TOP TEN TIPS for Getting Into a ……
Juried Exhibition, Craft Show, Book or Magazine

Introduction
This Professional Guidelines document provides information that can improve an artist's or craftsperson's chances of being accepted into exhibitions, craft shows, books and magazines—anywhere that inclusion is decided by a jury.

By its very nature, the jury process is exclusionary. Juried venues allow you to test your technical, design or conceptual abilities in a competitive environment, subject to the (hopefully) informed and objective opinions of the jurors. Juried venues can raise your professional visibility within your field and are an excellent means for emerging artists—including students—to build an exhibition track record independent of any commercial or academic activities. But who gets in and who doesn't, in the end, it boils down to the consensus of the jury. A basic understanding of how this process works, some strategic thinking and a little extra preparation can improve your chances.

Remember that juried opportunities can be quite competitive. Exhibition space is often limited and the number of square inches available on the printed page are precious. The same holds true for the number of booth spaces available in a craft fair. It is the jury's job to eliminate weaker entries. Don't let sloppy documentation, incomplete paper work, or poor visuals become the reason that a jury rejects your work. Be sure to put your best foot forward.

Below is a summary list of the TOP TEN TIPS. A more thorough and comprehensive explanation of each TIP and the rationalization behind it follows the list. **If there were only one TIP, however, which the Professional Guidelines Committee could offer, it would be TIP #1. DAZZLETHE JURY WITH AMAZING IMAGES.**

Other Professional Guidelines documents titled, *Juried Exhibitions* and the *Artist Checklist: Exhibitions,* may also be helpful in reviewing a show's prospectus before you decide to enter a juried show. Success is within your grasp with careful planning and preparation.

TIP #1. DAZZLE THE JURY WITH AMAZING IMAGES!
TIP #2. DYNAMIC DETAIL IMAGES ARE KEY.
TIP #3. DO NOT SEND A BAD SLIDE UNDER ANY CIRCUMSTANCES.
TIP #4. CAREFULLY CONSIDER THE ARRANGEMENT OR ORDER OF THE SLIDES CHOSEN.
TIP #5. AVOID AMBIGUITY IN YOUR IMAGES, DESCRIPTIONS AND APPLICATION
TIP #6. CONSIDER YOUR ENTRY THOUGHTFULLY AND STRATEGICALLY.
TIP #7. FILL OUT THE APPLICATION NEATLY AND COMPLETELY.
TIP #8. ALWAYS LABEL YOUR SLIDES.
TIP #9. PLAN CAREFULLY TO MEET ALL DEADLINES.
TIP #10. BOOTH SLIDES NEED TO BE FANTASTIC!

Appendix I Suggestions for obtaining professional quality Images.
Appendix II Know how to work with both slides and digital formats effectively.
Appendix III Where can artists learn about juried exhibitions, craft shows, book or magazines to submit their work?
Appendix IV A word about publicity.

TIP #1. DAZZLE THE JURY WITH AMAZING IMAGES!

It cannot be stressed enough that fantastic, high quality images are the most important step towards professional success. Do not let the quality of your images eliminate your work from the next juried exhibition, craft show, book or magazine. Always keep in mind that the jury is looking at a photographic representation (whether it is a slideor digital image), rather than the actual work. No matter how good your work may be in reality, your photographic image must capture that reality in a dynamic and compelling manner. In a competitive environment, jurors must sort through hundreds of slides or digital images. This is your opportunity to grab the jurors' attention and set your work ahead of the pack by showing the jury fabulous images. Superior photographic images can be the edge that makes the difference as to whether you will be accepted or rejected. **Appendix I** of this document makes a few suggestions that may help you or your photographer obtain top quality images.

Dynamic, high quality images are always the first key to success. Consider hiring a professional photographer. Spend *your* time on what *you* do best: making great work. A cover photo, newspaper article or magazine spread is free publicity that may be worth thousands of dollars in exposure and perhaps even sales. But publishers select visuals based on the strength of the image rather than the work itself. So apply the same standards of quality to your slides and digital images as you do to your work.

Sending slides or digital images presents a nearly identical scenario for the artists submitting work for review. The primary difference between exhibitions accepting both slides and digital images lies in the review process for the jurors. **Appendix II** of this document covers issues specific to digital images.

Keep in mind that some works will not reveal their beauty or significance in the flattened image of the slide or digital image. Choose the images that best suit the parameters of the venue while clearly illustrating the object's strengths. A clean, uncluttered, well-lit and straight-forward image of a strong piece is always best.

A full view image must convey as much information as possible. In the end, only one image—the full view—will likely be the primary image that represents the work. For this reason, take slide/digital images from a number of angles; open, closed, up, down, in and out. Select from these the one image that best illustrates the true nature of the work—its size, surface character, color, etc.,— in as accurate and crisp a manner as possible.

If there is a specific function of the work, clearly illustrate this in the image. Be sure that the photographic image clearly indicates whether the object is a ring, sculpture or a teapot. **If, for instance, a secret moving element is a significant aspect of a piece, be sure that this is somehow illustrated photographically.**

Submit your punchiest, boldest images. Intricate work which may not come across as dynamic in an image can be difficult for jurors to quickly understand, and consequently will fail to grab their attention. .

The background should indicate what is top and bottom -- even without a dot or arrow on the mount. In a quality image, location and direction of shadows, gradation of background lighting and the visual weight of an object all indicate the proper orientation of an image. Keep this in mind as you stage your work and click the shutter.

