

'Aviation Paintings of the Year' Exhibition

Information for Exhibitors

Please read all the information, instructions and guidance

1 General Conditions

The Annual Exhibition is entitled 'Aviation Paintings of the Year'. These conditions apply to all Artists submitting work for this Exhibition. Supplementary rules and/or Information Sheets may be published separately.

1.1 Entries

All works submitted will be subject to acceptance by the Selection Panel, whose decision shall be final.

Work that has previously hung in a Guild Annual Exhibition is not eligible. Artists entering works that are not for sale will be accepted at the discretion of the guild.

Artists' attention is drawn to the fact that works selected may **not necessarily** be hung.

1.2 Subject Matter.

Any aerospace subject in any media that is applied entirely by hand.

Works produced mechanically or electronically, including computer-generated, digital works and over-painted digital works, are not acceptable.

Original works of art only. Limited editions are not acceptable, with the exception of bronze sculptures. Copies of the work of another artist or published photographs are **not** admissible.

1.3 Presentation

All paintings must be securely and properly framed to an acceptable standard. Frames must include mirror plates positioned half way down the frame and turned inwards. (*below for more details*)

IMPORTANT. Paintings will not be accepted by the Submission Desk if they do not conform to the following:

- All work is to be framed – unframed box canvases and unframed work will not be accepted
- Clip frames, all glass frames and metal frames (including metal-clad wood frames) are not acceptable
- Watercolours, pastels etc. or framing which includes a card mount must be properly glazed as tradition expects – non-reflecting glass, plastic or Perspex glazing is not acceptable
- Any work with a frame which has protuberances and therefore constitutes a danger to itself and other paintings in transit or storage is not permitted

1.4 Labelling and Catalogue

The Catalogue is compiled from the Entry Schedule. Every work must be supplied with a Guild adhesive label securely attached to the back of the frame, which **MUST** agree with the Entry Schedule.

The **Size** given on the Entry Schedule will be the exterior frame size (**width x height** – in that order please) or, in the case of sculpture or other works, the longest overall measurement. Please be accurate, as this information is used in the Catalogue and to plan the hanging. You will note that Entry Schedules require all picture dimensions to be expressed in centimetres.

The **Titles and Description.** The Catalogue is compiled from this information. **Please take care to write clearly!** Titles should be concise and **must not** exceed **30** letters and spaces. Descriptions of aircraft **must not** exceed **30** letters and spaces. The Organisers reserve the right to amend titles and descriptions as necessary.

2 Submission procedure

Works, together with the completed **entry schedule, schedule label** with submitted work listed and **submission fee**, must be delivered, unpacked, to the Guild of Aviation Artists at the time and place stated. Works can only be accepted on Submission Day. Artists may appoint a Representative to submit their works, who shall be responsible for payment of Fees on behalf of the Artist.

2.1 Entry Schedule

Comprises three sheets, must be signed by the Artist and must accompany all works.

Please do not separate the sheets.

Please print clearly and firmly using a black ball point pen and ensure that the information comes through on all copies.

Full Members and Associates may submit up to 6 works, Friends and non-members up to 4, which must be accompanied by a completed Entry Schedule, a Schedule Label (supplied) with submitted works listed and Submission Fees.

Full Members (or their representatives) should submit work between **10.00 am and 11.30 am** and, to ease congestion in the submission area, may return a minimum of one hour later for the results.

Associates should submit their work between **10.30 am and 1.00 pm** and return between **2.30 pm and 3.30 pm** to pay Hanging Fees on accepted work and remove rejected work.

Friends and non-members: should submit work between **11.00 am and 1.00 pm**, leaving their work and returning between **3.00 pm and 4.00 pm** to pay Hanging Fees on accepted work and remove rejected work.

No change to the entry schedule may be made after submission.

Artists' attention is drawn to the conditions of sale printed in the catalogue of the exhibition and official sales & commission forms.

The Pink (artist's) copy of the Entry Schedule is the Artist's/Representative's record of submission and selection, and monies paid. It is also to be used as a collection note and must be presented by the Artist/Representative at all times when a work is to be removed.

Schedule Label for Selection Panel. The titles of all works entered on the Entry Schedule should be listed on the label supplied in the pack. The label to be attached to the Entry Schedule.

Hanging fees must be paid immediately. No work will be catalogued or hung where all fees due have not been received.

2.2 Submission fees

Must be paid on submission of the work and Entry Schedule. Submission fees are non-refundable.

Full and Associate Members: a Submission Fee of £20 per Artist (for up to 6 works)

Friends of the Guild: a Submission Fee of £25.00 per Artist (for up to 4 works).

