MFA THESIS EXHIBITION: Exhibitor's Guide
Harry Wood Gallery
School of Art, ASU Herberger College School of Art
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(1/29/08)
PLANNING YOUR MFA THESIS EXHIBITION

MISSION OF THE HARRY WOOD GALLERY

The ASU Herberger College School of Art Harry Wood Gallery was named after Harry Wood (1910-1995), Emeritus Professor and former chair of the then Department of Art. The gallery was established in 1971.

The purpose of the gallery is to provide students, faculty and academic professionals of the School of Art with exhibition space that serves the needs of the school. In accord with the overall objectives of Arizona State University, the gallery supports the research, teaching and public service functions of the school.

Specifically, the gallery is first a venue for Master of Fine Arts thesis exhibitions in the School of Art. These exhibits represent one of the requirements for the fulfillment of the MFA degree under School of Art and Graduate College procedures. Exhibitions commonly held on an annual basis are scholarship exhibitions and include Nathan Cummings Foundation Summer Travel Awards, J. Russell and Bonita Nelson Scholarship Endowment and the Arizona Designer Craftsmen Rudy Turk Award for Excellence in Craft Exhibition.

Other annual exhibitions held in this space include Juried Undergraduate Exhibition, New Graduate Student Exhibition and Annual Summer MFA Exhibition. Other exhibitions that may occur when the schedule permits include didactic exhibits mounted by areas of the school, alumni or current student exhibitions, faculty, especially new faculty, exhibitions, exhibitions organized in cooperation with campus galleries, conference organizers or other fine art organizations such as local collections or other universities and traveling or exchange exhibits from peer institutions.

In recognition of the primary function of the gallery as an academic and teaching tool of the School of Art, the selection of exhibitions will necessarily, over time, include content not appreciated or understood by all viewers and visitors. Knowing that learning can take place under many conditions and with many varying examples and the presence of a diverse, highly-regarded faculty can facilitate learning in situations where questions arise, a diversity of content is sought and controversy is not avoided if educational value can be demonstrated.
EXHIBITING AT THE HARRY WOOD GALLERY

The faculty/staff director, graduate research assistants and members of the gallery exhibitions class support Harry Wood Gallery. Candidates are expected to be in contact with the gallery director during the planning and pre-installation to discuss their exhibition, its content and any specific installation plans and requirements (including scheduling help). Individual class members may be available to assist MFA candidates with their exhibition, by prior arrangement.

Please remember that the graduate student TAs and class members who may be helping with installation are representatives of the gallery. They have been charged with explaining and upholding gallery policies and procedures, and it is expected that the candidate will not only respect their position but also respect them as colleagues and not treat them as the hired help. Responsibility for the exhibition from the drawing board to filling the last nail hole rests with the candidate.

SETTING YOUR EXHIBITION DATES

The gallery schedules thesis exhibitions for the fall and spring semesters, during the regular instruction period. Exhibitions are usually scheduled for one week, Monday through Friday, with installation scheduled for the weekend.

From the MFA Procedural Guidelines (revised January 2008):

Requesting a Thesis Exhibition: Along with the student and the thesis committee, area representatives and the graduate studio committee are involved in the scheduling of the thesis exhibition. The graduate studio committee will hold a special meeting to coordinate the schedule for MFA thesis exhibitions in the Harry Wood Gallery. The director of the Harry Wood Gallery will also attend the meeting.

• Areas not represented on the graduate studio committee will be invited to send a representative to that meeting if one or more students from the area will be exhibiting during the upcoming year.

• Meeting dates: Friday of the 3rd week of the spring semester for those who passed their review in the previous fall semester. Friday of the next to last week of classes of the spring semester for those who passed their review in the current spring semester.

• Students who have passed their 15-hour reviews in previous semesters and who have not yet scheduled their exhibitions may also be considered for exhibition scheduling during either of these two spring meetings. Their names must appear on the list brought by the area representative.

Rescheduling/Cancelling an MFA Thesis Exhibition

A Graduate Program Guidelines Petition must be completed and signed by the committee chair in the event that the student must reschedule or cancel the MFA thesis exhibition. The chair of the thesis committee, in consultation with the director of the Harry Wood Gallery or alternate gallery, coordinates the rescheduling or cancellation of an MFA thesis exhibition.

During the semester (or summer) prior to the students exhibition, they will be notified asking for final confirmation and will be expected to enter into an Exhibitor's Agreement with the gallery. This agreement, which the student signs, their committee chairperson, the gallery director, school and college administration, will include the exhibition dates, the day and time of the reception and affirm the exhibitor’s responsibilities.
SCHEDULING EXHIBITS AND THE UNIVERSITY CALENDAR

- The gallery schedule begins the second week of the semester. The last week of the semester is reserved for annual student exhibits that extend over semester breaks and summer.
- MFA exhibits are not scheduled for the week of spring break or the week following.
- MFA exhibits are not scheduled for Thanksgiving week, the three days prior to the holiday will be added to the preceding slot. The official ending for the exhibition will be the Wednesday before the holiday. The standard closing Friday procedures will occur at this time.
- Labor Day and Veteran's Day are university holidays therefore the gallery will be closed, resulting in a four-day exhibition slot.
BEFORE YOUR EXHIBITION

Committee Meetings

See the School of Art Master of Fine Arts Guidelines for requirements on meetings of your thesis committee prior to the exhibit.

Planning the installation

Well in advance of your exhibition, students should develop a floor plan and scale model of their installation. While the final decisions are up to them and their committee, they are required to discuss the plan with the gallery director, giving complete details on how the installation will be achieved. The director reserves the right to not allow certain installation materials and/or methods when they would be harmful to the fabric of the gallery or generally not in the best interest of the gallery. The student should also prepare an artist’s or exhibit statement with the collaboration of their committee. This statement will be displayed at the exhibit. Please note: the display cabinet outside of the gallery is primarily for the use of the core classes and should not be considered available for MFA thesis exhibitions.

