



## 2025 Jury Day Instructions

“**Juried Member**” is a special designation awarded to Sonoran Arts League artists who submit a body of work on Jury Day that is deemed by a panel of independent art professionals to meet an elevated standard of excellence, based on criteria established by the League (see page 4).

**NOTE:** Juried Member status is NOT a requirement for regular League exhibitions. All you need to submit your work for a show or to participate in the Hidden in the Hills Studio Tour is membership in the League. Exception: The annual “All Juried Members” show, which is for Juried Members only. If you become a Juried Member, you’ll be eligible for submit work for this show.

### Art Medium

We recommend that you submit work for Jury Day in **one medium only** per year, selected from the League’s Medium list, to demonstrate your mastery of that medium. If you do become a Juried Member, you retain that status no matter what medium you choose thereafter, and can later submit work in any medium or set of media when submitting work to Calls for Art, participating in the Hidden in the Hills Studio Tour, etc.

Sampling of Medium Types:

Acrylic	Encaustic	Manipulated Digital Images	Pencil
Batik	Fiber Art	Metal	Photography
Bronze	Glass	Mixed Media	Photography, Hand-Colored
Cement	Glass Beads	Mosaic	Printmaking
Ceramic	Gourd	Oil	Silk
Charcoal	Ink	Paper	Stone
Collage	Jewelry	Pastel	Watercolor
Copper	Leather	Pen & Ink	Wood

### Who Juries the Work?

Artwork submitted on Jury Day will be evaluated by a three-juror panel of accomplished art professionals who are not associated with the League. Jurors’ identities remain anonymous.

- Remember: Jurors evaluate against set criteria but **their decisions are, to an extent, subjective.**
- Jurors can consider a specific criterion “N/A” if it does not apply to the work being judged.

### Requirements

1. You must be a paid member of the Sonoran Arts League in good standing.
2. Your \$50 Jury Day fee entitles you to submit **5 pieces of work (required)**, including for jewelry.
3. **Artwork must be gallery-ready.** See the short video “What is Gallery-Ready Art?” (click the link at the bottom of the Jury Day page at <https://sonoranartsleague.org/jury-day/>). **Work that is not gallery-ready will be turned away.**
4. **NOT allowed:**
  - No work that is copied, in part or whole, from any published or locally shown work that is copyrighted.
  - No pieces done in a workshop/class, student work, or work completed under mentor guidance.
  - No giclées or photographs of original paintings printed on canvas.
5. **Large work** that cannot reasonably be moved or work needing special installation may be juried with 8” x 10” colored photos showing all sides (not to exceed four photos of each piece).
6. When you drop off your work on Jury Day, you must turn in a filled-out **Jury Day Contract** and an **Artist Statement** of up to 100 words on a single 3 x 5 card. **Work without these will be turned away.**

## Preparing for Jury Day

- Download the “2025 Jury Day Artist Checklist” and “2025 Jury Day Contract” from the bottom of the **Jury Day page** ([sonoranartsleague.org/jury-day](https://sonoranartsleague.org/jury-day)) – **your one-stop-shop for all things Jury Day**.
- **Jurying Criteria:** Understand the criteria by which Jurors will be judging your work (page 4).
- **Jury Day Artist Checklist:** A useful reminder for what to bring with you on Jury Day.
- **Select your best and most consistent body of work** to submit for jurying.
  - See Key Points box on page 3 and the short video “What Constitutes a Body of Work” (click the link at the bottom of the Jury Day page at [sonoranartsleague.org/jury-day](https://sonoranartsleague.org/jury-day)).
  - The work does not have to be for sale.
- **REQUIRED ON JURY DAY**, in addition to your work:
  - Your filled-out **2025 Jury Day Contract**.
  - **A single 3 x 5 Artist Statement card** that describes your work, technique, materials, and/or inspiration, to give context for your work:
    - One-sided, no more than 100 words, with NO NAME or art business identifier.
- **OPTIONAL:**
  - Sign up for an individual **Jury Day Art Critique** to get feedback on your work (see below).
  - You may prepare a **3 x 5 Title card** for each submitted work (5 additional cards), to help Jurors understand each piece, if appropriate.
    - One-sided, NO NAME, or business ID. No description of the work other than its title.

