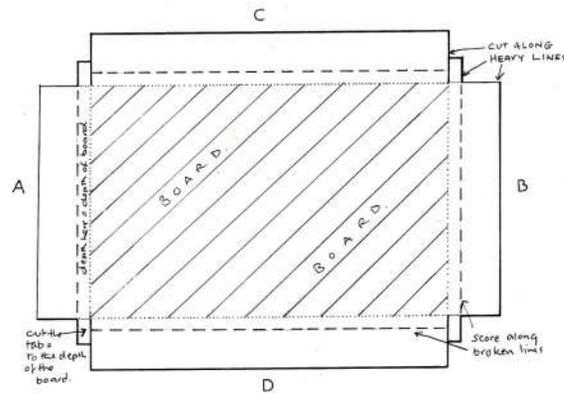


Covering foam board

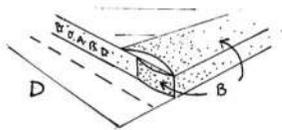
Some people might like to cover the board with plain paper first. If this is done follow the same diagrams as below BUT there should be NO tabs or overlap of paper and because of this the paper should be glued all over.

The board should be very accurately cut – never assume a squared corner – always check with a set square. Mark out on the wrong side of your work where the board will be and score the paper. Now work out where to cut.

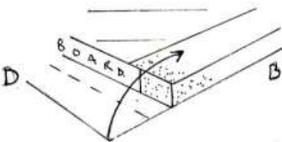
Here are diagrams to explain.



The tabs must be the same on opposite ends (A and B). Do NOT glue the work over all the surface of the board – it will cause the board to bend.

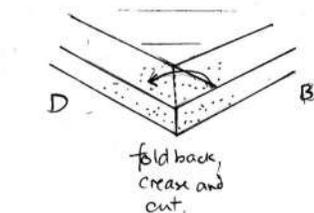


Do one end (A) and then the opposite end (B) leaving the long sides loose. Once the tabs have stuck score C and D and stick them over the board, one at a time. Before it dries neatly fold back the corner, cut along the crease to mitre the turnover on the back.



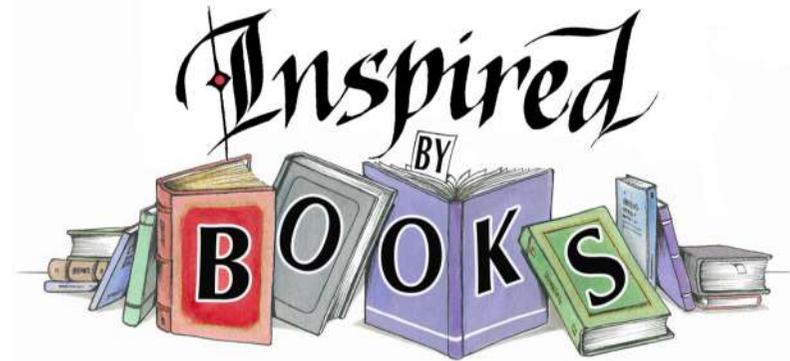
Lastly cover over the workings on the back of the board to give it a smooth finish. I usually allow the whole item to dry under a weight for at least 48 hours.

If you do not have a press just put the item between 2 flat surfaces and put a bucket of water on top of it – very adequate.



I hope you will try this as the result is very encouraging.

Hampshire Calligraphers 2019 Exhibition



RULES OF ENTRY

1. The theme of this exhibition is 'Inspired by Books' and work must incorporate this theme. Members are asked to remember that two of the venues are within a place of worship and they should be respectful of this. The Basingstoke Discovery Centre is not allowed to display anything overtly religious so a piece with 'religious' content will be displayed at Basingstoke, subject to Committee decision. Please contact a member of the committee if you are uncertain as to whether your chosen piece is suitable or if you require advice.
2. This exhibition is not a competition, therefore there is no critique or judgement of the work, so beginners, do not be put off, we need your work as well as the more practised.
3. ALL PIECES OF WORK MUST BE **no larger than A3** (portrait or landscape), INCLUDING MOUNT if there is one, but can be smaller. There is no horizontal space to display any three dimensional work. *See the guidance 'Preparing to present work for an exhibition' over the page.*
4. More than one piece may be presented together to form a larger picture of the size specified, see 3 above.
5. Every member is entitled to exhibit one piece of work but may exhibit more if space allows. Please list your work in order of preference for showing - ie 1,2,3,4.
6. Each piece of work **MUST** be MOUNTED and backed (NEVER FRAMED) and must not be covered by glass. It may also be on a covered board also the same dimensions as described in 3 without a mount. *See over for instructions on how to do this.*
7. Each piece of work must have a label on the back with the name of the artist, title of piece and the order of preference for showing. If one of a multiple there should be indication as to how they should be hung. Also

each piece should have a mark on the back to indicate the top. (No diamond presentations please)

