

Gallery Handbook

2019/20





SoCA Gallery

Handbook

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1. HANGING STYLES

When developing your exhibition you will want to think about the experience you want your audience to have. This can often dictate the way you arrange your gallery as you come up with a feeling you might want to evoke within your audience. Perhaps you want your audience to see a story through your art, and as a result, one would need to find a hanging style best suited for your needs.

Salon Style

Salon style which is also known as gallery style, refers to hanging artwork side-by-side and one over another. Despite mixed feelings about Salon style, it is important to acknowledge because this style is a stepping stone in developing a gallery. It is best to keep work at eye level so that the viewer might better interact with and contemplate the paintings.

Cluster vs. Lines

A clustered style is where artworks are arranged within a loosely defined and more organic space. Although asymmetrical, a clustered hanging style is still balanced. With the clustered approach, one has complete freedom to use up an entire wall or just a portion. Besides architectural barriers and the size of the wall itself, this approach comes with a few limitations. However, one should try to maintain a consistent distance between each frame. Likewise, one should strive for frames with similar thickness. A combination of thin frames mixed with thicker frames can be unsettling. On the other hand, line styles are pictures that are hung in a line, either horizontally or vertically. This style works well with pieces that are the same size, and with the exact same frame. This style is a good choice for a larger wall or to emphasize another horizontal element in the room, such as a rectilinear dining table or seating group. To conclude, with this style one is limited by the wall width or height and the quantity of the pieces one would want to hang.

Lines of Sight

When hanging a large number of pieces, especially in salon style, it is best to hang the works with more importance lower on the wall. You don't want someone needing to crane their neck in order to look at your best pieces.

When hanging singular pieces, one should hang at their pieces with the center at 57". This is the average human eye height and therefore most efficient.

Hang Exhibition Titles

When hanging exhibition titles you must think about where you want them showcased. You might want the title front and center so that you see it immediately, or you may want it off center so that your eyes find different pieces before meeting the title. If you want the title to be the first thing your audience sees, you might put the title in the center of a wall, whether it be a moving wall placed within the gallery space or even at the back of the gallery showing a seemingly open space.

You may also wish to hang the exhibition title on a side wall, perhaps encouraging the audience to see some pieces and wonder what the show is about. You may bring them in and then have your title hidden by the entrance, as it is on the other side of the front wall, causing the audience to turn in a full circle entertaining their eyes before they see the title.

To learn more about exhibition titles refer to the later text.

Examples of hanging styles:



SALON STYLE

Traditionally uses two adjacent walls. Artwork on lower half of the wall is usually seen as more significant than upper works. This is why they are placed at eye level.



WHITE CUBE

Refers to a certain gallery aesthetic that is characterized by its square shape, white walls and a light source usually coming from the ceiling.



CLUSTER HANGING

Hanging artwork in a cluster or geometric pattern is similar to Salon Style, but rather than completely filling a wall, you hang the works in groups or clusters.

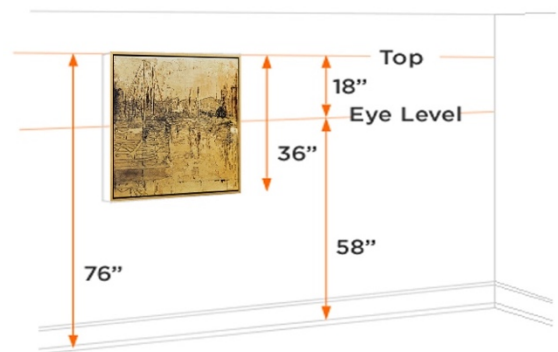


LINE HANGING

Line hanging is a clean and minimalistic way to display your work. This style of hanging lends itself to works that may suggest a linear narrative. With this type of hanging style you can also hang in chronological order.

HEIGHT OF WORK

Most galleries hang artwork at eye level which is 57" – 60" inches high. Calculating from the center of the artwork, not the top of the piece.



