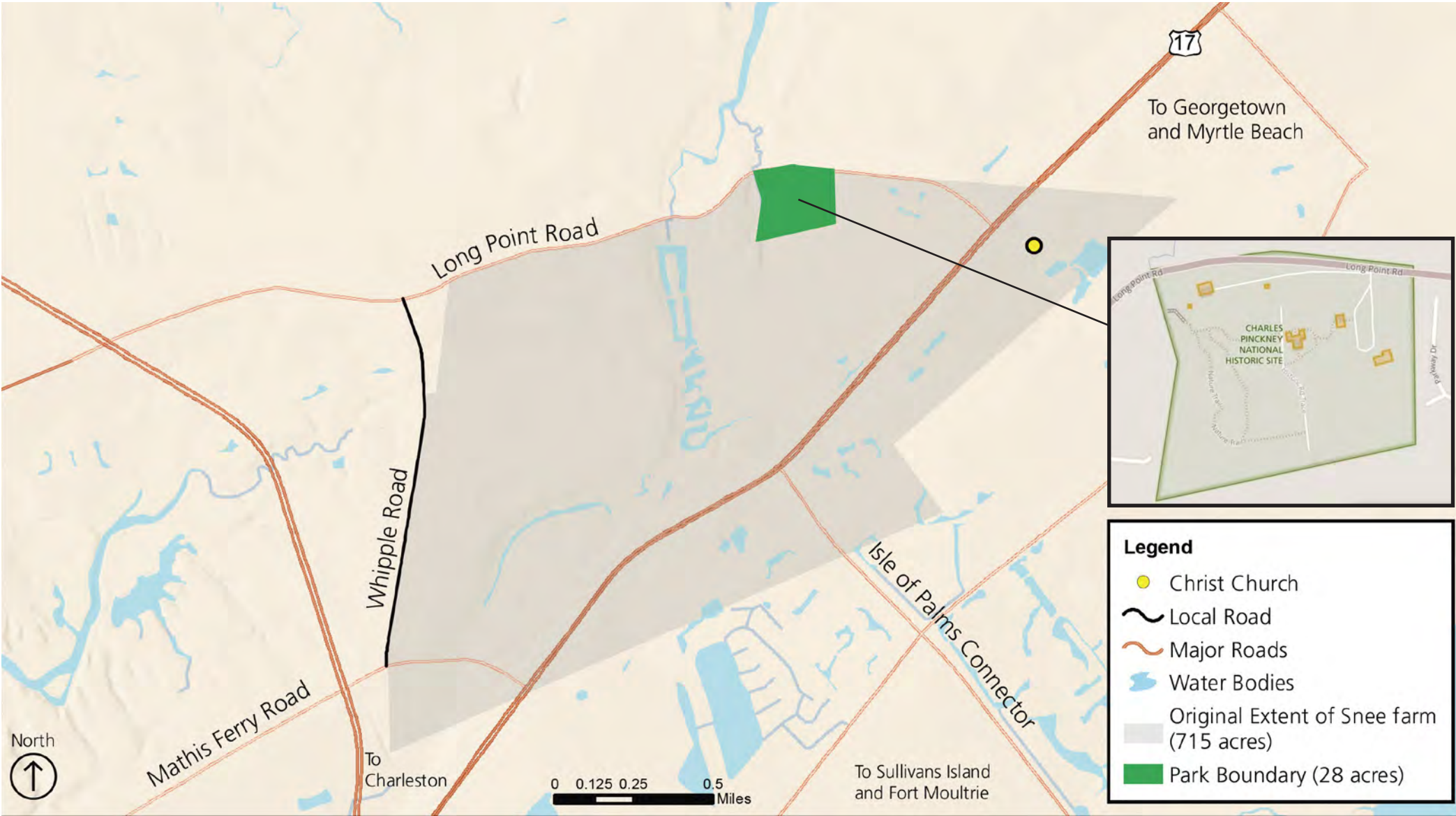


# Charles Pinckney National Historic Site

Snee Farm House | Mt. Pleasant, South Carolina



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DRAFT DESIGN DEVELOPMENT I

Submission Date: January 31, 2020

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## PURPOSE AND CONTENTS

The Design Development I - Draft package presents all the major details of the project to date. The plans, elevations, sample graphics, and illustrations in this book are intended to show a detailed approach to the interior spaces of Snee Farm. Reviewers should evaluate how well the overall story approach meets the goals and needs of the site and whether the graphics and text samples shown have the intended feel, look, and interpretation for the future exhibits.

The Design Development I - Draft package includes:

- An exhibit walk-through narrative explaining the main exhibit elements and the average visitor’s experience. The descriptions include references to exhibit media further defined elsewhere in this package and in the Content Reports.
- A refined floor plan with scenes and content groups identified. This plan illustrates where specific content will be addressed throughout the space and shows the approximate layout of conceptual exhibit systems. Considerations of visitor flow and accessibility requirements have influenced this plan.
- Representative visualizations of the different exhibit areas.
- Elevations that reveal how components work together in a given content group to tell specific stories within a space.
- Sample graphics, colors, materials, and typography.

Also included with this submittal, under separate cover:

- Content Reports (Including Exhibit Summaries, Images, Artifacts, AV Media Components, and Custom Elements).
- Text Intentions and Typical Text Documents.
- A disposition of client comments and contractor responses on Schematic Design II.
- Updated Class B Production Estimate and life-cycle cost estimates.
- 3D Renderings of Exhibits in a Fly-Through Format (DVD + Digital)

## NEXT STEPS

We ask the NPS team to evaluate all the deliverables following the presentation of these materials and provide their consolidated comments by February 21, 2020. This review period contains a shortened review period to accommodate the Park’s desire for public presentations of later phases of development. A conference call will follow within one week of comments. The Design Minds will take these notes and feedback and prepare the Design Development I - Comprehensive deliverable, scheduled for May 8, 2020.

## PROJECT GOALS

- Engage visitors with exhibits that complement the building’s architecture and includes a mix of low-tech, multigenerational, hands-on interactives that avoid routine maintenance.
- Utilize the park’s collections to support the design and enhance the interpretive storytelling.
- Ensure exhibits represent the diverse community associated with Charles Pinckney and contextualize the site in relation to other local Lowcountry sites.
- Exhibits should highlight the founders of the nation, both the Founding Fathers and those not typically thought of, such as their wives and daughters, enslaved persons, and other agricultural workers.
- Exhibits should be relevant to contemporary visitors.
- The park’s landscape and main structure should be utilized interpretively in addition to collections.



Exhibit Overview

The founders, both free and enslaved, forged a unique American identity shaped by their South Carolina environment and influenced by the brutality of slavery and the bountiful, yet deadly, landscape of the Lowcountry. They created a lasting legacy of democracy, inequity, ingenuity, and resilience that continues today. Charles Pinckney’s Snee Farm plantation represents a diverse range of American history and lived experiences which reach beyond our nation’s founding. The farm simultaneously stood as a symbol of opportunity and oppression, innovation and resilience, and preservation and loss.

For Pinckney and his family, the farm site represented a “Country home” for a wealthy family and highlighted their status as elite to other white landowners in Carolina’s Lowcountry. The farm and other holdings, as well as the work of enslaved persons at his properties, further allowed Pinckney and his family the opportunity to travel, obtain an education, and debate our nation’s founding principles. For enslaved persons of color, the plantation was a site of oppression and the farm itself a beacon of opportunity and freedom unavailable to them at the time, while also a symbol of surveillance and control. The ingenuity and ability of both Europeans and Africans to adapt to thrive in the humid, swampy South Carolina Lowcountry is also featured in exhibits. Furthermore, Gullah Geechee communities continue to be resilient in maintaining their own ideas, cultural practices, foodways, music, and more.

The beliefs and experiences of these individuals had a lasting impact on the foundation of our country. Pinckney’s words and ideas helped forge the basis of the Constitution and live on today as they continue to be reinterpreted. Similarly, enslaved persons and the Gullah Geechee, who continue to maintain their heritage and a connection to the land, can trace their roots as similar founders, bringing new ideas, practices, and building our nation. The Constitution’s unique Southern influences can be understood though the shared lived experiences of those who lived, worked, and died at Snee Farm.

Visitor Experience

The Intro Exhibit element in the main hallway entrance serves as an introduction and exhibit overview. Visitors are then encouraged to enter into the first main room containing an overview of the site’s history, including a tactile map of the Snee Farm plantation during Pinckney’s time. A timeline of major happenings at the farm spans one corner of the room while a window on the east side of the room features a translucent graphic treatment showing the farm in the past with workers outside. The East Passageway is repurposed as an area to interpret archaeology on one side and the constant efforts by slavers to control the bodies of black Africans on the other.

Walking though the hallway, visitors pass through a soundscape element with graphics on each side that change from agricultural workers and enslaved persons to the founding fathers signing the Constitution. Ambient sounds of mosquitos buzzing and sounds of the Lowcountry are intertwined with work songs and Constitutional debates. The two Main Rooms on the south side of the building feature titles over the entrances and are thematically arranged, allowing exploration in either order. The southeast Main Room focuses on the American founders, both the “great men” and those not typically considered as founders, and explores their ingenuity and impact on the early republic. An open scenic exhibit structure in the center of the room features most of the content. Two interactives are featured, one matching Pinckney proposals with the final draft of the Constitution and the other demonstrating how a rice trunk works. The southwest Main Room again features a central exhibit structure with much of the main content. An AV exhibit element features animated videos juxtaposing some of Pinckney’s beliefs and ideas with their continued legacy today. In addition, an interactive component lets visitors sign a constitution and show their support for a Constitutional proposal. Both rooms highlight key artifacts with open cases, allowing for items to be interpreted with multiple meanings and viewpoints. The northwest rooms include the park’s gift shop, as well as an area for visitors and community members to provide their own feedback on the content.

THE BIG IDEA

The founders, both free and enslaved, forged a unique American identity shaped by their South Carolina environment and influenced by the brutality of slavery and the bountiful, yet deadly, landscape of the Lowcountry. They created a lasting legacy of democracy, inequity, ingenuity, and resilience that continues today.

VISITOR OUTCOMES

South Carolina Lowcountry ideas and society greatly influenced the nation’s founding.

Individuals at Snee Farm and Gullah Geechee people fought inequality and created a legacy of resilience.

There are real, diverse stories of people here.

SPACE PLANNING & EXHIBIT FLOW

An orientation space in the northeast Main Room provides an in-depth timeline of events at Snee Farm and orients visitors to the story with a tactile map of the plantation during Pinckney’s time.

The East Passageway is repurposed for additional exhibit space, encouraging visitors to walk through the main Hallway to experience the soundscape element.

Central structures in each room create an open floor-plan to be explored, while also encouraging visitors to challenge their own perspectives.

DESIGN APPROACHES

Overhanging titles, large quotes, and immersive, scenic elements lead visitors through the exhibits and tie to each topic.

Exhibit structures and panels are designed to appear flowing and flag-like and are combined with strong colors to reinforce a sense of identity.

People-focused stories woven throughout the narrative and custom created artwork help visitors connect with the exhibits.

PROJECT:

Charles Pinckney National Historic Site, Snee Farm House  
Exhibit Planning and Design

PHASE:

Draft DDI  
January 31, 2020

SCALE:

Scale = N. A.

DRAWINGS:

Exhibit Narrative and Big Idea

**Owner's Responsibilities:**  
The client/owner has reviewed the Contract Documents and approves the design, including the materials, suggested fabrication methods, and intent. It is the client's responsibility to review and accept or reject any revisions the fabricator makes to these drawings. The client may delegate to The Design Minds, Inc., approvals authority.

**Contract Documents:**  
The Contract Documents, including but not limited to this drawing set, are not for construction. The design and requirements shown or noted are intended only to establish the visual design concept and intent. The Fabricator is repsonsible for verifying site conditions and for fabricating the entire exhibit making any modifications and additions necessary, but not explicitly described, to fulfill the requirements in accordance with visual design concept and intent as described in the Contract Documents.

Abbreviations

@	At	ID	Inside/interior diameter
#	Number	in.	Inch
&	And	info.	Information
AFF	Above finished floor	int.	Interior
alt.	Alternative	lam.	Laminate
approx.	Approximate, approximately	lin.	Linear
arch.	Architecture	mat.	Material
bldg.	Building	max.	Maximum
blk.	Block, blocking	MB	Machine bolt
bot.	Bottom	MDF	Medium density fiberboard
byd.	Beyond	mech.	Mechanical
cab.	Cabinet	min.	Minimum
C to C	Center to center	misc.	Miscellaneous
CL	Center line	mldg.	Molding
clg.	Ceiling	MS	Machine screw
clr.	Clear	mtl.	Metal
CMS	Countersunk machine screw	NIC	Not in contract
CMU	Concrete masonry unit(s)	no.	Number
col.	Column	nom.	Nominal
conc.	Concrete	NTS	Not to scale
cont.	Continuous	OA	Overall
cont'd.	Continued	OC	On center
cntsk.	Countersink, countersunk	OD	Outside diameter
CWS	Countersunk wood screw	ovhd.	Over head
D	Deep (dimension)	perf.	Perforated
det.	Detail	perp.	perpendicular
diag.	Diagonal	plam.	Plastic laminate
dim.	Dimension	plywd.	Plywood
dn.	Down	ptd.	Painted
dr.	Door	prelim.	Preliminary
dwg.	Drawing	R	Radius
(E)	Existing	rec.	Receive
ea.	Each	reqd	Required
elev.	Elevation	rev.	Revised, revision
elec.	Electrical	RHS	Round head screw
eq.	Equipment	sect.	Section
est.	Estimated	sim.	Similar
EW	Each way	spec.	Specifications
exp.	Exposed	sq.	Square
ext.	Exterior	SS	Stainless steel
FF	Finish floor	std.	Standard
FH	Flat head screw	stl.	Steel
fin.	Finish, finished	struct.	Structural
fl.	Floor	sub.	Substitute
ft.	Foot/feet	sym.	Symetrical
ftg.	footing	temp.	Temporary
galv.	Galvanized	TOW	Top of wall
gen.	General	typ.	Typical
GC	General Contractor	var.	Varies, variable
GWB	Gypsum Wall Board	vert.	Vertical
H	High (dimension)	W	Wide (dimension)
hdwd.	Hardwood	w/	With
hor.	Horizontal	w/o	Without
ht.	Height	wd.	Wood

Drawing Symbols

Dwg. no.

Dwg. title

1

X0.1 TOC Gen Notes

Scale: Actual Size

Dwg. scale

Drawing Label

Section cut direction

Drawing no.

1

A1

Line indicates cut length

Sheet no.

Section Marker

Elevation view direction

Drawing no.

1

A1

Sheet no.

Elevation Marker

North Arrow

Drawing no.

Extent of detail

1

A1

Sheet no.

Detail Marker

Reference

TOW

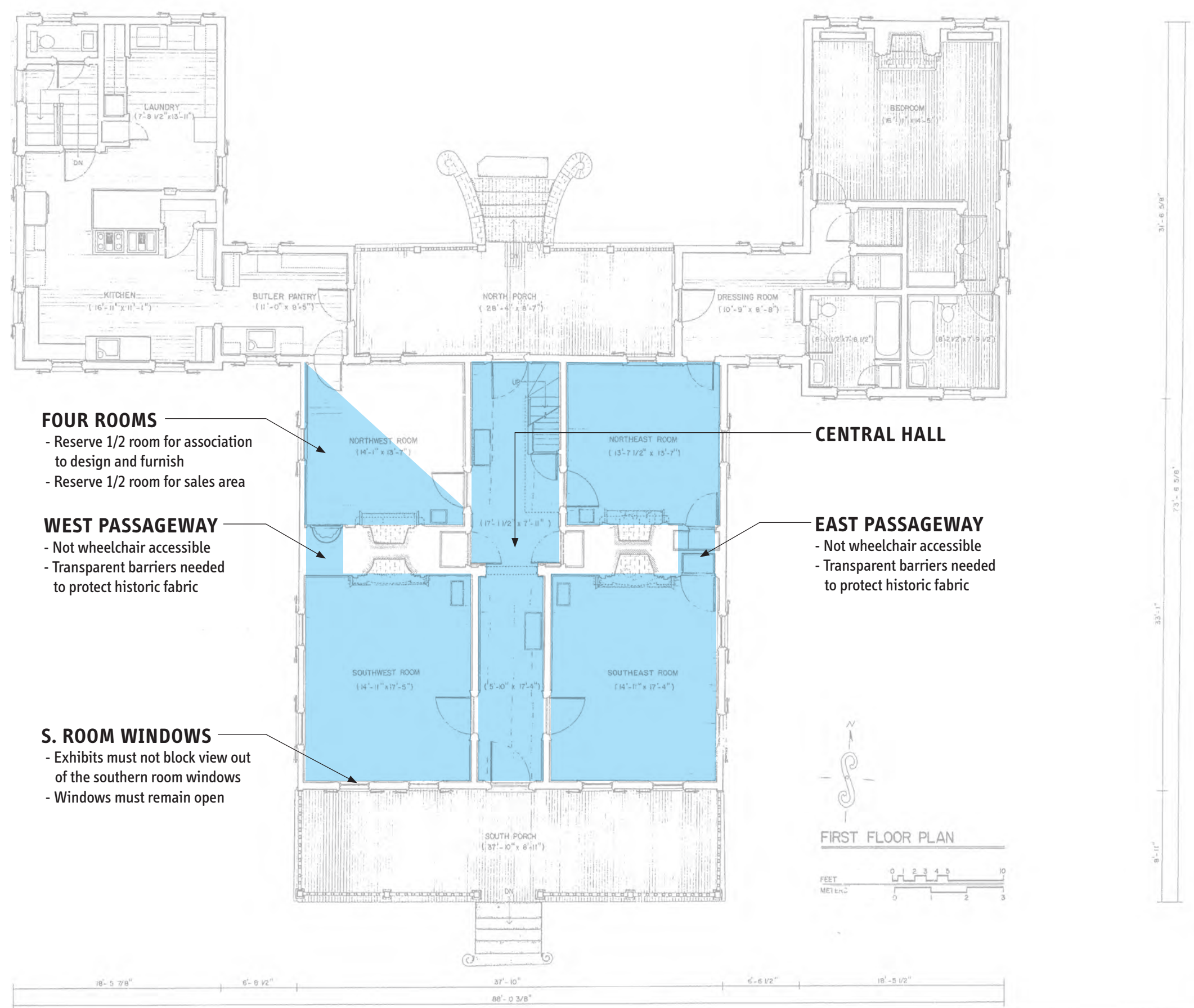
10'-0" AFF

Elevation datum

Elevation Benchmark



PLAN: SCOPE OF WORK





EXISTING CONDITIONS

GENERAL NOTES:

- PREFERENCE NOT TO ADD NEW ELECTRICAL PLUG INS AND REUSING EXISTING HOLES IN THE WALLS AND FLOORS PREFERRED



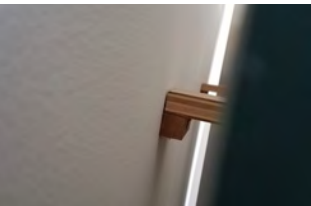
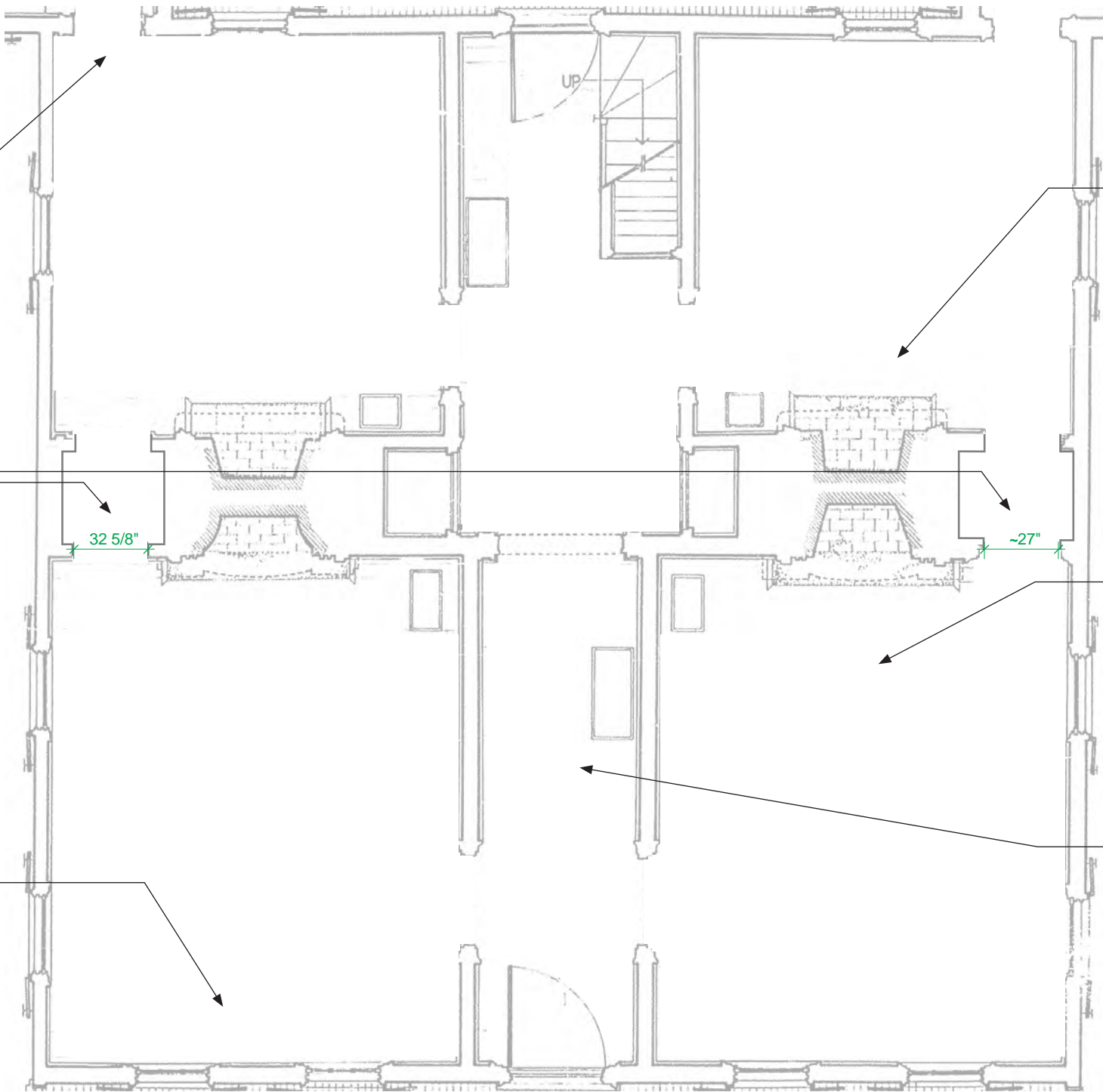
CURRENTLY THE ONLY WHEELCHAIR ACCESSIBLE ENTRANCE IS THROUGH THE RANGER AREA



SOME OF THE EXPOSED ARCHITECTURE AND BUILDING ELEMENTS TO BE PROTECTED FROM VISITORS



EAST PASSAGEWAY IS TOO NARROW FOR ACCESSIBILITY



DETAIL SHOWING ATTACHMENT METHOD OF EXISTING DISPLAYS



AIR VENTS (NOT ALL ARE FUNCTIONAL)



PROJECT:

Charles Pinckney National Historic Site, Snee Farm House  
Exhibit Planning and Design

PHASE:

Draft DDI  
January 31, 2020

SCALE:

Scale = N. A.