Keep your message simple and easy to grasp in the few seconds that the jury will be looking at the slides. The majority of competitive juried situations draw an overwhelming number of entries. "Sell" your work with images that have straight-forward content and make a dynamic impression. Even if the content of the artwork is fairly dense or multi-faceted, this is not the situation to try to inform the jurors of this complexity. They simply don't have the time to dwell on a quantity of information when they have hundreds or thousand images to review. The *key is to make it through the first cut, and into the final selection round.* Along these same lines, if your work incorporates a lot of text, then use images with only a few words, not a complete sentence or paragraph. If the jury does not understand your work within a few seconds of review, most likely they will vote "no".

Project your slides with a slide projector on the wall or screen before you submit them to a jury to make sure that they are in good focus with no dust or scratches.
Before you spend money on an entry fee, find out how your two-inch brooch translates to an eight-foot tall image that is projected for a total of 10 seconds—(an approximation of the time each image is projected during initial jurying rounds). Ask yourself:

- How does this image compare to the quality of images you commonly see published in magazines or books?
- Are you ready to risk rejection or stake your money and your reputation on these images?

Avoid distractions in the background of your slides. Here are a few specific examples to avoid:

- An unbalanced image such as the subject off to one side.
- Heavily textured fabric or paper for displaying small objects or jewelry.
- Wrinkled or sloppily draped background materials.
- Too much empty space in your slide.
- Excessively strong colors. Colored backgrounds can present a problem if *all your slides* don't have that same colored background. If you need to have something photographed on a color for a special shoot, such as a magazine, consider having it photographed on gradated gray or white during the same session just in case you need this image to match your other slides.
- Overly dramatic or contrived backgrounds such as sunsets, dramatic landscapes, wet stone or exotic handmade papers.

Installation shots are only appropriate if:

- The work includes an installation or display materials that are inseparable or intentional elements of the piece.
- This is a very large sculpture.
- The site of the piece is conceptually relevant to its content.
- This is actually an installation piece.

Submit your best work and your best slides, not your best seller. Your *best seller* may be an irrelevant issue to the jury regardless of whether you are submitting work for an exhibition or a wholesale/retail show. Keep in mind that your best seller may sell because it has a good price point, appeals to a wide audience or reflects fashion trends in the marketplace. It may even sell well because shoppers consider it to be a good "gift item". While all this is fine for sales, it may have little to do with what makes your work powerful in the eyes of a jury. There may be a huge difference between what the jury will consider your *best work* and what the public buys.

TIP #2. DYNAMIC DETAIL IMAGES ARE KEY.

Your detail image should be able to stand alone on its own merits. No matter what aspect of the work you are choosing to place at center stage, the detail shot should be visually compelling, and well designed. Ideally, a good detail image is also a superb composition with great colors, and formal pictorial qualities. Think of all the formal properties of a good painting. The detail image should be an eye-catching image that exists independently of the full view shot, even if it is not projected.

Details should always offer as much information as possible about the work. Consider in advance the fundamentally important or unique features of your work (never forgetting the impact of a thoughtful and carefully arranged composition). The close-up should expand on the information given in the full view image and further define the particular character of the piece. Featured details of surface, functionality, or special technique should always be viewed in that context. If the conceptual content is an important aspect of the work, then the detail should somehow address that issue.

Your close-up should also be considered a companion slide to your full view. In many circumstances, two slides for each piece will be sent to the jury, a full view and a close-up. This combination should be a fantastic "one-two punch" combination offering a lot of straight forward information. Although there are no guarantees that your detail and full view shot will be shown together, you can increase the likelihood that they will be by placing your images adjacent to each other in the slide sheet or in a digital format. Additionally, be sure to clearly label on both your image and paperwork that this is a detail of the full view.

Details shown should be relative to the size of the work. The detail for a small piece of jewelry is going to show half the piece or even less with very little or no background. An artwork that is five feet tall might have a close-up that shows about 12".

The camera "sees" all details as being equal. In contrast, human vision establishes a hierarchy in what it sees, often assigning greater visual weight to a focal point in the work. The camera does no such thing. Consequently, flaws, shoddy craftsmanship and unintended imperfections are depicted with the same visual weight as everything else. This, of course, is distracting and will immediately turn off a knowledgeable juror, critic or curator.

Details must be crisp, clean and in focus. Close-ups of small objects or jewelry are especially difficult and present many problems for the photographer. General-purpose camera lenses usually do not have a focal range for close-up (macro) photography. Some cameras may be able to use macro lenses or extension tubes (a less expensive alternative), but if your camera will not focus on your detail, do not take the picture. A bad detail slide can become more of a hindrance than an advantage. Your chances of being chosen are greatly diminished by including a bad close-up. *(Read* **Appendix I Suggestions for obtaining professional quality Images**)

Creating a close-up image with Photoshop from your large view digital image is possible, but may not produce the best close-up. Framing the shot and lighting the artwork is extremely important. The staging required to produce a quality image for a full view shot can be quite different than for a detail shot. Trying to adapt one shot to serve two purposes most often yields poor results. In addition, when you Photoshop the image you don't want to reduce the size of the file (if you are intending to use the digital image for

printing in books and magazines). If you are zooming in on a small portion of your digital image, make sure that you do not reduce the pixel resolution of the image.

TIP # 3. DO NOT SEND A BAD IMAGE UNDER ANY CIRCUMSTANCES.