2. HOW TO HANG WORKS

Equipment required

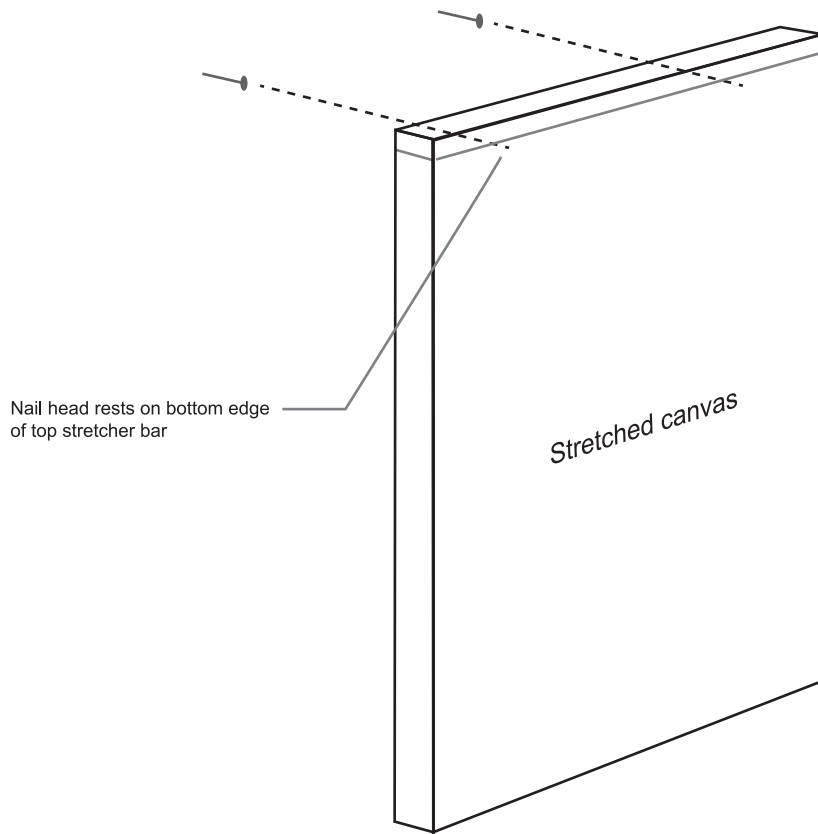
- Nails or screws (robust enough to support work)
- Safety ladder or regular step ladder
- Level (ideally a laser level to make the process smoother)
- Hammer, screwdriver or drill
- Measuring tape and/or yardstick

Hanging work with frames

- It's suggested that you place small felt or rubber pads on the rear corners of the frame in order to keep it from scuffing the white wall or paneling behind the work. This will also assist with keeping the work in place when levelling it.
- For the frame itself, ensure that the wire is robust. (Saw toothed hangers are generally not advisable and can potentially damage the walls, also they are considered somewhat unprofessional in many galleries)
- Begin by measuring the height at which to set the two nails necessary to hang the work.
- You must measure, considering the amount of slack that will be taken out of the wire on the back of the frame when it is hung. The center of the work should be at eye level (standard is 57"to 60"). This will take some experimentation and adjustment.
- First, ensure that the two nails are strong enough to support the work; They must also be level and placed with enough space to take enough slack out of the wire on the back of the frame.
- When determining how much slack will be taken out of the wire:
 - First, you will need the measuring tape. Pull the wire up until it is taught. Measure the distance between where it originated and where it is at its tightest point.
 - Second subtract this distance from the total eye height of the work
 - If the work is large enough to require two nails, use the same process but ensure that the two points at which the wire is pulled are level with each other before taking the measurement of the slack.

Hanging Canvases

As with framed works, stretched canvases can be hung using the same procedure described above. A much simpler method is to hang the canvas from the top stretcher bar. Simply hammer 2 nails which are level with each other and rest the canvas from the inside top edge. Place a level on top of the work to make sure it sits level. If not, you can lightly hammer one of the nails in the direction necessary to make the work sit level. See illustration below.



HANGING PHOTO PRINTS using NAILS/TACKS and MAGNETS

There are many ways to hang photo prints. However, hanging prints with magnets is a simple, yet effective approach.

