



SELDOM IS HEARD

voices of the cowgirl

DESIGN DEVELOPMENT PACKAGE

GRADUATE THESIS

MA Exhibition and Experience Design
SUNY Fashion Institute of Technology

CIERA IVESON

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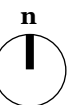
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**SELDOM
IS HEARD**
voices of the cowgirl

**AUTRY MUSEUM OF
THE AMERICAN WEST**
4700 Western Heritage Way
Los Angeles, CA 90027

EXHIBITION DOCUMENTATION
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KEY PLAN



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EX001

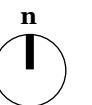
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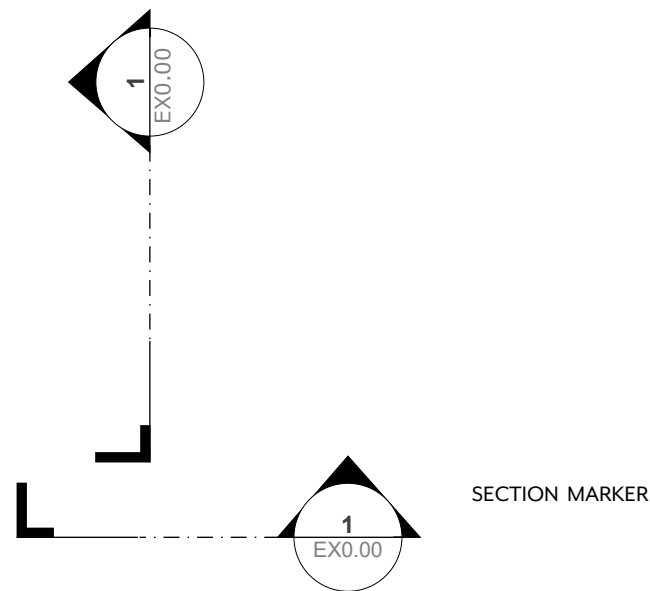
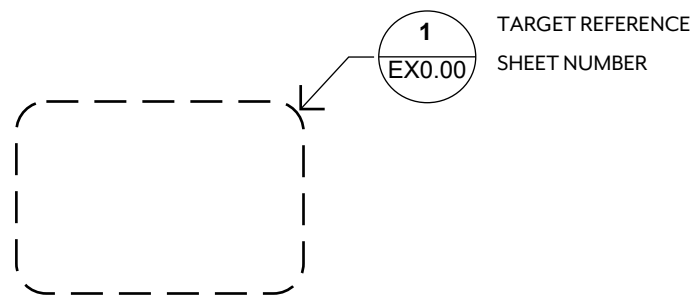
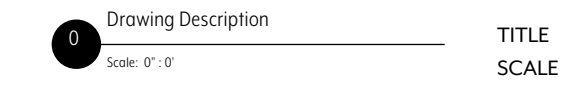
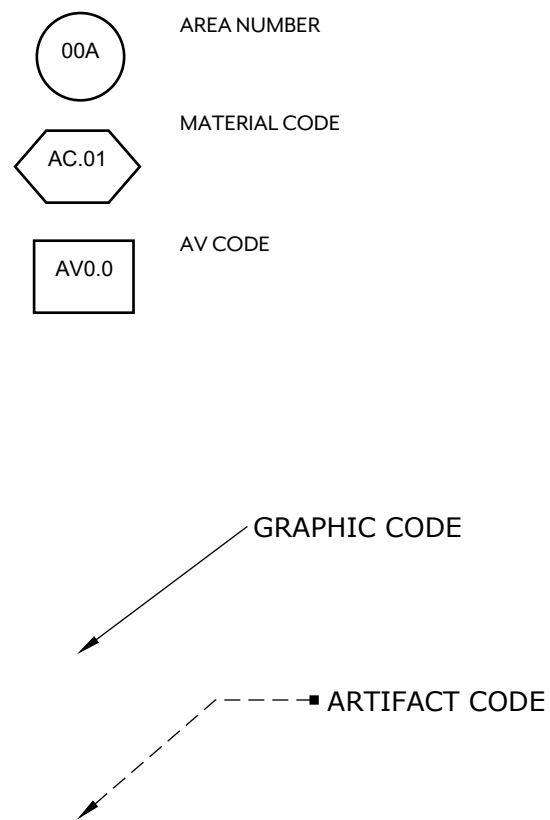
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SYMBOLS LIST

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EX002



SYMBOLS LIST

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EX002

EXECUTIVE SUMMARY

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EX100

THESIS STATEMENT

Museum visitors come to historical exhibitions with preconceptions, biases and relationships to content which can prohibit them from empathic experience, inclusive thinking, and active learning about different perspectives. **Adaptive storytelling** is a way for visitors to receive and process content within a designed environment that fosters **critical thinking**, **relevancy**, and **connectivity to new information and context**. Holistic integration of adaptive storytelling into an exhibition that both **incorporates a visitor's perspective** while introducing them to new ones can enable history museums to be a place of active engagement and conversation where visitors integrate historical knowledge with the **present** and the **future**.

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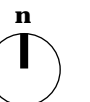
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EX101

CONCEPTUAL APPROACH



No two cowgirls are the same, yet together they form an iconic American identity. **SELDOM IS HEARD: VOICES OF THE COWGIRL** reveals the mindset of the Cowgirl and the forces women battled to blaze their own trail in the American West. Despite many obstacles, the spirit of the Cowgirl persevered, creating new possibilities for women across the country.

Our journey begins with three women: Phoebe Ann Mosey (**Annie Oakley**), Mary Fields (**Stagecoach Mary**), and Martha Jane Canary (**Calamity Jane**). Through **daily objects, clothing,** and **personal narratives** from past and present cowgirls, visitors will experience the spirit of the cowgirl up close and personally.

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voices of the cowgirl

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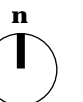
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CONCEPTUAL APPROACH

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EX102

CLIENT

The Autry Museum of the American West

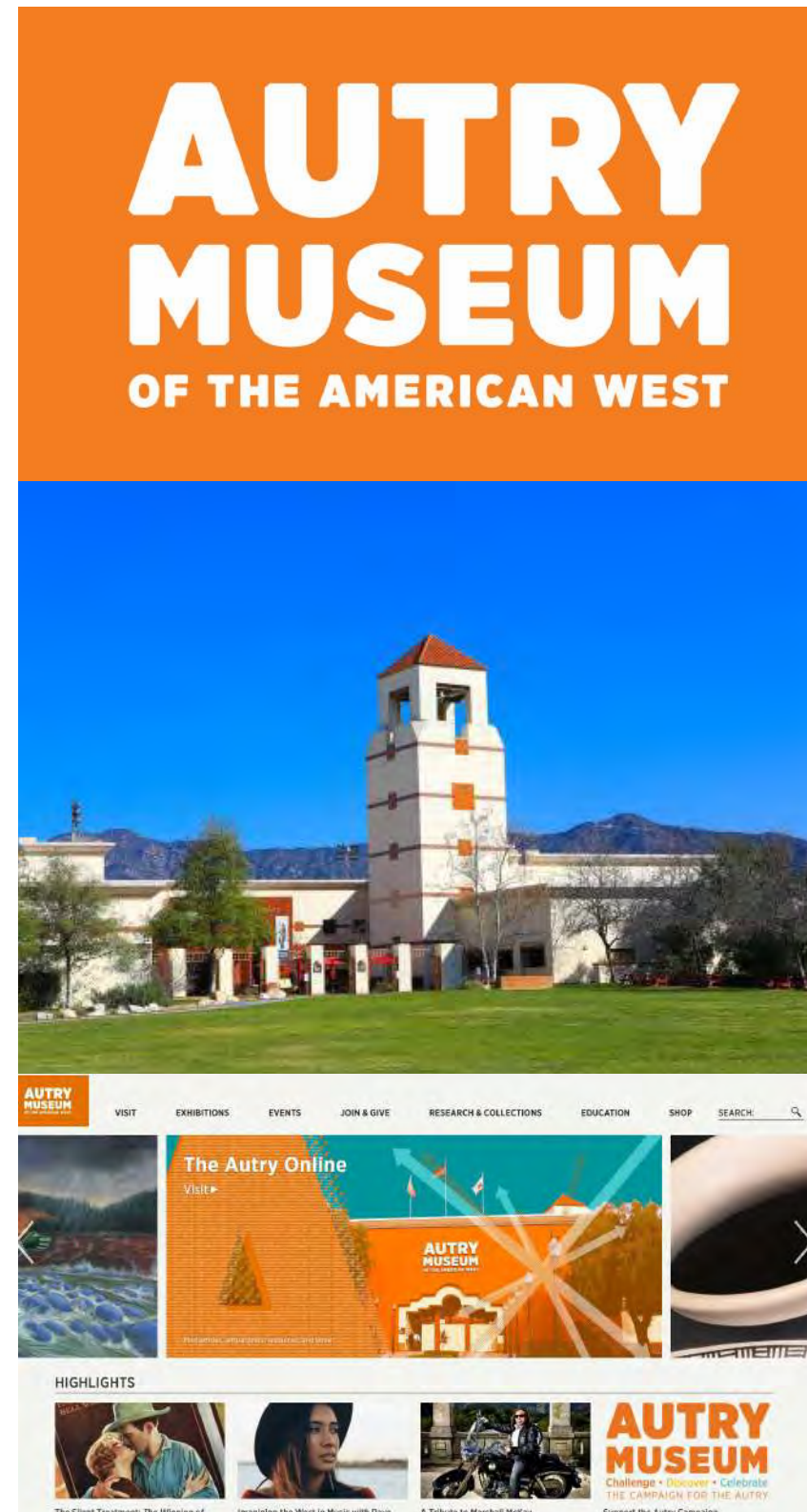
The Autry brings together the stories of *all peoples of the American West*, connecting the past with the present to inspire our *shared future*.

2022 Strategic Plan Pillars:

1. Inclusion
2. Education
3. Respect
4. Collaboration
5. Connection
6. Innovation

Key Considerations:

- Evaluating experimental activities designed to appeal to new audiences in their 2022 strategic plan
- Greater personalization options for visitors
- Connecting the history of the West to present day
- Fully inclusive histories of the West with multiple perspectives



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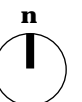
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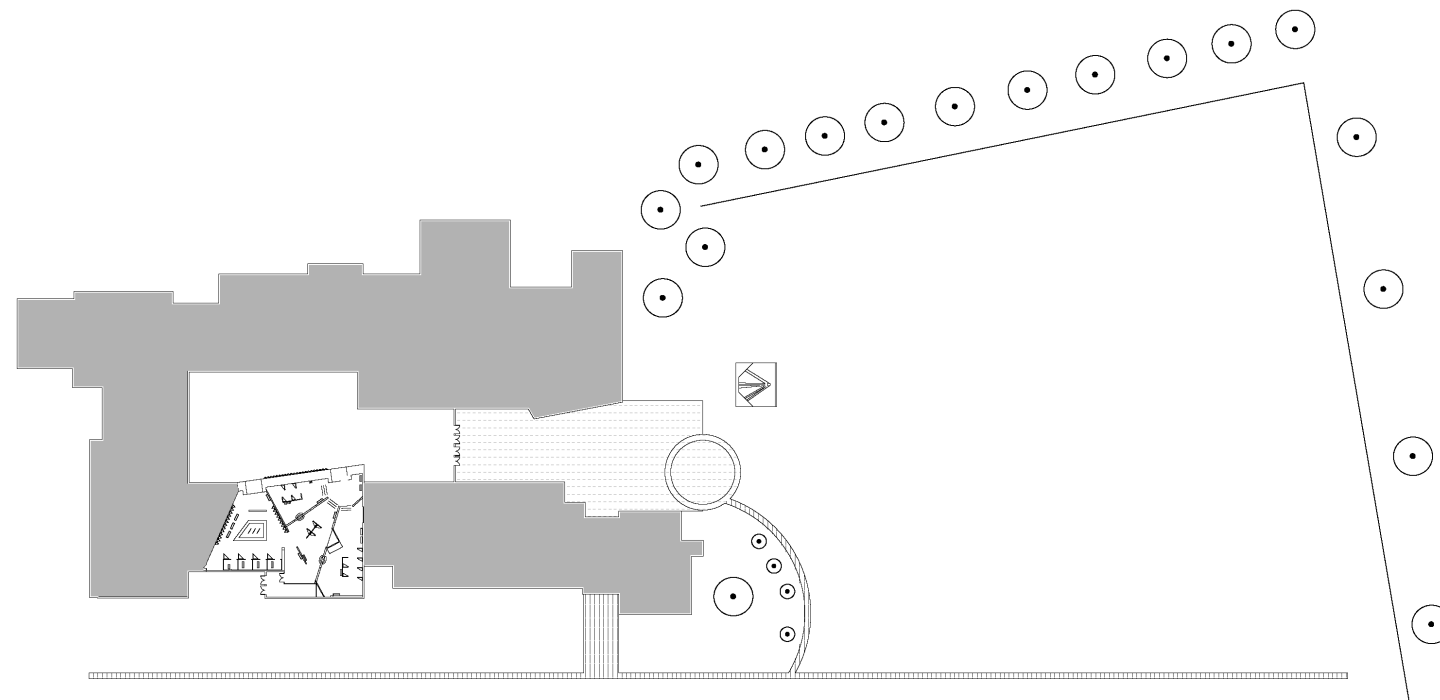
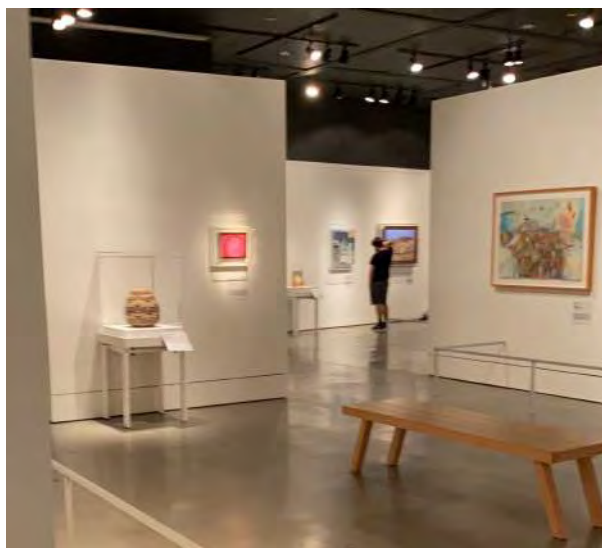
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EX103

SITE



Situated in Griffith Park, the Autry sits opposite the Los Angeles Zoo. Inside, the museum has modernized exhibitions with engaging object displays and multimedia. The George Montgomery Gallery is the largest temporary gallery, with approximately 6,550 square feet.

Key Considerations:

- Wayfinding will be needed to connect the indoor and outdoor exhibits. The outdoor exhibit will be seen by any visitors in the south parking lot on the way into the building, and it will be visible during events.
- The large wall entering the gallery is an important space to get visitor attention.

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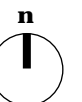
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SITE

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EX104

AUDIENCE

PRIMARY

Adults and Young Adults in Los Angeles

Target Ages: 16-44

Key Design Factors:

- Create an inclusive “bridging” experience for Hispanic audiences
- Center on uniqueness, novelty and authenticity in a participatory experience for ages 16-25

SECONDARY

Students

Target Grades: 6-12

Key Design Factors:

- Immersion in history
- Use of objects to connect to Autry classroom program

TERTIARY

Tourists

All Ages

Key Design Factors:

- Branding in Griffith Park
- Generate excitement in the park to visit the Autry museum

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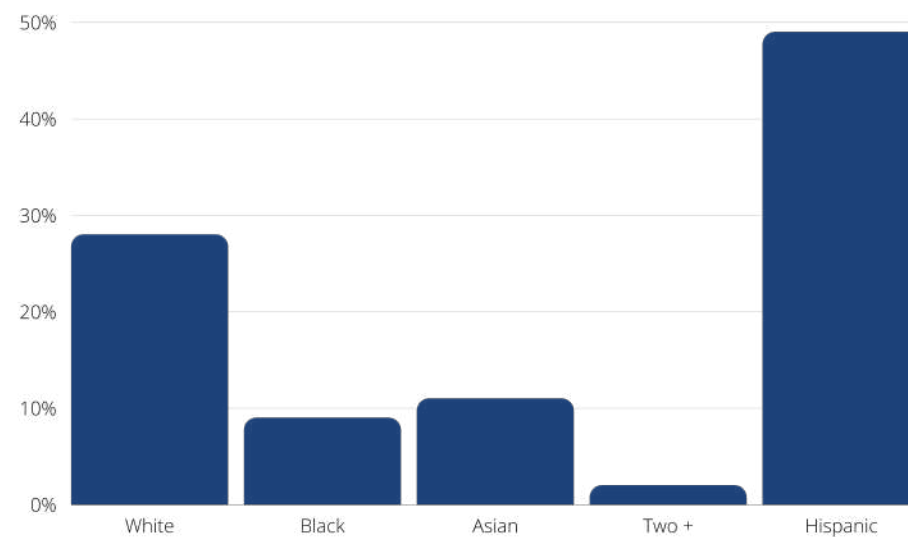
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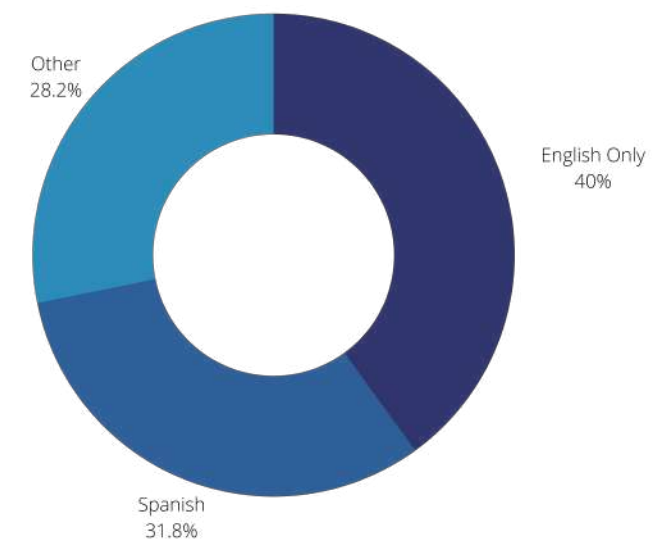
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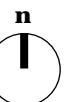
RACE & ETHNICITY



LANGUAGE



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AUDIENCE

SCALE N/A
DATE 12.5.21

EX105

GOALS

PROJECT

- 01 Use creative combinations of perspectives, materials and media to foster historical literacy about the cowgirl in the American West.
- 02 Share multiple perspectives on the cowgirl to reveal the similarities and differences of women from past and present who live this lifestyle.
- 03 Connect the history of the cowgirl to our present moment in America to spark conversation in the community.
- 04 Build vibrant relationships within the Los Angeles community through a “can’t miss” event for residents.
- 05 Bring in new visitors to the museum who are visiting Griffith Park.

EXPERIENCE

- 01 Intimate, subtle moments of connection between the visitor and the cowgirl that are uniquely relevant for each visitor
- 02 A give and take between the visitor and the content, incorporating the visitor’s perspective while introducing them to new ones through the exhibition story.
- 03 Seamless integration of technology tools into the storyline that facilitates a feeling of control and agency for the visitor, while staying connected to narrative story themes.
- 04 Connection to land in the American West through murals in the exhibition and a unique day & night exhibit on the South Lawn space for visitors and Autry event participants

EDUCATIONAL

- 01 “Cowgirl” is both a set of ideas and mythology in American history, as well as a real identity and career for women past and present.
- 02 Understand the personal lives and mindsets of cowgirls to get to know these women on a personal level.
- 03 The contextual history of the cowgirl and the ways societal pressures, physical survival and personal agency contribute to the unique lifestyle.
- 04 Significant contributions of the cowgirl to American history and rights for women.

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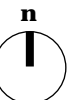
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EX106

CONCEPT DIAGRAM



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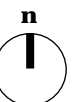
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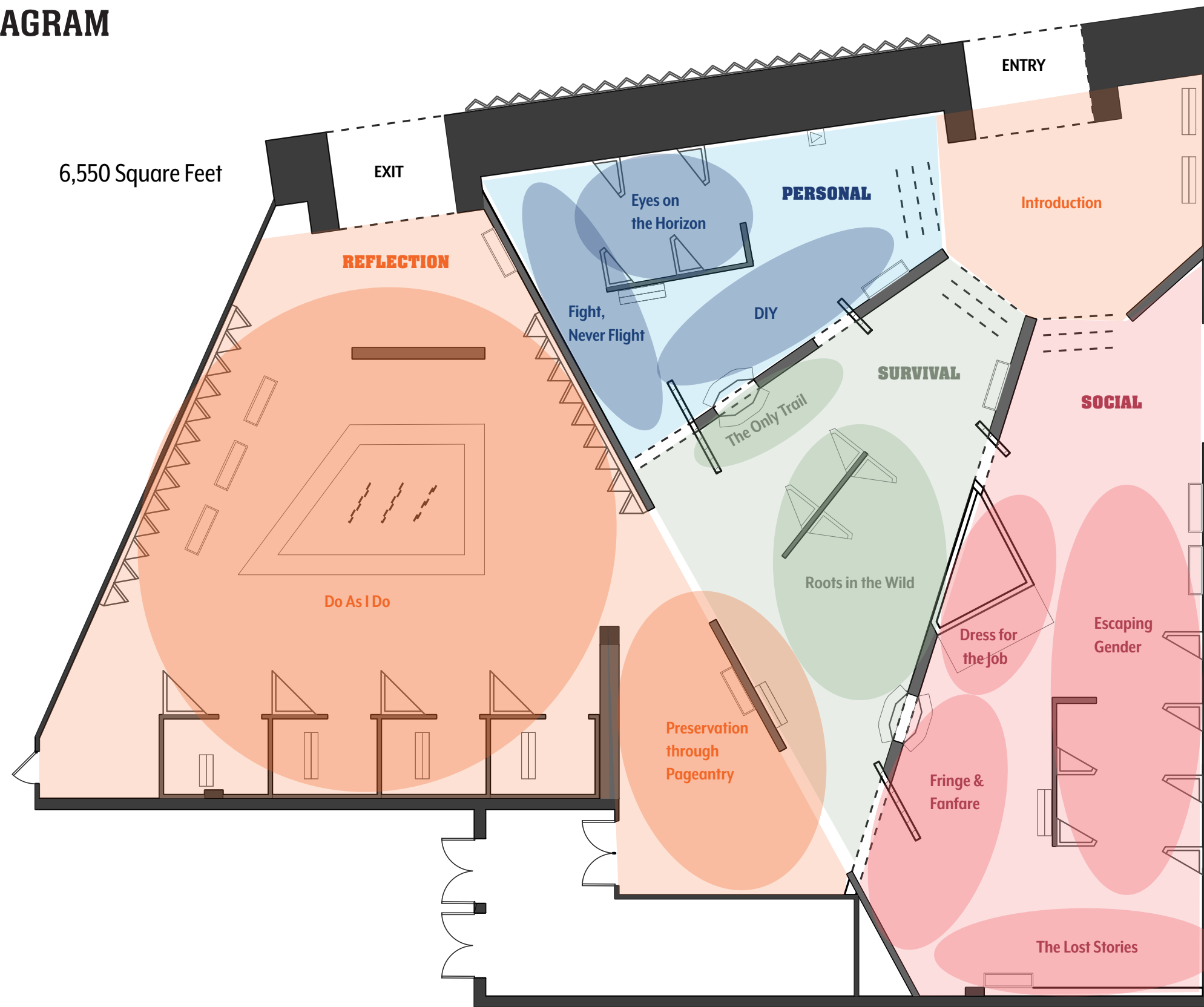
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CONCEPT DIAGRAM

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EX107

CONTENT DIAGRAM



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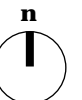
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CONTENT DIAGRAM

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EX108

INTERPRETIVE APPROACH

The visitor's journey begins with a choice: following the Social Path, Survival Path, or Personal Path of the exhibition. In each path, an anchor cowgirl acts as a guide for her section: Annie Oakley, Calamity Jane, and Mary Fields. Through an integrated adaptive storytelling system, the **exhibition story evolves as a give and take between the visitor and the content.**

Each path will explore the lives of the anchor cowgirl and cowgirls who followed her, as well as the themes of the path. Through daily objects, personal testimony, and gesture, visitors will meet the cowgirls up close and personally. At the end of the experience, visitors will be surrounded by objects representing the anchor cowgirls in popular culture. After getting to know a cowgirl personally, does she match the cultural representation we see?

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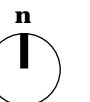
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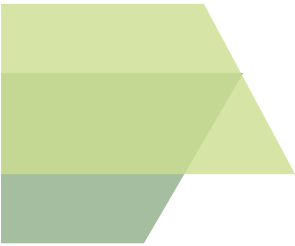
INTERPRETIVE APPROACH

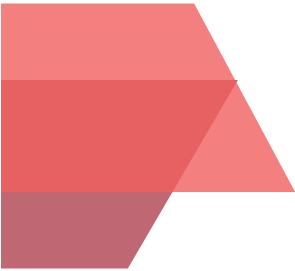
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EX109

VISITOR JOURNEY

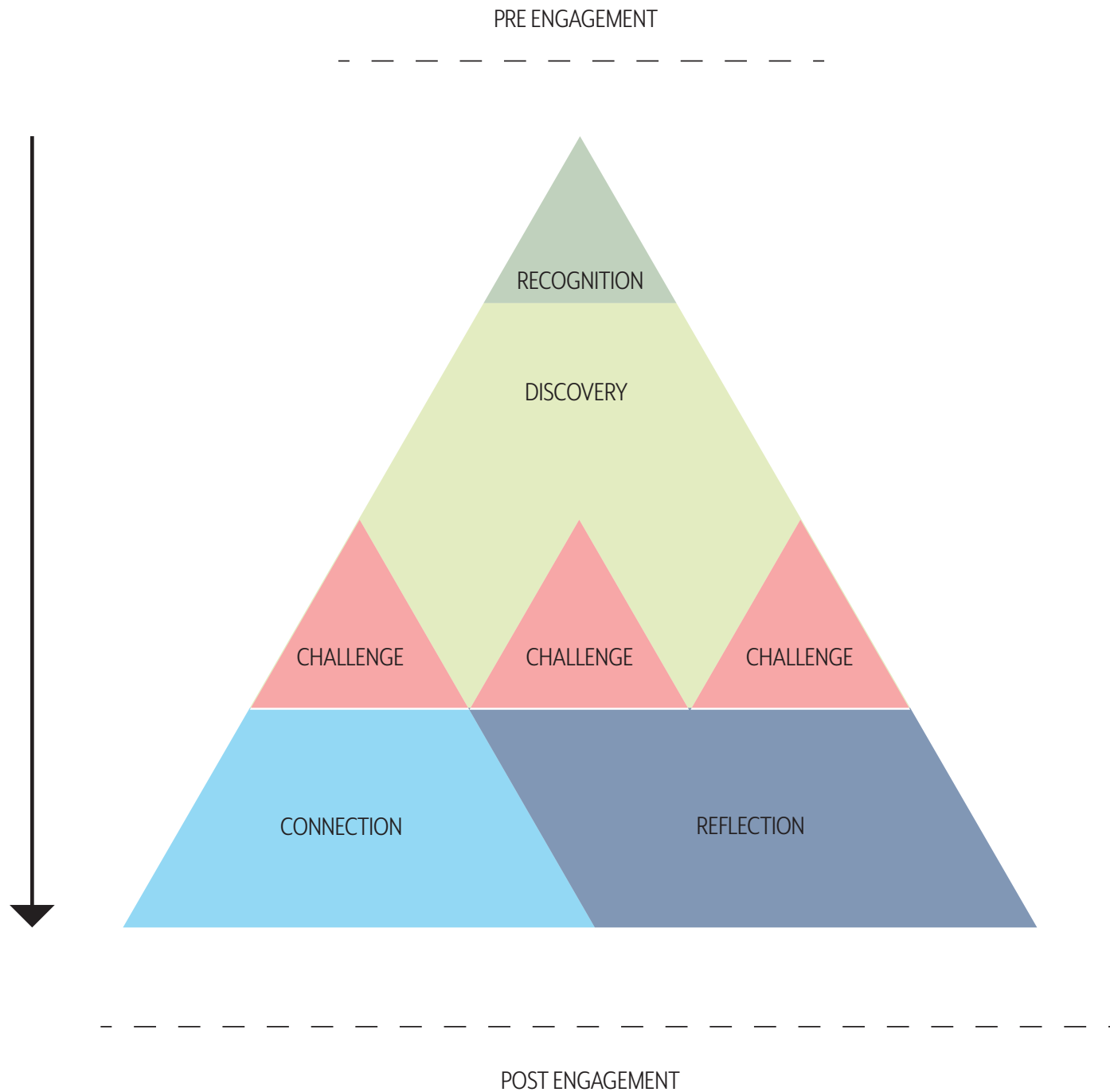
- 

Introduce the visitor to an area of western history they may feel familiar with
- 

Provide agency for the visitor to encourage explorative discovery with the subject
- 

Introduce perspectives on this history that challenge historical nostalgia and romanticism
- 

Create space for visitor reflection, personal connection, and ongoing conversation



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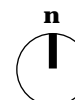
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VISITOR JOURNEY

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EX110

ADAPTIVE STORYTELLING

The content for SELDOM IS HEARD will be delivered through both traditional exhibition elements and an **evolving adaptive storyline that will be custom for each visitor**. The story will evolve based on visitor preferences, visitor location in the gallery, and the visitor's learning style.

