### WORKSHOP AGENDA

**Designing Our Stories: Well-Structured Exhibits**

*Monday, 8 March 2021, 9:00am–2:00pm*

Facilitators: Lisa Thompson (Natural History Museum of Utah), Virginia Catherall (Utah Museum of Fine Arts), and Megan van Frank (Utah Humanities)

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>8:45–9:00 am</td>
<td>Zoom room will be open 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></td>
<td>▪ Report on progress of individual projects (~3 minutes each group)</td>
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<td>▪ Overview of schedule and goals for today, readings online</td>
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<td>9:30–10:15 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>10:15–10:30 am</td>
<td><strong>BREAK</strong></td>
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<tr>
<td>10:30 am–12:15 pm</td>
<td><strong>Exhibit Design Game</strong> (Virginia, Lisa, 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, introduction to “ Artists as Workers” intellectual framework and possible objects (30 minutes)</td>
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<td>▪ <strong>HANDS-ON ACTIVITY #1</strong>: Divide into three teams to design “ Artists as Workers” (45 minutes)</td>
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<td>▪ Debrief: Review with thoughts on challenges, decision-making, and lessons (30 mins)</td>
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<td>12:15–12:45 pm</td>
<td><strong>LUNCH BREAK</strong></td>
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<td>12:45–1:45 pm</td>
<td><strong>Exhibiting Objects Safely</strong> (Megan)</td>
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<td>▪ Assessing exhibit environments – agents of deterioration</td>
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<td>▪ <strong>HANDS-ON ACTIVITY #2</strong>: What Do You See?</td>
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<td>▪ Object support strategies, concepts, examples – good, better, best</td>
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<td>▪ Think Through Appropriate Object Mounts</td>
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<td>1:45–2:00 pm</td>
<td><strong>Wrap-up</strong> (Megan and Everyone)</td>
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<td>▪ Refer to syllabus and assignment example</td>
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<td>▪ Discuss assignments for next session</td>
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<td>▪ Questions? Comments?</td>
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<td><strong>ON YOUR OWN ACTIVITY</strong></td>
<td>What Do You See? Assess Exhibit Environment in Your Own Gallery</td>
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<td></td>
<td>▪ Use the Hands-on Activity Sheet #2 Sheet at the end of your Notes packet.</td>
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<td>▪ Explore the space you plan to stage your exhibit with an eye toward exhibit environment and object support. Note observations and mitigation strategies.</td>
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DESIGNING OUR STORIES: WELL-STRUCTURED EXHIBITS

UTAH HUMANITIES HERITAGE WORKSHOP
March 8, 2021 – Bear River Heritage Area via the ZOOM ROOM

Guide to the Zoom Room

ETIQUETTE
- Mute yourself when you aren’t speaking.
- Use the “Raise Hand” or the chat feature to ask questions of our instructors.
- When you are speaking or participating in small groups, please turn your camera on.

TECHNICAL ISSUES
- The mute and camera on/off function buttons are at the bottom left of your Zoom window.
- To “Raise hand”, toggle on “Participants”, then “chat”.
- Be careful of intended recipients when using the chat.
- Trouble? Send a private chat to Virginia Catherall.

GROUND RULES
- Responsible for your own learning
- Respect confidentiality of the room
- Honor other people when they are speaking by giving your attention
- Honor time limits
- Return from breaks on time please
- Distractions at home – be cool
Today’s Instructors

Lisa Thompson
Exhibition Planner
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Virginia Catherall
Curator of Education
Utah Museum of Fine Arts
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Megan van Frank
Program Director
Utah Humanities
vanfrank@utahhumanities.org

#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…”
## Workshop Overview

### 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

### GOALS FOR TODAY

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

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

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## 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
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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

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 (https://www.sketchup.com/)
- Start drawing

... BE PREPARED TO ADJUST!

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

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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?

Sometimes you do...
The power of ONE object on a pedestal

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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

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Universal Design = 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 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!
  - HANDOUT | Universal Design Guidelines

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
Elements of a Well-Designed Exhibit

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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
“Artists as Workers” Intellectual Framework

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

- **Exhibit Theme:** Folk artists are workers who contribute to the cultural and economic vitality of their communities. They 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. They contribute significantly to the economies of their communities by producing works for local consumption, as well as broader markets. As workers, all folk artists master tools and processes to get the job done.

- **Visitor/Experience Objectives:**
  - What do you want audience to learn?
    - Art-making is serious business and an important part of a healthy community.
    - The knowledge and skill involved requires artists to master the tools of their trade.
  - What do you want audience to feel?
    - Pride in their community of artists and the creativity and beauty 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 (by using a 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.

