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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**Ciera Iveson**
Exhibition & Experience Design

**Fashion Institute of Technology**
School of Graduate Studies
272 West 27th St
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

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**KEY PLAN**

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**DRAWING LIST**

**SCALE**

N/A

**DATE**

12.5.21
EXECUTIVE SUMMARY

CIERA IVESON
Exhibition & Experience Design

FASHION INSTITUTE
OF TECHNOLOGY
School of Graduate Studies
272 West 27th St.
New York, NY 10011

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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EXECUTIVE SUMMARY

SCALE  DATE
N/A     12.5.21

EX100
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**.
CONCEPTUAL APPROACH

No two cowgirls are the same, yet together they form an iconic American identity. SELOM 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.
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
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.
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

Sources: Latino Experience in Museum Study, 2015, The Center for the Future of Museums, Los Angeles City Planning
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.

PROJECT EXPERIENCE EDUCATIONAL

05 Share multiple perspectives on the cowgirl to reveal the similarities and differences of women from past and present who live this lifestyle.

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.

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CONCEPT DIAGRAM

DO AS I DO

SOCIETAL

Escaping Gender

Preservation through Pageantry

Fringe & Fanfare

DIY

PERSONAL

Fight, never flight

Eyes on the Horizon

The Only Trail

Roots in the Wild

SURVIVAL

Dress for the Job

The Lost Stories

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EX107
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?
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.

PRE ENGAGEMENT

RECOGNITION

DISCOVERY

CHALLENGE

CHALLENGE

CHALLENGE

CONNECTION

REFLECTION

POST ENGAGEMENT
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
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.

INPUT

- Visitor Bonding Preferences
- Visitor Location in Gallery
- Visitor Learning Style
  (Determined through time spent in gallery)

OUTPUT

Adaptive Storytelling System

- Bonding Content
- Challenge Content
- Bonding Content
- Challenge Content

KEY PLAN

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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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MODEL PHOTOS

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DATE
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EX114
EXHIBITION DOCUMENTATION

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FASHION INSTITUTE OF TECHNOLOGY
School of Graduate Studies
272 West 27th St
New York, NY 10011

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

EXHIBITION DOCUMENTATION
DRAWN BY
Ciera Iveson

KEY PLAN

EXHIBITION DOCUMENTATION

DATE
12-5-21

VITRINE MODEL PHOTOS

SCALE
N/A

EXI115
CIERA IVESON
Exhibition & Experience Design

FASHION INSTITUTE OF TECHNOLOGY
School of Graduate Studies
222 West 27th St.
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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RENDERINGS

SCALE
N/A

DATE
12.5.21

EXI120

CIERA IVESON
Exhibition & Experience Design

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School of Graduate Studies
222 West 27th St.
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RENDERINGS

SCALE
N/A

DATE
12.5.21

EXI120
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.
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.
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.
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.
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 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.
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.
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.
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.
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.
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.
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.
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?
REFLECTION SPACE

EXHIBITION DOCUMENTATION

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REFLECTION SPACE RENDER

SCALE
N/A

DATE
12.5.21
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.
**GRAPHIC SCHEDULE**

### EXTERIOR ENTRY

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<tr>
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<tr>
<td>B</td>
<td>Entry Hanging SP</td>
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<tr>
<td>B</td>
<td>Entry Hanging SVP</td>
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<tr>
<td>B</td>
<td>Entry Hanging PP</td>
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### SOCIAL PATH

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<tr>
<td>02A.GR01</td>
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<tr>
<td>02A.D.H</td>
<td>Annie Oakley Content</td>
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<tr>
<td>02A.E</td>
<td>Dress for the Job Content</td>
</tr>
<tr>
<td>02A.C</td>
<td>Escaping Gender Content</td>
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<tr>
<td>02A.I</td>
<td>Mural</td>
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<tr>
<td>02A.I</td>
<td>Mural</td>
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<tr>
<td>02A.I</td>
<td>Mural</td>
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<tr>
<td>02A.D.H</td>
<td>Calamity Jane Content</td>
</tr>
<tr>
<td>02A.D</td>
<td>The Only Trail Content</td>
</tr>
<tr>
<td>02A.G</td>
<td>Artifact Label</td>
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<tr>
<td>02A.G</td>
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<td>Roots in the Wild Directive</td>
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<td>02A.C</td>
<td>Roots in the Wild Content</td>
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<td>02A.I</td>
<td>The Lost Stories Content</td>
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### SURVIVAL PATH