DRAWINGS:

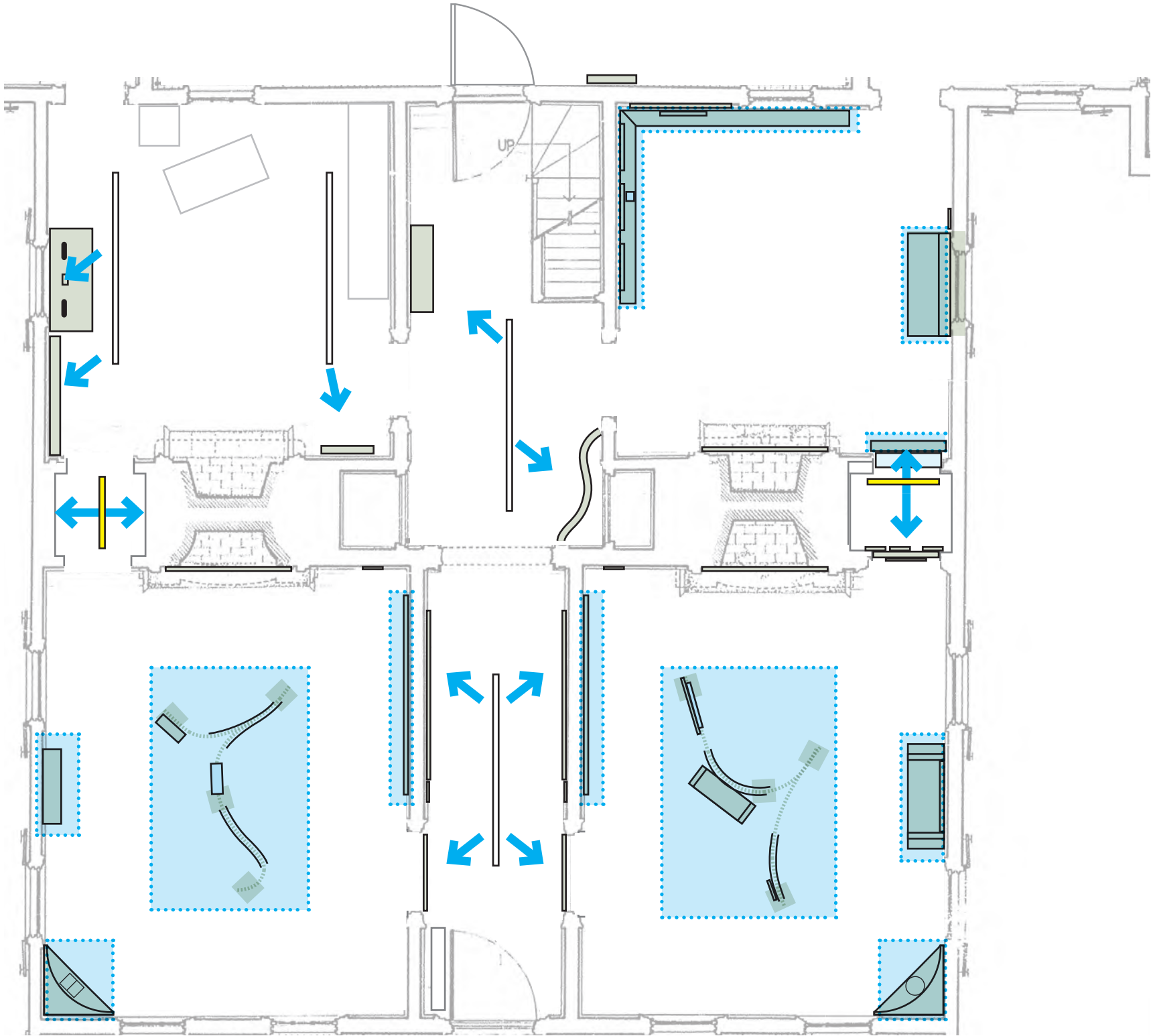
Existing Conditions



LIGHTING PLAN



- EXISTING TRACK (SEE ABOVE)  
**PLEASE CONFIRM TRACK AND FIXTURE SPECIFICATIONS**  
BUDGET IS CURRENTLY ACCOUNTING FOR NEW FIXTURES
- NEW TRACK LIGHT (SPECIFICATION TBD)
- INDICATES WHAT EXHIBITS THE OVERHEAD TRACK LIGHTING WILL BE USED TO LIGHT
- EXHIBITS LIT WITH INTERNAL LED STRIP LIGHTING (SEE EXHIBIT DRAWINGS FOR DETAILS)



1 PLAN  
Scale: 3/16" = 1'-0"

0 1 2 3 4 5 6 7 8 9 10 FT



ELECTRICAL PLAN

NOTE:  
PLEASE CONFIRM IF ALL REQUIRED POWER  
LOCATIONS ARE OPERABLE.

ONLY LOCATIONS WHERE EXHIBITS WILL  
USE POWER ARE NOTED. (NOT ALL BUILDING  
POWER LOCATIONS ARE INDICATED)

NEW TRACK LIGHT PROPOSED

WALL LOCATION  
POWER LOCATED IN WALL  
CURRENTLY BEHIND EXISTING EXHIBITS  
NOT AN OUTLET  
CONDUIT REQ. TBD

FLOOR LOCATION  
POWER LOCATED IN FLOOR  
OR BASE MOULDING

POWER FOR TRACK LIGHTING  
FROM CEILING



CURRENT OVERHEAD CONDUIT IN  
PASSAGEWAY

POWER FED FROM FLOOR OUTLET, UP  
BEHIND CONSTITUTION EXHIBIT HOUSING,  
ACROSS OVERHEAD BANNER TO POWER  
LIGHTING AND AV IN CENTER STRUCTURE.  
(THIS ROOM DOES NOT HAVE A CENTRAL  
FLOOR OUTLET)

OVERHEAD BANNER COULD BE ELIMINATED  
IF POWER IS PERMITTED THROUGH FLOOR.

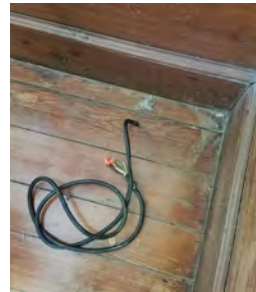


CURRENT CONDITION BEHIND EXISTING  
WALL GRAPHIC PANELS

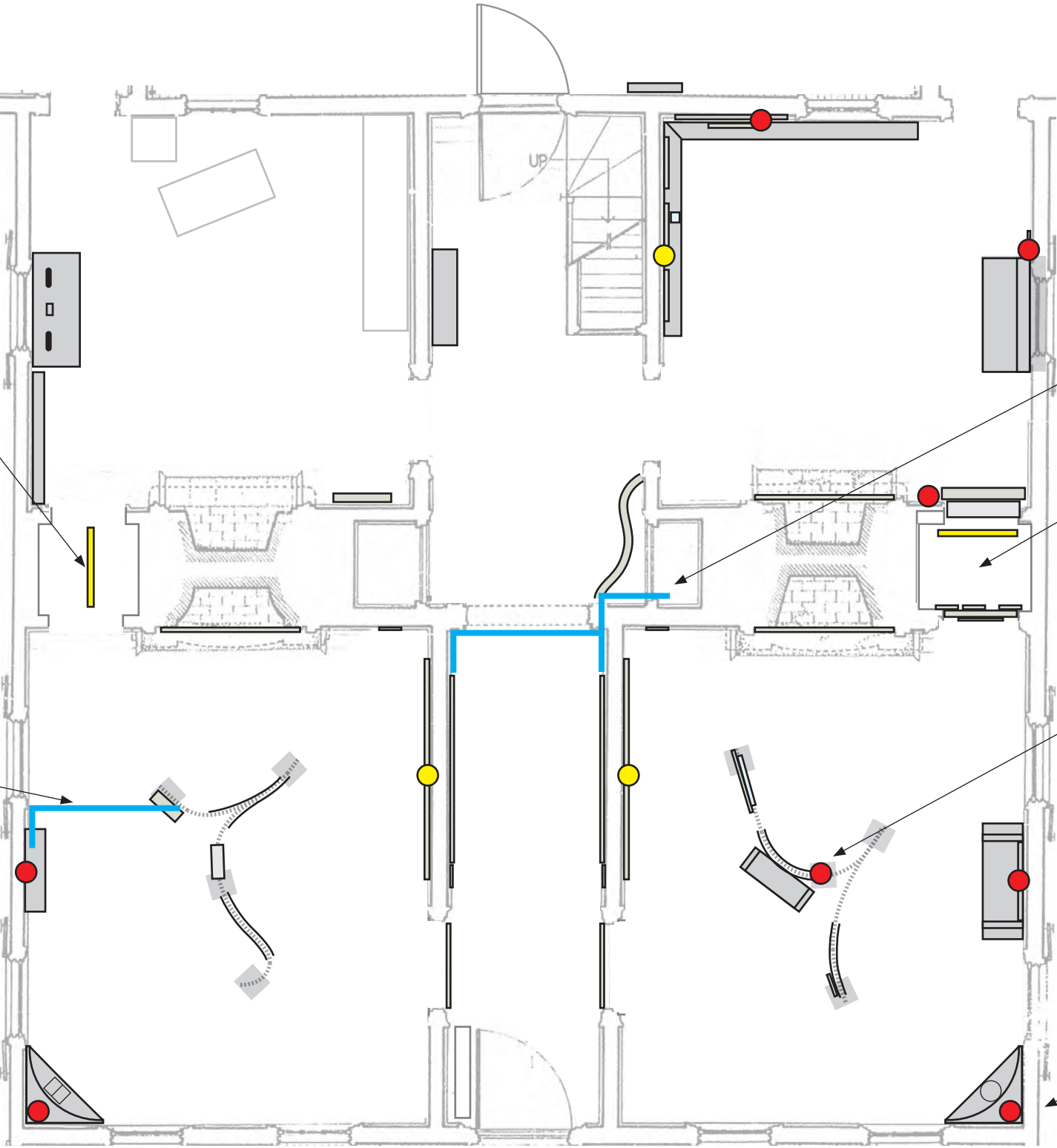
THERE IS NO POWER AVAILABLE IN THE  
HALLWAY. CONFIRM CLOSET HAS POWER.  
RECOMMEND RUNNING POWER TO  
CLOSET FOR MEDIA PLAYER AND  
SPEAKERS.

POWER FOR TRACK LIGHTING  
FROM CEILING LOCATION  
CONFIRM IF OUTLET EXISTS

POSITION EXHIBIT STRUCTURE TO  
CONCEAL FLOOR POWER FEED



CURRENT CONDITION OF BOTH  
SE AND SW CORNERS



1 PLAN  
Scale: 3/16" = 1'-0"

CONTENT FLOOR PLAN

EXHIBIT LIST

01.00 Exhibits Introduction and Orientation

- 01.01 Outside Introduction Panel
- 01.02 Exhibit Orientation Map
- 01.03 Lowcountry Roots Intro Exhibit

02.00 Site History Overview

- 02.01 Overview Timeline of Site History
- 02.02 Exploring the Grounds
- 02.03 How Do We Know That?

03.00 The Founding Years

04.00 Forging Identity and Ingenuity

- 04.01 Lowcountry in the Constitution
- 04.02 Broken Family Ties
- 04.03 Adapting to New Environments
- 04.04 Control and Subversion

05.00 A Legacy of Resilience

- 05.01 Perseverance in the Face of Inequity
- 05.02 Lasting Ideas in a Changing America
- 05.03 Lowcountry Culture Takes Root

06.00 Community Feedback Station (+ Credit Panel)



EXHIBIT AREAS

CASE/VITRINE LOCATIONS



OVERHEAD LIGHTING (TITLE BANNERS)

1 PLAN  
Scale: 3/16" = 1'-0"

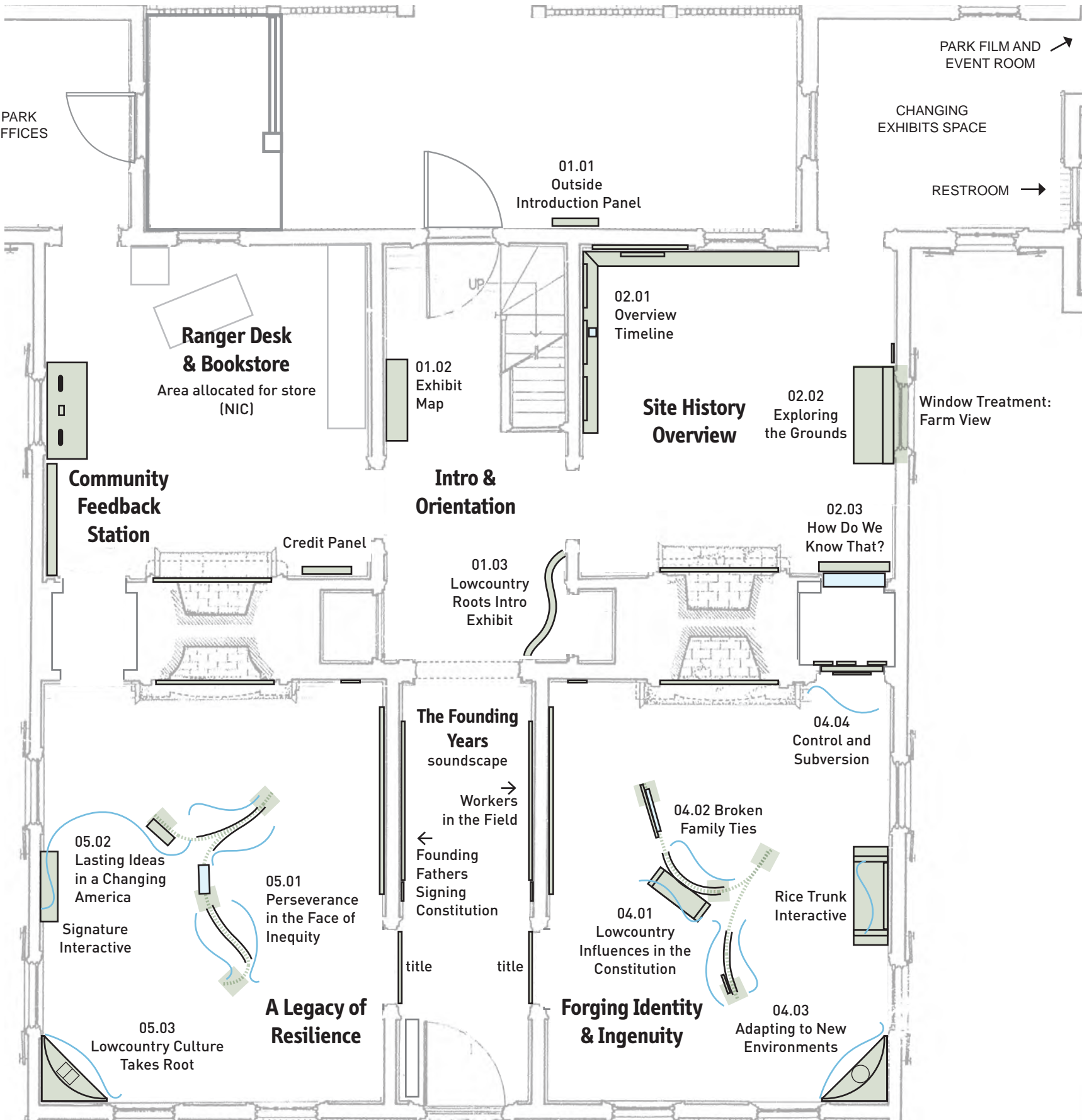
0 1 2 3 4 5 6 7 8 9 10 FT



60" TWO-WAY VISITOR TRAFFIC AND WHEELCHAIR TURNAROUND



36" WHEELCHAIR CLEARANCE AND ONE-WAY TRAFFIC (32" MIN. AT PINCH POINTS)



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Exhibit Planning and Design

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Draft DDI  
January 31, 2020

SCALE:

Scale = 3/16" = 1'-0"

DRAWINGS:

Content Floor Plan



**Documents, Rice, Sweetgrass**

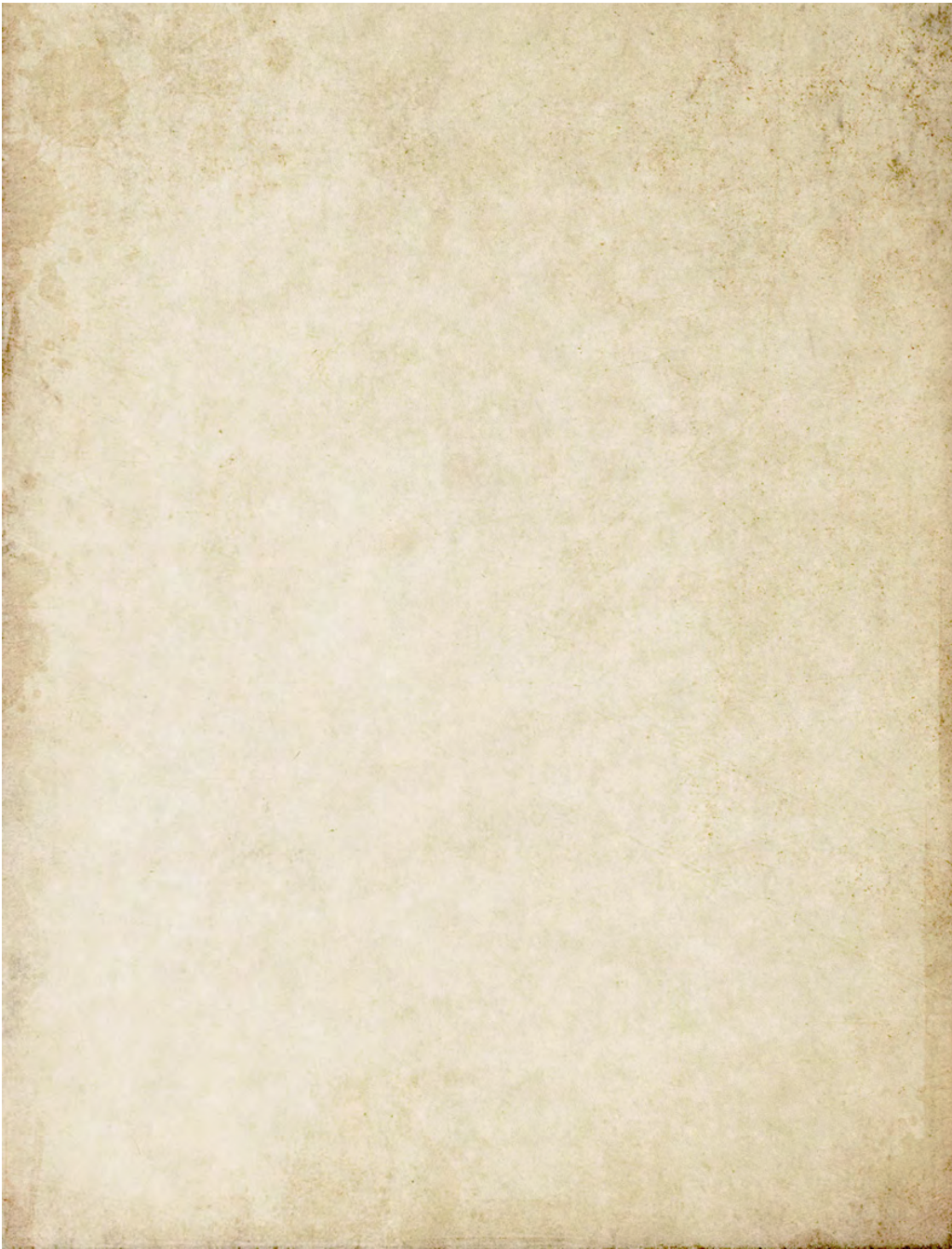
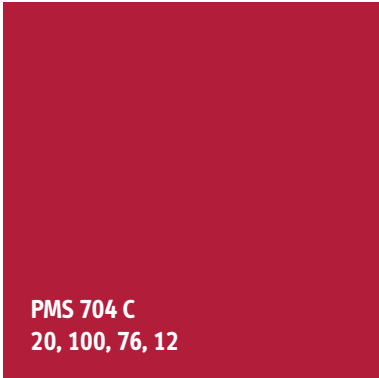
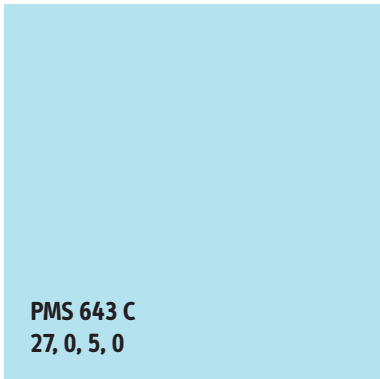
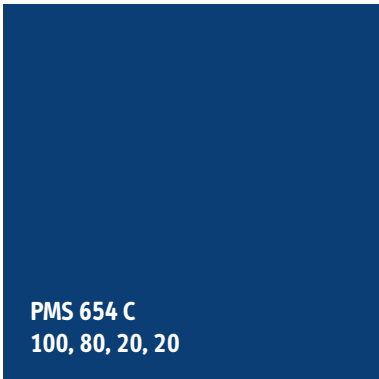
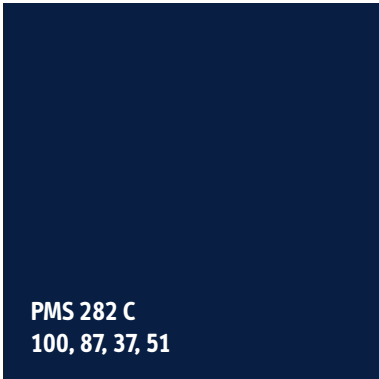
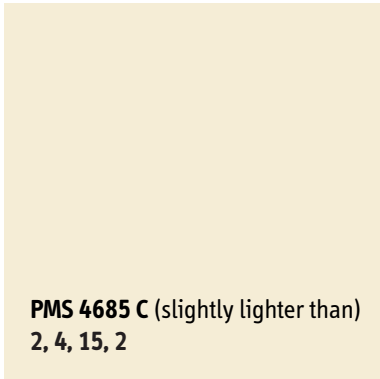
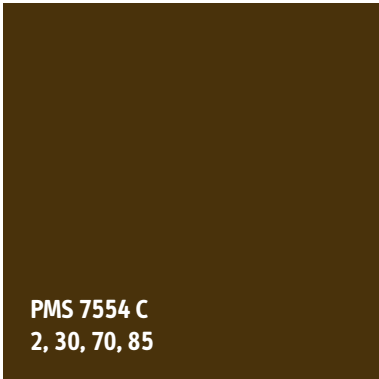
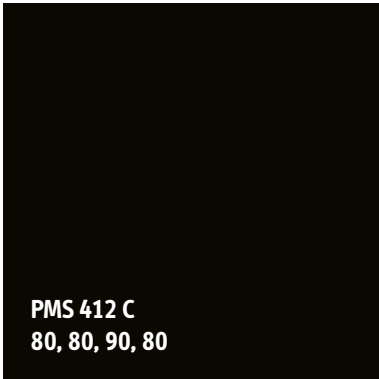
**Contrasting Labor/Society**

**Indigo, Gullah Haint, Perseverance**

**Building Communities**

**Framing, Fleeting Ribbons, Converging Curves**





\* Pantone swatches are provided as very close matches and as an industry guide. Graphic files are typically built and printed using CMYK values. Hard copies and sampling should be used for final approval.

