



• GUIDE TO • EXHIBITING

Medina Hammad
Geoffrey Matthews

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Note:

This updated guide replaces the 2024 edition

Society Exhibitions

Exhibition is central to the work of the Lincolnshire Artists' Society. Through exhibition members are able to see and learn from each other's work, their work is promoted and presented to the public, and sales, as well as rewarding individuals, help sustain the LAS. This is all reflected in the published aims of the Society:

“The aims of the society are to promote among members the highest standards of achievement in the arts, promote awareness of their work and to enable members to exhibit and sell their works.”

Planning & typical timetable

In most years the LAS will have one major show, sometimes two, one in the spring and one in the autumn. The exhibitions are planned and organized by committee members, who are all volunteers. Dates and venues vary from year to year, but for each show the intention is always to secure a prestige venue capable of displaying a representative selection of the highest-quality recent work produced by society members.

Outline timetable – for guidance only

week	event
-12	Call for submissions
- 8	Submission deadline
-7	Selection
-6 to -2	Publicity, catalogue production, etc.
-1	Delivery of work
0	Opening
3	Closing
4	Collection of work

Recording your work

Here are some pointers for those that need them. Even if you are confident in producing high quality photographs of your work you may find it useful to read these notes. There might be something here you haven't thought of before or you might think of something important we have missed out. Either way we would appreciate any constructive feedback.

LAS is always seeking to promote the highest quality of work from its members and to help members show off their work to best advantage by exhibiting in prestige venues, usually with fully illustrated catalogues. Inevitably selection processes are necessary to fulfil these aims. Selectors have to be able to judge the quality and suitability of submitted work from digital photographs provided by the artist. These same images have to be suitable for reproduction in print.

Photographing your work

You do not need specialist equipment or facilities to photograph your work successfully. Most smart phone cameras have at least 8-megapixel resolution and a tripod mount available as an accessory. You do need bright even illumination on your work and daylight can provide that.

To photograph 2D work yourself:

- Choose a north facing wall, outdoors, on a bright day with thin cloud cover.
- Secure your work in the vertical plane on or immediately in front of the wall.
- Set your camera resolution to 10 megapixels (or nearest)
- Mount your camera on a tripod at the same height as the centre of the work.
- Adjust the distance of the camera from the work to almost fill the camera's viewer/screen.

- Move the camera [tripod] to the left or right until the work is square to the camera's viewer/screen.
- Zoom in, focus the lens accurately, zoom back out. [autofocus]
- Double check the image in the camera's viewer/screen.
- If there is a good tonal range in your work, use the auto setting on your camera.
- If there is a narrower tonal range or extreme contrasts, adjust aperture and exposure settings manually and bracket your shots, i.e. one stop down and one stop up from the settings metered in camera.
- To avoid camera shake when pressing the shutter, use the camera's delay timer.
- Download images to your computer to check how they look on screen and to name them for your own archive.



Photographing 3D work, especially larger pieces, can be more involved and if you need guidance on doing this yourself we recommend you consult one of the following sources.

<<https://www.youtube.com/watch?v=PKO9g7toISM>> This deals with the real basics and is very thorough; it's an online art school tutorial and is free. The practical 'how to' guidance on photographing 3D art starts at 1:23:17.

If you prefer working from a printed book *Photographing Arts, Crafts, & Collectibles* by Steve Meltzer is widely available (secondhand for a modest price).

Creating a submission image

What qualities should submission images demonstrate?

For 2D and 3D work generally there are two major aspects: form and content. Qualities of form include: colour, texture, line, shape, and tonal range. Qualities of content include: subject matter, composition and interpretation.

You may judge some qualities to be more important than others in your work. That is to be expected. However, for selectors to exercise their judgment fairly it is important that submission images represent all a work's qualities as accurately as possible.

Starting with your archive image:

- Crop if necessary to eliminate unwanted background, frame and mount. [according to submission requirements]
- Use 'SAVE AS' to create a copy of the file and rename it in the format required for submission.

NB. Save your submission image as a high quality JPG. Do not add layers. Do not embed in a document file.

One final tip:

Sometimes it is difficult to judge 'on screen' if your image represents your work accurately. If you have a colour printer try printing it out. Make sure the printer is calibrated to give optimum colour and tone rendition, then print your image and compare it with the original work.

From this year original video art may be submitted for consideration. Selection will be on the basis of a 1-minute clip submitted in mp4 format, high definition (1280 x 720).

