

**Interpretive Planning and Design**

# STAPLES & CHARLES

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Robert Louis Staples

Jared Arp

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## Philosophy

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**plan, n.:** a program for making, doing, arranging something

**design, n.:** the combination of details which go to make up a work of art

Staples & Charles was established in 1973 by Robert Staples and Barbara Fahs Charles to provide the museum community with interpretive planning and design at the highest intellectual and aesthetic level. Whether we are at the very beginning of a museum project developing the interpretive program for a new building (or adaptive reuse of an older one), or we are creating a major exhibition, we work closely with our client—listening, discussing, suggesting, drawing—to give their vision shape and form to their vision.



*Houdon bust of Jefferson installed at entry of "to try all things,"  
Thomas Jefferson Visitor Center.*

At the same time, we must always think about the visitor experience, from first perceptions to final recollections. We believe that museums and the interpretative programs they present can make significant contributions to society. As an art form, museums combine all manner of expression—objects and words, sound and moving images, color and physical space, personal interaction—into a new experience, which at its best, transports the visitor to another time, another place, another level of understanding.

Similar to theater, the process of creating provocative exhibitions is intensely creative. The skills and ideas of numerous people must be successfully melded a whole greater

than the parts. From the earliest stages of collaboration we believe there must be respect between scholar and interpreter, curator and designer. As concepts evolve, it is our role to give them physical shape and visual interest. It is just these forms and vistas which can underscore and enhance the intellectual ideas. Because we have curated exhibitions as well as designed them, we are sensitive to curatorial issues and can contribute to the conception of exhibition ideas and the structure of storyline, so that text, artifacts, and design work together as a harmonious whole.

It is essential to us, as we move into final design, that our selection of media and methods of presentation is appropriate—be it video, interactive techniques, original artifacts, recreated scenes, or storytellers—and completely integrated into the physical design. To assure that the final results are as exciting as the concepts, we believe in providing fabricators with meticulously detailed construction documents and complete computer files from which to make our designs a reality. To the ultimate client—the public—the results should be seamless and magical. If both are achieved, the design will disappear and the imagination can soar.

## Art of East Asia

San Diego Museum of Art  
San Diego, California

*Permanent Installation*



*Tombs: Art for the Dead in Ancient China.*



*Back-to-back platforms reflect a Chinese reception hall and a Japanese domestic space with a personal shrine.*

The renovated “Art of East Asia” galleries present the best of the museum’s Chinese, Japanese, and Korean collection as a philosophical and religious journey through time and place. Starting with Chinese tomb art, then Buddhist icons, it continues with the art of Korea, Daoist visions from China, and decorative and sacred art from Japan. The design challenge was to create unique spaces for each area within a unified whole. Individual galleries have colors and touches of architectural detailing specific to their time and place. While, throughout, sophisticated graphics in English and Spanish supplemented with headlines in Chinese, Japanese, and/or Korean offer consistency, as do the ebony-lacquered casework and platforms. The 3,500 sq.ft. project was truly a creative collaboration with the curator, Sonya Rhie Quintanilla, the museum’s exhibition staff, led by Scot Jaffe, and our team. The galleries were funded, in part, by the National Endowment for the Arts.

*It's one of the most exciting projects we've done in many, many years. It reflects our commitment to the permanent collection.*

—Roxana Velasquez, Director,  
San Diego Museum of Art



## Detroit Institute of Arts

Reinterpretation and Reinstallation of Permanent Collection  
Detroit, Michigan

*The reopened Detroit Institute of Arts didn't just get a face-lift.  
It got an attitude adjustment for the 21st century.*

—Cathleen McGuigan, *Newsweek*



Entry to "Inspired by Italy."



Adams alcove in "A Portrait is Forever"



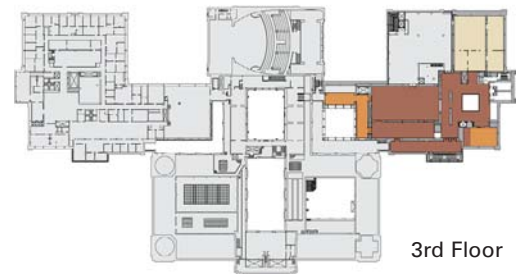
"African Masquerades" in the African galleries.



1st Floor



2nd Floor



3rd Floor

Galleries designed by Staples & Charles (over 100,000 sq.ft.) are shown in orange and brown tones (darkness represents intensity of installation). Tan represents changing galleries. Light green identifies the Gallery of Islamic Art, currently under construction. Yellow shows future Near Eastern and Asian galleries.

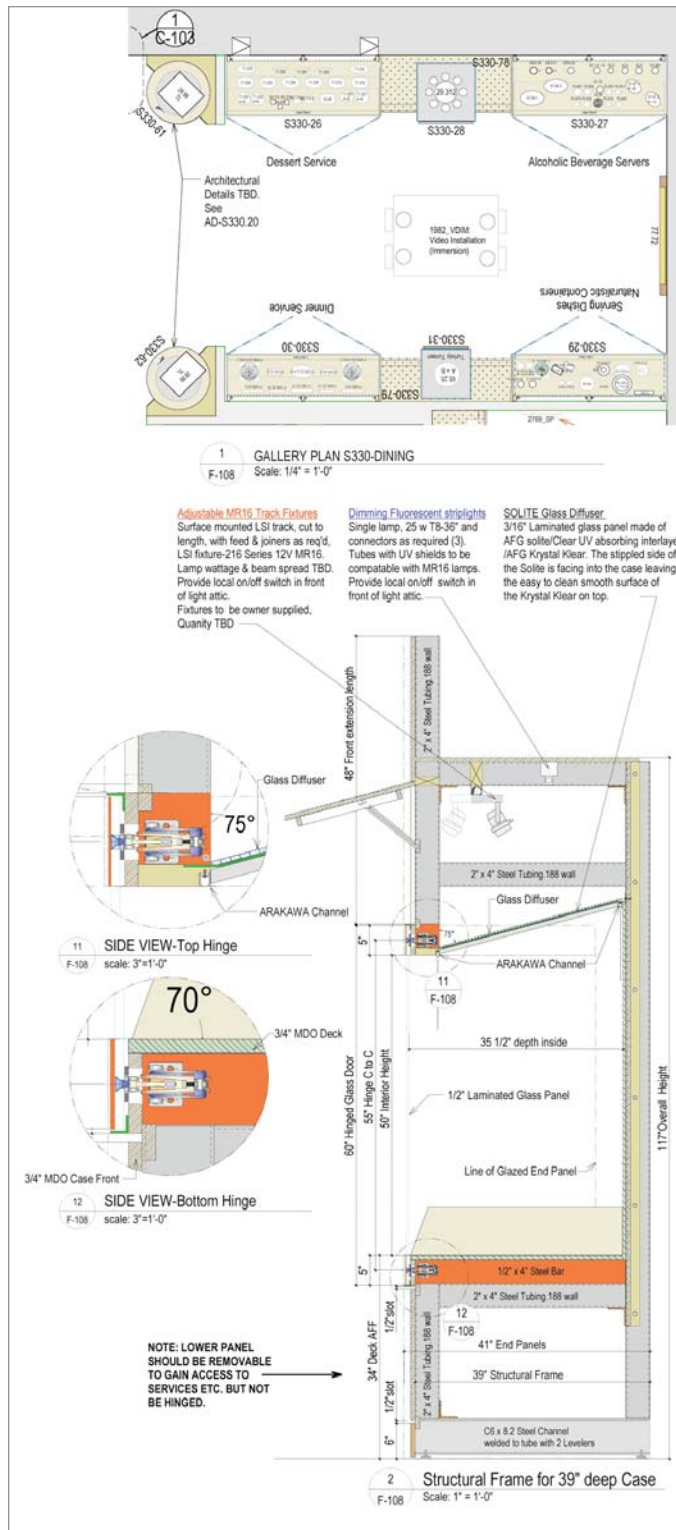
The Detroit Institute of Arts, under the leadership of Graham Beal, has recreated the art museum for a modern audience. As Beal has said, "People want to be uplifted; they want to learn. But we have to engage them." As the museum sought a consistent welcoming approach to interpretation, it also desired consistent design that enhances the understanding of the artworks. Staples & Charles is delighted to have been selected for this remarkable journey.