Non-members: a Submission Fee of £35.00 per Artist (for up to 4 works).

2.3 Rejected work

When Artists/ Representatives return, they will be given the **Blue** (fee) copy of the Entry Schedule with accepted or rejected works marked 'A' or 'R' respectively, which should then be taken to the Cashier for payment of the appropriate fees. The **Pink** (artist's) copy will be returned to the entrants as a record of the proceedings and as a receipt for fees paid.

Where one or more works are accepted, one invitation for Artist + Guest to the Opening plus six blue Private View invitations will be given to the Artist/Representative with the above form. More blue invitations are available on request.

2.4 Hanging fees

Hanging Fees for accepted work will be shown on the **Blue** (fee) copy of the Entry Schedule given to Artists or their Representatives after selection, and will be based on the following scale, calculated on measurement of greatest length including frame:

Dimension	Full and Associates	Friends and non-members
All work up to and including 38 cm	£19	£24
Work over 38 cm up to 76 cm	£24	£35
For each additional 15 cm or part thereof	£8	£24

2.5 Payment of fees

No work can be accepted or hung until all due fees have been received by the Guild. Those wishing to pay the Submission & Hanging Fees at the time of submission with a single cheque may do so, making the cheque payable to 'The Guild of Aviation Artists' for a sum 'not exceeding £....'. The Cashier will calculate the appropriate total, and enter it on the cheque. Visa & Mastercard will also be accepted.

2.6 Publicity

Artists are responsible for their own publicity.

2.7 Sales/ commissions from the exhibition

Conditions relating to the sale of works from the Exhibition (or any private commissions) are printed in the Catalogue, Guild Sales Form and Commission Enquiry Form. No accepted work may be removed or withdrawn or the Entry Schedule altered by the Entrant after submission.

For Full and Associate members the commission rate is 25% of the Catalogue price on each work sold, deducted at the time of payment to the Artist.

For Friends and non-members the rate is 35%. Subject to sales being completed and all purchase money received by the Guild, payment to the Artist is normally made in September.

Please note that any private commissions introduced or negotiated by the Guild will also be subject to the appropriate commission rate. The Guild retains sole selling rights for all work from Submission Day to the last day of the exhibition.

2.8 VAT

The Guild of Aviation Artists is not registered for VAT. All catalogue prices quoted on the Entry Schedules must include VAT, if the Artist is VAT registered. A VAT invoice may be required by the client. Artists must enter their VAT numbers on the Entry Schedule and a list of VAT registered Artists will be available at the sales desk in the exhibition.

2.9 The close of the exhibition and collection of work.

Unsold work must be collected after 2.00 pm and before 3.00 pm on the closing day. No work may be removed until this time. Artists should telephone the Mall Galleries on 020 7930 6844 to check whether their work has been sold. Artists or their Representatives must present the PINK (ARTIST'S) copy of the Entry Schedule on collection.

IMPORTANT NOTE! It is the Artist's responsibility to collect, or arrange to be collected, any **unsold works** from the Galleries on dismantling day. The Guild reserves the right to make a charge for any unsold work left at the Galleries at the close of the exhibition. The Guild has no facilities for collection, transportation or storage.

Works may be reserved for other exhibitions.

2.10 Helpers

All Full Members, Associates and Friends are encouraged to help on Submission, Hanging and Dismantling Days. Please offer, we do need your help, and it is fun. See the notes in the QN and please respond to email appeals.

2.11 Copyright

Artists retain the copyright of all their own work unless this is specifically transferred to the client when the picture is sold. Any enquiries about Copyright will be referred by the Guild to the Artist, and Fees will be negotiated by the Guild in the normal way.

An Artist who intends to exhibit a work on which the Copyright has been sold or assigned should inform

the Guild on submission. Permission to reproduce a work in any form must be obtained from the artist. Special rules exist, however, in the case of portraits of persons.

3 General

3.1 Contact details

Exhibition:

The Mall Galleries, 17 Carlton House Terrace, London SW1Y 5BD

Tel: 020 7930 6844 Fax: 020 7839 7830

Email: info@mallgalleries.com

www.mallgalleries.org.uk

Correspondence:

The Guild of Aviation Artists,

Studio 100, Rye House, 113 High Street, Ruislip HA4 8JN Tel: 03331 302223

Email: admin@gava.org.uk

www.gava.org.uk

3.2 Publicity and Press

The Guild reserves the right to photograph works for press and publicity purposes without reference to the Artists for publicising the exhibition. The Artist will be deemed to have extended his/her Copyright for this purpose.

