

## Standards for Presentation of Art Work 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.

### I. General Standards

1. Artwork must be clean, dry and professionally presented.
2. Artwork must be wired to hang:
  - Attach wire 1/3 of the way down from the top with a 2-3" flex so the hanger is not visible.
  - Use screw eyes or D-rings and wire appropriate for the weight of the work.
  - 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
  - They must be in good condition.
  - Simple wood or metal frames are preferred. NO BOLD COLORS (ATTACHMENT A)
  - Plastic frames and easel frames (with attached stand) are not permitted.
  - Frames must not exceed 42" on any side.
  - Frames must not be smaller than 10" on any side.
  - 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.

### II. Matted and Framed Traditional Work

1. Glazing
  - Glass is allowed on work 16x20 and smaller. The surface of the glass must not exceed 36 united inches (height plus width).
  - Larger pieces must be protected with artist quality acrylic glazing material such as Plexiglas, Acrylite or Optix.
2. Mat Dimensions
  - Larger artwork frames, greater than 36 united inches (height plus width) - mats must have no less than an 3" mat with at least 2 ½" of mat being visible on any side.
  - Mats on artwork frames 16x20 and smaller - when framing smaller pieces of artwork, it may be difficult to fit your work into standard size frames and maintain the required 2 ½" visible mat. In these cases a minimum of 2" mat on all sides will be accepted.
3. Mats and Liners
  - Mats must be white or near white (see Attachment B)
  - Liners may be colored and must not exceed ¼" in width.

### III. 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 showing.
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. Stretched canvas that is ¾" deep must be at least 10" on any side and must be framed.
6. Canvas boards less in size than 11"x14," or 12"x12" or 24 united inches (H+W) are

not acceptable and work on canvas boards must be framed and wired as described above.

**IV. Non-traditional Presentation**

1. Work can be done directly on cradled board that is at least 1 ½” to 2” deep with sides finished.
2. Work on paper may be mounted on cradled board 1 ½” to 2” deep with sides finished and all surfaces protected with a varnish or cold wax application.
3. Work on paper may be dry-mounted on 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.
4. A simple frame should be added to the final work.
5. Any of these must be wired for hanging as described above.

**V. Collage Artwork**

1. Paintings may also be combined with collage as long as the painting is 80% water-based media, the water media must constitute the major portion. The collage paper must be personally painted by the artist using water media. Artists may use only water soluble media: watercolor, acrylic paint, acrylic mediums and gels, acrylic or India ink, gauche, and soy-based ink.

**VI. Pen & Ink Artwork**

1. Paintings may also be combined with line work including pencil and pen & ink as long as the painting is 80% water-based media. Artists may use only water soluble media: watercolor, acrylic paint, acrylic mediums and gels, acrylic or India ink, gauche, and soy-based ink.

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

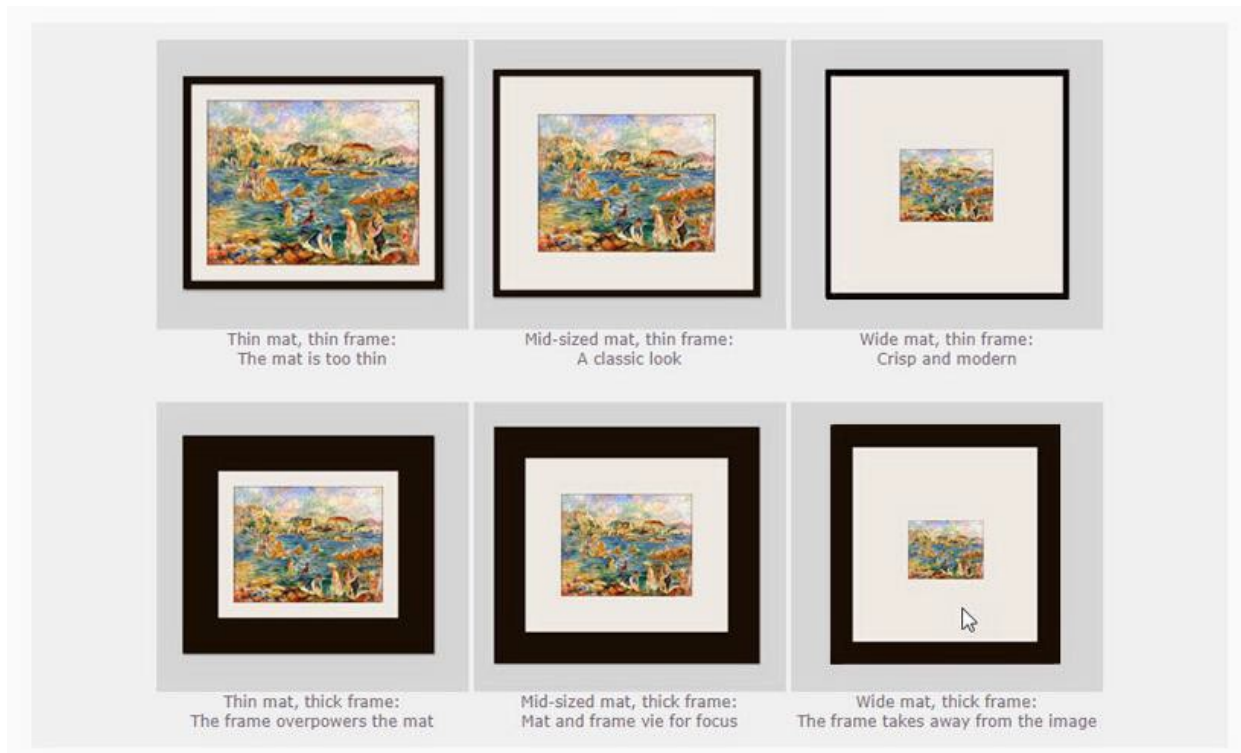
**ATTACHMENT B - "Mat Recommendations"**

## 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 also 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 still 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.*