

**THE ART
WALTERS
MUSEUM**

Sophie Strachan

Museum Exhibition Planning & Design
Richard C. Von Hess Foundation
Summer Internship 2016

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Chamber of Wonders at The Walters. Image credit: Sophie Strachan

Thank You!

I would like to extend my sincerest gratitude for the opportunity to work at The Walters Art Museum with so many amazing people! I would like to thank Mr. Thomas Hills Cook, Executive Director of the Richard C. von Hess Foundation, for this prestigious internship opportunity. I would like to thank Polly McKenna-Cress for her guidance and support through this internship and through the graduate program. I would like to thank the entire staff at The Walters Art Museum for being so welcoming and kind during my time there this summer. I would especially like to thank my internship supervisor, Ashley Boycher, for her expertise and knowledge. I would like to thank Julia Marciari-Alexander for welcoming me to The Walters Art Museum with open arms. I can't thank you all enough for helping me to further my career in museum exhibition planning and design.

Executive Summary

I had such a wonderful summer at The Walters Art Museum working with the collections and curatorial team. It wasn't all easy, but it was a lot of fun! My supervisor, Ashley Boycher, is a tremendously hardworking and skilled designer. While I am naturally an independent worker, her feedback and mentoring was essential to my work. Ashley has 6+ years of experience working in this field and I was extremely grateful to have the opportunity to pick her brain and gain some of her insight.

Firstly, I entered this internship with good knowledge of the theory behind exhibition planning and design, and it is a completely different thing to be immersed in the process. From this summer I have a significantly increased understanding of the team and process necessary to plan and design an exhibition. It is incredible to see just how many people and how many meetings it takes to work through parts of the process. I found this summer extremely helpful in seeing theory in action because this highlighted the major issues and successes of process.

Of the many meetings that I attended this summer, the one that reflected my exhibition planning and design education thus far was the interpretives process meeting. This was a bi-weekly meeting in which a team of people from various departments was working to create the ideal but also practical process for planning and designing exhibitions at the museum. I think it was extremely valuable to sit in on these meetings because I had a chance to see a level of detail of the process that I wouldn't see just reading a book. There are so many steps and people involved that the process really needs to come after the team. Every museum is different with different people and thus the process is customized to fit that team.

One of my main tasks was to convert the two-dimensional PowerCADD drawings into three-dimensional Vectorworks drawings. After drawing four different galleries, of varying degrees of difficulty, I feel overwhelmingly confident in my computer drafting skills. The Ford gallery was the largest gallery and the most complicated, with ornate columns, an organic staircase, a fountain, and the slightest discrepancies in wall height/angle that made measuring and drawing it like solving a puzzle. It was certainly an extremely educational puzzle!

Problem solving played a huge role in my work this summer. Whether I was trying to figure out the Ford gallery floor plan or deciding where to put a floor case in a small gallery, I was using my critical thinking skills and working through problems. I've always enjoyed puzzles and I love thinking through problems that seemingly have no solution. One of the last things I worked on was an object plan for the Ford gallery, which proved itself even more difficult than building the three-dimensional drawing. After talking through it with the curators and Ashley, I reached a spot where I think it could really work. Unfortunately, I won't see that project through to the end but I'm glad that I had the chance to challenge myself with such a problematic space!

My 10 weeks at The Walters Art Museum were too short, and I will miss it a lot! I am extremely grateful for this fabulous opportunity to work with so many amazing people in a world renowned museum. I will be very excited when I have the chance to visit again, and see some of the projects I worked on up on display in the galleries.

During this next year I would like to focus on perfecting my 2D design skills, I think I have a firm grasp of 3D design after these past 10 weeks. 2D design was one thing I didn't get to work on this summer, not that I would have had the time! It was definitely important to focus on one or two things during my time at The Walters Art Museum and I do feel so accomplished!



The Armor Room at The Walters.
Image credit: Sophie Strachan

Journal

Week One

5/16 - 9:30 to 5:00

We spent a lot of the day doing housekeeping, setting up the computer I will be using for the summer, meeting everyone at the museum, and getting acquainted with the current projects. I familiarized myself with the computer and projects looking through documents that Ashley had compiled for me.

One of the main projects I will be working on is the Ford Gallery Re-installation. The Ford Gallery is one of the connecting "bridges" between the main building and the Hackerman House. These various bridge galleries will focus on Asian Art. For this project I will be working closely with a curator Fellow, Katherine Kasdorf. One of the documents that compiles all of the conceptual framework and ideas of the exhibition is the Project Planning document. Some of the objectives and goals of this re-installation are to show South Asian art, create didactics to reflect current research, create meaningful connections through object pairings, and to encourage close looking. The gallery will focus on different religions from South Asia, and some possible thematic groupings are early South Asian sculpture, Jain sculpture, Temple / Hindu sculpture, South Indian Bronzes, and Himalayan Art and ritual.

Looking through the rest of the documents some questions arose. What is the difference between a gift and a promised gift? Who contributes the most to the project framework document? Are the color palettes usually based on the work to be displayed? What is a DIG? Does the exhibition review board still exist? Is there an ADA handbook or point person that is referenced for exhibition design at The Walters?

5/17 - 9:00 to 5:00

I spent some time in the morning playing around in PowerCADD. Another part of my internship will be to create new working documents in Vectorworks. Currently all of their gallery drawings and plans are in PowerCADD and Ashley wants to switch the department over to Vectorworks.

Ashley and I accompanied the upholsterers while they fixed the trim of two couches in the From Rye to Raphael exhibition. The two couches were original to the Walters family home, circa 1800s, which had been previously reupholstered and there was a fringy trim on the arm rests that was coming undone.

Ashley and I looked through the design and construction documents produced by RAM Studio for the re-installation of Hackerman House. The Hackerman House is a historic house that was gifted to the museum, physically connected to the museum through the Ford gallery. It is currently closed for renovation and is due to reopen in a year or two. The majority of the afternoon was taken up by meetings. There was an all staff meeting about the departure of Rob Mintz the current curator of Asian Art at The Walters Art Museum.

The next meeting was for the Engagement team (which includes: Kirsten Mackenzie, Ellie Hughes, Becca Seitz, Johanna Biehler, Dylan Kinnett, Amanda Kodeck, Alexander Jarman, Ashley



Madame Pompadour at The Walters.
Image credit: Sophie Strachan



18th Century Art at The Walters. Image credit: Sophie Strachan

Boycher, Jennifer Paulson, David O'Brien, Elisabetta Polidori, Joaneath Spicer, Lynley Herbert, Brittany Powell, Rebecca Sinel, John Shields) to discuss an upcoming exhibition, *Senses*. The engagement team is a newer group that is working towards having all departments voices at the table during the development and planning of new exhibitions.

Rachel and Amanda went through the working outcomes or impact statements of the exhibition. And there was some discussion of the programming to accompany the exhibition including opening day.

The final meeting of the day was about the Hackerman House, which was with a smaller team (Ellie Hughes, Kathleen Basham, Amanda Kodeck, Rob Mintz, Julie Lauffenburger and Ashley Boycher). We went through the documents from RAM Studio together. Looking closely at the lighting and AV details, and furniture the group realized that programming needs to be fleshed out more to inform the design.

I was given an assignment to put together a lookbook for the furniture per the conversation in the meeting. This was the first time the group had spoken about furniture for the house, and they weren't quite satisfied with the options the studio had provided. I was given a list of museums and restaurants to pull images from, like the lab at Cooper Hewitt, the Robert at MAD, and the V&A cafe and restaurant.

5/18 - 9:00 to 3:30

I worked on the Hackerman House furniture document. I used InDesign to create a pdf document that I then sent off to Ashley for feedback.

Ashley and I had a meeting with Katherine Kasdorf and Kelly Laughlin to talk briefly about the floor plan of *Ferocious Beauty*. *Ferocious Beauty* is the next exhibition to be installed in the Manuscript Gallery. Which is a rotating gallery with many challenges for such a small room. One of the walls has an elevator shaft covered with plywood, and the other walls are asbestos. So the only wall that can be directly drilled into, and therefore hold heavier pieces is the plywood wall and this limits the arrangement of objects tremendously.

In order to place some of the objects we need to know weights of the pieces to be hung on the walls because the picture rails can only hold so much weight. During the meeting Ashley uses the object accession numbers to mark on the floor plan where objects could possibly go, with Katherine's help. There was a lot of discussion of sight lines to objects from the door where visitors would enter the gallery.

We discussed a possible interactive to facilitate reflection in the space. Kelly and Katherine were thinking about having a writing area where possibly two visitors could sit together. Possible writing utensils

and paper were discussed. Would we want die cut paper, or torn paper with rough edges? Do we want to provide pencils, pens, color pencils, or china pencils? What is on the approved writing utensil list to use in the galleries?

Once Ashley works through a few drafts of the floor plan I will be polishing the floor plans and elevations for *Ferocious Beauty* in Vectorworks.

In the afternoon Ashley and I had a meeting with the Interpretives Process Team (Susan Wallace, Charles Dibble, Jenn Paulson, Johanna Biehler and Dylan Kinnett). This is a newer team that has been assembled to work on streamlining the entire exhibition development, planning and design process for the museum. We looked through some early drafts of process documents for the publications team and the digital team. Each was broken up into chunks of what needs to be done in different stages, how much time each stage takes, and who is responsible / contacted / informed at each stage.

Ashley left a bit early because of an injury, so I stayed to finish up a few things and then left around 3:30.

5/19 - 9:00 to 5:00

First thing in the morning there was an all staff coffee meeting held by the Director, Julia Marciari-Alexander. I was introduced to the entire museum along with other new staff members. A few other announcements were made, and we drank coffee and ate bagels.

We had a collections and curatorial meeting. (Ellie Hughes, Johanna Biehler, Amanda Kodeck, Ashley Boycher, Joaneath Spicer, Lynley Herbert, Julie Lauffenburger, Jo Briggs, Amy Landau, Susan Wallace, Barbara Fegley, Danielle Bennett, Will Hays, Mike Mckee, Jared Paolini, Craig Bowen, Yu Na Han, Katherine Kasdorf, Jenn Harr, Diane Bockrath) Jo Briggs presented a collection of victorian majolica as a possibility for the Hackerman House exhibitions. Victorian Majolica is a very specific kind of lead-glazed earthenware pottery. It was mainly manufactured in Britain, Europe and America between 1850 and 1900. There was a majolica manufacturer in Baltimore at that time, which would give the exhibition an interesting tie to the city. The exhibition that will be installed on the second floor of the Hackerman House when it initially reopens is all

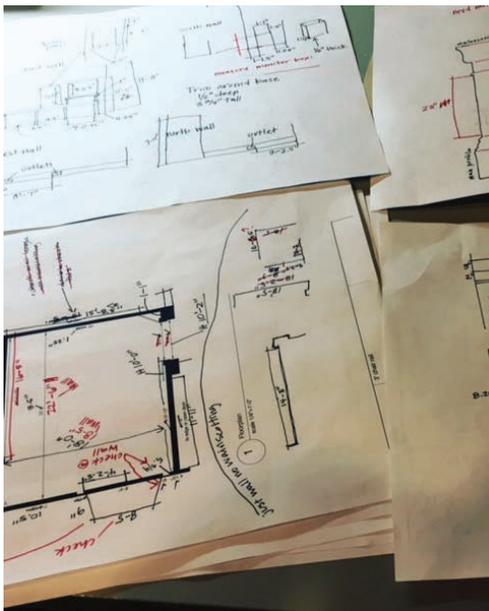
about ceramics and different aspects of the artistic medium. There is an idea that the five or so galleries in the house will be rolling exhibitions and won't necessarily all change at once, but that one might change after a few months, and then another after a couple more months and so on.

During this meeting there was also an update on opening dates for upcoming exhibitions. Russia is opening October 2017, and Hackerman House is to open Spring 2018, and to begin construction October 2017.