When the museum reopened in November 2007, with its master plan additions by Michael Graves & Associates, virtually all of the galleries were totally reinstalled. This included all of the DIA's renowned European and American collections and its excellent Native American and African holdings. When the Islamic and Asian collections are reopened, the "new" DIA will be complete. The new Gallery of Islamic Art, built to Staples & Charles designs, opened February 2010. The Asian galleries will follow as funding is available.

For each gallery, we have collaborated with a team of curators, educators, and conservators. The designs integrate painting and sculpture, decorative arts, and graphic and textile rotations. We have developed universal designs for basic cases, with variations as needed for specific collections. Many galleries have unique elements including allusions to architecture to establish context.

## Detroit Institute of Arts

Reinterpretation and Reinstallation of Permanent Collection  
Detroit, Michigan



Portion of the design for the four linear cases in the "Dining" section of the "Splendor by the Hour" galleries, featuring the DIA's superb 18th-century French collections.



Detail of "Dining" case with adjustable, yet very secure, glass shelves.



Developing a system of casework that could work across the collections was a key component of the design assignment. The designs also needed to meet exacting conservation standards. Some cases incorporate lighting—incandescent, fluorescent, fiber optics and/or LEDs—depending on what was best to illuminate specific objects.

Based on the desires of DIA stakeholders (curators, educators, conservators, installers) Robert Staples developed detailed case designs, with advice from lighting designer Steven Hefferan. Proportions and heights were reviewed with full-scale cardboard sections and drawings. Once a fabricator was selected, a full-scale prototype with its lighting was created for each of the basic case types—free-standing, built-in wall, and linear wall. These were reviewed and modified as necessary. The final cases have functioned exceptionally well.



## Gallery of Islamic Art

Detroit Institute of Arts  
Detroit, Michigan

*When a museum has a collection as we do,  
we do feel a responsibility to provide not only a beautiful experience,  
but also an educational experience . . . there's a lot of ignorance,  
not only among non-Muslims, but a lot of Muslims  
don't have a good understanding of the 1,500 years of Islamic history.*  
— Heather Ecker, DIA Curator of Islamic Art



Rendering for the fret wall, near the entry to the "Gallery of Islamic Art."



When the extensive reinstallation of the Detroit Institute of Arts opened in late 2007, the "Gallery of Islamic Art" was held back until the museum's holdings could be thoroughly reviewed. Some, such as the largest surviving Ottoman silk summer carpet, were known treasures, but Dr. Heather Ecker spent several years studying the surprisingly strong collection, re-identifying many pieces, and carefully selecting 170 works of art for display.

Staples & Charles worked closely with Dr. Ecker and the DIA education staff. A major challenge was to transform the non-descript space into a series of experiences. At the entry, "Silk Road Inspirations" displays 1500 years of ceramics reflecting influences from China to Istanbul. This introductory area is separated from the main gallery by a geometric fret wall reminiscent of traditional mashrabiya.



"Sacred Writings" is a quiet corner where one can study superb selections from the DIA's manuscripts.

At the opposite end of the gallery is a small, enclosed room for "Sacred Writings of the Islamic World" with precious Islamic, Jewish, and Christian manuscripts. The sliding-drawer cases, with leaning rails and LED lighting create an excellent environment for study, while allowing easy rotations of the delicate works and maintaining conservation standards. The DIA's stunning 15th-century Timurid Qur'an, one of four surviving manuscripts and the only one in the United States, is featured at the entry to this study corner,



## Yale University Art Gallery—Kahn Building

Reinstallation of Permanent Collections  
New Haven, Connecticut



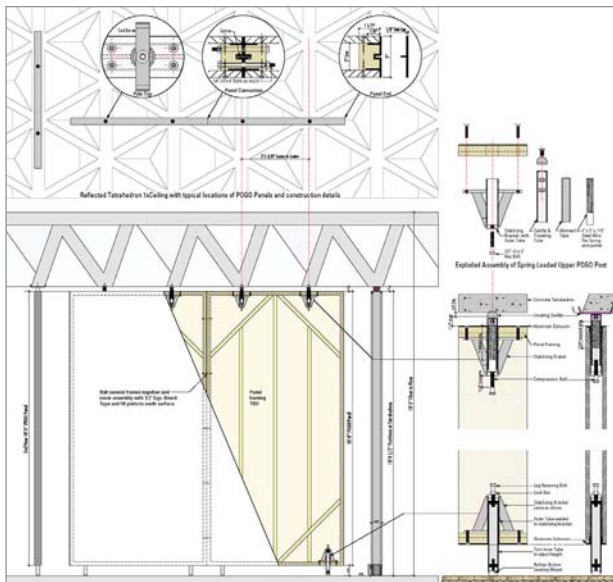
Modern & Contemporary galleries with redesigned “pogo” panels.



YUAG exhibition, 1953.



YUAG—Kahn Building, 1953. New window scrims control light, yet retain the building's translucency. When needed, blackout curtains offer total control of daylight.



Staples & Charles' preliminary design for the new “pogo” panels.

