## WORKSHOP AGENDA

**Designing Our Stories: Well-Structured Exhibits**  
Monday, 3 February 2020, 9:00am—5:00pm  
BYU Museum of Peoples & Cultures, 2201 N Canyon Rd, Provo, UT 84604

Facilitators: Lisa Thompson (Natural History Museum of Utah), Paul Stavast (BYU Museum of Peoples & Cultures), Virginia Catherall (Utah Museum of Fine Arts), and Megan van Frank (Utah Humanities)

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>8:30–9:00 am</td>
<td>Arrivals so we can start promptly</td>
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<tr>
<td>9:00–9:30 am</td>
<td><strong>Welcome and Project Reports</strong> (Megan &amp; Everyone)</td>
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<td>• Thanks to hosts and housekeeping</td>
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<td>• Report on progress of individual exhibit projects (~3 minutes each museum)</td>
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<td>• Overview of schedule, goals for today</td>
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<td>9:30–10:30 am</td>
<td><strong>What Makes a Good Exhibit?</strong> (Lisa)</td>
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<td>• Structure, objects, interactivity, visual design, comfort</td>
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<td>• Easy layout plans</td>
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<td>10:30–10:45 am</td>
<td>BREAK</td>
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<tr>
<td>10:45–12:30 pm</td>
<td><strong>“Artists as Workers” Exhibit Design Game</strong> (Lisa, Virginia, Megan &amp; Everyone)</td>
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<td>There are multiple ways to approach an exhibit, choose objects to meet defined objectives, and hone the Big Idea and supporting concepts. Let’s play!</td>
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<td>• Overview of game goals, intro to “Artists as Workers” and possible objects (15 minutes)</td>
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<td>• ACTIVITY: Divide into three teams to design “Artists as Workers” (60 minutes)</td>
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<td>• Debrief: review and thoughts on challenges, decision framework, and lessons (30 mins).</td>
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<td>12:30–1:30 pm</td>
<td>LUNCH (on your own)</td>
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<td>1:30–2:30 pm</td>
<td><strong>Exhibiting Objects Safely</strong> (Paul)</td>
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<td>• Assessing exhibit environments – learning to see</td>
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<td>• Object support strategies, concepts, examples – good, better, best</td>
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<td>2:30–3:15 pm</td>
<td><strong>What Do You See? Assess Exhibit Environment at the Museum</strong> (Paul &amp; Everyone)</td>
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<td>• ACTIVITY: Divide into teams of two to explore the exhibit gallery with an eye toward exhibit environment and object support. Note your observations.</td>
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<td>• Last 15 minutes: Reconvene to share observations.</td>
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<td>3:15–3:30 pm</td>
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<td>3:30–4:45 pm</td>
<td><strong>Problem-Solving Activity: Designing an Appropriate Mount for Your Object</strong> (Paul &amp; Everyone)</td>
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<td>• Learn to think through, design, and construct simple, appropriate object mounts</td>
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<td>4:45–5:00 pm</td>
<td><strong>Wrap-up</strong> (Megan &amp; Everyone)</td>
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<td>• Questions? Comments?</td>
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<td>• Refer to syllabus – discuss assignments for next session</td>
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<td>• Post-workshop surveys and nametags to the basket please</td>
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#3 Exhibit Design

## Designing Our Stories: Well-Structured Exhibits

- Exhibit design to convey a “Big Idea” to visitors
- Choose objects and structure information to support that Big Idea through its Supporting Concepts
- Exhibit objects safely and attractively

“I now know the steps to take, resources to use, mistakes to avoid, and how long it takes to create a good exhibit…”

**SCHEDULE**

**Morning**
- Welcome Back & Housekeeping
- Reports
- What Makes a Good Exhibit
- Exhibit Design Game

**Afternoon**
- Exhibiting Objects Safely
- Exhibit Environment Critique
- Problem-Solving Object Mounts

**Wrap-Up**
- Questions & Comments
- Assignment
- Post-Workshop Survey

**GOALS FOR TODAY**

**Exhibit Design**
- Relationship between intellectual structure and physical structure
- Editing your ideas
- Layout sketching & protoyping

**Safe Display of Objects**
- Learning to SEE both the larger and individual case environments
- Problem-solving object mounts

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Thanks to our hosts
WHAT MAKES A GOOD EXHIBIT?
Lisa Thompson
Exhibition Planner
Natural History Museum of Utah
lthompson@umnh.utah.edu

Elements of a Well-Designed Exhibit
Successful exhibit design helps visitors connect to your BIG IDEA through:
• Clear structure and organization that reinforces the Big Idea and main messages
• Objects that tell a story individually and together
• A variety of ways for visitors to interact with content
• Utilizing principles of good design
• Providing for the comfort of visitors

The intellectual structure of your exhibit will determine its physical structure

The Supporting Concepts of your EPWS will become the physical sections of your exhibit
Let’s look at an example

Tim took the Pigeons outline & made...