RFID will be used to track visitors in the gallery and to activate adaptive moments. Visitor locations will be tracked as they cross certain gallery thresholds, noted on the map. The time spent in each general area will also be tracked, as a mean to determine a visitor's learning style (streaker, stroller, or studier).

In the adaptive storytelling stations, proximity based RFID will deliver unique content to the visitor through a story authorship model outlined on page EX112.

-  **Active Adaptive Story Engagement**
-  **RFID Tracking Thresholds**
-  **Passive Tracking**



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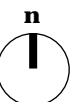
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ADAPTIVE MAP

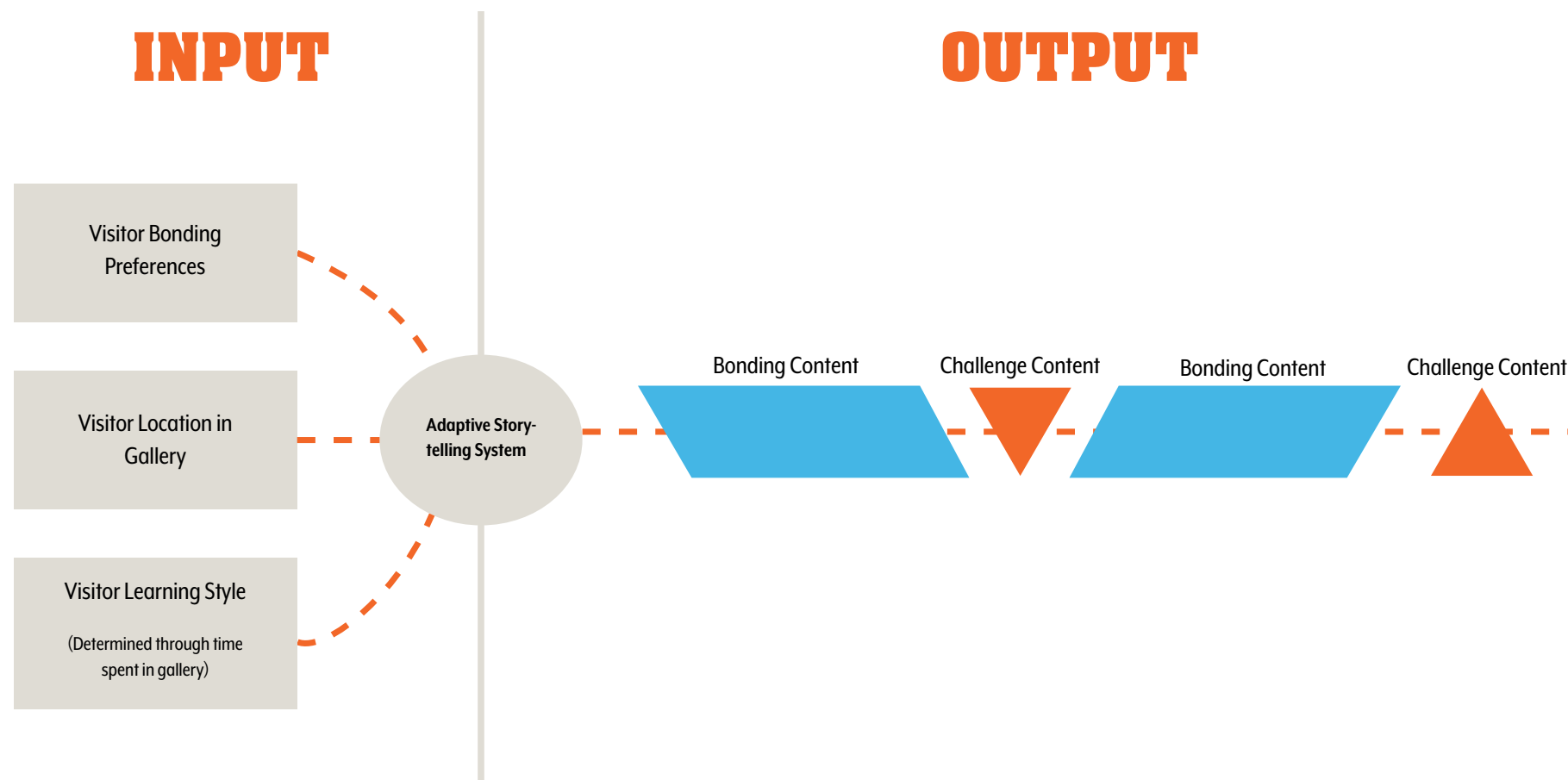
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EX111

ADAPTIVE STORY AUTHORSHIP MODEL

Adaptive Storytelling systems are built using data from the visitor and programmed with corresponding content that can evolve in real time. To maximize the opportunity to build historical empathy and create a space for visitors to integrate historical knowledge into their lives, the story authorship model for SELDOM IS HEARD incorporates the principles of Shared Reality Theory.

Each time the visitor uses an adaptive storytelling station in the exhibition, content will alternate between “**bonding content**”, content that reflects the visitor’s interests, and “**challenge content**”, content that reveals a new perspective about the history of the cowgirl that reveals a different facet of the story.



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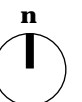
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ADAPTIVE STORY

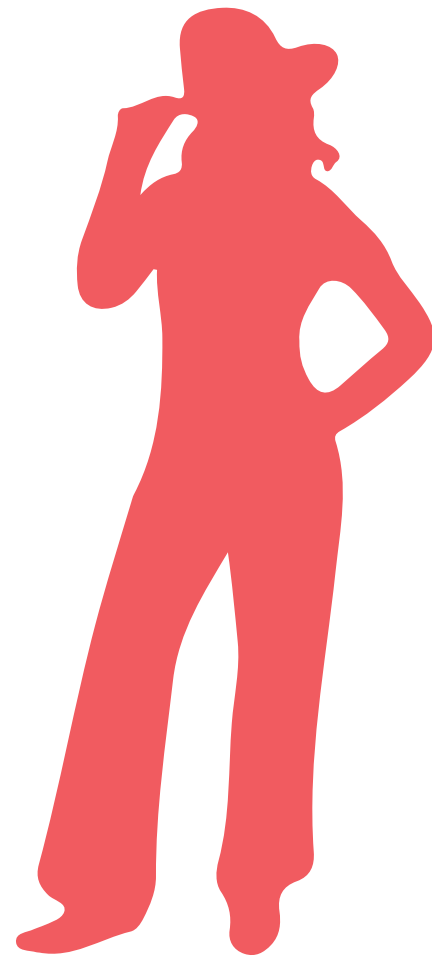
SCALE **DATE**
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EX112

GESTURE ACTIVATIONS

As an **interaction metaphor** to clearly define adaptive areas in the exhibition, and as an opportunity to use **mimicry and gesture** to develop **historical empathy**, adaptive storytelling stations will be gesture activated.

Each gesture is paired with an **anchor cowgirl** and represents the way she lived her life. These gesture are intended to give visitors an immersive and personal moment to live in a cowgirl's shoes.



ANNIE OAKLEY

Annie's gesture is to tip her hat in greeting. Annie's life and career were defined by the careful balance she struck between challenging gender norms and while embracing certain expectations to find success.



CALAMITY JANE

Jane's gesture is to put her hands on her hips and step into a wide stance. Jane's story is about transformation from her childhood as Martha Jane to becoming the mythologized Calamity Jane, as she took on men's roles and behaviors to survive in the West.



MARY FIELDS

Mary's gesture is to pick up her gear and bring her hand to her chest. Mary was well loved as a tough and loyal woman, running a star route mail line well into her 60's. She was a woman of significant grit and heart, which her gesture emphasized.

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SELDOM IS HEARD

voices of the cowgirl

AUTRY MUSEUM OF THE AMERICAN WEST

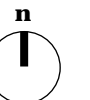
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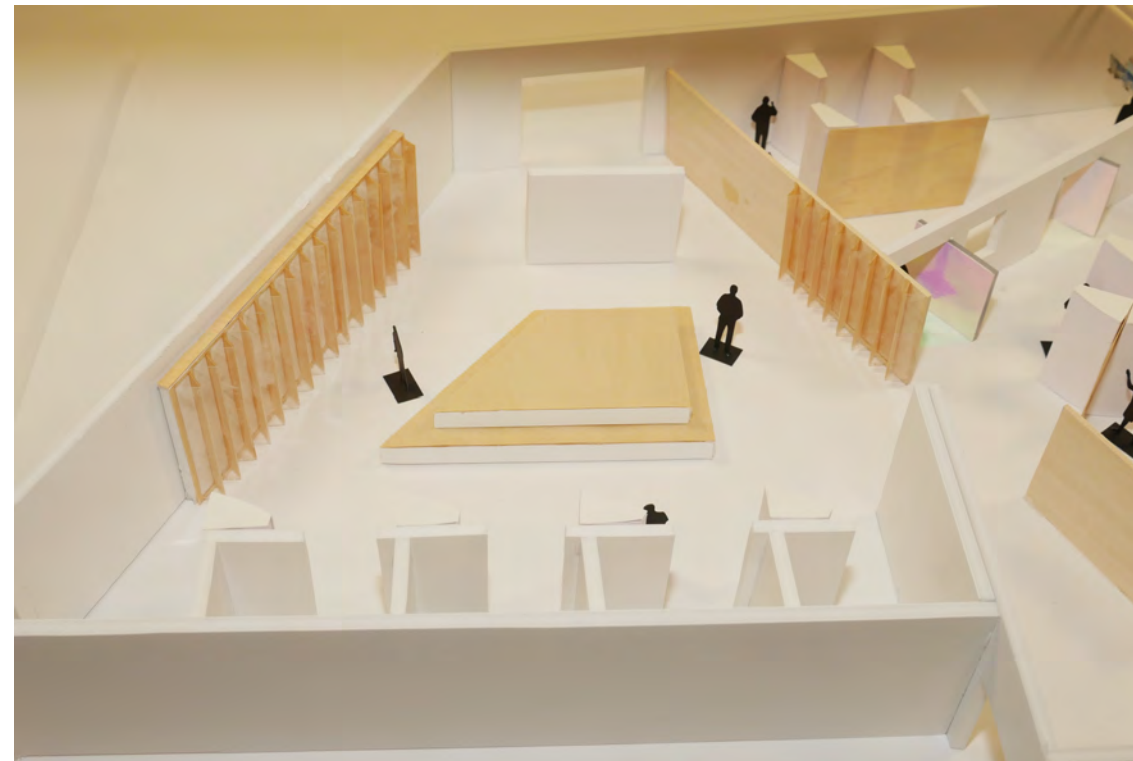
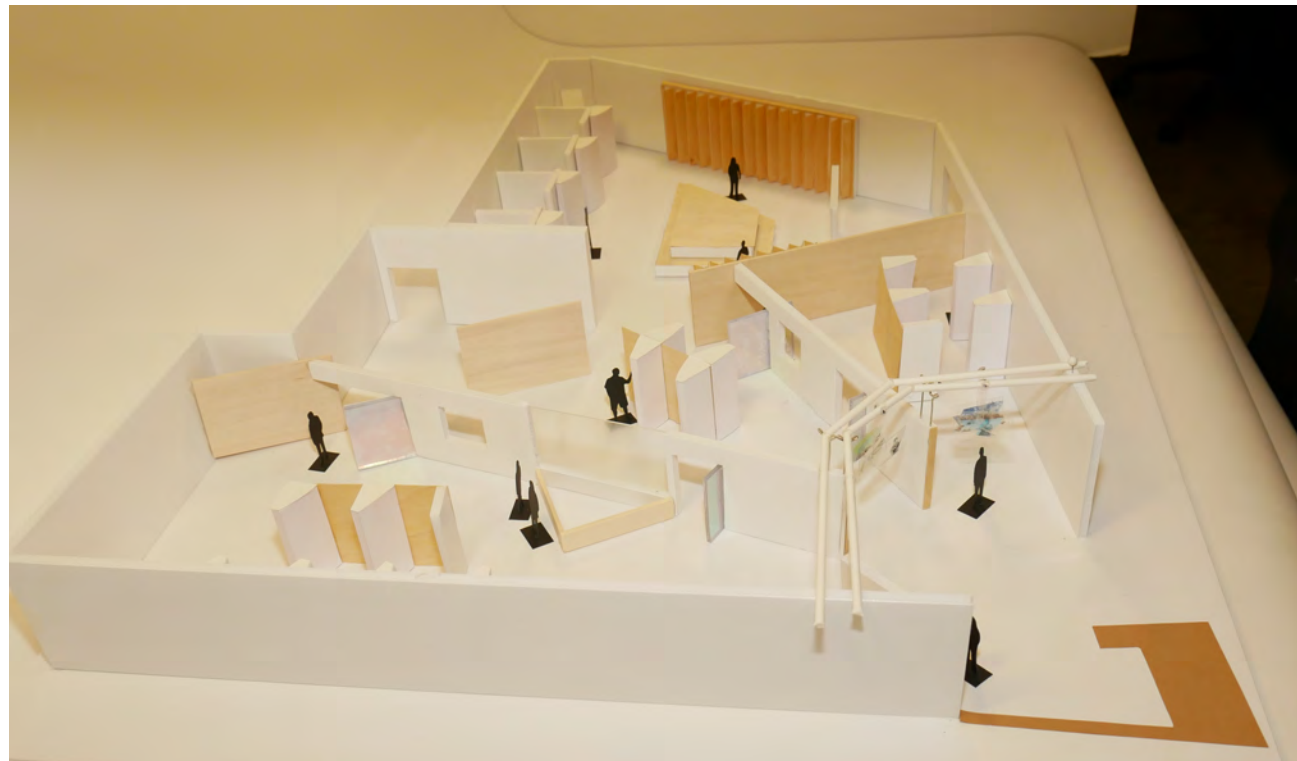
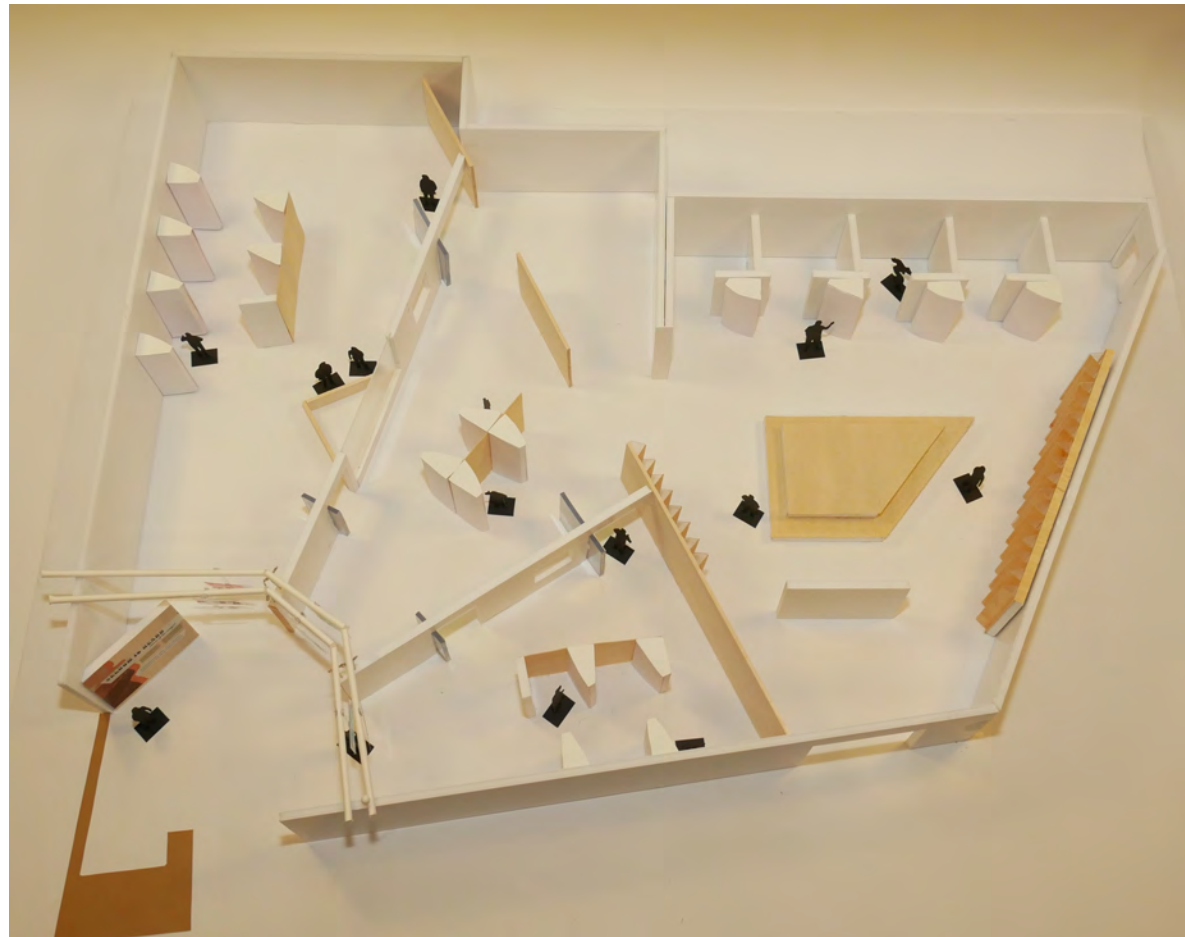
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GESTURE ACTIVATIONS

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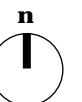
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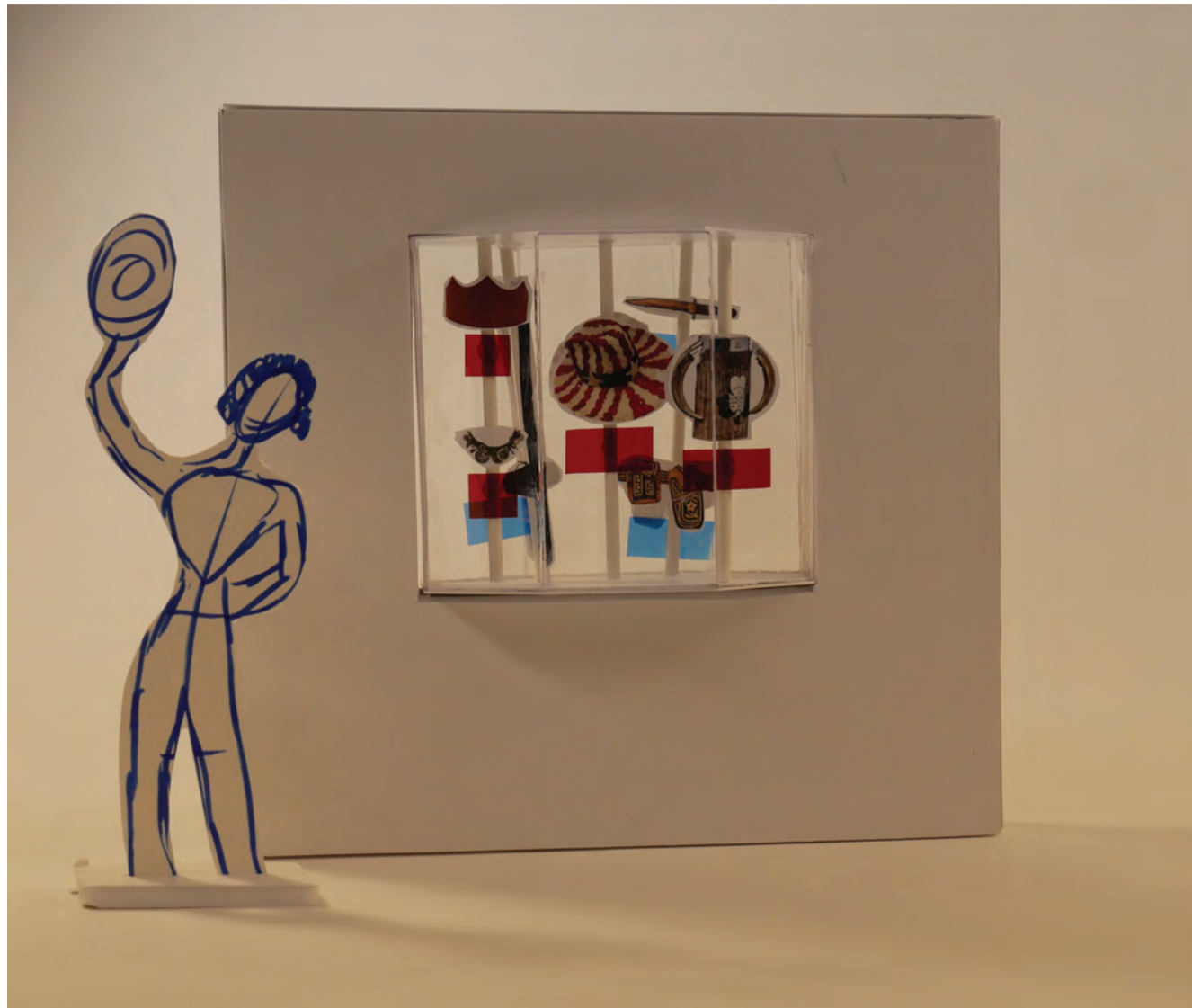
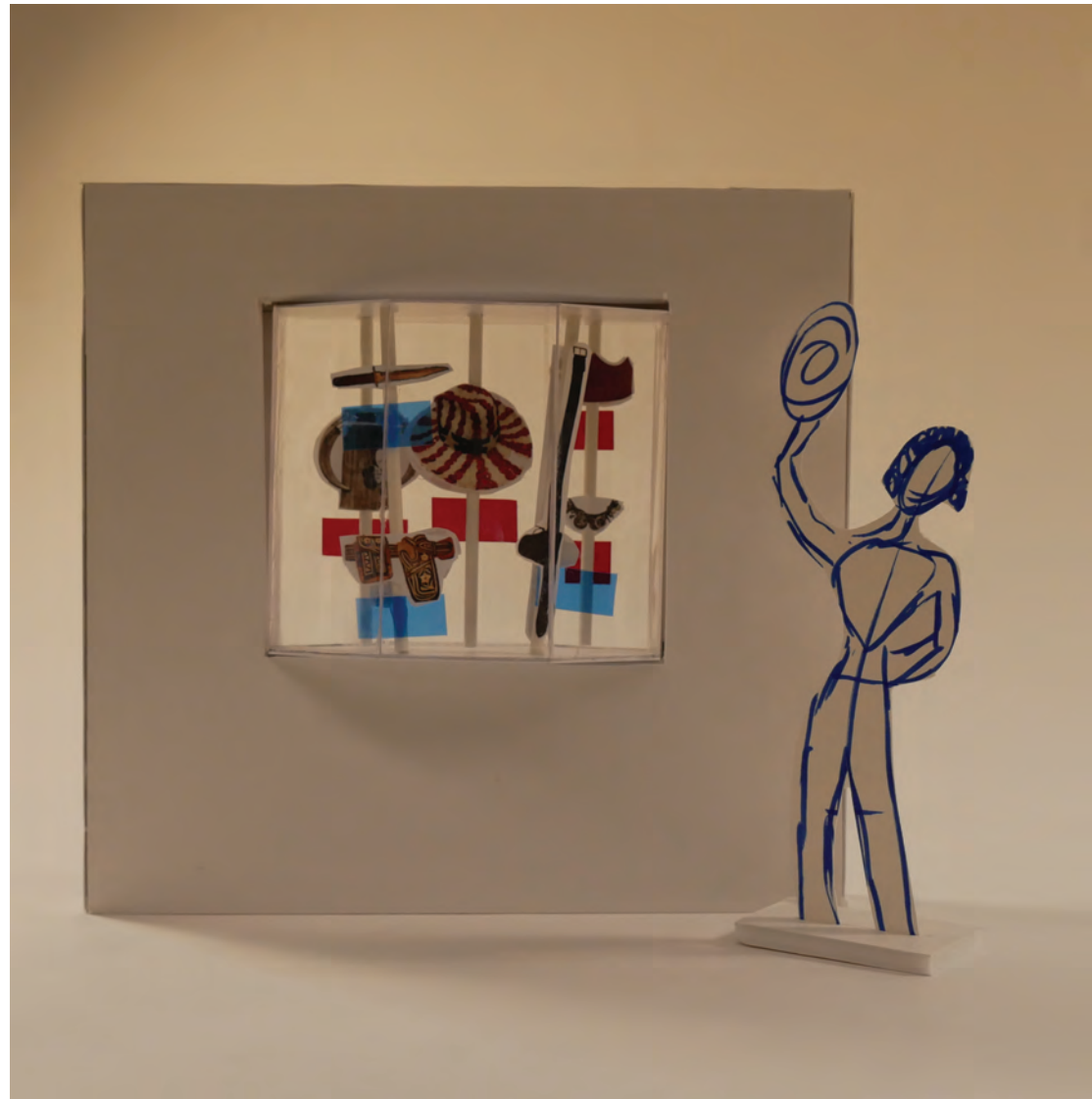
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MODEL PHOTOS

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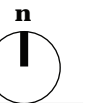
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VITRINE MODEL PHOTOS

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EX115

RENDERINGS

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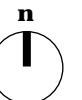
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RENDERINGS

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EX120

SOUTH LAWN



As visitors approach the south lawn, they will see the *In Her Shadow* exhibit with three larger-than-life cowgirl silhouettes. When visitors stand in the exhibit, they will **see** their shadows during the day, and can match them to the cowgirl silhouettes. At night, the exhibit is colorfully lit, providing an introduction to the exhibition for visitors at events on the Autry's Lawn.

As visitors line up their shadows to match the cowgirls, they will be introduced for the first time to the gestures in the exhibition while having a photo opportunity. **They will learn about the cowgirl as a cultural idea** and the mythology around cowgirl stories.

Wayfinding pillars will lead visitors from the indoor and outdoor exhibition elements.



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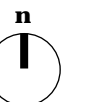
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SOUTH LAWN

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EX121

EXTERIOR GALLERY



Upon check in, visitors will receive an RFID badge to wear in the exhibition. During check in, visitors will complete a short on-boarding on an iPad to note language and accessibility preferences, and any areas of personal interest in the cowgirl story.

Visitors will see a large installation with the exhibition logo to welcome them into the main gallery.



Exit View



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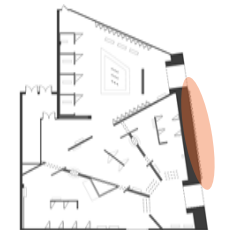
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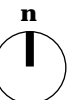
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EXTERIOR GALLERY

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EX122

EXHIBITION ENTRANCE



As visitors enter the George Montgomery Gallery, they will see three paths. Each path will explore a force that helped to create the cowgirl: social forces of gender, race and class; survival forces when establishing a life in the West, and personal forces of drive and vision. To begin the journey, visitors will pick a path to explore. From that point forward, their location in the gallery will be tracked using RFID sensors to support the adaptive storytelling authorship.

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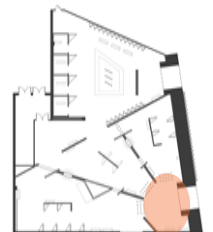
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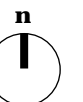
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EXHIBITION ENTRANCE

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EXI23

SOCIAL FORCES

The Social Path explores the forces of **gender, race** and **class** and how those forces shaped the story of the cowgirl and the individual women who live the lifestyle. The path is anchored by the story of **Annie Oakley**, and her gesture, the hat tip. The hat tip is at once a gracious and subversive gesture from Annie: politely saying hello, while standing her ground.

On this path, visitors will learn about the ways cowgirls escaped gender norms, became iconic through movie portrayals, and performed for audiences around the world while often receiving equal pay to their male counterparts. They will also learn about the many women's stories that have been lost to history as well as the laws in the West that impacted the lives of cowgirls.



Annie Oakley



May Lillie



Lulu Bell Parr



Bonnie McCarroll



Mollie Taylor Stevenson, Jr.



Mollie Taylor Stevenson, Sr.



Justice Sandra Day O'Connor

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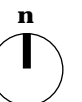
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SOCIAL PATH DESCRIPTION

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EX124

SOCIAL PATH



Visitors entering the social path will see a display of clothing in motion, revealing the incredible athletic feats of cowgirls. In **Dress for the Job**, visitors will pull up on a weight to feel what it would have been like to lift a Victorian Era dress onto a horse, contrasting that expectation with the reality of women riding horseback for a living.

On the other side of the path, a wall dedicated to Annie Oakley shares her story, including personal objects like her favorite dog's collar and then a rifle that she had made to include her dog's image. Adaptive stations in this area will be focused on content around women escaping gender constraints through the cowgirl lifestyle. An interactive vitrine that connects to the Survival Path will contrast objects from rodeo and Hollywood cowgirls to ranching cowgirls.

On the back wall, visitors will see photos of cowgirls and pioneer women we have no other record of, and in **The Lost Stories**, visitors can write a story for a woman they see on the wall.

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SOCIAL PATH RENDER

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EX125

ADAPTIVE STATION

As visitors approach an adaptive storytelling station, they will see the anchor cowgirl appear. She will do a gesture, and visitors will see the text “follow me” indicating to do the gesture in return.

