

Museum Expansion Project

The Corporation of the City of Windsor

Draft Interpretive Plan and Concept Design

July 16, 2014

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1. INTRODUCTION

The City of Windsor and surrounding Essex County has an incredibly rich history and has played a pivotal role in many important developments in Canada and North America over the last centuries. This heritage has been interpreted for many years in the very small François Baby House in downtown Windsor. As far back as 1984, it was concluded that it was time for Windsor to have a larger space for exhibitions, public programs, collections storage and other space needs. Lord Cultural Resources was engaged in 2011 to develop an implementable and sustainable plan for the long-awaited new museum. The main recommendation was that the new Windsor Museum be located on the ground floor of the 401 Riverside Drive building to be shared with the Art Gallery of Windsor.

The 401 Riverside Drive site is also easy walking distance from the François Baby House, which is to remain an integral part of the Windsor Museum because it is a designated National Historic Site and provides additional exhibition space, and much needed office and storage space. Interpretation in the Baby House will be focused on the history of the House and its role in the War of 1812 and Rebellion of 1837 as well as the Francophone Heritage of this area. The expanded Windsor Museum is recommended to be the “hub” in a “hub and spoke” system that recognizes existing cultural and natural heritage sites in Windsor and Essex County already tell parts of the story in greater depth than would be practical in a single facility.

In 2014 Lord Cultural Resources was hired again, with Hariri Pontarini Architects and MMM Group to execute this plan, by designing and implementing changes to both of the buildings and developing new permanent exhibitions for each Museum site. Lord is responsible for exhibition development, including interpretive planning, content development, exhibition design, and project management during fabrication and installation.

This is the first submission for the exhibition development phase of work, and includes an Interpretive Plan and Concept Design for the new exhibits. The recommendations in this report are a result of the previous work done by the Museum staff, start-up meetings and a Creative Visioning Workshop held in May and June, 2014, community consultation, and the experience and expertise of the Lord consultants in planning these types of exhibitions. The result of this first phase of work is a clear program for the expansion project that set the course for the rest of the project.



2. PROJECT PARAMETERS

The Windsor Museum exhibits will be located in two sites – 401 Riverside Drive and the François Baby House. Each of these two sites has multiple exhibition galleries, which will tell different stories and offer different experiences for visitors. All of these spaces taken together will comprise the City of Windsor Museum and must be a holistic experience. The allocated spaces present a series of opportunities and constraints that must be considered when planning for the exhibits. Understanding the physical parameters of the exhibition spaces and their immediate adjacencies will affect decisions about how to most effectively use the space.

The opportunities and challenges created by each of these spaces are outlined below.

2.1 401 RIVERSIDE DRIVE

2.1.1 MAIN CONCOURSE

The main concourse of 401 Riverside will be used to present orientation exhibits to visitors that will prime them for their visits to the other galleries, and create visual interest in this large space. There is approximately 3,417 sq. ft. available for display in this space.

Challenges: As this is the prime circulation space in the building, care will need to be taken to plan for exhibits that do not impede visitor flow. Also, as this is a high traffic space that may host events, exhibits this space must be robust enough to withstand potential abuse. This space may not be able to be completely controlled in to a museum quality environment. Sensitive artefacts may not be suitable for this space.

Opportunities: This is a large, high profile space with great sightlines and high ceilings. All visitors to the building will go through the Concourse, and so exhibits in this space will benefit from a high degree of exposure. There is an opportunity to display some large, tall objects and/or to hang items from the ceiling.

2.1.2 PERMANENT EXHIBITION GALLERY

The former Barbaro Gallery provides 1,905 sq. ft. of climate-controlled permanent collection exhibition space where the story of Windsor will be told. This will be the core exhibition experience for most visitors.

Challenges: Although the space is substantially larger than the Windsor Community Museum's current permanent collection exhibition, it is not that large for the amount of stories that have been identified to be told. Priorities will need to be identified to ensure that this space does not get overcrowded with exhibits and overwhelm the visitor.

Opportunities: This space is climate-controlled to museum standards and will provide a suitable environment in which to display artefacts from the Museum collection. Access to the gallery is large, and can be enlarged further through the architectural interventions. The ceiling is high, at 18.3 feet, which makes the space seem open and airy and provides opportunities to have tall displays and potentially hang things from the ceiling. Exposing the window in this space will bring in natural light, but will likely need to be equipped with a UV film and/or blinds control the amount of light on the artefacts.

2.1.2 ABORIGINAL GALLERY

The former Tepperman Sculpture Court will be dedicated as an Aboriginal Gallery in the new Museum space, with 750 sq. ft. of space. This gallery will be adjacent to the permanent collection exhibition, and visitors will flow through one into the other, but it will allow the Museum and its community stakeholders a space to focus on Aboriginal culture and heritage.

Challenges: This is intended to be a dynamic, changing space that reflects the needs and desires of the Aboriginal community. Extensive community consultation will need to take place in order to plan for this space. It is not required that this gallery be complete for opening, it could happen in a later phase of work, depending on how consultation with the community progresses.

The large glass windows and doors in this space provide a challenge in terms of the amount of natural light they will let in. A filter and/or blinds may need to be applied to the window to protect any artefacts on display in this space.

Opportunities: While a challenge, windows opening out to the west of the building do provide pleasant views and the doors provide access to outdoor space that can be used for programming and additional interpretation.

Having a dedicated Aboriginal gallery is important to ensure focused interpretation and to allow space for demonstrations, programs, storytelling, etc. by community members and Museum staff.

2.1.3 CHILDREN'S GALLERY

The space formerly occupied by the AGW Gift Shop and Art Rental and Sales area will be a Children's Gallery of approximately 1,000 sq. ft. in the new Windsor Museum. Geared towards children 8 and under and their caregivers, this space will offer hands-on experiences and space for programming related to the story of Windsor.

Challenges: Access is an issue for children's galleries – will any visitor who wants to be able to enter the space, or will it be restricted to children and their caregivers? If access needs to be restricted, this will need to be accounted for in the design.

Opportunities: This is a prominent space within the building, located just inside the main entrance of the Museum and with a large window facing out to the parking lot. All visitors who enter the building from the south side will see this gallery. Natural light will make this a friendly and inviting space.

2.1.4 TEMPORARY EXHIBITION GALLERIES

The 401 Riverside Drive site will also have two dedicated temporary exhibition galleries that will be used to show temporary exhibitions created by the Museum, community members and groups, or borrowed from external organizations. These galleries will be fitted out with the necessary walls, lighting, power and data, and some modular exhibit cases for opening. Museum staff will be responsible for planning and mounting these shows.

2.2 FRANÇOIS BABY HOUSE

2.2.1 WEST GALLERY

The 460 sq. ft. West Gallery on the ground floor of the François Baby House will be devoted to telling the history of the house as well as the War of 1812 and Rebellion of 1837-38 as they relate to the site.

Challenges: This is a historic building, and all work must comply with its Commemorative Integrity Statement. The panelled walls on the main floor are key features of the heritage of the house and must be maintained. This gallery is not very large for interpretation of three important topics and so care must be taken to prioritize which stories to tell so that the experience is not overwhelming for visitors.

Opportunities: The stories that are told in this gallery directly relate to the building in which visitors are standing, which is an enormous advantage and will help visitors connect with the content.

2.2.2 EAST GALLERY

The 460 sq. ft. East Gallery on the ground floor of the François Baby House will be devoted to exploring the heritage and culture of the Francophone community in the Windsor area.

Challenges: The same challenges regarding the heritage features of the building apply to this gallery as to the West Gallery. Again, this is a small space in which to tell a large story, so priorities will need to be identified.

Opportunities: The heritage character of this house, and its connection to a prominent French family, make this an ideal place for exploring the history of the French in Windsor.

2.2.3 VISIBLE STORAGE

The present Children's Activity area on the lower level of the Baby House is being converted to Visible Storage for parts of the collection that are suitable for such display, thereby relieving pressure on the artefact storage needs of the Museum and providing visitors with a look "behind-the-scenes" at its collection. This space is 460 sq. ft. in size.

Challenges: The heritage fireplace in this room is of significance and must remain in the space. The ceiling in this room is not very high, which will limit the height of the visible storage displays.

Opportunities: Devoting a space to visible storage is a great opportunity to have more artefacts from the Museum collection on display. This also presents an opportunity to communicate information about how the Museum stores and conserves its collection.

2.3 PLANNING PRINCIPLES AND EXHIBITION CHARACTERISTICS

The following series of planning principles and exhibition characteristics for the new Museum have been identified through consultation with Museum staff and stakeholders:

2.3.1 PLANNING PRINCIPLES

- **Appeal to all Ages** – the experience must appeal to everyone, including children and youth, and the growing population of seniors.
- **Authentic** – visitors come to the Museum to experience the “real thing” through artefacts, demonstrations, activities, and hands-on interactions.
- **Bring the Community Together** – lessen the gap between different segments of the community: new and long time residents, Aboriginals, ethnocultural groups, university and college students, families, and seniors.
- **Creative and Responsible Use of Technology** – keeping in mind capital costs and operational realities. The goal is to use technology to explore *content* – not to provide technology merely for technology’s sake.
- **Flexible and Adaptable** – through temporary exhibitions, programs, and changeable exhibit elements.
- **Meaningful Partnerships** – enhancing the programming, content and the experience by fostering partnerships with institutions and individuals with similar goals in the area.
- **Multidisciplinary Approach** – combining art, design, culture, science and technology with history to the extent practical.
- **Of Interest for Residents and Tourists** – a source of pride for residents and an attraction for tourists.
- **Meets Curriculum Needs** – supports the curriculum at a variety of grade levels.
- **Relevancy** – meaningful to people’s lives today and in the future. Visitors need to be able to see themselves in the exhibition.

2.3.2 EXHIBIT CHARACTERISTICS

- **Orientation** – to the heritage and cultural resources of Windsor and region through the “hub and spoke” approach. The permanent exhibition will provide visitors with a taste of the key Windsor stories, and encourage them to explore further in other museums, historical sites, nature centres, etc.
- **Interactive** – mechanical, technological and emotional opportunities – hands-on and kinetic interactive techniques to stimulate hearts, minds and bodies.
- **Human Element** – interaction with staff, volunteers, and community members will enrich the visitor experience.
- **Multisensory** – exhibits and programs that appeal to different senses – sight, sound, touch, smell, and taste.

- **Dramatic** – incorporate storytelling and drama where practical to enliven the past and explore issues of the present and future.
- **Accessible** – physically, and intellectually accessible for people of all backgrounds and abilities.
- **Layered** – a rich experience with layers of interpretation, content, and modes of display to appeal to visitors with different ages, interests and ways of learning.
- **Make Use of the Space** – Take advantage of all surfaces, high ceilings, and include interpretation at different levels.
- **Extend the Experience** – the experience of the Museum doesn’t stop at the four walls; find ways to extend into the community through partnerships, programming, technology, and more.

2.4 LANGUAGE

It is intended that interpretive text will be in both English and French in each exhibition, except for the Aboriginal Gallery which will have exhibit text in English and Ojibway.

3. AUDIENCE

The Windsor Museum will appeal and reach out to a large number of audiences.

Families and school groups are and will continue to be a key target audience for the museum. The Museum has an educational mission and new opportunities to reach out to students and teachers through the exhibition and related programs will be important. The museum must be fun as well as educational to attract this audience. The new Aquatic Centre, located adjacent to the new Museum building, will be an important partner in drawing families to this space and joint visits to both sites will help to encourage “healthy bodies and healthy minds” among Windsor residents.

The general resident population is another target audience for the Museum. An exciting and interesting program of exhibitions will ensure that the museum becomes a place of pride for adults – a place to bring visiting friends and family, or couples looking for an interesting destination for a date. The resident population is very diverse, and this needs to inform exhibition planning. Visitors need to be able to see themselves in the Museum exhibits, how they fit in to the story of Windsor. Not all visitors will be able to read English or French with great fluency, exhibits should not all require a high proficiency in these languages. Repeat visitation is important, there should always be something new that local visitors can see when they visit. The Museum should be a destination that families come to again and again.

Finally, tourists (both domestic and international) will want to come to the Museum – a destination experience. Leisure tourists, business travelers, conference guests, and enthusiasts will all enjoy a visit to the Museum.

All visitors should leave knowing that the Museum is just one place—the “hub”—where they can learn about the cultural and natural heritage of Windsor and Essex County. They should leave armed with the knowledge and interest to explore the other “spokes” in the area to get a fuller story.



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4. INTERPRETIVE PLAN

This section identifies the role of the exhibition, core messages and the thematic framework for the visitor experience. A wealth of creative ideas have been explored in the work completed to date by the Museum staff and through ongoing research and communication with the Consultant team at the Visioning Session in June and other sessions. Building on this work, we have finalized the intellectual framework for the visitor experience. Moving forward in the exhibition design and content development process, the core messages of the Windsor Museum visitor experience must be clear and concise.

4.1 CORE MESSAGES

The core messages of an exhibition are the key thoughts and ideas to be communicated to visitors about the experience. All of the content should be guided by these fundamental learning objectives. The core messages for the Windsor Museum which have been used to develop the interpretive plan are as follows:

- Windsor has a **unique history** because of its geographical location, natural features, and settlement and development patterns, and the city and the region have occupied a pivotal place in Canadian and North American history.
- Windsor's position as a **border city** and relationship with Detroit has had —and will continue to have —a strong influence on its political, social, economic, and industrial history.
- Windsor has long been a centre of **diversity**, which is still evident in the community today and will continue to shape its development in the future.

4.2 THEMATIC FRAMEWORK

The intellectual or “thematic framework” for the exhibition is drawn directly from the core messages and the previous planning work done by the Museum staff. This framework will help orient the visitor through the spaces and connect and organize the exhibition content in a meaningful way.

The project team has agreed that **Windsor's story is best told through a hybrid chronological-thematic approach**. Themes (such as people, nature, etc.) will be identified, but within a primarily chronological organization of the displays. Linking themes may be signified with colors, icons, or in a different way. Visitors will be able to understand the historical events that followed upon one another and also to see the common themes of the Windsor story. A Children's Gallery and several other thematic galleries (Aboriginal Culture, Francophone Heritage, etc.) will fall outside the chronological narrative, but connections will be drawn to the chronological story. The overall visitor experience will be characterized by content-rich artefact displays,

personal stories, engaging media, and thought-provoking interactives that ultimately create a deep and layered experience for visitors.

The chronological history sections that will comprise the main permanent collection exhibition gallery in the 401 Riverside Drive site are as follows:

- Before People
- Aboriginal Lands and History (pre-contact)
- European Arrival (until mid-late 18th century)
- A Border Appears (late 18th to early 19th centuries)
- Windsor Emerges (mid to late 19th century)
- The Expanding City (20th century to present)

Thematic sections will be addressed elsewhere in the 401 Riverside site and in the François Baby House. Although these themes have dedicated galleries, they will also appear in the permanent gallery story where appropriate, e.g. stories of Aboriginal peoples, the War of 1812. These thematic sections are:

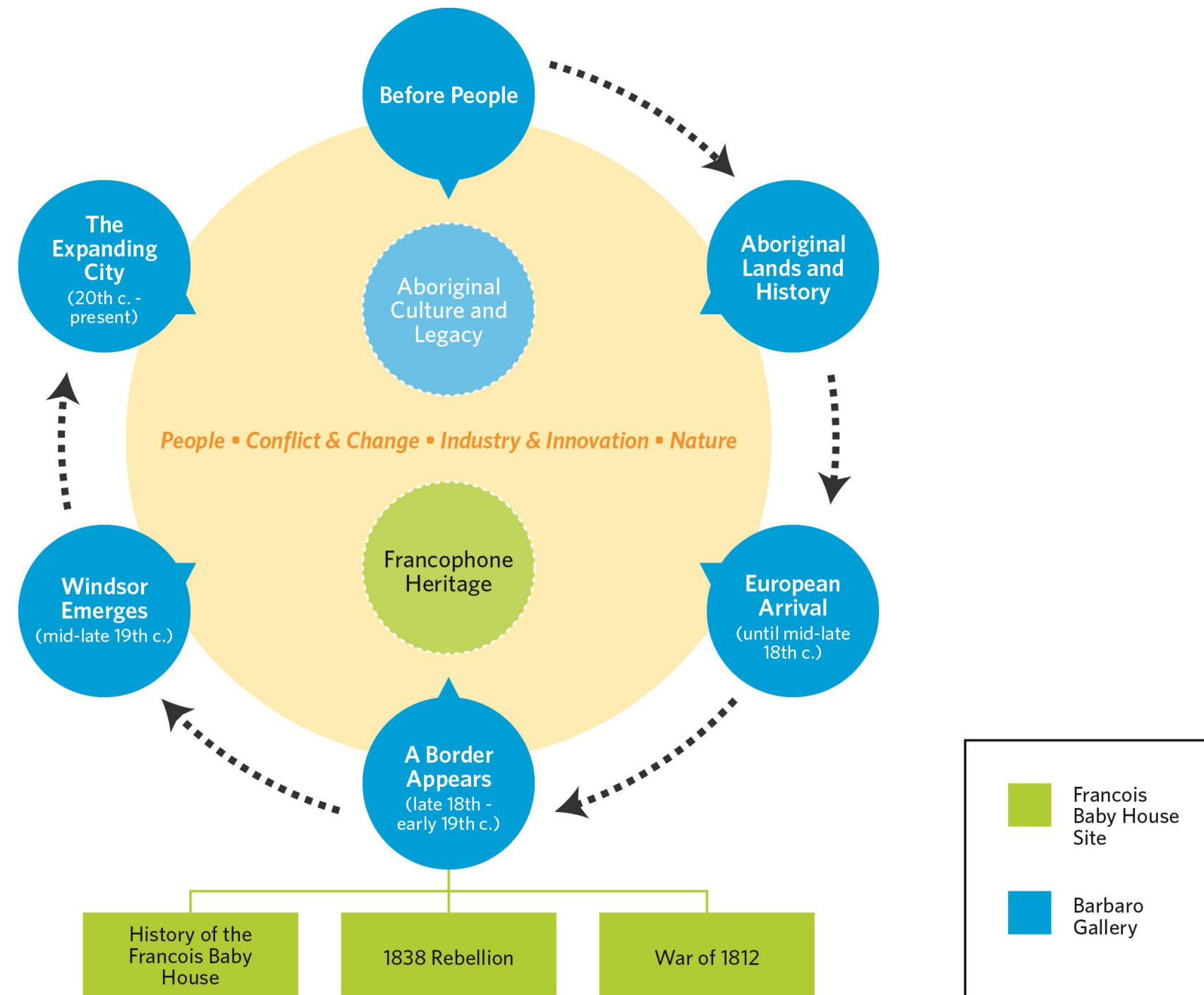
- Aboriginal Culture and Legacy
- Children's Gallery
- History of the François Baby House
- War of 1812
- 1838 Rebellion
- Francophone Heritage
- Visible Storage

Additionally, the following 4 key themes link the different chronological periods and appear throughout and will serve as organizers of content within each section:

- People
- Conflict and Change
- Industry and Innovation
- Nature

4.2.1 THEMATIC DIAGRAM

The thematic diagram illustrates this thematic framework and provides a flexible means for presenting various stories and objects related to Windsor. Note that this diagram is intended to be schematic and conceptual, and is not indicative of any particular physical layout.



4.3 EXHIBIT DESCRIPTIONS

The exhibit descriptions have been organized as follows.

401 Riverside site:

- A. Orientation/ Threshold Experiences
- B. Before People
- C. Aboriginal Lands and History
- D. European Arrival
- E. A Border Appears
- F. Windsor Emerges
- G. The Expanding City
- H. Aboriginal Culture and Legacy
- I. Children's Gallery

François Baby House site:

- J. History of the François Baby House
- K. War of 1812
- L. 1838 Rebellion
- M. Francophone Heritage
- N. Visible Storage

401 RIVERSIDE SITE:

A. ORIENTATION/THRESHOLD EXPERIENCES

Visitors will encounter interpretive exhibits in the concourse of the building, which will provide orientation and introductory functions and set the tone for the rest of the visitor experience.

Objectives:

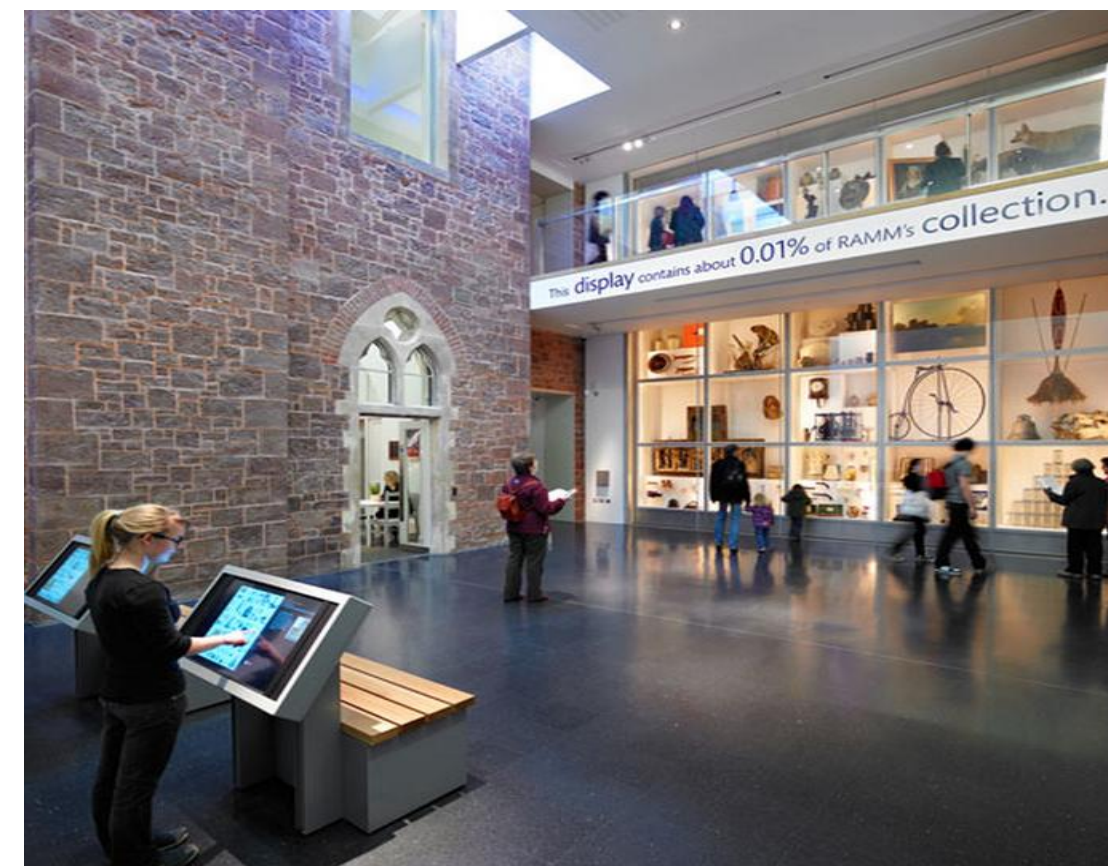
1. To welcome visitors and create excitement for the rest of their visit.
2. To provide orientation to the space and opportunities for learning at other sites.
3. Introduce some of the key themes and stories of the Windsor story.

Means of Expression/Potential Exhibits:

A.1 Welcome Panel — A large, eye-catching panel just inside the entrance will welcome visitors to the Windsor Museum. It will explain to visitors the different things they can see and do in this building and at François Baby House and encourage them to explore.