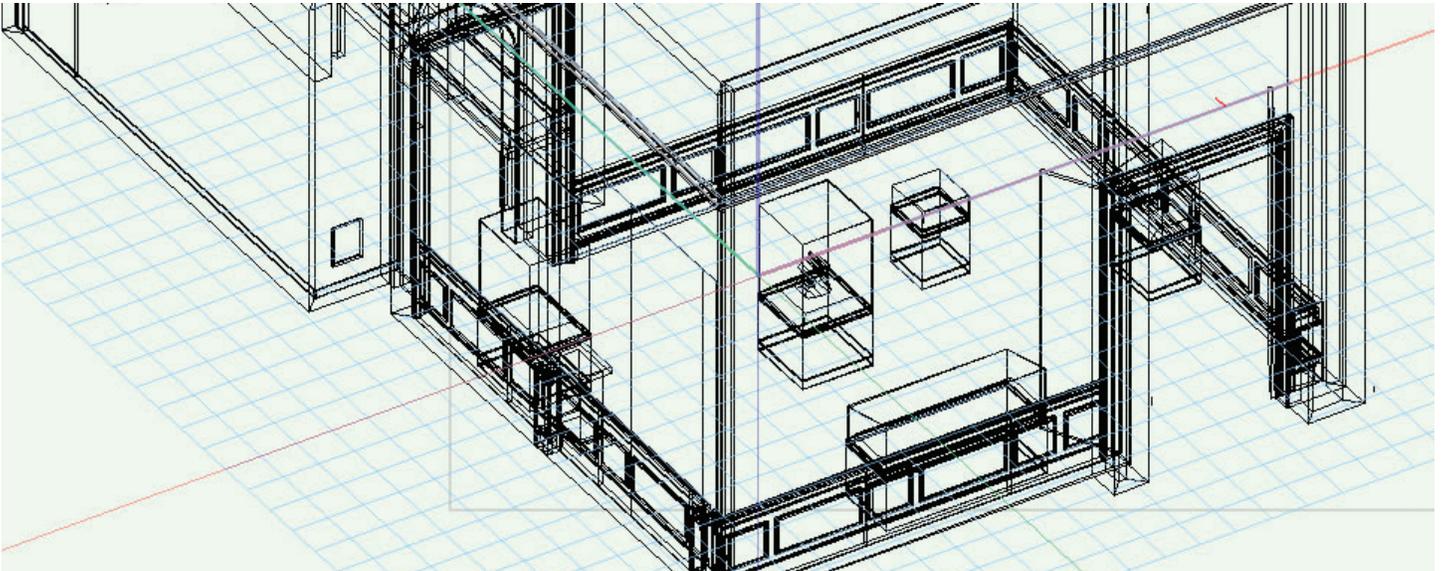
In between and around the meetings I measured the Manuscript Gallery and worked on the floor plan in Vectorworks. Some previous drawings had dimensions, but they had been around for a while so we wanted to check to make sure that they were accurate. I had to figure out clever ways to measure the actual wall length not including the wainscoting around the base of the walls.

5/20 - 9:00 to 5:00

I worked on modeling the manuscript gallery in Vectorworks from the measurements I had taken yesterday. I figured out how to model molding and wainscoting. During this process I realized that it is impossible to extrude extremely complicated polygons. Some of



Measurement notes
Image credit: Sophie Strachan



Manuscript Gallery Vectorworks model. Image credit: Sophie Strachan

the molding profiles that I drew in Vectorworks were too complex to extrude, so I ended up simplifying them.

Week Two

5/23 - 9:00 to 5:00

I measured the heights and ceiling details of the Manuscript Gallery with Matt's help. Ashley and I met with Meg in conservation to discuss the scented rosary for the Senses exhibition. We looked at an authentic replica of rosary from someone who makes them in Australia. It only costs \$25 plus \$10 shipping, and she will make them as customized as we need them to be. Need it to have a pomander bead for scent and because that is what they looked like at the time. Senses is an exhibition scheduled to open this October in the special exhibitions gallery on level one. It explores ideas of the five senses as access points to the divine through looking at medieval art.

I had database training with Kate and Will to learn how to use TMS (The Museum System) and Resource Space. This is how I will access the collections database for whatever I may need to do. TMS has more in depth data about the collections and I can search for a single object or for a group of objects connected to a specific exhibition. Resource Space is where I can find any images related to the museum. There are images of the objects, exhibition installations, events, museum spaces, etc.

I finished up modeling and creating sheets / viewports for the manuscript gallery Vectorworks file. I set up the file so that it could be used as a template for each new exhibition that would be designed in the space.

Finally, I finished the furniture ideas package and sent it to Ashley for a final review.

5/24 - 9:00 to 5:30

I began to model object cases in Vectorworks from the documents that already existed about the cases dimensions and features. All of the previous working design documents are in PowerCADD. So just like with the Manuscript Gallery I have been using the existing PowerCADD documents as a starting point and embellishing upon them using Vectorworks.

We had a meeting with RAM Studio about the Hackerman House from 11:30 to 5:00. (Ellie Hughes, Kathleen Basham, Rob Mintz, Julie Lauffenburger, Amanda Kodeck, Becca Seitz, Johanna Biehler, Dylan

Kinnett, Sean Regan, Jennifer Paulson and Tony Venne) Richard began the meeting presenting any of his extra notes, and whatnot about what they did with the design and construction documents. There will be paintings in the double parlor, and no coffee. The possible paintings to hang in the double parlor are in a folder on resource space. The doors dividing the double parlor - do we want them to be operable?

Richard shows some samples and patterns from Stark carpets for the stair runner. Do we want a more modern look with greys that are a shade darker than the walls or a dramatic red. Someone from conservation brought up the fact that wool and silk are not stable because as they break down they release sulfur. This brings up our philosophical approach to the house. Do we want to stay authentic to the historic house with non-archival materials or do we want to update it and bring in new ideas of conservation? Ellie brought up that Yale recently bred special sheep to make wool that would not break down like traditional wool.

Moving on to the library some questions that were brought up were with the table with interactive screens: What does the table look like when the iPads are not there? Can the iPads be embedded in the surface of the table? Can the book holder in the center of the table be a lazy susan? The bookcases along the walls hold books and smaller objects, and Richard mentions that he guessed at a few of the dimensions, but he needs more thorough dimensions before he can move on with those layouts. Conservation brought up the point that the bookcases that are against exterior walls are not good for the books because it is more difficult to control those environments.

There was brief discussion about the picture rails that will be in the double parlor, library and entry hall. In the Dining room there is going to be a contemporary art installation. But no one quite knows what it's going to be yet. Do we need stanchions? Are they ADA?

Where should the Donor panel go?

There was an idea about having a projector that could project something onto the wall in the grand stairwell. Even if we don't invest in the projector now they will build what would be necessary to house one.

We took a look at the reader rail samples Richard provided. Something they are trying out in the Hackerman House is displaying the reader rails with tombstone information and didactic text on the outside of the cases. This is a conservation effort in order to take as much material as possible out of the cases to simplify the environment inside for the sake of the objects. The angle and height of the reader rails need to be tested so we need to have more conversations about what they will look like and how they will be made and attached to the cases.

A smaller group will be assembled to look closely at all of the case layouts with objects in preparation for the next big Hackerman House meeting with RAM Studio. At the next meeting we will also go into more depth about the AV components of the house.

Johanna Biehler presented the conceptual graphics she has been working on for the installation on the second floor of the house. There was an idea about having vinyl words on the cases expressing something about the objects. There seemed to be a need to understand more about what we are trying to express or communicate through each gallery. Is there a place that we can find all of the thematic info for each gallery space in the house? There is a plan to have more meetings about the content of the installation.

I will be working with Rachel a little to prototype some words on cases for graphics. At some point next week, I will take some time to walk through the galleries and identify a few cases that seem to get more attention and bring this information back to Ashley.

Around 4pm we took a walk over to look at some fabric and carpet samples in the Library and Grand Entry. We decided we wanted to look at a brighter red carpet for the stairs. And conservation needs samples of the carpets and fabrics chosen so that they can test it.

5/25 - 9:00 to 5:00

Had a brief meeting with Ashley, we talked about her process working with the checklist and beginning to draft in PowerCADD. We went through some of the questions I had come up with that weren't



answered organically. I wanted to know how color palette was decided upon and Ashley went through her process. She said that a lot of color choices are informed by the content and the physical color of the objects. I wasn't sure what the distinction was between a gift and a promised gift, but it's basically what it sounds like. A gift is an object or piece of art gifted to the museum, and a promised gift is one that will be given to the museum eventually. Sometimes promised gifts are immediately put into the care of the museum, but aren't yet officially part of the collection.

A Japanese company called Takiya stopped by, in the afternoon, on their way to AAM to show us some of their products. They sell extremely durable and user friendly storage hooks and picture rail systems. Their products can at least 165 pounds, but they can customize and test systems to hold more if needed.

5/26 - 9:00 to 5:00

Most of the day I was working on modeling cases in Vectorworks and troubleshooting with Vectorworks to understand how it works with objects and images.

We had an engagement team meeting about Senses. (Kirsten Mackenzie, Joaneath Spicer, Amanda Kodeck, John Shields, Brittany Powell, Alexander Jarman, Rebecca Sinel, David O'Brien, Becca Seitz, Johanna Biehler, Jennifer Paulson, Dylan Kinnett, Ellie Hughes, Lynley Herbert, Elisabetta Polidori, Rachel Marino, and Kate Burgin) The outcomes or impact statements are measurable objectives that Rachel has been using to create evaluations for the exhibitions. The current outcomes for Senses are: Visitors will understand that sensory experience is interpreted by cultural values, visitors will understand that medieval people understood the senses as one way of accessing the divine, and visitors will feel a greater connection to their shared humanity with medieval people. The institutional goal is that visitors will learn that the Walters permanent collection is able to be reinterpreted and re-presented through changing exhibitions – it is not static.

Some event ideas were discussed, and Ashley brought up an issue with one of the objects, Maria in Sole. There have been suggestions to blow it up large next to the actual object because it is smaller, but full of incredible detail. An alternative to this would be to provide a magnifying glass. Or to provide a fold out takeaway of the image larger than life so that it is not distracting to the installation. This issue is still up for debate.

Week Three

5/30 - Memorial Day / Offices and museum closed

5/31 - 8:50 to 5:20

Finished up "case book" and finished modeling the existing cases in the manuscript gallery. I added both of these files to Ashley's shared folder so that we can review and talk about them tomorrow during our weekly check in meeting. Some things I discovered and thought about while I was working on the case book are as follows: I modeled all of the cases quite generically because there are so many with different dimensions. I stuck with an average size. I modeled all of the different types of cases with the vitrine channel in the pedestal to add more detail. But one of them I left simplified so that it would be easier to scale without

distorting any inner geometry. All of the cases are copy and paste-able to another working document. I did explore the idea of creating case "symbols" but this would only be helpful if every single case in the museum was exactly the same.

I modeled the objects for Ferocious Beauty in Vectorworks to troubleshoot the easiest way to work with objects. I knew that there was a technique to use Adobe Illustrator to draw a vector shape and export it as a CAD drawing and drop it into Vectorworks to use it. But this process seemed to be more of a hindrance than helpful. I ended up dropping the images of the objects into Vectorworks, scaling them using the measurements from the checklist, tracing the outline with the polygon tool and extruding the polygon. While you only get a gesture from this process it seems to be the quickest way to get an idea of the size and shape of the object. I think that it gets the point across, and more complex shapes can be formed with the use of the sphere, hemisphere, and cone tools if needed.

Engagement Team meeting (Ellie Hughes, Becca Seitz, Johanna Biehler, Dylan Kinnett, Amanda Kodeck, Alexander Jarman, Jennifer Paulson, David O'Brien, Katherine Kasdorf, Kelly Laughlin, Amy Landau) This engagement team meeting was about Ferocious Beauty, and it was the first time I had heard from Katherine more about the ideas behind this exhibition. Currently the working title is Ferocious Beauty: Wrathful Deities from Tibet and Nepal. With this exhibition we want the visitors to understand that these are beneficial deities that are often mistaken for monsters by westerners. Their wrath is not directed at us, but at the enemies of Buddhism or bad emotions like anger or hatred. The eleven items in the small exhibition are all either gifts or promised gifts from the Ford collection.