Publicity

The gallery submits a schedule to the Herberger College events calendar prior to the beginning of each semester. In order to have the student’s MFA thesis exhibition included, each exhibitor will be asked to fill out the Exhibition Information for School of Art Gallery Publicity form (provided by gallery), which includes: a title for the exhibit, a brief statement and an image (with title of work, medium, year). Images should be submitted as a digital file with a minimum print size 4" x 6", 300 dpi, in jpeg format. It is the candidate’s responsibility to respond and submit the requested information, image and to confirm their dates (especially reception date). There is greater likelihood that their exhibition will be promoted (especially on the Herberger Web site and events e-mail list if the exhibition information is submitted in a timely fashion. Please note: for the sake of clarity, once a title for the exhibit has been circulated, the title cannot change.

Harry Wood Gallery on the Internet

The Harry Wood Gallery site includes general information on the gallery, the policies and procedures for exhibits, calls for entries and a current schedule. More information at: http://art.asu.edu/gallery/hwood

Announcements, Posters, Labels and Gallery Signage

The student is responsible for the exhibition announcement cards (required); it must be designed using the approved college templates. Templates are available through the gallery director. The phrase “Master of Fine Arts Thesis Exhibition” must appear on the card. Plan ahead! The announcement layout must be approved before announcements can be printed. As required in the School of Art Master of Fine Arts Guidelines (Section M paragraph 3), students are required to submit a copy of the layout to the gallery director for format approval. The gallery director is happy to offer any design or content suggestions for the announcement; however, the student’s committee has the final approval. The gallery director can help with layout and prepare desktop publishing files for printing. Exhibition announcements should be distributed in the School of Art faculty/staff mailboxes. Two copies of the announcement should be submitted for the gallery files. Note: Mailing labels for the School of Art mailing list (local arts organizations, interested campus and community
people, etc) are available upon request. Provide the sheets of labels (Avery 5160 or 8160) and the School of Art will print them for you.

Students are also responsible for all wall labels and other gallery signage for their exhibit. They will need to make their own arrangements for printing and will be responsible for the cost. A typed or printed statement stating, with the exact wording: “Thesis Exhibition submitted in partial fulfillment of the requirements of the Master of Fine Arts Degree” over the actual signatures and typed names of the student’s thesis committee is required. An exhibition statement, thesis statement or artist’s statement that has been approved by the student’s thesis committee should be mounted conspicuously with the partial requirement statement. Any statement of acknowledgments is at the student’s discretion, but the format should match the other statements.

For labels or work identification, give titles, at minimum: stating medium or media is recommended, sizes, year completed and explanatory information is optional. Student name and/or the title of exhibition should be mounted conspicuously on a wall or pylon.

Students may design their posters or request that the gallery class design them. Posters must also be designed using the appropriate template and be approved before distribution. The gallery will produce ten posters, five for gallery use and five for the student (the student may print more at their own cost).

Parking on the Mall

Before the Friday of the student’s installation, it will be necessary to arrange for a mall pass from Parking Services (Towers Building, 5th street, across from Tempe Police Station, 480.965.6209). Be sure to arrange for all dates that are needed to park a vehicle (it is one permit per vehicle) including the weekend and the following Friday for the installation break-down. For more information, please see their Web site at http://pts.asu.edu/.

EXHIBITOR’S RESPONSIBILITY FOR THE CONDITION OF THE GALLERY

The School of Art makes every possible effort to provide students with a suitable location for their MFA thesis exhibition. In turn we expect that every candidate will take care to ensure that the gallery be left in the same condition, allowing for normal wear, that it was received. It is the exhibitor’s responsibility to reimburse the School of Art for any damage to the fabric of the gallery (walls, doors, ceiling, floors, lighting tracks, etc.) or to pay for any unscheduled cleaning or maintenance made necessary by any piece or pieces included in the exhibition.

Please note: in order for the gallery to comply with safety regulations required by University Risk Management, certain installation restrictions will be enforced by the gallery staff (e.g. sand or other loose materials may not be spread directly on the floor without being contained). The gallery director reserves the right to close the doors on any exhibition where safety regulations are not followed until the violation is rectified.
THE EXHIBIT

INSTALLING YOUR EXHIBIT

Installation

On the Friday afternoon before the exhibit starts the candidate should meet the gallery representative at the Harry Wood Gallery at 5 p.m. The student is given a set of keys to the gallery for their use during the length of the exhibit. If they need to move very large objects into the art building, the key to the mullions (vertical bars in the middle of each pair of doors) of the entrance doors is available in the art office. When signing in to begin installation, the gallery will be painted Swiss Coffee. (For specific guidelines on installing the exhibit, see the sections below on painting, lighting and hanging art, etc.) A supply of hand tools are available for check out and cleaning materials and some painting supplies are provided, but students are expected to provide paint, any particular hardware/hanging or mounting materials needed and any specialized or power tools. At check-in the student and gallery representative will go over the Tool & Supply Check-out Sheet. Both signatures are required on this form, which is held by the gallery during the exhibit. Be sure to address any logistical questions and make any final scheduling arrangements for the weekend with the coordinator at this time.

Please note: if planning to park a vehicle in front of the Art building at any time during installation or break-down, students will need to display an ASU Mall Pass or you may be ticketed for illegal parking. (See Parking on the Mall in the previous section.)

