



Saanich Peninsula
Arts & Crafts Society

EXHIBITION STANDARDS

“The Blue Book”

Revised September
2018

www.spacsociety.com

SAANICH PENINSULA ARTS AND CRAFTS SOCIETY

SHOW AND EXHIBITION STANDARDS HANDBOOK

Revised Edition, 2018

OVERVIEW

PURPOSE

The Saanich Peninsula Arts and Crafts Society (SPAC) is an association of artists who share a common goal of creating, promoting and preserving original works of visual Art and Crafts. The Society sponsors a show and exhibition once a year to highlight its members' work.

The various arts and crafts accepted for exhibition in SPAC shows are outlined in subsequent sections of this handbook.

THE ARTS AND CRAFTS STANDARDS COMMITTEE

The Standards Committee is in no way that of a jury. The Standards Committee is a special advisory committee responsible to the Board of Directors. A representative from Arts and a representative from Crafts act as "co-chairs". Their responsibility is to uphold the standards of each category represented in SPAC shows.

Standards Committee members are selected to help screen all show entries. They may reject an entry for the following reasons: rule infractions, failure to meet show standards and ineligibility criteria. They may also reject a work because the artist has submitted more pieces than what the Show Committee permits, or because a work does not conform to size specifications, or any other pertinent factors the Committee may deem important to the professional presentation of a show.

Other duties of the Committee are to:

- Rule on acceptability of new crafts or art forms for exhibit, in consultation with the Board of Directors.
- Clarify or interpret exhibition rules and regulations as required
- Keep the membership informed of changes or additions to exhibition rules and regulations
- Ensure that the work of Show Demonstrators meets SPAC's standards

MEMBER ELIGIBILITY

Any member wishing to exhibit work in a SPAC show must be a paid-up member prior to January 1st of that year.

THE ETHICS OF MEMBERS WORK

ORIGINALITY

All work offered for show or sale at SPAC shows must be original and conceived of and created by a member. The definition of originality is outlined as follows:

- No picture or piece by another artist, living or dead, may be copied
- No published photograph may be copied although members may use unpublished images created by themselves, family or close friends as a basis for interpretation.
- Teaching methods often include copying the work of other artists. Class-work pieces shall be regarded as practice only and must not be submitted to a SPAC show.

Any Art Work proven not to be original will be removed from the show.

QUALITY AND ENDURANCE

Buyers have a right to expect high quality and long-term endurance of their chosen work of art. Members are reminded that **integrity in art is in the Charter of the Society**. Sales are secondary.

Artist-grade colours and other quality-tested commercial materials ensure excellent properties of endurance. This includes properly primed canvases or boards, lightfast-tested paints, compatible paints, non-browning varnishes, accepted solvents, inert glues and non-chemical papers.

Some art forms use esoteric materials that may eventually disintegrate over time. In this case, it is not enough for an artist to simply produce works of artistic excellence. It is incumbent upon him or her to ensure that they use materials that will not deteriorate, and a certain amount of technical know-how must be part of the creator's ethics.

Similarly, quality, durability and originality are also of utmost importance to artisans. Crafters should choose reputable and suitable materials and demonstrate a high degree of technical expertise. If the work is functional, instructions for proper care and use should be included where appropriate.

ARTS AND CRAFTS ACCEPTED FOR EXHIBIT:

The number and size of entries allowed are published in the guidelines issued for each specific show. However, all entries must adhere to the following requirements:

- Work must have been completed within the last two years.
- Any work submitted for entry in the Spring Show may not have been previously exhibited at any art show located geographically south of the Malahat. Work shown in non-commercial art venues such as coffee shops, cafes, hospitals, studio tours, personal website or social media sites is allowed.

Arts and crafts not listed in this handbook may be accepted for exhibit at the discretion of the Board of Directors. If you are uncertain whether your work fits one of these categories, please check with the President or the Chair of the Standards Committee.

Any work for show or sale is submitted at the risk of the respective artist or artisan.

SPAC carries insurance required for the show but **not** on the artwork itself.

STANDARDS GUIDELINES

FRAMING STANDARDS:

- Pictures must be framed where appropriate, e.g. watercolour paintings on paper, etc. Oil paintings must be dry.
- Frames must be rigid, with picture firmly fastened in and ready to hang.
- Paintings on canvas may have wrapped edges, with no staples showing. If not framed, it is required to have the edges painted all around, either by extending the image over the sides or neatly applying a solid colour.
- Screws and hangers must be tight, firm and sturdy enough to support the weight of the picture. No eye screws allowed unless attached to the inside of the frames (they cannot stick out the back).
- Wire ends **must** be bound with masking tape.
- The glass must be clean both inside and outside. Mats must be clean.
- On the back of the picture, the artist should include the artist's name, title, medium and price of the work.