Selection of work

Call for submissions

Typically the call for submissions is made about three months before the exhibition opening date. Submissions are normally made online as digital image(s) attached to an email. Four to five weeks is allowed for submissions and there is always a strict deadline date:

Late submissions will not be considered.

Eligible work

You must be a paid-up member when you submit work. (If your annual subscription is unpaid, contact the Membership Secretary before submitting.) In addition, to be considered for exhibition the work must:

- be your own work *
- be recent, i.e. completed within the last three years
- not have been exhibited before by the Society
- comply with any theme, medium or size requirements for the show
- be submitted by the deadline

(* collaborative or co-produced work may be submitted only if all contributors are named and credited in the submission.

NB: Work produced using Generative AI is **not** eligible.)

Submission details

Each work submitted must be accompanied by the following information in the body of the email, in this order:

- Your name - as you wish it to appear in a catalogue and/or on gallery labels
- Title of the work - in uc & lc, **not** all capitals, e.g. Morning Light at Wisbech, if 'Untitled' please include a subtitle in brackets, e.g. Untitled (Blue Shimmer).
- Medium – for 2-D work state media and support, e.g. oil on linen, tempera on panel, watercolour and ink on paper; for 3-D work list principal materials, most important first, e.g. walnut, bronze and steel pins.
- Size in centimetres - for 2D work, the image size (**not** the frame or mount), height first, e.g. 76.2 x 50.8; for 3D work give height, width, depth in that order, **excluding** any removable plinth or mount. For video: duration in minutes and seconds.
- Price – quote a single figure in GB Pounds that includes the venue's commission and the Society's commission on sales. For example: if you want to receive £240 from the sale of a work when the venue commission is 30% and the Society commission is 10%, you must calculate the price on the basis that £240=60% of the total, i.e. £400.

Note: You can submit work that is not for sale (**NFS**): this will not affect the selection procedure.

Selection procedure

A selection panel, normally comprising at least six committee members, considers all of the eligible work submitted. The selectors bring a breadth of experience in the arts to bear in the selection

procedure. Each is expected to exercise professional judgment, without prejudice, free of external and internal influence, and to engage in a free and open process in coming to a decision on each submission. To ensure fairness, a panel member does not participate when their own work is considered and also withdraws when they have to declare a conflict of interest. A simple majority decision is required on each work submitted and in the case of a tied decision the Society's Chairperson (or their nominee) has a casting vote.

The selection panel decisions are final. Members are notified of successful submissions and no correspondence will be entered into on those that were unsuccessful.

Preparing your work for exhibition

LAS membership reflects a diverse range of practice. Final presentation is always a personal choice and rightly so, but it must also be a professional one.

LAS exhibitions are hung by a team of dedicated volunteers who work very hard to hang work well and to a deadline. They cannot correct unprofessional presentation or incorrect hanging preparation, because their immediate focus is on safe receipt, handling and installation of work.

Before delivering work to the venue please check and **double-check** that you have followed the guidelines on presentation. On the day, the hanging team will always be supportive and may be able to help with minor oversights, but please note:

The LAS Chair and Exhibitions Officers reserve the right to not hang accepted work if it has been presented unprofessionally.

The following guidelines on framing, mounting, materials, health and safety, insurance and packaging will help you meet the required

standard of presentation. If anything is not clear or you have other concerns and need advice please contact the LAS secretary.

Two-dimensional works

Presentation of all art work raises a wide range of issues. But, two-dimensional pieces require consideration of some standard issues in the Society's exhibitions. The following constitutes some sound, general advice, whether you prepare your work yourself for exhibition or use a professional service.

Framing and mounting

Frames and mounts should complement the visual qualities of your work – colour, texture, scale, etc. – and use the materials and method that 'sets off' your work to best advantage. Frames should be well made: rigid, consistent in finish, with no gaps between joints. They should be fitted accurately and securely: with no gaps between the work itself and the surrounding frame.

Mounts – including window-mounts and insets – should be sharply cut, clean, and accurately assembled and positioned. They should fit snugly behind the frame and outline your work well. Often there needs to be a slight overlap of the window mount over the work.

Mount work so that it will not detach over time and slip inside the frame, and use materials that allow for easy removal when the work needs to be re-mounted and re-framed. Seek technical advice from your professional service or research online. For example:

Mal Reynolds provides an excellent step-by-step demonstration of conservation-standard mounting techniques for free on:
<<https://www.youtube.com/playlist?list=PL3vrLvP0vS1Z2EmJNG0CAIncsQ-1ux-Se>>

When assembling mount, frame and glazing – ensure that glazing is spotlessly clean and material such as dust, hair or fibre is not trapped between your work and the glass or Perspex. Note that Perspex (i.e. acrylic or polycarbonate sheet) is more susceptible to scratching and to static, which will tend to attract dust.

