

WCACO PD Resource Catalogue 2022/2023

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Artwork and Display Best Practices

Presentation of artwork must follow industry standards for quality, finish and installation. If the artist is not present to install their own work they must provide clear, easy to follow instructions for installation if necessary. Case by case assessments can be made by the installation team, officers or curators based on the type of artwork, installation and exhibition purpose. If an artwork is found to infringe on these guidelines it may be removed and brought to the attention of the artist. The artwork may be re-installed when it is brought up to these standards.

Artwork must have a safe, secure, easy to use installation method which is appropriate for the type and weight of the artwork so that it cannot easily be moved, fall down, or knocked over such as:

- Hanging wire (no saw tooth hangers) on 2D work, or other secure method for non-conforming or unusual work.
- Suitable, sturdy hanging apparatus and mechanism for suspension from above.
- Putty or other method to secure 3D work on display pedestals or floor.
- Secure mounting that does not damage walls for audio/video or other new media work.

Artwork is prohibited if any part of it that is visible to normal viewing (including framing and glass) is found to be:

- Damaged, dirty or frayed (unless intentional as part of the artwork).
- An infringement of copyright law (whether intentional or unintentional).

Artwork may be refused if it causes ongoing disruptive sound, scent, smoke/fumes, heat or uses dangerous materials or chemicals that could cause damage to the premises.

Artwork exhibit and display materials including price tags, narrative panels, vinyl wall signs, posters, postcards, etc. must follow gallery graphic standards, be well-designed and professional in appearance, and must be easily mounted and removed from walls, floor or any other surfaces without causing significant damage.

After artwork is removed walls must be spackled and painted with materials provided by gallery, and any debris cleaned up so the next exhibitor can move in quickly.

From R Gallery, Boulder

Preparing your work for display:

-All 2 dimensional pieces must be ready to hang on the wall. If works are dropped off without an adequate hanging mechanism we will need to either charge for adding a wire or we will not be able to include the piece in the exhibit.

-Unframed canvas works should have finished edges, please. A simple solid color edge will work fine.

-All frames must be in excellent condition and ready to sell. Please inspect your frames for damage before drop off. Damaged frames will NOT be accepted.

Gallery Installation Standards

We will use the museum practices of installing artwork 60" on center from the floor. Regardless of the size of the artwork install so that the horizontal center of the artwork is 60" from the ground. Groupings of smaller works by the same artist will be installed as if they are one piece using this method.

Generally artwork should have ample space around each piece of at least 4 inches, 6 inches or more is better.

Price Tags should be placed in the same location for each piece of artwork throughout an exhibit. Best practice is 1-2 inches to the right of each piece with the bottom of the tag at 50 inches from the floor regardless of the size of the artwork. Adjust for groupings or smaller pieces.

Basic Gallery “Floater” Framing Guide

Materials:

1x2 Boards - Measure the perimeter of all sides of your piece and add at least an inch onto each side to account for cutting error and the extra room needed for the corners

Tools:

- Miter saw:
 - <https://www.harborfreight.com/power-tools/power-saws/miter/7-14-in-single-bevel-compound-miter-saw-57174.html> (\$99.00)
- Table saw, hand router, or table router:
 - <https://www.harborfreight.com/power-tools/power-saws/table/10-in-15-amp-table-saw-57342.html> (\$169.00)
 - <https://www.harborfreight.com/router-table-with-router-95380.html> (\$119.00)
- Frame Clamping Strap:
 - <https://www.harborfreight.com/1-inch-x-15-ft-ratcheting-band-clamp-66220.html> (\$6.49)

*** If you don't have these, its a good bet you have a neighbor or fellow artists who may be willing to let you use thiers. You can also get inexpensive version of these at most hardware stores.
- Wood:
 - Version 1: 1-1/8 in. x 1-1/8 in. Solid Pine Outside Corner Molding
 - <https://www.homedepot.com/p/Woodgrain-Millwork-WM-205-1-1-8-in-x-1-1-8-in-Solid-Pine-Outside-Corner-Molding-10000728/100321569>
 - Version 2: 1x2x8 from Home Depot & Square dowels the required thickness or rabbit.
 - <https://www.homedepot.com/p/1-in-x-2-in-x-8-ft-Furring-Strip-Board-160954/100009348>
 - Version 3: 1x2x8 from Home Depot & wood ledge underneath.
 - <https://www.homedepot.com/p/1-in-x-2-in-x-8-ft-Furring-Strip-Board-160954/100009348>
 - Version 4: 1x2x8 from Home Depot
 - <https://www.homedepot.com/p/1-in-x-2-in-x-8-ft-Furring-Strip-Board-160954/100009348>

Applications: Varnished Acrylic/Oil paintings or pieces that do not require glazing.

***Any works on paper will usually require glazing and this will require a special frame.

Some of these options can produce a frame that can hold the glass with a couple of extra steps. (Version 3 Specifically!)

Guide to Creating Rabbits per version

- Measure piece of art

- Width, height, and depth This will be important for determining how much wood to purchase, cutting the rabbet, and cutting the side lengths. Try to be as accurate as possible to the 1/8th or 1/16th Inch.
- Write down the measurements and keep them handy throughout the process

Version 1:

- No additional step is required. These are ready to be cut into frames. Proceed to cutting the frame guide below.
 - Here also is a great video showing the frame assembly from start to finish: <https://youtu.be/CPpLJGu14r4>

Version 2:

- Glue dowel flush to one side of the narrow edge of 1x 2 x 8 to create a rabbet.
- Use clamps to achieve a solid and seamless joint.
- Wait 24 hours to make sure glue is dry and then proceed to cutting the frame guide below.



Version 3:

- No need to cut anything at this step, the ledge below the painting is measured and attached after the frame is built.
 - Here is a great video tutorial showing this process from start to finish: <https://youtu.be/drXOVN74AMU>

Version 4:

- Cutting rabbet into the wood using either a routing table or table saw.
- Here you will use the depth of your piece to guide how deep you cut into the wood. The remaining ledge sticking up after the cut will be the "Frame" around your piece once the frame is assembled. This size can vary depending on your needs as well. Mine pictured below are daily thin. You can cut less wood away leaving a thicker "Frame" around your piece if desired.



- There are many videos on how to complete this online. Here are a few using different tools.
 - Routing table: <https://youtu.be/gasgnUZVT4>
 - Table Saw: <https://youtu.be/5iFAM1d-rhQ>
 - Handheld Router: <https://youtu.be/gpn2-zfD5gM>
- ***Please always follow your tools instructions and use proper safety precautions

Cutting the Frame (All versions)

1. Basic version: <https://www.youtube.com/watch?v=CPpLJGu14r4>
 2. Cutting perfect 45-degree angles: <https://youtu.be/y-Panwz4Z4A>
 3. Measuring for the cut: <https://youtu.be/p-RUeXsRQ7g>
 4. Joining with tape: <https://youtu.be/p-RUeXsRQ7g> (11:04)
<https://youtu.be/drXOVN74AMU> (2:26)
 5. Joining with clamps: <https://youtu.be/3w2VA2kurrc>
 6. Joining with straps: <https://youtu.be/luAMx8qcCrA>
 7. Reinforcing the Joint: <https://youtu.be/66c2zSNdkSk>
- Cut mitered 45-degree angles
 - Make sure to measure correctly and account for the width of the rabbit when applicable. If you also want to include some space between the fram and the pieces. Include that in your measurements.
 - Dry fit with the art
 - Before gluing, make sure your artwork will fit in the frame. Assemble all the pieces and try the fit. If it is too big, you may need to make additional cuts. If it is

too small, you may have measured incorrectly and need to cut new lengths for the sides.

- Join corners
 - Use tape, claps, or straps to join edges with wood glue.
 - For extra security, you can add staples or other hardware to make sure the corners are durable.
- Sand
 - Sand edges to the desired finish. Sanding less will get you a more rustic feel. You can sand as much as needed to make it how you feel works with your art.
 - This method is not likely to get you a perfect polished look and will likely have some imperfections.
- Finish
 - You can leave the frame natural or apply a clear varnish if you would like to keep the natural wood feel of the frame. I suggest spray paint for an even look.
 - You can also stain the wood with wood stains or watered-down acrylic paints to get a wide range of colors and effects.
 - I personally like to spraypaint my frames black for a cohesive neutral look for galleries.