Some challenges with this exhibition are tied to helping visitors understand this subset of Buddhism, Tantric Buddhism. How do you explain enlightenment to someone who has no prior knowledge of the subject? What is the entry point into this content? How do you identify an object's original context and its significance?

There is an expressed desire to have some sort of activity in which one or two visitors sits and draws or writes something in response to a prompt. In order to move forward with this we need to know more about what we want to accomplish with the task, and also what the conceptual direction of the overall exhibition is.

There was also some discussion of didactics and how we could portray more in depth information about all of the symbols and iconography used in the art works. Should we use symbols? The Rubin Museum of Art does a really great job with their symbolism handout about Buddhas. Should there be a take home - fold out of one of the images with the iconography broken down?

6/1 - 9:00 to 5:00

All staff meeting at 9am about financial stuff that doesn't affect me as an intern.

Met with Ashley to catch up on what I have been working on while she was away over the long weekend. After our conversation I revised the cases, and objects documents. Somehow my dimensions got messed up on the objects documents, everything was doubled in size somehow. For the cases document I needed to add two of the types that I had omitted because I couldn't find examples in the galleries.

There was an Interpretives process meeting after lunch (Johanna Biehler, Dylan Kinnett, Susan Wallace, Jenn Paulson, Ashley Boycher, and Charles) Ashley reviewed her process document for exhibition design. Everyone worked together to give her feedback so that she can go back through and make changes where necessary. We reviewed another process workflow document for take away materials for an exhibition like gallery guides, or activity booklets.

Ashley, Johanna, Jo, and Susan all met in The Treasury to look at a title treatment on a graphic. The Treasury is a gallery that is being re-installed and reopened in the next couple of weeks. This is another tricky gallery for the exhibition team because these walls are all asbestos. In order to work around this, they had sections of wall pieces installed onto the walls so that they could easily hang, and take down work when they need to. If they want to do anything that involves opening the original walls, they need to work with a team of



people wearing hazmat suits.

Afterwards Ashley and I met with Meg from conservation to look at a stone sculpture hanging in the 1300 - 1500 Italian art gallery. The piece of carved stone is mounted with a hefty piece of hardware and we were discussing how best to hide it so that it doesn't distract from the piece. Meg is also concerned that it is hung too low because pieces of the figures' fingers have been broken off, and she wants it to be raised on the wall.

The rest of the afternoon I spent measuring and drawing the Ford Gallery, which is the main gallery that I will be working with this summer. It was exciting to finally get in there and begin. I will be meeting with the curators for the gallery, Katherine Kasdorf and Amy Landau, and with Ashley within the next couple of weeks to get started with planning the exhibition! Measuring this gallery is a challenge not only because of the high ceilings, but mostly because it is currently being used as storage. It's filled with crates, object cases, objects, and historical furniture. Luckily we ordered a laser measuring tape, which should make this process easier.

6/2 - 8:45 to 5:00

Amanda Kodeck, Johanna Biehler, Ashley Boycher, and I had an early meeting at Dooby's to discuss the updated labels that would be used to inform visitors why an item may be missing on display.

There was a wrap up meeting for *Pearls on a String: Artists, Patrons, and Poets* at the Great Islamic Courts, with quite a few people from every department in the museum in attendance. This meeting was mainly for questions about the visitor evaluation that was conducted while the exhibition was open and then presented a few weeks prior to my arrival at the museum. While I am not very familiar with the exhibition I did find some of their results intriguing. There was a case built into a table or on top of a table with seats in front of it, which consequently inspired close looking at the objects. There was a contemporary piece of art on the title wall by Sarah Shahabi, which didn't seem to get the kind of attention they had hoped for. It seemed to be successful to situate the heavier, more complex content at the beginning of the exhibition. Some of the visitors' comments brought up the issue of current events and how we can relate exhibitions to in contemporary society, even if they may not relate directly to the content of the exhibition. How do you do this to create a dialogue in the exhibition? And what are visitors bringing to the exhibition?

I was curious to find out where all of the demographic data was, and if there is a written report of their findings. It was also interesting to hear that among visitors with less of an understanding of Islam (main theme of the exhibition) they had a high curiosity than the visitors that had a greater understanding of the culture and religion. A few people expressed what had been successful for the exhibition in other aspects. For example, someone noted that the catalogues for *Pearls* helped them to receive national attention.

The Curatorial and Collections Meeting was a quick one. Some new fellows were introduced, and Rob updated everyone on what is happening in upper management. Baltimore city is dealing with a sewage tunnel issue, and of course it is directly in front of one of the museums buildings. They are not sure how quickly it will be resolved. Joan Elisabeth expressed concern for the safety and security of loans traveling to and from the museum. Rob also explained that there are 3 or 4 curatorial positions open at the museum, and shared that there are quite a few extremely qualified applicants. Finally, we received an updated list of which registrar is working with which exhibition. Barb is working on *Ferocious Beauty and Russia*, Kirsten is working on the Manuscript gallery and the Carriage House, and Jenn is working on the Ford gallery and Mezz.

A little more measuring, with no lasers. Because the Ford Gallery is being used for storage at the

moment it is difficult to get some necessary measurements with just a tape measure. I will need to wait until the laser measure comes in before I can finish it up!

6/3 to 6/4 - In Philadelphia, PA

6/5 to 6/12 - On vacation in Buffalo, NY

Week Four

6/13 - 9:00 to 5:00

I began the day sorting through the few emails I acquired during my week off. I took a look through the measuring drawings that I had prepared a week ago and headed over to the Ford Gallery to continue measuring with the laser measuring tape that had arrived while I was gone.

I met with Katherine and Ashley at 2pm to discuss layout of Ferocious Beauty. Mike, one of the art handlers, tested the weight of the paintings last week with the picture rails to make sure that they could support them. With the results, that they could easily support the weight, it created a little more freedom for Ashley and Katherine to work with the floor plan.

We had another quick meeting later with Joaneath, Rob, Ashley and the art handlers in Gallery 324. Crivelli was previously hanging in this gallery and has been deinstalled over the past two weeks. They are currently moving some of the collections around and re-installing this gallery to be semi-permanent. This gallery is on the third floor and features 1300 - 1500 Italian art works.

More measuring! I tried to be as thorough as possible, but sometimes it's hard to know what you missed until you start drawing. I began laying out the dimensions and walls in Vectorworks, and before I knew it it was 5 o'clock!

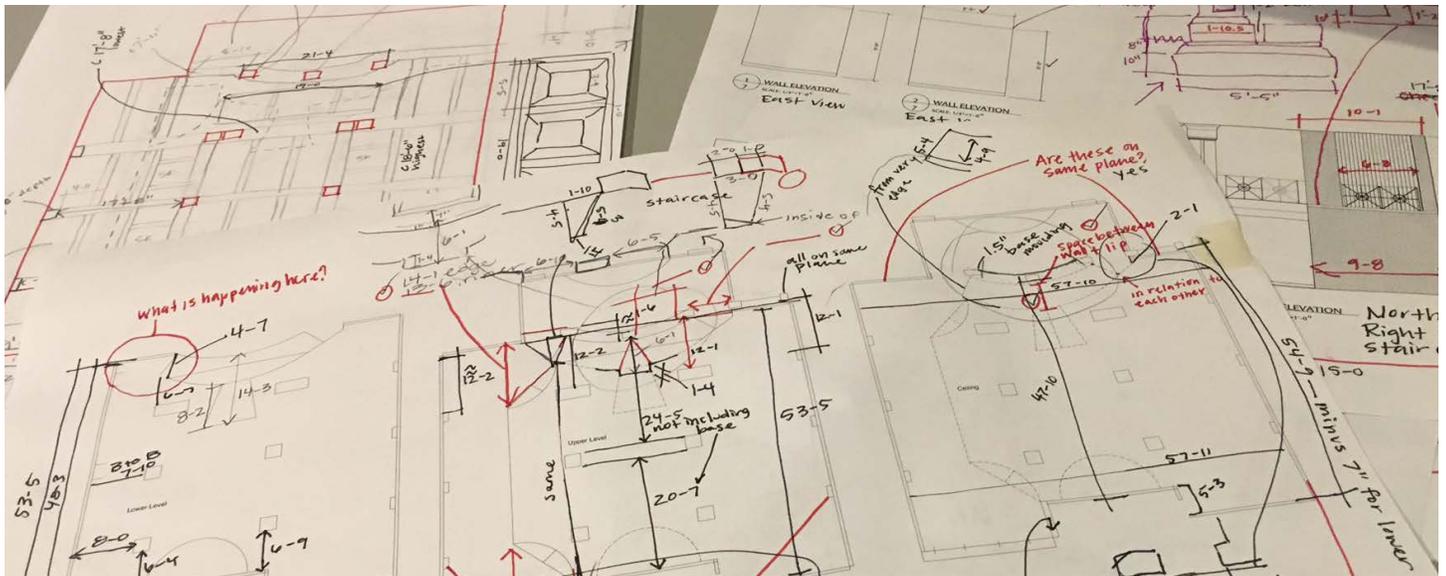
6/14 - 9:00 to 3:00



17th Century Decorative Arts at The Walters.
Image credit: Sophie Strachan

Today was a shorter day because of a special dinner event. The museum needed everyone parked in the parking lot to leave early for guests to use the lot, and decided everyone else should also take the afternoon off.

In the morning I began working on the Ford Gallery floor plan in Vectorworks. Starting to draw it helps me figure out which dimensions I am missing or the ones that I should double check. I spent another hour or so back in the gallery working on getting more measurements. Some of the measurements are difficult to get because they are either curved, or angled, which are impossible to measure without different tools. After lunch I worked more with Vectorworks to see if I can figure out certain measurements through deduction, and some mathematics. I do have a pretty solid plan, but there are a few things that don't seem to line up from my measurements. Tomorrow I will have to do some deep looking at the gallery to see where it all got skewed! Most of my notes have gotten pretty messy, and hard to look at so I printed a fresh version of what I've already drawn. Hopefully this will help me to work out some of the issues I'm having.



Measurement notes. Image credit: Sophie Strachan

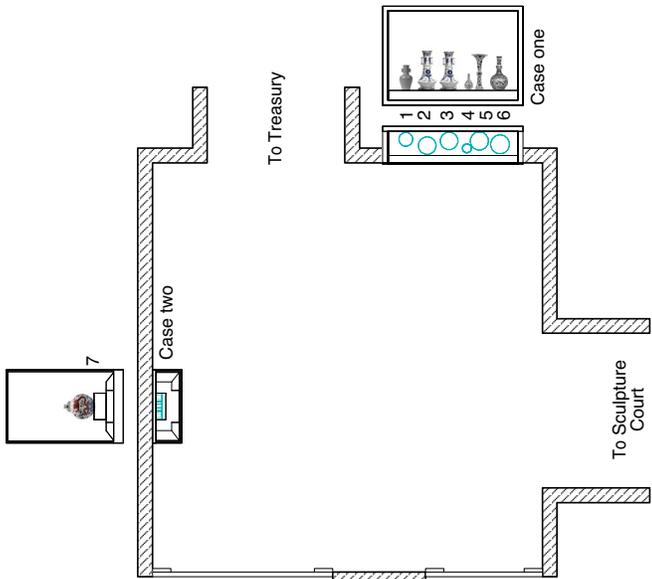
6/15 - 9:00 to 5:00

Started out the day looking at the Vectorworks stuff I had worked on yesterday. Ashley and I had our weekly catch up meeting around 10. We talked a little bit about how complicated the Ford Gallery drawing is turning out to be, and that it might be nice to have a side project along with it for when I need to take a step back from it. I asked Ashley if she had any ADA guidelines that she refers to for designing exhibitions. She showed me a copy of the Smithsonian guidelines, and another book titled, Accessible Design Review Guide. I asked what I had missed last week, and we talked through some things that came up during meetings. Eventually Susan and Kirsten joined the conversation when we were talking about the object replacement labels.

