

DISPLAY STANDARDS

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Note: Additional policies regarding Display Standards can be found in Article XI (Policies) of the By Laws.

Importance of Display Standards

Display Standards help us achieve several important objectives. The first objective is to give our customers better value. And in doing so, we continue to create a perception of the Gallery as a professional venue for purchasing fine art. How the Gallery presents the artwork it exhibits speaks volumes about how professional and creative its artists are and how much they respect their work. Over the years, we have heard from our visitors that we have made great progress in the professional look of the Gallery and its art, and we intend to continue that trend of improvement. As we continually raise our standards, we are also able to attract prospective member artists who want to associate themselves with a professional Gallery.

The second objective is to increase your sales. When some of our most successful artists were asked what the most critical factors were in their sales success, they listed professional presentation. Our buyers are more likely to buy work that is presented for display in an attractive, professional, and archival way because the quality of the mat, mounting, board, frame, etc. reflects on the buyer's perception of the work itself.

Displays of art should be just as attractive and exciting as the individual pieces of art that make up the display. With that in mind, the Gallery has developed these specific display standards that all members must follow.

We recognize that the art world is moving fast – new media and new ways to present the work. If you feel you have a new art form that is not covered by these Standards, or have a creative way of framing or presenting your art that does not conform to these Standards, but is tasteful and aesthetically pleasing, ask the Presentation Director to arrange a review of your proposed presentation before displaying it. The Committee's decision will be final.

The Presentation Committee may give advice and suggestions to members on how to enhance their displays and make them more attractive. If you would like to have the committee's views on how you can improve the look of your space, contact the Director of Presentation.

Please note that the Board of Directors reserves the right to identify inappropriate displays, to make suggestions to the members, and take corrective action. The Director of Presentation will alert the Board of any exhibited work that needs assessment as potentially damaging to the Gallery's reputation in our target market. The decision to remove an artist's work will be made by majority vote of the Board.

Your Own Original Creation

All displayed art must be your own original creation. As artists we must be mindful of the materials we use as reference and the originality of the work itself.

Your Own Reference Materials

Unless you have written permission from the artist or publisher, you cannot copy another artist's painting, drawing, or photo to create your own artwork. "Another artist's work" includes the original work as well as reproductions published in books, magazines, calendars, greeting cards, newspapers, on the internet, etc.

You also may use reference photos which were given to you by a friend or relative if you have written permission to use them. Even so, we would prefer (but not require) that you not use reference materials that were created without your participation, even though permission is granted, because observing the subject matter and creating the reference photo, sketch, etc. is part of the complete creative experience.

As we discuss below, your work must be your own creation (and yours alone). If, for example, you use a reference photo from someone who has purposefully composed the photo and your

work is very similar in composition and intent, you have essentially copied another person's work. This is an area of subjective judgment, and we encourage you to satisfy yourself that your work reflects your own creativity from start to finish.

In any case, when permission is granted to you with the condition that you give attribution to the original creator of the work (photo, drawing, etc.), you cannot display the resulting piece of art at the gallery. For example, if a publisher of a photo requires that you give attribution to them for the photo reference for a painting, you cannot exhibit your resulting painting at the gallery.

The reasons for this requirement include not only concerns about potential copyright infringement, but also matters of ethics, integrity and the Gallery's reputation. Thus, even if the copied work is in the public domain, the copy is not appropriate for display in Gallery Los Olivos.

Your Own Creative Product

Also, you may not exhibit works that were created in concert with another artist, even if you have permission from the artist(s) to do so. All work must be your own original creation. (The one exception is a collaborative piece of art in a Featured Show – see Section 7.)

You also may not display items for sale that may feature your images of your work, but were not your own creation. For example, you may not display books that you did not author but include images of your work, or that include images of other artists' work. Exceptions to this may be made, but they must be approved by the Presentation Committee.

You also may not display items for sale that detract from our image as a fine art gallery such as tiles, mugs, calendars, etc. even if they are your own creation with your own artwork. Our objective is to present the gallery as a professional place to purchase fine art. It is not our objective to be a gift shop.

With respect to collage, it should not be possible to identify a unique source for any component in the collage. For example, a flower clipped from wallpaper or seed catalog would be permissible, but not a flower from a copy of a painting by Georgia O'Keefe.

Know the Law

For further information on this issue, see "Legal Guide for the Visual Arts," Fourth Edition, by Tad Crawford, Allworth Press. Understanding and applying the law to your artwork is your responsibility. The gallery assumes no liability for work that may violate copyright laws or other regulations regarding the creation or sale of your art.

Only Juried Artwork

You were juried into Gallery Los Olivos on the basis of your artwork in a particular category, such as painting, other original wall art, photography, sculpture, ceramics, jewelry, free-standing assemblage, woodwork, etc. You may display only your art in that category unless you apply to the Membership Committee to be juried in a different category and your work is accepted. The

use of different techniques, style, or materials to produce art in a single category does not require jurying.

If you are a wall artist and have been approved by the jury for an additional medium, you can show that medium in your wall space, whether it is 2-D or 3-D. Pedestal artists can also show 3-D work of an additional medium in their space if they have been juried for that medium. In all cases, the work in multiple media or dimensions must have a consistent design or look, as determined by the Presentation Committee.

There are two exceptions to juried media you can show in your space (unless, of course, your space was designated specifically for these media): (1) jewelry – for security reasons, we want to keep all jewelry displays in one place; and, (2) photography – because the gallery members have voted to allow only four photographers in the gallery at any one time.

If you have a question on what you should display, consult the Director of the Presentation Committee. This committee has the authority to reject any work that it feels is not consistent with the gallery's standards for display.

All displays of any dimension of work must be contained within the space standards explained in this Display Standards section. Moreover, a 3-D work hanging on a wall should not block the view of work on an adjacent wall.

You may also display any medium for which you have been juried in a Featured Show, All-Members show, or other group show sponsored by the gallery.

As explained in the Sitting at the Gallery section of this Handbook, when you are sitting at the gallery, we encourage you to work on art if time allows. You should use the side desk or easel that is stored in the back room. You may not work on oils in the gallery. You are not limited to working only in the medium for which you were juried. If a visitor wants to buy the work in progress, we are happy to take the sale. However, the side desk is meant as a “studio” for work in progress while sitting, not for display of completed non-juried work.

