GUIDE TO A SUCCESSFUL APPLICATION

UNDERSTANDING THE IMAGE JURY PROCESS

The objective of the jury process is for the jurors to determine whether your work meets the guidelines set by the Standards Committee.

There are 3 jurors for the image jury: The committee chair for the Standards Committee, the chair of the Fair Committee, and the Board of Trustees representative for the Standards Committee.

During this process, the image jury will meet in person and review your application and screen images of your work. They are looking for good, clear images of your work. Please see the Image Jury Application Parts One-A and One-B for a more complete explanation.

NOTE: Applicants must pass the image jury to move on to the object jury.

HOW DOES THE JURY DECIDE?

The jury will read through your answers in Application Part One-A: Written. They will then review the descriptions you provide in Application Part One-B: Images and compare them to the images of your corresponding pieces. Jurors will then vote “yes” or “no” for each applicant. It takes a unanimous decision to reject an applicant in the image jury.

NOTE: It is likely that your specific medium will not be represented in your jury, so be very clear with your descriptions. Assume you are explaining your work to someone who knows nothing about your media.

WHAT IS THE IMAGE JURY LOOKING FOR?

The jury wants to see well-thought-out, well-written answers to the questions in Application Part One-A: Written. The jury is looking for high-quality, clear images of your work for Part One-B: Images. You should submit images of your best, most technically difficult, most cohesive, show-quality pieces – *not* production work. The jury wants to see consistency in your work and in the techniques you use.

NOTE: Images may be uploaded if you are applying online or submitted on a clean USB flash drive if you complete a paper application. Be sure nothing is on the thumb drive except your images.

APPLICATION PART ONE: IMAGE JURY

There are two parts to the Image Jury Application: written and images. The written application includes your contact information and descriptions of how your work is created. The image application requires you to give a full description of each of the five images you submit.

Application Part One-A: Written

This includes your contact information, detailed descriptions of your work, and explanations of the processes and techniques you use.

Applicant Information: Make sure you complete every line. Be sure to include your county of residence as this is how Guild eligibility is determined.

COUNTIES WITHIN SOUTHERN HIGHLAND CRAFT GUILD REGION

ALABAMA: Blount, Calhoun, Cherokee, Clay, Cleburne, Coosa, Cullman, DeKalb, Etowah, Jackson, Jefferson, Madison, Marshall, Morgan, St. Clair, Shelby, Talladega, Walker, Winston
GEORGIA: Banks, Bartow, Catoosa, Chattooga, Cherokee, Dade, Dawson, Fannin, Floyd, Forsyth, Franklin, Gilmer, Gordon, Habersham, Hall, Lumpkin, Murray, Pickens, Polk, Rabun, Stephens, Towns, Union, Walker, Whitfield, White
KENTUCKY: Bell, Boyd, Breathitt, Carter, Clay, Clinton, Elliott, Estill, Floyd, Greenup, Harlan, Jackson, Johnson, Knott, Knox, Laurel, Lawrence, Lee, Leslie, Letcher, Lewis, Madison, Magoffin, Martin, Menifee, McCreary, Morgan, Owsley, Perry,Pike, Powell, Pulaski, Rockcastle, Rowan, Wayne, Whitley, Wolfe
MARYLAND: Alleghany, Frederick, Garrett, Washington
NORTH CAROLINA: Alleghany, Ashe, Avery, Buncombe, Burke, Caldwell, Cherokee, Clay, Graham, Haywood, Henderson, Jackson, Macon, Madison, Mitchell, McDowell, Polk, Rutherford, Swain, Surry, Transylvania, Watauga, Wilkes, Yancey
SOUTH CAROLINA: Greenville, Oconee, Pickens, Spartanburg
TENNESSEE: Anderson, Bedford, Benton, Bledsoe, Blount, Bradley, Campbell, Cannon, Carroll, Carter, Cheatham, Chester,Claiborne, Clay, Cocke, Coffee, Cumberland, Davidson, Decatur, Dekalb, Dickson, Fentress, Franklin, Giles, Grainger, Greene, Grundy, Hamblen, Hamilton, Hancock, Hardin, Hawkins, Henderson, Henry, Hickman, Houston, Humphreys, Jackson, Jefferson, Johnson, Knox, Lawrence, Lewis, Lincoln, Loudon, Macon, Marion, Marshall, Maury, McMinn, McNairy, Meigs, Monroe, Montgomery, Moore, Morgan, Overton, Perry, Pickett, Polk, Putnum, Rhea, Roane, Robertson, Rutherford, Scott, Sequatchie, Sevier, Smith, Stewart, Sullivan, Sumner, Trousdale, Unicoi, Union, Van Buren, Warren, Washington, Wayne, White, Williamson, Wilson
VIRGINIA: Albemarle, Alleghany, Amherst, Augusta, Bath, Bland, Bedford, Botetourt, Buchanan, Carroll, Clarke, Craig, Dickenson, Fauquier, Floyd, Franklin, Frederick, Giles, Grayson, Greene, Highland, Lee, Loudoun, Madison, Montgomery, Nelson, Page, Patrick, Pulaski, Roanoke, Rappahannock, Rockbridge, Rockingham, Russell, Scott, Shenandoah, Smyth, Tazewell, Warren, Washington, Wise, Wythe
WEST VIRGINIA: Entire state