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<tr>
<th>GR. CODE</th>
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<tbody>
<tr>
<td>03A.GR02</td>
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<td>03A.D.H</td>
<td>Calamity Jane Content</td>
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<td>03A.D</td>
<td>The Only Trail Content</td>
</tr>
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<td>03A.G</td>
<td>Artifact Label</td>
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<td>Roots in the Wild Content</td>
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<td>03A.I</td>
<td>Roots in the Wild Directive</td>
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<tr>
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<td>03A.C</td>
<td>Roots in the Wild Content</td>
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<td>03A.I</td>
<td>The Lost Stories Content</td>
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# Graphic Schedule

## Personal Path

<table>
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<th>Code</th>
<th>GR. CODE</th>
<th>Description</th>
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<tr>
<td>04A.01.GR01-02</td>
<td>D,H</td>
<td>Area Intro</td>
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<tr>
<td>04A.02.GR01-03</td>
<td>D, I, F</td>
<td>Mary Fields Content</td>
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<tr>
<td>04A.03.GR01</td>
<td>B</td>
<td>Placed in History Content</td>
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<tr>
<td>04A.03.GR02</td>
<td>C</td>
<td>Eyes on the Horizon Content</td>
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<tr>
<td>04A.03.GR03</td>
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<td>Mural</td>
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<tr>
<td>04A.03.GR04</td>
<td>I</td>
<td>Mural</td>
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<tr>
<td>04A.04.GR01</td>
<td>D</td>
<td>DIY Content</td>
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<td>04A.04.GR02</td>
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<td>04A.04.GR05</td>
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<td>04A.05.GR01-02</td>
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<td>Fight Never Flight Content</td>
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## Wayfinding

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<tr>
<td>07A.01.GR01-04</td>
<td>J</td>
<td>Wayfinding Pillars</td>
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<tr>
<td>07A.02.GR01-07</td>
<td>K</td>
<td>Griffith Park Photo Signs</td>
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## Reflection

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<td>05A.01.GR01-04</td>
<td>D</td>
<td>In the Room Directives</td>
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<td>05A.02.GR01-03</td>
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<td>Hanging Graphics</td>
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<td>05A.03.GR01</td>
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<td>Exit Silhouette</td>
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<td>05A.03.GR02</td>
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## South Lawn

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<tr>
<td>06A.01.GR01-02</td>
<td>C, B</td>
<td>In Her Shadow Content</td>
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## GRAPHIC SPECIFICATIONS

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

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<th>Code</th>
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<tr>
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<tr>
<td>AC.02</td>
<td>Survival Path 1/2&quot; 3Form Chroma Apple G37</td>
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<td>AC.03</td>
<td>Personal Path 1/2&quot; 3Form Chroma Shoreline B37</td>
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<td>AC.04</td>
<td>Exterior Gallery 1/2&quot; Frosted Acrylic</td>
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<td>AC.05</td>
<td>Hanging Sections 01A, 05A 1/2&quot; Clear Acrylic</td>
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## Material: Dichroic Film

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<tr>
<td>DF.01</td>
<td>Applied on Glass Walls 02A 3M Dichroic Finish Blaze</td>
<td>![Image]</td>
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<tr>
<td>DF.02</td>
<td>Applied on Glass Walls 04A 3M Dichroic Finish Chill</td>
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## Material: Glass

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<tr>
<td>GL.01</td>
<td>Walls in 02A, 04A, and AS stations Laminated Glass</td>
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### MEDIA SCHEDULE

