

KEVIN BARRY FINE ART

PRESENTS:

ART 101

THE ART OF SPECIFYING ART



**TOP 5 THINGS EVERY DESIGNER NEEDS
TO KNOW ABOUT ART SPECIFICATION**

A CHEAT SHEET FROM KBFA TO YOU

KEVIN BARRY

Art plays a huge part in creating the mood and aesthetic appeal of a hotel guest room or public space. Of course, art is only one facet of any given project you're working on. And since most interior design programs don't teach all the finer points about art, the details are probably not top-of-mind for you.

Lucky for you, we eat, sleep and breathe art!

That's why we're sharing the five most important tips for avoiding pitfalls and ensuring that your projects go smoothly, your clients are happy and your vision is achieved.

Of course we're a phone call, text or email away if things get tricky.



1. BUDGETING COSTS & TIME

PARALLEL PATHS TO SUCCESS

Stewarding the costs and the timeline of a project is No. 1 on our list for a reason. Let's look at each.

Cost. The budget shapes how your project develops. Without knowing an exact figure, or at least a range, art consultants can wind up presenting art that you love and the client loves — but the client can't afford. Rather than limiting consultants, prior knowledge of the budget frees us to find options that fit your needs. Even if the budget isn't as high as you would like, we know ways to "value engineer," like using emerging artists to create new works that your client would love just as much or more, for example.

Time. The installation date is the ultimate deadline, but revisions to art samples must have a deadline as well to keep your project on track. Allow appropriate timeframes for sourcing art, especially art that has to be commissioned. Your art consultant can advise you on the varying timelines of specific mediums and artists.

2. UNDERSTANDING THE SPECS

TBD IS NOT YOUR BFF

Specifications serve as a blueprint that allows art to become an integral part of the space you're designing. Unknowns here can cause headaches down the line. The sooner you can replace "TBD" with accurate input, the better. Here are some important specs to firm up:

GENERAL RULE

Artwork should fill 57% to 75% of any wall not covered by furniture or moldings.

MEDIUM

Are you looking for canvas, paper, print on metal or other material or sculpture?

IMAGE SIZE VS. FINISHED SIZE

It's necessary to specify both. Say you have a print on paper, then a mat, then a frame. The image size comprises the dimensions from outer image-to-image. The finished size includes the image, the mat and the molding (ie frame). This can be confusing and we can help.

QUANTITIES AND SIZES

The sooner your art consultant knows these numbers, the sooner they can get you accurate pricing. The costs (and availability) of printing, mat sizes, length of molding to be cut and hardware are all affected by the counts and sizes of the pieces.

WHERE WILL THE ART "LIVE"?

For example, if it is outdoors or in a very humid climate, metal will likely rust.

2. UNDERSTANDING THE SPECS (CONT.)

TBD IS NOT YOUR BFF

IMAGE SOURCING

How to end up with imagery you and your client really want

1

Visual subject matter, color palette, mood, plus client likes or dislikes.

Regarding subject matter, rather than specifying “landscape,” your art consultant will need to know if your client is looking for landscapes that evoke the region, such as the ocean or the Rocky Mountains. Rather than “contemporary,” do you mean abstract or figurative imagery? The more specific you are, the more on-target the results will be.

How the project will be branded.

Are you designing for a Hilton, W hotel or Le Meridien? What are the brand standards that need to be followed? Is there an art theme or storytelling elements the brand is known for that should be carried throughout the project?

2

3. FRAMING

POTENTIALLY AS CREATIVE AS THE ART ITSELF

Artistic and practical considerations go into frame selection. The frame should complement not only the art, but the space as a whole. From a simple stretched canvas with a floater frame to light boxes to custom build-outs, your imagination is the only limit. Let's examine a few considerations.

GLASS VS. ACRYLIC GLASS

Fine art reproductions and works on paper should be framed with **standard glass** to protect the piece from dust and damage. Once the piece reaches a certain size (ie 30" x 40") it's advantageous to use **acrylic glass** as it minimizes the chance of glass breakage when shipping in bulk, installing or if someone accidentally comes in contact with the face of the piece. If you are specifying for a hospitality project you should almost always specify either glass or acrylic.

