



Saanich Peninsula Arts & Crafts Society

**EXHIBITION and SUBMISSION
STANDARDS**

"the Blue Book"

Revised: November 2023
www.spacsociety.com

Listings are linked to the page indicated 

TABLE OF CONTENTS

OVERVIEW OF SOCIETY	1	CLAY/POTTERY	12
Purpose of the Society	1	China Painting	12
Standards Committee	1	GLASS	12
Duties of the Standards Committee ...	1	Stained Glass	12
Member Eligibility	2	Acid Etching & Sandblasting	12
Ethics of Members & Members Work... 2		FIBRE & FABRIC/TEXTILE ARTS ...	13
Originality	2	Spinning	13
Quality & Endurance	2	Weaving & tapestry	13
Arts & Crafts Accepted for Exhibit:..... 3		Machine Knitting	13
Artist's Responsibility:	3	Hand or Machine Embroidery	13
ART: GENERAL STANDARDS		Fabric Dyeing, Printing & Painting ...	14
GUIDELINES	4	Appliqué, Fabric Collage, Stitching	14
Items not accepted in the gallery:..... 4		JEWELLERY	14
FRAMING & PRESENTATION		Jewellery and Metal	15
STANDARDS	4	Metals	15
Artworks not meeting Framing		Lapidary	15
& Presentation standards	5	Enameling on metal	15
Other framing points to consider	5	Beads	16
Frames that are not acceptable	6	WOOD	16
Display for Jewellery:	6	Carving	16
CATEGORIES OF ART	6	Woodturning	17
Paintings	6	Laminating	17
Drawings	6	Marquetry & Inlay	17
Printmaking	6	GIFT SHOP	17
Types of Prints Accepted	7	Accepted in the Gift Shop	17
Prints Not Accepted	8	Not Accepted in the Gift Shop	18
Photography:	9	Standards of Work	18
Digital art:	9	Liability	18
Upcycling:	9	Contact Information	19
Sculpture:	10	Amendments	20
CRAFTS: GENERAL STANDARDS			
GUIDELINES	11		

SAANICH PENINSULA ARTS and CRAFTS SOCIETY SHOW and EXHIBITION STANDARDS HANDBOOK

Revised Edition, 2023

OVERVIEW of SOCIETY

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 not a jury. The Standards Committee is a special advisory committee responsible to the **Board of Directors**. The responsibility of the committee is to uphold the standards of each category represented in SPAC shows.

This volunteer committee is made up of representatives from as many different mediums as possible.

Duties of the Committee are to:

1. Explore and rule on acceptability of new crafts or art forms for exhibit, and make recommendations to the Board of Directors on acceptance on expanding criteria.
2. Clarify or interpret exhibition rules and regulations as required.
3. Keep the membership informed of changes or additions to exhibition rules and regulations
4. Provide final decisions on work under review.

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 AND 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:

1. No picture or piece by another artist, living or dead, may be copied, in whole or any part thereof.
2. Members may use photographic images created by themselves or others as a reference. If another photographer's image is used, written (*letter, email, text*) permission from the photographer must be presented if asked.
3. Portions of photographs may be used in mixed media or collage works, providing the work does not constitute a submitted photograph only.
4. Class or Instructor lead pieces shall be regarded as "practice only" and will not be admitted in a SPAC show.

Any art work proven not to be original will be not permitted in the show and 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.

Upcycled material, or objects, can be reused in such a way as to create a product of higher quality, or value, than the original. *See page 9 for more information.*

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:

1. We encourage artists to submit their highest quality and most recent work.
2. Any work submitted for entry in the Spring Show may not have been previously exhibited in a gallery (*such as the ArtSea Gallery in Tulista Park*) or show located geographically south of the Malahat.
3. 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.

ARTIST'S RESPONSIBILITY:

Any work for the Gallery or Gift Shop is submitted at the artist's or artisan's own risk. SPAC carries insurance required for the show but **NOT** on the artwork submitted.

If your piece needs special hanging or display requirements; *See "Other framing points to consider: "; item #3, page 5*

Artists agree to respect the show process and the volunteers. The Intake volunteers make decisions on the acceptability of submissions based on requirements spelled out in this document. If you disagree with the decision made by the intake process, you can submit it to the Standards Committee for evaluation.

As per SPAC's ***Anti-Harassment, Bullying and Discrimination Policy***, contravention may, at the discretion of the Board, result in disciplinary actions up to and including revocation of membership.

Red italic text is a link. 