Frames that are not acceptable:

- "Exhibition Frames" – that do not have the proper hardware (i.e., wire and screws) to safely hang on the display stands and will be rejected.
- Pictures covered only with glass held by clips.

Pictures over 40" (horizontal measurement) may be accepted at the discretion of the Show Convenor if space permits.

CATEGORIES:

ARTS: GENERAL STANDARDS GUIDELINES

Included in this category are *paintings*, *drawings*, *graphics* (printmaking) and *sculpture*.

Paintings:

Included are oil, watercolour, acrylic, pastels, inks, graphite, mixed media, collage, alkyd, encaustic, and tromp d'oeil.

Pastels and watercolour on paper must be under glass, matted and framed. Watercolours on specially treated canvas must have a fixative applied prior to submission. All other pieces must be suitably prepared for display.

Drawings

Included are pencil, colour pencil, charcoal, graphite, permanent ink, crayon, silverpoint, pastels and scratchboard.

All drawings must be rendered on pH-factor board or paper, matted and backed to a professional standard, and framed under glass or have a fixative applied.

Graphics/Printmaking

This category includes, but is not limited to lithograph, serigraph, monoprint, monotype, collograph, woodcut, linocut, and intaglio (drypoint, etching, engraving, mezzotint and aquatint).

Only original prints will be accepted; commercial reproductions will be rejected (i.e., mechanical reproductions, photographs or redrawing on plates and digitally printed images).

Prints must be numbered (e.g., 3/25 where 3 is the number of the print from that edition and 25 is the total number printed in the edition). Should the artist run a second edition, the number of the edition must appear at the bottom of the work on the face of the print.

Definition of "Print" for SPAC exhibition purposes: Multiple "pulling of a proof" is done on a homemade basis, wholly or in most part by the original artist, and editions are limited. Original prints are made either in black and white or in colour. The individual copies or proofs are signed and numbered by the artist in pencil on the lower margins.

Sculpture:

Sculpture involves the creation of 3-dimensional form by **carving, modeling, assembly or installation sculpture.**

Designs must be original (i.e., not copied from the work of any other sculptor or published photograph). Work must have a solid base, either integral or attached, in order that it will stand firmly. No space is automatically available for hanging sculptures with paintings. If a sculpture must be hung, it must be indicated on the Entry Form or it will be refused if space is not available. A piece of baize or other soft fabric must be glued under the base, so it will not scratch furniture surfaces.

Carving: The sculptor removes unwanted material and reveals the form imprisoned in the mass. Wood, stone and other “hard” materials are used. “Hard” does not include wax or soap.

Modeling: The sculptor creates a form by building it up from paper-mache or plastic material. Modeling in clay is often a preliminary step to casting in a more durable material such as metal or plaster. **Clay models** cannot be shown, whether soft or dry, but must be cast in plaster, cast in metal or fired in a kiln.

Assembly: Is the joining of prefabricated elements, as in welded metal constructions.

Sculpture may be ‘in the round’ or “relief”.

Plaster casts may be shown as white plaster, or finished to imitate a more permanent material.

CRAFTS: GENERAL STANDARDS GUIDELINES

Included in the crafts are the following categories: **clay, glass, fibre and fibre arts, jewellery and metal, wood** and **miscellaneous** (i.e., calligraphy). Innovative exploration of materials, creative and educated use of traditional methods, technical competence and integrity are encouraged.

The following standards serve as guidelines and will be used to determine acceptability of work for show and/or sale. (Please note that each category and medium also has its own specific requirements.)

- Each item or set of items must be **unique** and **original**. Good design should play an integral part of the finished article.
- No reproductions of the original article are acceptable except in the “Cards” category.
- Found objects, ready-made parts or fabrics are permitted only if they are subordinate to the total concept, design and craftsmanship of the article.
- The craftsperson must have complete control over the making of each individual piece. This means having hands-on participation in each stage of the production process.
- A piece must be skilfully finished and should demonstrate quality workmanship. It should incorporate techniques appropriate to design, materials and function.
- If functional, an object should satisfy functional requirements.
- Appropriate considerations should be given to health and safety regulations.
- Instructions for usage, cleaning and care should be included, where appropriate.

