



WORKSHOP AGENDA

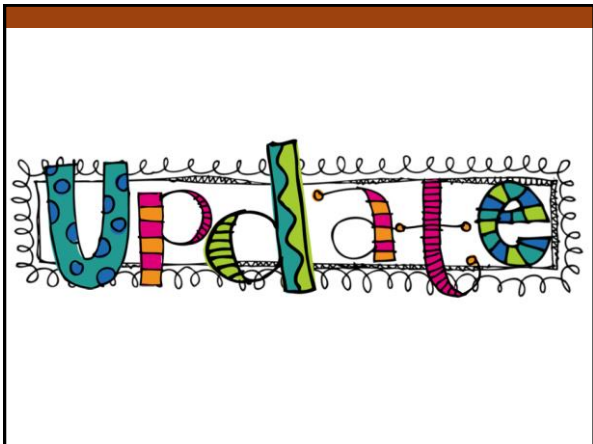
Designing Our Stories: Well-Structured Exhibits

Monday, 8 January 2024, 9:00am–5:00pm

Utah Museum of Fine Arts, 410 Campus Center Drive, Salt Lake City, UT 84112

Facilitators: Lisa Thompson (Natural History Museum of Utah), Virginia Catherall (Utah Museum of Fine Arts), and Marie Desrosiers (Utah Division of Arts & Museums)

8:30–9:00 am	Arrivals so we can start promptly
9:00–9:30 am	Welcome and Project Reports (Lisa & Everyone) <ul style="list-style-type: none">• Thanks to hosts and housekeeping• Report on progress of individual exhibit projects (~3 minutes each museum)• Overview of schedule, goals for today
9:30–10:30 am	What Makes a Good Exhibit? (Lisa) <ul style="list-style-type: none">• Structure, objects, interactivity, visual design, comfort• Easy layout plans
10:30–10:45 am	BREAK
10:45–12:30 pm	“Artists as Workers” Exhibit Design Game (Virginia & Everyone) 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! <ul style="list-style-type: none">• Overview of game goals, intro to “Artists as Workers” and possible objects (15 minutes)• ACTIVITY: Divide into three teams to design “Artists as Workers” (60 minutes)• <u>Last 30 minutes</u>: review and thoughts on challenges, decision framework, and lessons
12:30–1:30 pm	LUNCH (on your own)
1:30–3:00 pm	Exhibiting Objects Safely – Assessing Exhibit Environments (Marie & Everyone) <ul style="list-style-type: none">• Assessing exhibit environments – learning to see• ACTIVITY: Divide into teams to explore the exhibit gallery with an eye toward exhibit environment and object support. Note your observations.• <u>Last 20 minutes</u>: Reconvene to share observations.
3:00–3:15 pm	BREAK
3:15–4:45 pm	Exhibiting Objects Safely – Designing Appropriate Object Mounts (Marie & Everyone) <ul style="list-style-type: none">• Object support strategies, concepts, examples• ACTIVITY: Divide into teams to think through the design and construction of simple, appropriate object mounts.• <u>Last 20 minutes</u>: Reconvene to share observations.
4:45–5:00 pm	Wrap-up (Lisa & Everyone) <ul style="list-style-type: none">• Refer to syllabus – discuss assignments for next session• Questions? Comments?• Post-workshop surveys to the front please




#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

<p>SCHEDULE</p> <p>Morning</p> <ul style="list-style-type: none"> • Welcome Back & Housekeeping • Reports • What Makes a Good Exhibit • Exhibit Design Game <p>Afternoon</p> <ul style="list-style-type: none"> • Exhibiting Objects Safely • Exhibit Environment Critique • Problem-Solving Object Mounts <p>Wrap-Up</p> <ul style="list-style-type: none"> • Questions & Comments • Assignment • Post-Workshop Survey 	<p>GOALS FOR TODAY</p> <p>Exhibit Design</p> <ul style="list-style-type: none"> • Relationship between intellectual structure and physical structure • Editing your ideas • Layout sketching & prototyping <p>Safe Display of Objects</p> <ul style="list-style-type: none"> • Learning to SEE both the larger and individual case environments • Problem-solving object mounts <p style="text-align: center;"><i>Thanks to our hosts</i></p> 
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WHAT MAKES A GOOD EXHIBIT?

Lisa Thompson
Exhibition Planner
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Elements of a Well-Designed Exhibit

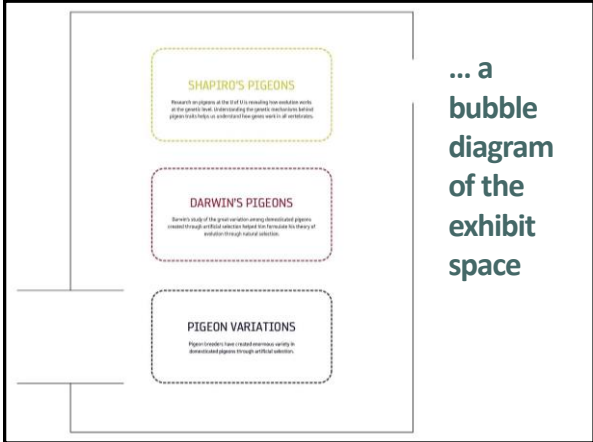
Successful exhibit design helps visitors connect to your BIG IDEA through:

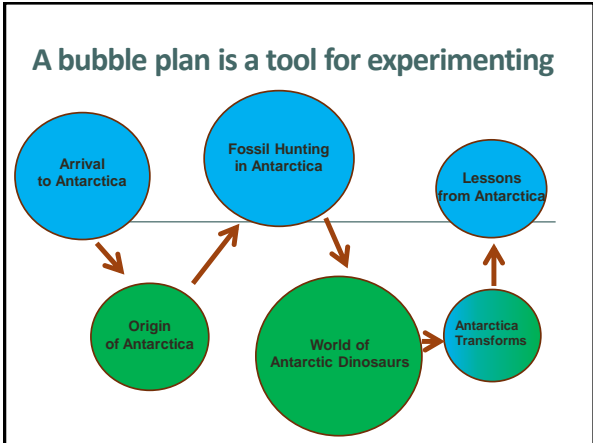
- Clear structure and organization that reinforces the Big Idea and main messages
- Objects that tell a story individually and together
- A variety of ways for visitors to interact with content
- Utilizing principles of good design
- Providing for the comfort of visitors

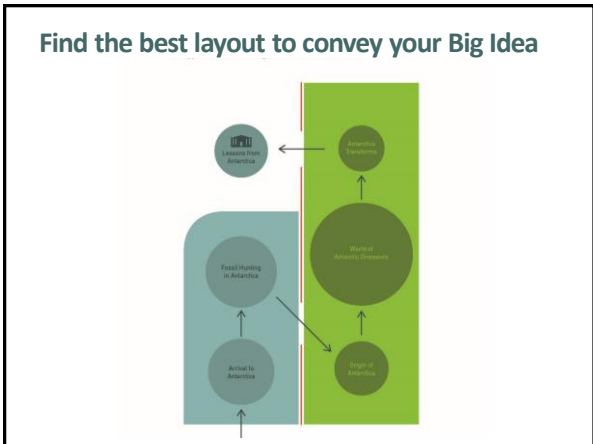
Elements of a Well-Designed Exhibit

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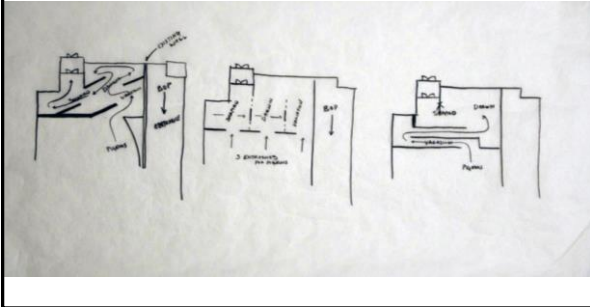
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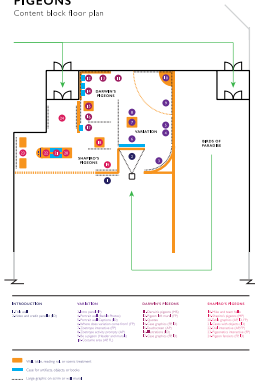




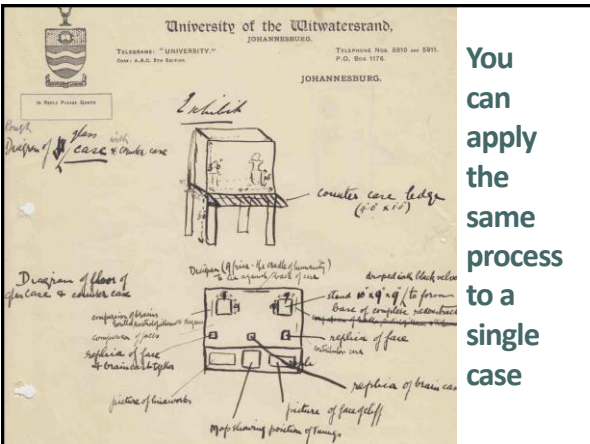
Then he thought about how visitors could move through the space



PIGEONS
Content block floor plan

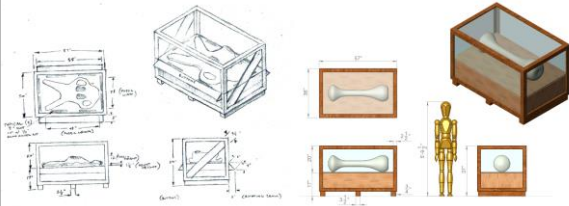


Finally, he organized the content within the floor plan



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







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What objects are key to your story?

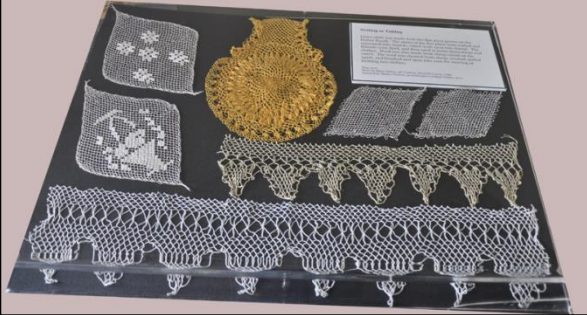


Create groupings that tell a deeper story



Supporting objects can illustrate a process

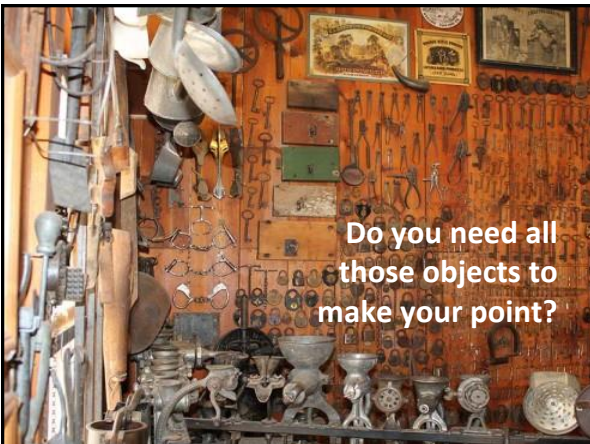
Make sure groups of similar objects don't look all the same



