

Candace Wheeler's Life in Art and Business

What Shall We Do With Our Walls



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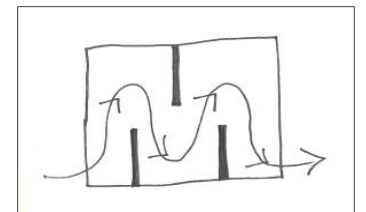
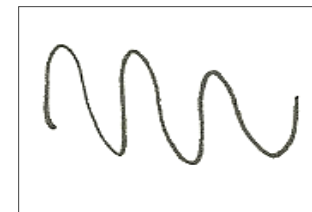
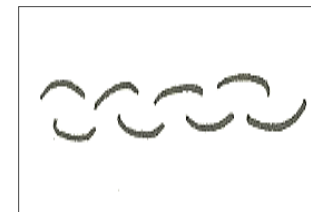
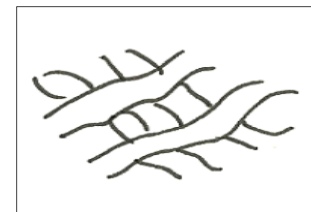
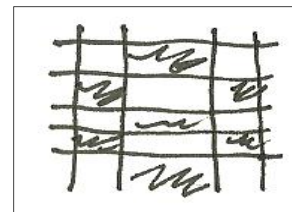
Curatorial Statement and Interpretive Plan

Curatorial Statement:

"Candace Wheeler's Life in Art and Business: What Shall We Do With Our Walls" exhibition explores the life of Candace Wheeler (1827-1923). She was a woman who changed the industries of textile and interior design in America and influenced the idea of women working within the design field. She also became a role model for women who pushed for equality within the workforce. This exhibition showcases Candace and her designs and achievements, specifically through photography taken during her life, as well as by showcasing designs, furniture, and textiles.

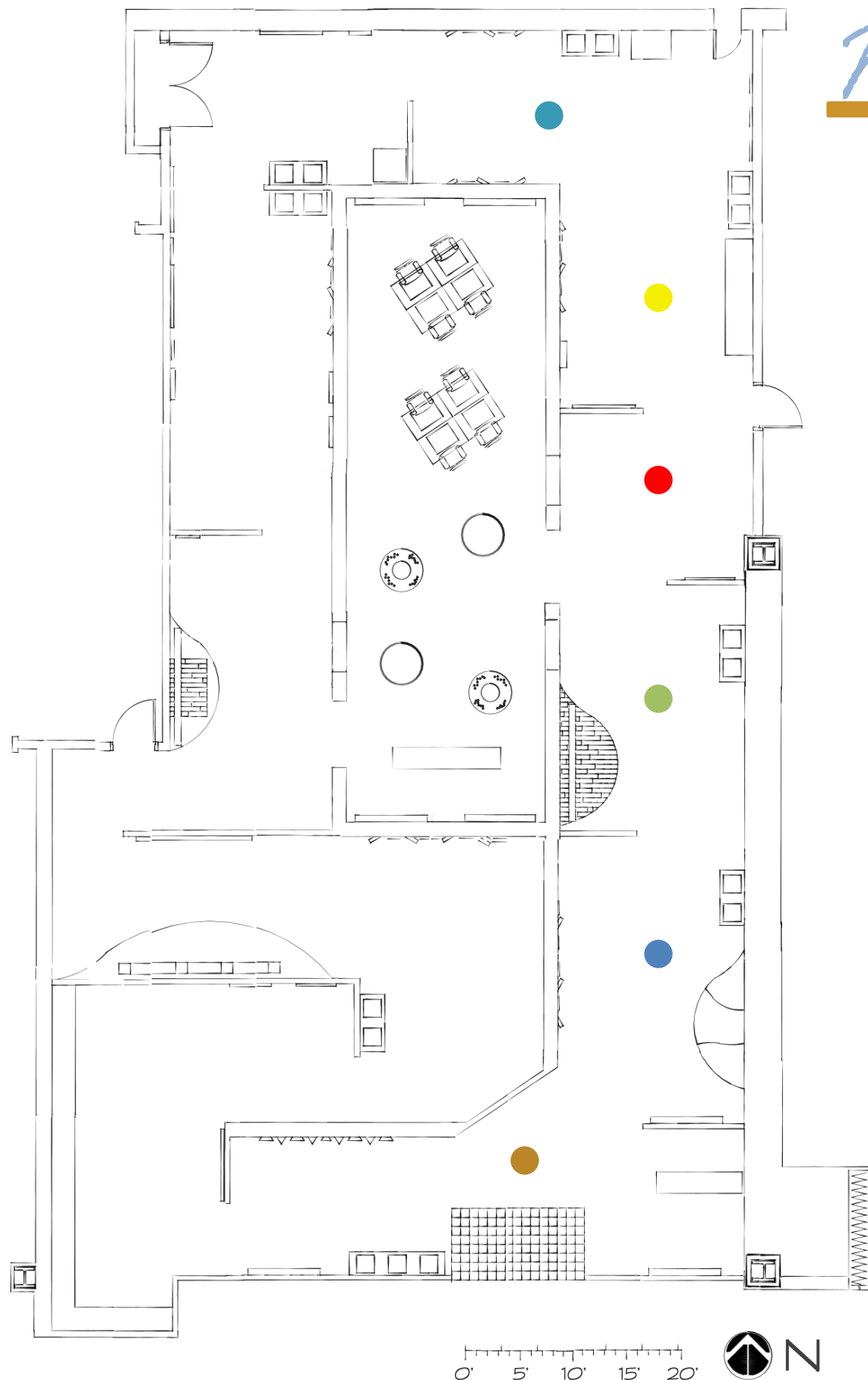
Interpretive Plan:

The design of "Candace Wheeler's Life in Art and Business: What Shall We Do With Our Walls" exhibition was inspired by examining a textile at the micro-level. Specifically, I looked at a textile and zoomed in more and more and noticed the grid system and the interwoven strings, which created one beautiful textile. I implemented the idea of weaving a textile-the art of going back and forth-into the design of the exhibit. While the visitor walks through the exhibit, they will get a slight sense of weaving which represents Candace's free-flowing designs. The exhibition proceeds in chronological order and tells Candace's story starting with her early years in 1827 and ending with her later life and writings in 1923. The visitor will learn about Candace's life from start to finish; you cannot really understand a person unless you know where they have been. The design elements implemented into the exhibition have a connective thread and all sections share similar aspects. The exhibition incorporates elements to engage, educate and entertain the visitor, as well as an interactive exhibition. The target audience is young adults to elderly, especially focusing on women and designers; however, it was also designed so men would be interested in the history, immersive environments, interactives, and various modes of learning.