1. To begin, prints in this fashion are typically hung and aligned using the center of the artwork as the point of reference. To determine the centre point of the print, measure the half way point of both the length and width. The center point of the print should sit on the wall at roughly between 57" to 60" from the floor.
2. Next, determine where the nails will sit in the wall. To do this, lightly mark off where the print will sit on the wall by tracing around the corners. Make sure your image is level before doing so. Lightly mark the wall a centimeter inward from each corner where the nails will go. Using a level, make sure the marks made for the nails are in line. Drive the large-headed nails into the wall using a hammer. Instead of nails, you may use carpet tacks, as they have a larger surface for the magnet to attach to. It is your preference how far the nail or tack will protrude from the wall. The further the nail protrudes from the wall, the more space between the wall and print, allowing the print to hang freely. Do not forget to erase the marks made for the print before your show!
3. Finally, the size of the rare earth magnet used will be based on the size of a print and weight of the paper. The larger and heavier the print, the larger the magnet needed. Smaller to medium prints (up to 12" to 24" wide) can be hung by small rare earth magnets, and anything larger will need larger magnets. Once the nails are in the wall, place the print over the nails then place the rare earth magnets on the print directly over the nails. Shift the print to make sure it is hanging level.

You have the choice between using magnets on just the top 2 corners or all 4 corners. Lighter prints often can be hung with just 2 magnets, but heavier or larger prints may require all 4 corners to be held to prevent too much movement and offer support. This will be up to you to determine. Simply hanging the print using only the top two corners will allow the print to hang freely off the wall.

The following tools are needed for this method:

- Level
- Pencil
- Eraser
- Nails
- Rare Earth Magnets
- Hammer

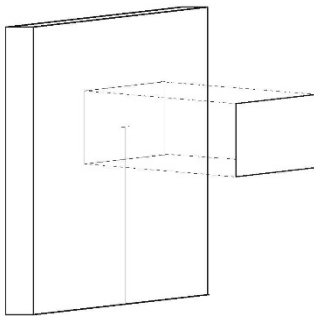
Use the following chart to determine the magnets needed:

Magnet Size	Magnetic strength
1/4" x 1/10"	2.5 lbs
3/8" x 1/10"	5 lbs
1/2" x 1/8"	9 lbs
3/4" x 1/8"	22 lbs
1" x 1/8"	30 lbs

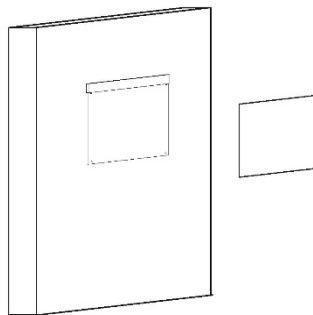
For works of art that are mounted onto foam core or other thick surfaces, magnets will not be strong enough to secure them to the wall. An alternative method to this would be to use architectural “T-Pins”. T-Pins are long, often silver in colour, with a T-shape at the head of the pin.

To use these pins, start similarly to how you would for hanging with a nail. Align based on the center point, and mark where the piece will sit. Then, at the bottom of where you want the piece to sit, mark off spots about 1cm inward along the bottom. This is where the pins will go into the wall, and the piece will rest on top of the pin. This is an effective choice because the pins are long enough to be sturdy in the wall and can also hold the width of the foam core. When you push the bottom pins into the wall, be sure that you leave enough distance for the foam core to sit atop of them.

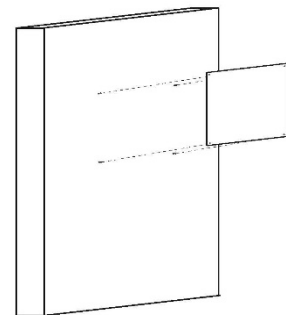
Once the foam core is resting on the T-Pins, you can also mark off a spot on top of the piece where pins will be put. When you put these into the wall they will secure your piece in place, keeping the artwork from falling forward. Once all the pins are in place, turn them so that the head is vertical to further ensure your foam core will not move.