**Big Idea:** The great variation in domestic pigeons helps us understand how evolution works.

**Supporting Concepts / Section Themes:**
1. Pigeon breeders have created enormous variety in domesticated pigeons through artificial selection.
2. Darwin’s study of the great variation among domesticated pigeons helped him formulate and communicate his theory of evolution through natural selection.
3. Research on pigeons at the U of U is revealing how evolution works at the genetic level. Understanding the genetic mechanisms behind pigeon traits helps us understand how genes work in all vertebrates.

... a bubble diagram of the exhibit space
A bubble plan is a tool for experimenting

Arrival to Antarctica

Fossil Hunting in Antarctica

Lessons from Antarctica

Origin of Antarctica

World of Antarctic Dinosaurs

Antarctica Transforms

Find the best layout to convey your Big Idea

Then he thought about how visitors could move through the space
Finally, he organized the content within the floor plan.

You can apply the same process to a single case.

Draw a plan and elevation.
Don’t be Intimidated...

- Think about your physical space – its limitations and how you can make it work for you...
- Measure your case(s), wall space, floor space, etc.
- Measure your objects
- Know the sizes of your labels
- Measure any props, images, whatever else is going in your exhibit
- Get out graph paper, pencils, and a ruler or consider leveling up with SketchUp
- Start drawing

... BE PREPARED TO ADJUST!

A clear structure helps visitors navigate intellectually and physically
Elements of a Well-Designed Exhibit

Successful exhibit design helps visitors connect to your BIG IDEA through:

- Clear structure and organization that reinforces the Big Idea and main messages
- Objects that tell a story individually and together
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- Utilizing principles of good design
- Providing for the comfort of visitors

What objects are key to your story?
Create groupings that tell a deeper story

Supporting objects can illustrate a process

Make sure groups of similar objects don’t look all the same
How can you juxtapose? Invite comparison?

Do you need all those objects to make your point?
Successful exhibit design helps visitors connect to your BIG IDEA through:

- Clear structure and organization that reinforces the Big Idea and main messages
- Objects that tell a story individually and together
- A variety of ways for visitors to interact with content
- Utilizing principles of good design
- Providing for the comfort of visitors
Something to touch

Something to open or uncover

Dress up – become the content!
Opportunity to contribute

GO BIG

Puzzles to reinforce content
Immerse visitors in the content

Elements of a Well-Designed Exhibit

Successful exhibit design helps visitors connect to your BIG IDEA through:

- Clear structure and organization that reinforces the Big Idea and main messages
- Objects that tell a story individually and together
- A variety of ways for visitors to interact with content

- Utilizing principles of good design
- Providing for the comfort of visitors

Universal Design

An inclusive design approach

- “The design and composition of an environment so that it can be accessed, understood and used to the greatest extent possible by all people regardless of their age, size, ability or disability.”
- Applies to every part of our work – buildings, display cases, labels, range of experiences, audio guides, videos, tours, interactives, lighting, etc.
- The goal is functional and beautiful design.
- There are lots of great resources!
Drawing out objects’ star power

- Objects and labels should work together to encourage visitors to participate in the whole exhibit.
- Objects should be able to breathe. Don’t overcrowd your cases (visually confusing, dangerous to objects).
- Consider visual weight and active arrangement.
- Background colors should allow objects to “pop” and never overpower or camouflage them.
- Provide even, safe lighting that allows all objects to be seen. Use spots if needed.
Use a focal point to draw visitors in

Design to encourage visitors to keep looking
Elements of a Well-Designed Exhibit

Successful exhibit design helps visitors connect to your BIG IDEA through:

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Physical comfort counts

... A LOT

- Room to gather around exhibits
- Labels are easy to read
- Enough light to see and walk around
- Signage tells where things are, including restrooms
- Temperature is comfortable
- And . . .

A place to sit down
Now it’s YOUR TURN!
MORNING BREAK – 15 minutes

HANDS-ON ACTIVITY
“Artists as Workers” Exhibit Design Game

1) Divide into three teams of 3-4 people.
2) Choose a team leader.
3) Refer to Exhibit Planning Worksheet for “Artists as Workers” as your guide.
4) Use rules, tools, and label templates, and “objects” to create a design for this exhibit.
5) Groups reconvene to share experiences and results.

LUNCH BREAK – 60 minutes
EXHIBITING OBJECTS SAFELY

Paul Stavast, Director, BYU Museum of Peoples & Cultures
paul_stavast@byu.edu

Why Exhibit Objects Safely?

• Putting an object on exhibit exposes it to danger.
• When you exhibit an object safely, you slow down or prevent deterioration, extending its life.
• Preventive conservation provides safe conditions for objects.
• It is our responsibility (and privilege) as museums.

What is Preventive Conservation?

