

Charles Pinckney National Historic Site

Exhibit Planning and Design



RESOURCE PACKAGE – LEVEL II

Presented: October 18, 2019

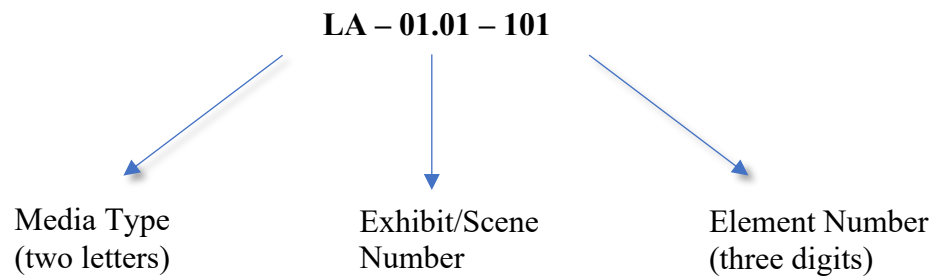
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Resource Package Level II

Introduction and Overview

This Resource Package Level II builds upon the foundation of its predecessor by organizing “the media elements according to specific Scenes and Content Groups that match the corresponding floor plans, sample elevations, and conception renderings” of the Schematic Design II design package. All deliverables have begun to reference these items by their identifying numbers.

Every resource is identified with three elements:



These resources are stored in a FileMaker database, which will continue to be our repository for refining and filling out exhibit content (images, interactives, artifacts, etc.) throughout the ongoing content development efforts.

Content Reports

Schematic Design II

The following items are included in this package:

1. Exhibit List
2. Exhibit Summaries
3. Image Report (Including Thumbnail Images)
4. Accessioned Object Report
5. Custom Elements Report
6. Electronic Programs Report
7. Bibliography

Exhibit List

A list of each exhibit in the exhibition. Please note these are not the intended titles of any labels.

01.00	EXHIBITS INTRODUCTION AND ORIENTATION Exhibit Area
01.01	OUTSIDE INTRODUCTION PANEL Introduction Panel
01.02	EXHIBIT ORIENTATION MAP Tactile Element
01.03	LOWCOUNTRY ROOTS EXHIBIT INTRO Introductory Exhibit
02.00	SITE HISTORY OVERVIEW Exhibit Area
02.01	OVERVIEW TIMELINE OF SITE HISTORY Introductory Exhibit
02.02	EXPLORING THE GROUNDS Tactile Element
02.03	HOW DO WE KNOW THAT? Main Topic
03.00	THE FOUNDING YEARS Soundscape Element
04.00	FORGING IDENTITY AND INGENUITY Exhibit Area
04.01	LOWCOUNTRY INFLUENCES IN THE CONSTITUTION Main Topic
04.02	BROKEN FAMILY TIES Main Topic
04.03	ADAPTING TO NEW ENVIRONMENTS Main Topic

04.04 CONTROL AND SUBVERSION

Main Topic

05.00 A LEGACY OF RESILIENCE

Exhibit Area

05.01 PERSEVERANCE IN THE FACE OF INEQUITY

Main Topic

05.02 LASTING IDEAS IN A CHANGING AMERICA

Main Topic

05.03 LOWCOUNTRY CULTURE TAKES ROOT

Main Topic

06.00 COMMUNITY FEEDBACK STATION

Visitor Generated Feedback Station

Exhibits Summary

A list of each exhibit in the exhibition with descriptions. Please note these are not the intended titles of any labels.

01.00	EXHIBITS INTRODUCTION AND ORIENTATION	Exhibit Area
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This space serves as the main entrance to the Snee Farm building. It includes an outside panel to bring visitors in, a tactile site exhibit map, and an introductory exhibit element.

01.01	OUTSIDE INTRODUCTION PANEL	Introduction Panel
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Graphic Panel located outside the main entrance in the same location as the current panel. Text encourages visitors to come inside and experience the exhibits and includes the NPS arrowhead to further highlight the visitor center within.

01.02	EXHIBIT ORIENTATION MAP	Tactile Element
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An ADA compliant tactile map of the exhibit area helps visitors orient themselves and assess the full exhibits area, in addition to exploring the house layout.

01.03	LOWCOUNTRY ROOTS EXHIBIT INTRO	Introductory Exhibit
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A stylistic introductory structure, planned as a dimensional piece forming a flag, welcomes visitors into the space and provides an overview of the exhibits. As they read the text, visitors are introduced to the exhibit's big idea.

02.00	SITE HISTORY OVERVIEW	Exhibit Area
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The northeast room of the home is used to provide an overview of the site's history. This area includes a sweeping timeline in the northwest corner that covers events relating to the site and its former residents. The center of the room is dominated by an ADA compliant tactile table map of Snee Farm as it appeared at the time of Pinckney, while a window treatment on the east wall provides additional visual cues to the original home's use. The east passageway is repurposed as a double-sided artifact case and interprets archaeology at the site. Quotes and interpretive questions are included on the walls.

02.01 OVERVIEW TIMELINE OF SITE HISTORY**Introductory Exhibit**

The northwest corner of the room includes an introductory panel connected to an overview timeline which covers the site's entire history, including the pre-colonial Native American periods, colonial times, early American history through the Civil War, and to present day. Artifacts, images, and maps, including a tactile map of the transatlantic slave trade, are woven throughout the design and key points in American and world history are also included as relevant to this site and the people who lived and worked here.

02.02 EXPLORING THE GROUNDS**Tactile Element**

The center of the room contains a large, ADA compliant tactile site map of the Snee Farm plantation lands as they appeared during or near Pinckney's time of ownership. Reader rail graphics on either side of the map provide additional interpretation and encourage visitors to begin considering the relationship of space between Euro-Americans and the enslaved Africans/African-Americans. A window treatment on the adjacent wall's window provides an additional visual relating to the site's original use.

02.03 HOW DO WE KNOW THAT?**Main Topic**

This exhibit area is located in southeast corner of the room on a reader rail graphic in front of the East Passageway, which is repurposed as a double-sided artifact case. Text interprets archaeological findings at the space and what they can tell us about the former inhabitants of this site.

