

— THE ART OF — INSTALLATION

AN INSTRUCTIONAL PAMPHLET



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SAY YOU'VE FINALLY LANDED THE OPPORTUNITY TO DISPLAY YOUR WORK IN A GALLERY, OR YOU FOUND THE PERFECT EMPTY WALL SPACE TO THROW TOGETHER A SHOW OF YOUR OWN. BUT TO DISPLAY ARTWORK IN A PROFESSIONAL MANNER TAKES A LOT MORE KNOWLEDGE THAN SIMPLY KNOWING HOW TO SWING A HAMMER AT A NAIL.

THROUGH READING THE FOLLOWING PAGES OF THIS INSTALLATION GUIDE, YOU TOO CAN BECOME AN EXPERT IN TREATING THE SPACE, ART, AND TOOLS YOU'RE USING WITH RESPECT AND CARE!



IS YOUR WORK "READY TO HANG"?

SAY YOU ARE EXHIBITING YOUR WORK AT A GALLERY, YOU MAY RECEIVE A CONSIGNMENT CONTRACT /GALLERY AGREEMENT THAT STATES THAT YOUR WORK MUST BE "READY-TO-HANG." YOU MAY BE WONDERING WHAT THAT MEANS? TO MAKE SURE YOUR WORK IS READY-TO-HANG, FOLLOW THE LIST BELOW:

ANY ADHESIVES OR PAINT USED IN THE CONSTRUCTION OF THE WORK AS WELL AS THE PRESENTATION IS DRY

YOUR WORK IS FRAMED WITH HANGING HARDWARE ON THE BACK OF THE ARTWORK (D-RINGS, KEYHOLE, CLEAT, OR PICTURE WIRE)

LABEL YOU WORK ON THE BACK WITH THE FOLLOWING INFORMATION:

YOUR NAME
CONTACT NUMBER
EMAIL ADDRESS
TITLE

IF THE HANGING HARDWARE DOES NOT MAKE IT OBVIOUS HOW THE WORK SHOULD BE HUNG, INCLUDE AN ARROW ON THE BACK SHOWING "UP" TO PREVENT CONFUSION



RECEIVING AND HANDLING WORK

BUT WHAT IF YOU ARE RECEIVING WORK TO HANG THAT ISN'T YOURS? BEING CAUTIOUS AND RESPECTFUL WITH ANOTHER ARTIST'S WORK IS KEY TO A PROPER INSTALLATION. THE FOLLOWING ARE PRECAUTIONS TO TAKE WHEN UNPACKING AND REPACKING WORK YOU HAVE RECEIVED.

UNPACKING



BEFORE UNPACKING A
PIECE, PHOTOGRAPH IT
PACKED UP FROM ALL
ANGLES.

SLOWLY UNPACK THE PIECE, BE
SURE NOT TO CUT TOO DEEP OR
TEAR THE PACKING MATERIAL.
PHOTOGRAPH EACH LAYER.

ONCE THE PIECE IS UNPACKED,
CAREFULLY SET IT ASIDE AND
PHOTOGRAPH IT. CAREFULLY
GATHER THE PACKING MATERIALS
AND LABEL THEM WITH THE
ARTIST'S NAME.

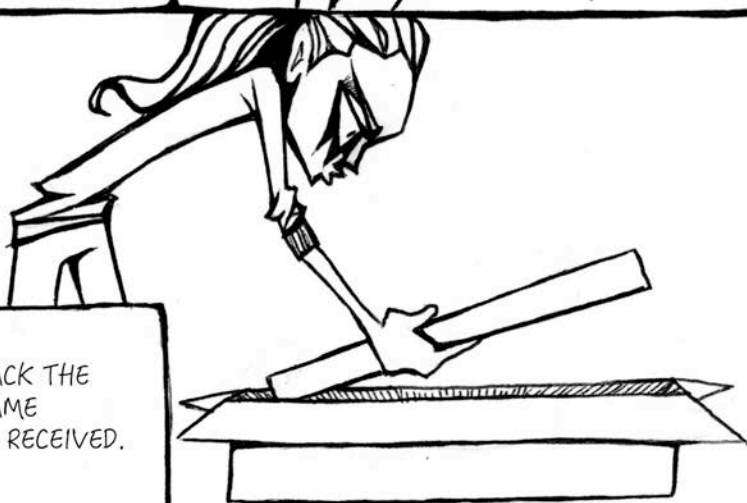
CONDITION
REPORT:
SPLENDID!