Afterwards I took a look at the final installation of The Treasury on the second floor of the Charles Street building. This gallery features 18th century European decorative arts. So much gold and sparkle! Oh my! This gallery features many gold and gem encrusted treasures. Accompanying the objects are paintings of the time period of women wearing or using similar objects to the ones displayed. I think this is a really interesting way to contextualize the objects beyond mere descriptions.

I met Ashley, Joaneath, and the art handlers (Mike and Jared) in the 1300 -1500 Italian gallery to oversee more installation. Slowly but surely all of the very old large paintings of Jesus are being hung! Watching an installation happen has been very informative in some ways. The only art handling or installation I have any experience with is mainly contemporary or modern art. So this gallery is much different in that respect. Some of the art pieces are stone, many are complex wooden panels, and all need to be handled with such care. Many of the apparatuses to hang the works are much more complex than some nails hammered into the wall. With the heavier pieces the art handlers use lifts to put them into place on the wall.

After lunch I spent some more time double checking measurements and taking some new ones in the Ford Gallery. In between watching the installation of 1300 -1500 CE paintings in Gallery 324, I tried to piece together the puzzle that is the Ford Gallery floor plan. Through this process I realized that it might not be a mistake on my part at all, but that some of the walls are ever so slightly angled in a way that makes one side of the room merely one inch smaller. I am not sure how I can figure out which wall is angled, but I will figure it out one way or another.



Gallery 226 floor plan.
Image credit: Sophie Strachan

6/16 - 9:00 to 5:00

I began the day sorting through more of the measurements for the Ford Gallery puzzle. I'm getting closer to having it solved!

We had a big Collections/Curatorial meeting at 10 AM. Rob and Ellie updated everyone on some things. Ashley presented the object replacement label project ideas to the group. New interns were introduced, and everyone went around the room and introduced themselves.

I had an afternoon meeting with Ashley, Katherine, Amy, and Jenn about the Ford Gallery Re-installation. Katherine is the curator for the Ford Gallery and she presented her proposal for the concepts of the gallery and the possible layout of objects. She wants the exhibition to encourage close looking at the objects, and wants it to provide meaningful education material. For example, there will be maps of the regions to provide context for the objects. As I understand it there are three main

conceptual areas: Early Buddhist Sculpture, Jain Sculpture, and Hindu Temple Sculpture. Since some of the pieces are parts of temple or other architecture there was some discussion of hanging large scrim on some of the walls of architecture to give more context to them. Some things that we decided need to happen after this meeting are: have all pieces photographed, determine which pieces need new mounts, conservation needs to measure the light levels in the gallery, and Ashley, Katherine and I need to have a more in depth conversation about object pairings and placement.

Ashley and I met Susan in Gallery 324 to talk about label heights for the objects that were already up. Most of the objects are either 11" or 16" up from the chair rail.

More Vectorworks!

6/17 - 9:00 to 5:00

In the morning Ashley and I spent some time in Gallery 324 talking with the art handlers about the remaining objects to be installed. It should be completed by the end of the day! Joaneath later joined us and discussed what to do with the last wall. One of the objects is still in conservation and will be installed in a few weeks. The piece that will hang in its place for now is quite smaller and therefore will fit on the wall differently. The wall in question is the west wall which is shorter with a door on the left side. Above everything hangs a giant crucifix, which is centered on the wall at its height, but not between the door and the wall below it. They made the decision to center the two stone pieces below the crucifix, and have the other painting a few feet to the right, not quite centered in the remaining space.

Several intern orientation events have been set up throughout the summer. At one this afternoon I met John Shields in the sculpture courtyard. One other intern joined us from education, Molly. We had a conversation about accessibility and why it is so important to think about these populations of people that can sometimes be left by the wayside. While The Walters doesn't have a huge visually impaired audience it is important to have activities and options for them when they visit. It's important for everyone to feel included!! John walked us through a sample tour, we put on white gloves, we closed our eyes and he lead us to a bust. As we walked and then touched the sculpture he described our surroundings. As we touched the bust,



Gallery 226 objects. Image credit: Sophie Strachan



Netsukes in Long Museum. Image credit: Sophie Strachan

he described the sculpture, its history, and the person it represents. It was extremely engaging, and really emphasized how valuable every experience like this could be for someone.

The rest of the afternoon I spent time tweaking and correcting the Ford Gallery floor plan. I think I have finally come to a point where everything is actually relatively correct. I started to work on separating the Mezzanine, Ford Gallery, and Ceiling Plan into three separate sheets. I changed line weights and types to make the drawings more pleasing and easy to read. Now I just have to work with the details of each plan, like where wall details live, and such.

Week Five

6/20 - 9:00 to 5:00

I began the day fussing around with the Ford Gallery floor plan, and then met with Diane Bockrath for a library and archives orientation at 9:30am. She informed me about where I could find everything, and what online resources are also available to me through the museum. I need to find some time to peruse the library upstairs!

Installation of Waste Not is this week, and the head art handler is only at the museum today, so they wanted to try to get the bulk of it done while he was here.

Ashley and I met quickly with Ellie about the agenda for the final Hackerman House meeting on Thursday and what still needs to be done in preparation.

More installation of Waste Not. It is very helpful to watch this process, as I haven't before. The designing does not seem to end at the page. Once everything is realized in space, there are adjustments that need to be made. For this team they happen to be on the spot, measuring and moving cases until they feel just right. I think this is one of the learned aspects of the job that come with time. Training your eye to see past the empty cases, and the rubbish on the floor, in order to make a comfortable and inviting space to view art.

We had a label/object replacement team meeting, in preparation for Amanda Kodeck to present

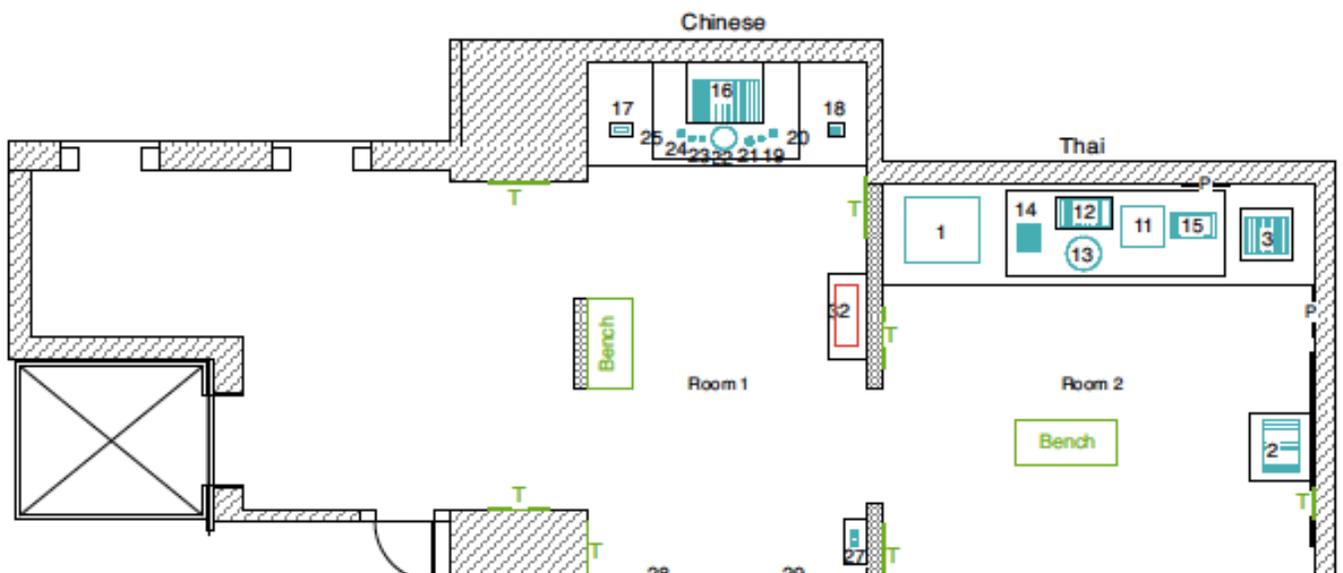
during two meetings tomorrow. During this meeting we came to the conclusion that the felt board was the best option, and there are many reasons for following through with this idea. Some stained glass pieces from the medieval gallery are being removed for the Senses show opening in October, and this group was tasked with figuring out what to do with those empty spaces. On one side a medieval manuscript will be printed large and placed in the space. A smaller space will feature an image of the church where a stained glass piece in the room is from. And the other larger space will be the felt board. I think one of the reasons the team and everyone else has been hesitant about the felt board is that we haven't quite worked out the goals or objectives for the activity. I think that if it is talking about how to compose a stained glass piece a felt board is more than appropriate. I was thinking that if it were a bigger gallery and there was more money in the budget for it, it could be interesting to have a light table with transparent colored acrylic pieces to create "stained glass" with.

In between installation and meetings, I managed to get quite a bit further with the Ford Gallery floor plan. I just have a few more bits and pieces that I need to check out when I have a chance to get back into the gallery. This may not be this week so if need by I might just start to model some of the gallery from the measurements that I have.

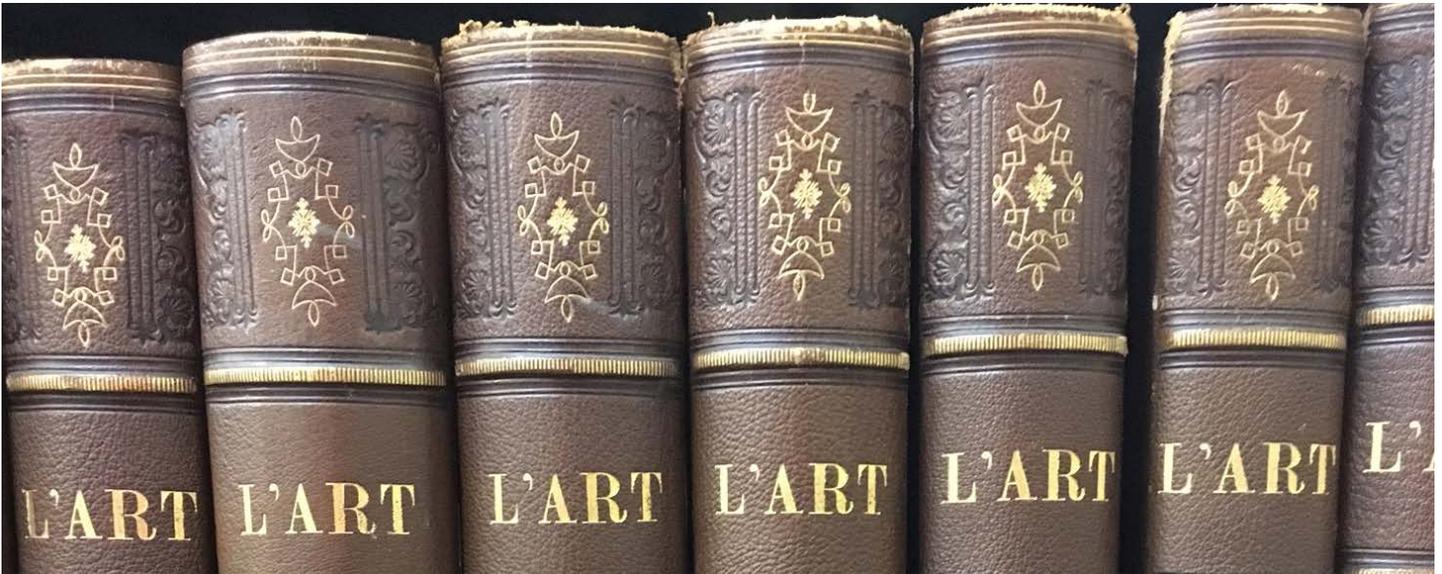
6/21 - 9:00 to 5:00

First thing in the morning Ashley and I had a meeting to discuss more details about the cases in Hackerman House with Jo Briggs, Amy Landau, and Ellie Hughes. We looked through the object case drawings provided by RAM Studio, who are creating the design documents for the reinstatement project. There was much discussion about the philosophy behind what we want done with the cases. It was unanimous that we didn't want a decorative or purposely symmetric approach to the objects in the cases. Many of the drawings had very high object blocks, which need to be lowered. They were on a 60" centerline instead of a 54" centerline. The meeting ended on a good note, with the curators taking the next steps of looking closer at some of the objects.