WCACO 2D Hanging Requirements

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Tips for choosing a frame and matt board

- Choose neutral colors
 - Matt black frames are an industry standard
 - A dark frame can bring out the light in a piece
- Gallery wraps work great for stretched canvas as long as edges are finished.
 - More contemporary presentation that is gaining popularity.
 - Works better for deeper stretcher bars 1.5 inches or deeper to add depth and weight.
- Traditionally, frames are gold or a variation of gold because the color is universal and displays the art with an air of importance.

- Selection between gold or another color should be based on bringing out the colors of the art
 - Cool tones in a painting are framed in primarily silver frames. Warm tones get framed primarily in gold
- Woods complement cool colors
- Frames and matting should not closely match the artwork in color. There should be an element of contrast between them.
 - White or off white matt is preferred as a neutral undated look
- For a frame's thickness, the general rule is to use a wide frame on large art and a thin frame on smaller art.

2D Hanging Wire Installation Guide

1. Put the frame face down on a flat work surface with the bottom nearest to you. Lay the frame face up in front of you first so you are sure the bottom of the frame is closest to you. Carefully flip it over so you are looking at the back side.

This will ensure the picture frame is oriented correctly as you install the D-rings.

2. Put a sticky felt bump in each of the bottom corners of the picture frame. Put 1 small sticky felt bump in each corner. This will steady it on the wall once it is hung and allow air to circulate behind it.
You can get sticky felt bumps at a craft supply shop, hardware store, or online. They are just small circular pieces of felt with an adhesive on the back that you peel off a sheet like stickers.
3. Measure and mark 1/3 of the way down from the top of the frame. Use a ruler or measuring tape to measure 1/3 of the way down from the top on 1 side and make a mark with a pencil. Repeat this on the other side.[3]

For example, if the picture frame is 30 cm (12 in) long, make a mark on each side 10 cm (3.9 in) down from the top of the frame.

4. Screw a D-ring into each side where you made the marks. Lay the D-rings so the screw holes line up with your marks and the D shapes face inwards towards the center of the frame. Attach the D-rings using the provided screws.
 - D-rings are the standard hardware used to install picture frame wire.
 - You can purchase them at a framing supply shop, hardware store, craft supply shop, or online.
 - The D-rings will come with tiny screws to attach them.

**Note that this will only work for wooden frames or frames made out of other pliable materials that you can screw into. It will not work for metal frames.

5. Select the correct weight of wire for the size of frame you want to hang. Picture frame wire comes in different sizes that can support different weights. Choose a gauge of wire that can support at least the weight of the frame you want to hang.

For example, if the frame you want to hang weighs 13 lb (5.9 kg), you could use 15 lb (6.8 kg) picture frame wire.

6. Cut a piece of wire to 10 cm (3.9 in) longer than the width of the frame. Measure the width of the picture frame with a ruler or measuring tape and add 10 cm (3.9 in) to the width. Measure out the wire to this length and clip it with pliers. This will allow you to tie and secure the wire in place while still leaving a little slack for hanging the frame.
7. Starting with the first D-Ring, loop wire into a Lark's Head knot (see step-by-step diagram below) with 7 to 10 twists and cut the end. Important note: Do not leave the end of wire dangling - cut it close to twists as shown. Dangling wire ends can poke into painting from the rear resulting in a dent to the canvas or worse.

There are many videos on youtube that show this process.

Here is one: <https://youtu.be/rxN8luo28oQ>

LARK'S HEAD KNOT

Also called...

Lark's foot, Cow hitch, Girth hitch, Ring hitch, Lanyard hitch, Bale Sling hitch, Baggage Tag Loop, Tag Knot, Deadeye hitch, Running eye



8. Make sure the wire is short enough to stay behind the artwork while hanging before tying the second end of the wire. To do this, pull wire through the second D-Ring loop (without making a knot) while holding wire in the position you would like it to be - pull the hanging wire tight until wire sets at 2nd D-Ring position. You now have a bend in the hanging wire as a reference starting location for step 9.
9. Tie the second end of the wire using the same steps as step 7.

How to Write an Artist Statement

What Is an Artist Statement

Your artist statement is about YOU. So you must make it personal. Writing an artist statement is also an exercise for you to clarify your ideas about your work.

- What is the intent and purpose of your art?
- What does it say about you as an artist?
- What keeps you motivated every day?
- What is your artist's story?
- What questions are you often asked about your work?
- Who is your audience

You must establish the connection between what you are creating as an artist, and why are you doing it. How are you expressing your ideas with the medium of your choice? Here are a couple of ways to think about an artist's statement: 1. Help people to translate what they see in your art and make sense of it. Making your art easier to understand. 2. A set of coordinates to help navigate your art. One may resonate with you more than the other.

Your artist statement is an introduction to your work and should be no more than 100 -150 words. The opening sentence should be distinct and captivating and draw the readers in. Begin with a short paragraph about the basic premise behind your work, artistic style, and vision. What do you want to say with your art? What is it that makes your work unique? What inspires you? What makes you stand out from the rest of the artists working in your space?

Be honest about your work. Avoid repetition of words. Use simple language and short sentences that draw attention to, and illustrate your ideas to your audience

The next paragraph should be a concise expression of the type of work presented and the artistic process. Describe your job, your favorite colors, and your technique as an. As a photographer, explain your work from a creative and technical standpoint.

An artist statement can be a full-page statement or a short statement, only focusing on your current project.

Where & How to use your artist statement

Remember, an artist statement complements your bio or resume. It is an opportunity to add a narrative to your work when you aren't there to talk about it.

Along with your portfolio of works, you must have an artist statement ready at all times. It is the first point of communication between you as an artist and the viewer. An effective artist statement will draw more people to your work, enhance their experience, and help them appreciate it.

It will also serve as an example of your professionalism and expertise. If a visual artist wants to apply for any kind of juried show, grant, or professional opportunity, we are required to provide an artist statement. In these cases, the artist statements are rarely read carefully but instead are scanned and used to vet the experienced artists from those who will be less professional and more difficult to work with.

- To a gallery owner when looking for representation
- For a curator who wants more details about your work
- To a competitive event or themed exhibition requiring a statement.
- Solo Exhibitions applications
- Solo exhibition signage and detail
- Catalog of works
- When applying to graduate school
- When applying for grants or art scholarships
- When applying for a teaching position.
- To a reviewer who is writing about your work for a magazine or catalog.
- As an introduction to your creative work for potential buyers.