“Artists as Workers” Possible Objects

These are possible objects that we might want to use for an exhibition called “Artists as Workers.”

Think about:

1) How does each object contribute to the Big Idea?

2) What Supporting Concepts could each object be used to illustrate?

3) What elements of each object can be compared or contrasted?

4) Which objects are visually interesting?
1995.8.1 a&b
Beaded Baby Moccasins
Goshute (artist unknown), Ibapah, Utah, 20th Century
Buckskin, beads [what material?]  
Gift of Tom Hansen
A = W 1 ½" x H 1 3/8" x D 3 ¼"
B = W 1 ¼" x H 1 3/8" x D 3 ¼"

European glass and metal beads came West with trappers and traders and were quickly adopted by Utah tribes for decorating clothing and bags. A young Goshute girl or boy learns beading skills from an older relative. These skills are still passed on this way today. Modern bead artists buy supplies at a craft store, but the patterns they make and the skills they employ have been passed down through families from long ago.

1997.8.4
Rug
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"

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. 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. This rug is Klagetoh regional style. Driven by the trading post network, the rug trade became essential to regional tourism and economic survival of weavers' households.

2006.2.235
Sun Kachina Figure
Hopi or Zuni (artist unknown), [location?], Arizona or New Mexico, 20th Century
Mixed media [identify]
Gift donor
H 11" x W 4 ½" x D 5"

Kachina dolls are carved from cottonwood roots and made to represent the many figures of Hopi mythology in order to teach children about community traditions, spirits, and rituals. Traditionally, kachinas were carved by men and given to young, uninitiated girls during spring and summer ceremonies. This form has been around since 1300 A.D., first as simple forms and later with more intricacy. By the 1960s, kachinas were placed on bases with the carvers’ signatures on the bottom. Aside from the Hopi, the Zuni and Pueblo tribes also carve kachinas, each with stylistic differences. There is a vigorous collector trade in both historic and modern kachina dolls. Dolls for use in ceremony are still carved today.
2006.2.246
Weaver at Loom Doll
Navajo (artist unknown), Monument Valley, Utah, c1970
Wood, wool, velvet, cotton
Gift of Tom Hansen
H 9" x W 8 ½" x D 8 ¼"

Miniature looms with Navajo rug and seated weaver dolls wearing velvet clothes and "jewelry" became very popular tourist items in the 1960-1970s period. Typically purchased as child's toy, this object speaks to the importance of the rug trade to tourism in the Four Corners region and to Navajo identity. The object also shows part of the rug weaving production process.

2006.2.263 (D119)
Paj Ntaub Textile
Hmong-American (artist unknown), West Valley City, Utah, circa 1985
Cotton
Reverse applique quilting method with embroidery
Check donor
Frame ~ H 18 1/8" x W 18 ½" x D 1 ⅜"

Hmong people from Laos were displaced during the Vietnam War, causing many to escape as refugees around the world, including Utah. They have struggled to maintain their unique culture and artistic traditions. Hand-made paj ntaub squares are created by women to provide supplementary income for their families. The tourist trade that began in the 1950s influenced traditional forms of paj ntaub, and their production became a lucrative business and inspired the development of different forms and designs. During their displacement in the late 1970s Hmong people worked with NGOs in the refugee camps to maintain traditional craft skills through production of textiles for sale overseas, which helped maintain high levels of craftsmanship and retention of skills.

2007.1.1
Picking Corn Retablo
Jeronimo Lozano, Peruvian-American, SLC, UT, 2006
Wood, potato flour, [pigment?]
Purchased from artist
H 10 ½" x W 12" closed (23 ½" opened) x D 3"

Jeronimo Lozano is a Utah artist originally from Peru. He makes retablos, a traditional art form that creates miniature scenes depicting everyday life, historical events, and religious beliefs. Lozano began learning this form at a young age, studied for years, and worked with renowned retablo master J.L. Antay. With national recognition, he expanded the tradition of retablo making beyond the religious to include depiction of fiestas, street scenes, and even political commentary. With the rise of terrorism in his home region, Lozano came to the US in 1994. Unusually, he sculpts figures individually rather than mass-producing them in molds. His pieces mix the images and symbols of his Catholic heritage with those from his new Utah home. He maintains the tradition of hand-painting and hand-sculpting intricate scenes, but his subject matter now reflects his life in Mormon Utah and the West. He received 2002 Utah Governor's Folk Art Award.
2008.10.1

