Integration of color in Museum Exhibit Design and How it Assists with Interpretation

And

A Demonstration of the Exhibition Design and the Installation of

El Taller de Gráfica Popular: Vida y Arte

by

Todd Rivers

B.F.A. Savannah College of Art and Design, 2001

A Report Submitted to the Lamar Dodd School of Art

Of the University of Georgia in Partial Fulfillment of the Requirements for the Degree

MASTER OF FINE ARTS

This document has been prepared for educational purposes only
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter 1</td>
<td>Introduction</td>
<td>4</td>
</tr>
<tr>
<td>Chapter 2</td>
<td>Color Research</td>
<td>6</td>
</tr>
<tr>
<td>Chapter 3</td>
<td>Literature Review</td>
<td>26</td>
</tr>
<tr>
<td>Chapter 4</td>
<td>Demonstration of the Exhibition Design and the Installation</td>
<td>28</td>
</tr>
<tr>
<td>Chapter 5</td>
<td>Literature Review</td>
<td>39</td>
</tr>
<tr>
<td>Chapter 6</td>
<td>Limitations</td>
<td>41</td>
</tr>
<tr>
<td>Chapter 7</td>
<td>Findings</td>
<td>42</td>
</tr>
<tr>
<td>Chapter 8</td>
<td>Technical Drawings</td>
<td>44</td>
</tr>
<tr>
<td>Chapter 9</td>
<td>Installation photographs</td>
<td>49</td>
</tr>
<tr>
<td>Chapter 10</td>
<td>Bibliography</td>
<td>55</td>
</tr>
</tbody>
</table>
List of Figures

Figure 1 Orpheus Relief Georgia Museum of Art ........................................... 7
Figure 2 Color Wheel ...................................................................................... 8
Figure 3 ........................................................................................................... 10
Figure 4 Touch Zobop, Jim Lambi, Duveen Gallery, Tate Britain, 2003 .................. 12
Figure 5 Touch Zobop ..................................................................................... 12
Figure 6 Floor Plan of the Tate Britain ......................................................... 13
Figure 7 Entrance to the Pre-Columbian Wing ............................................. 15
Figure 8 Pre-Columbian re-installation ......................................................... 18
Figure 9 Pre-Columbian re-installation ......................................................... 18
Figure 10 Pre-Columbian re-installation ....................................................... 19
Figure 11 Pre-Columbian re-installation ....................................................... 19
Figure 12 Pre-Columbian re-installation ....................................................... 20
Figure 13 Pre-Columbian re-installation ....................................................... 20
Figure 14 Pre-Columbian re-installation ....................................................... 21
Figure 15 Pre-Columbian re-installation ....................................................... 21
Figure 16 ........................................................................................................... 23
Figure 17 ........................................................................................................... 23
Figure 18 Byzantine installation ..................................................................... 24
Figure 19 Byzantine installation ..................................................................... 25
Figure 20 Byzantine installation ..................................................................... 25
Figure 21 Paint colors for exhibition .............................................................. 31
Figure 22 ........................................................................................................... 32
Figure 23 Intro graphic .................................................................................. 34
Figure 24 Color match samples for labels ...................................................... 35
Figure 25 Label sizing and placement ............................................................ 35
Figure 26 Re-installation of Knox Gallery .................................................... 43
Chapter 1

Introduction

This is a written documentation of my final thesis project. This thesis is the culmination of a master’s degree in interior design, but is more specifically focused on museum exhibition design. *El Taller Graﬁca Popular: Vida Y Arte* is an exhibition organized by the Georgia Museum of Art and will be on display from June 13 through September 13, 2015. I was charged with the task of the design for this exhibit as my thesis project. Responsibilities included planning all gallery exhibition preparation, coordinating all painting of gallery walls, contracting of all frame production, overseeing all matting and framing, overseeing all installation, lighting design, label manufacture, and the design of all wall graphics.

From the international ﬁght against fascism to protecting the proletariat, El Taller de Graﬁca Popular (the Workshop for Popular Graphics, or TGP for short) worked diligently to keep pertinent issues before the populace of Mexico and the world. Covering the period from the TGP’s predecessor, the LEAR (the League of Revolutionary Writers and Artists), through the most active years of the workshop, the exhibition of approximately 250 works presents an extensive collection of large-scale posters (carteles), small flyers (volantes), books and pamphlets, powerful fine art portfolios and calavera newspapers that exemplify TGP’s lasting contributions to the Mexican printmaking tradition. The TGP used art to inspire and inform in a country where literacy and communication technology were not widespread. Images of revolution, resistance and unity were often paired with anti-Nazi and anti-fascist messages and printed on the economical, easily distributed volantes and the
larger, more visible carteles.

