



CP Magic!

INTERVIEWS, TUTORIALS & MORE FOR COLORED PENCIL ARTISTS

**Contributor's
GUIDE**

Welcome to CP Magic! Digital Magazine

Thank you for considering participating in an issue of *CP Magic*!

The goal with every issue is to give readers the opportunity to meet you as the featured artist, and then see how you create your artwork. I also hope to give readers the sense of getting to know you as a person so they can better appreciate your work.

The Meet the Artist interview covers such topics as how you came to the medium of colored pencil, how you chose your particular career or art path, what your studio is like, and how you organize your tools while you're using them and when you're not working. Other topics may be included as suggested by our conversations.

The tutorial is most often a full, step-by-step tutorial combining descriptions and illustrations, though mini demos on more complex topics have also been published. Whatever the type of tutorial, it should be a complete tutorial and should be in-depth enough for readers to follow along and complete their own drawing.

Each issue also includes other articles that are either directly about colored pencils, their use, and care, or are related to the creation of artwork in other ways. Past articles have included taking and processing reference photos, dealing with creative stillness, and various business topics.

Since April 2021, the magazine has also included a gallery of selected works submitted by readers and others. All reader eligible reader submissions are also presented in an online gallery.

I've done my best to anticipate and answer your questions in the following pages, but if you have a question I haven't answered, please contact me at CPMagic@Carrie-Lewis.com.

Thank you again for your interest!

Carrie L. Lewis

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What I Need From You

Featured artists provide each of the following:

- An interview
- A tutorial exclusive to the magazine
- Images to accompany the interview and tutorial

The due date for materials is the 20th of the month two months prior to the month for which you will be featured. For example, materials for the January issue are due November 20.

You are welcome to send materials as you have them ready, however. Earlier is usually better!

If after scheduling your issue, you find you need more time, contact me as soon as possible at CPMagic@carrie-lewis.com.

What You Can Expect From Me

- A well-presented interview that includes a link to your website and any other social media connections you would like to include.
- An easy-to-read tutorial readers can learn from and make use of.
- Promotion through my blog and store newsletters, and any other sources at my disposal. I'll talk up the magazine at every opportunity!
- Up to a full page of advertising at no charge. If you have a course, workshop or other art-related event, service or product you'd like to promote, let me know.
- An opportunity to review the layout for your interview and tutorial before the magazine is published
- A complimentary copy of the magazine and a cover image after it's published.

In short, I want your participation in *CP Magic!* to be as fun, easy, and helpful as possible!

Material Requirements

Your Interview

The interview is usually presented in question-and-answer format in the magazine. However, there are two primary ways to conduct the interview.

If you prefer a more formal approach, I will provide a set of questions. I will then review your answers and ask any follow-up questions that may be suggested by your answers. You are also welcome to offer any additional information you feel is helpful or that you would like readers to know about you and your work.

For this type of interview, questions can be sent at any time to give you time to consider your answers.

If you prefer a more casual approach, I am happy to have an email conversation with you, asking questions one at a time and letting the interview "develop."

Interviews can be scheduled at your convenience. They are usually conducted over a number of days, just as other email conversations might unfold.

A third option is available if you enjoy writing. In this case, you can write your own interview in a typical article format. The word count should be between 1800 and 2000 words. In this case, I will do light editing, but will otherwise present the interview as you have written it.

However the interview is conducted, I will do light editing as needed, and will provide proof pages for your review when the layout has been completed.

A sample page from a previous interview is included on the following page to give you an idea of how the final interview may look in the magazine.

Carrie: How do you organize the pencils you're using when you are working?

Jan: In my zippered pouch. They are all inserted in one direction, but the ones I use for a

current project are inserted upside down. That way everything is right there and no rolling away.

Carrie: That's a great idea! And easy to set up and put away, too. Tell us a little bit about your working process.

Jan: I am a sketcher. I start with a bunch of graphite drawings—or a drawing I have done a lot of work on—and then decide if it is going to be a colored pencil piece, Micron or Micron + CP, or just left as graphite.

To borrow a process from concept artists, I also scan a graphite drawing, edit/lighten (maybe) it in Photoshop and then print that out on drawing paper (or matte photo paper) using the printer I use for my prints. It does 2 things for me. The printed piece makes almost a perfect grisaille that the colored pencils go over beautifully.

It also preserves the original graphite as a graphite drawing, which I like to have.

Again, this is a process that well-known concept artists use, and I have fun with it.

Carrie: So you're actually working on the printed version, not the original. What brand of

paper are you using to print on? Not every art paper will go through a printer.

Jan: The matte photo paper I use is made by Finestra and I really like how it takes the colored pencil.



The Tutorial

The only requirements for the tutorial is that it is complete, and that it's new.

