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## **STANDARDS OF QUALITY**

### **VISUAL ART**

This section of the Standards of Quality concerns work that may be identified as painting, printmaking, drawing, sculpture, photography and mixed media. Craft based techniques (i.e. fibre art) will be considered with reference to the appropriate criteria as well as the following criteria for visual art.

Paintings and drawings in watercolours, oils, oil pastels, acrylics, gouache, pen & inks, coloured pencils, pastels, tempera, mixed media will be considered.

Digital images and computer-generated art will only be considered when the digital work is the original work. Commercially manufactured reproductions of artwork, and digital reproductions of work originally created in another medium will not be considered. An exception has been made in the case of greeting cards, where commercially reproduced cards featuring the artist's work may be sold in a craft fair booth, though these may comprise no more than 10% of the work shown in the booth. Cards must meet the general standard for reproductions.

Photographic prints made in a traditional darkroom are considered to be original works of visual art, and will be considered. Photographic prints, whether taken from digital images or from film, reproduced by a commercial lab will not be considered. Digital photographic images, where the photographer shoots, alters and prints the image will be considered. If photographs are signed and presented as a limited edition, the maximum edition must be no more than 150.

An original print may refer to a lithograph, serigraph, monotype, relief, etching, colograph or other print technique where the image is conceived and executed by the artist in a numbered edition. Each print in the edition is an original, printed from plate, stone, screen or block, and is signed by the artist. There is no one original print from which copies are made; each print is inked and pulled individually. Once an edition has been completed, it may not be re-opened.

### **Intent**

The intent of the artist should be evident, and all materials and techniques used should contribute clearly to the achievement of that intent. The Standards jury requests that an artist statement outlining intent accompanies submissions to the committee.

### **Design**

Work must show that the artist has a thorough understanding of design theory and application, as well as an affinity for the special characteristics of the materials chosen. A

successful work will be the result of a careful design process with obvious consideration used in determining proportions, structural integrity, composition, materials and colours.

Work must portray the personal aesthetic of the maker, and be recognizable as the artist's own. A strong personal intent or style must be evident. Work that is evidently derivative of other artists, or of commercially available products will not be accepted.

### Technique

The techniques and materials available to the visual artist are numerous, and it is not practical to provide complete criteria for technical achievement in this document. The Standards jury will seek evidence of the intent of the artist, the selection of appropriate techniques and materials to achieve that intent, and an excellent command of the technical demands of the chosen medium. If expertise in a given medium is not part of the jury, outside advice will be sought.

### Materials

Materials should be of conservation quality necessary to the structural integrity, utility and visual appearance of the work. Acid free papers, mattes, tapes, glues and light fast colours are to be used. Acceptable materials for painting include stretched canvas, wood panel, masonite, paper and other professionally recognized materials. Painting on stones, shells, driftwood and other found or purchased materials not normally considered as professional art materials will not be considered in relation to the criteria for Visual Art.