How can you juxtapose? Invite comparison?



Do you need all those objects to make your point?







The power of ONE object on a pedestal

Elements of a Well-Designed Exhibit

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- **A variety of ways for visitors to interact with content**
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Something to touch



Something to open or uncover

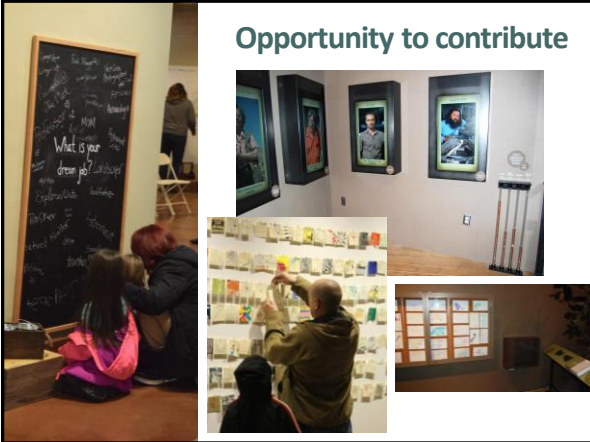
Quackery?





Dress up – become the content!

Opportunity to contribute



GO BIG



Immerse visitors in the content



Puzzles to reinforce content



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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
<https://www.mos.org/sites/dev-elvis.mos.org/files/docs/misc/UD%20poster.pdf>



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

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

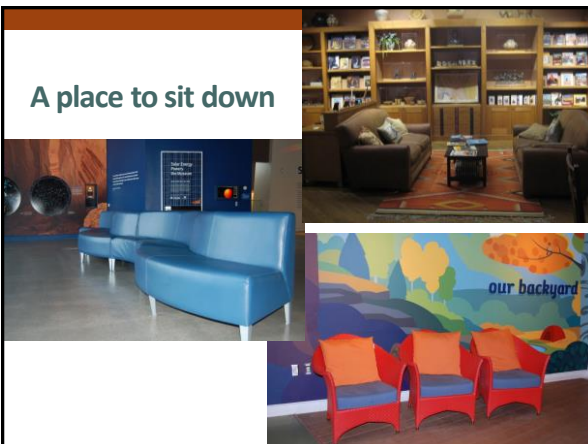
Physical comfort counts

... A LOT

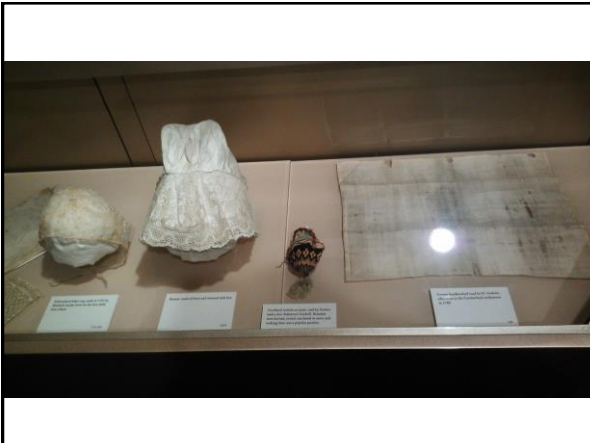
- Room to gather around exhibits
- Labels are easy to read
- Enough light to see and walk around
- Signage tells where things are, including restrooms
- Temperature is comfortable
- And . . .

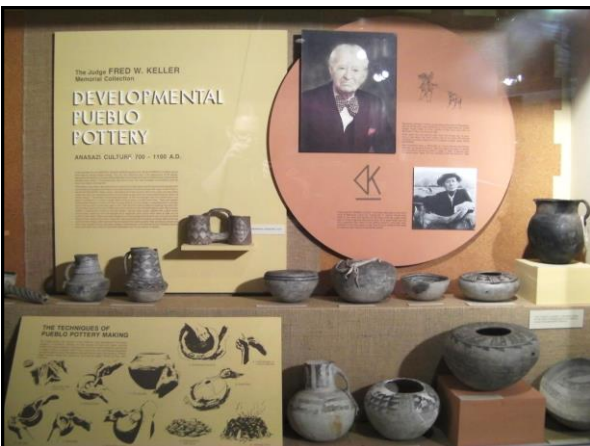


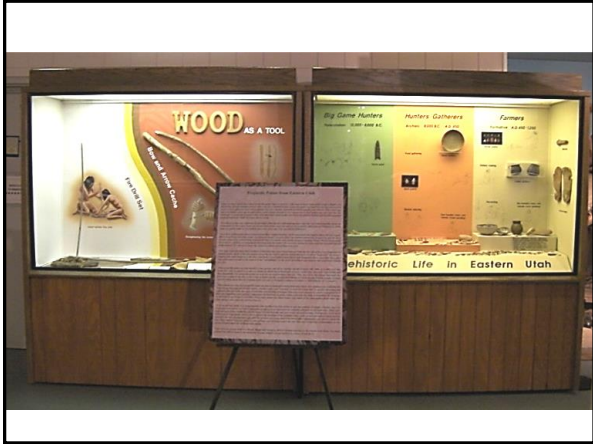
A place to sit down



Now it's YOUR TURN!