03.00 THE FOUNDING YEARS**Soundscape Element**

A scenic graphic mural is shown with alternating images on either side of the hallway showing enslaved persons working at Snee Farm and constitutional debates between Pinckney and others to provide high-level, quick interpretation of the duality between these two stories present throughout the exhibits. Looping sounds are included that may include mosquitos, work songs, snippets of constitutional debates, and others as relevant.

04.00 FORGING IDENTITY AND INGENUITY**Exhibit Area**

This area interprets the founding of the nation and its earliest history through Snee Farm plantation, the Pinckney family, and the men and women who worked here. A central exhibit structure contains the majority of content and interpretation, including images, artifacts, and tactile and interactive elements. Supporting content platforms are located in the southeast corner and on the reverse side of the double-sided artifact case between the two east rooms. Interactive components are used to better connect visitors with the stories. Quotes and interpretive questions are included on the walls and a community participation board allows for visitors to read others' reactions to the story and consider their own thoughts.

04.01 LOWCOUNTRY INFLUENCES IN THE CONSTITUTION**Main Topic**

This area, located on the front face of the main exhibit structure, focuses on the early influences the Lowcountry area had on our nation's founders. The term "founders" is explored in more detail to include the other men, women, and children who also influenced the nation's founding, particularly enslaved persons. Text interprets how their unique experiences in South Carolina's Lowcountry affected the US Constitution and America's founding. Images, the slave tag artifact, maps, quotes, and interpretive questions are also used. An interactive element lets visitors attempt to identify Pinckney ideas in the Constitution. A raised line drawing of Pinckney's signature in the Constitution is used for increased accessibility and to challenge visitors to consider why his records remain and others do not.

04.02 BROKEN FAMILY TIES**Main Topic**

Located on the reverse side of the main structure, content explores the power structures relating to choice, place, and family separations. Text, images, and the slave tag are used to interpret the interconnectivity of plantations established by enslaved persons which did not coincide with property lines and explores the power dynamics of family separations and a lack of choice. This is juxtaposed with Pinckney's own family separations and issues due to politics and how his choices were for political and power reasons.

04.03 ADAPTING TO NEW ENVIRONMENTS**Main Topic**

This exhibit component in the southeast room corner interprets the ways European Americans, Africans, and African Americans adapted to the Lowcountry environment and created a profitable agricultural enterprise. Africans forced to come to the Lowcountry as enslaved persons used their knowledge and skill-sets from their native west African nations to change the physical landscape and successfully grow indigo, rice, and later cotton. Likewise, they became craftsmen in new skills and adapted many of their other practices and traditions for their new environment. An interactive rice trunk component and tactile sweet grass basket further help add interpretation and increase accessibility.

04.04 CONTROL AND SUBVERSION**Main Topic**

Located on the reverse side of the double-sided artifact case in the east passageway, content in this area focuses on reinterpreting the artifacts in the case. Text interprets how these items represented control of the white masters over enslaved persons and are used with images of runaway slave ads to also demonstrate how enslaved persons sought their own freedoms. The building itself is also understood to be a symbol of control and freedom and the strong power dynamic and desire to control black bodies is further understood.

05.00 A LEGACY OF RESILIENCE**Exhibit Area**

This exhibit area, located in the southwest room, focuses on the perseverance and cultural heritage of the Gullah Geechee people and examines the lasting influence of Pinckney's contributions to the nation. The Gullah Geechee experience post Civil War and through today is explored, in addition to the influence of Pinckney's views past his own time. The central exhibit structure contains the bulk of the content and is supported by a structure in the southwest corner. Text, images, artifacts, tactile elements, and AV interactives are used to add further interpretation and help visitors make personal connections. Quotes and interpretive questions are included on the walls and a community participation board allows for visitors to read others' reactions to the story and consider their own thoughts.

05.01 PERSEVERANCE IN THE FACE OF INEQUITY**Main Topic**

Located on the main side of the central exhibit structure, text and images interpret the Gullah Geechee experience past the Civil War, through Jim Crow, World War II, local gentrification, Civil Rights Movement, to today. Quotes from living descendants today are emphasized where possible. An image in bas relief or raised line drawing is included for increased accessibility.

05.02 LASTING IDEAS IN A CHANGING AMERICA**Main Topic**

Located on the reverse side of the central exhibit structure, content here focuses on how Pinckney's views were used as justification during the American Civil War and further explores their influence in American politics and culture to today. Pinckney's time in Congress during the Missouri Crisis is also interpreted. Text, images, and artifacts are used to interpret the high-level intellectual and emotional legacies that are still present today. How have Pinckney's words been interpreted over time and how have they been used to justify different political actions? An AV station with a handheld audio-stick is included with 2-3 animated video options allows visitors to explore a specific topic such as immigration, agriculture in SC, or the presidency, which Pinckney, his family, and the Gullah Geechee all left a lasting influence on.

05.03 LOWCOUNTRY CULTURE TAKES ROOT**Main Topic**

Located on the exhibit structure in the southwest corner, content in this area interprets the blending of African and European cultures that made the local Lowcountry unique and continues today through food, dance, language, and religion. A copy of the Bible written in Gullah is included for visitors to explore, coupled with an audio recording of certain bible verses or hymns in Gullah. A custom graphic shows the steps to create a Gullah Geechee dish and how the various ingredients and cooking methods are inspired from their African roots. A smell interactive may be included here allowing visitors to smell some of the staple ingredients of Gullah Lowcountry food such as rice, okra, oyster, or crab.

06.00 COMMUNITY FEEDBACK STATION**Visitor Generated
Feedback Station**

Located in the northwest room across from the ranger station and shop, the feedback station allows for community members to leave their own lasting comments and thoughts about the legacy of the people who lived and worked at Snee Farm, by using index cards and clipping their responses to a display board. Cards filled out in other locations of the exhibits can also be displayed here. In addition, a space is provided for park staff to ask questions and curate select visitor cards.

A credit panel is also included in this room in the southeast corner to include image credits and acknowledge community members who provide quotes and materials for the permanent exhibit's design.