When the “New Art Gallery” opened at Yale in 1953, the spacious and functional interior, designed to provide a maximum of space, light and flexibility, was highly praised. Yet, within a few years, these very qualities were compromised by installations that sealed off the window walls and created smaller galleries within the open spaces. Now, over 50 years later, the architectural fabric of Louis Kahn’s first museum has been restored. Simultaneously, an overall approach to the installation of the permanent collection was developed that respects the building and the art and meets today’s requirements for conservation and accessibility. Staples & Charles was responsible for designing a family of exhibition furniture—new “pogo” panels, casework, platforms, scrims—that works well with the diversity of artworks and the architecture; and for planning the initial reinstallations throughout the Kahn Building.



## Monticello: Thomas Jefferson Visitor Center

Thomas Jefferson Foundation  
Charlottesville, Virginia



Thomas Jefferson Visitor Center. The two-story Robert H. and Clarice Smith Gallery houses the exhibitions.

*The Monticello experience is to be born anew with the opening of a years-in-the-making visitors center and museum-like education hall. It is the most Jeffersonian of ideas, a 21st-century construct of the man's endless quest to refine and reimagine Monticello.*

—Michael Kranish, *The Boston Globe*



Gallery foyer with Jefferson quote.



Gallery lobby with "The Words of Thomas Jefferson."

Staples & Charles has been working for a decade with Susan Stein, Richard Gilder Senior Curator, and the other curators, archaeologists, and historians at Monticello to enrich the public's understanding of Jefferson, his contributions to the nation, his home, and the Monticello plantation community. The initial effort was a year-long study, "An Interpretive Program for the Visitor Experience at Monticello," outlining goals for the future. The interpretive themes and overall concepts developed in this study are now implemented with the opening of the Thomas Jefferson Visitor Center in April 2009.

The Visitor Center was designed by Ayers/Saint/Gross Architects + Planners. Staples & Charles, as project designer, collaborated with ASG to assure that the exhibitions would work seamlessly both visually and technically with the architecture. The exhibitions are a dynamic combination of engaging new technologies, in-depth historical content, and fascinating artifacts. For the interpretive elements, Staples & Charles led the design effort and coordinated the creative contributions of media designers, model makers, and fabricators.

From the earliest stages of planning it was agreed that Jefferson's own words (and idiosyncratic spelling and punctuation) should be central to the visitor experience. The gallery entrance sets the stage with Jefferson's profound belief that knowledge belongs to all mankind. The central lobby is inlaid with words—America, The Arts, Conduct, Education, Government, Liberty, Monticello, Progress, Reason, Religion, Rights, Science, Slavery, and Jefferson's signature—that capture the broad scope of Jefferson's ideas. As a visitor steps near a word, projected letters gather in phrases at his or her feet, and then assemble into a full quotation on an adjacent wall. From this dynamic beginning, visitors enter the adjacent galleries.

**Monticello: Thomas Jefferson Visitor Center**  
***Thomas Jefferson and 'the Boisterous Sea of Liberty'***

Thomas Jefferson Foundation  
 Charlottesville, Virginia



*The curved collage of screens is mounted on a layered structure that nestles tight to the wall. For servicing, each of the three layers of screens and wiring harnesses pivots out from a single column.*

In 1820, Jefferson wrote to Richard Rush that “the boisterous sea of liberty is never without a wave.” As part of the master plan for the exhibitions it was determined that the larger first floor gallery—visible from the courtyard—was the best location for a dynamic presentation on the development and ongoing influence of Jefferson’s core ideas about liberty, and that they should be conveyed in the undulating spirit of Jefferson’s precept. *Thomas Jefferson and ‘the Boisterous Sea of Liberty,’* a dramatic 21-LCD screen presentation, carries a large-scale narrative on the two upper rows and interactive details on the seven lower touch screens.

Small Design Firm, Inc., led by David Small, was the media designer for this innovative presentation. Curator Susan Stein, assisted by Sara Devine and Christa Dierksheide, set the intellectual tenor and gathered the images and quotes. Robert Staples designed the structure and coordinated technical issues, while Barbara Fahs Charles worked with the media and curatorial teams on design approach and continuity with the other exhibitions.

*The high-tech exhibits take some getting used to, but at least they are aimed well above the eighth-grade level to which most American museums aspire. There is something for everybody: In one room, I watched a Muslim woman reading about Jefferson’s Virginia Statute for Religious Freedom on one wall while some children gleefully stamped on the floor to make Jeffersonian quotations appear on the wall opposite.*

—Anne Applebaum, *The Washington Post*



# Monticello: Thomas Jefferson Visitor Center

## *Making Monticello: Jefferson's 'Essay in Architecture'*

Thomas Jefferson Foundation  
Charlottesville, Virginia



Interpretive elements examine the innovations of the second Monticello.



A transverse model conveys the complexity of Jefferson's design.



A video animation shows the evolution of Monticello.

*Monticello, as one exhibition here deftly demonstrates by tracing its evolution and construction, is really Monticello II, a re-envisioning of the entire home, whose main structure was already in place when Jefferson went to Europe in 1784 and had his eyes opened to new possibilities in design.*

—Edward Rothstein, *The New York Times*

*Making Monticello* tells the story of the inspiration, design, and building of Thomas Jefferson's landmark home. Original artifacts and documents, models, video, and interpretive panels are woven into a continuous thread, leading the visitor through Jefferson's early study of Palladian architectural theory; the design and building of the first Monticello; and its subsequent rebuilding following Jefferson's immersion in the neoclassical architecture of France.

Staples & Charles developed numerous plans and approaches in the process of sifting and refining the wealth of resources developed over years of exploration of the house and the historic record by curators William L. Beiswanger and Robert L. Self. The result is a richly textured exhibition that will inform visitors to Monticello for the next three years and then travel to other institutions. "Putting Up & Pulling Down," the delightful animation of the transformation from Monticello I to Monticello II was produced by aMore Perfect Union LLC. The large transverse model of Monticello II was created by RAF Models. Staples & Charles brought both firms to the project and coordinated their work.



## Monticello: Thomas Jefferson Visitor Center *Monticello as Experiment: 'To Try All Things'*

Thomas Jefferson Foundation  
Charlottesville, Virginia

*He called Monticello his “essay in architecture,” and you get the sense that he meant “essay” with its French overtones of something attempted, experimented with, transformed. That is the subject of another exhibition here, which explores Jefferson’s use of Monticello as a social and intellectual laboratory, a realm for experimentation in farming and design.*

—Edward Rothstein  
*The New York Times*

*Houdon’s terra cotta bust of Jefferson stands at the entry to the exhibition.*



*The interactive parlor doors are part of a layered presentation of ways Jefferson applied useful knowledge at Monticello.*



*A Passion for Ordered Knowledge animation.*

*To Try All Things* explores Monticello as Jefferson’s intellectual and social laboratory, a place where he experimented with the newest technologies and scientific ideas to improve efficiency and productivity. It also presents an expansive picture of the many people—male and female, young and old, enslaved and free—who labored at and contributed to Monticello as a working plantation.