3.3 Catalogues and Admission

There will be no admission charge to the Gallery for the Annual Exhibition and Catalogues will be on sale. All persons viewing are encouraged to purchase a Catalogue and sign the Visitors Book.

3.4 Lapel Badges

When attending the Exhibition, exhibitors are requested to wear either their membership badge or a lapel badge which gives their name.

3.5 Insurance

All exhibitors are advised to insure their works against 'All Risks'. The guild does not insure members' work.

3.6 Liability

The Guild, the Exhibition Organisers and the Gallery and/or their agents undertake no responsibility whatsoever for any loss of or damage to works entrusted to them, whether arising from fire, default, error, neglect or theft by carriers, packers or other persons, and whether in their own employment or not or otherwise howsoever and all goods are at the owner's risk absolutely. All exhibitors/owners are advised to insure their works against 'All Risks'.

The signing of the exhibition entry schedule is to be taken as the unreserved acceptance of the entire contents of these conditions and those contained in the information sheets, the catalogue/ sales & commission forms by the signatory.

4 Help and Guidance for Exhibitors

The Guild aims each year to put on the best possible exhibition with the widest field of interest, selected from the works submitted. All work submitted is regarded on merit alone and has an equal chance of selection.

The Selection Panel comprises five Full Members of the Guild who vote independently of each other on each work. The score of votes alone (anonymous to the panel) determines whether each work is accepted or rejected.

What is the Selection Panel looking for? Not straight copies of photographs, stuck in a boring background. What they **do** want to see is an imaginative, original, exciting, atmospheric composition competently executed. Take advantage of a story or historic event, an actual experience or a busy scene; this will help you create a properly composed whole, instead of just selecting a photograph and wondering what to do with it.

Bear in mind that a successful composition is a matter of colour, harmony, tone values, texture, lighting and consistency. Always check your work critically in the light of these criteria. If your subject matter and approach require technical accuracy, make sure you achieve this. Abstract work will be considered on artistic merit and must have aviation content.

Slavish copying of published photographs, or of someone else's work, will result in rejection.

Presentation and Framing

Remember that it is very important to present and display your work to the best possible advantage – not only to the Selection Panel, but to judges and potential purchasers. Much of the impact comes from a frame compatible in size, weight and colour. Avoid expensive over-ornate frames, and choose something simple that complements the painting. Use a large enough moulding – about 5 cm for oils or build it up with a slip. Watercolours require a generous mount (about 7.5 cm) plus a narrow frame. Watercolours, pastels and work with framing which includes a card mount must be glazed. (Non-reflecting glass is not advised). Unfinished, unframed or poorly framed work will be rejected.

The Catalogue Price

Paintings entered 'Not For Sale' (NFS) or excessively priced are strongly discouraged and may not necessarily be hung.

Packaging

Please note that it is **forbidden** to leave packaging materials in the Galleries. All such material must be removed as soon as your work is unwrapped.

5 Hanging Requirements

All paintings must be fitted with mirror plates, centred each side

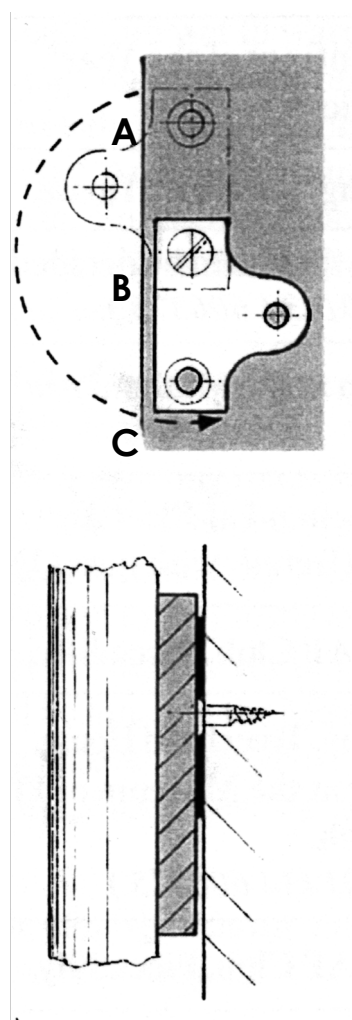
Existing 'D' rings and cords affixed to frames may be left in place.

There is the possibility of damage to other works during handling, stacking and storage from unprotected metal.

To minimise this risk, would you please fit each plate with both screws (at A & B), then remove one screw only (A), rotate the plate through 180°, and insert the 2nd screw at (C). Both screw heads and exposed edges of the plate and any other exposed metal should then be covered over with masking tape

Alternatively, enclose remaining screws in an envelope or appropriate enclosure taped to the back of the painting.