Objects made from commercial kits, patterns, moulds or “how-to” books will not be accepted for exhibit. Articles that require simply following directions or no special skill or assembly are also not acceptable.

Clay/Pottery (hand-built or wheel-thrown)

Pieces may be decorative art or functional. If functional, they must be well-designed for their function with steady bases, comfortable handles, spouts that pour, lids that fit, foot rims that are smooth, etc. Nothing may leak but should be properly fired to be waterproof. Glazes for use with food **must not contain lead** and should be smooth, acid resistant and durable. Raku pottery must be labelled – “RAKU – NOT WATERPROOF”.

Glass

This category refers to articles made with glass as the primary material including, but not limited to, leaded stained glasswork, foiled and soldered stained glass, hand-blown glass, fused, etched and sandblasted work, glass mosaic and china painting. Combinations of these processes may be utilized.

The success of a piece is the effective combination of colour, texture (i.e., lead), line, quality, and finish. Panels to be hung should have cleanly-finished frames with well-attached supporting hoops of wire, properly placed near adjacent soldering joints or along vertical perimeters. Electrical hardware for lamps must be CSA-approved.

Stained Glass

All glass must be clean, free of residues, without cracks, chips, flaws or scratches. Solder seams and came (lead channel) must be of a smooth, rounded, and consistent quality. Putty should create a subtle finish and not protrude beyond the lead line. Copper foil, if used, is evenly adhered to glass and trimmed at overlaps.

Acid Etching and Sandblasting

No commercial designs or stencils are acceptable. Consistency in technique must be evident.

China Painting

Designs must be original, not copied or reproductions. Colours should be clear, not muddy, and there should be no lint or foreign particles fixed or fired onto the surface.

Fibre and Fabric/Textile Arts

Fibre Arts focus on creating a surface or structure from fibre or yarn using techniques such as spinning, weaving, machine knitting, felting, embroidery, tapestry, papermaking, rug weaving, paper-mache or basketry.

Fabric or Textile Arts begin with ready-made fabrics that are then altered and/or reassembled. For example, colour, pattern or textures may be added to a surface by painting, printing or dyeing (i.e., shibori, batik, original stencil), patchwork, appliqué, collage, quilting, stitching, embroidery, beading, rug knotting or hooking.

Articles may be functional or decorative. Design or style, materials, techniques, weave or construction should be compatible with each other and fitting to the respective articles and their intended purpose/function. Articles should achieve appropriate strength, durability, weight, texture, softness of hand, wearability and/or other pertinent characteristics. Garments must be technically well constructed, neatly stitched, skilfully finished and suitably labelled for fibre content and care instructions.

Commercially made fabrics or notions are acceptable ONLY if subordinate to total concept, design and craftsmanship.

Where indicated, members should submit the means to display their pieces to advantage (e.g. rods for wall hangings, hangers or stands for garments, etc.). These should be strong enough to support work and should not detract from the overall designs.

Spinning

All fibres are acceptable and should be appropriate for their end use. Skeins should be well-tied and labelled with fibre content, yardage and other pertinent details.

Weaving and Tapestry

Weaving should be technically correct. The selection of the warp and the beat of the weft should be appropriate to the function of the article.

Machine Knitting

Machine Knitting is a surface created from yarn and then used in the creation of an artistic object.

Hand or Machine Embroidery

Embroidery may be used to form a new surface (e.g. bargello) or as an embellishment, in combination with other techniques. Designs should be incorporated into a broader concept, be original and unique, and demonstrate considerable complexity and skill. Work that uses transfers, kits, patterns and directions are not acceptable.

Dyeing, Printing and Painting

Any and all techniques (including direct application, bound and wax resist, discharge, etc.) for applying dyes, inks or paint to fabrics are acceptable. Stencils, print blocks and screens must be original. Screen prints must be hand pulled and one of a kind; each piece must be unique.

Appliqué, Fabric Collage, Stitching

Creativity in design is shown through exploration of images, colour schemes, material combinations pattern assembly and stitching. If traditional patterns (rather than self-designed) and commercially prepared textiles are used, they must be subordinate to the overall concept, design and craftsmanship. Pre-cut kits are not acceptable. Articles should be well constructed and uniformly stitched, unless unstructured stitching is part of the embellishment or design.

Jewellery

Jewellery and Metal

Included here is jewellery or other pieces where the majority of the article is made by or from **metal work** (gold, silver, copper, brass, mixed metals), **lapidary work**, **polymer clay**, **handmade beads**, or **enamelling on metal**.