Remarkably prolific, the TGP produced works in a wide variety of media, specializing in linoleum prints and woodcuts. From Raúl Anguiano to Alfredo Zalce, workshop membership included many notable 20th-century Mexican printmakers. The workshop also instructed students from other countries in the techniques of printing and printmaking. During the New Deal era in the United States, some Works Progress Administration artists collaborated on projects with the TGP. Several years later, during the U.S. civil rights movement, Chicano and African American artists such as Elizabeth Catlett would produce work there as well. The proliferation of television and radio in Mexican homes, along with a more stable political environment, eventually made the use of carteles and volantes for disseminating information unnecessary, and the workshop’s productivity slowed. The TGP will always be remembered, however, as a distinct part of Mexican history, when art put social and political issues before the people and brought them to life.¹

Chapter 2

Color Research

Color theory deals with the visual impacts of color and color combinations. The integration of color into museum galleries is one way that color theory relates to exhibition design and can provide visual impact that is achieved when associating works of art and the color of the wall on which it is hung. Additionally, color can be a useful tool in shaping the architecture of interior spaces and can assist the viewer in understanding and observing a single work of art or a collective group of art within an exhibition, thus helping with the overall interpretation of works of art. Two questions that will be addressed in this thesis are: how does the choice of the wall color assist in the overall aesthetic presentation of how a work of art is hung, and how does color assist in the visitor’s interpretation and interaction of a museum exhibition?

The Georgia Museum of Art offers programming for patrons of all ages, from children to senior citizens, as well as free admission to the public for all exhibitions. It organizes its own exhibitions in-house, creates traveling exhibitions for other museums and galleries, and plays host to traveling exhibitions from around the country and the globe. The museum strives, most of all, to fulfill the legacy of its founder, Alfred Heber Holbrook, and provide art for everyone, removing barriers to accessibility and seeking to foster an open, educational and inspiring environment for students, scholars and the general public. Museums, through the exhibition of art, provide a place to display and interpret works of art in two ways: through a thematic or chronological installation of its permanent collection, the displaying of loaned objects, and through rotating or traveling
exhibitions that revolve around a central theme or subject matter. It is through exhibition design that the scientific theories of color is used as a tool to assist in the interpretation of a work of art or a collective work within a museum. One example of this idea is taken from the displaying of an unpainted marble relief sculpture of the Greek legend Orpheus in the Samuel H. Kress gallery within the Georgia Museum of Art in 2012. The marble relief was to be exhibited against a white wall, but in preliminary installation ideas, the piece seemed to get lost in the overall monochromatic display. However, after the addition of a vertical band of color, the contrast of the marble against the wall caused the piece to stand apart. This works in two ways: First, it provides a visual break on the wall and causes the visitor to stop, look and focus on the void in the band of color. Second, the color break allows the viewer to see the relief in more detail and the topography of the piece will seem more tree-dimensional. Lapis is a very Greek color and was chosen so that it worked in conjunction with the theme of the sculpture and worked to assist in the interpretation.

![Image of Orpheus Relief](Figure 1 Orpheus Relief Georgia Museum of Art)

Livingstone (2002) and Agoson (1987) both discuss the links between color and art. Regarding the nature of the interpretation of science and art, Livingstone (2002) discusses how the brain interprets information and in her book she states that art and
color science are linked. She discusses how personal psychological influences associated with colors affects how the brain interprets them. She also discusses color processing and how our brain uses color placement and mixing to perceive secondary and tertiary colors. While the visitor's interpretations of color and art are linked, the ideas how color relates in the viewers brain is illustrated in Agoston’s (1987) desire to bring the science of color to artists and designers. He introduces color concepts, explores perceived colors, color in light, and materials. Later he goes into the details associated with color specifications, color systems, and psychological aspects of color systems. Agoston argues that color science crosses multiple scientific disciplines including psychology and physiology.

Billmeyer and Saltzman’s (1966) findings state that colors have an effect on light, on the human eye, and on the influence of perception within the mind of the viewer. They discuss how color perception is modified by light and colorants, which they call a perceptual process, and then how the brain perceives it.

![Figure 2 Color Wheel](image)

While perception is the beginning of information arrangement, Zeki (1999) explores the next step, translation. His findings explore how human vision translates color to the brain, and how artists have utilized this translation to their advantage in
making their art forms. Zeki goes into specific detail about kinetic sculpture and cubism to demonstrate how the human brain constructs color from the outside world. The viewer’s interpretation of these translations discusses how visual appearances are biased of color, and that these appearances affect how we react to color. Color expression can affect a person’s mental state. Arnheim (1987) stated that color harmony, when achieved, can assist one’s interpretation of color within a space.