On the Social Path, visitors will see Annie Oakley tip her hat to them. When the visitor completes the gesture, the screen will reveal custom content. This adaptive station will explore the ways cowgirls subvert gender norms in America, especially during the Victorian Era.

From the screen, visitors will be able to access a range of content through the touchscreen.



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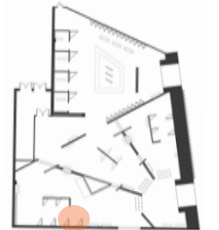
voices of the cowgirl

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ADAPTIVE STATION RENDER

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EX126

PERSONAL FORCES

The Personal Path explores the forces and will of individual women and the drive that lead them to create a **life outside of traditional expectations**. The path is anchored by the story of **Mary Fields**, who was a star route mail carrier for the United States Postal Service from age 60-71. Her gesture is to pick up her gear and bring her hand to her chest, as she was known as a loyal and committed woman who was never seen without a gun in her hand and another hidden in her apron.

On this path, visitors will learn about cowgirls who followed their personal vision for their lives and marched to the beat of their own drums: as activists, visionaries, and trailblazers in their communities.



Mary Fields



Esther Hobart Morris



Caroline Lockhart



Hortense Sparks Ward



Clara Brown



Camilla Naprous

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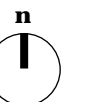
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EX127

PERSONAL PATH



In *Placed in History*, visitors will see a wall with two timelines. The bottom timeline shows when cowgirls had access to certain rights like voting, divorce and equal pay. The bottom timeline has buttons to press to guess when women in America had access to those rights. When visitors turn the prism next to the timeline, the correct answers will be revealed.

Visitors will learn that cowgirls in the western territories often had access to rights long before they were codified for the rest of the country.

In the adaptive stations, wood veneer creates shadows of the visitors behind them, as their silhouettes join the silhouettes of the cowgirls in the exhibition.

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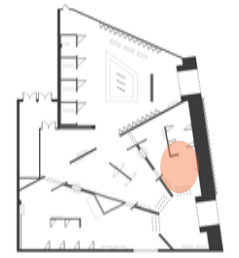
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PERSONAL PATH RENDER

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EX128

SURVIVAL FORCES

The Survival path explores the forces of nature in the American West and the **danger, adventure** and **tragedy** many cowgirls faced as they made their lives in the West. The path is anchored by **Calamity Jane**, also known as Martha Jane Cannary, who led a wild and often mythologized life in the west following her abandonment as a young woman. Her gesture is to put her hands on her hips, broad chested with a wide stance. This represents her posturing in the world from a masculine place and in masculine roles to survive.

On this path, visitors will learn about the day to day lives of women in the west, and the cowgirls connection to animals, nature, and their gear. They will also learn about women who became cowgirls out of necessity and not choice, due to the death of their husbands and fathers or during wartime.



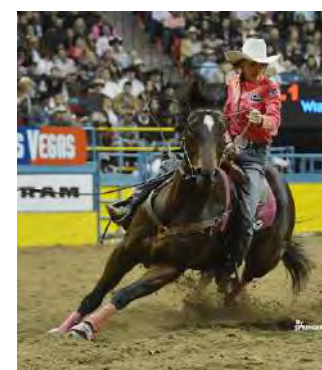
Calamity Jane



Kalyn Brooks



Cathy A. Smith



Mary Walker



Mayisha Akbar

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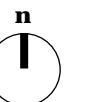
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SURVIVAL PATH DESCRIPTION

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EX129

SURVIVAL PATH



At the interactive vitrines on both sides of the Survival path, visitors will see gear and weapons cowgirls used to survive. In each vitrine, these objects are juxtaposed with objects from other types of cowgirls on the Social and Personal Paths.

In the vitrine between the Survival and Social paths, the gear will be in a case with objects from Hollywood cowgirls, contrasting glitz with grit. When visitors rotate the triangular knobs, an object on each side of the vitrine will be lit for visitors to compare the two cowgirls who used the objects. Visitors will see others on the opposite side of the vitrine, reinforcing the paths cowgirls found themselves on while being a part of the wider cultural identity.

Visitors will learn that there are many different types of women who live the cowgirl lifestyle, and their objects reveal the personal worlds of different cowgirls.

All paths end in an exploration of the rodeo as it relates to the force of the path, which in turn will merge with the Survival path. Here, visitors will see large murals of rodeo athletes as well as videos and sound demonstrating the ongoing legacy of rodeo cowgirls in America.

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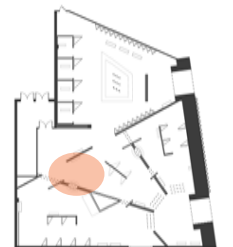
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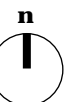
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SURVIVAL PATH RENDER

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EX130

IN THE ROOM



As visitors approach the final adaptive storytelling stations, the system will determine which anchor cowgirl the visitor spent the most time with. She will appear on a screen outside of the *In the Room* booths, completing her gesture one more time with the visitor. The visitor will be invited to enter the booth.

Inside, using augmented reality through a depth sensing camera and projection, the visitor will **see and feel** their anchor cowgirl enter the space with them. Haptics in the bench will vibrate, providing adding sensory elements to the cowgirl's presence. Each interaction will emphasize the physical presence of the cowgirl, so it feels as if they are truly in the room with the visitor. **Annie Oakley** will tip her hat and prepare to enter the stadium. **Calamity Jane** will kick the bench and cause a little chaos. **Mary Fields** will deliver a letter to the visitor.

After exploring the personal lives and forces that created these iconic cowgirls, visitors will learn **what it felt like to be in their presence**, adding a final personal layer to their experience.

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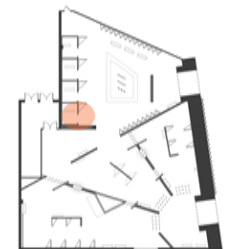
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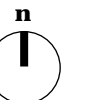
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IN THE ROOM RENDER

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EXI31

REFLECTION SPACE

Following personalized experiences with an anchor cowgirl, visitors will enter the reflection space. Here, instead of personal objects, visitors will be surrounded by **cultural depictions** of the cowgirls they met. Annie Oakley paper dolls and thermos, Calamity Jane dime novels, and TV posters featuring Mary Fields. They will also see toys, games, posters, sheet music and cartoon representations of the cowgirl.

In this space, visitors will confront the American cultural identity of the cowgirl, contrasted with the personal stories of the women they have experienced in the exhibition. Is she the same woman? Do visitors truly know the cowgirl?

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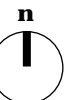
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REFLECTION SPACE DESCRIPTION

SCALE DATE

N/A 12.5.21

EX132

REFLECTION SPACE



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New York, NY 10011

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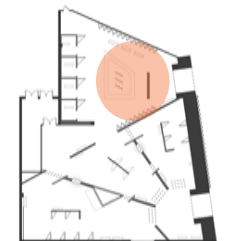
voices of the cowgirl

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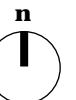
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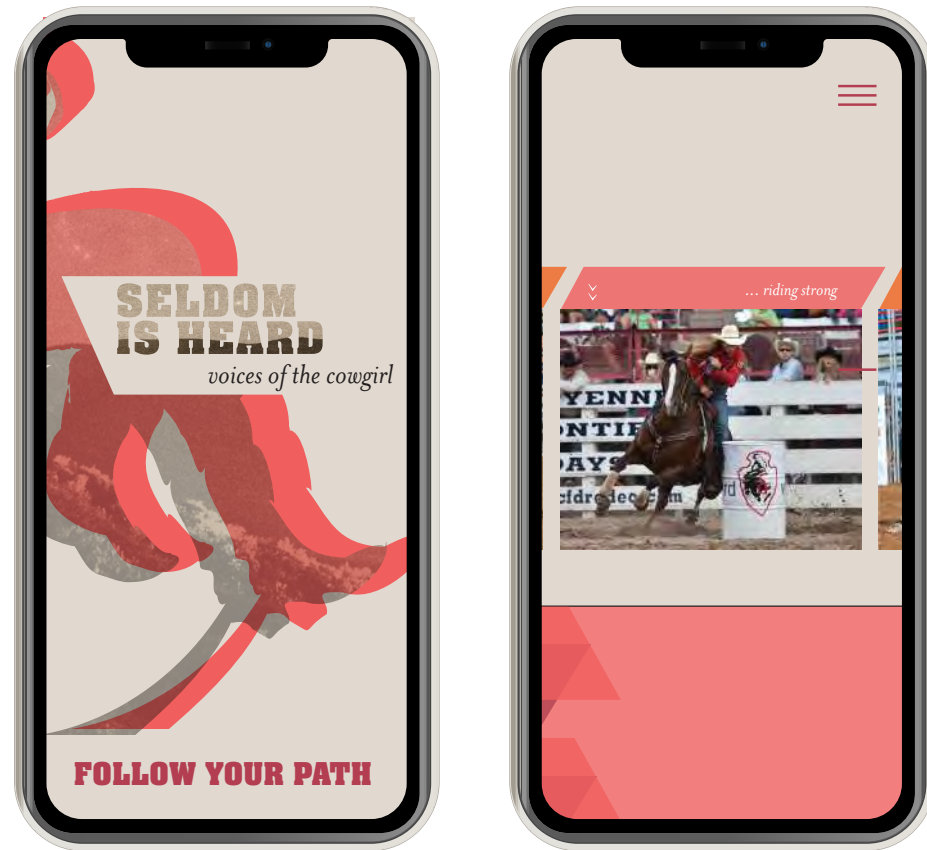
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REFLECTION SPACE RENDER

SCALE **DATE**
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POST VISIT APPLICATION



Following the exhibition experience, visitors can access their adaptive storytelling content from home through the SELDOM IS HEARD application. Additionally, they can bring the three anchor cowgirls into their homes through Augmented Reality.



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voices of the cowgirl

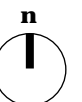
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POST-VISIT APPLICATION

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EX134

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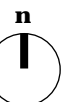
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SCHEDULES & LISTS

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SCHEDULES AND LISTS

SCALE	DATE
N/A	12.5.21

EX200

GRAPHIC SCHEDULE

EXTERIOR ENTRY	GR. CODE	DESCRIPTION
00A.01.GR01	A	3D Lenticular Graphic
ENTRANCE	GR. CODE	DESCRIPTION
01A.01.GR01-05	B,C,D	Entry Wall
01A.02.GR01-03	B	Entry Hanging SP
01A.03.GR01-03	B	Entry Hanging SVP
01A.04.GR01-03	B	Entry Hanging PP
SOCIAL PATH	GR. CODE	DESCRIPTION
02A.01.GR01-02	D,H	Area Intro
02A.02.GR01-03	D, I, E	Annie Oakley Content
02A.03.GR01	E	Dress for the Job Content
02A.04.GR01	C	Escaping Gender Content
02A.04.GR02	I	Mural
02A.04.GR03	I	Mural
02A.04.GR04	I	Mural
02A.04.GR05	I	Mural
02A.05.GR01	D	Fringe & Fanfare Directive
02A.05.GR02	E	Artifact Label
02A.05.GR03	E	Artifact Label
02A.05.GR04	E	Artifact Label
02A.05.GR05	E	Artifact Label
02A.05.GR06	E	Artifact Label
02A.05.GR07-08	C, E	Fringe and Fanfare Content
02A.06.GR01	E	The Lost Stories Content

SURVIVAL PATH	GR. CODE	DESCRIPTION
03A.01.GR01-02	D,H	Area Intro
03A.02.GR01-03	D, I, G	Calamity Jane Content
03A.03.GR01	D	The Only Trail Content
03A.03.GR02	G	Artifact Label
03A.03.GR03	G	Artifact Label
03A.03.GR04	G	Artifact Label
03A.04.GR01	C	Roots in the Wild Content
03A.04.GR02	I	Mural
03A.04.GR03	D	Roots in the Wild Directive
03A.04.GR04	G	Artifact Label
03A.04.GR05	G	Artifact Label
03A.04.GR06	G	Artifact Label
03A.05.GR01-02	C, G	PTP Content
03A.05.GR03	I	Mural
03A.05.GR04	I	Mural

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voices of the cowgirl

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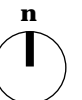
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GRAPHIC SCHEDULE

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EX201

GRAPHIC SCHEDULE

PERSONAL PATH	GR. CODE	DESCRIPTION
04A.01.GR01-02	D,H	Area Intro
04A.02.GR01-03	D, I, F	Mary Fields Content
04A.03.GR01	B	Placed in History Content
04A.03.GR02	C	Eyes on the Horizon Content
04A.03.GR03	I	Mural
04A.03.GR04	I	Mural
04A.04.GR01	D	DIY Content
04A.04.GR02	F	Artifact Label
04A.04.GR03	F	Artifact Label
04A.04.GR04	F	Artifact Label
04A.04.GR05	F	Artifact Label
04A.04.GR06	F	Artifact Label
04A.05.GR01-02	C, F	Fight Never Flight Content

REFLECTION	GR. CODE	DESCRIPTION
05A.01.GR01-04	D	In the Room Directives
05A.02.GR01-03	B	Hanging Graphics
05A.03.GR01	B	Exit Silhouette
05A.03.GR02	D	Exit Content

SOUTH LAWN	GR. CODE	DESCRIPTION
06A.01.GR01-02	C,B	In Her Shadow Content

WAYFINDING	GR. CODE	DESCRIPTION
07A.01.GR01-04	J	Wayfinding Pillars
07A.02.GR01-07	K	Griffith Park Photo Signs

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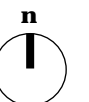
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GRAPHIC SCHEDULE CONT.

SCALE **DATE**
N/A 12.5.21

EX202

GRAPHIC SPECIFICATIONS

TYPE	DESCRIPTION
A	1/2" thick fabricated frosted acrylic structure with first surface direct print and second surface white vinyl backing. Pin mounted with blind fasteners.
B	1/2" thick clear acrylic with second surface mounted duraclear film
C	1/2" white ash wood with direct print
D	Matte print on substrait with wrapped returns
E	1/2" thick 3Form Chroma in Tamale V22 with first surface direct print and UV overlam
F	1/2" thick 3Form Chroma in Shoreline B37 with first surface direct print and UV overlam
G	1/2" thick 3Form Chroma in Apple G37 with first surface direct print and UV overlam
H	Direct print on canvas applied to light box
I	Direct print on canvas applied to substrait with wrapped returns
J	1/2" thick fabricated frosted acrylic with first surface direct print and UV overlam. Second surface white vinyl backing. Mounted on white ash base.
K	1/2" thick 3Form Chroma with UV overlam pin mounted with blind fasteners to white ash wood. Direct print on wood with UV overlam. Weighted base.

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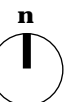
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GRAPHIC SPECIFICATIONS

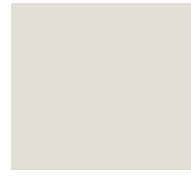


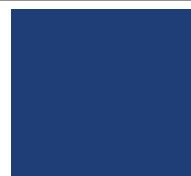
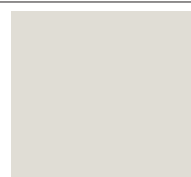
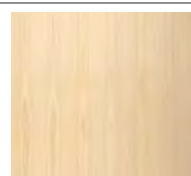
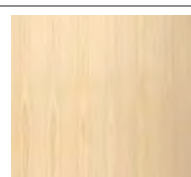
SCALE DATE

N/A 12.5.21

EX203

FINISH SCHEDULE

MATERIAL	CODE	AREA	DESCRIPTION	IMAGE
Acrylic	AC.01	Wall Insets Social Path	1/2" 3Form Chroma Tamale V22	
	AC.02	Wall Insets Survival Path	1/2" 3Form Chroma Apple G37	
	AC.03	Wall Insets Personal Path	1/2" 3Form Chroma Shoreline B37	
	AC.04	Exterior Gallery	1/2" Frosted Acrylic	
	AC.05	Hanging Sections 01A, 05A	1/2" Clear Acrylic	
Dichroic Film	DF.01	Applied on Glass Walls 02A	3M Dichroic Finish Blaze	
	DF.02	Applied on Glass Walls 04A	3M Dichroic Finish Chill	
Glass	GL.01	Walls in 02A, 04A, and AS stations.	Laminated Glass	

MATERIAL	CODE	AREA	DESCRIPTION	IMAGE
Paint	PT.01	Designated Walls	Match Pantone 9081 C	
Paint	PT.02	Designated Walls	Match Pantone 4070 CP	
Paint	PT.03	Designated Walls	Match Pantone 2262 CP	
Paint	PT.04	Designated Walls	Match Pantone 288 CP	
Vinyl	VL.01	Behind glass on AS stations	Match Pantone 4070 CP	
Wood	WD.01	Designated Walls	White Ash, Clear Coat, 3/4"	
Wood Veneer	WV.01	Designated Walls, Applied on Acrylic	White Ash, Clear Coat, 1/42"	

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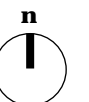
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FINISH SCHEDULE

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EX204

MEDIA SCHEDULE

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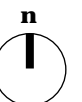
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MEDIA SCHEDULE

SCALE **DATE**
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EX205

AV TYPE	SPECIFICATION	AV CODE	EXHIBIT AREA	EXHIBIT NAME	THUMBNAIL	PROGRAM START				VISUAL CONTENT				AUDIO		OTHER INPUT			
						PASSIVE	TOUCHSCREEN	PROXIMITY	OTHER	MONITOR	TOUCHSCREEN	PROJECTOR	OTHER	EXHIBIT SPEAKER	CEILING SPEAKER	PROXIMITY	GESTURE	CAMERA	OTHER
AV1	49" LED monitor behind glass with touch foil and motion sensor	AV1.1-6	SP	Escaping Gender				6			6			6		6	6		
		AV1.7-10	SVP	The Only Trail				4			4			4	4				
		AV1.11-14	PP	Eyes On The Horizon				4			4			4	4				
		AV1.15-18	R	In The Room				4			4			4	4				
AV2	19" LED MONITOR	AV2.1-2	SP	Fringe & Fanfare		2				2									
		AV2.3-7	SVP	Preservation Through Pageantry		5				5									
		AV2.8-10	PP	Fight Never Flight		3				3									
AV3	CEILING MOUNTED DIRECTIONAL SPEAKER	AV3.1-2	SP	Fringe & Fanfare									2						
		AV3.3-7	SVP	Preservation Through Pageantry										5					
		AV3.8-10	PP	Fight Never Flight										3					
AV4	HAPTIC ACTUATOR	AV4.1-4	R	In The Room														4	
AV5	KINECT SENSORS	AV5.1-4	R	In The Room												4	4		
AV6	PROJECTOR	AV6.1-4	R	In The Room							4							4	
AV7	IPAD	AV7.1-3	R	Do You Know Her			3				3								
AV8	ThingMagic MI RFID Sensor	AV8.1-26	ALL			26									26				

LIGHTING SCHEDULE

SYMBOL	DESCRIPTION	MANUFACTURER	IMAGE
L1	LPI SuperSPOT Series, 15W, 2700K	LSI	
L2	L-MTSP-12	Luxam	
L3	LED Bar, 7W, 500mm, 3000K	Luxam	
L4	Triangular Light Box, Custom	DSA Signage	
L5	Outdoor LED Color Spot	WAC Lighting	

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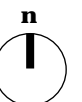
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LIGHTING SCHEDULE

SCALE **DATE**
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EX206

ARTIFACT SCHEDULE

ARTIFACT	CODE	AREA	EXHIBIT	DESCRIPTION	SOURCE
	02A.02.AR01	SP	Annie Oakley	Shotgun, 1899. Lockplates made by Tiffany & Co. with a different portrait of Annie Oakley on each side; engraved floral design and Annie Oakley's signature in gold on trigger guard; metal inlet with dog's head on forearm	The Autry Museum Collection
	02A.02.AR02	SP	Annie Oakley	Belt Created and made by Annie Oakley	National Cowgirl Hall of Fame
	02A.02.AR03	SP	Annie Oakley	The dog collar for Dave, a dog owned by Annie Oakley and her husband Frank Butler.	Garst Museum
	02A.02.AR04	SP	Annie Oakley	British half penny shot by Annie for Queen Victoria. Annie Oakley performed with Buffalo Bill's Wild West in London in 1887 as part of the Golden Jubilee for Queen Victoria. As part of her act, her husband Frank Butler tossed coins in the air which she shot with a rifle. The British half-penny also donated is stamped "OAKLEY."	The National Cowboy & Western Heritage Museum
--	02A.02.AR05	SP	Annie Oakley	Letters Written by Annie to a Friend, 1920's	National Cowgirl Hall of Fame
	02A.02.AR06	SP	Annie Oakley	Annie Oakley's hat, circa 1920	The Autry Museum Collection
	02A.02.AR07	SP	Annie Oakley	Annie Oakley's Cuffs	National Cowgirl Hall of Fame
	02A.03.AR01	SP	Dress for the Job	Woman's brown muslin, seashell, metal, and beaded cow-girl outfit (jacket, skirt, leggings) made circa 1889.	The Autry Museum Collection
	02A.03.AR02	SP	Dress for the Job	1/2 inch braided cotton lariat, early 1900s. Honda loop secured with rawhide and terminal end tied with string. Used by world champion cowgirl, Lucille Mulhall.	The Autry Museum Collection

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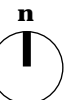
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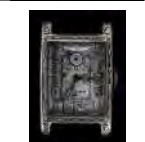
ARTIFACT SCHEDULE

SCALE DATE

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EX207

ARTIFACT SCHEDULE

ARTIFACT	CODE	AREA	EXHIBIT	DESCRIPTION	SOURCE
	02A.03.AR03	SP	Dress for the Job	1/2 inch braided cotton lariat, early 1900s. Honda loop secured with rawhide and terminal end tied with string. Used by world champion cowgirl, Lucille Mulhall.	National Cowgirl Hall of Fame
	02A.03.AR04	SP	Dress for the Job	Fern Sawyer's Jacket	National Cowgirl Hall of Fame
	02A.05.AR01	SP	Fringe & Fanfare	Photograph of Miss Opal Wood, Champion Cowgirl Trick Rider	The Autry Museum Collection
	02A.05.AR02	SP	Fringe & Fanfare	Photograph postcard entitled GENE FISHER COWGIRL, 1925-1942. Photo by Ralph R. Doubleday. Verso: unused.	The Autry Museum Collection
	02A.05.AR03	SP	Fringe & Fanfare	Karen Vold Hat	National Cowgirl Hall of Fame
	02A.05.AR04	SP	Fringe & Fanfare	Crown made of brown leather with stamped wording across front "MISS / WYOMING RODEO / 1963."	National Cowgirl Hall of Fame
	02A.05.AR05	SP	Fringe & Fanfare	Trophy Dublin Rodeo	National Cowgirl Hall of Fame
	02A.05.AR06	SP	Fringe & Fanfare	Engraving on back of watch case "FRED BEEBE'S / WORLD SERIES / RODEO / MADISON SQUARE GARDEN / WORLD CHAMPION / COWGIRL BRONK RIDER / AWARDED TO / MARIE GIBSON / NEW 1927 YORK."	National Cowgirl Hall of Fame
	02A.05.AR07	SP	Fringe & Fanfare	Dale Evans Bracelet	National Cowgirl Hall of Fame

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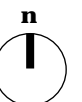
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ARTIFACT SCHEDULE

SCALE N/A DATE 12.5.21

EX208

ARTIFACT SCHEDULE

ARTIFACT	CODE	AREA	EXHIBIT	DESCRIPTION	SOURCE
--	03A.02.AR01	SVP	Calamity Jane	Prayer Book with Inscription, 1898	Fort Collins Museum
--	03A.02.AR02	SVP	Calamity Jane	Calamity Jane & Bill Hickok alleged Marriage Certificate, 1870	Fort Collins Museum
--	03A.02.AR03	SVP	Calamity Jane	Calamity Jane's Will, dated 1892	Fort Collins Museum
--	03A.03.ARXX	SVP	The Only Trail	Ranching gear and artifacts from the 1940's, reflecting women who took over ranches in WWII.	
	03A.04.AR01	SVP	Roots in the Wild	Historic F. Ward, Sheffield Fixed Blade Knife	Private Collection
	03A.04.AR02	SVP	Roots in the Wild	Texas Gunbelt	Private Collection
	03A.04.AR03	SVP	Roots in the Wild	Holster Belt	Private Collection
	03A.05.AR01	SVP	Preservation Through Pagency	Photograph postcard of cowgirl on bucking bronco, 1924-1949. Verso: unused.	The Autry Museum Collection

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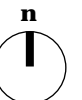
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ARTIFACT SCHEDULE

SCALE **DATE**
N/A 12.5.21

EX209

ARTIFACT SCHEDULE

ARTIFACT	CODE	AREA	EXHIBIT	DESCRIPTION	SOURCE
	04A.04.AR01	PP	DIY	Photograph postcard entitled #1 LORENA TRICKEY - WINNING CHAMPION OF THE WORLD IN COWGIRL'S RELAY RACE AND COWGIRLS BUCKING, 1910-1930. Verso: unused.	The Autry Museum
	04A.04.AR02	PP	DIY	Embossed postcard of cowgirl and horses, 1907-1920.	The Autry Museum
	04A.04.AR03	PP	DIY	Poscard made in Germany, 1905	The Autry Museum
	04A.04.AR04	PP	DIY	Postcard of cowgirl shooting, circa 1915. Verso: written and sent.	The Autry Museum
	04A.04.AR05	PP	DIY	Marriage license for Mabel A. DeLong and John Hugh Strickland for the state of California, County of Los Angeles; signed by Cal S. Patton, pastor of The First Cowgirl Church in Los Angeles, May 18, 1918.	The Autry Museum
	04A.04.ARXX	PP	DIY	Artifacts reflecting spiritual, relationships and home lives of cowgirls	

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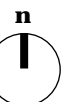
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SCALE **DATE**
N/A 12.5.21

EX210

ARTIFACT SCHEDULE

ARTIFACT	CODE	AREA	EXHIBIT	DESCRIPTION	SOURCE
	05A.02.AR01	R	Do You Know Her	Photograph album cover with a multicolor illustration of cowgirl on horse.	The Autry Museum Collection
	05A.02.AR02	R	Do You Know Her	Polish movie poster for Columbia Pictures' KASIA BALLOU (CAT BALLOU, 1965)	The Autry Museum Collection
	05A.02.AR03	R	Do You Know Her	Musical Score	The Autry Museum Collection
	05A.02.AR04	R	Do You Know Her	Popular Music US 1941-1950	The Autry Museum Collection
	05A.02.AR05	R	Do You Know Her	Comic Book, Cowgirl Romances	The Autry Museum Collection
	05A.02.AR06	R	Do You Know Her	Annie Oakley Lunchbox, 1956	National Museum of American History
	05A.02.AR07	R	Do You Know Her	Annie Oakley Thermos, 1965	National Museum of American History
	05A.02.AR08	R	Do You Know Her	Annie Oakley Paper Dolls, 1956	The Autry Museum Collection
	05A.02.AR09	R	Do You Know Her	Jessie Doll, ToyStory	Private Collection
	05A.02.AR10	R	Do You Know Her	Dolly Parton Print	Private Collection
	05A.02.ARXX	R	Do You Know Her	Artifacts of cowgirls in popular culture	

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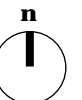
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ARTIFACT SCHEDULE

SCALE **DATE**
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EX211

PLANS & SECTIONS

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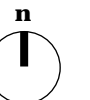
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PLANS & SECTIONS