IF REQUIRED BY THE LENDER,
OR IF THE PIECE APPEARS TO
BE DAMAGED FILL OUT A
CONDITION REPORT.

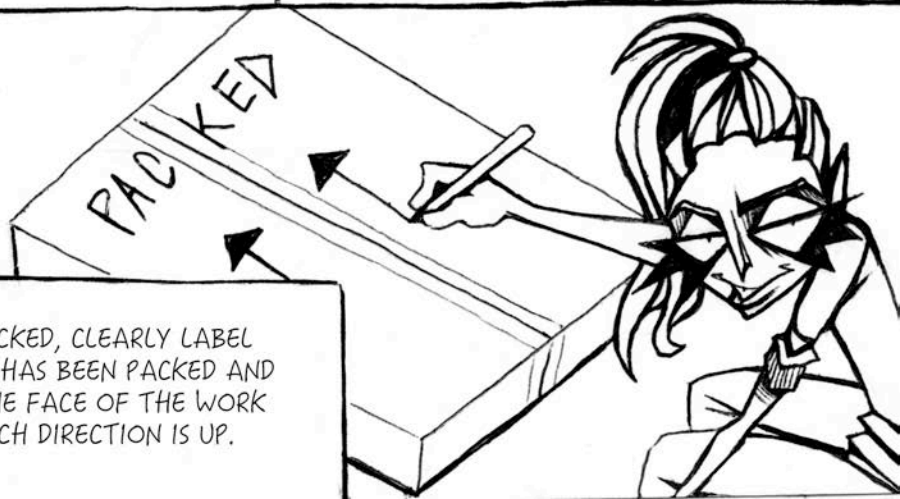
BEFORE PACKING UP A WORK, PULL UP ALL THE IMAGES YOU TOOK WHEN UNPACKING THE PIECE. REFERENCE THEM WHEN REPACKING THE WORK



CAREFULLY REPACK THE WORK IN THE SAME MANNER IT WAS RECEIVED.



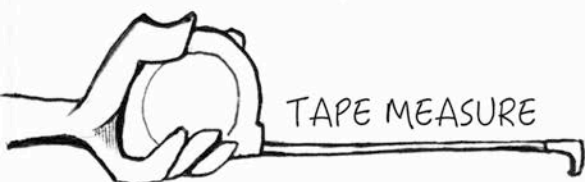
ONCE PACKED, CLEARLY LABEL THAT IT HAS BEEN PACKED AND MARK THE FACE OF THE WORK AND WHICH DIRECTION IS UP.



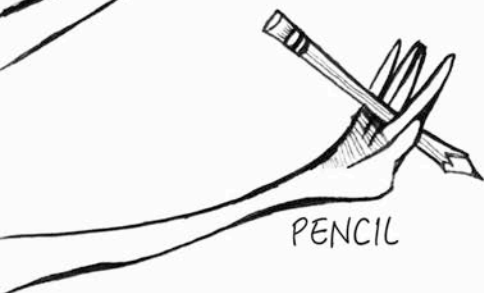
MEASUREMENTS AND THE MAGIC FORMULA

MATH! TURNS OUT WE CAN'T ESCAPE IT, EVEN IN ART. THE IMPORTANCE OF MATH WHEN INSTALLING ARTWORK IS HUGE. IN ORDER TO ACHIEVE AN INTENTIONAL AND PROFESSIONAL LOOK WHEN ARRANGING WORK ON A WALL, ACCURATE MEASUREMENTS AND STRONG BASIC MATH SKILLS ARE REQUIRED.