Examples of famous artist statements

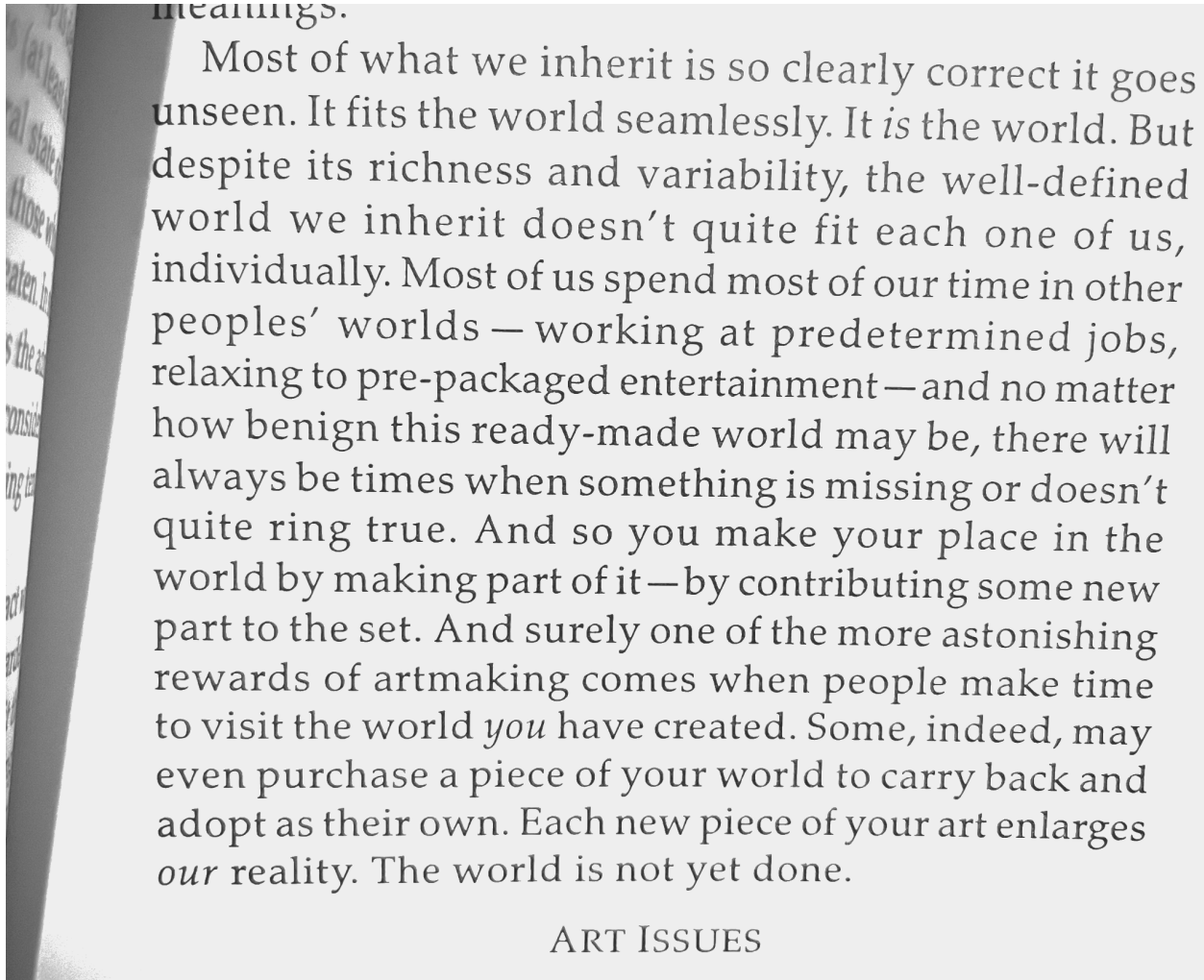
Andy Warhol, Marilyn Monroe, silkscreen print

"I long for the old days of Marilyn Monroe and Audrey Hepburn, stars who had real glamour and mystique. We only knew so much about their lives; the rest was a mystery... My fascination with letting images repeat and repeat – or in a film's case 'run on' – manifests my belief is that we spend much of our lives seeing without observing."

Leonardo da Vinci, Salvator Mundi. Wikipedia

"The beginnings and ends of shadow lie between the light and darkness and may be infinitely diminished and infinitely increased. Shadow is the means by which bodies display their form. The forms of bodies could not be understood in detail but for shadow."

Some quick inspiration for finding your authentic voice



Art and Fear by David Bayles, Pg 69

Descriptions

Tools

- Mind maps
- Collage and describe what you see
- Let others describe your work & you take notes

Steps for Writing a Statement

1. Circle 1-2 options for each category before proceeding
 - a. **Medium**

Watercolor, Oils, Acrylic, Pastel, Marbler, Mixed media, Photography, Collage, Glass, Ceramics, Found Objects, Public Art, Multi-Media.

b. Use active words

explore, analyze, question, test, search, devise, discover, balance, connect, experiment, challenge, or construct.

c. Style Categories

Traditional, Contemporary, Abstract, Realist, Photo-Realist, Impressionistic, Expressionistic, Graffiti, Non-traditional, Eclectic, Fantasy

d. Achievements

Juried shows, group shows, solo shows, publications, grants, group projects, performances, festivals, community events, teaching opportunities, completed classes/courses, travels, protests/activism.

2. Make a rough outline - Here is a brief example of an outline to start with. From this, go through some of the additional elements to add listed below and build your first draft.

a. Basic outline format:

Through [Medium] my work [...]. [Style choice] style captures this by [...]. [Where you live] is my home and since [Year] I have been [Three recent types of achievements]. I have [biggest recent achievement]. I am currently [current exciting event/happening].

Fillable Version

Through (Medium) _____ my work (Active word)
 _____ (The main objective for your body of work)

The (Style choice) _____ style captures this by (explanation)

(Where you live) _____ is my home and since
 (year) _____ I have been (three recent types of achievements)
 _____ & _____. I
 am currently (current exciting event/happening) _____.

Components to consider adding:

i. **Hook**

Autobiography has been a highly powerful tool for successful artists since the beginning of time. All art is, in some way, autobiographical and this story, told clearly, functions as a great first sentence or lede used to “hook” the reader. If you are making art for personal reasons, explain to them because it deepens the meaning of your work and presents you as a unique individual.

ii. **Materials and Media**

In an age where art is usually experienced first online, you need to explain to the viewer what the work is. It can be impossible to tell whether we are looking at a film still, a site-specific installation, or a painting. Don’t assume your viewer knows what and how you do it. Be generous with them! Always include an explanation of your media and process, and how material culture enhances the meaning of your work. What materials and tools do you use? How do you create your work? Be as specific as you can about what makes your work unique and how your materials reinforce your ideas.

iii. **Concept and Subject Matter**

Your subject and concept are not necessarily the same thing. Your subject is the actual stuff you depict or reference. Your concept is the reason for doing so, the idea underneath it all. For example, an artist paints figurative portraits of individuals in natural settings in order to explore identity politics or expand the art historical canon. Their subject is the people depicted, but their concept goes deeper and offers their reason for making the work in the first place.

iv. **How do these two aspects – material and content – reinforce or contradict one another? What does your work DO? What sets your work apart from other work being made that appears to be similar?**

Sometimes one’s material and concept work together within a longstanding tradition. For example, if you’re an oil painter of pastoral landscapes, you are working to expand an established tradition. Even if there is a contemporary or environmental aspect to your work and you are painting strip mines or disasters caused by global warming, your work benefits from the historical constructs set forth by artists who came before you.

Usually, and especially with contemporary art, work tends to buck or subvert established art historical traditions and this is what gives it meaning. If you are a fiber artist working within the tradition of colonial lace-making, but you're depicting pornographic images in a doily, you're subverting the tradition and challenging expectations of your medium.

v. **Historical Context**

An historical context explaining one or two influences on the work places it into a historical continuum. This shows that you understand what you are doing and why. It also may invite smart comparisons to your work.

vi. **NOTHING ELSE**

Save your feelings for your diary! The artist statement is a tool and cannot encapsulate the complexity of your work.

3. Refine
4. Edit
5. Get Feedback - have someone read it back to you aloud, get 2-3 people to read it and give you feedback.

- a. **Write Multiple Drafts:** Once you have a general sense of what to do and, more importantly, what NOT to do, get down to business and write several drafts. It is highly recommended that you recruit several kind and smart people to read your draft and offer critical feedback. Don't be afraid to go outside of the art community to friends, family, and neighbors. Often, you will get better suggestions from those who aren't trained as artists and their questions will make you aware of assumptions and omissions in your writing.

6. Redraft if necessary
7. Final edits for grammar and errors

***** Tips *****

1. Share the inspiration behind your art

One of the best ways to introduce your art to the viewers is to write about the inspiration behind it. This lays a foundation before you begin to explain your artwork to your viewers. Inspiration can be a daily phenomenon or a particular incident. Regardless, explain it in as simple words as

you can. This act accomplishes the principal goal of connecting with the viewer. Not doing so leaves a viewer unconnected, especially if it's abstract art. Without it, your art is a splash of multiple colors on canvas with nothing to make of it.

2. Shape the viewer's perspective

The next important thing to do when you write an artist statement is to explain your art in words that would shape the perspective of viewers. Your art is your viewpoint, and one can easily misunderstand it. To ensure that you and the viewer are on the same page, add a line or two to explain your art. But, restrain from divulging all the details about your work. Try to leave a little room for curiosity such that the viewer is bound to further inquire about your art.

Buzzwords: Phrases like “creative expression of feelings,” the description that X artist has been “making art since they were a small child,” the declaration of “finding the extraordinary in the ordinary” and the “juxtaposition of daily life and spirituality” are all definitely bad. Not only are these expressions derivative, they are general. ALL art shares these characteristics, so these terms do not set any one work apart from any other.