Where the back of the frame is noticeably separated from the plane of the wall, you must fit packers to avoid the risk of distorting the frame when hanging.



6 Awards - All artists are eligible for the following awards to be presented at the Opening of the Annual Exhibition:

The 'Aviation Painting of the Year' Award

A single prize of £1,000 sponsored by BAE Systems

Judged by an independent panel of judges appointed by the Guild.

Eligibility: Framed original work – any aerospace subject in any media. Three-dimensional works, including sculptures, are acceptable.

The *FlyPast* Fellows Award for Excellence

£1,000 award judged by the Fellows of the Guild.

For the work which best illustrates the qualities and standards of excellence synonymous with the ideals and aspirations of the Guild. All exhibited works are eligible with the exception of the work of the Fellows and the 'Aviation Painting of the Year'.

The Best Group Award of art materials to the value of £200,

sponsored by a Guild Vice President. For the Best Group of paintings by an artist at the Annual Exhibition, judged by an independent panel of judges.

The Royal Air Force Museum Prize of £200

For the best painting of an RAF subject from the last 30 years in Oils or Acrylic by any exhibiting artist, to be judged by the Head of Collections at Royal Air Force Museum London.

The De Havilland Aircraft Museum Trophy and Award of £200

Awarded to the most interesting portrayal, in any medium, of a de Havilland aircraft, military or civil, first manufactured between the years 1937 and 1962 inclusive. The Award is open to Full Members and Associates of the Guild and is judged by a representative of the De Havilland Aircraft Museum.

The Leonardo Helicopters Rotary-Winged Flight Trophy and Cash Award of £150

For the best exhibit by any artist on the subject of rotary-winged flight. The Trophy, Cash Award and silver model of a Lynx helicopter is sponsored and judged by representatives of Leonard Helicopters.

The Monarch Airlines Prize of £150

For the best picture depicting commercial turbine-powered aircraft in any medium, kindly sponsored and judged by a representative of Monarch Airlines.

Cross & Cockade International (The First World War Aviation Historical Society) Award of £100.

For the 'Best World War One Aviation Painting in Show'. To be judged by a representative of Cross & Cockade International.

Future Trophy and Award of £150

Awarded to the work that most exemplifies Future Advanced Manufacture mission statement: "Technically challenging, high-integrity, high-tolerance, utilising exotic materials - these are the projects that Future Advanced Manufacture is built for". The award is open to any Guild member and is judged by a representative of Future AM.

The following awards to be presented at the Opening are open only to Guild members:

The Safran Landing Systems Trophy and Award of £100

For the best work in Acrylics at the Annual Exhibition by a Friend, Associate or Full Member of the Guild, judged by a Full Member of the Guild.

The Bonham Trophy and £100 Award

For the Best Group of Paintings in any medium at the Annual Exhibition by a Friend of the Guild. The Trophy and Award is given and judged by David Bonham and Mrs. Yoli Carpenter and is presented in memory of Mrs Yvonne Bonham and Charles Miller.

The Sir George Edwards Memorial Plate

Awarded to the Friend, Associate or Full Member of the Guild who produces an original painting or work of art accepted for the Guild's Annual Exhibition which best depicts and reflects excellence and achievement in British Aviation. The Award will be judged by judges appointed annually by the Committee or Officers of the Guild.

The Alex Henshaw Trophy

To be awarded to an Associate or Full Member of the Guild for a painting in any medium exhibited in the Guild exhibition and judged to best represent civil light aviation in the 1920s and 1930s. Judged by nominated judges.

The Arthur Gibson Memorial Trophy

For the best work by a Guild artist exhibiting at the Annual Exhibition for the first time. Judged by senior Full Members of the Guild.

All winners of the Awards to be presented at the Guild's Annual Exhibition will be notified by telephone on the evening prior to the Opening so that they may make every endeavour to attend to receive their prizes. It should be noted that trophies which have to be returned each year must not leave the UK.

The following Awards open only to Guild members are presented at the AGM held the following Spring. The winners will be announced in the Autumn QN.

The John Blake Memorial Prize of £100

For the best drawing at the Annual in any medium by a Full Member, Associate or Friend of the Guild. Given by Alison and Stratton Richey in memory of John Blake.

The Margaret Kahn Trophy and £100 Cash Award

For the best gliding-related Oil painting by any Full Member, Associate or Friend of the Guild. Sponsored by Mr Walter Kahn MBE in memory of his wife, Margaret Kahn.