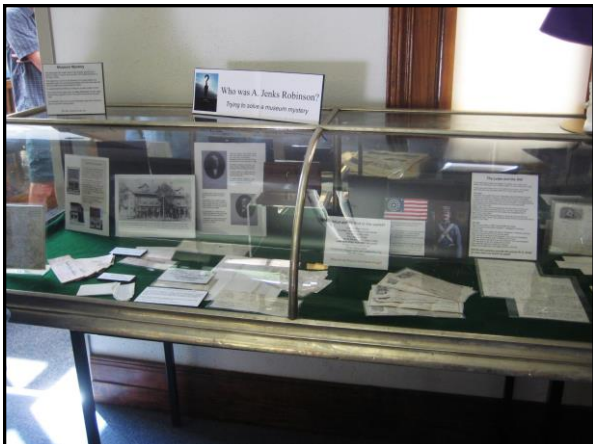












MORNING BREAK – 15 minutes



EXHIBIT DESIGN GAME

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“Artists as Workers” Intellectual Framework

Audience:	Adults, local families, local folk artists
Exhibit Theme <small>(aka the BIG IDEA that will translate directly into your Main Introduction):</small>	Folk artists are workers who contribute to the cultural and economic vitality of their communities.
Supporting Concepts <small>(sub-themes that will translate directly into physical Exhibit Sections):</small>	<ol style="list-style-type: none"> 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:	
<ul style="list-style-type: none"> • What do you want audience to learn? 	<ul style="list-style-type: none"> • 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.
<ul style="list-style-type: none"> • What do you want audience to feel? 	<ul style="list-style-type: none"> • 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.
<ul style="list-style-type: none"> • What do you want audience to do? 	<ul style="list-style-type: none"> • 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), Ibabah, Utah, 20th Century

Buckskin, beads [what material?]
Gift of Tom Hansen
A = W 1 3/4" x H 1 3/8" x D 3 3/4"
B = W 1 3/4" x H 1 3/8" x D 3 3/4"

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 1/2" 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]
Check donor
H 11" x W 4 1/2" 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 1/2" x D 8 3/4"

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 1/2" x D 1 3/4"

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
Jerónimo 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"

Jerónimo 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 ¼" 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 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.



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-kind designs.



No # Not accessioned
Four Corners Papercutting
Ada Rigby, Blanding, Utah, circa 2000
 Paper
 Purchased from artist
 H 4 3/4" x W 6 1/4"

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

Museum Interpretation Workshop
 Designing the Workers with Structured Exhibits

HANDS-ON ACTIVITY - 1 hour 45 minutes
"Artists as Workers" Exhibit Design Game

There are multiple steps to design a successful exhibit that has a clear structure and can address the exhibit's learning objectives. Let's break it down!

1. **Identify the exhibit's purpose and audience.** What do you want to achieve? Who is your audience?

2. **Develop a clear structure and content plan.** What are the key messages and learning objectives? How will you present the information? What are the key artifacts and stories?

3. **Design the exhibit's layout and content.** How will you present the information? What are the key artifacts and stories? How will you use the space? What are the key messages and learning objectives?

4. **Develop the exhibit's content.** What are the key messages and learning objectives? How will you present the information? What are the key artifacts and stories? How will you use the space? What are the key messages and learning objectives?

5. **Review and revise the exhibit design.** How will you present the information? What are the key artifacts and stories? How will you use the space? What are the key messages and learning objectives?

- 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 ASSESSING EXHIBIT ENVIRONMENTS

Marie Desrochers
Preservation Outreach Coordinator
Utah Division of Arts & Museums
pdesrochers@utah.gov



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?

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**



BEFORE DISPLAY: Assessment

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.

THIS IS PREVENTIVE CONSERVATION

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
- ✓ Majority of objects fall into this category!

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

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 and materials for display

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

Agents of Deterioration



Graphic by Centroid PM

Agents of Deterioration

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

Light

- Includes visible and non-visible light; natural and artificial light
- Causes a variety of chemical degradation reactions
- **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



LIGHT EXPOSURE FOR ARTIFACTS ON EXHIBITION
<https://ccaha.org/resources/light-exposure-artifacts-exhibition>



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



Dust accumulation and removal on trilobite replica. Box Elder Museum, Brigham City.

Thieves, Vandals & Displacers

- Can steal or damage collections.
- Mishandling of objects can easily cause damage.