Preventive conservation is reducing deterioration and damage to objects through planning and providing:
• good environmental conditions
• proper handling and maintenance procedures for storage and exhibition (and transport and use)
• integrated pest management (IPM)
• emergency preparedness and response
• reformatting/duplication
If we know our objects (composition or material type, technique of fabrication, condition) and the environments they are housed in (case/building construction, maintenance, and conditions), we can identify the vulnerabilities of both and plan ahead for likely problematic situations before they even happen.

BEFORE DISPLAY: Assessment

1: Getting to Know Your Object

OBSERVE CLOSELY
• Composition - What is it made out of?
• Interaction - If there are several different materials, can they interact with each other?
• Fabrication Technique - How was object made?
• Condition - What kind of condition is it in?

We determine the object’s weaknesses, reactions to agents of deterioration, interactions with other materials, and potential risks to other objects and people.

Some Basics about Material Types
• Organic Materials
  ✓ Wood, plant fibers, bone, natural textiles, paper, leather, feathers, hair
• Inorganic Materials
  ✓ Metal, stone, glass, plastic, etc.
• Composite
  ✓ Can be a combination of any of the above

Different material types have different reactions to each other and the agents of deterioration.
Remember:

- An object is not as simple as it may seem at first glance.
- You can learn a lot just by looking.
- Once you know your object better, you can begin to plan what the “safe display” is for that object.
- All objects are unique. What is safe for one object may be unsafe for another.

2: Getting to Know Your Environment

STEP BACK AND GET THE BIG PICTURE:

- Know the building where your collection is housed
- Examine the gallery where your exhibit will be on display
- Inspect the cases you will use to display objects
- Know the materials used to construct your building, gallery, and cases (as well as your objects)
- Recognize the “agents of deterioration” posing a threat to the safety of your objects

The 9 Agents of Deterioration

1) Light
2) Pollutants
3) Dust
4) Pests
5) Incorrect Relative Humidity
6) Incorrect Temperature
7) Water
8) Fire
9) Thieves, Vandals and Displacers
Light

• Includes visible and non-visible light.
• Causes a chemical reaction that breaks chemical bonds. This is irreversible.
• Damage looks like: fading, darkening, or yellowing of the outer layer of paints, dyes or varnishes and materials, especially wood and textiles.
• Look for sources of light from windows, doors, overhead lights.

Fading is Irreversible

Images courtesy of the National Trust for Scotland.

Light Mitigation

• Curtains or shades
• UV film on windows and bulbs
• Rotation of objects
• Black out covers for cases
• Education collection or duplication of objects
• Turn off lights, or put lights on motion sensors

Images courtesy of the National Trust for Scotland.
Pollutants

• Ozone, exhaust, soot, and volatile organic compounds (VOC) found in paint, carpet, cleaning products, plywood, etc. Salts are pollutants as well.
• These come from outside sources and machines, or the environment in which the object is found (previous use, housekeeping, cleaning products, pesticides, excrements, etc.)
• They disintegrate, discolor, and corrode reactive and porous materials. Watch for films, residue, corrosion, altered material.

Pollutants Mitigation

• Remove objects from an environment that has excess pollutants (e.g., near a heat or air conditioning source, near doors or windows leading to busy streets, near printers and copiers that emit ozone)
• Use air filters
• Avoid products and materials containing contaminants
• Use air-tight cases
• Use clean and inert products, change covers on reusable mounts
• Wear gloves
Dust

- Considered a pollutant and also part of "neglect" of collections
- Accumulation over time causes abrasions and irreversible damage
- Dust can absorb moisture, oils, mold spores, etc.
- A layer of dust attracts other types of danger (mold, pests, other pollutants)

Image courtesy of Museum of Chaumont, France.

Dust Mitigation

- Check for dust regularly in your collection during a walk through to prevent heavy accumulation of dust.
- Ventilate galleries and storage areas, keeping spaces clean and easily accessible.

Pests

- Mold – incubates in warm and wet environments above 60% RH. It weakens and stains materials.
- Insects – eat organic materials such as wool, wood, feathers, skins. They eat, penetrate and excrete on materials, weakening and disfiguring objects.
- Rodents, birds, rats, mice, and squirrels gnaw through materials and can leave feces/urine.

Image courtesy of the UMFA.
Pest Mitigation

- **Prevention and monitoring** is critical to avoid infestation
- Isolate food and garbage areas
- Quarantine for incoming objects
- Keep space clean and easily accessible
- Replace seals on doors and windows
- Avoid carpets and clutter
- Set up **insect traps** to identify the culprits, find their entrance into building, and choose appropriate treatment
- **Do not use infested objects on display:** many insects eat proteins found in dead insects/animals
- Set up an IPM (Integrated Pest Management) system

Incorrect Relative Humidity & Temperature

- Relative Humidity (RH) is the moisture in the air compared to what the air can hold at that temperature
- RH and temperature are related; when the temp goes up, RH typically goes down and vice versa
- Gradual changes in both RH and Temperature are better than large fluctuations
- High humidity provokes mold growth, corrosion, and shrinkage
- Low humidity causes objects to disintegrate and discolor
- Fluctuations cause shrinking and swelling, fractures, loosening of joints and delamination
- High temperatures degrade and discolor organic objects
- Low temperatures cause embrittlement (including adhesives and paint layers)

This Anaktuvuk mask has mold growth on left side that is caused by a high humidity level and improper ventilation during storage. Image courtesy of NHMU. Damage as a result of High Audience. Image courtesy of CCI.
Corrosion

Copper plaque repoussé: the face is protected with a coat of wax, the reverse is not. Corrosion on the back is due to incorrect temperature and relative humidity.