Forging a New American Identity”

American Scribe, Regular | Foundry: Fontographer | OTF | (Varied scale initial letters, fading ink technique, limited to wall quotes and titles.)

BANNER TITLES

IM FELL Great Primer, Regular | Foundry: Igino Marini | OTF

Primary interpretive text.

IM FELL Great Primer, Regular | Foundry: Igino Marini | OTF

Image Title                      Small image captions.

Frutiger LT Std, 65 Bold | Foundry: Linotype | OTF                      Frutiger LT Std, 45 Light | Foundry: Linotype | OTF | (-5 tracking)

TERTIARY IDEA TEXTURES

Anodyne, Regular | Foundry: YDS | OTF | (Limited to text used in a graphic/textural way.)

Custom Artwork Locations

The highlighted locations indicate areas where Gullah Geechee artists will be commissioned to produce original imagery to supplement the exhibits and provide a balance in perspectives and voices. Below are descriptions of the general themes. See the following page for a potential range of styles. New artwork will be produced by several artists and incorporate a range of styles/media.

Final artist/media selections to be coordinated by the park.

02.01 Overview Timeline

The northwest corner of the orientation room includes an introductory panel currently envisioned to include a dominant, custom artwork of 2-4 individuals who worked, lived and/or died at this site. This could include a combination of Native Americans, the Pinckneys, enslaved persons, and later workers and caretakers.

02.02 Farm View

While no pictures or artwork from the plantation’s usage under Pinckney exist, we plan to include custom artwork to imagine what the outside would may have looked like to better interpret place and power. This image will be a window treatment and show a farm in action with people and possibly historic buildings. Children, if possible, should be included in this custom artwork.

03.00 The Founding Years (2 Illustrations)

The main hallway for the exhibit area will include dominant, custom artwork on wood panels on both sides of the hallway. One side will depict Pinckney and other white founders of our nation signing and debating the constitution. The opposite side will feature the enslaved craftspeople, artisans, and laborers who are typically not thought of as founders, but whose work and accomplishments also helped found the nation. As visitors walk through the hallway, they will hear sounds related to each of these images, such as work songs, debates, agricultural sounds, et. These are envisioned as either the same artist’s depiction of each side, or alternating artists’ views.

04.00 Forging Identity & Ingenuity

The 04 Exhibit Area includes space for custom artwork responding to the central ideas of the room: Ingenuity, Loss and Separation, the diversity of our nation’s founding, and the Lowcountry influences on the US Constitution. This is envisioned as an area for the artist to be able to react to these themes and stories in their own way.

04.01 Lowcountry in the Constitution

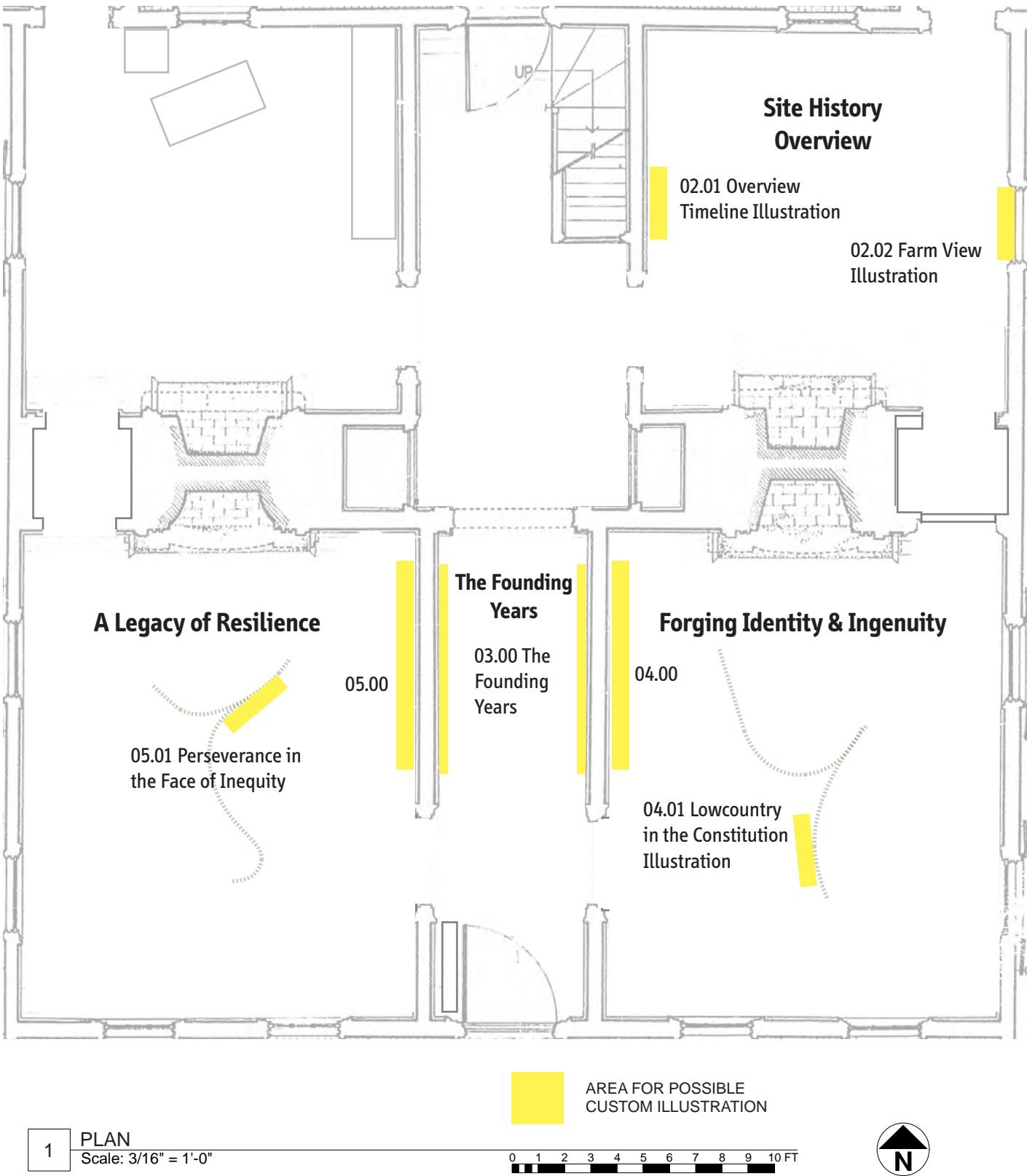
Interpretation here focuses on the influences of the South Carolina Lowcountry and its peoples on the US Constitution. We envision the main panel to include custom artwork depicting a scene of life at Snee Farm, such as enslaved workers harvesting rice and indigo or gathered together at their quarters in the evening.

05.00 A Legacy of Resilience

The 05 Exhibit Area includes space for custom artwork responding to the central ideas of the room: the resiliency of the Constitution and communities, preservation, perseverance in the face of inequity, and the lasting legacies of our nation’s founders. This is envisioned as an area for the artist to be able to react to these themes and stories in their own way.

05.01 Perseverance in the Face of Inequity

This area explores Pinckney’s legacy, as well as the resiliency and legacy of the Gullah Geechee people. This custom artwork will depict a scene from Gullah Geechee communities after emancipation or possibly today and may show schools, community gatherings, religious ceremonies, etc. Children should be included in this custom artwork.





# — IMAGES SHOWN HERE ARE FOR STYLISTIC REFERENCE ONLY —

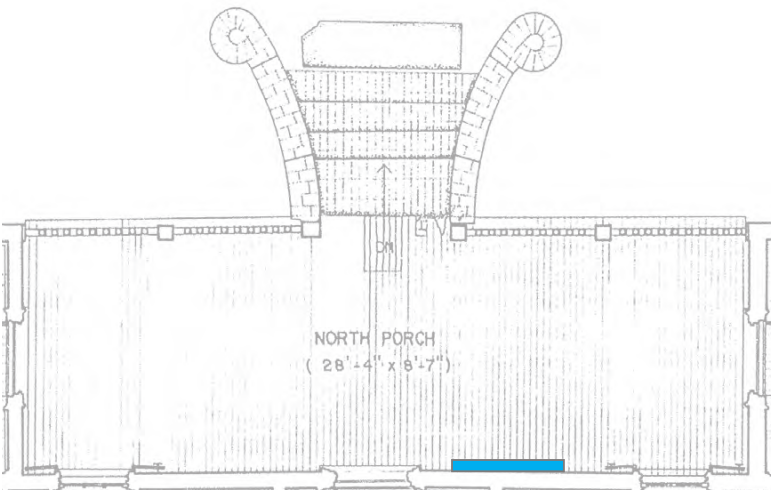
## CUSTOM ILLUSTRATIONS (TO BE DEVELOPED)

The following shows a range of Gullah Geechee artistic styles that have been shared with the design team by a local curator. The goal is to showcase a diversity of artists and media. Most likely the original artwork will be scanned and printed as part of the production process for the new exhibitry. This is primarily for security concerns, but also allows better integration with the graphic panels where necessary.

Final artist/media selections to be coordinated by the park.







**EXISTING GRAPHIC PANEL AT ENTRANCE**  
Recommend changing this graphic with a new graphic with less text and in the style of the chosen alternative.

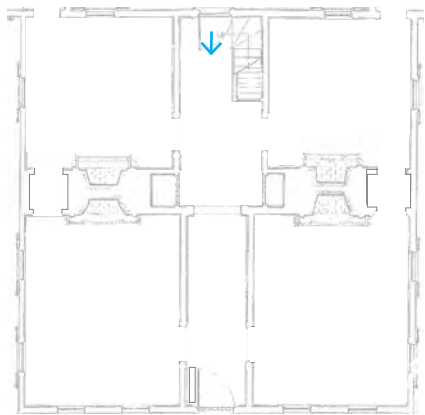
GL-01.01-100



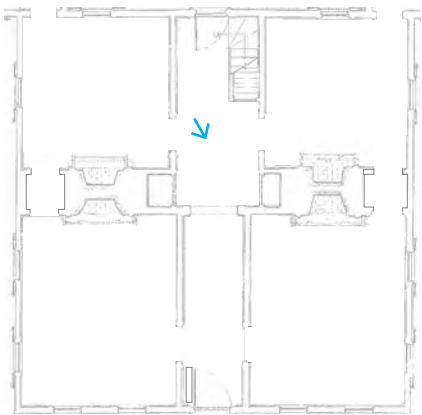
**“VISITOR CENTER”**  
Graphic is replaced with simple text and exhibit title or quote, clearly indicating the building as a visitor center and inviting people up to the entrance.



01: 3D RENDERINGS



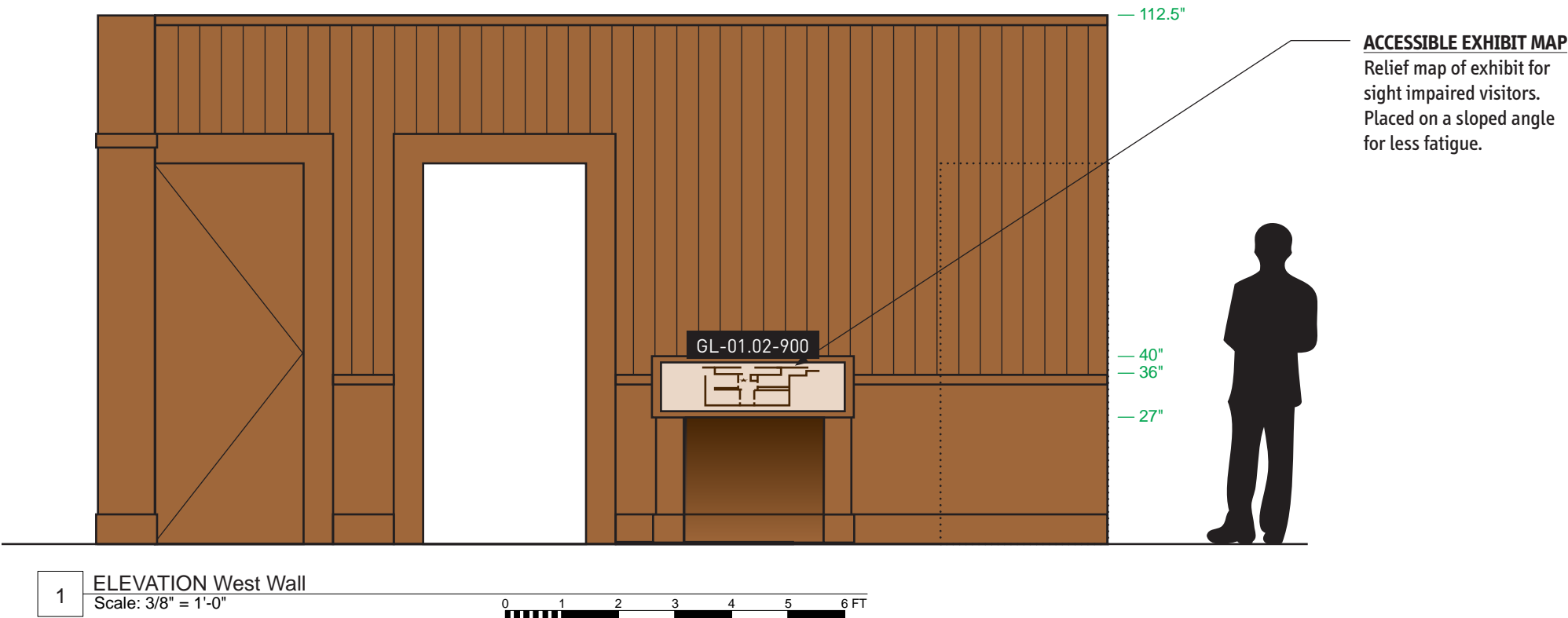
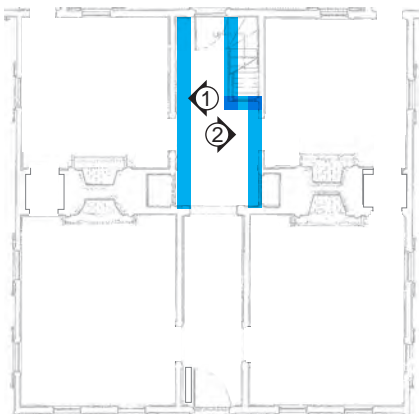
NOTE:  
SEE SEPARATE FILES FOR  
3D WALK-THROUGH  
FILENAME: "HALLWAY.MOV"

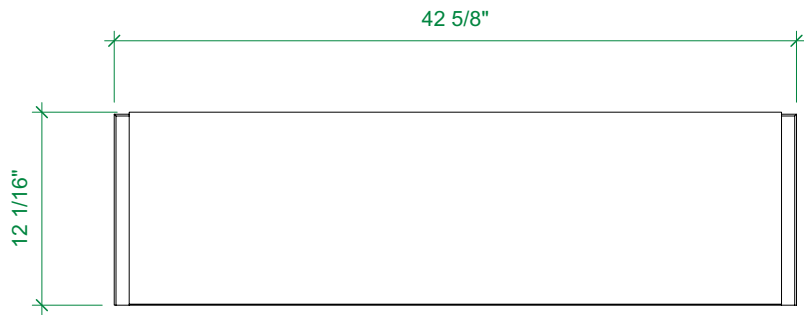


NOTE:  
SEE GRAPHIC FILE FOR DRAFT TEXT  
(PLACEHOLDER TEXT SHOWN HERE)

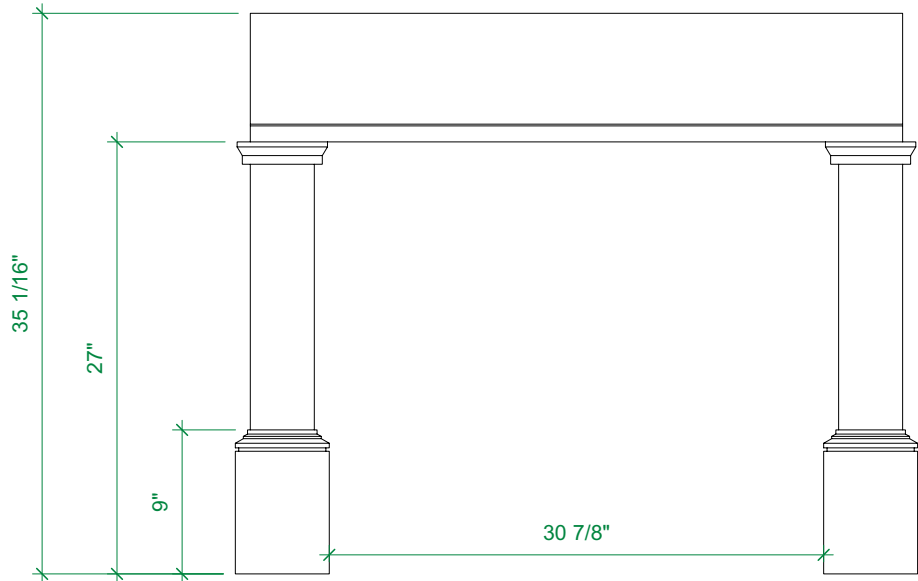


01.00: INTRO AND ORIENTATION





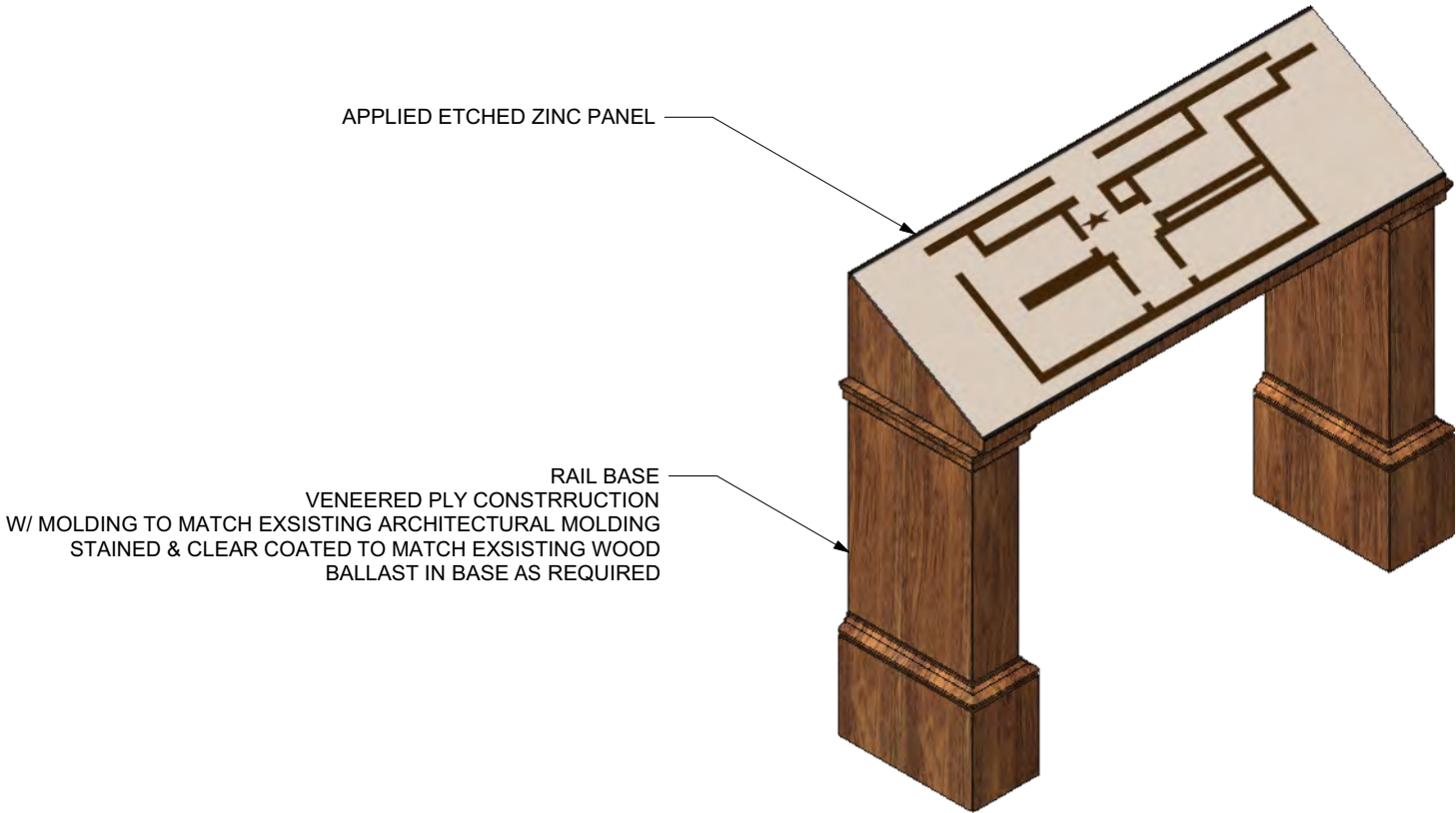
1 Plan - 1.0 - Hallway Rail  
Scale: 1" = 1'-0"