Membership Structure

Craft Classification: General or Heritage. Almost all applicants will be in general craft. Heritage craft is for those who create traditional crafts of the southern Appalachian Mountains—crafts practiced in the area prior to 1930—using primarily traditional tools, materials, patterns, etc. Applicants for Heritage craft must complete the standard application and a supplemental form. For a link to the supplemental Heritage application, email Laura Lanier (laura@craftguild.org).

Membership Category: Individual, Partnership, or Production Center. Carefully read the explanations of the categories on the application form. Most applicants will be individual members. Note that spouses/partners working in the same media may prefer to apply for individual membership, especially if each person creates their own work, independent of the other person. Partnerships and production centers are limited to one vote on Guild matters.

Media Designation: Carefully read the media designation information included on the application form. Note that the Guild does not accept applications in painting, photography, or consumable items such as soaps and lotions. If you are uncertain about the appropriate media designation, please email Laura Lanier for advice (laura@craftguild.org). It is also possible that the Standards Committee may change your media designation for better alignment with Guild guidelines.

SHCG Membership Application Questionnaire

1. **Describe your work:**

a. Give a general description of your work in 300 words or less.
Use word count and make every word count, as there is a 300-word limit. Each word you use should be important to the description of your work.

b. Start your description with a tag line (a one-sentence summary of your description)
The tag line is your topic sentence. Follow that with your one-minute written elevator pitch. Your elevator pitch is your 30-second to one-minute-long response to the question “What do you do?” It is a short description that explains what you do in a way that any listener can understand it in a short period of time.

c. Is there anything about your work that a casual observer might not see at first glance?
What is special and unique about your work? What is your creative stamp? What are the signature elements in your work that offer a strong identity to your craft? What separates you from other makers in the same media? Are there any hidden elements in your work that are uniquely yours?

2. Describe your process:

a. Describe the techniques, processes, and materials used in the production of your craft

Consider creating a three-column table with the headings "Techniques," "Processes," and "Materials." Technique means the technical terminology for how you create your work. Process is what you do in layman's terms.

Once you've organized your thoughts, you can use your bullet points to write full sentences. Don't forget to use descriptive words (adjectives and adverbs), metaphors, and analogies. Imagine you are describing your work and the craftsmanship that goes into it to someone who has never experienced this kind of artwork before.