The exhibition assembles diverse elements—over 200 artifacts; 15 biographies of key players in the Monticello story; family trees, letters, quotes; interactive units for Jefferson’s biography, his travels, his weather records; a humorous animation of his fastidious recordkeeping; copies of his manuscripts to peruse, and a quarter-scale model of his double-acting parlor doors that open and close—to convey the many avenues of Jefferson’s interests. They are layered in the way historical research comes together, with one piece leading to another, so visitors can develop the ideas in their own minds as they see how the pieces interconnect.

Elizabeth Chew curated the exhibition, working often in parallel with Staples & Charles as content discoveries led to design approaches and design concepts suggested new areas of research. Salvy Raciti of a More Perfect Union produced insightful animations and interactives, while Paul Fritz brought other compelling chip-driven elements to the project. The exhibition was built by Gaston & Wyatt, Inc. and by Gropen, Inc., two Charlottesville firms. For this exhibition, and with the others, Staples & Charles as the lead designer coordinated the exceptional efforts of all players.

## Benjamin Franklin: In Search of a Better World

Benjamin Franklin Tercentenary Commission  
Philadelphia, Pennsylvania

Traveling Exhibition: United States, France



New commissioned works mingle with period art, objects, and ephemera.

Below:  
Eye-catching text panels  
introduce the various aspects  
of Franklin's creative life.



Low-tech interactives invite the viewer to  
participate in Franklin's intellectual pursuits.

The genius of *Benjamin Franklin: In Search of a Better World* is the total integration of objects and ideas, content and presentation. Franklin's story and experiences are conveyed through a careful balance of his own writings, contemporary statements, great documents, objects he owned, and interactive media. The exhibition was shaped through close collaboration by the creative team—curatorial, design, media, fabrication.

Staples & Charles are the designers for the total exhibition and for each of the six venues in the United States and France. For Staples & Charles, the design of *In Search of a Better World* was an intellectual three-dimensional jigsaw puzzle, with continual questions of how best to convey Franklin, in all of his diversity, and how best to engage the visitor.



Hi-tech interactives tell the story of Franklin and his contemporaries  
in their own words. Animation by a More Perfect Union.

*If Franklin were to mount a museum exhibition about himself,  
it might very well resemble—in its variety, intelligence and pleasures—  
“Benjamin Franklin: In Search of a Better World.”*

—Edward Rothstein  
The New York Times



**Classical Galleries**  
**Worlds Intertwined: Etruscans, Greeks & Romans**

University of Pennsylvania Museum of Archaeology and Anthropology  
 Philadelphia, Pennsylvania



*Above:  
 Finds from Diana's Shrine  
 at Nemi are surrounded by  
 a view of their historic setting.*

*Right:  
 The installation of clay lamps  
 was inspired by the multi-armed  
 designs of Roman candelabra.*

*Lower right:  
 An area about Etruscan women.*



The Classical Galleries—featuring the museum's well-documented archaeological collections—investigate the interchange between the Etruscans, Greeks and Romans, allowing visitors to draw parallels, make comparisons and to discover anew how these ancient cultures continue to influence and inspire our world today. With nearly 1000 objects, interactive map, timelines, and audio and video elements, visitors can explore the ancient world at a diversity of levels.

The renovation and reinstallation of this 4,400 sq.ft. suite of galleries will set the standard for the museum's long-term program of up-grading all exhibition areas. Staples & Charles was responsible for the total design, working closely with architects Atkin, Olshin, Lawson-Bell and Associates, and the Mediterranean Section and Exhibition Departments of the museum.



*Simple interactive about linguistics.*



**Imperial Austria:  
Treasures of Art, Arms & Armor from the State of Styria**

The Museum of Fine Arts, Houston  
and the State of Styria, Austria

Traveling Exhibition: United States, Canada, Australia, Austria



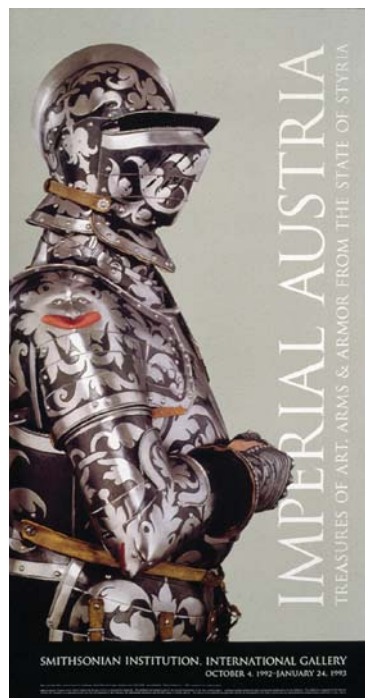
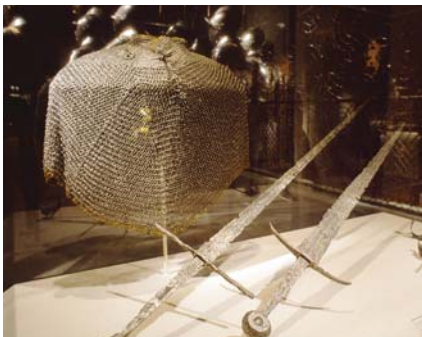
*Marvelously installed and lit,  
this is no boring display of cuirasses  
and helmets in endless rows.  
The central tableau of armed footsoldiers  
is stunning in its theatricality.*

—Leo Schofield,  
Sydney [Australia] Morning Herald

Above: Close-up view of armored troops.

Right: Exhibition poster.

Below: Detail of case with chain mail and swords.



*Imperial Austria* was a traveling exhibition of over 250 works of art, arms, and armor from the Landeszeughaus in Graz, Austria—the largest historic armory in the world. Staples & Charles worked closely with the Museum of Fine Arts, Houston to identify and organize the themes of the exhibition and to decide how the exhibition elements should be presented. The major design challenge of the project was to give life to the armor, positioning masses of troops in ways never before seen in a museum—in ranks of battle, holding pikes, swords and pistols—ready for the attack. Staples & Charles developed the exhibition's overall design vocabulary, creating a kit of parts that could be adapted to the different museum spaces on the show's four-city tour. This included designing the cases, brackets and mounts, graphics, interior banners, brochure, poster, catalogue, and press kit, as well as life-size mannequins for the individual figures and troops of warriors in armored garb. The exhibition was funded in part by the National Endowment for the Arts.