Washi Paper Doll

Japanese-American (artist unknown), attributed to Topaz Relocation Center, Delta, Utah, circa 1944

Paper, cotton
Gift of Yoshiko Ogata

H 5 ¼” x W 4” x D 2”

Washi paper dolls have a long tradition in Japan. This pair is thought to have been constructed by an internee at the Topaz War Relocation Center near Delta, Utah, where the US government forcibly moved and confined people of Japanese descent from 1942-1945. Some of the internees at Topaz attended art classes. Most internment camps had art classes but Topaz was unique because more professional artists were confined there and were able to teach. What role might art-making have played in helping internees deal with their circumstances? In strengthening their community?

2010.5.4

God Figure Carving

Tonga Uaisele, Tongan-American, Magna, Utah, 2008

Wood
Purchased from artist

H 9” x W 2 ½” x D 2 ¼”

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 added to Mr. Uaisele’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 these changes in his art, which blends Polynesian cultural styles and traditions that adapt to new environments and circumstances. This object, reminiscent of Hawaiian atua (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 local cultural educational as well as commercial purposes.

2010.5.7

Horsehair Vase

Dave John, Santa Clara Pueblo, Spanish Fork, Utah, 2008

Clay, horsehair
Purchased from artist

H 4” x W 4 1/8” x D 1 3/8”

Dave John is an artist living in Spanish Fork, Utah. He is of Tewa descent, born on the Santa Clara Pueblo reservation in New Mexico. The artist draws from the long Pueblo tradition of fine pottery to explore the contemporary ceramic technique of horsehair pottery, which uses horsehair burned against the burnished surface of the piece while firing to create one-of-a-kind designs.
Ada Rigby 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.

HANDS-ON ACTIVITY

"Artists as Workers" Exhibit Design Game

1) Divide into three teams of 3-4 people in zoom breakouts.
2) Choose a team leader.
3) Refer to Exhibit Planning Worksheet for "Artists as Workers" as your guide.
4) Use label templates and "objects" to create a design for this exhibit. Facilitator will share their screens and move objects and labels for you.
5) Groups reconvene to share experiences and results.

LUNCH BREAK – 30 minutes
EXHIBITING OBJECTS SAFELY

Megan van Frank
Museum & History Programs
Utah Humanities
vanfrank@utahhumanities.org

Why Exhibit Objects Safely?

All things deteriorate in time.
—Virgil

• Putting an object on exhibit exposes it to danger.
• When you exhibit an object safely, you slow down deterioration, extending its life.
• Preventive conservation provides safe conditions for objects.
• It is our responsibility as responsible stewards of collections.

What Is Preventive Conservation?

• Addresses “Agents of Deterioration”
• Focuses on object’s environment to prevent deterioration
• Preventive conservation includes:
  ✓ Monitoring and controlling environment (relative humidity, temperature, light)
  ✓ Using appropriate storage and display materials
  ✓ Creating and following an integrated pest management plan
  ✓ Creating and following a housekeeping schedule
  ✓ Objects handled only by trained personnel
IF WE KNOW:
• Our Objects: composition or material type, technique of fabrication, condition
• 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.

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 weaknesses does it have?

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

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
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 and materials for display

*Recognize the "agents of deterioration" present that pose a threat to the safety of your objects*

**Agents of Deterioration (finally....)**

1) **Light**  
6) **Water**  
2) **Pollutants / Dust**  
7) **Fire**  
3) **Pests / Mold**  
8) **Thieves, Vandals and Displacers**  
4) **Temperature / Relative Humidity**  
9) **Physical Forces**

**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
• Wood, paper, natural fibers, textiles especially vulnerable
• Look for sources of light from windows, doors, overhead lights
Light Mitigation in Exhibits

- Measuring Light
- LED vs Halogen vs Fluorescent vs Incandescent Bulbs
- UV film on windows and bulbs
- Curtains or shades
- Black out covers for cases
- Turn off lights, or put lights on motion sensors
- Rotation of objects
- Education collection or duplication of objects

Pollutants / Dust

- Ozone, exhaust, soot, and volatile organic compounds (VOC) found in paint, carpet, cleaning products, plywood, etc.
- Dust accumulation is neglect:
  - Absorbs moisture, oils, mold spores, etc.
  - Attracts other types of danger (mold, pests, other pollutants)
  - Causes abrasions and irreversible damage

Damage looks like:
- Disintegration, discolor, and corrosion, especially of porous materials.