SCALE	DATE
N/A	12.5.21

EX300

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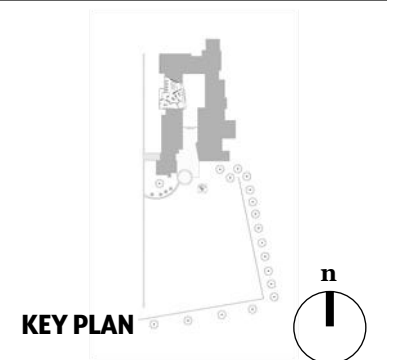
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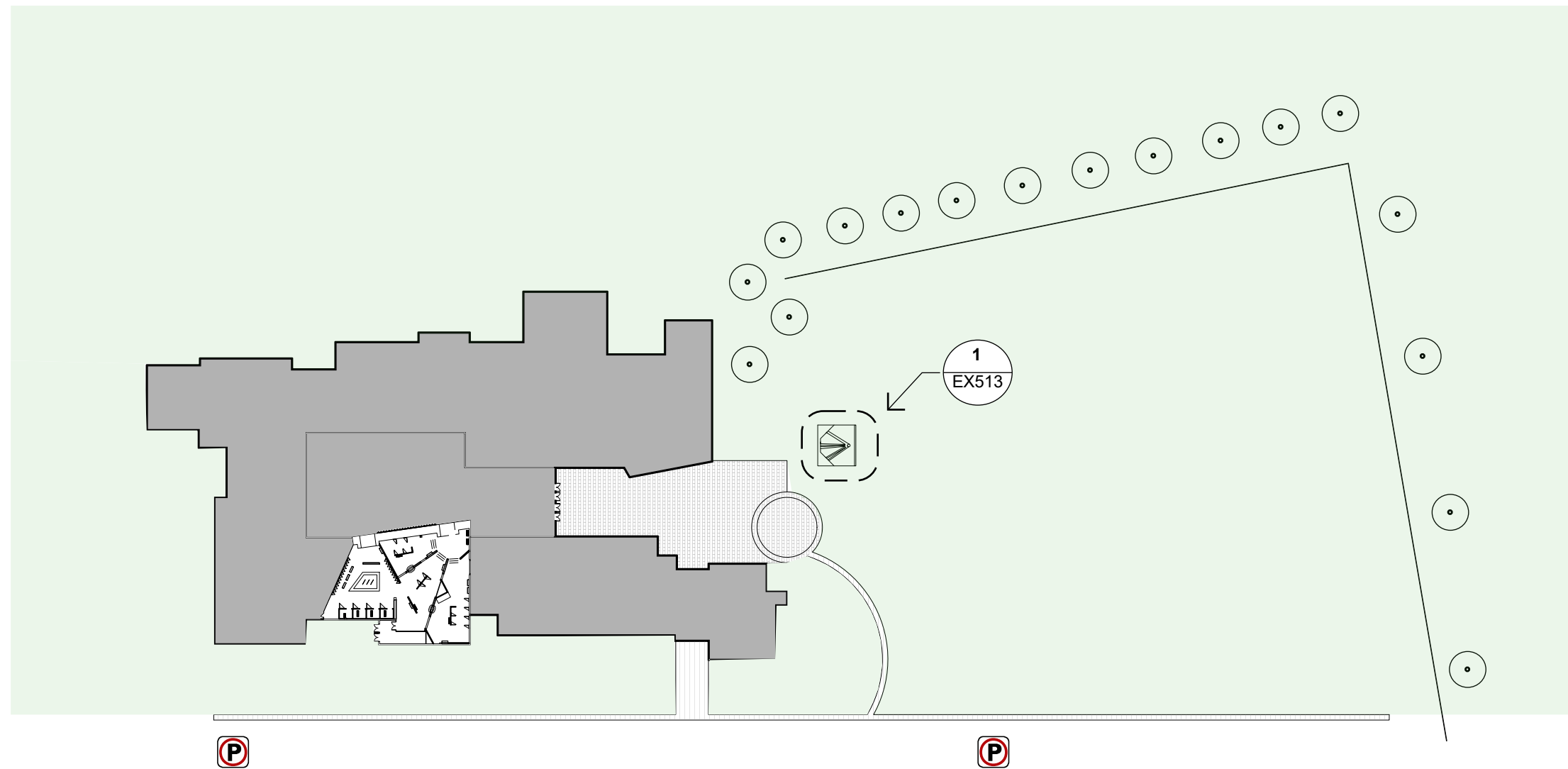


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SITE PLAN FULL

SCALE **DATE**
1" = 100' 12.3.21

EX301



1 Site Plan Full
Scale: 1"=100'

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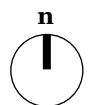
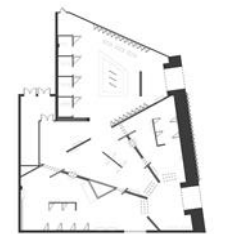
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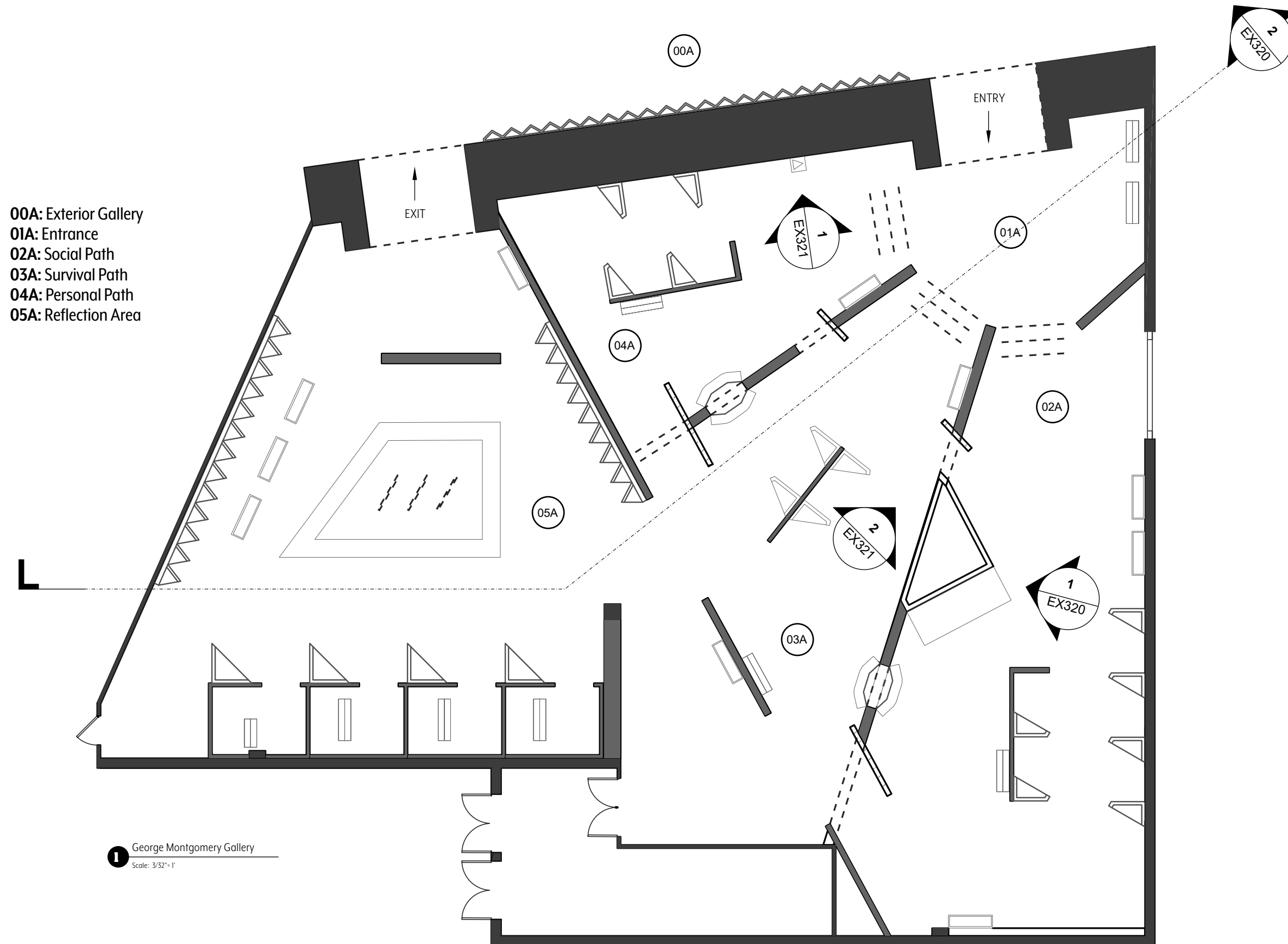
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CODED FLOOR PLAN

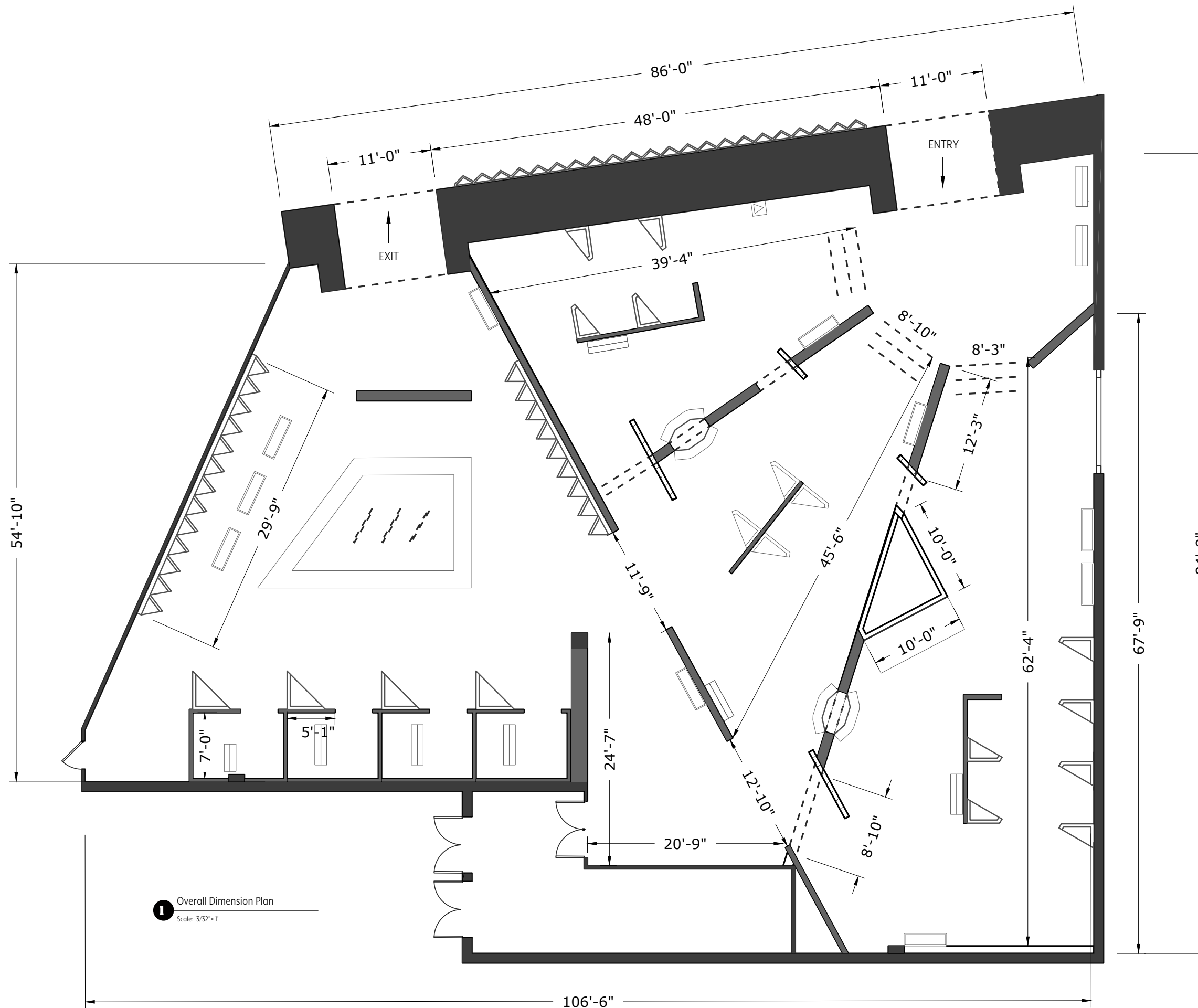
SCALE **DATE**
3/32" = 1' 12.3.21

EX302



00A: Exterior Gallery
01A: Entrance
02A: Social Path
03A: Survival Path
04A: Personal Path
05A: Reflection Area

1 George Montgomery Gallery
Scale: 3/32" = 1'



1 Overall Dimension Plan
Scale: 3/32" = 1"

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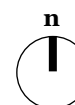
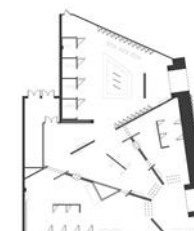
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GALLERY DIMENSION PLAN

SCALE **DATE**

3/32" = 1" 12.3.21

EX303

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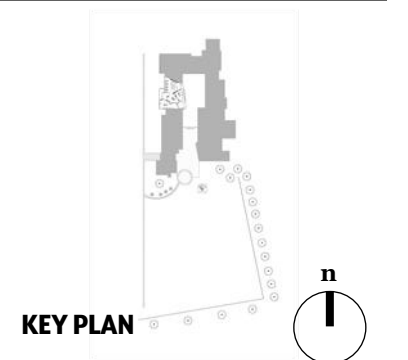
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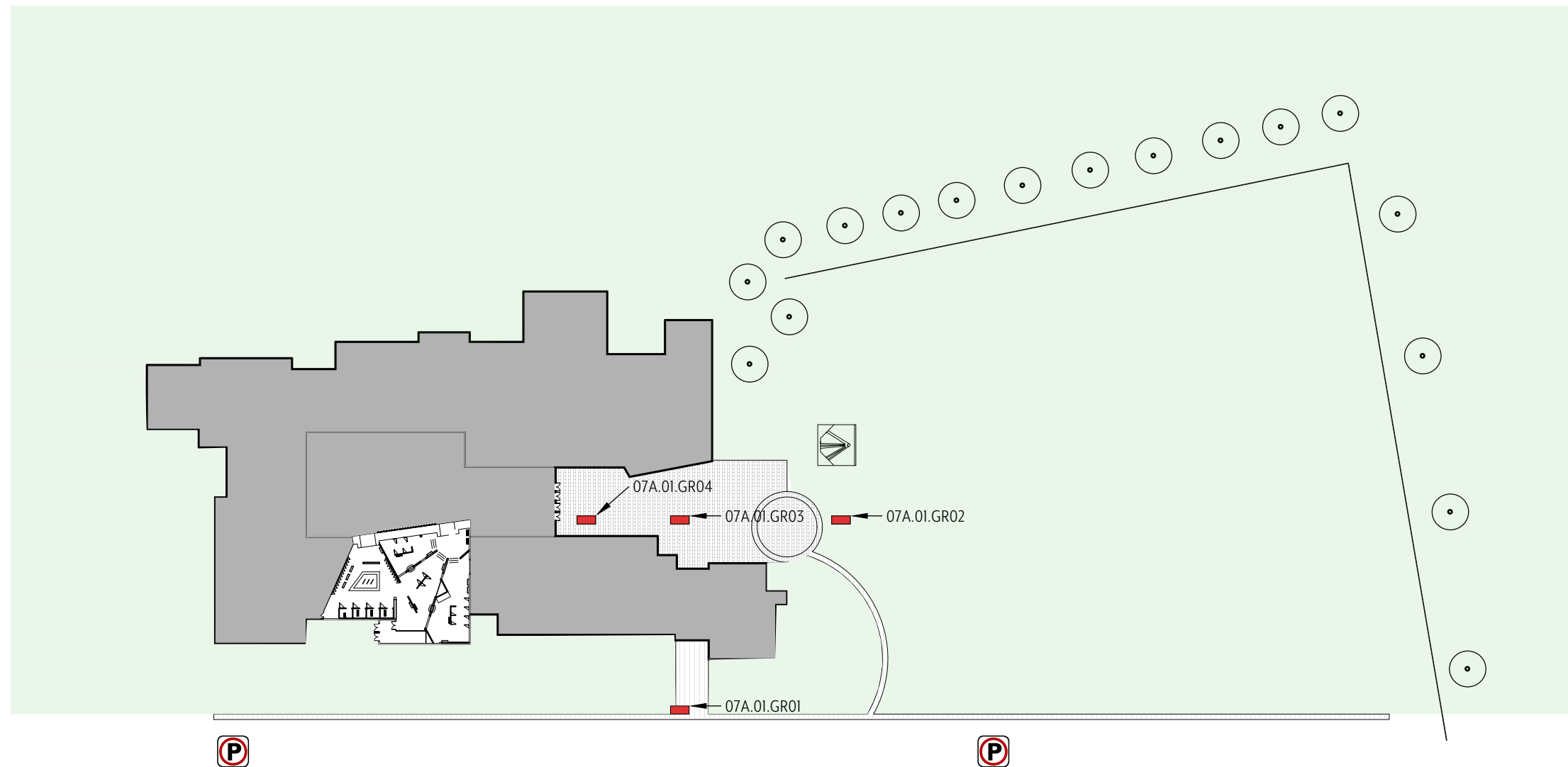
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GRAPHIC LOCATION PLAN FULL

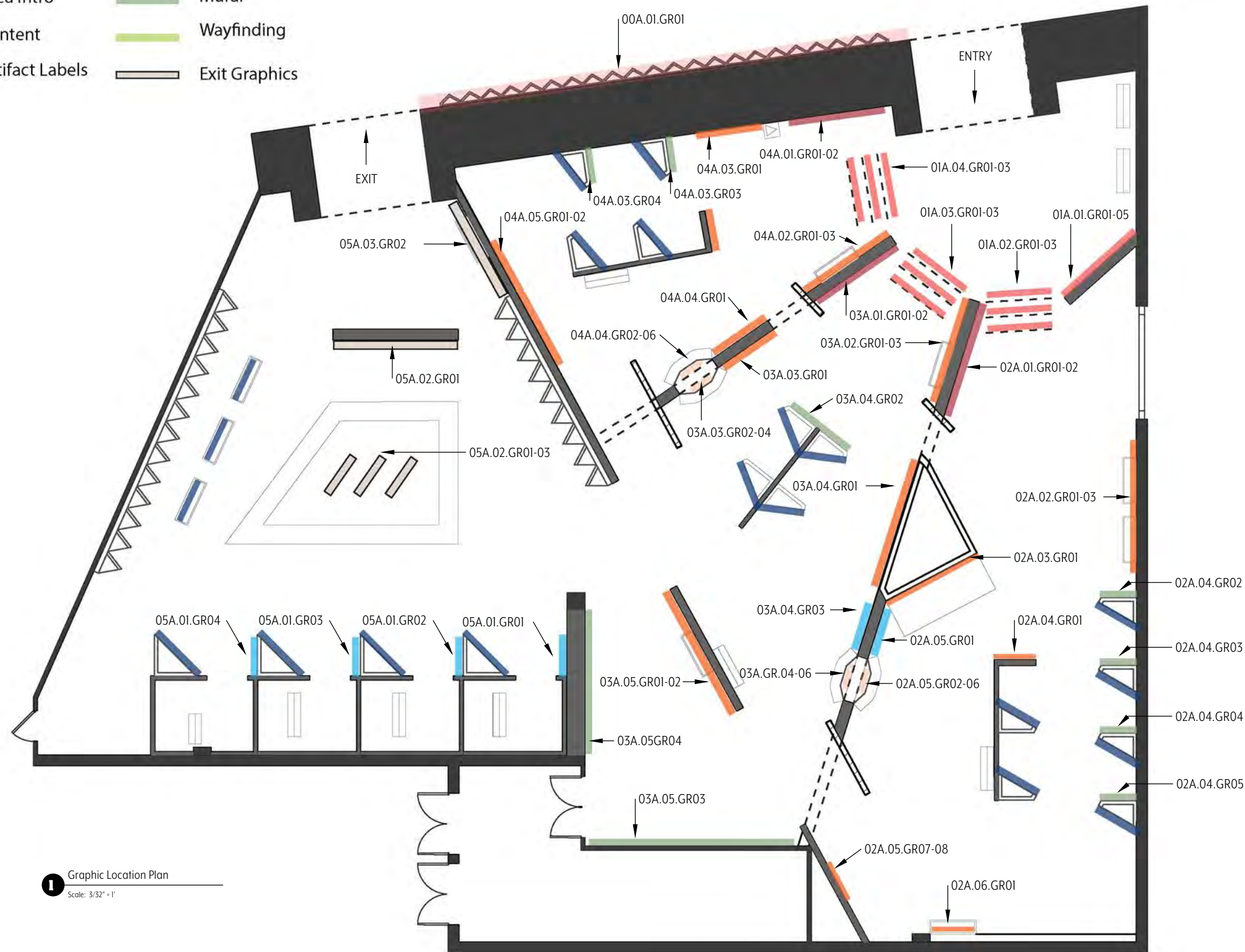
SCALE **DATE**
1" = 100' 12.3.21

EX304



1 Graphic Location Plan Full Site
Scale: NEEDED

- Exterior Entry
- Entrance
- Area Intro
- Content
- Artifact Labels
- Directives
- Adaptive Media
- Mural
- Wayfinding
- Exit Graphics



1 Graphic Location Plan
Scale: 3/32" = 1'

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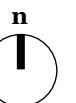
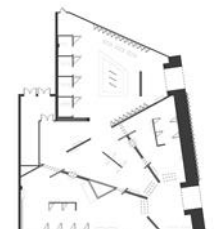
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GRAPHIC LOCATION PLAN GALLERY

SCALE **DATE**
3/32" = 1' 12.3.21

EX305

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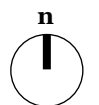
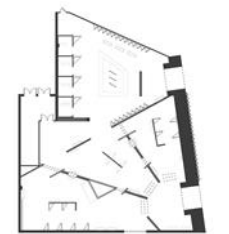
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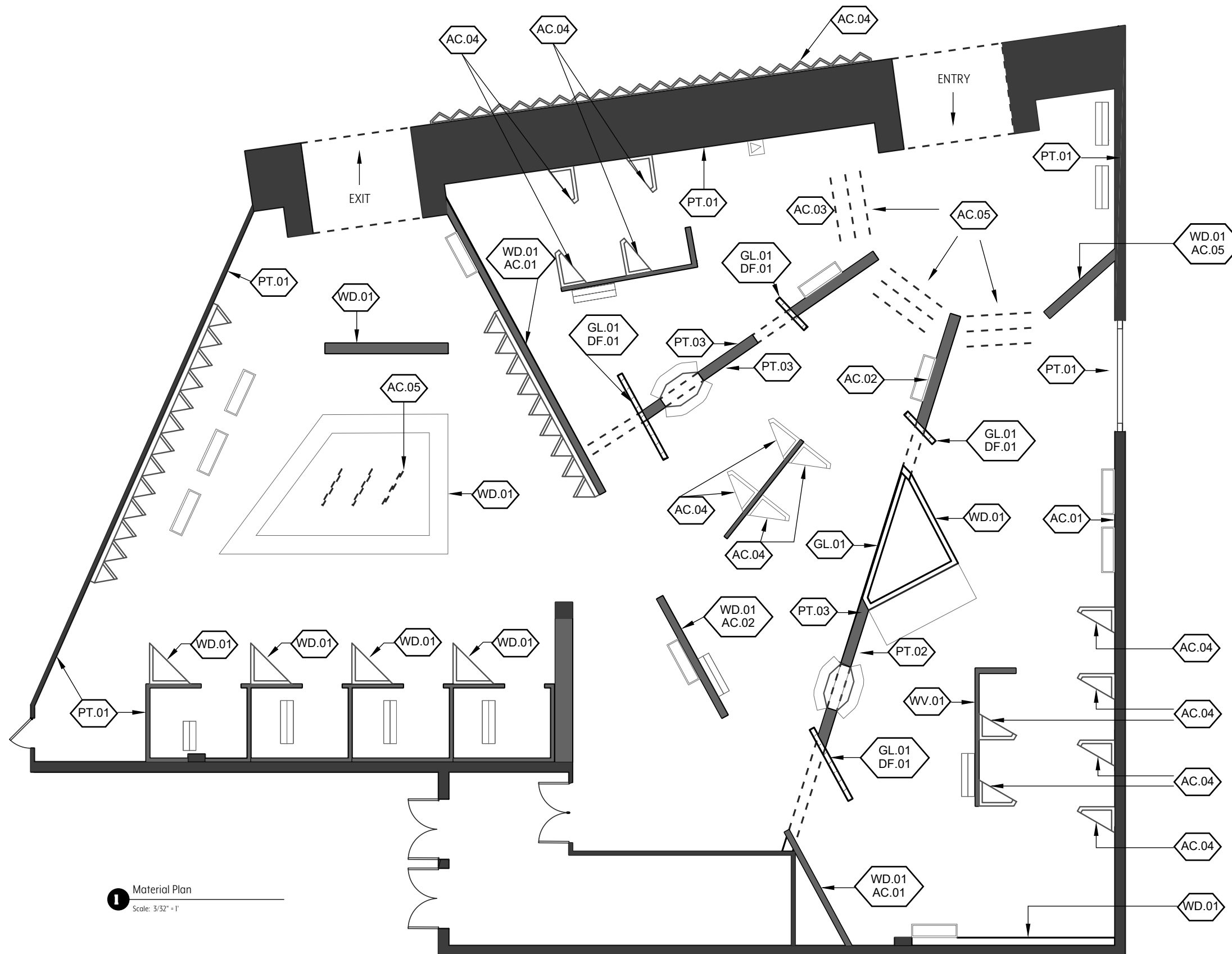
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MATERIAL PLAN

SCALE **DATE**
3/32" = 1' 12.3.21

EX306



1 Material Plan
Scale: 3/32" = 1'

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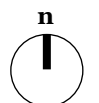
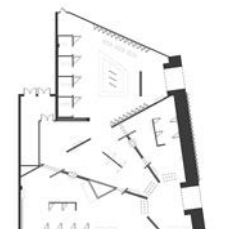
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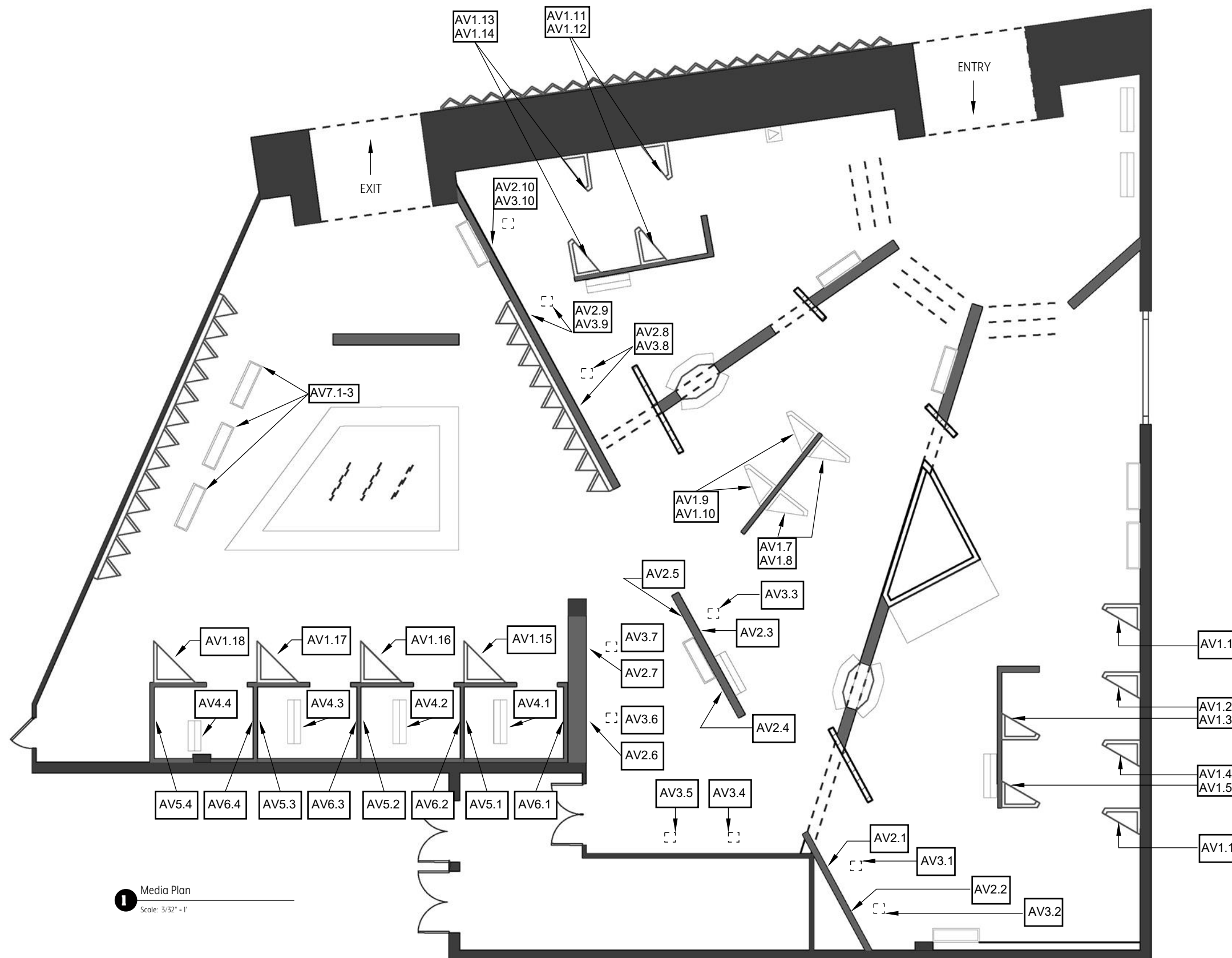
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MEDIA PLAN

SCALE **DATE**
3/32" = 1' 12.3.21

EX307



1 Media Plan
Scale: 3/32" = 1'

LEGEND

- L1
- L2
- Track
- L3
- L4



1 Reflected Ceiling Plan
Scale: 3/32" = 1'

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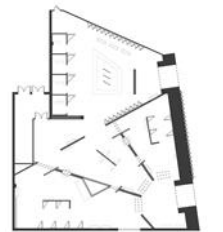
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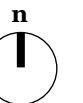
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REFLECTED CEILING PLAN