It appears that the manner in which color is used is influential in the perception, translation and interpretation of art. Color only exists in our brains and we bring our own experiences to the table when we interpret art. Lastly, there is a direct connection between color science and art education which designers can use to increase the level at which the visitors interpret art.
Case Study 1, Tate Britain

Museum galleries make use of color on the walls to assist in the overall design of the galleries or exhibition, and to aid in the interpretation of its visitors. In 2003, the main axis of the Tate Britain was transformed into a simply designed space that while going in the opposite manor than the rest of the galleries, was still able to achieve the same result. There was no color on the walls; in fact, there was no art in the space at all. Rather the Tate implored Welsh artist Jim Lambie to design the floor with lined strips of colored vinyl tape in a shrinking design that would lead all the colors to eventually collapse in on themselves in the center of the room. This study paper will attempt to answer the question of how does the application of color affect the interpretation of a space.

In 1892, the National Gallery of British Art opened, but the gallery did not open its doors to the public until 1897, displaying 245 works in eight rooms from British artists dating back to 1790. In 1932, the gallery officially adopted the name Tate Gallery, by which it had popularly been known since it’s opening. In 1955, Tate Gallery became wholly independent from the National Gallery and discussions began on an extension that would increase the exhibition space to the size it is today.

Figure 3
The decision to forgo the axis as an exhibition space would lie with the director of the Tate Gallery; the choice of color applied to the gallery space would be a decision for one of the Tate’s curators. Finally, the manner in which the color is applied would be up to the artist commissioned to design the installation.

The Tate Gallery is the flagship museum of the former National Gallery of British Art, and its installation of Lambie’s work on the floor of its main axis highlights the gallery’s desire to preserve the visitors perception of the historic building in a shocking way. The color application on the floor showcases a pattern that lies juxtaposed, and is in stark contrast to the building’s historic design. Arnheim (1957) discusses how visual appearances are biased on color, and that these appearances affect how we react to color. This juxtaposition allows the viewer’s eyes to look up to the barrel-vaulted ceilings as a reaction to color on the floor. this provides a better manor for the historic interpretation of the space in a way that no label or didactic signage could ever achieve.

For the director to approve this site specific installation was one of enormous risk. and the damage to the floor of the axis was surely considered against the conservation requirements to rectify those damages that took place. The design challenges of installation affected the whole museum. This installation is in the main axis of the gallery providing entrances to the permanent collection and temporary exhibitions. The whole flow of visitor traffic was affected, and would have been a challenge to overcome. given the amount of time necessary to complete the installation. Given the risks and challenges involved this was an innovative installation- one that used the space to apply art rather than placing art in the space.
The success of the installation can be measured by visitor reactions and the fact that blogs and social media sites continually refer to this installation as a benchmark for future application in other museums. The success of the application within the galleries central axis prompted the Tate to accession the installation into their permanent collection.

Figure 4 Touch Zobop, Jim Lambi, Duveen Gallery, Tate Britain, 2003.

Figure 5 Touch Zobop
The general reaction to the installation appeared to the writer to have been successful. This is largely in part to the role that color played in the historic interpretation of this portion of the Tate Gallery. The analysis of this study concludes that, while the application of color was unorthodox, and the manner in which the color was applied in a collapsing concentric design supports the theory that the application of color within a space can affect the interpretation of that space. Furthermore, the risk associated with the color's application installation, and visitor approval, point to the success of the main axis's design and the Tate's interpretation of art from the British realm.
Case Study 2. Dumbarton Oaks

This analysis was conducted over the course of three days. I interviewed Dr. Gudrun Bühl, Curator and Museum Director concerning the Byzantine collection and Juan Antonio Murro, Assistant Curator, Pre-Columbian Collection concerning the reinstallation of the Pre-Columbian collection and was shown great hospitality by John Hanson, Assistant Curator, Byzantine Collection. All of these professionals helped provide me with information on the reinstallation and exhibition of these two collections.

Redesign of the Pre-Columbian wing

It was deemed important that the introduction didactics for this exhibition should outline the origins and regions of the Bliss’ pre-Columbian collection and the manner in which they were collected. But more importantly, the didactic panel should be removed from the exhibition galleries and separated from the installation of the objects, and have a different design feel from the exhibition galleries. The yellow walls provide a subtle backdrop for vibrantly colored texts and full color photo reproductions.
The original 1963 installation of objects was eye catching and intellectually stimulating. The installation was not meant to compete with the architecture of the building, but rather it was a complement to the airy feel of Johnson’s design. Though innovative in its time there were several design choices that ultimately distracted the viewer from the overall intention of this remarkable display.

