



STUDENT EXHIBITION 1
March 2–May 4, 2019
Reception, Saturday, March 9, 3–5 PM

Drop off is February 26 & 27, Tuesday & Wednesday, 9 AM–2 PM. Due to the large volume anticipated, work must be dropped off no later than February 27, Wednesday, 2 PM. No work will be accepted after this time, no exceptions can be made.

Pick up is May 7 & 8, Tuesday & Wednesday 9 AM–2 PM.

Students of the following Instructors are eligible to submit one piece per **CLASS TITLE**.
(i.e.-If you attended more than one of Ron Netsky's Lithography Workshops only one piece may be submitted)

Les Castellanos
Tricia Cline
Jenne M. Currie
E S DeSanna
Keith Gunderson
Wendy Hollender
Emilie Houssart
Anthony Kirk
Lisa Mackie
Wayne Montecalvo

Kate McGloughlin (painting only)
Florence Neal
Ron Netsky
Robert Ohnigian
Meredith Rosier
John A. Varriano
Karen Whitman
Lois Woolley
Carol Zaloom
Hongnian Zhang

Maximum size is 36 inches in any direction.

**WORK MUST HAVE BEEN CREATED IN CLASS WITHIN THE PAST TWELVE MONTHS
(February 2018–February 2019)**

**WORK PREVIOUSLY EXHIBITED AT THE SCHOOL IS NOT ELIGIBLE.
THE WOODSTOCK SCHOOL OF ART RESERVES THE RIGHT TO PHOTOGRAPH
ARTWORK FOR PROMOTIONAL PURPOSES. ADDITIONALLY, THE SCHOOL RESERVES
THE RIGHT TO REJECT ANY SUBMISSION FOR ANY REASON.**

FRAMING

2 dimensional work on paper must be properly framed, glazed, wired, and ready to hang. No sawtooth hangers, clip frames or similar hardware. Use d-ring hangers (available at art supply houses and hardware stores) or screw eyes for securing wire. Use framer's points or wire brads to attach backing, etc., to frame. Do not use tape.

Work on panel must be framed. Canvas may be exhibited either framed or gallery wrapped.

Gallery wrap is a method of stretching the canvas so it wraps around the sides of the painting and is secured to the back. The result is no unsightly hardware (such as nails or staples) or raw canvas or wood on the sides of the painting, producing a frame-less gallery ready look. Screw eyes or d-ring hangers must be attached to the two opposing vertical stretchers—not to the top horizontal stretcher.

Picture wire must be secured to the hangers and be relatively taut.

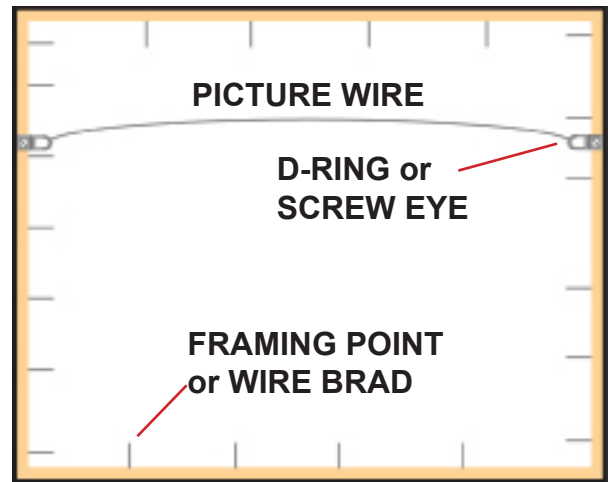
There are three options for the sides of your frame-less painting. Some artists leave the pristine white of the gessoed canvas, being careful not to get any paint on the sides (this can be facilitated by taping the sides), while others paint the sides a solid color. Still others continue the painting on the sides producing a slight three dimensional effect to the artwork.

A traditional frame serves two functions. First and foremost a properly selected frame will enhance the presentation of the artwork. A frame allows the artist to paint on the support of their choice from stretched canvas to panels, while providing protection to the artwork.

FOR WORKS UNDER GLASS

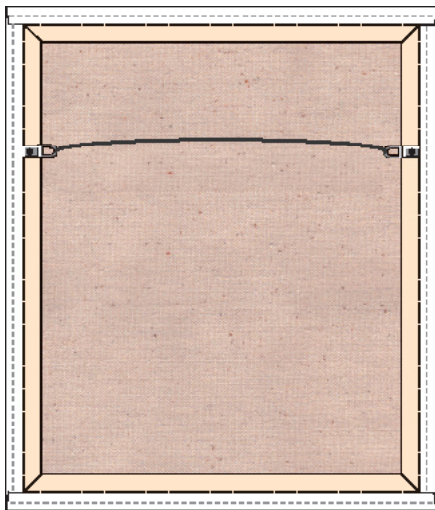


FRONT VIEW



BACK VIEW

GALLERY WRAP



back

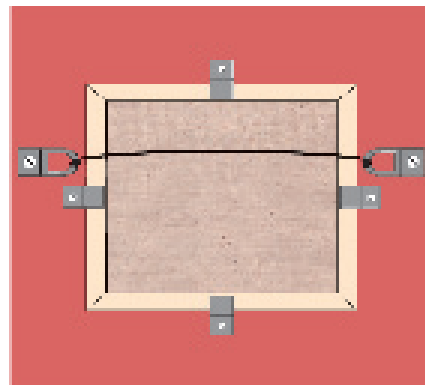


front

TRADITIONAL FRAMING METHOD FOR STRETCHED CANVAS AND PANELS



front



back