Digital Photography and Digital Art

Digital technology has introduced a variety of innovative techniques and tools for artists, and the opportunity for artistic expression using digital alteration or digital creation is moving in exciting directions. Many galleries are beginning to include this type of work, and numerous online galleries offer various types of digital art. At Gallery Los Olivos, we want to welcome new artistic expression, but do so in a thoughtful way that does not compromise our commitment to presenting quality work to our visitors. The following outlines our approach to including digital photography and digitally created art.

Digital Photography

Traditionally, photography has been considered as documentation of a scene/subject that is accurate and faithful to the specifics of that subject. This is true, at least in part, because

photography has traditionally been used for documenting facts for historical or legal purposes, or for journalistic purposes. Over the years, however, photography entered the realm of fine art, and some photographic artists sought to imbue their images with more of their personal self-expression. With the introduction of digital technology, photographic artists were given a whole new set of tools that offer new features and capabilities to make the photograph image represent more than just the documentation of what the camera's lens recorded.

Just as some painters choose realism, many photographers choose to create images that match what the camera saw, using post-processing tools only to correct white balance, contrast, etc. so that the image does correctly match what the photographer saw (and, incidentally, these are capabilities that existed in the dark room for film photographers). But like impressionistic or abstract painters, other photographers have found new expression by using digital tools, and their work departs from what the camera saw. Just as we appreciate a wide range of expression in traditional painting media, we want to be open to a variety of artistic expression in photography while maintaining our standards for quality in the gallery.

Only photographers who have been juried into the gallery for photography can show digitally altered photography. A GLO photographer can display only work that is consistent with the juried pieces and/or process document submitted to the jury. Exceptions must be approved in advance by the Director of the Jurying Committee.

Works that are not "straight" photography must be labelled on the wall tag or print label in a way that indicates to the viewer that the image has been digitally altered – such as "composite digital photograph," "digitally enhanced photograph," etc. We allow wide latitude for the photographer to choose the descriptive language as long as it accurately reflects the alteration without confusing a potential buyer. Normal Display Standards for photography apply.

When the new work is not recognizable from the original image, it has probably crossed the line into what we at Gallery Los Olivos regard as "digital art" and must be juried as a separate medium. Examples are digital montage, digital collage, work that includes elements that have been added to the image, work that is derived from images of two or more subjects, images that say more about the software's capability than the artist's photographic skills, etc. If in doubt about whether your art has crossed the line, discuss it with the Director of Jurying.

Digital Art

For our purposes, we think of digital art as any art that is created "from scratch" by digital means – for example, using apps on mobile devices, desktop software products, or other software on electronic platforms. Digital art also includes photography that has been digitally altered beyond the limits outlined above.

While we are not actively seeking digital artists for membership, we may selectively jury applicants who meet a very high standard of accomplishment in the field of digital art. We may also jury current members who have moved into the digital art world and want to supplement the traditional work they display with digital pieces. No member may show digital art unless she/he

has been juried for that type of work. All requests to exhibit digital art must go through the Jurying Committee.

For art that is digitally created, the following rules apply:

- Images exhibited must be reproduced as one of a kind or in a limited edition of no more than 10, and labelled as such. A change simply in the size of the image will not be regarded as a new edition.
- The work must reflect our gallery's expected standard of quality re: the art itself and its framing/presentation.
- All work exhibited must be printed on any of the substrates allowed for photography, and must comply with the Display Standards for photography on that substrate. Since this is a new medium for the gallery, the Presentation Committee may update the requirements for presenting this type of work; you are encouraged to discuss your presentation method before exhibiting work.
- Work must be labelled as "digital art" or using other descriptive language that is unambiguous to the viewer.

But above all: Our Gallery Standard...

We plan to move slowly in this area, choosing to be cautious even if we lag more progressive approaches of other venues for digital work. We want to be a gallery that welcomes modern forms of expression, but our overriding consideration is maintaining the standard of quality and accomplishment that has guided our gallery for years.

Standards for Frames and Mats

Depending on the medium and painting surface, you have various alternatives for framing and matting. These standards apply to the presentation of all wall art in the Gallery whether on your wall or on your pedestal – see discussions of Presentation of Originals, Presentation of Reproductions, and Presentation of Photography.

Frames and Wires

Frames must be sturdy and clean. They should be neatly assembled, and free of chips, scratches or other damage, unless appropriate for the style of the work. If an artwork is framed with glazing (glass or Plexiglas), the front face of artwork must not contact the glazing. If there is no mat then use a spacer to protect the artwork from damage.

An alternate method, the French method of Passé Partout, is acceptable for unfixed pastels only. In this method the glass (not Plexiglass) is placed directly on the artwork with an archival backing board behind the artwork. A strong pH neutral tape is required to seal the edge of the glass around the artwork to the archival backing board, helping to prevent migration of moisture.

The wire must be on the back of the art and not visible to the viewer. Also, place the wire low enough that when hung, the wall hook will not be visible. The backs of your artwork should be neat, clean, and professional looking.

In general, we discourage decorative wires, strings, leather cords, etc. that are visible on the front of the artwork, whether displayed on the wall or on your pedestal. Often, such wires or cords can look too crafty or amateurish. Therefore, any art presented this way must be approved in advance by the Presentation Committee, who will evaluate whether the wire/cord/etc creates a quality look that is consistent with the fine art emphasis of the gallery.

Mats

Mats must be acid-free, clean, and cut precisely. Backing or mounting board must also be acid-free. Mats which have yellowing in the core must be removed since this is an indication that the mat is not acid-free.

