



SOUTHERN ARIZONA WATERCOLOR GUILD, INC.

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SOUTHERNAZWATERCOLORGUILD.COM

SAWG Show Policies and Standards

It is the responsibility of all exhibiting artists to be familiar with this and adhere to the policies and to the standards. SAWG reserves the right to refuse artwork that does not meet these standards at check-in. There are no refunds of show entry fees.

All SAWG members are eligible to enter SAWG sponsored shows except the Signature Show which is restricted to Signature and Saguaro Fellow members.

I. Artist Responsibility

1. Adhere to the SAWG Show Policy and Standards as set forth here.
2. Adhere to the information contained in the entry form for any show and any variance therein from the policies listed there.
3. Sign a statement on the entry form affirming adherence to SAWG Show Policies and Standards upon entering each show.
4. Complete a docent orientation before serving as a docent.
5. Serve two shifts during each show. Shows that run longer than 4 weeks will require additional docent days. If alternate arrangements are needed see the SAWG [Docent Policy and Responsibilities](#) found on the Show Resource webpage for options.

II. Standards for Artwork in a SAWG Show

1. Work is the artist's own original composition, is not copied and does not incorporate any copied part from another person's work.
2. Paintings from photographs not the artist's own must have written permission from the photographer or owner of the photograph. Royalty-free stock photos from the internet can be used as reference photographs. When entering a show photo credit should be made to the photographer and/or photo-stock house.
3. Prints, giclees, and digitally produced works or photos are not acceptable, whether enhanced with water media or not.
4. Paintings done in workshops may be entered if the choice or arrangement of subject matter is the member's, not the teacher's and the teacher has not painted or drawn on the painting.
5. Nudes depicted in art may be entered, but SAWG reserves the absolute right to exclude any work upon arrival at check-in that is deemed unsuitable for display in its venues.
6. Artwork must have been completed in the last two years, and not shown in a previous SAWG show unless specifically allowed by that particular show.
7. Artists may use only water-soluble media: watercolor, acrylic paint, acrylic mediums and gels, acrylic ink, India ink, and gouache. The majority, 80%, of the painting should be created with these media. Paintings may also be combined with line

work, used as enhancements in a painting, including pen & Ink, soft pastels, Caran D' Ache, graphite and watercolor pencil. Line work can be no more than 20% of the painting.

Examples of media that are not acceptable include media such as water mixable oils and alcohol inks. This is not meant to be a definitive list. If in doubt as to the acceptability of a medium, take your question to the VP of Shows who will follow up with the Board of Directors if needed.

8. Collage artwork is acceptable when the papers used have been prepared by the artists using approved water-soluble media. The Collage must be 80% water- based media, the water media must constitute the major portion.

III. Entering Images

1. All work entered into a SAWG show must have an image submitted to the Image Archivist by the online entry process or to images@southernazwatercolorguild.com.
2. Images will be kept in a permanent file and may be used for publicity purposes which may include social media.
3. Images should be .jpg files with a resolution of 300 dpi and a dimension no greater than 1800 pixels in either direction. The Image Archivist will assist if needed to size images.
4. Images should be labeled with the first 4 letters of the artist's last name followed by the entry number and a short title. (Example: Mary Smith's first entry "Making Memories of Tucson" would be named *smit1makingmemories.jpg*).

IV. Show Expectations

1. Paintings will be delivered and picked up at times specified on the entry form.
2. Paintings will remain in the show for its entire length. Buyers are encouraged to leave the painting on the wall at least until after the reception. It may be removed by a buyer after the reception.
3. Works sold and removed from the show will be replaced with a high-quality photo of the work and the sold tag will remain.
4. If a painting is refused at check-in, the artist is given the opportunity to correct the problem but must do so before the show is hung.
5. The label on the back of the painting and the entry form must match – changes to the painting title, size and price can only be made before the entry form deadline; however incorrect labels can be changed to match the entry form information.
6. All work must be priced at least \$150.
7. The artist agrees that signing the entry agreement and making their entry payment confirms that their painting(s) is (are) now submitted into this SAWG show. For any sales of painting(s) made from now until the show end date, SAWG will receive a 25% commission even if a customer goes directly to the artist for the sale. All sales must be processed through SAWG. For a **juried show**, if you receive notification that your painting was not accepted, your obligation ends that day.
8. The artist understands that reasonable care will be taken for the safety of the work while on exhibit and releases all members of SAWG from all claims of damage or loss of work while in the possession of SAWG.
9. SAWG is not responsible for work not picked up at the end of a show.
10. For sold artwork the artist will be mailed a check by the 15th of the month following the close of the show.