A.2 River Entrance Experience — As visitors enter the main concourse of the building, their eyes will be attracted to a large shape along the floor that echoes the shape of the Detroit River. This feature will “flow” along the length of the concourse and lead into the permanent exhibition gallery, capturing their attention and encouraging them to start their visit in the permanent gallery. Instead of a literal representation of a river, this may be an artistic interpretation using colour, light, and/ or projection.

A.3 A to Z of Windsor — A mass display will represent Windsor, from A to Z, with images and artefacts that represent a person, places, thing, or event of significance to this city that starts with one letter of the alphabet. For example, “A” for auto industry can show a photograph of the first car manufactured here, or of a related artefact in the Museum collection. Words will alternate between English and French. This will be a large, visually exciting feature in the concourse that will create visual interest and also give visitors a preview of the topics they will encounter in the exhibits.



Royal Albert Memorial Museum

A.4 Only in Windsor . . . There are many things, people, events, and places that are unique to Windsor or happened first in Windsor, which will be pointed out to visitors throughout the concourse, seating areas, and even washrooms. Panels will feature brief facts with accompanying images, and in some cases possibly small artefacts. Many of these facts will be surprising to visitors, even locals, and will emphasize the fact that there really is no place like Windsor!

Some examples of “only in Windsor” facts and stories include:

- Windsor is the oldest continuous European settlement in Ontario.
- The first representatives from the Windsor area sent to the Upper Canada Legislative Assembly in 1792 were actually from Detroit.
- Essex County is surrounded by water on three sides.
- The Detroit–Windsor Tunnel was the first international underwater vehicle tunnel, completed in 1930.

- Our Lady of the Assumption is the oldest continuous parish in Ontario.
- The Detroit River is the only river to have been declared a Heritage River by both Canada and the United States.
- Canada's first Black lawyer, Delos Davis, was raised in Colchester Township, near Windsor, Ontario.
- Windsor inventor J.A. Tringham operated the first commercial electric railway streetcar in Canada.
- In 1911 Windsor became home to the first gas station in Canada created to maintain automobiles.
- Tecumseh native and University of Western Ontario graduate Dr. Henri Breault initiated the creation of child-proof medicine bottles.
- Point Pelee, in Essex County, is the southernmost point of mainland Canada.
- Windsor-Detroit was the gateway for 75% of alcohol smuggled into the United States during Prohibition.
- Windsorite Bill Wilkinson helped establish one of the first prepaid drug plans, which would become Greenshield of Canada.
- In 1965 Walpole Island First Nation was the first reserve in Canada to expel its Indian Agent.
- When it opened in 1929, the Ambassador Bridge had the longest suspended central span in the world — 564 metres.

A.5 Explore to Learn More! – A large map and accompanying touchscreen kiosk will let visitors find other locations in the City of Windsor, Essex County, and perhaps across the border, where they can learn more about the natural and cultural heritage of this region. This exhibit is an expression of the “hub-and-spoke” concept.

The exhibit will include a large graphic map of the area that indicates where other sites of historical, cultural, natural, artistic, and scientific interest are that relate to the themes and stories expressed in the permanent exhibition. These sites will extend beyond the City of Windsor into neighboring communities and the wider Essex County. For example, visitors to the Windsor Museum will get an introduction to the story of distilling and rum-running in the area, and will then be directed to visit the Canadian Club Brand Centre if they want to learn more. If their interest is piqued by the stories of African-American slaves escaping to southwestern Ontario through the Underground Railroad, they might want to visit the North American Black Historical Museum in nearby Amherstburg.

Each institution identified on the map will be assigned a number, and visitors can enter that number into the touchscreen to call up that institution’s website and learn more. Visitors will also be able to use a search function in the interactive that lets them browse sites by topic, for example Black history, nature centres, Aboriginal sites, etc. They will be able to save “Favourites” and email the list to themselves for future reference and exploration. The map will serve the dual purpose of letting visitors know what other cultural resources are in the area, but will also provide an orientation to the geography of Windsor and Essex County for those who are not familiar.

Additionally, opportunities to point visitors to other sites throughout the rest of the exhibits will be highlighted with a special graphic icon that says “Explore to Learn More! Visit . . .” or something like along those lines.

A.6 Original Dodge Caravan – The first minivan was manufactured here in Windsor by Chrysler—the 1986 Dodge Caravan. The potential exists to obtain or borrow one of these vehicles for display in the Windsor Museum, and this would be an exciting addition to the concourse exhibits. The vehicle will be displayed with an accompanying text panel that explains why this innovation in the auto industry was a game changer and had a major impact on the economy and the way families could travel. Visitors will want to take their photographs standing next to the very first minivan, and props or a large period photograph that visitors can stick their heads in could be provided, creating an “80s” scene that visitors will find amusing and different from the typical photo opportunities found in museums.

Option: Depending on the condition of the van and if it is on loan, there could be the possibility of integrating media into the exhibit, for example replacing a side or the rear window with a monitor that can show videos related to the auto industry in Windsor and the Dodge Caravan. News reports, such as those held by the CBC archives, will provide context for this object and explain its importance at the time.



New Mexico History Museum

A.7 Large Art Piece – A large artwork (or two) from the Museum’s collection or sourced in the community by a Windsor artist will contribute to the atmosphere in the concourse and showcase local talent. This could be a permanent display, or could rotate to showcase different artists. The Museum does have a piece of folk art done by Mr. Chimczuk, one of the major donors to this project, which could be displayed along with information on him and his connection to the Museum. Works of art could be freestanding, mounted on the walls, or even hung from the ceiling.

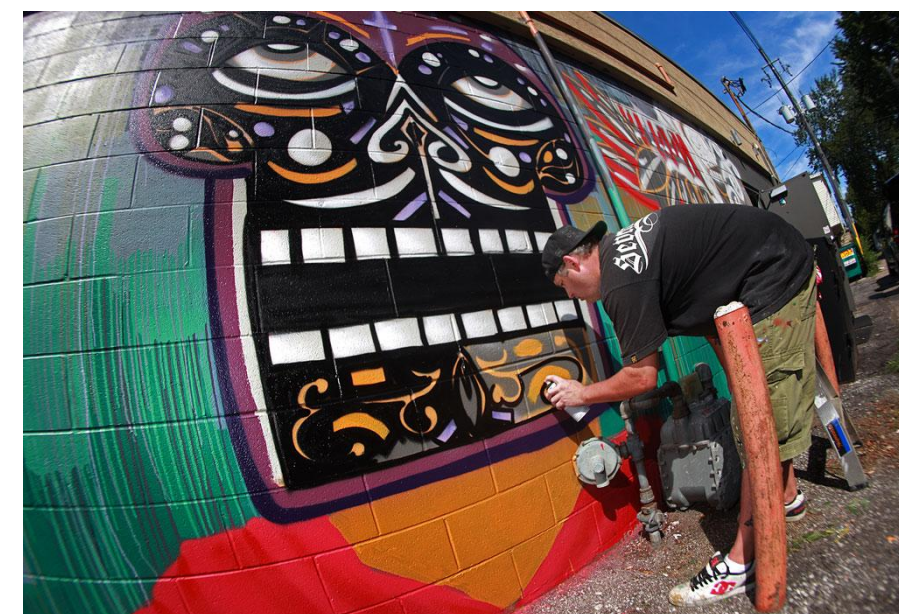
A.8 Interactive Donation Box – An “interactive” donation box in the lobby will be themed to the Museum, for example money can travel down via a “river” feature or it could be stuffed in a box resembling a barrel used to smuggle rum during Prohibition. Visitors will be interested in the design and interactivity of this box and be inspired to donate to the Museum.

A.9 Windsor Floor Map – An important orientation exhibit will be featured in the permanent exhibition and will be a major anchor for the experience. Taking up a large footprint in the centre of the gallery will be a current map of the City of Windsor applied as a graphic to the floor. Key points on the map will be labeled, for example “You are here!”, the Detroit River and other natural features, the border, the different neighbourhoods of Windsor, and more. Visitors will be able to orient themselves to the city and see where they are in relation to other points of interest. Historical content to feature could include trade routes, battle sites, early settlements, and industries that no longer exist.

Option: Historic content could be projected onto the base map using digital technology, including historic maps that could cycle through time showing how the city has grown and changed, for example the bird’s eye views of Windsor from 1878, 1937, or the plans from 1905. This could be done with projection or gesture-based technology. For example, when visitors walk over to where the Tunnel is, historic images of its construction and brief textual information can “pop up.” If content is projected, it can also be updated and added to over time to maintain visitors’ interest.

A.10 Graffiti Wall Installation – A focal point of the concourse will be a large graphic wall mural. This could change over time and provide opportunities to collaborate with local artists and youth groups to create new murals that could correspond with themes or topics from the permanent gallery. Unveiling the new mural could be an exciting annual or bi-annual event.

Option: An added level of interactivity could be achieved through an augmented reality Smartphone app that plays video and audio clips when the phone is pointed at the mural.

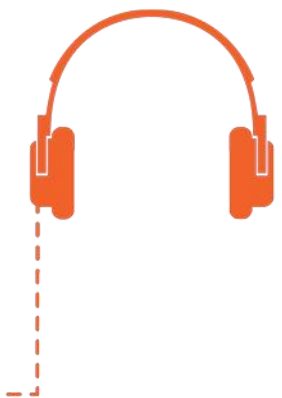


Top: Georgians Revealed
Bottom: Graffiti artist Meca paints a mural on the back wall of Walkermole in Windsor, Ont., Saturday, July 21, 2012 Image credit: Windsor Star.

A.11 Option for Future Development: Museum Mobile App and Audio Guide System — A custom multimedia and audio guide could be developed in the future, after opening, for the permanent exhibit, as well as historical city walks, and multi-site tours that connect content in the museum with that of other Windsor’s historical or cultural “spokes.” Visitors would be able to use their smartphones (or potentially museum-loaned devices) to access additional content, including voice-overs, videos, and additional text and images. These guided tours could also be updated for special events or temporary exhibitions. Visitor-generated content such as audio tours developed in consultation with Aboriginal stakeholders or local youth groups could be developed as part of future public engagement initiatives.

To keep costs low, rather than designing a museum app from scratch, it would be possible to use an existing museum guide app platform, such as Muzeus (en.muzeus.com). These platforms allow museum staff to upload content elements to an existing content management system and established user interface for a monthly fee. *This should be considered an option for future development, once the expanded Museum has been open for a while and is able to judge the interest of visitors regarding the exhibits. It will also require coordination with other institutions, organizations, and individuals in Windsor.*

A.12 Option for Future Development: Wayfinding to Baby House — Some sort of signage or other form of wayfinding should be implemented that makes a physical, visual connection for visitors between the two Windsor Museum sites—401 Riverside Drive and the François Baby House. This could be a simple graphic panel near the entrance to the 401 Riverside site that encourages visitors to continue their visit afterwards by making the short walk to the Baby House. It could even, depending on approvals, take the form of tracings along the sidewalk that lead visitors from one site to the next. These could literally be footprints painted or engraved in the sidewalk, or some other type of graphic treatment. *This should be considered an option for future development as it will require coordination with other groups.*



Clockwise, from top left: Neys Provincial Park, Brooklyn Bridge Pedestrian Improvements, Muzeus audio guide app, Erie Basin Park,

B. Before People

This area will serve as a dramatic introduction to the history of Windsor by taking visitors back to have a look at what this region would have looked like thousands and even millions of years ago. A key focus of this area will be on telling the story of how over time, glaciers, ancient inland seas, and other geological changes came to carve and shape the landscape as we know it today. Visitors will be introduced to some of the prehistoric flora and fauna that are unique the area that can be seen in fossils and, in the case of the sturgeon, have survived to this day.

Objectives:

1. Visitors will learn that the landscape, climate, geology and biology of the Windsor region have changed dramatically over millions of years.
2. Visitors will gain an appreciation that events that shaped this landscape millions of years ago continue to impact our environment, our industries, and our communities today.
3. Visitors will leave with the understanding that human history is just one short period in Windsor's story.

Means of Expression:

B.1 Intro Panel – An introductory panel will let visitors know the timeframe of this exhibit section, and highlight some of the key events in the early geologic and geomorphic history of Windsor long before the arrival of the first human inhabitants to the region. A very visual, text-light graphic on the panel will illustrate which time period this section deals with and identify some very high-level dates that will provide them with the context to explore the exhibits in this area. A graphic time “clock” or timeline will give visitors a snap shot of the main geologic periods and convey how brief human history has been in this region by comparison.

A small display case will feature a selection of artefacts or specimens from the Museum collection that relate to this exhibit section, but will not be used in other exhibits in this section, providing an opportunity of the Museum to have more of its collection on display.

B.2 Immersive Underwater Environment: Around 400 million years ago, the whole interior of the continent was covered by a tropical inland sea. This immersive environment will transport visitors under the prehistoric seas to discover the plants and animals that lived there. Lighting and sound effects will enhance this experience, as will real or reproductions of prehistoric plants and creatures from the Devonian period.

Option: A large-scale mural graphic will help visitors imagine what this ancient underwater landscape would be like and provide context for fossils on display. Projections from above can simulate sun on the water's surface as visitors wander along the sea floor.

B.2.1 Fossils up Close: Visitors will be encouraged to take a closer look at some Palaeozoic fossils (currently being collected by a palaeontologist at the University of Windsor). Minds-on questions will encourage visitors to think about the environment in which these species would have lived and if there are similar species alive today.

B.2.2 Not Just Rocks: Where can we see the evidence of these ancient tropic seas today? Through a display of touchable samples of coral limestone, gravel, and salt beds mined from the Windsor area, visitors will learn how these are all different remnants of geological changes during the Devonian period (417-354 million years ago). Text will draw visitors' attention to how these ancient geological formations have been and continue to be important to Windsor's economy – from the salt mines, to gas fields, to the gravel quarries.



Salt Mine Collapse, 1957

B.3 Dinosaurs of the Great Lakes: For many visitors, “prehistoric” means dinosaurs. A graphic panel will help answer the question of why no dinosaur remains have been found in the Windsor area: while it is likely that they may have roam this area at one time, there just aren't sediments from the correct geological era.

Through text, images, and specimens, visitors will be introduced to other prehistoric creatures, including mastodons – large mammals related to elephants that roamed the area up until Pleistocene era. Visitors will encounter a dramatic full-scale reproduction (produced by Northland Taxidermy) of one of these ancient creatures still with us today – the Lake Sturgeon. Brief text will highlight how these giant freshwater fish that date back two hundred million years are making a comeback in the Detroit River after being endangered by decades of over-fishing, pollution, and habitat loss.



Lake Sturgeon

B.4 *Glaciers: Carving the Landscape* Through maps, illustrations, contemporary images, and text, visitors will learn about what glaciers are and how this region was at various times covered with a massive sheet of ice, kilometres thick. Visitors will be amazed by how such massive sheets of ice can actually “move” across a landscape. This graphic panel will also define key characteristics of glaciers and communicate how these massive sheets of ice carved out the Great Lakes and the Detroit River and came to shape the geographic features and soil of the Windsor area. A large graphic map of North America with interactive glacier layers will allow visitors to see how glaciers advanced and retreated. Another layer will show how the movement of the glacial waters changed the landscape.

Option: A reproduced wall of ice that visitors can crawl underneath would help convey the enormity and power of the ice sheets that carved out the Great Lakes. Alternatively, a graphic showing the relative thickness of these glaciers in comparison with an iconic building from Windsor or Detroit would help convey this sense of scale.

C. Aboriginal Lands and History

Aboriginal Lands and History will tell the story of the original peoples of the Windsor area. Various First Nations groups have lived in the area in and around Windsor throughout its history, including the Youngue Tradition people, the Neutrals, Ojibway, Potawatomi, Ottawa, and Huron. They are part of a large international system that existed before and after contact with Europeans.

The exhibit content for this section will be developed in close consultation with local Aboriginal stakeholders. The exhibit descriptions below are suggestions to be refined during the consultation process. The name of this exhibit section, and terminology to be used, will also be determined in consultation with relevant stakeholders. While this section will provide a look into the early Aboriginal history of the area, visitors will be encouraged to visit the Aboriginal Culture and Legacy gallery to learn more about the ongoing story of Aboriginal peoples in Windsor from the past through to the present day.

Objectives:

1. Introduce visitors to the different Aboriginal peoples who called this area home before and after the arrival of Euro-Canadian settlers, and learn why certain groups have specific historic claims to the land.
2. To convey that Aboriginal peoples of the area had vibrant cultures, histories, trade networks that were complex and diverse.
3. Visitors will be interested in visiting the Aboriginal Culture and Legacy gallery to learn more about how Aboriginal peoples of the area continue to be an important part of Windsor's social, political and economic fabric today.

Means of Expression:

C.1 Intro Panel – An introductory panel will let visitors know the timeframe of this exhibit section, and highlight some of the key events of the early Aboriginal history of what is now Windsor. A very visual, text-light graphic on the panel will illustrate which time period this section deals with and identify some very high-level dates that will provide them with the historical context to explore the exhibits in this area. One or two historic images, or icons, that represent this time period will be featured on the introductory panel. A short quotation may be included, for example from an oral history or contemporary reflection on Aboriginal life in the area before contact.

A small display case will feature a selection of artefacts from the Museum collection that relate to this exhibit section, but will not be used in other exhibits in this section, providing an opportunity of the Museum to have more of its collection on display.

C.2 Who were the original people of this land? A map of the Windsor region will indicate the settlement-subsistence patterns, and the key archaeological sites, of the region's pre-contact aboriginal groups, known as the Western Basin peoples.

C.2.1 How do we know? Through text and images this panel will introduce some of the key methods that we use to learn about early aboriginal history in the region – through archaeology and through oral histories passed down over generations. Visitors could also be presented with hands-on reproduction of a bone awl or adze along with minds-on questions asking them to imagine how the object was made, what it was made from, and how it may have been used.

C.3 Our People, Our Story: In consultation with local Aboriginal stakeholders, this graphic will highlight all of the ancestral peoples who have inhabited these lands, including the Three Fires Confederacy (Ojibwa, Odawa, and Potawatomi) and the Huron (also known as Wyandot). The name of each group will be followed with a quotation, where possible, connected to a creation story or early oral story related to early aboriginal settlement in the region. Text here will also direct visitors to learn more about the lasting and ongoing contributions of Aboriginal peoples in Windsor in the Aboriginal Culture and Legacy gallery (see Section H).

Option: An audio kiosk or video station that contains recordings of First Nations peoples talking about their lives in Essex County today would be a way to bridge the present with the past and show that First Nations people are part of Windsor's present and future. Additionally, a distinct Aboriginal audio tour could be created in consultation with local aboriginal community members, to help contribute unique voice and interpretation of the entire permanent gallery experience. This audio tour could also be linked with other indoor and outdoor heritage sites across the city.

C.4 Early Innovations – In these two exhibits visitors will learn about two of the key innovations made by early Aboriginal peoples that had a dramatic impact on their way of life.

C.4.1 Early Innovations – Projectile Point Timeline A mass display of the museum's collection of projectile points from the Early Paleo to the Late Woodland period will be organized to serve as a timeline revealing how the tool-production techniques changed over time, as well as providing visitors with an orientation to these different archaeological eras. Adjacent text and images will highlight the animals that would have been hunted – including deer and raccoon – and the wider cultural changes that would have impacted the lives of Western Basin people, such as the beginning of the cultivation of maize at the end of the Late Woodland era.

C.4.2 Early Innovations – Agriculture The first people to farm the land of what is now Essex County were First Nations tribes, beginning with the Western Basin people and carried on by Three Fires Confederacy and later the Huron, who planted beans, squash, and corn. Artefacts related to agriculture will be displayed including grindstone/motors for grinding corn, and hoe blades for tilling soil.

C.5 Trade and Cultural Exchange: Through text, images, and artefact displays, this exhibit will highlight the fact that intertribal contact, exchange, and conflict existing well before the arrival of the first Euro-Canadians. Marine shells in the collection, for example, show evidence of long distance trade networks in the Mid Archaic to Late Woodland era. Text will also set the stage for the next section, highlighting that the arrival of European fur traders, settlers, and missionaries would bring complex changes to the lives of the Aboriginal peoples of the area.

D. European Arrival (until mid-late 18th century)

This section of the permanent collection exhibition looks at the arrival of the first Europeans to the Windsor area and how this affected the natural features of the land and the lives of the Aboriginal peoples who already lived in this area. It will also give visitors an idea of what everyday life was like for the different groups of people living in the region at the time—Aboriginal, explorers, traders, missionaries, slaves, and settlers—and about the encounters between them. Visitors will learn about some of the early industries that emerged with the arrival of Europeans, in particular the fur trade and its massive influence on economic development and cultural relations.

Objectives:

1. To identify who was living here during the period of European arrival, up to the late 18th century, and what their purpose was in coming to Windsor.
2. Explore the positive and negative outcomes of interaction between these groups.
3. Learn about the early industries in this region—particularly the fur trade—and its impact on the natural environment and the relationships between different groups.

Means of Expression:

D.1 Intro Panel – An introductory panel will let visitors know the timeframe of this exhibit section, and highlight some of the key events occurring in Windsor during this time. A very visual, text-light graphic on the panel will illustrate which time period this section deals with and identify some very key, high-level dates that will provide them with the historical context to explore the exhibits in this area. One or two historic images, or icons, that represent this time period will be featured on the introductory panel—for example a canoe or a beaver pelt. A short quotation may be included, for example an excerpt from Cadillac’s description of Detroit in 1701.

A small display case will feature a selection of artefacts from the Museum collection that relate to this exhibit section, but will not be used in other exhibits in this section, providing an opportunity of the Museum to have more of its collection on display.

D.2 The River – People were drawn to this area—both Aboriginal and European—because of the Detroit River and the opportunities it offered for transportation, trade, and more. This exhibit will look at the natural features of the river, what it would have been like when the first Europeans arrived, and what species lived in and around it at that time. This exhibit can include information on how the river has been changed since the arrival of large scale human settlement, what some of the concerns are about the health of the river today, and what is being done to help conserve it as a natural resource.

D.2.1 Navigating the River –The Windsor-Detroit area has a rich maritime history, from *Le Griffon’s* ill-fated voyage in 1679 to the almost 2,000 ships that dock in the Port of Windsor today. This area was settled because of the transportation opportunities afforded by the Detroit River. Today it is still one of the busiest waterways in the world, and is an important transportation route connecting Lakes Michigan, Huron, and Superior to the St. Lawrence Seaway and Erie Canal. How to travel the



Dossin Museum

river, and how to cross it, are questions that have occupied the people of Windsor throughout its history and continue to today! This exhibit will highlight some of the different ways that people have navigated and crossed the river since the arrival of the first humans, and will include images, quotations, and artefacts related to navigation.

Option: An interactive game will challenge visitors to choose the most appropriate method of transportation based on their assigned mission, e.g. transporting furs for sale, or mobilizing troops for battle.

D.3 Cultural Encounters – A series of graphic panels with embedded artefact display cases will each represent the different major groups living or passing through this area up to the late 18th century, for example Aboriginal peoples, explorers, traders, missionaries, colonial authorities, settlers, slaves, etc. Each display include a life-sized representation of that group (historical image or new artwork) and will explain what this group was doing in this area, why they came, where they lived or travelled through, and what relationships they had with others. First person accounts will be shared, where available, providing that groups’ impressions of this area or the other people they encountered. Images and artefacts that represent these relationships will be displayed, for example a detail from a watercolour by Catherine Reynolds showing Aboriginal people wearing trade sliver, a beaded gun bag with glass beads, an Assumption sash, or trade musket.

