

# — THE ART OF — INSTALLATION

AN INSTRUCTIONAL PAMPHLET



ADELE HINK



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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:

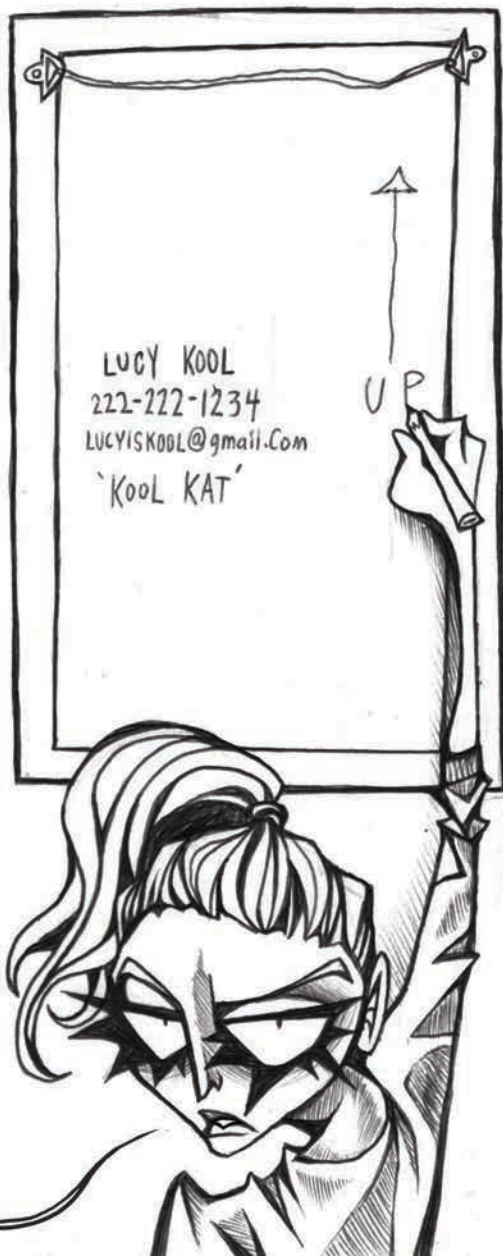
ANY ADHESIVES OR PAINT USED IN THE CONSTRUCTION OF THE WORK AS WELL AS THE PRESENTATION IS DRY

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



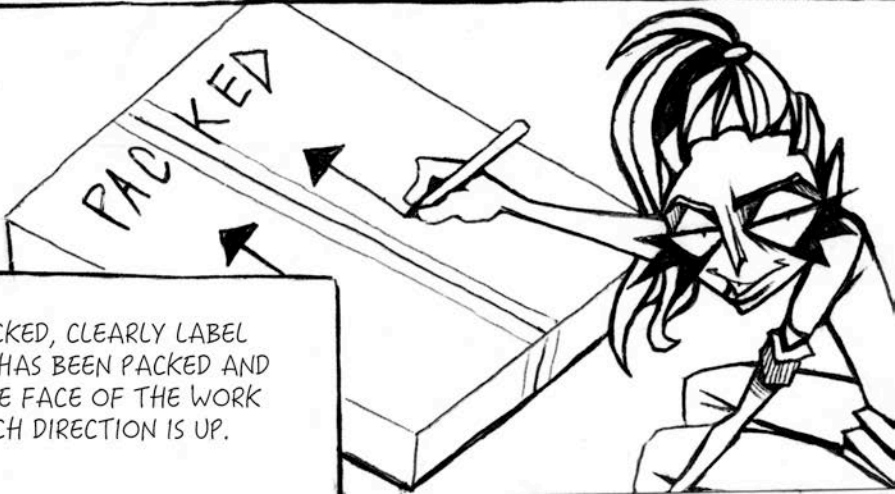




BEFORE PACKING UP A WORK, PULL UP ALL THE IMAGES YOU TOOK WHEN UNPACKING THE PIECE. REFERENCE THEM WHEN REPACKING THE WORK



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.

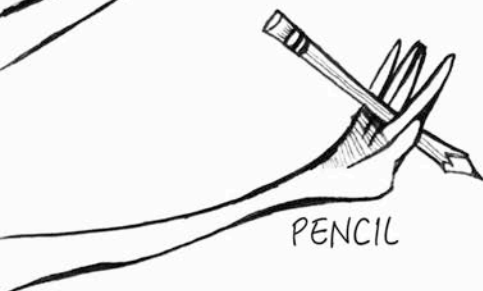
## MEASUREMENTS AND THE MAGIC FORMULA

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:



