

Episode #1 Show Notes: How to Create a Gallery Wall

Well, I've done it! My first podcast! I don't know why I didn't jump into podcasting earlier. I have loved radio shows all my life, even though by the time I was born no one had really listened to them much for decades. Now, in this technologically advanced age, radio shows are back in vogue. Who would have ever guessed? I rarely watch TV anymore; it's podcasts for me now. They allow me to follow a story while multi-tasking, *they put me to sleep* (which was an unexpected discovery), and they help me exercise my imagination. That's the part I always liked as a kid: the ability to imagine what the people on the shows looked like, how the set was arranged, how the sound effects were generated. The people on the radio shows always seemed much farther away than the people on television, and for that reason, I always felt that radio shows were a bit exotic and mysterious. Anyway, now here I am, creating a radio show of my own. I've thought about doing this for years, and now I've jumped into the fray too late; *everyone* is doing a podcast now. Why do we hesitate when that little voice in our heads prompts us to take a step? Well, better late than never, I guess. But (note to self) next time, hop-to.

~ Jennifer Passariello, Circa 19xx

Part 1: 20th Century Dog Prints

I'm creating a gallery wall in the living room of my Springfield, Missouri house. My theme: 20th Century Dog prints. My gallery features these three well known dog illustrators:

A. Diana Thorne (1894 or 1895-1963)

1. Born Ann Woursell in Odessa, Russia; moved with her family to the United States in 1920 after having lived in Canada, Germany, and England
2. First etching, *Rollin' Home* (1926) was of a young girl on roller skates being pulled by a dog running at full speed
3. Began commercial artwork in New York City in 1929, and her first gallery showing was that year
4. Author/illustrator of over 40 books and illustrator of 50
5. Illustrated some of the most famous dogs in America, including Franklin D. Roosevelt's Scottie dog, Fala, and Admiral Richard E. Byrd's terrier, Igloo
6. Became the art director of the John C. Winston Company in 1944. The company published several of her most popular illustrated children's books
7. Was most active in the 1920s through the 1940s
8. Lived a life of intrigue; from DianaThorne.com:

“In her private life, she was known as Mrs. Arthur North, claiming to reside at times in Boston, Massachusetts, Philadelphia, Pennsylvania or Connecticut. (The pseudonym Thorne originated from an anagram of the name North.) There is evidence that Arthur North was actually an alias of artist Carton Moore-Park (1877-1956). This ruse allowed Thorne and Moore-Park to present themselves as a married couple, even though Moore-Park was already married. Frequently, biographies of the artist are filled with inaccuracies supplied by Thorne herself, such as referring to her father as a Scotsman or claiming to be Canadian born, which served to conceal the true details of her past.”

9. Institutionalized in 1962 for mental illness, living in Bellevue Hospital in New York City until she died.

B. Lucy “Mac” Dawson (1870-1954)

1. British illustrator known for paintings and etchings of dogs
2. Her commercial work included illustrations and paintings for playing cards and postcards
3. She accepted commissions by individuals, most notably the Royal Family. She painted the Queen Mother's favorite corgi, Dookie, whose portrait was later reproduced as a Christmas card. (Source: Harper Collins Publishers)
4. Her books included *Dogs As I See Them* (1936), *Dogs Rough and Smooth* (1937), *The Runaways* (1938), and *Lucy Dawson's Dog Book* (1939).

C. Cecil Aldin (1870-1935)

1. British illustrator known for paintings and sketches of animals, village scenes, and sports
2. He sold his first illustration in 1890, followed by the sale of a dog show picture in 1891
3. He rented a studio in Chelsea in 1892 and would often draw in the London Zoological Gardens
4. Was commissioned to illustrate the serialization of Rudyard Kipling's *The Jungle Book* in the magazine *The Pall Mall Budget* in 1894. This was followed by much book and magazine illustrative work in the early 20th century
5. His book *Sleeping Partners*, a series of pastel portraits of his dogs lying on a couch
6. His favorite model was Cracker, a bull terrier with a dark patch over one eye
7. After WW I he organized dog and pony shows
8. In his final years he produced some of his best work, as featured in *The Bunch Book*, by James Douglas, about a Sealyham terrier named Bunch



Diana Thorne
The Inconsolable (1935)



Lucy “Mac” Dawson
Timothy (1937)



Cecil Aldin
Repose

Part 2: How to Do a Gallery Wall

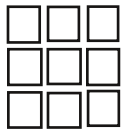
My interest in creating a gallery wall prompted me to do some research on the best ways to do it. I ended up pretty dissatisfied with the direction provided via Google, so I decided to create my own guide. What I came up with is presented below.

What is a *gallery wall*? In this context a gallery wall is a dense arrangement of pictures. Often gallery walls are found along staircases or above a sofa. The irony of the name is that in a typical art gallery pieces are *not* arranged in clusters as you find in home décor; rather, each piece is usually surrounded by ample whitespace devoid of anything that might distract from the featured artwork.

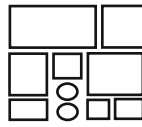
- Step 1: Determine what kind of story you want to tell.
 - Color story – featuring pictures with a shared color palette, such as black and white, shades of blue, etc.
 - Theme story – featuring pictures with shared subject matter, such as dogs, beach scenes, farm houses, etc.
 - Narrative story – featuring pictures that show a progression in time, such as kids’ growth, the start to end of a vacation, etc.
 - Curated collection/life story – featuring pictures collected or snapped over time
- Step 2: Choose the framing scheme.
 - Uniform – all pictures have the same frame; this can create a common thread if the pictures themselves are very different
 - Complementary – 2 or 3 frame styles are used, but those styles are specifically chosen to coordinate with each other
 - Eclectic – each frame is different
- Step 3: Arrange pictures on the floor

If you really want to be meticulous about your arrangement, you can do what I had originally planned, which was to arrange my pictures on top of large craft paper sheets taped together. Once I had an arrangement I liked, I had intended to trace the placement of the pictures on the paper, then tape to the wall as a guide. But, in the end, that all just seemed like a big hassle, so I just arranged the pictures on the floor, then eye-balled it when transfer my design idea to my wall.

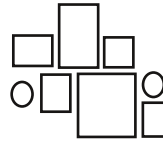
 - Grid – pictures are arranged in rows and/or columns
 - Tetris – pictures of different sizes are arranged both horizontally and vertically at equal distances from each other (visualize the old Tetris game, where blocks of different shapes were fitted together)
 - Cloud – pictures are different sizes are arranged similarly to a word cloud
 - Defined shape – pictures are arranged to follow architectural lines, such as angled ceilings or stair ways



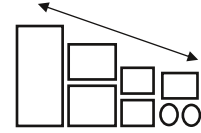
Grid



Tetris



Cloud



Defined Shape

- Step 4: Hang pictures on the wall

If the weight of your pictures allow, I suggest using the Velcro adjustable no-hole hanging kits rather than nails. When I hang pictures—even simple arrangements—I always anticipate do-overs. Nothing is worse than having a visible nail hole in the middle of your gallery, and filling and painting over nail holes is a hassle.

Part 3: My Favorite Thing This Week

TUL notebooks are awesome. You can get the TUL system at Office Max. I always keep a notebook on hand to capture quotes, ideas, Scripture passages, observations, snippets of poems, etc., but the TUL system is better than an ordinary notebook because 1) it's flatter, and 2) it's fully configurable. I have two: one I keep at work and one I keep on my nightstand at home.