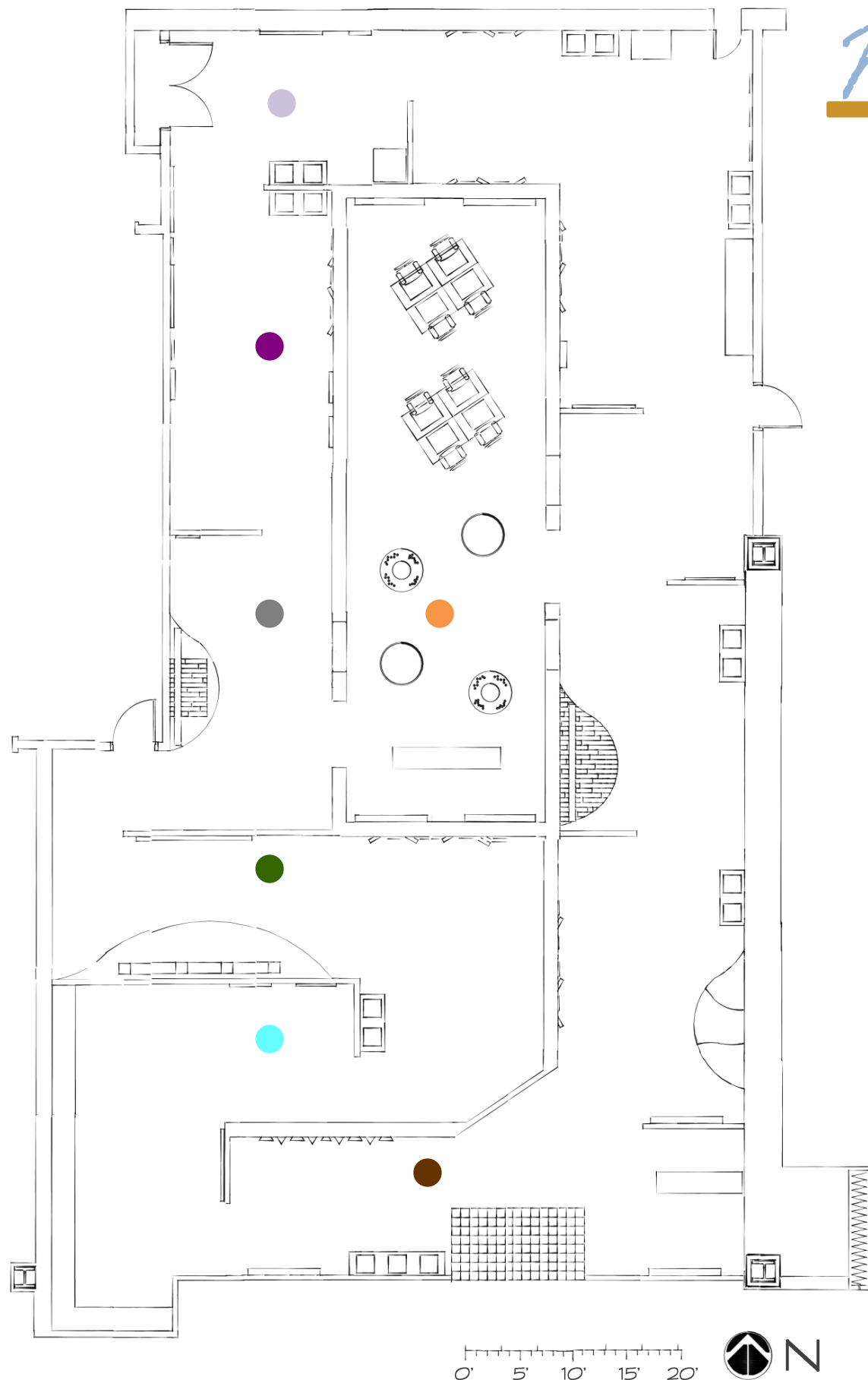
Parti Diagrams for Exhibition

Narrative of Visitor Experience



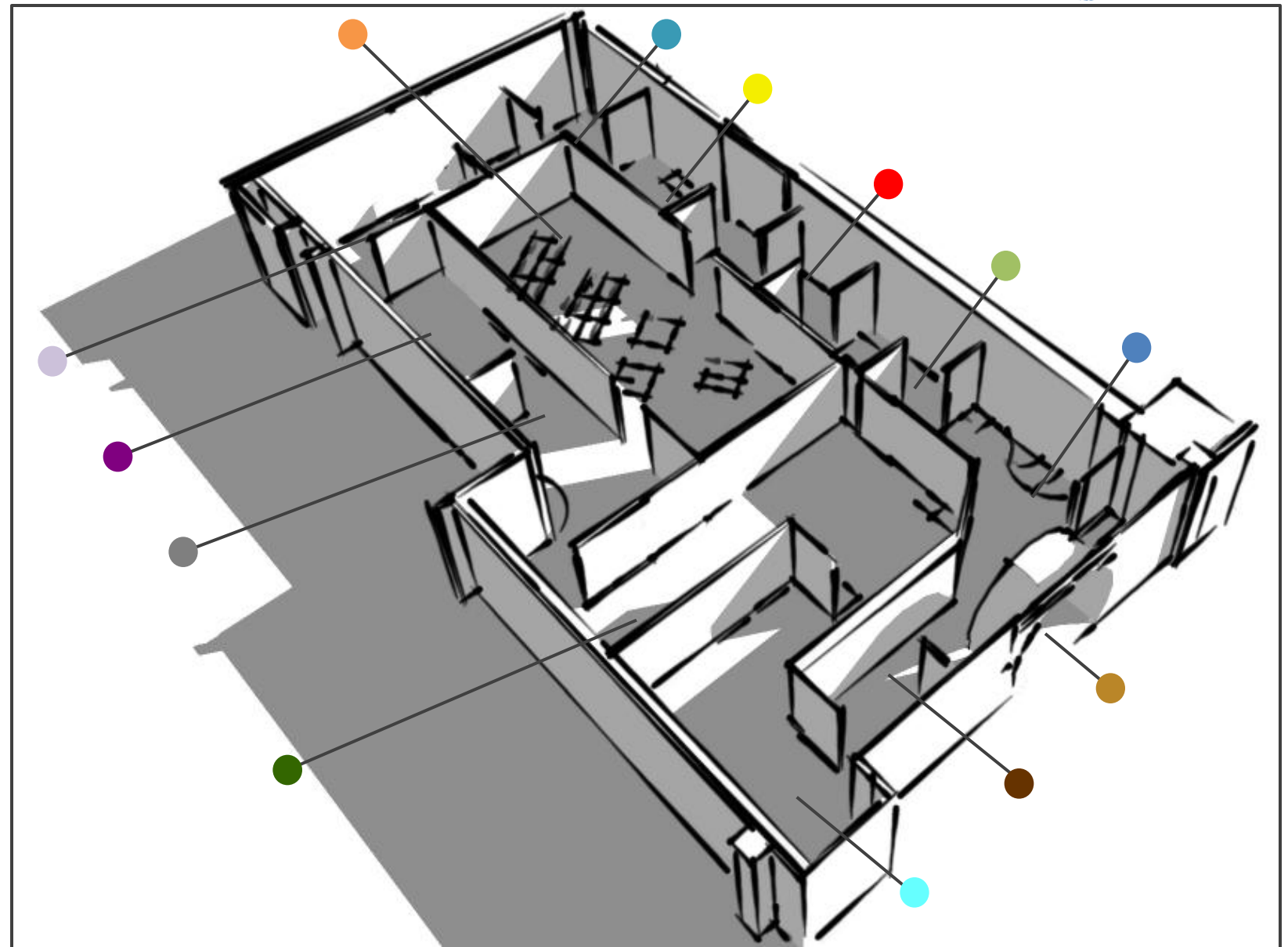
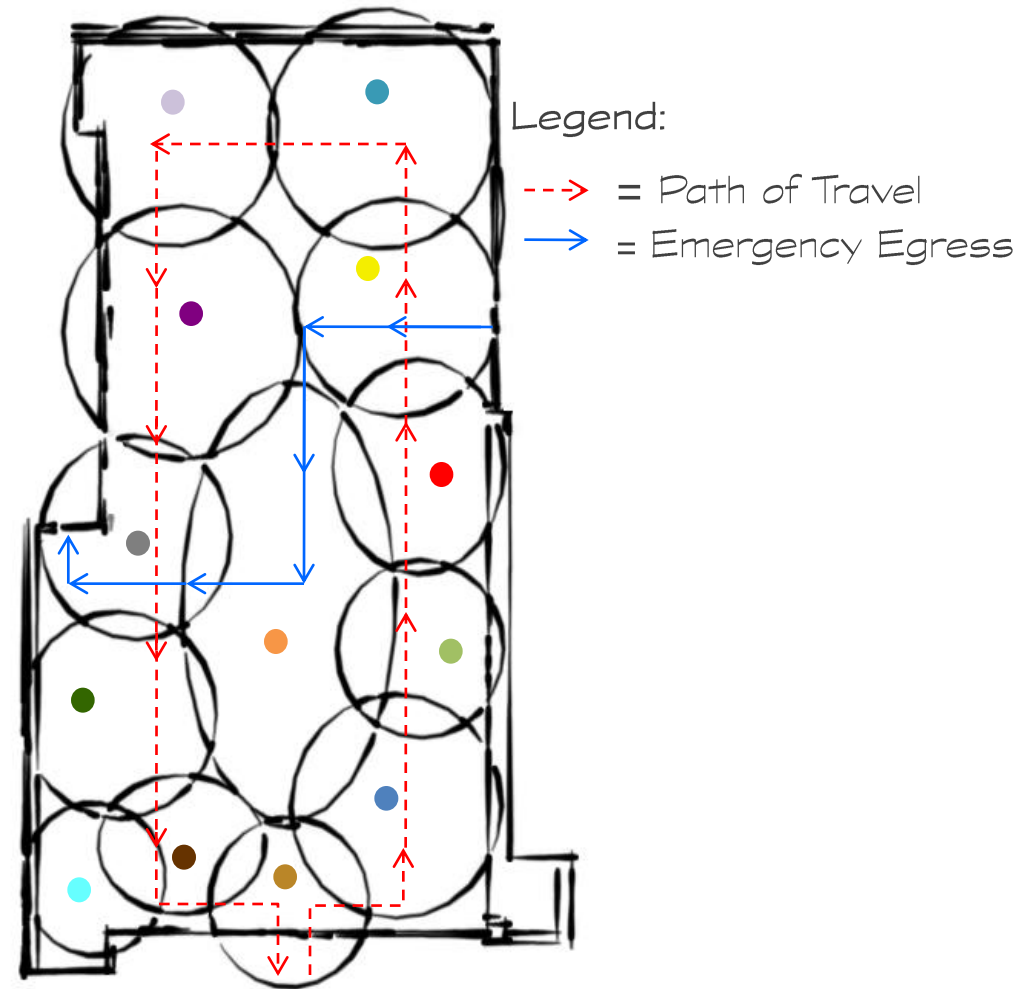
- **Entry Introduction:** As visitors enter the exhibition, they will walk through an archway of woven graphic fabric panels. The graphic fabric panels weave in and out of each other. Each panel displays a different textile created by Candace Wheeler. This gives visitors a taste of the kind of work they will see throughout the exhibit. Steel beams hold up the structure. This structure is the entry and exit point of the exhibition. It serves as both an eye-catcher and as the central focus as visitors enter the exhibit.
- **Sections 1 and 2:** These sections are very interactive. Visitors can watch an introductory film on Candace's life, her designs, and accomplishments. Visitors can also learn about Candace's family history and learn about members from her family by interacting with the interactive family tree wall, where each panel rotates. Visitors can step onto the lawn and driveway of Candace and her husband Tom's home via the multi-dimensional photo. In addition, they can interact with the computer kiosk interactive called "What were you doing at 17?" which leads visitor to think about where they were at specific times in their life and compare their experiences to Candace's life and women's roles in the past.
- **Section 3:** When visitors enter this section, they will learn about how women dealt with the aftermath of the Civil War especially with regard to women being financially dependant on their husbands, fathers, or brothers. There is a multi-dimensional photo where visitors can step into the environment of the Metropolitan Sanitary Fair of 1864. They can also interact with a computer kiosk interactive called "If you could do any job, what would it be?". This interactive gives visitors the chance to reflect on the hardships women had to deal with during the aftermath of the Civil War. From this section, visitors are able to look through an opening in the wall and enter through the doorway into the high-tech Interactive Workshop, which is located within the middle of the exhibition.
- **Section 4:** As visitors enter this section, they will learn about Candace and her family's travels throughout Europe. Visitors can interact with the computer kiosk interactive called "Where would you like to travel?". This interactive ties visitors' opinions about travel to the Wheeler's adventures when traveling abroad in 1865. On one of the walls, there will be a full-sized graphic outlining Europe. On the graphic, there will be rotating circular panels that lay on each place the Wheeler's visited during their travels in Europe. Visitors can learn more about each place the Wheeler's visited and discover what the place looked like back then.
- **Section 5:** This section explores how an unfortunate event involving her late daughter Candace changed Candace Wheeler's attitude on life and inspired her to help women artists sell their work and earn a living. There will be designs of Candace's on display from 1876. On one of the walls is a look-and-feel rotating wall where visitors can touch and examine the replicas of the materials displayed in this section. There will also be an interactive computer kiosk that will have all of the objects being displayed in this section as images within the kiosk's searchable database. Visitors can pick an object that they would like to look more closely at and zoom in on it to see the fine details using the kiosk.