With so many types of mats on the market that are labeled “acid-free,” there is understandable confusion about which are actually acid-free mats. There are several basic levels of quality – following is a slightly simplistic, but hopefully less confusing, list of mat categories (listed in order of quality):

- ☑ At the top are museum board or 100% rag mats. These are made of 100% cotton rag that is naturally acid-free. The color selection is limited and is more expensive than other options. This quality is acceptable in the gallery.
Examples: Bainbridge Alphasag, Crescent RagMat Museum, and Crescent RagMat.
- ☑ Next are other archival/conservation quality mats, which are manufactured to specific conservation standards. The core and paper are made of chemically treated alpha-cellulose (wood pulp); they are acid-free and do not contain acidic lignin. They may also be buffered for additional protection from acid. They can be found in a wide variety of colors. This quality is acceptable in the gallery.
Examples: Bainbridge Alphamats, Crescent Select, Crescent Moorman, Crescent Accents, Larson-Juhl Artique Conservation Board
- ☑ Acid-neutralized mats have a core of cellulose (wood pulp) that has been buffered to neutralize the acidic lignin in the pulp; the paper liners have also been neutralized. Although they are frequently referred to as acid-free, it is more technically correct to say they are acid-neutralized, buffered, or pH balanced. The lignin in the core may eventually break down and cause acid burn on the mat or art. These are used for more decorative framing (e.g., posters) but are not the mat of choice for fine art or fine art reproductions. Sometimes, pre-cut mats that are labeled “acid-free” are of this quality, so check for specifics. These are not acceptable in the gallery.
Examples: Bainbridge Papermats, Crescent Papermats, Crescent Decorative Mats.
- ☒ At the bottom are paper mats with cores that are not acid-free and are the cheapest quality. Even if the surface paper is acid-free or acid-neutralized material, the acid in the core will

eventually seep through and damage the art. A mat with a yellowed core is usually evidence of acid. Beware: sometimes inexpensive pre-cut mats may be of this quality. These are not acceptable in the gallery.

Presentation of Original Wall Art

All painting substrates should be acid-free or coated to prevent acid from penetrating the art.

Originals can be displayed on the wall, on a floor easel (if you have a 3-wall space), on a table-top easel on your pedestal, or otherwise on your pedestal. All unframed originals displayed on your pedestal must be shrink-wrapped or packaged snugly in clear envelopes, and labeled as an “Original.”

A framed original, gallery wrapped original, or original mounted on finished cradled board can be displayed unpackaged on a table-top easel on your pedestal; other unframed originals on a table-top easel must be packaged because the unfinished edges are less attractive.

All original wall art must have the title written on the back of the artwork. Wall tags must have a title that matches the artwork and are to be written clearly and legibly, including the price. Any original art that is displayed on a pedestal is to also have the title on the back of the artwork. This is to prevent a wrong tag being attached to a piece of art or tags being switched, resulting in the sitter writing up a sale using the price from a switched tag. (And a suggestion, but not required: it's a nice touch to have the artist's signature also on the back of the artwork. Some painters even include information such as where it was painted, time of year, time of day, etc. and get very positive comments from buyers.)

All easels must be sturdy and look professional.

Framed or unframed, oil paintings and other work must be completely dry. A painting that is not dry may create an odor that our visitors find objectionable.

(In addition to the information that follows here, see Standards for Mat and Frames.)

Originals on paper:

Matted works hung on the wall must be framed.

Original works on paper - framed or unframed - can also be displayed on your pedestal. They must be shrink-wrapped or enclosed in appropriately-sized (snug), clear envelopes designed for the purpose, and labeled “original”. A label with your name, the title, and the price must also be included. Whether the piece is matted or not depends on how you have mounted it:

Mounted to board that is not hard board (e.g., foam core): Originals that are not mounted on a hard acid-free backing board are to be matted. Unframed original art on paper that needs to be matted must be mounted on acid-free backing or mounting board, matted with acid free mats in a professional manner. When matted, originals should be properly hinged at the top or floated

using archival, acid-free tape only. If photo mounts are used, they must also be acid-free, and anything else that touches the original art work must be acid-free.

Mounted to hard board: If fully mounted or adhered to a hard acid-free board (e.g., gesso board, aquabond, etc) for the purpose of being framed without glazing and with a protective coating, it is to be finished to the edge of the paper. This does not require a mat. In addition to the label with name, title, and price, it needs a label on the back advising the buyer whether the art work needs to be under glass or acrylic, or whether it has protective coating on it that would allow display without glazing.

Originals on canvas, boards, panels:

See Standards for Frames (previous page) for requirements for framed canvases.

Unframed canvases must have fully wrapped (“gallery wrapped”) sides free of staples or nails, and finished with paint or continuation of the image. Gallery wrapped canvases must be at least 1 ½” in depth.

Paintings on flat canvas panels, boards, Masonite, uncradled Claybord, etc. cannot be hung on the wall unless properly framed. When displayed on your pedestal, all visible surfaces of unframed panels must be neatly finished and painted or stained if possible.

Cradled panels (such as cradled Claybord and other such products by Ampersand, cradled birch panels, etc) can be hung on the wall if the cradle is at least 1½ inches deep. The wood cradle must be free of scratches and marks, and all edges around the art should be neatly trimmed. We also recommend that it be finished with paint, stain, or varnish to give a more professional look, unless the unfinished wood is consistent with the art. If unfinished, waxing with furniture wax or polish will give a more finished look. Watercolor on canvas or panel must be sealed with a protective coating.

As noted above, all originals displayed on a pedestal must be packaged and properly labeled. (Exception: some originals may be displayed unpackaged on a table-top easel – see preceding text.)

Presentation of Reproductions

Our emphasis is on original fine art. We allow the sale of reproductions (i.e., copies of your original art), but we request that you limit the number of reproductions in your space. If the Presentation Committee feels that your space is not balanced, you may be asked to remove some reproductions.

Note that not all “prints” are reproductions. A reproduction is a *copy* of an original piece of art. However, a print that results from the printmaking process (etching, woodblock, etc.) is not a reproduction because the *original* piece does not exist until it is *printed*. Therefore, printmaking prints are regarded as original art and sometimes referred to as “original prints.” Also, we do not treat photography as reproductions since the photographic image must be *printed* from the film

negative or digital image to be viewed in its *original* form. (Similarly, most original digital art – not digital reproductions – also must be printed in order to be viewed as an original art form.)