Image Report

Exhibit 02.01 — Overview Timeline of Site History

IM-02.01-100

Faden Map Of 1780



Type: Map
Owner: Charles Pinckney National Historic Site
Reference: N/A
Rights: Permission needed but not secured yet
Restrictions:
Acquired:
Provided By: Government
Notes: Image provided by park. Shows the Charleston and Mt Pleasant areas in 1780.

IM-02.01-101

Headline Of Revolutionary War End



Type: Other
Owner: New York Historical Society
Reference: N/A
Rights: Permission needed but not secured yet
Restrictions: None
Acquired:
Provided By: The Design Minds, Inc.
Notes: *New York Packet*, November 1, 1781. Patricia D. Klingenstein Library, N-YHS, Newspaper Collection.

Latin translates as "Praise Be to God"

IM-02.01-102

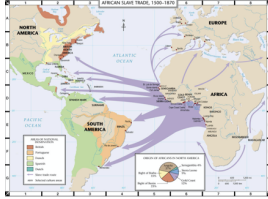
Custom Artwork



Type:
Owner:
Reference:
Rights:
Restrictions:
Acquired:
Provided By:
Notes: We foresee the Intro Panel of this room as having a dominant, custom artwork created by a Gullah Geechee artist.

IM-02.01-103

Trans-atlantic Slave Trade



Type: Map

Owner: Pearson Education, Inc.

Reference: N/A

Rights: Permission needed but not secured yet

Restrictions:

Acquired:

Provided By: The Design Minds, Inc.

Notes: This will most likely become a custom map created by The Design Minds that focuses on the trans-atlantic slave trade as it relates to North America and Charleston in particular and possibly as a tactile map. This image is shown for reference and as a placeholder.

Exhibit 02.03 — How Do We Know That?

IM-02.03-100

Archaeology At Snee Farm



Type: Color Photo

Owner: Charles Pinckney National Historic Site

Reference: 32FE3568-1DD8-B71C-0781A9B1757969F1

Rights: Permission needed but not secured yet

Restrictions: None

Acquired:

Provided By: The Design Minds, Inc.

Notes: Extensive archeological investigations at the park over the years ultimately led to the discovery of Pinckney's house at the site.

Exhibit 03.00 — The Founding Years

IM-03.00-100

Custom Artwork



Type: Color Illustration

Owner:

Reference:

Rights:

Restrictions:

Acquired:

Provided By:

Notes: Custom artwork will need to be developed for the panels on either side of the hallway soundscape element.

Exhibit 04.01 — Lowcountry Influences in the Constitution

IM-04.01-100

Hoeing Rice In South Carolina



Type: B/W Photo
Owner: Library of Congress
Reference: LC-USZC4-7969
Rights: Public Domain
Restrictions: None
Acquired:
Provided By: The Design Minds, Inc.
Notes: Hoeing Rice in South Carolina. Exact location unknown.

IM-04.01-102

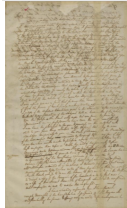
Washington And Others At Constitutional Convention



Type: Color Illustration
Owner: Virginia Museum of Fine Arts
Reference: 50.2.1
Rights: Permission needed but not secured yet
Restrictions:
Acquired:
Provided By: The Design Minds, Inc.
Notes: Washington and Others at Constitutional Convention of 1787, signing of US Constitution. Painting by Junius Brutus Stearns, oil on canvas.

IM-04.01-103

Pinckney Letter To John Adams



Type: Other
Owner: National Archives and Records Administration
Reference: 7347086
Rights: Public Domain
Restrictions: None
Acquired:
Provided By: The Design Minds, Inc.
Notes: In this letter, Charles Pinckney forwards a copy of the drafts of the Constitution he proposed at the Federal Convention. 12/30/1818

IM-04.01-104

California Gold Rice



Type: Color Photo
Owner: Carolina Gold Rice Foundation
Reference: N/A
Rights: Permission needed but not secured yet
Restrictions: None
Acquired:
Provided By: The Design Minds, Inc.

Notes: After circa 1719, the 715-acre Snee Farm focused on rice cultivation. Rice became South Carolina's most important staple crop prior to the invention of the cotton gin in 1794. This is a stock image of Carolina Gold Rice which may be used as a background or ancillary image.

IM-04.01-105

Custom Artwork



Type:
Owner:
Reference:
Rights:
Restrictions:
Acquired:
Provided By:

Notes: We foresee this area as having a custom illustration, perhaps depicting enslaved persons working at Snee Farm or gathering together in the evening.

IM-04.01-106

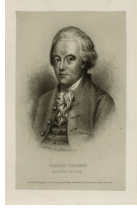
Working In Cotton Field



Type: B/W Photo
Owner: New York Public Library
Reference: G92F024_019ZF
Rights: Permission needed but not secured yet
Restrictions: None
Acquired:
Provided By: The Design Minds, Inc.

Notes: Aiken, SC. 1850-1930 approx.

Exhibit 04.02 — Broken Family Ties

IM-04.02-100**Charles Pinckney**

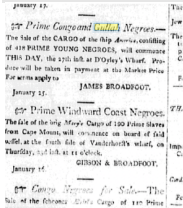
Type: B/W Illustration
 Owner: New York Public Library
 Reference: 420276
 Rights: Public Domain
 Restrictions: None
 Acquired:
 Provided By: The Design Minds, Inc.
 Notes: Charles Pinckney. Etched by Albert Rosenthal.

IM-04.02-101**Charles Cotesworth Pinckney**

Type: Color Illustration
 Owner: Smithsonian National Portrait Gallery
 Reference: NPG.92.122
 Rights: Permission needed but not secured yet
 Restrictions:
 Acquired:
 Provided By: The Design Minds, Inc.
 Notes: Unidentified Artist. 1796 painting, oil on canvas. Gift of Harriet J. Phelps.

