



**2 GET THE LIGHTING RIGHT**  
 With inadequate illumination, no display, no matter how well it has been thought out, will ever be truly effective. Harry Triggs and Andrew Molyneux, founders of TM Lighting, explain the basic principles. 'First, consider the location of the artwork, and try to avoid placing pieces with glass or mirror opposite a window, which will create awkward reflections. Next, think about scale, and place the light fitting in the right place for the size of the artwork and also of the room. Most people position the light too far away from the artwork, resulting in reflected glare from the bulb.  
 'We work on a rule of a roughly three-to-one ratio – so if your ceilings are three metres high, a ceiling-mounted spotlight should be positioned about 80cm to 1m away from the wall. Lastly, work to the 'Three Cs' when selecting LED light bulbs or light fixtures for displays. First, colour temperature: we recommend 2700K, slightly warmer than a halogen bulb, but cooler than incandescent. Second, colour rendition, the ability of the light bulb to show true colours, which should be 95CRI or above. And, lastly, consistency, which you get by always buying your bulbs from a reputable manufacturer.'

Bathe your pictures in light – use a dedicated source such as this picture light in a gold powder-coated finish, from £270, TM Lighting

**3 FOCUS ON THE WALLS**  
 Carpets and tapestries, stone reliefs, fossils, masks, tiles, swords, plates – you name it, Guy Morey, head of technical services at art handling specialists Momart, has hung it. The main consideration, he points out, is the weight of the piece, and also the strength of the wall on which you are planning to hang it. A stone or brick wall is better than plasterboard for safe hanging of anything heavy. To avoid making holes in valuable items, Momart uses right-angled pieces of steel screwed to the wall made with a small lip at the front, so that the piece sits securely within it, rather like it is positioned on a tiny shelf.  
 'Make a diagram to the exact dimensions of your piece and ask a local metal fabricator to make the fixings up,' Morey advises. 'They can go at the top, too, for greater stability. Stick a small piece of foam to the metal, so that it doesn't come into direct contact with the work.' To ensure your



These intricately carved window panels – once forming part of a divider in a Chinese home – are from Shanxi province in central China, £745 for a pair, Shimu

piece is hanging straight, Morey says the best thing is simply to stand back and judge the effect by eye. A spirit level is not always useful, and walls and floors are so often not completely straight.  
 And he adds: 'One of the worst ways to hang is from a single wire. If possible, put two hooks in the wall and two rings on the back of the work – then, if it gets knocked, it won't move.'



This multicoloured hand-embroidered stretched artwork offsets and pulls together a collection of desk accessories in the same tonal range, £200, Montes & Clark

**4 COLOUR COORDINATE**  
 Colour choice is always highly personal but, points out Ruth Mottershead, marketing director of Paint & Paper Library, whatever area of the colour spectrum you are naturally drawn to, tonal pairings will always create a harmonious display. 'Layers of colour from the same area of the colour wheel are calming, soothing and easy to live with and add to over time,' she says. 'Always start your scheme with an item that you adore, and select a colour from it. Then choose up to three complementary shades. Opt for colours of the same strength so that no one colour stands out more than the others. Keep this scheme calm with tonal accessories – or add in some mischief with oversized ceramic or glass sculptures, modernist art, or statement furniture pieces in bolder hues.'



ABOVE Choosing objects within the same colour spectrum creates cohesion in a display. Glass vases in translucent shades of green and blue, from £10-£22.50, all Berry Red