V. Point Shows

1. SAWG has three juried point shows each season – Fiesta Sonora, the Annual Show, and Color my World.
2. Artists will be awarded one point for each juried show in which they are selected to appear in by a juror. The painting must be hung before the point is given. Only one point is given in any juried show.
3. A painting may only earn one point whether in a SAWG show or any other show recognized as a national/regional point show by SAWG, list found under Membership Types, the [Saguaro Fellow](#) section.
4. Paintings which have been shown and received a point in one of these national/regional point shows, may be shown at the SAWG Gallery, but will not receive a point in a SAWG point show.
5. Paintings which have been shown and received a point in a SAWG show, may be shown in one of these national/regional point shows and receive a point if they forfeit the point they received from a SAWG show. If the paintings point has already been used to reach another membership status this cannot be awarded a point from the national/regional point show.

Standards for Presentation of Artwork in a SAWG Show The following criteria are applicable to ALL SAWG shows unless otherwise stated in a show prospectus. Work not meeting these standards may be rejected at check-in.

VI. General Standards

1. Artwork must be clean, dry, and professionally presented.
 - a) Artwork, minimum image size: 100 square inches (length x width). Minimum of 5 inches on any side if it meets the minimum of 100 square inches (5" x 20"). Other minimum image size examples: (6" x 17"), (7" x 15"), (8" x 13"), (9" x 12"), and (10" x 10").
2. Artwork must be wired to hang:
 - a) Attach wire 1/3 of the way down from the top with a 2-3" flex so the hanger is not visible.
 - b) Use screw eyes or D-rings and wire appropriate for the weight of the work.
 - c) Saw tooth hangers or hangers integrated/attached to a backing board are not acceptable. This type of backing board must be replaced with a plain backing and wired as above.
3. Frames
 - a) They must be in good condition.
 - b) Simple wood or metal frames are preferred. NO BOLD COLORS (ATTACHMENT A)
 - c) Plastic frames and easel frames (with attached stand) are not permitted.
 - d) Frames must not exceed 42" on any side.
 - e) Frames must not be smaller than 10" on any side.
 - f) [Labels](#) (available under Shows Resources on the website) must be attached on the lower left of the back of the framed artwork. The information – title and price – must match the entry form.
4. Backing Boards
 - a) Acid Free Backing Boards (4 ply thick) and Acid Free Foam Core

(3/16 thick) is the preferred backing board.

VII. Matted and Framed Traditional Work

1. Glazing
 - a) Glass is allowed on work 16x20 and smaller. The surface of the glass must not exceed 36 united inches (height plus width).
 - b) Larger pieces must be protected with artist quality acrylic glazing material such as Plexiglas, Acrylite or Optix. Attach to the back of the framed artwork, [Plexiglas Care Instructions](#).
2. Mat Dimensions
 - a) Larger artwork mats, greater than 36 united inches (Height of 1 side in inches + Width of 1 side in inches = United inches) - mats must have no less than an 3" mat with at least 2 ½" of mat being visible on any side.
 - b) Smaller artwork mats, less than 36 united inches (Height of 1 side in inches + Width of 1 side in inches = United inches) - mats must have no less than a 2 ½" mat with at least 2" of mat being visible on any side.
 - c) Review [Mat sizes for standard frame sizes](#) to meet SAWG show standards.
3. Mats and Liners
 - a) Mats must be white or near white (see Attachment B)
 - b) Liners may be colored and must not exceed ¼" in width.