ART: GENERAL STANDARDS GUIDELINES

ITEMS NOT ACCEPTED IN THE GALLERY:

Please use this check list to ensure your creation fits the criteria of submission into the Main Gallery or the Gift Shop.

Copies: including prints (*Giclee, Enhanced Giclee or other commercial print*) of original artworks are not accepted. *See "Types of Prints Accepted", on page 7.*

Previously Exhibited Art: Art previously exhibited in a gallery (*such as the ArtSea Gallery in Tulista Park*) or show located geographically south of the Malahat. Work shown in non-commercial art venues such as coffee shops, cafés, hospitals, studio tours, personal website or social media sites **IS ALLOWED.**

Digital: Computer/Digital Art is not accepted in the Main Gallery or Giftshop. Artwork that has been substantially generated by an AI Generated Imagery is also not eligible for entry. Sculptural items created with 3D printing technology are not accepted.

Workshop Created Art: Work created within workshops or classrooms in person, or on-line will not be accepted.

Photography: Portions of photographs may be used in mixed media or collage works, providing the photo is subordinate to the work.

Kits and Moulds: Projects created from pre-made project kits of any kind! (*Example: fabric collage kits, wood kits, diamond painting kits.*) *See page 10 for Mould making.*

SPAC FRAMING & PRESENTATION STANDARDS

Artwork under glass requires: Metal, wood or composite frames with fitted glass and hanging hardware. (*See notes 1, 3, 5 below*)

Unframed Canvas (3/4" and deeper) requires: Painted wrap around edges. (*See note 4, below*) Hanging hardware (*See notes 2 & 3 & 5, below*) Other artwork requiring hanging at our annual show will need to be discussed with the Show Designer and a Standards Committee member. *See Amendments, page 20, for Wood Cradles.*

Note 1 - Hardware supplies: No clips. Eye-screws used on wood frames must be screwed into the inside edge of the stretcher or frame, & must be of the proper size to hold the weight of the artwork. "D-rings" (*or ring-hangers*) come with screws. Use 2 screws if

Red italic text is a link. 

“D-ring” has 2 screw holes. Eye-screws must not stick out from the back, and must be of the proper size to hold the weight of the artwork. Coated wire is best; uncoated wire must be taped on the ends. Offsets or taping must be used to secure panels.

Note 2 - Hardware placement: Wiring hardware is to be placed approximately 1/3 of the way down from the top of the frame. Hanging wire, generally, should be taut enough so that when you pull the wire outward at the center point, it will measure about 1.5”- 2” from the canvas, panel or back surface. Large paintings which need 2 hangers require 3” - 4” tautness at center point.

Note 3 - Finishing method: Both canvas fabric and staples must be secured on the backside only. Unframed artwork must be finished around the edges to both match and compliment the image, either by extending the image or applying a neutral plain colour around the edges.

Note 4 - Optional: Bumpers on the bottom of the artwork help to protect walls.

ARTWORKS NOT MEETING THESE REQUIREMENTS INCLUDE:

Broken, scratched, chipped glass. Frames with loose hardware, glass or loose frames. Uncoated wire not wrapped at ends, too loose, too thin, not attached properly. Dirty frames, glass, mats or wet artwork!

Other framing points to consider:

1. Frames must be rigid, with picture firmly fastened in and ready to hang.
2. On the back of the picture, the artist should include the artist’s name, title, medium and price of the work.
3. If special hanging equipment is required to show your piece - it must be supplied at the time of submission and have clear with instructions for use and setup.
4. All 3D items that require special or specific hanging - the artist should provide hanging/display materials and instructions or contact the hanging committee to arrange the hanging/display of the piece.
5. Watercolours not under glass must have a fixative applied prior to submission. All other pieces must be suitably prepared for hanging and be on a suitable substrate. (i.e. Archival wax.)
6. See “Amendments” on page 20 for Diptychs, Triptychs and Series.

FRAMES THAT ARE NOT ACCEPTABLE:

1. Frames that do not have the proper hardware (*i.e., wire and screws*) to safely hang on the display stands and will not be accepted.
2. Pictures covered only with glass held by clips will not be accepted.

DISPLAY FOR JEWELLERY:

Jewellery should be attractively displayed on props which are harmonious or provide a neutral backdrop to enhance the appearance of the jewellery. Display stands should be of good quality and in very good condition. Display equipment is generally not for sale unless stated otherwise.

CATEGORIES

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

PAINTINGS

Included are oil, cold wax & oil, watercolour, acrylic, gouache, egg tempera, pastels, inks, graphite, mixed media, collage and encaustic.