On the following Friday students should begin dismantling their exhibit at (and no later than) 3 p.m. If two hours will not be sufficient to take down, please arrange an alternate time with the exhibition coordinator. The gallery must be cleared and repainted (if necessary) by 5 p.m. Under no circumstances should the candidate leave the gallery before take down has been completed. Class members may be assigned to assist with takedown, but this does not alleviate the candidate’s responsibility to see that the gallery is returned to the condition it was received.

The gallery representative will collect the gallery keys, a copy of the exhibition announcement, the artist/exhibition statement, a sample label, resume and review the Tool & Supply Check-out Sheet. This form along with the exhibitor’s agreement must be filed with the graduate secretary as one of the MFA graduation requirements. The forms become part of the student’s permanent record. At this time please address any comments regarding the gallery class student's performance during installation and/or dismantling.

Painting

Students may paint the gallery walls, pedestals and pylons any color for the exhibit, with the consent of the thesis committee. Do not paint doors, windows or window jambs, light switch covers/plug plates, the ceiling, lighting track or canisters. The gallery standard paint is Decovel Swiss Coffee, stock color paint at Dunn Edwards. Decovel, the manufacturer’s name for a type of paint, is a “velvet flat wall finish.” Stock colors (pre-mixed) may be returned as long as they are in the original, sealed Dunn Edwards container and are in the same condition as when purchased. The estimated coverage for this type of paint is 425 sq ft per gallon with a dry time of four hours. The closest Dunn Edwards store is on Broadway, just east of McClintock. Should you choose to purchase paint elsewhere; make sure to request Swiss Coffee in a flat finish. Behr paint, carried by Home Depot, also has Swiss Coffee as a stock color. Ace Hardware and Home Base can mix the color but because it has to be mixed this paint can not be returned.

The gallery walls will be clean and painted at check-in. Students need to provide the paint for pylons and/or pedestals. Changing the color is also done at the student’s expense and they are required to return the
gallery and its furnishings (pylons and pedestals) to their original color (Swiss Coffee) and condition, also at their expense, before checkout. The Harry Wood Gallery cannot provide students any paint. Please remember to use drop cloths and paint pedestals on lumber risers to protect the floor. The gallery will provide two sets of paint pans with liners, roller cages and rollers. Additional pans, cages and brushes are available, but students need to provide additional pan liners and rollers as needed. All non-disposable painting equipment should be returned clean. Note: if students need to bring the gallery back to white after using a color, it is advisable to prime the walls with a barrier agent, like Kilz or Total Kilz (widely available, comes in gallons, quarts and spray). This will completely cover in one coat and prevent color bleeding thereby saving much time and paint.

Please remember, repainting the gallery adds considerably to breakdown time. The two hours allotted is simply not enough time to repaint the walls, pylons and pedestals. When determining the takedown schedule it is advisable to add one to two hours per coat of paint. That is, if painting the entire gallery and all pylons with a primer coat and color, students should begin at about midday.

**Gallery Floor, Permanent Fixtures and Gallery Furnishings**

The gallery floor is waxed and buffed by custodial services. This service may be scheduled two or three times during the semester, and would be done on a Friday evening and left to dry until Saturday morning, thus postponing the installation. (The check-in procedures would be done on Friday evening at 5 p.m. as usual.) Scheduling the cleaning requires a three-way dialog among the candidate, the gallery director and the custodians. The waxing would only be scheduled at a time when it would cause the least impact on the installation (e.g. we wouldn't schedule a floor-waxing if there were a very labor intensive exhibition being installed.)

If any unscheduled cleaning or maintenance is made necessary by any piece or pieces included in the exhibition, it is the exhibitor's responsibility to pay for the cleaning (approx. $250.00). Be conservative with the use of tape and/or other adhesives as they can be very difficult to remove, often destroying the finish so that the floors have to be professionally cleaned. **Do not** drill into the floor. **Partitions or heavy pedestals should be moved using the dollies or pads provided to prevent damage to the floor.**

A limited number of pylons (movable walls) and pedestals are available for student use (please see Appendix for specifics) and should be handled carefully. Students are not to cause any permanent change to them, e.g. no cutting holes, joining using drywall mud, plaster, caulkimg or any other permanent join. Pylons should be sanded and spackled after use. If students have particular requirements for pedestals, pylons or other gallery furnishings, students should plan to construct their own.

**Gallery Lighting and Outlets**

Please use only the bulbs provided. The gallery staff keeps track of replacing spent bulbs. The fixtures along the perimeter of the gallery contain floodlights to evenly illuminate the walls and the canisters in the center of the gallery contain spot lights to illuminate pedestals and pylons in the center of the gallery. **Light canisters may be moved along the track as desired but should not be taken down.** Lights may be turned off by rotating the bulb a partial turn (rotate the bulb not the canister). Reimbursement costs for replacing light canisters damaged because of poor handling will be charged to the candidate (approximately $35.00 per canister). It is strongly recommended that the gallery TA or gallery tech assist in the lighting of the exhibit; students may negotiate a time at check-in.

In addition to wall outlets there are six (grounded) floor outlets. The floor outlets have spring release covers that need to slide back away from the outlet in order to use the plug. **It is preferable not to string extension**
cords from the outlets, but if it is absolutely necessary, all cords should be covered or securely taped to the floor.

Reception

Receptions are held on Monday evenings from 7-9 p.m. to coordinate with other School of Art gallery functions. Other dates and times need to be approved by the gallery director. Under no circumstances may a reception be held before completion of the MFA oral review, which is generally scheduled for Monday morning. Students may arrange food and beverages through a university-approved caterer or provide them on their own. Please see the Appendix: Guidelines for Food Service at Opening Receptions for the current university policy regarding serving food and a list of approved caterers. The Application for Temporary Food Service Establishment Permit must be filled out and turned in to the exhibition coordinator at check-in on Friday. Under no circumstances will alcohol be allowed at the reception. The unauthorized serving of alcohol is contrary to university policy and state law. There are two long tables available use; however, students need to provide table covers, serving dishes and any paper or plastic products (e.g. cups and napkins).
GENERAL INFORMATION

Gallery Hours

The Harry Wood Gallery operating hours are Monday-Thursday, 9 a.m. - 5 p.m., and Friday, 9 a.m. to 3 p.m., except for university holidays. The gallery will be locked and unlocked daily by the gallery and/or art office staff.

