

LAMBETH ART ASSOCIATION

RESERVED ARTWORK JOB DESCRIPTION

NOTE: The Stage Lead's job has been folded into this one.

Volunteers needed:

- Wednesday from 5-8pm: 3 people
- Thursday from 9-10:30am: 3 people
- Thursday from 5-8pm: 3 people
- Friday 1 person (consider 2 in the evening)
- Saturday 1 person (if any work is left)

Preparations:

Show Coordinator to ensure that lights work and ask church to replace any that are burnt out.

Lead to make sure the volunteer sign-up sheet is filled prior to the show.

Lead to contact **Reception volunteers** in advance to remind them of their shifts and to let them know what is expected of them.

Lead to ensure that lights work and ask **Show Coordinator** to have church to replace any that are burnt out.

Lead to ensure the stage is clean and the walls are free of clutter (so large works of art can be stacked against them).

Lead to make sure three tables are set up the middle of the stage to put paintings on top of and underneath of. If shorter tables are available, place them underneath the three taller ones.

Lead to ensure a door stop is available to keep the stage door open.

Lead to have cardboard ready to place between the layers of artwork for protection.

Artwork will come in on Wednesday evening and on Thursday morning.

Process:

-Runners will bring the work from the receiving area to the stage.

-Framed and matted reserved work is stored on the stage.

-Larger works (***) and (*****) are placed against the back wall with cardboard between each piece for protection. Do not stack them more than three layers deep or they may slide.

-Smaller pieces are laid flat on tables. Avoid laying any work flat on the floor if possible.

-Use plastic bins such as grocery totes and milk crates to organize small framed work and all matted work. This frees up table space for larger pieces and reduces the need to stack. Bins make it easier for volunteers to find replacement pieces.

-For work that is stacked flat, it is important to consider the depth of each piece; try to keep the same thickness in each layer so that the cardboard lies flat on top, ready for another layer of artwork.

-Unframed pieces are lighter and can be stacked higher.

-Always put cardboard between layers to protect the work.

-Glassed work is heavier than other work, so keep this in mind when stacking.

-Carry glassed paintings by the sides using two hands. If held by the top, the glass can pop out of the frame.

-Lost tags are a frequent problem for Reserve works. Consider taping labels to the wire with green painters' tape or tucking them inside the bottom bar of stretched canvasses. (This is in addition to the use of the good quality masking tape loops.)

- Keep similar sizes together. Keeping them sorted by size will make it easier to find the right size piece when a **Floor Rep** comes to get a replacement.
- When choosing replacement pieces, look for one that fits the available space, and try to keep every artist represented in a fair way; a good rule is to first look for a piece by the artist whose work just sold.
- Respect that the **Floor Rep** may be looking for a piece of a certain size, shape or colour.
- The main goal is to have all reserved works out of the stage area as soon as possible.
- Important:** No visitors are allowed on the stage. No members are allowed to take a piece off the stage to “show” to a perspective buyer.