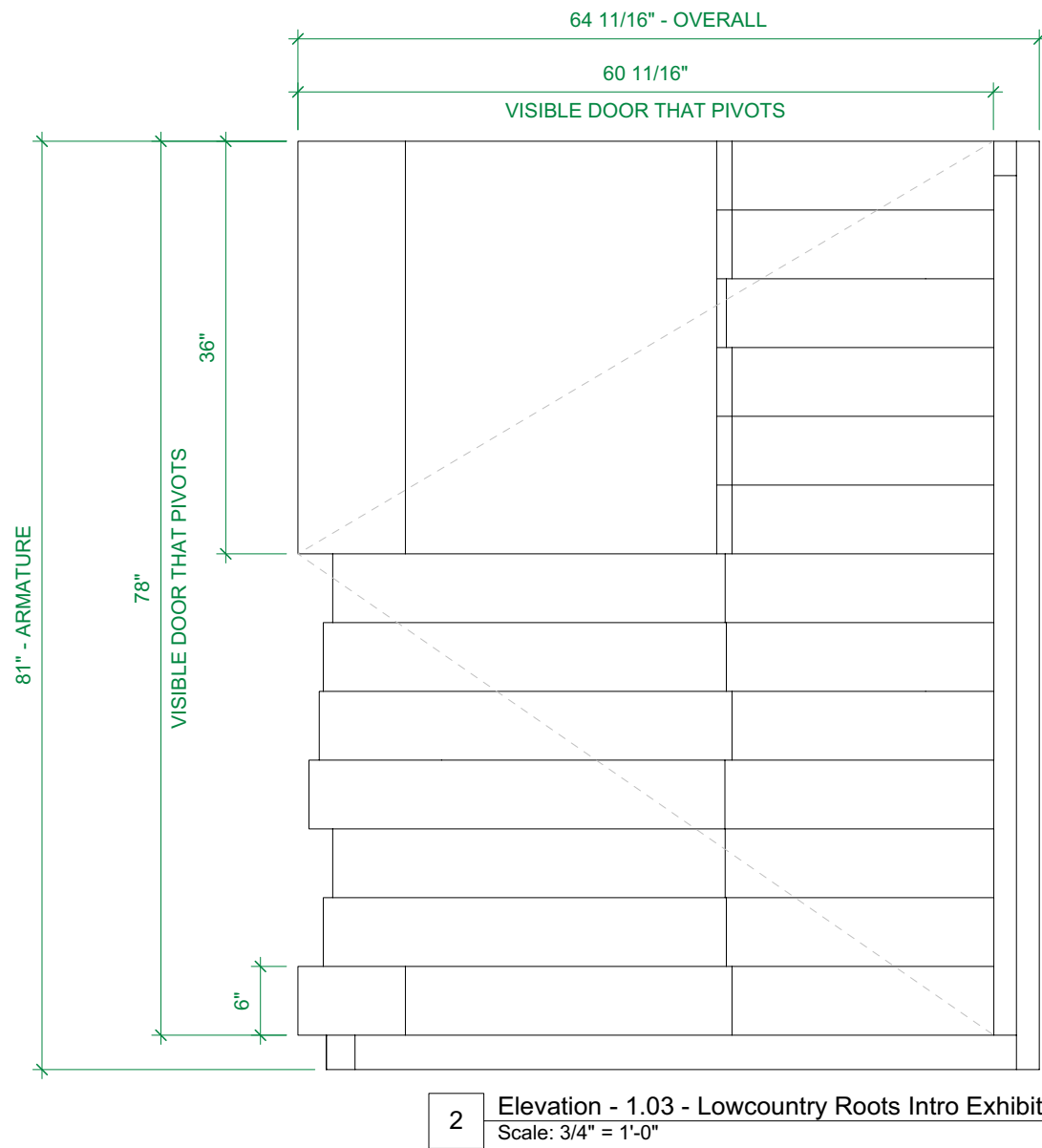
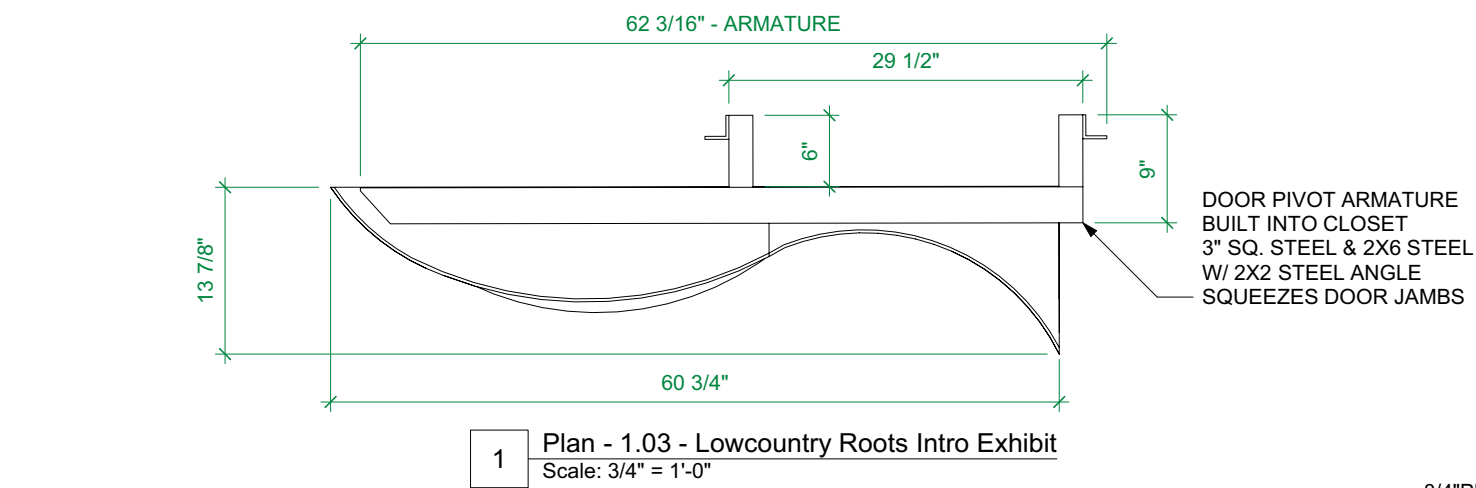
2 Elevation - 1.0 - Hallway Rail  
Scale: 1" = 1'-0"



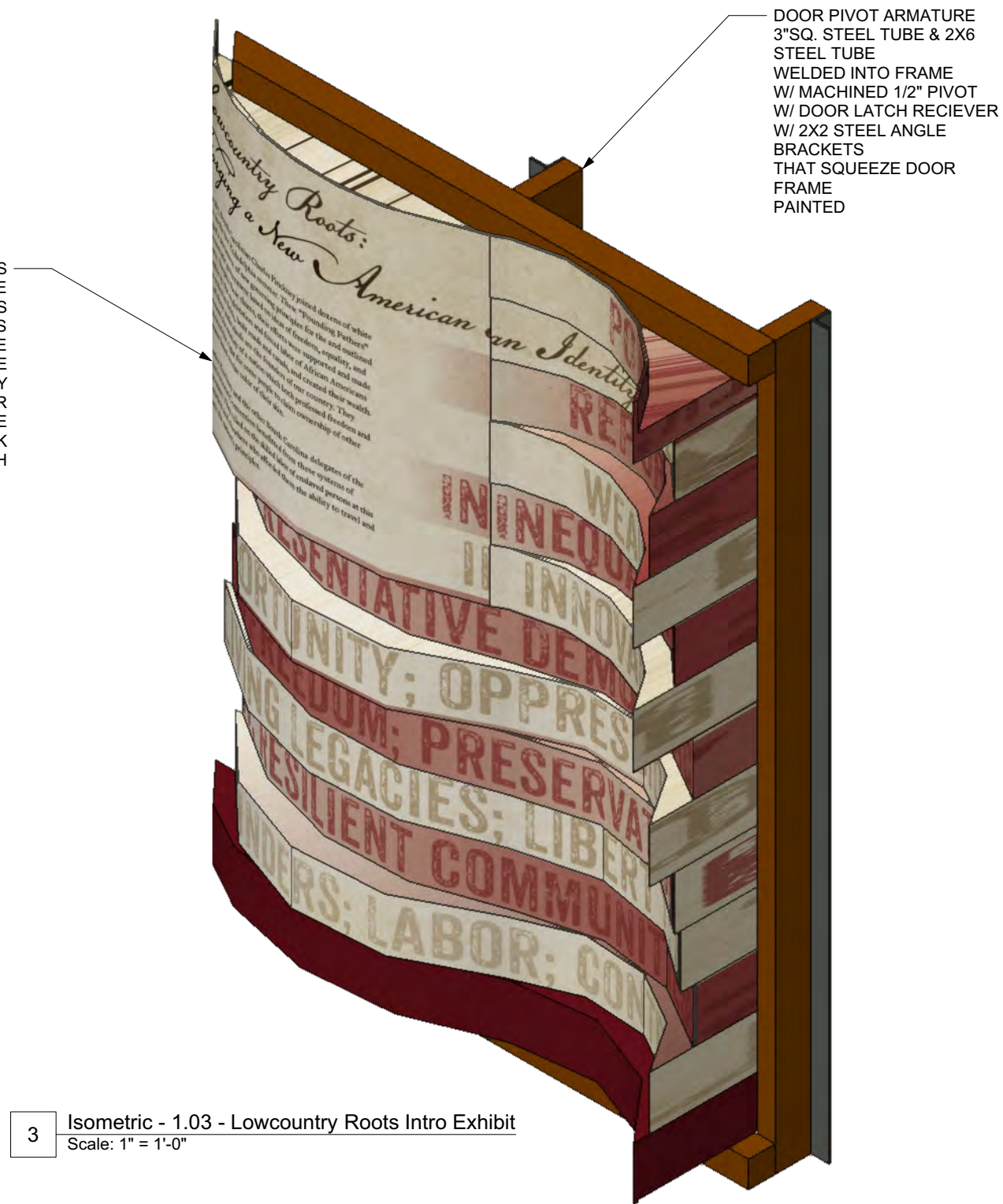
REFERENCE IMAGE:  
TACTILE, RAISED LINE/ART GRAPHIC



3 Isometric - 1.0 - Hallway Rail  
Scale: 1" = 1'-0"



GRAPHIC WAVES  
3/4"PLY SUBSTRUCTURE  
W/ 1/4" BENDING PLY SKINS  
W/ 1/16" NG GRAPHICS  
APPLIED TO FACE  
BOLTED INTO ONE  
ASSEMBLY  
HINGED FROM REAR  
ARMATURE  
LATCHED W/ QUICK  
RELEASE LATCH







*Lowcountry Founders:  
Forging a New American Identity*

In 1787, Charles Pinckney and three other South Carolinians joined dozens of other white men in the hot Philadelphia summer. These “Founding Fathers” forged a document of new governing principles for the young democracy based on ideas of freedom, equality, and liberty. Despite these claims, men and women like Pinckney depended on the exploitation and forced labor of African Americans who toiled in fields, built roads and canals, and created their wealth. All of these individuals are the founders of our country. They represent the duality of a nation which both professed the “Blessings of Liberty” and created laws allowing ownership of humans based on the color of their skin.

POWER;  
NEW  
REPUBLIC  
WEALTH  
INEQUALITY;  
INNOVATION  
REPRESENTATIVE DEMOCRACY  
OPPORTUNITY; OPPRESSION  
TH; FREEDOM; PRESERVATION  
LIVING LEGACIES; LIBERTY; FI  
ON; RESILIENT COMMUNITIES;  
FOUNDERS; LABOR; CONTROL

PROJECT:

Charles Pinckney National Historic Site, Sneec Farm House  
Exhibit Planning and Design

PHASE:

Draft DDI  
January 31, 2020

SCALE:

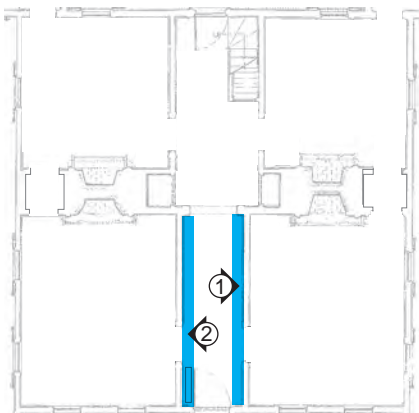
Scale = 12%  
60" x 80"

DRAWINGS:

GL-01.03-100  
(Intro Exhibit)



03.00: THE FOUNDING YEARS



FINAL STYLISTIC DIRECTION TO BE DETERMINED AND NOT LIMITED TO ARTIST EXAMPLES SHOWN HERE. SEE ARTIST PAGE FOR ADDITIONAL REFERENCES.



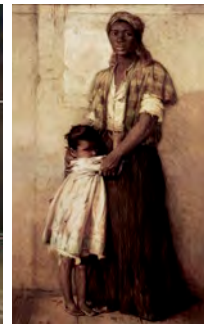
SONJA GRIFFIN EVANS



SYNTHIA SAINT JAMES

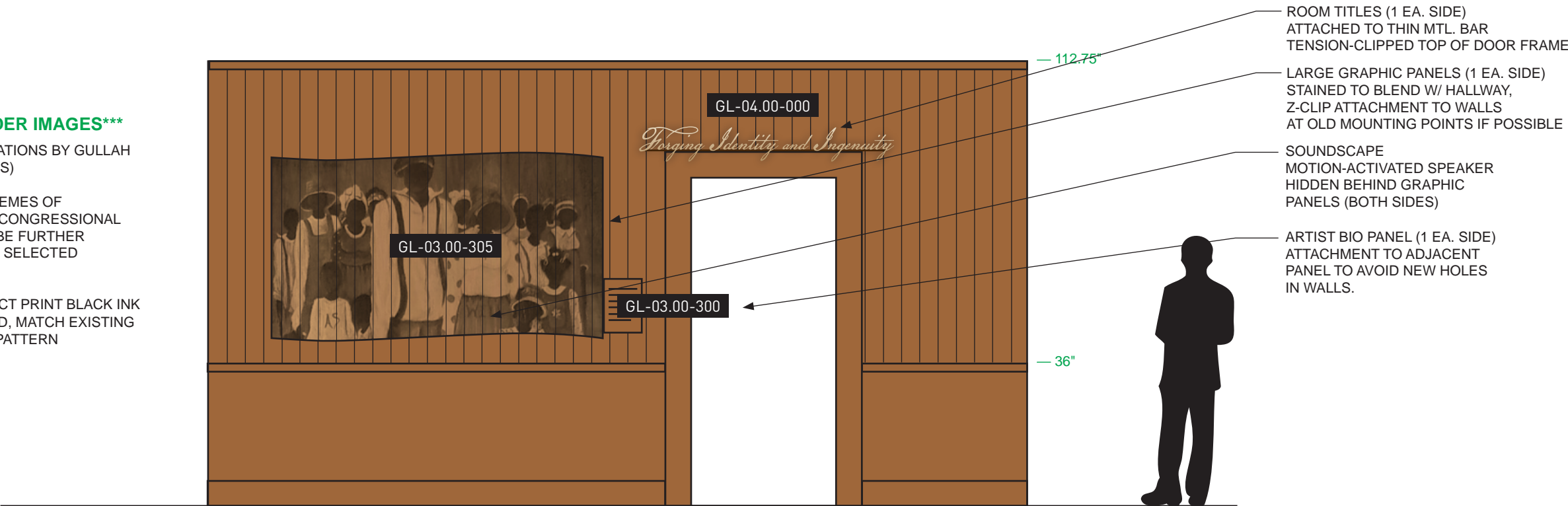


PATRICIA SABREE

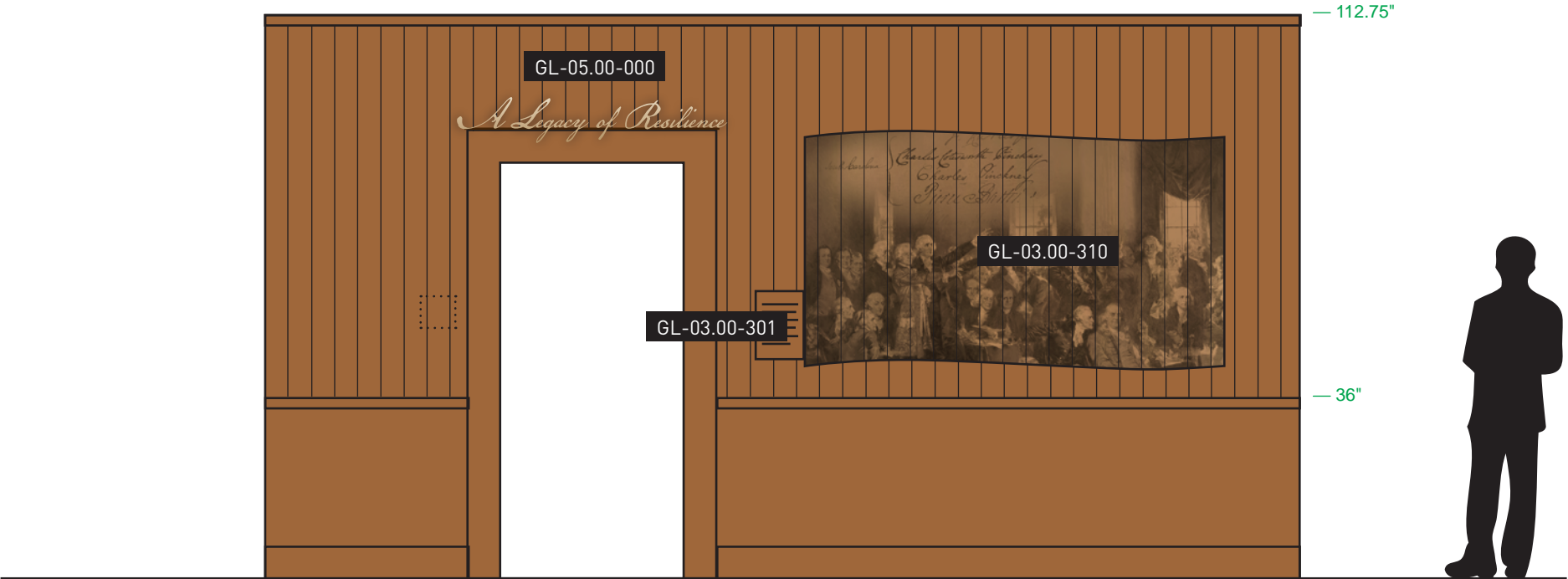


HARRY HERMAN ROSELAND

\*\*\*PLACEHOLDER IMAGES\*\*\*  
CUSTOM ILLUSTRATIONS BY GULLAH GEECHEE ARTIST(S)  
CONTRASTING THEMES OF FIELD WORK AND CONGRESSIONAL DELEGATION (TO BE FURTHER DEVELOPED WITH SELECTED ARTISTS)  
TECHNIQUE: DIRECT PRINT BLACK INK ON STAINED WOOD, MATCH EXISTING STAIN AND SEAM PATTERN



1 ELEVATION East Wall  
Scale: 3/8" = 1'-0"



2 ELEVATION West Wall  
Scale: 3/8" = 1'-0"

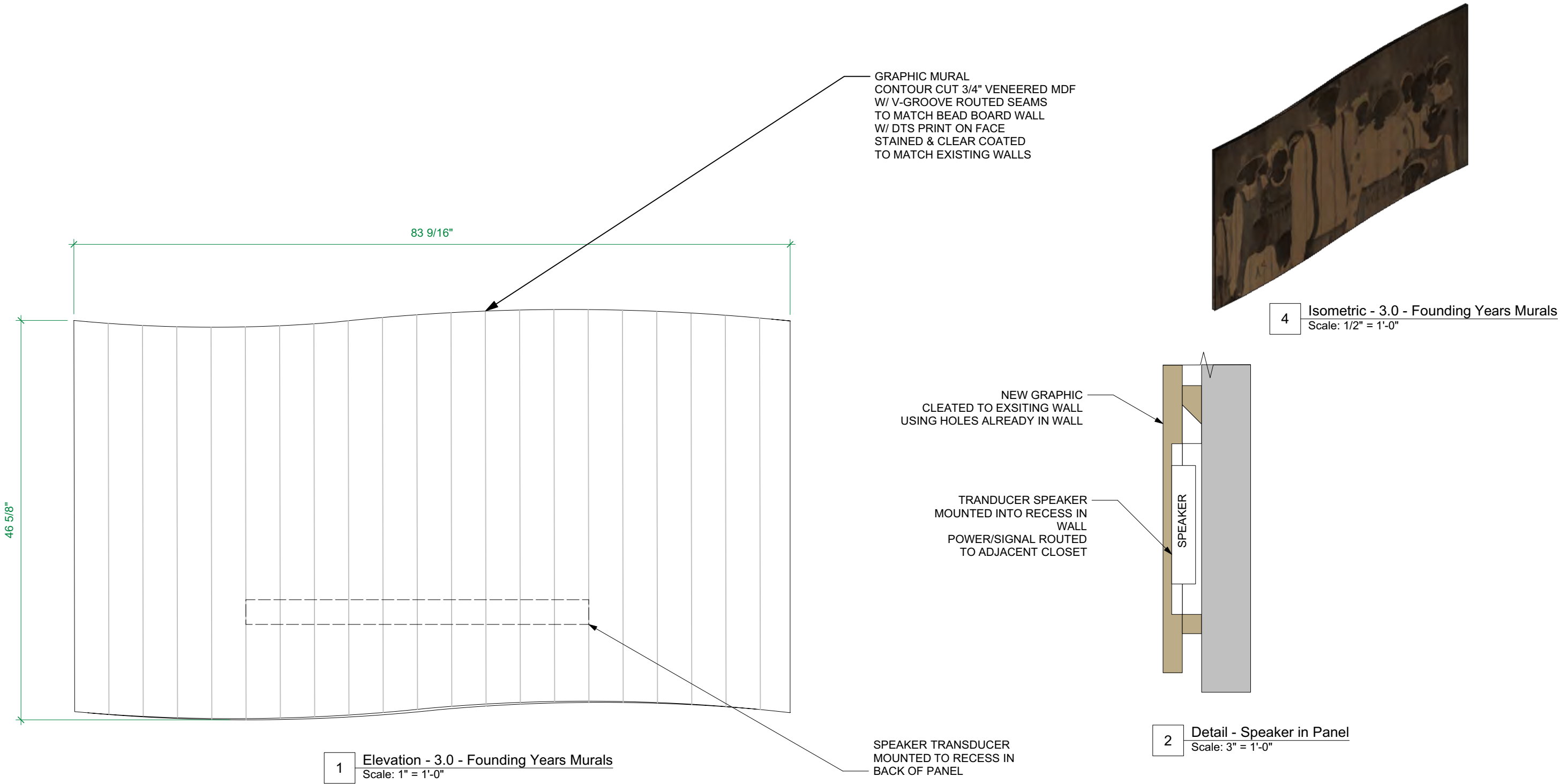


REF. PHOTO OF WOOD COLOR



REF. PHOTO OF SIMILAR TECHNIQUE







# Title of Artwork

Name of Artist

This is a paragraph comprised of one hundred words. The text still needs to be written, and this serves as a temporary placeholder only. The final text may be slightly longer or shorter than one hundred words but should try not exceeding more or less than ten to fifteen words. Although it might not sound like a lot, in the exhibit medium, this should only be reserved for main texts blocks. Studies have shown that only three percent of visitors read anything over one hundred words. The Smithsonian frowns on any text blocks lengthier than seventy-five words. This block of text is one hundred words.