## ***Crossroads of Continents: Cultures of Siberia and Alaska***

National Museum of Natural History  
Smithsonian Institution and the USSR Academy of Sciences

*Traveling Exhibition: United States, Canada*



*Detail of Chukchi mannequin.*

*Seldom have anthropology and archaeology so successfully married art within a single show. . . Handsomely lit and installed masterpieces of carving, basketry and painting will please the connoisseur of Eskimo and Northwest Indian art.*

—Jane Addams Allen, *Washington Times*

*Crossroads of Continents*, a multinational venture between the United States and the Soviet Union, explored the interconnections and complex relationships among the peoples of the North Pacific: the Tlingit, Athapaskan, Aleut, and Eskimo in North America, and the Chukchi, Even, Koryak, and Amur River people in Siberia. Undertaken in the pre-*glasnost* era, the exhibition brought together nearly 600 objects from both countries and was the first jointly researched and curated Soviet-American exhibition.



*Entrance hall with bilingual banners and mannequins.*

Staples & Charles worked closely with the American and Soviet curatorial teams, led respectively by William Fitzhugh and Sergei Aruntinov, to design the exhibition for travel to six North American museums. The 10,000-square-foot exhibition was to have traveled to four museums in Russia, but its schedule was curtailed due to political instability. Staples & Charles designed cases to provide complementary housing for the many objects on display as well as for ease of maintenance and travel. Throughout the exhibition, major graphic elements were presented in both English and Russian, and a limited color palette was chosen to reflect the cool, barren environment of the American and Siberian Arctic. Mannequins were custom designed to represent the region's different ethnic groups, with faces cast from historic life masks. Staples & Charles also designed the exhibition poster, brochure, and invitation.

## The Sixth Floor Museum

Dallas County Historical Foundation  
Dallas, Texas

*Permanent Exhibition*

*Excellent! As one who took part in covering the story, I admire what has been done here.*  
—Edwin Newman, inscribed in the memory book



*Detail of wall system and adjacent audiovisual theater.*



*Visitors reading memory books.*

*Many visitors described their tour of the exhibit as evoking deep emotional feelings, and one woman cried.*

—The New York Times

The sixth floor of the former Texas School Book Depository, now the Dallas County Administrative Building, has been preserved and transformed into an exhibition that examines the death of President John F. Kennedy within the context of American cultural history. The 10,000-square-foot exhibition—which contains nearly 400 historic photographs, six film presentations, artifacts and interpretive displays—documents the events of November 22, 1963, the findings of the investigations that followed, and the historical legacy of an international tragedy.

As the exhibition designer, Staples & Charles worked closely with the restoration architect and the graphic designer to preserve the mood and fabric of the old warehouse building and develop an appropriate space for a public exhibition. Staples & Charles also worked closely with the curator to develop the content and themes of the exhibition.

At the end of the exhibition, visitors are asked to write their comments in memory books. Opened to the public in 1989, The Sixth Floor continues to be extremely well received, reflected not only in numbers of visitors, but in their thoughtful and positive response to the presentation of a sensitive and controversial moment in American history.

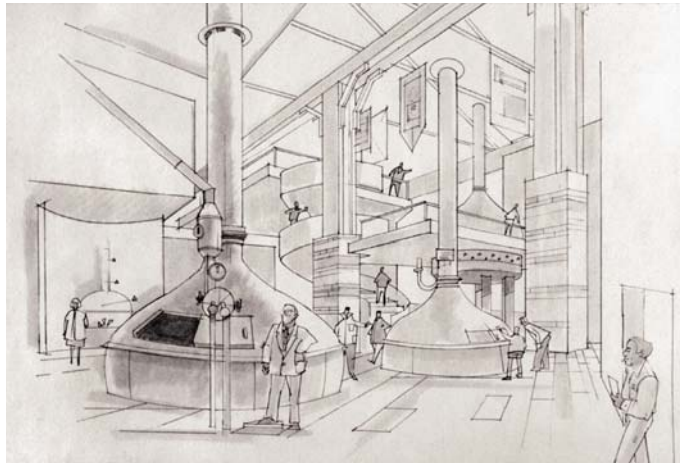


## South African Breweries Centenary Centre

South African Breweries Ltd.  
Johannesburg, South Africa



*Brewing Hall.*



*Concept sketch for Brewing Hall.*



*Exterior building signage.*

To celebrate its 100th anniversary in 1995, South African Breweries Ltd. (SAB) decided to build a 38,000-square-foot public pavilion in downtown Johannesburg's emerging cultural precinct. One of South Africa's oldest businesses, SAB (now SAB/Miller) is one of the leading brewers worldwide.

Staples & Charles worked closely with SAB to develop a pavilion and exhibitions that would reflect the company's motto—"making beer, making friends." Theatrical settings with audio elements and a puppet show help visitors trace the history of brewing from ancient times to the arrival of European brewing traditions in Africa and the formation of SAB in 1895. A specially created greenhouse introduces the ingredients that go into making beer, and state-of the-art audiovisual programs explain the modern brewing process, introduce current products, and allow visitors to review the distinct personalities and advertisements associated with SAB's beers.

Staples & Charles provided all research, writing, and design for the exhibition, graphics, and brochure; designed the interior and exterior signage; and coordinated project development and management with the architect, fabricators, and audiovisual consultants. President Nelson Mandela opened the Centre to the public on May 15, 1995.

## South African Breweries Centenary Centre

South African Breweries Ltd.  
Johannesburg, South Africa



Left:  
Visitor entrance hall.

Below:  
Scrim and seating for audio-visual presentation (foreground)  
and case of African brewing implements (background).



Detail of mechanized puppet show.





## The World of Coca-Cola

The Coca-Cola Company  
Atlanta, Georgia

*Among the dozens of consultants who contributed to the pavilion experience, foremost credit goes to exhibit designers Barbara Charles and Bob Staples.*

*—Roberto Goizueta, Chairman, The Coca-Cola Company*



*"The Bottling Fantasy," a kinetic sculpture.*



*One of several cases with Coca-Cola memorabilia.*

Staples & Charles worked with The Coca-Cola Company for nearly 13 years to develop the first *World of Coca-Cola*—a \$15 million 45,000-square-foot public pavilion about the world's most popular soft drink. Opened in 1990, adjacent to underground Atlanta, the center successfully mingles innovation and entertainment with memorabilia and nostalgia. Throughout the three-story pavilion, the company's extensive collection of advertising is displayed. Staples & Charles was responsible for the content and design of the exhibition areas and for the interior graphics and signage throughout the pavilion. Staples & Charles also worked closely with the architects to assure that the public areas met exhibition and traffic flow needs.



*Interactive audiovisual kiosks.*



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**Professional Experience****Designer and Principal, Staples & Charles Ltd  
1973–present**

Robert Staples is the senior three-dimensional designer at Staples & Charles. He designs or supervises the design of all exhibition structures and furnishings, supervises fabrication, and is responsible for any physical modification of existing spaces, as well as collaborating with architects on new buildings.

