



Located in  
The Havre de Grace Corporate Center, LLC  
224 North Washington Street  
Havre de Grace, Maryland 21078, 410-939-6401  
[RiverViewGalleryMD@yahoo.com](mailto:RiverViewGalleryMD@yahoo.com)  
Hours: Mon.-Fri. 9 am- 5 pm  
Sat. 12 pm-6 pm

**CALL FOR ARTISTS: deadline for submission: Feb. 23, 2017**

The RiverView Gallery welcomes both professional and emerging artists and is now reviewing portfolios for April 1, 2017- March 31, 2018. All artists who are able to produce a consistent body of artwork, in regards to handling of medium, quality of composition and are able rotate artwork every three to four months are welcome to apply. All 2 and 3 dimensional mediums will be reviewed for inclusion with the exception of video and photography (spaces for photographers have been filled).

**ALL ARTWORK MUST BE ORIGINAL\*\* ALL ARTWORK MUST BE OFFERED FOR SALE**

**2-Dimensional:** Subject matter - open

All paintings, prints (defined as original woodcuts, linoleum cuts, lithographs, intaglios, etchings), and drawings must be properly framed\* and when appropriate, matted.

All paintings must be ready to hang (with hanging hardware affixed to frame) when brought to the gallery.

Paintings, including frames must not exceed vertical dimensions of 50 inches due to the gallery's low ceilings.

Artwork created via printmaking procedures, (numerous copies of the same image are pulled from one plate) is acceptable, if the original image is the concept & creation of the artist, & the prints are numbered and pulled by the artist personally.

**3-Dimensional:** Subject matter – open (for presentation guidelines see below\*)

Mediums considered: bronze, pottery, clay (including: ceramic & polymer), glass, wood, stone, paper, metal, mixed.

Sculptures should not exceed 36 inches in height or 24 inches in depth or width. No free-standing object may exceed 50 pounds.

Low relief sculptures to be hung, must be securely assembled and ready to hang, and may not exceed thirty-five pounds –<please note when submitting work if a majority of your pieces will need wall space.>

**Fine Craft:** Subject matter - open

Fabric medium will be considered. ALL PATTERNS MUST BE ORIGINAL DESIGNS BY SIGNATURE ARTIST. 3-D fiber items are also welcomed.

**SUBMISSION REQUIREMENTS:** Please send to the gallery, by either post or e-mail (w/ subject heading: "Artwork for Consideration.")

1. artist bio/ artist statement
2. photos or jpegs or slides labeled with:
  - a. size of artwork
  - b. medium
  - c. prices
  - d. SASE if you wish samples returned.

3. Websites: Artists with this information on a website need to send the website address and titles, sizes, prices, and mediums of the pieces pictured there that are representative of the work they wish to show at RVG.

**Yearly gallery fees:** Nominal space fees are charged to offset rent, phone, credit card processing, and other office administration fees. Yearly space fees enable us to keep our commission fee low, ensuring that the artists' retain the majority of the sale price of their works. Artists offered space sizes at the discretion of the RVG. Artist may opt for a smaller space than that offered. For example:

**NEW ▶** Size 2 space (4'x4'): \$140.00 per year      Size 1 space (2'x4'): \$70.00 per year      Sales Commission: 20%

Maryland Artists (within an hour's drive of the gallery) are required to sit the gallery either 2 Saturdays (12 am – 6 pm), or 1 Saturday (12pm-6 pm) & 1 Sunday, for an Art Crawl (11-6) a year, or 4 First Fridays (5-8:00 pm) OR if not available to do so may trade a piece of artwork, (valued at least \$120) to a volunteer who will work the gallery in the artist's place. NOTE: GALLERY or VOLUNTEER WILL HAVE CHOICE OF SAID WORK TO BE TRADED from artwork in that price range brought to the gallery for sale.

**NEW ▶** Commission on any sales of your own artwork made on days you are working the gallery will be split: 90% to you, the artist, and 10% to the RVG (instead of the usual 80/20% standard gallery commission).

Out of state artists are not required to gallery sit in order to help to offset the costs of shipping their work to and from the gallery, but of course are more than welcomed to do so.

Sincerely;  
Tamara L. Stickler  
Gallery Director

\*(See attached guidelines: pgs. 2 for Matting, pg. 3 for Framing, pg. 4 Sculpture and other 3-dimensional work)

\*\*("Original" is defined as: One-of-a-Kind items, with the exception of printmaking and photographic mediums. The composition of such artwork will be of the artist's own devising. No copies of other artworks, or portions of other artwork, enlarged, serving as the sole subject of the composition, will be permitted. No mold-modified items, unless the original item molded was crafted by exhibiting artist, will be permitted, or, the item derived from the mold consists of less than 50% of overall composition.)