Overseeing more installation of Waste Not: The Art of Medieval Recycling. It's exciting to see the objects slowly inhabiting their cases. All of the objects in this exhibition in some way were meant to be



Carriage House object floor plan. Image credit: Sophie Strachan



Books in The Walters Library. Image credit: Sophie Strachan

recycled or are themselves made of recycled parts and pieces. An ancient head of Hercules was repurposed to possibly resemble a saint, they are unsure, but as you look at this colossal head you can see the different layers of work. There is a framed manuscript page that was once used as a book cover for a smaller book, you can see a rectangle in the center that is darker which would have been the outside of the cover. It's quite an intriguing exhibition and I think it helps visitors to realize that we really aren't that much different from the people of the medieval ages.

6/22 - 9:00 to 5:00

First thing in the morning we had an all staff meeting. Everyone got an update on the upcoming projects and exhibitions, non of which was really new news to me. There was also a run through of the FY17 budget which I think is great that the museum is so transparent about money!

Ashley and I had our weekly check in meeting. I updated her on where I am with the Ford Gallery floor plans. I did express that I am not 100% convinced that they will be 100% accurate. Because of the possible slightly angled walls or floors it's difficult to tell where the errors are made. She said that as long as I make those notes about odd things in the gallery it should be fine. With many of her other drawings she tries to leave a one or two inch padding because it's hard to know if the drawings match the buildings exactly. From this meeting we decided that some of my next steps are to start scaling the objects from the checklist for the Ford Gallery, to start building the 3D model, and to create a conceptual floor plan for the exhibition. The conceptual floor plan, while I'm making it mostly to help me make sense of 89 objects, I think will help everyone working on the project to talk about it together.

After our meeting I met Rachel Marino in the Medieval galleries on the third floor to do some surveying. Her current survey project is a front end evaluation for the upcoming exhibition Senses which opens in October. The exhibition is about how the people in Medieval times experienced the five senses in different ways than we do now, and how this changed their perception of the world, and of art. We are asking people to write down what comes to mind when they read the phrase 'medieval art and culture' and then asking a few follow up questions. The follow ups ask the visitor to compare their lives to those of the people in medieval times, and also to rate their interest and knowledge of medieval art and culture. This information will mostly be helpful to the curators when writing didactics, so that they understand what visitors will be bringing to exhibition.

After lunch I read through a book about Hackerman House titled *The Thomas-Jencks-Gladding House* by Katherine B. Dehler. This book was printed before the Hackerman's time, but it goes through each family that owned it, which is really interesting to read and also a great resource for understanding some of the design decisions being made for the house.

I started the process of scaling objects. The checklist we work with has all of the dimensions, and images. First I removed the backgrounds of the images in Excel, then saved each one to a folder with their accession number as the file name. This will prepare me for tomorrow when I place these images into Vectorworks, to scale and organize them using the checklist.

6/23 - 9:00 to 5:00

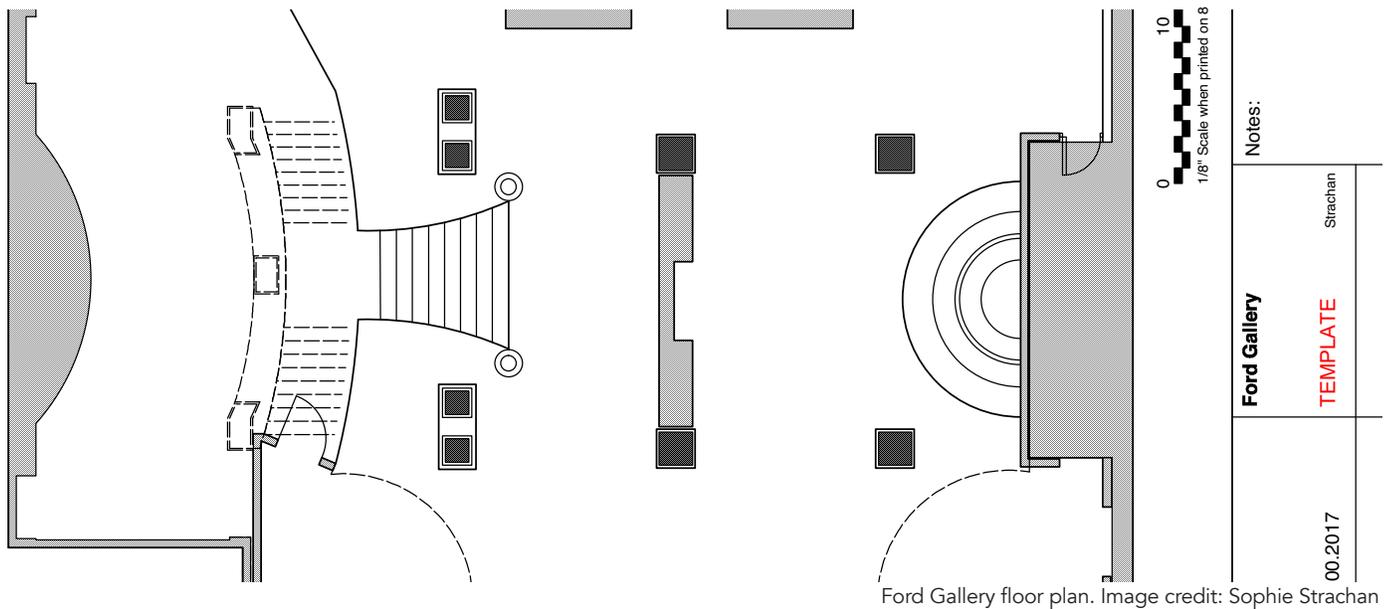
This morning I began scaling the objects for the Ford Gallery. I use the images and dimensions from the checklist to create three dimensional shapes of the correct size for use later in the 3D model of the Ford Gallery.

Ashley and I stopped by the Manuscript gallery for a moment to check out the text panel placement, and look at the placement of the vinyl title treatment. Waste Not came together so well!

After lunch Ashley and I had a final Hackerman House design meeting with RAM studio from 1 to 5. We started off the meeting discussing audio visual things for the house. There needs to be the capability for a network cable and Wi-Fi in the library. A small group needs to work out what the user experience is for the touch screens, and also generally for the house. By July 1, 2017 there should be a contract signed and the software or programming for the touch screens, and videos needs to be in production. What are the screen capabilities needed in the activity room? There is a cart of 20 tablets on the budget, and whether or not it is used in the activity room it would be a useful thing to have for the museum in general.



Chinese altar elevation for the Carriage House. Image credit: Sophie Strachan



We had a brief discussion about the graphic design treatment for the house. RAM studio would like a design package, not of specifics, of format and any technical issues that would be pertinent to the design. What is the physicality? Where do they go and how many are there? Richard has contacted Smallcorps about their external label rails for the outside of the cases and is expecting a sample from them. By the end of July, we expect to deliver some more development to Richard for the project, and will start Tuesday at the engagement team meeting.

The next item on the agenda is to talk about the artwork to be commissioned for the dining room, which will be the space dedicated to contemporary art. They want to contact Robert Lugo to create some works in reaction to the history of the house, and contemporary issues in Baltimore. Gallery 208 on the second floor will have a similar treatment. Ellie has already spoken with MICA faculty about possibly creating an immersive installation of some sort in the gallery.

We take a closer look at the cases Richard's team has designed with Asa, who is the go to guy in the woodshop. Richard brought in the design drawings and we had a screen share meeting with someone at their office who created the drawings. From this discussion I've gathered that the cases are generally composed of three parts, the vitrine, the deck, and the base. It is important that the inner environment of each parts becomes a singular stable one for the conservation and preservation of the objects. Because their bases are wooden the inside of the base needs to be lined with metal to protect the inner environment from being exposed to wood. Some of the materials they often use are aluminum, dibond, medite and comatex. Asa and company need to have another meeting to discuss more details about the cases because as they are designed some of the aluminum framing needs to be welded, which they do not have capabilities for in-house.

Next we updated Richard on what we had decided on in regards to the objects in the cases. Basically, everything is too high, there needs to be different treatment for objects that are similar to one another and those that aren't, decide if objects go on the deck or always on blocks, avoid trapezoidal blocks, and we want to be experimental! In conclusion of this conversation we want to have another meeting with the curators, and collect notes from everyone for Richard.

To end the meeting, Richard, Ellie, Ashley and I walked over to the house to take a look at some colors in the space. There was a decision to leave the intricate plaster work exposed in the library. Ellie and Ashley made some decisions regarding carpets in the stairwell, and before we knew it it was 5 o'clock!

6/24 - 9:00 to 5:00

This morning I finished scaling all of the objects in Vectorworks! It only took 4.5 hours! 89 objects! Now they are ready to use whenever I get to that part of the process.

I spent the rest of the day fussing around with the floor plans, and finishing them up. I measured a couple more details, and began to add notes to the floor plan. I still haven't quite figured out how I want to deliver the notated floor plan, and I think I will wait until I have finished the 3D model of the gallery to really polish those up.

For an hour in the afternoon I surveyed three people for the medieval project. Since Rachel is the only one doing survey work for the museum I think it's really important to give her as much help as I can. I know from experience how time consuming visitor evaluation can be, and I think it's an extremely important piece of the exhibition process!

Week Six

6/27 - 9:00 to 5:00

I began my morning working on the first draft of the conceptual floor plan for the Ford Gallery working from the notes from our initial meeting on 6/16. I sent it off to Katherine so that she could provide me with some feedback. We are still waiting on some information about the light exposure and if we are going to get rid of the skylights or not. So I will wait on this information before I work on the next draft of this conceptual floor plan.

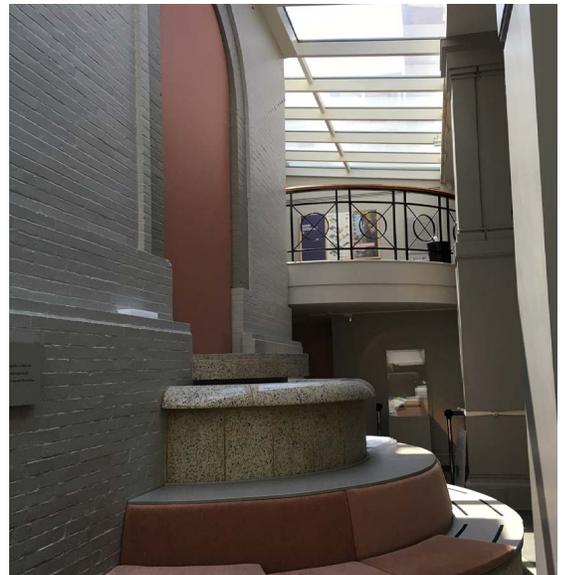
I worked a little bit more on the scaled objects for the Ford Gallery because some of them were still a little too boxy.

I perused the museums library for a little while to check out what they had, and also to find an article that I was looking for in Art in America from 1990. It's a small library but it has a lot to offer!

I started building the 3D Vectorworks model of the Ford Gallery. This is pretty straightforward and actually the easier part of this process. All of the measuring and puzzling together is done at this point, so most of it is just extrusion. It will get a little tricky once I get to the staircase, the fountain, and some of the railing.