*For specific projects, see Staples & Charles project list.*

**Designer, Office of Charles & Ray Eames  
Los Angeles, California**

Significant projects include:

*The World of Franklin and Jefferson*  
United States Information Agency  
Traveling Exhibition

*Moveable Feasts and Changing Calendars*  
*Copernicus*  
*Fibonacci*  
All for IBM, New York, New York

*A Computer Perspective*, IBM, New York, New York

*Computer Presentation Center*, IBM, Washington DC

*Photography and the City*, Smithsonian Institution

*Furniture Showrooms for Herman Miller*  
Los Angeles, California

*Jawaharlal Nehru, His Life and Times*  
Traveling exhibition for the Government of India

*IBM Pavilion, New York World's Fair*  
Flushing Meadows, New York

*Mathematica*  
California Museum of Science and Industry,  
Los Angeles, and Museum of Science and Industry, Chicago

Furniture development for Herman Miller:  
Segmented Table System  
School Seating  
Tandem Seating  
Aluminum Group

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**Education**

Industrial Design studies  
University of Southern California

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**Technical Patents assigned to Herman Miller, Inc.**

3,236,485 Furniture Base (segmented table base)  
3,230,005 Multi-seating Assembly (school seating)

**Co-patented with Charles Eames:**

3,226,071 Tandem Seating (airport seating)  
3,114,575 School Seating

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**Honors**

Fellow, Chartered Society of Designers, UK  
Maurice Rickards Medal, Ephemera Society of America

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**Consultant**

*The State Museum of the Political History of Russia*,  
St. Petersburg.  
Consultant for core exhibition, 2004–2008

*Small Museums of Russia Seminars* to create  
a collaborative exhibition from 30 Russian museums,  
and to develop exhibition planning skills. Organized by  
the State Russian Museum and the Fund for Arts & Culture.  
St. Petersburg, Russia  
Seminar leader, 2003

*Mekong Lifeways: A Training and Capacity Building Program*  
of the Smithsonian Center for Folklife and Cultural Heritage,  
in collaboration with the Vietnam Museum of Ethnology and  
An Giang University.  
Hanoi and An Giang, Viet Nam.  
Trainer for exhibition planning and design, 2002–2003

*Ha Long Bay World Heritage Site*  
Ha Long Bay Management Department, Viet Nam  
Interpretive planning and architectural programming, 2000

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**Selected Publications/Presentations—Museums and Design**

"Robert Staples," in Marilyn Newhart: *The Story of Eames Furniture* (Gestalten, Berlin, 2010) vol 1, pp192-197

"Staples & Charles," in Jan Lorenc et al: *What is Exhibition Design?* (RotoVision, Mies, Switzerland, 2007) pp100-101, 244-249

"Constraints & Opportunities: How Exhibition Designs Evolve," University of Maryland Baltimore County, InterArts Series & Visiting Artist Lecture Series. With Barbara Fahs Charles (April 2012)

"Office of Charles Eames," University of North Carolina at Greensboro. With Barbara Fahs Charles (February 2011)

"Designing at the Eames Office," Food for Thought conference, Center for Design Innovation, Winston-Salem, NC (October 2010)



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e-mail: bcharles@staplesandcharles.com

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## Professional Experience

### **Designer and Principal, Staples & Charles Ltd 1973–present**

Barbara Fahs Charles works closely with clients on the concept and content of museums and exhibitions and how best to integrate these ideas with the architectural and design elements. As projects move forward, Ms. Charles coordinates graphics and text and is the primary person responsible for audiovisual components. When Staples & Charles acts as both curator and designer, Ms. Charles is the curator.

*For specific projects, see Staples & Charles project list.*

### **Self-employed**

Significant projects include:

*Soviet Union Arts and Crafts in Ancient Times & Today*  
Traveling exhibition produced by the USSR  
*Collaboration with the Russian designer and supervision of installation at each site*

*A Children's World: The Sears Roebuck and Co. Collection of Antique Toys*, National Museum of American History, Smithsonian Institution  
*Exhibition design and production*

### **Researcher, Office of Charles & Ray Eames**

Significant projects include:

*A Computer Perspective*, IBM, New York, New York  
*Computer Presentation Center*, IBM, Washington DC  
*Photography and the City*, Smithsonian Institution

### **Costumier**

Stratford Shakespearean Festival, Stratford, Canada  
Charles Playhouse, Boston, Massachusetts  
Haiyuza Gekijo, Tokyo, Japan

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## Education

Bachelor of Arts, Oberlin College  
Printmaking studies, Ohio State University  
German language studies

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## Honors

Fellow, Chartered Society of Designers, UK  
Fellow, Salzburg Seminar  
Maurice Rickards Medal, Ephemera Society of America

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## Consultant

*Eisenhower Memorial*, Washington, DC.  
Design Excellence Evaluation Board, 2008–09

*The State Museum of the Political History of Russia*, St. Petersburg. Consultant for core exhibition, 2004–2008

*Small Museums of Russia Seminars* to create a collaborative exhibition from 30 Russian museums, and to develop exhibition planning skills. Organized by the State Russian Museum and the Fund for Arts & Culture, St. Petersburg, Russia.  
Seminar leader, 2002–2003

*Mekong Lifeways: A Training and Capacity Building Program* of the Smithsonian Center for Folklife and Cultural Heritage, in collaboration with the Vietnam Museum of Ethnology and An Giang University.  
Hanoi and An Giang, Viet Nam.  
Trainer for exhibition planning and design, 2002–2003

*Ha Long Bay World Heritage Site*,  
Ha Long Bay Management Department, Viet Nam.  
Interpretive planning and architectural programming, 2000

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## Selected Publications/Presentations—Museums and Design

"First Person: Museum planner/designer Barbara Fahs Charles," interview by Amanda Long, *Washington Post*, 7.28.2013

"Constraints & Opportunities: How Exhibition Designs Evolve," University of Maryland Baltimore County, InterArts Series & Visiting Artist Lecture Series. With Robert Staples (April 2012)

"Outing Ephemera: Once Out of the Closet, Where Does it Go?," CCAHA Conference: Out of the Ordinary: Preserving Paper-Based Ephemera (June 2011, May 2013)

"Office of Charles Eames," University of North Carolina at Greensboro. With Robert Staples (February 2011)

"Ephemera and Exhibition Design: Benjamin Franklin: In Search of a Better World," *The Ephemera Journal*, Vol II, 2005

"Exhibition as Dance: An Exercise in Creative Partnering," *American Studies International*, Vol. XLII, June–October 2004

"Typography as Transmitter," in *Working with Type: Exhibitions*, Rotovision SA, Switzerland, 2000

"Exhibition: Theatre of the Inanimate," *Mimundus 9 Österreichisches Theater Museum*, 1997

"The Sixth Floor: An Exercise in Balance," *Museum News*, September/October 1992

"Designing 'Imperial Austria: Treasures of Art, Arms and Armor from the State of Styria,'" *Landesmuseum Joanneum Jahresbericht 1991*, Graz, 1992

"Exhibition as (Art) Form" in *Past Meets Present*, Smithsonian Institution Press, 1987

"Firsthand: Display's the Thing" *Washington Post*, 2.14.1985





**Jared Arp**  
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tel: 202-543-5738  
e-mail: jaredarp@gmail.com

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## Professional Experience

### **Designer, Staples & Charles Ltd** **2008–present**

Jared Arp is a project designer at Staples & Charles. He designs exhibition structures and furnishings and supervises fabrication, as well as coordinating with media elements in exhibitions.