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<th>EXHIBIT NAME</th>
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<th>VISUAL CONTENT</th>
<th>AUDIO</th>
<th>OTHER INPUT</th>
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<tr>
<td></td>
<td>49&quot; LED monitor behind glass with touch foil and motion sensor</td>
<td>AV1.6</td>
<td>SP</td>
<td>Escaping Gender</td>
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<td>AV1.7-10</td>
<td>SVP</td>
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<td>AV1.11-14</td>
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<td>Eyes On The Horizon</td>
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<td>AV2</td>
<td>19&quot; LED MONITOR</td>
<td>AV2.1-2</td>
<td>SP</td>
<td>Fringe &amp; Fanfare</td>
<td>2</td>
<td>2</td>
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<td></td>
<td>AV2.3-7</td>
<td>SVP</td>
<td>Preservation Through Pageantry</td>
<td>5</td>
<td>5</td>
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<tr>
<td></td>
<td>AV2.8-10</td>
<td>PP</td>
<td>Fight Never Flight</td>
<td>3</td>
<td>3</td>
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<tr>
<td>AV3</td>
<td>CEILING MOUNTED DIRECTIONAL SPEAKER</td>
<td>AV3.1-2</td>
<td>SP</td>
<td>Fringe &amp; Fanfare</td>
<td>2</td>
<td>2</td>
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<tr>
<td></td>
<td>AV3.3-7</td>
<td>SVP</td>
<td>Preservation Through Pageantry</td>
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<tr>
<td></td>
<td>AV3.8-10</td>
<td>PP</td>
<td>Fight Never Flight</td>
<td>3</td>
<td>3</td>
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<tr>
<td>AV4</td>
<td>HAPTIC ACTUATOR</td>
<td>AV4.1-4</td>
<td>R</td>
<td>In The Room</td>
<td>4</td>
<td>4</td>
<td>4</td>
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<tr>
<td>AV5</td>
<td>KINECT SENSORS</td>
<td>AV5.1-4</td>
<td>R</td>
<td>In The Room</td>
<td>4</td>
<td>4</td>
<td>4</td>
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<tr>
<td>AV6</td>
<td>PROJECTOR</td>
<td>AV6.1-4</td>
<td>R</td>
<td>In The Room</td>
<td>4</td>
<td>4</td>
<td>4</td>
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<tr>
<td>AV7</td>
<td>IPAD</td>
<td>AV7.1-3</td>
<td>R</td>
<td>Do You Know Her</td>
<td>3</td>
<td>3</td>
<td>3</td>
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<tr>
<td>AV8</td>
<td>ThingMagic Mi:RFID Sensor</td>
<td>AV8.1-26</td>
<td>ALL</td>
<td></td>
<td>26</td>
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</tbody>
</table>
## LIGHTING SCHEDULE

<table>
<thead>
<tr>
<th>SYMBOL</th>
<th>DESCRIPTION</th>
<th>MANUFACTURER</th>
<th>IMAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>L1</td>
<td>LP1 SuperSPOT Series, 15W, 2700K</td>
<td>LSI</td>
<td><img src="LSI.png" alt="Image" /></td>
</tr>
<tr>
<td>L2</td>
<td>L-MTSP-12</td>
<td>Luxam</td>
<td><img src="Luxam.png" alt="Image" /></td>
</tr>
<tr>
<td>L3</td>
<td>LED Bar, 7W, 500mm, 3000K</td>
<td>Luxam</td>
<td><img src="Luxam.png" alt="Image" /></td>
</tr>
<tr>
<td>L4</td>
<td>Triangular Light Box, Custom</td>
<td>DSA Signage</td>
<td><img src="DSA.png" alt="Image" /></td>
</tr>
<tr>
<td>L5</td>
<td>Outdoor LED Color Spot</td>
<td>WAC Lighting</td>
<td><img src="WAC.png" alt="Image" /></td>
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---