PLEASE
DO NOT
TOUCH







Vandalism or neglect of an historical object (1940s phone booth) due to misunderstanding about ownership and / or displacement.
Image courtesy of the Utah Historical Society


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*)



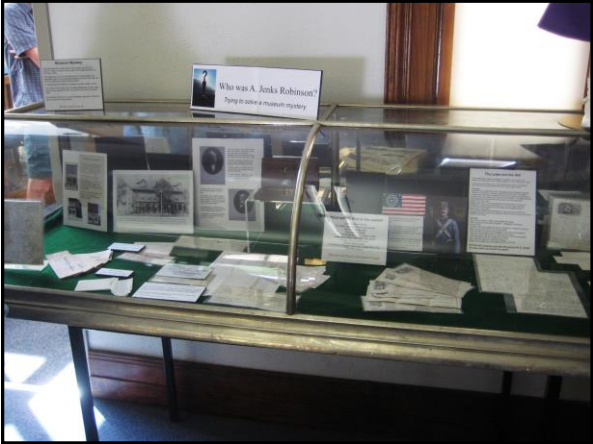
Display Appropriateness & Sensitivity

- Objects may have specific display requirements stipulated by their culture or original use
- Part of understanding your object is doing your research to create a display method that is appropriate



Now it's YOUR TURN!









HANDS-ON ACTIVITY

What Do You See? Assess Exhibit Environment

Utah State Office of Heritage & Historical Preservation
Designing Our Stories: Web-Based Exhibit

HANDS-ON ACTIVITY – 45 minutes
What Do You See? Assess Exhibit Environment

Objectives:

- 1. **Identify the elements of an exhibit environment.**
- 2. **Assess the exhibit environment for safety and security of the objects, with an eye toward identifying areas for improvement.**
- 3. **Identify the elements of an exhibit environment that are most important to the audience and the objects.**
- 4. **Identify the elements of an exhibit environment that are most important to the audience and the objects.**

Object	Notes
Object 1	What do you see about this? What challenges do you see?
Object 2	What do you see about this? What challenges do you see?

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- 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) Reconvene to share observations (20 minutes).

AFTERNOON BREAK – 15 minutes



EXHIBITING OBJECTS SAFELY DESIGNING APPROPRIATE OBJECT MOUNTS

Marie Desrochers
Preservation Outreach Coordinator
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Now we are more aware of the dangers our objects and their environments face, **we know what to look for.**

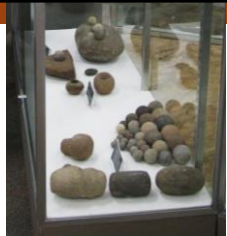


We can **plan strategies to prevent damage** from occurring through reducing those risks.

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 VOCs or abrasion?



Materials for Safe Display

To avoid Pollutants, 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



Trusted "Inert" Materials



A Good Mount Should...

- Be supportive
- Hold the object firmly in a well-balanced position
- Use **mechanical design**, not adhesives or alteration of 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



Seek Inspiration





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.

Some Basic Safe Display Types to Consider

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



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



Lifting Boards

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



Perimeter Supports

- Ring of ethafoam or polyfil covered with muslin or other inert fabric for display
- Good to secure uneven or round bottoms
- Make sure it is *actually* supportive...



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



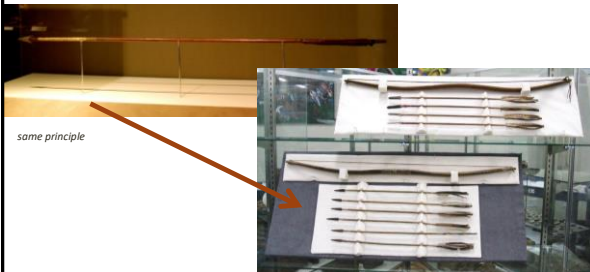
Cavity Mounts

- 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



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.

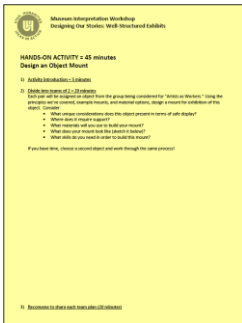


SUMMARY: Exhibit Objects Safely

- 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'

HANDS-ON ACTIVITY

Designing an Appropriate Object Mount



Hands-on Activity - 45 minutes
Design an Object Mount

Objectives:

- Design a mount for an object that is safe, secure, and reversible.
- Identify the object's needs and design a mount that meets those needs.
- Identify the object's needs and design a mount that meets those needs.
- Identify the object's needs and design a mount that meets those needs.

Questions:

- What object are you designing a mount for?
- What materials will you use to make your mount?
- How will you secure the object to the mount?
- How will you ensure the mount is reversible?

- 1) Divide into teams of two.
- 2) Design a mount for the object you are assigned (20 minutes).
- 3) Think about **what your object needs** and what your object is telling you.
- 4) Choose materials and sketch your design.
- 5) Reconvene to share plans (20 minutes).

WRAP UP!

