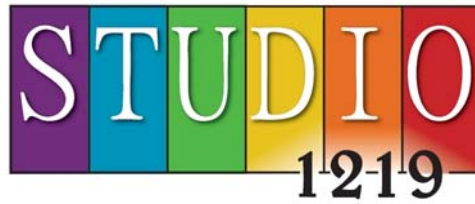


# Exhibiting At



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## *How can I display my work at Studio 1219?*

To display your work in the three downstairs galleries (Desmond, Acheson North and South), you must first become a member of the Studio's Artist Network. This requires an appointment with the Executive Director, Lee-Perry Belleau, where your portfolio is reviewed and juried in. Artist Network dues are \$5 per month for new members, pro-rated on an annual basis; renewing member dues are \$60 per year.

### ***Benefits of Studio 1219 Artist Network membership***

- Place your art work for sale in the galleries and gift shop
- Receive up-to-date information about the Studio, its partners, and artist opportunities throughout the community.
- Invitations to six or more receptions yearly supporting the solo shows of fellow artists as well as other special events.
- Receive electronic (email) news
- Opportunities to collaborate with other artists and disciplines
- Socializing events with other artists
- Attend workshops focusing on the needs of the artist
- Discounts on framing, artists' supplies, events, exhibition entry fees, and more.
- Your biography and picture(s) on the Studio's website and included in our new digital online catalog
- Participate in the annual self-juried solo exhibition featuring work of all Artist Network members
- Your membership supports the greater goals and operations of the Studio

The current Artist Network packet is available on our website for review and download, on the Artists & Gallery page. There you will find a more detailed outline of gallery protocols, exhibits, volunteer opportunities, and the membership application.

To schedule an appointment with the Executive Director, please call or email.

## ***Art Intake Policy For Special Exhibits***

- All art is to be dropped off at the Point of Sale station located in the Acheson North Gallery at the Studio, 1219 Military Street, downtown Port Huron.
- Artwork will be inventoried by the artist on the Studio's standard Art Intake Sheet and will be juried (if applicable) by the Executive Director. All work should be properly marked with artist name, title, and a simple letter or number code to help the Studio to identify the work, (For Example: John Doe, Red Freighter RF1; John Doe, Red Freighter RF2; John Doe, Red Freighter RF3, etc.)
- All Two-Dimensional work must be ready to hang. This means that paintings are wired. (Please avoid sawtooth or other similar hanging apparatus). The wire should be taut, and not exposed above the top edge when it has been hung.
- Paintings must be framed or be on 1.5" deep gallery-wrap style canvases with sides painted to accent work. Staples must be on the back, not on the sides or visible.
- All artwork is to be dropped off any time during regular Studio hours on days designated for drop off in the prospectus for a particular exhibit. (See Website)
- Work displayed in Special Exhibits should be removed within two weeks after the ending date of the exhibit. Artists participating in exhibits are responsible for picking their work up in a timely manner.
- Artwork not retrieved within 90 days of notification will be considered donated and will become property of the Studio.

(NOTE: For Solo and Group Shows, the artists are responsible for installing their work. See special instructions for these shows on the website.)

## ***Standards for Pottery Submissions***

All clay media submitted for sale is to be free of the following defects:

1. Cracks
2. Broken elements glued together.
3. Unfinished bottoms:
  - a. Chipped.
  - b. Chunks of kiln shelf/debris still attached.
  - c. Glaze that has pooled and overhangs the foot.
4. Unfinished sharp edges that pose a potential hazard when handling.
5. Obvious thin application of glaze which allows the clay body to be visible.
6. Pieces for cooking/serving food and beverages must be glazed with the exception of terra cotta bakeware.
7. Wall pieces should have professional and durable mountings.

All clay cookware that is not food-safe, microwave-safe, dishwasher-safe, must be labeled as such. This includes:

1. Raku
2. Lustered pieces

We are striving to have the gallery offer work that is considered "First" only. Work that does not meet the above criteria is to be considered a "Seconds". We are striving to offer to the buying public consistent quality free of defects.

There is a Potter's Jury consisting of Celeste Skalnek, Jan Prusik, and Duane Collins.