Adjectives and Adverbs: Any qualitative descriptor of the work like “excellent” or “beautiful” is also off limits because they are subjective and don't get to the heart of what the art is doing. Unless they're buying the art, viewers don't need to be sold on the quality of the work. The statement should, instead, explain what the work DOES, so focus on selecting the right verbs instead.

Artspeak / International Art English: If you can't say it simply and without invoking the post-post-modernist cannon or using Artspeak (IAE), who's going to want to read this? Artists do not need to write like writers for ArtForum. Speaking plainly, without hiding behind academism and intellectual verbosity is always preferable.

3. Keep the artist statement as small as possible

If you are wondering how long should your artist statement be, then you should know that lengthy biographies drain viewers, especially when they are out to see beautiful art. A lot of fancy words make a statement boring and challenging to comprehend. A long-winded explanation makes the work appear insecure.

Some of the best artist statements are under 100 words. A rule of thumb that you can follow here is - the shorter, the better. Find an example of an artist statement that you can relate to and get inspired by ideas from it.

Consider this as the most critical point in your lessons on how to write an artist statement. An effective artist statement is anywhere from a hundred words to one-page-long. To bring your statement in this range, cut down on technical details and fancy words that you may have included in your artist statement.

4. Use an active voice

Write your artist statement in an active voice. It makes the tone more conversational as if you are speaking to your viewer in person. It establishes an instant connection with the viewer. Use online editing tools like the Hemingway App to ensure that your artist statement appears in the active voice.

Tone: If your work is humorous, then it is ok for your statement to be. However, if you want your work to be taken seriously, then consider **your** audience when setting the tone.

Objectivity: At times, a one or two-sentence narrative explaining the artist's personal connection to the work can be effective if the work is autobiographical. However, many artists employ a romantic, flowery language to describe their own work and indicates bad editing and inexperience. Your artist statement should communicate that you would be professional to work with, so you need to avoid sounding flakey.

5. Avoid spelling and grammatical mistakes

One of the primary purposes of an artist statement is to draw the audience into your artworks and lead them to explore your art further. A sloppy artist statement puts a reader off, departing them with less interest or no interest in art at all. Inconsistency in writing, typos, and spelling errors might turn a viewer away.

You can use tools like Grammarly to avoid small grammatical mistakes. A well-punctuated, typo-free, artist statement is a joy to read.

6. DONT'S to remember while writing your artist statement:

- Don't be pompous. It shouldn't just highlight your accomplishments.
- Do not generalize or romanticize
- It should not be too long
- Avoid grammatical errors
- Don't use unnecessary references or things unrelated to your work
- Do not use passive voice
- It should not read like a cliched vision statement
- Do not summarize your biographical information or CV in your artist statement

Homework:

1. Show your work to a colleague, artist, or critic and have them describe your work back to you as you take notes. You can also send via email and share the collage you just made! An objective perspective may help identify some keywords or concepts you may be struggling to name.

2. Read artist statements by artists who do work similarly to yours. If they did a good job, write something similar.

Resources

1. Creative Capitol - Artist Lab - <https://creative-capital.org/events/artist-lab-artist-statements-with-maura-brewer/>
2. Getting Your Sh*t Together - Karen Atkinson - <https://www.gyst-ink.com/>
3. Colorado Business Committee for the Arts - Resources - <https://cbca.org/resources/>
4. Mary Horrocks - Artist Statement Guide
https://www.wcaco.org/_files/ugd/0305dc_a38460849138462bbb00f3354bce8402.pdf
5. The Art League - Artists Statements We Love
<https://www.theartleague.org/blog/2015/08/24/8-artist-statements-we-love/>

Artist CV/Resume Guide

Intro

What:

“curriculum vitae” is pronounced: “\kə- 'ri-kyə-ləm- 'vĕ-, tī, -kə-ləm-, - 'wĕ-, tī, - 'vī-, tē\ plural: cur-ric-u-la vitae” and literally means “course of (one's) life.”

Why

The CV is a record of all your professional activities, usually intended for use in academic situations and for employment opportunities. The artist résumé is an abbreviated document, typically one to four pages in length, and is often tailored to reflect specific exp

ertise. The artist résumé is used in conjunction with commercial and non-profit galleries, the search for exhibition opportunities, residency and grant applications, public art proposals, etc.

When

You can use these for your marketing, website, or anytime you need to present yourself for an opportunity (Show, Gallery, Grant, Public project)

How

- Best to keep this in an editable word doc & export PDF's
 - Word docs are available to edit when needed
 - PDF is best for submissions and sharing because the formatting is less likely to be altered when viewed through different programs. Not everyone has word, but can still open PDF's.
- Avoid complicated layouts
 - Use standard, easy to read fonts like Arial or Helvetica at 11-13pt font
 - Do not include pictures of work or headshots - those are better in the portfolio.
 - When listing content by date, always list in reverse chronological order (The most recent first,

Components

- Name and Contact Information

These other categories are in no particular order. Rearrange to play to your strength and list the most relevant to you and your career first. Do not list categories that are not relevant to you.

- Education
- Professional Experience (Positions/residencies)
- Teaching Experience

- Awards/Grants/Fellowships
- Exhibition History - there are many ways to present this list. Do what feels right for your exhibition history and the length/focus of your work. If your CV is getting excessively long, it may be beneficial to select a few of the most significant exhibitions to highlight for each category.
 - One and Two Person Exhibitions (or Selected One and Two Person Exhibitions)
 - Solo Exhibitions (or Selected Solo Exhibitions)
 - Group Exhibitions (or Selected Group Exhibitions)
 - All Exhibitions (or Selected Exhibitions)
- Collaborative Projects
- Commissions
- Radio/Television
- Online Periodicals (Journals)
- Website Publications
- Blogs
- Publications (As Author)
- Lectures/Presentations/Conferences/Symposia
- Collections (May need to check with collectors to see if they want to remain private)
- Professional Service (Organizational affiliation, chair/board member)
- Professional Organizations
- Exhibitions Curated
- Gallery Affiliations
- Client List
- References (At the end) 3-5 professional references that can speak toward your professionalism if CV is for a position.

Artists C.V. Template

Name

Address Line 1

Address Line 2

Cell Phone

Studio Phone

Website

Email

Education

YYYY Degree, University Name, Major, City, State

YYYY Degree, University Name, Major, City, State

One or Two Person Exhibitions

YYYY Show Title, Gallery, City, State

YYYY Show Title, Gallery, City, State

YYYY Show Title, Gallery, City, State

Group Exhibitions

YYYY Show Title, Gallery, City, State

YYYY Show Title, Gallery, City, State

YYYY Show Title, Gallery, City, State

Public Art Projects

YYYY Show Title, Gallery, City, State

YYYY Show Title, Gallery, City, State

YYYY Show Title, Gallery, City, State

Commissions

YYYY Title, organization or private commissioner, City, State

YYYY Title, organization or private commissioner, City, State

Curatorial Projects

YYYY Show Title, Gallery, City, State

YYYY Show Title, Gallery, City, State

Workshops

YYYY Workshop Title, Focus and duration of the course, host, City, State

YYYY Workshop Title, Focus and duration of the course, host, City, State

Residencies

YYYY Residency Title, Focus and duration of the residency, host, City, State

YYYY Residency Title, Focus and duration of the residency, host, City, State

Employment

YYYY-YY Position, Organization, City, State

YYYY-present Position, Organization, City, State

Collections

Name of Organization

Name of Private Collection

Grants/Awards/Fellowships

YYYY Official Grant Category and Funding Organization

YYYY Official Grant Category and Funding Organization

Current Gallery Representation

Gallery Name, Address, City, State

Artist Biography Guide

An artist Biography is a summary of an artist covering career highlights, education, and a summary of work to the present day. While an artist's statement is a stand-in for an explanation of work when you aren't there to speak for it, the artist's biography is more of a handshake or introduction from a mutual friend with your audience. Use this opportunity to introduce yourself as you would to someone who wants to know more about you and your artwork.

