

Getting ready for a CPI Exhibition

We are excited you have joined the latest CPI exhibition!

Please take a moment to peruse this how-to guide to help facilitate a successful exhibition.

WHAT WILL BE SHOWN?

- Works must relate to the specified theme. Interpretation of the theme is open to the discretion of the artist and could be expressed in terms of subject, technique, imagery, social issues etc.
- Each submission must be an original work which includes a hand printed element.
- One submission may consist of several related items, such as a triptych or series, provided that the items are intended to be sold as a single work.
- Large works or a second work from a participant are welcome - dependent on available space.
- Any work larger than 900 x 900 cm wall space or 750 x 750 x 750 cm (3-D works) will require prior approval from the organising committee to ensure there is sufficient space.
- Work may be displayed framed or unframed. Some frames are available for hire from CPI
- Unframed works on paper will be displayed using magnets supplied by CPI.
- Any questions about suitability, appropriate fees etc, should be directed to the Exhibition Committee as early as possible.

CONDITIONS OF ENTRY

- The work entered must be the work of the submitting artist, completed within 12 months of the exhibition and not previously exhibited.
- All works should be signed, dated and titled to CPI standards.
- All works may be accompanied by a Certificate of Authenticity which includes information about materials used. Alternatively, the title, date, artist and medium may be written in 2B pencil on the bottom right side of the back of the print.
- The exhibited artwork must be available for sale. 30% commission applies: 10% of which is paid to Rockhampton Regional Council and 20% is retained by CPI.
- Whilst only one artwork will be exhibited per submission, opportunities will be available for the sale of additional editions of the work in the CPI 'pop-up' shop. Care should be taken to price additional editions in line with the Exhibition work.
- Art works will be exhibited at the discretion of the Exhibition Committee.
- An additional opportunity for sales of other works will be available in a 'pop up' shop in the Capricornia Printmakers studio at 10% commission.

INFORMATION WE REQUIRE FROM YOU

- **Works on consignment form - exhibition** - 30% commission
- **Works on consignment form - pop-up shop** - 10% commission
- **Didactic information**, including artwork title, year of production, artist name, medium, description (ie. framed, unframed, artist book, wall hanging, sculpture etc), artwork statement
- **Photos of work in progress** plus short description of what the work is about or the inspiration behind the work or the mediums being used etc. This will be used to market the exhibition on social media in the lead-up to the launch date
- **High quality photos of completed work** BEFORE it is framed. Please supply an overall image and some detail images.
- **Artist headshot or artist at work photo** to be used to introduce our audience to our artists
- **Artist bio** - a short 1-2 paragraph statement about who you are as an artist and how you work, what inspires you, your 'why'.
- **Special request for Q&A** for the 'Neighbourhood' Exhibition in 2021. Keep your answers short and to the point. Choose just 3-4 of the questions, or tell us something else that is really exciting that is not on the list.
 1. What style of printmaking are you drawn to and what techniques and mediums do you incorporate into your works?
 2. Tell us about your work for 'Neighbourhood'. What was the inspiration behind your work for this exhibition?
 3. Where do you create your work and what is your space like?
 4. Name some of the things you need that make your creative life just right.
 5. Who is your favourite printmaker or artist?
 6. Maybe you have something else you'd like to share – a really important highlight?

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HOW TO EDITION AND SIGN YOUR PRINTS

Extract from Maleny artist, Kim Herringe

<https://kimherringe.com.au/printmaking/part-3-editioning-fine-art-prints/>

Printmaking prints are original fine art artworks, even though they may form 'editions' or be produced in 'multiple'. Understanding the different ways to edition prints will help you understand and better appreciate the nature of this artform.

Signatures

Very early prints were not signed. In the later part of the fifteenth century many artists signed their prints by incorporating a signature or monogram into the design as 'signed in the plate' or 'plate signature.'

While some prints were pencil signed as early as the late eighteenth century, the practice of signing work in pencil or ink did not become common practice until the late 1880s, probably coinciding with the practice of numbering editions.

Signing a print as initially done for the benefit of collectors; artists and publishers, when presented with a choice, preferred to buy pencil-signed impressions rather than an unsigned print.

Today it is expected that original prints be signed by the artist. An unsigned impression of the same print is generally not as commercially valuable.

Number and Editioning

Numbering printed editions didn't start until the late nineteenth century. However, it wasn't a standard practice until the mid 1960s. Today, all limited edition prints should be numbered, with the first number being the impression number and the second number representing the whole edition. For example 3/10, where 3 is the 3rd impressions from an edition of 10 prints. The numbering sequence does not necessarily reflect the order of printing; prints are not numbered as they come off the press but some time later, after the ink has dried. The edition number does not include proofs, but only the total in the numbered edition.

If you are not sure how to edition printmaking prints, you are not alone. As you read on you will see many different edition types. Some of these I hadn't heard of until I started to write this article.

So how to edition printmaking prints ...

Edition Variable – EV

With an EV print, the impression may be printed then hand coloured, or printed onto different papers, or combined with a Chine collé collaged through the press. Essentially, each print within the 'edition' is different to the other.

When annotating an Edition Variable print, the artist will use "EV 1/X" where X is the total number of impressions in the edition.

Open Edition – O or OE

If you want to print an image, but it is not to be a Limited Edition, but rather an impression from a plate that you intend to print multiple times, you can annotate it as an Open Edition. Annotating an Open Edition print, I would use "OE1", where the number is the number printed to date for the open edition, but with no need for the total edition number . ie "/X". And combine that with an Open Edition Variable and you get "OEV 1".

Artist Proof – AP

Historically, when an artist was commissioned to execute a print, they were given with accommodation and living expenses, a printing studio and workmen, supplies and paper. The artist was given a portion of the edition (to sell) as payment for his work – these were the Artist Proofs. By today's standards they are named such to denote a certain number of impressions put aside for the artist to do with as they will. When annotating an Artist proof, use "AP 1/X" where X is the total number of Artist Proofs. They can also be numbered Epreuve d'artiste or EA. The number of Artist proofs should generally not exceed 10% of the total number of the edition.

Trial Proof – TP

A working proof pulled before the edition to see what the print looks like at a stage of development, which differs from the edition. There can be any number of trial proofs, but usually it is a small number and each one differs from the others. When annotating a Trial proof, "TP 1/X" where X is the total number of Trial Proofs.

Bon a Tirer Proof – BAT

Literally, the "okay-to-print" proof. If the artist is not printing his own edition, the bon a tirer is the final trial proof, the one that the artist has approved, telling the printer that this is the way he wants the edition to look. There is only one of these proofs for an edition and can be accompanied by printing notes (paper, ink or inking process) to be used as a reference for the printing of the whole edition.

Printers Proof – PP

A complimentary copy of the print given to the publisher. There can be one or several of these proofs, depending on how many printers were involved in the production of the print. When annotating a Printers proof, use "PP 1/X" where X is the total number of Printers Proofs.

Hors de Commerce – HC

Prints annotated HC (Hors de Commerce) are "not for sale". These "proofs" started to appear as extensions of editions being printed in the late 1960s. They may differ from the edition by being printed on a different paper or with a variant inking; they may also not differ at all. Publishers may sometimes use such impressions as exhibition copies, thereby preserving the numbered impressions from rough usage. When annotating an Hors de Commerce proof, use "HC 1/X" where X is the total number of Hors de Commerce Proofs.

How to sign your work: use a 2B pencil. If in doubt, ask one of our experienced members!