VIII. Work on Canvas

1. Gallery wrapped canvas that is at least 1 ½" deep does not need to be framed.
2. Edges must be finished, or the artwork carried around to the back where it wraps the stretcher bar.
3. No staples can be visible.
4. Artwork must be wired to hang as described above with the screw eyes or D-rings attached to the inside of the stretcher bars.
5. Gallery wrapped canvas that is **less than 1 ½" deep** must be at least 10" on any side and must be framed.
6. Canvas boards must be at least 10" on one side, and the required minimum image size. Canvas boards must be framed.

IX. Non-traditional Presentation

1. Work can be done directly on cradled board that is at least 1 ½" deep with sides finished.
2. Work on paper may be mounted on cradled board at least 1 ½" deep with sides finished and all surfaces protected with a varnish or cold wax application.
3. Work on paper may be dry mounted on acid free foam core which is then mounted on another mat or backing in a neutral color which should not be wider on any side than 1 ½". All surfaces must be protected with a varnish or cold wax application. A simple frame should be added to the final work.
4. Any of these must be wired for hanging as described above.

ATTACHMENT A - "Choosing the Right Mat and Frame Size for Your Artwork"

ATTACHMENT B - "Mat Recommendations"

ATTACHMENT A

Choosing the Right Mat and Frame Size for Your Artwork

When deciding how to present your artwork to its best advantage, there are varied thoughts on this subject. Some frame shops will say that the smaller the art, the larger the mat should be. Others say small works may look well in smaller mats and large works can handle a larger mat. To some extent this is a subjective area. The same is true about the size and color of the frame. A heavy dark frame on a very small piece can overwhelm a delicate painting but used on a larger bolder painting it may be appropriate.

The chart below shows how the same painting, framed in several different ways, can change dramatically. Which one will best complement your artwork? The color of the frame can also come into play but for illustration, the same color has been used here throughout. It could just as easily have been a gold frame or a dark wood frame. But the principles are the same for frame and mat.



Hopefully this will help you find the right fit for your artwork and help you understand the standards SAWG has set for presentation of artwork in the gallery. There are two reasons for the standards: making sure your art is shown at its best and giving the gallery some cohesiveness in appearance as a total show.

from Marti White and Goldie Aguilar

ATTACHMENT B

Preferred top mats recommended by Southern Arizona Watercolor Guild for all SAWG sponsored shows

Crescent RagMat® Museum

100% cotton, acid-free

- Alabaster
- Brite White
- Cloth
- Cool White
- Cotton White
- Eiderdown
- Inverness
- Moonlight
- Off White
- Optic White
- Palm Beach White
- Sand Dollar
- Satin
- Silk
- Soft White
- Very White
- Warm White
- White
- White Sale

Crescent® Select™

Conservation Solids, acid-free

- Arctic White
- Baker's White
- Chalk
- Coconut Milk
- Dove
- Egg White
- Glow
- Pure White
- Super White
- Vivid White
- White
- White Art
- White Elephant
- White Glove
- White Hot
- White Lie
- White Sale
- White Sands
- White Wash

Bainbridge Alphamat Artcare™

100% archival, acid-free

- Clover
- French White
- Frost
- Goose Down
- Ice White
- Igloo
- Matte White
- Photo White
- Polar White
- Snowflake
- Spanish White

Bainbridge Alpharag Artcare™

100% pure cotton pulp, acid-free

- Glacier White
- Heritage White
- Pearl White
- Pure White
- Special Cream
- White

Bainbridge Conservative Basics

Acid-free, fade and bleed resistant

- Bridal Veil
- Corinthian White
- Cotton
- Daisy
- Kid Glove
- Meringue
- Primer White
- Snowdrop

Many whites have some color in them that lets them read cooler or warmer than a pure white. If you are in doubt the list suggests some choices from a couple of brands that you can find online or at most frame shops. This will give you options to work with your painting and keep the gallery walls neutral so that no painting "fights" with its neighbor. This list is not exhaustive but can help you to evaluate other whites that your framer may suggest.

All information contained here has been validated by each manufacturer's own Matboard Specifier.