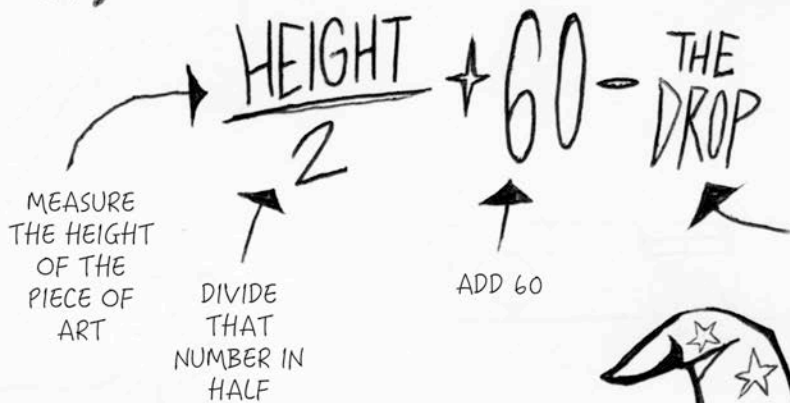
CALCULATOR



# MEASUREMENTS AND THE MAGIC FORMULA

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



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.





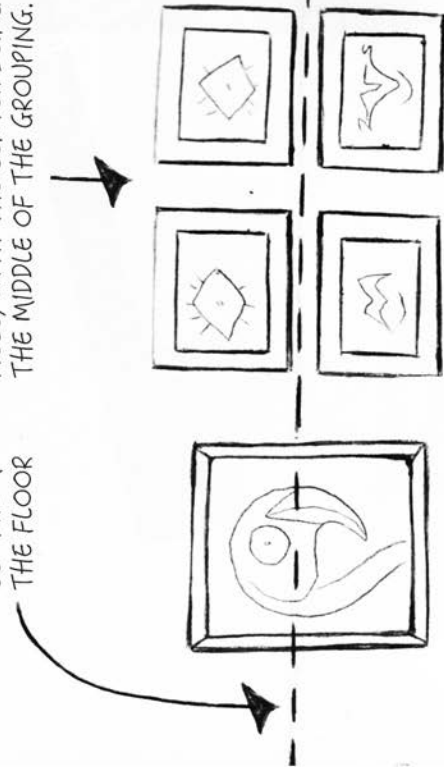
## MEASUREMENTS AND THE MAGIC FORMULA DON'T

## VISUAL AID

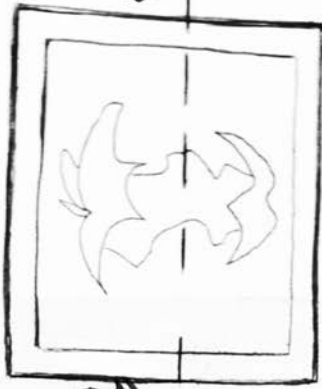
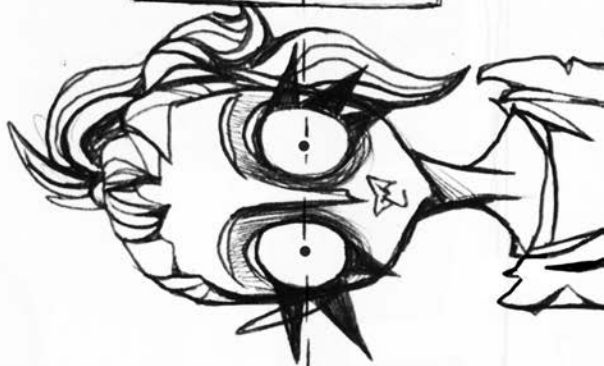
NOW THE PREVIOUS INFORMATION MAY SEEM A LITTLE OVERWHELMING, SO REFERENCE THE FOLLOWING ILLUSTRATION FOR A MORE VISUAL EXAMPLE ON HOW TO PROPERLY MEASURE FOR HANGING IN A GALLERY.

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.

60" FROM  
THE FLOOR



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



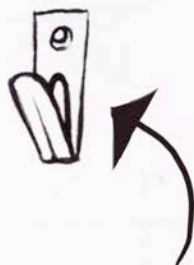
## HARDWARE AND HOW TO USE IT

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

CONTINUED...

HANGING WITH CLEATS

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

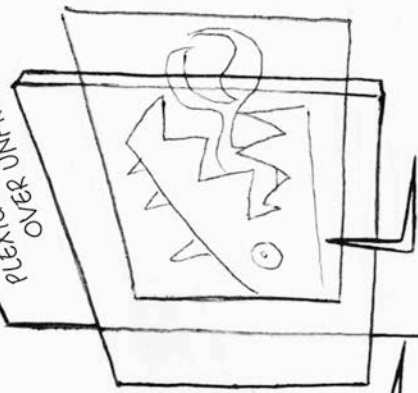


A BEVELED PIECE OF WOOD OR METAL THAT SCREWS INTO THE WALL AND THEN LOCKS IN WITH A SIMILAR PIECE THAT IS ATTACHED TO THE BACK OF AN ARTWORK.