D.3.1 Cooperation and Conflict – Visitors will learn more about the relationships between specific groups by manipulating a large 3-D puzzle-like interactive to align different groups and then see what forms of cooperation or conflict existed between them. For example, if they match up the Jesuits and First Nations, they will learn about the missionary initiatives in Windsor at this time. The combination of settlers and First Nations could provide them with information on the Land Board of 1789, and the distribution of Aboriginal lands. Lining up settlers and slaves, they will find out about the institution of slavery that existed here during the 18th century and earlier.



Museum of Vancouver

D.4 Forged in Fire – One unfortunate consequence of the interactions between different cultural groups at this time was often warfare. The Beaver Wars of the late 17th century saw the Iroquois drive other First Nations groups out of their homes in southwestern Ontario, in an effort to gain supremacy over the fur trade with Europeans. In 1763, after Great Britain took control over the area away from the French, Pontiac, Chief of the Ottawa, Ojibway, and Potawatomi launched a revolt against British rule and attacked Fort Pontchartrain in Detroit. His defeat after 6 months marked the last major native revolt in the area.

Some of the first permanent settlements in the Windsor-Detroit region were military forts established by the colonial European powers. In 1701 Antoine de la Mothe Cadillac, a French explorer and commander, founded Fort Pontchartrain at the site of the modern-day city of Detroit. France's purpose was to establish a presence in the Western Great Lakes Basin and to gain First Nations allies for the fur trade. Command of the Fort was turned over to the British following their victory in the Seven Years' War, and then later to the Americans following the American Revolution.

This exhibit will include graphic panels featuring historic images, key dates, and brief descriptions of each conflict along with relevant artefacts from the Museum collection. The sawed-off musket said to have been used in Pontiac's rebellion in 1763 will be displayed prominently.

Option: This exhibit could be a walk-through immersive "tunnel" experience that takes visitors through some of these key early armed conflicts and provides them with snapshots of the people and events involved. Backlit graphics, related artefacts, and lighting and sounds evocative of a battle will create an atmosphere and the feeling of being under siege. For visitors who wish to just get the highlights of these conflicts, this will be a high-level evocative experience but for those who want to learn more there will be additional layers of interpretation for example pull-out drawers featuring small artefacts or a listening station with recordings of first person accounts from these events.

D.5 Fur Trade – A European fashion trend for felt top hats led to intense rivalry in the trade of North American beaver pelts between the French, British, and Aboriginal groups from the 16th through the 19th centuries. Many of the first permanent European settlements in Canada were fur trading posts, including Fort Pontchartrain, established in 1701 in the Detroit-Windsor Region. The French founded this fort in order to expand their business westward into the Great Lakes Region, and defend the territory from their British rivals. A number of First Nations groups worked with the French as traders, guides, and interpreters. Some of Windsor's early prominent citizens, including James Baby, made their fortunes in the fur trade business. A display of real beaver pelts that visitors can touch, as well as a reproduction top hat, will provide a hands-on experience. The trade silver pieces in the Museum's collection, made specifically by Europeans to trade with the First Nations for furs, will also be on display.

An interactive game could explore this trading relationship between French traders and Aboriginal peoples. The game could involve a player or a small group of players representing each side, who each start out with a certain number of beaver pelts and trade goods, and through a series of turns must barter and exchange. Each team is assigned a certain number of items they must obtain to "win" the game. Visitors will be encouraged to visit the Duff Baby House Interpretation Centre to learn more.

D.6 Everyday Life – During this period, daily life was very different than it is today. In order to help visitors relate to the 18th century inhabitants of Windsor, this exhibit will profile three families living here at this time. These may be real historical families, if enough information exists, loosely based on real families, or a fictional family that is typical for the time. One family will be very wealthy, and live on a large farm with slaves. Another family will represent more of a "middle class" experience, perhaps a professional family living in town. The third family will be poorer, struggling to make it. The families can all be from roughly the same time period, or from different periods, for example early, mid, and late 18th century, to show how life has changed.

For each family, visitors will be able to see a 'day in the life' of these individuals and learn more about their responsibilities, daily chores and interactions with others. This could be a didactic display using text, images or artefacts, or it could be a multimedia experience where visitors actually make selections on a monitor and then follow their selected person through their day and tasks. Artefacts will include everyday personal items such as clothing, toys and games, works of art and craft, or items related to the harshness of life at this time such as the gibbet irons or shackles used on slaves. Historic images of people and their homes will bring these stories to life. A range of people will be featured, including English, French, men, women, children and slaves.



USS Constitution Centre

F. Windsor Emerges (mid-late 19th century)

This exhibit area takes visitors through some of the key developments in the Windsor area from the mid to late 19th century that had an impact on the city as it is today. It is in this period that “Windsor” gets its name, and the city’s identity begins to develop. Stories of people and their places in this community will be highlighted.

Objectives:

1. To explain how Windsor got its name and began to develop its distinct identity.
2. Profile the stories of people who came to this place and began to shape its identity, including escaped slaves, immigrants, and entrepreneurs.
3. Identify some of the important industries that began to emerge in Windsor at this time, and their impact on the environment and economy of the region.

Means of Expression:

F.1 Intro Panel – An introductory panel will let visitors know the timeframe of this exhibit section, and highlight some of the key events that marked the emergence of Windsor as a village, then town, and finally city in the mid to late 19th century. A very visual, text-light graphic on the panel will illustrate which time period this section deals with and identify some very key, high-level dates that will provide them with the historical context to explore the exhibits in this area. One or two historic images, or icons, that represent this time period will be featured on the introductory panel. A short quotation may be included, for example a description of the growing settlement of Windsor from one of its citizens or a visitor.

A small display case will feature a selection of artefacts from the Museum collection that relate to this exhibit section, but will not be used in other exhibits in this section, providing an opportunity of the Museum to have more of its collection on display.

F.2 The Battle of Windsor – During the 1837-1838 Upper Canada Rebellion, a number of attacks were made from across the border onto Windsor as small groups of militia attempted to “liberate” Upper Canada from British colonial rule. Forced to defend their homes and repel the invaders, the people of this area came to see themselves as a distinct community worth preserving, and many people feel this was the start of a “Windsor identity.” This exhibit will briefly explain the events of the Battle, and its context within the Rebellion, and then point visitors to the François Baby House to learn more in depth. This exhibit will focus on this event and its role in the development of Windsor’s identity, through firsthand accounts, images, and a small display of artefacts.

F.3 Naming of Windsor – The place known as Windsor today had a number of different names throughout its history – Ferry, Richmond, Sandwich, and in the words of one 19th century person a “muddy little stagecoach hamlet.” When it was officially established as a village in 1854, there was some debate over what it should be called. Suggestions included Sandwich Ferry, Montpelier, South Shore, and even South Detroit! Visitors will learn how Windsor got its name, where it got its name from, and could even be asked what they would name this place if it was up to them. Responses could be provided on a feedback wall.

F.4 Underground Railroad – Slavery had been a part of the economy and society of what would become Windsor since the arrival of the first Europeans. Although initially Aboriginal people were also enslaved, by the 19th century it was predominately people of Black-African descent who were slaves in North America. It was not until 1834 that slavery was abolished throughout the British Empire and not until 1865 in the United States. During the intervening years, somewhere between 30,000 and 100,000 slaves escaped to Canada via the Underground Railroad, an informal network of places and people that slaves could follow to escape to freedom. Detroit-Windsor was a major crossing, and tens of thousands of refugees landed in Windsor, some of whom chose to stay in the town and region. Gaining “freedom” did not mean that life would be easy however as black people faced discrimination and other difficulties in creating a new life in Canada.

This exhibit will be a semi-enclosed storytelling and audio listening area where visitors can sit down and listen to audio recordings of historical accounts from slaves and about the slave trade and Underground Railroad. Stories of those people in this area who worked to end slavery will also be featured, for example Mary Ann Shad and Laura Havilland. Photographs of people who were enslaved and those who achieved freedom will feature prominently, making the connection for visitors that these were individual people who suffered, not just an abstract group. Integrated into the space will be other historical images, for example maps and advertisements selling slaves or offering rewards for escaped slaves.

Light in this space will be dimmed to provide an intimate, contemplative atmosphere, and just above people’s heads will be a light feature that represents the constellation of the Big Dipper and the North Star, used by escaping slaves to navigate their way to north and to freedom.



Immigration Museum, Melbourne

F.5 Early Immigrants – From the mid 19th through the early 20th centuries massive waves of immigrants came to settle in Canada – and Windsor. Some people came for economic opportunity and found jobs helping to build the infrastructure of the growing city, including many European immigrants from Italy and elsewhere. Other people came to escape persecution and a lack of freedom – African-American slaves and European and Russian Jews. This exhibit will feature a map showing where in the world these immigrants to Windsor came from, with an idea of the numbers of each. Photographs of individuals, the homes and business they set up in Windsor, and an artefact display of personal items related to the journey or establishing a new home will be included.

Option: What would you take with you if you had to pack your precious belongings into a handful of suitcases? Using a reproduction suitcase and a collection of either decommissioned or replica items, visitors will have to decide which items to bring with them as they search for opportunity in a new land. What items should stay behind and what items are missing? Examples of items to be included in the suitcase could include: blankets, clothes, photo album, decorative arts, bible, cooking instruments etc. There should be more items than could fit in a suitcase, so the visitor will have to make difficult choices.



National Czech and Slovak Museum

F.6 Transportation and Shipping – In the 19th century Windsor became a major hub for transportation and shipping, both by rail and by water, because of its strategic location on the Detroit River, next to the United States, and near the southernmost point in Canada. The development of these industries had a major impact on the growth of the city, bringing in people and jobs, and it went from a village in 1854, to a town in 1858 and finally a city in 1892. In this exhibit graphic panels will provide a brief overview of the innovations and developments in these two industries, as well as information on the major routes, vehicles used, and what they transported and shipped. Displays of artefacts and images related to transportation and shipping – pieces of equipment, technologies, items shipped, photographs, etc. – will be included, for example images and ticket stubs from the Ferry Argo, railway equipment, etc. Visitors can explore further how things and people were moved by rail and by river in an interactive challenge:

F.6.1 By Rail and By River – A series of flip or sliding panels will ask visitors questions related to transportation and shipping in Windsor in the mid to late 19th century. Visitors will have to try and guess the answer, and then lift or slide the panel to see if they were correct. Questions will be based on the key features of these industries and will feature historic photographs and quotations that will illustrate the responses. For example, “What method of crossing the Detroit River before this time involved live animals?” The answer, “Horse Ferry” would be accompanied by historic photographs or drawings showing this interesting vehicle with some brief, interesting text. Or, “What modern day railway company travels the same lines first established in 1854?” Answer: “VIA Rail.”



Sciencenter

F.7 Distilling – Hiram Walker’s decision to open a whiskey distillery on the south shore of the Detroit River had an enormous impact on the development of Windsor, and the Canadian whiskey industry. Originally a grocer from Massachusetts who settled in Detroit, Hiram Walker became interested in distilling whiskey despite early prohibition laws in the United States. He made the bold decision to move his business across the river to Canada and purchased land for a flour mill and distillery that would be the beginning of an entire planned neighbourhood known as “Walker Town,” today “Walkerville.”

Whiskey is made from a fermented mash of cereal grain that is aged in wood barrels. Walker’s mills fed his business and he was one of the largest purchasers of locally grown corn. Canadian Club Whiskey was aged for seven years, longer than most American whiskeys at the time. As Canadian Club became more popular, Walker went to great lengths to expose counterfeit whiskeys pretending to be his, publishing large scale advertisements denouncing people and businesses by name. Today Canadian Club continues to be one of the most popular Canadian whiskeys sold in Canada and around the world. Visitors will get a “taste” for the exciting history of Walker’s Canadian Club through historical photographs and newspaper articles. A didactic display using text, images, diagrams and samples will explain how whiskey is made—from fermented grain, through the distillation process—drawing on topics in the Grade 10 science curriculum unit on Chemical Reactions. Visitors will be able to see, touch, smell and for special programs maybe even taste the ingredients and products of this process. An old whiskey still or barrel on display will add to the visitor experience, as well as the display of other artefacts from the Museum collection that relate to Hiram Walker, Canadian Club, or Walkerville. Artefacts may include the wooden water pipe used in the distiller, glassware, the Walkerville Ferry sign, and historical photographs.

F.8 Changing the Natural World: Agriculture and Fishing – Essex County is in many ways ideally suited to agriculture, with easy access to water, a mild climate, sufficient rain, and good soil. On the Detroit River, and in between two large lakes, it also provided a lot of opportunities for fishing. Agriculture and fishing were important industries here since before the arrival of Europeans, but it was in the late 19th century that the industry really took off, due to an influx of labour, improved shipping means, and new technologies for raising plants and animals and catching fish. Since this time, these industries have flourished in Essex County, in particular crops of fruit, sugar beets, soy beans, corn, vegetables, tobacco, and whitefish. The open fields were also used to pasture livestock including cattle and pigs. A display showing products, or reproductions of products, that the Windsor region and Essex County have been famous for in the past and today will show the diversity of its agricultural resources, e.g. Leamington peaches, whitefish, and Pelee Island wine. Information will also be provided on present day conservation efforts being implemented to preserve these natural resources, for example efforts to clean up the Detroit River in order to have healthier fish populations.

G. The Expanding City (20th century -present and future)

This area will bring Windsor's story up to the present day and into the future. Visitors will learn about key milestones in the region's recent history and reflect on the contemporary issues and challenges that are shaping Windsor today and into the future.

Objectives:

1. Introduce key milestones from the last century in Windsor's political, social, and industrial history that have made Windsor the cutting-edge municipality that it is today.
2. Engage visitors to reflect and think critically about the region's recent history, contemporary issues, and visions for the future.
3. Communicate that Windsor's role as a border city and its relationship with Detroit has shaped its modern history and identity.



Means of Expression:

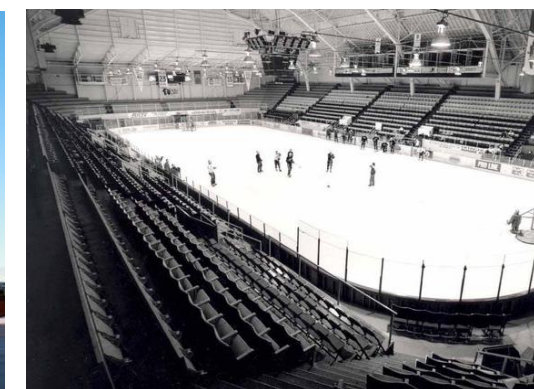
G.1 Intro Panel – An introductory panel will let visitors know the timeframe of this exhibit section, and highlight some of the key events in the region's history from the turn of the 20th century through to the present, including Windsor's role as an industrial city, as a border city, and as a diverse city. A very visual, text-light graphic on the panel will illustrate which time period this section deals with and identify some very high-level dates that will provide them with the historical context to explore the exhibits in this area. One or two historic images, or icons, that represent this time period will be featured on the introductory panel. A short quotation may be included, for example a quote from Gordon McGregor, who established Windsor as the country's automotive capital.



G.1.1 Changing Cityscape –An aesthetic display will capture the changing streetscape and skyline of Windsor. Through changing wall projections, wall graphics, or graphics applied to the gallery windows, this striking visual element will create atmosphere and convey a sense of urban growth and change.

G.1.2 Mini Theatre –A small theatre space will serve as an orientation to Windsor's 20th century story. Seats from the former Windsor arena, known as "the barn," will serve dual purpose as seating for the theatre space and as familiar relic from one of Windsor's iconic community places. Visitor-selected looping video in the space could feature CBC footage from 1983 of the first Chrysler minivan, the 1927-29 footage of building the Ambassador Bridge, and the Windsor Detroit Tunnel video.

A nearby graphic panel will provide some context for the importance of the old Windsor arena. Built in 1929, it was one of the first hockey rinks with spectator seating. Text and images will convey the importance of the arena as a site of concerts, boxing matches, lacrosse matches, and of course hockey games – from youth leagues to, briefly, the N.H.L. team that would eventually be called the Detroit Red Wings.



G.2 The Industrial City Windsor's history has been shaped by its entrepreneurial, industrious, and innovative citizens. Over the course of the 20th century, increasing industrialization and the growth (and eventual decline) of the auto industry has had an enormous impact on the city. A graphic panel will provide a high-level introduction to Windsor as a "rust belt" city.



G.2.1 Auto Industry – In 1903 the Ford Motor Company was incorporated in Detroit, Michigan. Windsor resident Gordon McGregor, owner of a wagon company in Walkerville, proposed that Henry Ford open a branch of his business across the river in order to gain access to the market of the British Empire. Ford agreed, and the Ford Motor Company of Canada was created in 1904. The first automobiles were built in McGregor's converted wagon works. McGregor's foresight and entrepreneurship established Windsor as the first automotive capital of Canada. For many years, Ford was the largest employer in the area and it even created its own town—"Ford City"—now part of the City of Windsor. In subsequent years other companies established operations in Windsor, including Chrysler Canada, Studebaker, General Motors, and a number of related industries. A combination of external and internal factors has had a major impact on industry in Windsor, leading to struggles but also opportunities as the city looks towards the future. Automotive companies continue to have a presence in Windsor, although a downturn in the North American industry as a whole has led to plant closures and job losses.

The city's automotive history will be conveyed through a rich, layered, mixed-media display with text, historical images, and artefacts, like the Ford Hubcap and the Chrysler license plate. Contemporary images and custom graphics will highlight how the production line looks today and how much it has changed from McGregor's first line in 1904.

Option: A custom multi-touch interactive would allow visitors to deep-dive and explore each stage along the production line of a Ford or Chrysler plant – 100 years ago, and today.

G.2.2 What Moves You? A low-tech game will encourage visitors to think about how the auto industry has affected the growth of cycling, public, and alternative transportation in and around the city. How do you get to work or school every day? Minds-on questions will ask visitors to think about what the future of transportation and the auto industry in Windsor.

G.2.3 Working Together for a Common Goal – Automobile production was the dominant industry in Windsor for many years, with a large percentage of residents employed directly or affected by the industry. In the early 20th century autoworkers in Windsor, and across the river in Detroit, benefited from the employment opportunities but often had little protection in the way of job security, health and safety. Some people's jobs were specifically to break up any attempt by workers to unionize. This exhibit will include a display of archival documents and photographs related to the history and changes to unionization in Windsor, including printed ephemera.



Quotations and/or audio excerpts from strikes, rallies, and other labour demonstrations will help convey how the role of unions have changed over time, from autoworkers to all public sectors.

G.2.4 At What Cost? – Windsor's industrialization and growth also meant pollution, contamination, and sometimes decimation of the area's ecosystems. The 20th century also brought changes to perspectives on and regulations of environmental issues. Focus here will be on the environmental impact of Windsor's industries on the surrounding area, including the Detroit River. Current and ongoing conservation efforts will be highlighted, as will the ongoing challenges.

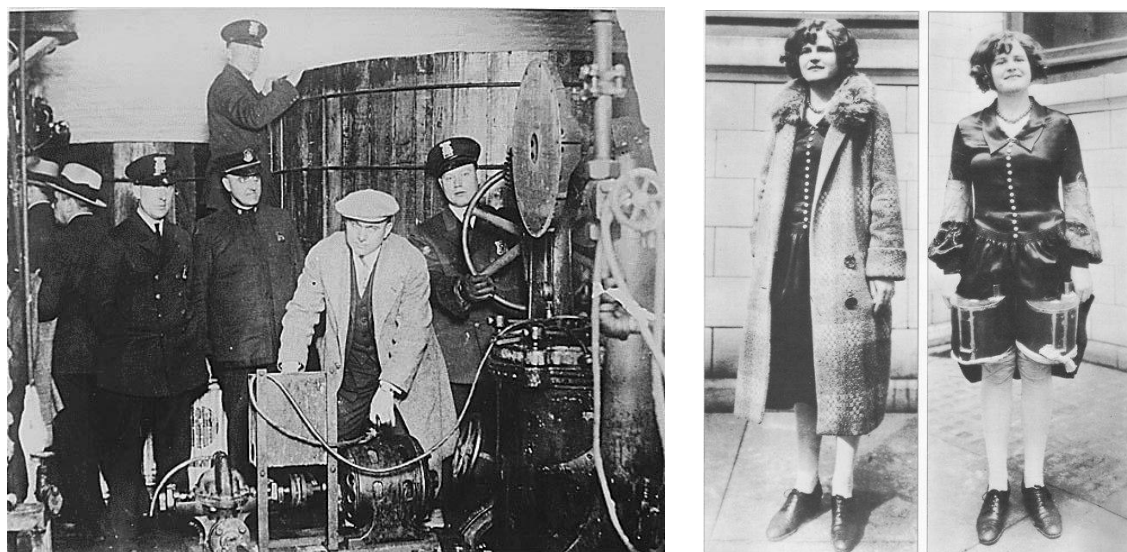
G.2.5 Industry Today and Tomorrow – Automotive manufacturing is far less dominant a presence in Windsor today than it was in the past. As a result, the city's economic base has had to diversify, expanding into the fields of tourism, green-energy (wind and solar), aerospace, pharmaceuticals, insurance, and information technology. Text and images will highlight some of these diverse and growing economic sectors. Education is also a significant part of Windsor's economy, with the University of Windsor and St. Clair College providing many jobs and training for local and out-of-town students for the future.

G.3 The Border City – For better or for worse, Windsor's role as a border city has had a dramatic impact on its history, culture, economy, and identity over the last century. A graphic panel will provide a high-level overview of how the border has been both a source of conflict and of opportunity. Today, the Windsor-Detroit border is the largest international trade corridor in the world. For those who live in Windsor and Detroit, crossing the border for shopping, work, or entertainment is a part of everyday life.

G.3.1 Prohibition and Rum Running – In 1916 the State of Michigan outlawed the production and sale of alcohol, a law that became federal in 1920. The short distance across the Detroit River, as well as the many small islands that provided hiding spots, made Windsor one of the centres of alcohol smuggling and gang activity from the late 1910s to the early 1930s. It is estimated that 75% of all alcohol smuggled from Canada into the United States during Prohibition came from Windsor into Detroit, and roughly a quarter of all people living in Windsor were somehow involved in the trade. Roadhouses that had drinking, gambling, and prostitutes sprung up in Windsor. Most Windsorites, including the authorities, simply turned a blind eye because many people’s livelihoods depending on the illicit trade. The United States government eventually realized that Prohibition was not curbing lawlessness, but encouraging it, and repealed the law in 1933.

A contextual case display will feature artefacts from the museum collection to capture a bit about life, music, fashion, and culture from Windsor’s prohibition era – including sheet music, the Miniaudiere, flasks, boas, and liquor bottles.

Option: An interactive game will challenge visitors to find alcohol hidden in different vehicles, contraptions, and in people’s clothing, drawing on actual examples from this history. The interactive should include historical photographs and newspaper articles from the time.



G.3.2 Over and Under the River— More than 40,000 commuters, tourists and truck drivers carrying \$323 million worth of goods cross the Windsor-Detroit border each day – over or under the Detroit River. While people had been crossing the river for centuries, the opening of the Ambassador Bridge and the Detroit/Windsor tunnel had a tremendous impact on both cities.

The focus of this display will be the replica of the plaque at center of bridge, and the tiles from the Detroit/Windsor tunnel and a mural depicting the tunnel or the bridge in its early years. Information will also be provided on the new bridge- The New International Trade Crossing.

Option: A low-tech border-crossing game will highlight how the needs and requirements for crossing the U.S-Canadian border have changed over time. What kind of identification do you need? What can you (legally) bring over the border? Young visitors might also enjoy playing border guard, checking and stamping fake passports.