## Jury Day Art Critiques

If you would like feedback from the Juried Members Committee on your work’s readiness for Jury Day, sign up for a **Jury Day Art Critique**. Contact Nicolette Maguire Bonnstetter ([nic@nicsart.com](mailto:nic@nicsart.com)) to schedule a 20-minute appointment on Sunday morning, **January 5** or **January 12**. The critiques will be held in the Sonoran Arts League Gallery in Carefree (7275 E. Easy St., #A104).

## Jury Day Timeline – February 8, 2025

**Location:** Christ the Lord Lutheran Church  
9205 E Cave Creek Rd, Carefree, AZ (see map on page 5)

TIME	WHAT HAPPENS
9–10 am	<b>Artists deliver artwork.</b> DON’T BE LATE; doors are locked at 10:05 am.
10:30–1:30 pm	<b>Jury process takes place.</b> Artists are not permitted in the room.
2–4 pm	<b>Artists pick up their work.</b> Art cannot be left at the Church, so make arrangements if you cannot pick up your work yourself.
By Fri, 2/14	<b>You will receive an emailed letter</b> letting you know whether or not you have become a Juried Member, including Jurors’ comments about your work.

## Check-In Process

1. Arrive at the jurying location **between 9 and 10 am**. No need to come early, as there is enough room for all, but DON’T BE LATE.
2. At the intake table, you must:
  - Sign in.
  - Turn in your filled-out **2025 Jury Day Contract** (NOT the Gallery’s Art Description Contract).

- Pick up a stack of **5 Post-It notes** with your assigned artist number, to cover your signature or other art identifier on each piece of work.
3. Bring in your work.
    - Volunteers will direct you to a spot where you can set up your artwork.
    - If you are unable to deliver your own work, someone else may deliver it for you, along with your signed Jury Day Contract and Artist Statement card.
  4. Display your work, as directed. Where your work is placed will not impact Jurors' ability to evaluate it.
    - **All paintings and other 2D art** will be placed on chairs or leaned against walls. No work will be hung on walls or displayed on easels or Pro-Panels.
    - **3D pieces and jewelry** will be placed on tables. You may bring your own specialized display materials to support your work on the table. Large 3D pieces may be set on the floor.
  5. Your signatures or art identifiers cannot be visible. Use the five **Post-It notes** you were given, with your Jury Day artist number and the letters A through E, for each entry on your Jury Day Contract.
    - Place the Post-It **with the letter that corresponds to the list in your contract** over your signature on each piece.
  6. Place your **3 x 5 Artist Statement card** (NO NAME or art business identifier) next to your work.
  7. If you brought optional **3 x 5 Title cards**, place one next to each associated artwork.
  8. Once you are set up, leave the room so other artists can bring in their work.
    - You may not stay on the premises. Leave quickly to avoid congestion.
    - Everyone except the Jurors and League-appointed individuals must leave the room.
    - **Doors will be closed promptly at 10:05 am.**

**REMEMBER: You must pick up your work between 2–4 pm.**

## Results

Three jurors will evaluate all submitted work against the League's criteria for excellence—see page 4. **Two out of three "Yes" votes** qualify an artist for the League's Juried Member designation.

A letter will be emailed to you within a week, officially notifying you whether or not your work was accepted and including Juror comments.

### KEY POINTS TO KEEP IN MIND

- **Read these Instructions and Jurying Criteria** (page 4) for requirements and evaluation criteria. Major reasons why artists do not achieve Juried status:
  - Did not read, understand, or follow the rules.
  - The work fell short against the jurying criteria, e.g., in technique, composition, presentation or framing, or the originality, quality, or consistency of the work.
- **Enter five pieces of work**, the required number.
- **Provide your best, most consistent body of work.** Do not mix media and styles. Present your work professionally. Show that your work is stable and that you have mastered your chosen medium.
 