- **Section 6:** This section explores Candace's involvement with the Society of Decorative Art, the Woman's Exchange, and the Art Interchange. More of Candace's work will be displayed in this section. Just like in Section 5, there will be both mechanical and computer interactives for visitors to use in order to further understanding of her work.

Narrative of Visitor Experience



- **Section 7:** As the visitor enters this section, they will learn about Candace's involvement with Louis C. Tiffany and the Associated Artists. Just like in Section 5, there will be both mechanical and computer interactives for visitors to use in order to further understanding of her work.
- **Section 8:** This section explores Candace's involvement with the Society of Decorative Art, the Woman's Exchange, and the Art Interchange. For further description for this section please refer to Section 6. Just like in Section 5, there will be both mechanical and computer interactives for visitors to use in order to further understanding of her work.
- **Interactive Workshop:** Visitors can enter this space from either Section 3 (on the right) or Section 9 (on the left). This space will be a high-tech interactive and collaborative environment. At the cluster of angled workshop desks, visitors can design a textile or draw from nature on the interactive computer touch screens. On the opposite side of the space will be a mix of mechanical and computer interactives. The two suspended mechanical interactive tables will teach visitors how to sew different types of stitches. The two computer interactives will be touch screens where visitors can collaborate with others to design textiles. All of the designs created in this space will be displayed on the television screen located on the south wall of the Conclusion section.
- **Section 9:** When visitors walk into this section they will step foot in Onteora. Along the wall will be a multi-dimensional photo of the Mark Twain house at Onteora. When visitors step into this environment, they will feel like they have entered the photograph. From this section, visitors can look through the opening in the wall to view the high-tech Interactive Workshop, which sits in the middle of the exhibition and is enterable through the doorway.
- **Section 10:** As visitors leave Onteora in Section 9, they will enter the Woman's Building at the World's Columbian Exposition. There will be another multi-dimensional photo which will make visitors feel like they are standing inside of the central atrium of the Woman's Building. Just like in Section 5, 6, 7 and 8, there will also be both mechanical and computer interactives to help visitors further understand Candace's work.
- **Section 11:** This section explores Candace's life during her later years and touches upon the books and articles that she wrote during this time. Visitors can look back at all of Candace's accomplishments and events in chronological order that affected her. Exploring the large timeline along the wall will give visitors an overall broad view of the significant events during her life.
- **Conclusion:** This section concludes the exhibit and connects it with modern times. There will be a mechanical interactive along the wall which will serve as a rotating look-and-feel textile timeline. It will show different examples of textiles and their designers, from the early 1900's to the modern era. Visitors learn about how textile design has changed throughout the years. As visitors leave the space, they will be able to document their comments and thoughts about the exhibition on a computer kiosk and be able to see designs from fellow visitors using the Interactive Workshop on the television screen.