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<thead>
<tr>
<th>ARTIFACT</th>
<th>CODE</th>
<th>AREA</th>
<th>EXHIBIT</th>
<th>DESCRIPTION</th>
<th>SOURCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>02A.02.AR01</td>
<td>SP</td>
<td>Annie Oakley</td>
<td>Shotgun, 1899. Lockplates made by Tiffany &amp; 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.</td>
<td>The Autry Museum Collection</td>
<td></td>
</tr>
<tr>
<td>02A.02.AR02</td>
<td>SP</td>
<td>Annie Oakley</td>
<td>Belt Created and made by Annie Oakley</td>
<td>National Cowgirl Hall of Fame</td>
<td></td>
</tr>
<tr>
<td>02A.02.AR03</td>
<td>SP</td>
<td>Annie Oakley</td>
<td>The dog collar for Dave, a dog owned by Annie Oakley and her husband Frank Butler.</td>
<td>Garst Museum</td>
<td></td>
</tr>
<tr>
<td>02A.02.AR04</td>
<td>SP</td>
<td>Annie Oakley</td>
<td>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.”</td>
<td>The National Cowboy &amp; Western Heritage Museum</td>
<td></td>
</tr>
<tr>
<td>02A.02.AR05</td>
<td>SP</td>
<td>Annie Oakley</td>
<td>Letters Written by Annie to a Friend, 1920’s</td>
<td>National Cowgirl Hall of Fame</td>
<td></td>
</tr>
<tr>
<td>02A.02.AR06</td>
<td>SP</td>
<td>Annie Oakley</td>
<td>Annie Oakley’s hat, circa 1920</td>
<td>The Autry Museum Collection</td>
<td></td>
</tr>
<tr>
<td>02A.02.AR07</td>
<td>SP</td>
<td>Annie Oakley</td>
<td>Annie Oakley’s Cuffs</td>
<td>National Cowgirl Hall of Fame</td>
<td></td>
</tr>
<tr>
<td>02A.03.AR01</td>
<td>SP</td>
<td>Dress for the Job</td>
<td>Woman’s brown muslin, seashell, metal, and beaded cowgirl outfit (jacket, skirt, leggings) made circa 1889.</td>
<td>The Autry Museum Collection</td>
<td></td>
</tr>
<tr>
<td>02A.03.AR02</td>
<td>SP</td>
<td>Dress for the Job</td>
<td>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.</td>
<td>The Autry Museum Collection</td>
<td></td>
</tr>
<tr>
<td>ARTIFACT</td>
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<tr>
<td>02A.03.AR03</td>
<td>SP</td>
<td>Dress for the Job</td>
<td>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.</td>
<td>National Cowgirl Hall of Fame</td>
<td></td>
</tr>
<tr>
<td>02A.03.AR04</td>
<td>SP</td>
<td>Dress for the Job</td>
<td>Fern Sawyer’s Jacket</td>
<td>National Cowgirl Hall of Fame</td>
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</tr>
<tr>
<td>02A.05.AR01</td>
<td>SP</td>
<td>Fringe &amp; Fanfare</td>
<td>Photograph of Miss Opal Wood, Champion Cowgirl Trick Rider</td>
<td>The Autry Museum Collection</td>
<td></td>
</tr>
<tr>
<td>02A.05.AR02</td>
<td>SP</td>
<td>Fringe &amp; Fanfare</td>
<td>Photograph postcard entitled GENE FISHER COWGIRL, 1925-1942. Photo by Ralph R. Doubleday. Verso: unused.</td>
<td>The Autry Museum Collection</td>
<td></td>
</tr>
<tr>
<td>02A.05.AR03</td>
<td>SP</td>
<td>Fringe &amp; Fanfare</td>
<td>Karen Vold Hat</td>
<td>National Cowgirl Hall of Fame</td>
<td></td>
</tr>
<tr>
<td>02A.05.AR04</td>
<td>SP</td>
<td>Fringe &amp; Fanfare</td>
<td>Crown made of brown leather with stamped wording across front &quot;MISS / WYOMING RODEO / 1963.&quot;</td>
<td>National Cowgirl Hall of Fame</td>
<td></td>
</tr>
<tr>
<td>02A.05.AR05</td>
<td>SP</td>
<td>Fringe &amp; Fanfare</td>
<td>Trophy Dublin Rodeo</td>
<td>National Cowgirl Hall of Fame</td>
<td></td>
</tr>
<tr>
<td>02A.05.AR06</td>
<td>SP</td>
<td>Fringe &amp; Fanfare</td>
<td>Engraving on back of watch case &quot;FRED BEEBE’S / WORLD SERIES / RODEO / MADISON SQUARE GARDEN / WORLD CHAMPION / COWGIRL BRONK RIDER / AWARDED TO / MARIE GIBSON / NEW YORK.&quot;</td>
<td>National Cowgirl Hall of Fame</td>
<td></td>
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<tr>
<td>02A.05.AR07</td>
<td>SP</td>
<td>Fringe &amp; Fanfare</td>
<td>Dale Evans Bracelet</td>
<td>National Cowgirl Hall of Fame</td>
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## ARTIFACT SCHEDULE