Reproductions can be displayed on your pedestal but not on the wall. (Print bins are also allowed in 3-wall cubicle spaces.) All reproductions displayed on your pedestal – whether on paper or canvas or other support, whether framed or unframed – must be shrink-wrapped or enclosed in appropriately-sized (snug), clear envelopes designed for the purpose. Proper packaging protects the works from fingerprints, dirt, and other damage. Zippered print sleeves or loose bags are not acceptable.

Each reproduction must be labeled “Reproduction of an Original Work by the Artist.” You may also use words like “print”, “artist’s print”, or “giclée print” but we recommend that you clarify that the print is a reproduction of your original work in order to avoid confusion with “original prints” or other print media. If it is labeled “limited edition” print, then it must be signed and numbered (on the back is ok). A label with your name, the title, and the price must also be included. (See specific requirements for reproductions on paper and canvas below.)

A packaged reproduction can be displayed on a table-top easel or stacked upright on your pedestal - with the label on the front, on the back, or lying on the pedestal near the easel. A reproduction can never be displayed on a floor easel.

To avoid customer confusion, reproductions (including all reproductive prints) cannot be offered for sale in frames, unless they are clearly labeled on the front as reproductions. As indicated above, they cannot be hung on the wall. The label with title, price, etc. should be on the back of the art or on the pedestal, not on the wall.

“Enhanced reproductions” such as prints on paper, giclées on canvas, etc. where you have added some paint strokes or other manual enhancement come under the same Display Standards as reproductions.

To avoid confusion with original art, all reproductions on canvas or other supports must be packaged and properly labeled when displaying on a table-top easel.

Following are specific standards for reproductions on various surfaces. In addition to the information that follows here, see Standards for Mat and Frames.

Reproductions on paper:

You have several choices for presentation of your reproductions on paper.

Matted: The first is to mount or back each reproduction on acid-free backing or mounting board, and mat it with acid-free mats in a professional manner, and package it as discussed above. Matted reproductions should be properly hinged at the top or floated using archival, acid-free tape only. If photo mounts are used, they must also be acid-free, and anything that touches the reproduction should also be acid-free. (See Standards for Mats.)

Printed with a Border: Your second choice is to package the reproduction without matting – only if the reproduction has been printed with a border on each side, mounted on acid-free backing cut to the same size as the reproduction within 1/8” on each side, and packaged as previously discussed.

The border will give a similar clean appearance that a mat gives. Therefore, we prefer than you have a minimum ½” border around images that are 11 inches or smaller on the longest edge, and a minimum 1” border for pieces larger than that. We understand that some members have large inventories of prints that do not have borders this wide, so it will take some time before everyone can make the change; however, please be aware that this is the direction we would like to go over time.

If your backing is not cut flush with the print (and it is not feasible to re-cut it without undue expense and effort), we will work with you on a transition period to make this change.

You cannot label reproductions which have been presented this way as “Frame-Ready.”

If you are concerned about the corners of your print being damaged, this may help you: mount the print to the backing using photo corners before packaging it. This will also stabilize the reproduction in the package.

Mounted on mat board: You may mount a print image on acid-free mat board with a minimum of a 1 ½” border. This presentation works best with smaller (e.g., 6”x9”) images. If you present larger images this way, increase the width of the border for a more proportional presentation. Make sure the image is completely glued on all edges for a clean professional look.

Reproductions on canvas:

Reproductions on canvas must have fully wrapped (“gallery wrapped”) sides free of staples or nails, and finished on the sides with a printed color or continuation of the image. They must be packaged and labeled as explained before.

Reproductions on other substrates:

Reproductions on tile, magnets, or other non-art substrates are not allowed in the Gallery. Reproductions on other substrates must be approved by the Presentation Committee.

Presentation of Photography

Photography can be presented in several ways on the wall:

- Framed – same framing standards as originals on paper
- Gallery-wrapped – same framing standards as gallery-wrapped original paintings
- Printed and mounted on acid-free foam core at least 1/2” thick (black gatorboard is recommended), unframed, and covered with a laminate or other protective coating. The image must be the same size as the foam core.

- Printed directly on aluminum – then framed, or mounted on a backer or support suitable for secure hanging and attractive presentation. No glazing is required. Edges must be cut straight except for slightly rounded corners if desired; no decorative cut edges are acceptable. There can be no visible evidence of warping.

If displayed on your pedestal, photographic prints can be presented in several ways:

- Matted, mounted, packaged, and labeled as a photograph – same standards as matted reproductions on paper
- If the print is not matted, it can be printed with or without a border, packaged, and labeled as a photograph. If the print is intended to be able to be displayed unglazed, it must be solidly mounted (for example, dry mounted) to an appropriate backing, such as foam core. If the print is intended to be framed with no mat and glazed, it should have an appropriate acid-free backing that is flush with the print.
- Printed on canvas – same standards as reproductions on canvas
- Printed on aluminum, with no mat and unglazed, packaged and labeled as a photograph. Edges must be cut straight except for slightly rounded corners if desired; no decorative cut edges are acceptable. There can be no visible evidence of warping.

All unframed photography displayed on your pedestal must be properly shrink-wrapped/package and labeled as a photograph. Please limit the number of photographic prints on your pedestal.

If you are printing on a substrate other than paper, canvas, or aluminum, you must get the approval of the Presentation Committee.

Greeting Cards

Many members offer greeting cards for sale, either original ones or reproductions of their artwork. You may display greeting cards in a clear acrylic, professional looking holder(s) on your display stand. Cards must be enclosed in appropriately-sized, clear envelopes designed for the purpose. Label each one with your name and the price. Greeting cards are not be allowed on the walls since they are not original art.

Greeting cards must be consistent with the artist's juried medium; i.e., an artist may offer cards with originals, photos, or reproductions of their own work of the type(s) for which they have been juried.

Greeting cards must never be displayed on or around the front desk. When you have a featured show, you may place greeting cards on display pedestals in the front showroom.

Hanging Wall Art

When hanging wall art, use only the picture hangers and nails provided by the Gallery in the back storeroom. These are the correct size that will prevent excessive damage to the wood or plaster underneath the wall covering. Screws are absolutely not allowed in our walls. If your

work is too heavy to hang on 2-3 of our nails and picture hangers, it is too heavy for our walls and not allowed.