Know that one bad slide OR digital image may ruin all the others. It is exactly like the saying, "One bad apple can ruin the whole barrel." *Never, under any circumstances should you send a bad image.*

What is a bad slide or digital image? A bad image might fall under one of the following categories:

- An image that is out of focus. The focal point of your image should be about 1/3 from the bottom of the image.
- An image that is incorrectly exposed: either over-exposed, or under-exposed.
- An image with strongly distracting shadows or blinding highlights.
- An image with any apparent photographic or physical flaws, even if this is the only photo documentation of your work. The film emulsion of a slide should not have been disturbed, fingerprinted, dusty or moldy—check the slide in different lights to make sure. These slight imperfections show up when the image is projected. Never send such a slide, you will be wasting your money on jury fees and wasting your time filling out the application.
- An image using a live model that distracts from the work. Avoid using live models unless the resulting image comes across as professional, and somehow illustrates some crucial aspect of the work. *(Read* **Appendix I, H** *for more information about using live models. A sample* **Model Release Form** *is included as a separate document in the Professional Guidelines.*)

Do not send a slide if the mount is warped, cracked, or damaged. If the mount prevents the slide from dropping into the slide projector, or causes the slide projector to jam, this makes your slide problematic to show. Slide mounts should be in perfect condition. Plastic mounts are preferable to cardboard. If necessary, remove the slide film, remount it in a new slide mount and re-label the mount.

Jurors, curators or gallery owners may reasonably assume that the *quality of the photographic documentation* of your work is representative of the quality of your work. While this assumption may not be true, visual images play such an important role in the jurying process that their quality and appearance sends a powerful message. If you don't care enough to document your work professionally or to submit a top quality image, then the jurors may assume that you don't care enough about the juried opportunity itself or, at the very least, your poor documentation reflects a less than professional approach to what you make. If the images do not meet a professional level, it may be a logical assumption that you, the artist, are not a professional.

If the slides do not capture the *character of the work,* don't send them. It is unlikely that you will be chosen in a competitive situation with anemic images. Save your time and money and invest in better quality images in preparation for the next call for entries.
It is better to send fewer top quality images than to fill in with sub-standard visuals-- unless it is a requirement to send a fixed number of slides. If you're not required to send three slides, send two good slides of one piece rather than risk rejection by adding a third bad slide.

Be bold and confident: select your best work and best images. Do not send slides of less impressive work or a less impressive image of a great piece. When it comes time for the jury to winnow down the number of pieces to be accepted, the person with the "mixed bag" of work may be eliminated --based on the *body of work submitted*.

TIP # 4. CAREFULLY CONSIDER THE ARRANGEMENT OR ORDER OF THE SLIDES CHOOSEN.

A good prospectus will tell you how the slides will be projected during the jury or slide review (e.g., "all five slides will be shown straight across at the same time," or "two slides will be shown above three slides"). If the prospectus does not offer this information, contact the organization sponsoring the show, exhibition, fair, etc. and find out how the slide review will be organized.

Your slides should read like a sentence conveying a clear sense of focus. This means that although the images and work are different in each slide, there is a clear and unmistakable thread running through them. This is not the time to demonstrate your virtuosity with a variety of techniques or media. Experienced jurors who were asked expressed a strong opinion that submitted images should speak with a single voice and reinforce an artist's identity, style and strength. What may seem to you to be a demonstration of your versatility may look to the jurors like a "hodgepodge," lacking a unifying voice. The jurors want to see maturity and consistency in a solidly organized presentation.

The careful and considered arrangement of your images within that "sentence" creates a powerful presentation. Once you have selected images that are consistent and related, it's best to consider how that group will look projected together as a composition—think about how the eye of the juror(s) will travel around the group:

- Does the first slide have a strong initial impact, giving a terrific first impression, and does the final slide close the sequence nicely? Are the intervening images linked well by their sequence and position? How about the visual balance of vertical vs. horizontal shots?
- Organize your slides to make a flowing and dynamic presentation with each slide leading toward the next image using color or position to circulate the eye.
- Use the first slide on the LEFT and the last slide on the RIGHT as a framing devise for the slides in the center. An ideal example would be if the outside images turned (or pointed) toward the center.
- If the slides are to be shown as multiple images in a single row, place a dynamic image in the center of the row, so it can serve as a focal point for the group.

- **Review your slide selection.** Ask other artists, friends or family to look over your slide selection, and review your application. As impartial observers, they may have a better perspective than the artist. At least, they will come to this with a fresh eye. Ask them for an *honest* opinion. As an impartial, but supportive "practice jury", they might be able to tell you which slides are the most effective, and see mistakes or confusing information in your written application. Ask your "practice jury":
    - Can they tell you which slides offer the most information?
    - Do they think that the arrangement makes sense?
    - Is this an appropriate selection of work for this particular show?
    - Do these slides represent your best work?

It is best if all the slides have a similar background, lighting and color if they are going to be shown at the same time. This offers the most cohesive and least distracting presentation.

Details or close-up images should be next to the full view (*on the right)* of the same piece to avoid confusion.

Chronological order of the work by date is rarely a consideration for juries, but check the rules or prospectus just to be sure. If possible, enter your most *current* work. Juries prefer to see new work, pieces that they have not already seen. In the same vein, submit images of your work that demonstrate a clear artistic voice or Identity. Look at your work (and images) objectively: Never send an image of a piece that may be confused with the work of another—perhaps well-known – artist.

Limit the number of items in each image. Unless the work is conceived as a group, one object per photographic image is a safe decision. This suggestion is true for all media. Multiple items in each image offer too much information to the jury and may make your submission look cluttered

Show some range in your work. In jewelry, for example, try to include a necklace, one pair of earrings, brooch, and a ring with one item per slide. If you work in ceramics, a variety of plates, bowls and one teapot might be another example. This shows versatility in your line. as long as all of the items demonstrate a consistent "voice":

Send slides in a full-page slide sheet, if possible. It is not recommended that you use the cheap throwaway kind of perforated slide sheets. The slides fall out too easily. Use a whole *archival* slide sheet or a good-sized portion of one. Cut your business card to fit into one of the empty slide pockets, then your sleeve is easily identified as belonging to you and your contact information is easily accessible. Another idea is to use a sticker label (clear or opaque white) on one edge of your slide sheet. The clear slide labels with your name, address, phone number and website can look very neat and tidy.