Unframed work

Not all works involve the use of frames, mounts or glass and Perspex. Artists intend some canvases to be hung as they are, with or without painted edges. Some works do not have window mounts and are surface mounted, with or without a protective finish such as varnish. These methods are perfectly acceptable if appropriate to the work.

Use your own professional judgement.

Some advice about signatures

Again this is an entirely personal professional matter. Some artists sign on the surface of their works or on the mount; some sign the back of the work. It is your choice.

It is worth noting that the long-term value of a work may depend on whether it can be authenticated and a signature is often important, if not essential, in that process [witness Rembrandt's 'The Polish Rider'].

Hanging – fixing and fittings

Each venue has its own requirements when it comes to methods of hanging and displaying work. They do vary from time to time. Please make a very careful note of the instructions communicated to you by email before each exhibition. These instructions relate to specific gallery requirements and the committee will always aim to keep you informed in a timely fashion of their needs.

Framed work

Use a frame to which hanging fittings can be fixed securely with screws. Use good quality fittings (solid brass or steel) and, where required, cord that has little stretch, is strong enough to take the weight of the piece, and is securely tied off.

Work should hang as flat as possible against the wall. Test this at home before bringing work to the venue.

Mirror plates are sometimes required by venues that fix work directly to the gallery walls.

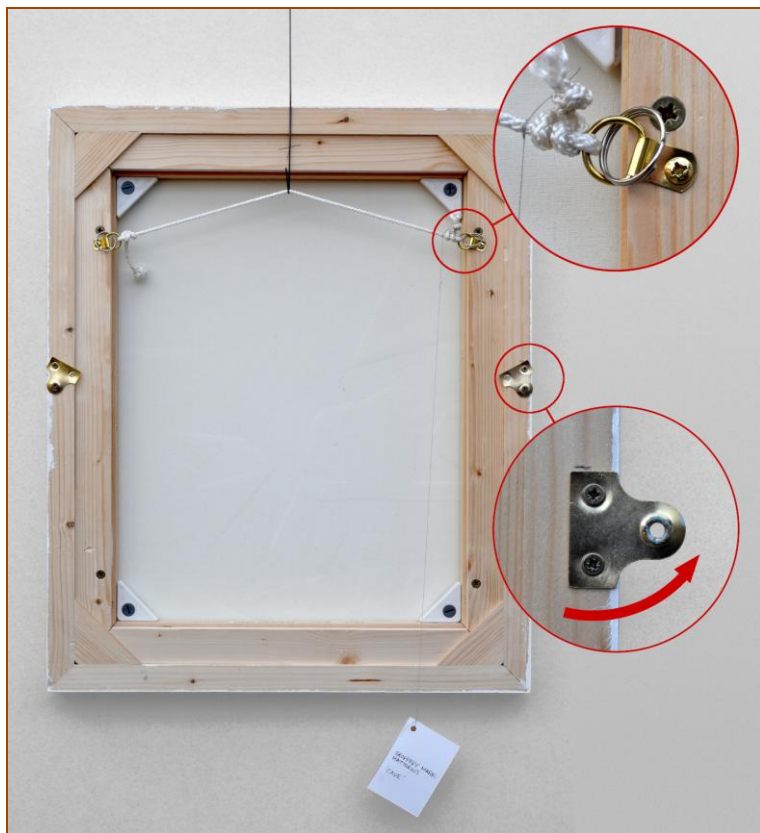
This applies to the Usher Gallery, which will be the venue for the 2026 Autumn Show.

D-rings with split rings are required by venues that use some proprietary hanging systems.

This method is not expected to apply during 2026.

D-rings and cord are required by venues that use picture hooks fixed to the gallery walls. (This often means a weight limit)

This applies to Doddington Hall's Stable Gallery, the venue for the Spring Show 2026. Doddington cannot take really large heavy frames or very heavy pieces on panel or with a hefty surround that forms part of the picture surface. Large stretched canvases that are relatively light, are fine.



D-rings and cord should be attached slightly higher than the centre, so the piece doesn't tilt forwards, away from the wall. Mirror plates should be placed centrally on the sides.

The Usher Gallery requires mirror plates, which means it can accommodate large heavy works.

Identifying your work

Attach a label with your name and the title of the work by cord so that it hangs below the bottom edge of the work. Also identify your work on the back, preferably in the upper right-hand corner.