Pollutants / Dust Mitigation in Exhibits

- Remove objects from environment with excess pollutants (e.g., near heat or A/C source, doors or windows)
- Air filters, air-tight cases if possible
- Regular housekeeping to keep exhibit spaces clean
- Avoid products containing contaminants
- Use clean and inert materials, change covers on reusable mounts
- Wear gloves when handling objects
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 UMF A

Pest Mitigation in Exhibits

- **Prevention and monitoring** is critical to avoid infestation

- Do not use infested objects on display

- Quarantine for incoming objects

- Isolate food and garbage areas

- 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

- Set up an IPM (Integrated Pest Management) system

Temperature & Relative Humidity

- **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**

Damage looks like:

- High humidity provokes mold growth, corrosion, and warping

- Low humidity causes objects to disintegrate and discolor

- High temperatures degrade and discolor organic objects

- Low temperatures cause embrittlement

- Fluctuations cause shrinking and swelling, fractures, loosening of joints and delamination
Temp & RH Mitigation in Exhibits

- Keep temperature and humidity stable with seasonal fluctuations allowed
  - Get an HVAC system
  - Keep air moving in warmer months
  - Insulation of building

- Keep objects away from poor conditions
  - Heat and cooling sources
  - Avoid display in basements or near exterior walls or windows
  - Avoid light in cases
  - Use humidity absorbers or humidifiers

- Monitor

Water

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

Water Mitigation in Exhibits

- Consider location of cases in relation to water sources (pipes)
- Objects up and off of the ground, at least 4-6”
- Know the weaknesses of your building.
- Do routine checks for leaks or presence of water
- Check roofing and seals
- Put up temporary barriers when leaks are anticipated
- Install drains in floors
- Avoid skylights (leaks)
Fire

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

Fire Mitigation in Exhibits

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

Thieves, Vandals & Displacers

• Can steal or damage collections.
• Mishandling of objects can easily cause damage.
Human Interaction Mitigation in Exhibits

- Limit access to objects
  - Enclosed casework
  - Stanchions
  - Object mounts
- Routinely check exhibits
- Install motion detectors / cameras
- Keep doors, windows, and cases locked
- Use “Do Not Touch” signs

Physical Forces

- Can break, distort, puncture, dent, or scratch objects.
- Includes impact, shock, vibration, pressure, abrasion, gravity.
- **MITIGATE** with object mounts *(more to come)*

Now it’s YOUR TURN!
1) Use the Hands-On Activity Sheet #2 at the end of your Notes Packet.
2) Explore the gallery space you are planning for your exhibit.
3) Look for vulnerabilities to each element – both in the larger room environment and in the cases.
4) Think about what you see and why/how it should be improved.
5) Note your observations and incorporate these thoughts into your exhibit planning.

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
A Good Mount Should...

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

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.
- The mount must support the object in a secure way by mechanical design, no adhesives or altering the object!
- 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

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

You don’t have to get this fancy...

Inert Barriers

- Muslin backing with hanging mechanism for textiles
- Mylar sleeves or barrier layer between object & shelf
**Perimeter Supports**

- Ring of ethafoam or polyfil covered with muslin or other inert fabric for display
- Good to secure uneven or round bottoms

**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

Know Your Limits
• Objects may require specialized mounts to be displayed safely in specific orientations.
• If an object is too fragile or awkward 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’

Now it’s YOUR TURN!

PROBLEM-SOLVING ACTIVITY

Designing an Appropriate Mount for your Object

1) Let’s choose an object to mount!
2) Know your object & environment: LOOK, THINK, PLAN
3) Discuss design ideas
WRAP UP!

WORKSHOP SCHEDULE

STUDY GROUPS FOR YOU

- Monday prior to workshops at 1:00pm via ZOOM (2/1, 3/1, 3/29, 4/26, 5/24)
- Hosted by Jami Van Huss at Hyrum Museum
- Talk about hands-on activities, assignments, your projects, network, etc.
- Informal and optional

https://utahhumanities.org/index.php/Center-for-Community-Heritage/museum-interpretation-workshop-resources.html

FORM TEMPLATES
**REMEMBER | On Your Own Activity**

*Assess Exhibit Environment of Your Gallery*

1. Use the Hands-On Activity Sheet #2 at the end of your Notes Packet.
2. Explore the gallery space you are planning for your exhibit.
3. Look for vulnerabilities to each element – both in the larger room environment and in the cases.
4. Think about what you see and why/how it should be improved.
5. Note your observations and incorporate these thoughts into your exhibit planning.