Relative Humidity & Temp Mitigation

• Keep temperature and humidity stable with seasonal fluctuations allowed
• Keep air moving in warmer months (swamp coolers)
• Insulate
• Get an HVAC system
• Move objects away from heat and cooling sources
• Avoid light in cases
• Avoid display in basements/near exterior walls or windows
• Use humidity absorbers or humidifiers

Water

• Can enter naturally or by humans
• Depending on material type, water damage looks like:
  ✓ Cracking
  ✓ Distortion and warping
  ✓ Staining
  ✓ Running of dyes/inks
  ✓ Tide marks
  ✓ Corrosion
  ✓ Tents on paint layers
  ✓ Shrinking of tight weaves

Detail of a rug many years after suffering water damage due to a flood in the basement. The result is extensive mold and rotting. Image courtesy of DUP Logan.

Water Damage Mitigation

- Consider location of collections/storage
- **Objects up and off of the ground**, at least 4-6” depending on your insurance policy
- Know the weaknesses of your building. Do **routine checks** for leaks or presence of water
- Avoid storing objects below ground level
- Check roofing and seals
- Put up temporary barriers when leaks are anticipated
- Install drains in floors
- Avoid skylights (leaks)

Fire

- Can be caused by
  - bad wiring
  - portable heaters
  - construction (leading cause)
  - poor storage of flammable materials
  - open flames
- Can destroy, scorch, or deposit smoke on objects

Fire damage. Image courtesy of the Polish Museum, London.
Fire Damage Mitigation

- Proximity to heat sources
- Limit use of open flame
- Reduce or eliminate storage of flammable materials
- Hazardous collections?
- Use fire detectors and have extinguishers nearby
- Check outlets regularly

Thieves, Vandals & Displacers
Physical Forces

- Thieves and Vandals can steal or damage collections. Even Staff can accidentally or intentionally misplace objects.
- Mishandling of objects can easily cause damage.
- Must maintain security control; secure casework and limit open air display.
- Physical Forces can break, distort, puncture, dent, or scratch objects.
- Includes impact, shock, vibration, pressure, abrasion, gravity.

Detail of a break in plaster due to physical forces: the tension on the piece is too strong. Image courtesy of the Church History Museum.

Image of Mayan figure before and after falling off a shelf. The owner attempted to bond fragments with super glue.
Vandalism or neglect of an historical object (1940's phone booth) due to misunderstanding about ownership and/or displacement. Image courtesy of the Utah Historical Society.

**Human Interaction Mitigation**

- Limit access to collections through enclosed casework, stanchions, and object mounts
- Install motion detectors
- Keep doors, windows, and cases locked
- Routinely check collections
- Use “Do Not Touch” signs
- Implement proper handling procedures at your museum
- Organize space to decrease risk
- Have adequate shelf space
- Provide support and minimize handling with mounts

Now we are more aware of the dangers our objects and their environments face, we know what to look for.

We can plan strategies to prevent damage from occurring through reducing those risks.

We make sure we provide objects on exhibit with physical support and chemical stability through efficient, aesthetic mounts.
3: Support Strategies for Objects on Display

- Is the object displayed in a way that prevents actions of the agents of deterioration?
- Is the object supported efficiently? (Check points of weakness, weight, balance, contact with other objects and case materials)

Look, Think, Plan

- Does the object need support? Is the mount truly providing it where it needs it?
- Is the mount putting the object at risk? (deformation, stress, risk of falling)
- Does the object need a barrier for stability or protection from VOC’s or abrasion?

Materials for Safe Display

Aim for:

- The most stable material, both physically and chemically
- Barriers where necessary
- Using only inert materials (e.g., ethafoam, blue board, mylar, tyvek, acid-free tissue paper, unbleached muslin, polyethylene plastics)
Materials to Avoid

- Acidic cardboard
- Unsealed Polyvinyl Chloride (PVC)
- Vulcanized rubber
- Oil-based paints
- Epoxy paints/adhesives
- Plasticizers
- Compressed, treated wood
- Silicone sealants
- Polyurethane foam and paints

Plan and Design a Good Mount

Your mount should:
- Be supportive
- Be easy to install and remove
- Hold the object firmly in a well-balanced position
- Be made of inert materials
- Be unobtrusive
- Not require alterations to the object
- Not cause damage at the points of contact
- Not exert pressure on the object
- Provide ease of handling

When Making a Mount...

