

## **Receiving:**

**Convenor: Pat Curtis**

**Wednesday, from 5:30 – 8pm, and Thursday, from 9 – 10am.**

### **Preparations**

Get the wall labels in advance and divide them in 3 groups (like A – G, H – P and Q – Z)

Have 3 tables set up in the hall with the letters clearly visible.

Have 1 table ready in the hallway nearby to put reserved work on.

Have 3 copies of the master list, rulers and pens.

Lots of small masking tape rolls (use a good quality tape, like 3M). It happens frequently that labels fall off the paintings or the stands, so make sure that the small rolls of tape are tight, preferably 2 small rolls on each label, and not one larger on. Larger ones make the name tag not stick close enough to the board.

After each session mark all the art received on one master sheet; this sheet will be given to the cash desk.

Have the original copies of the entries so it is possible to check when there is a conflict with the labels.

Team: 3 receivers, 3 runners

### **Procedure**

Club members submit their (unwrapped) paintings to the receiver (alphabetically by last name). Receiver matches title, medium, price and size with the master sheets and strokes it off using a ruler. In case of disagreement ask the convenor (Pat Curtis) to check with the original submission sheet.

Check the size with measuring tape if needed.

Receiver checks the painting for proper hanging devices, clean mats, backings etc.

If a painting is rejected or not submitted mark this on the master sheets. Also write it on the wall labels and keep these labels separated from the rest.

Put the wall label on the painting (never put it on a “gold” coloured frame).

For matted work place the wall label neatly on the top right corner.

Runners will bring the submitted paintings to the stage or put it on the “reserved” tables in the hall way.