Ford Gallery at The Walters. Image credit: Sophie Strachan



Ford Gallery at The Walters. Image credit: Sophie Strachan



Ashley and I attended a case retrofitting meeting. A lot of the cases in the permanent galleries have non-conservation-friendly materials in them from when they were first constructed at least a decade ago. Now that some of the objects will be moved for special exhibitions they are taking this opportunity to remove some of the old materials and replace them with better less harmful ones.

Next, Ashley and I met with Evander Toney to talk about the director's conference room in the 5 West building. Some things that it needs are: new carpet, fresh paint, new lighting, a streamlined IT set up, and comfy new furniture. Sometime this week I will be taking measurements of the room and helping Ashley with its re-design!

6/28 - 9:00 to 5:00

I began the day working on the Ford Gallery Vectorworks model. I built most of the walls, and started working on some of the details, like height, and the recessed features of some of the walls.

We had a meeting to go over the Request for Proposal for a garden video for the Senses exhibition from 11 to 12. Dylan, the IT person, drafted an RFP that needs to be sent out almost immediately in order for it to be completed in time for the exhibition opening. The video will be displayed at the end of the exhibition in a gallery that features art of and about medieval gardens. It is meant to act as a piece of interest to hold the attention of visitors for a short while longer before they exit. They are looking at garden locations in the area, to make connections to the present time and place.

After lunch I spent some more time working on the Ford Gallery model. I started to build the fountain, and some of the other simple structures in the space.

At 1:30 we had an engagement team meeting in which Ellie presented the Hackerman House concepts to everyone. This was very helpful to hear about more of the background and conceptual ideas behind the re-installation of the historic house.

Then Ashley, Ellie, Jo, and I went over to the Hackerman House to show it to the new interns: Sabrina, Seraphina, and Dare. They will each be helping with the re-installation in different ways. Sabrina is working on the curatorial team to help with the interpretation of Asian Art, Seraphina is delving into research on the materials and history of the house, and Dare is working with Jo on the curation of the objects and concept behind the entrance and stairwell of the house.

After our tour of the house we were unfortunately trapped in the house because the elevator ceased to work. We waited about 20 minutes for rescue. Luckily we were not trapped in the elevator!



Hackerman House
Image Credit: The Thomas-Jencks-Gladding House book by Katherine B. Dehler.

To end the day Ashley and I met with Ellie about responses they had received from Richard in regards to the Hackerman House. Most of this meeting was about scheduling time to finish documents that Richard needed, and also deciding on a deadline for his final design documents.

6/29 - 9:00 to 5:00

I did some more work on the Ford Gallery model, adding in the arches in one of the walls, and some more structural details like doors.

Ashley and I had our weekly check-in meeting and talked about how weirdly slow this summer is, and what other projects I could work on. I also showed Ashley my progress so far on the Ford Gallery drawings. Another side project to come out of this is to figure out how to make "smart" title blocks for the sheets in Vectorworks. I have seen a tutorial for this online, but I have yet to try it out. I dropped all of the pdfs I created so far in a shared folder on the server.

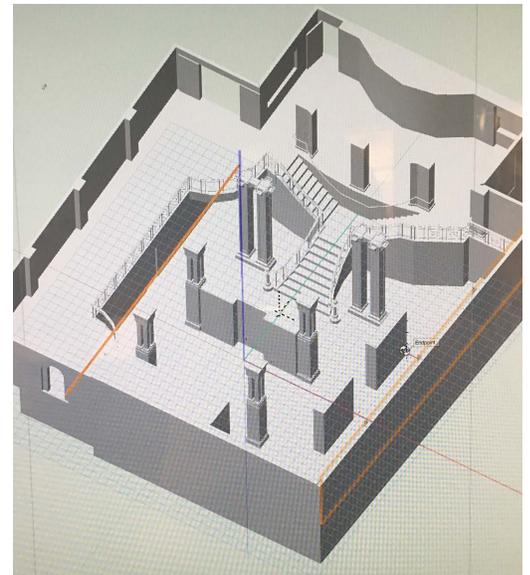
Ashley, Asa, Julie, and I had a case redesign meeting over a go to meeting with Richard and Harry from 11:30 to 1. Harry and Richard worked on design/construction drawings for a new case design for Hackerman House, and wanted Asa's woodworking input, and Julie's conservation input. Because the cases are meant to be made completely in-house Richard's team needs to understand our capacity for building as well as our conservation needs. I wasn't very involved with this, but it is interesting to learn more in depth what goes into making a display case.

We had a very brief interpretives process meeting, in which Johanna went through her latest draft of the graphic design process.

After I had a lunch break I went over to the 5 West building to measure the Directors Conference Room. The room is only about 245 square feet, so it went fairly quickly and was quite simple to draw and build. Back at my desk, I was able to start building and working out some of the details of the room in Vectorworks. By the end of the day I had the majority of it built, the time consuming part was modeling the base and crown moulding.



Ford Gallery Vectorworks model. Image credit: Sophie Strachan



Ford Gallery Vectorworks model. Image credit: Sophie Strachan



The Medieval Galleries at The Walters. Image credit: Sophie Strachan

6/30 - 9:00 to 2:00

I worked on the DCR model until we had a curatorial and collections meeting at 10. Jo Briggs presented a concept for an upcoming exhibition in the Manuscript gallery, to follow *Ferocious Beauty*. It consists of drawings from the Walters collection that had been stored in albums.

I completed the DCR model with moulding, and some lights as well. I created sheets for the floor plan and each wall elevation. I dropped it in Ashley's shared folder on the server.

I wasn't feeling well so I left the museum around 2.

7/1 - 9:00 to 11:00

I worked a little bit on the Ford Gallery model and had a chat with Ashley about what else I should work on in lieu of not having any information yet about the skylight situation. We decided that I will be designing the new cases to go into the vestibule outside of the treasury. Currently they are housing Netsukes, but those will be coming out soon due to light sensitivity issues. They have been up for a few months and need to go back into storage to rest.

I left early because I realized I still wasn't feeling well and I had a fever.

Week Seven

7/4 - Independence Day / Offices and museum closed

7/5 - 9:00 to 5:00

I modeled the stairs in the Ford Gallery, which took most of the morning. I want to have the Ford Gallery Vectorworks model done within the next two days. It doesn't look like I have a lot of meetings tomorrow, so it might only take another day. I finished up all of the doors in the gallery, as well as the two recessed cases on the Mezzanine.

I knew I still needed to get a few more measurements for the columns and other details so I worked on what I could of the other galleries I will be modeling. On Friday, before I left early I did manage to receive and confirm a few measurements of gallery 226 and the carriage house. So I did what I could with the floor plans I

had already dropped into Vectorworks. For these simpler galleries we just converted the PowerCADD files to DWGs so that I could just import them.

After lunch we had an engagement team meeting. Jenn P., Amanda K., Rachel, Joaneath, and Ashley were in attendance. Rachel gave us a brief presentation of her initial findings from the Medieval art and culture front end survey she is currently working on.

I then was able to get into the galleries to finish taking some measurements for the Ford and the Carriage House. With these measurements I should be able to complete the Ford Gallery model, and have a really solid start on the Carriage House drawings.

Back at my desk, I began modeling the remainder of the column details, and some of the stair accents.

7/6 - 9:00 to 5:00

Started the morning with a quick check-in meeting with Ashley. We decided that because of the skylight issue in the Ford gallery it would be best to continue with creating floor plans and object case layouts for the Carriage House and Gallery 226. We found the check lists for those galleries and asked the curators about the status of the conceptual framework for those re-installations.

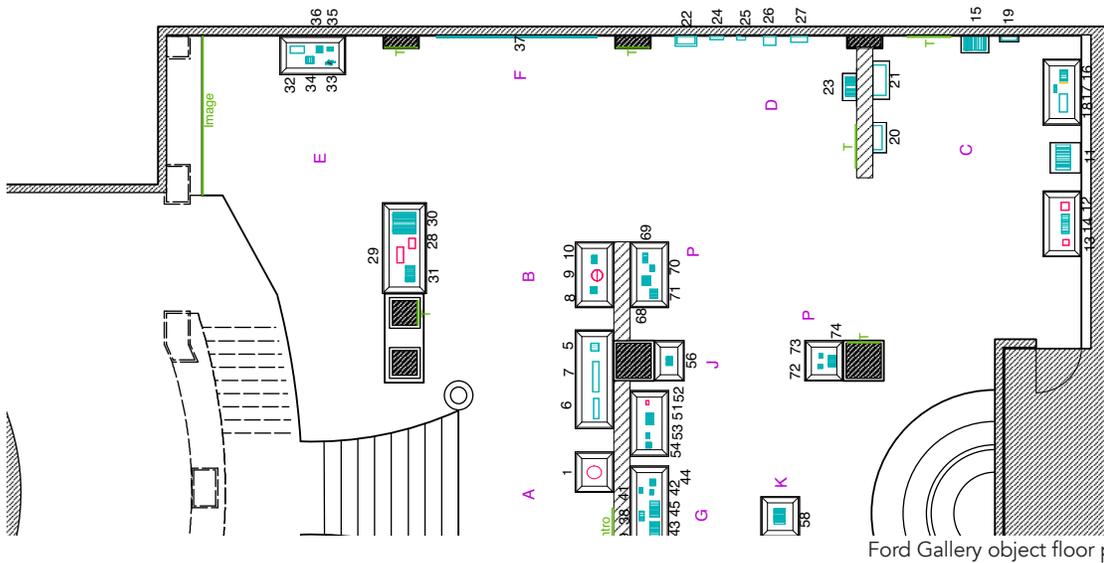
For the rest of the day I worked on trying to finish up some of the details in the Ford Gallery model. I really wanted it to be as detailed as possible to see how far I could push my Vectorworks skills. I finished up the column details, and started to build the railing around the Mezzanine, and down the staircase.

I put together quick floor plan pdf of Gallery 226. Ashley wanted to send out a floor plan to have one of the freestanding case placements approved. The issue with this gallery is that there are doors on three of the walls, all of which need to be functional, and it is already quite a small room (approx. 150 sq ft). There will be three cases in the room after this re-installation. Of the two wall cases already in the gallery, one is recessed, so they don't actually take up a lot of floor space. The freestanding case that we will be adding occupies a 24" x 24" space. Ideally we would place it against the west wall between two doors, but we need approval for this from the people that use those doors everyday!

I continued to model the Ford Gallery, and decided to take a break from it. I modeled the Carriage House pretty quickly. It is a pretty simple, approximately 700 sq ft space, with very few architectural details.



Ford Gallery Vectorworks model. Image credit: Sophie Strachan



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Strachan	

Ford Gallery object floor plan. Image credit: Sophie Strachan

7/7 - 9:00 to 5:00

I finished the ford model!!! There were some details in the end that I could've spent a lot more time building, but it didn't seem worth the effort because it wouldn't have added anything that I think would've been vital. It feels amazing to finally complete this model, and it really looks just like the space!

There was a 10 am curatorial and collections meeting. It was quite brief; Joan Elizabeth went through the installation/de-installation schedule through November. This helps everyone to get on the same page as far as object rotations, and exhibition opening and closings. It brought up some suggestions to move a few events around so that everything was a little more spread evenly.

And after lunch there was a wrap up meeting for the Crivelli and Madame Pompadour exhibitions that were recently uninstalled. It's interesting to hear what conclusions everyone around the museum comes to after an exhibition. Joaneath, curator, was surprised that Crivelli had more impact and appeal than she anticipated. There were nearly 12,700 visitors to the exhibition, and there were more students than expected. Some things that may have attributed to this are that it was monographic, which is atypical of The Walters, it displayed about 15-20 paintings so it was digestible, and the lecture program accompanying the opening of the exhibition was very successful. Pompadour was much smaller, in the manuscript gallery. Because Pompadour and Crivelli were in adjacent galleries and open at the same time they were packaged together for marketing purposes, and even though they are very different exhibitions it worked well. Some mentioned that visitors enjoyed the fact that Pompadour highlighted women artists.

