

*Needle Arts*  
**Editorial Guidelines for Submitting Articles**  
**The Embroiderers' Guild of America, Inc.**  
[www.egausa.org](http://www.egausa.org)

Submissions should include your name, address, telephone number (day and evening), e-mail address, and chapter affiliation, if any.

THE SUBMISSION OF AN ARTICLE DOES NOT GUARANTEE ACCEPTANCE. If an article is accepted, the editor cannot guarantee that it will be placed in a specific issue. Upon publication of an article, a complimentary copy of the magazine will be sent to the contributor(s).

Please note that we cannot pay our contributors or reimburse for photographs, graphics, or other expenses incurred. We rely upon the generosity of our membership. These items will be returned once the article is published provided a stamped, self-addressed envelope is enclosed for that purpose.

**Some General Points to Consider**

**1. Electronic submissions via e-mail are preferred.** Whenever possible, submit an electronic copy of the text as a plain text file, preferably in Microsoft Word. If e-mail is unavailable and a CD cannot be provided, a type-written, double-spaced copy. As a general guide, one typed, double-spaced page equals 250–300 words. Submissions may be sent via e-mail to the editor at [EdNA@egausa.org](mailto:EdNA@egausa.org). If the submission is sent via e-mail, it is not necessary to send hard copy.

**2. Submissions will be edited** to fit space limitations; for grammatical correctness, clarity, and appropriateness of content; and to meet our editorial standards. *Needle Arts* reserves the right to edit all manuscript. *Needle Arts* follows *The Chicago Manual of Style*.

**3. Bibliographies for research articles are helpful, but extensive ones will be printed only as space allows,** at the discretion of the editor.

**4. Include a brief biographic note to serve as a contributor's notes.** *Needle Arts* reserves the right to condense and edit it.

**5. High resolution photography.** Submit digital photographs taken at 300dpi in jpg, tiff, or eps format. Digital cameras should be set to the largest pixel image size. Slides and printed photography may be submitted. Be advised that print photography might not meet the standards for quality, and may not be published in the magazine. The editor may request additional photography. *Needle Arts* cannot accept Polaroid prints, film, tearsheets, color photocopies, or color negatives. For best results, a professional photographer is recommended. If the file size of a digitized image is not too large, send it via e-mail. If the file size of the image is overly large, you may send a disk or contact the editor for other options in file sharing.

**6. Do not send needlework** unless prior arrangements are made with the editor.

**7. Please attend to the finishing of needlework.** Needlework that is to be published in the magazine should have the finest finishing possible. You may wish to have your work professionally finished.

**8. Drawings, stitch diagrams, and charts shall be clear and accurate.** Consult a professional if you do not have the means at hand. Rendering in electronic format is preferred.

**9. Needle Arts deadline dates** for submission to the editor are:

February 1 for the June issue;  
May 1 for the September issue;  
July 25 for the December issue; and  
November 1 for the March issue.

**10. EGA requests first-time serial rights** on all submissions for the magazine and for possible placement on the EGA website. Reprint permission sought by other magazines or individuals must be given by the author/designer/copyright holder. *Needle Arts* require a credit line for reprints.

**11. Needle Arts as a whole is copyrighted by The Embroiderers' Guild of America, Inc.** [www.egausa.org](http://www.egausa.org).

**12. Needle Arts is not responsible for any copyright infringements by authors.**

**13. An article remains the property of the author or copyright holder.** The Designers Across America series is copyrighted. However, ten days from the close of sale of the patterns and instructions, the copyright reverts to the designer.

**14. Needle Arts defers to Webster's New World as its authority on spelling.** If variant spellings are given, use the first listing. The following terms are part of the specialized language of needleworkers and are not listed in the dictionary. The following spellings and capitalizations are used for consistency: *Assisi, blackwork, canvaswork, cross stitch, cutwork, French knot, handsewing, Hardanger, hedebo, hemstitching, lacemaking, needle lace, needlemade, needlepoint, needleweaving, needlework, patchwork, pearl cotton, quiltmaking, stumpwork, and whitework.*

**15. The EGA Glossary** encourages the use of generic terms to describe a fabric or thread.

***Needle Arts* publishes the following:**

**Feature articles.** An article of about 2000 words on any interesting needlework or needlework-related topic may be considered for a feature article. A feature article should be illustrated with photographs. The editor would be happy to discuss your thoughts and ideas if you have question or suggestions.

**Projects.** *Needle Arts* considers directions for projects that can either be published in a single article or projects that run in multiple issues. Needlework projects with complete instructions and diagrams show be presented in one to six pages of the magazine. These should be range in stitching level, yet explanations should keep the beginning stitcher in mind. Diagrams, designs, and charts must be clear and easy to follow. Photographs of the finished project should accompany the article.

**Ethnic Embroidery.** These articles feature specific ethnic embroidery accompanied by photographs.

**History.** These articles focus on needlework history, historical embroideries, and places are of great interest to *Needle Arts*. It is important to contextualize embroidery in history, culture, and the artistic tradition.

**Contemporary.** These articles examine new applications that artists are exploring and new directions that needlework is taking.

**Profiles.** Profiles should focus on the artist, the artist's areas of expertise, and the artist's work. Of particular interest would be the artist's philosophy; how the artist gets and develops ideas; the themes and messages in the artwork; the artist's method of working; what the artist has learned and the artist's growth over time; and what makes the artist unique. Avoid lengthy biographic material. Biographic information should be included only inasmuch as it contributes to an understanding of the artist or artwork.

**Designers Across America/Designers Across the World.** If you know of a teacher or designer who would be willing to share a small project with the membership, please submit the person's name and address and photos of sample work to the editor. Let the editor know how to reach you.

**Needlework Know-How.** These articles might be how-to articles on such topics how to finish a hem, use a particular thread, work a particular stitch, develop a design, or apply color theory to a piece. Diagrams and charts must be clear and easy to follow. Other articles might discuss matters of design and color theory.

**Technique.** Information on historical, traditional, contemporary and ethnic needlework techniques, such as blackwork, crewel, Hardanger, Japanese, and machine embroidery, are always welcome.

**Send submissions to:**

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