The hanging wire must be strong enough to support the picture safely, and should be positioned to hide the picture hook entirely after hanging. You may want to use two picture hangers to hang large works safely.

Do not mark the walls with pencil or pen. Lead pencil and pen marks are impossible to remove without damaging the wall covering. Push pins are handy for helping you mark your placement.

There should be no labels, signs, photos, or other materials on the face or frames of your wall art. These are distractions from the work itself. If an accompanying image or explanatory note for the piece of art is needed, consider a small sign, illustration, photo, etc. presented in a visually neutral way and placed near the art

What can be hung on your wall:

- Your original works of art
- Your name sign (provided by the Gallery)
- Wall tags for the works on the wall
- A bio or other information about your background – preferably framed or finished looking
- Acrylic holder with rack cards or brochures about you that the visitor can take for free
- Other material that is descriptive of your artistic process*

*Descriptive material might include a description of your medium, or other information that will educate or interest the viewer regarding the creation of the work (e.g., “Paintings from my Trip to France,” “Overview of my Printmaking Process,” information relevant to a specific piece of art, etc. Be careful to keep such material attractive but neutral enough not to distract from the art itself.)

What cannot be hung on your wall:

- Reproductions/prints/etc – even in an acrylic holder
- Acrylic holder with greeting cards (after January 1, 2017)
- Bins or shelves for art (originals, reproductions photographs), or bins/shelves that are attached to your pedestal but have the appearance of hanging on the wall
- Advertisements for workshops, classes commissions, availability of other work, etc. (also not allowed on pedestals)
- Newspaper clippings – even if mounted or framed
- Promotion of other business or non-profit organizations (also not allowed on pedestals)

(These lists are what can and cannot be hung on your wall apply also to your Featured Show unless a specific exception is stated in the Featured Shows section of the this Handbook.)

Name Signs and Wall/Pedestal Tags for Artwork

The Gallery will provide you with a name sign to be included in your display. Use only this name sign, and hang it so that it can be read horizontally.

All artwork displayed in individual spaces must be appropriately labeled. Type or print your labels neatly with black ink on Gallery Los Olivos wall tag cards. (We use the term “wall tags” but they are used on pedestals as well.) Wall tags must include the title, medium, price, and your name. Size may also be included.

Your own computer-generated label cards are acceptable if the size is similar to that of Gallery cards (2”h x 3 ½”w) and they are printed on the same stock as the gallery’s wall tag cards – which is Strathmore Premium Wove, 80# cover, color: Desert Haze. This stock is available at Kelly Paper or possibly a few online sellers, or you may buy individual sheets of the stock which are stored in a drawer in the back storeroom of the Gallery (price and payment instructions are on the ream packaging).

Please note that this stock was previously called Desert Haze, 80# cover, vellum finish by Beckett Concept, but the manufacturer moved it to a different product line and renamed it. It’s the same paper, so if you have any of the old Beckett Concept stock, you are welcome to use it.

Required stock for wall tags:
Strathmore Premium Wove
80# cover, color: Desert Haze
(available at Kelly Paper,
or by the sheet at GLO)

You may use your own design, but we encourage you to use the Gallery’s template which can be found at www.GalleryLosOlivos.com - click on GLO Resources at the bottom of the page. There you will find GLO wall card templates that can be downloaded to your computer.

For original art, mount the card on the wall (not on the artwork) with a small Velcro strip. If you are a pedestal artist, lay the wall tag on the pedestal by the art. Do not affix price tags to the pieces of art.

Both wall tag cards and Velcro are provided by the Gallery in the back storeroom. Please do not put a colored border around the card, or embellish the card with color because this would distract the eye from the art itself.

See applicable earlier discussions for instructions on labels for reproductions and originals not displayed on the wall. A wall tag for a reproduction should never put on the wall, even if the reproduction is leaning against the wall or is on a table-top easel in front of the wall.

Each and every individual piece (painting, card or pack of cards, jewelry piece, photo, print, etc.) must be individually labeled. This avoids confusion and is a courtesy to the sitter. During a busy day, the sitter does not have time to go searching for a price.

All artwork displayed in your individual space must be for sale. In all-members shows or other Gallery-sponsored group shows, all works must be for sale and appropriately labeled. A limited number of pieces of work in your Featured Artist Show may be NFS – see Featured Artists Show (Section 7) for details.

All art displayed in your individual space must be for sale.

Arranging Your Rental Space

Members' areas must be attractive and orderly, and safely arranged. Do not crowd your space with too much art. If you desire a larger wall space, notify the Gallery Manager who will put you on the wait list for a larger space.

Only large three-dimensional art may be placed on the floor; other art must be hung on the wall or placed on raised pedestals or display stands. All art, whether on pedestals/stands or hung on the wall, must be at least 12 inches from the floor (see photo under Wall Spaces). This gives your space a cleaner look and protects the art from accidents when maintenance crews clean or wax the floor.

Make sure your pedestal(s) or display stand (including print bin in a 3-wall cubicle space) looks attractive and professionally-made and meets the following guidelines:

- Pedestals must be made of wood only.
- Shelves can be of non-tinted glass or plexiglas/acrylic, or wood only (no wire shelves).
- Except for glass/plexiglas shelves, all materials must be painted attractively and evenly in the Gallery Color.

The official Gallery Color is Hot Spring Stones (# AC-31) in Benjamin Moore Regal grade, Pearl finish. You may *not* substitute a similar color, not even a "match" done at Home Depot, Sherwin Williams, or other paint store. The gallery will provide the paint; please contact the Gallery Manager for details.

<p>Gallery Color: Hot Spring Stones (#AC-31) Benjamin Moore Regal grade Pearl finish</p>

A list of stores in the region carrying Benjamin Moore paint is posted on the bulletin board in the back room of the gallery, or go to www.benjaminmoore.com and click on Retail Stores. A copy is also included in the Other Info section of this Handbook.

(The Gallery Color requirement does not apply to pedestals and other supports you use in your Featured Artist Shows, only to your individual space.)