IM-04.02-102**Mccants Bill Of Sale**

Type: Other
 Owner: National Park Service
 Reference: N/A
 Rights: Permission needed but not secured yet
 Restrictions:
 Acquired:
 Provided By: Government
 Notes: 1863 McCants Bill of Sale for 11 enslaved persons. Document notably marks through references to the United States and replaces them with the Confederate States of America. Image provided by park.

IM-04.02-103**Ad Selling Enslaved Persons**

Type: Other
 Owner:
 Reference: N/A
 Rights: Permission needed but not secured yet
 Restrictions:
 Acquired:
 Provided By: Other
 Notes: Taken from *Charleston Courier*, February 20, 1806. States "Prime Congo and Gullah Negroes—the Sale of the cargo of the ship America, containing of 418 prime young negroes..."

IM-04.02-104

View Of Two Men And Child During Civil War



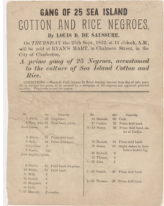
Type: B/W Photo
Owner: Library of Congress
Reference: LC-BH822-200A
Rights: Public Domain
Restrictions: None
Acquired:

Provided By: The Design Minds, Inc.

Notes: "View in South Carolina." Shows a man in a field with a small black boy while another man rests against the trees. Taken in undisclosed location in Charleston County, ca. 1862.

IM-04.02-105

Broadside For Slave Auction



Type: Other
Owner: Duke University Libraries
Reference: bdssc022639
Rights: Public Domain
Restrictions: None
Acquired:

Provided By: The Design Minds, Inc.

Notes: "A prime gang of 25 Negroes, accustomed to the culture of Sea Island Cotton and Rice." Ryan's Mart, in Chalmers Street, Charleston, SC, September 25, 1852. Ages of persons range from 2 months to 60 years old.

IM-04.02-106

Charleston Slave Auction



Type: B/W Illustration
Owner: Slavery Images
Reference: NW0277
Rights: Public Domain
Restrictions: None
Acquired:

Provided By: The Design Minds, Inc.

Notes: Illustration from The Illustrated London News (1856) accompanies a story entitled "Sale of Slaves at Charleston, South Carolina."

IM-04.02-107

Custom Artwork



Type:
Owner:
Reference:
Rights:
Restrictions:
Acquired:
Provided By:

Notes: We foresee this area as having 1-2 custom illustrations, perhaps depicting enslaved persons gathered together in the evening or being separated from each other.

Exhibit 04.03 — Adapting to New Environments

IM-04.03-100

Women Milling Rice



Type: B/W Photo
Owner: Georgia Department of Archives and History
Reference: N/A
Rights: Permission needed but not secured yet
Restrictions:
Acquired:
Provided By: The Design Minds, Inc.

Notes: Two South Carolina women pound outer husks from rice grain. ca. 1900

IM-04.03-101

Woman Winnowing Chaff From Grain

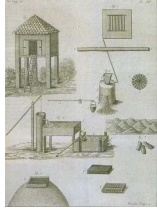


Type: B/W Photo
Owner: Georgia Department of Archives and History
Reference: N/A
Rights: Permission needed but not secured yet
Restrictions:
Acquired:
Provided By: The Design Minds, Inc.

Notes: A woman in South Carolina winnowing chaff from grain using a fanning basket. ca. 1900

IM-04.03-102

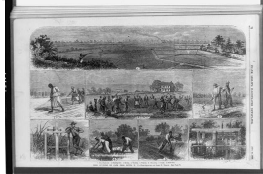
Rice Milling Machinery



Type: B/W Illustration
Owner: Yale University Libraries
Reference: N/A
Rights: Permission needed but not secured yet
Restrictions:
Acquired:
Provided By: The Design Minds, Inc.
Notes: Italian traveler Castiglioni found that from a technical aspect the United States was not as backward as many Europeans of the Revolutionary era thought. In South Carolina he saw methods of milling rice, only introduced in 1787, which he regarded as major improvements over those of Lombardy, where rice had been grown for centuries. This plate illustrates his observations from 1790 in South Carolina.

IM-04.03-103

Rice Cultivation



Type: B/W Illustration
Owner: Library of Congress
Reference: LC-USZ62-96954
Rights: Public Domain
Restrictions: None
Acquired:
Provided By: The Design Minds, Inc.
Notes: Eight illustrations showing panorama of plantation with black man shooting at birds in foreground, blacks planting rice, hoeing, weeding, reaping, threshing, and trunk and flood gate in Cape Fear, NC. From Frank Leslie's Illustrated Newspaper, Oct 20 1866.

IM-04.03-104

Sweetgrass Maker



Type: Color Photo
Owner: National Park Service
Reference: 73130d5e-c13c-4be7-b3b0-93a6c3132ffc
Rights: Permission needed but not secured yet
Restrictions:
Acquired:
Provided By: The Design Minds, Inc.
Notes: Bera Manigault Sweet Grass Basket Maker; Mount Pleasant, South Carolina

IM-04.03-105

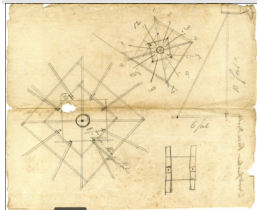
Enslaved Family Outside Cabin



Type: B/W Photo
Owner: Library of Congress
Reference: LC-DIG-stereo-1s03954
Rights: Public Domain
Restrictions: None
Acquired:
Provided By: Government
Notes: Photograph shows Uncle July and his family in front of their home on the Fripp (possibly Thomas Fripp) plantation on St. Helena Island, South Carolina. Source: Penn School Papers, 1862-2004, University of North Carolina Chapel Hill Library, caption for Image P-3615/0824b.

IM-04.03-106

Thomas Pinckney Agricultural Sketches



Type: B/W Illustration
Owner: South Carolina Historical Society
Reference: 24091
Rights: Permission needed but not secured yet
Restrictions: None
Acquired:
Provided By: The Design Minds, Inc.
Notes: Multiple papers consisting of technical and mechanical drawings with notes, including a windmill, rice mill, horse hoe, two rice trunks, a venetian well, and plowing devices.