If you are submitting both color photographs and black and white photographs for a juried or wholesale/retail show, they should be arranged, methodically, in groups. This also applies to digital prints. In addition, avoid fancy colored backgrounds, multi-colored or decorative frames, and multi-layered images.

Do you need to include an image of your booth? Try to include an interesting shot that gives the jurors a clear idea of your booth design and merchandise. It is best to include this as your last slide on the right. *(See* **TIP #10** *for more information on this topic.*)

TIP #5. AVOID AMBIGUITY IN YOUR IMAGES, DESCRIPTIONS AND APPLICATION.

Be as straightforward as you can in all matters of application. Perhaps the biggest liability that an applicant can incur is leaving the jury confused or uninformed, scratching their heads and wondering about the function or role of an object, its scale, the specific nature of its surface, what it's made of, etc.
Materials should be clear—descriptions regarding functionality, or the type of piece should be understandable without question. Once again, a jury may have many, perhaps hundreds, even thousands of images to consider. Weak visuals, confusing details, incomplete descriptions and paperwork, and indecipherable handwriting can leave a juror frustrated, and can lead to rejection. Expecting jurors to have the time to puzzle out *anything* about an entry is courting disaster.

For example, the term, “Mixed Media” may be fine for a museum label when you are looking at the actual work, but it would be inadequate to describe work in a slide or digital image. Keep in mind that the jurors are making their best effort to interpret a projected photographic image in a very limited time with only the information provided. Information is key to their understanding. A clear and detailed description helps the juror understand the true nature of your work Be as specific as possible. For example, “newspaper, magazines, eggshells, beads, horsehair, polymer medium and enamel” are much more informative terms than “mixed media”. Never resort to “Mixed Media” as a catch-all material description. It is of no help whatsoever to a juror.

If the juror is on the fence about accepting an entry, more descriptive written information may help them make a decision in your favor. **Always state materials, dimensions, type of object and processes on the slide and in the application *neatly and legibly in black ink*.** (If a jury needs to refer to any paperwork, it should be easily read in the dim light of the jurying room.)

TIP #6. CONSIDER YOUR ENTRY THOUGHTFULLY AND STRATEGICALLY.

Read the application/prospectus thoroughly and determine how your work can best match the stated premise or expectation of the juried exhibition, craft show, book or magazine. Know your audience and speak consistently to it from images to application.

Is the venue appropriate to your work? A venue that has only displayed wall-hung paintings and prints may not be prepared to display jewelry or objects. An exhibition site expecting work that will be displayed outside may not even have indoor exhibition space protected from the elements, sun, rain or dust. Research what type of work they are prepared to handle and display.

Does your work fit within the theme? Production work conceived and designed to be worn at the office may not be the best choice to submit to a conceptually edgy or provocative exhibition. Conversely, one-of-a-kind pieces featuring controversial or political subject matter may not be suitable for submission to a church-based craft fair. A book theme focused on *500 Images* to define one topic may be seeking a full spectrum from the exquisite, minimalist definition to the most outrageous or baroque, but this may not be the place to submit work that is not clearly distinguishable from the mass produced and marketed pieces that fill the pages of glossy magazines.

Give some practical thought to the reputation of the sponsors, the location of the event, the cost of participation, and shipping/insurance.

- Ask your colleagues about the professional level of a juried craft show.
- Is a particular exhibition or craft show considered to be in some way prestigious and a solid addition to your resume?
- Is this exhibition an annual event that draws an informed audience?
- Will the event be widely promoted, perhaps with visuals (yours?) in print?
- Has it/will it be reviewed?
- Are the entry fees in line with similar venues? Can you afford it?
- Will there be an accompanying catalogue?

Consider the background of each of the jurors. Being acquainted with the interests or background of a particular juror may lead an artist or craftsperson to select specific work to submit—or perhaps decide not to submit at all. There is a good possibility that a juror was chosen specifically because of their particular professional aesthetic or expertise. The juror's known aesthetic or curatorial reputation may have actually influenced the premise or subject of the exhibition, book or magazine. (This is not to suggest that artists should in any way cater to jurors' likes and dislikes. But as they say, *being forewarned is being forearmed*.)

On the other hand, emerging artists should apply widely. While this may seem contradictory to the previous paragraph, it is important for those artists who are trying to establish a place and voice for themselves in the field to seize every opportunity they can. While it may be worthwhile for established artists and craftspeople to target their choice of juried venues based on experience, emerging artists are seeking to gain that experience. If you spend too much time trying to figure out which juror or venue is a good fit, you may never enter anything! Some say that if you feel bad when you are rejected from a juried competition, then you're simply not entering enough of them. Calluses only develop in response to irritation. Save your rejection letters in a file folder (at the very back of your filing system) to prove to the I.R.S. that you are making a good faith effort to develop your art/craft business. Go back to your studio and keep working.

Questions? Read the application/prospectus over and over before calling and asking questions of the exhibition sponsors. If you have read the entire application and still have questions about these topics, call the sponsors with your questions.

Consider whether your work can be shown to its best advantage in the planned venue. If the strength of a piece relies on function, will it be evident within a display case? Is the piece strong enough visually to exist without some indication of its function? Not every piece can be shown successfully in every situation.

