

Stage space for storing paintings, Convenor: Jim Koudounis
Wednesday from 5:30 – 8PM, Thursday from 9 - 11am.

Preparations:

Make sure the stage is cleared, walls free of clutter (for stacking large paintings).

Set up 3 tables in the middle of the stage (spaces in between them) to hold paintings underneath (on floor) and on top.

Have cardboard ready to place between the layers of paintings for protection.

Paintings will be coming in on Wednesday evening and on Thursday morning.

Procedure:

Runners will bring the paintings from receiving to the stage, both matted and framed.

Matted work can be stacked by size (more or less) at the far front side of the stage. Do not stack higher than about 18 inches. Matted work without a mat is heavier, keep these in a separate stack or underneath the lighter work with mats.

The largest paintings will be leaning against the walls (those with 3*** or 4**** on the label). Make sure that they don't start sliding when more than 3 are leaning against each other.

Try to keep the 2**, 1* and not starred paintings separated. Reason for this is that once hanging begins the largest paintings will be placed first on the tables in front of the stage for hanging.

Most important is the height of each painting: try to keep the same thickness in each layer so that the cardboard can lie flat on top, ready for another layer of paintings.

Glassed work is heavier than other paintings, keep this in mind when stacking.

Unframed work is lighter and can be stacked higher.

Have a measuring tape handy to check measurements. Notify receivers if the painting's size is not correct on the label.

Keep an eye out for work that is supposed to go in reserved work, return those to the runners.

When hanging begins place the larger paintings on the tables in front of the stage. Keep about 6 of the very largest paintings for the stage. These will not hang but be placed on easels on stage once stage is empty.