Tips:

1. 3rd person is standard for Biographies.
 - a. The third-person point of view belongs to the person (or people) being talked about. The third-person pronouns include **he, him, his, himself, she, her, hers, herself, it, its, itself, they, them, their, theirs, and themselves.**
 - b. Speak as if you are someone who is passionate about your art (But not yourself).
2. Keep it brief and to the point. Communicate the ideas without overcomplicating it or drawing it out.
3. Avoid
4. Try to maintain neutrality, listing accomplishments as facts rather than praise.
5. Try to avoid "Selling" yourself & lean towards being authentic and passionate.
6. Reduce art jargon - your goal is to make yourself and your work authentic and accessible.
7. When describing how long ago something happened, use since [year] instead of the number of years to reduce updates in later versions.
8. If you feel blocked by the actual writing, try grabbing a friend and chatting about your work while you record a voice memo. You can listen back later and write

Career Highlights

1. Include any impressive career highlights
 - a. Shows (Solo, Group, Juried)
 - b. Festivals
 - c. Collaborations
 - d. Grants
 - e. Other Projects/Opportunities
2. Avoid statements that originate in childhood. Although I'm sure it's true, people like to know more about you as the present-day artist and what interests you now.

Education

1. Include any relevant education and degrees
2. If self-taught explain that journey and why it was right for you
3. Hands-on experience: Internships, mentors, residencies, courses

Summary of work till Present day

1. Here is an opportunity to briefly explain your “Why”.
 - a. This can tie back directly to artist's statement but do not just duplicate it.
2. This could also include a statement of purpose if you have one.
3. This could also be a chance to answer the #1 question people ask about your art. Since this is a stand-in for an introduction, take the opportunity to answer it for them anyways.
 - a. Try and brainstorm what some of the most common questions are in the past year or start paying attention to new conversations with people to get this down!

Proofread and Trim

1. Proofread after you have all the elements in place.
2. Refine and trim.

Update at least Annually!

Steps for Writing an Artist Biography

1. Circle 1-2 options for each category before proceeding
 - a. **Medium**

Watercolor, Oils, Acrylic, Pastel, Marbler, Mixed media, Photography, Collage, Glass, Ceramics, Found Objects, Public Art, and Multi-Media...
 - b. **Stytle Categories**

Traditional, Contemporary, Abstract, Realist, Photo-Realist, Impressionistic, Expressionistic, Graffiti, Non-traditional, Eclectic, Fantasy
 - c. **Achievements**

Juried shows, group shows, solo shows, publications, grants, group projects, performances, festivals, community events, teaching opportunities, completed classes/courses, travels, protests/activism.
2. Make a rough outline - Here is a brief example of an outline to start with.
 - a. **Basic outline format:**

[Your name] is a [Style choice] [Medium] artist from [Where you live]. [Her/His] work explores [...]. [He/She] has recently [attended/completed/been juried into/show at/participated/been published in].

Fillable Version

(Your Name) _____ Is a (Style choice)
_____ (Medium) _____ artists from
(Where you live) _____. (Her/His) work
explores (A brief version of the main objective for your body of work) _____

_____.

(He/She) has recently (attended/completed/been juried into/shown at/
participated/ been published in)

_____.

(attended/completed/been juried into/shown at/ participated/ been published in)

_____.

and (attended/completed/been juried into/shown at/ participated/ been published
in) _____

_____.

(He/She) (insert your why, purpose, or answer your most asked question) _____

_____.

Naming your Work

Artwork titles are sometimes the only accompanying information viewers have to direct the narrative of your art. The act of titling your work can be tricky because of this. It's hard to determine what's best, and of course, it can vary significantly between artists and even between pieces or series for a single artist. You can go super specific to lead the audience in a particular direction or keep it open to interpretation. Either way, here is a list of some best practices to remember when considering what you want to title your art.

- Never title your work “Untitled.” Not only is this a missed opportunity to give a bit of direction to your audience, but it also communicates a lack of personal connection to this piece. Collectors like to know that each piece is important to the artist. Especially if it is something they are drawn to. Titling it shows your connection to it. It is also a nightmare when it comes to inventory and tracking logistics on the backend if you have too many of these.
- Numbering pieces is a solution to the logistics on the backend, but it still may feel impersonal for potential buyers.

Here are a few strategies that some people use:

- One option is to title works based on the focal point. This type of title helps support the composition and story of the work.
- Include locations for landscapes or cityscapes, names and dates for portraits, or historic event titles if depicting a well know scene.

Tips & Tricks

- Titles should not be too long.
- Titles should not be too descriptive. This can be too literal and take the enthusiasm away from viewers.
- It should be intriguing but not “Too on the nose.” You can suggest a connection with the title, but sometimes the viewer and not the artist define the most meaningful connection.
- You can connect names in a series to tie them together and show their connection to each other. I.e., Blue Island, returning to Blue Island, the sky of blue island, island horizon...
- Ask trusted friends or family to spitball a few titles to get ideas from a viewer's perspective.
- Run potential titles by friends, family, or internet artist groups to see how others perceive them.

Artwork Pictures Guide

Pictures are very important since it is often the first impression other parties get of your artwork. The artwork itself could be absolutely beautiful, but if the photograph is not top quality, the artwork will look less attractive, and it also reflects poorly on your professional status as an artist.

Fortunately, many phones these days have cameras that are good enough quality to produce high-quality images. So almost everyone is carrying around the main piece of equipment needed to take good pictures and edit them for basic submissions or online needs. They may not work for large-scale formats or high-quality prints, but they will get you through most needs.

Here are a few things that serve as a quick list to try and accomplish with these photos.

- Avoid glare or shadows (See best practices for lighting below)
- Make sure colors and values look true to life. Sometimes this is hard to do with the original photo. If editing the photo, remember the goal is to get it closest to how it looks in real life instead of making it look “Good” and potentially creating something that doesn’t represent the artwork factually anymore.
- Crop and skew in photo editing software (Photoshop or freeware [GIMP](#)). Try to square up the sides, top, & bottom in the original frame, but sometimes, you must take the picture at unideal angles to reduce glare. Use photo editing software to skew and crop the image so it is squared and fits the frame cleanly. Here are two quick guides on squaring up an image using skew and perspective in Photoshop, lightroom or gimp..
 - Photoshop: <https://youtu.be/1BAxjskOjEA>
 - Lightroom & Photoshop: <https://youtu.be/ftM1zOwcGXE>
 - GIMP: https://youtu.be/DC_2x2MrTqs