**NOTE:** Juried Members are free to work in a range of media and styles once accepted, but for Jury Day it's best to submit your most accomplished and consistent body of work.
- **Bring your Artist Statement card** (and optional Title cards) to provide context for your work.
- **Remember: Each Juror's decision is subjective and is not meant as a personal critique.** Not everyone is accepted the first time they try. If you do not become a Juried Member in 2025:
  - Review the Juror comments sent to you by email after Jury Day.
  - **Please try again in the future.**

# Jurying Criteria Definitions

CRITERIA	DEFINITION
<b>Cohesive body of work</b>	<ul style="list-style-type: none"> <li>• Presents a clear point of view (“voice”) through a consistent set of elements, such as:               <ul style="list-style-type: none"> <li>• Method or materials</li> <li>• Theme or subject matter</li> <li>• Color palette or tonal approach</li> <li>• Framing/display props</li> </ul> </li> <li>• Shows artist’s range and mastery of approach within their area of focus.               <ul style="list-style-type: none"> <li>• Not the breadth of everything the artist can do or a series of too-similar pieces.</li> </ul> </li> </ul>
<b>Composition/Design</b>	<ul style="list-style-type: none"> <li>• Arrangement or placement of elements to give the work of art structure, convey intent.</li> <li>• Draws the viewer’s eye into and around the piece, in support of subject matter.</li> <li>• Elements of composition include:               <ul style="list-style-type: none"> <li>• Line shape, color, texture, space, form</li> <li>• Balance, unity/contrast, proportion, emphasis, movement, repetition of elements</li> </ul> </li> </ul>
<b>Originality/Creativity</b>	<ul style="list-style-type: none"> <li>• Uniqueness/freshness of the work, in terms of subject matter, materials, execution, etc., as an expression of the artist’s imagination and personal point of view.</li> </ul>
<b>Masterful Technique</b>	<ul style="list-style-type: none"> <li>• Level of skill in executing the chosen methods, in service of artistic expression.</li> </ul>
<b>Value, Color, Hues</b>	<ul style="list-style-type: none"> <li>• How well values (lightness/darkness) and hues (degree of pure color saturation vs. amount of white or black added) work to visually position elements or convey meaning or emotion.</li> </ul>
<b>Anatomy</b>	<ul style="list-style-type: none"> <li>• If the work includes figures or animals, the accuracy with which their physical structure is represented, or the intentionality and consistency of any distortions.</li> </ul>
<b>Linear Perspective</b>	<ul style="list-style-type: none"> <li>• If relevant, how well the relative size, shape, and position of objects are determined by drawn or imagined lines converging at a point on the horizon.</li> </ul>
<b>Color/Harmony</b>	<ul style="list-style-type: none"> <li>• How the relationships between colors conveys meaning or creates a look-and-feel.</li> <li>• Traditional “aesthetically pleasing” color harmonies are based on geometric relationships within the color wheel.</li> <li>• If work has color disharmonies, whether well-executed and used to convey meaning.</li> </ul>
<b>Tonal Contrast</b>	<ul style="list-style-type: none"> <li>• Range of dark/light tones.</li> <li>• How the degree of contrast between those tones conveys emotion, communications tension between different elements, or places focus.</li> </ul>
<b>Foreground/Background</b>	<ul style="list-style-type: none"> <li>• Clarity of distinction between objects or elements that are (or appear to be) in front of or behind one another.</li> <li>• How well the size, placement, values, and colors of objects convey (or flatten) depth.</li> </ul>
<b>Positive/Negative Space</b>	<ul style="list-style-type: none"> <li>• How the differentiation between subject/interest area (positive space) and background (negative space) creates balance, contrast, and meaning.</li> </ul>
<b>Framing/Presentation</b>	<ul style="list-style-type: none"> <li>• <u>For 2D work:</u> <ul style="list-style-type: none"> <li>• How well the framing (construction, materials, style, color of frame/matting) or treatment of 1½” gallery-wrapped canvas edges supports image and subject matter.</li> <li>• Whether and how well glass-fronted work is dust-proofed on the back.</li> <li>• How well D-rings/eye hooks and wire are attached and positioned (no sawtooth hangers).</li> </ul> </li> <li>• <u>For 3D work and jewelry:</u> <ul style="list-style-type: none"> <li>• How the work is supported and displayed for viewing.</li> <li>• How well that display supports/enhances the meaning of the work.</li> </ul> </li> </ul>

# Location

Christ the Lord Lutheran Church  
9205 E Cave Creek Rd, Carefree, AZ 85377

This location is ~2.5 miles East of downtown Carefree on Cave Creek Rd.