The order in which the viewer navigated the installation had no definitive flow; the eight circular galleries were organized by culture, and within each gallery objects were grouped by material and size. Also, there was no introduction for the viewers to orient themselves in the collection, and given the location of the Johnson wing, visitors had no connection to the other collections within Dumbarton Oaks. The design intent for navigation through the installation mirrored Johnson’s vision for the viewer to roll in a circular manner around the gallery and into the next as they moved through the wing. All displays were around the periphery of the room and often there was a plant or planter in the center to encourage this circular

---

2 Ancient Maya Art at Dumbarton Oaks
movement.

The cases were large and low-lying and although they were transient, the size of them were distracting and out of place. The table height placement of the objects within the cases was not optimal for viewing due to lower mounts and risers.

As the galleries in the Phillip Johnson wing were re-installed, objects did not stay in the same cases as they had been. The objects themselves were the driving force behind the changed design of these cases. Each gallery and the cases in those galleries were reinterpreted into their respective regions. Within each gallery there has been a great deal of thought and careful planning into both the manner in which the objects are displayed, and the installation of the wall text within each gallery.

Manner in which objects are displayed:

- They are displayed in two ways: with floating mounts placed on decks, and arranged by region
- Invisible text- balancing what you have verses what you want. Needs to be about the object, not the culture.
- All cases redesigned to be transparent
- Cases are 6 feet tall with varying size decks
- Deck supports are designed to look thin, but have transparent cross sheet to support the weight
- Frosted layer of support separates exhibit space from information space and is a floated deck. Only tops of blocks are frosted
- Back panels are the width of the case, object is centered rather than the panel
• Objects are displayed as they were used
• Within each case there is are 8 layers:
  1. Deck
  2. Black paper
  3. Thin frosted sheet
  4. Riser
  5. Frosted deck
  6. Block or panel
  7. Mount
  8. Object
• LED lights hold true to the original design of the ceiling fading away

Installation of wall text:

• Gives more information and is unobtrusive
• Floating
• Translucent
• Different design for each region
• Quote in native language and English
• Map of each region
Figure 8 Pre-Columbian re-installation

Figure 9 Pre-Columbian re-installation
Figure 10 Pre-Columbian re-installation

Figure 11 Pre-Columbian re-installation
Figure 14 Pre-Columbian re-installation

Figure 15 Pre-Columbian re-installation
Installation of the Byzantine galleries

The Colonnade

The colonnade has red walls, which gives depth to the room. The white marble floor and the white columns provide an ideal contrast to represent a classical courtyard, with the doors leading into other rooms. This is where the Roman collection is displayed and it showcases the cultures that lead to Byzantium. The color in these four cases goes against design norms. One case utilizes a yellow background, which enhances the detail of the golden figures, which is the idea for this specific case.

Another case uses a blue background in a similar way to enhance the detail of these objects by providing a contrast. Within these two cases color tells how the objects are related-- blue- objects are grouped together as like items--yellow- objects are sparse for contrasting.

These special exhibitions work from the object out and take into consideration these three principals:

1- understand the cultural aspects
2- mounting, type of position, how it was used
3- mounted jewelry was exhibited related to how it would be worn on the body

Example: Earrings on top, necklaces next, belt buckles and ring last
Byzantine gallery

In the Byzantine gallery, the relatable artifact cases are identified with the same color. There is a clear distinction from the 1940's install, and the 2008 install done with built-outs off the wall. This breaks up the monotony of the wall. The red is that of Rome and predecessor's world, it is the same red as in the colonnade. Jewelry and status related items within courtly society-gifts from the Emperor are displayed in this section, and the direction of travel is across the gallery mimicking travel across the Byzantine realm to the showcase of private purchased personal adornment, personal religious body adornment, and personal icons.

The apse, with its two sided chambers, display the liturgical silver against a purple background to showcase the spiritual; the fabric is used for the silver while purple paint is used for the other liturgical items. The interment cases are also
purple to showcase the spiritual nature of funeral services. The gallery’s over-arching symbolism of the layout is such that the church is its head and the funeral is at its foot.

Within the ivory cases the tan color is used to bring out the subtleties, grain and detail of the ivories. The colorful icons also use the same neutral background to not compete with the objects.

There is a small section of silver that uses green color to mark as a distinction to separate private lavish secular silver from the spiritual liturgical.

*Figure 18 Byzantine installation*
Figure 19 Byzantine installation

Figure 20 Byzantine installation
Chapter 3

Literature Review

1.