---

**YOUR ASSIGNMENT:**

*SEE THE WORKSHOP SCHEDULE*

Start translating your 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.
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 to be narrowing object selection.)
3. Sketch a simple preliminary Layout Plan for your exhibit.
4. Email assignment to Megan by next session on 4/5/2021.
5. Check out readings for this session.
6. Attend Study Group on 3/29 or holler for help if you need to!
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.
- Questions? Anything else? See you next time!

MAIN CONTACT:
Megan van Frank | Utah Humanities | 801.359.9670 | vanfrank@utahhumanities.org
HANDS-ON ACTIVITY = 105 minutes
“Artists as Workers” Exhibit Design Game

There are multiple ways to design a successful exhibit that has a clear structure and uses objects to support compelling stories. LET’S EXPERIMENT!

1) **Overview current state of “Artists as Workers” exhibit & introduction to possible objects = 30 minutes**

2) **Divide into three teams of 3-4 people (assigned) and create a prototype of this exhibit = 45 minutes**
   Choose a team leader. Use the digital representations of objects, labels, and display case to design this exhibit. One of the presenters (Virginia, Lisa, or Megan) will share their screens and move the objects around for you.
   As your team takes this exhibit to its next iteration, keep these rules in mind:
   - Exhibit needs 3-6 objects, augmented by other interpretive elements.
   - Consult the Exhibit Planning Worksheet for information and inspiration (Rationale, Big Idea, Supporting Concepts, Visitor Experience Objectives, etc.)
   - The physical structure of your exhibit should reflect the intellectual structure laid out in the Exhibit Planning Worksheet. Each Supporting Concept should become a section in your exhibit.
   - Try implementing some of the elements of design we discussed today.
   - Ask questions about objects or concepts as needed...

Take notes on your experience and decisions. What challenges did you face? How did you make decisions?

3) **Debrief: teams share experiences (5-7 minutes each team) = 30 minutes**
# Exhibit Planning Worksheet – Third draft completed worksheet

<table>
<thead>
<tr>
<th>Museum Name:</th>
<th>Fictional County Museum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepared by:</td>
<td>Megan, Virginia, Lisa</td>
</tr>
</tbody>
</table>

## Exhibit Title:
"Artists as Workers" (working title)

## Exhibit Location (and dimensions):
Fictional County Museum – first floor, north gallery – wall cabinet and adjacent wall. Wall cabinet measures H 66" x W 30" x approx. D 10", with up to 4x adjustable shelves.

## 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.
2) Folk artists can contribute significantly to the economics of their communities by producing works for local consumption, as well as broader markets.
3) As workers, all folk artists master tools and processes to get the job done.