Insurance and Loan Agreement

Under the State Risk Management Policy, the Harry Wood Gallery, Herberger College School of Art and Arizona State University will insure exhibitions "wall-to-wall" provided there is a written agreement covering the "loan" of each piece to the gallery. It is the student’s responsibility to discuss the loan/insurance arrangements with the gallery director within the month prior to their exhibition. In order to receive coverage under State Risk Management, proof of value for each work exhibited must be provided. Acceptable forms of proof of valuation include: third party appraisal by qualified professional or established record of sales. Photographs (before and after) must also be provided. If the provisions of the agreement cannot be fulfilled, the exhibiting artist has two alternatives; providing their own insurance coverage (usually as a special rider to a homeowners or renters policy), or acknowledging that the art work is exhibited at the artist's risk. Even if the exhibitor elects not to seek coverage through State Risk Management it is necessary to have a loan agreement stating that they declined coverage.

Please note: obtaining insurance coverage for art can be very complicated. Policies, premiums and requirements vary widely. In all cases expect to be required to provide an appraisal for each piece and proof of security arrangements during exhibition and storage.

Price Lists

Price lists are not allowed in the gallery. If students want to post a price list, they may do so in the art office; however, displaying a price list would invalidate any insurance claim against State Risk Management (see above)

Documenting Exhibit

Every MFA candidate is required to deposit 20 digital images, which document their work and the exhibit with the Visual Resources Collection. (Please see the thesis documentation PDF on the Visual Resources Collection page). It is advisable to plan to take the slides during an evening (or evenings) of the exhibition week.

Master of Fine Arts Image Archive

Using the images submitted to the Visual Resources Collection, we are developing an online archive of MFA thesis exhibitions and images. In order to have the exhibit fully documented, we ask that students submit a one-page vitae, a copy of their artist's statement and a copy of their announcement/invitation.
TIMETABLE AND CHECKLIST

EXHIBITOR’S EXHIBITION TIMETABLE

During the semester prior to your exhibition: Students will be contacted by the gallery to confirm exhibition dates and form the Exhibitor’s Agreement document.

By the second week of the semester in which the exhibition is scheduled: Make an appointment with the gallery director, 480.965.6163, any time there are questions. If the exhibition is early on the schedule, contact the director before the semester begins.

(No less than) two months before your exhibition: Submit the Exhibition Information Sheet for SOA Gallery Exhibitions and postcards should be ready for printing. Remember: Announcement layout must be approved before making any printing arrangements.

About two weeks before the exhibition: Schedule a meeting with the gallery director and/or exhibition coordinator to discuss the loan agreement, the permit for Temporary Food Service, specific scheduling of your installation weekend, other procedural issues and any other last minute details.

During the week before exhibit: Arrange for a Mall Pass at Parking and Transit Services, Tower Building, 5th Street, 480.965.6209.

Friday afternoon, before exhibit: Meet exhibit coordinator at the Harry Wood Gallery at 5 p.m. Students are given a set of keys to the gallery for use during the length of the exhibit. Students review with the coordinator the Tool and Supply Check-out Sheet. Both signatures are required on the form, which will be held by the coordinator. Address any logistical questions regarding lighting, painting, moving partitions, etc. with coordinator. Be sure to make any final scheduling arrangements for the weekend at this time. Exhibit coordinator will collect: copy of exhibition announcement, copy of artist’s statement, sample label, resume, and Application for Temporary Food Service Establishment Permit.

Saturday and Sunday: Installation and lighting.

Monday morning, opening day: The oral review must be completed before the exhibition can be opened to the public. Orals are almost always held at 9 a.m., Monday morning.

Friday, Closing: Exhibition strike should start no later than 3 p.m. The gallery must be cleared and repainted (if necessary) by 5 p.m., unless there was prior written agreement between exhibitor, the gallery coordinator and the next exhibitor. Meet exhibit coordinator at the gallery for check-out at 5 p.m., at which time the gallery coordinator will collect the keys, resume, copies of announcement card and statement, and review the Tool & Supply Check-out Sheet. The signed check-out sheet must be submitted to the graduate secretary in order to complete the graduation requirements and becomes part of the student’s permanent file.
CHECKLIST OF EXHIBITOR’S RESPONSIBILITIES & EXHIBITION REQUIREMENTS

☐ Meetings with gallery director.

☐ Knowledge of and adherence to installation/dismantling schedule.

☐ Arranged Loan Agreements for contents of exhibit with gallery director.

☐ Promotion: Submit Exhibition Information Sheet for SOA Gallery Exhibitions to gallery director.

☐ Printed exhibition announcements/invitations. Submit layout to gallery director for approval. Distribute announcements to School of Art Faculty mailboxes. Mailing labels for the SOA mailing list are available by request.

☐ A diagram/model of the exhibit, approved by the candidate’s thesis committee recommended. Any plans for extensive installation (building, painting, additions to walls, ceiling, floor, electrical requirements) MUST be discussed with and approved by gallery director.

☐ Statement: This Exhibition is presented in partial fulfillment...with committee member's names and signatures.

☐ Exhibition statement, thesis statement and/or artist’s statement (statement of acknowledgments is optional) must be approved by thesis committee.

☐ Exhibition signage (exhibitor name and/or exhibition title) on wall or pylon and labels (work identification).