Title: Wilson Hurley's Color theory and practice. (cover story)
Author: HURLEY, Wilson
Document Type: Article

Abstract: An understanding of the complex psychological aspects of color perception help New Mexico landscape artist Wilson Hurley paint subjects with accuracy. INSET: Color perception theory

2.

Title: Acquisition of categorical color perception: A perceptual learning approach to the linguistic relativity hypothesis.
Author: Özgen, Emre, U Surrey, Dept of Psychology, Surrey, England, e.ozgen@surrey.ac.uk
Davies, Ian R. L., U Surrey, Dept of Psychology, Surrey, England
Document Type:

Abstract: Color perception can be categorical: Between-category discriminations are more accurate than equivalent within-category discrimination. The effects could be inherited, learned, or both. The authors provide evidence that supports the possibility of learned categorical perception (CP). Experiment 1 demonstrated that observers' color discrimination is flexible and improves through repeated practice. Experiment 2 demonstrated that category learning simulates effects of "natural" color categories on color discrimination. Experiment 3 investigated the time course of acquired CP. Experiment 4 found that CP effects are acquired through hue- and lightness-based category learning and obtained interesting data on the dimensional perception of color. The data are consistent with the possibility that language may shape color perception and suggest a plausible mechanism for the linguistic relativity hypothesis. (PsycINFO Database Record (c) 2012 APA, all rights reserved) (journal abstract)

3.

Title: The influence of color on the perception of scene gist
Author: Castelhano, Monica S., University of Massachusetts at Amherst. US.
mónica.castelhano@queensu.ca
Henderson, John M., University of Edinburgh, Edinburgh, Scotland
Document Type: Journal Article

Abstract: In 3 experiments the authors used a new contextual bias paradigm to explore how quickly information is extracted from a scene to activate gist, whether color contributes to this activation, and how color contributes, if it does. Participants were shown a brief presentation of a scene followed by the name of a target object. The target object could be consistent or inconsistent with scene gist but was never actually present in the scene. Scene gist activation was operationalized as the degree to which participants respond "yes" to consistent versus inconsistent objects, reflecting a response bias produced by scene gist. Experiment 1 demonstrated that scene gist is activated after a 42-ms exposure and that the strength of the activation increases with longer presentation durations. Experiments 2 and 3 explored the contribution of color to the activation of scene gist. The results revealed that color has an influence across a wide variety of
scenes and is directly associated with scene gist. (PsycINFO Database Record (c) 2012 APA, all rights reserved) (journal abstract)

4.


5.

Chapter 4

Demonstration of the exhibition design and the installation of El Taller de Gráfica Popular: Vida y Arte

The galleries that comprise the exhibition are made up of seven spaces. These spaces create an exhibition design challenge. There are multiple factors that are different from gallery to gallery. Lighting systems, ceiling height, room orientation, and flooring are all factors that have to be considered when having one exhibition in each of these spaces, but having an exhibition that travels through all of the spaces presents an even greater challenge. How does one make a cohesive look throughout the exhibition if the design parameters are not the same in each gallery? For example: Let's say we want to light an exhibition with a consistent setback of 10 feet, and a throw distance of 20 feet. If the gallery width is not greater than 10 feet then that changes the variables for the lighting design for that particular gallery, and if ceiling heights vary, then one must consider a difference in throw distance from can to wall. Set back and throw distance are two variables that can change how a lamp is perceived on a wall. The same type of lamp will look different from gallery to gallery if these two variables constantly change from gallery to gallery.

Physical orientation is another factor in exhibition design that must be taken into consideration. The galleries in this exhibition range from narrow and long to square to large and rectangular. The placement of a doorway within a wall is another physical variable that one must consider. Some doorways are offset from each other while others are in direct line with each other. This variable can make for
interesting pathways to travel throughout an exhibition.

Flooring is another factor that one must consider when planning an exhibition. Flooring can cause light to reflect and bounce around the gallery, increasing the overall foot-candles of a space. Certain flooring can absorb light. For example, carpet gives the perception of a darker room because the carpet absorbs a lot of the light. Flooring can also create difficulties with acoustics. Sound waves reflect off of hard surfaces and can create a loud space. Similar to light, carpet also absorbs sound waves and can create a dampening effect to the acoustics of a room.