THE MATERIALS YOU'LL NEED ARE:



CALCULATOR



MEASUREMENTS AND THE MAGIC FORMULA

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IN MOST GALLERIES ARTWORK IS INSTALLED 60" FROM THE CENTER. THIS MEANS THAT THE CENTER OF EACH WORK OF ART IS 60" FROM THE FLOOR, BECAUSE 60" IS EYE-LEVEL FOR THE AVERAGE PERSON. THIS MAY SEEM HARD TO CALCULATE, BUT THAT IS WHERE THE MAGIC FORMULA COMES INTO PLAY:

MAGIC FORMULA

MEASURE THE HEIGHT OF THE PIECE OF ART

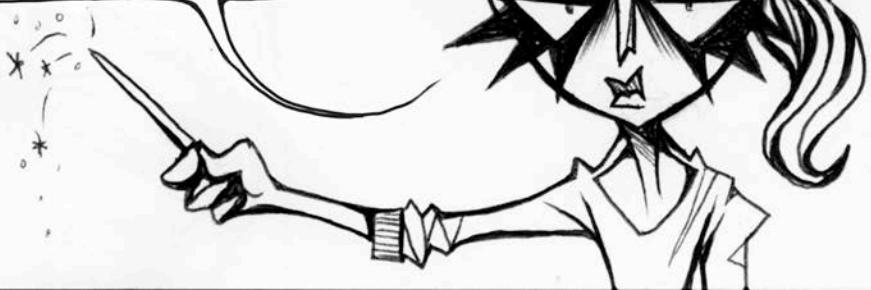
DIVIDE THAT NUMBER IN HALF

ADD 60

SUBTRACT 'THE DROP'. (THE DISTANCE FROM THE TOP OF THE ARTWORK TO THE HOOKS, D-RINGS, PICTURE WIRE OR CLEAT)

$$\frac{\text{HEIGHT}}{2} + 60 - \text{THE DROP}$$

THE ABOVE FORMULA WORKS FOR ARTWORK LESS THAN 100" IN HEIGHT. IF YOU ARE INSTALLING WORK GREATER THAN 100", THEN YOU WILL WANT TO MAKE SURE THERE IS AT LEAST 6-12" OF CLEARANCE FROM THE FLOOR.



MEASUREMENTS AND THE MAGIC FORMULA CON'T

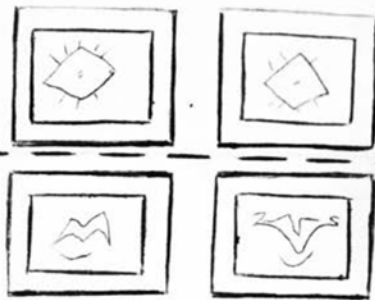
VISUAL AID

NOW THE PREVIOUS INFORMATION MAY SEEM A LITTLE OVERWHELMING, SO REFERENCE THE FOLLOWING ILLUSTRATION FOR A MORE VISUAL EXAMPLE ON HOW TO PROPERLY MEASURE FOR HANGING IN A GALLERY.

60" FROM
THE FLOOR

WHEN THERE IS A GROUPING OF
SMALLER PIECES BY THE SAME
ARTIST, CONSIDER THEM AS ONE
PIECE, WITH THE CENTER BEING
THE MIDDLE OF THE GROUPING.

CONSIDER THE BAL-
ANCE OF THE WALL
AND LEAVING THE
SAME AMOUNT OF
SPACE ON EACH END.
DON'T CROWD THE
CORNERS.



HARDWARE AND HOW TO USE IT

THERE'S A LOT MORE MORE EFFICIENT WAYS TO HANG YOUR ARTWORK INSTEAD OF SLAPPING TAPE ON THE WALL AND HOPING THE ADHESIVE DOESN'T GIVE IN. READ ON TO LEARN ABOUT DIFFERENT TOOLS YOU CAN USE WHEN INSTALLING.

HANGING WITH WIRE

THIS IS THE MOST COMMON HANGING HARDWARE ON ARTWORK.

THE WIRE CAN BE ATTACHED TO THE FRAME THROUGH A D-RING.