HANGING WITH PLEXI-GLASS

OVER UNFRAMED WORK. PLEXIGLASS CAN BE PLACED



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.

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.

### WHAT TO USE

ALL HARDWARE IS SUITABLE FOR DRYWALL INCLUDING:

FLOREAT HANGERS

PLASTIC WALL ANCHORS

SELF TAPPING WALL ANCHORS

SELF TAPPING ANCHORS

### 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

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





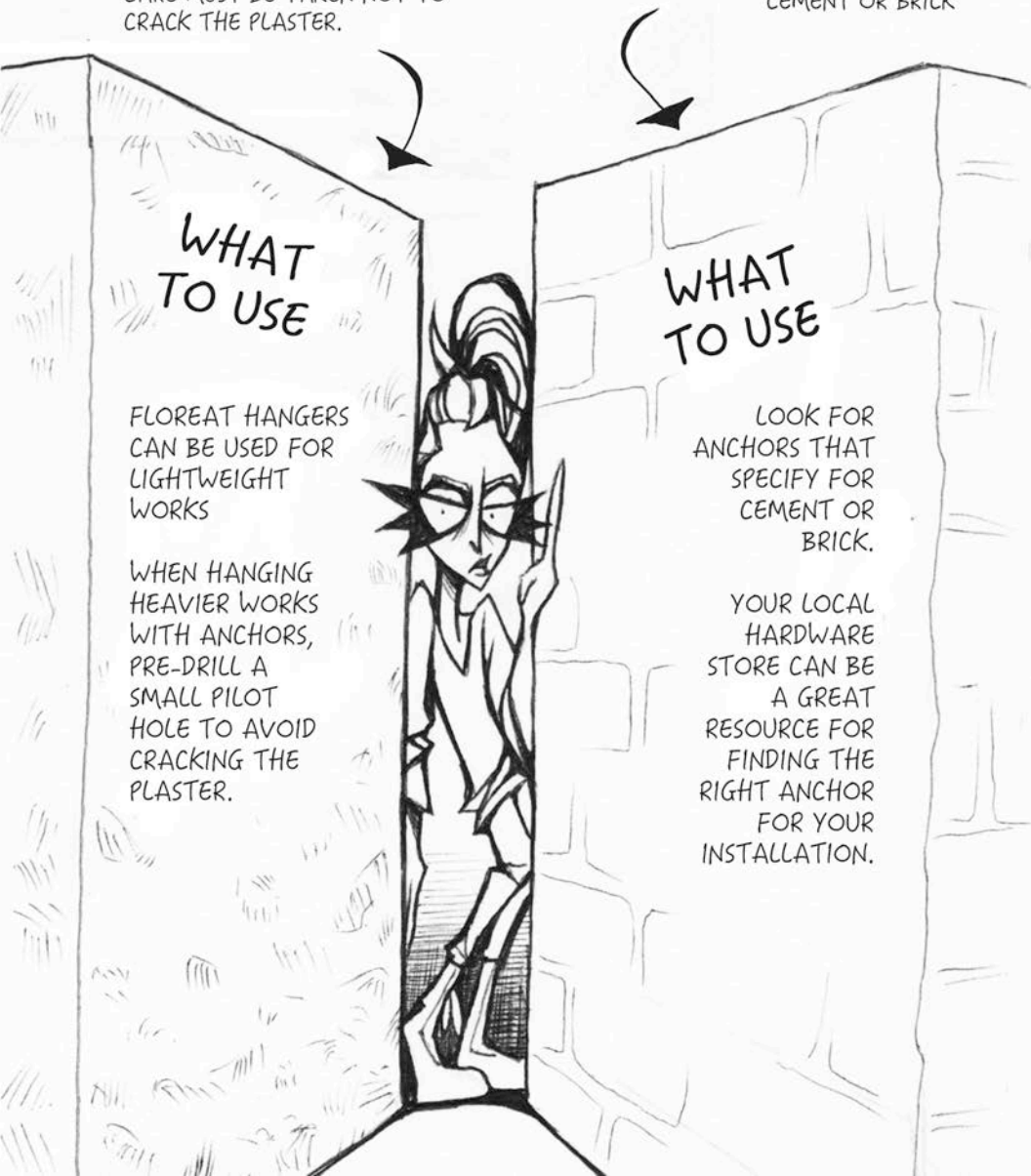
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## PLASTER