Modify your artist statement to address the theme of the exhibition, craft show, book or magazine. Do not send a generic artist statement that describes your entire body of work. Be specific about the work submitted and make it relevant to the opportunity and the audience.

TIP # 7. FILL OUT THE APPLICATION NEATLY AND COMPLETELY.

The appearance of your application should reflect the same care and attention you have put into your work. If you can, scan the prospectus into your computer, and type in your information. Another possibility is to print out the various elements of your answers and glue the paper to the prospectus. (Do not use glue stick. It doesn't stick long term.) You can then photocopy the "pasted up" application and send the neat photocopy. Following the directions is very important, otherwise you may risk your application being rejected on technicalities.

- **Use black or blue pen, or black ink on your computer.** Your goal should be to fill out the application form as neatly and clearly as possible. Do not use purple, pink, gold, or any other unusual colors. Odd colors may be very difficult or impossible to read on your application in the dim light of the slide viewing room. If the situation is very competitive, the personnel may be unsympathetic to an indecipherable form or bad handwriting.

Media, techniques, and/or materials need to be as specific as possible without "tech" talk. If the application/prospectus asks for media, techniques, and/or materials, as separate questions, make every effort to be clear, detailed, and concise as possible even if this seems obvious or redundant to you. (Think "sound bites" or presentation bullets.) Do not write "same" or be dismissive of the sponsor's efforts to offer the jurors information that can help them fairly evaluate your photographic images.

Write the entire description neatly in the space provided. Don't try to squeeze too much in as it makes it difficult to read. If you cannot fit all the information in the allotted space consider using your computer with a smaller typeface, print out the description, cut and glue this description to your entry form, as mentioned earlier. Another possibility is to write a succinct, abbreviated version on the application and staple a more complete, neatly typed description to your entry form. Make sure that you include your name, the title of the piece, and entry number as appropriate on *every piece of paper submitted.*

Do not alter the form or add information unless you know this is acceptable.
A juried show is different than a curated or invitational show. The organizers opening the envelopes are not choosing your work, and there isn't time during the jury to go over the resumes of 200 to 300 people. Sending statements, resumes, cards, etc. that have not been requested just adds more paper for the organizers to discard.

Supplementary information (if you decide that this is acceptable) should always be labeled with your complete name, and the title of the artwork along with the slide number. Do this just in case it is separated from your application/prospectus.

Send a SASE (Self Addressed Stamped Envelope) large enough and with adequate postage for returning all your slides. Clearly address the return envelope. Consider putting all your materials (application/prospectus, slides, entry fee, etc.) inside the *unsealed* SASE return envelope. Place the return envelope inside a larger envelope for mailing to the exhibition sponsor. When your materials arrive, the exterior mailing envelope can be discarded and everything is still enclosed in the clean and neat return envelope.

Do NOT use excessive tape to seal the envelope containing your slides and other info. Excessive tape makes opening each entry more time consuming and could result in damaging the contents when the tape is cut. Restrict your tape to the flap.

A neat and clearly completed form assures that your information is properly conveyed. This is no time to be sloppy. Your materials should always reflect the same care and attention you put into your work.

Make a copy of your entry form (both sides) so you can remember what images you sent. You think you will remember when you fill out the form, but several months later, your memory may not be reliable. Also make sure you have kept or copied the shipping information, show dates, rules, etc from the prospectus so you're prepared when your work is accepted. Don't rely on the organizers to answer questions about information provided on the entry form. Imagine how you'd feel getting 100 phone calls asking about which piece to send.

YOUR SUBMISSION MUST BE COMPLETE, NEAT AND WELL-PACKAGED so that nothing gets separated or lost. Remember that the jury review process is very complicated for the organizers who must sort and process all the applications. Late or partial packages can vanish, or get mislaid.

TIP #8. ALWAYS LABEL YOUR SLIDES

An unlabeled slide may become useless without the artist's name on the slide. It may not be shown, it may not be returned. It might be thrown away.

Always label your slides EXACTLY according to the instructions specified in the prospectus. The slide film can be removed from your slide mount and inserted into a new slide mount for new labeling according to the instructions. Fine point Sharpie works the best on plastic mounts.

If the instructions do not require your name on the front (for example, some shows use a number system) try to put your name in some other area that does not require information (like on the back.)

Information to appear on your slide label may include:

- TITLE of the artwork
- Date of artwork
- Dimensions: height, width, depth
- Materials/Media (example: Type of print, acrylic, wood with decoupage, glitter)
    - Sometimes "media" simply means your craft—jewelry, ceramics, etc. Better check to make sure you know how much information they want.
    - Avoid using the term mixed media - specific information regarding materials can make all the difference.
- Type of Object (example: bowl, teapot, plate, box). Even if it is simply a non-functional object, that fact needs to be recorded.
- Up arrow indicating which direction is up
- Number of the slide entry, corresponding to the entry form if appropriate
- Photo Credit (this could be on the back)
- Artist's address, phone number, email or web address (this could be on the back)

Mark your slides or transparencies as 'original' or 'dupe.' Your original slides are irreplaceable! Send out only duplicates and retain the originals in a binder or slide file clearly marked as such. Put these in a safe, or safe place such as a safe deposit box. Only upon request for publication use should you send out your original slides. They are important documentation of your work, even when the work has sold or no longer exists. A back up plan might be to store one complete set of original slides with a friend or family member.