WORKSHOP SCHEDULE

DATE	OVERALL TASK	PROJECT ASSIGNMENTS	ASSOCIATED ACTIVITIES
October 2023	Prepare for Workshop Program	<ul style="list-style-type: none"> Review & sign participation agreement Review this document 	Start final the exhibit development final in Additional Readings for each exhibit!
October 25, 2023 10:00am to 12:00pm Link: Museum of the Arts, Salt Lake City	Attend Workshop #1 Design Our Stories: Introduction to Museum Interpretation	<ul style="list-style-type: none"> Complete Exhibit Planning Worksheet (draft 1) Draft a project timeline with role assignments 	Exhibit Readings - Intro Workshop #1 Reading: museum interpretation in the museum setting, exhibit planning, and evaluation of visitor experiences
November 2023	Start work of planning for exhibit, including assignment of roles, project team and assignments, writing exhibit theme, possible objects and props needed	<ul style="list-style-type: none"> Bring and hand in an email in advance Exhibit Planning Worksheet (draft 1) Project timeline and role assignments 	
November 13, 2023 10:00am to 12:00pm Link: Museum of the Arts, Salt Lake City	Attend Workshop #2 Design Our Stories: Researching and Collecting	<ul style="list-style-type: none"> Bring and hand in an email in advance Exhibit Planning Worksheet (draft 1) Project timeline and role assignments 	
November 8 - November 2023	Research exhibit theme and objects	<ul style="list-style-type: none"> Work on research survey log Document at least one key object in exhibit using Object Information Worksheet 	Exhibit Readings - Research Workshop #2 Reading: Researching the history for research of topics and objects
January 8, 2024 10:00am to 5:00pm Link: Museum of the Arts, Salt Lake City	Attend Workshop #3 Design Our Stories: Designing Exhibit Labels	<ul style="list-style-type: none"> Bring and hand in an email in advance Exhibit Planning Worksheet (draft 2) Research survey log Object Information Worksheet for at least one key object in exhibit 	
January 2024	Start finalizing research work needed by exhibit, including how exhibit will look, considering object input and safe display	<ul style="list-style-type: none"> Update Exhibit Planning Worksheet (draft 3) Sketch an exhibit layout plan Considerations for safe object display 	Exhibit Readings - Design Workshop #3 Reading: focus on movement of exhibit design, plus object conservation considerations (display environment, materials, mounts, etc.)

Museum Interpretation 2023-2024, Workshop Resources

Participants in Museum Interpretation Workshops learn how to research, design, and create interpretive exhibits and educational activities. This series of five full-day linked workshops offers staff and volunteers working in Utah's museums hands-on learning in curatorial practice and exhibit development. Participants attend the entire series and complete a small exhibit project at their own museum. The program includes reading and project-related assignments, as well as a small stipend to support exhibit development. Agendas and presentation notes will be posted just prior to each workshop.

Overview

- Workshop Schedule
- National (AAM) & AALH Standards for Museum & Historic Interpretation
- Workshop 1 - Teaching Our Stories: Introduction to Museum Interpretation Workshop Agenda & Presentation Notes
- Interpretation Bibliography & Readings
- Workshop 2 - Finding Our Stories: Researching Collections: Research Workshop Agenda & Presentation Notes
- Research Bibliography & Readings
- Workshop 3 - Designing Our Stories: Well-Structured Exhibit Design Workshop Agenda & Presentation Notes
- Exhibit Design Bibliography & Readings
- Workshop 4 - Writing Our Stories: Exhibit Labels Writing Workshop Agenda & Presentation Notes
- Writing & Labels Bibliography & Readings
- Workshop 5 - Teaching Our Stories: Museum Education Museum Education Workshop Agenda & Presentation Notes
- Museum Education Bibliography & Readings
- Form Templates:
 - Exhibit Planning Worksheet Template (Word Form)
 - Team & Timeline Management Template (Word Form)
 - Research Log Template (Word Form)
 - Object Information Worksheet Template (Word Form)
 - Rough Outline Template (Word Form)
 - Exhibit Label Tracker Template (Word Form)
 - Evaluation Sample - General Exit Survey (Word Form)
 - Evaluation Sample - Internal Exhibit Critique (Word Form)
 - Evaluation Sample - Audience Exhibit Survey (Word Form)
 - Final Project Report Form (Word Form)

<https://utahhumanities.org/index.php/center-for-community-heritage/museum-interpretation-workshop-resources.html>

FORM TEMPLATES



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

BIBLIOGRAPHY – WORKSHOP #3 EXHIBIT DESIGN

Workshop Readings in Binder

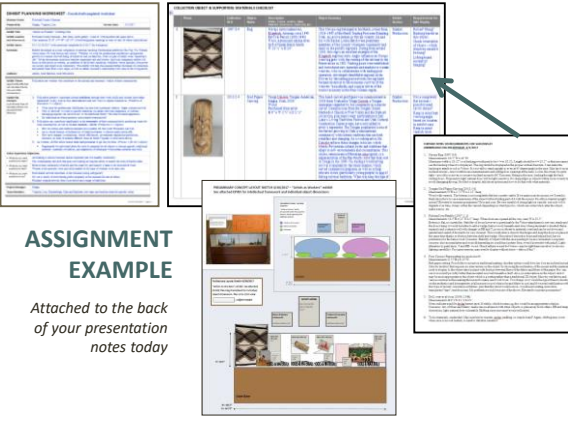
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- Museums & Galleries NSW. "How to Handle Museum Objects." Accessed 4 October 2019 <http://mgns.w.org.au/sector/resources/online-resources/>
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YOUR ASSIGNMENT

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

Attached to the back of your presentation notes today

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**.
- Thanks to Utah Museum of Fine Arts for **hosting** us today!
- Hand in **evaluations** to the front please.
- Questions? Anything else? See you back here next time!