1. Measure center line and mark off print.



2. Mark off nail placement and ensure it is level.

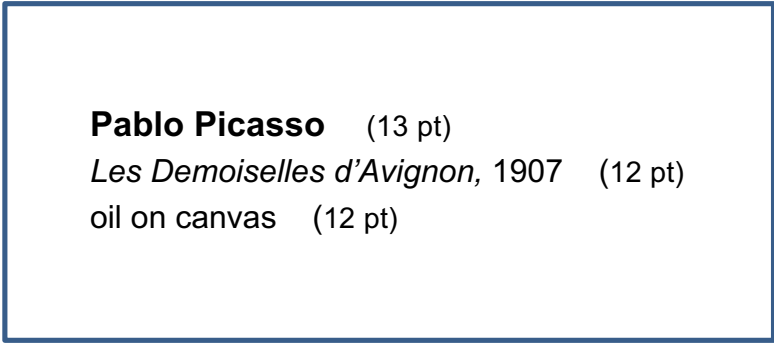


3. Hammer in nails and hang print with magnets.

3. LABELLING

Format:

All information on your labels should be left justified (aligned to the left-hand side of the label). If you are installing a solo show, it is not necessary to add your name to each label. The format is as follows: artist's name (**in bold**), the title (*italicised*), year the work was made e.g.: 2017, the materials and medium. If it is a sculpture, note the height, width and depth, i.e. 57 x 46 x 3 inches; or if it is time-based like a video note the hours, minutes, and seconds (00:00:00). This information should be listed in descending order from the top left corner of your label. A san-serif font like **Arial** or **Helvetica**, are good font choices. Thirteen (13) point font is recommended for the artist's name, with remaining text slightly smaller at 12 point. A good label contains all pertinent information while blending into the background more than anything. **DO NOT INCLUDE PRICING ON YOUR LABELS.** The SoCA gallery is not a commercial gallery, where works are typically on display for the purpose of being sold. Anyone interested in purchasing works should approach the artist in person to request pricing. Displaying prices is often a distraction for the viewers of the works. All the labels should follow this format for a unified effect and strong exhibition. Please see example below:



Pablo Picasso (13 pt)
Les Femmes d'Alger (O.J.), 1912 (12 pt)
oil on canvas (12 pt)

Printing:

When printing your labels you can print them on any paper of your choice, as long as it's white in colour. Printing on photocopy paper, card stock, or adhesive inkjet address labels are good choices and are sold at most office supply stores, such as Staples. Once printed, the labels can be mounted to foam core, illustration board, or mat board. When adhering to the board surface, make sure to cut out both the printed labels and board pieces to the same size. A label measuring approximately 2.5" x 4" will suffice. Use spray adhesive or a glue stick to

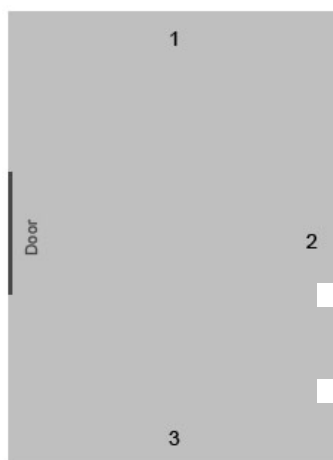
adhere the label on to the foam board pieces. DO NOT use liquid glue as a sticking agent as liquid glue will make the paper buckle on the board pieces and you will ruin the labels. It is recommended that you make a test label first, before attempting to print all of your required labels.

Placement:

When it comes to placement of the labels, there are no rules. Although, placement of labels for wall works is most often seen at the bottom right hand corner of the work, approximately 6" away from the edge, and at a height of 57" from the floor. Ensure the label level and placement is consistent across the exhibition and that audiences are not required to bend or adjust their posture to read.

Works hanging from the ceiling or placed on the floor away from the walls should have a label on the wall nearby. Do not put labels on the floor, as viewers have difficulty seeing them and may accidentally step on them, destroying them in the process. The same principle applies to works placed on plinths. The label should be placed on the wall near the sculpture and not on the plinth itself. By doing so, the label will not distract the viewer from enjoying the art piece.

In contrast to creating individual labels for your works, you may choose to create a map of the works in the exhibition. If so, provide printouts for guests to carry while viewing. On this printout will be a map or mini diagram of how you've displayed the work. Think about numbering or lettering each piece on the map, and on the back of the page a corresponding number/letter with all your label information in the order as described above. See example below.



Artist's Name

Title of show

1. Untitled (2011)
Oil on canvas
24 x 24 inches
\$5,000

2. Untitled (2011)
Oil on canvas
24 x 24 inches
\$5,000

3. Untitled (2011)
Oil on canvas
24 x 24 inches
\$5,000

Note: This is an example of a mini-diagram which illustrates where the artworks are positioned within the gallery space. Be sure to include descriptions of the works (artist's name, title, date, medium, etc.) with the corresponding number so that viewers are able to guide themselves through the exhibition.