Example:

Techniques	**Processes**	**Materials**
List some aspects of your technique (methods/procedures/skills)	*List some aspects of your process (steps to achieve a particular result)*	*List some materials you use to create your work*
For example, a jeweler might write:		
Set stones in sterling silver	*Create bezels to solder to my pieces so I can attach stones*	*Cabochons* *Silver*

I set cabochon stones in silver by creating bezels, soldering them to the silver, then setting the stones into the bezels.

b. Include parts of the process that may involve integrated technology like 3D printers or CAD/CAM programs.

- If you use integrated technology, write a response that includes the technology you use.
- Note: the number of technological support systems is unique to each artist.

> *EXAMPLE: I use the following technology when creating my Precious Metal Clay pieces: Adobe Photoshop for designing my images, photopolymer plates to transfer my designs onto the metal clay, and a silhouette Cameo to cut templates and some clay details.*
> *-OR-*
> *I do not use/employ any integrated technology in the creation of my work.*

3. Describe outside components using the following guidelines:

a. List the components used in your work that are *not* produced by you, such as lamp parts, findings, basket reed, buttons, or hinges. NOTE: No less than 80% of your work must be produced by you.

This is generally interpreted to mean 80% of the perceived value of the work. For example, 100% of a quilt might be constructed from purchased materials, but the cost of those materials is probably not more than 20% of the value of the finished item.

> *EXAMPLES: My finished work employs machine made sterling silver chains to display my pendant. Post earrings use pre-made posts, soldered in place.*
> *-OR-*
> *I do not use/employ any components in my work that are not produced by me.*
> *-OR-*
> *All components used in my work are produced by me.*

b. List any services you contract out, like sewing or casting.
As much as possible, contracted services should use local/regional vendors.

EXAMPLES: I contract out the casting for the creation of a few of my production pieces.
-OR-
I do not contract out any services for the creation of my work.

4. Describe your training using the following guidelines:
a. List your education and/or other craft-related training experience.
Answers should include:

- Name and location of any institution(s), the degree(s) you received, and the year completed if relevant to your craft (ceramics degree, art history degree, etc.)
- Apprenticeships
- Internships
- Artist residencies
- Craft-related employment
- Extra classes
- Formal and informal training
- Self-taught skills

EXAMPLE: I attended college at Columbia College in Chicago, I have a MA in Costume History from NYU, and I have taken multiple workshops and teacher certification in Metal Clay. (Include important dates and locations when possible.)

5. Other Details:
a. Is there anything you would like the jury to know about your work that was not included in this questionnaire?
This is your chance to toot your horn loudly!

- What is important information about both you and your work that you want the jury to be aware of? Your response to this question is uniquely yours and provides the opportunity for both descriptive and reflective writing.
- This question invites a variety of written responses and is your time to offer anything and everything that is important to you and the work you craft. Consider why you do what you do. Is there a story behind your works of art?
- Describe your collective body of work and how the many elements of your work are both unified and diversified in your craft. How is your work a reflection of you, your roots, and your heritage?

EXAMPLES: The clay I use to craft my vessels is from the land of my family's heritage.
-OR-
The fabrics I employ in the crafting of my narrative art quilts are a tribute to the African American women that so patiently taught me the art of quilt-making.

Acknowledgements

Be sure to check each of the three attestations, verifying that your work is crafted according to the Guild's standards of quality, was made within the prior two years, and is not a direct result of classroom instruction.

Carefully read the bulleted items before dating and signing the form. The image jury application fee is $20. If you do not pass the image jury, you can re-apply within the next 12 months with no additional application fee.

If you do not pass the image jury and want the Guild to return your flash drive, please include a self-addressed stamped envelope with sufficient postage. If you pass the image jury, the Guild will retain your flash drive.

Application Part One-B: Images

Applicants will submit five (5) color images of their work along with a detailed description of each image. For each image, please list the item name/title, item size, and the techniques and materials used.