8. Work may be offered for sale. The society will not take a commission on sales. The price must be stated on your label and on the entry form.
9. Submission forms must be returned by **20th May** to Jan Sambell in order to facilitate compilation of the exhibition catalogue. (Chestnut Cottage, Barton Stacey, Winchester, SO21 3RH)
10. Work must be with the committee no later than **25th May**. It may be delivered to any member of the committee (addresses and phone numbers on back of newsletter), or brought to the AGM on **18th May**.
11. Exhibits are to be collected from Committee members after the exhibition is finished at the final venue. Please make arrangements with the person with whom you leave your work.
12. Whilst the utmost care will be taken of all the work submitted, the society and its officers cannot accept responsibility for any loss or damage to members' property, however caused, before, during or after the exhibition. Exhibitors should make their own arrangements regarding insurance should they wish to do so.
13. Be aware of the laws of copyright.
14. There will be a cover charge of £2 per exhibit to cover the running costs and donation to the Abbey and the Cathedral. Cheques payable to HAMPSHIRE CALLIGRAPHERS please.
15. If there are any queries please contact **Jan Sambell - 01962 760326** or **jsambell@btinternet.com**

Guidelines for pricing your work

If you have never sold work before you may be very reluctant to do so. Maybe you have put in so much work into a piece that it would be like selling a child to let it go, or if you just have no idea what a piece of your calligraphy is worth.

If you think you might like to sell your work start off with how much the materials cost and how many hours you spent on it. Bear in mind that even if your work isn't sold – perhaps there is a spelling mistake or smudge on it, a buyer might like to commission a similar work from you at the same price.

Do not aim your price too low as you have produced a work of art and a low price would reflect on the whole exhibition. Also a low price belittles the art of calligraphy. £10 - 15 is much too low even though the work is unframed. Think more along the lines of £50+ and more if you have gilding that you are particularly proud of. If you find yourself unable to price your work but nevertheless would like to sell it you may ask the advice of the committee. No one likes to price another's work but we could help you if you have the basic costs and can view the work – we will then only OFFER advice.

Preparing to present work for an exhibition

by Marion McKenzie

I have been asked to write this handout in the light of some problems that either have occurred or have the potential to do so.

Work that either arrives damaged or unstuck is not so likely as those pieces that come apart during an exhibition.

I will address these problems first and then describe how to wrap boards for those who have either missed my frequent demonstrations or forgotten how to do it.

PROBLEMS THAT HAVE ARISEN:

Not the right size.

Please check RULE no 3 – any work not conforming to the finished size stated (remember that will include the mount if used) cannot be displayed.

The mount is very small

Now this is obviously a matter of choice but if it is too thin (one centimetre around the work is very thin) it makes the whole picture unstable and nowhere on the back to place the stickies needed to hang onto the screens. If you really want such a narrow mount then the whole work needs reinforcing with an extra complete piece of card/mountboard stuck around the edges on the back of the work.

The presentation falls apart when hung

This is the usual problem that is encountered and is usually the result of using double sided sticky tape. Remember that the exhibitions take place often in cold, and maybe damp, places - not conducive to sticky tape use. The hanging committee has often had to re-stick work and sometimes are called in by the exhibition venue to be told that work is on the floor. Professional picture-framers will successfully use double sided tape for pieces that will be framed and glazed.

Please could members ensure that double sided tape is not used for their unframed exhibition pieces.

Wrapping boards

I have demonstrated this many times but no doubt there are some people who I have missed. If you are a member of CLAS you will find this fully described in 'The Edge' Volume 21 /issue 3 /Winter 2015. Why wrap a board? Well it is a different way to present the work. It produces a very stable presentation which can be worked right up to the edge of the board as there is no mount.

For local exhibitions where the work is not sent by post I usually use foam board. It is cheap, lightweight and easy to cut. But it has its limitations which I will address later. If I am posting it where - despite good packaging- it easily gets damaged I use either marine ply plywood or more likely Asian plywood (obtainable from Great Art) which is easy to cut very lightweight and does not splinter.