PROJECT:

Charles Pinckney National Historic Site, Snee Farm House  
Exhibit Planning and Design

PHASE:

Draft DDI  
January 31, 2020

SCALE:

Scale = 66%  
10" x 14"

DRAWINGS:

GL-03.00-300  
(Artist Statement)

02: 3D RENDERINGS

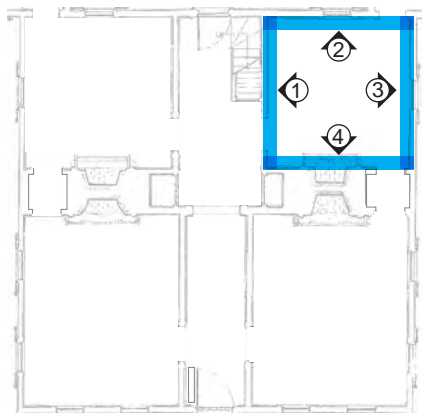


NOTE:  
SEE SEPARATE FILES FOR  
3D WALK-THROUGH  
FILENAME: "NORTHEAST.MOV"





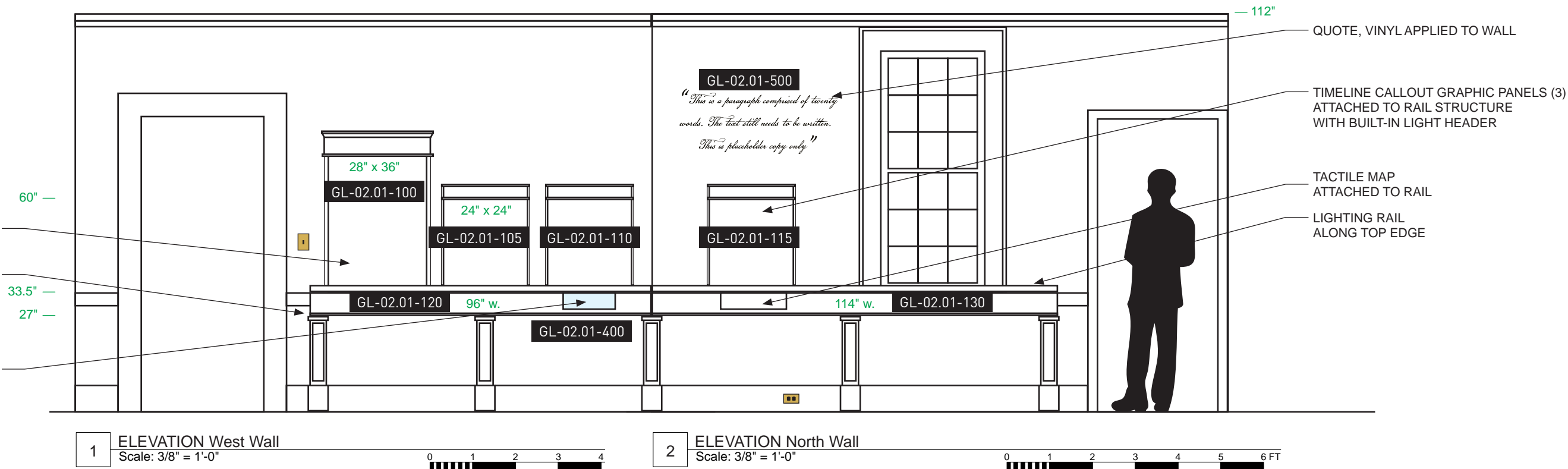
02.00: SITE HISTORY OVERVIEW



INTRO GRAPHIC PANEL  
ATTACHED TO RAIL STRUCTURE  
WITH BUILT-IN LIGHT HEADER

TIMELINE GRAPHIC RAIL  
W/ WEIGHTED SUPPORTS  
ALL FRAMING DETAILS PTD. WHITE TO  
MATCH ROOM DETAILS

ARTIFACT VITRINE



1 ELEVATION West Wall  
Scale: 3/8" = 1'-0"

2 ELEVATION North Wall  
Scale: 3/8" = 1'-0"

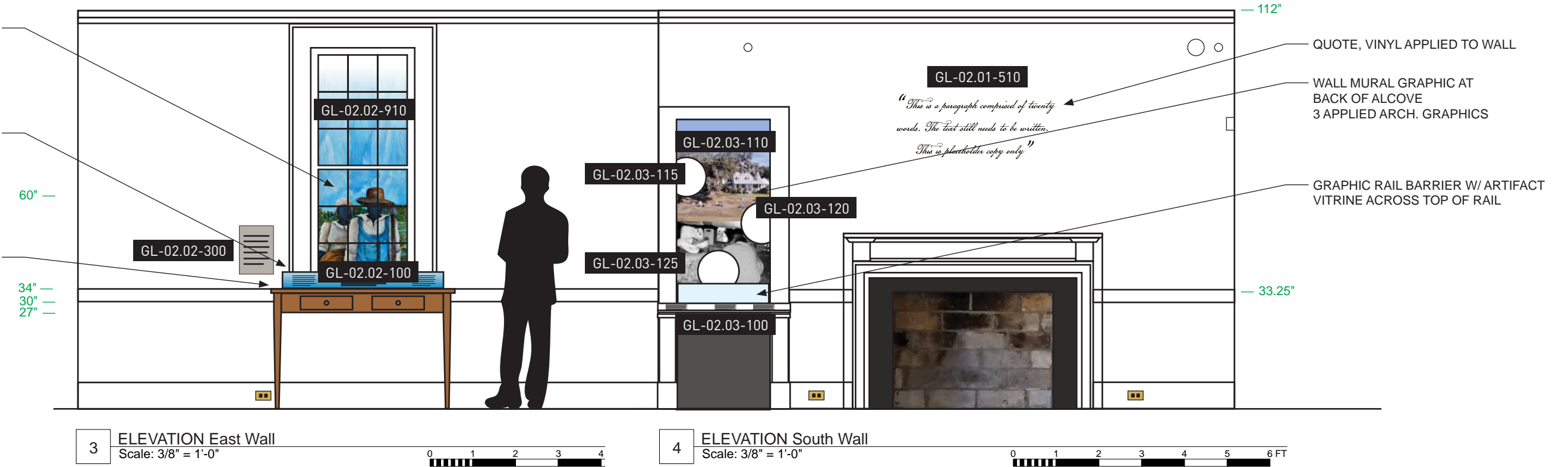
CUSTOM ILLUSTRATION  
CONTENT/ARTIST TBD  
VINYL ATTACHED TO GLASS

GL-02.02-100  
GRAPHIC RAIL  
AT BACK OF TABLE

GL-02.02-900  
TACTILE MAP  
ATTACHED TO TOP  
OF REPLICATED PERIOD TABLE



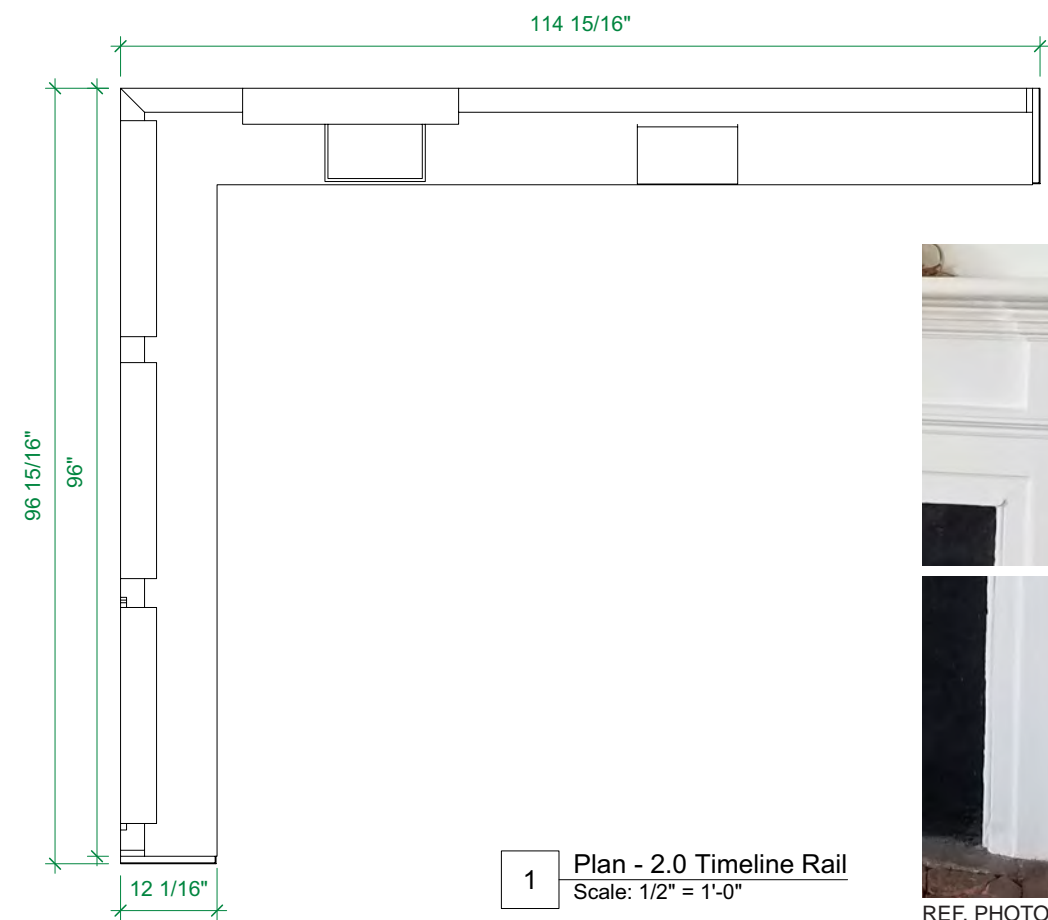
REF. PHOTO FOR STRUCTURE



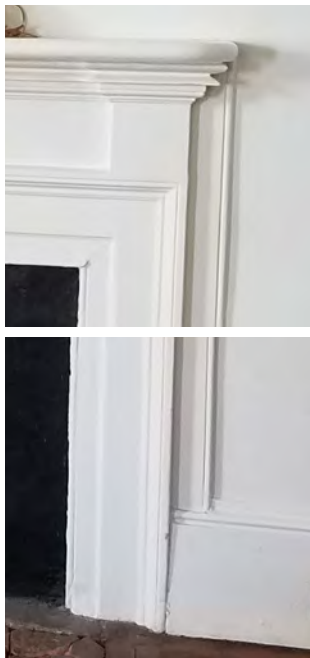
3 ELEVATION East Wall  
Scale: 3/8" = 1'-0"

4 ELEVATION South Wall  
Scale: 3/8" = 1'-0"

02.01: TIMELINE EXHIBIT

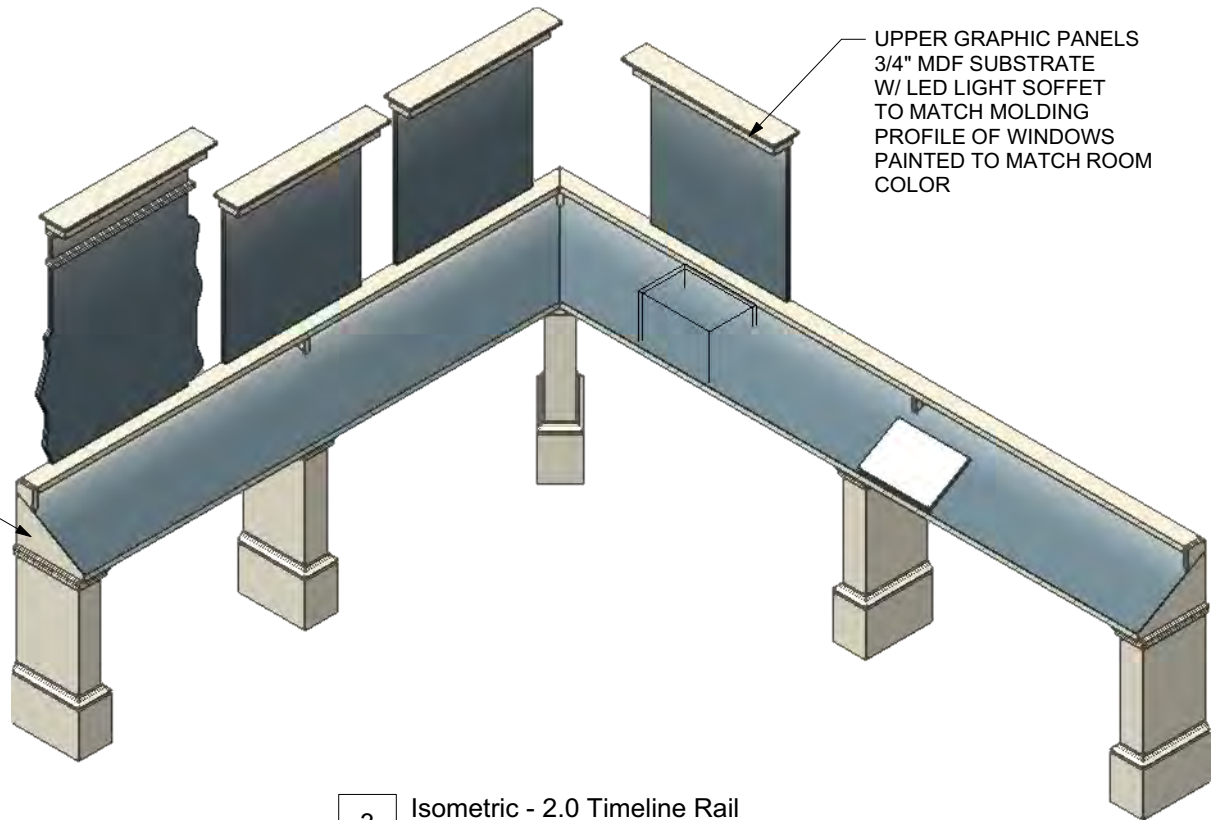


1 Plan - 2.0 Timeline Rail  
Scale: 1/2" = 1'-0"



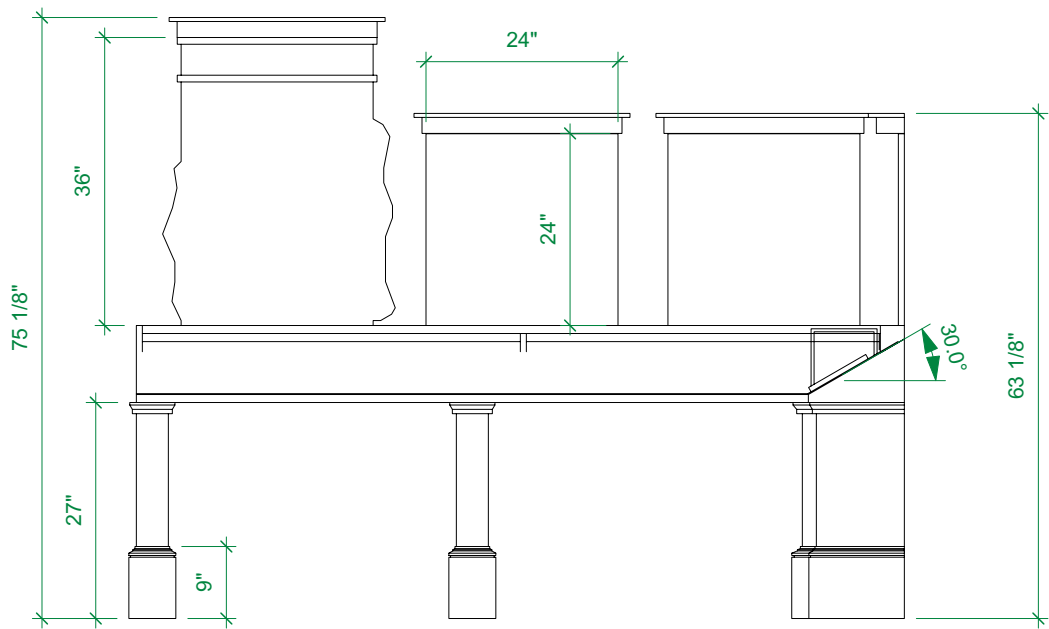
REF. PHOTOS OF FIREPLACE  
WOODWORKING DETAILS IN  
EXHIBIT ROOMS.

GRAPHIC RAIL TOP  
3/4"PLY SUBSTRUCTURE  
W/ MOLDING TO MATCH  
ROOM  
W/ 1/16" NG GRAPHICS  
APPLIED TO FACE  
W/ LED TASK LIGHTING  
UNDER TOP LIP  
PAINTED TO MATCH ROOM  
BALLAST IN BASE AS  
REQUIRED

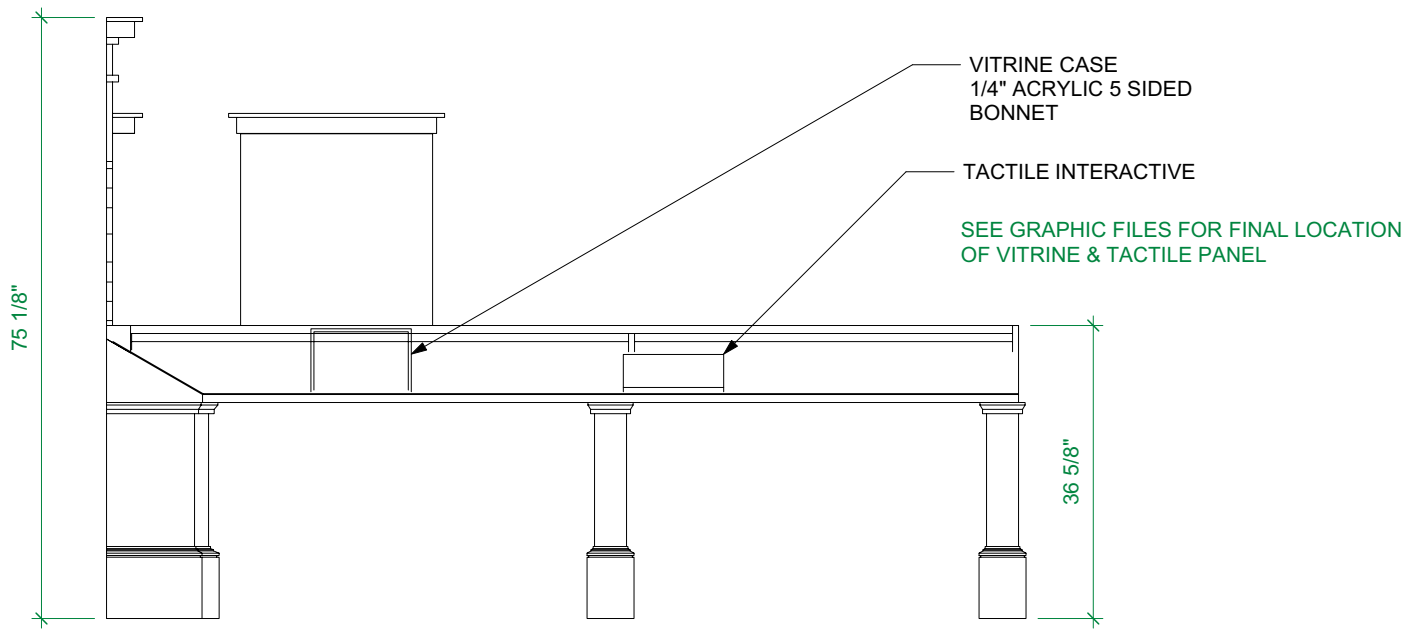


UPPER GRAPHIC PANELS  
3/4" MDF SUBSTRATE  
W/ LED LIGHT SOFFET  
TO MATCH MOLDING  
PROFILE OF WINDOWS  
PAINTED TO MATCH ROOM  
COLOR

3 Isometric - 2.0 Timeline Rail  
Scale: 1/2" = 1'-0"



2 Elevation - 2.0 Timeline Rail  
Scale: 1/2" = 1'-0"



VITRINE CASE  
1/4" ACRYLIC 5 SIDED  
BONNET

TACTILE INTERACTIVE

SEE GRAPHIC FILES FOR FINAL LOCATION  
OF VITRINE & TACTILE PANEL

3 Elevation - 2.0 Timeline Rail  
Scale: 1/2" = 1'-0"



# Lowcountry Founders: Forging a New American Identity

Peoples from around the world have lived and worked at this site.

The first recorded people included Cusabos, Seeweas, Yamasees, and other American Indian tribes. Beginning in the 1400s French, Spanish, and English settlers sought to colonize the area. Colonists brought enslaved peoples against their will from nations across West Africa, including Angola, Gambia, Senegal, and Sierra Leone. Enslaved people provided the forced labor that turned the South Carolina Lowcountry into an agricultural center. These changes demonstrate the unique international blending of cultures, ideas, and peoples that shaped the identity of the Lowcountry and young nation.



Custom Artwork Title  
Artist Credit Line  
This is a paragraph comprised of thirty five words. The text still needs to be written, and this serves as a temporary placeholder only. This length is best for sidebars, and even for some lengthier captions.

LED LIGHT ATTIC  
PAINTED FRAME TO MATCH ROOM  
ROUTED LETTERS, PTD.