1. Do not modify your object to adapt it to the mount.
2. Support the object while you work on your mount and on your finished mount.
3. Place the object in its center of gravity, otherwise you will create new stress.
4. Make a pattern of object to minimize handling.
5. The mount must support the object in a secure way by mechanical design, no adhesives or altering the object!
Remember:

- Take measurements of the object, the space available for display and the mount with the object in it regularly to make sure everything will fit securely and in a safe and aesthetic way.
- Test the efficiency of your mount before your last finishing touches.
- If your mount doesn’t do its job properly, change it until it does.
- It may not be perfect, but it will be better than it was.

Seek Inspiration
Some Basic Safe Display Types to Consider

- Barriers
- Internal Supports
- Cavity Mounts
- Cradle Mounts
- Boards

Barrier and Perimeter Supports

Simple solutions that provide immense benefit to the object

Addresses:
- Physical forces (abrasion, shock and vibration)
- Contaminants (material interaction, unsuitable display surfaces)

Internal Supports

- Must not be TOO rigid for the object
- Should fill the empty space, but not reshape
- Goal is to prevent the object from collapsing due to gravity, not create its original form
Cavity Mounts

- Foam carved to hold the object
- Line the cut-out with Tyvek, thin Ethafoam or Volara to protect the object from abrasion
- Finger holes/hand holes help ensure safe removal
- Can serve dual purpose of display and storage if aesthetic, minimizes handling

Cradle Mounts

Foam carved to suspend and support object at stable points, leaving fragile parts untouched

Boards

- Useful for textiles or objects with dangly parts
- Can possibly stabilize with thread if necessary
Inert Barriers

- Muslin backing with hanging mechanism for textiles

Know Your Limits

- Objects may require specialized mounts to be displayed safely in specific orientations.
- If an object is too fragile to handle safely, reach out to the museum community for advice or help.

SUMMARY: Exhibit Objects Safely

1) Assess both the object and its display environment
2) Mitigate dangers as best you can
3) Support objects to make sure they are stable
4) Make sure mount will not cause harm
5) Everything you do must be reversible
6) Appropriate light levels
7) Security
8) Handle and move objects properly
9) Difference between ‘artful display’ and ‘safe exhibit’
HANDS-ON ACTIVITY
Assess Exhibit Environment of Museum

1) Divide into teams of two.
2) Explore the exhibits gallery to assess display environment and object support. (20 minutes)
3) Think about what you see and why and how it could be improved.
4) Note your observations on the worksheet.
5) Re-convene to share observations (15 minutes).
AFTERNOON BREAK – 15 minutes

PROBLEM-SOLVING ACTIVITY
Designing an Appropriate Mount for your Object

1) What objects here scare you in terms of safe display?
2) Know your object & environment: LOOK, THINK, PLAN
3) Discuss design ideas
4) Let’s plan and make some simple, appropriate object mounts
YOUR ASSIGNMENT

SEE THE WORKSHOP SCHEDULE

Start translating research into reality by refining your Big Idea and Supporting Concepts, visualizing how exhibit will look, and planning for object layout and safe display.

1) Update your Exhibit Planning Worksheet (EPWS) based on the research you’ve done and feedback you’ve been given. (This version should be getting closer to the real deal.)

2) Make sure to fill in the EPWS column labelled “Requirements for Safe Display” with basic assessment and plan for each object. Attach a separate sheet if you have more detailed notes. (This means you actually need objects selected.)

3) Sketch a simple preliminary Layout Plan for your exhibit.

4) Check out readings in your binder. Ask for help if needed.

ASSIGNMENT EXAMPLE

Wrap Up!

• Support for this project provided by the Utah Division of Arts & Museums with funding from the State of Utah. Thanks for our partnership!

• Thanks to our wonderful colleagues Tim Lee, Robyn Haynie, Glenna Nielsen-Grimm, Laurel Casjens, Pam Miller, and Kimberleigh Collins-Peynaud for content development & advice.

• Thanks to AAM, AASLH, MGNSW, MAVIC for valuable resources.

• Hand in evaluations to the basket please.

• Questions? Anything else? See you next time!

MAIN CONTACT:
Megan van Frank | Utah Humanities | 801.359.9670 | vanfrank@utahhumanities.org
**EXHIBIT PLANNING WORKSHEET – Fourth draft completed worksheet**

<table>
<thead>
<tr>
<th>Museum Name:</th>
<th>Fictional County Museum</th>
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<tbody>
<tr>
<td>Prepared by:</td>
<td>Megan, Virginia, Lisa</td>
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<tr>
<td>Version Date:</td>
<td>4/3/2017</td>
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**Exhibit Title:** “Artists as Workers” (working title)

**Exhibit Location (and dimensions):**
Fictional County Museum – first floor, north gallery – Case #1 with possible wall space above
Case measures H 19” x W 86” x D 18”; Note sliding panel openings at back of case (& object implications)

**Exhibit Dates:** 9/15-12/30/2017 (with prototype completed by 8/28/17 for evaluation)

**Rationale:**
Exhibit developed as a local companion to national traveling Smithsonian exhibition The Way We Worked, which traces US work history and culture: “Whether we work for professional satisfaction and personal growth or to ensure the well-being of ourselves and our families, work is a part of nearly every American’s life.” Given the museum mission to explore community arts and history, this local companion exhibit will focus on folk artists as workers, as members of the diverse American workforce whose specialty jobs power our society and improve our community. This exhibit will help the museum further document its collections and present them from a new angle, as well as refresh museum’s relationship with some of the living artists.