OTHER GLASS OPTIONS

The following are also available but are usually prohibitively expensive for hospitality budgets: **Non-reflective glass** has a "matte" quality to it, which minimizes glare but doesn't protect from UV damage. **Conservation Clear[®] glass** protects art from fading when exposed to light. **Museum glass** also has UV protection but adds an anti-glare coating that makes the glass practically invisible — a great choice for bright spaces.

MOLDINGS. Wood vs. Poly (Plastic)

Wood frames have been the traditional go-to for framing for centuries. Wood moldings are of high quality and tend to be more expensive than polystyrene frames. They come in thousands of forms and finishes. Polystyrene is a firm plastic material that can look like wood, bamboo, metal, etc. Polystyrene frames are less expensive than wood and should be considered when budget is the overarching concern.

3. FRAMING (CONT.)

POTENTIALLY AS CREATIVE AS THE ART ITSELF

Paper vs. Fabric Mat. Mats can enhance a framed work by adding dimension and “breathing room” for the art. Paper mats are typically more economical and come in a huge array of colors and thicknesses. Fabric mats — linen, suede, silk, etc. — are a little dressier and also offer endless color choices.

Mirror, Mirror. Although mirrors are a simple way to make a small room appear larger, mirrors can vary in thickness. Here are some mirror basics:

- 3/16" mirror — Recommended for sizes up to 30x40"
- 1/4" mirror — Recommended for sizes over 30x40"
- Beveled mirrors — Beveled mirrors add a subtle glamour to a straight-edge mirror. Also, rooms with less light can appear brighter with a beveled mirror.

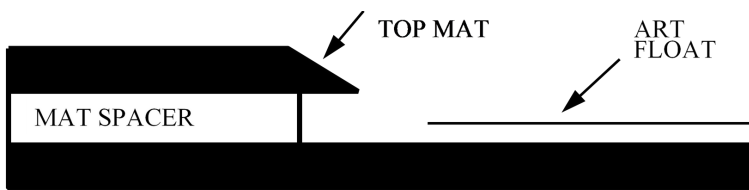


ADA Regulations. To protect hotel guests who are visually impaired, ADA (Americans with Disabilities Act) standards limit the protrusion of objects into circulation paths like hallways, elevators, stairways, courtyards, etc. Artwork located above furnishings that are within “cane sweep” should not protrude more than 4 inches.

3. FRAMING OPTIONS

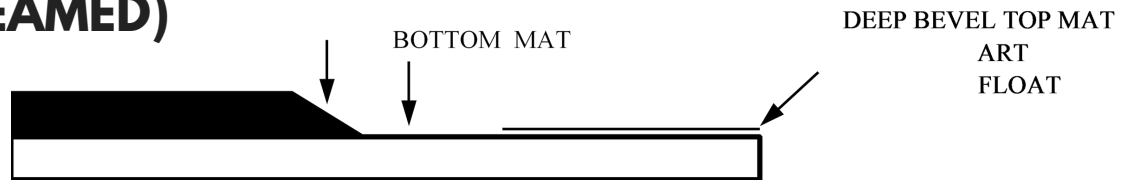
POTENTIALLY AS CREATIVE AS THE ART ITSELF

Options. There are literally millions of framing combinations possible. Due to the custom and creative nature of framing there are countless possibilities between molding and mat selections, sizing, adding fillets, and other considerations. Here are a few common layouts that we see and use:

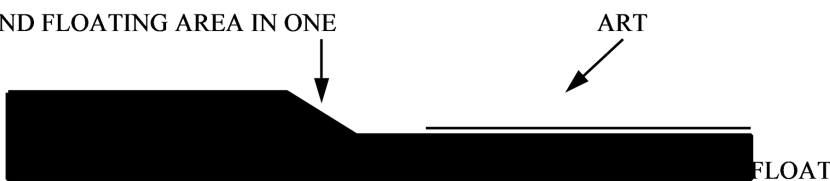


**SIMPLE FLOAT WITH
MAT SPACER**

**FLOAT IN A WELL
(OPTION 1—SEAMED)**



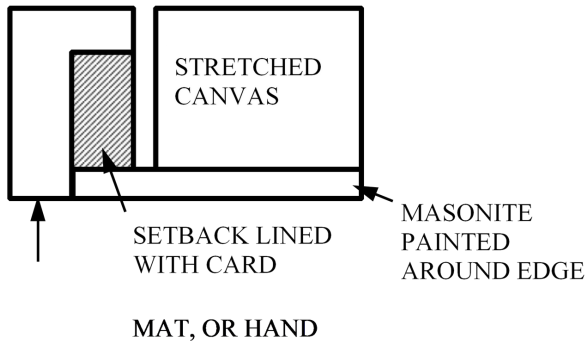
FABRIC WRAPPED OVER MAT
AND FLOATING AREA IN ONE



**FLOAT IN A WELL
(OPTION 2- SEAMLESS)**

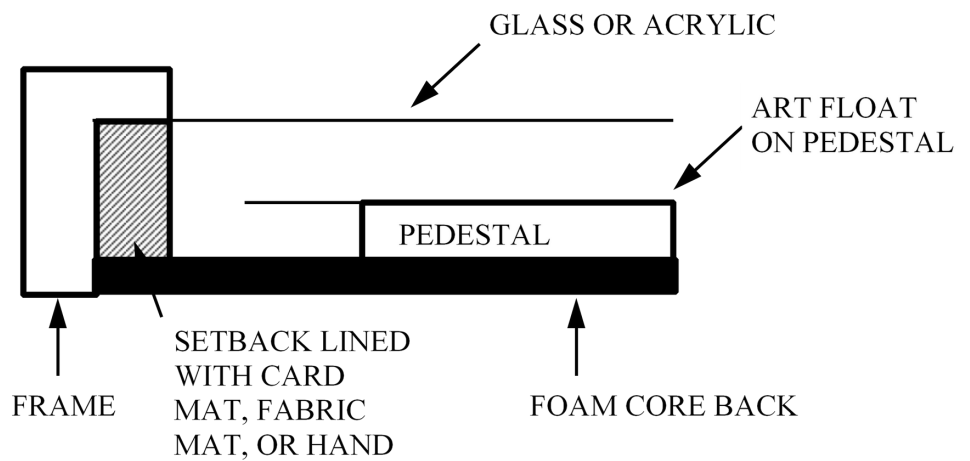
3. FRAMING OPTIONS

POTENTIALLY AS CREATIVE AS THE ART ITSELF

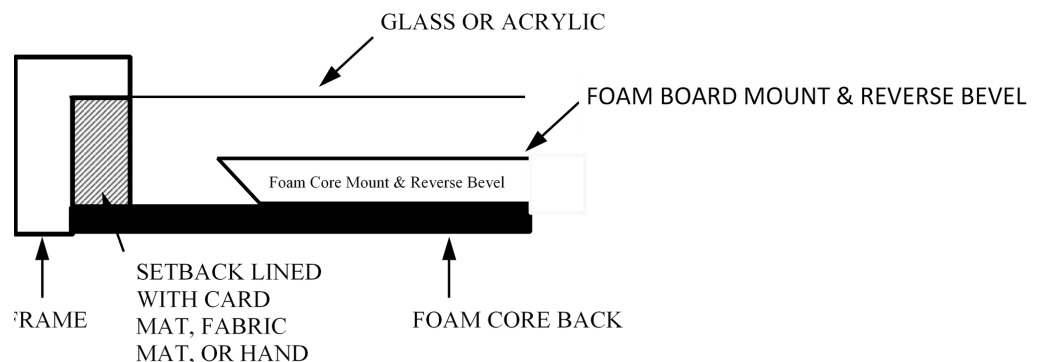


CONVENTIONAL FRAME USED AS FLOATER FRAME

FLOAT ON A PEDESTAL WITH SETBACKS



FLOAT ON A REVERSE BEVELED FOAM CORE WITH SETBACKS



4. COPYRIGHT

BEWARE OF PINTEREST

While there's nothing wrong with touring Pinterest, Etsy and other websites for inspiration, here are a couple scenarios to consider when it comes to sourcing art:

- Say you find a stunning painting on Pinterest. You show your client, who proceeds to fall in love. Now the challenge is to (a) get that specific piece, which is quite possibly out of the client's price range, or (b) create something similar but different enough that it's not a **copyright infringement** of the original.
- You've heard the client say if the hotel brand were a person, it would be Frank Sinatra. You decide to do a Sinatra feature wall in each guestroom. The issue here is something called **right of publicity**. The photographer may have rights to the image, but if they don't have a model release, you can't use the image without permission, which would come with a (likely exorbitant) fee to Mr. Sinatra's estate.

The lesson? Before you show art selections to the client, share them with your art consultant. KBFA's highly developed "danger radar" can help you escape potential nightmares unscathed and know when you may need to talk to a lawyer.

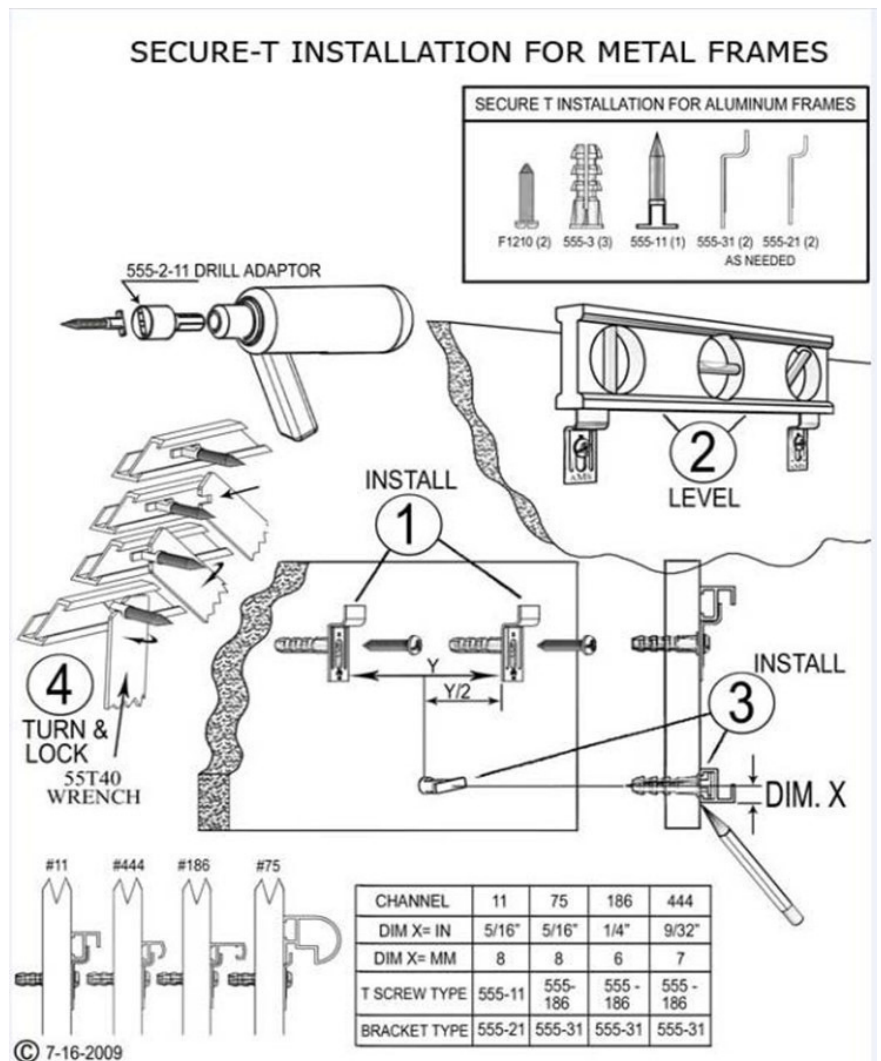
5. HARDWARE

KEEPING ART WHERE IT BELONGS

Hardware may not be the sexiest topic of our five. But if you're designing for any public space — i.e., hotel lobby, corridor, restaurant, guest rooms — you have to specify security hardware on every work of art. You may not think it's necessary, especially in a high-end hotel where guests presumably are above stealing art. Alas, we live in a crazy world, and your client certainly doesn't want their paintings or sculptural butterflies to "disappear."