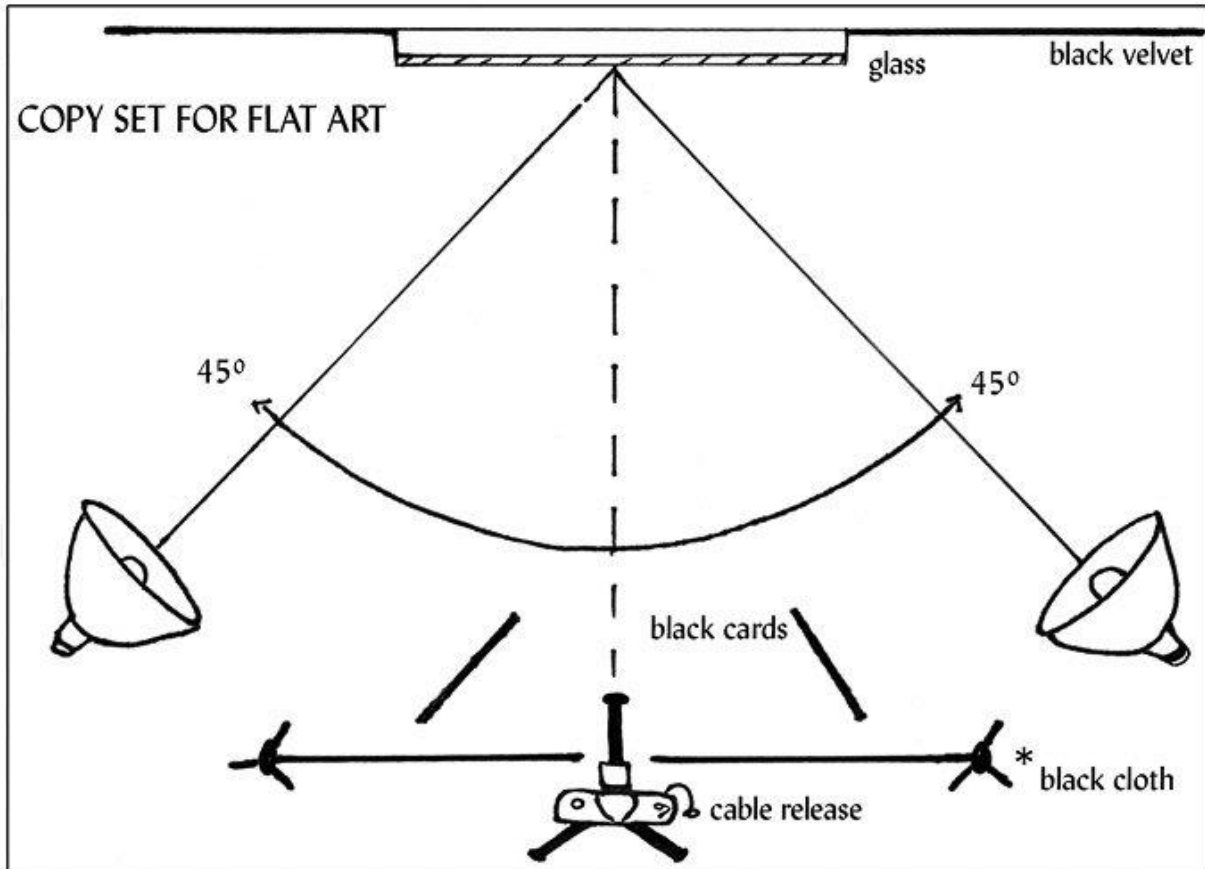
Lighting

The standard [lighting](#) setup for photographing flat art uses two identical lights. You can position them at 45° to each side in front of the painting to provide an even wash of shadow-less light. One light cancels out the shadows cast by the other light.

A setup like this requires quite a large room to get the lights far away from the artwork. If they are too close, you might see glare on the edges of your painting.

You can bounce lights off neutral side walls or massive pieces of white foam core. Or you can diffuse them through white material for a softer look and reduce glare.

What if your artwork is behind glass? You can eliminate reflections by using black foam core in front of the camera lens.



Submission Requirements

Lastly, you must ensure you follow all of the instructions on any submission for artwork. Usually, there are specific sizes or DPIs that the call or entry form is calling for. Make sure to follow these instructions precisely. Sometimes artwork will be automatically disqualified if they do not follow the guidelines. If not automatically taken out of consideration, it still signals some jurors, Galleries, or collectors that you are newer in your art career and have not worked out this crucial detail yet. Here are a couple of guides on resizing images to get what you need.

- Photoshop: <https://youtu.be/m-rf0aus6zc>
- Gimp: https://youtu.be/6DHxgkSG_Zw

Digital Portfolio Guide

First, I have to disclose that I drew heavily from this particular video linked below. I am basically going to flesh out what is in this video in my own words, but this was a simple guide that covered all the bases for me as I was researching strategies for creating a digital portfolio. He even provides different samples and a template to start from!!

Xanadu Gallery Creating a Digital Portfolio:

<https://reddotblog.com/digital-portfolio-challenge-step-by-step-guide-for-creating-your-own-digital-portfolio/>

Digital Portfolio Template:

(You just need to duplicate it and/or save the file locally to start editing your own)

https://docs.google.com/presentation/d/1YCQhTOP-1Uen4J9_PCLnNrHdZetuHubE/edit?usp=sharing&oid=106369764180102755082&rtpof=true&sd=true

Benefits of Creating a Digital Portfolio

It is always good to have a digital portfolio handy to share in case the need arises. You may run into a potential buyer at an event who would like to see a few of your works. You can direct them to your website or social media, but your website (if you are like me) may not be up to date, and your social media may not be curated to best show your work cleanly and professionally. On top of that, you can't guarantee that they will take the initiative to go to your website or visit/friend/follow you on social media. Suppose you have someone interested in your work. In that case, you can easily ask for their email address (which will also help build your email list) and send them a personalized email containing a well-curated professional document with your work highlighted.

This is also great to use when submitting your work to galleries. It can either be uploaded into the submission form or easily attached to an introductory or follow-up email with the curator or gallery owner.

This particular digital format is also very flexible and allows you to update it quickly and painlessly with new work or for different bodies of work. Simply copy a formatted slide, replace the image of the artwork, and update the Title, Price, Size, and Medium. You can duplicate the whole deck and only edit one to have various versions of your portfolio for various bodies of work or venues.

Your artist statement and biography can be completely separate, but they can easily be added to the end of the portfolio. You don't want it initially because you want people to see your art first to get them hooked and interested. Once interested, they can read your text to gain a deeper understanding of the work.

What to have ready before you start:

1. A list of which art you want to be included in this portfolio.
(Start with 5-10 pieces from the body of work you have been writing about all year!)
2. Pictures of the pieces
(Hopefully, last months guide will help you get this ready)
3. Prices, Medium, Title, & Sizes for each piece

Starting in PowerPoint or Google Slides

1. To start, you can either open a new PowerPoint presentation or save the template from the Xanado gallery page.
2. Decide if you want the presentation to be vertical or horizontal
3. Format your the background color. A neutral grey or white is usually preferred over a bright color or texture/image that may clash with your artwork.
4. Set these as your theme so all new slides will use the same format

You'll want to save the changes that you make to the colors, fonts, and effects as a theme (.thmx file). That way, you can apply this new theme to your other presentations.

1. On the **View** tab, select **Slide Master**. Then on the **Slide Master** tab, select **Themes**.
2. Click **Save Current Theme**.
3. In the **File name** box, type an appropriate name for the theme, and click **Save**.

Note: The revised theme is saved as a .thmx file in the Document Themes folder on your local drive, and it's automatically added to the list of custom themes on the **Design** tab in the **Themes** group

5. Add an Image and place it nicely on the slide (Not too large or too small, but use your best judgment.
6. Add a textbox and Add the basic text as you would like it. Mine includes
 - a. "Title" | L x W" | Medium

\$Price

7. Duplicate the slide & replace the image and text for the next piece to simplify adding a new slide. Now, you don't have to format each one individually. You do have to double-check and make sure that everything is updated properly and that the images match the text!
8. Create an excellent cover with your name and a piece of work that people see first when they open the file.
9. Add some ending pages with a photo of yourself/studio to personalize the portfolio and show them the artist behind the work. You can also add your contact information, artist statement, and artist biography in these last pages.

Finishing Touches

Play around with it, get as fancy as you feel like, or keep it basic and clean. I added a little yucca image I drew and made it into a digital logo-type thing.

This process leaves you with a clean and professional document you can confidently share to represent your work.

I suggest saving this in an editable format (Powerpoint or Google Slides) so you can easily update it when you have new work to add or need to remove work.

******* When sharing, I strongly suggest saving a PDF version of this file *******

This maintains all of the formatting and image integrity but reduced the clunkyness of an editable file and the possibility that they can't open one of the other file types. In general you can easily open PDFs on any device including phones without affecting the format of the document.

******* Pro tip: Include 1-3 pieces that have sold to show that you are selling work!**

Creating and Sharing Youtube Videos

Videos can be used for newsletter and your website as a tool to let you audience in and share your process

- Share links directly to youtube to increase your views and save yourself from having to host large video files on your personal website
- Can add a still photo on the newsletter or your website and link the image to the video
 - Pro-tip - screenshot the youtube thumbnail, so people are expecting to be directed to a Youtube video

How to Create a Youtube Channel and Customize it

<https://youtu.be/aKydtOXW8ml>

Making art videos for YouTube // equipment, set up, editing, & tips -ad

<https://youtu.be/Y0JnaLEllac>

Full process on our Phone

<https://youtu.be/ek53TQ9U35o>

A Beginner's Guide to Become a Youtube Artist

<https://youtu.be/ervQUyB4nKM>

Tips

<https://youtu.be/P5CrHDdsbmo>

Lighting

<https://youtu.be/tTtoEp1zwE4>

Sound

Equipment

<https://a.co/d/aBhgp02> (Lapel)

<https://a.co/d/3OAPihj> (USB attached to computer)

Voiceovers

<https://youtu.be/p1xXKkly-go>

Editing videos for Youtube

Free Editing App

SPLICE - Free with the option to upgrade. I didn't upgrade and I feel like this is still better than iMovie!