4. CREATING VINYL TEXT

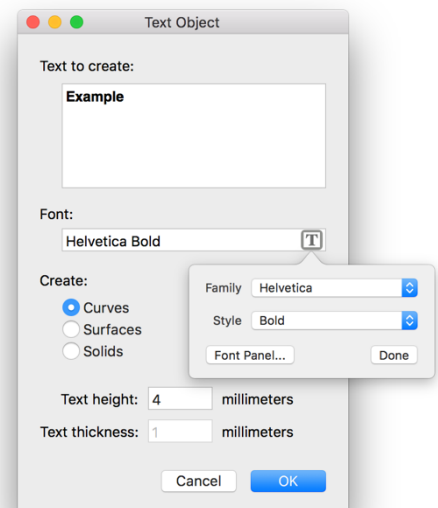
Creating an exhibition title made of vinyl is a very economical and professional way to label your exhibition. You can have your vinyl text output in the Digital Print Lab (DPL) located in room 107 of the Armouries building. Vinyl is available in a variety of different colours. Please speak to a lab technician to see samples. Black or mid-tone grey are always safe choices.

Things to remember when considering vinyl printing

1. Vinyl come in rolls measuring 24" wide. Please keep this in mind when creating your file for output. You can purchase any length off of the roll.
2. The DPL technician will need your digital file well in advance of your exhibition opening in order to guarantee delivery of your vinyl lettering.
3. The DPL technician will help you through the masking of the vinyl text so make sure you make yourself available to assist the technician.

Creating Vinyl Text Using Rhino

1. Open Rhino and create a new document and view it from the top view.
2. Type 'text object' in the command bar.
3. Type in your desired title, and select your font family and style.
4. Make sure under **create**, that 'curves' is selected.
5. Enter your desired text height. Recommended size is 3-7 inches (76 mm – 177mm).
6. Select **OK** to view the text.
7. Type 'export' in the command bar.
8. Select all your text then click **OK**.
9. Export as an Adobe Illustrator File (.ai)
10. Click 'preserve model scale' and then click **OK**.
11. Bring this .ai file to the DPL technician.



Creating Vinyl Text Using Adobe Illustrator

1. Open Adobe Illustrator and create a new document size that is 24 inches by the length of your desired exhibition title.
2. Select the hot key 'T' to bring up the text tool.
3. Type in your title (the colour of the text does not matter).
4. Select your desired font family and style.



5. Adjust your text to fit on the document you have created.
6. Once you have laid out your text, select all the text.
7. Right click, and select **Create Outlines**.
8. Click "file > save as" (save this file as an .ai file)
9. Bring this .ai file to the DPL technician

Tools for Vinyl Application

- A wet rag or sponge
- Measuring tape
- Ruler
- Level
- Pencil
- Squeegee or credit card

Application of Vinyl Text

1. Clean the surface.
 - Clean the wall using a wet rag or sponge to remove any oils, dirt, or dust.
2. Measure the placement.
 - Measure the height of the text so that it is at the exact height you want. Standard installation height is anywhere from 57" to 60" from the centre of text to the floor.
 - Mark the height on the wall using a pencil.
 - Using the level draw a faint pencil line to ensure the text you are positioning will be straight on the wall. note: Make sure to erase the pencil line afterword. A laser level is also available for you to use.
3. Placing the Vinyl Text.
 - Remove the decal from the backing to expose the sticky side of the text.
 - Line up your decal on the wall with the level pencil line and begin pressing down your text from one side. Slowly, continue to adhere the text to the wall.
 - Apply as much pressure as needed to get vinyl to adhere to the wall. Freshly painted walls and matt finishes can make this difficult to achieve. Wipe down wall surface again if it feels chalky.
4. Smoothing out the surface.
 - If you experience any bubbles when placing down the vinyl text, grab your squeegee or credit card to smooth out the air bubbles.
 - Make sure to always push the bubbles towards an outside edge of your text.
 - Aim for as smooth of a surface as you can get.
5. Remove the masking.
 - The masking will protect your vinyl from getting scratched. Once you have the vinyl lettering positioned properly, remove the masking.