G.4 Conflict and War – Many of the people of Windsor and Essex County had their lives affected by the First and Second World Wars, Korean War, and other 20th century conflicts. In the 21st century, the September 11, 2001 terrorist attacks on the United States drastically changed the relationship between Windsor and its neighbour across the river, making trade and travel much more difficult than they had ever been. A case display will feature artefacts from the World Wars as well as more recent objects or images to reflect all those who continue to serve in international conflicts.

G.5 The Diverse City – While the motivations for migration have changed over time, Windsor’s story remains one of people of different backgrounds, races, and religions coming together. At times, this has been a source of conflict and controversy. Today, visible minorities make up 21% of the population, making Windsor the most diverse city in Ontario outside of the Greater Toronto Area. A secondary panel will provide a high-level introduction to how perspectives on cultural diversity in Windsor have changed over the past century. Emphasis will also be placed on the continuing importance of the area’s First Nations and Métis populations.



Martin Luther King at 1967 Emancipation Day at Jackson Park, Windsor

G.5.1 The Fight for Civil Rights – Visitors will encounter some of the individuals and groups from Windsor’s black community who made a difference in fighting for equality and against racial discrimination. Personal stories will be explored through archival materials, artefacts, photographs, oral histories, and more including Henry Bibb, Mary Ann-Shadd, James L. Dunn, Dr. Howard McCurdy, or others. Recollections of black Windsorites who worked in the auto industry, or who can provide other perspectives on Windsor’s more recent black community should also be included. Connections will be drawn to the major milestones of the civil rights movements in Canada and the United States, particularly the events that transpired in Detroit in 1967.

G.5.2 Immigration Stories – A graphic collage of new and old photographs and quotes from personal stories will highlight the different experiences of immigrants to Windsor. Audio could either be directed, atmospheric audio or a listening station to allow for more depth and connection to the people behind the images. Visitors will be asked to reflect on their own histories and identities.

Optional: An interactive map could show changing immigration and settlement patterns in Windsor. Where have groups of immigrants come from over time? Where have they settled? Visitors could contribute their own stories.



G.5.3 A City of Neighbourhoods – Windsor is made up of a number of distinct neighbourhoods that provide the current city with a vibrant historical and cultural diversity. Through a process of amalgamation and annexation from the 1930s through the 1960s once separate villages and towns were joined together to form the current City of Windsor. A layered display of text, images, and maps will show how these distinct areas have changed over time and how they continue to maintain their distinct identities.



G.6 The Future of Windsor – A changing display will provide opportunities to explore issues related to the future of Windsor, for example highlighting new and emerging companies, or exploring related social or political issues. External groups could be invited into the Museum to create the displays and related programming, for example Broken City Lab, an artist’s collective based in the city could do a display of their work that explores concerns about the future of Windsor.

A visitor feedback station will allow visitors to record their thoughts in response to pointed, changing questions about Windsor’s future.

H. Aboriginal Culture and Legacy

The Aboriginal Culture and Legacy Gallery will be a flexible and programmable space for celebrating the arts, culture, and heritage of the local First Nations and Métis communities as an important part of Windsor's story. A sizable portion of this gallery will be an open and flexible gathering space for various programs. This space will serve as a venue for ongoing dialogue and conversations about contemporary Aboriginal issues, as well as performances, storytelling, and demonstrations of traditional and contemporary art forms.

This gallery will be developed through extensive community consultation and as a result may not be completed in time for opening. The name of this gallery, and terminology to be used, will also be determined in consultation with relevant stakeholders. Below are some exhibit ideas to be discussed and refined through consultation with stakeholders from the Walpole Island First Nation, the CanAm Indian Friendship Centre and Caldwell Nation. Text will be available in Ojibway and English.

Objectives:

1. Convey some of the challenging histories and legacies that have shaped and continue to shape the relations between Aboriginal and non-Aboriginal people in Windsor and across the country.
2. Visitors will gain an appreciation that the traditions, art, beliefs, and language of local Aboriginal groups are very much alive today.
3. Visitors will be engaged to contribute to a productive and respectful dialogue about contemporary issues facing Aboriginal people.

Means of Expression:

H.1 Introductory Collage – At the entrance to the gallery, visitors will encounter some of the 4,000 people who identify as Aboriginal living in the City of Windsor today. This could be done through a dynamic and vibrant collage featuring historic and contemporary images reflecting of the many different faces of local Native communities today. A large piece of contemporary art commissioned specifically for the Museum could also be located here.



National Museum of the American Indian

H.2 Legacies: Treaties – Here visitors will learn that treaties are nation-to-nation agreements between First Nations and the Crown. Aboriginal people understood these as agreements to share land and resources. These are not just historical documents – they continue to govern the relationship between First Nations and the Canadian government. Visitors will also learn that not all land in the area that is claimed as traditional Aboriginal territory was ceded through treaties – the Walpole Island First Nation is unceded Aboriginal territory. A low-tech flip book will allow visitors to learn more about the historical treaties that impacted land and resources in the region, beginning with the 1763 Royal Proclamation. Visitors will get to see reproductions of the actual treaties, and the dodems that First Nations people used to sign them. Acknowledgement will be made of the ongoing negotiations and court cases around Aboriginal and Treaty Rights.

H.2.1 Stewards of this Land – Local Aboriginal groups and the Walpole Island First Nation continue to work to conserve and preserve the land and ecological habitats on traditional territory. Collaborative efforts to protect 300 acres of green space along the Rt. Hon. Herb Gray Parkway (formerly the Windsor-Essex Parkway) will be highlighted. Examples of the connections between traditional economies and environmental destruction will also be highlighted, for example the use of ash and sweetgrass—both currently in decline in this area—to make baskets.



H.3 Legacies: Residential Schools – For over 100 years, the Government of Canada forcibly removed First Nations, Métis and Inuit children from their homes, placing them in church-run residential schools. According to Duncan Campbell Scott, head of the federal Department of Indian Affairs from 1913 to 1932, the goal was to "kill the Indian in the child." Three generations of children from the Walpole Island First Nation were abducted from their homes and taken to residential schools across the province, including the Shingwauk residential school in Sault Ste. Marie. Today a monument at Walpole Island commemorates the over 400 residential school survivors. To be developed in close consultation with Aboriginal stakeholders, this exhibit will feature text, historical images, and contemporary reflections from residential school survivors and their descendants. Emphasis will also be on recent and ongoing efforts towards healing and reconciliation.

H.4 Cultural Expressions— This dramatic artefact display of carved tools, clay pots, and beaded works will be a focal point of the room. The display will include quotations from local Aboriginal people interpreting specific objects, designs, or techniques. If possible, objects from the museum’s collection could be displayed alongside new works created by contemporary Native artists and craftspeople. How have traditions changed? How are they the same? Who are these artists? An audio kiosk can provide access to stories told by modern day writers and artists. Special programs will be created so that people can come into the gathering space and learn some of these artistic techniques.



National Museum of the American Indian

H.4.1 Design Your Own – Taking inspiration from museum’s beaded pipe bag and ceinture fleche, visitors will be able to use coloured cut acrylic to create their own pattern and designs.

H.5 Our Stories – An audio kiosk could feature audio or video oral histories and interviews with community leaders and icons. For example, this might include individuals like Duane Jacobs who practices family law in Windsor and is the general manager of the Six Nations Chiefs lacrosse team, serves as assistant coach of the Buffalo Bandits, and head coach of the Iroquois Nationals teams. Stories will be selected to reflect a diversity of experiences, for example those who grew up on reserves vs. those who live in the city, and older people recalling what life was like decades ago vs. young people today. Key historical events could be featured, for example when Walpole Island expelled its Indian Agent or when the Pow Wow Circuit started in the 1960s. This project could start small, and include some audio clips for opening, but turn into a larger oral history project for the Museum to undertake with key community stakeholders in the future.

H.5.1 Languages – A graphic display will teach visitors how to pronounce some basic words in Ojibway.

Option: This could also be conveyed through an audio interactive, where visitors could listen to and repeat Ojibway words.

H.6 Looking to Future: This flexible and changing space will be dedicated to contemporary issues affecting Aboriginal communities in the Windsor area and across the country, including the Idle No More movement, and efforts to draw attention to the missing and murdered Aboriginal women across the country. It can also look at how Aboriginal peoples are contributing to Windsor’s economy and cultural scene. This should be considered a place of dialogue and engagement.



I. CHILDREN'S GALLERY

The former AGW Gift Shop will serve as the new Children's Gallery. This hands-on learning space is separate from the rest of the permanent gallery and easily accessed by families. The Children's Gallery will be aimed at children eight years old and younger who may come with their school class, day care or camp, or their families. While this space will be dedicated to younger visitors and their families, the permanent gallery will also have elements at different levels to appeal to children. Having a space dedicated to young children will make this an attractive place for teachers and caregivers to bring their young children, particularly those already visiting the Family Aquatic Complex next door.

Hands-on activities, arts, crafts, costumes, and places for kids to make music, dance and play will be included and connected with some of the major themes and topics explored in the permanent exhibition. Some of these exhibits will be permanent, but the space will also accommodate changing programming. Exhibits are to be interactive, play-based, and multidisciplinary, and targeted to different development skill levels, including hand-eye coordination; fine motor skills, and memory development. Elements and content should also be included to appeal to families and friends (adults and older children) who accompany younger visitors into the Gallery.

Objectives:

1. Young visitors and their families will learn about Windsor's history and culture in fun and unexpected ways.
2. Exhibits will spark curiosity and encourage playful discovery, creative learning, collaboration, and physical activity.
3. Young visitors and their families will want to return for changing activities and programs, but also to revisit their favourite activity stations and exhibits.

Means of Expression:

The children's gallery will be divided into three main spaces –**Explore!** **Imagine!** and **Make!**

I.1 Explore! – This area will encourage young visitors to explore the ecology and history of Windsor. Specific exhibit elements are detailed below.

I.1.1 Explore the River! – A focal point of this area will be a model of the Detroit River. Younger children will enjoy playing in the water and experimenting with the power of water and how it makes boats move. Older children and parents will learn facts about the river, like the number of boats that pass through the waterway every day and the speed of the river.

Optional: A touchable interactive will allow visitors to explore the river ecosystem, learning more about the underwater plants and fish that call the river home. Visitors can also touch to learn more about unnatural things found in the river – garbage and pollution and the impact they have.

I.1.2 Explore the Past! This activity station will invite youngsters to put on their historian or archaeologist hats and learn about the skills and techniques that are used to learn about the past. Minds-on questions and a layered drawer display with reproductions of artefacts and specimens will invite children to look closely, draw, ask questions, and make their own conclusions.

I.2 Imagine! This area will encourage curiosity in how other people have lived at different times. What was it like to be a kid in Windsor 50 years ago or 200 years ago?

I.2.1 Imagine the Fur Trade! A miniature trading post station will invite kids to imagine what it would be like to be involved in the fur trade. What kinds of things were traded? What were they worth? Objects from other time periods could also be included for humour and to create connections with how we assign value to the things we buy today.



Left: McCord Museum; Right: National Gallery of Canada

I.2.2 Imagine! Toy and Model Display – The museum's collection of toys and miniatures currently on display at the Baby House will be featured here, including the Noah's Ark. Interpretation will be through the voices of real or fictionalized children from different time periods in Windsor's past. Through minds-on questions visitors will be invited to look closely at the miniatures through "eye-spy" games and questions like "how is this house different from where you live? What is the same? Make up a story about the family who would have lived here."

I.2.3 Imagine Dress Up Station – A trunk of costumes from different time periods will allow children to dress up and role play as characters from Windsor's past, from fur traders, to soldiers from the War of 1812, to bootleggers, to border crossing guards. Groups of children can work together to create historical scenes, posed behind a frame. Connections could also be made with the collection of historical paintings from the Art Gallery of Windsor upstairs – a flip book of historical paintings and images would serve as inspiration.

I.3 Make! – This area will be a hands-on creative space where children will be able to try their hand at making things, testing ideas, and learning a bit about the Windsor's history of innovation and industry.

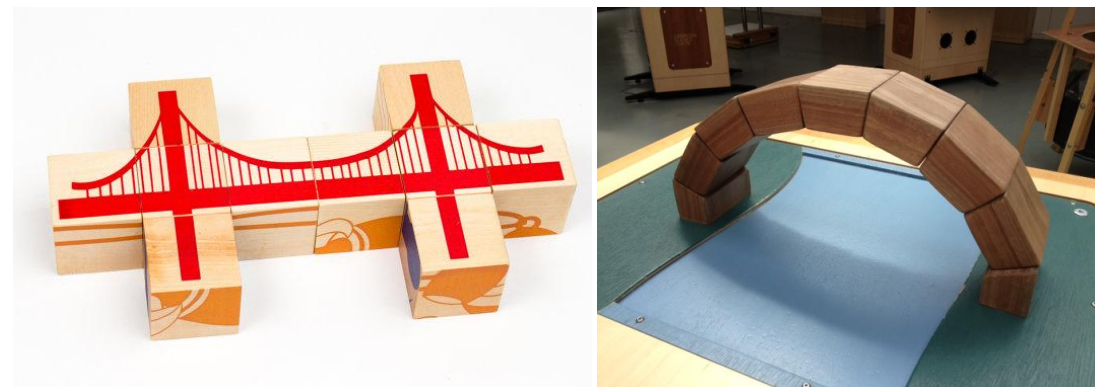
I.3.1 Make a Car! A hands-on model of an automotive production line will allow children to build a car. Visitors will learn about the assembly line process of working to build something, piece by piece. The car model could be based on the Model C, the first Ford built in Canada, or something more recent, like the first Chrysler caravan.



Ford Assembly Line Activity – The Henry Ford Museum

I.3.2 Make a Bridge! This activity will involve block building activities to focus on the design and construction of the Ambassador Bridge. Visitors will be able to build model bridges over a graphic reproduction of the Detroit River.

Nearby, children can explore going over and under the river, through a scaled model of the Ambassador Bridge and the Detroit/Windsor Tunnel.



I.3.3 Make some Music! Children will be able to make some noise and experiment with a variety of musical instruments to explore things like rhythm and melody. This will include the museum’s piano. Ideally, additional instruments could be sourced from around the world to reflect Windsor’s Aboriginal heritage and the city’s diversity today, like hand drums, finger pianos, and maracas.



Option: Slightly older children and parents alike could also contribute their own “Windsor Mix” through an interactive “DJ” station. The mixing station would feature a variety of sounds recorded or representative of different parts of life in Windsor (running river, local bird sounds, street sounds, factory noises etc.). Visitors could also potentially record and share their “mix” with others.

I.3.4 Little Makerspace! – This flexible programming space will be the focus on the Make! area. A variety of hands-on craft activities can be hosted based on connections to themes in the museum, Aboriginal heritage, and other programs. When there is no programming, paper and colouring supplies with hand-outs will encourage young visitors to imagine and design – Draw what you think the car of the future would look like. What will factories in Windsor be making 50 years from now? These hands-outs and drawing activities would change over time.

FRANÇOIS BABY HOUSE

WEST GALLERY

J. History of the François Baby House

Visitors will learn about the history of the building they are currently standing in, as well as information on the Baby Family and their involvement in the history of Windsor. Key historical events that occurred at this site – the War of 1812 and Battle of Windsor in 1838 – will be addressed in subsequent exhibits in this gallery.

Objectives:

1. To trace the origins and subsequent history of the François Baby House.
2. To introduce visitors to key members of the Baby family, and explain their role in Windsor's history.
3. Explain the alterations that have been made to the house of the years, as well as the efforts to preserve it for future generations.

Means of Expression:

- J.1 Intro Panel** – An introductory panel will let visitors know the timeframe of this exhibit section, and highlight some of the key events in the history of the François Baby House. A very visual, text-light graphic on the panel will illustrate which time period this section deals with and identify some very key, high-level dates that will provide them with the historical context to explore the exhibits in this area. One or two historic images, or icons, that represent this time period will be featured on the introductory panel. A short quotation may be included, for example an early description of the house or the Baby family in Windsor.
- J.2 Meet the Babys** – Visitors will learn about this powerful French and Roman Catholic family, how they arrived in Windsor, and made it their home in an introductory text panel. They will then be introduced to some members of the Baby family through a series of large portraits of individuals, accompanied by brief biographical information and a display of artefacts belonging to them or related to their role in the family, for example clothing and personal items such as the cane belonging to William Baby, Agatha Urquhart Baby's rosary, Charles Baby's secretary-bookcase, or Jean-Baptiste Baby's bible from 1812. Any quotations from these individuals will be reproduced as graphics, so that visitors can gain information from these people's perspectives.

- J.3 Evolution of the House** – The François Baby House has changed dramatically since its construction in 1812 until today. In this exhibit visitors will get to flip through a series of photographs to see how the building has changed. This could be done through a touchscreen that visitors "swipe" through to see the evolution, or a retro-style paper "flipbook." A secondary interactive will let them flip through a series of maps that show the house in relation to the rest of the community, and as visitors flip through they will see how the City of Windsor has grown up around the Baby House to the extent that today it is almost buried downtown. Brief text labels will provide more information on these evolutions for visitors. The current model of the Baby House on display in the Museum can also be re-used.

- J.4 Continued Preservation and Use** – Information on how the house was saved after being abandoned in the 1930s and turned into a community museum in the 1940s will be communicated through graphic panels featuring text, archival photographs, and newspaper articles. Visitors will learn who the key players were responsible for preserving this important resource, and the role that this building continues to play in preserving and telling the history of Windsor.



The Foundling Museum

K. War of 1812

In this area of the gallery, visitors will learn about the events of the War of 1812 as they relate to Windsor and the surrounding area. They will also learn how François Baby House was occupied by American forces and became a staging ground for launching further attacks. Visitors will appreciate the importance of the events that happened here in the overall war and the development of Canadian history and identity.

Objectives:

1. To explain the context of the War of 1812 in Southwestern Ontario, and specifically, what would become Windsor.
2. Explain the role of the Baby House in the War of 1812, as headquarters for both the occupying American forces and later the British.
3. Emphasize the importance of these events in the context of Canadian nationhood and identity.

Means of Expression:

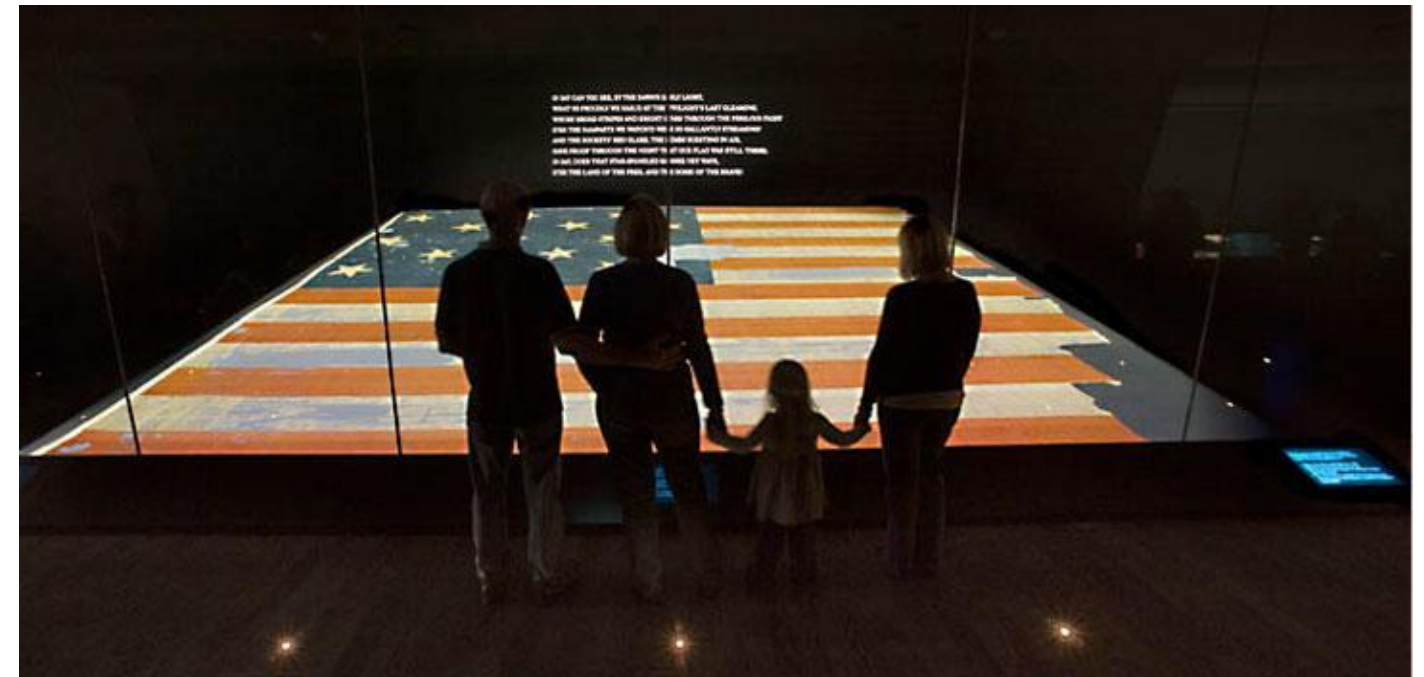
- K.1 Intro Panel** – An introductory panel will let visitors know the timeframe of this exhibit section, and highlight some of the key events of the War of 1812 that occurred in this region, for example the outbreak of war, key battles, and the peace treaty. A very visual, text-light graphic on the panel will illustrate which time period this section deals with and identify some very key, high-level dates that will provide them with the historical context to explore the exhibits in this area. One or two historic images, or icons, that represent this event will be featured on the introductory panel. A short quotation may be included, for example a politician’s or regular person perspective on the war.
- K.2 The Theatre of War in Southwestern Ontario** – A minitheatre experience will provide visitors with the context of what was happening in Southwestern Ontario during the War of 1812-1814. A number of films have been produced for the Bicentennial of the war, and it may be possible to get permission to show clips that relate to the situation in Windsor in the exhibition. For example, a film produced for TVO called “A Desert Between Us & Them: Raiders, Traitors and Refugees in the War of 1812” deals with topics such as the Battle of Detroit and the starvation suffered by the general population. This minitheatre will have seating and low walls that have historic images and built in display cases for small relevant artefacts from the Museum collection, for example the Bust of General Isaac Brock, the percussion cap pistol, or pipe tomahawk.
- K.3 The Occupation of Baby House** – François Baby’s newly constructed house was occupied by both American Brigadier-General William Hull, and later British forces under Major-General Isaac Brock, in 1812. This exhibit will explain these events, why Baby House was chosen as a strategic location, and will provide accounts of these events through images, maps, and quotations. Large images will be displayed that show the impressions of Baby House when it was fortified by the army, accompanied by firsthand accounts by Lydia Bacon describing the importance of the location by William Hull and the fortification of the house.

- K.4 Cannon Exhibit** – When the British Royal Artillery occupied and fortified François Baby House in August 1812, they set up cannons and aimed them at Detroit in preparation to take the city. In this exhibit visitors will get to see an actual 1812 cannon and ammunition from the Museum collection and learn how the British, stationed at this very house, captured Detroit and all of Michigan by bombarding them with cannon fire. Accompanying the display will be information on the bombardment and capture of Detroit, including firsthand accounts of the events and the destruction the bombing inflicted from Lydia Bacon and others. For example, during the bombardment of Detroit in August 1812, “a ball came bounding over the fort wall, dealing death in its passage. A group standing at the door of one of the officers’ quarters were almost annihilated... many women and children were in the house where the officers were slain...Several of [the women] were bespattered with blood...” Information on the bodily harm these weapons inflicted can be provided as well, along with a display of the 19th century amputation kit in the Museum collection.