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<th>DESCRIPTION</th>
<th>SOURCE</th>
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<tr>
<td>03A.02.AR01</td>
<td>SVP</td>
<td>Calamity Jane</td>
<td>Prayer Book with Inscription, 1898</td>
<td>Fort Collins Museum</td>
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<tr>
<td>03A.02.AR02</td>
<td>SVP</td>
<td>Calamity Jane</td>
<td>Calamity Jane &amp; Bill Hickok alleged Marriage Certificate, 1870</td>
<td>Fort Collins Museum</td>
</tr>
<tr>
<td>03A.02.AR03</td>
<td>SVP</td>
<td>Calamity Jane</td>
<td>Calamity Jane's Will, dated 1892</td>
<td>Fort Collins Museum</td>
</tr>
<tr>
<td>03A.03.ARX0</td>
<td>SVP</td>
<td>The Only Trail</td>
<td>Ranching gear and artifacts from the 1940's, reflecting women who took over ranches in WWII.</td>
<td></td>
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<tr>
<td>03A.04.AR01</td>
<td>SVP</td>
<td>Roots in the Wild</td>
<td>Historic F. Ward, Sheffield Fixed Blade Knife</td>
<td>Private Collection</td>
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<td>03A.04.AR02</td>
<td>SVP</td>
<td>Roots in the Wild</td>
<td>Texas Gunbelt</td>
<td>Private Collection</td>
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<tr>
<td>03A.04.AR03</td>
<td>SVP</td>
<td>Roots in the Wild</td>
<td>Holster Belt</td>
<td>Private Collection</td>
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<tr>
<td>03A.05.AR01</td>
<td>SVP</td>
<td>Preservation Through Pagentry</td>
<td>Photograph postcard of cowgirl on bucking bronco, 1924-1949. Verso: unused.</td>
<td>The Autry Museum Collection</td>
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</table>