THEN YOU CAN ATTACH THE WIRE TO THE WALL BY HANGING IT ON A FLOREAT HOOK

HARDWARE AND HOW TO USE IT

CONTINUED...

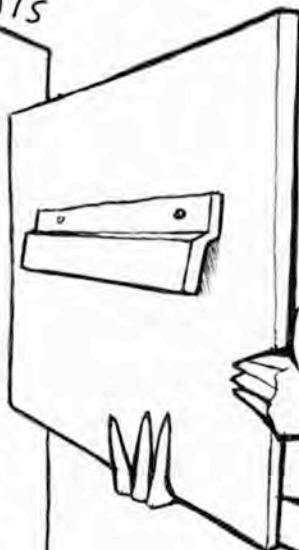
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HANGING WITH CLEATS

USUALLY USED WITH
HEAVY FRAMED WORK
OR PHOTOGRAPHY
MOUNTED ON WOOD.



A BEVELED PIECE OF
WOOD OR METAL THAT
SCREWS INTO THE WALL
AND THEN LOCKS IN
WITH A SIMILAR PIECE
THAT IS ATTACHED TO
THE BACK OF AN
ARTWORK.



HANGING WITH PLEXI-GLASS

PLEXIGLASS CAN BE PLACED
OVER UNFRAMED WORK.



TO ATTACH THE WORK TO THE
WALL, YOU PLACE L PINS IN THE
CORNERS OF ARTWORK, EQUAL
DISTANCE FROM EDGES. YOU
MAY NEED ADDITIONAL PINS
FOR LARGER WORKS.

HARDWARE AND HOW TO USE IT

CONTINUED...

HANGING WITH MAGNETS

USED WITH UNFRAMED, LIGHTWEIGHT WORK. AN ALTERNATIVE TO PINS AS THEY DO NOT DAMAGE THE SURFACE BY CREATING A PERMANENT HOLE.

USED IN COMBINATION WITH STEEL SCREWS OR NAILS WITH BIG HEADS BEHIND THE ARTWORK. CHOOSE A MAGNET THAT HAS A DIAMETER ABOUT THE SAME SIZE AS THE SCREW HEAD.



HARDWARE AND WHERE TO USE IT

NO WALLS ARE MADE THE SAME, SO YOU HAVE TO MAKE SURE THE HARDWARE IS SUITABLE FOR THE SURFACE YOU'RE WORKING WITH, BECAUSE NO ONE LIKES A WALL THAT'S CRACKING OPEN.

DRYWALL

MOST WALLS IN COMMERCIAL BUSINESSES AND RESIDENCES ARE DRYWALL.

PLYWOOD BACKED DRYWALL

MOST GALLERIES AND MUSEUM WALLS ARE MADE OF DRYWALL INSTALLED OVER PLYWOOD FOR EXTRA STRENGTH FOR INSTALLING HEAVY ARTWORKS.

WHAT TO USE

ALL HARDWARE IS SUITABLE FOR DRYWALL INCLUDING:

FLOREAT HANGERS

PLASTIC WALL ANCHORS

SELF TAPPING WALL ANCHORS

SELF TAPPING ANCHORS

WHAT TO USE

MOST HARDWARE IS SUITABLE FOR DRYWALL INCLUDING:

FLOREAT HANGERS

PLASTIC WALL ANCHORS

SELF TAPPING WALL ANCHORS

SELF TAPPING ANCHORS

TOGGLE BOLTS WILL REQUIRE EXTRA LONG ONES TO CLEAR THE DEPTH OF BOTH DRYWALL



CONTINUED...

PLASTER

OLDER HOMES AND BUSINESSES
OFTEN HAVE PLASTER, SO
CARE MUST BE TAKEN NOT TO
CRACK THE PLASTER.

BRICK OR CEMENT

BUILDING EXTERIORS ARE
TYPICALLY COMPRISED OF
CEMENT OR BRICK

WHAT TO USE

FLOREAT HANGERS
CAN BE USED FOR
LIGHTWEIGHT
WORKS

WHEN HANGING
HEAVIER WORKS
WITH ANCHORS,
PRE-DRILL A
SMALL PILOT
HOLE TO AVOID
CRACKING THE
PLASTER.