Since the installation of our new floor, we have to be especially careful about scratching the floor. Therefore, all pedestals that are to be moved periodically (e.g., in wall spaces, jewelry pedestals, pedestals used in featured shows) should have padded felt strips on the bottom edges to prevent scratching. These strips should be flush with the visible wood edges, so they are as invisible as possible. We recommend SoftTouch Self-Stick Heavy Duty Felt Strip Roll for Hard Surfaces (1/2" x 60"), by SoftTouch. Be sure to get the oatmeal (sometimes called linen) color since it matches our Gallery Color. (See image at right.)



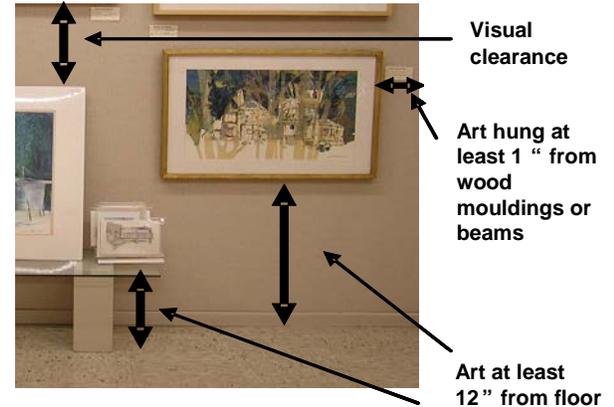
It comes in a roll (more convenient) or in 2 5/8" strips. It's available on Amazon and at some home improvement centers. If you use a different tape, be sure to test it before putting it on your pedestal(s) at the gallery.

Decorative objects that enhance the appearance of your pedestal display may be included, but as stated above, all items *for sale* must be work for which you have been juried. Because of the danger of bug-infestation, do not keep baskets, including those of woven wood, in your display area.

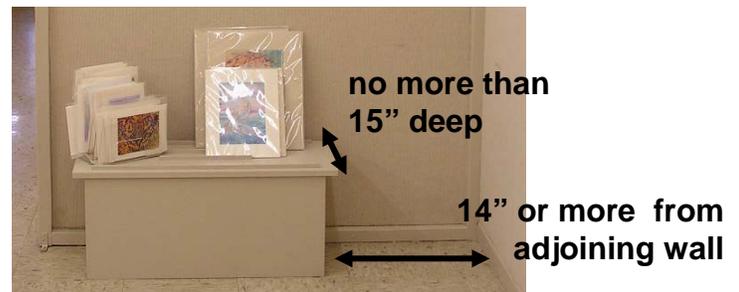
Wall spaces

Only original works may be displayed on your wall, and should be ready to be hung as purchased. (Original etchings, engravings, woodcuts, monotypes, or other examples of the printmaking art are considered original art and may be hung on the wall.) If you want to display reproductions and/or original works that require framing by the purchaser you must place them on your pedestal, not on the wall.

Art on the wall must be at least one inch from the wood moulding that frames the space or any wood beams adjacent to the space. This gives a cleaner, uncrowded look for the gallery as a whole. It also is a courtesy to other GLO artists because it reduces “visual intrusion” into neighboring spaces. If you have shrink-wrapped/packaged art on your pedestal, please leave some visual clearance between the top of the packaged art and the lowest art on the wall to avoid a cluttered look in your space. Art or objects on your pedestal should never visually overlap the art on the wall.



Display stands cannot encroach upon the space rented by another member, and must not be located closer than 14 inches from the adjoining side wall(s). (See photo.) They should be no deeper than 15 inches. (Helpful warning: Most print racks are deeper than 15 inches and, therefore, are not acceptable, except in 3-wall cubicle spaces. Be careful of the dimensions before you purchase a print rack for your display.)



These encroachment rules do not apply to members who rent cubicles (one large wall plus two small side walls) since there is no one else to encroach upon in the cubicle, as long as these items do not extend outside the boundary of the cubicle. Similarly, they do not apply when an artist is on an L-wall.

Floor spaces

If you rent a floor space, make sure that your display stands do not exceed a 16-foot square footprint (that is 4' x 4' or a slight variant of that, like 3.5' x 4.5'). Floor space displays may never impede traffic flow or interfere with other displays.

Supports may be covered with glass or Plexiglas or – if used to display sculpture or pottery – an attractive base such as color-compatible tile, flagstone, or wood, etc. appropriate to the work being displayed.

All art must be placed on top of the pedestals; no art should be hanging from the sides of the pedestals. However, you may hang a holder for a rack card or your artist's brochure on the side of your pedestal.

All pedestal art should be marked, when possible, on the bottom of the art piece with the title. When titles are not used or there is not room to write them a number could be used that would correspond with the price tag (wall tag). This way tags cannot be switched when the sitter goes to write up a sale on a piece of 3D art.

As with wall spaces, you may not include advertisements for workshops, commissions, availability of other work available, etc.

Jewelry displays

In addition to applicable display standards, jewelers must adhere to several display standards specific to jewelers: First, a jeweler can have one pedestal only.

Secondly, the “footprint” must not exceed 525 square inches. The footprint is the two-dimensional space (excludes height) that measures how much of the floor a jeweler is using, so the footprint for a display is that space which cannot be used by another display. It is the area calculated by multiplying the width x depth of the larger of the pedestal and display case.

For example, if the pedestal is 15 inches wide by 12 inches deep and the display case is 18 inches wide and 11 inches deep, then the footprint is equal to the greater width of 18 inches times the greater depth of 12 inches. The footprint will be 216 sq inches, well within the 525 sq inches allowed.

In this situation the case is larger than the pedestal in width, making it hang over the pedestal and making the floor underneath unusable by another display. That's why we must calculate using the greater of the measurements.

If your jewelry case has slippage problems sitting atop the pedestal, you may add a shelf with a lip on top to hold the case in place, and a lip on the bottom that fits snugly over the pedestal to prevent slippage. Any visible part of the shelf must be finished in the Gallery Color (to match the pedestal) or to match the wood finish of the case. The dimensions of the shelf must fit within the footprint mentioned above.