Adhesive labels need to be very securely attached or avoided completely. They can come loose or snag when taking the slides in and out of the slide sheets. Sometimes they fall off or the glue deteriorates from the heat of the projector. Slide labels should not extend past the edge of the slide mount. A slide that "sticks" in the slide carousel and won't drop into the slide projector during jurying may be excluded. Avoid "stacking multiple labels" one on top another on slides, it makes the label too thick and increases the likelihood that the labels will come off and jam the carousel.

If your object moves or changes in some way make sure this information is clear. Movement is very hard to depict in a static image whether slide or digital. Do your best to describe this in your text description.

TIP #9. PLAN CAREFULLY TO MEET ALL DEADLINES.

Be sure to read and understand all deadline Information.
Check that you understand whether the deadline refers to **receipt** of applications or instead to the **postmarked** date by which applications must be mailed.

Put the deadline on your calendar and make certain that you can meet all the requirements before the due date. Adopt the motto, "Under commit and over perform."

Prepare you're application at least several days In advance so that you can review it multiple times before mailing it. If you are up against the deadline trying to finish your piece, and are short on time, practice filling out the form during one of your breaks so that you will have enough time to evaluate and re-evaluate the information before the work is finished. (*Read* **TIP #5** *for hints about the filling out the application form*.) Allowing your subconscious to work on your application while you continue to work on the piece is a smart use of time.

In addition, preparing your application a few days in advance allows time for problems with the photo lab, your printer or computer snafu's. These troubles should be "bumps in the road," not obstacles to success.

Submit your slides and application early. If the exhibition sponsor has been organizing the slides in the carousels (or images in the computer) as they came in (in an effort to keep the images submitted neat and organized), the early submissions will be closer to the front of the carousels and last minute arrivals will be at the end. What this means is that the jurors will be "fresh" when they begin the slide/digital review. They will be looking at early arrivals first and be more open to the work shown. After a few hours and a few hundred images, the jurors will have seen a tremendous amount of work including a lot of very good choices suitable for the exhibition. Having your slides at the beginning of the jury review process means they might even remember your work. For this reason, if at all possible, avoid sending in your prospectus and images at the last minute right before the deadline.

TIP #10. BOOTH SLIDES NEED TO BE FANTASTIC!

This a relevant issue only in the case of wholesale/retail craft shows where the artist is exhibiting work in a "booth" of their own design. However, the required image of your booth may make all the difference between whether "you're in or you're out."

Booth shots may or may not be shown with the work. But sometimes the booth shot is used as a "tie-breaker" to help the jury decide between work of equal merit. So "WOW!" them with your booth shot!

Make sure your booth shot duplicates the environment for the wholesale/retail show. If the juried show is held inside a large convention center, do not include grass and trees in the booth shot.

Booth shots should come in closer. Though instructions for booth shots generally suggest that the entire booth be visible in the slide, it is better to come in closer (editing a little of the front edges) to have a good inside view of your booth. Never include the clutter outside your booth, the tree, the fire hydrant and the sidewalk are all distractions to a great image.

Take the booth slide at an angle focusing a little more on an inside back corner as this will create a more interesting image incorporating angles. The angles in themselves make a more dynamic image as compared to a straight on shot.

The booth image should range from the floor to the ceiling of your booth.

Avoid including any signage with your name (or company name) since the jury is supposed to be anonymous.

Try to include the same work in your booth shot that you are submitting to the jury for review. This connection between the work submitted to the jury and the work in your booth is very helpful in creating a cohesive slide presentation and an artist's identity for the jurors. Jewelry may be too small to be visible in a booth shot, however, if you have a large photo of your work at the back of your booth, this is smart to include in the booth shot.

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Appendix I

Suggestions for professional quality Images. Photographic images need to be professional quality.

A **Consider using a professional photographer** that is experienced and knowledgeable about the film or digital issues and the lighting specific to your media and the scale of your work. For example, metals and glass often have shiny surfaces with lots of reflections.

B **Know the difference between the aesthetic requirements for commercial vs. art/craft images.** Commercial photographers will certainly stage their pictures differently than fine art photographers and may choose backgrounds inappropriate for artwork. Even photographers accustomed to photographing paintings and sculpture may not be prepared for the challenges in photographing jewelry, just as a photographer accustomed to photographing jewelry may not be prepared to shoot a six-foot sculpture. Discuss this with the photographer in advance of scheduling a photo shoot.

C **Look for a professional photographer as soon as you are ready for this step in your professional development.**

1. To find a professional photographer consider contacting a local art school for recent photo major graduates.
2. Look in magazines for the photo credit of images or media similar to your work.
3. Photographers may specialize in a media or size range so ask other artists with similar work where they get their work photographed.
4. Show the photographer examples of images representing your ideal quality.

D **Some of the qualities that make a superior image.**

1. Images must be in focus.
2. Exposure should be exactly correct without being over or underexposed.
3. Images should not appear blue, brown or yellowish as a result of incorrect use of film for the lighting involved. For daylight use daylight film, Tungsten light – tungsten film, or appropriate filters for difficult circumstances.
4. Images should not have harsh shadows or distracting highlights.

5 Photographic images should portray the work in a clear, interesting and informative manner.
6 Photograph the work the day you complete it. It will never be as fresh, clean and sharp as that day.
7 Avoid cute complicated, clichéd jazzy backgrounds that can detract from the power of your own work. This is not a commercial photo shoot or magazine ad.
8 If the work is 3-D it should fill the frame leaving a small margin of background around the edge.
9 . If the work is flat it should fill the frame, leaving no margin.
10 If props are necessary keep them as minimal as possible
11 Always have some free space in the picture plane between the piece and the slide mount. This allows for the small cropping effect that occurs when duplicating slides.
12. Decide how you want your work to relate to the background. Do you wish it to be hung—to "float" above the background --or to rest on a shadowed or reflective base such as frosted glass. This can dramatically alter the appearance of the image.