Jan Prusik                      sweetpeaandmetoo@yahoo.com

Celeste Skalnek              celesteskalnek@hughes.net

Duane Collins                 cobaltsky@comcast.net

They will be jurying incoming submissions throughout the year. Work not accepted will be set aside for return to individual artists. Any questions pertaining to jurying standards may be addressed to them. If anyone needs help or assistance in developing their skills, many of the potters would be willing to help those interested.

Thanks to all of you for helping Studio 1219 be the best it can be.

## ***Standards for Jewelry Submissions***

Studio 1219 seeks to present art jewelry in the galleries as being of quality craftsmanship and unique design. Please consider these guidelines:

- ❖ Work must be well made and authentic in design. Absolutely no kit jewelry, manufactured charms, or mass-produced items.
- ❖ Spend some time wearing your own jewelry, making sure there are no poking wires, clasps function properly and that necklaces drape well on the body.
- ❖ There are four cabinets available within the Studio for display – jewelry will be kept inside these cabinets only and space will be equally divided between artists. Depending upon the number of artists, space may be limited. Displays will be at the discretion of the Jewelry Committee. If all work submitted is not able to be displayed, it will be rotated regularly by the committee.
- ❖ For aesthetic and security reasons, external or tabletop displays are no longer permitted.
- ❖ Jewelry shall be presented in a professional manner, no baggies or boxes will be included in display areas. Earring cards are preferred as an alternative to boxes. Earring cards can be white or black, whatever color best accentuates the jewelry; a flipped-over business card is acceptable, provided it is a solid neutral color. Please keep the card size to a maximum of 2" x 3.5". A calligraphy card with the artist's name will be provided by the Studio. Artists' business cards will be kept at the sales counter, available per customer request.

The Jewelry Committee (below) will be jurying existing work as well as incoming submissions throughout the year. Work not accepted will be set aside for return to individual artists. Any questions pertaining to jurying standards may be addressed to them.

Deborah Packard      [laboutique.richmond@yahoo.com](mailto:laboutique.richmond@yahoo.com)

Collette Collins      [tenuki@comcast.net](mailto:tenuki@comcast.net)

## ***How to Arrange a Solo Exhibit at Studio 1219***

1. Send 8-10 examples of your work in digital format by email or on a CD to the Executive Director along with a brief statement of purpose, a short bio that includes your experience as an artist and awards or recognition you may have received, and anything interesting about your work you wish to share.
2. The Executive Director or Exhibits Chair will call you within seven days to discuss the possibility of a show with you and when there will be exhibit space available. Please keep in mind that shows are planned one year in advance in most cases.
3. Closer to the exhibit date, you will be contacted to come in for an appointment. At that time you must bring with you a written plan for your opening reception and your plans for marketing your show. The Studio will assist with preparation and dissemination of a press release.
4. You must agree to be present at your opening reception to meet and greet guests.
5. Suggestions for helping to make your opening reception/ solo exhibit a success are posted on our website under "Exhibits."
6. You must agree that the Studio will receive commission on any work sold as a result of this exhibit during the exhibit and after the exhibit closes for a period of thirty days.

## ***How to Arrange a Group Exhibit***

If you belong to a group or want to put a group together to have an exhibit, you will need to contact the Executive Director or Exhibit Chair with the premise for the show. There is a flat fee rate for groups of five hundred dollars to be paid up front with a commission of just 15% taken when a piece is sold. All other conditions above would need to be met. Details will be arranged with the group's representative. The representative is responsible for communication with group members, acts as a liaison between the group and the studio personnel, and sees to it that steps above are taken in the time agreed upon in the initial interview. An Exhibit Contract will be signed to consummate the arrangement. Now let's sell some art!

**Solo Artist Exhibit Contract**

Artists will be given a specific time frame to install their work, and a deadline for the removal of their work. There is no upfront fee required for a solo show; however, artist(s) must agree to pay a 40% commission on their sales to Studio 1219.