PROJECT:

Charles Pinckney National Historic Site, Snee Farm House  
Exhibit Planning and Design

PHASE:

Draft DDI  
January 31, 2020

SCALE:

Scale = 20%  
30" x 45" (w/ frame)

DRAWINGS:

GL-02.01-100  
(Overview)

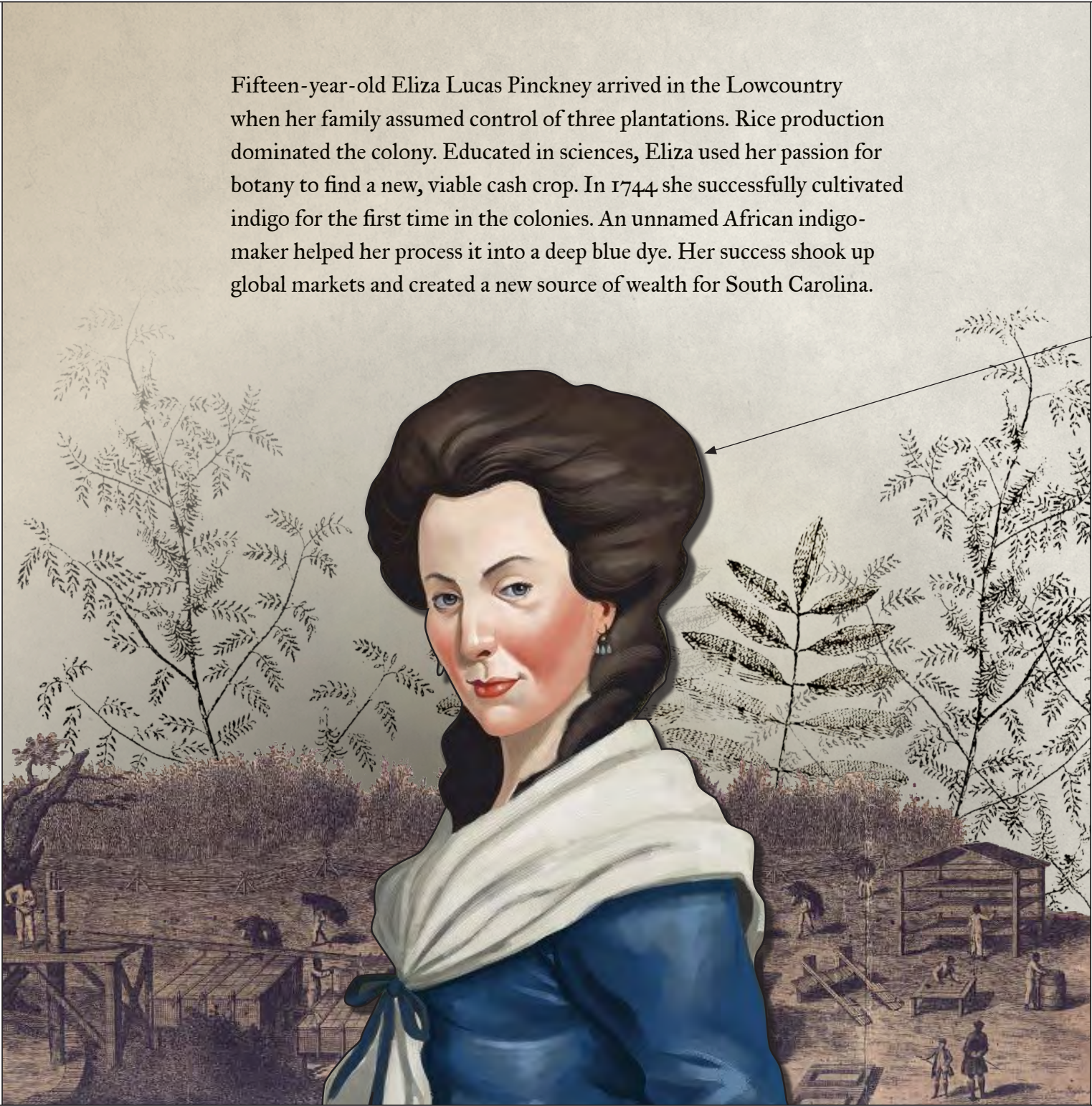


Indigo Introduced to the Lowcountry

LED LIGHT ATTIC  
PAINTED FRAME TO MATCH ROOM  
ROUTED LETTERS, PTD.

Fifteen-year-old Eliza Lucas Pinckney arrived in the Lowcountry when her family assumed control of three plantations. Rice production dominated the colony. Educated in sciences, Eliza used her passion for botany to find a new, viable cash crop. In 1744 she successfully cultivated indigo for the first time in the colonies. An unnamed African indigo-maker helped her process it into a deep blue dye. Her success shook up global markets and created a new source of wealth for South Carolina.

APPLIED GRAPHIC  
CONTOUR CUT FIGURE (3/4" D.)  
APPLIED FLUSH TO BACKGROUND  
GRAPHIC







(100% CROP)

ca. 1500

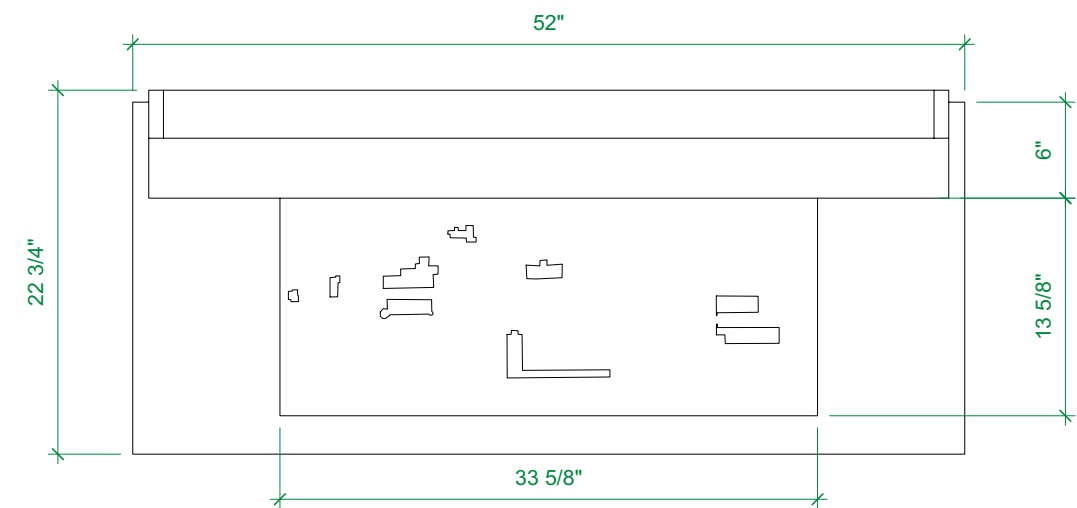
European explorers make the **first contact** with Native peoples living in the area of present-day Charleston.

*“The property of the Southern States in slaves was to be as sacredly preserved, and protected to them, as that of land, or any other kind of property ...”*

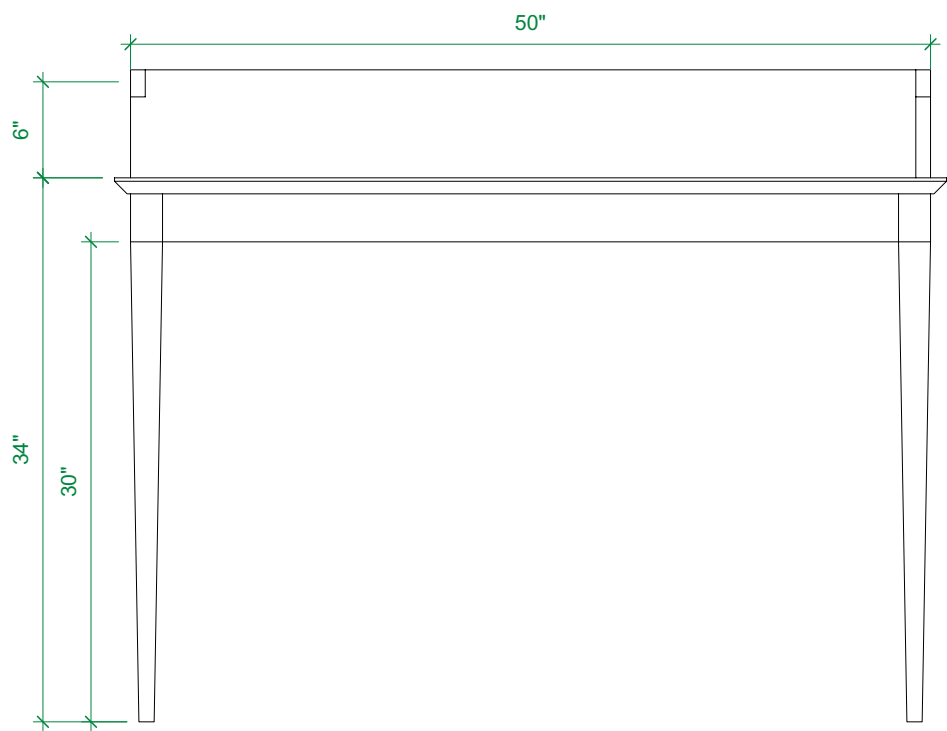
— Charles Pinckney, 1820



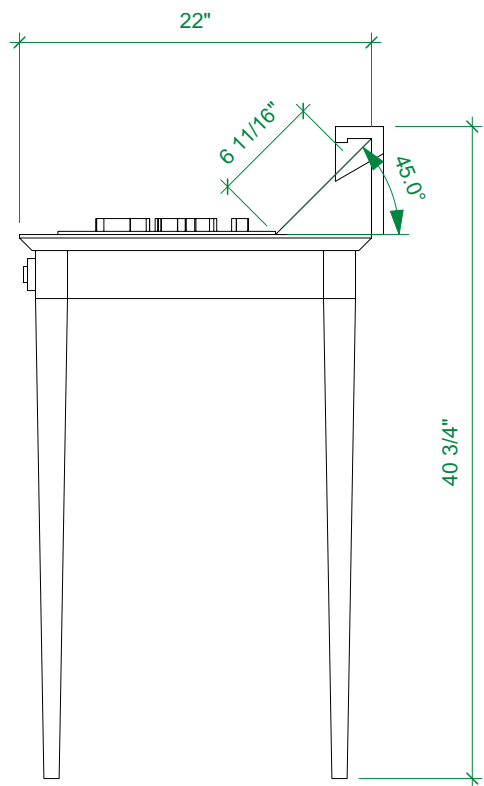
02.02: EXPLORING THE GROUNDS



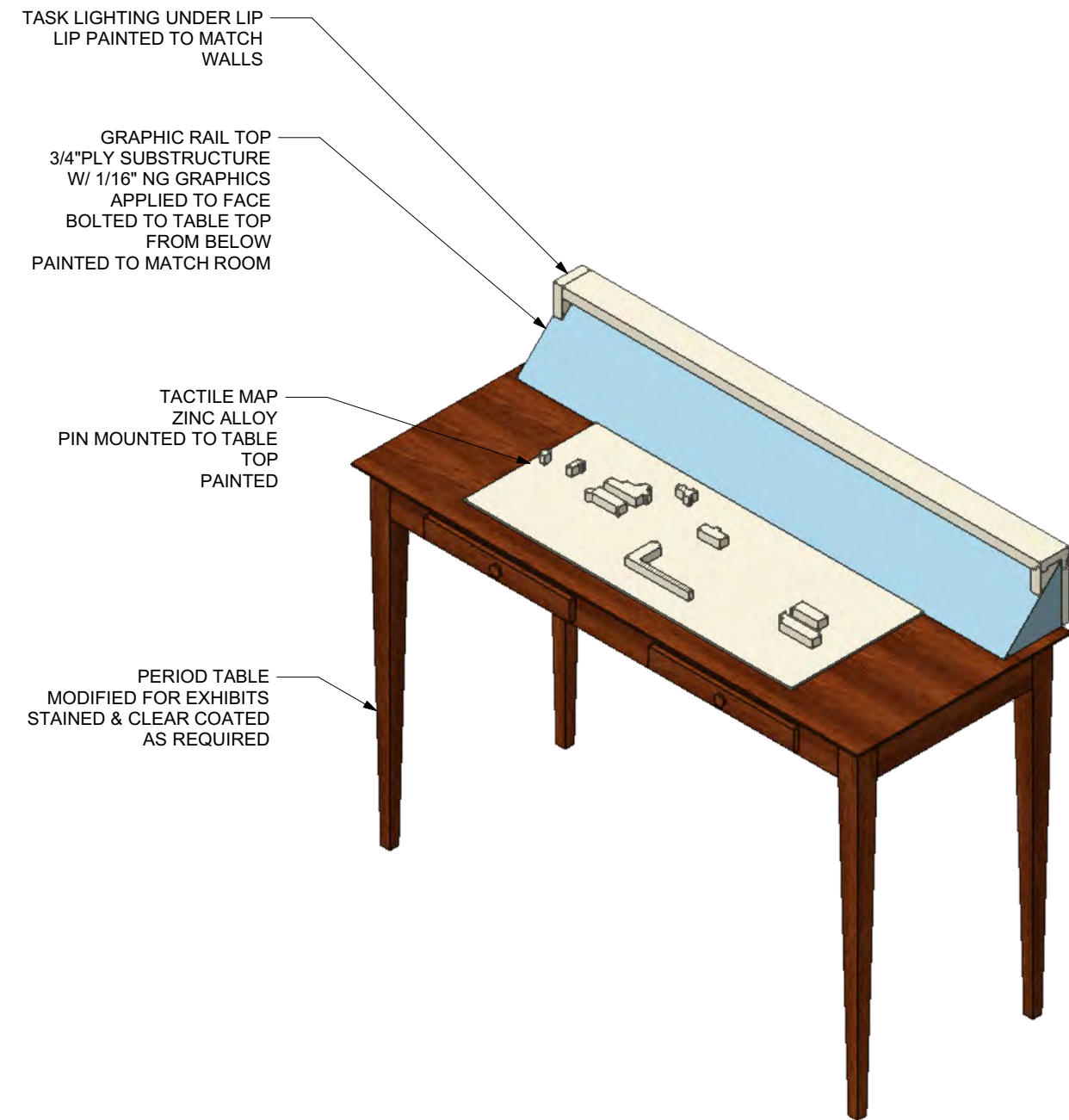
1 Plan - 2.02 Exploring the Grounds  
Scale: 1" = 1'-0"



2 Elevation - 2.02 Exploring the Grounds  
Scale: 1" = 1'-0"

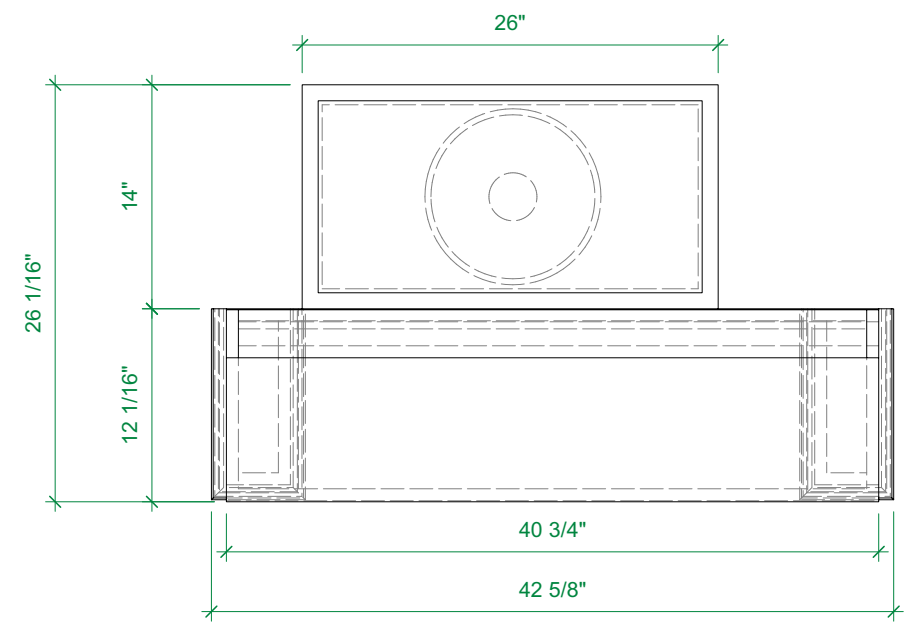


3 Elevation - 2.02 Exploring the Grounds  
Scale: 1" = 1'-0"

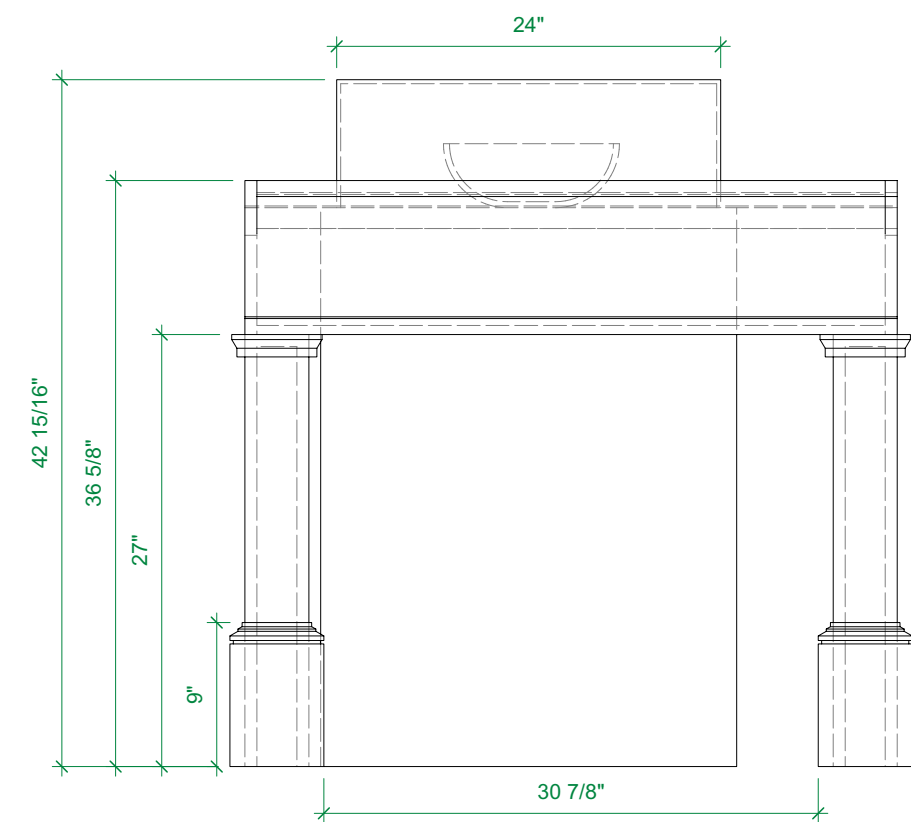


4 Isometric - 2.02 Exploring the Grounds  
Scale: 1" = 1'-0"

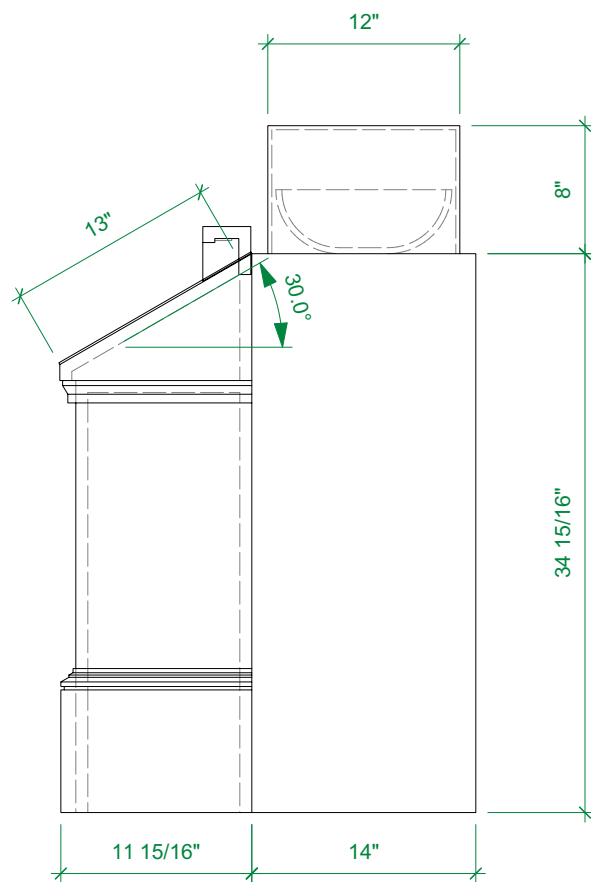
02.03: RAIL CASE



1 Plan - 2.03 How do we know that?  
Scale: 1" = 1'-0"



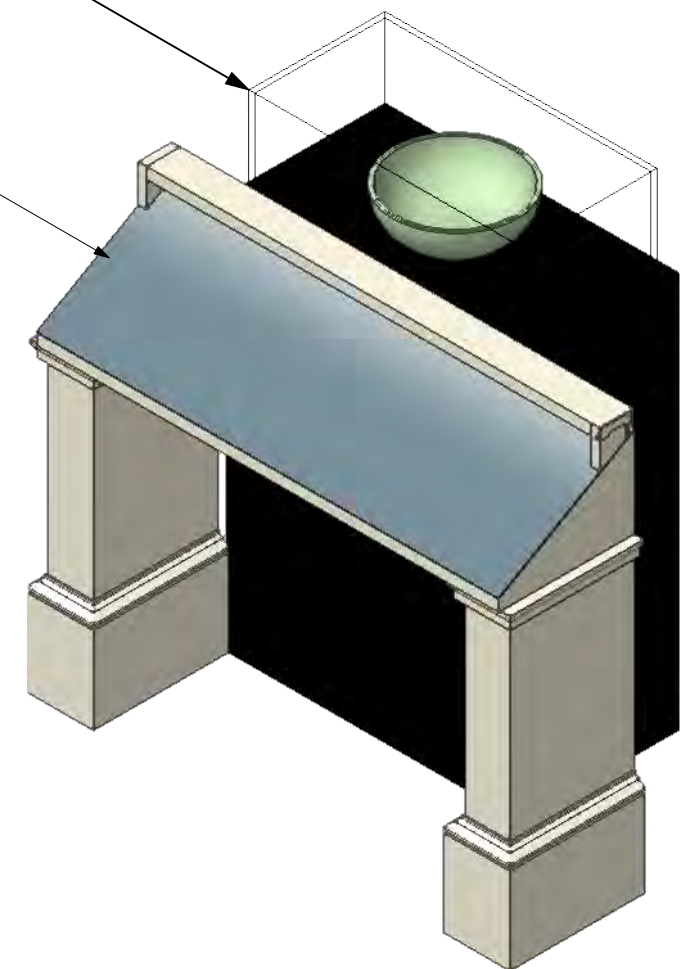
2 Elevation - 2.03 How do we know that?  
Scale: 1" = 1'-0"