SCALE **DATE**
NEEDED 12.3.21

EX308

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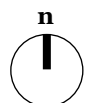
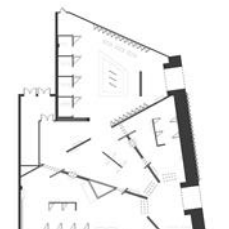
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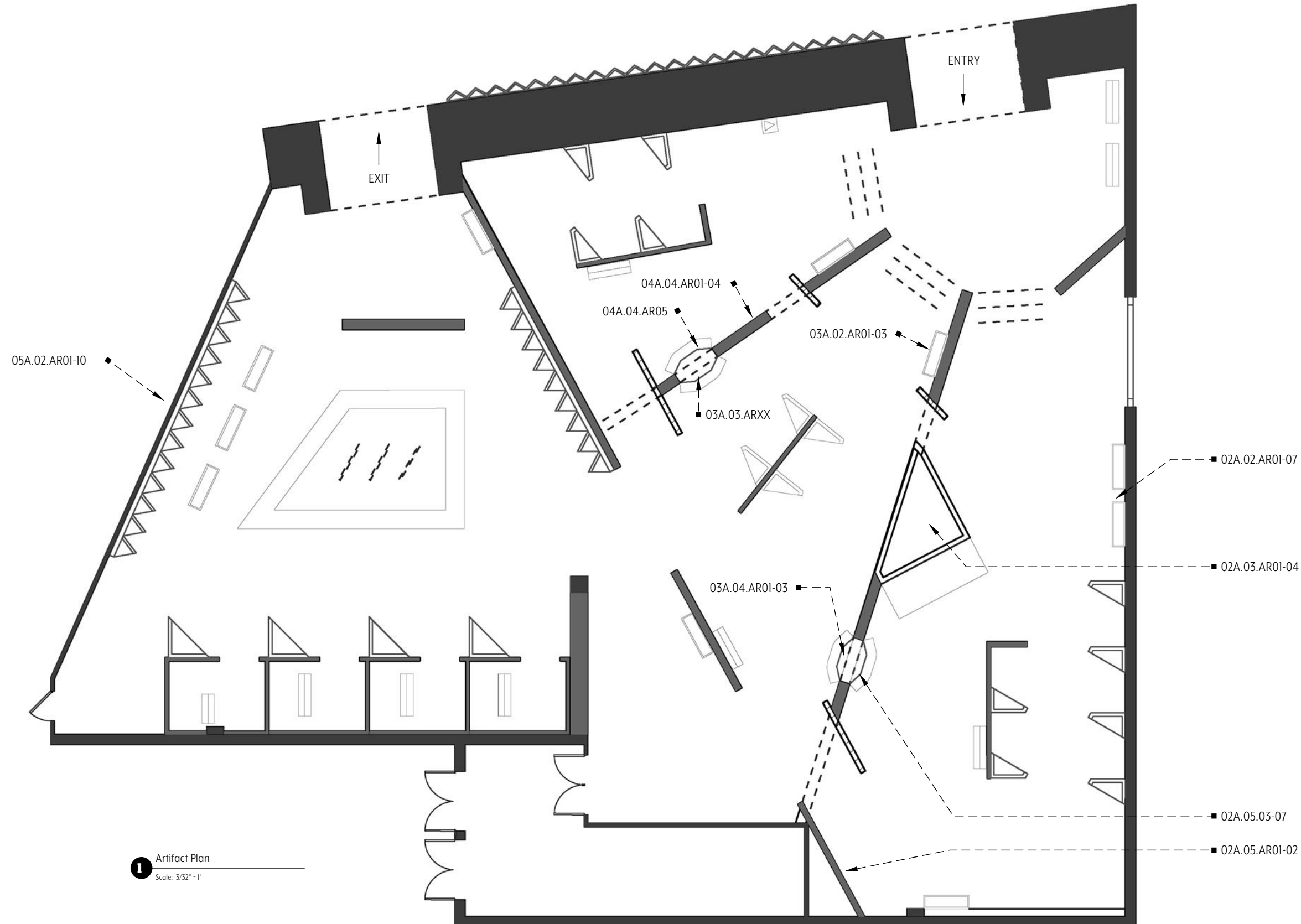
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ARTIFACT PLAN

SCALE **DATE**
3/32" = 1' 12.3.21

EX309



1 Artifact Plan
Scale: 3/32" = 1'

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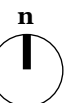
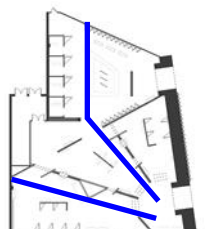
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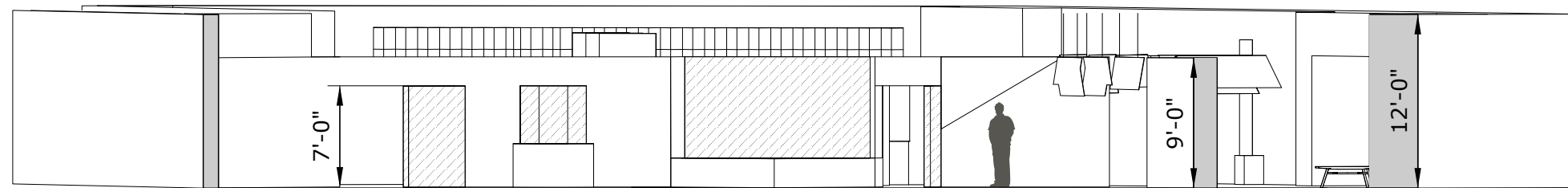
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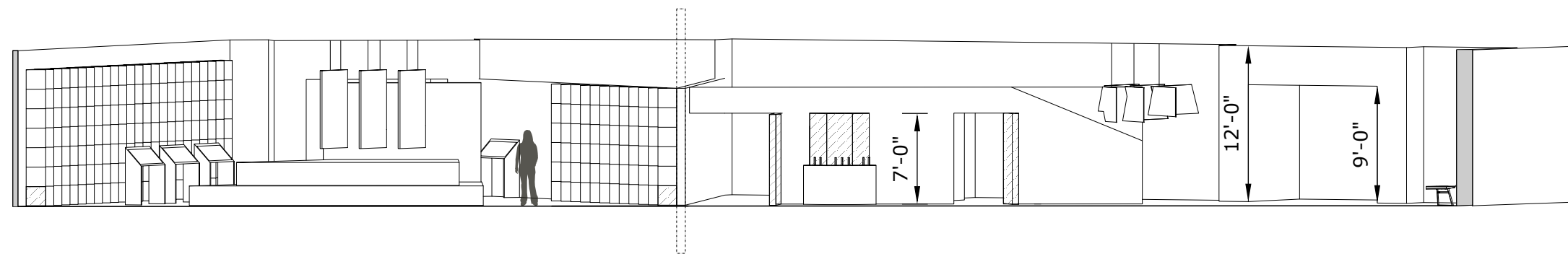
PATH ELEVATIONS

SCALE **DATE**
3/32" = 1" 11.16.21

EX320



1 Social Path Elevation
Scale: 3/32" = 1"



2 Survival Path Elevation
Scale: 3/32" = 1"

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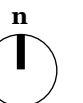
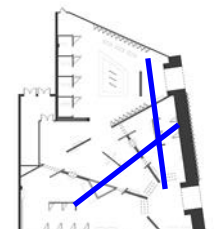
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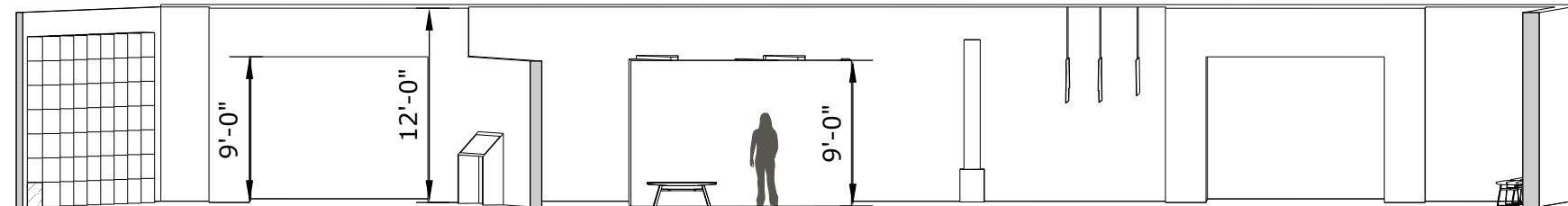
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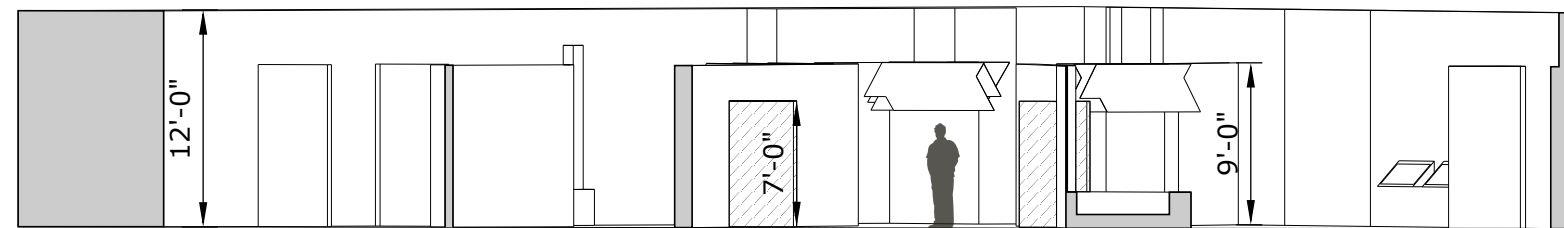
PATH ELEVATIONS CONT

SCALE **DATE**
3/32" = 1' 11.16.21

EX321



1 Personal Path Elevation
Scale: 3/32" = 1'



2 Three Paths Elevation
Scale: 3/32" = 1'

GRAPHIC SYSTEMS

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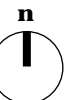
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GRAPHIC SYSTEMS

SCALE DATE

N/A 12.5.21

EX400

VISUAL COMMUNICATION BRIEF



The graphic look and feel for “Seldom is Heard: Voices of the Cowgirl” begins with her image. Silhouettes of cowgirls are filled with sepia-adjusted images of western landscapes, revealing the land that created them. The silhouettes are always presented with at least two layers, reflecting the perspectives on the cowgirl explored in the exhibition.

The colors are pulled from western landscapes: blue skies, sunsets, sagebrush and earth. Each color is matched with a darker shade, in a reference to duotone images from Western movie posters. The deep pink, yellow-green and blue are also hinting at primary colors, as they will each represent a primary force impacting the cowgirl.

Neue Aachen Bold font is the header for Seldom is Heard, with an athletic, bold and western feeling. Mrs Eaves Italics contrast as a sub header, with movement and femininity. The body font is Mr Eaves XL Narrow, to be straightforward and linear.

CIERA IVESON

Exhibition & Experience Design

FASHION INSTITUTE OF TECHNOLOGY

School of Graduate Studies
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New York, NY 10011

SELDOM IS HEARD

voices of the cowgirl

AUTRY MUSEUM OF THE AMERICAN WEST

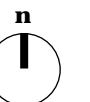
4700 Western Heritage Way
Los Angeles, CA 90027

EXHIBITION DOCUMENTATION

DRAWN BY

Ciera Iveson

KEY PLAN



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VISUAL COMMUNICATION BRIEF

SCALE **DATE**
N/A 12.5.21

EX401

GRAPHIC LOOK AND FEEL



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SELDOM IS HEARD

voices of the cowgirl

AUTRY MUSEUM OF THE AMERICAN WEST

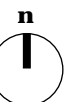
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GRAPHIC LOOK & FEEL

SCALE **DATE**
N/A 12.5.21

EX402

LOGO

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**SELDOM
IS HEARD**

voices of the cowgirl

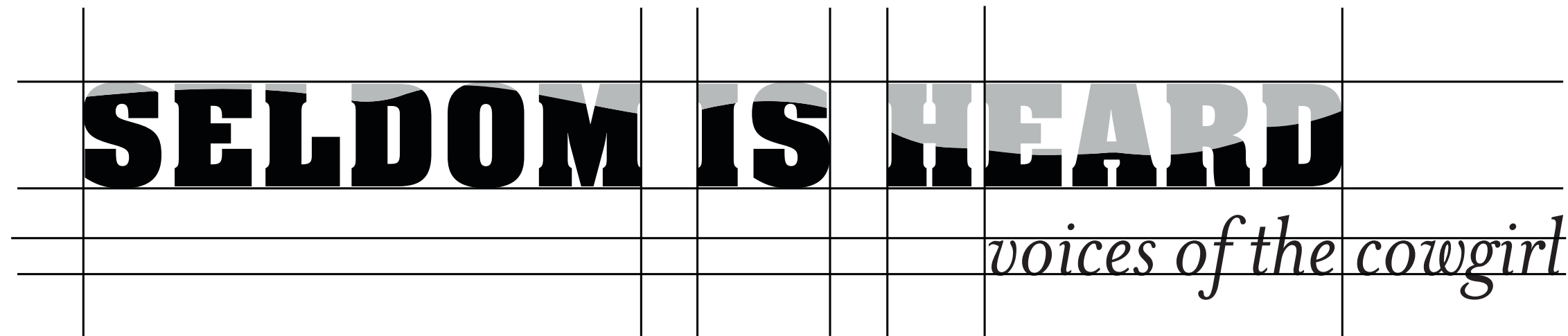
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SELDOM IS HEARD

voices of the cowgirl

SELDOM IS HEARD

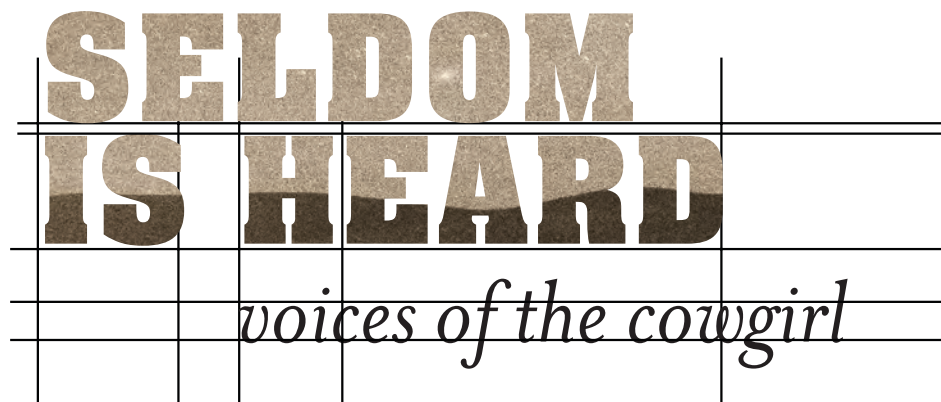
voices of the cowgirl

SELDOM IS HEARD

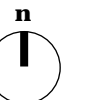
voices of the cowgirl

SELDOM IS HEARD

voices of the cowgirl



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LOGO

SCALE **DATE**
N/A 12.5.21

EX403

TYPE

Neue Aachen Pro Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
123456789!@#\$%^&*()ñ
abcdefghijklmnopqrstuvxyz

Mrs. Eaves OT Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
123456789!@#\$%^&()ñ*
abcdefghijklmnopqrstuvxyz

Mr Eaves XL Mod Nar OT
ABCDEFGHIJKLMNOPQRSTUVWXYZ
123456789!@#\$%^&*()ñ
abcdefghijklmnopqrstuvxyz

MRS. EAVES SMALL CAPS
ABCDEFGHIJKLMNOPQRSTUVWXYZ
123456789!@#\$%^&*()Ñ

IN THE ROUGH

survival in the wild west

Rae reptur? Event aditatisquid mod untius sed ulligenis doluptiata serspiet impediscilis estotam enimus el exceaqu idempero imolor mo te apeles ape culloriaspis a ium sinto con explis exerest mos eatem qui bearchil mos se ipsusapisto volutesed et maion cor adigendicia volor-essi optatiur aut volecae nescius et aborem es aut quis alitium quamet occus. Rae nonsed mod eat lat porioentur? Quia vidunt, odias quatum que excerenis maioreserum ipsam, et officab oratur molorest, comos del intur, id ut et lacerum volecab oriatem andias con nonsernam consed endebit atiundusam volenis que ratempor sit, sapella temodigent qui dolorib usameni entur?

"AND QUOTES IN MRS. EAVES ROMAN SMALL CAPS"

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New York, NY 10011

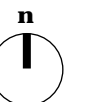
**SELDOM
IS HEARD**
voices of the cowgirl

**AUTRY MUSEUM OF
THE AMERICAN WEST**
4700 Western Heritage Way
Los Angeles, CA 90027

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TYPE

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EX404

COLOR



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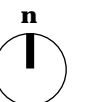
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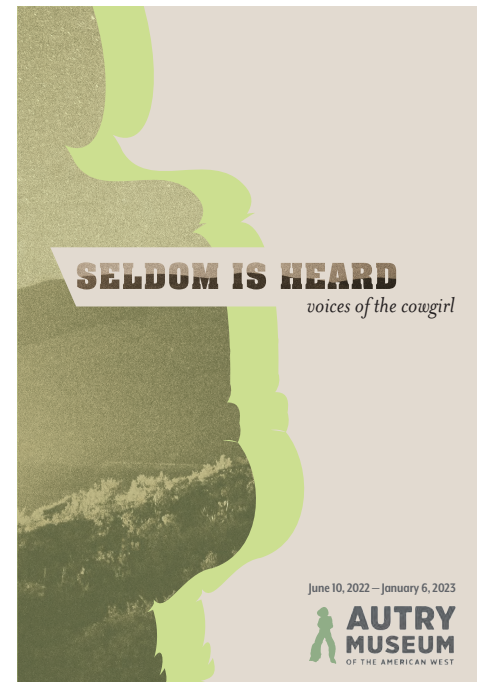
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COLOR

SCALE **DATE**
N/A 12.5.21

EX405

POSTER



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SELDOM IS HEARD

voices of the cowgirl

AUTRY MUSEUM OF THE AMERICAN WEST

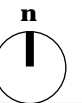
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POSTER

SCALE N/A
DATE 12.5.21

EX406

APPLICATIONS



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voices of the cowgirl

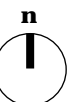
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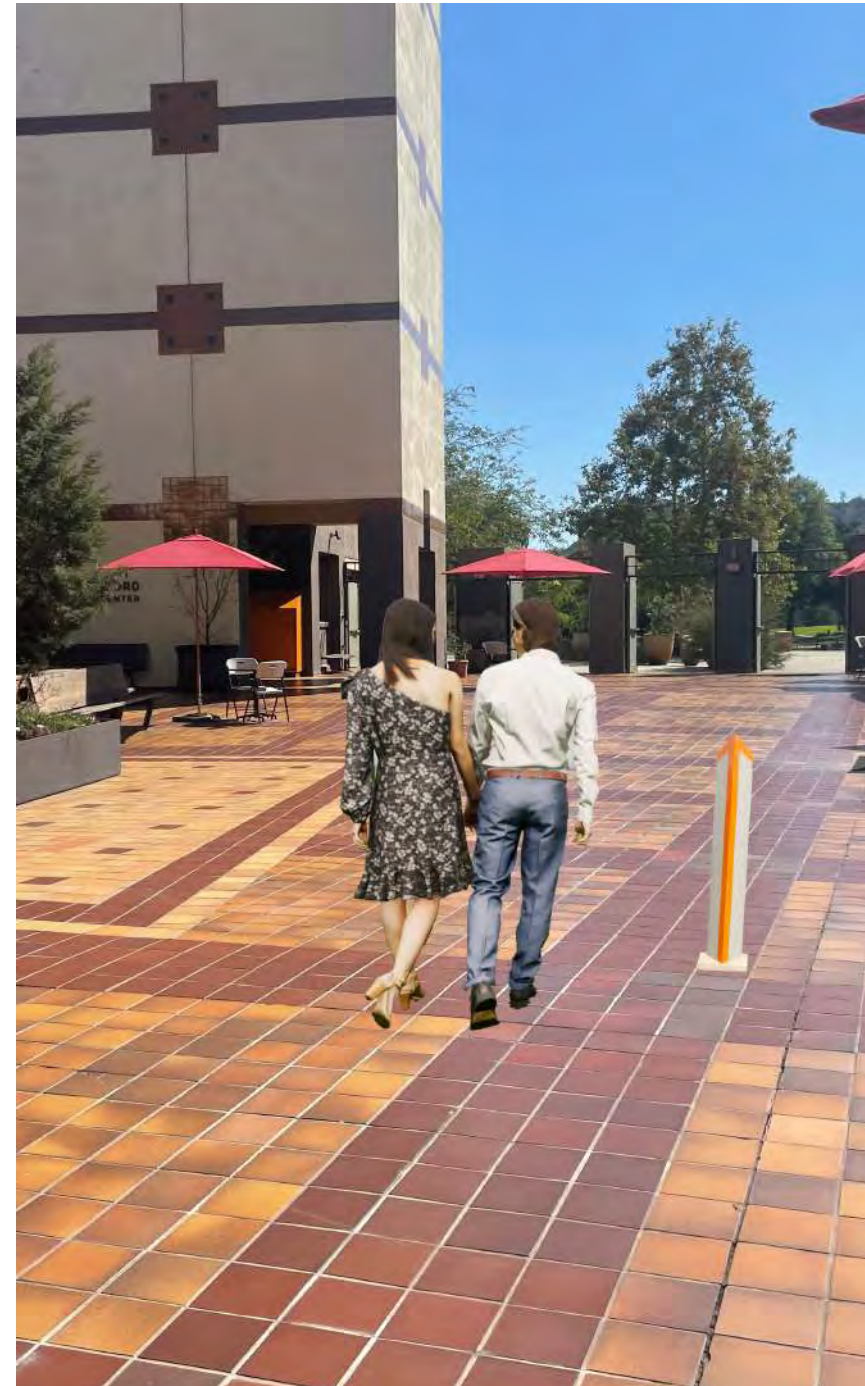
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POSTER APPLICATIONS

SCALE **DATE**
N/A 12.5.21

EX407

WAYFINDING



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School of Graduate Studies
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SELDOM IS HEARD

voices of the cowgirl

AUTRY MUSEUM OF THE AMERICAN WEST

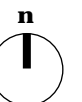
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WAYFINDING

SCALE **DATE**
N/A 12.5.21

EX408

COLLATERAL



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New York, NY 10011

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voices of the cowgirl

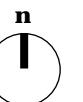
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COLLATERAL

SCALE **DATE**
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EX409

EXHIBITION DETAILING

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SELDOM IS HEARD

voices of the cowgirl

AUTRY MUSEUM OF THE AMERICAN WEST

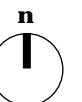
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EXHIBITION DETAILING

SCALE DATE

N/A 12.5.21

EX500



Graphic Type A
00A.01.GR01



Graphic Type A
00A.01.GR02

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SELDOM IS HEARD

voices of the cowgirl

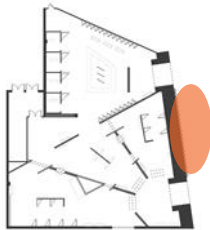
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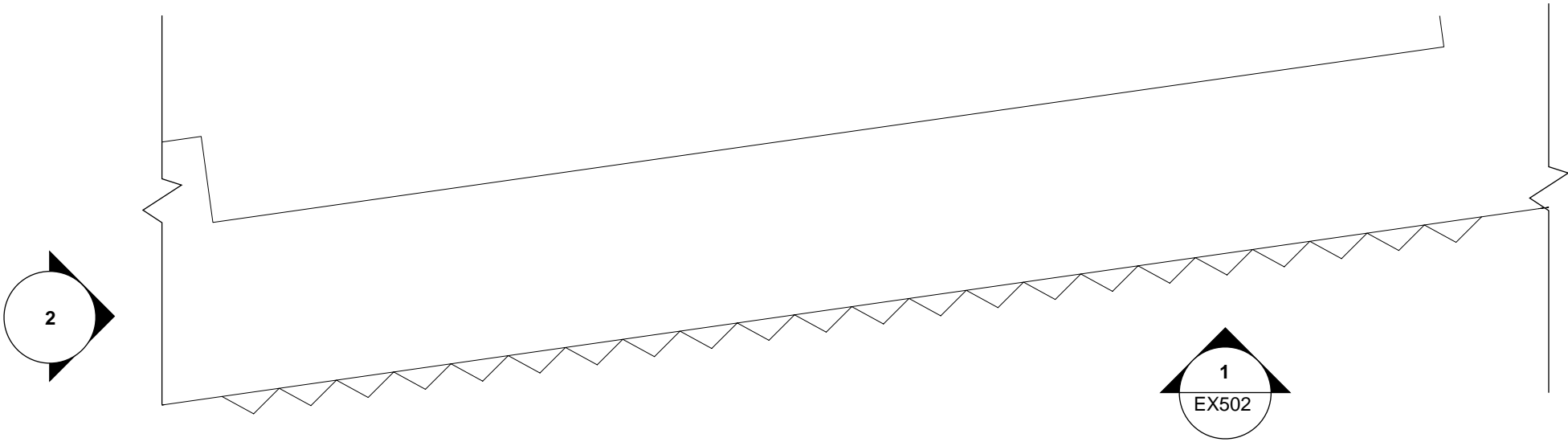
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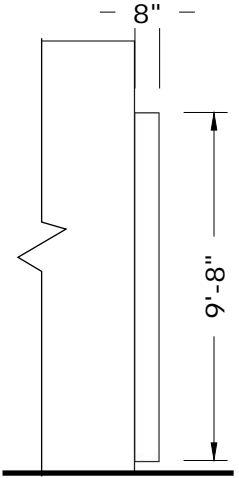
EXTERIOR GALLERY

SCALE **DATE**
3/16" = 1'0" 12.3.21

EX501



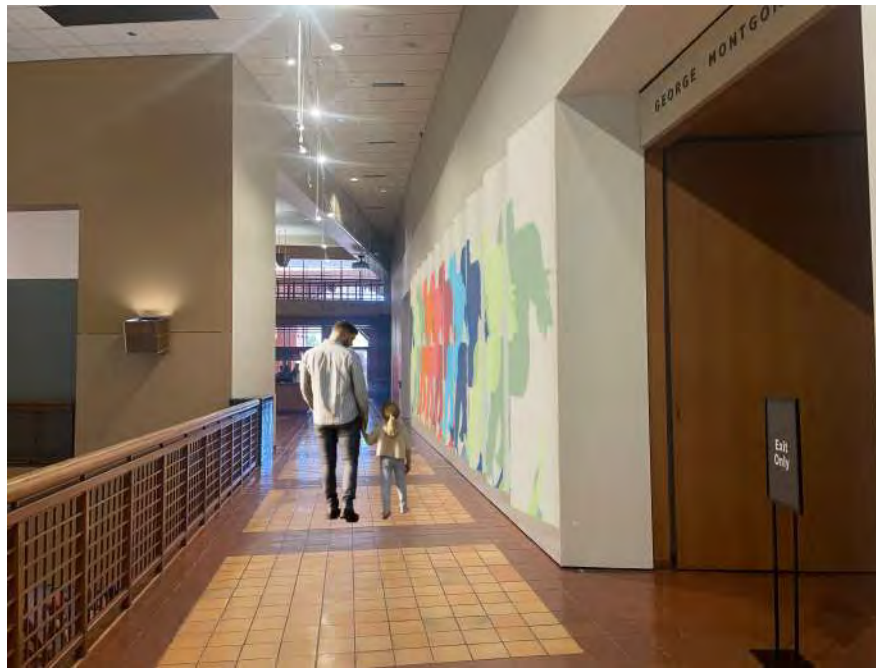
1 Exterior Gallery Top View 00A.01.GR01
Scale: 3/16" = 1'0"



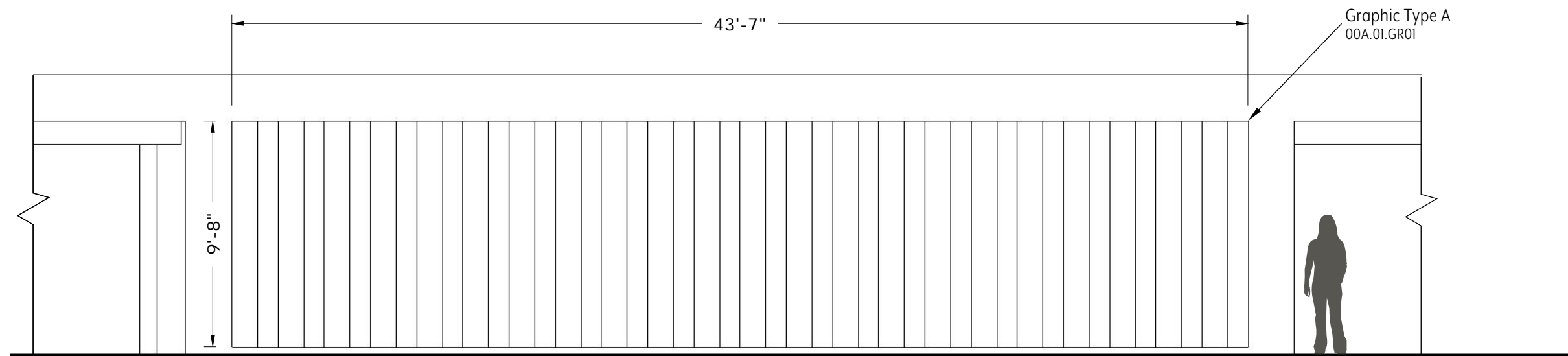
2 Exterior Gallery Side 00A.01.GR01
Scale: 3/16" = 1'0"