IM-04.03-107

Man Constructing Rice Trunk



Type: B/W Photo
Owner: South Carolina Historical Society
Reference: lcdl:57820/205545
Rights: Permission needed but not secured yet
Restrictions:
Acquired:
Provided By: The Design Minds, Inc.
Notes: Photograph taken by Sabin Elliott Wells in Charleson and the surrounding Lowcountry, 1898-1899. Wells was a Charleston artist and designer. Man shown unknown.

Exhibit 04.04 — Control and Subversion

IM-04.04-101

Custom Artwork

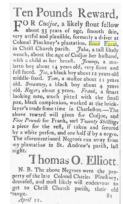


Type:
Owner:
Reference:
Rights:
Restrictions:
Acquired:
Provided By:

Notes: We foresee this area as having a custom illustration interpreting the threat of violence and control of space that affected the lives of enslaved persons everyday.

IM-04.04-102

Columbian Herald Runaway Ad

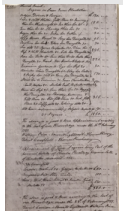


Type: B/W Illustration
Owner:
Reference: N/A
Rights: Permission needed but not secured yet
Restrictions:
Acquired:
Provided By: Other

Notes: Runaway ad for an enslaved person at Snee Farm, taken from *Columbian Herald*, June 4, 1787. Ad describes an enslaved person named Cudjoe as "formerly a driver at Colonel Pinckney's plantation Snee Farm in Christ Church parish," as well as several other individuals.

IM-04.04-103

Snee Farm Enslaver Persons Inventory



Type: Other
Owner: Charles Pinckney National Historic Site
Reference: N/A
Rights: Permission needed but not secured yet
Restrictions: None
Acquired:
Provided By: Government

Notes: 1787 Snee Farm inventory of Enslaved Persons. Item currently on exhibit at CHPI exhibits.

IM-04.04-104**Macon Weekly Telegraph Article**

GULLAH TACTICS IN ALABAMA.
The African and carpet-bag Legislature of Alabama, have substituted for parliamentary tactics, the regular Gullah tactics—the strategy of which lies in stealing. We read from the Mail that the Legislature has been much exercised upon the bill which has been made to take an attitude of antagonism. The one, an African person in “the ability bill,” has the carpet-bagger style in “disability bill,” and it is designed to extract the election from white as to interfere the politicians: white label tactics of the time.
The other is the Common Carrier bill, so-called, the object of which is to compel the roads and steamboat, now to admit colored negroes into the “Gullah” cars and interfere with the operations of the steamboats.
Now it happened that “the ability bill” got the ear of the other, in legislative course, and would have passed first, but the members from Africa took the alarm for the Carrier bill, which the members from Gullah were not anxious to pass. Africa wanted an enemy of the press the ability, Gullah wanted on the Common Carrier. The result.

Type: B/W Photo

Owner:

Reference: N/A

Rights: Permission needed but not secured yet

Restrictions:

Acquired:

Provided By: Other

Notes: Taken from *Macon Weekly Telegraph*, August 14, 1868. Describes the Alabama Legislature as having “substituted for parliamentary tactics the regular Gullah tactics—the strategy of which lies in stealing.”

Exhibit 05.01 — Perseverance in the Face of Inequity**IM-05.01-100****Charleston Chain Gang**

Type: Other

Owner: Library of Congress

Reference: 00564531

Rights: Public Domain

Restrictions: None

Acquired:

Provided By: The Design Minds, Inc.

Notes: Note: This is a film available for use from LoC.

"This picture shows the prisoners after completing their day's work of cleaning up the grounds of the Charleston Exposition, taking their positions along the long chain which secures the whole band of prisoners. They are marched past our camera to the prison, accompanied by the guards, who carry shotguns to prevent any from escaping." – Edison films catalog, no. 135.

IM-05.01-101**Michael Allen Gullah Geechee Public History**

Type: B/W Photo

Owner:

Reference: N/A

Rights: Permission needed but not secured yet

Restrictions: None

Acquired:

Provided By: The Design Minds, Inc.

Notes: Michael Allen (left), an education specialist with the NPS, shown here at Fort Moultrie Visitor Center's “African Passages” exhibit, has spent almost three decades shedding light on Gullah contributions to lowcountry culture. Photo by Wade Spees.

IM-05.01-102

Going To The Gin



Type: B/W Photo

Owner: New York Public Library

Reference: G92F024_005ZF

Rights: Permission needed but not secured yet

Restrictions: None

Acquired:

Provided By: The Design Minds, Inc.

Notes: Man leading oxcart with cotton to cotton gin, one child riding ox, others in cart. Aiken, SC. 1870s unspecified date after Civil War.

IM-05.01-103

"heroes Of The Colored Race"



Type: Color Illustration

Owner: Library of Congress

Reference: LC-DIG-pga-01619

Rights: Public Domain

Restrictions: None

Acquired:

Provided By: The Design Minds, Inc.

Notes: Print shows head-and-shoulders portraits of Blanche Kelso Bruce, Frederick Douglass, and Hiram Rhodes Revels surrounded by scenes of African American life and portraits of Jno. R. Lynch, Abraham Lincoln, James A. Garfield, Ulysses S. Grant, Joseph H. Rainey, Charles E. Nash, John Brown, and Robert Smalls.

IM-05.01-104

Women And Children Work In Cotton Field



Type: B/W Photo

Owner: New York Public Library

Reference: G92F024_002ZF

Rights: Permission needed but not secured yet

Restrictions: None

Acquired:

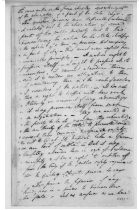
Provided By: The Design Minds, Inc.

Notes: Women carrying baskets of cotton, while others pick, small children in foreground. Aiken, SC. Date unspecified as post Civil War in the 1870s.

Exhibit 05.02 — Lasting Ideas in a Changing America

IM-05.02-100

Charles Pinckney Comments On Cession Of Territory



Type: Other
Owner: Library of Congress
Reference: mjm.24_1256_1260
Rights: Public Domain
Restrictions: None
Acquired:
Provided By: The Design Minds, Inc.
Notes: Series: Series 1, General Correspondence, 1723-1859
Microfilm Reel: 24

IM-05.02-101

Tim Scott Official Portrait



Type: Color Photo
Owner: Office of the US Senate
Reference: N/A
Rights: Public Domain
Restrictions: None
Acquired:
Provided By: The Design Minds, Inc.
Notes: Tim Scott is the first African-American to represent SC in the US Senate and the first African-American Senator elected from the southern United States since 1881.