WHAT TO USE

LOOK FOR
ANCHORS THAT
SPECIFY FOR
CEMENT OR
BRICK.

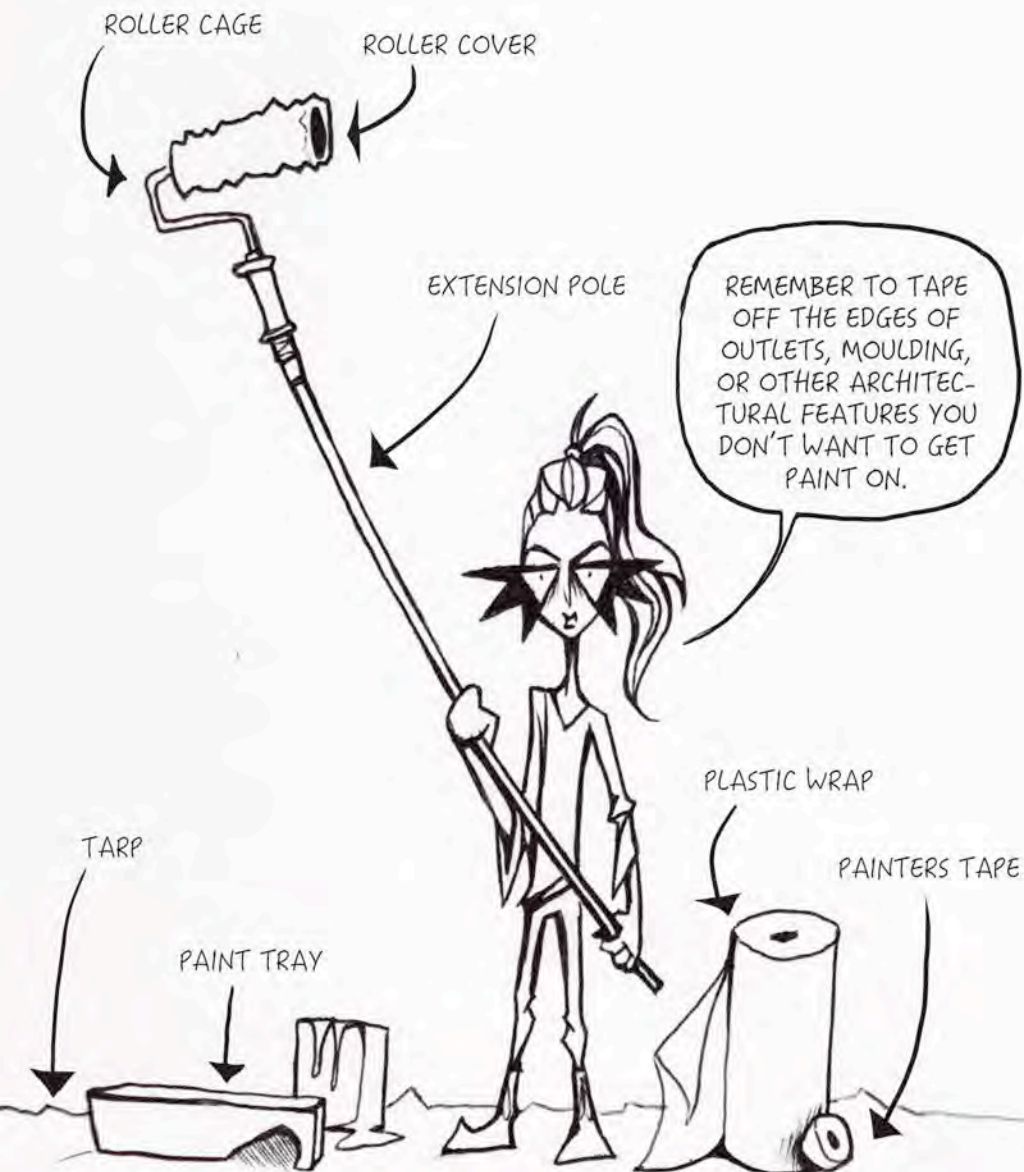
YOUR LOCAL
HARDWARE
STORE CAN BE
A GREAT
RESOURCE FOR
FINDING THE
RIGHT ANCHOR
FOR YOUR
INSTALLATION.