Option: Visitors watch a short video of War of 1812 reenactors loading and firing a cannon similar to the one on display, and try to complete the actions themselves using a replica cannon and equipment provided. They will see if they can load and “fire” the cannon as quickly as the soldiers in the reenactment. They will also get to try and pick up different types of cannon balls that would have been used in 1812, and see how heavy these were.

- K.5 Perspectives on War** – The experience of the war was very different for the different groups of people involved—British and American soldiers, Canadian militia, Aboriginal allies, Black slaves, as well as noncombatants—men, women, and children who suddenly found themselves in the midst of a country at war. People living in this area had tough decisions to make when war broke out—which side to support, how to care for a family in the face of deprivation, and more. This exhibit will ask visitors take on the role of a person in the Windsor area during the war, based on an actual historical person, and to make decisions when faced with a series of difficult choices. Feedback will be provided to them based on their choices, as well as the actual decisions made by the historical individuals. This exhibit could be high tech using multimedia, or a simple physical game. Space will be provided to allow for school groups to gather in this area, so that it could be used for educational programming as well. Replica costume pieces can also be provided so that visitors can really take on the role of their chosen individual.

K.6 Tecumseh flag – The flag reportedly draped over Tecumseh’s body after his death at Moravian town in 1813 is probably the most important artefact in the Museum collection. It will be displayed in this gallery in a beautiful, high-profile case that lets visitors get up close and see the details of this artefact. Accompanying it will be information on who Tecumseh was, his involvement in the war and specifically the Capture of Detroit, and the circumstances of his death. A reproduction of the watercolour of Tecumseh in the Museum collection will also be featured. In this exhibit we may also display, separately from the flag, the early 19th century canoe paddle reported to have been used on Tecumseh’s last battle.



Top: Fort Henry Discovery Centre
Bottom: Smithsonian National Museum of American History.

L. 1838 Rebellion

The Battle of Windsor in 1838 embroiled hundreds of residents of Windsor and Essex County in a short-lived, and ultimately unsuccessful, campaign to establish an American-style republican government in Canada. In this thematic area visitors will learn about the Battle of Windsor, in the context of the Upper Canada Rebellion of 1837-1838 and why it was significant for both the François Baby House and Windsor.

Objectives:

1. Provide visitors with a brief overview of the events and objectives of the Rebellion of 1837-1838.
2. Explain the events of the Battle of Windsor in 1838 and that it occurred right at this site.
3. Encourage visitors to think about the different perspectives on this rebellion, and its long term influence on Windsor and Canada.

Means of Expression:

- L.1 Intro Panel** – An introductory panel will let visitors know the timeframe of this exhibit section, and highlight some of the key events of the Upper Canada Rebellion with special focus on events that occurred in this region, for example the Battle of Windsor. A very visual, text-light graphic on the panel will illustrate which time period this section deals with and identify some very key, high-level dates that will provide them with the historical context to explore the exhibits in this area. One or two historic images, or icons, that represent this time period will be featured on the introductory panel. A short quotation may be included, for example a firsthand account of someone who participated in or witnessed the Battle of Windsor.
- L.2 Choose a Side!** – Rebellion erupted in both Lower Canada (Quebec) and Upper Canada (Ontario) in 1837 when people who had been pushing to reform the colonial government grew tired of waiting and attempted a violent overthrow of the British colonial government. In this exhibit visitors will be asked which side they would have supported in this confrontation—the “rebels” or the government. Arguments that were made on each side will be presented to them, with quotations from individuals such as Sir Francis Bond Head and William Lyon Mackenzie, and visitors will be asked to cast their “vote” for or against the rebellion. The voting mechanism will be designed in an interesting, thematically appropriate way, that lets visitors see how their vote stacks up against other visitor’s.
- L.3 Battle of Windsor** – The story of the Battle of Windsor will be presented through text, images, maps, and first person accounts so that visitors will have a good sense of what actually happened on this site. The story of Col. John Prince will also be presented, along with a display of his set of dueling pistols that date from the time of the rebellion.

WEST GALLERY

M. Francophone Heritage and Culture

Many visitors will be surprised to learn that Windsor is the oldest continuous French settlement west of Montreal. From 1701 to 1763 the area of Windsor-Detroit was under French control, and even up to the early 1900s the majority of people living in Windsor had French ancestry. In this gallery visitors will learn about the three centuries of French history and culture in the Windsor area. Through a variety of exhibits they will learn why the French settled here, how they contributed to the development of the community, and how they were able to preserve their language and culture for three centuries.

Objectives:

1. Explain the length and richness of French influence on the Windsor area.
2. Share examples of locally-specific French culture with visitors.
3. Show how French culture and identity has survived for more than 300 years in Windsor despite no longer being the dominant culture.

Means of Expression:

M.1 Intro Panel – An introductory panel will let visitors know about the length of French settlement in the Windsor area and highlight some key events in this history. A very visual, text-light graphic on the panel will illustrate which time period this section deals with and identify some very key, high-level dates that will provide them with the historical context to explore the exhibits in this area, for example the arrival of Cadillac in Detroit in 1701, the establishment of the Assumption Mission, the handover to the British, and the tricentennial of the French in Windsor in 2001. One or two historic images, or icons, that represent this time period will be featured on the introductory panel. A short quotation may be included, for example an early French impression of the area.

M.2 How the French Came to Windsor – This exhibit will explain how and why the French arrived in the Windsor area in 1701 and what institutions they established in those early years, such as Fort Ponchartrain, the Mission to the Huron, and the first farms. It will explain how the French colonial authorities encouraged settlement by offering land grants as well as tools, animals and seed, and how these early settlers established narrow strip farms fronting both sides of the river. This exhibit will feature historical images, maps, and quotations to tell stories of the first French families who made their home along the banks of the river. Visitors will recognize some of these names of these families as they are still prominent in the city of Windsor today. On display will also be the pocket sundial-compass brought to this area by French settler Pierre Descomptes dit Labadie in the 1740s, one of the first settlers to receive a land grant on the south side of the Detroit River (now the Windsor side) in 1749.

M.3 Relationships with other Groups – The French were not the first people to come to this area, of course, when they arrived in the 18th century there were already several different First Nations groups living in the region. The French also did not come along, many wealthy French settlers brought slaves with them or purchased them once they arrived. In the early period of European settlement, slaves could be Aboriginal or African. This exhibit will look at a few examples of the relationships between the early French settlers and other groups of people such as Aboriginals and slaves, and how these interactions were tied to economic and social development—often to the detriment of non-Europeans. Examples may include missionary efforts, chattel slavery, the fur trade, and others. Historical images, maps, quotations, artefacts, and archival documents may be used to illustrate these examples. The 1775 bill of sale of an Aboriginal slave woman in the Museum collection is an interesting item to display.

M.4 Life on the French Frontier – A display of artefacts from collection of the Windsor Museum related to the everyday life of early French settlers in this region will give visitors an impression of these people's homes, their clothing, what they ate, how they worked, how they enjoyed themselves, and their religious practices. Paintings, drawings, and sketches will show what these people and their homes looked like, and biographical information will be provided for some key figures.

M.5 French Fête – A semi-immersive experience will let visitors enter a representation of an early French home, complete with a mix of authentic and replica objects that would have been found such a home. The room will be set up for a “fête” with space for dancing and some replica instruments that visitors can play. Visitors will get to select from several different tracks of French folk music played by Windsor musician Marcel Bénéteau. Creative lighting and smells can make this experience feel more authentic.

Option: A video will instruct visitors in some basic dance steps (perhaps aided by dance step “footprints” on the dance floor, similar to the “Dance Dance Revolution” video game) and then will shift to a full scale folk dance production, encouraging visitors to have fun and “dance along”!



Upper Canada Village Discovery Centre

- M.6 Jesuit Pear Tree** – When the first Jesuit missionaries arrived in this area in the early 1700s, they and other settlers began planting pear trees brought over from France so that they could enjoy the fresh fruit. Now known as Jesuit pear trees, these majestic plants have come to symbolize early French settlement and the surviving community today and some can still be found along both side of the Detroit River. This exhibit will tell the story of the Jesuit pear trees, and provide photographs and replicas of the fruit they bear. Visitors will also learn about the efforts that are being made today to plant new trees and to conserve this species as a valuable historical and natural resource, and what they can do to help.
- M.7 Street System** – Visitors will learn why the current street system in Windsor is marked by long, narrow blocks and many streets that bear French names— Ouellette, Pelissier, François, Pierre, Langlois, Marentette, and Lauzon. Comparison of early French settlement maps showing the ribbons farms along the river with later road maps will show visitors how this distinct form of farming has influenced urban development in Windsor to this day. Brief profiles of families whose names are found on street signs in downtown Windsor will let provide visitors with information on these important figures in early Windsor history.
- M.8 Growth of the Community** – This exhibit will trace some of the major developments in the French community through the 19th and 20th centuries. Although possession of the colony turned over to the British from the French in 1763, the French presence in Windsor remained strong and had a major influence on the development of the city. This exhibit will profile a selection of French businesses, schools, neighbourhoods, other institutions, and more that were important in the development of the community, for example Our Lady of the Assumption Church, Hotel Dieu Hospital, Assumption College, and more. Historical images, artefacts, and personal stories will bring this history to life.
- M.9 Language** – Although isolated from other French settlements for most of its history, the Windsor-Detroit area contributed a number of words and phrases to the French language that are used widely today. This exhibit will explain this interesting history in a graphic panel and then encourage visitors to pick up a handset or press a button to hear a selection of these words pronounced and defined in French and then in English.
- M. 10 Cultural Survival**– Although it is no longer the dominant culture, the French population of Windsor today has managed to hold on to much of its cultural heritage and this contributes to the uniqueness and richness of the contemporary city. Some examples of how culture is retained will be provided, for example education, language, religion, media, and other organizations. Most visitors to the exhibition will not be of French origin themselves, but they or their families may be fairly recent arrivals from other countries. A visitor feedback station can ask, “How do you hold on to your cultural background?” and encourage visitors to write their thoughts on a piece of paper or other format and display them for others to read. This question could be updated with other “minds-on” questions that address issues of adaptation, assimilation, cultural continuity, community, and more.

N. VISIBLE STORAGE



Left: Roswell Museum Right: Smithsonian National American Indian Museum

A visible storage space will be accessible to visitors in what is now the Hands-On History Room at the Baby House. This will allow visitors more access to the museum's collection and artefacts not on display in the permanent gallery.

Objectives:

1. Provide access to a wider selection of objects in the museum's collection.
2. Introduce some of the processes and behind the scenes of caring, storing, and organizing museum objects.
3. Through interpretive elements and access to the digitized collection on the museum's website, visitors will be able to explore and learn more about objects in the collection.

Visible Storage Displays will be organized by period, function and type. Groups of similar artefacts should be displayed together to exemplify differences in style, date, or techniques.

The following collections have been selected as priorities for visible storage:

- Agricultural tools
- Lots of plates, dishes, ceramic, glass etc.
- Bottles, jars & crocks
- Coins
- Archaeological items
- Woodworking tools including two boring machines
- Firearms
- Dolls & doll clothing
- Canes & walking sticks
- Hats

- Footwear
- Pocket watches
- Hat pins & hair combs
- Purses/bags
- Umbrellas & fans
- Native bead work (if not used in the Aboriginal Culture and Legacy Gallery)
- Typewriters
- Lamps
- Boxes
- Powder horns & other armament accessories (bullet molds)

Targeted Interpretive Text and Images will be used to provide context about objects on display as well as well as a look into some of the museum's collecting, collections management, and conservation processes. Why are museum objects stored this way? Why are particular objects susceptible to light or touch or heat? Graphics and text will provide visitors with a "behind the scenes" glimpse into caring for the collection.

Catalogue Kiosk – A multimedia kiosk with web access will allow visitors to access the artefact catalogue on the museum's website where they can learn more about a particular object on display.

Meet the Staff/Ask the Staff – A graphic display and feedback station will allow visitors to access back-of-house experiences. Programming can provide opportunities for staff to be available once a week or month. A "question of the month" might also be incorporated here.

Changing Highlight Case – In addition, a changing case or display area could highlight selected objects using the following techniques:

- **Compare and Contrast** – compare the look, condition, or design of similar objects from different periods;
- **What is it?** – ask visitors to look closely at an object and contribute guesses about what it is, how it was made, and used.
- **New Finds/Current Work** – highlight new research or recent acquisitions to demonstrate the fact that the history of Windsor continues to evolve and is reflected through its material culture.
- **Every Object has a Story** – provide opportunities for personal and multiple interpretations of objects. Members of the community or school groups could be invited to select a favourite object and share their story of why they found it interesting. Objects could also be shared through social media, and visitors could share their thoughts or interpretations of an object's meaning or significance.



5. CONCEPT DESIGN

DRAWING INDEX

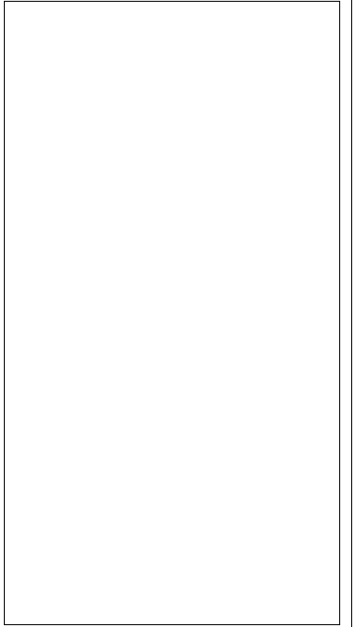
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DRAWING INDEX

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MUSEUM EXPANSION**

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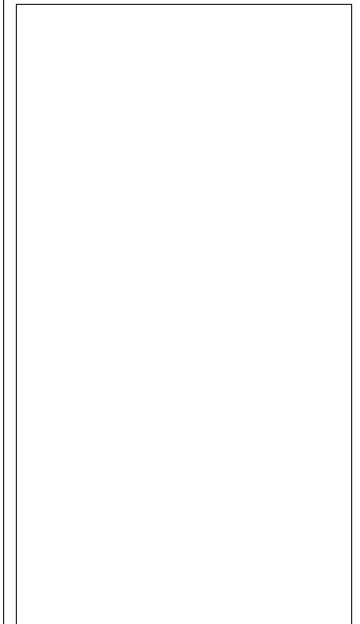
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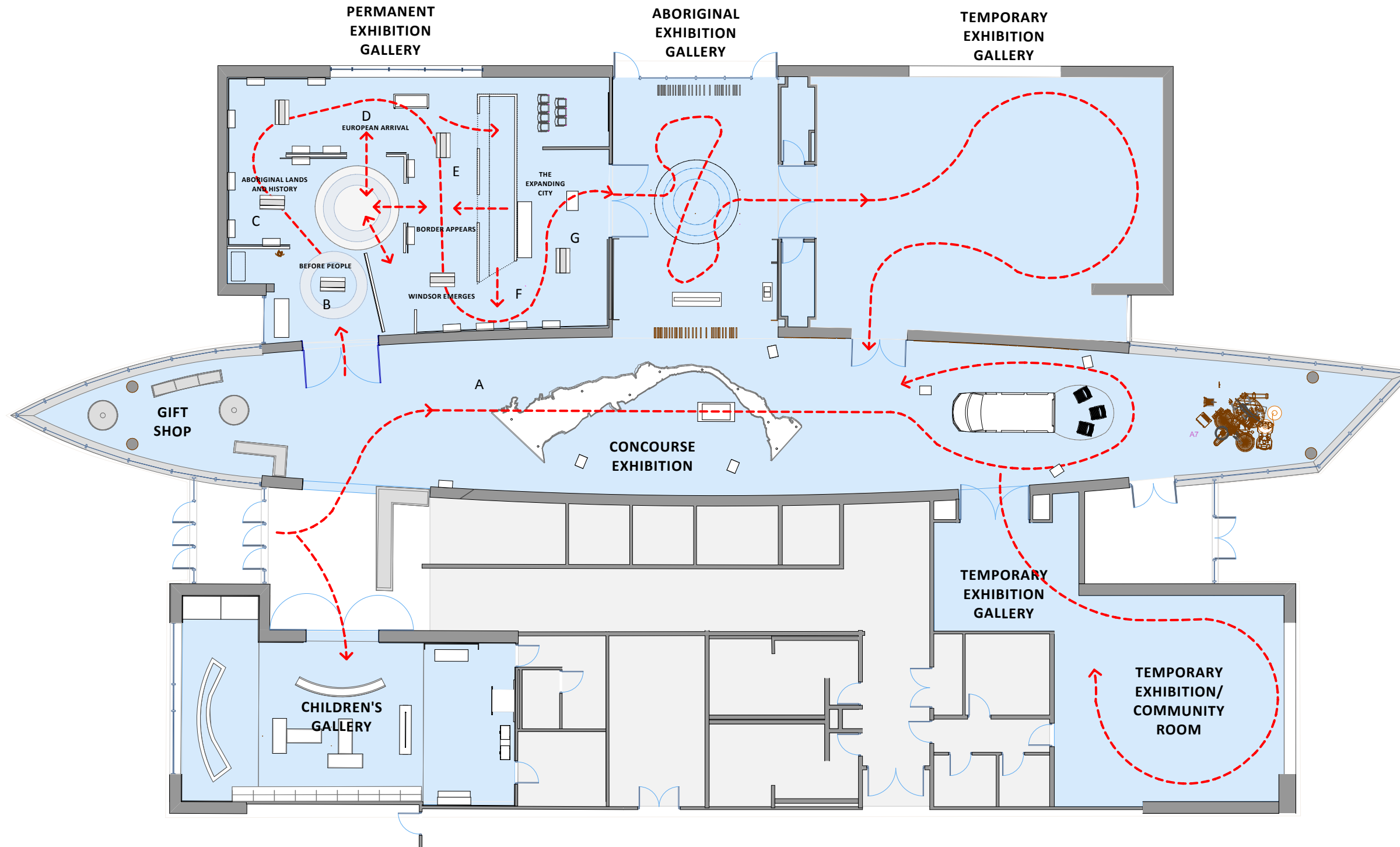
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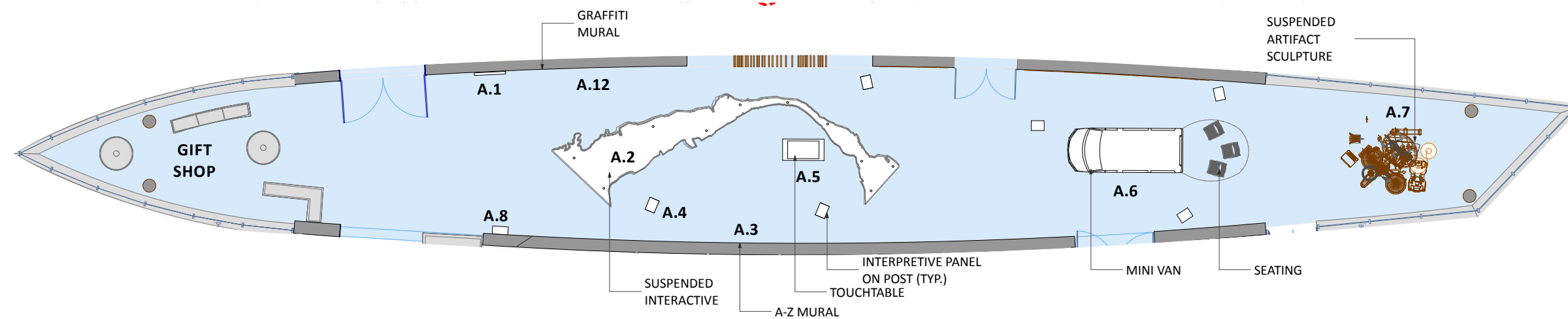
CITY OF WINDSOR MUSEUM EXPANSION

DRAFT CONCEPT DESIGN

Concourse Exhibition Option 1

Most notably this option features a large suspended map of the Detroit River, extruded into a canyon-like sculptural form and suspended above the concourse. This dramatic element draws visitors in to view up into the interior of the structure, where imagery is projected or displayed. Interactive projections down onto the floor of the concourse emerge from the inside of the river. Further down the concourse an original 1984 Dodge Caravan van is parked with the back open and a multimedia display playing, much like a tailgate party. Large murals are featured on either wall of the concourse; an interactive graffiti based example on one face and a large A-Z of Windsor 'wallpaper' element on the other.

Anchoring the east end of the concourse is a mobile created of historic ephemera collaged into a suspended form.



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Concourse Option 1

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

Concourse Exhibition Option 2

In this option visitors walk over top of the map of the Detroit River and Windsor, rendered large on the Concourse floor. An interpretive rail outlining the A-Z of Windsor overlaps the map and runs as a spine down the centre of the gallery, interrupted by the original minivan. A nearby touch table outlines further activities available in Essex County.

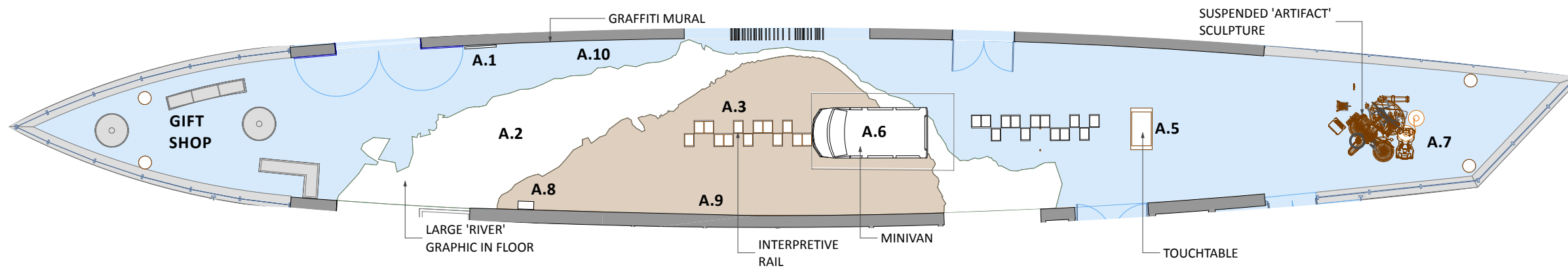


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Concourse Option 2

**CITY OF WINDSOR
MUSEUM EXPANSION**

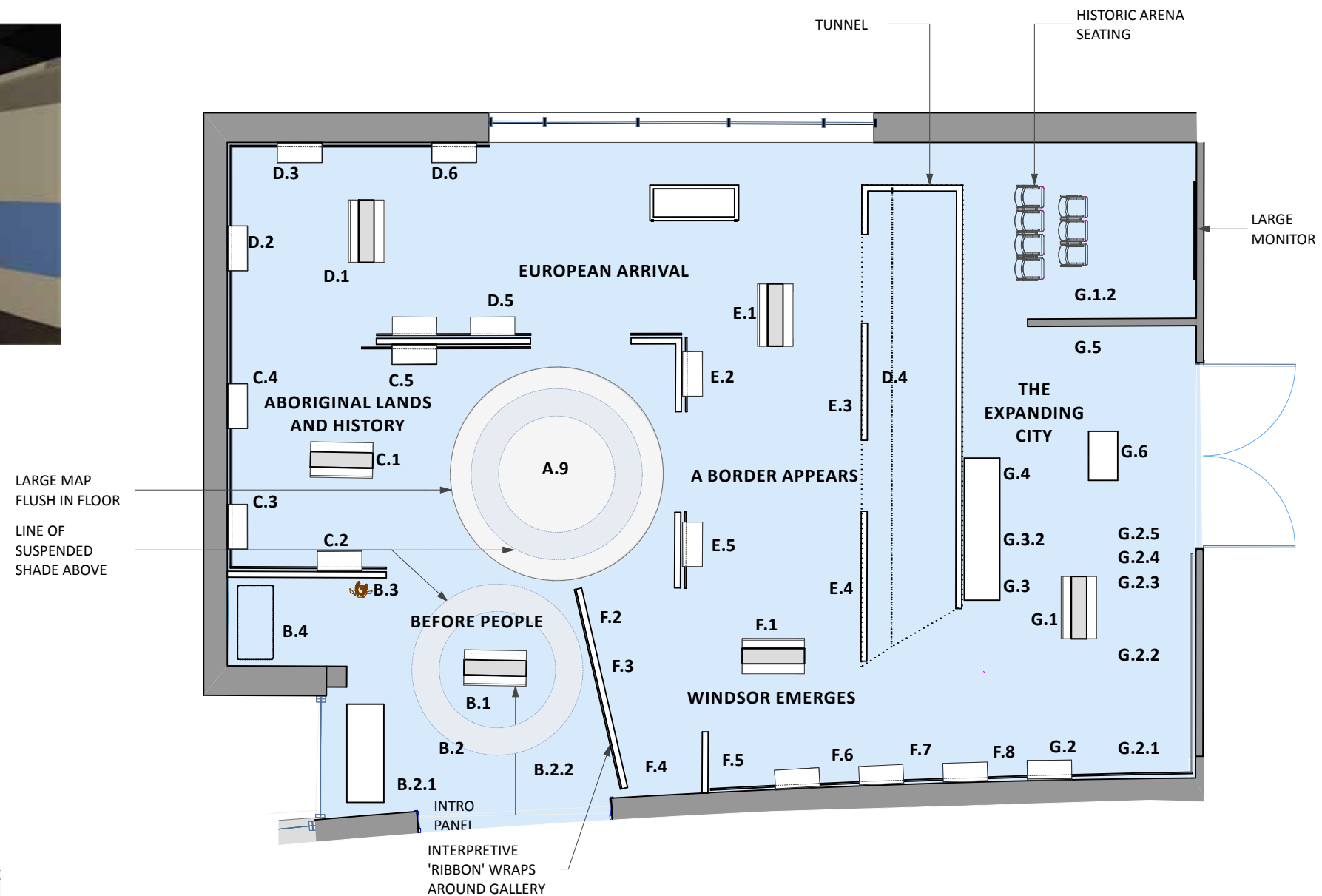
DRAFT CONCEPT DESIGN

Permanent Exhibition Gallery Option 1

A large map of Windsor and Essex County is placed on the floor in the centre of the gallery. All other interpretive sections pinwheel about it and access it for constant reference. A very large printed fabric 'shade' hangs above the map, controlling lighting and lending presence.