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<tr>
<td>04A.04.AR02</td>
<td>PP</td>
<td>DIY</td>
<td>DIY</td>
<td>Embossed postcard of cowgirl and horses, 1907-1920.</td>
<td>The Autry Museum</td>
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<td>04A.04.AR03</td>
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<td>DIY</td>
<td>DIY</td>
<td>Postcard made in Germany, 1905</td>
<td>The Autry Museum</td>
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<tr>
<td>04A.04.AR05</td>
<td>PP</td>
<td>DIY</td>
<td>DIY</td>
<td>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.</td>
<td>The Autry Museum</td>
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<tr>
<td>04A.04.ARXX</td>
<td>PP</td>
<td>DIY</td>
<td>DIY</td>
<td>Artifacts reflecting spiritual, relationships and home lives of cowgirls</td>
<td>The Autry Museum</td>
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<tr>
<td>05A.02.AR01</td>
<td>R</td>
<td>Do You Know Her</td>
<td>Photograph album cover with a multicolor illustration of cowgirl on horse.</td>
<td>The Autry Museum Collection</td>
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<tr>
<td>05A.02.AR02</td>
<td>R</td>
<td>Do You Know Her</td>
<td>Polish movie poster for Columbia Pictures’ KASIA BALLOU (CAT BALLOU, 1965)</td>
<td>The Autry Museum Collection</td>
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<tr>
<td>05A.02.AR03</td>
<td>R</td>
<td>Do You Know Her</td>
<td>Musical Score</td>
<td>The Autry Museum Collection</td>
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<tr>
<td>05A.02.AR04</td>
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<td>Do You Know Her</td>
<td>Popular Music US 1941-1950</td>
<td>The Autry Museum Collection</td>
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<td>05A.02.AR05</td>
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<td>Do You Know Her</td>
<td>Comic Book, Cowgirl Romances</td>
<td>The Autry Museum Collection</td>
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<td>05A.02.AR06</td>
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<td>Do You Know Her</td>
<td>Annie Oakley Lunchbox, 1956</td>
<td>National Museum of American History</td>
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<td>05A.02.AR07</td>
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<td>Do You Know Her</td>
<td>Annie Oakley Thermos, 1965</td>
<td>National Museum of American History</td>
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<td>05A.02.AR08</td>
<td>R</td>
<td>Do You Know Her</td>
<td>Annie Oakley Paper Dolls, 1956</td>
<td>The Autry Museum Collection</td>
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<td>05A.02.AR09</td>
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<td>Do You Know Her</td>
<td>Jessie Doll, ToyStory</td>
<td>Private Collection</td>
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<tr>
<td>05A.02.AR10</td>
<td>R</td>
<td>Do You Know Her</td>
<td>Dolly Parton Print</td>
<td>Private Collection</td>
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<tr>
<td>05A.02.ARXX</td>
<td>R</td>
<td>Do You Know Her</td>
<td>Artifacts of cowgirls in popular culture</td>
<td></td>
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</table>
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.
GRAPHIC LOOK AND FEEL

SELDOM IS HEARD
voices of the cowgirl

PERSONAL
SOCIAL
SURVIVAL
**IN THE ROUGH**  
*survival in the wild west*

Rae rupt? Event aditatiquid mod untius sed uligenis doluptiatio serspiet impediscilis estotam enimus el exceaq idempero imolor mo te apeles ape culoriaptei a ium sinto con explis exerest mos eatem qui bearchil mos se ipsusapsto volutesed et maion cor adigendicia vor- essi optatur aut volecae nescius et aborem es ot quis alitium quamet occus. Rae nonsed mod eat lat porioentur? Quia vidunt, odis quatium que exerenis maioreresum ipsam, et officab oratur molorest, com- mos del intur, id ut et lacerum volecab oriatem andias con nonsernam consed endebit atiundusam volenis que ratemtor sit, sapella temodi- gent qui dolorib usameni entur?

"And quotes in Mrs. Eaves Roman Small Caps"
EXHIBITION DOCUMENTATION

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CIERA IVESON
Exhibition & Experience Design

FASHION INSTITUTE
OF TECHNOLOGY
School of Graduate Studies
272 West 23rd St.
New York, NY 10011

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

EXHIBITION DOCUMENTATION
DRAWN BY
Ciera Iveson

KEY PLAN

SCALE
N/A

DATE
12.5.21

EX405

COLOR
SELDOM IS HEARD
voices of the cowgirl

June 10, 2022 — January 6, 2023

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


CIERA IVESON
Exhibition & Experience Design

POSTER

SCALE N/A DATE 12.5.21

KEY PLAN

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APPLICATIONS

FASHION INSTITUTE OF TECHNOLOGY
School of Graduate Studies
272 West 27th St
New York, NY 10011

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

CIERA IVESON
Exhibition & Experience Design

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KEY PLAN

SCALE
N/A

POSTER APPLICATIONS

EX407

DATE
12.5.21

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SUETED IS HEARD
voices of the cowgirl

VALLEY LINEN MARKETS

DOG FRIENDLY MARKET
WAYFINDING

EX408

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WAYFINDING

SCALE
N/A

DATE
12.5.21

DRAWN BY
Ciera Iveson

EXHIBITION DOCUMENTATION

FASHION INSTITUTE
OF TECHNOLOGY
School of Graduate Studies
272 West 27th St
New York, NY 10011

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

CIERA IVESON
Exhibition & Experience Design
Seldom Is Heard
voices of the cowgirl