Bubble Plan and Exhibit Layout



Legend:

- = Entry/Introduction
- = Sections 1 and 2: Early Years and Marriage, Family Life and the Art World of New York City
- = Section 3: The Civil War Years and Women's Benevolent Work
- = Section 4: Travels in Europe
- = Section 5: The Centennial International Exhibition and the Royal School of Art Needlework
- = Section 6: The Society of Decorative Art, the Woman's Exchange, and the Art Interchange
- = Sections 7: Tiffany and Wheeler and Louis C. Tiffany & Company Associated Artists
- = Section 8: Associated Artists
- = Section 9: Onteora
- = Section 11: Later Life and Writings
- = Section 10: The Women's Building at the World's Columbian Exposition
- = Conclusion
- = Interactive Workshop

Annotated Floor Plan



Legend:

- 1: Walls are 12' AFF
- 2: Woven graphic fabric panel archway
- 3: Theater showing introductory film
- 4: Television screen for more viewing
- 5: Full-size graphic image from poster
- 6: Multi-dimensional photo
- 7: Interactive family tree
- 8: Computer kiosk
- 9: Perforated metal wall
- 10: Multi-dimensional photo
- 11: Window looking into Interactive Workshop
- 12: Perforated metal wall
- 13: Window looking into Interactive Workshop
- 14: Perforated metal wall
- 15: Display case
- 16: Look-and-feel interactive wall
- 17: Look-and-feel interactive wall
- 18: Perforated metal wall
- 19: Display case
- 20: Look-and-feel wall interactive wall
- 21: Display Case
- 22: Computer kiosk
- 23: Television screens
- 24: Interactive look and feel wall
- 25: Angled touch screen desks
- 26: Walls around Interactive Workshop are 8' AFF
- 27: Perforated metal wall
- 28: How-to-sew mechanical interactive suspended table 27" AFF
- 29: Window looking into Interactive Workshop
- 30: Touch screen interactive suspended table 27" AFF
- 31: Multi-dimensional photo
- 32: interactive look and feel wall
- 33: Multi-dimensional photo
- 34: Graphic panel timeline
- 35: Perforated metal wall
- 36: Interactive look and feel textile timeline wall
- 37: Television screen showing designs from Interactive Workshop

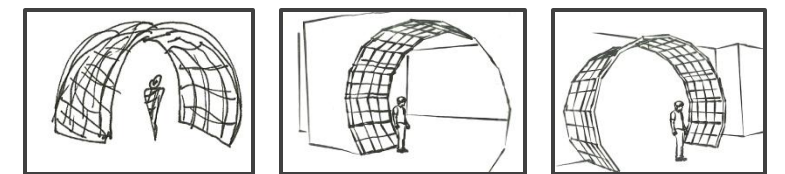
Note:

Please refer to legend for sections on page 5. For more information regarding exhibition, please refer to the idea book.

Entry Experience Imagery



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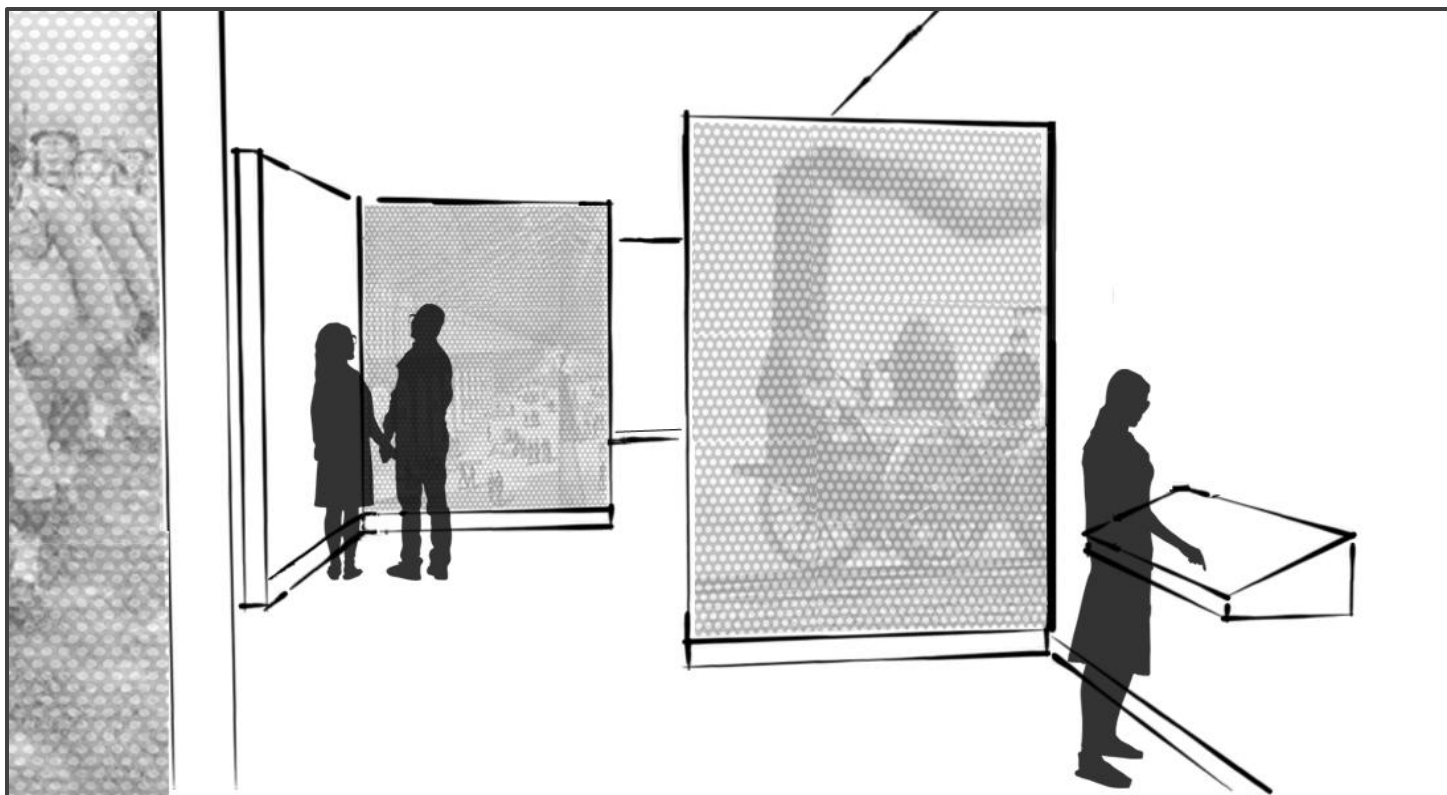
Preliminary Design Sketches