IM-05.02-102

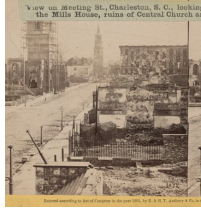
Michelle Obama



Type: Color Photo
Owner: National Archives and Records Administration
Reference: 138925548
Rights: Public Domain
Restrictions: None
Acquired:
Provided By: The Design Minds, Inc.
Notes: First Lady Michelle Obama meets with staff aboard Bright Star during the flight to Madison, Wisconsin. Michelle Obama is a Gullah Geechee descendant and her great-great-grandfather lived and worked as an enslaved person in the South Carolina Lowcountry.

IM-05.02-103

View On Meeting St Of Charleston Ruins



Type: B/W Photo
Owner: Library of Congress
Reference: stereo 1s02442 //hdl.loc.gov/loc.pnp/stereo.1s02442
Rights: Public Domain
Restrictions: None
Acquired:
Provided By: The Design Minds, Inc.
Notes: View on Meeting St., Charleston, S.C., looking south, showing St. Michael's church, the Mills House, ruins of Central Church and Theatre in ruins in the foreground. c. 1865, George N. Barnard photographer.

IM-05.02-104

Chpi Naturalization Ceremony



Type: Color Photo
Owner: Charles Pinckney National Historic Site
Reference: N/A
Rights: Permission needed but not secured yet
Restrictions: None
Acquired:
Provided By: The Design Minds, Inc.
Notes: The 20th annual naturalization ceremony at Charles Pinckney National Historic Site took place on October 20, 2017.

IM-05.02-105

Portrait Of Alonzo J. Ransier



Type: B/W Photo
Owner: Library of Congress
Reference: LC-DIG-cwpbh-00613
Rights: Public Domain
Restrictions: None
Acquired:
Provided By: The Design Minds, Inc.
Notes: Image taken between 1865–1875 by Matthew Brady.

Ransier was the state's first black Lt. Governor and later a congressman from 1873-1875. Ransier was born a free person of color in Charleston and in Congress fought for the Civil Rights Act of 1875 and backed high tariffs, as well as a six-year presidential term.

Exhibit 05.03 — Lowcountry Culture Takes Root

IM-05.03-100

Geechee Nation Youth



Type: Color Photo

Owner: Charleston City Paper

Reference: N/A

Rights: Permission needed but not secured yet

Restrictions: None

Acquired:

Provided By: The Design Minds, Inc.

Notes: Geechee Nation, a collective of youth with varied music talents, participate in a community event to share music, stories, history, and seafood at an event near Backman's Seafood and Mosquito Beach. The event was held across the Folly Beach Bridge, a bridge which black people were unable to cross during the Jim Crow Era.

Photographer: Ruta Smith

IM-05.03-101

Songs Of Zion



Type: Color Illustration

Owner: Diane Britton Dunham

Reference: N/A

Rights: Permission needed but not secured yet

Restrictions:

Acquired:

Provided By: The Design Minds, Inc.

Notes: 2006 Painting by Diane Britton Dunham.

IM-05.03-102

Gullah Geechee Beef Stew



Type: Color Photo

Owner: Afroculinaria

Reference: N/A

Rights: Permission needed but not secured yet

Restrictions:

Acquired:

Provided By: The Design Minds, Inc.

Notes: The recipes draw their flavor from green pepper and sweet potatoes and echo stews described by Charles Ball who lived enslaved in early 19th century South Carolina. It is eaten with rice and speaks to a fusion of West and Central African, Northern European and Southeastern Native American culinary roots. Recipe and image provided by Michael Twitty via Afroculinaria.

IM-05.03-103

Gullah Geechee Music Festival Performance



Type: Color Photo

Owner: Gullah Geechee Nation

Reference: N/A

Rights: Permission needed but not secured yet

Restrictions: None

Acquired:

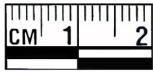
Provided By: The Design Minds, Inc.

Notes: From a July 25, 2012 performance and celebration at the
Gullah/Geechee Nation International Music & Movement Festival.

Accessioned Objects Report

Exhibit 02.01 — Overview Timeline of Site History

AO-02.01- Continental Army Button CHPI 31286



Type: Metal
Source: Charles Pinckney National Historic Site
Case:
Display:
Location:
Notes: Brass, Continental Army button with decoration.
Dimensions: x x
Width Height Depth Units

AO-02.01- Native American Pottery Fragments TBD

Type: Mixed Materials
Source: Charles Pinckney National Historic Site
Case:
Display:
Location:
Notes: CHPI collections and the Keel Report contain 100s of references to Native American artifacts. Further research will be needed to determine which fragments are the best to display and which ones works best with our content and interpretation. Possible need for tribal evaluation and NAGPRA clearance should also be considered.
Dimensions: x x
Width Height Depth Units

Exhibit 02.03 — How Do We Know That?

AO-02.03- Pinckney Wine Bottle Seal CHPI 11030



Type: Other
Source: Charles Pinckney National Historic Site
Case:
Display:
Location:
Notes:
Dimensions: x x
Width Height Depth Units

AO-02.03- Pinckney Silver Tea Spoon *CHPI 11325*



Type: Metal
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:

Notes: Silver demitasse spoon with the handle engraved CFP for Colonel Charles Pinckney and his wife Frances.

Dimensions: x x
Width Height Depth Units

AO-02.03- Half Pence Coin *CHPI 24362*

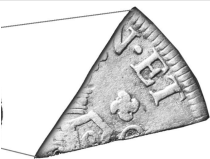


Type: Metal
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:

Notes: George III half pence coin, excavated in the south yard. George III ruled from 1760–1820.

