

Membership Requirements

Exhibiting members must complete two months of volunteer work at six hours per month prior to their first curation. All members must volunteer for at least six hours every month in order to continue showing in the main gallery. For the purposes of curation, a month shall be the period in between two curations.

Studio members are not required to participate, but must complete the volunteer work if they choose to hang art in the main gallery.

Gallery Ready

1. All art must be dry. This means not just dry to the touch, but completely dried and cured. The fumes from any paints, glues or solvents must have dissipated.
2. All art must be labeled. A label must include Artist Name, Title, Price, and Contact Information. The label must be affixed in a way that it does not come off easily. Fill out two labels: one to stick on the wall next to your art, and a second one stuck to the back of your art (if possible).
3. All 2D art must hang by a wire. Due to the nature of the walls in our gallery, and the industry wide standard at all other galleries in the known world, exceptions to this rule are incredibly rare. Frames are not required, but highly recommended for all soft media, such as drawing, photography, or collage on paper.
4. For 3D art that is not freestanding, display pedestals and cases are available on a first come first served basis, and fixtures are not guaranteed as resources are limited. Wall mounted 3D art must come with appropriate hardware for secure installation.

FAQ's

General

When is curation?

Curation is always the Wednesday before Third Friday, or two weeks after the Coop meeting. It is very confusing, it helps to look at a calendar of the whole month, count the Fridays, and look at the Wednesdays of that week.

Who is the curator?

Check the most recent newsletter. This position rotates every three months, and the most up to date information was emailed to you after the last coop meeting.

What is the theme for this month?

Great question, ask the curator.

How much space will I get?

Expect about four feet wide by eight feet tall. Some spaces are taller and narrower, some are shorter and wider. It is better to bring too much art and take some home, than to not bring enough, and have to come back with more.

How many pieces can I show?

Unless the curator specifies a hard limit, you can cram as much art as possible into the space you are given. In general, plan for one extra large, one or two large, three to five mediums, for pieces smaller than 11x14, the wall is the limit.

Can I sell prints?

Of course! Prints are our best selling category by volume. It is highly recommended that you sell prints. Some of our members make a living by selling prints, and they are usually happy to share tips. But remember, every single print must be labeled with your name, price, and contact info.

What should I bring?

At minimum, your art, and enough of it to fill about 32 square feet of space. If you have power tools, bring them too. If you have prints/stickers/magnets/whatever bring them, and something to display them with. If you have business cards, bring a stack of those too.

What about hardware to hang my art with?

We have an infinite number of drywall screws that can handle nearly any piece of 2D art you can imagine. If your piece is exceptionally heavy, you should bring appropriate mounting hardware, and it is subject to approval. The exterior walls of the gallery are ancient masonry construction, and mounting to them requires masonry drill bits, and masonry anchors, and masonry screws. Do not, under any circumstance, use "Command Hooks" or any similar product that claims that it doesn't damage the wall. They all damage the wall, and you will be automatically signed up for the next time we patch and paint the walls.

Why did my art move to a new spot? I liked my spot.

One of the main reasons for the constant rearranging is to keep things fresh. From a retail marketing perspective, customers can smell stagnation, even if they have never been in a given store. Even if you are using the same three things, shuffling the deck regularly makes it look totally brand new. Ideally, our goal would be moving 25-33% of the spots monthly, with 3-4 moves per member per year.

Volunteer Hours

How do you count a month for volunteer hours?

From one curation to the next is considered a month for this purpose. For instance, if curation were to fall on the 15th two months in a row, the “month” is the 15th to the 15th.

Can I do six hours on the 31st, then six more hours on the 1st to side step the two month rule?

No. You would have twelve hours in one month, and still need to do six hours the next month before your first curation. See above.

Can I do twenty four hours one month, and have it count for the next four months?

No. Except for very rare cases, hours do not carry over from one month to the next. An example of a rare case is that you are a licenced, bonded, and insured plumber as your day job, and you do thousands of dollars worth of plumbing work on the gallery building. Then we let you slide for a few months, but you need to start logging hours again very soon after that.

Can someone else do my hours for me?