> *NOTE: Each of your submitted photographic representations is an individual work of art and should be described as such. In other words, do not duplicate descriptions of your items. Each of the five (5) descriptions should be consistently written yet specific to each work.*

Image Requirements

Submit your images on a clean USB flash drive. Be sure your images are:

- 800 x 1240 pixels
- 72 DPI resolution
- Baseline standard JPEG format, not progressive JPEG
- No more than 2.0 MB in size
- Labeled with your initials and the correct image number to correspond with the application listing
- Anonymous, not showing your full name on the image itself or on the file name

> *EXAMPLE: SQP_image_01.jpg*

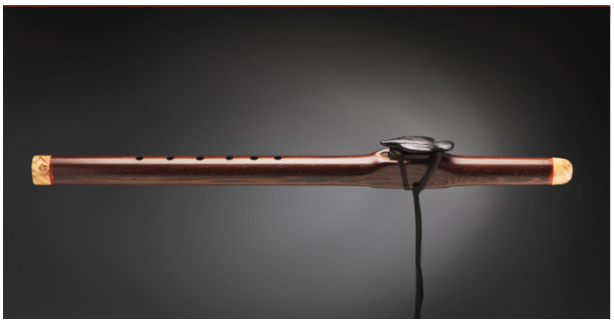
Note that you may include a booth shot in addition to the five object images if you do shows/fairs/festivals.

Suggestions for Images

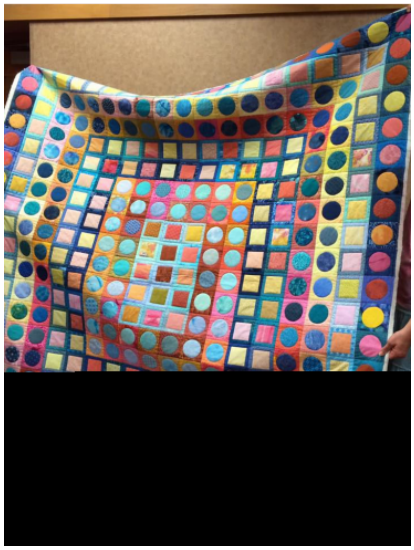
Using a professional photographer is usually the best option for producing jury-quality images. However, if you do your own photography, please read and heed the suggestions for images listed on the application form. Also, for smaller work, please reference the document Photography Tips and Tricks for Small Artwork, written by Guild member Charity Hall. This document is available on the How to Join page of the Guild website.

For ideas on how to stage your work, refer to trade magazines for your specific media.

What Constitutes a Good Image?



These photos of work by current Guild members are clean, with simple neutral backgrounds. The objects fill the frame. There are no harsh shadows.



These photos (also provided by Guild members) are not acceptable for the image jury. The first has a distracting shadow. The quilt is being held by assistants rather than hanging flat. The last shot would be fine for social media or Etsy, but it is too busy for a jury photo.

APPENDIX 1: WRITING TIPS

Writing for an Application

1. Place an index card in front of each individual work you are required to describe. Take notes about each piece, including techniques, materials, and processes. This is a way to distinctively describe individual works of art that are in the same craft medium (see Question 2a).

2. Writing about your own work is demanding, so consider recording your descriptions and responses to your work on your cell phone for later transcription. This process could lead to words that are uniquely and authentically yours. People write the way they talk.

3. Sometimes we come up with great thoughts about what we create and say to ourselves, "Wow, what a great idea. I know I'll remember this." But you won't. Carry a small notebook to write down your ideas, observations, and thoughts about your art.

4. Gather your written materials into an organized format. Have you drafted an artist statement, an artist biography, and/or an artist curricula vitae (CV)? Do you have a website? Do you have marketing materials? If you have completed any of these, you have a great foundation.