REMOVAL OF VINYL LETTERING

Tools for Vinyl Removal

- Razor blade
- Spackling
- Putty knife
- Sand paper
- Damp rag
- White paint

1. Removing the vinyl
 - Carefully use a razor blade to lift the corner of the vinyl text and pull off.

- Some vinyl will peel off easily and others may be more challenging and may remove parts of the drywall with them. This will depend on how well the vinyl was originally installed and the tackiness of the vinyl selected for the decal.
- If the vinyl does peel off pieces of the drywall, follow the detailed instructions found in the ***Paint over blemishes*** section of **CLEANUP and DISMANTLING of the GALLERY SPACE** portion of this manual for patching and painting damaged areas.

5. LIGHTING THE GALLERY

Track lighting is the lighting system used in the SoCA gallery, where the lamps can be added and removed from the tracks. This system allows for very flexible lighting of the artwork. You will need to use a ladder to adjust the positioning of lights as the track lights mount to the ceiling.

Section A - Using the Step Ladder



(**Left:** Normal Step-Ladder; **Right:** Little Giant Cage Ladder)

1. Always check the ladder before use. Do not use if it is damaged (Missing rivets, cracks and defective braces etc.).
2. Carry the ladder cautiously. Place it on level, non-slippery and stable surface.
3. Open the spreader of ladder fully.
4. Use both hands while climbing and always use a three-point contact.




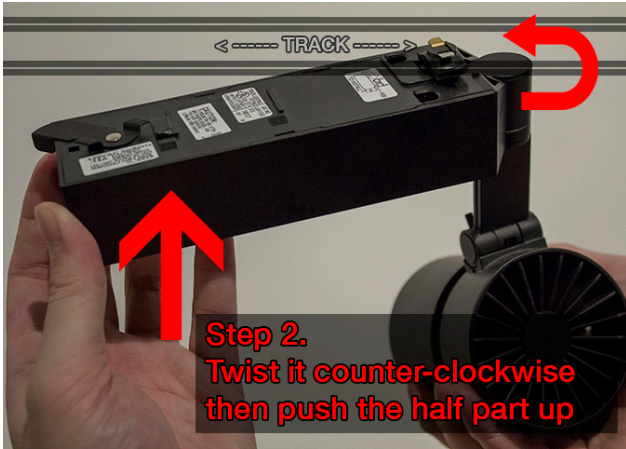
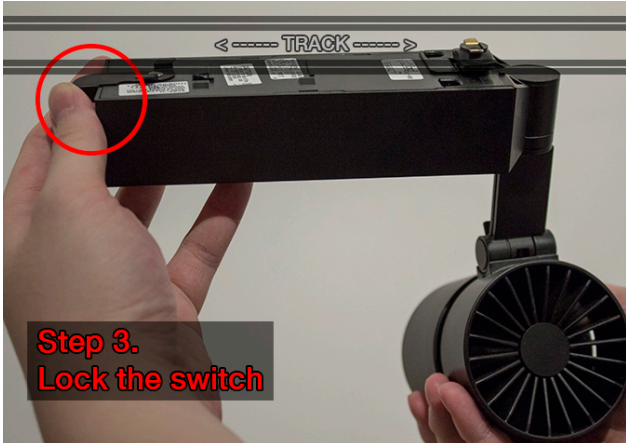
For more safety information regarding the step-ladder, visit <https://bit.ly/29ZEY26>

If when you are installing your feet are **higher than 6 feet off the ground**, you must use the **Little Giant Cage ladder** which is provided in the SoCA gallery.