Unsealed pastels, watercolour, gouache, ink on paper, must be under glass, matted and framed.

DRAWINGS

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

All drawings must be rendered on Acid Free board or paper, or stable substrate, matted and backed to a professional standard, and framed under glass or have a fixative applied.

PRINTMAKING

This category includes, but is not limited to hand pulled: lithograph, serigraph, monoprint, monotype, collagraph, woodcut, linocut, and intaglio. See below, page 07 for a definition of printing types

Only original **hand pulled prints** will be accepted. Commercial reproductions will

not be accepted (*i.e., mechanical reproductions, photographs or redrawing on plates and digitally printed images, Giclee and Enhanced Giclee*).

Prints must be numbered, or annotated, (*e.g., 3/10*) where 3 is the number of the print from that edition and 10 is the total number printed in the edition. Certificates of Authenticity at may be requested at intake. 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" or "hand pulled", 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. (*See above*)

TYPES OF PRINTS ACCEPTED:

Lithography: A method of printing from a flat surface - as a smooth stone or metal plate - that has been prepared in such a way that only the areas meant to print will take ink. Not to be confused with the term often used for CMYK commercial printing

Serigraph: Serigraphic, also known as silk screen printing, consists of forcing an ink, by pressing with a squeegee, through the mesh of a netting screen stretched on a frame, onto the object to be printed. The non-printing areas of the screen are protected by a cutout stencil or by blocking up the mesh.

Monoprint: Monotype is a type of printmaking where the intent is to make unique prints, that may explore an image serially. A monoprint is editioned as 1 of 1. There are many techniques of mono-printing, in particular the monotype.

Monotype: Monotype, unlike other printing methods, the image created is only made once. This allows for more unique creations, but with more flexibility, as you can use a combination of monoprinting techniques including printing, drawing, and painting. Monoprinting can only be made a single time.

Collagraph: A printmaking process in which materials are applied to a rigid substrate - such as paperboard or wood.

The collagraph plate can be intaglio-inked, inked with a roller or paintbrush or some combination thereof. Ink or pigment is applied to the resulting collage and the board is used to print onto paper or another material using either a press or various hand tools. The resulting print is termed a "collagraph". Substances such as carborundum, acrylic texture mediums, sandpapers, textiles, bubble wrap, string or other fibres, cut

card, leaves and grass can all be used in creating the collagraph plate. In some instances, leaves can be used as a source of pigment by rubbing them onto the surface of the plate.

Cyanotype: The simplest kind of cyanotype print is a photogram, made by arranging objects on sensitised paper. Fresh or pressed plants are a typical subject but any opaque to translucent object will create an image. A sheet of glass will press flat objects into close contact with the paper, resulting in a sharp image.

A variant of photograms are chemigrams. The cyanotype solution is applied, poured or sprayed irregularly. A variant of action painting results from repeated washing and application, placing objects on top.

Woodcut: Woodcut is a relief printing technique in printmaking. An artist carves an image into the surface of a block of wood—typically with gouges—leaving the printing parts level with the surface while removing the non-printing parts. Areas that the artist cuts away carry no ink, while characters or images at surface level carry the ink to produce the print. The surface is covered with ink by rolling over the surface with an ink-covered roller (*brayer*), leaving ink upon the flat surface but not in the non-printing areas.

Linocut: Linocut, also known as lino print, lino printing or linoleum art, is a printmaking technique, a variant of woodcut in which a sheet of linoleum - sometimes mounted on a wooden block - is used for a relief surface. A design is cut into the linoleum surface with a sharp knife, V-shaped chisel or gouge, with the raised (*uncarved*) areas representing a reversal (*mirror image*) of the parts to show printed. The linoleum sheet is inked with a roller (*called a brayer*), and then impressed onto paper or fabric. The actual printing can be done by hand or with a press.

Intaglio: The family of printing and printmaking techniques in which the image is incised into a surface and the incised line or sunken area holds the ink. It is the direct opposite of a relief print where the parts of the matrix that make the image stand above the main surface.

Normally, copper or in recent times zinc sheets, called plates, are used as a surface or matrix, and the incisions are created by etching, engraving, engraving, drypoint, aquatint or mezzotint, often in combination.

PRINTS NOT ACCEPTED:

Full Color Offset: Full-color offset is the most common form of full colour printing, and is currently the highest quality full-color printing - and the most expensive. This

process is also referred to as halftone screen printing or CMYK printing and done on Commercial Presses.