**Audience:** Adults, local families, local folk artists

**Exhibit Theme** (aka the BIG IDEA that will translate directly into your Main Introduction):
Folk artists are workers who contribute to the cultural and economic vitality of their communities.

**Supporting Concepts** (sub-themes that will translate directly into physical Exhibit Sections):

1) Folk artists preserve important cultural traditions through their work (skills and cultural knowledge represented in art), even as they innovate and seek new ways to express themselves. (Tradition & Innovation = 2 objects)
   - Work done for professional fulfillment, but also tied to personal identity / larger cultural survival.
   - Who is “allowed” to work in specific traditions (is certain life/work experience or cultural belonging required can artist be new to the traditional form)? The idea of master/apprentice.
   - Do traditional art forms/products unite people/communities?

2) Folk artists can contribute significantly to the economics of their communities by producing works for local consumption, as well as broader markets. (Market Production = 2 objects)
   - How do culture and tradition translate into a market for this work? Economic survival.
   - Art is valued because of authenticity of tradition-bearers vs factory-made knock-offs.
   - How have changes in technology, forced efficiencies, government regulations/protections, existence (or lack) of markets affected these art forms? (speaks to innovation above)

3) As workers, all folk artists master tools and processes to get the job done. (Process = for all 4 objects)
   - Represented by individual labels for tools & materials for all objects to discuss specific traditional methods / materials of creation, and adaptation of techniques with modern methods and tools.

**Visitor Experience Objectives:**

- **What do you want audience to learn?** Art-making is serious business and an important part of a healthy community. The workmanship and skill that goes into making art requires artists to master the tools of her/his trade.
- **What do you want audience to feel?** Pride in their community of artists and the creativity and tenacity it takes to do this kind of work. Wonder at the specialty tools and skills needed by all types of workers to do their jobs.
- **What do you want audience to do?** Find related artwork elsewhere in the Museum (using self-guide?) Try out a variety of tools during public programs at the museum but also at home. Purchase original artwork from local artists and a range of traditions.

**Project Manager:** Megan

**Team Members:** Virginia, Lisa, Kimberleigh, Matt and Kathleen (see team and timeline sheet for specific roles)
## COLLECTION OBJECT & SUPPORTING MATERIALS CHECKLIST