Additionally, a long and continuous graphic 'ribbon' runs along the gallery walls, beginning in the Before People section and carrying on to the final exhibit area. This ribbon structures the gallery circulation, drawing visitors from one area to the next. Graphic panels grow from and lean against this ribbon that takes on a role as the backbone of the exhibit.

Finally, a tunnel-like immersive experience is included in the European Arrival section.



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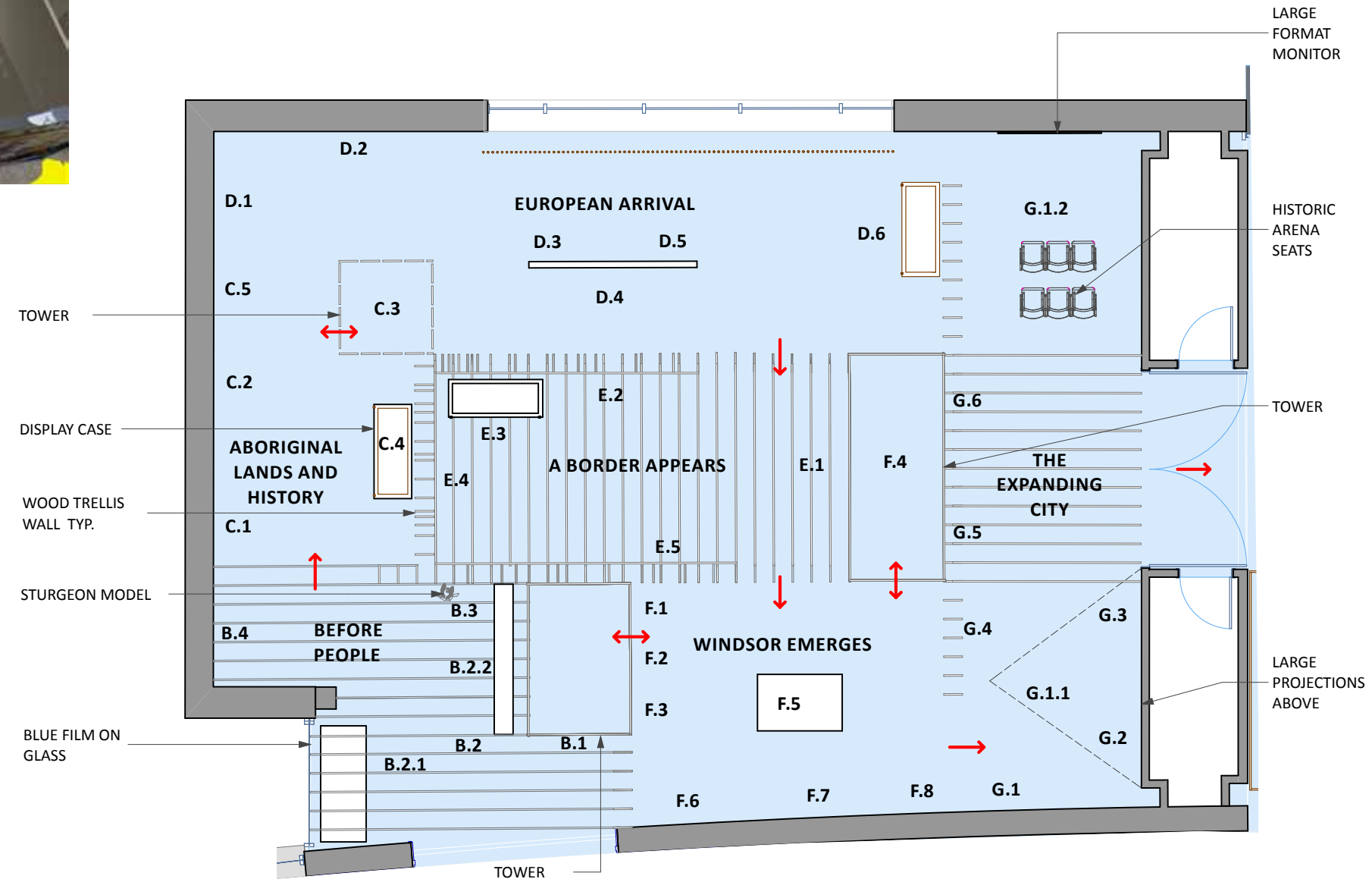
Permanent Exhibition
Option 1

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

Permanent Exhibition Gallery Option 2

This scheme creates open wooden trellis-like screens to separate interpretive sections and direct the circulation of visitors through the gallery. The screens fold over to become open ceiling elements in some spaces, lending variety and intimacy. In some instances structures grow higher into almost tower-like forms, activating the height of the gallery and allowing opportunity for more private experiences and/or artefact display.



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Permanent Exhibition
Option 2

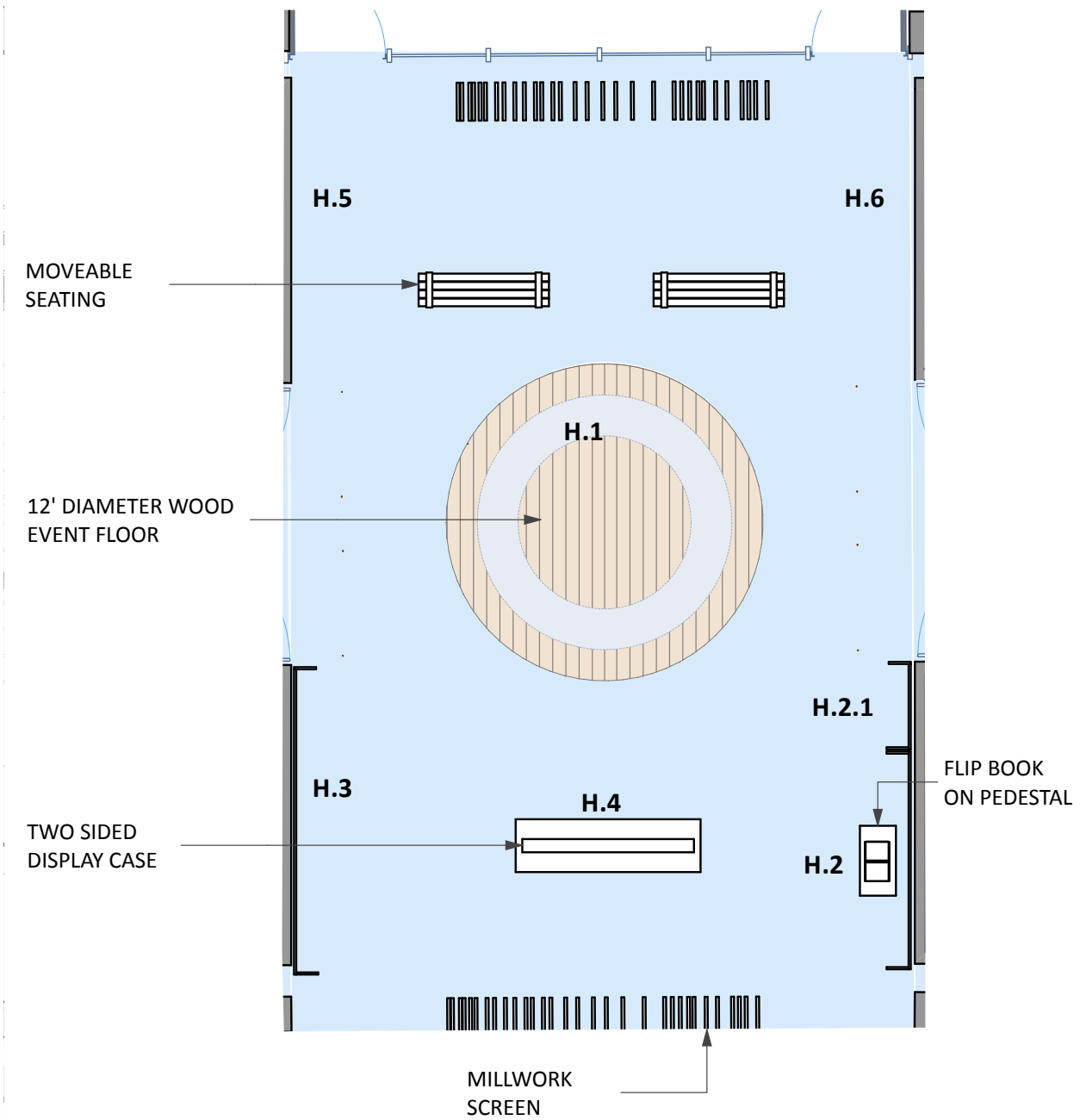
**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

Aboriginal Exhibition Gallery

Central to the Aboriginal Exhibition space is a large circular wood event floor laid flush into the existing floor. Hanging above this space is a drum like fabric form, similar to the 'shades' found in PEG Option 1. Notable First Nations figures both past and present are presented inside of this drum. Adjacent and moveable bench seating is available surrounding the event floor.

One large two-sided display case is located nearby as are interpretive panels lining the gallery walls. A deliberate sense of openness is encouraged in this space to contrast the denser PEG that visitors from which have emerged.



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Aboriginal Gallery

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

Children's Gallery

The three zones of the Children's Gallery (Explore!, Make! and Imagine!) are reflected in three different floor finishes. The Explore! Section features resilient flooring to allow for the splashing from the stylized river interactive. Carpet tiles in the central section outline the Make! section where workbenches allow for hands-on projects. Finally wood flooring in the Imagine! section reflects the more performance-based nature of those activities. Bright colours and playful graphics throughout lend a unifying and cheery atmosphere to the entire gallery.

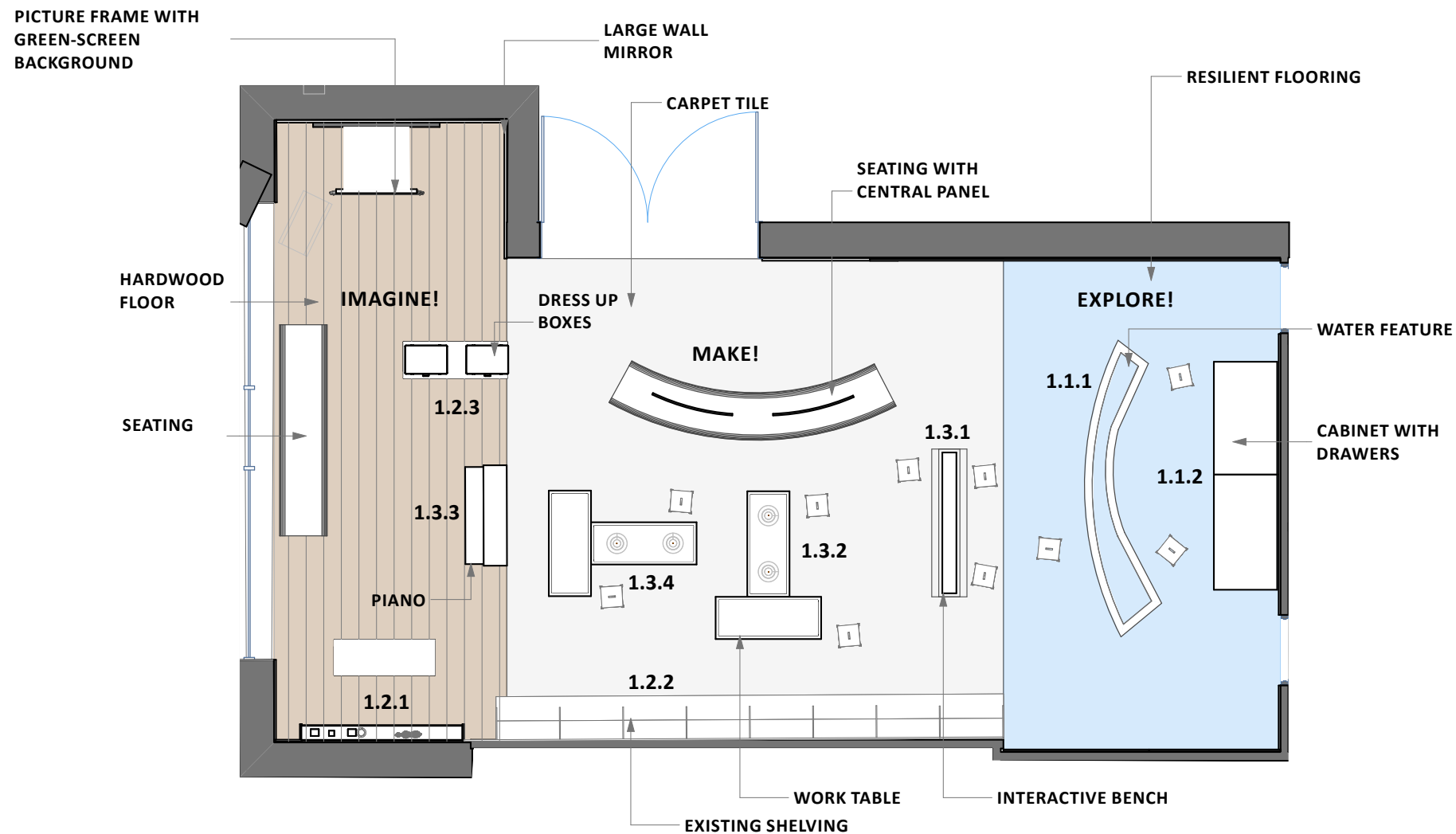


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Children's Gallery

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

Baby House West Gallery (Francophone Heritage)

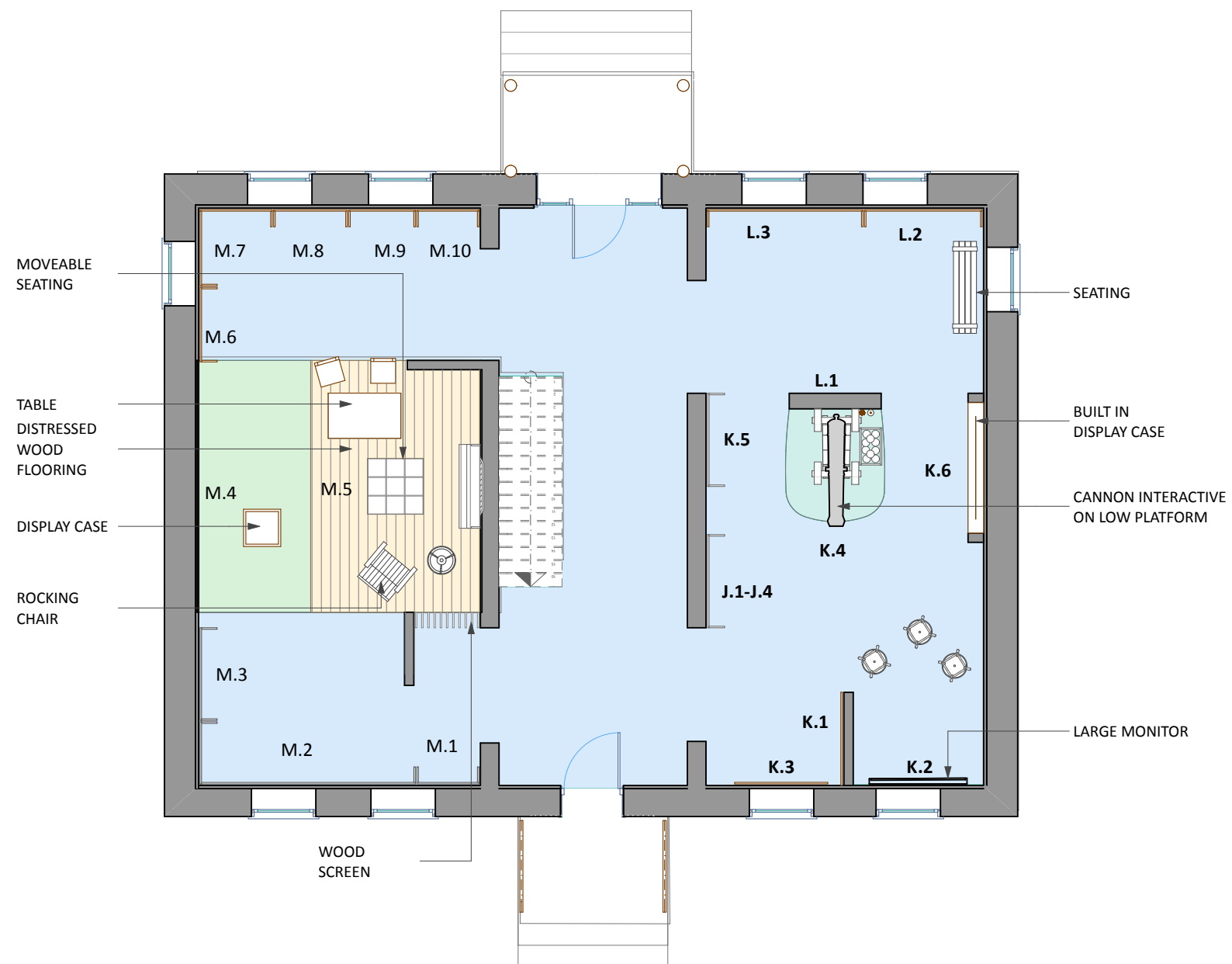
Interpretive panels line all walls of this gallery, but the focus is on the semi-immersive recreation of an early French dwelling, complete with wood flooring, stone fireplace and miscellaneous furniture and props. Central to this is a dance interactive mounted flush into the floor, allowing visitors to try their hand at old dance steps.



Baby House East Gallery (1812 /1838)

The largest and most prominent exhibit element in this refurbished gallery space is a hands-on model of a cannon which visitors can pretend to load with cannonball and ramrod. This sits in the centre of the gallery space on a small raised platform with a short partition backdrop and plenty of space in front to allow for activity as well as a small group gathering. Tecumseh's flag is featured in its own display case immediately adjacent while a large wall-mounted monitor with casual seating fills one corner.

Behind the centre partition lies the 1838 displays with wall panels and seating.



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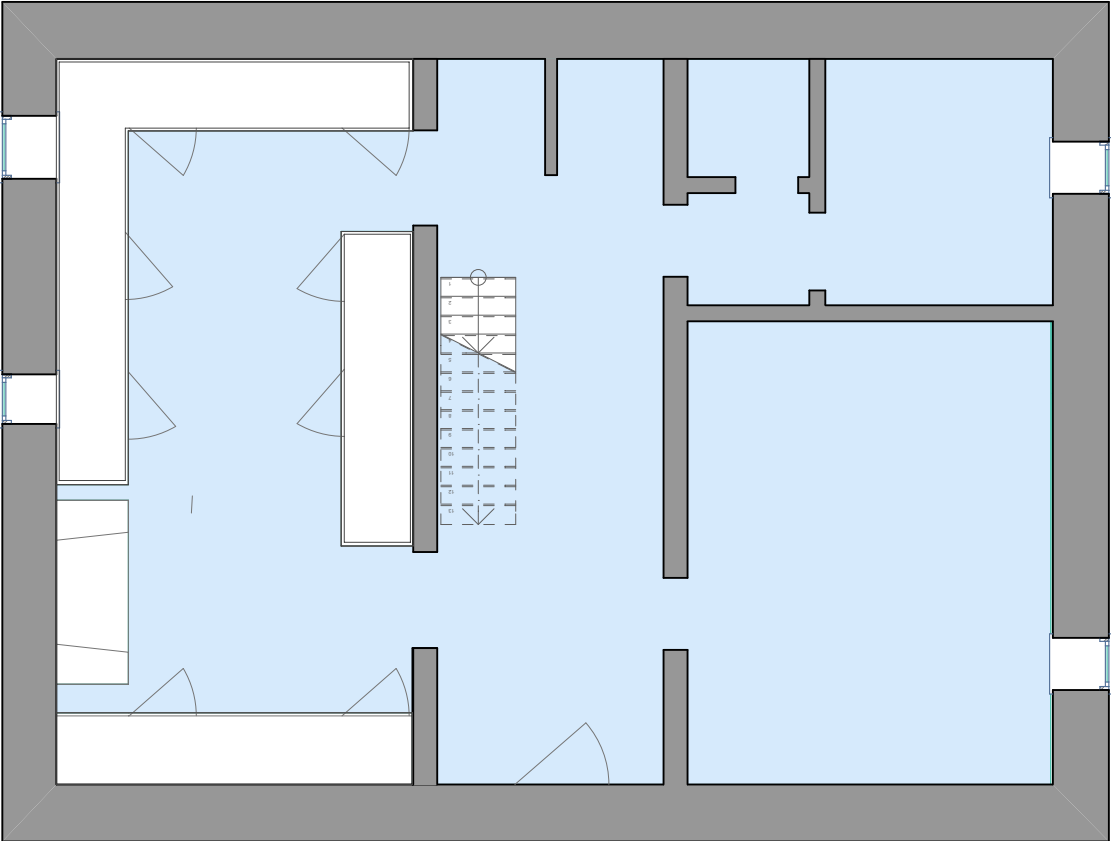
Baby House

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

Visible Storage

A dense display of artefacts in full-faced glass wall cases lining the basement galleries of Baby House. Minimal interpretation is provided via graphic panels and available tablets.