You may publish it after the magazine is published, or may use it for other purposes after the issue of the magazine following your issue is published. For example, if you are the featured artist for the January 2023 issue of the magazine, you may repurpose your tutorial and publish it in March 2023.

The choice of subject for your tutorial is yours so long as the artwork is suitable for all audiences. The reference photo you use is not copyright protected. Using your own photos for magazine tutorials is preferred due to copyright issues.

When you write your tutorial, please include the sharpness of your pencil, the type of stroke you used, and the pressure you used. Instructions should be clear and understandable.

Other tips and suggestions are welcome. If you use a special technique or tool, for example, include that information in your tutorial.

With each step, include the name of the image that accompanies that step. For example, the illustration for Step 1 of the tutorial should be labeled "Step 1" as well.

I've included a sample page from a past tutorial on next page.

I will do light editing as needed, and will provide proof pages for your review when the layout has been completed.

For information on images for the tutorial, see the section on [images](#).



STEP 4: FAR RIGHT ROCK

Next, work on this rock next to anchor the rock you just completed. Establish the dark areas by layering Payne's Grey 60%, Midnight Black, and Black.

Add texture with highlights of Sandstone, Grey Blue, White, and Payne's Grey 30%.

Use medium pressure and strokes that follow the texture of the rock.

The bottom of the rock is layers of Black, then Midnight Black. The

highlighted area at the top of the rock is created the same as the rock in Step 3, using the same colors.

Note that **NONE OF THE ROCKS ARE FINISHED** at this point.



STEP 5: CENTER LEFT ROCK

This rock, with the sparkling water cascading over it, helps compositionally balance the large dark rock to its right.

Some of the white sparkle was added in Step 1. Continue with the White to map out the rest of the sparkles.

Although I prefer to leave white until last, it's hard to get bright whites in small areas without putting it down first.

Next, move to the blue water that splashes over the rock on its right. A light layer of White goes first, followed by Blue Grey and touches of Payne's Grey 60%.

Then begin forming the part of the rock under the water cascade. Some has already been mapped in previous steps. Use Sandstone, Yellow Ochre, Van Dyke Brown, Raw Umber 10%, and Payne's Grey 60% and 30%.

In the bluish water ripples on the center of the rock, I used Light Cobalt Blue and Mars Violet. Taupe goes over the Sandstone to create texture on the left of the rock and then Mars Violet and Dark Cyan in the same area just above the white water. Use the reference photo as a suggestion. Play with the colors and textures.

Image Requirements

Images should be clear and in focus, and should fill as much of the picture as possible. Minimum digital image size is 2000 pixels wide for all images.

Interview Images

The following images are required for the interview:

- Head Shot
- Studio Shots: As many as you wish. I will use as many of them as possible, but the more I have to choose from, the better the magazine will be.
Possible subjects for studio shots are:
 - Your working area
 - Your pencil storage
 - Any special or unique tools or equipment you use

Readers are especially interested in do-it-yourself organizational features, so if you've found a good way to organize your studio by re-using or re-furbishing other items, I am delighted to share that information as well.

Tutorial Images

Your tutorial should have a minimum of ten step-by-step images and a maximum of 20 images.

Each image should be labeled clearly and sequentially.

Include the name of the image with the description that goes with it.

Submitting Your Materials

Written content may be submitted in a .doc or .docx format, or in a compatible format via email. For interviews, unformatted writing is best. I'll add images during layout.

For your tutorial, indicate where illustrations should go either by noting the name of the illustration.

Submit the text and images separately.

In most cases, files can be emailed to me at CPMagic@Carrie-Lewis.com.

You are also welcome to submit all your content and images via large file transport services. I have accounts with DropBox and WeTransfer, but can also retrieve your files if you use a different service.



Advertising

Reciprocal Advertising

In exchange for your participation, I will promote your website and/or services through clickable links within the magazine itself.

In addition, you have access of up to one page of advertising at no charge in the issue of the magazine in which you are the featured artist. Advertising may also appear in my weekly newsletter on the week the magazine is published.

If you have a workshop, new book, new tutorial, or any other art-related product or service, this space is available to you. All you need to do is provide a camera-ready ad, and let me know how large you would like the ad. Placement will be at my discretion, but is usually placed either between the interview and tutorial, or immediately after the tutorial.

Paid Advertising

Paid advertising is available and information is available upon request by emailing me at CPMagic@Carrie-Lewis.com.



If You Have Additional Questions. . . .

Contact me directly by email at CPMagic@Carrie-Lewis.com with any additional questions that may arise.

Thank you again for your participation in *CP Magic*!

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CP Magic! first published in January 2020 as a means of helping colored pencil artists at all levels learn new skills, improve existing skills, and achieve their artistic goals.

The magazine was founded by long-time artist Carrie L. Lewis, who designed it to fill a personal desire to read about other artists, see their work, and learn about their creative processes.