Dimensions: x x
Width Height Depth Units

AO-02.03- Coin Fragment *CHPI 9745*



Type: Metal
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:

Notes: A "piece of 8" cut from a whole Spanish eight-real coin. On whole coins, the crowned arms of Leon and Castile are shown with Latin text. Spanish coins were commonly used in the British American colonies and the silver content in the 18th century Spanish 8 real coin was the initial standard for the US dollar and such coins were legal tender until 1857.

Dimensions: x x
Width Height Depth Units

AO-02.03- Rosa Americana Penny CHPI 20628



Type: Metal
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:
 Notes: 1722 "Rosa Americana" penny, originally produced by the British Crown for Ireland, they appeared in the American colonies in the 1730s. Recovered from structure 15
 Dimensions: x x
Width Height Depth Units

AO-02.03- Nails CHPI 943



Type: Metal
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:
 Notes: Cat# 048777; total of 5
 Will need to confirm these nails are from the time period we wish to represent or find appropriate alternatives.
 Dimensions: x x
Width Height Depth Units

AO-02.03- Musket Ball CHPI 20321



Type: Metal
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:
 Notes: From Pinckney Era, recovered from structure 14.
 Dimensions: x x
Width Height Depth Units

AO-02.03- Musket Ball CHPI 17559



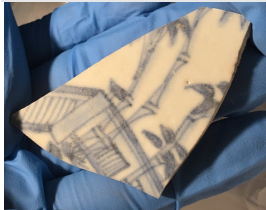
Type: Metal
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:
 Notes: From Pinckney Era, recovered from structure 14.
 Dimensions: x x
Width Height Depth Units

AO-02.03- Bone And Shell Buttons N/A

Type: Mixed Materials
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:

Notes: Represents multiple bone and shell buttons. We will need to determine which ones are from the time period we want to represent and are best to be displayed.

Dimensions: x x
Width Height Depth Units

AO-02.03- Chinese Porcelain Piece CHPI 9857

Type: Ceramic
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:

Notes: FS# 1769.10
 Hand painted, blue base

Dimensions: x x
Width Height Depth Units

AO-02.03- Nails CHPI 20626

Type: Metal
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:

Notes: SEAC 943
 FS# 1390.50
 9.00 pgrams
 1 complete cut nails, clinched

Will need to determine which nails are the best for display.

Dimensions: x x
Width Height Depth Units

AO-02.03- Inkwell Fragment CHPI 19844

Type: Ceramic
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:

Notes: Recovered from Structure 14 and from the Pinckney Era

Dimensions: 4.5 x x cm
Width Height Depth Units

AO-02.03- Gunflint CHPI 19896



a

Type: Stone
Source: Charles Pinckney National Historic Site
Case:
Display:
Location:
Notes:

Dimensions: x x
Width Height Depth Units

AO-02.03- Gunflint CHPI 19895



b

Type: Stone
Source: Charles Pinckney National Historic Site
Case:
Display:
Location:
Notes:

Dimensions: x x
Width Height Depth Units

AO-02.03- Pipe Stem And Bowl Fragments TBD



Type: Mixed Materials
Source: Charles Pinckney National Historic Site
Case:
Display:
Location:

Notes: CHPI collections contain 100s of tobacco pipe fragments and further research will be needed to determine which pipe bowl and stem fragments are the best to display and which ones works best with our content and interpretation.

Dimensions: x x
Width Height Depth Units

AO-02.03- Tortoise Shell Hair Clip N/A



Tortoise Shell Hair Clip

Type: Organic
Source: Charles Pinckney National Historic Site
Case:
Display:
Location:

Notes: Currently on display at CHPI.

Dimensions: x x
Width Height Depth Units

AO-02.03- Delft Charger CHPI 47274



Type: Mixed Materials
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:
 Notes: Cross-mended reconstruction of delft charger, currently on display at CHPI.

Dimensions: x x
Width Height Depth Units

AO-02.03- Key CHPI 27571



Type: Metal
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:
 Notes: Key recovered in Pinckney well excavation. This key or an alternate in the CHPI collections may be used.

Dimensions: x x
Width Height Depth Units

AO-02.03- Marbles See Notes.



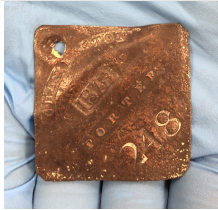
Type: Mixed Materials
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:
 Notes: CHPI has many marbles in their collections. Further research will be needed to determine which marbles are the best to display and which ones works best with our content and interpretation.

Shown here: CHPI 49575, 50147

Dimensions: x x
Width Height Depth Units

Exhibit 04.01 — Lowcountry Influences in the Constitution

AO-04.01- Slave Tag 5200



Type: Metal
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:
 Notes:
 Dimensions: x x
Width Height Depth Units

Exhibit 04.03 — Adapting to New Environments

AO-04.03- Rice Mill Wheel CHPI 943



Type: Wood
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:
 Notes: 61.5 cm in diameter, 19cm thick, made from the cross section of a large pine tree.
 Dimensions: x x
Width Height Depth Units

AO-04.03- Brick CHPI 7535



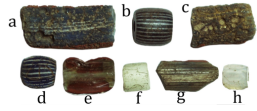
Type: Stone
 Source: Charles Pinckney National Historic Site
 Case:
 Display:
 Location:
 Notes: Will need to determine if this brick, or an alternate one, is the best to display and which works best with our content and interpretation.
 Dimensions: x x
Width Height Depth Units

Exhibit 05.02 — Lasting Ideas in a Changing America

AO-05.02-

Beads

See Notes



Type: Mixed Materials

Source: Charles Pinckney National Historic Site

Case:

Display:

Location:

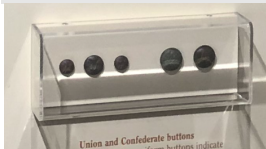
Notes: CHPI 31735, 33860, 33545, 34202, 34421, 35975, 34421, 5034

Will need to determine if these beads, or alternate ones, are the best to display and which ones works best with our content and interpretation.

Dimensions: x x
 Width Height Depth Units

AO-05.02-

Union And Confederate Buttons



Type: Mixed Materials

Source: Charles Pinckney National Historic Site

Case:

Display:

Location:

Notes: Currently on display at CHPI.