MAIN CONTACT:
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EXHIBIT PLANNING WORKSHEET – Fourth draft completed worksheet

Museum Name:	Fictional County Museum		
Prepared by:	Megan, Virginia, Lisa	Version Date:	4/30/2017
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 24" x W 72" x D 25"; 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):	<ol style="list-style-type: none"> 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. (<i>Tradition & Innovation = 2 objects</i>) <ul style="list-style-type: none"> 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? Folk artists can contribute significantly to the economics of their communities by producing works for local consumption, as well as broader markets. (<i>Market Production = 2 objects</i>) <ul style="list-style-type: none"> 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) As workers, all folk artists master tools and processes to get the job done. (<i>Process = for all 4 objects</i>) <ul style="list-style-type: none"> 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



	Photo	Collection ID #	Object Name	Description (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)	Object Summary	Exhibit Section	Requirements for Safe Display
1		1997.8.4	Rug	<p>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”</p>	<p>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.</p>	Market Production	<p>Rolled? Hung? Backing basted on this object. Check orientation of object – which direction should it be hung? Lifting board instead of hanging?</p>
2		2010.5.4	God Figure Carving	<p>Tonga Uaisele, Tongan-American, Magna, Utah, 2008 Wood Purchased from artist H 9” x W 2 ¾” x D 2 ¼”</p>	<p>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 <i>atua</i> (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?</p>	Market Production	<p>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.</p>

	Photo	Collection ID #	Object Name	Description (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)	Object Summary	Exhibit Section	Requirements for Safe Display
3		2007.1.1	Picking Corn Retablo	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"	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.	Tradition & Innovation	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? Do they come off? Ethics of doing that?
4		No # Not accessioned	Four Corners Papercutting	Ada Rigby, Blanding, Utah, circa 2000 Paper Purchased from artist H 4 ¾" x W 6 ¼"	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.	Tradition & Innovation	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?

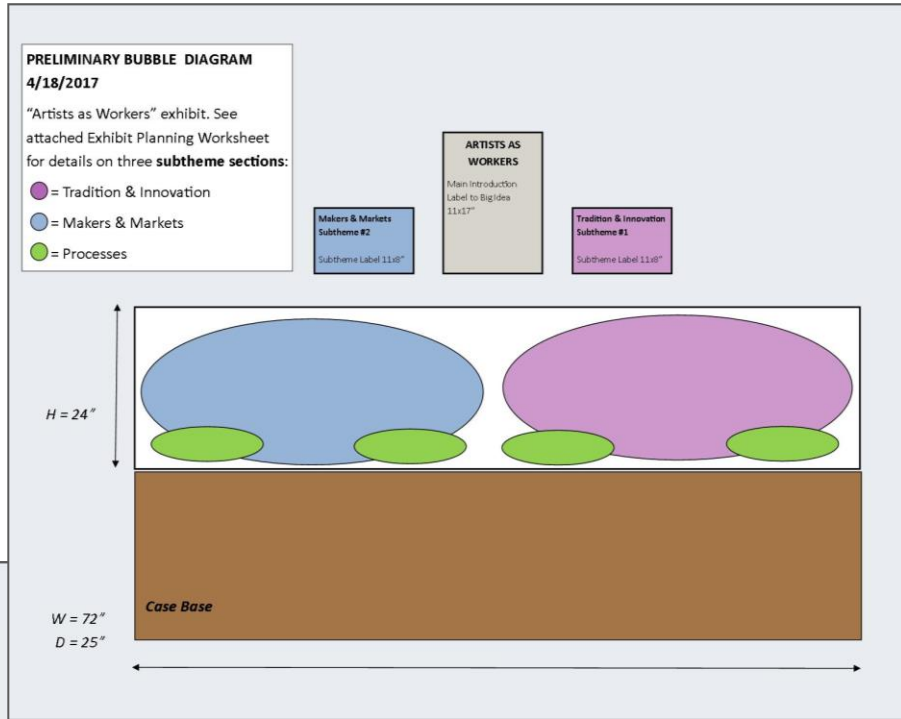
	Photo	Collection ID #	Object Name	Description (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)	Object Summary	Exhibit Section	Requirements for Safe Display
5		2006.2.246	Weaver at Loom Doll	Navajo (artist unknown), Monument Valley, Utah, circa 1970 Wood, wool, velvet, cotton Gift of Tom Hansen H 9" x W 8 1/2" x D 8 3/4"	<div data-bbox="1165 186 1459 592" style="border: 1px solid black; padding: 5px;"> <p>Study by Navajo Community College</p> <p>Time it takes to weave a 3'x5' above-average handspun rug:</p> <p>Catching and Shearing the Sheep 1 Hour Cleaning and Washing the Wool 2 Hours Drying the Washed Wool 8 Hours Carding the Wool 16 Hours Spinning the Wool 24 Hours Preparing Vegetal Dye & Dyeing 60 Hours Making and Stringing the Loom 16 Hours Weaving the Rug 215 Hours Brushing, Cleaning and Finishing the Rug 2 Hours Selling the Rug 1 Hour</p> <p>Total = 345 Hours</p> </div> <p>The object also shows part of the Navajo rug weaving production process.</p>	Process for Rug 1997.8.4	Flat bottom, needs only mylar barrier layer.
6	Raw Materials, Tools, Other Production Items	acquire		Tools (weaver doll 2006.2.246) Materials (wool yard)	Used to make objects, or required clothing. Any in collection already? May need to loan or buy?	Process for Rug 1997.8.4	Might need stabilization.
7	Raw Materials, Tools, Other Production Items	acquire		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	Raw Materials, Tools, Other Production Items	acquire		Tools (sculpting tools) Materials (wood, clay)		Process for Retablo 2007.1.1	Might need stabilization.
9	Raw Materials, Tools, Other Production Items	acquire		Tools (scissors) Materials (paper)		Process for Papercutting No #	Might need stabilization.
10	Photos				Of artists, other eggs 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 Media				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 LAYOUT SKETCH 4/30/2017 – “Artists as Workers” exhibit