Entry to the Exhibition Showing Sections 1, 2, part of Section 3, and the Conclusion

Imagery of Exhibition



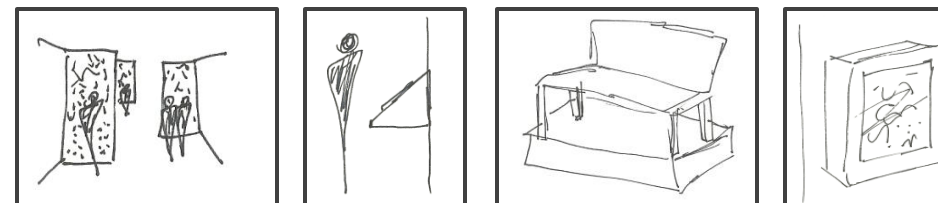
Entrance Image (Entrance and Sections 1 and 2)



Perforated Graphic Metal Walls (Sections 1-5)

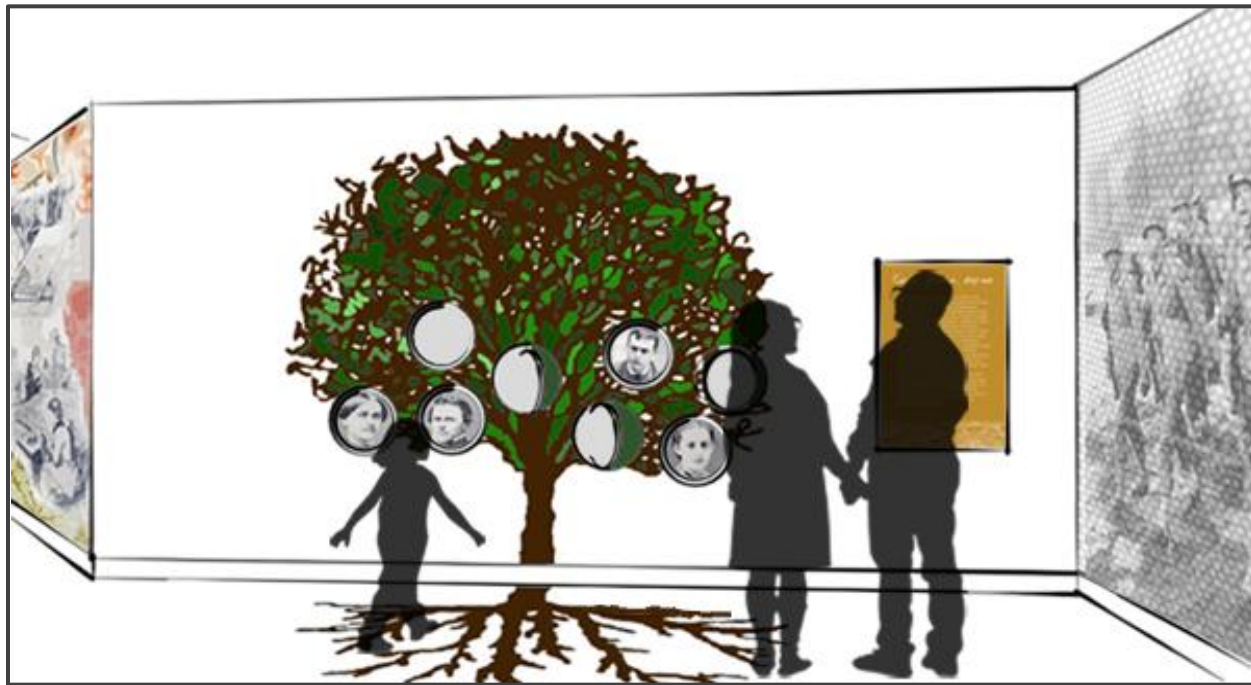


Portion of Section 11, Conclusion, Theater, and Entrance

