



STUDENT EXHIBITION 2
May 11–July 6, 2019
Reception, Saturday, May 11, 3–5 PM

Drop off is May 7 & 8, Tuesday & Wednesday, 9 AM–2 PM. Due to the large volume anticipated, work must be dropped off no later than May 8, Wednesday, 2 PM. No work will be accepted after this time, no exceptions can be made.

Pick up is July 9 & 12, 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 Karen O’Neil’s Color & Energy Workshops only one piece may be submitted)

Eric Angeloch
Savannah Baker
Robert Carsten
Peter Clapper
Donald Elder
Staats Fasoldt
Joan Ffolliott
Mary Anna Goetz
Tor Gudmundsen
Claire Lambe
Polly M. Law

Kate McGloughlin (printmaking only)
K. L. McKenna
Vince Natale
Jenny Nelson
Susan Newbold
Karen O’Neil
Jeanne Bouza Rose
Christie Scheele
Richard Segalman
Julio Valdez

Maximum size is 36 inches in any direction.

**WORK MUST HAVE BEEN CREATED IN CLASS WITHIN THE PAST TWELVE MONTHS
(April 2018–April 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 framers 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.

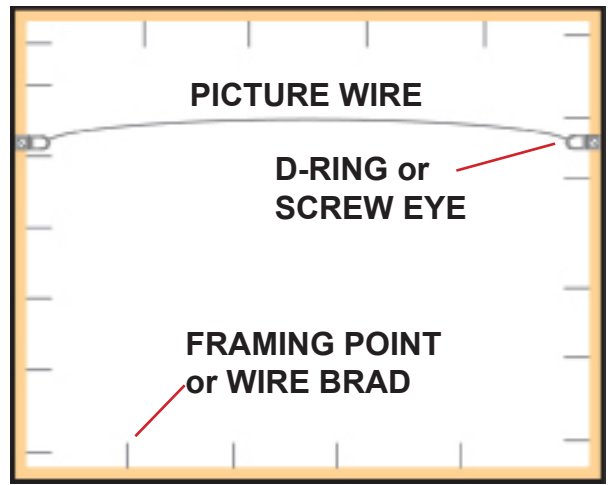
There are three options for the sides of your frame-less painting. Some artists leave the pristine white of the gessoed canvas, being careful not to get any paint on the sides (this can be facilitated by taping the sides), while others paint the sides a solid color. Still others continue the painting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

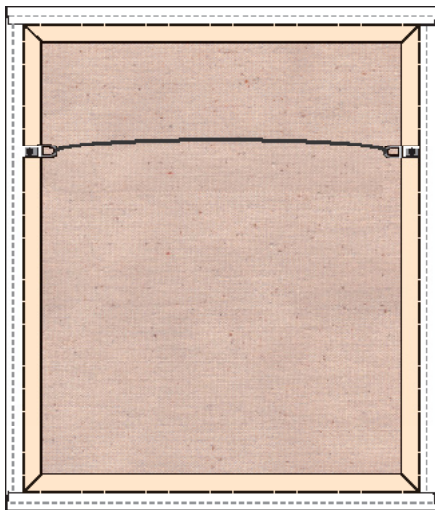


FRONT VIEW



BACK VIEW

GALLERY WRAP



back

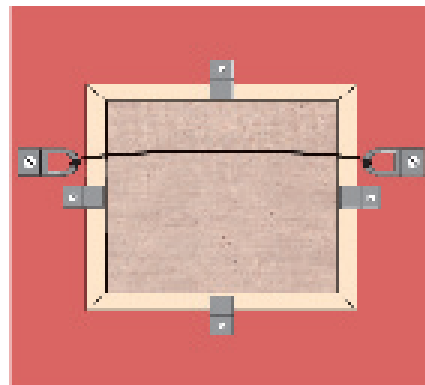


front

TRADITIONAL FRAMING METHOD FOR STRETCHED CANVAS AND PANELS



front



back