## 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 involved 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 (by using a 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)
<table>
<thead>
<tr>
<th>Photo</th>
<th>Collection ID #</th>
<th>Object Name</th>
<th>Object Summary (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)</th>
<th>Research Summary</th>
<th>Exhibit Section</th>
<th>Requirements for Safe Display</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Beaded Baby Moccasins" /></td>
<td>1995.8.1 a&amp;b</td>
<td>Beaded Baby Moccasins</td>
<td>Goshute (artist unknown), Ibapah, Utah, 20th Century Buckskin, beads [what material?] Gift of Tom Hansen A = W 1 ¾” x H 1 3/8” x D 3 ¾” B = W 1 ¾” x H 1 3/8” x D 3 ¾”</td>
<td>European glass and metal beads came West with trappers and traders and were quickly adopted by Utah tribes for decorating clothing and bags. A young Goshute girl or boy learns beading skills from an older relative. These skills are still passed on this way today. Modern bead artists buy supplies at a craft store, but the patterns they make and the skills they employ have been passed down through families from long ago.</td>
<td></td>
<td>Check what they are stuffed out with. Might need cavity mount or at least lifting tray.</td>
</tr>
<tr>
<td><img src="image2.png" alt="Navajo Rug" /></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>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. 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. This rug is Klagetoh regional style. Driven by the trading post network, the rug trade became essential to regional tourism and economic survival of weavers’ households.</td>
<td></td>
<td>Rolled? Hung? Backing basted on this object. Check orientation of object - which direction should it be hung? Lifting board instead of hanging? Draping over saddle mount?</td>
</tr>
<tr>
<td><img src="image3.png" alt="Sun Kachina Figure" /></td>
<td>2006.2.235</td>
<td>Sun Kachina Figure</td>
<td>Hopi or Zuni (artist unknown), [location?], Arizona or New Mexico Mixed media [identify] Check donor H 11” x W 4 ½” x D 5”</td>
<td>Kachina dolls are carved from cottonwood roots and made to represent the many figures of Hopi mythology in order to teach children about community traditions, spirits, and rituals. Traditionally, kachinas were carved by men and given to young, uninitiated girls during spring and summer ceremonies. This form has been around since 1300 A.D., first as simple forms and later with more intricacy. By the 1960s kachinas were placed on bases with the carvers' signatures on the bottom. Aside from the Hopi, the Zuni and Pueblo tribes also carve kachinas, each with stylistic differences. There is a vigorous collector trade in both historic and modern kachina dolls. Dolls for use in ceremony are still carved today.</td>
<td></td>
<td>Check feather stability. Will it need a stand if we are shifting the case loaded?</td>
</tr>
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<tr>
<td>4</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>Miniature looms with Navajo rug and seated weaver dolls wearing velvet clothes and “jewelry” became very popular tourist items in the 1960-1970s period. Typically purchased as child’s toy, this object speaks to the importance of the rug trade to tourism in the Four Corners region and to Navajo identity. The object also shows part of the rug weaving production process.</td>
<td></td>
<td>Flat bottom, does it need a mylar barrier layer? What about possible shifting when the loaded case is moved?</td>
</tr>
<tr>
<td>5</td>
<td>2006.2.263 (D119)</td>
<td>Paj Ntaub Textile</td>
<td>Hmong-American (artist unknown), West Valley City, Utah, circa 1985 Cotton Reverse applique quilting method with embroidery Check donor Frame = H 18 1/8” x W 18 ½” x D 1 ¾”</td>
<td>Hmong people from Laos were displaced during the Vietnam War, causing many to escape as refugees around the world, including Utah. They have struggled to maintain their unique culture and artistic traditions. Hand-made paj ntaub squares are created by women to provide supplementary income for their families. The tourist trade that began in the 1950s influenced traditional forms of paj ntaub, and their production became a lucrative business and inspired the development of different forms and designs. During their displacement in the late 1970s Hmong people worked with NGOs in the refugee camps to maintain traditional craft skills through production of textiles for sale overseas, which helped maintain high levels of craftsmanship and retention of skills.</td>
<td>Framed – check date on that and whether materials are archival. Should it be rolled or hung or lifting board instead? Does it need muslin backing instead?</td>
<td></td>
</tr>
<tr>
<td>6</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 Utah artist originally from Peru. He makes retablos, a traditional art form that creates miniature scenes depicting everyday life, historical events, and religious beliefs. Lozano began learning this form at a young age, studied for years, and worked with renowned retablo master J.L. Antay. With national recognition, he expanded the tradition of retablo making beyond the religious to include depiction of fiestas, street scenes, and even political commentary. His work was exhibited in museums throughout South America. With the rise of terrorism in his home region, Lozano came to the US in 1994. Unusually, he sculpts figures individually rather than mass-producing them in molds. His pieces mix the images and symbols of his Catholic heritage with those from his new Utah home. He maintains the tradition of hand-painting and hand-sculpting intricate scenes, but his subject matter now reflects his life in Mormon Utah and the West. He received the 2002 Utah Governor’s Folk Art Award.</td>
<td></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. Do we actually have room to display this with the doors open or should we keep the doors aside?</td>
</tr>
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</tr>
<tr>
<td><img src="image64x393" alt="Image" /></td>
<td>7</td>
<td>2008.10.1</td>
<td>Washi Paper Doll</td>
<td>Japanese-American (artist unknown), attributed to Topaz Relocation Center, Delta, Utah, circa 1944 Paper, cotton Gift of Yoshiko Ogata H 5 ¼” x W 4” x D 2”</td>
<td>Washi paper dolls have a long tradition in Japan. This pair is thought to have been constructed by an internee at the Topaz War Relocation Center near Delta, Utah, where the US government forcibly moved and confined people of Japanese descent from 1942-1945. Some of the internees at Topaz attended art classes. Most internment camps had art classes but Topaz was unique because more professional artists were confined there and were able to teach. What role might art-making have played in helping internees deal with their circumstances? In strengthening their community?</td>
<td></td>
</tr>
<tr>
<td><img src="image64x220" alt="Image" /></td>
<td>8</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 ¾” 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 added to Mr. Uaisele’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 atua (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 local cultural educational as well as commercial purposes.</td>
<td></td>
</tr>
<tr>
<td><img src="image64x57" alt="Image" /></td>
<td>9</td>
<td>2010.5.7</td>
<td>Horsehair Vase</td>
<td>Dave John, Santa Clara Pueblo, Spanish Fork, Utah, 2008 Clay, horsehair Purchased from artist H 4” x W 4 1/8” x D 1 3/8”</td>
<td>Dave John is an artist living in Spanish Fork, Utah. He is of Tewa descent, born on the Santa Clara Pueblo reservation in New Mexico. The artist draws from the long Pueblo tradition of fine pottery to explore the contemporary ceramic technique of horsehair pottery, which uses horsehair burned against the burnished surface of the piece while firing to create one-of-kind designs.</td>
<td></td>
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</tr>
<tr>
<td>10</td>
<td>No # Not accessed</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>Cutting is not attached to white backing. Existing compression frame setup is not great. Be aware of red dye in paper. Slanted textile mount v. traditional 2D mount? Maybe mylar?</td>
<td></td>
</tr>
</tbody>
</table>