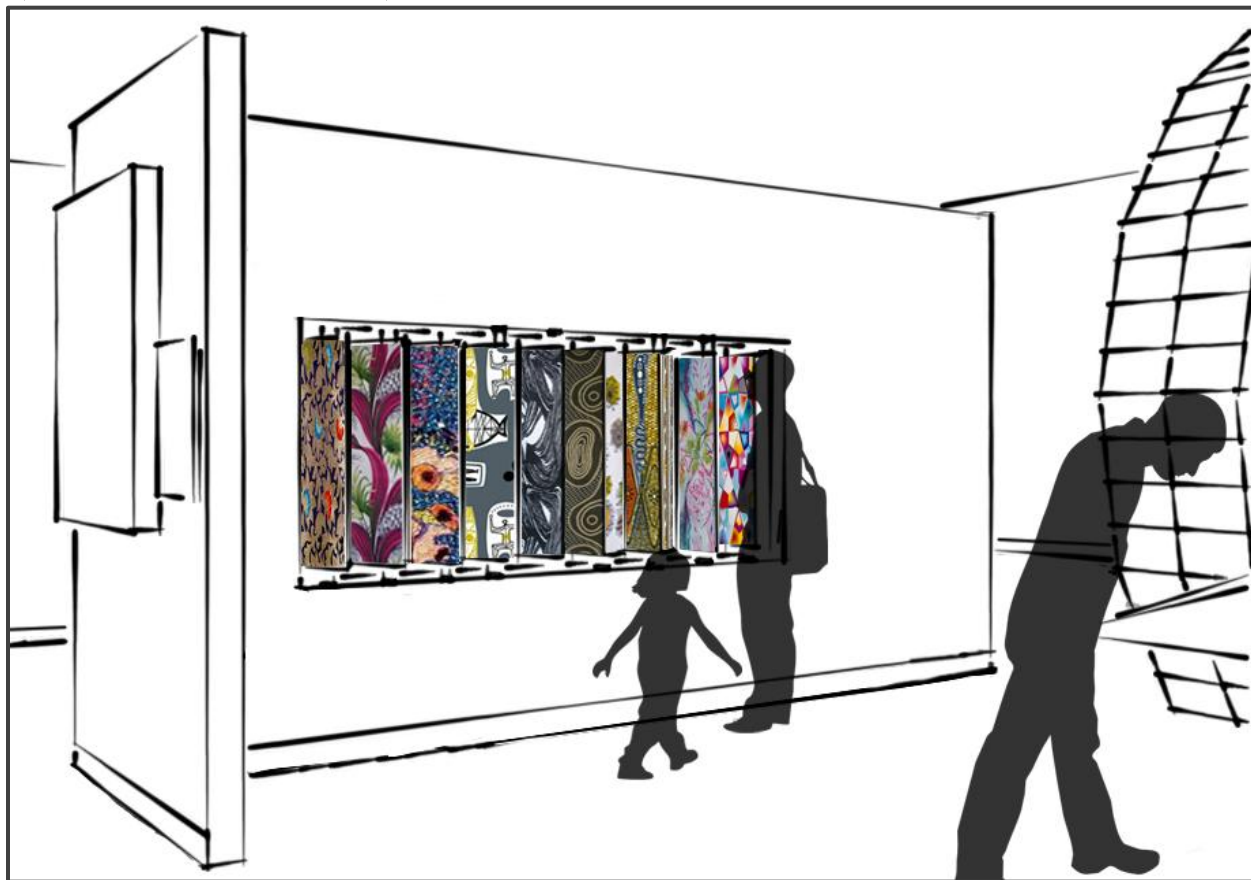


Preliminary Design Sketches

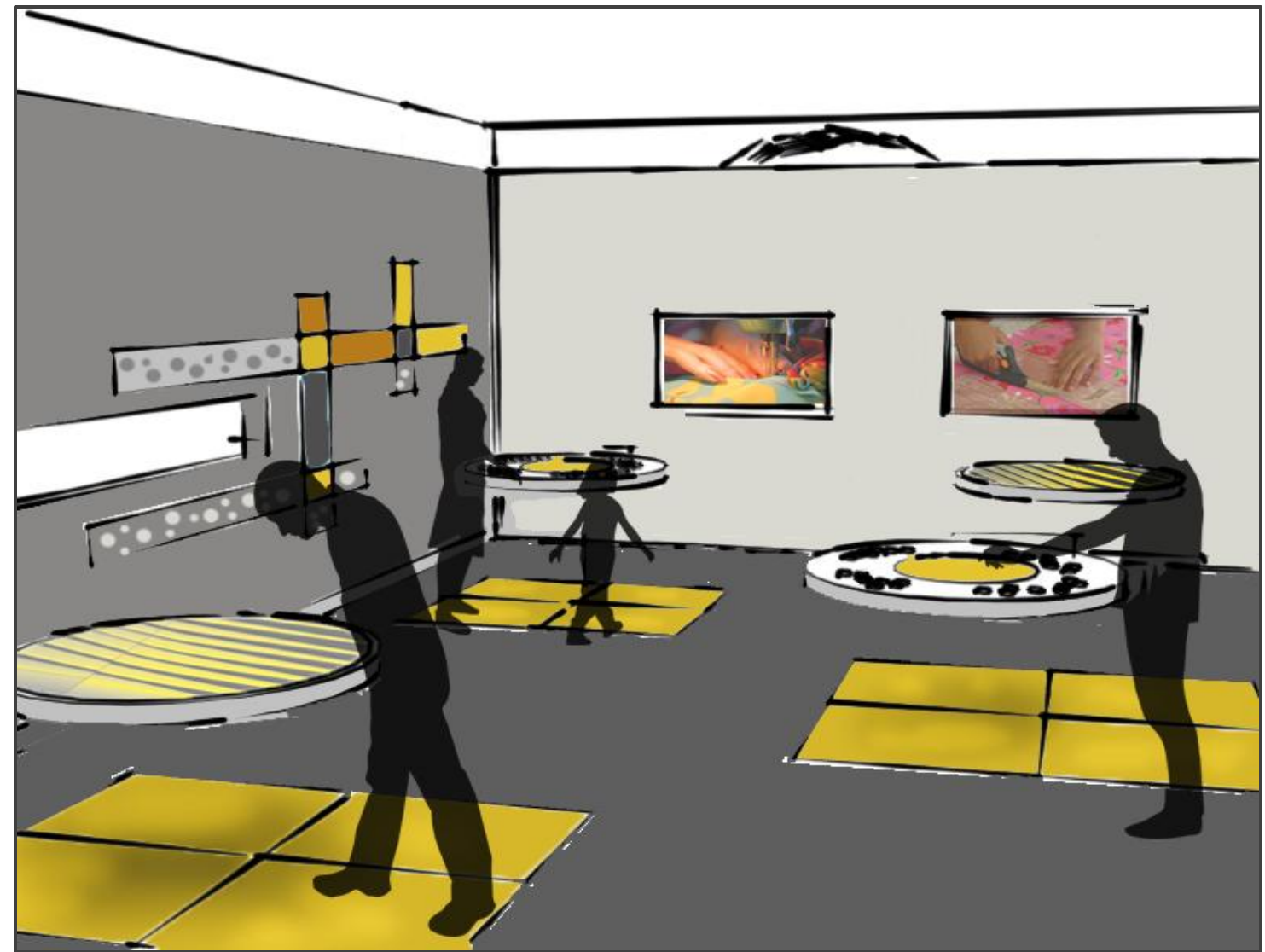
Imagery of Interactives



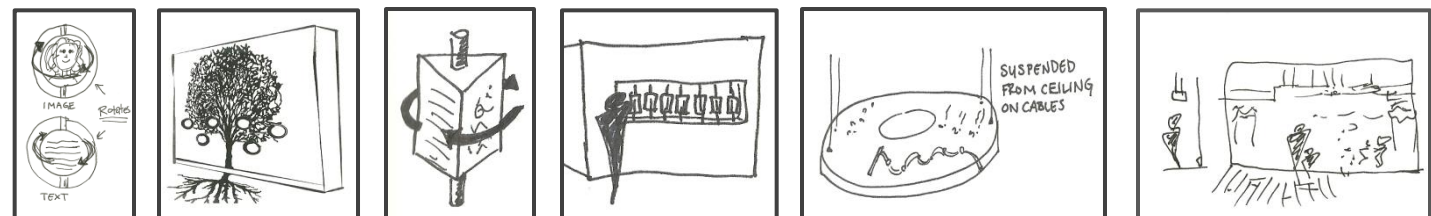
Interactive Family Tree Wall
(Sections 1 and 2) Mechanical Interactive



Interactive Look-and-Feel Textile Timeline
(Conclusion Section) Mechanical Interactive