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Baby House

**CITY OF WINDSOR
MUSEUM EXPANSION**
DRAFT CONCEPT DESIGN

2.0 GRAPHIC SPECIFICATIONS

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Graphic Concept

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

2.1.2 LOOK AND FEEL - GRAPHIC APPROACH 1

The graphic look for this first concept is contemporary and bright. Charcoal greys provide a neutral background to the warm yellows and oranges in the colour palette. A playful motif composed of letters acts as a backdrop for the exhibits. Colour blocking is utilized and large scale graphic panels enliven the space.

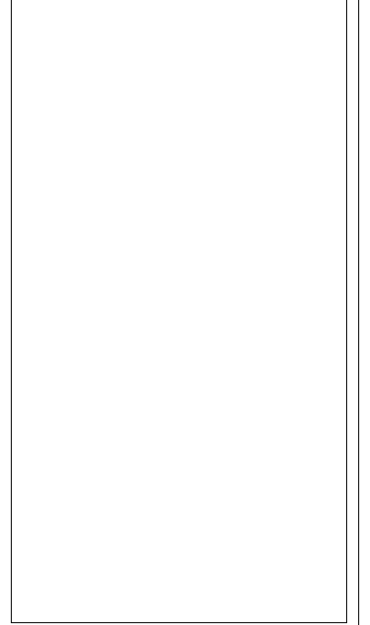


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LOOK AND FEEL

**CITY OF WINDSOR
MUSEUM EXPANSION**
DRAFT CONCEPT DESIGN

2.1.2 COLOURS - GRAPHIC APPROACH 1

The colour palette is inviting, fresh and fun. Charcoal greys act as neutral backdrops for vibrant accent colours.

Permanent Exhibition



Primary Colour
PMS 432



Accent Colour
PMS 1665

Baby House



Primary Colour
PMS 432



Accent Colour
PMS 398

Concourse Exhibition



Primary Colour
PMS 432



Accent Colour
PMS 1235



Black



White

Aboriginal Exhibition



Primary Colour
PMS 432



Accent Colour
PMS 291

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COLOURS MAY APPEAR DIFFERENT WHEN PRINTED.

COLOURS

**CITY OF WINDSOR
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DRAFT CONCEPT DESIGN

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THIS DRAWING IS NOT TO BE SCALED.

2.1.3 FONTS - GRAPHIC APPROACH 1

Gotham and Adobe Caslon Pro are contrasting yet complimentary fonts. Gotham is a sans serif font face with rounded characteristics. Adobe Caslon Pro is a classic serif typeface that compliments the rounded qualities of Gotham. Both fonts are used throughout the exhibit as either title or body text.

TITLE TEXT

Gotham

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Museum of Windsor
City of Windsor Museum

BODY TEXT

Adobe Caslon Pro

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Museum of Windsor
Museum of Windsor
Museum of Windsor
Museum of Windsor
Museum of Windsor
Museum of Windsor

FONTS

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

2.1.4 LEVEL 1 TITLES & TEXT

Level 1

Lorem ipsum dolor sit amet,
consectetur adipiscing elit.

Title: Size: 250 pt
Leading: 280 pt
Kerning: Optical
Tracking: 50
Word Count: 5 to 10

Text: Size: 60 pt
Leading: 70 pt
Kerning: Optical
Tracking: 10
Word Count: 30 to 50

Use: Level 1 titles are used for
primary graphic panel titles.

Level 1 text is used for primary
graphic panel content.

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LEVEL 1 TITLES & TEXT

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

2.1.5 LEVEL 2 TITLES & TEXT

Level 2

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Suspendisse dui lorem, venenatis quis tincidunt in, scelerisque sed nunc. Phasellus quis tortor orci. Nullam eget nisi posuere augue placerat ornare vel.

Title: Size: 70 pt
Leading: 75 pt
Kerning: Optical
Tracking: 50
Word Count: 10 to 15

Text: Size: 18 pt
Leading: 21 pt
Kerning: Optical
Tracking: 10
Word Count: 50 to 100

Use: Level 2 titles are used for titles on secondary graphic panels.

Level 2 text is used for content on secondary graphic panels.

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LEVEL 2 TITLES & TEXT

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

2.1.6 LEVEL 3 TITLES & TEXT

Level 3

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Suspendisse dui lorem, venenatis quis tincidunt in, scelerisque sed nunc. Phasellus quis tortor orci. Nullam eget nisi posuere augue placerat ornare vel et ligula.

Title: Size: 20 pt
Leading: 24 pt
Kerning: Optical
Tracking: 50
Word Count: 4 to 7

Text: Size: 16 pt
Leading: 19 pt
Kerning: Optical
Tracking: 10
Word Count: 10 to 20

Use: Level 3 titles are used for artifact label titles.

Level 3 text is used for artifact label text.

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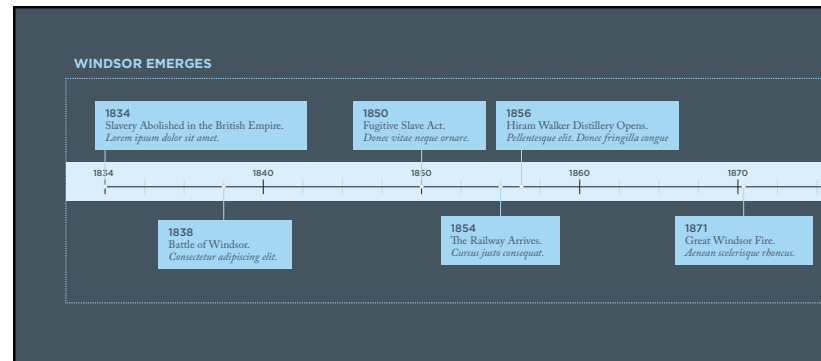
THIS DRAWING IS NOT TO BE SCALED.

LEVEL 3 TITLES & TEXT

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

2.1.7 Primary Graphic Panels - Graphic Approach 1



Timeline Detail

**UT ACCUMSAN
RISUS EU ODIO
AENEAN EGET
VOLUTPAT MAGNA**

Nullam vel lobortis elit. Proin fringilla sed erat eget dignissim. Aenean accumsan, ipsum ac dictum laculis, urna nisi varius tortor, a convallis tellus arcu sed elit. Sed ut urna, venenatis at tristique eu, commodo et nisi. Phasellus aliquam ipsum sapien, ut amet pulvinar ante tincidunt, longue tincidunt sagittis felis ut aliquam. Mauris et scelerisque elit.

Sed ut urna justo. Proin aliquet ullamcorper aliquet. Nullam ullamcorper lacus eu interdum rhoncus. Mauris accumsan orci sit amet fermentum hendrerit. Quisque tempus orci in metus dignissim, vel dapibus erat ultrices. Aliquam a ligula eros. Donec consetetur felis dapibus felis porta, sit amet faucibus magna or nato. Etiam sagittis vitae lectus congue feugiat. Aenean consequat, ven et pellentesque mollis, mauris dai convallis quam, et laoreet diam arcu non metus.

Permanent Exhibition

**UT ACCUMSAN
RISUS EU ODIO
AENEAN EGET
VOLUTPAT MAGNA**

Nullam vel lobortis elit. Proin fringilla sed erat eget dignissim. Aenean accumsan, ipsum ac dictum laculis, urna nisi varius tortor, a convallis tellus arcu sed elit. Sed ut urna, venenatis at tristique eu, commodo et nisi. Phasellus aliquam ipsum sapien, ut amet pulvinar ante tincidunt, longue tincidunt sagittis felis ut aliquam. Mauris et scelerisque elit.

Sed ut urna justo. Proin aliquet ullamcorper aliquet. Nullam ullamcorper lacus eu interdum rhoncus. Mauris accumsan orci sit amet fermentum hendrerit. Quisque tempus orci in metus dignissim, vel dapibus erat ultrices. Aliquam a ligula eros. Donec consetetur felis dapibus felis porta, sit amet faucibus magna or nato. Etiam sagittis vitae lectus congue feugiat. Aenean consequat, ven et pellentesque mollis, mauris dai convallis quam, et laoreet diam arcu non metus.

Aboriginal Exhibition

**UT ACCUMSAN
RISUS EU ODIO
AENEAN EGET
VOLUTPAT MAGNA**

Nullam vel lobortis elit. Proin fringilla sed erat eget dignissim. Aenean accumsan, ipsum ac dictum laculis, urna nisi varius tortor, a convallis tellus arcu sed elit. Sed ut urna, venenatis at tristique eu, commodo et nisi. Phasellus aliquam ipsum sapien, ut amet pulvinar ante tincidunt, longue tincidunt sagittis felis ut aliquam. Mauris et scelerisque elit.

Sed ut urna justo. Proin aliquet ullamcorper aliquet. Nullam ullamcorper lacus eu interdum rhoncus. Mauris accumsan orci sit amet fermentum hendrerit. Quisque tempus orci in metus dignissim, vel dapibus erat ultrices. Aliquam a ligula eros. Donec consetetur felis dapibus felis porta, sit amet faucibus magna or nato. Etiam sagittis vitae lectus congue feugiat. Aenean consequat, ven et pellentesque mollis, mauris dai convallis quam, et laoreet diam arcu non metus.

Baby House



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All images and text are placeholders only.

PRIMARY PANELS
GRAPHIC APPROACH 1

CITY OF WINDSOR
MUSEUM EXPANSION

DRAFT CONCEPT DESIGN

2.1.8 Secondary Panels - Graphic Approach 1

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SECONDARY PANELS
GRAPHIC APPROACH 1

CITY OF WINDSOR
MUSEUM EXPANSION

DRAFT CONCEPT DESIGN

ODI OAWMORBI E
PRO INAURNAES
TGETMENIMETU
SPORTAHMALE
SUADAVELAINR
ETRAACCONVAL

Mauris urna lorem, tincidunt id aliquam non, consequat vitae odio. Vestibulum et libero eu mi ornare mollis. Cras sagittis augue vel ultrices congue. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Etiam rutrum neque sed enim dapibus dapibus. Fusce nisi libero, fringilla at vestibulum id, hendrerit vel lorem. Sed vel dui porta, luctus eros nec, dictum sapien. Pellentesque eleifend eget risus ut pretium. Vestibulum blandit aliquam porttitor. Vivamus a lobortis mauris, sed elementum dolor. Praesent at nunc eget mauris pulvinar pellentesque eget at risus. Ut blandit velit sit amet eros sollicitudin, vitae pulvinar quam tristique.

Fusce eget faucibus ante. Proin a urna eget enim porta malesuada vel in odio. Curabitur sit amet sodales diam, id ultrices lorem. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum pretium, est sit amet gravida fermentum, diam magna sodales risus, id ornare ante sem et tellus. Morbi est metus, pharetra ac convallis vitae, pellentesque vitae lorem. Proin blandit, nisl non sollicitudin ullamcorper, dolor felis pretium orci, eget luctus ipsum sem ac lacus. Nullam sit amet ultrices nibh, ac auctor augue. Vestibulum ligula nulla, sollicitudin a semper venenatis, lacinia nec elit. Aliquam venenatis magna ut odio hendrerit volutpat et et neque. Praesent scelerisque, augue dapibus ultricies porttitor, arcu diam mattis nulla, et tristique metus turpis eget massa. Praesent at nulla eleifend, condimentum augue nec, venenatis nisl. Etiam ac porta neque. Aliquam erat volutpat.

ODI OAWMORBI E
PRO INAURNAES
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SPORTAHMALE
SUADAVELAINR
ETRAACCONVAL




Mauris urna lorem, tincidunt id aliquam non, consequat vitae odio. Vestibulum et libero eu mi ornare mollis. Cras sagittis augue vel ultrices congue. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Etiam rutrum neque sed enim dapibus dapibus. Fusce nisi libero, fringilla at vestibulum id, hendrerit vel lorem. Sed vel dui porta, luctus eros nec, dictum sapien. Pellentesque eleifend eget risus ut pretium. Vestibulum blandit aliquam porttitor. Vivamus a lobortis mauris, sed elementum dolor. Praesent at nunc eget mauris pulvinar.

Fusce eget faucibus ante. Proin a urna eget enim porta malesuada vel in odio. Curabitur sit amet sodales diam, id ultrices lorem. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum pretium, est sit amet gravida fermentum, diam magna sodales risus, id ornare ante sem et tellus. Morbi est metus, pharetra ac convallis vitae, pellentesque vitae lorem. Proin blandit, nisl non sollicitudin ullamcorper, dolor felis pretium orci, eget luctus ipsum sem ac lacus. Nullam sit amet ultrices nibh, ac auctor augue. Vestibulum ligula nulla, sollicitudin a semper venenatis, lacinia nec elit.

>Lorem ipsum dolor sit amet, consectetur adipiscing elit.
Duis ut quam nunc vel nulla laoreet, sed varius nunc ullamcorper.
Interdum et malesuada fames ac ante ipsum primis in faucibus.

2.1.9 A to Z of Windsor - Graphic Approach 1



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A TO Z OF WINDSOR GRAPHIC APPROACH 1

CITY OF WINDSOR MUSEUM EXPANSION

DRAFT CONCEPT DESIGN

2.1.10 Artifact Labels - Graphic Approach 1

Individual Label



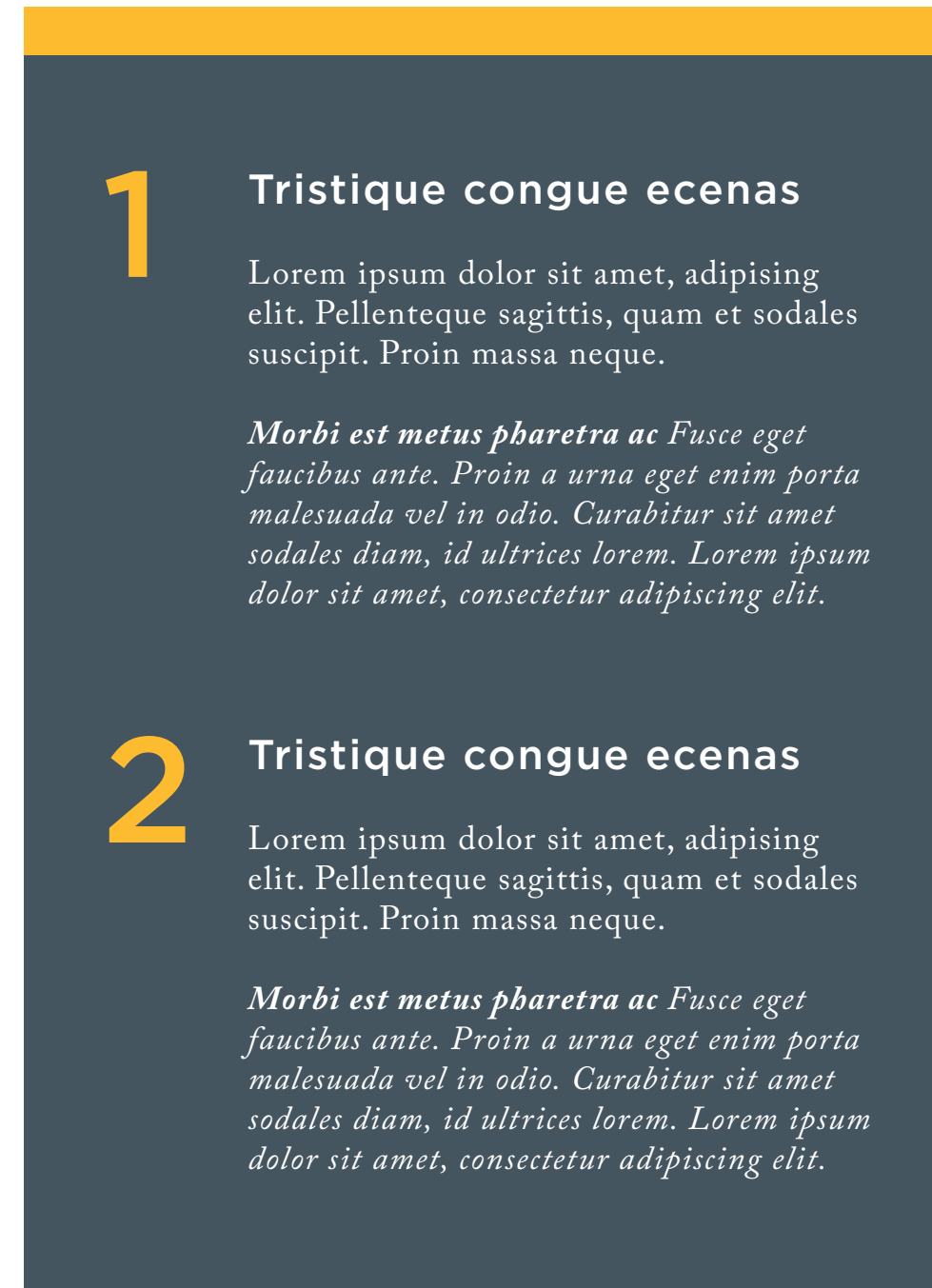
Individual Label Design 3: A dark blue rectangular label with a yellow vertical bar on the left side containing a large white number '3'. To the right of the bar, the text is as follows:

**Lorem ipsum dolor sit amet
Consectetur adipiscing elit**

Fusce eget faucibus ante. Proin a urna eget enim porta malesuada vel in odio. Curabitur.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum pretium, est sit amet gravida fermentum, diam magna sodales.

Group Label



Group Label Design 1 and 2: A dark blue rectangular label with a yellow horizontal bar at the top. It contains two numbered sections:

1 Tristique congue ecenas

Lorem ipsum dolor sit amet, adipiscing elit. Pellenteque sagittis, quam et sodales suscipit. Proin massa neque.

Morbi est metus pharetra ac Fusce eget faucibus ante. Proin a urna eget enim porta malesuada vel in odio. Curabitur sit amet sodales diam, id ultrices lorem. Lorem ipsum dolor sit amet, consectetur adipiscing elit.

2 Tristique congue ecenas

Lorem ipsum dolor sit amet, adipiscing elit. Pellenteque sagittis, quam et sodales suscipit. Proin massa neque.

Morbi est metus pharetra ac Fusce eget faucibus ante. Proin a urna eget enim porta malesuada vel in odio. Curabitur sit amet sodales diam, id ultrices lorem. Lorem ipsum dolor sit amet, consectetur adipiscing elit.

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ARTIFACT LABELS
GRAPHIC APPROACH 1

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

2.2.1 LOOK AND FEEL - GRAPHIC APPROACH 2

The following graphic approach is contemporary, clear and bright.

Colours inspired by natural landscape of Windsor are combined with contemporary fonts and custom icons to create a visually clear and easy to comprehend graphic language.

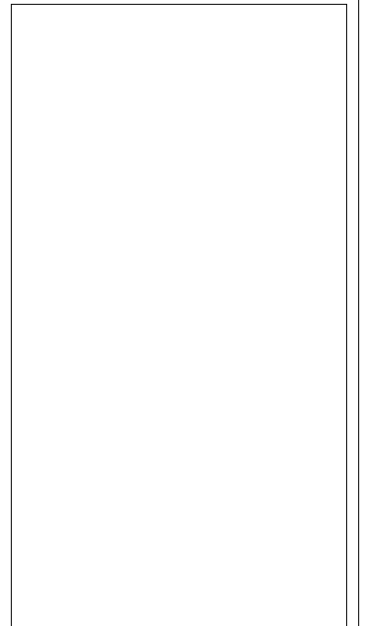


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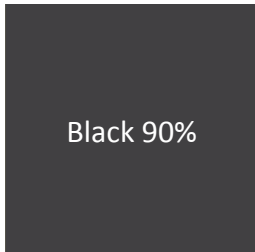



LOOK AND FEEL

CITY OF WINDSOR
MUSEUM EXPANSION
DRAFT CONCEPT DESIGN

2.2.2 COLOURS - GRAPHIC APPROACH 2

The colour palette is inspired by the natural landscape of Windsor, and intends to create a bright and revitalizing environment.

Orientation Gallery (A) Visible Storage (N)	 PMS 328	
Permanent Galleries (B-G, J-M)	 PMS 314C	 PMS 3025C
Aboriginal Culture and Legacy (H)	 PMS 131	
Children's Gallery (I)	 PMS 606	
All Galleries	 Black 90%	 White

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COLOURS MAY APPEAR DIFFERENT WHEN PRINTED.

COLOURS

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

2.2.3 ICONS - GRAPHIC APPROACH 2

The icons are designed to represent 4 key themes linking different chronological periods and serve as organizers of content within each section (except for primary panels). The icons are inspired by the environmental and historical background of Windsor.

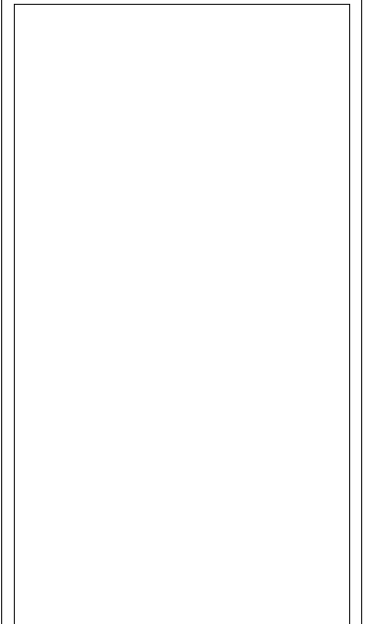


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ICONS

**CITY OF WINDSOR
MUSEUM EXPANSION**

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2.2.4 FONTS - GRAPHIC APPROACH 2

Lexia is a contemporary slab-serif family. The family has an extended range of weights making it extremely versatile. The small details give Lexia a warm and friendly feel.

Avenir is sans serif. The difference in strokes, shortened ascenders and other details add to its legibility, and give Avenir a harmonious and sensible appearance for the text.

TITLE TEXT

Lexia

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BODY TEXT

Avenir

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

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THIS DRAWING IS NOT TO BE SCALED.

FONTS

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

2.2.5 LEVEL 1 TITLES & TEXT

Level 1

Lorem ipsum dolor sit
amet, consectetur

Title: Size: 220 pt
Leading: 280 pt
Kerning: Optical
Tracking: 20
Word Count: 3 to 7

Text: Size: 70 pt
Leading: 110 pt
Kerning: Optical
Tracking: 0
Word Count: 50 to 75

Use: Level 1 titles are used for
primary graphic panel titles.

Level 1 text is used for primary
graphic panel content.

THE CONTRACTOR MUST VERIFY AND ACCEPT RESPONSIBILITY FOR ALL DIMENSIONS AND CONDITIONS ON SITE AND MUST NOTIFY THIS DESIGNER OF ANY VARIATIONS FOR SUPPLIED INFORMATION BEFORE PROCEEDING WITH WORK. THIS DESIGNER IS NOT RESPONSIBLE FOR THE ACCURACY OF SURVEY OR ENGINEERING INFORMATION SHOWN ON THIS DRAWING.

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LEVEL 1 TITLES & TEXT

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

2.2.6 LEVEL 2 TITLES & TEXT

Level 2

Lorem ipsum dolor sit amet,
consectetur adipiscing elit.
Suspendisse dui lorem.

Title: Size: 120 pt
Leading: 140 pt
Kerning: Optical
Tracking: 20
Word Count: 3 to 7

Text: Size: 50 pt
Leading: 70 pt
Kerning: Optical
Tracking: 0
Word Count: 75 to 125

Use: Level 2 titles are used for titles on secondary graphic panels, inforail graphics and interactives.

Level 2 text is used for content on secondary graphic panels, inforail graphics and interactives.

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LEVEL 2 TITLES & TEXT

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

2.2.7 LEVEL 3 TITLES & TEXT

Level 3

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Suspendisse dui lorem, venenatis quis tincidunt in, scelerisque sed nunc. Phasellus quis tortor orci.