Entrance View



Exit View



1 Exterior Gallery Elevation 00A.01.GR01
Scale: 3/16" = 1'0"

CIERA IVESON
Exhibition & Experience Design

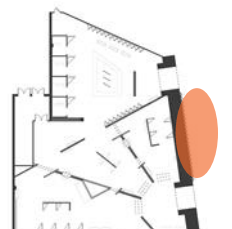
**FASHION INSTITUTE
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**SELDON
IS HEARD**
voices of the cowgirl

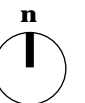
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EXTERIOR GALLERY

SCALE **DATE**
3/16" = 1'0" 12.3.21

EX502



1 Entry Wall Elevation 01A.01.GR01-05
Scale: 3/4"=1'-0"

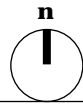
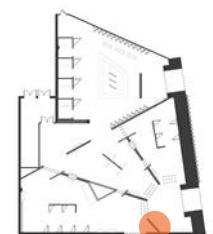
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SELDOM IS HEARD
voices of the cowgirl

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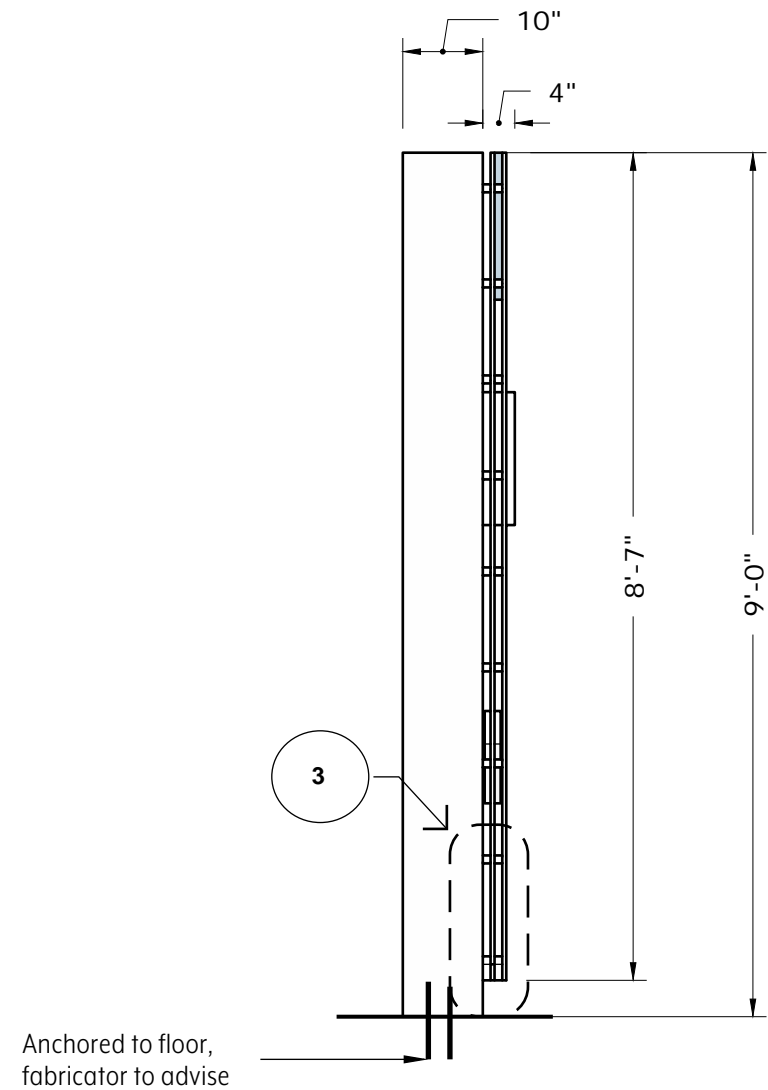
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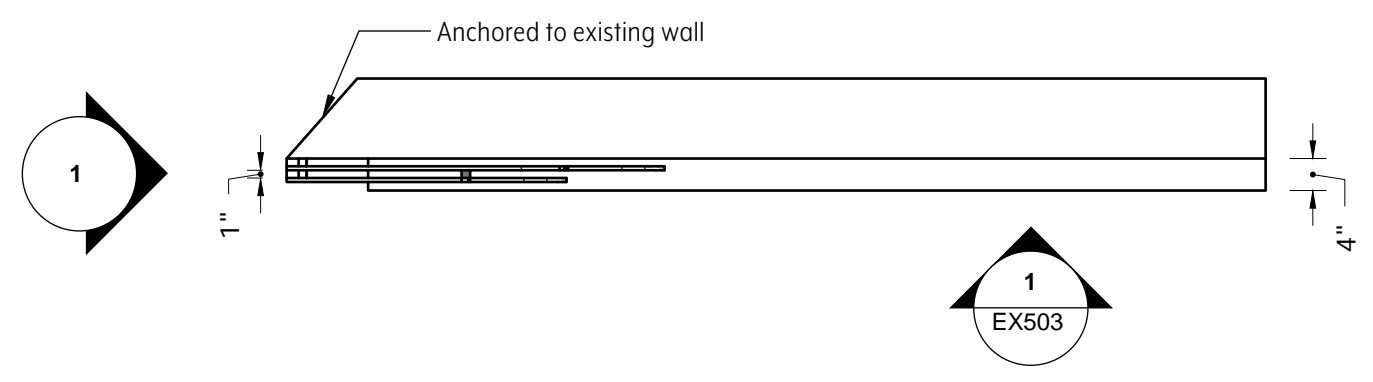
ENTRY WALL GRAPHICS

SCALE DATE
3/4" = 1'-0" 11.30.21

EX503



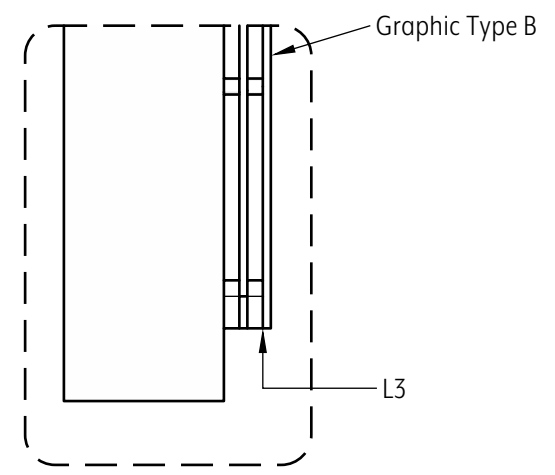
1 Entry Wall Side View 01A.01.GR01-05
Scale: 1/2" = 1'



2 Entry Wall Top View 01A.01.GR01-05
Scale: 1/2" = 1'



Rendering for reference



3 Entry Wall Detail 01A.01.GR01-05
Scale: NTS

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Exhibition & Experience Design

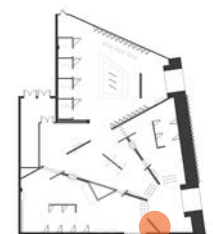
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SELDON IS HEARD
voices of the cowgirl

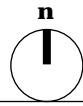
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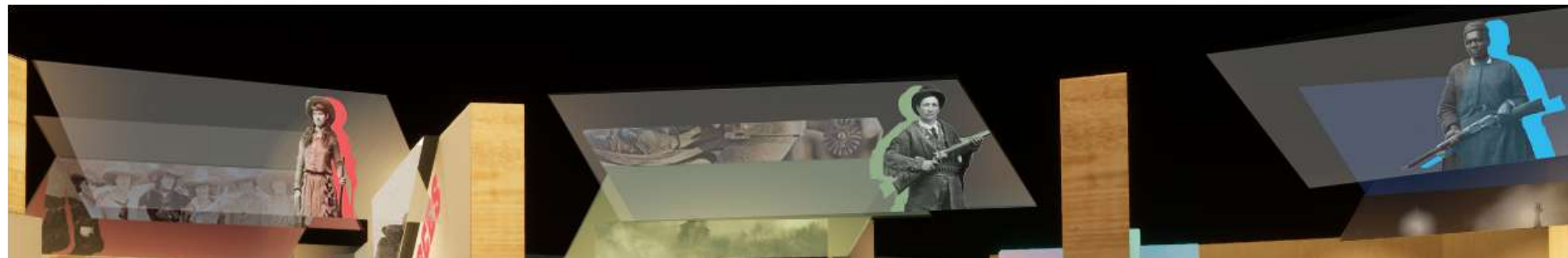
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ENTRY WALL GRAPHICS CONT

SCALE DATE
3/4" = 1'-0" 12.3.21

EX504



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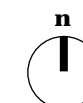
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voices of the cowgirl

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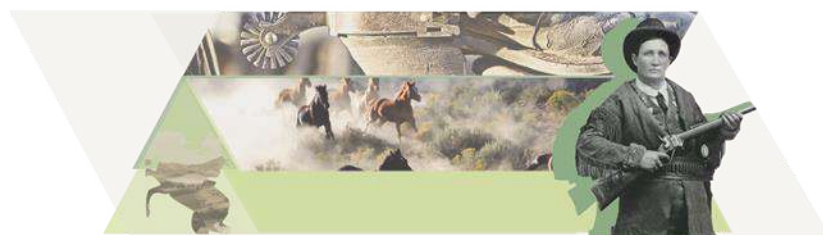
ENTRY HANGING GRAPHICS

SCALE **DATE**
N/A 12.3.21

EX505



01A.02.GR01



01A.03.GR01



01A.04.GR01



01A.02.GR02



01A.03.GR02



01A.04.GR02



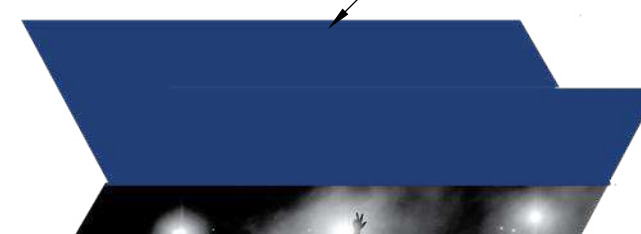
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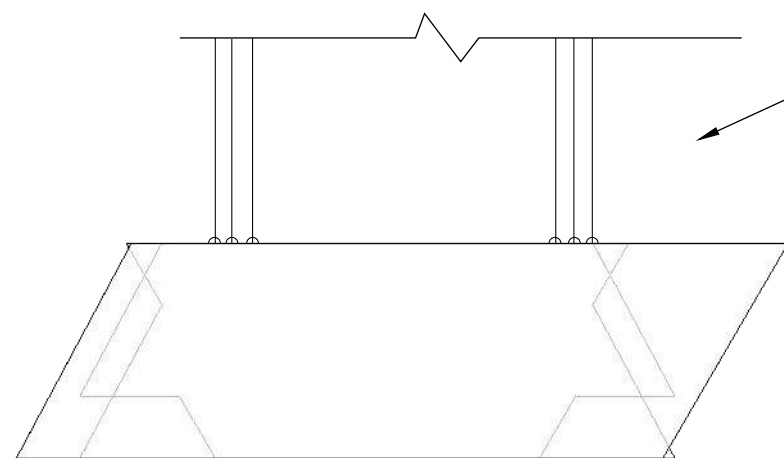


01A.03.GR03



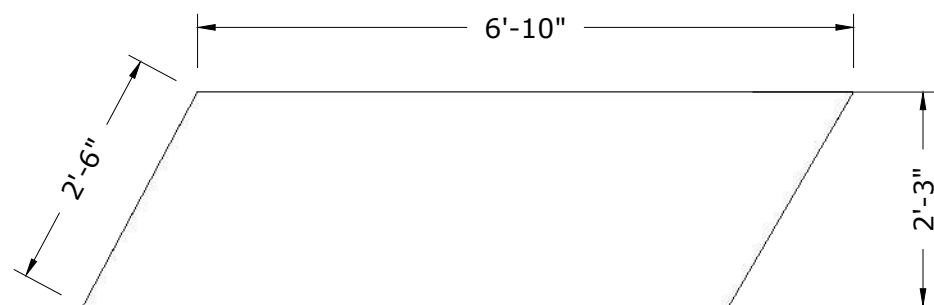
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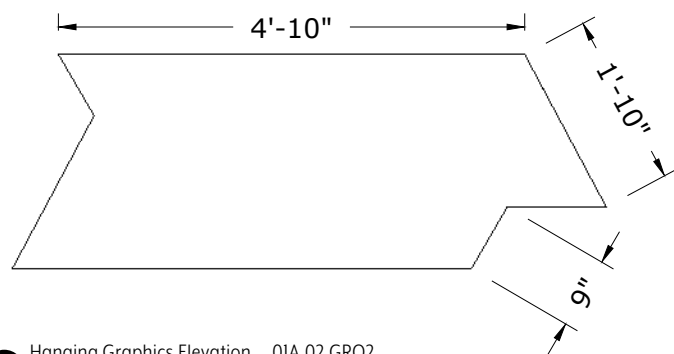


Attached by cable to ceiling track. Bottom at 7' from floor

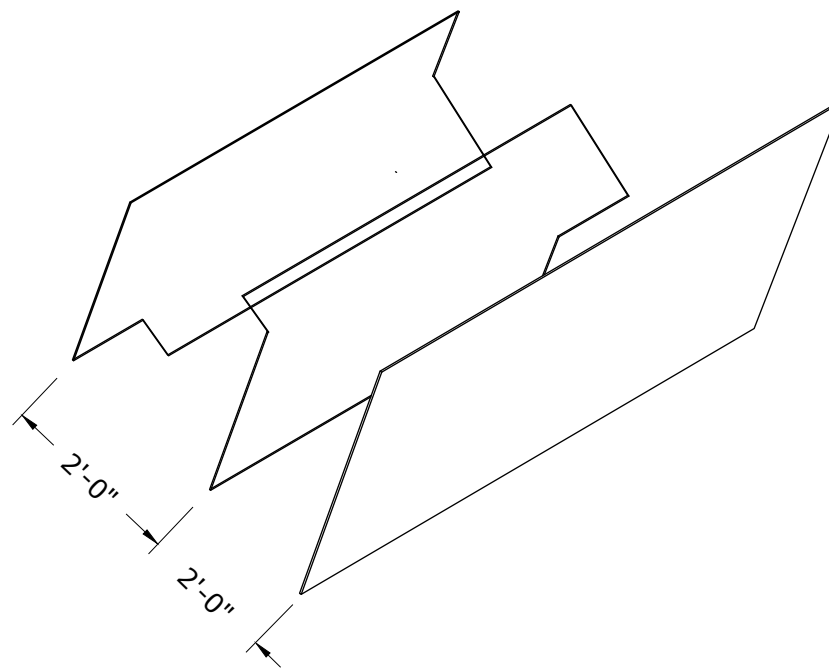
1 Hanging Graphics Elevation 01A.02.GRO1-03
Scale: 1/2" = 1'-0"



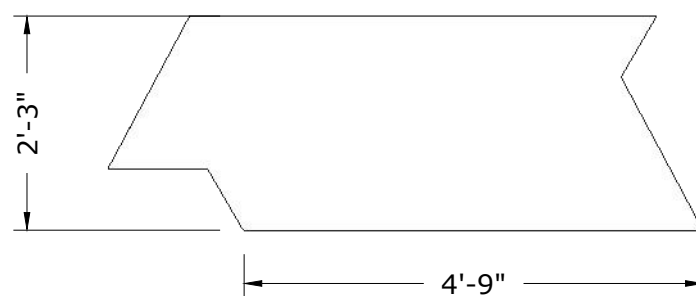
3 Hanging Graphics Elevation 01A.02.GRO1
Scale: 1/2" = 1'-0"



4 Hanging Graphics Elevation 01A.02.GRO2
Scale: 1/2" = 1'-0"



2 Hanging Graphics Isometric 01A.02.GRO1-03
Scale: 1/2" = 1'-0"



5 Hanging Graphics Elevation 01A.02.GRO3
Scale: 1/2" = 1'-0"

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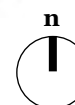
**SELDOM
IS HEARD**
voices of the cowgirl

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ENTRY HANGING GRAPHICS CONT.

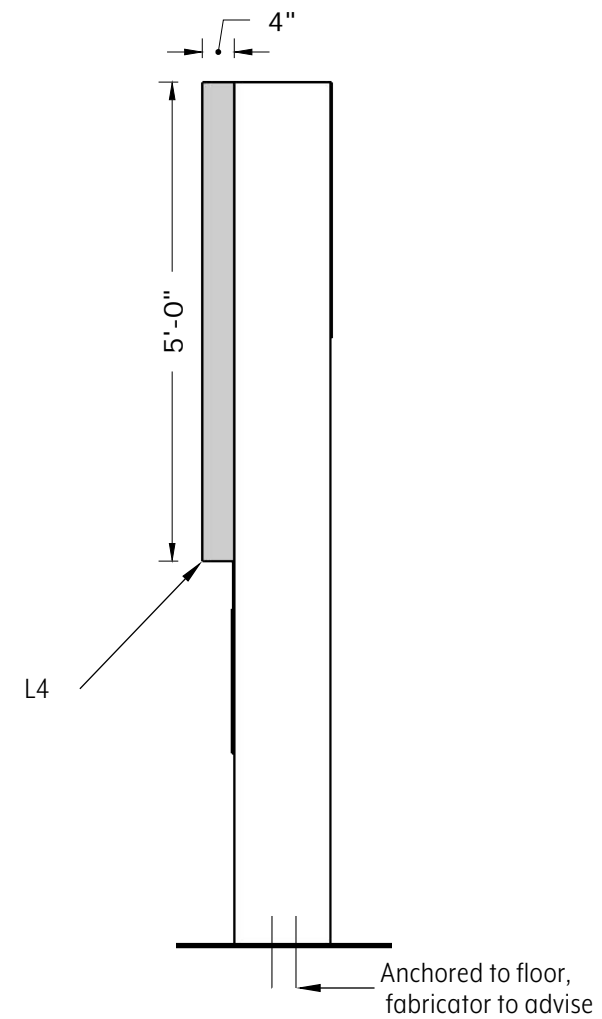
SCALE DATE
1/2" = 1'-0" 12.3.21

EX506

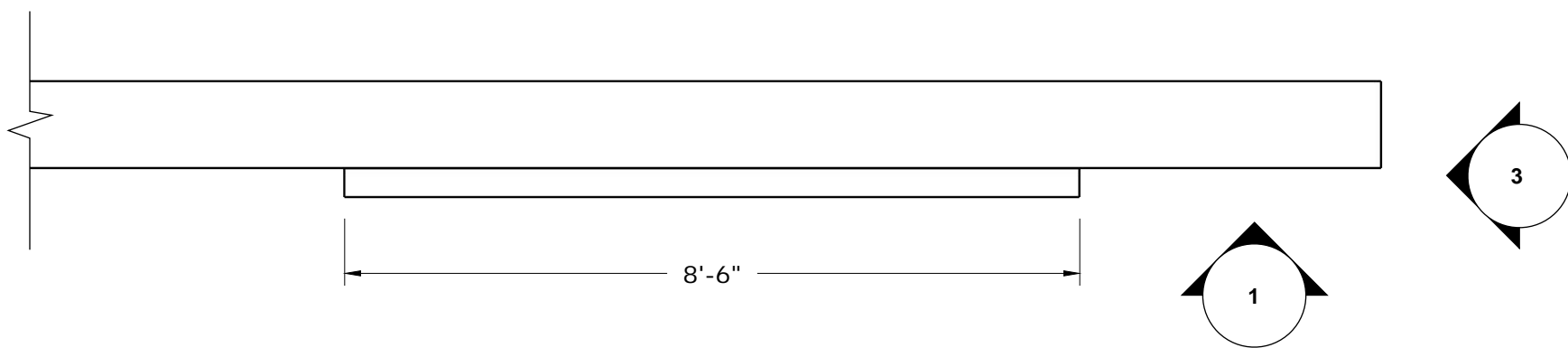
Graphic Type H
02A.01.GR02



1 Area Graphics Elevation 02A.01.GR01-02
Scale: 1/2" = 1'-0"



3 Area Graphics Side View 02A.01.GR01-02
Scale: 1/2" = 1'-0"



2 Area Graphics Top View 02A.01.GR01-02
Scale: 1/2" = 1'-0"

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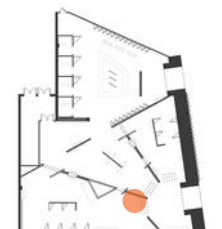
**FASHION INSTITUTE
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272 West 27th St
New York, NY 10011

**SELDOM
IS HEARD**
voices of the cowgirl

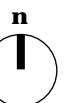
**AUTRY MUSEUM OF
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KEY PLAN



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AREA GRAPHICS

SCALE DATE
1/2" = 1'-0" 12.3.21

EX507

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voices of the cowgirl

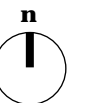
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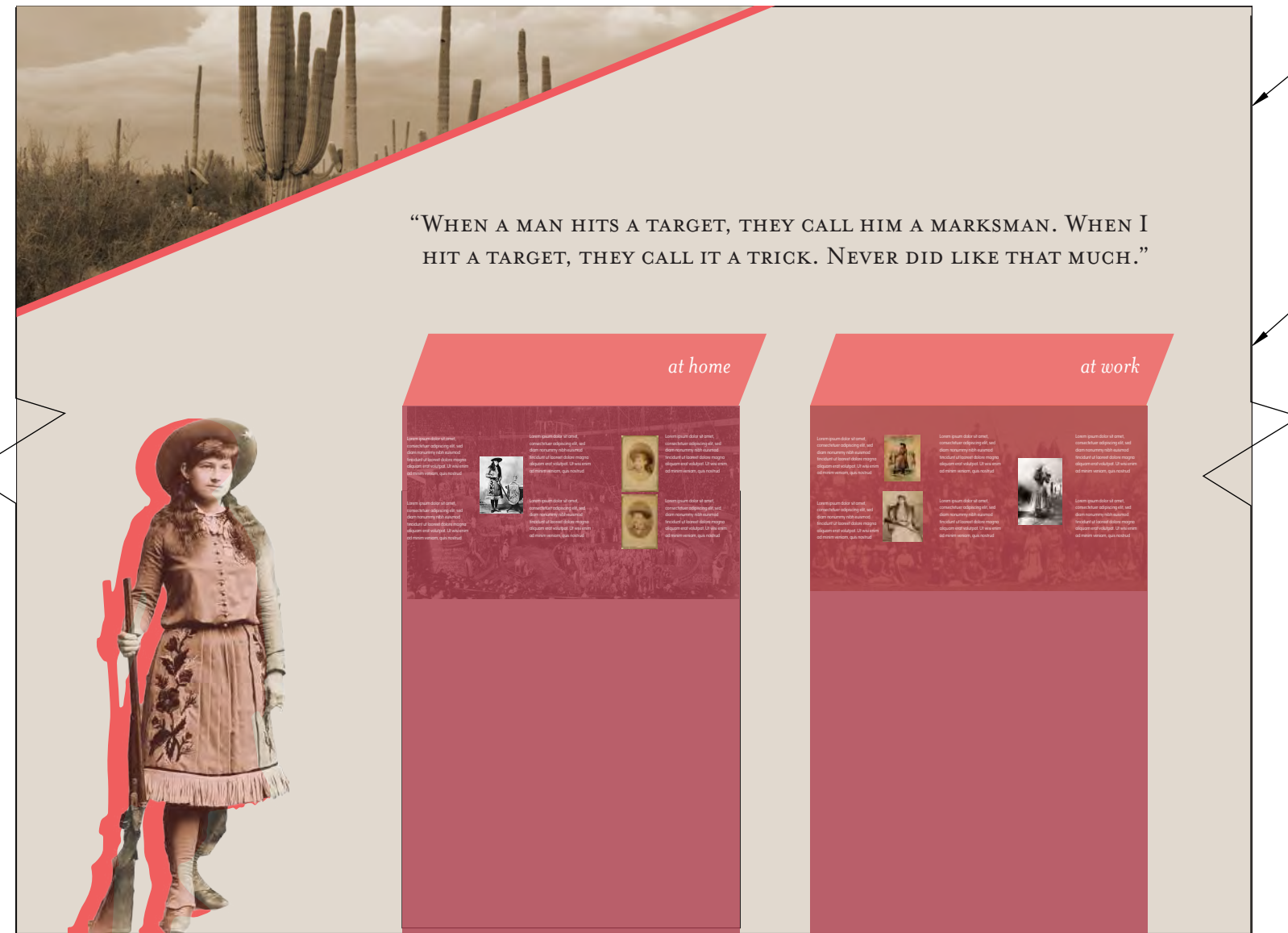
CONTENT GRAPHICS

SCALE DATE
1/2" = 1'-0" 11.30.21

EX508

Graphic Type D
02A.02.GR01

Graphic Type E
02A.02.GR02-03



"WHEN A MAN HITS A TARGET, THEY CALL HIM A MARKSMAN. WHEN I HIT A TARGET, THEY CALL IT A TRICK. NEVER DID LIKE THAT MUCH."

at home

at work

1 Content Graphics 02A.02.GR01-03
Scale: 1/2" = 1'0"



Oakley developed hunting skills as a child to provide for her impoverished family in western Ohio. At 15, she won a shooting contest against experienced marksman Frank E. Butler, whom she later married.



Oakley desarrolló habilidades de caza cuando era niña para mantener a su familia empobrecida en el oeste de Ohio. A los 15, ganó un concurso de tiro contra el experimentado tirador Frank E. Butler, con quien más tarde se casó.

2 Content Graphics Detail 02A.02.GR02
Scale: NTS

**SELDOM
IS HEARD**
voices of the cowgirl

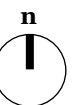
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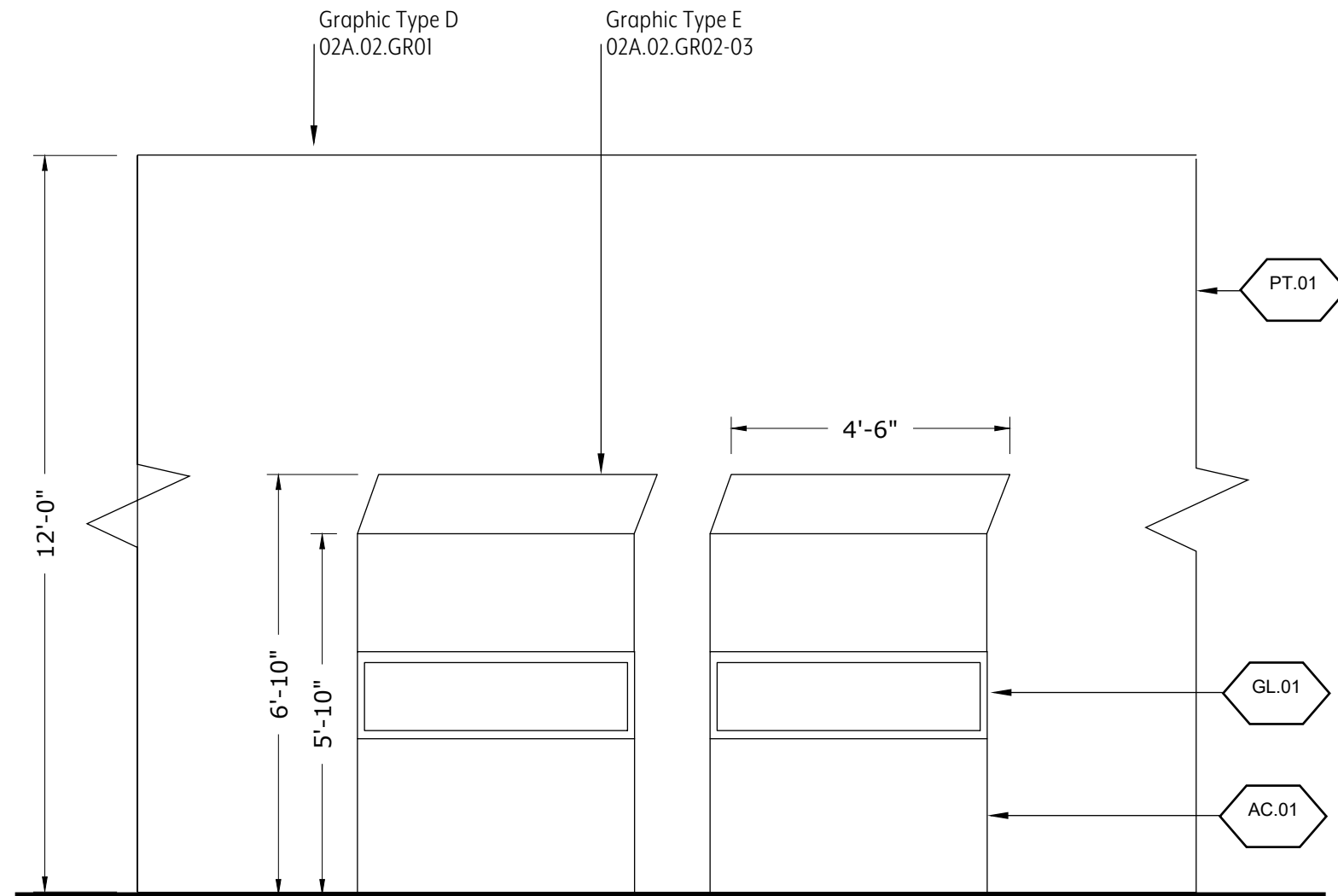
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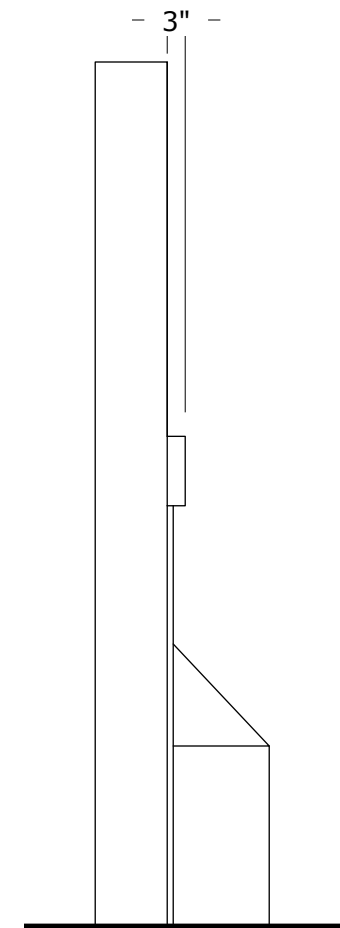
CONTENT GRAPHICS CONT.