E **Some tips for shooting better details.** Try the following tips to get a great close-up:

1 **When taking close-ups, the shutter speed will have to be slower** because the camera is so close to the work that the camera is actually blocking the light.

2 **When taking close-ups it is important to increase the depth of field** to enlarge the focal range of the camera. This also decreases the amount of light hitting the camera and decreases the shutter speed even further.

3 **The camera must be on a tripod.** The combination of low light and increased depth of field usually slows down the shutter speed to a ½ second or maybe even up to a full minute. (Hand held shots can't be longer than 1/60 of a second.) Extra lighting will help but not cure this problem. To take a good close-up and KEEP IT IN FOCUS. A tripod is essential.

4 **The camera must use either a shutter cable or a timer for taking the shot automatically.** This prevents the camera from "jingling" when you push the button to take the picture.

5 **Details that are very close often require a special close-up lens (macro) or extension tubes designed for your camera** because the average lens is not designed to get close enough to the work. Remember that depth of field is diminished in close up work, so focusing will be very different.

F **Plan for all the slides submitted to one jury to be photographed at the same time.** That is, if 5 slides are required, take 5-6 pieces to the photographer for one session. That way, you are assured that the background, lighting, tone, etc will be consistent across the spectrum of your presentation. Of course, the importance of this must be conveyed to the photographer. If you maintain a relationship with one photographer, over time, your inventory of slides will be fairly consistent regardless of when you had it shot. This may also prove to be more economical and can save on processing costs if slide film is used.

G **During the photo shoot, consider shooting a** 4" x 5" or 2¼" x 2 ¼" transparency of the full view if you believe that the image may be used for a full page catalog, ad, book or

magazine cover. (Quality slide dupes and digital scans can be made directly from the original 4” x 5” – and you’ll have fantastic dupes this way.) This shot needs to convey as much information as possible in one image. It will be used for publicity. MAKE IT GREAT!

- One suggestion from the Professional Guidelines Committee is to shoot only a 4” x 5” color transparency, then make slide dupes directly from the transparency. Your digital scans can also be taken directly from this transparency to create an array of TIF and JPEG formats. This way you have will have digital format images (from large TIF images, to smaller JPEGs) for email, high-quality 35mm slide dupes, and a 4” x 5” transparency available upon request.

H Live models can increase the difficulty in obtaining a great image.
Consider carefully whether using a live model can enhance the image of your work or distract from it. Use a model only if it is necessary to illustrate the function or form of the piece. Keep in mind that the human figure can unintentionally become distracting. Just the model’s posture or appearance, even a stray hair or awkwardly held hand, can destroy the quality of the photo.

1. Make sure the style (appearance) of the model is consistent with the style of the work (i.e. trendy work, trendy model, trendy hair etc.; conservative work, conservative model.) A general guide is to show as little of the figure as possible and let the work be the primary focus or use a model only if it is necessary to illustrate the function or form of the piece. The aim, of course, when viewing an image featuring a model is to clearly see and focus on what is ***on*** the model rather than some aspect ***of*** the model.
2. If you do decide to employ a model, use a Model Release and have them sign it. A sample **Model Release** is included as a separate document in the Professional Guidelines.

I Special considerations for two-dimensional work:

1. **Two-dimensional work should not include the matte and frame** in the slide or digital image unless the matte or frame is an integral part of the work. Only if you painted or constructed the frame yourself should it be included.
2. **Square or rectangular work must be square to the slide mount or edge of the digital image.** If the image of your work is not parallel to the edge, remove the slide film from the slide mount, tape the slide film with special slide tape that is designed for this purpose, straightening up the appearance of the image within the mount and remount the slide.
   - Sometimes larger rectangular or square work cannot be photographed with a 35mm camera without parallax. (Parallax perspective makes your object look tapered, in some way, rather than square or straight.) There are ways to get around this problem, but they require professional experience.

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Appendix II

Know how to work with digital formats effectively. Generally speaking, the challenges of submitting your work for a juried exhibition, craft show, museum exhibition, or book are the same regardless of whether you submit slides or digital images. This section highlights a few issues specifically related to the challenges in sending digital images and the differences between reviewing digital images compared to slides.

A **Digital images do not have the punch that slides have, but they are getting better.**

B **All digital images are really the same, except many people don't understand the differences in quality digital images because the difference in quality may not be visible on your computer screen** alone. Computer screen colors may vary from screen to screen unless the screens have been color-calibrated. There is not much you can do about that except when sending your images for reproduction send big files on a CD with the least amount of Photoshop.

C **Print-quality, digital images,** because of their large file size, will either take a long time to email, or will bounce back, unable to be delivered. This is especially true if the receiver doesn't have a large enough email account capacity to accept your large file, or has dial-up Internet access. A good, high quality digital image is a large file with a large resolution, high dpi (dots per inch), and the least amount of image compression.

- a If you're putting images on a CD, use images with at least 300 dpi resolution so they can also be used for publicity.
- b If you're emailing images for web-only or non-print purposes, use smaller resolution images (72 dpi), but state that you have better quality, larger files for publicity.
- c If you're sending digital images for a slide jury, always follow the instructions exactly. Send files in the format (JPEG, TIF, etc) that is requested.
- d Send file exactly the size that is requested.

D **Digital files for digital jury submission are often stored at about 72 pixels-per-inch resolution.** This is because computer monitors have only 72 lines or picture elements per square inch. This is a relatively small file that can be easily sent via email, but if you are offered another option, send a CD of larger files by "snail" mail.