Digital Printing: Digital printing uses fine dots or halftone screens, allowing you to print directly on a product, reducing set-up time, cost and waste. This method is generally done by laser or inkjet printers and/or Commercial Printers and Online printing services.

Giclee: From the French word gicleur, (to spray) coined in 1991 by printmaker Jack Duganne for fine art digital prints made using inkjet printers. It has since been used widely to mean any fine-art printing, usually archival, printed by inkjet. It is often used by artists, galleries, and print shops for their high quality printing, but is also used generically for art printing of any quality.

Prints done by any of the above methods are accepted in to the Gift Shop as long as it is NOT a print of a an original piece that is showing in the Gallery.

PHOTOGRAPHY:

The inclusion of Photography is under review.

DIGITAL ART:

Due to the current uncertainty of the authenticity, originality or method of creation, and copyright concerns, SPAC is not permitting Digital Art or AI Generative Imagery into the Gallery or the Gift Shop.

As technology evolves, we may revisit this decision in the future.

UP-CYCLING:

Upcycled Art or sometimes known as Recycled Art or Recycl'Art is the process of transforming pre-manufactured, store-bought, found items, by-products, waste materials, useless, or unwanted products into new materials or products perceived to be of greater value and must be subordinate to the overall design and artisanship of the piece.

Artists may be required to provide an "artist statement", providing their own rationale as to how their piece meets the Blue Book criteria. The statement should describe what the base materials were and how the transformation of the materials and objects were made into an art piece.

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. Art piece must be supplied hardware and method for display. A piece of baize or other soft fabric must be glued under the base, so it will not scratch furniture surfaces.

A Sculpture may be "in the round" or "relief". Must be prepared for display.

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: Defined as the joining of prefabricated elements, as in welded metal constructions. This can include found objects. *See "Upcycling" on page 9.*

Moulds: Painted shapes from store bought moulds are acceptable as long as they are one of the "**Classical Shapes**". *Example: circle, oval, square, triangle, rectangle, rhombus, octagon, pentagon, hexagon, heptagon, nonagon, irregular hexagon and irregular rounded shape.* Any mould that is a **recognizable shape** will NOT be accepted. *Example: heart, star, owl, rabbit, shell, tree, face, figure, etc.* Basically anything not being one of the "Classic Shapes".

CRAFTS: GENERAL STANDARDS GUIDELINES

Included in the crafts are the following categories: **clay, glass, fibre, fibre arts, jewellery, 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.

1. Each item or set of items must be unique and original. Good design should play an integral part of the finished article.
2. No reproductions of the original article are acceptable. *See bottom of page 8*
3. Found objects, ready-made parts or fabrics are permitted only if they are secondary to the total concept, design and craftsmanship of the article. *See "Upcycling" page 9*
4. The crafts person/artisan must have complete control over the making of each individual piece. This means having hands-on participation in each stage of the production process.
5. A piece must be skilfully finished and should demonstrate quality workmanship. It should incorporate techniques appropriate to design, materials and function.
6. If the piece is to be functional, the object should satisfy the functional requirements.
7. Appropriate considerations should be given to health and safety regulations. *See "Quality and Endurance", page 2*
8. All 3D pieces that require special hanging or display requirements should include instructions and/or contact the hanging committee to arrange the hanging/display of the piece.
9. Instructions for usage, cleaning and care of the piece should be included, where appropriate.
10. Objects made from commercial kits, patterns, moulds or "how-to" books will not be accepted for the Gallery or Giftshop. Pieces that require merely following assembly instructions and require no special skills are not acceptable. Objects that are only "restored" are also not accepted. *Also see "Standards Guidelines", on page 4.*

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**”.

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.

GLASS

This category refers to articles made with glass as the primary material including, but not limited to, leaded stained glass work, foiled and soldered stained glass, hand-blown glass, fused, etched and sandblasted work and glass mosaic. 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.

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 embellish-

ment, 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.

Fabric 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 should be made with an emphasis on fine quality and workmanship, and which represents the artisan's best work. Jewellery which is a "stock" item should be entered in the gift shop.

1. Each item or set of items must be unique and original. Good design should play an integral part of the finished article.
2. The crafts person must have complete control over the making of each individual piece. This means having hands-on participation in each stage of the production process.
3. A piece must be skillfully finished and should demonstrate quality workmanship. It should incorporate techniques appropriate to design, materials, and function.
4. Instructions for usage, cleaning and care should be included, where appropriate.
5. Objects made from commercial kits, patterns, moulds, or "how-to" books will not be accepted for exhibit. Articles that require simply following directions or requiring no special skill or talent - will not be accepted.