*American Revolution on the Frontier*  
Missouri Historical Museum, St. Louis, MO  
(schematic design)

*Art of East Asia*  
San Diego Museum of Art, San Diego, CA  
*Design of three-dimensional elements*  
Opened 2013

Monticello  
Thomas Jefferson Foundation, Charlottesville, VA  
*Mulberry Row*  
*Design of interpretive elements*  
Opened 2012

Stratford Hall  
Robert E. Lee Memorial Association  
Stratford, VA  
*Design of interactives and interpretive elements in the Southwest Building and in the Slave Quarters*  
Opened 2010

Monticello  
Thomas Jefferson Foundation, Charlottesville, VA  
*Crossroads*  
*Design of interactives and interpretive elements in the central area of the Dependences*  
Opened 2010

*Gallery of Islamic Art*  
Detroit Institute of Arts, Detroit, MI  
*Design detailing of new gallery architectural treatments and cases; review of fabrication*  
Opened 2010

Monticello  
Thomas Jefferson Foundation, Charlottesville, VA  
Thomas Jefferson Visitor Center  
*Design detailing of exhibition elements; recreation of Jefferson's mill*  
Opened 2009

### **Designer and Lead Fabricator** **Designed Environments, Inc.** **Denver, CO** **2006–2008**

Operated a multilevel construction and landscape company, providing custom design, home remodeling, and installation of indoor and outdoor living spaces.

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## Internship

### **Rebuilding Together Metro Denver** **Glendale, CO** **2008**

Designed and conducted interviews to aid in the assessment of home rehabilitation and specific home safety of aging and disabled homeowners.

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## Education

Bachelor of Science in Industrial Design, *cum laude*  
Metropolitan State College of Denver  
Denver, CO  
2008

Associate of Arts  
Front Range Community College  
Westminster, CO  
2005

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## Professional Affiliation

Industrial Design Society of America

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## Project list

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*Staples & Charles has had the privilege to provide museum planning, interpretive planning, exhibition development and design, and environment signage for a diversity of projects. We often work in close coordination with architects on new museum buildings and adaptive renovation of historic buildings for museum purposes.*

### Museums and Visitor Centers

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*Collaboration with architects, conceptual planning, exhibition design, interior design, environmental signage*

#### Old Salem Museums & Gardens

Winston-Salem, North Carolina  
*Interpretive planning to transform the student and visitor experience at two buildings:*  
1794 Boys School (current);  
1802 Doctors' House (current)

#### Yale Center for British Art

New Haven, Connecticut  
*Consultant for Refurbishment Projects*  
(current)

#### Monticello

Thomas Jefferson Foundation  
Charlottesville, Virginia  
*Ongoing program of interpretation:*  
Mulberry Row (opened 2012);  
Thomas Jefferson Visitor Center (opened 2009);  
Dependencies (phased 2003 through 2012);  
Jefferson's 'Indian Hall' (opened 2002);  
*Interpretive Program for the Visitor Experience at Monticello report* (2000)

#### Detroit Institute of Arts

Detroit, Michigan  
*Reinstallation of permanent galleries*, opened 2007;  
Islamic Art Gallery, opened 2010

#### Stratford Hall

Robert E. Lee Memorial Association, Stratford, Virginia  
*Interpretive graphics and exhibits*  
opened 2010

#### Yale University Art Gallery

New Haven, Connecticut  
*Kahn Building Reinstallation*  
opened 2006

#### Class of 1956 Walkway

United States Military Academy  
West Point, New York  
opened 2006

#### Reynolda House, Museum of American Art

Winston-Salem, North Carolina  
*Interpretive design and wayfinding*  
opened 2005

#### The Toy Museum at Old Salem

Old Salem, Inc  
Winston-Salem, North Carolina  
2002–2010

#### Hillwood Museum & Gardens

Washington DC  
*Interpretive design and wayfinding*  
opened 2000

#### Joslyn Art Museum

Omaha, Nebraska  
*Design of major exhibitions, 1998–2004;*  
*reinstallation of permanent collection*  
opened 2000

#### Women In Military Service For America Memorial

Arlington, Virginia  
opened 1997; *ongoing projects*

#### World of Coffee

Vienna, Austria  
*Conceptual plan*, 1998

#### The World of Coca-Cola Las Vegas

The Coca-Cola Company  
Las Vegas, Nevada  
open 1997–2000

#### Brookgreen Gardens

Murrell's Inlet, South Carolina  
*Design of galleries for sculpture and other projects*  
opened 1998

#### South African Breweries Centenary Centre

Johannesburg, South Africa  
opened 1995

#### The World of Coca-Cola

Atlanta, Georgia  
1990–2007

#### The Sixth Floor Museum

Dallas, Texas  
opened 1989

#### Museum of American Political Life

University of Hartford  
West Hartford, Connecticut  
1989–2000

#### Danny Thomas–ALSAC Pavilion

St. Jude Children's Research Hospital  
Memphis, Tennessee  
opened 1985

#### Richard Nixon Library

Yorba Linda, California  
*Conceptual plan*, 1983

#### Gerald R. Ford Museum

Grand Rapids, Michigan  
1981–1996



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**Exhibitions**

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*Interpretive planning and design  
through final installation*

**Art of East Asia Galleries**

San Diego Museum of Art  
San Diego, California  
opened 2013

**American Revolution on the Frontier**

Missouri History Museum  
St. Louis, Missouri  
*Schematic design*, 2013

**Montpelier Train Depot: In the Time of Segregation**

The Montpelier Foundation  
Orange, Virginia  
opened 2010

**Pre-Raphaelite Collection Reinstallation**

Delaware Art Museum  
Wilmington, Delaware  
opened 2007

**"I have sampled this life" —Mark Twain**

The Mark Twain House & Museum  
Hartford, Connecticut  
opened 2003

**Classical Galleries**

University of Pennsylvania Museum  
of Archaeology and Anthropology  
Philadelphia, Pennsylvania  
opened 2003