☐ Pick up mall pass for parking on the mall in front of the art building.

☐ Painting the gallery: The gallery will be painted Swiss Coffee when it is turned over to the candidate and is expected to be left in the same condition at check-out. Repainting the walls to the gallery color is done at the expense of the candidate.

☐ Installation supplies: The candidate is responsible for their own installation/mounting hardware and supplies (e.g. glass, wire, L-hooks, etc.) and specialized or power tools.

☐ Setting lighting. Schedule time with gallery TA or tech.

☐ Planning the reception. Be familiar with the Guidelines for Food Service memo. Fill out and turn in Application for Temporary Food Service Establishment Permit at check-in on Friday.

☐ Any repairs for damage to fabric of the gallery or any special maintenance or cleaning of the gallery needed because of the nature of the exhibit are the financial responsibility of the exhibitor.

☐ File signed copy of Tool & Supplies Check-list with graduate secretary.

☐ Submit image documentation, artist's statement and CV to Visual Resources Collection.
HANGING FRAMED/MOUNTED WORK

Two-dimensional art is installed at a standard eye-level at a fixed distance from the floor. This level is generally between 57" and 62" (because of the low ceiling height of the Harry Wood Gallery, the gallery standard eye-level is 57"). Measure this distance from the floor and place nails at each corner and one or two along each wall. Tie a string along the nails on each wall and keep it taut. This is the line that you will hang the work against. All work, with the exception of very large paintings that are individually balanced against the wall, should be hung with their center on the eye line. To double-hang pictures, each frame should be equally spaced (top and bottom) from the eye-level string.

To center a picture against the eye-level line: **Measure the picture top to bottom; find the center. Pull the hanging wire up and measure the distance from the center and the wire. At the eye-level line add the measurement calculated above (distance from center to wire). This is where you set the nail in the wall. For greater stability, use two nails to keep the picture level (remember to adjust calculations for two nails by holding the wire at two points before measuring the distance).**

Calculating where the nails go...

Find center point of framed object, and measure up 57" from the floor; add "A" and subtract "C"; this gives the height at center. From this center point, measure to the left of center adding "B" and subtract "D". Finally, from the center point measure to the right again adding "B" and subtracting "D". Put the **bottom** edge (the loop) of the picture hangers on these spots. (Note: on a 4x8' pylon the center point is always 24" or 1/2 of 48")
PLACEMENT OF WORK ON GALLERY WALL

Where the nails go

horizontal center

57”, vertical
APPENDIX B

GALLERY LIGHTING

Standard gallery lighting should be uniform throughout the gallery and not distracting attention from the artwork. It works best to have two people set the lights: one person on the ladder placing the canisters and one on the ground testing beam direction, etc. There is a supply of each type of canister and lamps (Flood and Spot, 75 Watt) provided. If you want lighting in addition to what is provided, it will be at your own expense. Please refer to formula for measuring amperage below and ask for assistance before you buy bulbs. Once the lighting has been set check the ceiling as well as the walls to make sure that all the light is at the same height.

Types of lighting:

Flood lights (or wall washers) are designed to disperse soft, diffused light in a broad width on the wall. The optimum is to have uniform light along the wall, any shadows should fall in between the installed pieces. For large work set a flood light at each side and direct light to the center (avoid raking light). Small pieces can be successfully lighted with a single flood pointed at the center, however, a "halo-effect" will result. This halo can be centered on the work or slightly to the top depending on the artist's judgment.

Flood lights (marked on the lamp) work best in fixtures where the lamp extends close to the edge so that the beam is not diverted by a baffle, see photos at right.

Spotlights shine high intensity light and are best used for sculpture or pedestal pieces. If a spot light is used to illuminate a wall, a noticeable hotspot or glare will be created. It is generally desirable to balance the lighting on pedestal pieces by using two spotlights (left). Using only one spot (right) creates a dramatic shadow but also leaves one side of the work in the dark.

The cylinder fixtures work best for spotlights because the can extends beyond the lamp and directs the light beam. The effect and direction of the light can be manipulated by adding screening (or layers of screening) to soften, or metal flashing "donuts" to direct the beam.
Fluorescent lighting, mounted in the ceiling overhang, should be used only during installation. This lighting causes a halo-effect in the ceiling and cannot be focused or directed. Be sure to turn off the fluorescent lights when setting the lighting.

Working with track lighting:
Light fixtures can be placed at any point along the track. However, each circuit (there are three) will only accommodate 16 amps. To calculate the number of amps used, divide watts (the gallery bulbs are 75w each) by volts (120) and multiply by the number of cans. For example, using 75 watt bulbs, each circuit can use up to 25 light fixtures. (75W ÷ 120V = 0.625 amps x 25 cansisters = 15.6 amps) Please take care not to overload the track! Note: gallery floor plan indicates location of circuits.

For track lighting to function, the copper tabs at the top of the fixture must make contact with the copper wire inside the track.

Inserting fixture into track: Copper tabs should be parallel to the track. Pull sleeve down and place the fixture into the track until the top surface of the adapter box is flush with the track. Rotate 90 degrees clockwise, making sure that the tabs lock into place.

