

# Exhibition Standards

Effective March 2015



SOCIETY OF WESTERN  
CANADIAN ARTISTS



## **EXHIBITION STANDARDS of the SOCIETY OF WESTERN CANADIAN ARTISTS**

The following standards have been developed by the SWCA Standards Committee and represent a level of professionalism and presentation quality to which the Society wishes to adhere. Members unable to comply with these Exhibition Standards should not submit paintings for exhibitions/shows.

### **Eligibility for Exhibiting**

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Only Exhibiting, Associate and Signature status level members of SWCA are eligible to submit artwork for exhibitions/shows. The call for submissions may limit an exhibition/show to a specific status level(s).

### **Application and Jury Process**

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The Exhibition Committee will provide a call for submissions with details about how to apply for an exhibition/show and who is eligible to apply.

If the show requires a jury, the Exhibition Committee will be in charge of the image submission and jury process, as well as jury selection using no less than (3) jurors chosen from a rotating pool of jurors provided by the Standards Committee prior to the jury event. The decision of the jury is final.

Unless stated otherwise in the call for submissions, the artwork submitted should be for sale.

### **Responsibilities of the Artist**

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The artist - not the Society of Western Canadian Artists - will be responsible for the following:

- The ability of the painting to endure over time.
- Compliance with Canada's copyright laws and treaties.
- Loss or damage to artwork while being exhibited, or left unclaimed after an exhibition.
- Damage caused to artwork due to improper framing.
- Insurance coverage.
- Non-payment, by gallery or individual purchaser, for sold artwork.

### **Delivery and Pick-up of Paintings**

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It is the responsibility of the artist to make arrangements to transport artwork to and from the gallery or exhibition site. Artwork not delivered on time may be rejected. If someone other than the artist is picking up the artwork, the artist is responsible to make these arrangements and to advise the Exhibitions Committee.

Upon acceptance into a show, the member will be advised where to deliver the artwork, the date and time of delivery, and the date and time for the pick up at the end of the show. Artists must not collect their artwork prior to the official pick-up date and time. Artwork that has been hung must remain for the full duration of the exhibition.

No artwork or framing may be altered or substituted between the time of jurying and the delivery to the show. All artwork must have been juried into the show.

## Copyright

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All exhibited artwork must be original work. **Understanding and adhering to copyright law is the sole responsibility of the artist.**

Copying of images or photographs (including but not limited to calendar, magazine or web photos) is forbidden without the written consent given by the copyright holder – and proper credit must be given. Infringement of copyright is unlawful and strictly forbidden. Artwork executed with direct assistance from a workshop or class instructor cannot be submitted as original work.

## Commission

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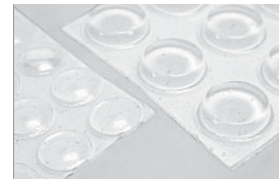
Any sales occurring in shows may be subject to a commission from the gallery or venue. The commission percentage rate will be announced prior to registration. The payment schedule will be as set out by the gallery.

## Framing and Material Standards

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### 1. Presentation

- Frames should be free from dents and scratches.  
(Tip: use markers for small frame touchups.)
- Mats should be free from stains and dust.
- “Bump-ons” are recommended (but not required) to help keep your painting straight on the wall and protect the wall from scratches.



### 2. Hooks for picture wire

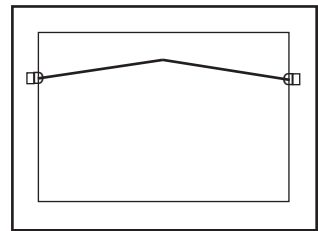
- Use D-rings (also called D-hooks) to attach wire to the frame (or the stretcher bars for unframed canvasses)
- Eye hooks are NOT acceptable because they protrude too far from the back of the frame and can damage installation walls.
- Makeshift hardware, such as wire loops around nails or screws are not acceptable.



- Attach D-rings approximately 1/3 of the way down the sides of the frame (or the stretcher bars for unframed canvases)
- For heavier wood panels, it may be appropriate to attach closer to the top (1/6 of the way down) to prevent the painting from tilting too far from the wall.
- Ensure that your D-rings are securely attached. Loose hardware may cause damage to your work, framing, other artists' works, or a purchaser's furniture.

### 3. Picture wire

- Use picture wire rated for at least twice the weight of your painting.
- Do not use string, bailing twine or single strand wire.
- The full length of the wire should measure six to eight inches longer than the distance between the D-rings.
- Twist the wire around itself after passing through the D-ring. It is recommended to wrap the wire twice through the D-ring.
- Wire should be pulled tight so it does not reach up to the frame edge.
- If you reuse a frame, remove any previous hardware.
- It is recommended (but not required) that coated picture wire is used in order to prevent scratching on the installation wall.



### 4. Canvases

#### *Requirements for UNFRAMED CANVASES*

- The depth of the sides of the canvas must be at least 1". A canvas depth of less than 1" must be framed.



◀ *Requires framing*

◀ *Framing not required*

- Canvas must be wrapped to the back. Staples, pins or nails should not be visible along the sides.
- The sides must be painted. Tape of any form is not acceptable coverage for the sides of unframed canvases.



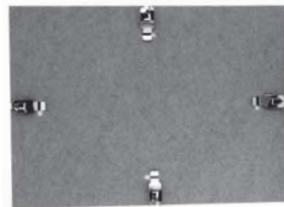
### Requirements for FRAMED CANVASES

- It is recommended (but not required) that framed canvases be secured with offset mounting clips. Nailing the canvas into the frame may cause damage to the canvas.



*Offset mounting clips*

- Clip frames are NOT acceptable.
- Bar clips (Clip Its, Bar Klips, Canvas Clips) are NOT acceptable because they are intended as temporary framing hardware.



*Clip frames*



*Bar clips*

### 5. Backing

- Artwork on paper will require dust covers over the back of the frame. Torn dust covers must be replaced.
- Canvasses, wood panels, and gator board do not require backing.
- It is recommended that the back of your artwork appears tidy.

### 6. Archival Quality

Choose a suitable level of archival quality for your artwork so that it will last appropriately for your purchaser. Recommendations include:

- Artist quality pigments to delay fading. Choose higher quality permanent hue pigments over fugitive pigments.
- Acid free materials and supports to prevent yellowing and breakdown.
- Do not use cardboard-backed canvases.
- Wood supports should be sealed prior to painting to prevent discoloration caused by the wood's impurities.

# Exhibition Label

To assist the Exhibitions Committee in identifying artwork, please attach the label below firmly to the back of your artwork.



Title: \_\_\_\_\_  
Medium: \_\_\_\_\_  
Price: \$ \_\_\_\_\_  
  
Artist: \_\_\_\_\_  
Phone: \_\_\_\_\_  
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