Certain challenges arose as these factors changed from gallery to gallery. As stated earlier, setback and throw distances for each gallery were inconsistent therefore this had to be taken into account when lighting each gallery and a suitable alternative had to reached. The combination of beam diffusers and screens were used to alter the severity of the arc of a lamp that is visible on the wall. Having a throw distance less than the average in certain galleries, created a harsher arc on the wall. Where arcs were perceived to be too hot, beam diffusers were used to lessen the severity of the light. Where throw distance were greater than the average, a lamp was used with a narrower beam spread in order to create the desired effect. A lamp with a narrow beam spread does not diffuse as much as a lamp with a wider beam spread over the distance traveled, so a consistent arc was able to be maintained in galleries with a greater than average throw distance.

The orientation of the galleries worked well when considering the layout of the exhibit. The exhibition focuses on three concentrations of the TGP workshop: the first being the Socio-political propaganda posters; the second, the Calaveras
newspapers produced for circulation by the workshop; the third, the fine art and commissioned prints produced by the workshop. The first section is broken up into three galleries; each gallery focuses on a different belief held by the artist of the TGP and it is these beliefs that are displayed in the posters. The second section is in one gallery and displays the newspapers and corresponding prints that go along with the newspapers. The third section is split into three different galleries, each gallery representing three different focuses of fine art prints by the workshop. The physical layout of the seven galleries provides a nice flow throughout the whole of the exhibition. Moving from start to finish one travels through the different sections in a fluid manor and can experience each of the focuses of the workshop in turn.

The flooring of the galleries did present a challenge primarily in the factor of lighting. As stated earlier the different tactics used to create a similar light scheme throughout the exhibition were utilized, and the inconsistencies throughout the galleries were overcome to create an overall feel of consistency.

As stated in the research component of this paper, color is a major factor in the exhibition design. Color should not be chosen arbitrarily. The color that is on the wall should always have some meaning and in most cases the color should have some sort of historical, social, or ethnical relation to the subject matter. Choosing a color for purely aesthetic nature can sometimes work but can prove to be more dynamic if there is a stronger link to the artwork. All three of these methods for choosing color have been employed in the TGP exhibition. And in some cases the shape of the colored accent helps to provide further interpretation of the artwork.

Seven colors were chosen for the wall application in the TGP exhibition. Each
color has a specific purpose within the gallery it has been painted. This is most noticeable in the Conway gallery on entering the exhibition.

Figure 21 Paint colors for exhibition

This gallery focuses on social political posters that display pro communist and anti-fascist ideals. These two ideals are separated down the middle of the
gallery. There is a border between the two in the manner of a temporary wall. On the side that praises procommunist ideals there is a large red rectangle. This rectangle is intentional as it reminds the viewer of El Lissitski’s print about the Russian Revolution titled, *Beat the Whites with the Red Wedge*. In this print the communist revolution is depicted as a red wedge piercing the white circle of Russian nobility. On the wall in the TGP exhibition the red wedge is a reminder of the ideals of the communist party as stated in one of the posters "fighting for the ideals of the world." The triangle also serves as a subliminal way finding tool providing the viewer the directional flow of the gallery. And lastly, the apex of the triangle concludes into the outstretched hand of a communist soldier welcoming the viewer to join the communist party hand-in-hand in the exhibition. The color choice for the temporary wall in this gallery is the same color of the Nazi soldier uniform in World War II.

![Figure 22](image)

The remaining color choices have both historical and aesthetic value within the exhibition. The main color choice was picked to mimic the aging paper of the prints that are being displayed. The dark greens and Earth tones are historically colors that are found throughout Mexico. The blues were chosen to symbolize the
blue-collar working-class of the Mexican citizens who are depicted in the posters advocating for workers rights and labor unions.

Signage and way finding should be understated and not overpowering. Upon the entrance to the exhibition the visitor is greeted with a large info graphic on the right. There is also a section vinyl in each of the seven galleries. These section texts help explain to the viewer the themes and categories that are discussed within each gallery. There are three large graphic elements within the exhibition. Each is used to complement the works of art and text that accompany it. The color choice of the vinyl graphics is also intentional. It is in keeping with the earth tones throughout the rest of the exhibition. A dark brown when the text is on a tan wall and the inverse of that is true when the vinyl is on a colored wall. In these instances tan was used for the vinyl color.

One of the functions of the graphic elements is to help draw the visitor through the exhibition. One can see the large graphical elements through the gallery that they are currently in and serves as a marker for a way to go. After the show had been on view for a week, initial criticism arose that there needed to be an additional graphic element at the beginning of the exhibition. Once the viewer had entered the exhibition the initial graphic element with the large intro text served its purpose to move the visitor along the gallery. However taking into consideration the visitor approaching the gallery, there was a need for an element to draw viewers into the exhibition from the outside. So in keeping with the introductory theme of the first gallery, a large graphic of the logo of the TGP was produced for the back wall to help draw the visitor into the exhibition.
The other signage in the gallery is in the form of didactic labels and text copy for individual works. Each of the 250 works of art has a label identifying the artist, title, medium of the artwork, any credit information, and in some cases there is a short descriptive paragraph about the individual work of art. These labels are manufactured in such a way that in some cases one label is made for one work of art, but in other cases one label is meant to serve an entire grouping of works of art. They are also color-coded to match the wall color in which they are hung. This provides less of a distraction to the work of art, yet still provides enough of a contrast so that the label is readable to the viewer.