Lighting Tips
• Older bulbs may cast a warmer light that can affect the color of a piece. If an uneven color balance is detected, change to a new bulb.
• Less light is needed for reflective media such as graphite. Too much light will lighten the overall values in the drawing.
• Avoid reflections on glass or plexi-covered work.
• Avoid using raking light, especially for spotlights, as it can often get in the way of the viewer's line of vision, or may cause the viewer to cast a shadow as they view the work.
MOVING PYLONS AND PEDESTALS

- **Pylons:** (fig. a) Carefully lay pylon on furniture (four-wheeled) dolly. One to two people should be able to tilt the pylon downward and a third person should be ready to slide the dolly underneath (at the middle). Once the pylon is resting on the dolly, it can be easily maneuvered. **DO NOT PUSH PYLONS ACROSS THE GALLERY OR DOWN THE HALL!** Gentle pushing is acceptable only when moving into place. (fig. b) To attach pylons: use mending plates and screws to attach walls together. Tape the seem with masking tape and paint. Note: when taking pylons apart, always scrape away the old tape and sand the walls! **DO NOT USE DRY WALL TAPE, DRY WALL COMPOUND OR MUD OR ANY OTHER PERMANENT METHOD OF JOINING FOR FIXING WALLS OR PYLONS TOGETHER.**

  ![fig. a](image)

  mending plate, with screw holes

![fig. b](image)

  Push tightly together

  ![fig. b](image)

**Pedestals:** Never push pedestals across floor, if they are too heavy to lift, use a dolly! Pedestals can also be taped together with masking tape to create different sizes.
PAINTING TIPS:

• **REMOVE outlet covers BEFORE PAINTING.** If the outlets will not be used during the exhibition, use plastic covers (these can be painted to match the wall); if the outlet will be used during the exhibition, use metal (not painted) outlet cover. **DO NOT PAINT OVER OUTLETS!**

• **Preparing for painting:**
  Line metal paint pans with plastic liner. Pour paint from the container into the paint pan. Pour only enough paint to complete job. Be conservative, more paint can always added, but it is not a good idea to pour paint back into bucket.

  Sand nail holes, fill with spackle and sand again. Make sure to scrape and/or sand away any old tape, etc. from pylons and pedestals.

  If the walls and pedestals are going from any deep color back to gallery white, use a barrier paint (like Kilz) as a base, then one coat of the Swiss Coffee should cover.

• **Painting walls:**
  Use plastic drop cloths along the walls. Use only one side of the drop cloth so that paint is not tracked onto the floor. Roller extensions are available.

• **Painting pylons and pedestals:**
  For pylons, place plastic drop clothes around the bottom; for pedestals, paint on top of the plastic drop cloths,

  Before painting place pylons and pedestals on strips of lumber in order to lift them off the floor [this allows student’s to paint all the way to the bottom without painting a ring on the drop cloth or (never) floor].

• **Clean-up:**
  Brushes should be washed thoroughly in warm, soapy water. **DO NOT USE THE SINKS IN THE BATHROOMS! THERE ARE UTILITY SINKS IN THE SCULPTURE OR PAINTING STUDIOS.**

  Remove roller covers from cages and throw away, wash roller cages in warm, soapy water. **DO NOT LEAVE ROLLER COVERS ON CAGES!**

  Dispose of pan liner and rinse out metal paint pan.

  The plastic drop cloths are NOT disposable. When cleaning up, make sure to fold the painted side inward, so that the outside of the cloth always remains clean.
<table>
<thead>
<tr>
<th>Top Dimension</th>
<th>Height</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 ½” x 6 ½”</td>
<td>36”</td>
<td>6</td>
</tr>
<tr>
<td>11” x 11”</td>
<td>42”</td>
<td>1</td>
</tr>
<tr>
<td>11 ½” x 11 ½”</td>
<td>39 ½”</td>
<td>1</td>
</tr>
<tr>
<td>11 ½” x 11 ½”</td>
<td>48 ½”</td>
<td>1</td>
</tr>
<tr>
<td>12” x 12”</td>
<td>36”</td>
<td>3</td>
</tr>
<tr>
<td>12” x 12”</td>
<td>40”</td>
<td>2</td>
</tr>
<tr>
<td>12” x 12” (with edge)</td>
<td>43”</td>
<td>1</td>
</tr>
<tr>
<td>12” x 12”</td>
<td>48”</td>
<td>3</td>
</tr>
<tr>
<td>12 ½” x 12 ½” (glass top)</td>
<td>38 ½”</td>
<td>1</td>
</tr>
<tr>
<td>14” x 14”</td>
<td>36”</td>
<td>2</td>
</tr>
<tr>
<td>14” x 14”</td>
<td>37”</td>
<td>2</td>
</tr>
<tr>
<td>14” x 14”</td>
<td>43”</td>
<td>4</td>
</tr>
<tr>
<td>14” x 14”</td>
<td>48”</td>
<td>4</td>
</tr>
<tr>
<td>16” x 16”</td>
<td>36”</td>
<td>2</td>
</tr>
<tr>
<td>16” x 16”</td>
<td>37”</td>
<td>2</td>
</tr>
<tr>
<td>16” x 16”</td>
<td>40”</td>
<td>4</td>
</tr>
<tr>
<td>16” x 16”</td>
<td>43”</td>
<td>4</td>
</tr>
<tr>
<td>24” x 24”</td>
<td>4”</td>
<td>1</td>
</tr>
<tr>
<td>30” x 30”</td>
<td>3 ½”</td>
<td>1</td>
</tr>
<tr>
<td>37” x 37”</td>
<td>6”</td>
<td>1</td>
</tr>
<tr>
<td>60” x 30”</td>
<td>7”</td>
<td>1</td>
</tr>
<tr>
<td>60” x 48”</td>
<td>5”</td>
<td>1</td>
</tr>
</tbody>
</table>
APPENDIX D  FLOOR PLANS

OTHER DIMENSIONS

Ceiling: Full Height  10' 3"
Overhang               8' 5"
Floor to Top of Wall  8' 4"
Main Door Clearance   5' 9" W

HARRY WOOD GALLERY
The Step Gallery Layout.