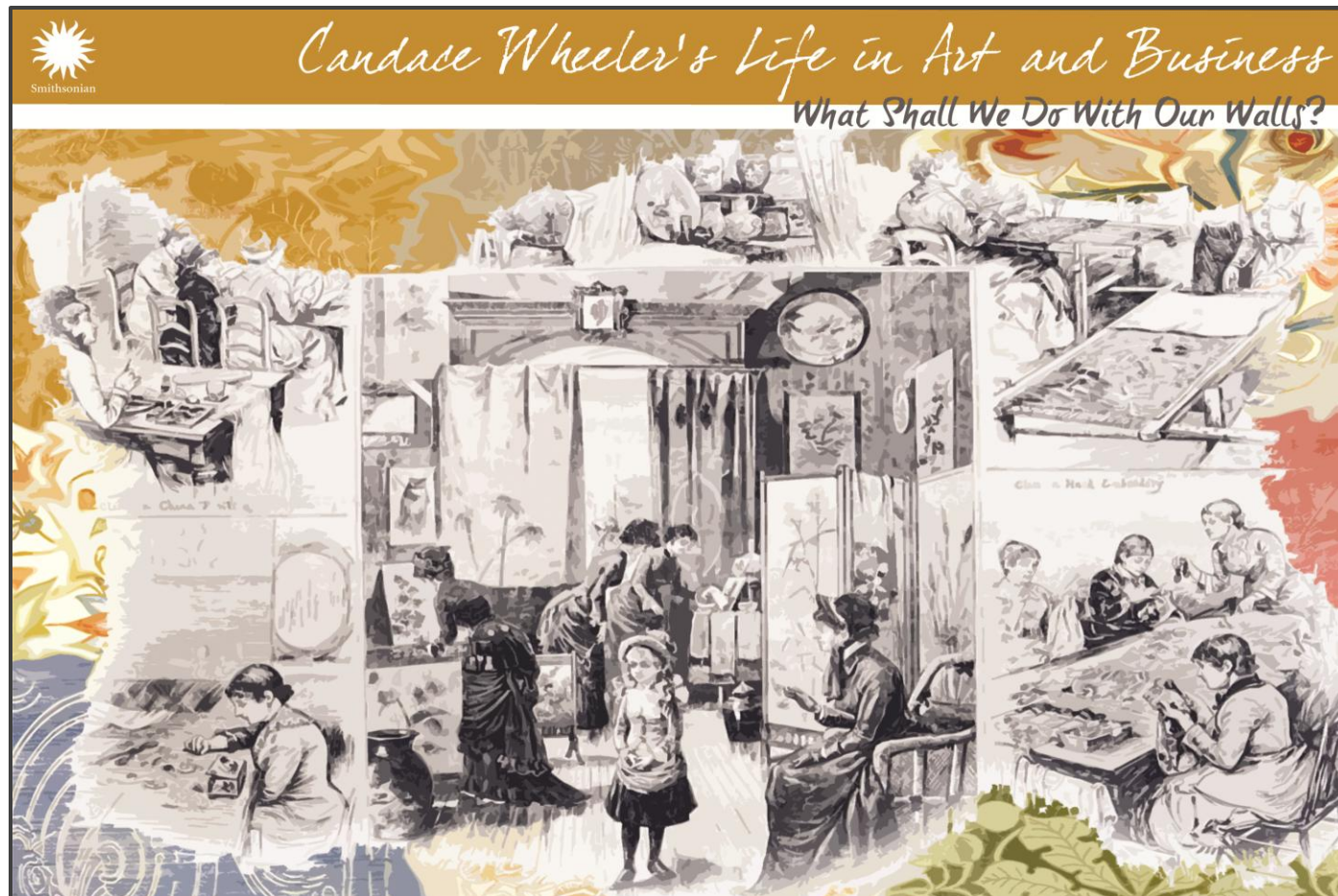


Interactive Workshop Environment
(Middle Section) Mechanical and Computer Interactives



Preliminary Design Sketches

Graphics for Exhibition



Exhibition Poster
Actual Size: 24" x 36"

Early Years, 1827-44

Candace Thurber was born on March 24, 1827, in the recently (1821) incorporated town of Delhi, New York, the seat of Delaware County. Located on the northern bank of the Delaware River in a valley west of the Catskill Mountains, Delhi had first been settled in 1785 and by the 1820s boasted two churches, several saw mills, a woolen factory, some other small businesses, and a school. The area was particularly good for dairy farms and was known for its high-quality butter. Candace was the third of eight children born to Abner Gilman Thurber (1797-1860) and Lucy Dunham Thurber (1800-1893), who had married and moved to Delhi from Cooperstown, New York, in 1823. They had both grown up in Cooperstown, Abner's parents hailed from New England; his mother, Lois Pickering, was from Salem, Massachusetts, and his father, Dr. Abner Thurber, had come to Salem from Providence, Rhode Island. Dr. Thurber was a widower and was much older than his sixteen-year-old bride.

Women's Art Class

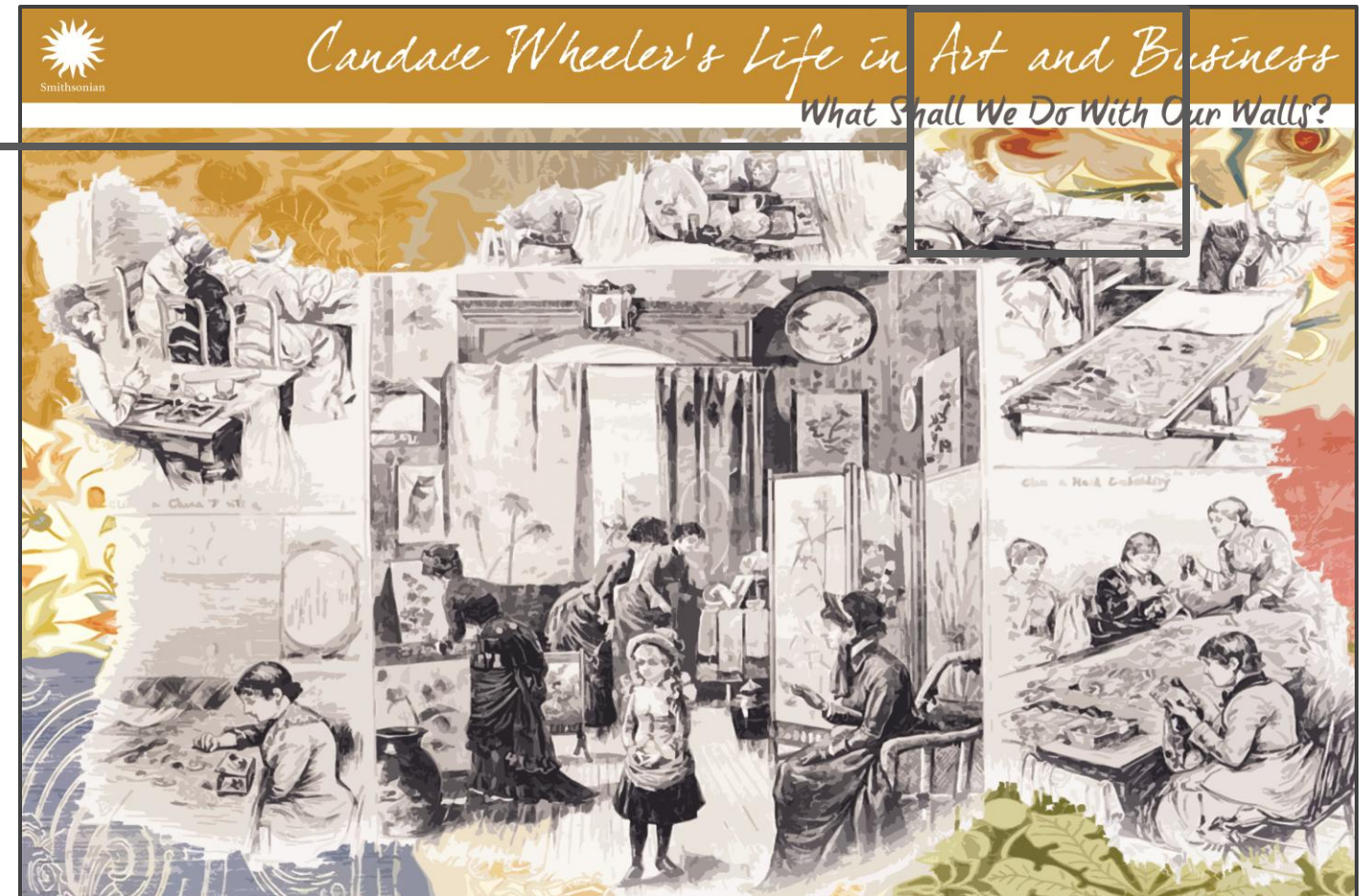
1850s
Oil on Canvas
Signed bottom left: Loui (illegible)
The Metropolitan Museum of Art, New York,
Morris K. Jesup Fund, 1999 (1999-143)

Louis Lang (1814-1893), a German-born painter, came to the United States in 1838 and by midcentury had become a recognized figure in the New York art world. His painting of women's art class depicts neatly attired young ladies learning how to paint, sculpt, and make architectural renderings in an elegantly furnished skylit studio. Copying from plaster casts and from design books, practices illustrated in the painting, were typical methods of artistic instruction in nineteenth-century America.

Label Example
Actual Size: 7" x 12"

Text Panel Example
Actual Size: 36" x 24"

Enlarged Exhibition Poster



Actual Size: 24" x 36"

Enlarged Text Panel

Early Years.