Free Editing Software

<https://fxhome.com/product/hitfilm>

How to edit in Hitfilm

<https://youtu.be/Fo2YbG8hYul>

Uploading a Video to youtube

<https://youtu.be/6C4dEpT0rYg>

Embedding Video Directly into emails - outlines some pitfalls to this and ways around them

<https://youtu.be/u0jmmKxM6ho> (Warning requires a certain account, but left it in because its helpful and you may still want to use it)

Other strategies

<https://www.campaignmonitor.com/resources/guides/video-in-email/>

You can also just share the link by itself!

Press Release Format Template

Headline: This attention-grabbing title should explain what the release is about. Do you have a major event, announcement, or launch? Journalists get hundreds of pitches per day. Choose a headline that will make you stand out from the crowd.

The Intro Paragraph: So you have piqued the interest of a journalist with your captivating headline, now you need to sell your story – it must be informative and give its reader reasons to believe the public should be excited or interested!

Your introduction should include the:

Who – Who are you? Why are you an authority on the subject? State your credibility!

What – What are you trying to tell the public? This is often the body of the news.

Where – Where are you located? Where is your story taking place? When did it happen?

Why – Why is it important? Will it affect the reader and how?

How – How was it achieved (if applicable)? Is there a backstory of significance?

When these foundational questions are properly answered succinctly, you are not only saving the journalist time but getting to the point of why your news is so important before potentially losing their interest.

The Body: In the next few paragraphs you will want to provide facts, quotes, and further information to build credibility. Be sure to organize your information in hierarchical order from most important to least, allowing the reader to easily understand and skim. **Do not leave out facts or information that would be required for a journalist to write the story.**

Closing/Company Information: Describe your company in a few words, imagine you are explaining what you do to a person you just met. Include additional information that is relevant to the story.

Contact Details: Include the full name, phone number, and email address of the person who will be handling the media inquiries. Be sure that this individual can answer questions promptly.

Example:

For all media inquiries contact: (Full Name), (Title). (Email address), (Phone number).

Artist Show Card Guide

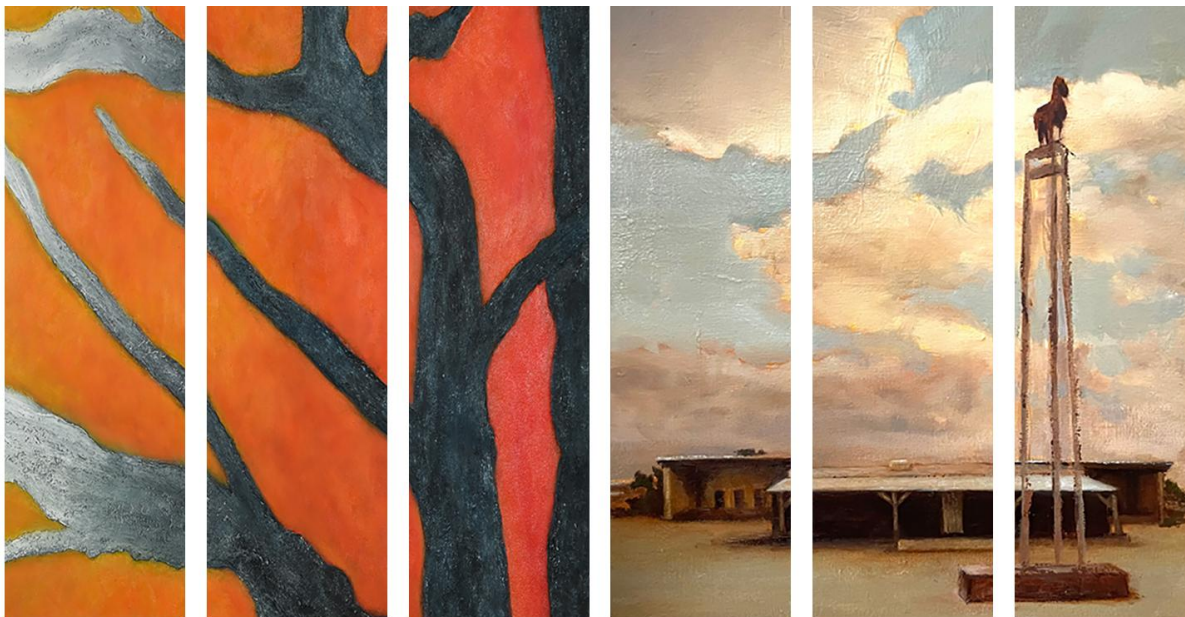
Uses

1. A Hand-out to give friends and family.
2. An immediate mailer/invitation. There's no envelope to open.
3. A good-looking 'small flyer' for us, fellow artist friends, and student volunteers to leave at coffee shops and to pin on announcement boards at museums, cultural organizations, and student centers, etc.
4. A calling card for when we visit galleries
5. As possible bookmark or memorabilia.

Decisions to make before designing an Art Exhibit Post Card.

1. What's on the Front? Usually an image. Could be words, title, theme etc.
2. What Goes on the Back? Who-What-When-Where (more later).
3. Size. To qualify for First-Class Mail postcard rate the card has to be rectangular, at least 3-1/2 inches high x 5 inches long x 0.007 inch thick and be no more than 4-1/4 inches high x 6 inches long x 0.016 inches thick.
4. Print Run. How many to print?
5. Budget. How much money you have to spend on this aspect of promotion//marketing?

As far as print run: we decided to print 500 postcards and that seems to be a reasonable number for mailing out and handing out. You can also print two different front images to have variation with identical print information on the back of the post card 250/250.



ROOTS & BRANCHES

NOVEMBER 4TH - DECEMBER 17TH

Example Front of postcard for Roots and Branches Exhibit.

Finally, here are the five main points to keep in mind when putting your post card all together:

1. **Plan ahead.** Have the postcards ready 1-2 months before your show opens. This means not only do you need to design the card, but communicate with your printer to find out his/her lead time. So work backwards from your desired date of having the post-card in hand and then line up all the things you need to do to make it happen.
2. **Who. What. When and Where.** Yes, you've heard this before and you'll hear it again. Who (your name) What (name of show and definition of show—is it a pop-up, a month-long show, a one nighter?) When (the run date of the show as well as the date of the Opening Night and any other special events during the run of the show) Where (name of the gallery, or venue, and the address. Include zip code and phone number of the gallery and the gallery/venue website. You may consider putting your own phone number on the card, as Charlene and I did, but realize your phone number may end up on someone's solicitation list.
3. **Establish Credibility.** Be sure to proofread everything. Use high resolution photos/jpg. A sloppy looking card communicates 'a don't care/don't know/I make mistakes attitude' — which you probably don't want to do unless that's the theme of your exhibit, which has its own set of decisions and contradictions not addressed here.
4. **Keep It Clean and Easy.** Fewer words are better than a lot of words. People appreciate quick-to-eye grab information. (look at image below—left side of the back of postcard) to see how we varied caps and lower case, as well as grey and black inks.)

5. **Ask Friends and Art Community to Help Spread the Word & Distribute Your Post Cards**

ROOTS & BRANCHES

Joint Exhibition by **Jenn Merz CQ & Lyndy Bush**

- Curated by **Joshua Berkowitz** -

Exploring the artists individual pasts, presents, and futures through their art.

November 4th - December 17th

First Friday Event & Show Opening

Friday, November 4th 6:30-9 pm

Opening Reception

Saturday, November 5th 5-9 pm

Second Saturday Artist Talks

Saturday, December 10th 1-3pm

Closing Reception & Close of Show

Saturday, December 17th 5-8 pm

Apex Gallery

840 Sante Fe Drive, Denver, Colorado 80204

Hours: First and Third Friday's 6:30-10 pm

Saturday 1-7 pm

Sunday 12-5 pm

... or call **303.709.3178** to make an appointment!

