

SHERLOCK HOLMES
and the
Clocktower Mystery

4,000 SQ. FT.
EXHIBIT FLOORPLAN

Set 8:
**CONAN DOYLE'S
STUDY**



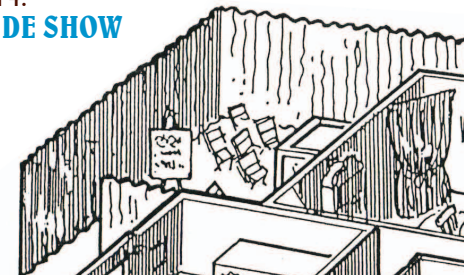
Set 7:
OPIUM DEN



Set 5:
SEANCE ROOM

Set 6:
DOCK

Set 4:
SIDE SHOW



Set 3:
**LODGING
HOUSE**



Set 1:
CLOCKTOWER

Set 2:
CARETAKER ROOM

Drawing does not show Clue Panels, Cheat Books and "Chapter" Panels for each set. These would be mounted on outside walls.

The floorplan shown is an example. The exhibit layout will change according to your institution's exhibit space.

For additional information, visit our web site:
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Notes on set layout:

Sherlock Holmes and the Clocktower Mystery's sets (not all are rooms) are modular and can be arranged in any manner necessary to comply with the museum's available display space and floor plan. They do however have to be sequential with the first set being the Clocktower and the last set the study.

The set sizes are:

1. **Clocktower** (12' X 20')
This is where the crime took place. The area has been roped off to preserve the evidence. The public does not enter into this room but looks into the set from the cut out corner as shown in the layout.
2. **Caretaker room** (10' X 12')
3. **Lodging house** (10' X 8')
4. **Side Show**
This set is very flexible and can be made any size. Canvas curtains enclose the area (12' X 10') but some museums increased the size to measure 20' X 15' to fill unused space.
5. **Séance room** (12' X 14')
6. **Dock/Harbor**
This set can also be made to fit whatever space is available, preferably at the end of a corridor to separate the more upscale Baroness residence from the dark and somewhat scary harbor scene with its smells of hemp, fish, and tar. The distant sounds of ship's horns help make this scene come alive.
7. **Opium Den** (8' X 9')
Public does not enter this room but looks inside through slots in the door to look for clues.
8. **Conan Doyle's study**
The sets include two of the four walls that are needed for this room. The other two walls need to be museum existing or temporary walls. Another possibility is to use an existing room in the museum as the study. Any meeting room or other space can be used for this set. It should be located close to the rest of the exhibit but not necessarily as part of the rest. A space for the waiting public is very desirable. In one museum this room was downstairs from the rest of the sets and it worked very well.

Additional notes on sets:

- The exhibit requires three to four days to set up and three days to take down. A WonderWorks technician will supervise the set up and take down. A minimum of three museum provided technicians are needed.
- The sets will arrive in one 53' trailer load and will require about two hours to offload (and reload). The sets are “turn-key” and include all tools, walls, doors, windows, furniture, floor rugs, accoutrements, clues, smells, lights and sound to make the exhibit experience.
- The majority of shipping crates are used as props in the exhibit; however there are six crates (approximately 250 sq. ft.) which the museum will need to store through the term of the exhibit.
- The overall mood of the exhibit is intended to be dark and mysterious. The museums display areas outside walls/surfaces should all be painted black. The outside walls of each room are black. The black color, which ties the whole exhibit together, also highlights the brighter colors in some of the rooms and makes the dim lighting in some areas even more effective. The clue and chapter panels are lit with direct lighting, using either the museums track lighting or clip-on lightning which is provided by WonderWorks. The total effect is dark and somber, warmed by the lights from the rooms. Approximately 12 standard electric outlets are needed for lighting and sound systems.
- At the beginning of the Exhibit visitors are given a fold-out (detective guide) with instructions and a pencil to write down notes and suspects in the given spaces. Younger children may need instructions. Most museums have a docent or volunteer meandering through the exhibit, especially during school group tours, to make sure that no one is damaging or removing the exhibit pieces and also to answer visitors questions. Many museums have this person dress in period clothing to further become a part of the visitor experience.
- The exhibit requires a minimum of 3,000 sq. ft. and a maximum of 4,000 sq. ft. of display space. The public needs space to spread out somewhat between the sets. This way they have time and room to read the Chapter Panels and Clue Panels. The Chapter Panels (each containing between 200 to 400 words) require reading, but the type face is quite large and can be read from over six feet away. The Clue panels after each Set can also be studied by several visitors at the same time and they require about one minute each in the beginning when things are more complicated. As one moves through the exhibit, there is less material in these panels.
- There are “Cheat Books” at each set which are intended to provide quick hints.

- There are six different sound tracks located throughout the exhibit. They are: background sounds (barking dogs, hansom cabs, train), Caretakers room (interview), Lodging house (interview) Fairgrounds (interview) Séance room (interview) and Opium den/dock (sounds). The sound tracks in each room give further information through the voices of those being interviewed by Watson and the Scotland Yard Police. These tracks last about 15 to 20 seconds and play an important part in making the rooms come alive.
- The exhibit visitor experience is also enhanced by smells of the various settings (cinnamon, flowers, harbor and tides, incense, etc.)
- The Arthur Conan Doyle session (which takes place in the study with the live actor) requires about fifteen minutes. The Study can accommodate a maximum of approximately 50 people, sitting on chairs and couches, standing along the wall and sitting on the carpets. The room is not too big since it will otherwise lose its intimacy. Visitors usually do not mind any discomfort since the “consultation” is short and very entertaining. The waiting area outside the study should be big enough to hold the next group of visitors who will be going into the next consultation (and who enter as a group approximately every 20 minutes). Some visitors will choose to go back through the exhibit after the consultation to look for clues that they might have missed.
- The visitor flow through the exhibit is directly related to the space available for the public and the space between sets and clues. As in any exhibit, some visitors tend to go through it fast, others very slowly and carefully. Those who go through fast will not solve the mystery and that is the fun of the experience. Solving the mystery requires observation, careful reading and thinking. In general it takes about one hour to complete the exhibit, 45 minutes to go through the first 7 sets and about 15 minutes in the study for the interactive consultation with the actor.