-executed painting.



Step-by-step instructions
by Maureen Calvert
McNaughton CDA, TDA



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NOTIFICATION

You will be notified regarding our decision at our earliest opportunity, generally within four months. Don't be discouraged if your project isn't chosen; keep in mind that we receive a high volume of submissions and that many artists who now appear regularly in *The Decorative Painter* were accepted only after several tries.

UPON ACCEPTANCE

Artists of accepted works will receive a contract by mail assigning first-time rights to their artwork to *The Decorative Painter*. Also included will be crucial deadline information. Payment is mailed once your signed contract and all materials for your project have been received in our Wichita offices.

If your project has already been accepted, please read the following paragraphs very carefully.

■ *The Decorative Painter* is an arts publication, and as such your artwork should be your first concern. Each project requires a detailed, color **Step by Step worksheet** painted on an 8 1/2"x 11" sheet of Bristol board, canvas, or heavy paper. Because of the emphasis placed on it in layout, the attractiveness of this Step by Step worksheet is only slightly less important than that of the piece itself. Please take the time to ensure that your Step by Step is thoughtfully designed and carefully painted, and that references to it within your written project instructions are clear and consistent. Do not write directly on this surface. *Note that we cannot under any circumstances accept electronic files in place of a painted Step by Step.*

■ You must also include a clean **inked design** (sometimes called a pattern or line drawing) of your artwork at actual size. If the design size exceeds 11"x 17", you may reduce it by fifty percent. Again, do not write directly on this or any other illustration accompanying your project; use an **overlay sheet** of clear plastic film or thin tissue paper to add needed text to the artwork and to indicate its placement on the page.

■ Where needed (usually with oil projects), artists should provide a **Value Placement Guide** and **Shading Map**. Examples of these can be found in past issues of *The Decorative Painter*.

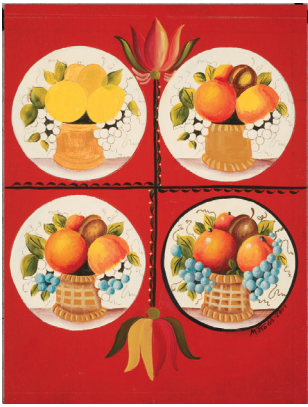
■ **Written instructions** should be limited, where possible, to 1,500 words. Text should include a **brief introduction**, perhaps revealing the inspiration for your work, tracing the history of the technique, or discussing any unusual aspects of the process; specific information about your **surface** and where readers can obtain one like it; a Palette comprising a complete list of the exact **names of the paints** used in the project, including the manufacturer; a complete **list of brushes**, including *all the information written on the brushes themselves*, sizes and series numbers included; a list of **miscellaneous supplies** needed; and any tips you wish to offer the reader (on brush technique, ideas for framing, etc.). Be generous with tips to your readers. Remember, teaching is one of *The Decorative Painter's* major goals.

■ All the graphics in the world won't be enough if your written instructions are unclear. Please double-check your instructions for accuracy and clarity, and avoid jargon that may be unfamiliar to a beginning painter. Check your text against recent issues for organization. We strongly recommend that you ask another painter to review your instructions to avoid including double meanings or confusing phrases that you might have overlooked. Remember to use **color mixes** where necessary and to include information about **finishing** the piece (length of time needed to dry, varnishing, etc.).

■ A **hard copy** of your text must be submitted with your piece. An **electronic copy** of the text must also be sent; this can be burned to CD or DVD and included with your other project materials, or emailed to jake@decorativepainters.org. Please note that we cannot use 3 1/2" floppy disks. Documents created in Microsoft Word (.doc) are preferred; otherwise save the document in rich text format (.rtf) before sending it, or simply paste the text into the body of an email.



A Skillbuilder
by Prudy Vannier CDA



Step-by-step instructions
by Mary Jane Todd CDA

■ A **brief biography** will be published in the Artist's Sketch at the end of your project. Information should include a way in which readers can contact you, the year in which you joined SDP, and the name of your local chapter; but remember too that this space can be used to promote your own publications, website, and so on.

■ For the Artist's Sketch we will need a **color photo of the artist** as well. A 35mm print of a recent, simple headshot against a plain background is preferred. If you wish to use a digital image, please email the file at a high resolution rather than printing it. In some cases we may need to ask that a second photo be sent.

■ Don't forget to include your **signed contract** and completed **Project and Materials Checklist**. Both are required before payment can be made.

■ Finally, please be sure to wrap the finished piece securely when mailing it. Where at all practical, we suggest "double-boxing," or packing the artwork in a box within a second, larger box; in some cases shipping services will deny breakage claims unless an item has been double-boxed. When using bubble wrap, place the smooth side of the wrap against your artwork, with the bubbles facing outward. You may wish to insure the piece; please understand that SDP cannot be responsible for artwork damaged in the mail. After the magazine is printed, your piece will be returned in the same shipping materials in which it was received. We ask that you consider sending your piece unvarnished or finished with a matte varnish: such finishes are the most flattering when your artwork is photographed.

When you're confident that you've assembled all the necessary materials, check them against the enclosed **Project and Materials Checklist** and ship to:

The Decorative Painter
attn. Editor
393 N. McLean Blvd.
Wichita, KS 67203-5968

We'll email or call you upon the safe receipt of your submission.

THE EDITING PROCESS

Once your project materials have been received and assembled at our Wichita offices, a member of *The Decorative Painter's* editorial staff will check your written text for accuracy, style, length, clarity, and organization, and return a proof to you by email for your approval. Please check the artist's proof carefully to guard against errors or misinterpretations and to answer any questions we may have included for you in the text. It's important that the proof be returned to us just as soon as you've had a chance to examine it: we cannot lay out your project until it is received.

Note that *The Decorative Painter* reserves the right to edit, change, or omit any written or graphic material provided by the artist. Copyright and trademark symbols are not used in the magazine's text; a statement of copyright appears in every issue of the magazine, and this serves as adequate protection for artwork appearing in our pages, as well as any copyrighted techniques therein described. Headline, layout, photography, placement, and design decisions are based on available space and determined solely by editorial staff. Note too that although every effort is made to maintain consistent, accurate color in the printing process, including hourly press checks, *The Decorative Painter* cannot be liable for color shifts occurring within the printing process. 🍷

PROJECT AND MATERIALS CHECKLIST

Complete this form and return it with your project materials.

Artist name as it should appear in print: _____

Are you a CDA TDA MDA DACA ?

Please circle all that apply.

Medium: _____ Paint manufacturer(s): _____

Brush manufacturer(s): _____

Have you included ... ?

- Finished artwork
- Signed contract

Have you written a brief introduction?

- Yes

For suggestions, check past issues or see the attached submission guidelines.

Does your project text include ... ?

- Surface
- Palette
- Brushes
- Miscellaneous supplies
- Let's Paint (instructions)
- Biography

Electronic instructions: CD/DVD email

Headshot CD/DVD email photograph

Please circle all that apply. Address emailed instructions and photographs to jake@decorativepainters.org.

Color Step by Step no. of pages: _____

Note that we cannot accept electronic files as a substitute for a painted Step by Step.

Line drawing no. of pages: _____

Where can the surface be purchased? _____

What's the best way to contact you?

Email: _____

Telephone: _____ cell home work

Telephone: _____ cell home work

Please circle one.

How late may we call? _____ (Example: 10 p.m. CST)

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