5. Read other artists' descriptions of their work.

Writing Hints and Tips

1. Make sure your audience can easily understand your writing.
2. Make sure your descriptions of your work are concise and to the point.
3. Craft your writing like you craft your works of art. Words reflect what you do and what you make.
4. Have somebody else read your writing.
5. Read your writing out loud to an objective audience. Do your written descriptions make sense? Do your written descriptions provide the necessary depth and breadth about your work?
6. Proofread your written responses to avoid spelling and grammar mistakes. Proofread. Proofread. Proofread.
7. Make sure everything is checked over by at least one other person before you submit your application.
8. If you could segregate your work into distinct categories on your website's navigation bar, how would it read? Could you use these categories to further define your work and view your creations as a cohesive body of work? Write about each category as a cohesive unit.
9. Write in complete sentences.
10. If an application question is not pertinent to you, do not respond with "N/A." Instead, respond with a complete sentence indicating such.

Elements to Consider in Your Writing

- When were you first introduced to art?
- Who taught you? Why are you working in your medium?
- How would you describe the quality of your designs and the degree of your craftsmanship?
- What themes are present in your artwork?
- What about your technique is different from other artists?
- What do you want your artwork to convey to your viewers?
- Who purchases your work? Who is your target audience?
- What is the first thing people notice about your artwork?
- How has your art changed over your career?
- What and/or who are your artistic influences?
- Have you and or your artwork been cited in any publications? Are there quotes and praise for your work? Consider weaving quotes from other people into your descriptive statements about your work.

APPENDIX 2: ONLINE WRITING SUPPORT

General Help
The Hemingway Editor: A free online tool, The Hemingway Reader can provide writing assistance.
www.hemingwayapp.com/

The Perdue University Writing Lab:
https://owl.purdue.edu/

Writing Elevator Speeches
https://www.themuse.com/advice/perfect-pitch-how-to-nail-your-elevator-speech

Writing Artist Statements
https://www.gyst-ink.com/artist-statement-guidelines/

https://agifineart.com/advice/artist-profile/

https://www.theartleague.org/blog/2015/08/24/artist-statements-we-love/

www.artbusiness.com/artstate.html

https://www.format.com/magazine/resources/art/how-to-write-artist-statement

https://www.artworkarchive.com/blog/5-tips-for-writing-a-memorable-artist-statement

Writing an Artist Biography
https://agifineart.com/advice/writing-artist-biography/

https://www.artworkarchive.com/blog/how-to-write-an-appealing-artist-biography

Words to Use When Writing About Art
A substantive listing of adjectives, nouns, verbs, negatives, and phrases is at:
https://www.words-to-use.com/words/art/

APPENDIX 3: PHOTOGRAPHERS WITH GUILD EXPERIENCE

Robert Batey Photography
1332 Shannon Circle
Sevierville, TN 37862
www.robertbatey.com
Phone or Text 865-607-6477
Instagram @rb8tey
Instagram @jury.slides

Nate Burrows
Hello@nateburrows.com
www.nateburrows.com
Comments: Photographs Guild members work at fairs. Jewelers might ask him to shoot a sample piece first to make sure they are happy with his work.

Steve Mann
Black Box Photography
2004 Riverside Drive, #W
Asheville, NC 28804
828-275-7028
Comments: Very efficient and reasonably priced. Flexible to work with.

Diana Gates Photography
828-683-9521
Cell: 828-775-3623
8 Willow Creek Road
Leicester, NC 28748
www.dianagatesphotography.com
Email: dianagatesphotography@gmail.com
Comments: Diana has a long association with the Guild. Her husband, Marlow Gates, a broom maker, is a very active member of the Guild.

Tim Barnwell
344 Depot St., Suite 106
Asheville, NC 28801
828-251-0040
www.barnwellphoto.com
barnwellphoto@hotmail.com
Comments: Excellent Photographer. Has authored several acclaimed photo books.
Photo Services (Enlarged prints, posters, etc.)

Rocky Kenworthy
www.doteditions.com
821 Riverside Drive, Suite 164
Asheville, NC 28801
828-575-5534
Studio near Cheap Joe's in Arts District

Jean Rhodes-Moen
828-335-2631
Email: www.jeannius.com
Website: photo@jeannius.com
Comments: Jean is a Guild member in jewelry. Located in Asheville, near the Folk Art Center. Most images are $20 including color correction.