Solo artist(s) are responsible for hanging and/or displaying their work, with the assistance of the Gallery Committee. Guidelines for the amount and type of work that can be displayed must be approved by the Gallery Committee Chair and the Exhibit Committee Chair. An inventory of all work must be submitted to the Executive Director, Lee-Perry Belleau, at least two weeks prior to the installation either by standard mail or by e-mail to: [lpbelleau@studio1219.com](mailto:lpbelleau@studio1219.com)

Solo artist(s) are strongly encouraged to arrange a reception date with the Executive Director that will be scheduled in conjunction with other Studio events and classes. The Studio 1219 Artists Network will provide a wine and cheese reception at a cost of up to \$50.00. (Artist(s) are welcome to provide additional food, live music, etc... that is appropriate to the event). You must agree to be present at your opening reception.

Due to the nature of our status as a non-profit studio, our marketing budget is limited to e-mails sent to our Studio 1219 Artists' Network, the quarterly Studio newsletter, (delete) the Studio website and media press releases. Studio 1219 encourages solo artist(s) to market to their contacts via email, postcards, etc.

Fees and Commission depend on the type of solo show planned. The solos artist(s) agree that the Studio will receive commission on any work sold as a result of this exhibit during the exhibit and after the exhibit closes for a period of thirty days.

Solo artist(s) must understand that Studio 1219 is a full working studio with events, classes and gatherings that sometimes require the use of the gallery space. These events will not interfere with the artist(s) work itself but may require use of the space from time to time during open and closed gallery hours. The studio generally maintains its regular operating hours, but cannot guarantee that all of these hours will be observed due to extenuating circumstances (i.e. inclement weather, power failure, etc...).

By signing this document I release and hold harmless Studio 1219, and its owners, agents, and employees, of any liability for any damage, loss or theft while said work is in the care, custody or control of Studio 1219.

Schedule for show \_\_\_\_\_

Fees and Commissions \_\_\_\_\_

\_\_\_\_\_  
Signature, Artist or Representative for Artist

\_\_\_\_\_  
Printed name, Artist or Representative for Artist

\_\_\_\_\_  
Lee-Perry Belleau, Executive Director

\_\_\_\_\_  
Date

## ***Suggestions for Making your Exhibit and Opening Reception a Success***

A successful art opening creates a buzz in the art community, not only about the art and the artist, but also about the gallery. The better the opening, the more people talk; word spreads and subsequent attendance at the show increases. And we all know that the more people who see the art, the greater the chances of making sales. With these facts in mind, the following pointers are designed to make your opening successful in terms of publicity, attendance, and sales.

The best way to make an art opening work for you is to take some ownership of the event by creating, in advance, a level of anticipation that encourages as many people to come and see your art as possible. Think of yourself as a partner with the Studio to market and publicize the event. Communicate with the Publicity Chair and the Executive Director about what you are willing to do to increase the possibility for a successful show.

A compelling announcement or press release needs to be crafted and disseminate as widely within the community as possible. To insure everyone sees it in plenty of time to make plans to attend your show, this should be handled well ahead of the opening. The announcement should be clearly written (so that ordinary people can understand it) and contain two to three paragraphs of two to three sentences each-- nothing more-- keep it simple. Studio personnel can help if you are unsure about wording. In addition to events- websites, email it to relevant local arts organizations, newspapers that list local events, and any local radio or TV stations or shows that may cover local arts and culture happenings (including community access channels). Social Networking is also becoming an excellent way to publicize events. Make use of Facebook, blogs, and email-forwarding. Again, partnering with the Studio to accomplish these tasks will assist in getting the word out efficiently.

Consider finding a sponsor for your opening who will help provide wine or snacks if you want to offer more than the basics that the Studio provides, or bring in your own finger foods or simple desserts. When you're trying to sell art, a little complimentary alcohol and a cookie never hurts when the time comes for on-the-fence buyers to seriously consider loosening up the purse strings. Sure, a few freeloaders always come to drink for free, but that's how art openings are. Keep it simple, however. Either you're having an art opening or you're having a party. Serious art buyers usually spend an average of thirty to forty-five minutes at an opening. They are not interested in staying for hours and partying. Party people, on the other hand, will stay for hours, but they are not really there to buy art.