Dimensions: x x
 Width Height Depth Units

Custom Elements Report

Exhibit 01.02 — Exhibit Orientation Map

CE-01.02-900

Exhibit Orientation Map



Type: Dimensional Map

Source:

Provided By: Fabricator

Notes: An ADA compliant tactile map of the site help visitors orient themselves and assess the full exhibits area.

Dimensions: x x
Width Height Depth Units

Exhibit 02.01 — Overview Timeline of Site History

CE-02.01-900

Transatlantic Slave Trade Map



Type: Dimensional Map

Source:

Provided By: Fabricator

Notes: A tactile map depicting the number of enslaved persons that were brought across the Atlantic to the United States.

Other maps and images may be identified for tactile use as content and design develop.

Dimensions: x x
Width Height Depth Units

Exhibit 02.02 — Exploring the Grounds

CE-02.02-900

Exploring The Grounds



Type: Dimensional Map

Source:

Provided By: Fabricator

Notes: The center of the room contains a large, ADA compliant tactile site map of the Snee Farm lands as they appeared during or near Pinckney's time of ownership. Key buildings and a base map will need to be identified. Reader rail graphics on either side of the map provide additional interpretation and encourage visitors to begin considering the relationship of space between Euro-Americans and the enslaved Africans/African-Americans.

Dimensions: x x
Width Height Depth Units

Exhibit 04.01 — Lowcountry Influences in the Constitution

CE-04.01-900

Pinckney Signature



Type: Other

Source:

Provided By: Fabricator

Notes: A raised line drawing of Pinckney's signature in the Constitution is used for increased accessibility. Accompanying text interprets how Pinckney was able to become educated and spend time debating in Philadelphia, while also exploring why we do not have the signatures or writings of enslaved persons at Snee Farm.

Dimensions: X X
 Width Height Depth Units

CE-04.01-950

Pinckney In The Constitution



Type: Interactive (Non-Electronic)

Source:

Provided By: Fabricator

Notes: An interactive element lets visitors attempt to identify Pinckney ideas in the Constitution by controlling two spinners. When the visitor aligns two sections of the spinner, it will either reveal that the idea was in fact a Pinckney idea that made it into the constitution or was from someone else or wasn't included in the final draft.

Dimensions: X X
 Width Height Depth Units

Exhibit 04.03 — Adapting to New Environments

CE-04.03-900

Rice Trunk Interactive



Type: Interactive (Non-Electronic)

Source:

Provided By: Fabricator

Notes: An interactive Rice Trunk allows for visitors to raise and lower the trunks and learn how water was managed and moved between fields.

Dimensions: X X
 Width Height Depth Units

CE-04.03-950

Sweetgrass Basket



Type: Reproduction Historic Object

Source:

Provided By: Fabricator

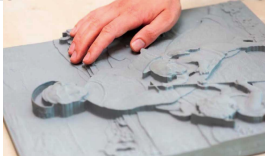
Notes: The bottom of a Gullah sweetgrass basket allows for visitors to feel the unique spiral pattern that African basket weavers brought with them to the Americas and provides a more accessible experience.

Dimensions: X X
 Width Height Depth Units

Exhibit 05.01 — Perseverance in the Face of Inequity

CE-05.01-900

Bas Relief Image



Type: Other

Source:

Provided By: Fabricator

Notes: To be determined image in bas relief or raised line drawing.

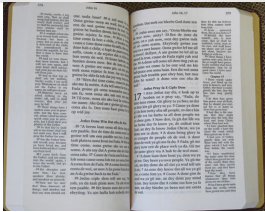
Other maps and images may be identified for tactile use as content and design develop.

Dimensions: x x
Width Height Depth Units

Exhibit 05.03 — Lowcountry Culture Takes Root

CE-05.03-900

Gullah Bible



Type: Reproduction Historic Object

Source:

Provided By: Fabricator

Notes: A Gullah translation of the Christian Bible is included for visitors to read and explore as they listen to hymns and verses being read in Gullah. Key pages and verses related to the associated audio program may be marked for visitors to follow along.

Dimensions: x x
Width Height Depth Units

Electronic Programs Report

EP-03.00-800

The Founding Years

Type: Soundscape / Mono
Length: 1-2 minutes
Activation: Looping
Format: Audio
Aspect Ratio:
Description: This audio program accompanies the wall graphics located on each side of the main hallway. Sounds are a mix of plantation related noises and snippets of constitutional debates and can include mosquitos buzzing, hoeing and plow noises, work songs, quotes from constitutional debates, and sounds of men arguing. The sounds fade into one another to emphasize that they are each connected.
Notes:
EE #:

EP-05.02-800

Lasting Legacies

Type: Video / with Sound, Stereo
Length: 1-2 minutes each
Activation: Pushbutton
Format: HD Video
Aspect Ratio:
Description: An animated AV video interactive with 2-3 different video options allowing visitors to explore a specific topic in depth, such as immigration, agriculture in SC, or the presidency, all of which Pinckney, his family, and the Gullah Geechee influenced. Each video explores the topic from Pinckney's perspective in Constitutional debates and then interprets its lasting legacy. An example could include Pinckney's insistence on having a state of the union juxtaposed with President Obama, the nation's first black president, delivering a state of the union address.
Notes:
EE #:

EP-05.03-800

Gullah Hymns And Verses

Type: Audio Station
Length: 1-2 minutes
Activation: Motion Sensor/Proximity
Format: Audio
Aspect Ratio: Other
Description: This motion activated audio sequence includes several Bible verses being read in Gullah, as well as perhaps a hymn sung in Gullah, and is activated when visitors approach the 05.03 exhibit structure. Surrounding text interprets the difficulty in maintaining the language overtime and the influence of Christianity on the Gullah Geechee. A Christian Bible in Gullah is also included nearby.
Notes:
EE #:

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Charles Pinckney National Historic Site
Museum Interpretive Exhibit Planning and Design
Contract Number P13PC00270
Order Number 140P1119F0006
Schematic Design II Phase

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