No. Hours are not transferable. If a couple are both members, and one of them does twelve hours, and the other does no hours, this does not average out to six hours each.

Can I do hours to cover someone else?

No. See above.

Can I just pay for it instead of doing the hours?

No. We are not a pay to play gallery.

I sell a ton of art, which makes money for the gallery, do I still have to do my hours?

Yes. The gallery does take a 20% commission, but most of that money goes to cover the cost of credit card transactions and sales tax and the building rent and maintenance. For every \$1,000 of your art that sells, less than \$100 ends up in the gallery’s general fund.

I did a ton of heavy duty stuff a long time ago, doesn’t that count for anything?

Absolutely, we thank you for the help, but DAS is open 365 days a year and the work is never over. That one thing you did that one time was super cool, but here in the present, stuff still needs doing.

Gallery Ready

Why is the label so important?

We have a lot of artists, and a lot of new people. Assume that nobody knows who you are, and the person selling your art is doing their very first sale, on their very first shift. Help them by making this sale easy for them. The more information that an individual piece of art has attached to it, the easier it is to make sure that the correct amount of money is charged, and that we are able to give that money to you.

What has to have a label on it?

Every blessed thing that you intend to sell, or otherwise see again. Every print, every earring, every necklace, every sculpture, every painting, every photograph, every sticker, every drawing, every trinket, every charm. EVERY SINGLE THING. Anything that is not labeled, is liable to be sold at auction and the proceeds will be considered a donation to the coop.

What if I don't want my contact info available to the public?

Sometimes customers want to meet or at least interact with the artist they are buying from. Sometimes they want to ask for a discount. Sometimes they want to ask about commissions. Sometimes, we find art made by former members lying around the gallery, and we want to try to return it to them. Some artists choose to give social media information instead of traditional phone numbers and email addresses. If you choose not to publicize your contact information, you may miss out on sales, and your art may be considered abandoned property after you are no longer a member. It can be a tough choice, but it is your choice.

When you say hang by a wire...?

I mean a metal wire that is screwed into the back of your art. No, you can't use hot glue. No, a string will not work. Sawtooth hangers and other hardware included with frames are not acceptable. Don't even think about using any kind of tape in this equation. No alternative approaches are acceptable. Please leave the creativity in your work, not in the hanging. If you need help, just ask. We have all of the tools and hardware you need, and the lesson is free. In fact, the lesson is required before your first curation.

Why do I need to hang by a wire?

Besides being an industry wide standard, it is also a safety issue. Most of the walls move, some of them are even on wheels. The slightest bump could cause the whole wall to shake, and a wire is the best at holding up after a shake. Sawtooth hangers provide almost no grip on the screw in the wall. If anything were to shake the wall your art is on, it could cause your art to fall off of the wall, and it may brake when it hits the

floor. If you find your art broken on the floor, you are going to be very upset. Hanging by a wire greatly reduces the risk of your art breaking on the floor.

Do I need frames?

Frames are not required, but highly recommended for certain media. Stretched canvas can have mounting hardware applied directly to the stretcher bars, and is the recommended method, even for framed canvas. Soft media can be mounted to a firm surface in lieu of a frame, but that surface needs to be able to have a wire mounted to it. Wood, plastic, and metal are great surfaces to mount to. Soft surfaces, such as cardboard, foamcore, or bristol are not suitable for mounting without a frame.

Where do I get frames?

Don't buy the cheap plastic dollar store frames. They are flimsy, and don't do well with wires and other mounting hardware. If you are on a tight budget, the thrift store is the best place to get frames, be sure to take a ruler with you when you go shopping. If you need all of the frames to be consistent, shopping on the internet is the best way to go, be sure to check what is included for hanging hardware.

Why do I have to follow all of these stupid rules?

We are a non-profit co-op but we are an art gallery. You are expected to present your art in a professional manner, and our goal is to help you achieve that presentation. There is a standard for art galleries to ensure your artwork is safely and securely hung and it is valuable information; presentation and execution is part of the artist equation. Showing up to a for-profit gallery down the street without professionally presented work would be unacceptable and the art world is small. We want you to move on to bigger and better things, and be successful in your art career. We are teaching you valuable lessons that can't even be learned at an expensive art school.