



Checklist for SOG Submission

1. Three weeks prior to the jury:

- log into <https://ccbcslideroom.com/#/permalink/program/82535>
- and fill out the following:
 - **Artist's biography** (one paragraph, approximately ½ page)
 - **Artist's Statement:** this is to support the work, inform the jury about the artist's intent.
 - 1 page maximum
 - Description of the work
 - Sources of inspiration
 - Influences (such as historical, other artist's work etc.)
 - Artistic Intent
 - What makes this work different, original, unlike the work of others?
 - **Statement of technique:** this is useful for the jury as some jury members will be less familiar with techniques in your medium.
 - Listing and description of techniques used in this work
 - Materials used
 - e.g. metal content of jewellery, fibre content of garments
 - Any testing you have done on this work and the results
 - e.g. testing of glazes for durability, staining etc.
 - Any other information that would be important to the buyer
 - e.g. CSA safely rated lights

2. Up to two days prior to jury date, mail or bring your work to CCBC on Granville Island:

- 5-6 individual pieces in a single line / collection of work
- Complete list of objects submitted
- Any other support material you think might be useful to the jury
 - e.g. Installation photos, catalogues etc.

Note:

For the SOQ jury to adequately assess your work, we request that you submit a body of work of similar intent that shows consistency and excellence in technique. Each piece may be one-of-a-kind, but the techniques and/or designs used should be similar. This process is meant to help the artist develop professionalism in their work and presentation, and not meant to burden the artist, so please contact CCBC if there are questions or concerns. *



FOR EXAMPLE:

CERAMICS:

Ceramic mugs showing similarity in size, design, and function. They need not all be exactly the same, but similar enough that jurors can judge consistency in technique.

A set of dinnerware in a particular design. In this case, plates, bowls, cups etc. in similar design which show a likeness which would make them collectible as a set.

A tea set (pot, cups, cream/sugar) would be considered a single line of work as above. Vases which are similar in technique, size, shape, or design. They may each be one of a kind, but jurors will be able to assess the artist's ability to show consistently good technique in addition to good design.

FIBRE:

Scarves: one-of-a-kind designs but all using a similar technique, such as woven, silk painting, shibori, knitting, etc.

Garments: if showing jackets and skirts for example, the techniques used should be similar, as above.

Wall pieces: technique should be similar as above. Individual techniques used in embroidery, weaving etc. may differ, but don't mix woven pieces and stitched pieces in the same grouping unless the 2 techniques are used together.

GLASS:

Glasses: similar in size, design, and function.

Vases: as above

Fused glass: pieces may have different functions but will show a similarity of design, technique or styling.

Stained glass: as above

Lampwork: as above

JEWELLERY:

A set of jewellery that shows consistency of design and technique. These may be pieces of differing function, such as necklaces, bracelets, and earrings, but will show similarity in a particular technique or design or styling. Do not include pieces with many different techniques unless they are used in all the pieces. For example, do not include some pieces which are silverwork, some pieces which are beadwork and some pieces which are assemblage of found materials in the same body of work. These would constitute 3 separate groupings of submissions.

WOOD:

Furniture: pieces which have slightly different functions, such as coffee tables, end tables, bureaus etc. may be grouped together, but have similarity in styling and technique.

Furniture sets (dining table & chairs) can be submitted as one line of work. Smaller decorative/functional pieces such as bowls, vessels etc.: as above.

* *NOTE: If the artist has any questions or issues that arise from these criteria (e.g. pieces too large to ship in quantity, uncertainty about "a line of work", etc.) please contact us at standards@craftcouncilbc.ca*