I spent the remainder of the afternoon scaling the objects for Carriage House and Gallery 226. This was a much faster process than the Ford Gallery objects because Carriage House has 33, and Gallery 226 has about 7 or 8.

7/8 - 9:00 to 5:00

I finished scaling the objects for Carriage House and Gallery 226.

Ellie, Johanna, Amanda, Ashley and I had a meeting at 11:45am about the graphic design plan for Hackerman House. By the end of the meeting a graphic hierarchy was decided for the House. Intro text will be vinyl on the wall marked by a band of color from the floor to ceiling, case text will be on a panel near the case that will be the wall color or similar, the object labels will be on the external label rails on the cases and

will provide the most in depth information for visitors, and the vinyl words on cases will be big idea words. I will be excited to come back to see the Hackerman House when it's completed!

The rest of my day was spent modeling the cases for Gallery 226 and fixing up the floor plan. I dropped the objects into the cases. Two of them are easy because they only have one object. The third case has about 5 or 6 objects in it. Without any conceptual context for the case I played around with some arrangements keeping in mind that two of the objects needed to be in the case and stay together.

A few weeks ago I found a tutorial for creating "smart" title blocks in Vectorworks. I decided to take a stab at making some for the documents I've been creating and make a template document that can just be copied and pasted into new ones!

Week Eight

7/11 - 9:00 to 5:00

I wasn't completely happy with some aspects of the smart title blocks I had created on Friday. I wanted to make a couple more fields "smart" and added a sheet number spot to one of them. So I drafted a few more, turned them into symbols, and applied the record format attributes to each text element. Attaching them to sheet borders is kind of a wonky process, but I think it worked out ok. I made a document that could be opened and saved as a new document for future use, so no one else has to figure out using sheet borders.

Throughout the morning I was talking with Amy Landau and Sabrina Yin about the cases and objects in Gallery 226. We confirmed that the Carp Jar case cannot go on the wall between the two doors because the open towards that wall, and they are very heavy. Amy spent most of the day trying to figure out where else that case could go in the museum. By the end of the day we decided on two spots, either the third floor lobby, or in the From Rye to Raphael exhibition.

Sabrina had a great idea for the third object case in gallery 226. They are all Chinese pottery pieces, one has no patterns, two have some patterning and the rest are covered in beautiful designs. I was struggling with where to put the plain vase since it was kind of the outlier. Sabrina suggested a pattern gradient from no pattern to completely covered in pattern. We set up a meeting to go the Long Museum (Storage) Wednesday morning to take a look at all of them in person.

I also set up a tentative meeting for Thursday with Katherine and Ashley to have an initial discussion about the Carriage House re-installation.

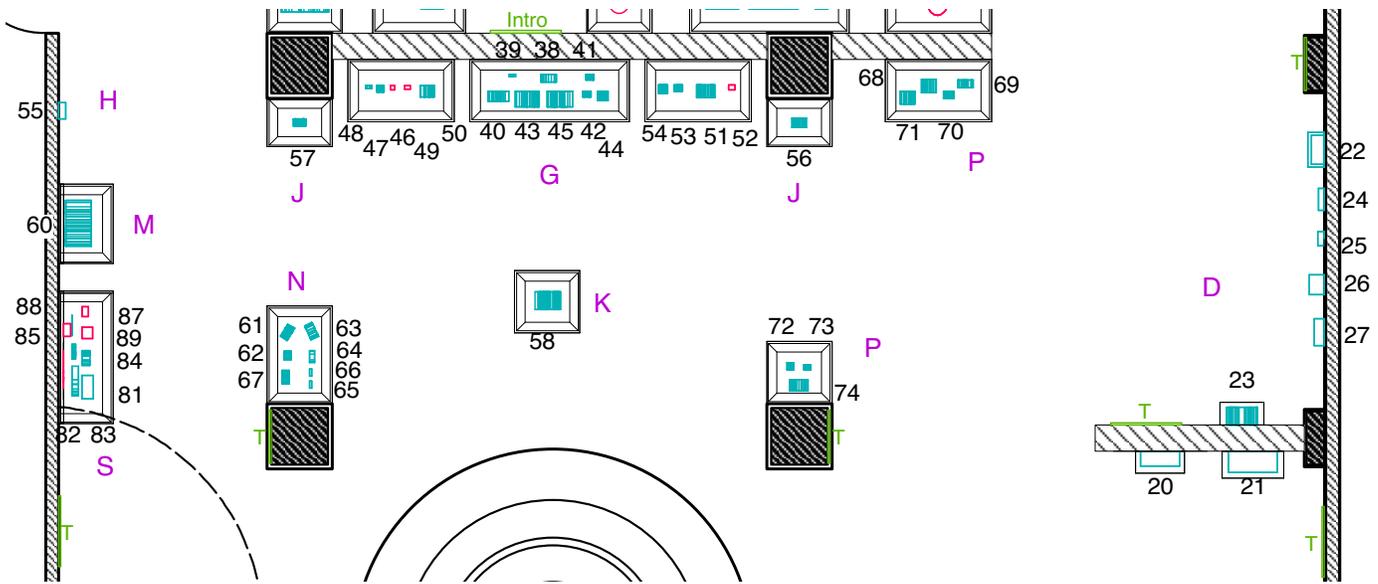
Once again I was at a loss as to what to do while I wait for further information on current projects. Ashley suggested that I work on the Boshell cases. These will be installed in the 2nd floor lobby outside of the ancient galleries by the end of August. This small installation consists of 4 ancient ceramic pieces on loan from the Boshell's collection and a miniature decorated room created by artist, Henry Kupjack. I scaled the objects and "built" cases for them in Vectorworks. I couldn't go too far with this because we are waiting on measurements for the miniature decorated room to be able to determine the size of the platform needed.

After working on that I revisited the Ford Gallery objects and started to scale the ones that Jenn Harr had given me new measurements for.

7/12 - 9:00 to 5:00

I am still waiting on some information to move forward with gallery 226 and the Carriage House so I got back to the Ford Gallery. I reworked the conceptual floor plan per Katherine's comments on the first draft. I started the process of laying out the floor plan by grouping similar objects and separating out the ones that needed their own individual cases. I then opened a new Vectorworks file and pasted in the floor plan, and started to build cases for the objects using the case book file that I created a few months ago.

Ashley was out for the day for Jury Duty so I attended the engagement strategy team meeting about Ferocious Beauty. During this meeting we decided that the big idea and impact statements made sense for



Ford Gallery object floor plan. Image credit: Sophie Strachan

the exhibition. The activity area is a table with four chairs where visitors are asked to create their own version of a wrathful deity. Black paper and pencils will be provided. During the discussion it was brought up that the activity prompt should be shortened. There was some back and forth about whether or not visitors should be invited to leave or take their creations. In the end we decided it was best if they had both options, and we should create a space on the wall for them to hang. Finally, we decided to put a map on the introduction panel, rather than on the wall. It seems to be important to the educational goals of the museum to include a map in this exhibition so that visitors can be oriented with the geography from which the objects came.

I spent the majority of the afternoon working on the Ford Gallery. I did get news that the Carp Jar can be moved to the 4th floor exhibition From Rye To Raphael, where the Peach Bloom vase is currently.

7/13 - 9:00 to 5:00

I continued to work with the Ford Gallery floor plan.

Ashley and I had our weekly check-in meeting. We talked about what I had done on the Ford Gallery so far, and briefly about Gallery 226. We caught up on what the rest of the week would look like since she would be out a few afternoons. Finally, we discussed how to move forward with the Boshell cases. I will be measuring and modeling the section of the 2nd floor lobby where they will be displayed.

I had a meeting with Danielle and Sabrina in the Long Museum to take a look at the objects for Gallery 226. It was great to see them all in person and be able to arrange them in the way we want to in the case.

After lunch I was back in the Long Museum for the interns' tour. The Long Museum is the Walters Art Museum's storage facility located on the lowest level of the Charles street building. It got its name because it is a long and narrow space, hence Long Museum. Exploring collections is so much fun! The Long Museum is full to the brim of beautiful and extravagant treasures. If I could I would spend an entire day in there.

After lunch I measured and began to model the 2nd floor lobby for the Boshell Cases.

We had an object replacement team meeting. This team is still working on the object replacements for the medieval galleries. This meeting got into more detail about measurements, materials, and methods of construction.

Label group. Two types: one for photography, conservation, traveling and one for special instances possibly with image.

7/14 - 9:00 to 5:00

I spent the morning working on the Gallery 226 document. I received updated measurements for one of the objects from Danielle, the registrar on this project. So I was able to rescale the object in the file, and complete the design.

We had a collections and curatorial meeting.

After lunch I started to clean up the sheets in the Gallery 226 document, and at two there was a conservation tour with a few other interns. Because of my brief background in book and manuscript conservation it is always exciting to see different conservation labs, how they are set up, and what projects they are working on. Their lab is split into three divisions: painting, book and manuscript, and object. Unfortunately, I had to rush to a 3pm meeting with Katherine so I missed the object conservation part.

I met with Katherine and Amy to talk about the Carriage House. Katherine presented a PowerPoint about the objects and concepts behind the exhibition. It will be laid out in 4 distinct areas: Japanese, Chinese, Thai, and Burmese. Each conceptual area will somewhat resemble an altar display with a central Buddha figure, and offering bowls, and supporting figures. Overall, it's a look at the differences between these four cultures that worship the same deities. For example, a Japanese altar would be significantly more minimal than a Thai altar.

I spent the remainder of the afternoon finishing up the Gallery 226 document and sheets, and exported the sheets as PDF files. I began working on the object placement, and created a quick conceptual floor plan for the Carriage House. I still need a lot of the measurements for these objects, which I will be able to address tomorrow.

7/15 - 9:00 to 5:00

I emailed the PDF package of Gallery 226 to Sabrina, Amy, and Ashley for feedback. From their feedback, we decided it would be best to add a block underneath the object in case two. After I fixed that case I fixed up the file, and worked with the smart blocks a little bit to get them to do what I need them to do. While the smart title blocks are extremely helpful in saving time, they can be quite finicky, and require a little maintenance. For a while I thought that I couldn't edit the 2D symbol after I attached it to a sheet border, but I realized that I can! Which makes fixing them up extraordinarily easier!

I worked on the Carriage house floor plan as much as I could with the measurements and information that I have. I emailed Kirsten, the registrar for this exhibition, and asked if she could have a conversation with conservation to work on what the conservation requirements for these objects would be. I also asked her to gather more complete measurements for the objects. This is Kirsten's first exhibition in which she is acting as a registrar, her main job in the department is Exhibition Project Manager. Hopefully, I will have all of the information I need next week to go really far with this project!

After lunch I worked on the Ford Gallery object floor plan, and completed the skylight layout! Even though we don't have all the information we need for this project Ashley and I decided I should go ahead and work on two possible floor plans for this gallery. I decided to create one in which we would keep the skylights, and the other as if the skylights were removed, which is the ideal scenario. I copied the skylight layout and used that as the starting point for the non-skylight layout. While re-working this floor plan, I have to keep in mind the narrative, and which object cases need to be situated near each other. I suppose once I'm finished with these I will send them to Katherine and Amy for their feedback.

At 2 Ashley and I had a meeting with Henry, Asa, and Joaneath to talk about more details about the DIG (Didactic, Interactive, Graphic) list for the Senses exhibition. This exhibition will be highly sensory so we needed to discuss some of the logistics of installing the scent cubes, the projectors, in-case speakers, and the rosary with paternoster bead.

Ashley left at 3 to volunteer at the ArtScape festival so I continued to work on the Ford Gallery floor plan, and took a brief break to collect some data in the Medieval gallery. With the festival going on and a summer camp

activity happening in the gallery I only managed to conduct one survey. Maybe I will get more next week!