<table>
<thead>
<tr>
<th>Photo</th>
<th>Collection ID #</th>
<th>Object Name</th>
<th>Description (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)</th>
<th>Object Summary</th>
<th>Exhibit Section</th>
<th>Requirements for Safe Display</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.jpg" alt="Photo" /></td>
<td>1997.8.4</td>
<td>Rug</td>
<td>Navajo (artist unknown), Klagetoh, Arizona, circa 1940 Revival Period (1920-1940) Wool, natural and aniline dyes Gift of Sarah Hatch Smith W 20 ½” x H 24”</td>
<td>This Navajo rug belonged to Ira Hatch, owner from 1926-1993 of the Hatch Trading Post near Blanding, Utah. As active traders in Navajo country, Ira and his wife Rachel Locke Hatch were prominent members of the County’s business community and dealt in the prolific rug trade. Dating from around 1940, this rug is an excellent example of the Klagetoh regional style. Anglo influence on Navajo weaving grew with the coming of the railroad to the Reservation in 1882. Trading posts were established and introduced new materials and markets to women weavers, who in collaboration with trading post operators, developed identifiable regional styles. Driven by the trading post network, the rug trade became essential to the economic survival of the weavers’ households, and a major driver of the tourist economy in the Four Corners region.</td>
<td>Market Production</td>
<td>Rolled? Hung? Backing basted on this object. Check orientation of object – which direction should it be hung? Lifting board instead of hanging?</td>
</tr>
<tr>
<td><img src="image2.jpg" alt="Photo" /></td>
<td>2010.5.4</td>
<td>God Figure Carving</td>
<td>Tonga Uaisele, Tongan-American, Magna, Utah, 2008 Wood Purchased from artist H 9” x W 2 ¼” x D 2 ¼”</td>
<td>This hand-carved god figure was commissioned in 2008 from Utah artist Tonga Uaisele, a Tongan immigrant regarded by his community as a master carver. Commissions from the Tongan United Methodist Church in West Valley and the State art collection, plus many years’ participation in Salt Lake’s Living Traditions Festival and Utah Cultural Celebration Center events, have only added to artist’s reputation. The Tongan population is one of the fastest growing in Utah, a transnational community with cultural traditions that are both steadfast and changing. As a working artist, Mr. Uaisele reflects those changes in his art, which blends Polynesian cultural styles and traditions that adapt to new environments and circumstances. This object, reminiscent of Hawaiian <em>atua</em> (gods), is a representation of the Pan-Pacific style that took root in Tonga in the 1960-70s, during a woodcarving revival stimulated by the tourist market, which served commercial purposes, as well as to help educate locals (particularly young people) in lost of fading cultural traditions. What role does this type of contemporary carving have for modern Tongans or Tongan diaspora? Are carvers carving for tourists (in the broadest sense), or for Tongans and Tongan diaspora as part of creating an ongoing social framework? Or both?</td>
<td>Market Production</td>
<td>Not a completely flat bottom – possibly need cavity mount? Keep in mind best viewing angle based on location in exhibit case. Keep in mind varnish layer.</td>
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<tr>
<td>![Image](62x460 to 170x541)</td>
<td>2007.1.1</td>
<td>Picking Corn Retablo</td>
<td>Jeronimo Lozano, Peruvian-American, Salt Lake City, Utah, 2006 Wood, potato flour, [pigment?] Purchased from artist H 10 ½” x W 12” closed (23 ½” opened) x D 3’’</td>
<td>Jeronimo Lozano is a contemporary Utah artist originally from Peru. He makes retablos, a traditional art form that combines sculpture and painting to create miniature scenes depicting everyday life, historical events and religious beliefs. Unusually, he sculpts figures individually rather than mass-producing them in molds. His brightly painted and decorated pieces mix the images and symbols of his Peruvian-Catholic heritage with those from his new home in Utah. Lozano began learning the traditional arts of his native Peru at a young age. He studied for many years, and worked with renowned retablo master Joaquin Lopez Antay, and became a nationally recognized artist. Following in his master's footsteps, he expanded the tradition of retablo making beyond the religious to include the depiction of fiestas, street scenes, and even political commentary. With the rise of terrorism in his home region, and the displacement of his family and friends, Lozano feared for his safety and came to the US in 1994. While he maintained the original tradition of hand-painting and hand-sculpting intricate scenes, his subject matter began to reflect his experiences in Mormon Utah and the West. He demonstrates his process and exhibits his work at regional festivals, and received in 2002 the Utah Governor's Folk Art Award.</td>
<td>Tradition &amp; Innovation</td>
<td>Flat bottom, stability of doors when closed. Careful of weight on Velcro hinges, wedges probably necessary beneath both doors to compensate for pull on door edges. <strong>Do we actually have room to display this with the doors open or should we keep the doors aside?</strong> Do they come off? Ethics of doing that?</td>
</tr>
<tr>
<td>![Image](62x137 to 170x247)</td>
<td>No # Not accessioned</td>
<td>Four Corners Papercutting</td>
<td>Ada Rigby, Blanding, Utah, circa 2000 Paper Purchased from artist H 4 ¾” x W 6 ¼”</td>
<td>Ada Rigby of Blanding, Utah, practiced the folk art of paper cutting for most of her life. Her original designs were inspired by her community, family, and local history. Although the art of papercutting is found in cultures worldwide, it might be unexpected in rural Utah. But when a group of exiled Mormon polygamists from Colonia Juarez returned to live in Blanding, one of the women brought this art form to town. Having learned papercutting while in Mexico, Lelia Palmer taught the basics to young Ada Rigby. Ada then shared this skill with many in Blanding, and it has become one of the area's most cherished traditional arts. Over the years Ada created hundreds of intricate paper designs, cutting them free-hand with cuticle scissors, and earning the Utah Arts Council Governor's Award in the Arts in 2003.</td>
<td>Tradition &amp; Innovation</td>
<td>Cutting is not attached to white backing. Existing compression frame setup is not great. Be aware of red dye in paper. Slanted textile mount or maybe mylar?</td>
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<td>5</td>
<td>2006.2.246</td>
<td>Weaver at Loom Doll</td>
<td>Navajo (artist unknown), Monument Valley, Utah, circa 1970 Wood, wool, velvet, cotton Gift of Tom Hansen H 9” x W 8 ½” x D 8 ¾”</td>
<td>The object also shows part of the Navajo rug weaving production process.</td>
<td></td>
<td>Flat bottom, needs only mylar barrier layer.</td>
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<tr>
<td>7</td>
<td>acquire</td>
<td>Tools (chisels) Materials (wood)</td>
<td>Used to make objects, or required clothing. Any in collection already? May need to loan or buy?</td>
<td></td>
<td>Process for Carving 2010.5.4</td>
<td>Might need stabilization.</td>
</tr>
<tr>
<td>9</td>
<td>acquire</td>
<td>Tools (scissors) Materials (paper)</td>
<td></td>
<td></td>
<td>Process for Papercutting No #</td>
<td>Might need stabilization.</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
<td>Of artists, other eks of their work, historic or earlier forms of same type of work.</td>
<td></td>
<td>Reproductions</td>
<td></td>
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<tr>
<td>11</td>
<td></td>
<td></td>
<td>Letters, sketchbooks, ephemera, news clippings</td>
<td></td>
<td>Reproductions</td>
<td></td>
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<tr>
<td>12</td>
<td></td>
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<td>Quotes from artists on motivation, process, etc.</td>
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<td>Reproductions</td>
<td></td>
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<tr>
<td>13</td>
<td></td>
<td></td>
<td>Showing economic impact of artists in Utah</td>
<td></td>
<td>Reproductions</td>
<td></td>
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<tr>
<td>14</td>
<td></td>
<td></td>
<td>Of artists talking about their work, process, reasons for choosing this work, identity as artist.</td>
<td></td>
<td>Sound station or iPad. Would need a mount or leash for that…?</td>
<td></td>
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<tr>
<td>15</td>
<td></td>
<td></td>
<td>What items might these be?</td>
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</table>
PRELIMINARY CONCEPT LAYOUT SKETCH 4/3/2017 – “Artists as Workers” exhibit. See attached EPWS for individual object dimensions.
1. Navajo Rug (1997.8.4)
   Measurements: 20.5” W x 24” H.
   Minimum width is 20.25” so a backing would need to be ≤ 20.25, Length should be ≤ 23.5” so that one cannot see the backing when it is displayed. The rug should be displayed in the proper vertical direction. I can make the backing to attach to rod or Velcro. It is too tall to stand upright or even at 45 degree angle in the case. Maybe lay it on an inclined mount – must confirm case measurements and sliding door openings at the back. Looks like it may be quite tight – possibly a convex or concave inclined mount to fit? Concerns: fitting in the case vertically and making sure orientation of rug remains vertical. Exposure to light: natural dyes will be light-sensitive. No sharp edges or objects within close vicinity to avoid damaging the rug. If rolled or draped, talk about options and how to do that with what materials.