- Tool Closet
- Back Door
- Bathroom
- Desk
- Lights
- Front wall is all windows

*The length can be shortened or extended a few feet as needed.*
Appendix 5: Harry Wood Gallery Pedestals and Pylons

WALLS/ PYLONS

8'

8'

4'

1'
LARGE PEDESTAL

31"

17"

26"

glass case (flat)

12"

12"

36"

plexiglass vitrine and base: 12 x 12 x 36
PEDESTALS

Three sizes: 12", 14", 16" sq

Three sizes: 12", 14", 16" sq

16" x 16"

48"

12"x12"; 14"x14"

4 each size

4 each size

4 each size

4 each size

39"

42"

36"
SHALLOW BOXES: for small floor pieces, or in combination with pedestals

<table>
<thead>
<tr>
<th>Size in inches</th>
<th>Number available</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 1/2 x 30 x 30</td>
<td>1</td>
</tr>
<tr>
<td>4 x 24 x 24</td>
<td>1</td>
</tr>
<tr>
<td>5 x 27 x 26 1/2</td>
<td>1</td>
</tr>
<tr>
<td>6 x 23 x 23</td>
<td>1</td>
</tr>
<tr>
<td>6 x 37 x 36</td>
<td>1</td>
</tr>
</tbody>
</table>

PLATFORMS: for floor pieces
APPENDIX E

For the protection of the public, all food and beverages service at receptions in the Harry Wood Gallery must follow the established university guidelines (based on the Arizona Department of Health Services Administrative Code and Arizona State Risk Management) for providing food at special events.

**Food served at any campus event must come from:**

- ASU Campus Catering, Memorial Union or a caterer from the pre-approved list provided by the MU Administration Office or ASU Purchasing. A current list of approved caterers may be found at: [http://www.asu.edu/studentaffairs/mu/catering.htm](http://www.asu.edu/studentaffairs/mu/catering.htm)

**OR**

- Purchased from a recognized retail vendor (local grocery store, Costco, restaurant, etc.) and should be pre-prepared or pre-packaged.

**Temporary Food Service Establishment Permit:**

An application for a Temporary Food Service Establishment Permit must be filed for each reception ([http://www.asu.edu/studentaffairs/mu/docs/temporaryfoodpermit.pdf](http://www.asu.edu/studentaffairs/mu/docs/temporaryfoodpermit.pdf)) regardless of the source of the food and beverages. PLEASE NOTE: Please submit this form to the gallery director PRIOR to your reception. It is not necessary to pay the $60 fee or send to ASU Student Health and Wellness Center as stated on the form. The SOA has negotiated special circumstances.

**General guidelines (see attached sheet for more detailed explanation):**

- **Food prepared in the home (even baked goods) is not allowed.**
  - Keep the menu simple and keep potentially hazardous foods (meat, fish, shellfish, poultry, eggs, milk or milk products) to a minimum (see attached list for list of suggested foods).
  - Potentially hazardous foods must be stored and served at safe temperatures. Cold food must be maintained at 45 degrees Fahrenheit or below. Hot food must be maintained at 140 degrees Fahrenheit or above (reheat quickly to 165 degrees and hold at 140). Pay special attention when transporting food from place of purchase to the gallery (e.g. use a cooler).
  - Ice intended for consumption shall be from an approved source, properly protected, drained and stored separately from ice used for refrigeration. Ice must be dispensed with an approved ice scoop.
  - Use disposable supplies for food service (plates, cups, utensils, napkins).
  - All food, food containers, utensils, napkins and all single service articles must be stored at least six inches above the ground.
Permit Fee $60.00

Please return this application fully completed and $60.00 permit fee (Money Order or AZ Checks only) to: ASU Student Health and Wellness Center
Attention: Veronica Oros PO Box 872104 Tempe, AZ 85287-2104 or Deliver to: 451 E University St. so it will arrive no later than 14 days before the event. Phone (480) 965-6853 FAX (480) 965-8914

Your Organization /Business Name: _____________________________________________

Applicant’s Name: ___________________________ W/phone: ____________________ H/phone: ____________________
Address: ___________________________________________________ CITY, STATE, AND ZIP:

Email address: ________________________________________________________________

Person(s) in charge at food service site ________________________________________________________________________________________

Name of Food Establishment for Advance Food Preparation: ____________________________
Address: __________________________________________________________________________ CITY, STATE, AND ZIP

Preparation and/or pre-cooking of all food & drinks must take place in a permitted food establishment.
Date: ____________________________ time prep begins: ___________ ends: ___________

Please attach a copy of all foods and beverages to be served; items not listed will not be allowed to be served.

Describe equipment used for:

a) Cold holding: ____________________________________________________________________________________________
b) Hot holding: _____________________________________________________________________________________________
c) Cooking: _______________________________________________________________________________________________
d) Reheating: _______________________________________________________________________________________________

Is food transported to the food service site? Yes __________ No __________
If yes, what is the distance? ______________ transport time? ______________

How is food to be kept hot or cold? ____________________________________________________________________________

A food thermometer with a range of 0-200°F is required to monitor temperatures.

Water source: city __________ bottled __________ well __________
Wastewater disposal method: sewer __________ holding tank __________
Handwashing facilities: plumbed sink __________ gravity flow set-up __________ *
*consisting of: 5 gallons of hot water in an insulated container with a spigot, a container for catching wastewater, handsoap in a pump dispenser, paper towels

Utensil washing facilities: 3-compartment sink __________ 3-container sanitizing set-up __________ *
*hot, soapy water __________ clean, potable water __________ sanitizer solution – required

Method of garbage disposal: cans __________ dumpsters __________
Restroom facilities available: chemical __________ public building __________ both

I hereby consent to an inspection by ASU student health and acknowledge that issuance and retention of this temporary food establishment permit is contingent upon satisfactory compliance with state /ASU temporary food service requirements.