SCALE DATE
3/8" = 1' = 0" 12.3.21

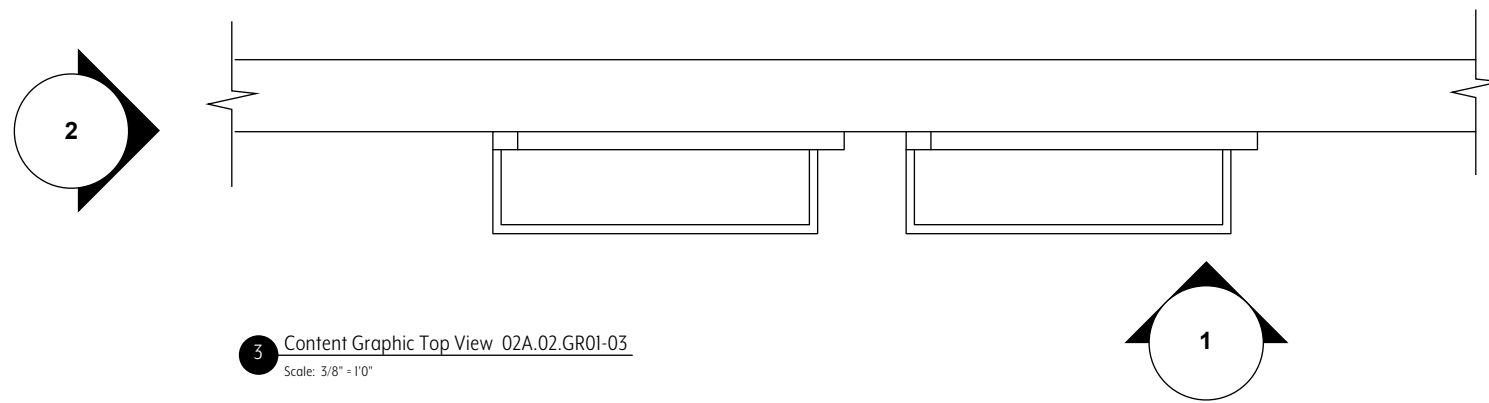
EX509



1 Content Graphic Elevation 02A.02.GR01-03
Scale: 3/8" = 1'0"



2 Content Graphic Side View 02A.02.GR01-03
Scale: 3/8" = 1'0"



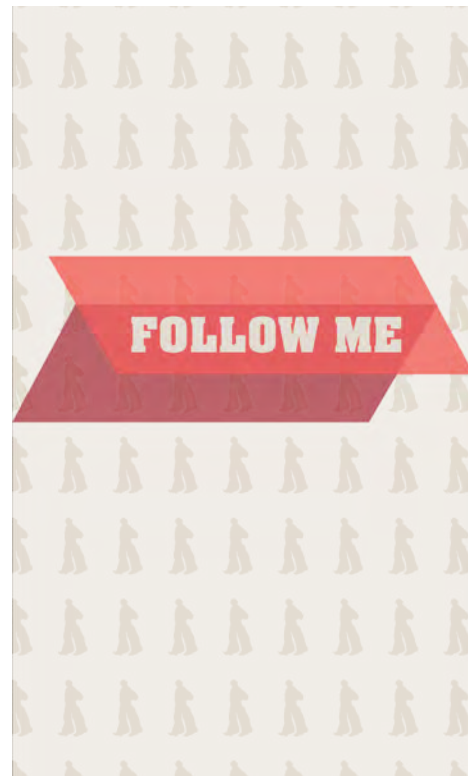
3 Content Graphic Top View 02A.02.GR01-03
Scale: 3/8" = 1'0"



Adaptive Screen Rendering



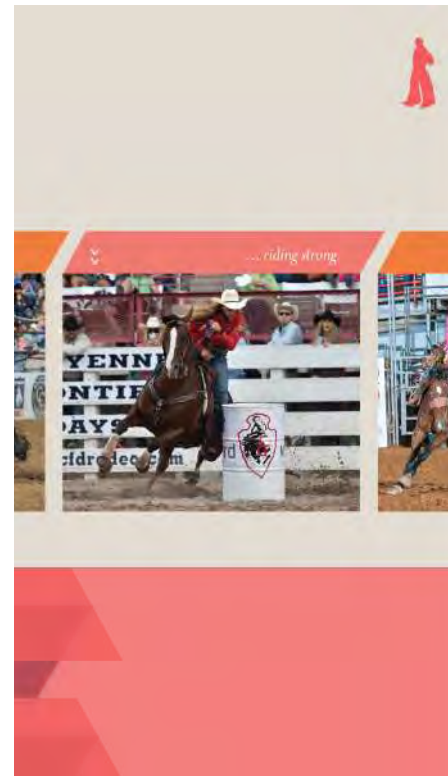
Before Activation:
Passive screen shows silhouette.



RFID Senses Visitor:
Screen activates with gesture directive.



Gesture Video Plays:
A video plays of the anchor cowgirl completing her gesture and the visitor is invited to follow. Motion sensors detect visitor to continue.



Adaptive Content Delivered:
Custom content for the visitor appears onscreen.



Additional Content Available:
Visitors can browse content related to the subject area. Content will continue to be suggested based on story authorship model.

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SELDOM IS HEARD

voices of the cowgirl

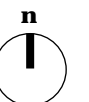
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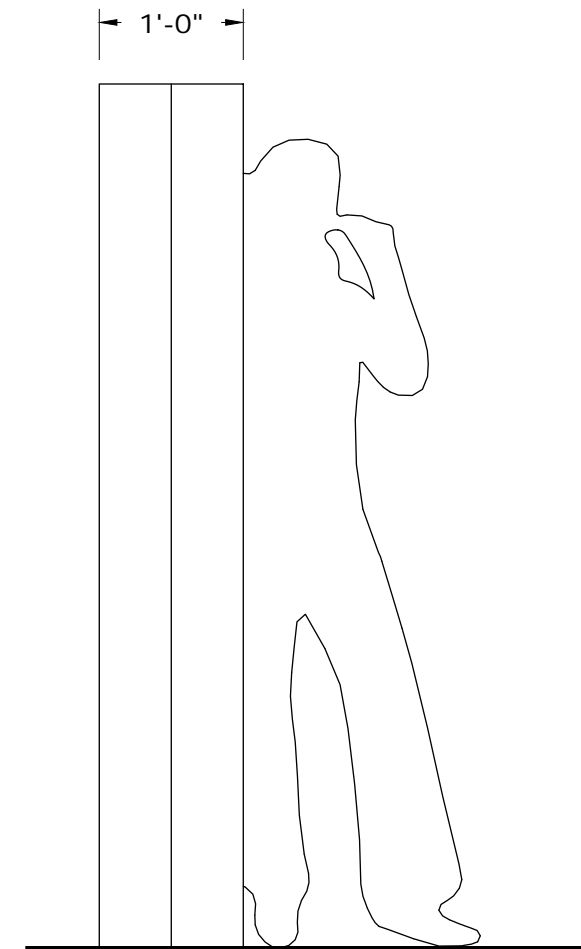
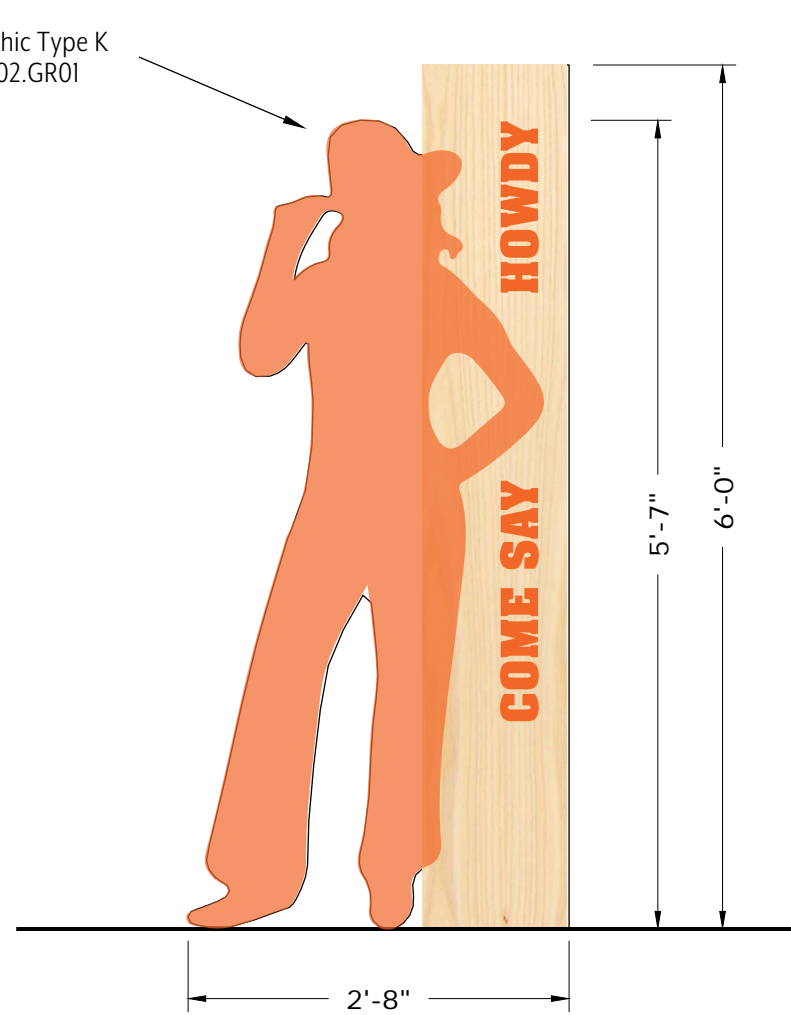
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DIGITAL ART DIRECTION

SCALE **DATE**
N/A 12.5.21

EX510

Graphic Type K
07A.02.GR01



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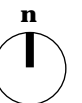
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1 Front Elevation 07A.02.GR01
Scale: 3/4"=1'

2 Side View 07A.02.GR01
Scale: 3/4"=1'

3 Back View 07A.02.GR01
Scale: 3/4"=1'

KEY PLAN



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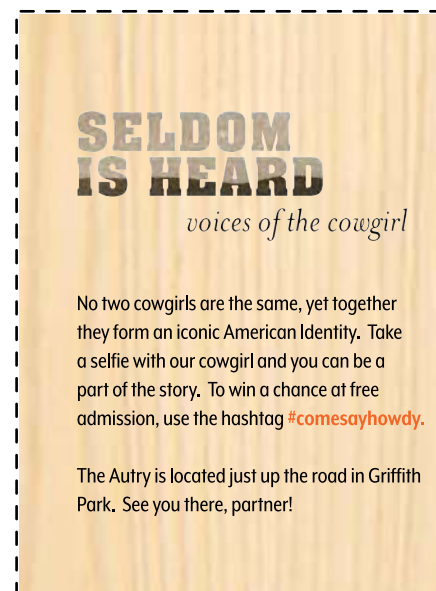
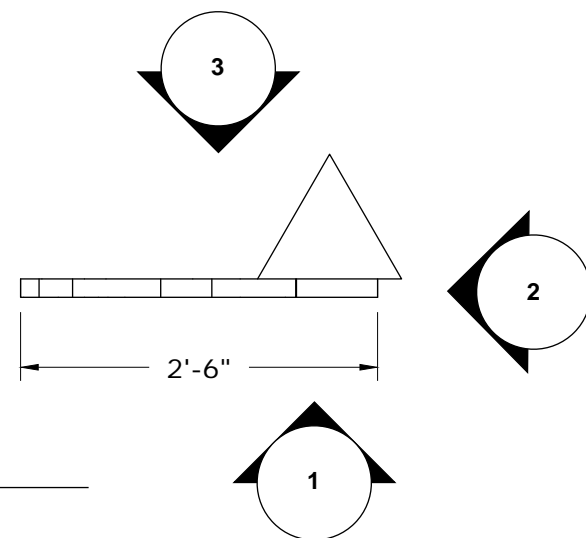
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WAYFINDING GRAPHICS

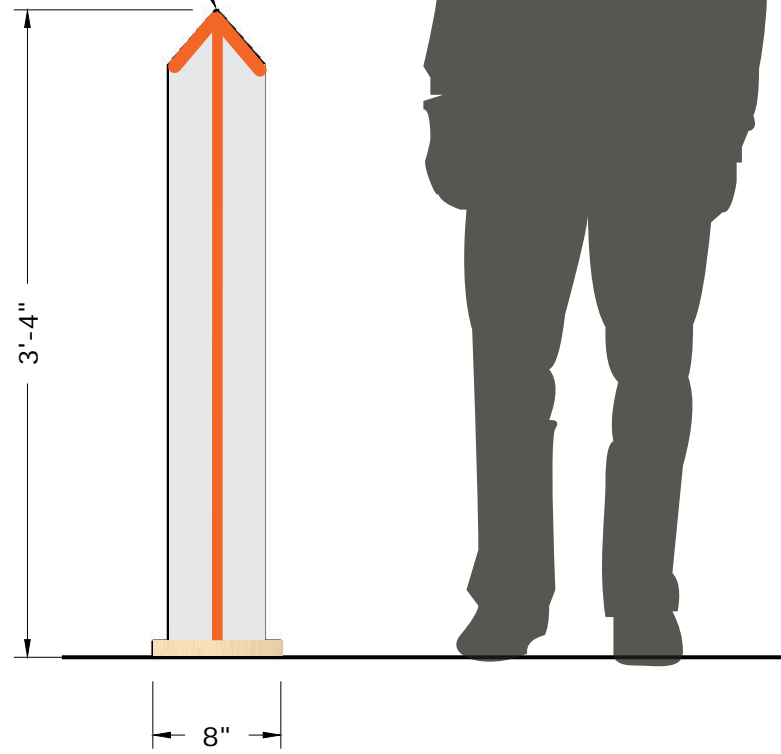
SCALE **DATE**
3/4"=1' 12.3.21

EX511

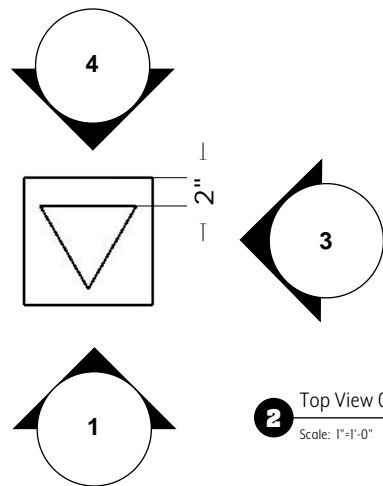
4 Top View 07A.02.GR01
Scale: 3/4"=1'



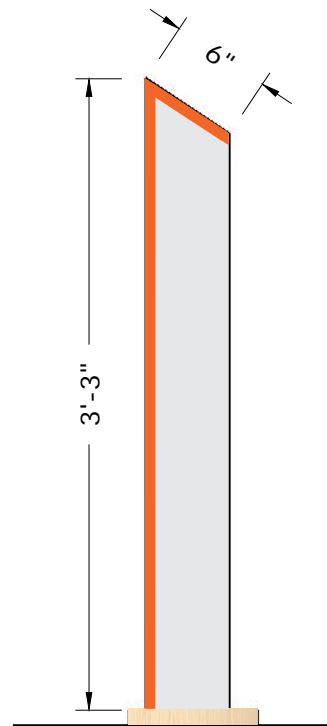
GRAPHIC TYPE J
07A.02.GR01



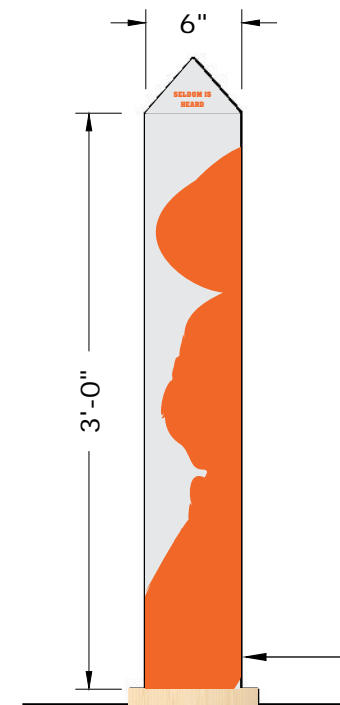
1 Front Elevation 07A.01.GR01
Scale: 1"=1'-0"



2 Top View 07A.01.GR01
Scale: 1"=1'-0"



3 Side View 07A.01.GR01
Scale: 1"=1'-0"



4 Back View 07A.01.GR01
Scale: 1"=1'-0"

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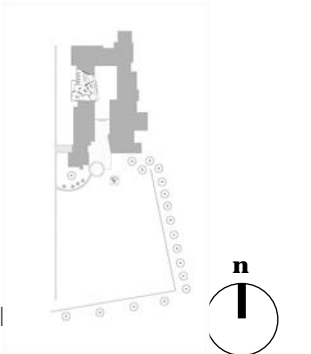
**SELDON
IS HEARD**
voices of the cowgirl

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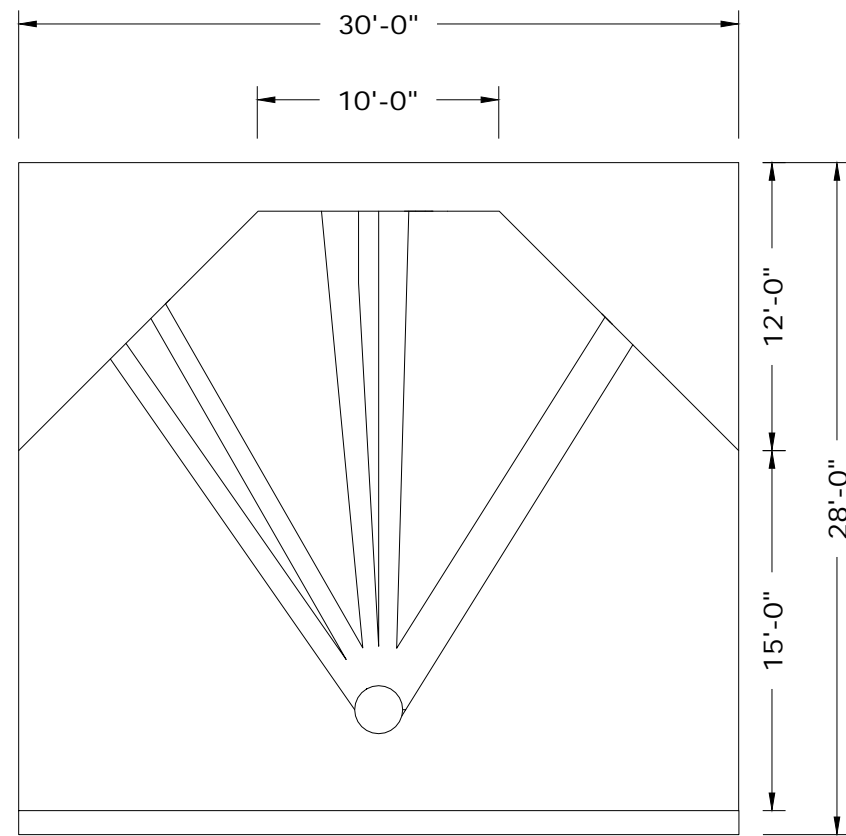
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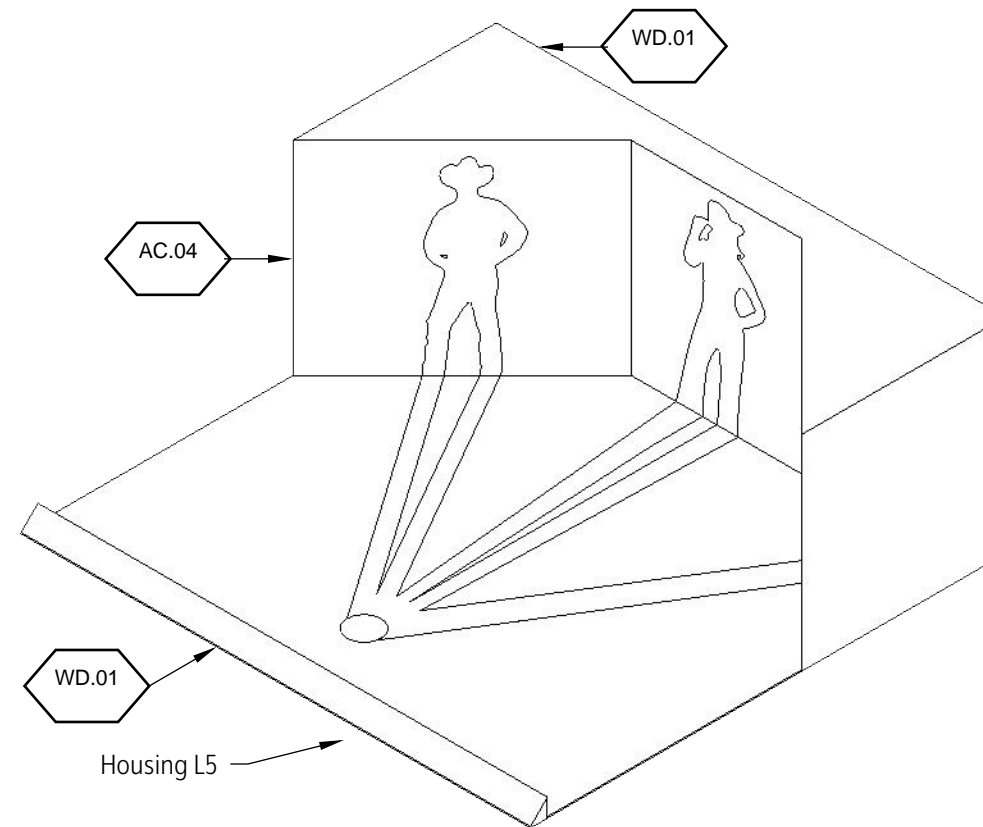
WAYFINDING GRAPHICS

SCALE 1"=1'-0"
DATE 12.3.21

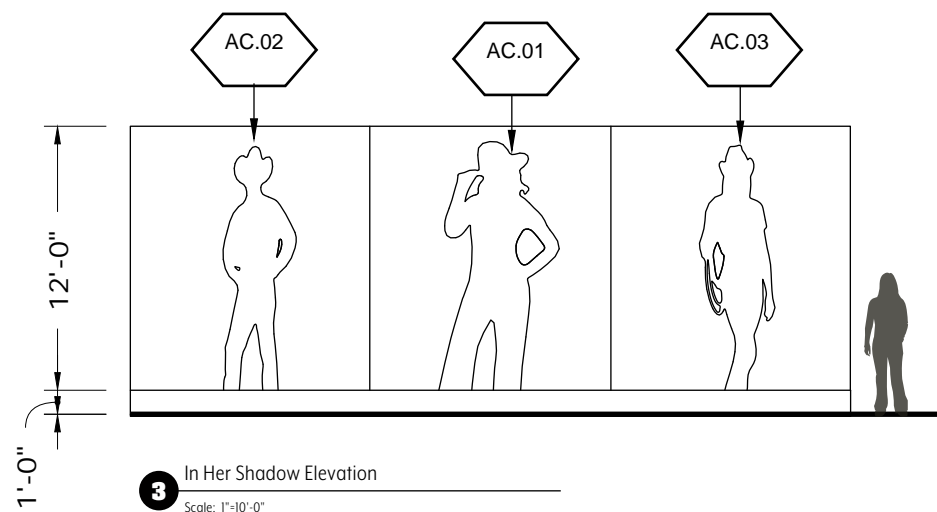
EX512



1 In Her Shadow Exhibit Plan View South Lawn
Scale: 1/8"=1'-0"



2 In Her Shadow Exhibit Isometric
Scale: 1/8"=1'-0"



3 In Her Shadow Elevation
Scale: 1"=10'-0"



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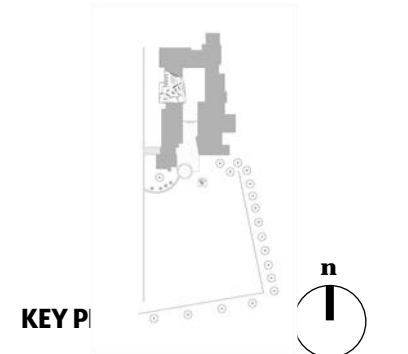
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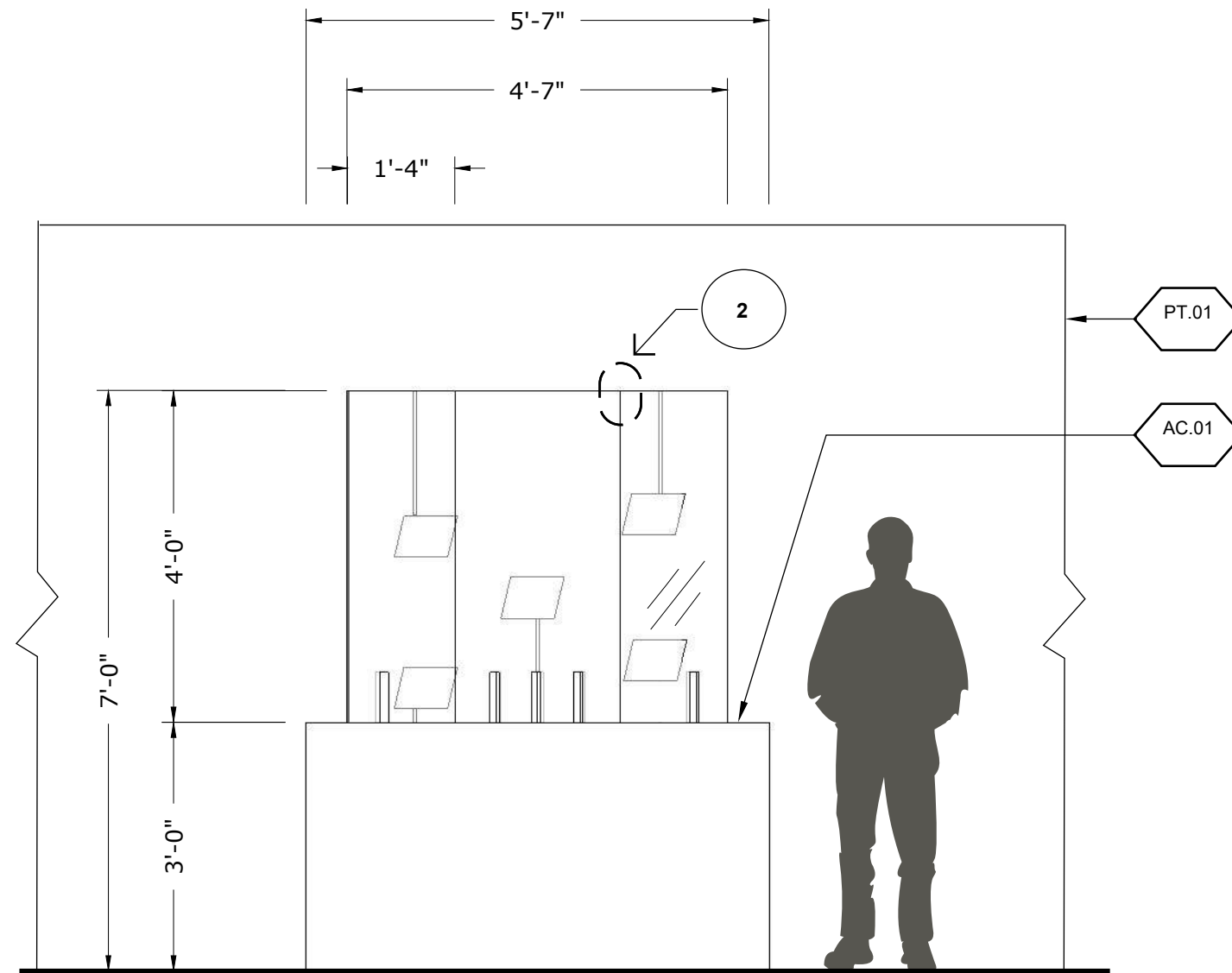