**First Peoples Hall**

Canadian Museum of Civilization  
Hull, Quebec  
*Master design*, opened 2003

**Cotton Fields to Skyscrapers:****Charlotte and the Carolina Piedmont**

Levine Museum of the New South  
Charlotte, North Carolina  
opened 2001

**The Pleasure of Your Company:****Presidential China 1789–1999**

The Gallery at Old Salem  
Winston-Salem, North Carolina  
1999–2000

**Zum Schutz des Landes**

Landeszeughaus, Landesmuseum Joanneum  
Graz, Austria  
opened 1997

**A Thousand Years of Czech Culture:****Riches from the National Museum in Prague**

The Gallery at Old Salem  
Winston-Salem, North Carolina  
1996–1997

**Shaping Traditions: Folk Arts in a Changing South**

Atlanta History Center  
Atlanta, Georgia  
opened 1996

**Eye for Excellence: Masterworks from Winterthur**

Winterthur Museum & Gardens  
Winterthur, Delaware  
1994–1995

**Creating History: The Valentine Family and Museum**

The Valentine  
Richmond, Virginia  
opened 1994

**The Herdons: Style and Substance of  
the Black Upper Class in Atlanta, 1880–1930**

The Herndon Home and Atlanta History Center  
Atlanta, Georgia  
1993–1994

**Feet First: The Scholl Story**

Scholl College of Podiatric Medicine  
North Chicago, Illinois  
opened 1993

**New World of Wonders****and other exhibitions**

Folger Shakespeare Library  
Washington DC  
1992–1994

**Possible Dreams: Popular Mechanics  
and America's Enthusiasm for Technology**

Henry Ford Museum & Greenfield Village  
Dearborn, Michigan  
1992–1994

**Peru: A Legend in Silver**

Inter-American Development Bank  
Washington DC  
1992–1993

**Where Liberty Dwells, There is My Country**

US Pavilion, Expo '92  
Seville, Spain  
1992

**Living Marine Ecosystems**

National Museum of Natural History  
Smithsonian Institution, Washington DC  
*Conceptual plan*, 1991

**Discovering Martin's Hundred**

Colonial Williamsburg, Virginia  
1991–2003

**Imperial Life in the Qing Dynasty: Treasures  
from the Shenyang Palace Museum of China**

Empress Place  
Republic of Singapore  
1989–1990

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***A necessary fence . . .***

Commission on the Bicentennial  
of the United States Senate  
Washington DC  
1989

***We the People: Creating a New Nation, 1765–1820***

Chicago Historical Society  
Chicago, Illinois  
opened 1987

***Rational Delight: The World of Eames***

Library of Congress  
Washington DC  
*Conceptual plan*, 1987

***The Cut of the Cloth***

Winterthur Museum & Gardens  
Winterthur, Delaware  
1985

***Rembrandt Peale, 1779–1860***

Historical Society of Pennsylvania  
Philadelphia, Pennsylvania  
1985

***Stone by Stone***

Washington National Cathedral  
Washington DC  
opened 1984

***Recent America and The Archives at 50***

National Archives  
Washington DC  
1984

***To Unite in Fellowship:******Celebrating the 125th Anniversary of the AIA***

The Octagon  
Washington DC  
1982

***Chicago History Galleries***

Chicago Historical Society  
Chicago, Illinois  
1979–1999

***Chicago Ceramics & Glass***

Chicago Historical Society  
Chicago, Illinois  
1979–1980

***Aspects of Art & Science***

National Museum of American History  
Smithsonian Institution  
Washington DC  
1978

***Chicago Metalsmiths***

Chicago Historical Society  
Chicago, Illinois  
1977

***The Federal City: Plans & Realities***

Smithsonian Institution  
Washington DC  
1976–1986

***Chicago: Creating New Traditions***

Chicago Historical Society  
Chicago, Illinois  
1976–1977

***America on Stage: 200 Years of Performing Arts***

Kennedy Center for the Performing Arts  
Washington DC  
1976

***We the People: Americans and their Government***

National Museum of American History  
Smithsonian Institution  
Washington DC  
1975–1987

***Traveling Exhibitions***

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*Interpretive planning and design  
for multiple venues in USA and abroad*

***Benjamin Franklin: In Search of a Better World***

Organized by the Benjamin Franklin Tercentenary  
Philadelphia, Pennsylvania  
2005–2008 (US and France)

***Enterprising Women: 250 Years of American Business***

Organized by Radcliffe Institute for Advanced Study at  
Harvard University and the National Heritage Museum  
2002–2004

***Palace of Gold & Light:******Treasures from the Topkapi, Istanbul***

Organized by Palace Arts Foundation  
Washington DC  
2000–2001

***Degas and Little Dancer***

Organized by Joslyn Art Museum  
Omaha, Nebraska  
1998

***American Masters:******Sculpture from Brookgreen Gardens***

Organized by Brookgreen Gardens  
Murrell's Inlet, South Carolina  
1996–1999

***Imperial Austria: Treasures of Art, Arms******& Armor from the State of Styria***

Organized by The Museum of Fine Arts, Houston and the  
State of Styria, Austria  
1992–1993(US), 1995–1996 (Canada),  
1998 (Australia), 2000 (Austria)



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***Handed On: Folk Crafts in Southern Life***

Organized by the Atlanta History Center  
Atlanta, Georgia  
1993–1996

***Beyond the Java Sea: Art of Indonesia's Outer Islands***

Organized by the National Museum of Natural History,  
Smithsonian Institution  
1990–1992 (US), 1993–1994 (Netherlands and Australia)

***Crossroads of Continents: Cultures of Siberia & Alaska***

Organized by the National Museum of Natural History,  
Smithsonian Institution and the USSR Academy  
of Sciences  
1988–1992 (US and Canada)

***William Wordsworth and the Age of English Romanticism***

Organized by Rutgers University and  
the Wordsworth Heritage Trust, UK  
1987–1988

***Palms and Pomegranates:******Traditional Dress of Saudi Arabia***

Organized for the Haifa Faisal Collection of Saudi Arabian  
Traditional Arts  
1987–1989

***Magna Carta***

Organized for The Perot Group  
with the National Archives  
1985–1996

***Niagara: Two Centuries of Changing Attitudes, 1697–1901***

Organized by the Corcoran Gallery of Art  
Washington DC  
1985–1986

***Views of a Vanishing Frontier***

Organized by the Joslyn Art Museum  
Omaha, Nebraska  
1984–1985

***The American Cowboy***

Organized by the Library of Congress, Washington DC  
1983–1984 (US and Canada)

***Renaissance of Islam: Art of the Mamluks***

Organized by SITES, Smithsonian Institution  
1981–1983

***Puppets: Art & Entertainment***

Organized by Puppeteers of America, Inc.  
1980–1982

***Sringar***

Organized by Air India and SITES,  
Smithsonian Institution  
1977–1978

*FINIS*



Lotte Lenya