The font choice for the signage is all in keeping with the catalog that was produced for the exhibition. As a result, this keeps everything as a cohesive unit even though the catalog, vinyl graphics, and wall labels are all different components to the exhibition. All components flow together graphically.

Way finding within the exhibit can at times be a challenge. The viewer is meant to be lead through the exhibit with the use of artwork, painted applications, and graphics. These design elements assist viewers in orienting themselves within the physical space. In the first gallery there is an entrance on the left that I needed
viewers to avoid. By putting the intro text on the right side of the gallery my aim was to have the visitor bypass the entrance because they would be focused on the large intro text with the large graphic on the other side of the gallery. In the next gallery viewers are met with a temporary wall blocking their path. The placement of a red triangle on the left wall acts as a way finding directional guide for the viewer so they know which way to go. The deeper a viewer goes into the exhibition the more they are led by the positioning of benches, cases, and temporary walls to guide them through the exhibition.

Figure 24 Color match samples for labels

Figure 25 Label sizing and placement
The exhibition is laid out in four sections. The first section is introduction and the formation of the TGP. The second section is socio-political posters ranging from political ideals such as pro-communism and anti-fascism, and issues such as workers rights, labor unions, and equal pay. The third section is comprised of the Calaveras newspapers and the Corridos. These were periodicals and songs written for distribution. The last section is made up of fine art prints and commission posters that the TGP produced to fund the workshop.

The first four sections are exhibited in the first four galleries, with the final section comprising the last three galleries. Posters in each of the first three sections were grouped according to like sizes, similar subject matter, or individual likenesses. In the last section each of the three galleries display a singular theme within the fine art prints section. The first of these three galleries is organized by individual artist prints. Institutional commissioned posters make-up the second gallery, and the final gallery displays portfolios and collective works that are comprised of multiple prints.

There are 205 two-dimensional works of art in this exhibition. These works of art were categorized into four frame sizes: small, medium, large and extra-large. These sizes were predetermined in order to fit into the inventory of the museums current stock frames. With the exception of four works of art that had to be framed in odd sizes, each of the frames manufactured for this exhibition took into account the museums current matting and framing processes.

When dealing with lighting works on paper, footcandle maximums are extremely important. A footcandle is the amount of light that is required to
eliminate one cubic foot of space. Different works of art have different footcandle maximums required. When lighting works on paper your footcandle maximum is 5-footcandles. In order to light the show consistently different factors are considered when achieving a 5-footcandle maximum. As stated earlier in this paper different variables come into play when dealing with lighting, set back and throw distance are two of these variables. Setback is the distance off of the wall that a luminaire is positioned. Throw distance is the measurement from that luminaire to a spot on the wall that is being lit. Given the variables within these galleries a 45 watt lamp will produce about 7 footcandles on average onto a work of art. Ceiling height is one of these variables that affect both foot-candle projection and throw distance. When ceiling heights are below a set average, screens are utilized to cut down the footcandles produced by lamp. When ceiling heights are above a set average a lamp with a narrower beam spread is used, a more focused beam spread travels a greater distance with less diffusion.

This exhibition uses a combination of 45 watt par 38 lamps and a variation of 25° and 10° beam spread. The 25° beam spread was used predominately throughout the exhibition with the 10° beam spread used in the galleries with higher ceilings. An overall 30° from can to wall was used a starting point for the aiming angling of from the ceiling.

This exhibition makes use of technology in two instances. There are two Portfolios that comprise more prints than we could physically display. One book has 85 prints and another book has 25 prints. With the use of Swipe technology Utilized in tablets, we were able to load images of each of the print onto an iPad and display
the iPad in conjunction with the portfolio. The visitor can swipe through the suite of prints and look at each individual print at their own leisure. The technology also allows the visitor to zoom in or pan out of the prints so the print can be viewed closer than it could under normal viewing practices.