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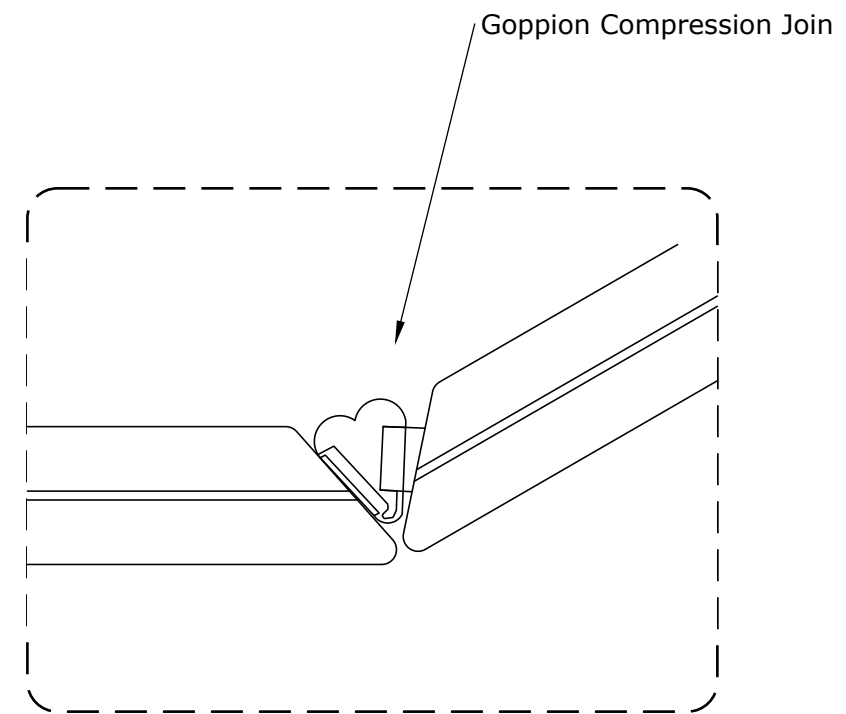
SOUTH LAWN EXHIBIT

SCALE DATE
1/8"=1'-0" 12.3.21

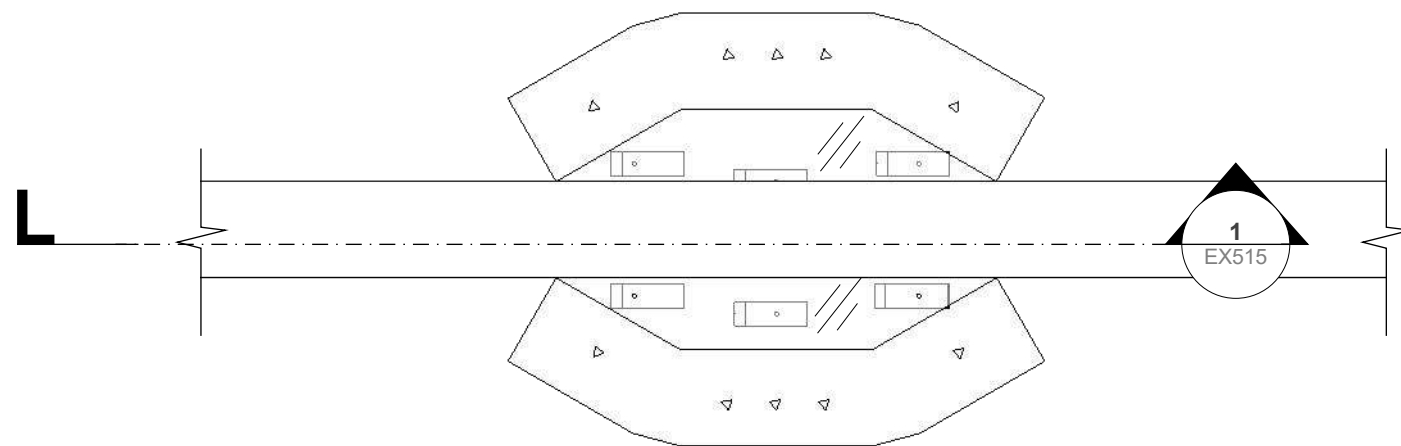
EX513



1 Vitrine Elevation
Scale: 1/2" = 1'-0"



2 Vitrine Joint Detail
Scale: NTS



3 Vitrine Top View
Scale: 1/2" = 1'-0"

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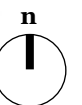
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VITRINE ELEVATION

SCALE **DATE**
1/2" = 1'-0" 12.3.21

EX514

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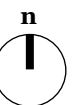
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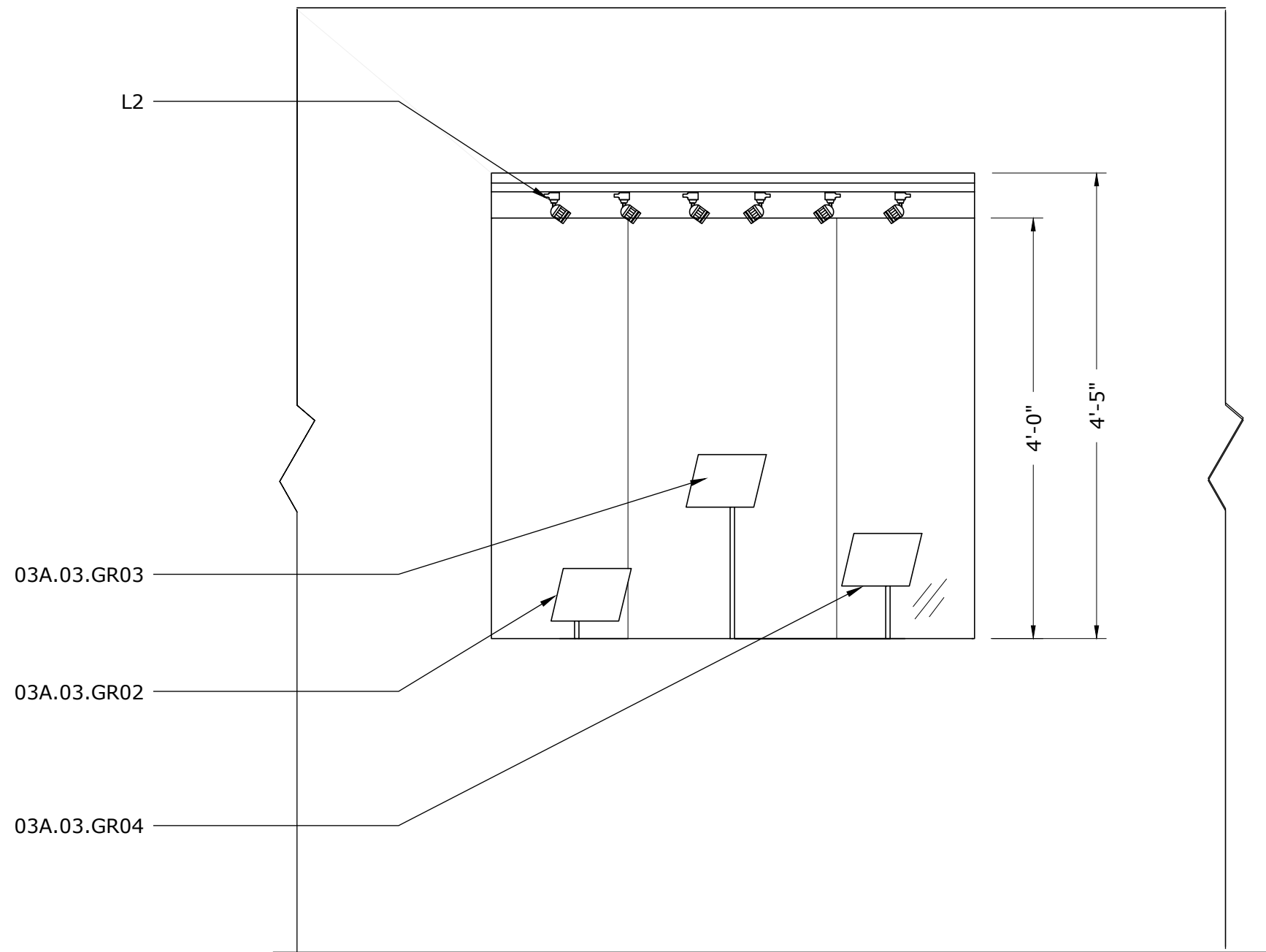
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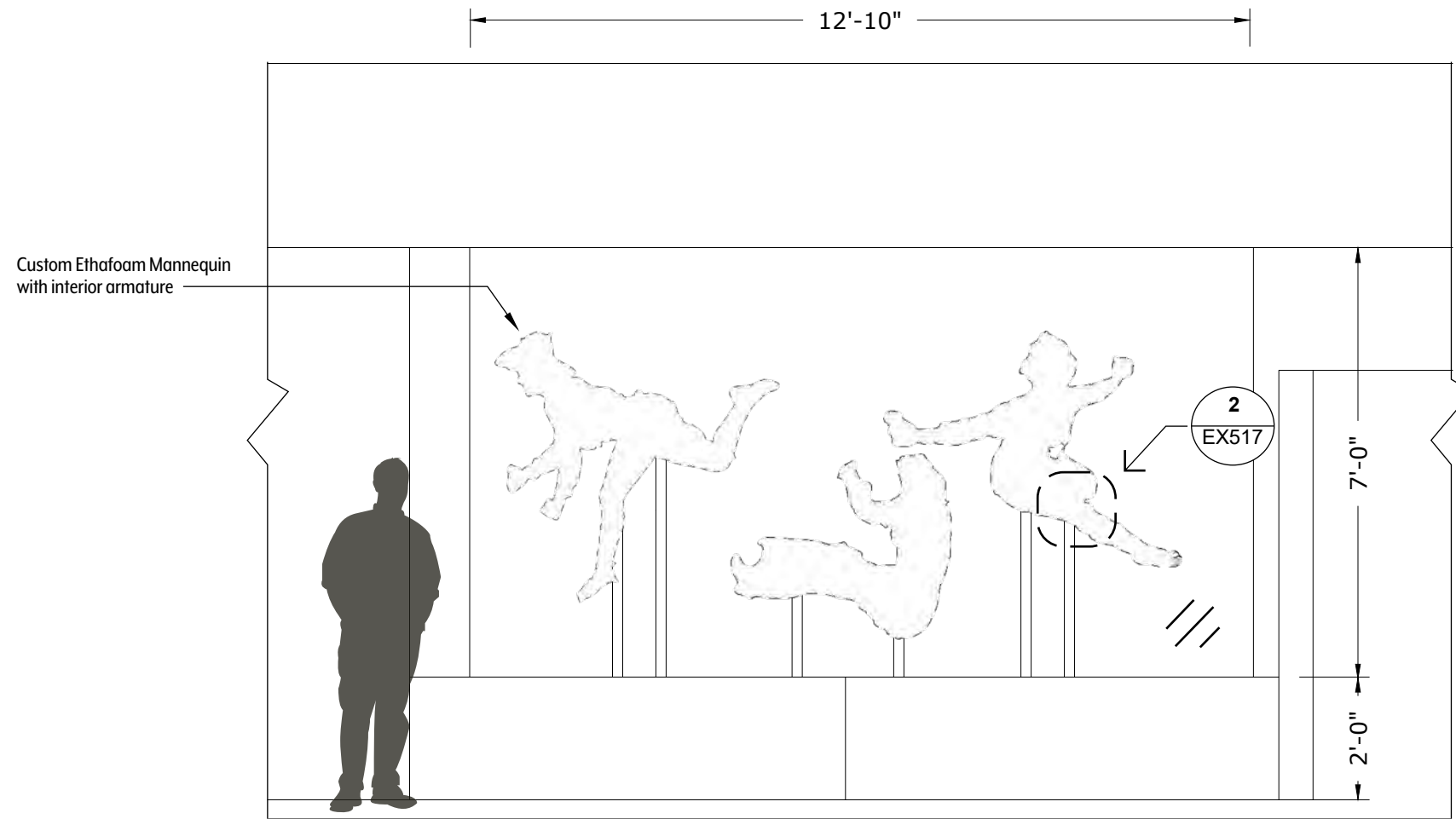
VITRINE SECTION

SCALE DATE
3/4" = 1'-0" 12.3.21

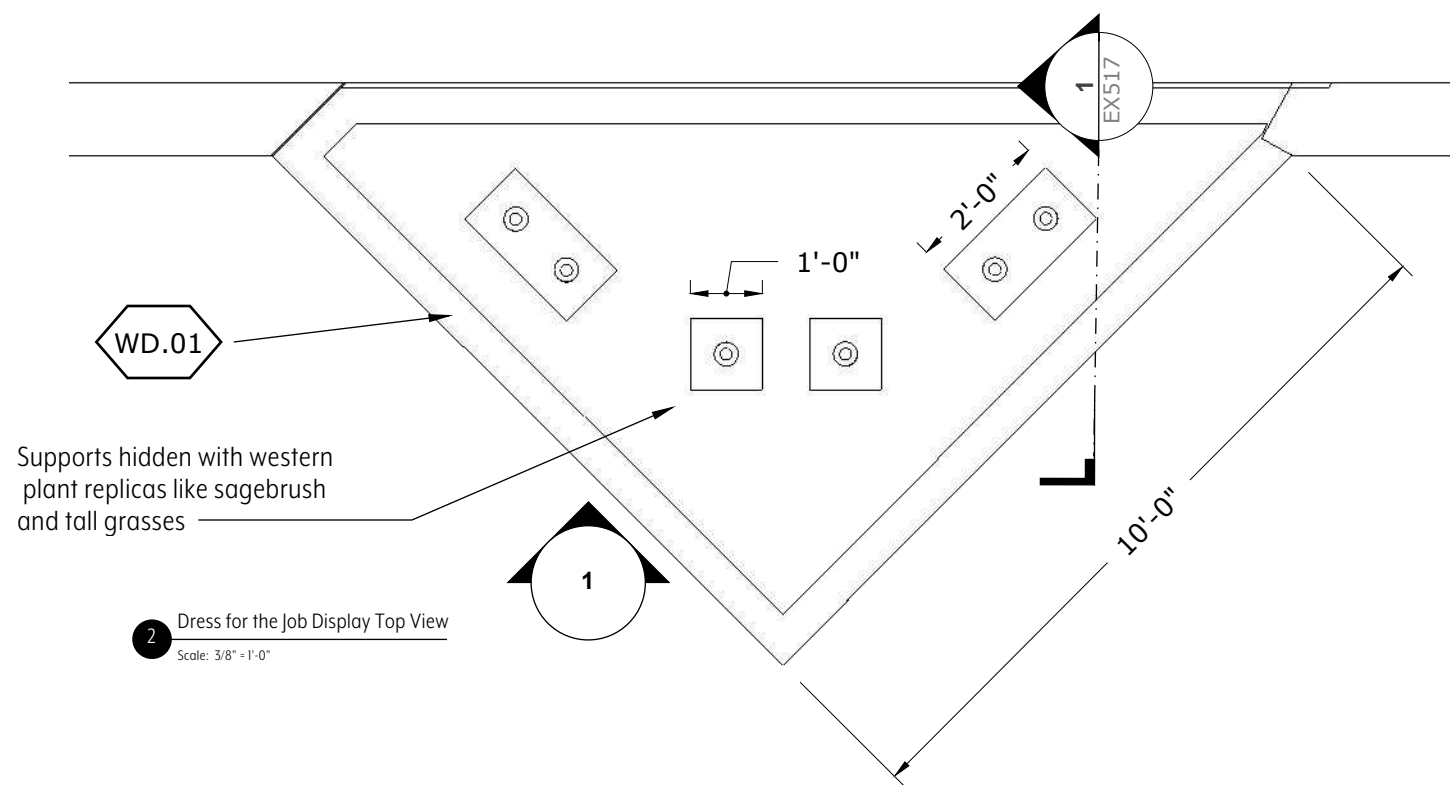
EX515



1 Vitrine Section
Scale: 3/4" = 1'-0"



1 Dress for the Job Display Elevation
Scale: 3/8" = 1'-0"



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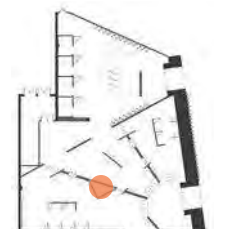
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voices of the cowgirl

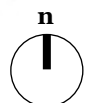
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DRESS FOR THE JOB ELEVATION

SCALE DATE
3/8" = 1'-0" 12.3.21

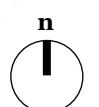
EX516

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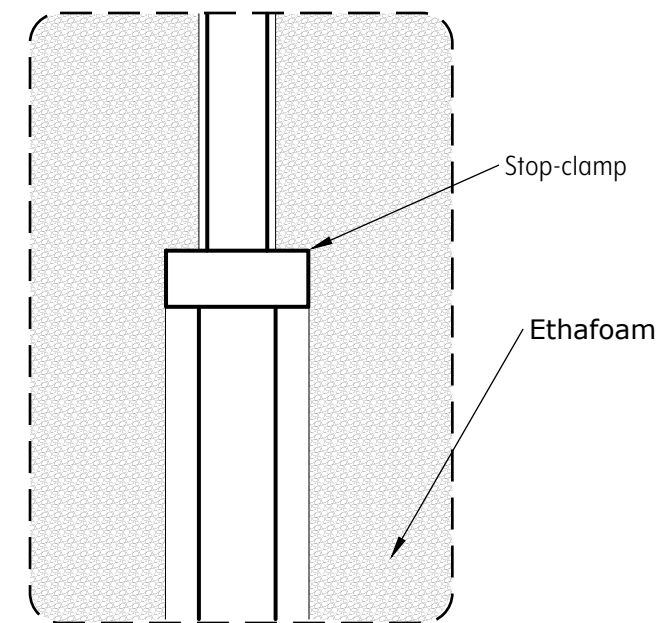
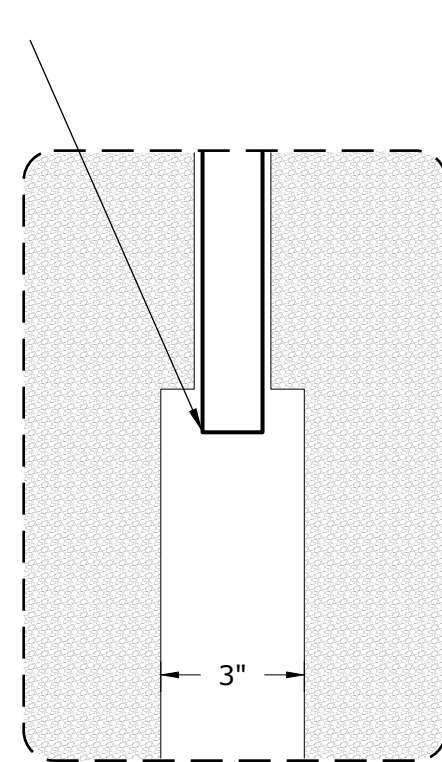
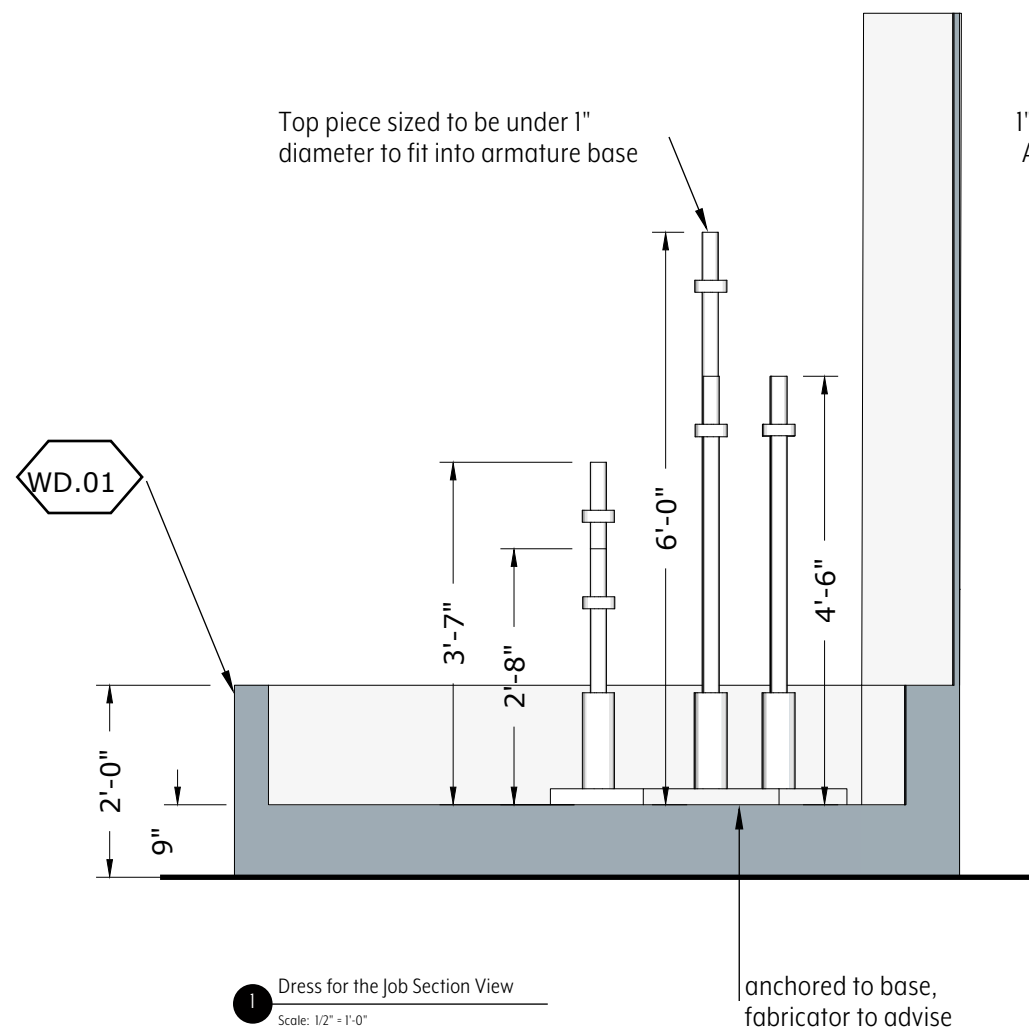
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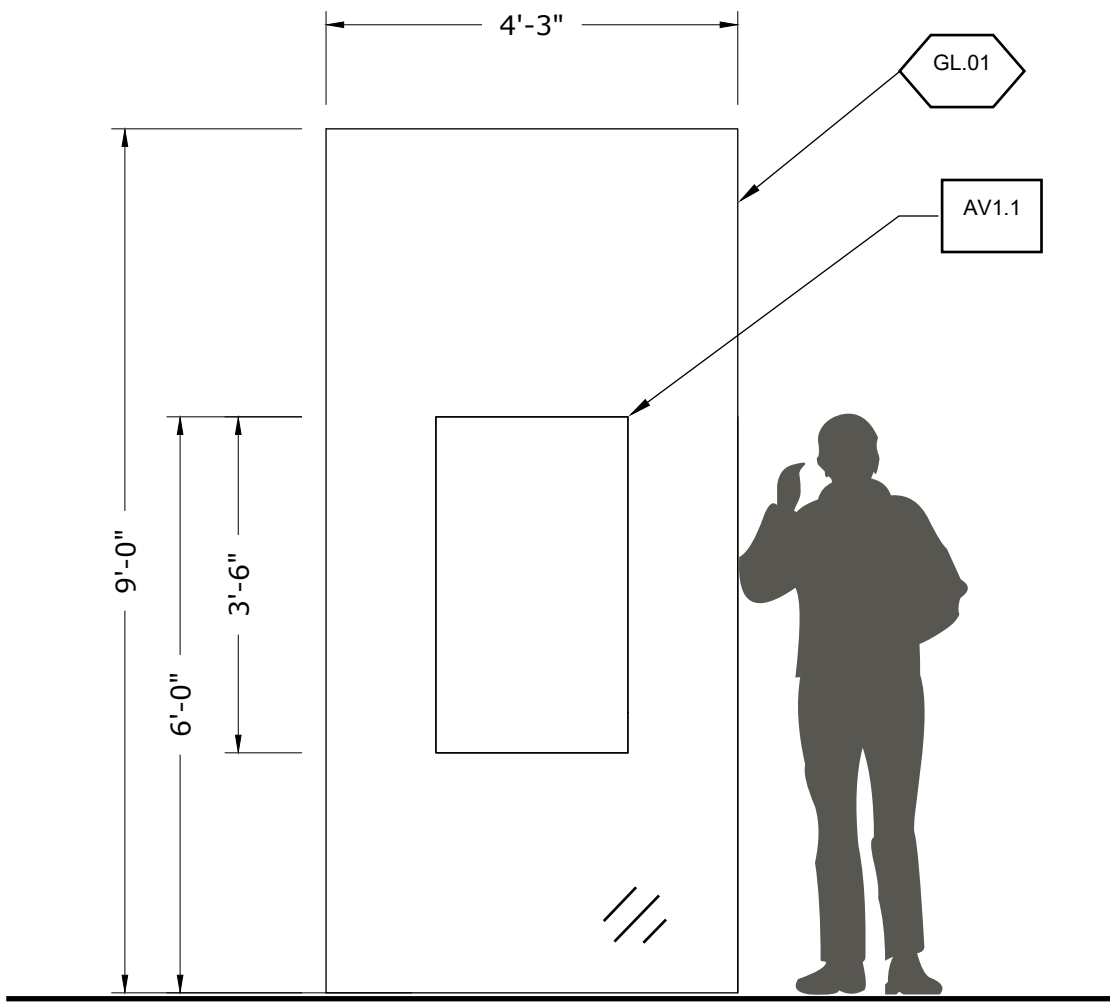
DRESS FOR THE JOB DETAILS

SCALE DATE
1/2" = 1'-0" 12.3.21

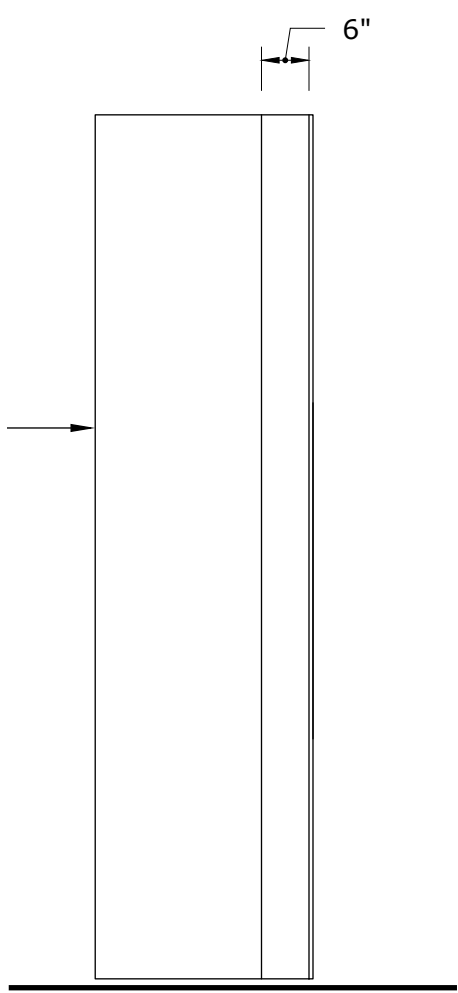
EX517



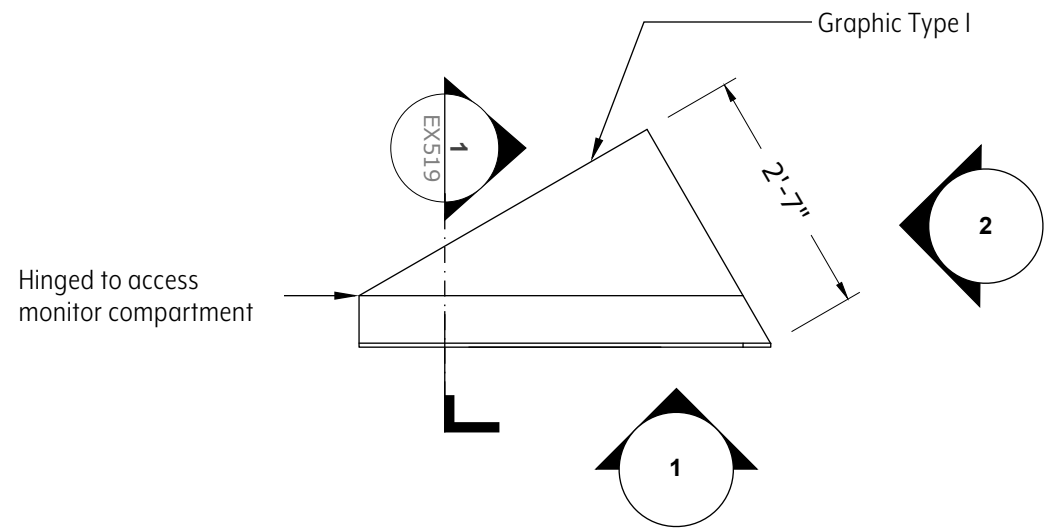
2 Dress for the Job Detail
Scale: NTS



1 Adaptive Screen Elevation
Scale: 1/2" = 1'-0"



2 Adaptive Screen Left Side
Scale: 1/2" = 1'-0"



3 Adaptive Screen Top View
Scale: 1/2" = 1'-0"

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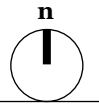
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ADAPTIVE SCREEN ELEVATION

SCALE DATE
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EX518

**SELDOM
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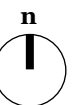
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ADAPTIVE SCREEN DETAIL

SCALE **DATE**
N/A 12.3.21

EX519