There are different types of security hardware, and your art consultant can help you choose the best kind for each work of art.

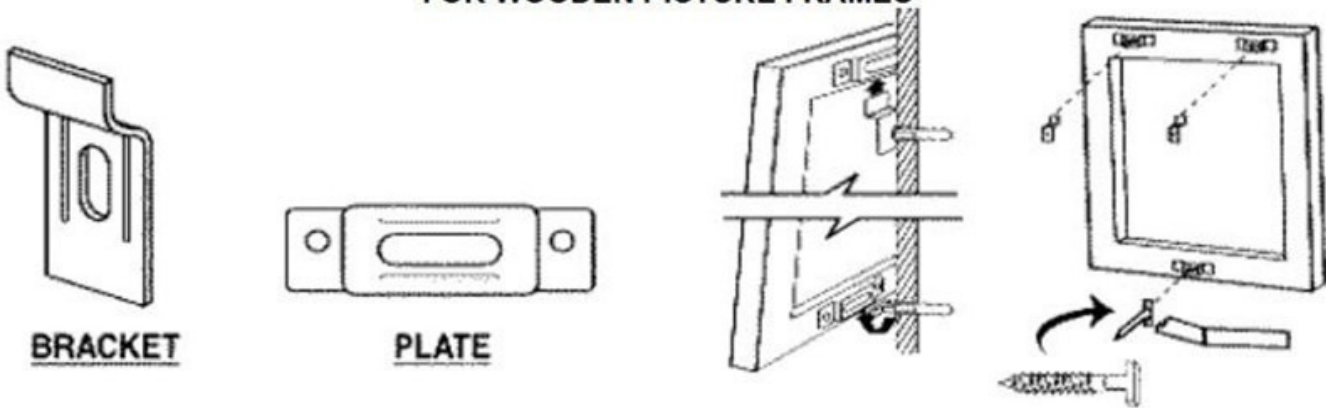
For artworks that aren't as heavy you can use three single-point mounts to secure the piece. Here is a typical security three-point security hardware set up and how this hardware normally gets installed:



5. HARDWARE



"T-LOCK" SECURITY HANGER SET INSTRUCTIONS FOR WOODEN PICTURE FRAMES



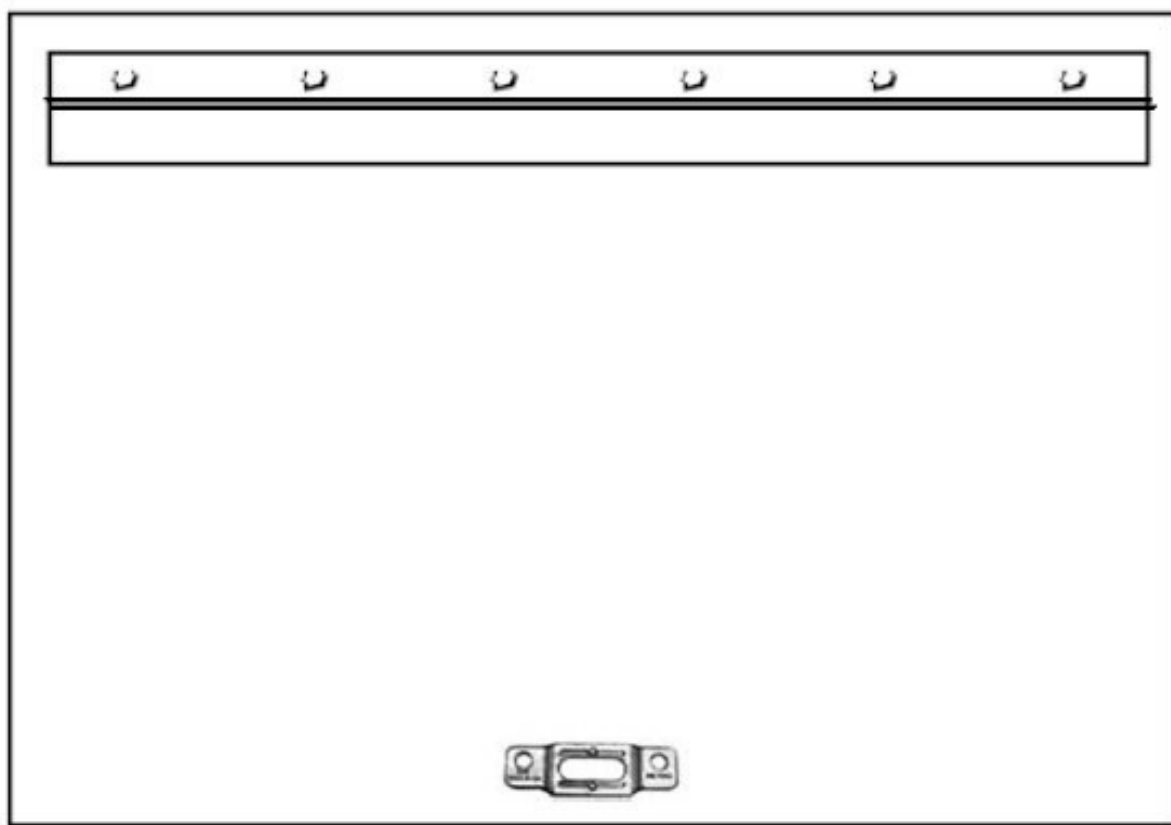
2 plates are attached to top of frame. Third plate is attached to center of the frame bottom. The brackets are screwed into wall and slide into space between top plate and frame. Brackets support frame. T screw fits through bottom plate. T shape of screw fits between lower plate and frame, locking frame. The T part of screw fits into plate only one way. You then turn T screw 1/4 turn so T shape goes across width of the plate, locking the frame. Only the T wrench can turn screw this way.
(Very wide frames might need more top plates / brackets for support)

PROCEDURE

- Position 2 plates so they are evenly spaced on the top of the frame, able to support frame. Position plates at least 1/2" from edges so as not to be seen. Use 1/2" screws to attach plates. Fasten third plate in the center of the bottom of the frame.
- Position frame on the wall and mark where brackets should be located, based on position of plates on top of frame. By pressing the plates into the wall, the plate ridges will leave marks on most types of wall surfaces.
- Attach brackets to wall using 2 short anchors and 1" screws. Place frame on brackets, insuring proper support. Brackets will slide into the space between frame and top plate.
- Now, press bottom plate into wall, to mark it's location. Remove frame from wall. Using long plastic anchor, insert T-screw until it extends 1/2" out of the wall. Re-hang frame on brackets, tilting the bottom of the frame away from wall in order to see T-screw. Align "T" head so that it fits into corresponding slot in bottom plate.
- While the frame should be nearly flush to wall, a little space between frame and wall is normal.
- From below the picture frame, turn "T" screw 90 degrees using special "T-Lock" wrench. Frame is now secure.

5. HARDWARE

For artworks that are heavier, we'd suggest anything over 40lbs but check with your art consultant because size can be a factor too, you can use a Z-Bar. Here is a typical Z-Bar set up:



EVEN BETTER THAN AN E-BOOK

OUR SUPER POWERS
COME IN HUMAN
FORM

We hope this little guide has been helpful. If you have more questions, KBFA consultants are here for you, and we'd be thrilled to share our expertise to help your project turn out beautifully.

**To schedule a consultation, call
310.879.5638 or email
jason@kevinbarryfineart.com.**