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.

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, wood turning, lamination, marquetry and inlay, and construction (*e.g. instrument or furniture making*).

Refinishing of premade furniture and instruments is not accepted for Gallery or Gift Shop. This includes furniture and instruments made from kits.

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.

GIFT SHOP

CATEGORIES ACCEPTED IN THE GIFT SHOP

Additional guidelines will be available on the Gift Shop application and webpage.

Paintings and all art which require hanging for display: drawings, printmaking/graphics, fiber and fabric textile art, wood, clay, and ceramic. Hanging space is very limited, therefore the maximum size for entries is 18" x 18". If the Gift Shop entries are oversubscribed, the number of entries may be limited.

Paintings which are not hung but are free standing, for display without additional support, should be no larger than 12" x 12".

Wood includes articles made primarily of wood using techniques such as carving, wood turning, lamination, marquetry and inlay, and construction. Items made solely made from kits are not accepted.

Glass 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. Combinations of these processes may be utilized.

Fiber art must include fiber content and care instructions.

Pottery - functional items to be used as tableware including painted china, must indicate food safe, dishwasher or microwave safe, or maximum temperature in an oven.

Sculpture - Includes various mediums: clay, glass, paper-mache, metal, wood, etc.

Photography - Original, personal photographs, on cards or matted in clear covers, no larger than 12" x 16".

Jewellery items or set of items must be unique and original. Good design should play an integral part of the finished article. Each piece must be skillfully finished and should demonstrate quality workmanship. Items should incorporate techniques appropriate to design, materials and function. Instructions for usage, cleaning and care should be included, where appropriate.

Artists are requested to provide labeled display stands where possible. Tied-on tags work best where possible. See Additional Standards for Jewellery on the SPAC public website.

If your piece needs special hanging or display requirements, *see "Other framing points to consider:", item #3, page 5.*

CATEGORIES NOT ACCEPTED IN THE GIFT SHOP

Copies, art produced in workshops, digitally or AI created art or 3D printed items. *See "Standards Guidelines" page 4.*

Objects made from commercial kits, patterns, moulds or "how-to" books will not be accepted for exhibit. *See Standards Guidelines page 4. See page 10 for Moulds.*

STANDARDS OF WORK

The Gift Shop intake staff are tasked with maintaining the quality and standards as spelled out in this document.

LIABILITY

Any artwork for show or sale is submitted at the risk of the respective artist or artisan. All possible care will be taken with entered works, however, SPAC is not responsible for loss of or damage to said works. Insurance is the responsibility of the individual artist.

The individual artist assumes liability for their own work. The Show Committee will not accept responsibility for any unclaimed items. *See "Artist's Responsibility", page 3*

Red italic text is a link. 

CONTACT INFORMATION:

Mailing Address: Saanich Peninsula Arts & Crafts Society
PO Box 2542 Stn Main
Sidney, BC V8L 4B9
Canada

Website: www.spacsociety.com

General Inquiries: info@spacsociety.com

Membership: membership@spacsociety.com

Spring Show: showchair@spacsociety.com

Standards Committee: standards@spacsociety.com



Red italic text is a link. 

AMENDMENTS:

1: Diptychs, triptychs and Series (March 2024)

What is a “diptych”, a “triptych”, and a “series” and are they considered ONE piece, for the purposes of the SPAC Spring Show entry form?

Diptych: An artwork consisting of two pieces or panels that together create a single art piece. The work would be incomplete without both pieces.

Triptych: A triptych is a work of art that is divided into three sections. The piece is incomplete without all 3 pieces.

A diptych and triptych are considered ONE painting instead of separate paintings. Over all size of the diptych or triptych should not exceed 36” x 48”. Instructions on how to hang (left to right) must be included with the pieces.

What is a “series”, and is a series considered ONE piece?

Series: A series is a collection of paintings that have the same or similar subject or theme.

A series is considered multiple paintings and can have 2 or more pieces, however they are not interdependent as with the diptych and triptych. Each piece is complete in and of itself, without the other pieces, and is considered ONE painting.

2: Wood Cradles (March 2024)

A cradled panel is a wooden frame with a board attached to it. They accept almost any medium and are excellent for showcasing detailed artwork. The same rules apply to Wood Cradles as for stretched canvas. *See “Unframed Canvas”, page 4.*