2. Tongan Figure Carving (2010.5.4)
   Measurements: 9” H x 2.75” W x 2.15” deep.
   Wood with varnish. The bottom is not completely flat but is pretty stable. If we make a cavity mount, we’ll need to think about how to see a maximum of the object without hiding part of it with the mount. Possibly a slanted upright mount? Elevated to increase prominence? Pros and cons. Be very careful of strong light on varnish - not only will it degrade over time, it may soften the varnish depending on what type it is, which can collect dust, alter the object, make a mess, etc.

3. Picking Corn Retablo (2007.1.1)
   Measurements: 10.5” H x 12” W x 3” deep. When doors are opened all the way, max W is 23.5”.
   Bottom is flat, no instability. Stability of doors however is questionable: the Velcro attachment is not very sturdy and the doors hang: it would be better to add a Wedge (balsa wood) beneath each door when placement is decided. Balsa expands and contracts well with changes in RH and T, poses no threat to materials used and can be cut down and painted and sealed if desired to be very discreet. This would relieve stress to the hinges and keep the doors in place at the same time thanks to friction between shelf and wedge. Microdots if desired in front and behind. Concerns: Stability of object with the case needing to be moved loaded. Long-term concern: dust accumulation and/or mold depending on conditions (potato flour, even if protected with paint). Light: alteration to paint layer. T and RH- wood. Check adhesive used for Velcro- may be light/heat sensitive (so choose lighting carefully). For space reasons, may need to display without doors – ethics of this?

4. Four Corners Papercutting (no accession #)
   Measurements: 4.75” H x 6.15” W.
   Red paper cutting. Possibility to mount on traditional matting. Another option would be to lay it on an inclined mount (like for textiles) that requires no intervention on the object: by choosing the inclination of the mount and the material used to display it, the object stays in place with friction between fibers of the fabric and fibers of the paper. Pro: can see it on a shelf possibly better than mounted on a wall beneath a shelf. Also, no intervention on the object. And it may be more appropriate to the object which is a cutting rather than a traditional 2D object. Must try out fabrics and various inclines before making the mount to make sure it will work. Two things: now would be a good time to decide on the aesthetics and homogeneity of all mounts or not (what color and fabric to use) and if we need stabilization with this type of mount: consider possibilities: pins that the cutout would rest on- would need coating, microdots, transparent “tape”, textile mount. My preference would be none of the above. Elevated to increase prominence?

5. Doll, weaver at loom (2006.2.246)
   Measurements: H 9” x W 8 ½” x D 8 ¾”.
   Notes indicate need for mylar barrier layer. If stable, which it seems so, this would be an appropriate solution. Concerns: lots of fibers and fabric: make sure no abrasion with other objects so place away from others. RH and temp: distortions, light: natural dyes vulnerable. Shifting since case must be moved loaded.

6. Tools/materials –undecided. May need cavity mounts, mylar, padding, or simple board? Again, shifting may occur when case is moved loaded, so need to stabilize somehow.