- Demonstration Video - <https://youtu.be/u815IHQzseA>
- Instructions Manual - <https://bit.ly/2DWgKjP>

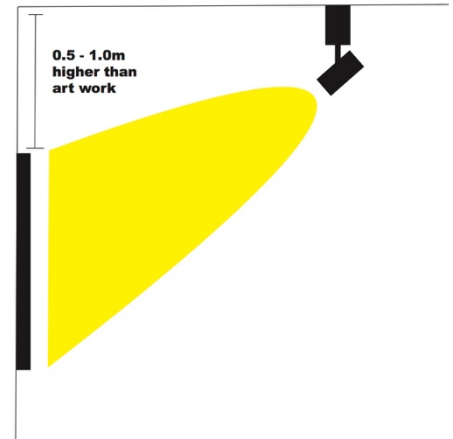
Section B - Adjusting the Lamps

1. Do not attach any lamps that are not from SoCA gallery to the tracks.
2. Be careful when handling the lamps.

Removing the Lamp	Adding the Lamp
 <p>Step 1. Unlock the switch</p>	 <p>Step 1. Attach the lamp to the track</p>
 <p>Step 2. Pull the half part down a bit</p>	 <p>Step 2. Twist it counter-clockwise then push the half part up</p>
 <p>Step 3. Twist it in clockwise then remove the lamp</p>	 <p>Step 3. Lock the switch</p>

Section C - Lighting Techniques

1. Light sources should be at least 0.5-1.0m higher than the work.
2. Light switches for the track lights can be found in the gallery storage space, immediately on your left as you enter. The switches control rows and sections of lights. It is not possible to turn individual light fixtures on or off. If turning individual lights off is desired, you must remove them from the track.
3. Place any removed light fixtures on the black metal rolling cart and return to the gallery storage area.
4. When lighting artwork on the wall, shadows are hard to eliminate. Using the lights on the tracks closest to the walls, light the work so the shadow is cast at the bottom rather than to the left or right. Centering fixture to the work is recommended for even lighting. For additional lighting, position as many fixtures as necessary from interior tracks.



5. Three-dimensional work is best lit using multiple light sources to ensure well rounded lighting and to avoid flattening. The number of light sources used on three-dimensional work can vary depending on the desired effect. Use lights in the centre of the gallery to light three dimensional objects

6. CLEANUP and DISMANTLING of the GALLERY SPACE

Congratulations! You have successfully completed your show in the SoCA Gallery. Now that it has come to an end, you will need to clean the space. Here are the steps to help restore the gallery back to its original state.

1. Dismantle your exhibition

The first step is to take down all the art work from the wall and floor, and remove it from the space. This includes, but is not limited to, paintings, drawings, sculptures, videography, etc. If you have any video running on the monitor at the front of the gallery, make sure to confer with the technical assistant to remove that as well.

If you used any form of plinths, tables, moveable walls, etc. make sure to return them to their proper home (ex: gallery storage).

2. Patch and sand

After all the artwork is removed from the space, you want to fill any holes made in the walls from the hanging of the art. In the gallery storage locker you will have access to painter's putty. To use the putty, place a small amount over the hole on the wall and scrape off excess with the **plastic** putty knife so that the surface is flat. While the putty is still wet, go over area with a damp washcloth to smooth out the surface. If the putty has dried, go over the area with a soft-grit sandpaper (200 or higher) to blend in the area to the wall. While wet, the putty will first appear either a grey or pink colour, but will dry to white.

3. Paint over blemishes

At this point, everything should be off the walls (signage, labels, etc.). All tools and materials such as paint, rollers, brushes, etc. are provided for you and can be found in the gallery storage tool locker. You want to make sure you cover all scuffs and markings on the walls with the white paint, as well as go over the areas where the holes were patched with putty. Depending on the intensity of the markings, several coats may be required. **For large areas that required the use of drywall plaster to patch, you must first sand and paint these areas with primer before applying a final coat of paint. This is very important as unprimed drywall plaster will have a duller finish than the rest of the walls if not primed first.**

4. Move lights to original positions / remove unneeded fixtures

To alter the lights, locate and gather the ladder found in the gallery storage. This will require more than one person to move it to the gallery space. Please make sure to have another person

with you for safety reasons. To place the lights back to their original positions you can either move the lights along their track, or remove them completely. If removing the lights that were added during setting up, place them in on the black metal tool cart and place in gallery storage.

5. Sweep/mop floor

Make sure all foreign objects and debris are swept up off the floor, as well as all the dirt from foot traffic. Mop if necessary.