Thirdly, the cubic area (width X depth X height) cannot exceed 3100 cubic inches, and multiple shelves are not allowed.

Regarding height: your pedestal must be 30 to 35 inches high, keeping all our pedestals at approximately the same height for viewing the jewelry. Total height of your pedestal plus case

(when closed) must not exceed 44 inches. You must use padded felt strips on the bottom edges of your pedestal – see details above under “Arranging Your Rental Space.”

Your display design must be pre-approved by the Director of Presentation.

Jewelry displays may never impede traffic flow or interfere with other displays. Jewelers are responsible for ensuring the safety and security of their work.

For obvious reasons, jewelry artists do not have to use the standard gallery wall tag cards; however, labels should be attractive and provide the necessary information. The price should be on the piece of jewelry itself (e.g., on a string tag), in addition to any optional card tag that is used in the case.

Jewelry artists should also provide appropriate boxes or jewelry bags in the back room for purchases of their work. Please put your boxes and/or bags in a container clearly labelled with your name.

No Empty Display Spaces, No Bare Walls

We understand that from time to time, you may need to remove work from your space to exhibit in another show, an open studio, etc. However, you should *never* leave your space empty of work. An empty wall or pedestal space not only means that you may lose a selling opportunity; it detracts from the attractiveness and professional look of the gallery.

Your space should never be empty of artwork. Replace sold work quickly.

Similarly, when you sell a piece of your work, replace the work quickly. We understand that you may not be in the gallery within days of the sale, but a wall or space should not be empty of work for weeks. When you replace the sold piece, please remove the wall tag of the sold item. The wall tag with red dot should be treated like a place-holder on the wall (or pedestal) when there is an empty spot due to a sale. It "explains" why that spot is empty. As soon as you fill that spot with new work, the wall tag of the sold item is no longer needed on your wall.

Keeping Your Space Clean

Since we do not have a regular cleaning service for the gallery, we depend on our members to keep the gallery and their individual spaces clean. Periodically clean/dust your pedestals, the art itself, your frames and glazing, your glass or plexi shelf (Windex in the back room), your wall (lint roller and Dust Buster in the back room), your jewelry case, etc. Clean any fingerprints and dirt on your shrink-wraps, clear envelopes, or price tags; and replace any packaging that may have yellowed or become too dirty to clean. Doing this only when we have a wall change meeting is not often enough; please do not depend on the sitters to do this for you.

When You Need More Wall Space

There are opportunities for you to expand the size of your display space or the number of spaces in the gallery. In all cases, you must show only the type of work for which you have been juried.

All requests for additional or larger spaces must be done *by email* to the Gallery Manager so we have a documented date of the request. In situations where we allocate walls on a first request basis, the dated email helps to assure that that we have fairly allocated the wall.

Large Wall: If you wish to move to a larger wall, contact the Gallery Manager *by email* and asked to be put on the wait list for a larger wall. Large walls (8'x8') are allocated on a first come basis to members who meet two criteria: (1) demonstration of the artist's financial responsibility to the gallery (e.g., being current on their rent); and (2) demonstration of commitment to the gallery's success and other gallery artists (e.g., volunteering for jobs and activities). When a large wall is available, the Gallery manager will notify the first artist on the large wall wait list that meets these criteria and offer him/her the wall. If the artist declines the large wall, he/she moves to the bottom of the list, and the Gallery Manager will invite the second qualifying artist on the list to take the wall, and so on.

Cubicle: You may also request that the Gallery Manager put you on the wait list for a cubicle. To be considered for a cubicle, the member must already be on a large wall unless the person vacating the cubicle consents to moving to a small wall.

Because they occupy such prime spots in the gallery, allocation of cubicles is done differently than large walls: When a cubicle space is available, the Board will review the cubicle wait list and allocate the wall based on a set of guidelines that include (1) demonstration of the artist's financial responsibility to the gallery (e.g., consistently paying rent on time, etc.); (2) demonstration of commitment to the gallery's success and other gallery artists (e.g., volunteering for jobs and activities, sitting, attending General Meetings, etc.); and (3) demonstration of the ability to generate sales and visitors to the gallery (being in the top third of the gallery in wall space sales for two out of the last three years, excluding sales through the Guild Room).

A Second Space: You may request a second space of a different type (wall, pedestal, jewelry) than you currently have. You must be juried for that type of space. If the jury accepts the work, you will be added to the wait list and the jury will decide when to allocate the space to you. Artists may not occupy more than two spaces (except for temporary situations – see below).

Temporary situations: From time to time we have an empty wall or pedestal space because we have temporarily exhausted the wait list of artists who want to come into the gallery. The Gallery Manager may then invite an artist on the large wall wait list (or other member artist, if necessary) to rent the space on a temporary basis – until we have new artist to take the space.

Promoting Your Work to Gallery Visitors

You may display an artist's brochure or rack card in a clear acrylic holder on your wall, or on the shelf of your display stand. The size of brochures may be as large as 8.5 x 11 inches. Please also

include your brochure and/or bio in the “Artists of Gallery Los Olivos” album on the front desk. You may use one plastic page, front and back.

Although we hope that your presence in the gallery will prompt visitors to contact you about additional work, you may not display any sign or visible notice in your space (or on the gallery’s website) that promotes work that will not be sold through the gallery. For example, you may not display a sign inviting commissioned art. You may mention that you take commissions in your brochure, but it should not be a prominent aspect of your brochure.

(If you are unsure of what types of sales go through the gallery, and/or for which you owe the gallery commission, please see the Responsibilities and Privileges section of this Handbook.)

You may display publications (magazines or books) on your pedestal that have editorial about you and your work. These may not be for sale. These may be displayed open on your pedestal, or you may choose to have the article or clipping inserted in a standing acrylic holder. They may not be displayed on your wall. You may have only one article at a time in your space. It should not be an advertisement, but rather it must be editorial about you or one that mentions you. It should be kept in good condition, not looking worn or dated. Please replace as necessary.

You may not display your business cards or information about any of your activities not associated with the Gallery in your area or at the front desk. However, you may leave them in the back room and your business cards may be taped to the back of your work.