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

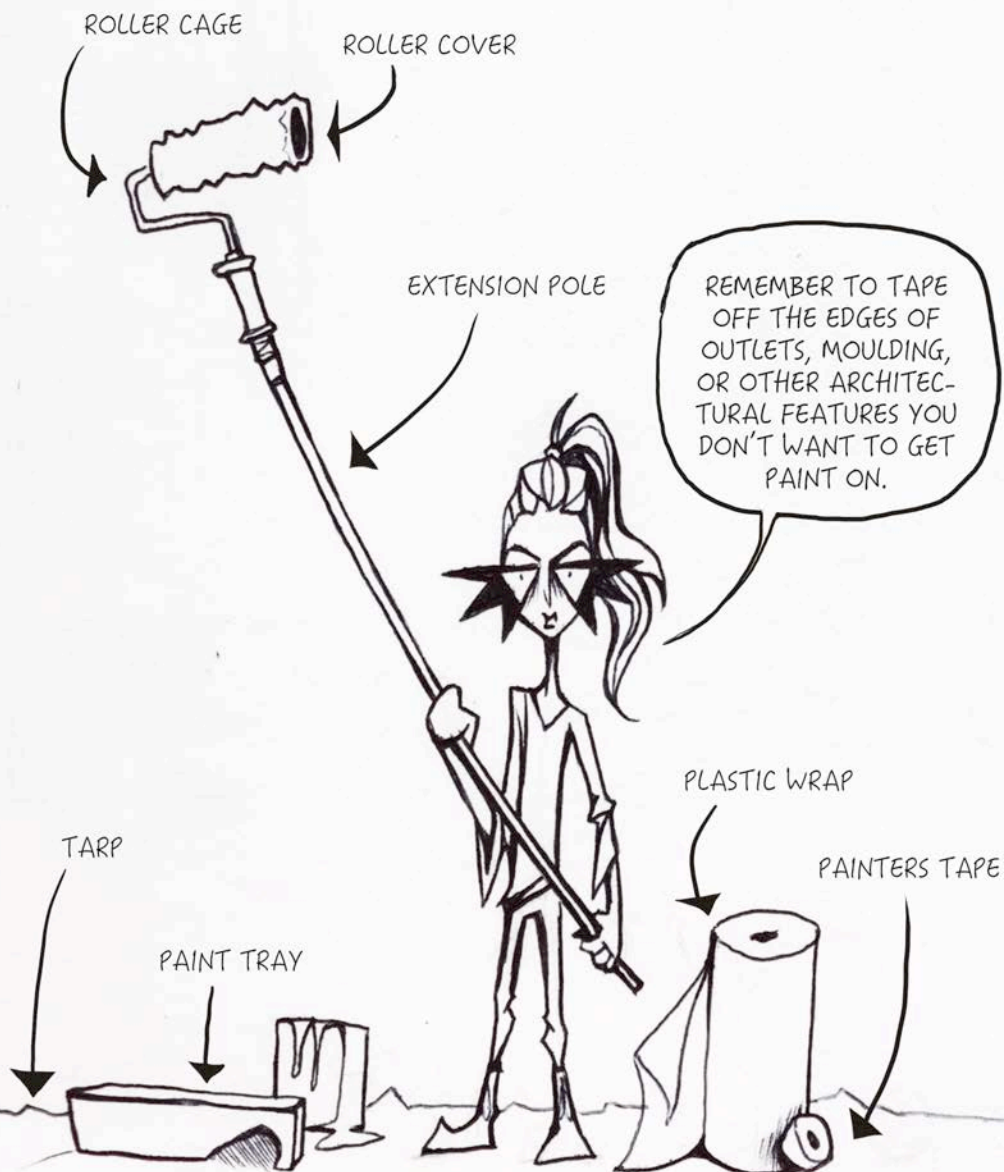
LOOK FOR ANCHORS THAT SPECIFY FOR CEMENT OR BRICK.

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

PAINT AN 'M'  
ON ONE SECTION  
OF THE WALL.

WHEN YOU FILL IN  
THE 'M' YOU SHOULD  
HAVE PAINTED A  
SQUARE. REPEAT  
THIS PROCESS TO  
FILL THE WALL.

GO BACK OVER  
THE 'M' FILLING  
IN THE GAPS  
AND MAKING  
SURE THE PAINT  
IS APPLIED  
EVENLY.

OR

PAINT ONE STRIPE  
FROM THE TOP TO  
THE BOTTOM OF  
THE WALL, REPEAT  
WHILE SLIGHTLY  
OVERLAPPING THE  
LAST STRIPE TO FILL  
THE WALL



## THE 'M' AND STRIPE METHOD

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.







"THE ART OF \_\_\_\_\_" IS A ZINE SERIES PRODUCED BY DEPS THAT'S ALL ABOUT DEMYSTIFYING COMMON PRACTICES FROM ALL OVER THE ART WORLD. RANGING FROM THE ART OF INSTALLATION, APPLICATION, ARTIST STATEMENTS, AND EVEN DOCUMENTING YOUR WORK PROPERLY, THIS SERIES IS ALL ABOUT GETTING THE BASIC 'HOW TO'S' COVERED.

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