11 Raw Materials, Tools, Other Production Items | Used to make objects, or required clothing. Any in collection already? May need to loan or buy? | Might need stabilization. |
12 Objects showing process | Like 2006.2.246 above, do we have any other objects demonstrating tools and process? | Might need stabilization. |
13 Photos | Of artists at work, other eg’s of their work, historic or earlier traditional forms of same type of work or workplaces, murals of workers here. | Use reproductions to avoid risks of showing originals |
14 Archival Materials | Drawings or sketches of ideas prior to realization or related objects; letters, diaries, receipts documenting sales or relationships, community impact of work. | Use reproductions |
15 Maps or Timeline | Showing economic impact of artists in Utah | |
16 Recordings or other Multimedia | Of artists talking about their work, process, reasons for choosing this work, identity as artist. | Sound station or iPad. Would need a mount or leash for that... |
17 Hands-on education | What items might these be? | |
**HANDS-ON ACTIVITY #2 = On Your Own**  
**What Do You See? Assess Exhibit Environment**

1) Explore the space you plan to stage your exhibit to assess for the following elements. Look for examples of damage or vulnerability to each element – both in the larger room environment and in the cases themselves. Think about what you see and why/how it should be improved. (If it cannot be improved, what are the limitations for displaying certain material types in that space?)

2) Note your observations and incorporate these thoughts into your exhibit planning.

<table>
<thead>
<tr>
<th>Damage / Vulnerability to Element</th>
<th>Exhibit Area – Notes and Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light Levels</td>
<td></td>
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<tr>
<td>Pollutants / Dust</td>
<td></td>
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<tr>
<td>Pests / Mold</td>
<td></td>
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<tr>
<td>Temperature / Relative Humidity</td>
<td></td>
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<tr>
<td>Water</td>
<td></td>
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<tr>
<td>Fire</td>
<td></td>
</tr>
<tr>
<td>People / Security (Thieves, Vandals, Displacers)</td>
<td></td>
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<tr>
<td>Physical Forces</td>
<td></td>
</tr>
<tr>
<td>Appropriate Object Support (Physical or Material)</td>
<td></td>
</tr>
</tbody>
</table>
**EXHIBIT PLANNING WORKSHEET – Fourth draft completed worksheet**

<table>
<thead>
<tr>
<th>Museum Name:</th>
<th>Chase Home Museum of Utah Folk Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepared by:</td>
<td>Megan, Virginia, Lisa</td>
</tr>
</tbody>
</table>

| Exhibit Title: | “Artists as Workers” (working title) |
| Exhibit Location (and dimensions): | Chase Home Museum of Utah Folk Arts – first floor, south gallery – wall cabinet and adjacent wall. Wall cabinet measures H 66” x W 30” x approx. D 10”, with up to 4x adjustable shelves |
| Exhibit Dates: | June 13, 2016 (one-day prototype installation) |
| 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 mission of the Chase Home, this local companion exhibit will focus on folk artists as workers, as members of the diverse Utah workforce whose specialty jobs power our society and improve our community. Each object will have a connection to another work in the Museum. This exhibit will help the Museum further document its collections and present objects from a new angle, as well as refresh the Museum’s relationship with some of the known artists. |
| Audience: | Adults, local families, local folk artists |

**Exhibit Theme (aka the BIG IDEA):** Folk artists are workers who contribute to the cultural and economic vitality of their communities.

**Supporting Concepts (or sub-themes):**

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 = 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 coordinator, research objects and themes, editing, exhibit design, physical label creation.