3 Elevation - 2.03 How do we know that?  
Scale: 1" = 1'-0"

VITRINE CASE  
5 SIDED ACRYLIC BONNET  
ON PAINTED MDF BASE  
BOLTED TO BACK FACE OF  
RAIL  
BALLASTED AS REQUIRED

GRAPHIC RAIL TOP  
3/4"PLY SUBSTRUCTURE  
W/ MOLDING TO MATCH  
ROOM  
W/ 1/16" NG GRAPHICS  
APPLIED TO FACE  
W/ LED TASK LIGHTING  
UNDER TOP LIP  
PAINTED TO MATCH ROOM  
BALLAST IN BASE AS  
REQUIRED



4 Isometric - 2.03 How do we know that?  
Scale: 1" = 1'-0"



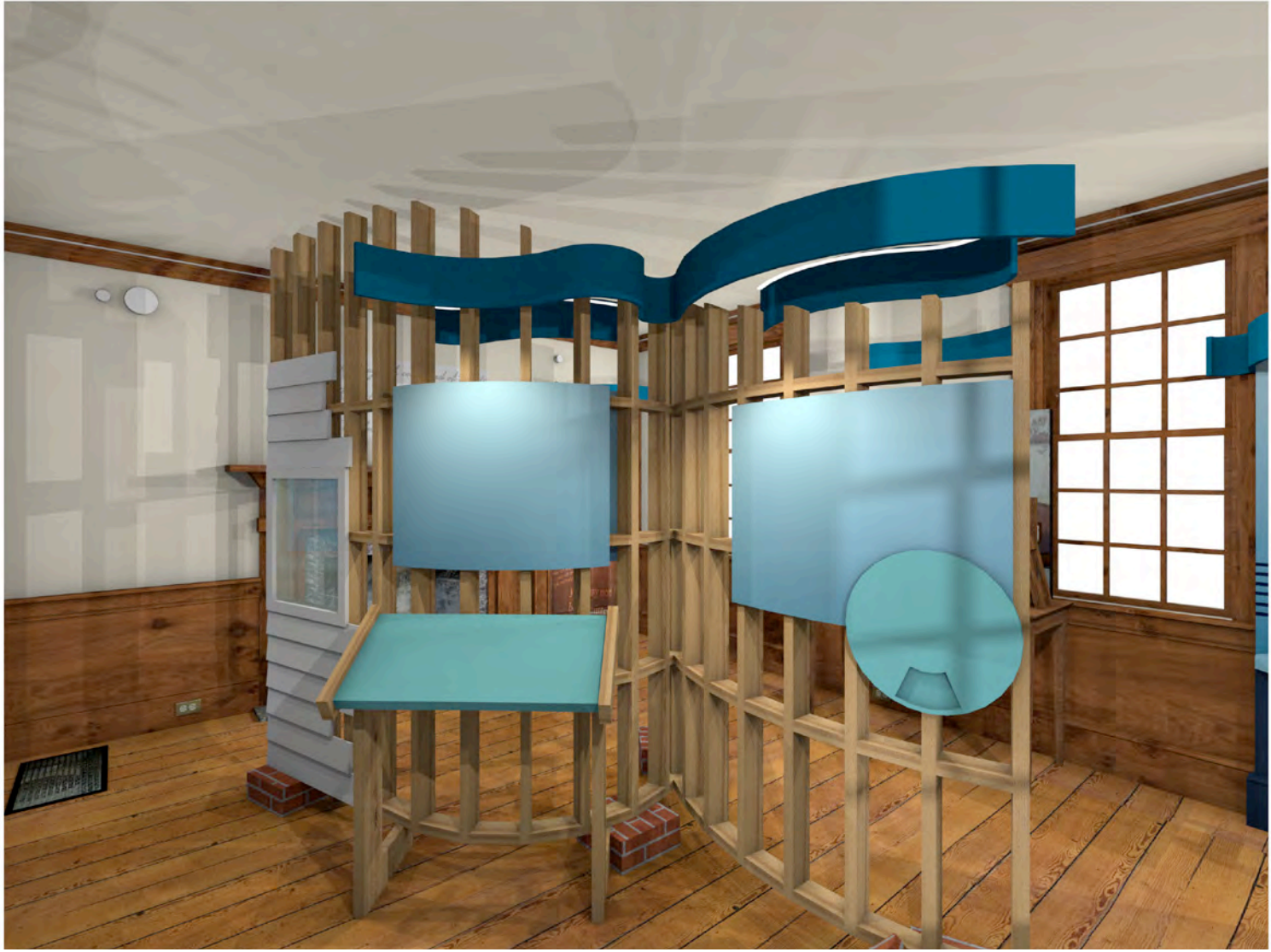
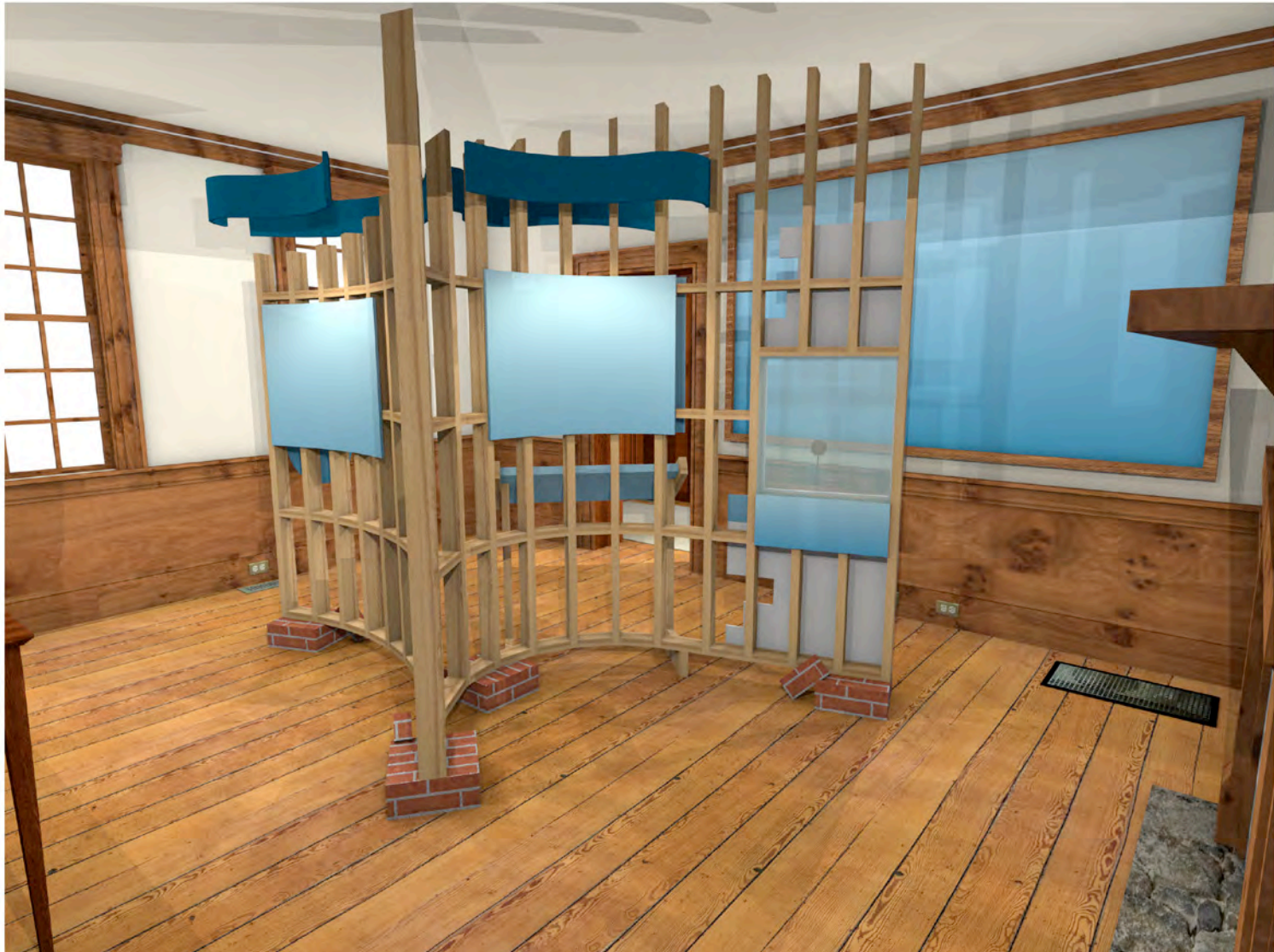
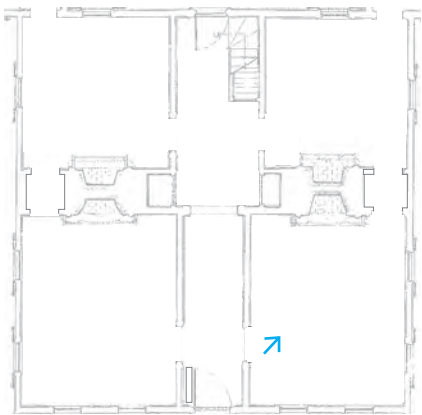
**Wine Bottle Seal, ca. 1766**

A glass wine bottle seal marked "C. Pinckney 1766," referring to Colonel Charles Pinckney.

04: 3D RENDERINGS

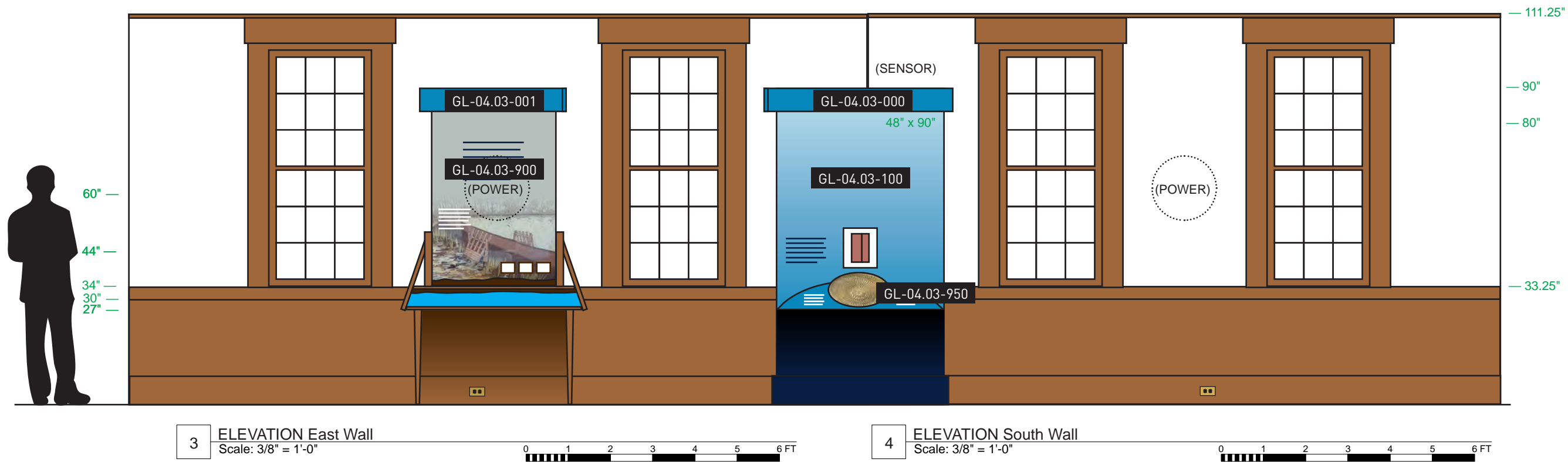
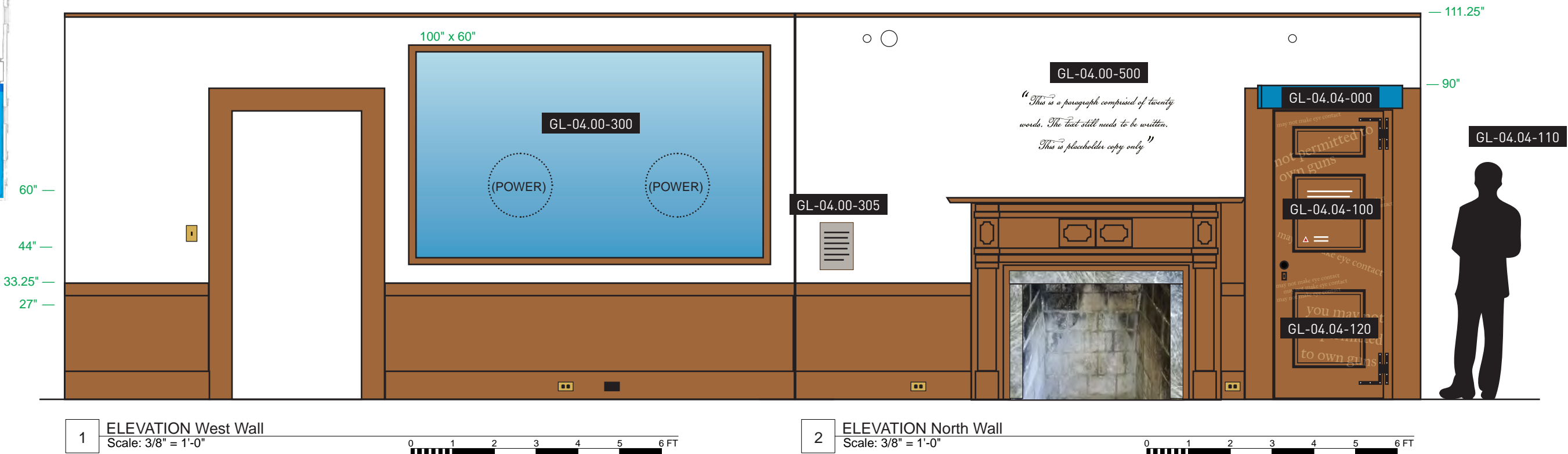
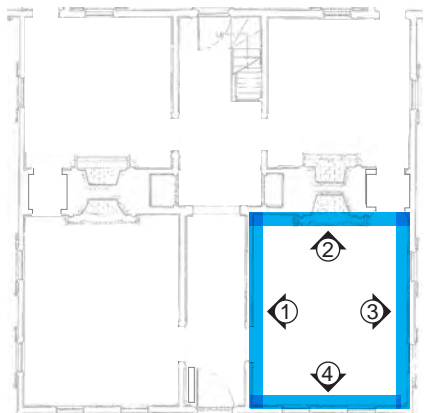


NOTE:  
SEE SEPARATE FILES FOR  
3D WALK-THROUGH  
FILENAME: "SOUTHEAST.MOV"

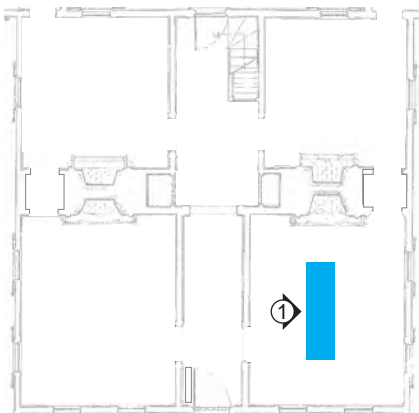




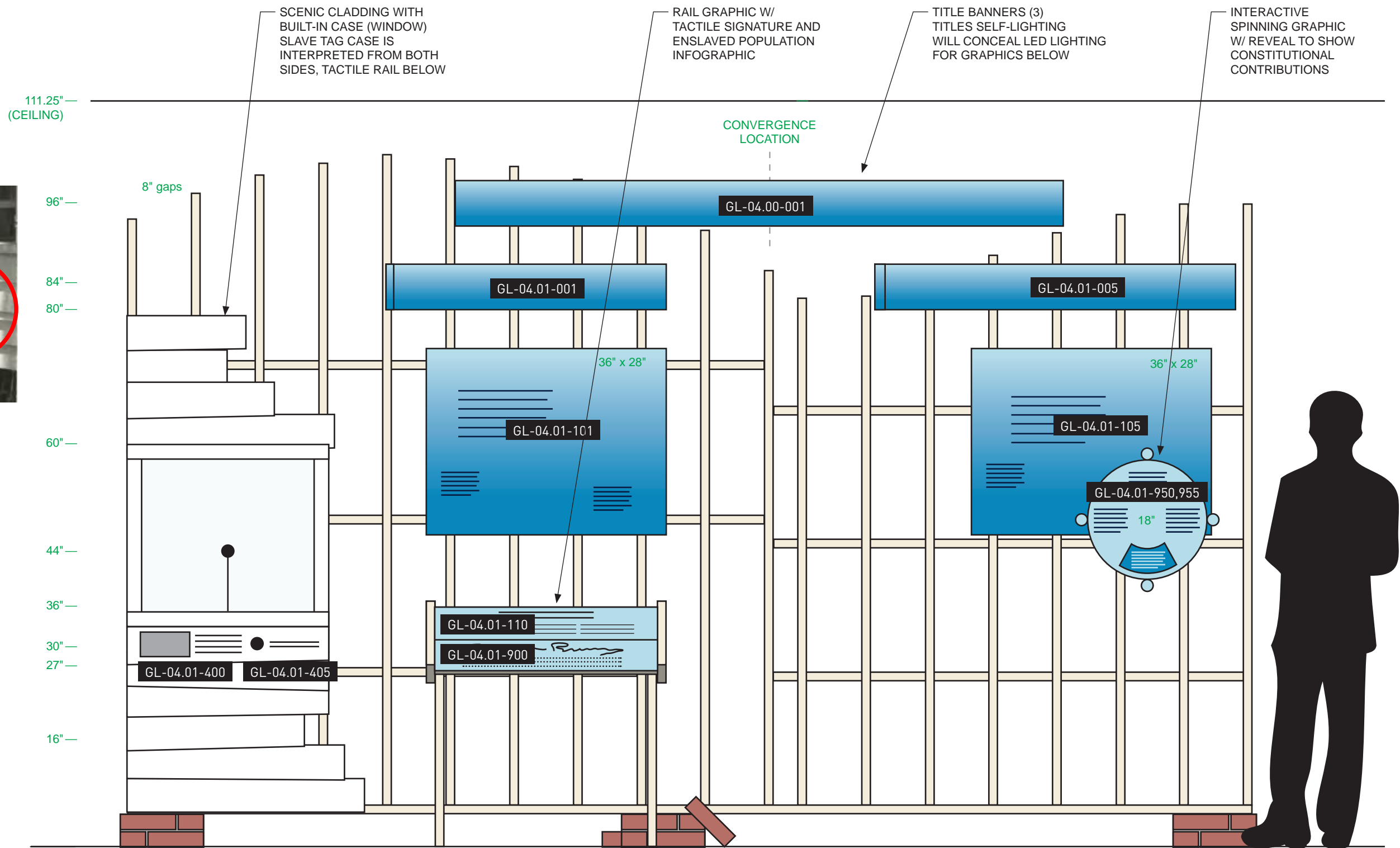
04.00: FORGING IDENTITY AND INGENUITY



04.01: FORGING IDENTITY AND INGENUITY



REFERENCE PHOTO FOR SCENIC DETAILS

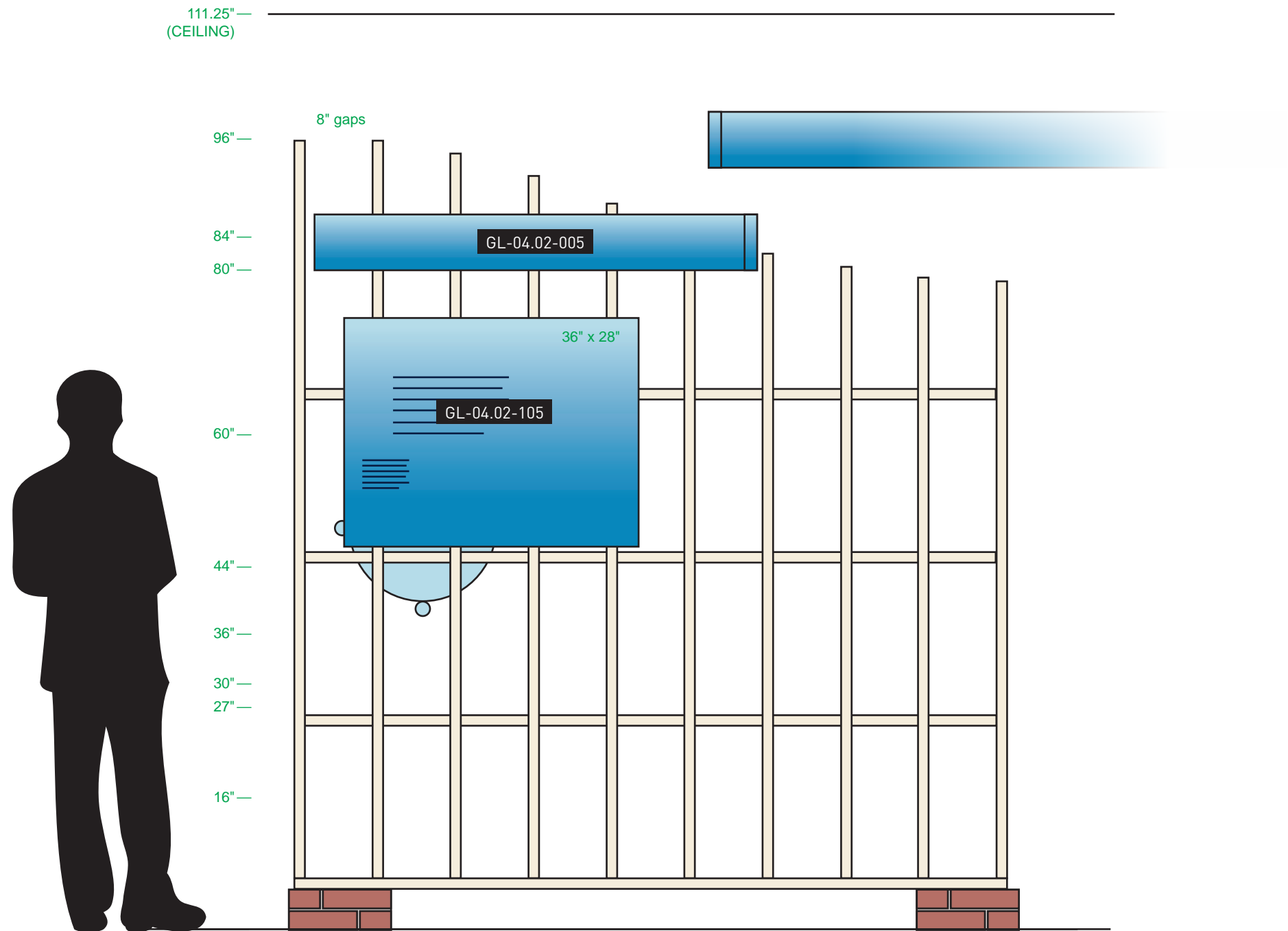
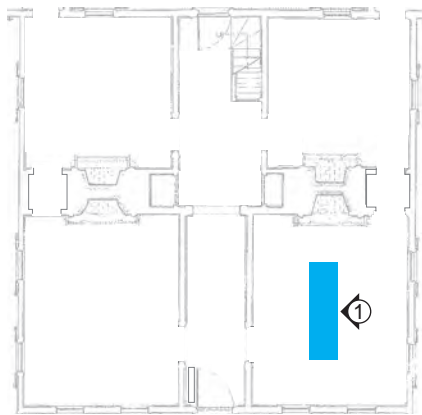