# RVG MATTING GUIDELINES:

## The Purpose of Matting:

The mat should serve in much the same way as the frame, but where the frame serves to direct the eye, back into the painting, the mat helps to isolate the painting from the other objects on the wall, and the paint color of the wall itself. It serves as a transition between something of structure and something of pleasure. Think of it as the cover of a book. It should be attractive, simple and lead you into the subject matter. Your eye should want to rest on the subject matter, not the mat. If you are continually drawn back to the mat, choose another.

### 1.) All Mats Must Be Neutral In Color:

Acceptable colors for outer mats: whites & off-whites, light grays\*.

Acceptable colors for interior mats: white, off-whites and slightly brighter gray tints.

\*NOTE: grays aren't necessarily a mixture of only white and black, but soft-hued compliments mixed together.

Preferred matting: linen, or cotton rag:

(Inexpensive mat-boards often give a good piece of artwork a juvenile or art-student appearance; this will affect the perceived value of the piece.)

Do not use a colored mat "to bring out a color in the painting". If a color needs accenting, go back into the composition with your paints and do that. A mat is not to be part of your composition but simply

### 2.) Double Matting:

If you choose to use color on your interior mat, follow the same guidelines as choosing a frame (see #2 of Framing Guidelines). Choose a neutral color of the same hue as the majority hue (not color) in the painting itself. Never choose the brightest color in the painting, this will only detract the eye from the painting itself.

3.) **Mats Must Be Cut Evenly:** If necessary, lightly sand edges to remove any pilling left by exacto or mat knife. ("Good enough"... isn't.)

4.) **Use Only Acid Free Mats:** Non-archival mats will yellow and crumble over time. Treat your work like the heirloom you would like it to be. Many customers are insecure about buying artwork, and even more so about framing it. Make the purchase as easy as possible for your collector. It will only help your reputation as an artist.

5.) **Use Only Acid Free Tapes:** Archival tape is available at all craft & art stores and most hardware stores. Regular masking tape contains acid that will discolor your artwork over time. It will also lose adhesive and cause your work to be unsupported in its frame.

### 6.) Matting Pastels:

All pastel work should be framed with floater or raised mats. Because pastels, no matter how well fixed, will over time, shed pigment. The drawing should be set back slightly from the surrounding mat so any falling pigment drops behind the mat, not on it. This type of mounting will also reduce the risk of static lifting the pastel from the paper towards the glass. Never frame pastels with Plexiglas.

## MATTING DON'TS:

1.) No poster-board mats.

2.) Do not write on mats. Sign and/or title all works on the picture itself or just below. (Photographers & printers are excluded from this rule and may sign on the mats.)

3.) Mats must not be stained, wrinkled or show pencil, eraser or finger marks.

4.) Do not use colored tape on mat to give it a double-matted appearance. If a strip of color is desired use a double mat (see #2 Double Matting above).

5.) Do not use masking or scotch tape to adhere artwork to mat. (Use archival tape only.)

6.) Don't be lazy about your mats. If you have had an artwork in your studio for an extended period of time, and decide to bring it to the gallery to hang, check around the mat carefully for silverfish and paper weevils, please remove tiny corpses and dismembered body parts before bringing work to gallery.

## **RVG FRAMING GUIDELINES:**

**Presentation is as important as the artwork itself.** Experience has shown that a weak piece of art, well framed, is more likely to sell than a fantastic painting, poorly framed.

*It is as important to take the same care in choosing a quality frame as you would choosing the brand of medium with which to create your artwork.*

There are many different schools of thought regarding the framing of one's artwork. For displaying at the RiverView Gallery we require that you follow the guidelines listed below:

### **1.) A frame should Finish a piece of art, not Over-Power it.**

**If your eye is constantly drawn back to the frame, choose another.** The viewer's eye should be drawn to the artwork, and with a good composition will move around the plane of the painting. The frame should act as a bumper stopping the eye and directing it back to the painting.

### **2.) The Frame as an Extension of the Painting:**

While it is acceptable to choose a frame that will be an extension of your painting, take great care that first and foremost the frame still finishes the piece. For example: A painting of a rustic barn would be well set in a frame of coarse wood, finished, to compliment the medium hues of the paint in the composition. Just as a painted still life composed of a brass objects, setting on a lace tablecloth would benefit from a brass or gold frame. **The frame should be the same hue (brightness, color value) as the majority of the range of hues in the painting.** If there is only one bright or dark object in the painting, and your frame matches that color's hue, it will compete too much with the main subject matter.