Week Nine

7/18 - 9:00 to 5:00

A good portion of the day was spent finishing up the second Ford Gallery object placement plan. I also started to model the platforms and object placement for the Carriage House. I had all of the objects scaled in Vectorworks already so the thing that took the longest was figuring out where they could all fit in the gallery.

I talked with Ashley for a while about everything that was going on this week as far as projects go, and that she will be taking off work Thursday through Monday.

Ashely and I had a brief meeting with Julie from conservation, Mike an art handler, and curator Katherine Kasdorf to take a look at the Vajravarahti in the Ford Gallery. This sculpture will be in an upcoming exhibition that Katherine is working on which opens in November, so they needed to look at its current mount and assess what sort of case it will need.

7/19 - 9:00 to 5:00

I worked on the floor plans for the carriage house, and cleaned up the sheet layers for others to take a look at. We had another meeting about the DIG (Didactic Interactive Graphic) list for Ferocious Beauty. This meeting was more so focused on the graphics and activity space in the gallery. The title treatment will be placed on a sign above the doorway because there isn't wall space on the sightline from the entrance. The intro text and other text panels were decided on, and the activity space will have black cardstock, size and drawing materials are still to be determined. We still need to figure out a hanging system for the activity space so visitors can leave their drawings to be displayed. And the take-away handout will be available near the intro panel.

After lunch we had an engagement team meeting, which was mostly discussing what we had talked about at the earlier DIG list meeting for Ferocious Beauty. The take away is actually more of a mini-catalogue for the smaller exhibitions that will not have publications to accompany them. There was a brief update on the Senses RFP for the medieval garden video; They have chosen a company to work with and they need to get started immediately to have it in time for the show!

Katherine Kasdorf recently found a skull cup in the collection that is actually made of a human skull. Skull cups were ritual objects used in Tantric Buddhism, which is what Ferocious Beauty is exploring through its objects. She proposed adding it to the checklist because the one currently in the show is metal made to look like a skull. The only problem was that she had reservations about displaying human remains, and wondered if everyone else thought that it could pose any issues. Eventually we all agreed that we should go for it, and be prepared to have conversations if they arise.

Ashley and I took an hour to look over the Ford and Carriage house object plans I created. We decided I still had some work to do on the Carriage house plan so I sent the Ford sheets to Katherine and Amy, and made some edits on the Carriage house.

These initial Ford plans were a huge lesson in communication for myself and Katherine. She expressed her concern about the organization of the objects, and the object key wasn't super helpful because it didn't follow any logical order. Even though I did re-organize the object key to match the check list, Katherine sent a more detailed break-down of object pairings and areas. This would've been so helpful a week ago!! So now its back to a blank floor plan.

7/20 - 9:00 to 5:00

I finished up with my edits of the Carriage House object plan, and tried to organize everything in a way

that was as crystal clear as possible. I had Ashley check out my edits before I sent them off to Katherine and Amy.

I continued to work on the Ford Gallery floor plan. Katherine and Amy stopped by my desk to talk about the Carriage house floor plan. Some of their notes directed the plan to how it was in my previous iteration, which wasn't the best use of the space. We had to talk through a few things, and I had to explain the space restraints in some cases because there just isn't enough room to do some of the things they wanted. In the end, I think we agreed on a few adjustments, so now all I need to do is wait on the updated measurements and conservation requirements for the objects.

After lunch we had an Interpretives process meeting. It looks like this group is getting really close to a final product and presentation. The majority of this meeting was looking at the gantt chart that Jenn Paulson had created as an accumulation of all of the process documents everyone has created already. Once all of the details of these process documents is completely fleshed out, this team will present this proposed ideal exhibition process to the directors of the museum.

Next we met with the painting conservator to talk about the Thai paintings that they have been working on. The grant they received to conserve these paintings requires that they be exhibited upon completion. Katherine was considering adding them to the Carriage House re-installation. These paintings need a lot of special time consuming work because no one has yet to identify the binder used with the pigments in the paint. A lot of the paintings have some water damage, and the paint is flaking off in some areas. Around the edges of the paintings animal glue was used and a lot of it was eaten by bugs. Because of their light sensitivity, they can only be on view for 3-6 months at a time, and need a resting period of 2-5 years respectively.

7/21 - 9:00 to 5:00

I completed my revisions of the Ford Gallery object placement plans!!! This round I organized them much more similar to the way I organized the Carriage house documents I created. I think I needed to work through a few of these to really be able to see what kind of notes they needed, how the sheets should be organized, and what different views were needed to understand what was happening.

Since Ashley is out on vacation, and I am still waiting on updated measurements for the Carriage house, I decided to take the afternoon off and visit the Maryland Historical Society Museum.

7/22 - 9:00 to 5:00

I received the Carriage house object measurements, and a few conservation requirements from Kirsten, the registrar for this project. So I was able to work on this most of the day and finish it up.

At 3 I had a meeting with Amanda, Rachel, and Johanna about the words on cases visitor evaluation project. This evaluation is in preparation for Hackerman House, and they want to test the effectiveness using descriptive vinyl words on the object cases in the ceramics galleries. We chose two possible cases in the ancient galleries to test with, and talked through Rachel's proposal for the evaluation. We simplified it a lot, which will help Rachel to get to the ideas and feedback that we are actually after.

Week Ten

7/25 - 9:00 to 5:00 / Day Off

7/26 - 9:00 to 5:00

First thing this morning I caught up with Ashley, and talked about the Carriage House and Ford Gallery floor plans that I finished up last week. To move forward with the Carriage house floor plan we need more detailed information from conservation about case requirements. Ashley suggested that I set up a meeting

with Katherine to go over the Ford Gallery floor plans, so that I could explain some of the decisions I made regarding the design. We ended up talking for a while around 11:30. Katherine said she wanted to spend some more time with the plans to go through them more thoroughly and meet with Amy about them as well. We are going to meet in the Ford gallery tomorrow to talk about it further.

Again, I was at another standstill as far as waiting for information and conversations to work on my projects. A few of us went out for coffees, and Ashley and I brainstormed about what I could work on in the meantime. Another project that is in its very beginning stages is the Russia show. For the remainder of the afternoon I read through some of the working documents, and started to take some notes and become familiar with the objects.

7/27 - 9:00 to 5:00

I continued to research for the Russia exhibition.

Ashley and I had a chance to look at the Boshell mini room and measured it. I finished up those plans as much as I could. We are waiting to hear from one of Ashley's colleagues about how they display their mini rooms at the Field museum.

I talked with Ashley for a little while about what I have learned so far in my research into the Russia stuff.

Polovtsoff's father was Baron Steiglitz who founded a school and museum in Russia. Polovtsoff was Russian art and antiques dealer who fled from Russia after the revolution of 1917. He moved to Paris after revolution which is how he came to sell Fabergé things to Henry Walters. Before and during the revolution he turned Pavlovsk Palace, one of the Romanovs many palaces, into a museum and kept the treasures safe from thieves.

I met with Katherine and Amy and Ashley in Ford to talk about the floor plans I worked on last week. Katherine gave me some notes as far as some new ideas that she had for the object placement and reactions to my object placements.

I worked on revising the plans and made adjustments to the previous iterations. I set up a meeting with Katherine to talk about them tomorrow.

7/28 - 9:00 to 5:00

I did some more research before curatorial meeting at 10.

Talked with Katherine briefly to talk about revised plans. She and Amy will take a close look at them, but I will be gone by the time they are done!

The rest of the day I researched:

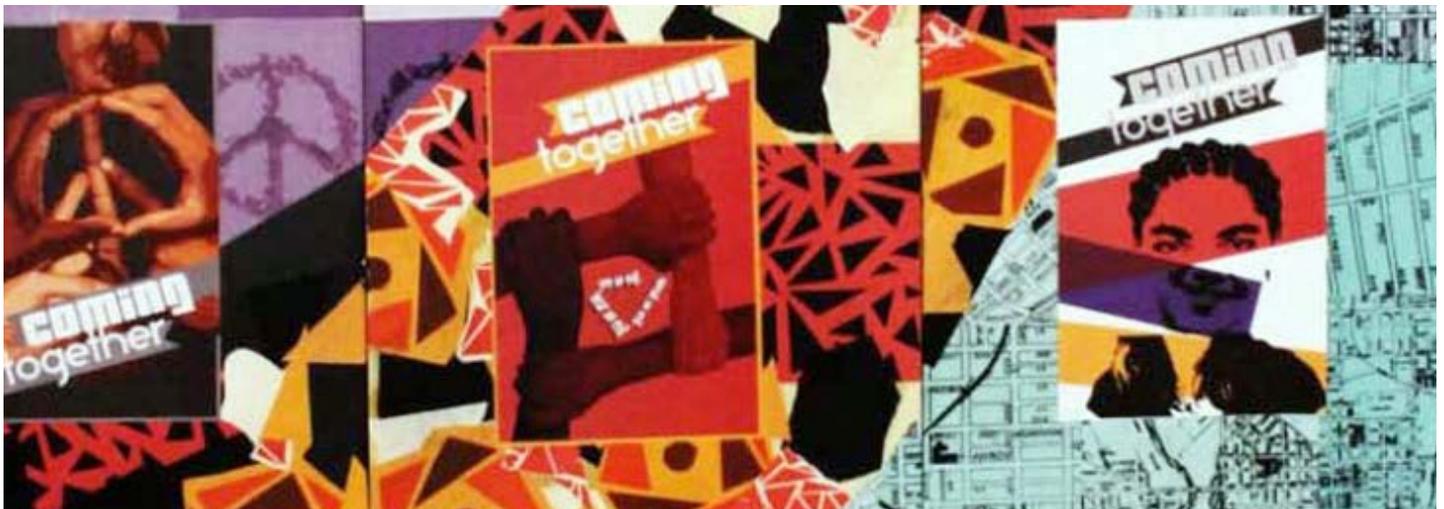
It is really interesting to find that Fabergé's success and fall is solely the consequence of the excessive wealth of the Romanov family. 50-some imperial eggs were made in the 30 years that Fabergé was operating and it all began with Maria Feodorovna (1885-1917). She received at least one egg every year during this time period. I was never interested in Fabergé until now! I think the Imperial Fabergés are a huge symbol of excessive wealth and opulence, especially when you find that the people of Russia were struggling for food, resources, and jobs at this time, which is what led to the eventual downfall of Nicholas II and his family. There was a job strike in 1905, followed by WWI, which left Russia in shambles. While they had great numbers they struggled to survive and at least one million were lost during the war. After so many years of famine and general awfulness the Bolsheviks revolted and forced Nicholas II to be admonished in 1917. One thing to note here is that Nicholas II never wanted to be Tsar and it showed that he didn't care. In 1918, Nicholas II and his family were executed in their basement. Their bodies burned and thrown into a mineshaft, not to be found again until the 1980s. What I find the most amazing is that Lenin didn't allow any of the palaces to be pillaged. He had them all locked and had the most valuable treasures stored in vaults in Kremlin. In the long run, this helped Russia revitalize itself, and helped to preserve the Faberge treasures for generations to come.

While some are lost, possibly forever, museums in Russia and in the United States can display the exquisite Fabergés for all to see.

7/29 - 9:00 to 5:00

I met Ashley at a coffee shop first thing in the morning to have a wrap up conversation. I'm coming away from this summer with extremely developed Vectorworks skills, I'm blown away by what I was able to model in the program. I think even though I wasn't able to work on a large project from start to finish, that wasn't a realistic expectation anyway with the allotted time, I think that I had some very important experience with problem solving in a problematic space. I also have a better grasp on the entire scope of the exhibition planning and design process, from all of the different people and roles involved to the nuances and details of the process.

Ashley and I had a meeting at 11 with Alexander Jarman, Alison, and Asa to talk about the Dia de los Muertos installation with Edgar Reyes. The idea is to create a crowd sourced altar in the sculpture court. It sounds like it will be a really cool community based art piece!



Edgar Reyes. Image credit: www.reyesedgar.com



Gatchina Palace Faberge Egg
Image Credit: www.art.thewalters.org