

Framing

This is created for your information, and will be a guide to entering exhibitions for our society and other exhibitions, you created something you are proud of and it deserves to be presented at it's very best.

SGAS is a long standing 'Traditional Art Society' for 80 years and we all want it to continue it's high standards. We all want to be proud of being part of this wonderful Society. Long standing artists and amateur/just starting artists it's a chance to learn from each other in Demonstrations, Critiques, Watercolour, Workshops, our ArtAbility/SketchAbility, Life Drawing, Watercolour, Portraiture and our information to presenting these wonderful achievements in its best light.

PLEASE take advantage of our tutorial. AND always READ conditions carefully before entering ANY exhibitions AND PLEASE NOTE that at BUMP IN there will be NO exceptions to non acceptable artworks. You will be asked to remove and returned if you can an acceptable artwork. Artwork that is not acceptable, will not be judged or hung and sorry but will not be refunded.

"Poor presentation can make great art look terrible. Good presentation can make terrible art look great."

Again, **ALWAYS** check closely for terms of 'Conditions of Entry' @ every Exhibition as they vary from one to another.

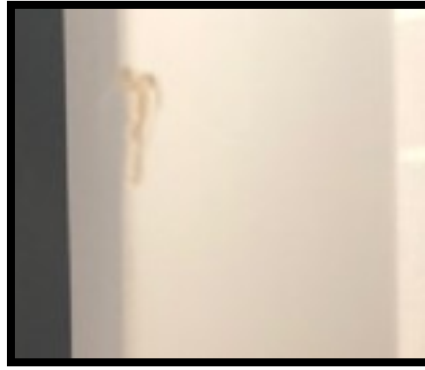
Usual conditions of Art Societies may be different from other Exhibitions, such as placement of D-Rings, Cords (yes or no), sides of paintings, narrow or thick unframed canvases. Hazelhurst for instance, have D-Rings facing up with no cord, if wanted you can have two sets **as shown below**.

Size is always needed to be checked as they vary.

- **Max External Perimeter of Frame'** means the entire outside of the artwork such as shown here. You can measure a Height and Length and double that to get the **'External Perimeter'** of the frame.
- Size limits are normally clearly mentioned and MUST not exceed or will be rejected, it's the decision of the Bump In/Show Manager
- Frames need to be clean, no protrusions (which can also damage other artists artwork).
- Hand Painted Frames are not normally accepted, they usually look that way, if we can tell, it's not acceptable. Decision will be from the Bump In/Show Manager
- Clean neatly presented labels usually on the Top Right or Bottom Right hand side.
- Smaller paintings can be stapled with a soft cord (staples covered for the exhibition, this is for the safety of other artworks.
- D-Rings are the best, with a soft cord NO WIRE CORDS at our exhibitions,
- NO taping of the wire, if using at Bump In, it will be rejected and artist has the choice of changing and returning before judging. (This is for the safety of other artworks and a condition for all our Art Societies **as shown below**.



Double D-Rings



Damaged Frame



Sawtooth Hanger

A BIT MORE INFORMATION:

This page will help guide you to having more success in getting your work accepted into juried art competitions. It provides common sense "things you should know" about presenting artwork for gallery exhibitions. Please be aware that no two art show jurors are looking for exactly the same things. Art appreciation is very subjective. This article provides the most accepted practices for professional art presentation.

- All artwork should be presented in a simple, professional manner. Consider yourself a professional and treat your artwork with respect. Always use the best materials.
- Whenever possible use archival materials in making and presenting your artwork. Common materials such as paper, cardboard and tape contain acid that will cause gradual yellowing, fading and deterioration. By using neutral-PH materials, you can help preserve your art for future generations of art lovers to collect and enjoy.
- The finished presentation – front, back, top and bottom - is part of the whole work. It should appear to be new and well crafted, not battered and shop worn or flimsy or fragile. **Paintings, photographs, prints, drawings, other similar two-dimensional** pieces
- All work must be presented ready-to-hang, preferably with a soft cord attached to the frame between one-third and one-quarter of the way down the sides of the piece.
- Do not use **sawtooth hangers**. They are not strong enough to support the weight of a frame safely as **shown above**.
- Frame moulding varies greatly in style and quality. Avoid over powering the art with brighter, bolder, or busier framing materials that distract from it visually and look amateurish, cheap, or out-of-place.
- Some grand masterpieces are well suited to hand-carved gold frames; all other pieces look best in modest real wood or metal frame mouldings with clean lines and black, neutral, or natural wood finishes.
- Do not use "snap on" frames, corner-clips with glass or "easel" frames designed for tabletop use.
- Mat size should be appropriate to the piece. A wide mat is better; it expands the work and makes it appear larger. Narrow borders visually reduce the artwork and look cheap. A three to four-inch mat with an extra half-inch on the bottom gives a nice visual feel to a finished piece. But, do not use extra wide mats just to make a piece fit in a standard size frame.
- Float-mounting the artwork over the mat, so that the edges are seen, is an option when an artwork has a deckle edge or is constructed with handmade paper. A spacer within the frame should be used to keep the art from touching the glazing.

- A stretched canvas requires no glazing because the canvas needs to breathe. The frame may be backed with a dust cover and/or moisture barrier, but this must be perforated to allow air to circulate.

Two versions of painted wide edged stretched canvas, for Art Societies this is usually a condition of entry, always read 'Terms of Condition' carefully.



- Large oils or acrylics on heavy-duty stretchers with a gallery wrap do not need to be framed. The canvas should be stapled on the back and the edge should be painted.

Hanging a picture on the wall with soft cord requires two hooks called D-Rings to be installed on the back of the picture frame. A picture hanging soft cord is strung between the D-rings with enough slack so that the picture hangs comfortably, on lighter artworks it can also be stapled.

D-Rings



D-Rings with
a Soft Cord



Covered
D-Rings



REJECTED FRAMING



Damaged backs



Dirty and damaged frames



Hand Pulled Limited Edition or Mono Prints

Prints signed with the Edition, Titled, Artist and a date if desired