Back of postcard for Roots and Branches Exhibit.

Goal Setting Guide

For a little homework, I would like you each to think about 1-2 long-term goals you have for your art career or art practice. These can be as big and vague or small and specific as you desire.

- These will be used to fill in the provided goal setting worksheets.
 - **Clark Hulings fund - Setting Goals Free video:**
<https://clarkhulingsfund.org/break-business-goals-into-actionable-steps/>
 - [Dream to Milestone WS](#) to identify milestones for 2023
 - [Fleshing out tasks WS](#) to identify measurable tasks to accomplish the milestones

The goal setting worksheets are fantastic for identifying tangible and measurable tasks as well as identifying resources and tools needed to accomplish them. It is beneficial to print these worksheets out or download them as an editable Word Document on your computer so you can fill them in and edit it as the year progresses. Please reach out if you have any questions. Please plan to bring these with you and we will review these briefly in March!

- Additionally, it would be useful to pick out 10 pieces of your work that you feel speak to your best work or the direction you are interested in pursuing in 2023. This can be a digital collage or a physical collage with printed images.
 - I would love to have physical versions of these collages at the March meeting. If you would like me to print yours out, just send me the digital file before March 16th and I can bring it with me to the meeting.

Assignment:

For a little homework, I would like you to flesh out a few actionable & measurable tasks that get you closer to your larger goal/s.

- I'll refer you back to the worksheets below for templates:
 - Clark Hulings fund - Setting Goals Free video:
<https://clarkhulingsfund.org/break-business-goals-into-actionable-steps/>
 - [Dream to Milestone WS](#) to identify milestones for 2023
 - [Fleshing out tasks WS](#) to identify measurable tasks to accomplish the milestones

For an example here are some of my 2023 Goals, Milestones, & tasks that I identified. Feel free to "reply all" to the group if you would like to share yours as well. Sometimes just writing them down and sharing them is helpful!

Dream: Becoming a prominent Southwestern Artist

- Short Term Goal
 - Milestones
 - Tasks
- Milestones
 - Tasks
- Milestones
 - Tasks

- Next I want you all to create a mind map using the 10 pieces of work that I picked out in January.
 - Here is a quick video I made describing how I create mind maps:
<https://youtu.be/ldXa5C7OGJw>
 - I would love to have physical versions of the Mind Maps to share at the March meeting too.

Dreams to Milestones

DREAM

SHORT-TERM GOALS

Gets you part of the way to your dream

MILESTONES

Individual action items you can cross off on the path to the short term goal

1	1.	1.
		2.
		3.
		4.
		5.
	2.	1.
		2.
		3.
		4.
5.		
3.	1.	
	2.	
	3.	
	4.	
	5.	
2	1.	1.
		2.
		3.
		4.
		5.
	2.	1.
		2.
		3.
		4.
		5.
	3.	1.
		2.
		3.
		4.
		5.

Fleshing out Tasks

SHORT TERM GOAL**HOW THAT FITS INTO LONG
TERM GOAL**

1.	
-----------	--

Task Required	Target Date	Likely Expenses
1.		
2.		
3.		
4.		
5.		

How to Price Consistently

- [Pricing & Selling Art](#)

Consistent pricing is key for successful art sales. But, how do you put a price on your efforts and artwork? How do you decide on a logical approach?

The best solution for many artists is to select a pricing formula that works well for their art form and is a good fit for the stage of their career. A formula can simplify your life, plus makes it easier to explain your prices to potential buyers.

Consider one of these 3 straightforward formulas for pricing your work:

FORMULA 1: Square Inch × Dollar Amount

[Artist Daily](#) contributor and professional artist, [Lori Woodward](#) multiplies the size of her painting - in square inches - by an appropriate dollar amount. Art consultant [Maria Brophy](#) and her husband, artist Drew Brophy, use Lori's technique to price his work. To get the square inches of a painting, multiply the width of the work by the length. Next, multiply this number by a dollar amount that makes sense for your reputation and credentials. Then round to the nearest hundred. Finally, double the cost of your materials and add it to the square inch dollar amount. This accounts for the 50% commission galleries usually take to sell your work. But, if you don't sell from galleries, don't account for gallery commission.

Emerging artists should consider pricing their art at more affordable rates, while established artists can charge higher rates. Lori charges \$6 per square inch. She started off with a \$2-\$3 range when she was selling at outdoor art festivals and increased the dollar amount once she started working with galleries. Make sure to not outprice your buyers, though. With larger paintings, Lori uses a smaller dollar multiplier.

Example for a painting with a width of 18 inches, a length of 24 inches, a square inch multiplier of \$4, and a material cost of \$100:

1. $(18 \text{ in} \times 24 \text{ in}) = 432 \text{ square inches}$
2. $432 \text{ square inches} \times \$4 = \$1,728$
3. Rounded to \$1,700
4. $\$100 \times 2 = \200
5. $\$1700 + \$200 = \$1,900$

FORMULA 2: (Hourly Wage × Hours Spent) + Cost of Materials

Your price should reflect the money and time you put into creating it. This formula ensures you are being paid for each hour you work and are covering the cost of your materials. It is an especially good formula for artists who are just starting out. When deciding on an hourly rate, look to see what comparable artists are charging for their art. If you use this formula and your price is much higher than theirs, consider lowering your hourly rate.

Example for an artist who charges \$20 an hour, works for 15 hours to complete a piece, and spends \$100 on materials:

1. $\$20 \times 15 \text{ hours} = \300
2. $\$300 + \$100 = \$400$

FORMULA 3: (Height + Width) × Multiplier

Melissa Dinwiddie, an artist and author of the blog [Living A Creative Life](#), recommends linear inch pricing if you have paintings of many different sizes. On a guest post for [The Abundant Artist](#), she explains that it's a good approach because it's very simple for buyers to understand. Square inch pricing can be confusing with a range of sizes. For instance using a multiplier of \$2.50 per square inch, your smallest painting (4 × 4 inches) will be \$40 and your largest painting (32 × 32) will be \$2,560. That can be hard to explain to a potential buyer and could put them off. Linear inch pricing is a lot simpler to follow.

Example for a 4 × 4-inch painting at \$20 per linear inch:

1. $4 + 4 = 8 \text{ linear inches}$
2. $8 \text{ linear inches} \times \$20 = \$160$

Example for a 32 × 32-inch painting at \$20 per linear inch:

1. $32 + 32 = 64 \text{ linear inches}$
2. $64 \text{ linear inches} \times \$20 = \$1,280$

Pricing Your Art Consistently Pays Off

Pricing your work consistently comes with a wealth of benefits. It allows you to build credibility and establish an excellent reputation among buyers and collectors. Buyers like understanding how art is priced. It will also keep you in your gallery's good books.

Want to Know More? Check out [Why it Pays to Price Consistently](#).

Artist Inventory Guide

Why keep an inventory?

Keeping track of your inventory, what you create, where it is currently at, and all the shows/exhibitions each piece has been in is incredibly important for the documentation of your career, but it is often overlooked.

A good inventory system should be simple enough that you actually do it. This could be as simple a quick paper spreadsheet similar to an accounting ledger or a Google spreadsheet that you keep updated.

Printable Paper Form:

https://docs.google.com/document/d/108-na5axWff0fvjl8NP8RN-gSreSdeKupCdqjR_H9kE/edit?usp=sharing

Google Spreadsheet:

https://docs.google.com/spreadsheets/d/1twLXXUhBs-wJv47RxeOnrFpWPd_cOF-Zt1hsCep45w8/edit?usp=sharing

Tips and tricks

- Try keeping smaller inventories broken up into smaller collections or series. This can even just be by year if you don't have distinct series (Though its highly suggested to work in series for other various reasons)
- Write a brief description for each piece, this will come in handy later when you are called upon to supply descriptions.
- Location - This becomes important to update as shows and opportunities start overlapping. It is easy to lose track of where things are currently located (Either at a show or in a collection)
- Buyers/owners contact information - This is also a great place to document who bought your piece once its sold and document their contact information. You may have a newsletter contact list, but a direct documentation of who bought a piece will help you send targeted and personalized correspondence if needed in the future.