See attached EPWS for intellectual framework and individual object dimensions



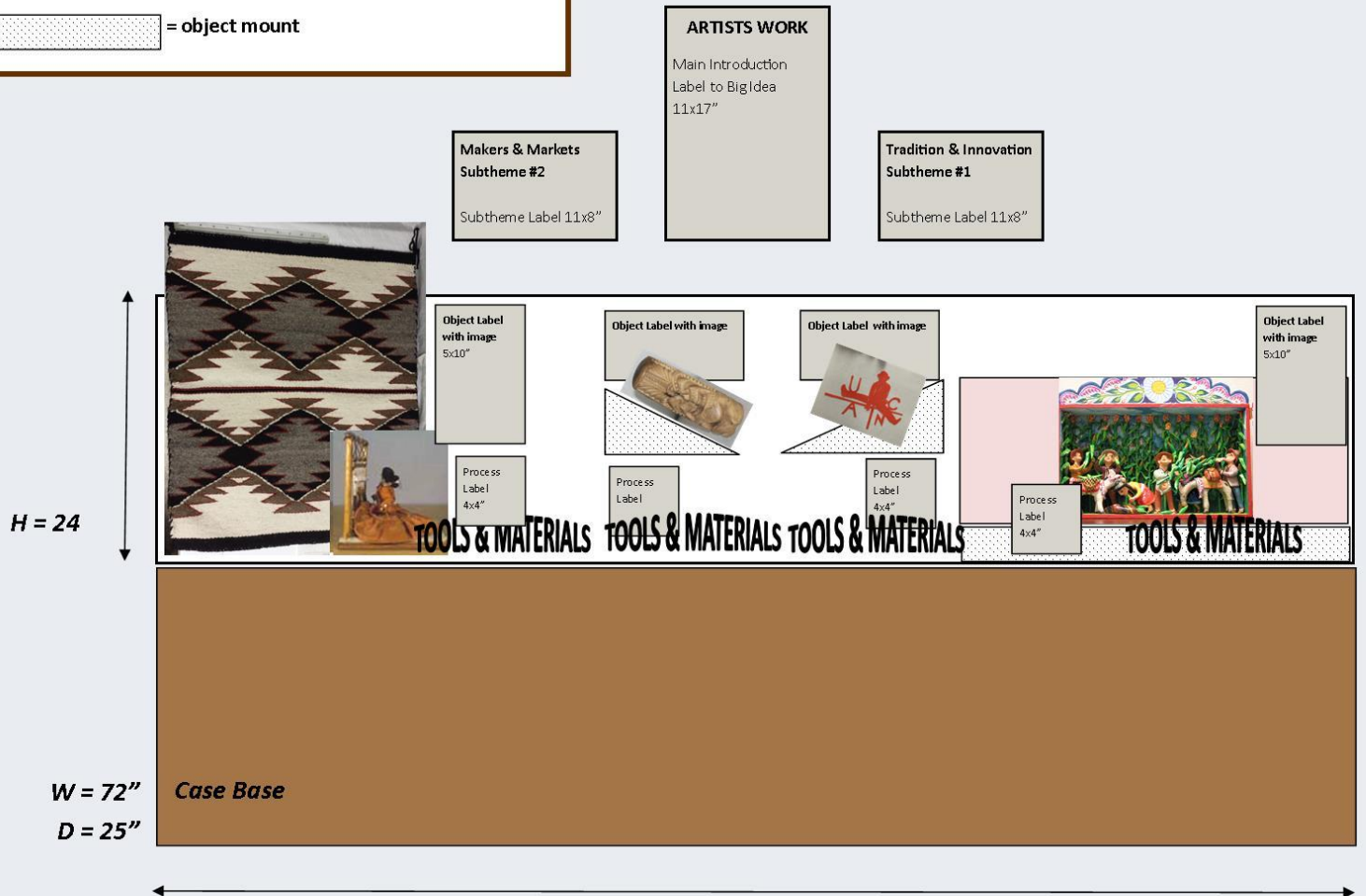
Designated Case & Wall Measurements
2/2017
“Artists As Workers” exhibit. See attached Exhibit Planning Worksheet for individual object dimensions.



Preliminary Layout Sketch 4/30/2017

“Artists As Workers” exhibit. See attached EPWS for individual object dimensions. Plan is to 1/10 scale.

 = object mount



FURTHER NOTES ON REQUIREMENTS FOR SAFE DISPLAY
KIMBERLEIGH COLLINS-PEYNAUD 4/3/2017

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 \leq 20.25, Length should be \leq 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. May 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, loading through the back sliding doors. 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 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? 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 but I have a preference for the balsa wood. 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 1/2" x D 8 3/4".
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.