Promoting Another Organization

Gallery rules do not allow display of any advertisement or endorsement of another business or organization, including non-profits. Advertisements of potential interest to members may be left in the back room.

The General Meeting and Wall Change

Every four months we hold our General Meeting for all members and, on the same morning, rotate our walls. The jewelry cases are also rotated; other pedestal displays do not rotate. Our Gallery Manager creates a wall map which shows where each artist’s wall has been rotated; consult that map to find your new space. We try to finish the wall change as quickly as possible in order to keep the Gallery in a neat and attractive condition for customers who may drop in.

The General Meetings and wall changes are on the second Monday of February, June, and October (see Calendar). If you cannot attend the General Meeting and wall change, you may arrange to re-hang your wall the evening before, after the Gallery closes. Otherwise, it is your responsibility to arrange for another member to change your wall for you. There is a Missed Wall Change Fee for members who do not change their walls on the scheduled day of the wall change. (See Calendar for the scheduled General Meeting/wall change days and times; see Fees section for the fee for missing a wall change)

You will need to bring a hammer and chair for the meeting – such as a lawn chair, plein air painting chair, etc. A step stool is optional. Please note that the meeting is a business meeting for members only. Your spouse or another friend is welcome to help you change your wall, but is not invited to the meeting or to remain in the gallery for the meeting.

Display of Art during Demonstrations

Several times a year, the Gallery offers the opportunity for artists to demonstrate in the front of the gallery as part of a planned event (e.g., A Day in the Country). Such events are organized by our Special Events coordinator. The main objective is to attract visitors to the gallery by seeing some of our artists at work. In addition, it offers you visibility as an artist.

When participating as part of the demonstration group, you are allowed to display the one piece you're working on plus one finished original or reproduction (properly packaged and labelled), and they must be of a medium/type that is allowed in your individual space.

If you are painting on a table, you can display the finished piece on the table or rest it against the leg of the table. If you are working on an easel, you can display the finished piece against the leg(s) of the easel. In either case, if you prefer, you may set up a separate free-standing display easel for the finished piece. Please do not allow any of your tables/easels, art, chair, etc. to obstruct the path or sidewalk.

Demonstrating outside the gallery is a good opportunity to draw attention to your own art, but please be mindful that the gallery's key objective is to bring more people into the gallery and benefit all our artists. Please encourage them to go inside and view all the art in the Gallery.

Quick Reference of Presentation Standards for Wall Artists

The following pages are only a quick reference; for more complete information, see the preceding discussions of standards.

Original Art

	On the wall	On pedestal
Originals on paper	<p><i>Presentation choices:</i></p> <ul style="list-style-type: none"> ▪ Matted and framed ▪ Unmatted and framed, protective coating and/or spacers (see detail) 	<p><i>Required:</i></p> <ul style="list-style-type: none"> ▪ Matted or unmatted, as previously described ▪ Shrink-wrapped or in clear envelopes ▪ Labeled "Original" ▪ Framed originals ok on table-top easel without packaging
Originals on canvas or other	<p><i>Presentation choices:</i></p> <ul style="list-style-type: none"> ▪ Framed ▪ Unframed gallery wrapped canvas: no staples or nails, sides finish with paint or continuation of the image; minimum 1 ½" depth ▪ Unframed cradled panel: sides of cradles finished with paint, stain, or varnish; min 1 ½" depth ▪ If watercolor without glazing: sealed with protective coating 	<p><i>Required:</i></p> <ul style="list-style-type: none"> ▪ Shrink-wrapped or in clear envelopes ▪ Labeled "Original" ▪ If gallery wrapped canvas, cradled panel, or watercolor: see On the Wall to the left; must be packaged ▪ Framed originals, gallery wrapped canvases, cradled panels ok on table-top easel without packaging

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Reproductions and Greeting Cards

	On the wall	On pedestal
Reproductions on paper	Not allowed	<p><i>Required:</i></p> <ul style="list-style-type: none"> ▪ Shrink-wrapped or in clear envelopes ▪ Labeled as a reproduction [see text for detail] ▪ Framed reproductions labeled as reproduction on the front ▪ “Enhanced reproductions” – same standards as reproductions ▪ If on table-top easel: must be packaged and labeled <p><i>Presentation choices:</i></p> <ul style="list-style-type: none"> ▪ Matted, mounted on acid-free backing ▪ Printed with border (preferably ½”/1” min), acid-free backing same size as print (w/in 1/8”) ▪ Mounted on acid-free mat board, min 1 ½” border
Reproductions on canvas	Not allowed	<p><i>Required:</i></p> <ul style="list-style-type: none"> ▪ Shrink-wrapped or in clear envelopes ▪ Labeled as a reproduction [see text for detail] ▪ No staples or nails, sides finished with printed color or continuation of the image; packaged ▪ “Enhanced reproductions” – same standards as reproductions ▪ If on table-top easel: must be packaged and labeled
Greeting Cards	Not allowed (effective January 1, 2017) – see previous text on this subject	<ul style="list-style-type: none"> ▪ In clear acrylic, professional looking holder. ▪ Cards enclosed in appropriately-sized, clear envelopes designed for the purpose, each labelled with your name and price. ▪ Must be consistent with your juried medium

Continued on next page...

Photography and Digital Art

	On the wall	On pedestal
Photography; Digital Art	<p><i>Presentation choices:</i></p> <ul style="list-style-type: none"> ▪ Framed – same standards as originals on paper ▪ Unframed gallery-wrapped canvas – same framing standards as gallery-wrapped original paintings ▪ Printed and mounted on acid-free foam core, minimum ½” thick, laminate/protective coating ▪ Printed directly on aluminum – then framed, or mounted on a backer or support. No glazing required. No decorative cut edges. No visible evidence of warping. 	<p><i>Presentation choices:</i></p> <ul style="list-style-type: none"> ▪ Matted: same standards as reproductions on paper, but label as photograph ▪ Printed with or without border as previously described. ▪ Printed on canvas: same standards as reproductions on canvas. ▪ Printed on aluminum, with no mat and unglazed, packaged and labeled as a photograph. No decorative cut edges. No visible evidence of warping.