### **3.) Simple vs. Ornate:**

The detail in the frame should not over-power the painting and should act as a bumper to direct the eye back into the painting. (For example: Impressionistic paintings will normally do well with more simple framing as a very ornate frame will fight too much with the brush or knife stroke making the painting too difficult for the eye to study.) Don't use an antique, Victorian or "filly" frame on a modern-styled or minimalist painting. The frame style should match the subject of the picture.

### **4.) Cool and Warm Framing:**

Keep in mind that it is always best to frame a picture with a frame of the same "temperature" as the painting itself. For example: Graphite drawings, black and white photography should, generally, be framed in simple black, pewter-toned or silver frames. A painting of the desert, or a painting with a majority of warm colors, should be framed in a warm colored frame- maple, oak, gold, or a warmly-painted finished frame. Always remember to frame according to the hue-in-majority in the piece.

### **5.) Framing Photographs:**

All photography work should be dry-mounted to prevent warping. Warped prints will not be accepted.

## **FRAMING DON'TS**

### **1.) Don't use out-of-date deep frames that angle forward away from the wall.**

These frames tend to have a very shallow picture box and stretched canvases do not fit entirely into the picture box. Frames must cover the entire edge of all stretched canvases.

### **2.) No "MacGyver-ing" of frames will be accepted:**

Paintings held in frames by hot glue, bent finishing nails, thumbtacks, or tape; cracked, chipped, or bent frames will not be accepted. Any homemade frames must be sanded and finished for a professional appearance with no visible nails. All frames must be hung with picture hanging wire (not baling wire). Paper backings on paintings must be neat and uniformly cut, no jagged edges of paper, no paper hanging past the edge of the frame. Archival glue must be used to secure paper to the back of frame.

### **REMEMBER:**

***If you cannot afford to properly frame your artwork, you cannot afford to show it in a gallery.***

## **RVG SCULPTURE AND POTTERY GUIDELINES:**

- 1.) **An be an object unto itself:** All 3-dimensional items must stand, sit or hang securely on their own, or come with stands, bases, or a hanging apparatus, supplied by the artist, to be sold with the item.
- 2.) **Secure bases:** All 3-dimensional items must sit evenly on a flat surface, so that they do not rock unless specifically designed to.
- 3.) **Any Framed 3-Dimensional Item** should sit securely in its frame and not rock or tilt. When framing tiles, glass, etc...be certain to secure it in a frame that holds the item tightly. Use cork or felt bumper pads, discretely cut, to fit inside of the frame edge to keep your heavier artwork from rocking.
- 4.) **Ceramic, clay, tile, stone, wood and bronze** pieces should have sanded bottoms to prevent marring of table surfaces and if possible, felted. Felt or cork must be evenly cut, not exceed bottom edge of object, and should be neutral in color.
- 5.) **Symmetrical vs. Asymmetrical:** Painted pieces must be finished in a neat, professional manner. Uneven glazes, unless intentionally applied to appear uneven, will not be accepted. Please smooth out any unintentional drips, splatters and runs from surface and bottom of the pieces before firing. On the same note, hand built & wheel thrown vessels (bowls, vases, etc...) should have even symmetrical edges and bases; –UNLESS- the artist's intention is an asymmetrical form; in which case, angles should be exaggerated enough so that the form appears asymmetrical by design, not by accident or carelessness.
- 6.) **Delicate Sculptures & Open to the Element Fabrics:** Artwork with intricate, delicate parts not enclosed by glass or plastic display cases should come with "care instructions" for potential patrons. Note the safest way to clean the sculptures should it become dusty or soiled with time. (Can the piece be rinsed under water, or cleaned with canned air?) Inform the gallery if you will be available to the collector to repair the pieces should they ever break, and what the approximate cost of repairs might be so this information can be passed on to the purchaser.)
- 7.) **Functional Ceramic pieces:** Care instructions: For the convenience of our patrons please label, "Dishwasher, oven, microwave, food safe" or not.
- 8.) **A Finished Appearance from All Sides:** The 3-dimensional object should present a "finished" look from all sides. If the object is meant to be displayed against a wall, all surfaces, including the surface to face the wall should be given the same amount of consideration. The surface to lay against the wall should be one color or evenly painted (not have paint or glaze marks splashed across the surface) or be sanded (no rough wood – treat the surface to touch the wall as you would one to rest against fine furniture). A finished appearance is a professional one.
- 9.) **No Seconds:** Broken, chipped or cracked items will not be accepted. Please remember, not every piece we create as artists will be gallery quality.