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Actual Size: 36" x 24"

Women's Art Class

1850s

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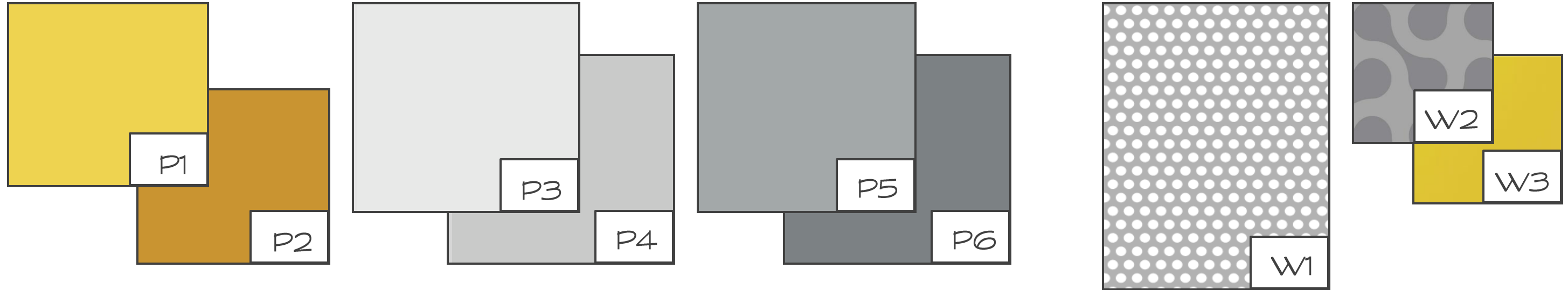
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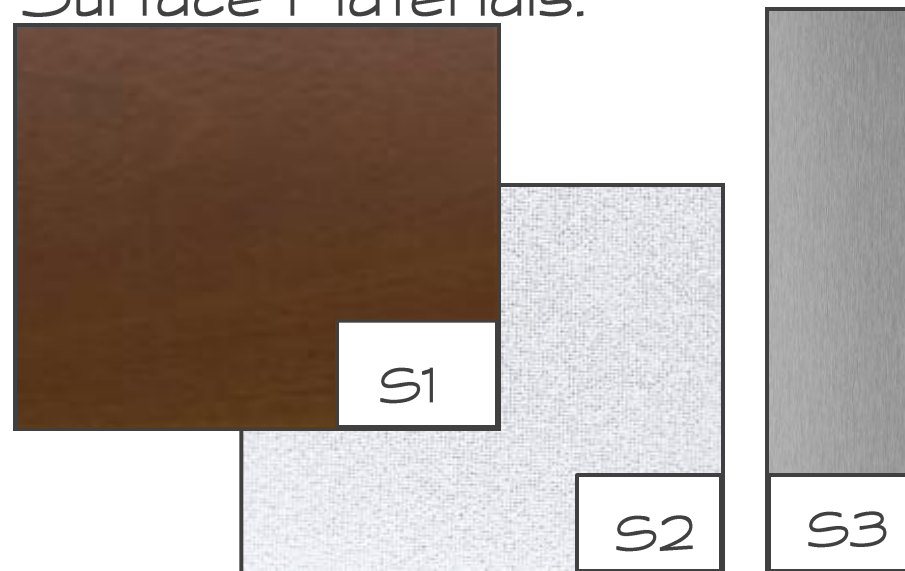
Actual Size: 7" x 12"

Materials and Finishes Board

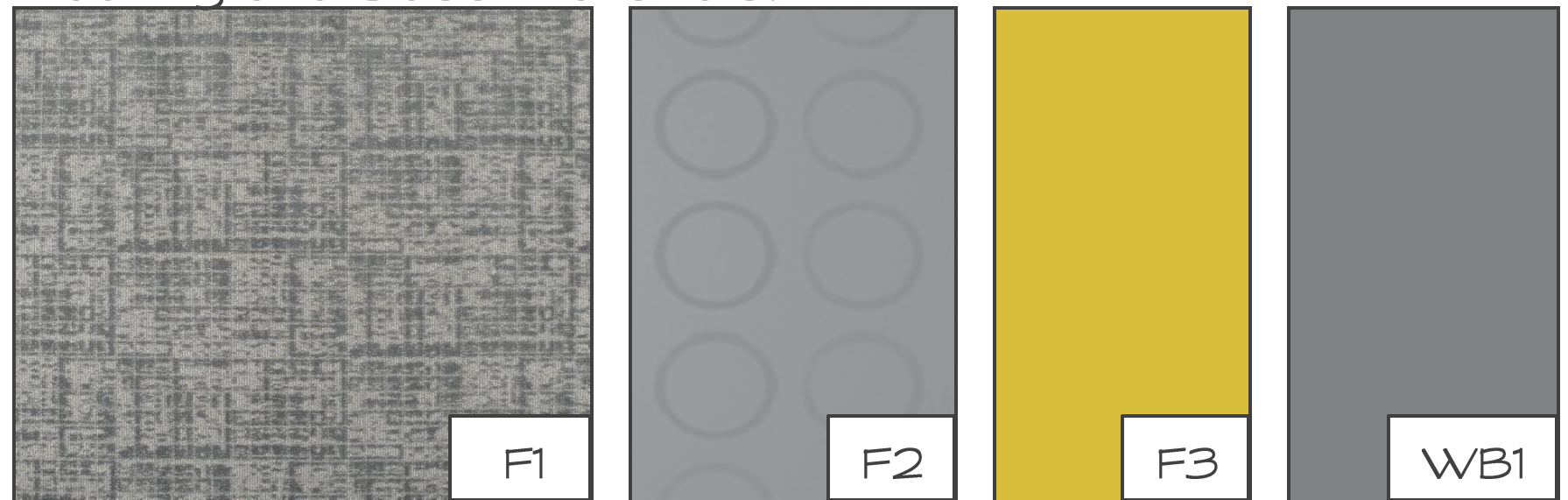
Paint Finishes and Wall Materials:



Surface Materials:



Flooring and Base Materials:



Legend:

P1: Benjamin Moore French Quarter Gold 287-North wall in Interactive Workshop
P2: Benjamin Moore Buttered Yam 230-South wall in Conclusion and Theater
P3: Benjamin Moore Natural Elements 1515-Sections 1-3 and north Conclusion Wall
P4: Benjamin Moore Cape May Cobblestone 1474-South wall in Interactive Workshop and Sections 4-6
P5: Benjamin Moore Chelsea Gray 168-East and West walls in Interactive Workshop and Sections 7-9
P6: Benjamin Moore Kendall Charcoal 166-Sections 10-Conclusion
W1: USG Pixels-Sections 1-11 Partition Walls before you go into Section
W2: 3form Moderna Mega Bulbe-East and West walls in Interactive Workshop
W3: 3form Varia Vitamin C translucent glass- East and West walls in Interactive Workshop
S1: Stained birch veneer-On all benches, display cases, and kiosks

S2: DesignTex Fusion AP257000 White 4X8-Surface for all tables and kiosks
S3: Chemetal 796-located on edging on all tables and kiosks
F1: Patcraft Flooring Z6470 Luxurious Ecoworx Broadloom-located on Entry-Conclusion floors
F2: Johnsonite Flooring Medium Gray 28-located on Interactive Workshop floor
F3: 3form Chroma Vitamin C translucent glass-located under interactives in Interactive Workshop
WB1: Johnsonite Wall Base Medium Gray 028-located throughout