Gallery How-To Guide

Coordinate
Get in touch both with the person who’s installing or the person who’s taking down—coordinate and schedule times for them to work in the gallery. The outgoing person should make sure the gallery is completely repaired and clean before a new show goes up. It is probably a good idea to do this well ahead of time so that you can get a sense of how much time each of you will need given your particular work. Set up a time to meet them, make sure security has the gallery unlocked. Make sure they know what order/arrangement they are hanging their work in, and make sure they have some idea of how they are going to hang it. If they need help deciding either arrangement or hanging methods, consult with them before getting in the gallery. A bit of planning goes a long way.

Hanging
Lay all of the work out on the floor—approximate where it is going to be hung on the wall above. Make sure the arrangement is exactly the way they want it before you hammer in a single nail.

Measure the wall and mark the center point with pencil. If it’s the wall where the pedestal usually sits, measure from the pedestal to the end of the wall. If it’s the wall with the light switches, measure from the light switches to the end wall. If there are two shows in the gallery and therefore two pedestals, measure from the end of both pedestals.

Measure the height at which the work will sit. This is usually eye level, about 60 inches from the floor. Determine how many pieces will be on each wall and how far apart they will be (e.g., 30”). Try to keep work out of the corners and it’s usually a good idea to keep the space between pieces consistent.
The middle of the work (vertically) should hang at 60” but the nails will be placed well above this. To determine the proper point for nail(s), add half of the height of the piece to the 60” mark (less height of stretcher). Put in one or two nails, spaced far enough apart that the work is fully supported.

If you’re using matted work or photos/drawings without mattes, you can use pins, or 3M command strips with pull-tabs (other sticky tabs are nearly impossible to remove and leave glue behind). There are some pins in sculpture. You may want to use pins that are aesthetically consistent with your work (e.g., all white). Labels and artist statements can also be affixed using 3M strips. Help people mount their labels onto foam core using spray adhesive and the mat cutter (in photo).

If you use fishing line to hang your work, remember that it stretches a bit depending on the weight of the piece. You will have to calculate the distance the line gives into your measurements. Fishing line can be found in the metal cabinet in painting or in the hanging kit in photo.

If using wire, make sure that it’s strong enough to hold the work (e.g., 40 lb. wire for a 40 lb. painting). There is some wire in the painting studio, as well as some in sculpture.

Make sure the work is level. There is a hanging kit in a clear plastic box in photo, or hammers, nails, tape measure, and levels can all be found in sculpture.

When the hanging is finished, set up the lights (there are extra lights and bulbs in cabinet in photo), hang the posters, etc. Do not use scotch/duct/masking tape on the walls. Be careful with what you use on the door, even the 3M tabs can be difficult to remove from the wood.

**Posters**

All posters have to be approved before being hung around the school. See Penny Horne at the Student Development desk to get them stamped.

**Repair**

**Fixing Nail Holes**

Repairing the gallery really depends on the type of damage was done. Use spackle from the sculpture studio to fill in the holes—this is usually kept to the left of the sink under the counter). Use a putty knife (also found in sculpture) for larger holes (e.g., nail holes) and you can use your finger for smaller holes (e.g., pinholes). Use as little putty as possible and try and keep it on the hole, not on the wall around it. Let dry completely (approximately one hour). If the holes are large you generally have to re-spackle. The spackle sinks into the hole over time. Let dry completely. Wash the putty knife when you’re finished or it will rust.

Sand the area with a medium-grade sandpaper until it is flat. Always above 100 grit, you probably want 150-180 grit (don’t use anything lower than that, e.g., 80 grit). Make sure you sand off any extra spackle that is on the wall. Sandpaper is usually found in one of the drawers in sculpture.
After sanding, use a damp rag/paper towel to wipe the area to remove any dust. Make sure the towel isn’t soaking wet as the spackle is water-soluble and you can remove it by rubbing with water. Let the area dry completely. Sometimes there are rags in sculpture; there are paper towels in the studios and bathrooms.

**Painting**

Prime the area you’ve spackled. Primer can be found in sculpture to the left of the sink under the counter. There may be some in painting. This can be done with a small brush unless it’s a very large area (e.g., 2x2 feet or more) and then you’ll have to use a roller. Make sure you stir the primer thoroughly before using. Primer is not opaque and will not cover completely. That’s OK. Let dry completely. Close all paint cans completely before putting away. *NOTE: When painting in the gallery, watch the floor and wood trim. Make sure you clean up any stray paint.*

Paint over the primed areas. The paint is in the corner of the painting studio by the yellow cabinet and is clearly labeled. Make sure you stir the paint completely (there are some “stir sticks” or wooden rod in painting that can be used). As with primer paint can be applied with a brush unless it’s a large area. If you need to roll, there are rollers, a roller tray, and roller tray inserts in sculpture.

**Rolling on the Paint**

For large areas, get a metal roller tray and a tray insert (clear plastic). Get a roller and roller arm. These are usually found in sculpture to the left of the sink under the counter. Pour as much paint into the tray as you need. Roll into the paint and get the roller nice and saturated. Start in the middle of the area you’re going to paint. It’s like your palette, wherever you set your roller down first will put a great deal of paint on the wall, so you roll out from that spot to spread the paint around. Make sure you get an even coating. Watch out for drips. Don’t press too hard or you’ll create streak marks. When you’re finished painting scrape the remaining paint out of the roller into the paint can using a 5-in-1 (Joe has one). Empty the remaining paint in the tray into the can. Throw away the tray liner and wash the roller and roller arm.

Make sure the paint dries completely before someone else hangs their work. Make sure the floor is clean—it may need to be swept. There are brooms in sculpture and a shop-vac in the wood shop. If someone put anything on the wall (e.g., non-gallery paint, rust, etc.) try and wash it off (if it’s soluble, e.g., rust) first. If it’s raised (e.g., a name painted on the wall) sand it down really well. You may have to use a power sander for this. They’re in sculpture. You should probably protect yourself by wearing a mask and glasses. Make sure the wall is smooth. Wipe away the dust and prime the area. Then paint.

*NOTE: Try to erase pencil marks before painting over them. The paint is not entirely opaque. Make sure you cover up all scuff-marks so that the walls and nice and clean and white.*