Applicant’s Signature: ___________________________ Date: ___________________________

STUDENT HEALTH AND WELLNESS CENTER

FOOD SAFETY & PUBLIC HEALTH SANITATION PROGRAMS

APPLICATION FOR TEMPORARY FOOD ESTABLISHMENT PERMIT

Event Coordinator Name: ___________________________
Address: ____________________________________________

City, State, and ZIP ____________________________________

Event: _____________________________________________

Event Location:_____________________________________

Event Dates: ________________________________________
APPLICATION & GUIDELINES FOR TEMPORARY FOOD SERVICE AND PREPACKAGED FOOD VENDING

Office of Environmental Health
Student Health Center, Room 167A
Phone: 480.965.6853 Fax: 480.965.2269

INTRODUCTION
In order to help ensure the safety of food served by temporary food establishments, it is necessary to follow these guidelines for the protection of the public.

PERMIT TO OPERATE AND FEE
A permit to operate a temporary food service is required. A separate application shall be made for each facility operated. Complete the application in full. Application and Menu must be returned 14 days prior to the event. Fees are waived for ASU student organizations and departments.

Any student organization or department which fails to submit the application and menu 14 days prior to the scheduled event may be excluded at the discretion of this Department.

PREPACKAGED FOOD VENDORING
A permit is required to sell or distribute prepackaged foods (i.e. candy bars, ice cream, chips, nuts and spices).

When food sampling is conducted, all guidelines relating to food booth construction, food protection and hand-washing must be met.

MENU
Keep the menu simple and keep potentially hazardous foods (i.e.; meat, fish, shellfish, poultry, eggs and milk or milk products) to a minimum. Complete control over the food, from start to finish, is the key to safe food service.

FOOD HANDLERS CARD
It is recommended that all food handlers complete a food handlers sanitation course.

FOOD PROTECTION
All food must be from an approved source. No home canned or home prepared foods are allowed! All food preparation shall take place inside the temporary establishment or other approved facility. (Note: Grills or other cooking equipment may be exempt due to local fire codes.)
When using a BBQ grill or other equipment to cook outside the booth, a barrier of at least 4 feet must be provided to protect the customers from burns or splash and protect the food from possible contamination. A fire extinguisher must also be present and visible in the cooking area.

Potentially hazardous food must be stored and displayed at safe temperatures. **Cold food** must be maintained at 41°F or **below**. Mechanical refrigeration with a thermometer is recommended. **Hot food** must be maintained at 130°F or **above**. Rapidly **reheat** potentially hazardous food to 165°F and maintain at 130°F or **higher**. (Crock pots, steam tables or other hot holding devices are not to be used for reheating).

A metal-stem probe type thermometer must be available and used to check the temperature of potentially hazardous foods. The thermometer must be able to measure from 0° to 220°F.

**Leftovers may not be used at the booth.** Hot held foods which have not been used by the end of the day must be discarded.

All condiments, including ketchup, mustard, sugar, mayonnaise, etc., must be individually packaged, in squeeze bottles, pump dispensers or containers with self-closing lids for protection against dust, flies, coughing, etc. **No** open condiment containers allowed.

Ice intended for consumption shall be from an approved source, properly protected, drained and stored separately from ice used for refrigeration. Ice must be dispensed with an approved ice scoop.

All foods, food containers, utensils, napkins and all single service articles must be stored at least six (6) inches above the ground to adequately protect from splash, dust, insects, weather or other contamination.

All food and drink must be properly protected from dust, insects, coughing and other sources of contamination at all times by sneeze guards, covered containers or other methods approved by the Department.

All fruits and vegetables must be washed before being used.

Strict attention should be given to personal hygiene. Persons with cuts, sores, respiratory infections or communicable diseases are prohibited from working with or around food. Children and non-food handlers must be excluded from food preparation areas.

Clean clothes and hair restraints are required.

No eating, drinking or smoking is allowed in the food preparation areas.

**HAND WASHING**
Provide a minimum 5 gallon container with a spigot or spout, a container for waste water, soap and paper towels.

**Hands must be kept clean.** Wash hands frequently. Hand washing facilities must be provided, convenient to use, and supplied with adequate soap, paper towels and water.
UTILITY WASHING FACILITY
When multi-use utensils and equipment are used it is required they be washed and sanitized between uses. Proper sanitation requires the use of a three step procedure. Three adequately sized containers must be set up: The first container is used for washing and shall contain hot water with dish soap. The second container is hot rinse water. The third container is used for sanitizing with cool water and 50-100 ppm chlorine (bleach) solution (i.e.; 1 capful of bleach for every 2 gallons of water.) After sanitizing, all utensils and equipment must be air-dried. These containers should be changed as often as necessary to keep the process effective.

WIPING CLOTHS
Store wiping cloths in a container of sanitizer 50-100 ppm chlorine (bleach) solution (i.e.; 1 capful of bleach for every 2 gallons of water.) Change the solution frequently and check on its potency with test strips.

WATER SUPPLY
Sufficient potable water must be available for food preparation, cleaning and sanitizing of utensils, equipment and hand washing.

WASTE/WATER DISPOSAL
Provide a covered trash container.

All liquid waste and gray water must be disposed of into an approved sanitary sewer system or holding tanks.

Special containers will be necessary for the disposal of used (hot) charcoal and/or grease.

FOOD BOOTH CONSTRUCTION
Booth must consist of three sides and a top. The top must be constructed of a water resistant material. (Enclose booth from the bottom of the front service counter down to the ground.)

The floor of the booth must be a hard cleanable surface. Booths located on dirt or grass must use plywood, tarp or similar material for floor surface.

All food prep must be done at the rear of the booth. The front of the booth can be used for food service only. Exposed food items placed on the front service counter require a sneeze guard or approved food cove