STEPS FOR A SUCCESSFUL PAINT JOB

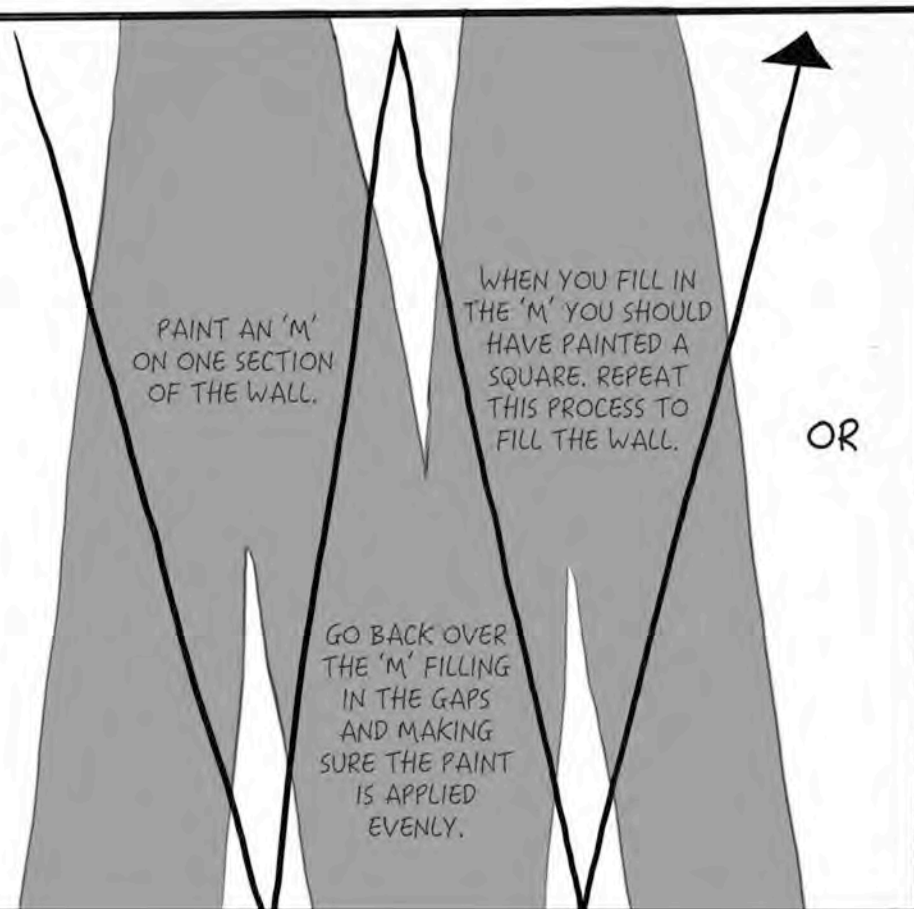
THERE ARE MORE EFFECTIVE WAYS TO EVENLY COAT A WALL WITH PAINT INSTEAD OF GRABBING A PAINTBRUSH AND WIPING IT AGAINST THE WALL UNTIL YOU DISLOCATE YOUR SHOULDER.

MATERIALS THAT YOU WILL NEED FOR THE BEST RESULTS ARE:



STEPS FOR A SUCCESSFUL PAINT JOB CON'T

THE 'M' AND STRIPE METHOD



OR



CONGRATS! YOU'VE NOW GRADUATED FROM HANGING POSTERS WITH DOUBLE SIDED SCOTCH TAPE TO A MASTER OF THE ART OF INSTALLATION. THROUGH THE POWER OF DILIGENCE, MATH, AND THE PROPER TOOLS, THE WORLD CAN'T WAIT TO FEAST ITS EYES ON WHAT YOU HAVE TO DISPLAY.



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