Title: Size: 80 pt
Leading: 100 pt
Kerning: Optical
Tracking: 20
Word Count: 3 to 7

Text: Size: 40 pt
Leading: 56 pt
Kerning: Optical
Tracking: 0
Word Count: 75 to 150

Use: Level 3 titles are used
tertiary panels and interactives.

Level 3 text is used for
tertiary panels and interactives

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LEVEL 3 TITLES & TEXT

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

2.2.8 LEVEL 4 TITLES & TEXT

Level 4

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Suspendisse dui lorem, venenatis quis tincidunt in, scelerisque sed nunc. Phasellus quis tortor orci.

Title: Size: 24 pt
Leading: 28 pt
Kerning: Optical
Tracking: 0
Word Count: 3 to 7

Text: Size: 20 pt
Leading: 24 pt
Kerning: Optical
Tracking: 0
Word Count: 25-50

Use: Level 4 text is used for artifact labels.

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LEVEL 4 TITLES & TEXT
LEVEL 4.5 TEXT

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

2.2.9 Primary Graphic Panel - Graphic Approach 2

Windsor Emerges

1890 First Salt Mine Opens

1888 Public Schools in Essex County Integrate

1886 First Electric Railway Streetcar

1871 Great Windsor Fire

1856 Hiram Walker Distillery Opens

1854 The Railway Arrives

1850 Fugitive Slave Act

1838 Battle of Windsor

1834 Slavery Abolished in the British Empire

Sed convallis velit eget ante vulputate mollis. Fusce interdum urna at faucibus dignissim. Sed vehicula quam ut risus dapibus varius et ut augue. Proin ut magna nec neque laoreet suscipit in at nisl.

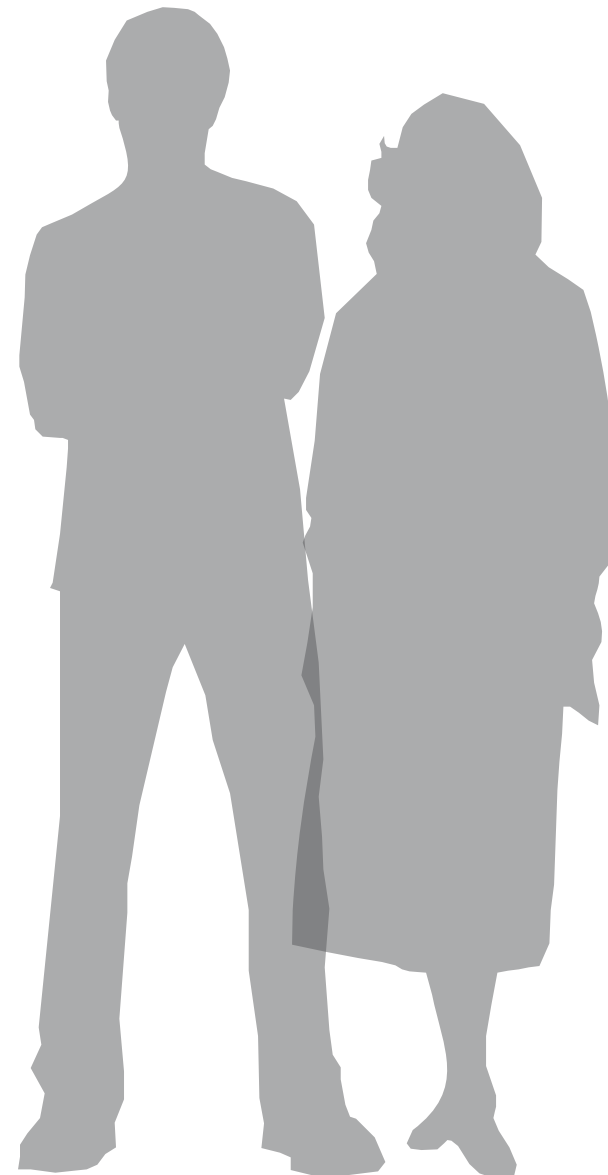
Ut egestas est id eros lacinia dignissim. Donec vel risus viverra turpis sodales dictum ut ac odio. Curabitur sem neque, aliquet vitae tellus ac, sodales porttitor urna. Aliquam convallis congue ipsum non ullamc. Nunc nec blandit odio, ac lacinia dui. Nulla aliquam lorem. [75W]

Windsor Émerge

Aliquam rhoncus elit nisi, quis gravida velit volutpat condimentum. Quisque nec erat tincidunt, cursus est facilisis, venenatis metus. Donec in risus at tellus congue porta quis vel lacus. Nam vitae sagittis urna. Sed vestibulum egestas velit, eget mattis massa imperdiet id. Mauris eu tincidunt metus.

Ut varius ut ligula et gravida. Donec consequat et lectus id dapibus. In facilisis leo vitae risus bibendum blandit. Sed condimentum enim sed justo elementum, eget mollis erat ornare. Proin rhoncus mi venenatis accumsan suscipit. In feugiat mollis enim, nec lorem. [85W]





Timeline detail

1888 Public Schools in Essex County Integrate

1886 First Electric Railway Streetcar

1871 Great Windsor Fire

1856 Hiram Walker Distillery Opens

1854 The Railway Arrives

1850 Fugitive Slave Act

1838 Battle of Windsor

1834

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PRIMARY PANEL
PERMANENT GALLERIES
GRAPHIC APPROACH 2

CITY OF WINDSOR
MUSEUM EXPANSION

DRAFT CONCEPT DESIGN

2.2.10 Secondary Panels - Graphic Approach 2

Permanent Galleries



The Industrial City

Fusce ultrices auctor ultricies. Donec tempus lacinia libero, eu commodo sapien vulputate vel. Donec id tortor sed nisi pellentesque lacinia. Cras luctus ullamcorper dui at placerat. Donec egestas lacus sit amet dui lacinia rhoncus. Phasellus nec arcu in sapien gravida venenatis. Aliquam posuere justo libero, eget tincidunt eros ullamcorper non.

Proin urna ligula, hendrerit eget urna a, scelerisque consequat orci. Sed eu congue purus. Etiam enim purus, tempus quis ultrices ac, sagittis in tellus. Morbi bibendum bibendum scelerisque. Praesent non venenatis metus. Pellentesque ligula mauris, rhoncus nec cursus ac, pellentesque imperdiet turpis. Donec sollicitudin sapien accumsan urna dignissim, quis ornare. [100W]

La Ville Industrielle

Pellentesque ultrices lacinia quam, in luctus quam pulvinar at. Maecenas non purus in magna aliquam eleifend. Donec a porttitor odio, sit amet tincidunt mauris. Cras ornare rutrum laoreet. Sed elementum, risus et fringilla pretium, orci enim suscipit elit, eget tincidunt est leo sit amet justo. Cras sed tristique magna. Sed suscipit lacus nec mollis rhoncus. Vivamus mollis sapien sit amet porttitor mattis. Nulla velit velit, blandit non elit et, aliquet congue eros.

Suspendisse vitae sem eget orci hendrerit congue vitae interdum felis. Pellentesque porttitor nisi ut enim consequat, in congue purus vulputate. Suspendisse ornare, sem sit amet congue consectetur, lectus ligula vehicula eros, ac cursus dolor lectus eu arcu. Mauris. [110W]



Aboriginal Culture and Legacy



Legacies: Residential Schools

Fusce ultrices auctor ultricies. Donec tempus lacinia libero, eu commodo sapien vulputate vel. Donec id tortor sed nisi pellentesque lacinia. Cras luctus ullamcorper dui at placerat. Donec egestas lacus sit amet dui lacinia rhoncus. Phasellus nec arcu in sapien gravida venenatis. Aliquam posuere justo libero, eget tincidunt eros ullamcorper non.

Proin urna ligula, hendrerit eget urna a, scelerisque consequat orci. Sed eu congue purus. Etiam enim purus, tempus quis ultrices ac, sagittis in tellus. Morbi bibendum bibendum scelerisque. Praesent non venenatis metus. Pellentesque ligula mauris, rhoncus nec cursus ac, pellentesque imperdiet turpis. Donec sollicitudin sapien accumsan urna dignissim, quis ornare. [100W]

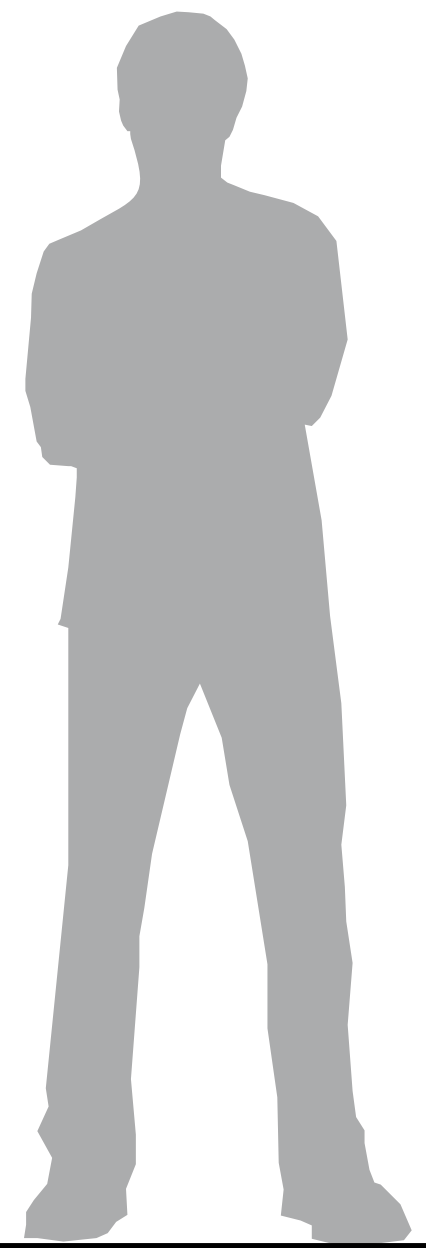
Legacies: Les Pensionnats Autochtones

Pellentesque ultrices lacinia quam, in luctus quam pulvinar at. Maecenas non purus in magna aliquam eleifend. Donec a porttitor odio, sit amet tincidunt mauris. Cras ornare rutrum laoreet. Sed elementum, risus et fringilla pretium, orci enim suscipit elit, eget tincidunt est leo sit amet justo. Cras sed tristique magna. Sed suscipit lacus nec mollis rhoncus. Vivamus mollis sapien sit amet porttitor mattis. Nulla velit velit, blandit non elit et, aliquet congue eros.

Suspendisse vitae sem eget orci hendrerit congue vitae interdum felis. Pellentesque porttitor nisi ut enim consequat, in congue purus vulputate. Suspendisse ornare, sem sit amet congue consectetur, lectus ligula vehicula eros, ac cursus dolor lectus eu arcu. Mauris. [110W]



14"



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SECONDARY PANEL GRAPHIC APPROACH 2

CITY OF WINDSOR MUSEUM EXPANSION

DRAFT CONCEPT DESIGN

2.2.11 A to Z of Windsor - Graphic Approach 2

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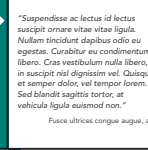














THIS DRAWING IS NOT TO BE SCALED.

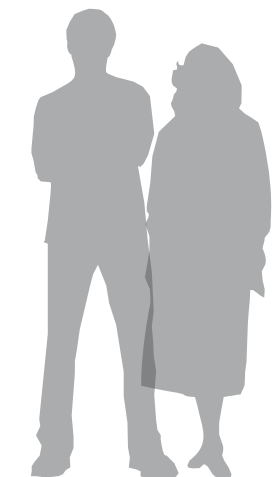
All images and text are placeholders only.

A TO Z OF WINDSOR GRAPHIC APPROACH 2

CITY OF WINDSOR MUSEUM EXPANSION

DRAFT CONCEPT DESIGN

A AUTOMOBILE 	B BRIDGE 	C CHRYSLER CANADA 	D DETROIT RIVER 	E ESSEX COUNTRY 	
<i>"Suspendisse ac lectus id lectus suscipit ornare vitae vitae ligula. Nullam tincidunt dapibus odio eu egestas. Curabitur eu condimentum libero." Face ultrices congue augue</i> 	F FRANÇOIS BABY HOUSE 	G GORDON MCGREGOR 	H HENRI BREault 	 I IMMIGRATION	
J JUSTICE 	K IMMIGRATION 	L LANCASTER BOMBER 	M MARTIN LUTHER KING <i>"Suspendisse ac lectus id lectus suscipit ornare vitae vitae ligula. Nullam tincidunt dapibus odio eu egestas. Curabitur eu condimentum libero. Cras vestibulum nulla libero, in suscipit nisl dignissim vel. Quisque et semper dolor, vel tempor lorem. Sed blandit sagittis tortor, at vehicula ligula euismod non." Face ultrices congue augue, ac</i> 	N NORTH AMERICA 	O OJIBWAY 
 P PROHIBITION	 Q QUEEN 	R RAILWAY 	S SALT MINE 	 T TREATIES <i>"Suspendisse ac lectus id lectus suscipit ornare vitae vitae ligula. Nullam tincidunt dapibus odio eu egestas. Curabitur eu condimentum libero." Face ultrices congue augue</i>	
U UNIVERSITY OF WINDSOR 	V VICTORIA 	W WAR OF 1812 	Y WHISKY 	X X-RAY 	Z ZOOLOGY 



2.2.12 Artifact labels - Graphic Approach 2

Individual Label

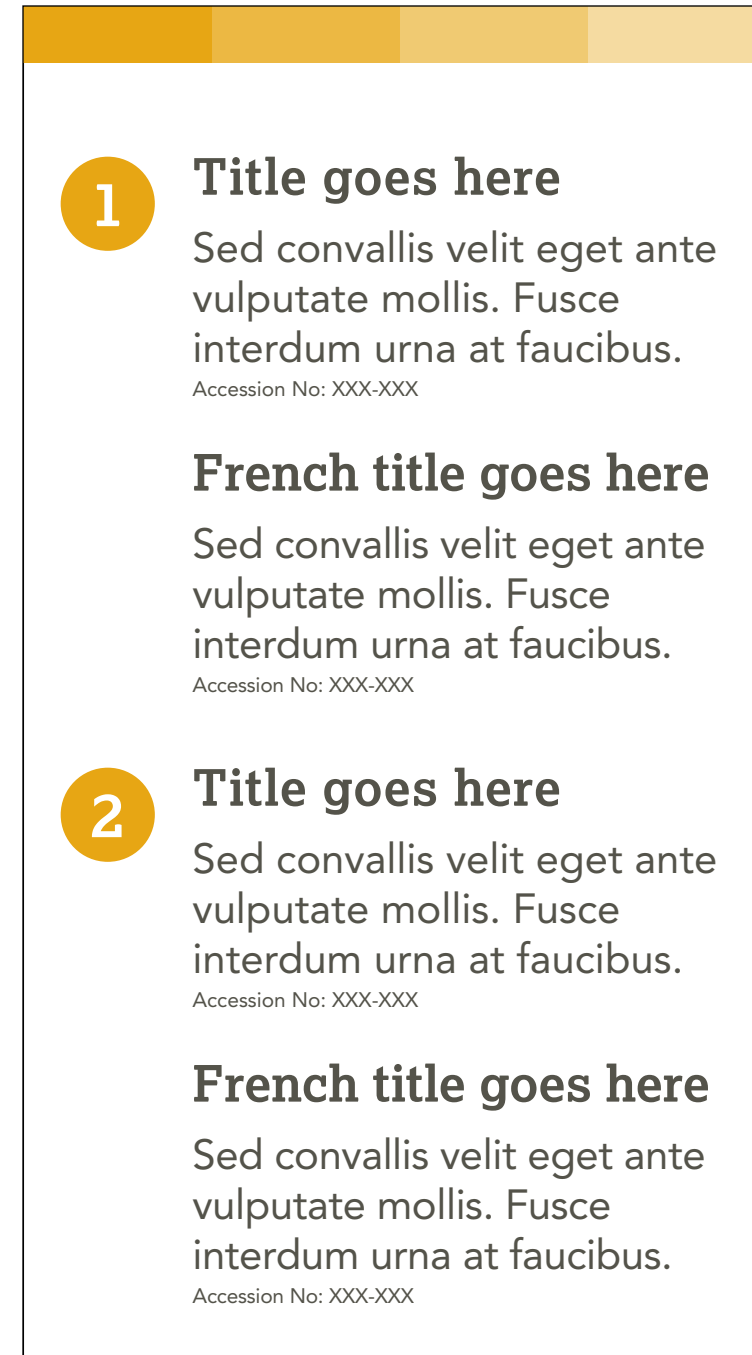


The individual label template features a header with four colored segments: dark blue, medium blue, light blue, and very light blue. The main content area is white with a thin black border. It contains two entries. Each entry starts with a circular icon containing a number (10 and 1 respectively), followed by a bold title, a paragraph of placeholder text, and an accession number.

10 **Title goes here**
Sed convallis velit eget ante vulputate mollis. Fusce interdum urna at faucibus.
Accession No: XXX-XXX

French title goes here
Sed convallis velit eget ante vulputate mollis. Fusce interdum urna at faucibus.
Accession No: XXX-XXX

Group Label



The group label template features a header with four colored segments: dark orange, medium orange, light orange, and very light orange. The main content area is white with a thin black border. It contains three entries. Each entry starts with a circular icon containing a number (1 and 2 respectively), followed by a bold title, a paragraph of placeholder text, and an accession number.

1 **Title goes here**
Sed convallis velit eget ante vulputate mollis. Fusce interdum urna at faucibus.
Accession No: XXX-XXX

French title goes here
Sed convallis velit eget ante vulputate mollis. Fusce interdum urna at faucibus.
Accession No: XXX-XXX

2 **Title goes here**
Sed convallis velit eget ante vulputate mollis. Fusce interdum urna at faucibus.
Accession No: XXX-XXX

French title goes here
Sed convallis velit eget ante vulputate mollis. Fusce interdum urna at faucibus.
Accession No: XXX-XXX

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ARTIFACT LABELS
GRAPHIC APPROACH 2

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

2.3 CHILDREN'S GALLERY GRAPHIC CONCEPT

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CHILDREN'S GALLERY
GRAPHIC APPROACH

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

2.3.1 COLOURS

The graphic look for children's gallery is bright and fun with an array of colours. A playful motif composed of letters acts as a backdrop spanning the length of the west wall.



PMS 1235



PMS 1665



PMS 291



PMS 398



PMS 433



Black



White

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COLOURS MAY APPEAR DIFFERENT WHEN PRINTED.

COLOURS

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

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2.3.2 FONTS

Gotham

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

City of Windsor Museum

City of Windsor Museum

City of Windsor Museum

FONTS

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

2.3.3 Primary Panels

ODI OAWMORBI E
PROINAURNAE S
TGETMENIMETU
SPORTAHMALE
SUADAVELAINR
ETRAACCONVAL

Mauris urna lorem, tincidunt id aliquam non, consequat vitae odio. Vestibulum et libero eu mi ornare mollis. Cras sagittis augue vel ultrices congue. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Etiam rutrum neque sed enim dapibus dapibus. Fusce nisi libero, fringilla at vestibulum id, hendrerit vel lorem. Sed vel dui porta, luctus eros nec, dictum sapien. Pellentesque eleifend eget risus ut pretium. Vestibulum blandit aliquam porttitor. Vivamus a lobortis mauris, sed elementum dolor. Praesent at nunc eget mauris pulvinar pellentesque eget at risus. Ut blandit velit sit amet eros sollicitudin, vitae pulvinar quam tristique.

Fusce eget faucibus ante. Proin a urna eget enim porta malesuada vel in odio. Curabitur sit amet sodales diam, id ultrices lorem. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum pretium, est sit amet gravida fermentum, diam magna sodales risus, id ornare ante sem et tellus. Morbi est metus, pharetra ac convallis vitae, pellentesque vitae lorem. Proin blandit, nisl non sollicitudin ullamcorper, dolor felis pretium orci, eget luctus ipsum sem ac lacus. Nullam sit amet ultrices nibh, ac auctor augue. Vestibulum ligula nulla, sollicitudin a semper venenatis, lacinia nec elit. Aliquam venenatis magna ut odio hendrerit volutpat et et neque. Praesent scelerisque, augue dapibus ultrices porttitor, arcu diam mattis nulla, et tristique metus turpis eget massa. Praesent at nulla eleifend, condimentum augue nec, venenatis nisl. Etiam ac porta neque. Aliquam erat volutpat.

ODI OAWMORBI E
PROINAURNAE S
TGETMENIMETU
SPORTAHMALE
SUADAVELAINR
ETRAACCONVAL



Mauris urna lorem!

Mauris urna lorem, tincidunt id aliquam non, vitae odio. Vestibulum et libero eu mi ornare. Cras sagittis augue vel ultrices congue. Lorem dolor sit amet, consectetur adipiscing elit. Eti neque sed enim dapibus dapibus. Fusce nisi fringilla at vestibulum dui porta, luctus eros nec, dictum eget risus ut pretium. Vestibulum blandit porttitor.

Fusce eget faucibus!

Fusce eget faucibus ante. Proin a urna malesuada vel in odio. Curabitur sit id ultrices lorem. Lorem ipsum dolor consectetur adipiscing elit. Vestibulum amet gravida fermentum, diam magna ornare ante sem et tellus. Morbi est convallis vitae, pellentesque vitae lore sollicitudin a semper venenatis, lacinia.

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Children's Gallery
Primary Panels

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

2.3.4 Artifact Labels

Individual Label

3

**Lorem ipsum dolor sit amet
Consectetur adipiscing elit**

Fusce eget faucibus ante. Proin a enim porta malesuada vel in odio.

Lorem ipsum dolor sit amet, consec adipiscing elit. Vestibulum pretium, amet gravida fermentum, diam ma.

Group Label

1

Tristique congue ecenas

Lorem ipsum dolor sit amet, adipiscing elit. Pellenteque sagittis, quam et sodales suscipit. Proin massa neque.

Morbi est metus pharetra ac Fusce eget faucibus ante. Proin a urna eget enim porta malesuada vel in odio. Curabitur sit amet sodales diam, id ultrices lorem.

2

Tristique congue ecenas

Lorem ipsum dolor sit amet, adipiscing elit. Pellenteque sagittis, quam et sodales suscipit. Proin massa neque.

Morbi est metus pharetra ac Fusce eget faucibus ante. Proin a urna eget enim porta malesuada vel in odio. Curabitur sit amet sodales diam, id ultrices lorem.

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Children's Gallery
Artifact Labels

**CITY OF WINDSOR
MUSEUM EXPANSION**

DRAFT CONCEPT DESIGN

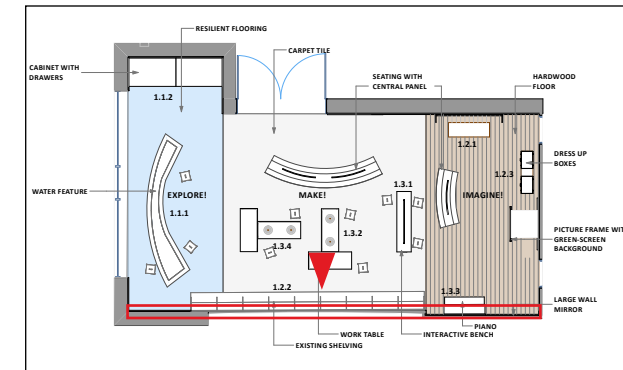
2.3.5 West Accent Wall

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Key Plan

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Children's Gallery
West Wall Treatment

CITY OF WINDSOR
MUSEUM EXPANSION

DRAFT CONCEPT DESIGN