6. Put away miscellaneous tools used throughout show/clean up

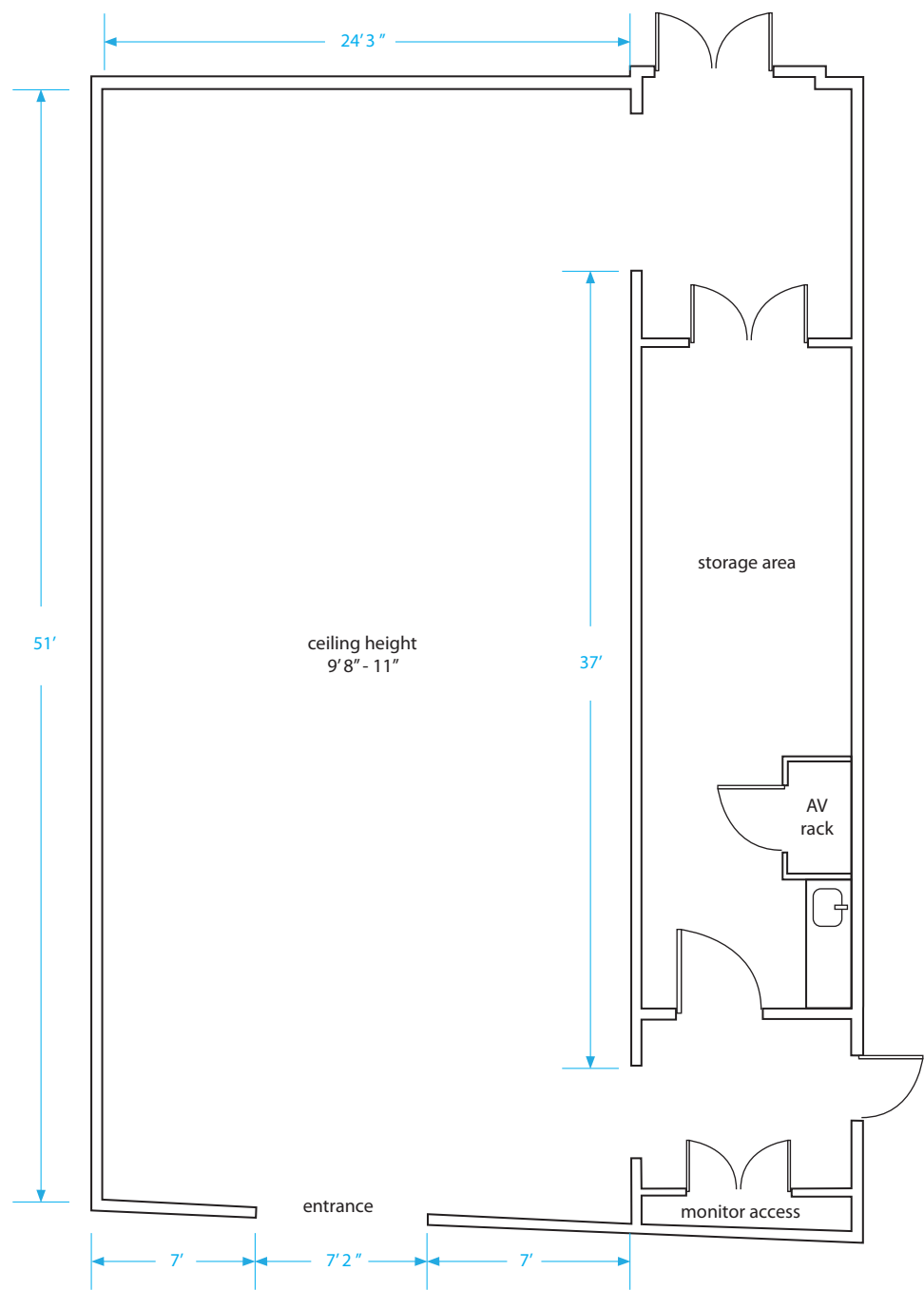
Return tools that were used in cleanup to the tool locker in the gallery storage area. This includes paint cans, brushes, magnets, painters putty and putty knife, ladders, etc.

7. Be out by 12pm the day following your closing reception

Make sure to have objects removed and collected out of gallery by 12pm on your cleanup day. This gives the following artist enough time to set up the next exhibition, for it to go up on schedule. By the time you are complete, the space should look as it had before you had set up for your show as seen in the image below.



7. GALLERY FLOORPLAN



SoCA GALLERY
floor plan