Finally, always check your hanging attachments are secure and work properly before you deliver, for example, by conducting a trial hang in your studio/home. Test a corded submission on a standard picture hook. Check that split rings lift easily onto a hook. Check that mirror plates are screwed down tight with the correct size of screw and project neatly from the sides of the frame for easy fixing to the wall.

Three dimensional works

Installation instructions

Some three dimensional pieces can be quite complex to install. We ask that members prepare clear instructions for the hanging volunteers. You may wish to contact the exhibitions officers and explain certain practicalities – please do so.

Some venues, like the Usher Gallery, can supply plinths and display cases; some cannot. In some cases you may wish to provide your own display unit. Always check with the LAS exhibitions officers if you are unsure what will be available.

Identifying your work

If possible, attach an easily removable label directly to the piece, for example, with nylon fishing line. If not, clearly label the packaging and leave the work in that when you deliver it to the venue.

Video works

Installation instructions

Video pieces must be presented as installation-ready packages, including player and digital screen or projector, designed to run continuously on a loop. Secure headphones are also required if audio is part of the work. Audio may not be broadcast into the exhibition

space. The size of projections will be limited to suit the venue and the layout of the exhibition. We ask that members prepare clear instructions for the installation and be prepared to assist in person if required.

Generally it is best to present your work as a freestanding unit to sit against a wall. Some venues, like the Usher Gallery, can hang wall-mounted screens; some can provide plinths for small screens and projectors; some cannot. Suspensions from the ceiling are not available and power cables must be unobtrusive and not trail across the floor. Always check with the LAS exhibitions officers if you are unsure what will be available.

Health & Safety considerations

Public safety is the top priority. Be vigilant in checking every aspect of your work in preparing for exhibition. Be aware of anything that might be injurious to health or might be the cause of an accident. Hazards come in many forms: toxic materials, volatile emissions, sharp edges and corners, infestations, unstable structures, trip hazards, etc.

Also, familiarize yourself with the conservation issues associated with the type of work you produce and the materials you use. This is particularly important when exhibiting in a public museum or gallery that houses historic collections.

Take particular care when using re-cycled and organic materials – for example, wood and natural fibres are susceptible to rot and to infestation (woodworm, clothes moth larvae), and in a confined space some plastics and composite materials emit gases that can damage other materials and even be harmful to health.

Any treatments to ameliorate these hazards must be attended to well in advance of exhibition and be stable. Seek professional advice if you have any concerns and always err on the side of caution.

It is all common sense really, not something to panic over.

Insurance

Members are responsible for insuring their own work, not the Society and not the venue.

It is very rare, but accidents do happen. Please note that the LAS hanging team are very experienced, but they are volunteers. They handle submitted work extremely carefully at all times from delivery, through installation, to collection, but they cannot be held liable in case of accidental damage to work. Hence, the advice is: be prepared and insure your work against such eventualities.

Delivering and collecting works

LAS committee members usually manage this process. Well in advance of an exhibition members are emailed times and locations for delivering and collecting work; **please adhere to them**. LAS exhibition volunteers cannot be responsible for works delivered or collected outside of these agreed arrangements.

Packaging

Unless it is necessary for safe handling—for example in the case of delicate 3-D pieces—please remove your packaging, take it away with you, and bring it back to repackage your work after the exhibition.

Exhibition layout

The exhibition officers and other committee members carefully discuss and plan the placement of works. All decisions are made with both professional and respectful intent to create the best possible public experience.

Towards the end of the year exhibitions are reviewed by the LAS committee and feedback from members is welcome to help in the planning of future exhibitions.

Labels on the wall

LAS exhibitions do not always have a printed catalogue, but when they do it will normally number and list works in alphabetical order of artist. These are designed and printed in advance.

Exhibitions are hung to make best use of space and light, groupings of work, vistas, etc. to create the best possible viewing experience. When numbered stickers are placed next to the works at the end of the hang, inevitably they are not in numerical order.

It is a compromise which the LAS committee has chosen because it ensures an uncluttered look to its exhibitions and an easy way for the public to identify work and, should they wish, make a purchase.



Looking forward – any comments?

This is the third edition of this publication and the authors are grateful to all who have advised during its production. We will endeavour to update it each year to reflect the current programme. With this in mind if you have any helpful feedback we can use to improve the document for future users please email the LAS

Secretary before the end of November 2026 with 'LAS Guide to Exhibiting' in the subject line.

Thank you for your support. Have a creative and enjoyable year.

Medina Hammad & Geoffrey Matthews

Cover image:

Anne Wood – Ember Glow, acrylic on canvas, detail.