Originality of design and quality workmanship is of utmost importance. No commercially manufactured base forms, settings, ornamentation, kits, etc., are acceptable. Factory-made findings such as earring backs, pin stems, catches, clasps, chains for pendants, etc. may be used, providing they are of good quality and don't dominate or interfere with the design. Gemstones used to add colour or brilliance to the design may be purchased or fabricated by the artist. Materials used should be properly labelled.

Metals

Metals must be finely finished so that all fire-scale (copper oxide), excess solder, scratches, file and tool marks, etc. have been removed. Edges should be smooth and free from sharp points. Polish should be consistent or used with texture. Under Canadian law, karat or sterling quality marks (if used) must be accompanied by a registered trademark.

Lapidary

A variety of materials (e.g. precious or semi-precious stones, alabaster, shell, ivory, bone, amber, coral, polymer clay, plastics and acrylics, etc.) may be used to enhance jewellery or to create other articles. The shaping and fine finishes of the stone are important features and should enhance both the overall design and optical qualities (play of light) of the stone. Hardness of stones should be considered in relation to usage. Stone settings should be secure or collars, if used, should be close fitting.

Enameling on Metal

Surfaces can be transparent, translucent or opaque. **Transparent enamels** should be clear and brilliant. If foil is used beneath transparent enamel, it should enhance the colour and lie flat, not crawl up the edges of the wire. **Translucent enamels** should have a milky, opalescent appearance. **Opaque enamels** should not be discoloured due to contamination or improper cleaning of metal.

Enamels should be properly fused to the base material with appropriate thickness and no cracks, bubbles, pits or unnatural warpage. Joins should be even and neat. Wires should be properly adhered without gaps, with ends neatly filed and tool marks removed. Soft soldering may be used where practical. Suitable cements are permitted with transparent enamels or where soldering is not practical. Stoning, if used in final finishes, should be level and the full width of the wires. Wires should not sink into the enamel. Pieces should be counter enamelled and should be neither over- or under-fired.

Handmade Beads

Beads may be created from any material included in the other craft categories (e.g. clay, glass, wood, lapidary, metal, polymer clay, paper, etc.). Please indicate if beads are handmade. Guidelines for all crafts and jewellery apply.

Wood

This category includes articles made primarily of wood using techniques such as **carving, woodturning, lamination, marquetry and inlay**, and **construction** (e.g. instrument or furniture making).

For exhibition purposes, emphasis in woodworking should be placed upon the design and creation of a unique object that may also be functional. The use of plans and patterns is acceptable, providing that they are identified as such and that articles exhibit a high degree of creativity and craftsmanship.

Products must meet safety standards of Health Canada. Size of pieces or other limitations may be imposed by regulations governing specific exhibitions.

Materials should be of appropriate quality and moisture content, with an absence of knots, splits, checks or warping (unless for specific design effects). If techniques are used in combination, they should complement each other and the qualities of the wood. Ready-made parts (e.g. hinges, metal knobs, mirror inserts) may be used if they are compatible with and subordinate to the total design and workmanship.

Finishes should be appropriate to overall form and function. Except where texture is deliberately created, surfaces should be even, free from scratch marks, mottling, brush and sanding marks, overlapping colour, sags and embedded foreign matter.

Carving

Various techniques and tools may be used to create 3-dimensional works, reliefs or textural surfaces. Wood grain, item form and surface texture should be complementary with each other and appropriate to structure of the piece.

Woodturning

The surface (both peaks and deeply-turned areas) should be smooth and may enhance the grain of the wood, depending on design used. The block of wood may be laminated prior to turning, or exterior texture may be added subsequent to turning. Functional items (e.g. bowls, plates) should be technically well made.

Laminating

If contrasting woods have been used, the pattern created should complement the overall design and piece. Laminated surfaces should be completely flat and neatly but thoroughly glued. Once laminated, pieces of wood can be treated as a single block then shaped or bent, using techniques and glues appropriate to function.

Marquetry and Inlay

Designs may be geometric or pictorial. Pieces should be carefully cut, matched, glued and should fit extremely closely. The final surface should be smooth and free from any ridges or raised corners.

Miscellaneous

This category is intended to promote and give recognition to creative approaches and processes of artists and artisans. Included are mediums that may not fit into any other category but yet meet the general criteria and standards guidelines for arts and crafts (e.g. scrimshaw, calligraphy, bookbinding, etc.). New mediums and crafts will be considered for our Standards Book, please consult the SPAC Standards Chair.