The Flight Trophy

To the Friend, Associate or Full Member awarded the 'Aviation Painting of the Year' prize at the Annual Exhibition and presented at the Guild's AGM.

The Wilkinson Sword Poignard

For the best work in Oils at the Annual Exhibition by an Associate or Full Member.

The Hawker Siddeley Trophy

For the best work in Gouache at the Annual Exhibition by an Associate or Full Member.

The Joe Latham Watercolour Trophy

For the best work in Watercolour at the Annual Exhibition by an Associate or Full Member.

The Pooley Sword

For the best work depicting sporting aviation at the Annual Exhibition by an Associate or Full Member.

The SBAC Trophy

For the most competent painting at the Annual Exhibition by a Friend of the Guild.

The Qantas Trophy

For the best work in other media at the Annual Exhibition by an Associate or Full Member.

The Roy Nockolds Trophy

For the painting at the Annual Exhibition voted the best by the general public.

The judges' decision is final and binding in every case and no discussion or correspondence can be entered into by the Guild or its Sponsors. The copyright of any work remains the property of the artist, but the Guild and/or any Sponsors of any of the above awards, reserves the right to reproduce any winning work in any form considered suitable. All awards are administered through The Guild of Aviation Artists and in accordance with the Rules, Entry Schedules and Information Sheets issued by the Guild.

7 Directions to The Mall Galleries

www.mallgalleries.org.uk

On Submission and Hanging Days, please use the 17 Carlton House Terrace entrance.

Location The Mall Galleries are on The Mall towards Admiralty Arch by Trafalgar Square.

Car There is pay and display parking in Carlton House Terrace and Waterloo Place behind Mall Galleries and there is a public car park within 50 metres on Cockspur Court (off Spring Gardens). Parking is prohibited on the Mall. However, visitors can be dropped off and collected from the main entrance.

Underground Charing Cross (5 minute walk), Piccadilly Circus (10 minute walk), Embankment (10 minute walk).

National Rail Charing Cross (5 minute walk)

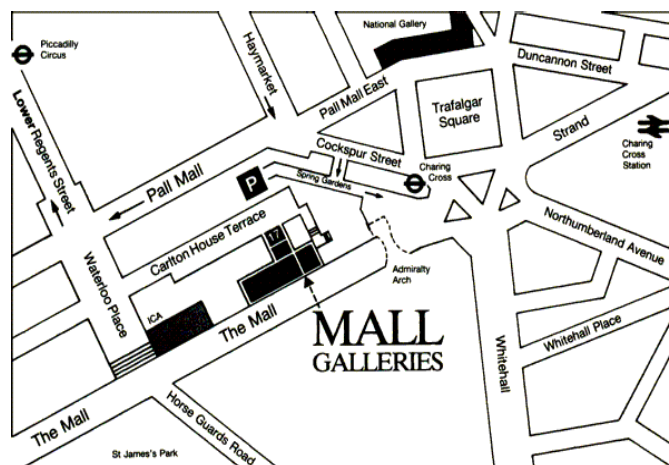
Route finder

Day buses including 24-hour services

Bus route	Towards	Bus stops
3	Crystal Palace	①②③④
	Regent Street	⑤
6	Aldwych	⑥⑦
	Willesden	⑧⑨⑩
9	Aldwych	⑪⑫
	Hammersmith	⑬⑭⑮
11	Fulham Broadway	⑯⑰⑱
	Liverpool Street	⑲
12	Dulwich	⑳㉑
	Oxford Circus	㉒
13	Aldwych	㉓⑳
	Golders Green	㉔㉕㉖
15	Blackwall	㉗
23	Liverpool Street	㉘㉙
	Westbourne Park	㉚㉛
24	Hampstead Heath	㉜
	Pimlico	㉝㉞
29	Wood Green	㉟
87	Aldwych	㊱
	Wandsworth	㊲㊳㊴
88	Camden Town	㊵
	Clapham Common	㊶㊷
91	Crouch End	㊸㊹
139	Waterloo	㊺㊻
	West Hampstead	㊼㊽㊾
159	Marble Arch	㊿
	Streatham	①②③④
176	Penge	⑤
	Tottenham Court Road	⑥⑦⑧
453	Deptford Bridge	⑨⑩
	Marylebone	⑪

Buses: 3, 6, 9, 11, 12, 13, 15, 23, 24, 29, 53, 87, 88, 91, 139, 159, 176, 453

Accessibility: Access to the Galleries is by steps but a platform lift is available to wheelchair and pushchair users.



Route 53

Route 53 will start from Westminster Bridge Road. Take route 12, 159 or 453 and change at Lower Marsh