**Exhibit Team & Responsibilities:** Virginia: theme development, label writing, education programming; Lisa: theme development, exhibit design, label writing, evaluation; Kimberleigh: conservation planning, mount making, supervise installation; Matt: research, history check, editing; Laura: writing, editing.
## COLLECTION OBJECT & SUPPORTING MATERIALS CHECKLIST

<table>
<thead>
<tr>
<th>Photo</th>
<th>Collection ID #</th>
<th>Object Name</th>
<th>Description (Make, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)</th>
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<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>Hung with backing – will need backing basted on this object. Check orientation of object – which direction should it be hung?</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 1/4” x D 2 1/4”</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 atua (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>
</tr>
<tr>
<td>Photo</td>
<td>Collection ID #</td>
<td>Object Name</td>
<td>Description (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)</td>
<td>Object Summary</td>
<td>Exhibit Section</td>
<td>Requirements for Safe Display</td>
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<tr>
<td>3</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 ⅜” x W 12” closed (23 ¼” opened) x L 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></td>
<td>Tradition &amp; Innovation</td>
</tr>
<tr>
<td>4</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></td>
<td>Tradition &amp; Innovation</td>
</tr>
<tr>
<td>Photo</td>
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| 5     | 2006.2.246     | Weaver at Loom Doll | 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” | The object also shows part of the Navajo rug weaving production process. | Process for Rug 1997.8.4 | Flat bottom, needs only mylar barrier layer. |
| 6     | acquire | Raw Materials, Tools, Other Production Items | Tools (weaver doll 2006.2.246)  
| 7     | acquire | Raw Materials, Tools, Other Production Items | Tools (chisels)  
Materials (wood) | Used to make objects, or required clothing. Any in collection already? May need to loan or buy? | Process for Carving 2010.5.4 | Might need stabilization. |
| 8     | acquire | Raw Materials, Tools, Other Production Items | Tools (sculpting tools)  
| 9     | acquire | Raw Materials, Tools, Other Production Items | Tools (scissors)  
Materials (paper) | | Process for Papercutting No # | Might need stabilization. |
| 10    | | Photos | | Of artists, other eds of their work, historic or earlier forms of same type of work. | | Reproductions |
| 11    | | Archival Materials | | Letters, sketchbooks, ephemera, news clippings | | Reproductions |
| 12    | | Quotes | | Quotes from artists on motivation, process, etc. | | Reproductions |
| 13    | | Maps or Timeline | | Showing economic impact of artists in Utah | | Reproductions |
| 14    | | Recordings or other Multimedia | | Of artists talking about their work, process, reasons for choosing this work, identity as artist. | | Sound station or iPad. Would need a mount or leash for that…? |
| 15    | | Hands-on education | | What items might these be? | | |
PRELIMINARY CONCEPT CARTOONS & LAYOUT SKETCHES 4/18/2016 – “Artists as Workers” exhibit.

See attached EPWS for individual object dimensions
“Artists as Workers” exhibit

See attached Exhibit Planning Worksheet for details regarding three subtheme sections:

- Tradition & Innovation
- Makers & Markets
- Processes

Sketch is to scale
“Artists Work” exhibit
See attached Exhibit Planning Worksheet for individual object dimensions.

**Plan is to scale**

- Object Label with image 5x10"
- Process Label 4x4"
- Subtheme Label 11x8"

**PRELIMINARY LAYOUT SKETCH**
6/7/2016

**ARTISTS WORK**
Main Introduction Label to Big Idea 11x17"

**TOOLS & MATERIALS**

**Tradition & Innovation**
Subtheme #1
Subtheme Label 11x8"

**Makers & Markets**
Subtheme #2
Subtheme Label 11x8"

**Sketch is to scale**
FURTHER NOTES ON REQUIREMENTS FOR SAFE DISPLAY
KIMBERLEIGH COLLINS-PEYNAUD  4/5/2016

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 < /= to 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 direction. I can make the backing and we can decide on the preferred method of hanging: a rod or Velcro. We will need to secure the Velcro to the display case wall safely before mounting. Concerns: visibility in the case, especially if down towards bottom. Exposure to light: natural dyes will be light-sensitive. No sharp edges or objects within close vicinity to avoid damaging the rug. If rolled, talk about options and how to do that with what materials.

2. Tongan God 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? 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 but I have a preference for the balsa wood. Concerns long-term: 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 of course 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.

5. Doll, weaver at loom (2006.2.246): Measurements unknown, object not seen. 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.

6. Tools/materials –undecided. May need cavity mounts, mylar, padding, or simple board?