

## Getting Your Work Published

Linda Carlson for Peninsula Fiber Artists, March 2024

### How do most of us get published?

- A media representative finds you or your work thanks to a competition, an exhibit, your social media, a speech you make or a class you teach, or publicity efforts by a group you belong to, or something said or done by a friend, or fan of yours; OR
- You initiate the contact with a press release, a message or an inquiry about writing for the publication

Whether you're interested in being interviewed or doing the writing yourself:

1. Brainstorm what's interesting about you and your work.

2. Identify media---magazines, newspapers, blogs or newsletters---that serve people who will be interested in what you do, people who find value in your comments. In other words, your audience.

### 4 general audiences to research:

- People who care about you: for example, your hometown media, your alumni newsletters, your professional association media, maybe church and club Facebook pages
- People who relate to you or what you're doing: retirees, for example, or women who have developed new careers in the arts or people who want to explore textile art
- People interested in your art or the business of your art: these could be the same people as above, and also art media and business editors---local, regional, national, general interest such as Martha Stewart Living, and art-specific such as Threads or Handwoven
- People who care about an event you're involved with---especially an exhibit or class

The next task is to determine why any of these should be interested in you, "the news hook."

- Time-sensitive events as: an exhibit you're in; an award you've won; or a speaking engagement. These are best publicized with a press release or at a minimum, an email to the appropriate editors. (For how-to's on releases, see my piece in the Professional Resources tab of sda-np.com, "Publicizing the SDA Chapter and You, Your Projects, Your Achievements.")
- A topic---say, a technique you use or business advice---look for the writers, usually free-lancers, who cover a subject in publications that interest you; and the editors of specific publications (see publication mastheads). You often find contact information in a footnote at the end of an article:

**David Gladish: [dbgladish@gmail.com](mailto:dbgladish@gmail.com). Gladish is a freelance writer, copywriter and adventure storyteller. You can often find him exploring the outdoors in the Pacific Northwest.**

Or contact editors directly. Fiber Art Now's Beth Smith, the managing editor ([bethsmith@fiberartnow.net](mailto:bethsmith@fiberartnow.net), [fiberartnow.net](http://fiberartnow.net), (760) 687-5425), told me:

*"Each issue of the magazine is curated by the Fiber Art Now staff using research on fiber and textile artists and how they might be of interest to our readers. We usually plan stories months in advance. We do have additional stories as blogs and this might be something you can mention in your presentation. All stories, whether they are for the magazine or for a blog, require six to eight high-res images to be considered. Submissions should be emailed to me with the images or a link to a website or Instagram that includes the images."*

Use the publication submission information after studying editorial calendars or reading calls for submissions. For example, the current editorial calendar from Stampington is at <https://stampington.com/calls-and-challenges/>

*"Quilting and mixed-media techniques come together in stunning works of art in Art Quilting Studio. Each issue features a variety of articles, showcasing quilts that exhibit artistic techniques, unexpected materials, and inspiring*

stories...Whether for a feature article or for a specific department, we welcome quilters of all levels and styles to submit their artwork for consideration. **Deadlines:** January 15th, April 15th, July 15th, and October 15<sup>th</sup>."

For Threads, see <https://www.threadsmagazine.com/authorguidelines>

Here's what to include: a brief one- or two-paragraph summary of the article you have in mind; an outline of the ideas and points you'll cover; sample photographs and/or sketches of work illustrating the topic (quick snapshots are fine) or supporting fabric swatches, if you have them. If you are ready to submit a proposal, email it to [th@threadsmagazine.com](mailto:th@threadsmagazine.com).

For Piecework and other Long Thread Media, which appears to work about a year in advance, see <https://longthreadmedia.com>, <https://pieceworkmagazine.com/>

If you're suggesting an article, what do you say? Two options:

- Expand on a topic you've seen covered in the publication: "Because you so often write about artists dyeing fabric, I'd like to tell you about the dyes I'm creating from what I grow in my garden."
- Suggest a topic you haven't seen covered and explain why it's important: "You so often describe the importance of scheduling speaking gigs, but what I haven't seen in your recent issues is advice on handling difficult audiences, including people who complain about the prices of artwork and try to monopolize the Q-and-A period."

Continue with a brief outline and why your topic will appeal to readers. Provide a suggested length based on what you've seen in the publication or in the submission guidelines and describe what photos, templates or material lists you expect to include.

### **The followup**

Seldom do you receive feedback on a press release. However, if you've suggested a topic, a polite followup after three or four weeks might be: "I am following up to learn if [title of your submission and date you sent it] is a topic that fits your current needs. I know you receive many submissions, but I wanted to doublecheck with you before I submitted this proposal elsewhere."

### **Opportunities to pass on**

Some publicity opportunities are better ignored:

- A publication that does not have a significant audience (i.e., paid subscribers) or a significant readership among prospective buyers or in a geographic area you're interested in
- Publications outside your primary focus that are too expensive to contact---for example, if you must have a quilt professionally photographed or if you have to send your project for photography (for example, to a British magazine)
- Media, especially influencers, that expect gifts or the purchase of advertising to accompany anything written about you
- Media and events that specify they will own all rights to your artwork, your pattern or images of it---unless perhaps it's something you're willing to lose control of.