Graphic Type A
00A.01.GR01

Graphic Type A
00A.01.GR02

EXTERIOR GALLERY

KEY PLAN

EX501

EXHIBITION DOCUMENTATION
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Exhibition & Experience Design

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OF TECHNOLOGY
School of Graduate Studies
272 West 27th St
New York, NY 10011

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EXTERIOR GALLERY

SCALE
3/16” = 1’0”

DATE
12.3.21
Entrance View

Exit View

EXTERIOR GALLERY

SCALE 3/16" = 1'

DATE 12.3.21

CIEA IVESON
Exhibition & Experience Design

FASHION INSTITUTE OF TECHNOLOGY
School of Graduate Studies
272 West 27th St
New York, NY 10011

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

EXHIBITION DOCUMENTATION
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Voices of the Cowgirl

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.

To Begin Your Journey, Follow a Path of Your Choice.

Para comenzar su viaje, siga un camino de su elección.
EXHIBITION DOCUMENTATION

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ENTRY WALL GRAPHICS CONT

1. Entry Wall Side View
   - Scale: 1/2" : 1'
   - Anchored to floor, fabricator to advise

2. Entry Wall Top View
   - Scale: 1/2" : 1'
   - Anchored to existing wall

3. Entry Wall Detail
   - Scale: NTS
   - Graphic Type B
   - Anchored to floor, fabricator to advise

Rendering for reference

CIERA IVESON
Exhibition & Experience Design

FASHION INSTITUTE OF TECHNOLOGY
School of Graduate Studies
272 West 27th St
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

EX504
CIERA IVESON
Exhibition & Experience Design

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EX505

ENTRY HANGING GRAPHICS

KEY PLAN

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Attached by cable to ceiling track. Bottom at 7’ from floor.
Throughout American history, cowgirls and women on the frontier of the American West faced many expectations about how to dress, behave, and speak. From 1880-1920 in the Victorian Era, these pressures were particularly forceful. In addition to gender constructs, social and cultural norms impacted how women navigated their daily lives. Being a cowgirl was not a choice for most women, and they balanced the expectations placed on them with the realities of their daily lives – creating a hybridized form of style considered appropriate for women.

In response to these historical narratives, the project aims to reframe and redefine America’s narrative about women using visual and textual content. This project uses graphic and digital media to examine the constructed narratives and societal roles assigned to women in American history. The project explores how gender, race, and the cowgirl intersect and influence each other, reflecting on the ways in which we interpret and understand our past.

A lo largo de la historia de Estados Unidos, las vaqueras y las mujeres en la frontera del oeste estadounidense enfrentaron muchas expectativas sobre cómo vestirse, comportarse y hablar. Desde 1880 hasta 1920 en la época victoriana, estas presiones fueron particularmente fuertes. Además de las construcciones de género, el racismo y el clasicismo impactaron quién se convirtió en vaquera y cómo vivían sus vidas diarias. Ser vaquera no era una opción para la mayoría de las mujeres, y equilibraron las expectativas de la sociedad con las realidades de su vida diaria, muchas de las cuales subvertieron lo que la sociedad consideraba apropiado para una mujer.

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

KEY PLAN

EXHIBITION DOCUMENTATION
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Seldom is Heard
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EX507
"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."

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.
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.
COME SAY HOWDY

Front Elevation 07A.02.GR01

Side View 07A.02.GR01

Back View 07A.02.GR01

Top View 07A.02.GR01

Graphic Type K

Weighted Base for temporary sign, fabricator to advise

EXHIBITION DOCUMENTATION

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Exhibition & Experience Design

WAYFINDING GRAPHICS

EX511

Scale: 3/4"=1'

Date: 12.3.21
CIERA IVESON
Exhibition & Experience Design

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WAYFINDING GRAPHICS

EX512
Top piece sized to be under 1" diameter to fit into armature base

1" Diameter Aluminum Tube

anchored to base, fabricator to advise

Interior mannequin armature before install

Interior armature on support base

Stop-clamp

Ethafom