E **Digital entries/photos of your work require even more 'pop' than with film images.** Often, by the time the juror views your work, the images are so low resolution that much of the detail has vanished. Be sure to shoot many views to assist a viewer in understanding all details of your work.

F **Submit only the highest quality format accepted.** If possible (300 dpi, and 4"x 6" minimum) in the form of JPEG, or better TIF (uncompressed) in RGB color.

G **Digital images are best when shot professionally.** The professionals know lighting best and their cameras are far superior capturing amazing details you could never attain with the average consumer digital camera.

H **It is useful to offer different file sizes in a 'folder' for each entry.** Recommendations are: 100 dpi JPEG (for web/computer screen viewing) accompanied by a 300 dpi TIF (higher quality for printing).

I **Calibrate your computer monitor.** Grays should be seen as gray, NOT milky or yellow or blue. Proper calibration of your monitor will give you an accurate picture of your digital image and reduce chances of your images getting thrown-out because of poor color quality. You may be able to calibrate your computer monitor yourself:

- **If you have installed Photoshop on Windows (PC),** look for Adobe Gamma software (installed with Photoshop) to create a monitor profile.
- **On Mac OS (and higher)**, you can use the Apple calibration utility to create a monitor profile.
- In addition, there are hardware-based utilities that you can use to create a monitor profile. Be sure to use only one calibration utility to display your profile; using multiple utilities can result in incorrect color.

J **Make sure the image is sharp,** not fuzzy or out-of-focus.

K **Do not submit an animated GIF file format or "slide show".** Still images (non-animated) are best with lots of details (See detail suggestions under TIP #2 and below). If you send an animated GIF, the Jurors cannot control how long they look at one image before it changes to another image. They are forced to view your work in the time frame of the animation.

L **Submission of Digital Images**
Digital images can be sent as email attachments, but it is not recommended. This tends to fill up the recipient's mailbox and can be so annoying that you may lose an opportunity. Rather, snail-mail a clearly labeled CD of images and an artwork description sheet with your contact info. This info should be on paper and on the disc itself in the form of a Word, PDF or RTF file. Include a SASE if you expect your materials is to be returned.

M **If submitting images to an online jury service** (such as Zapplication), follow the instructions exactly. If your work is accepted for any show, exhibition, book or magazine, follow-up with larger, print quality digital images (300 dpi) by sending the image on a disc by regular mail.

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Appendix III

Where can artists learn about juried exhibitions, craft shows, book or magazines to submit their work?

Artists and craftspeople are often searching for opportunities to showcase their work.
This is a very important issue for emerging artists. Below are a number of steps you can take to find juried opportunities.

A **Go to your local bookstores and library.** Look in the back of every arts and crafts magazine. There is usually a classified listing in the back for upcoming juried shows organized by region, state and national categories.

B **Buy a subscription to the magazines that are most aligned with your work** so you will not miss an opportunity. Read the classified listing for shows as soon as you get your magazine. Do not wait; you may miss a deadline.

C **Go to museum bookstores and do research.** Look at the cards, calendars, magazines and books. Do you see where your work would be appropriate? Write down the addresses, contact the publishers. Find out if they take artist submissions.

D **Become a member of your local, state, regional and national groups** specific to your field (e.g.: SNAG, Rhode Island Council on the Arts, Bay Area Metal Arts Guild, Midwest Metalsmiths Society, Woodworkers Association, NCECA, etc…) Many of these associations have newsletters or email announcement that are only sent to members. Comb through this information, line by line, page by page for clues.

E **Volunteer at your local arts center, museum or with an arts /crafts organization.** Get to know the members, make a contribution. You will learn a lot, foster professional relationships, and create opportunities.

F **Start a local arts group** to generate your own juried shows.

G **Look on the Internet for art organizations** that list upcoming juried shows and opportunities.

H **Join on-line organizations** that will send you emails for upcoming juried opportunities--and grants as well.

I **Take a positive and adventurous attitude to entering juried shows.** A member of the Professional Guidelines Committee offers this: "If you are fishing, chances get dramatically better when throwing out a wider net." The more you enter, the better the chances of your success. Do not be dismayed by a rejection, it only means that you are trying something challenging and you should take it as a pat on the back that you are discovering new territory. It means you are taking risks. Be brave! Cocky! If you find that you are feeling dismayed that you were rejected by something, it means you are not entering enough and have placed too much importance on one application. It should be standard fare during your business week to enter calls and competitions- it will hone your application skills will improve your entry-savvy.

J **Save all documentation of your research and rejections.** The I.R.S. will see your hard work as legitimate effort to generate income.

K **Most importantly, you need to set aside a specific amount of time each week to look for opportunities.** No excuses.

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Appendix IV **A word about publicity**

A Send press materials as soon as you have found out that you're in the show. Do this even if they didn't ask for it. If a quote from an artist's statement or an image is needed for publicity, yours may well be the one that is used if it is at hand. Your press packet should include the following:

1 An additional set of slides of work accepted, and/or a
2 C.D. with digital images (and items #3-6 listed below)
3 Image or slide description
4 Artist statement (send both a printed copy and digital versions)
   a Written specifically for *this work i*n the show
   b Tailor the Artist Statement for the *audience* of this particular show
5 Resume (send both a printed copy and digital versions)

a. Remove your address if this show will be held at a gallery
b. One page – updated with recent and relevant information
c. Past articles or reviews of similar work might give the sponsors text for their press release or ideas for developing a “human interest” type story

6. Sending this information as attachments with an introductory email is also a good idea.

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SNAG Professional Guidelines Committee
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