But with all the wonderful advances of technology, it also brings problems. How do you keep an individual from leaving the viewing app? How do you keep an individual from searching the internet for inappropriate things? The answers to these questions are found in the technology that posses them. An app was downloaded onto the iPad that restricts the visitor’s movements within the iPad application. This allows the exhibition content to be viewed and the viewer does not have the ability to navigate outside of the app. These parameters are set and locked by the administrative pass code.

The iPad is mounted to the side of the case with a specialized mount that has panning and tilting options for better visibility.
Chapter 5

Literature Review

1.
Title: Exhibitions: Concept, Planning, and Design
Author: Tom Klobe
Source: The AAM Press of the American Association of Museums, p 3-20, 21-32, 52-60, 61-65
Document Type: Book


2.
Title: The Accessible Museum
Author: Marcia Startwell
Source: The American Association of Museums, p 65-100
Document Type: Book

Abstract: This book discusses innovative solutions for programs of accessibility for disabled and older people.

3.
Title: The Manual of Museum of Exhibitions
Author: Barry Lord and Gail Dexter Lord
Source: Alta Mira Press a division of Rowan & Littlefield Publishers, Inc. p 197-206, 207-214, 393-404, 405-424
Document Type: Book

Abstract: This book discusses gallery Facilities and Equipment, Lighting systems and standards, exhibition text, the role of the exhibition designer.

4.
Title: Manual of Museum Exhibitions Second Edition
Author: Barry Lord and Maria Placente
Source: Rowan & Littlefield p 293-338, 359-372
Document Type: Book

Abstract: This book discusses the design phases in the exhibition development process, and fabrication and installation.

5.
Title: Organizing Exhibitions: A handbook for museum, libraries and archives
Author: Freda Matassa
Source: Facet Publishing p 113-136, 268-272
Document Type: Book

Abstract: This book discusses installation and lighting
6.

Title: Creating Exhibitions: Collaboration in the Planning, Development, and Design of Innovative Experiences
Author: Polly McKenna-Cress and Janet A. Kamien
Source: Wiley p 131-153
Document Type: Book

Abstract: this book discusses advocacy for design and design principles

7.

Title: Museums and Silent Objects: Designing effective Exhibitions
Author: Francesca Monti and Suzanne Keene
Source: Ashgate University College London, UK p 35-54, 111-128, 241-270
Document Type: Book

Abstract: This book discusses design idioms, gallery concepts, design theory and evaluation for effective exhibitions.
Chapter 6

Limitations

I had several limitations when designing this exhibition. There were curatorial decisions that were made without my consent. And I had to work within those constraints. But I also had to make my own curatorial decisions during a period when there was a no curator. The overall design of the exhibition should take into consideration the curatorial voice. And in some cases I had to create that voice.

Also there are several limitations in the gallery layout. There are several instances where design had to yield to state and federal laws regarding emergency exits and egress routes. These particular limitations were discussed with Bill Eiland, the director of the museum, about working within the confines of the law and the peculiarities of the building layout.
Chapter 7

Findings

After the installation of the exhibition was completed, a thorough critique was made of the overall exhibition installation. Several changes were suggested and these changes are easy enough to be made that do not affect the overall installation of the exhibition.

The entrance into the exhibition, although seemingly well designed on paper, was in actuality very poorly conceived in regards to way finding. The long narrow gallery was very non-descriptive when approaching from outside the exhibition. Once a visitor was inside the gallery the north and south walls were very well designed however the gallery layout did not allow for an intriguing entrance to the show. The back wall, which should draw the visitor in, was blank and the double-sided piece at the far end of the wall was turned on axis so that the visitor saw the side of the frame rather the striking red image. It was also deemed important to have an exhibition catalogue at the beginning of the exhibition. After these suggestions were taken to heart, I changed the entrance to reflect better way finding. I added a large wall graphic to the back wall and I turned the red image perpendicular to the gallery so the red of the print draws in the visitor. I also added a pedestal at the beginning of the exhibition, on which I put an exhibition catalogue. These changes provide a better entrance to the exhibition.
I also needed to address some label concerns throughout the exhibition. There were a few instances where the size of the label and the contrasting color made the label difficult to read. I relocated those labels to a higher visual point on the wall and increase the size to make it more legible.

The transition into the fine arts section of the exhibition, from Presley to Dodd, needed more of an explanation for the visitor. It was perceived that a change took place but it was not explained why.

Lastly, there are a few axial views that needed to be addressed as well. When standing in the Alston gallery looking towards Kennedy, the view is nicely framed and the visitor is looking at a well-placed gallery. Standing in the same location but looking back into the Dodd gallery, the visitor sees a blank wall and the blank end of another wall. This needs to be addressed with some design element.
Chapter 8

Technical Drawings
Chapter 9

Installation Photos
Bibliography