1 FLATTENED ELEVATION South Side of Center Structure  
Scale: 3/4" = 1'-0"

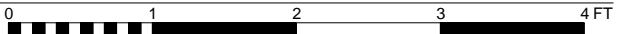
APPROX. 14' x 8'

0 1 2 3 4 FT

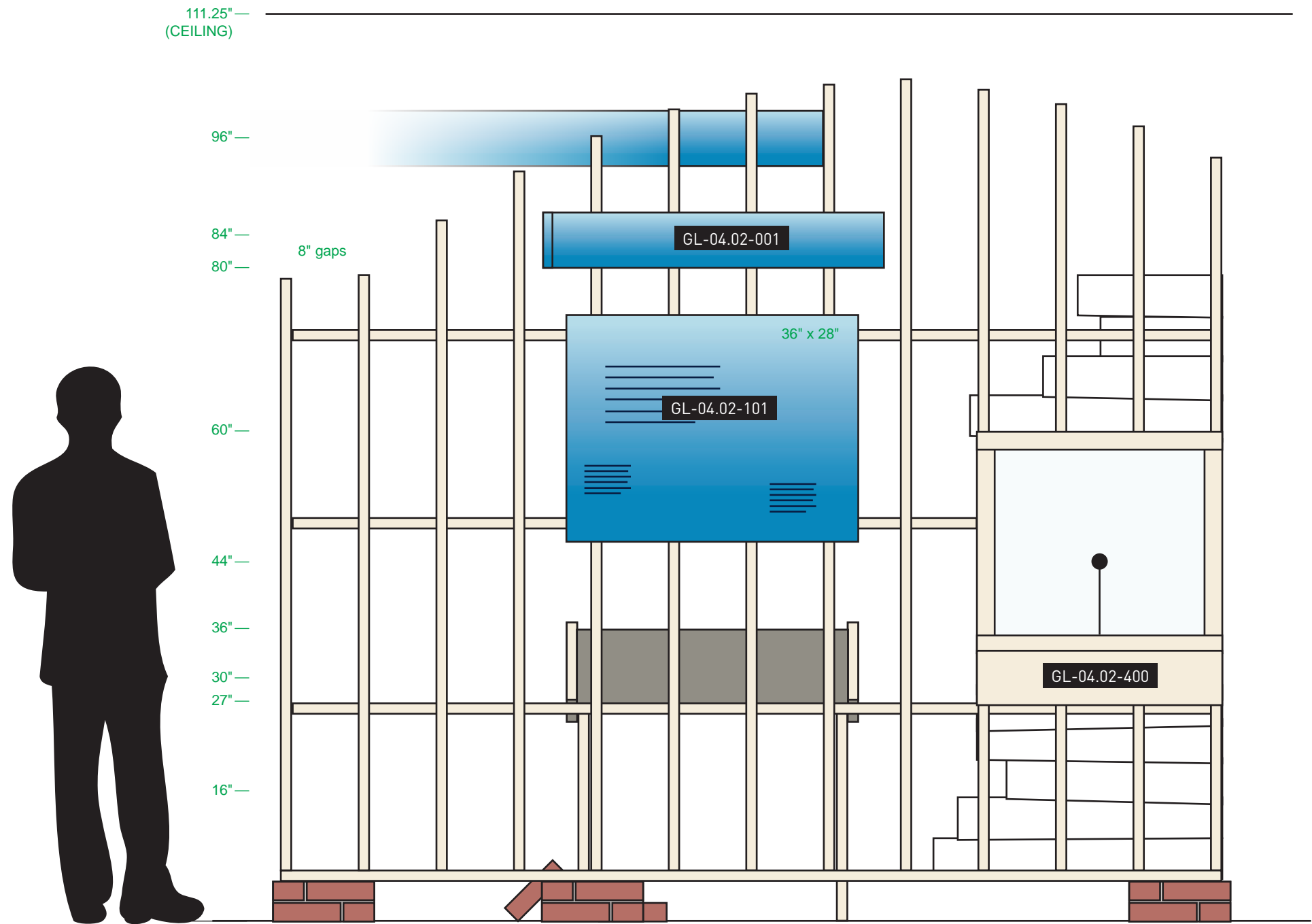
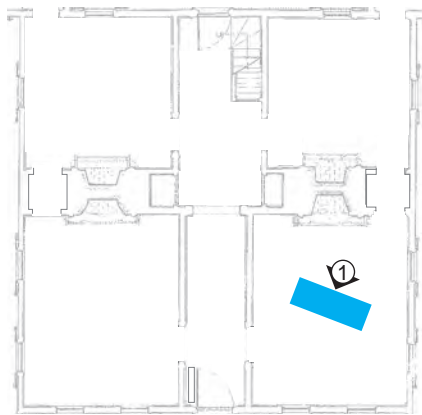




1 FLATTENED ELEVATION South Side of Center Structure  
Scale: 3/4" = 1'-0" APPROX. 7'-3" x 8'



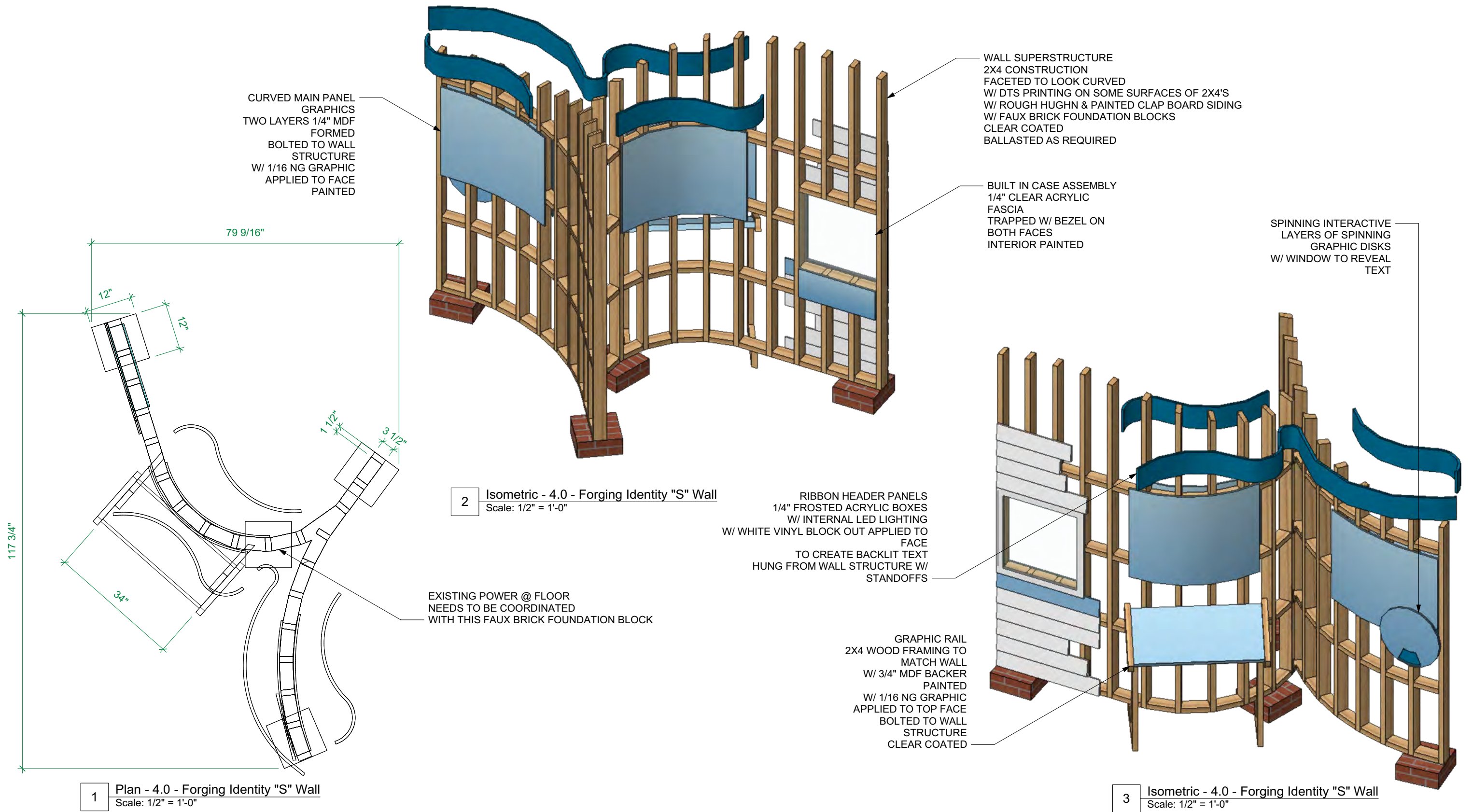
04.02: FORGING IDENTITY AND INGENUITY



1 FLATTENED ELEVATION South Side of Center Structure  
Scale: 3/4" = 1'-0" APPROX. 9'-6" x 8'



04.00: CENTER STRUCTURE



CONTRAST NOTE:  
TEXT WILL BE REAR-ILLUMINATED  
CREATING A GREATER CONTRAST  
THAN CAN BE SHOWN PRINTED

# DIVISION AND SEPARATION

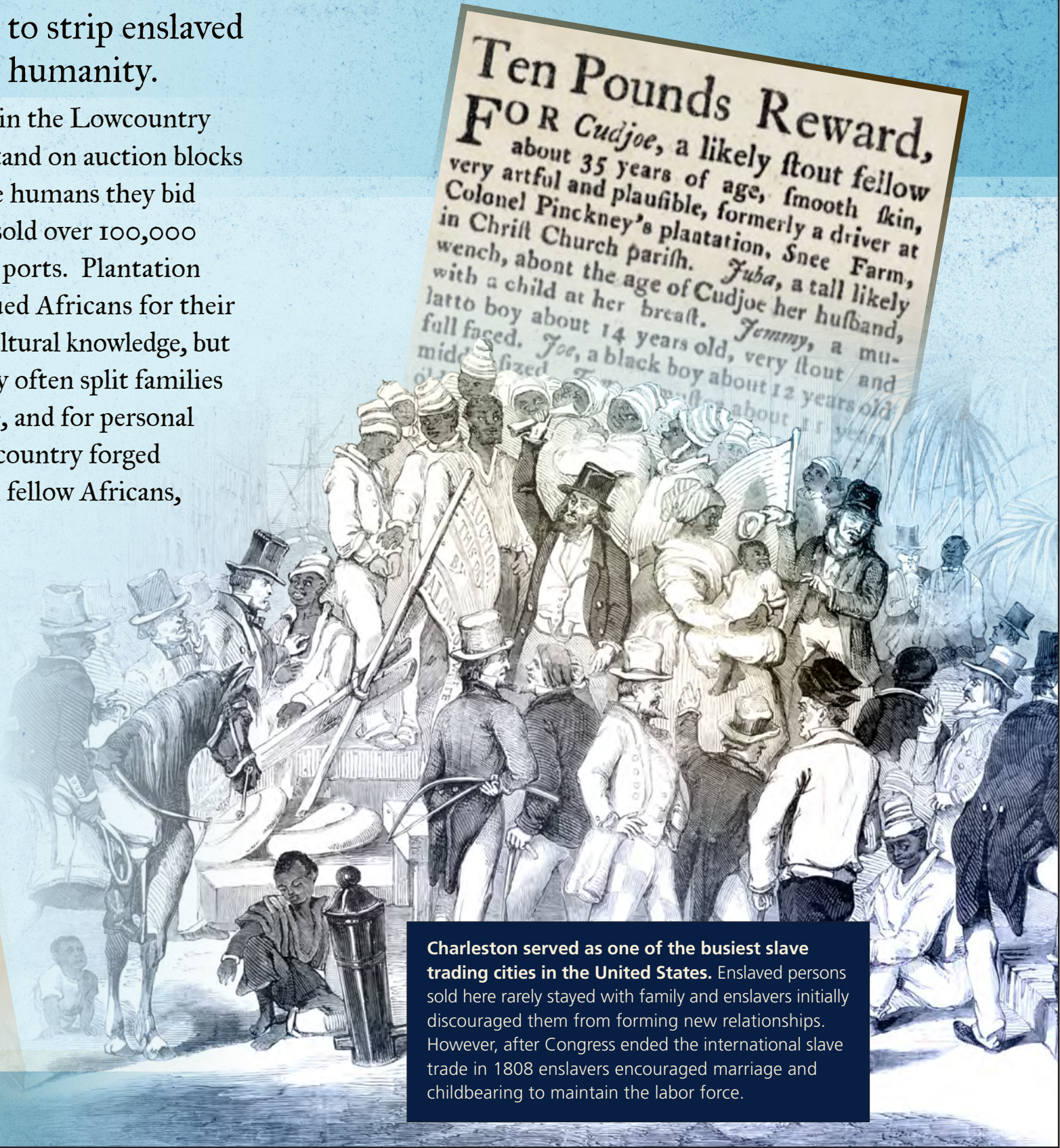


Slavers constantly attempted to strip enslaved Africans of their identity and humanity.

They treated enslaved people arriving in the Lowcountry like chattel. Slavers forced people to stand on auction blocks so plantation owners could inspect the humans they bid on. Between 1783 and 1808 enslavers sold over 100,000 people as property in South Carolina ports. Plantation owners such as Charles Pinckney valued Africans for their labor, skilled craftsmanship, and agricultural knowledge, but rarely acknowledged familial ties. They often split families in pursuit of wealth, social dominance, and for personal reasons. Enslaved persons in the Lowcountry forged kinship by forming communities with fellow Africans, often across plantation boundaries.

Lowcountry plantation owners sought West Africans skilled in rice cultivation. Enslavers marketed “cotton and rice negroes” and promoted individuals as “prime field hands.”  
**What do these documents tell us about how plantation owners viewed the enslaved?**

**GANG OF 25 SEA ISLAND COTTON AND RICE NEGROES,**  
By LOUIS D. DE SAUSSURE.  
On THURSDAY the 25th Sept., 1852, at 11 o'clock, A.M., will be sold at RYAN'S MART, in Chalmers Street, in the City of Charleston,  
*A prime gang of 25 Negroes, accustomed to the culture of Sea Island Cotton and Rice.*  
CONDITIONS.—On-half Cash, balance by Bond, bearing interest from day of sale, payable in one and two years, to be secured by a mortgage of the negroes and approved personal security. Purchasers to pay for papers.



**Charleston served as one of the busiest slave trading cities in the United States.** Enslaved persons sold here rarely stayed with family and enslavers initially discouraged them from forming new relationships. However, after Congress ended the international slave trade in 1808 enslavers encouraged marriage and childbearing to maintain the labor force.

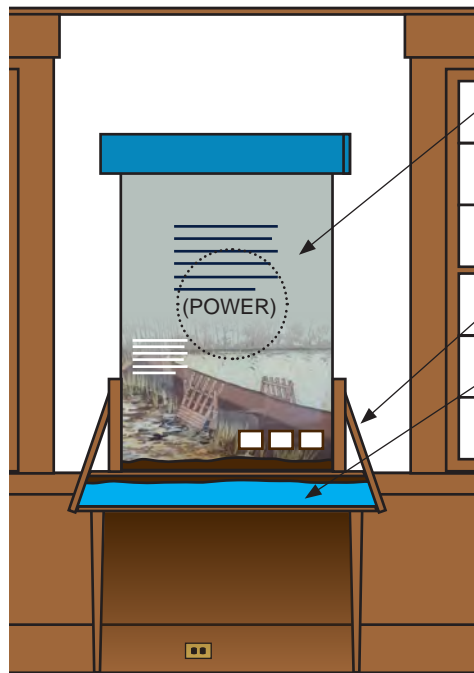


04.03: RICE TRUNK INTERACTIVE

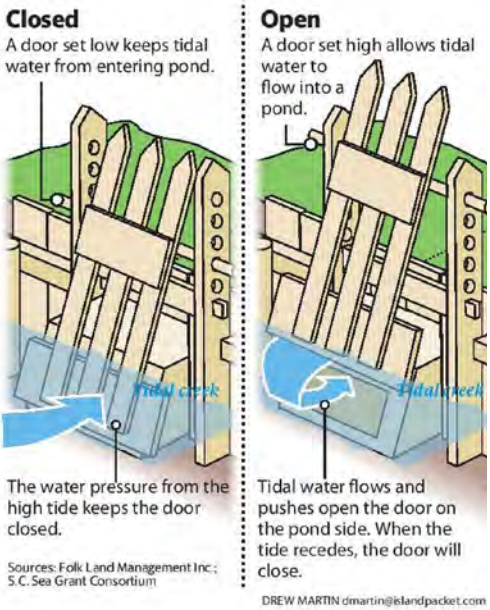
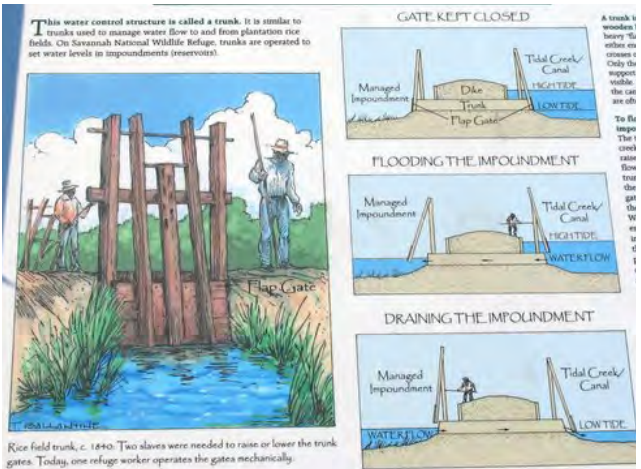
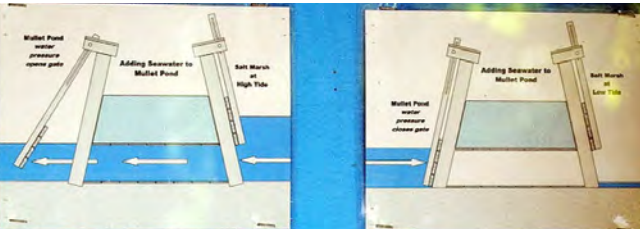
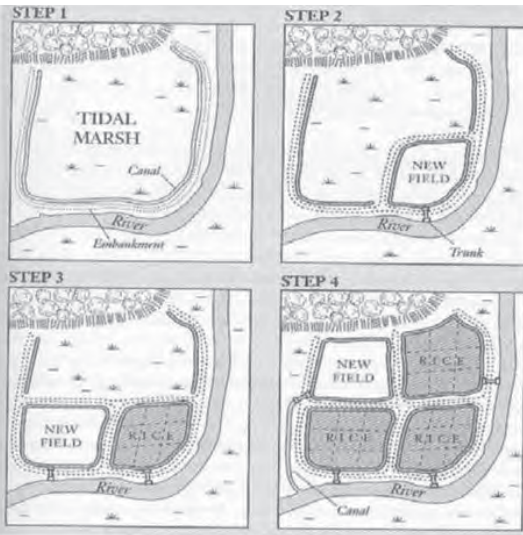
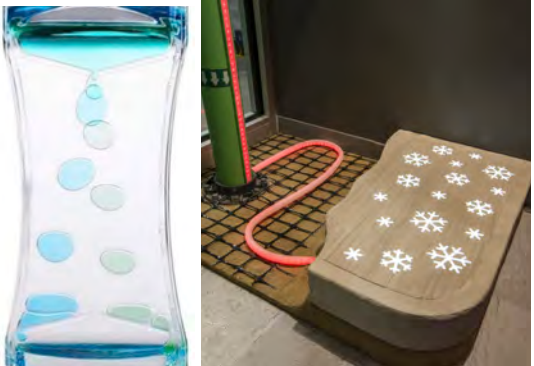
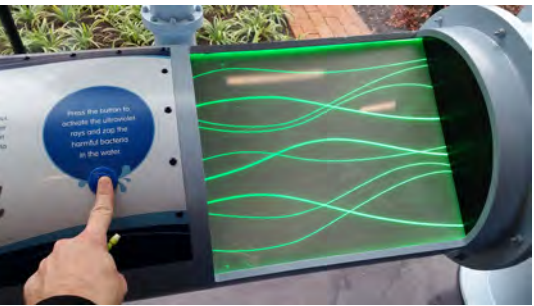
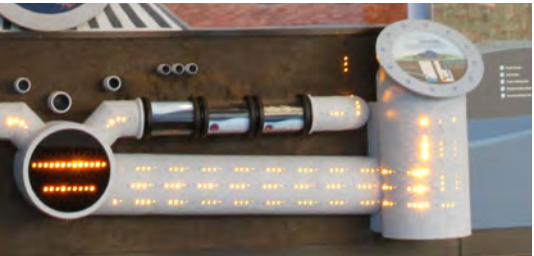
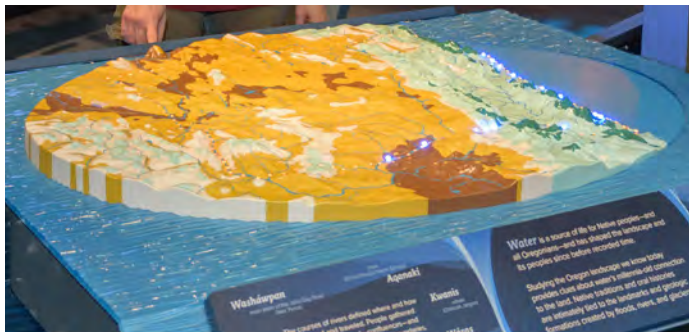
For Further Discussion ...

Space along the east wall has been allocated for an interactive rice trunk exhibit. Several exhibit techniques can be pursued based on what the desirable outcomes should be.

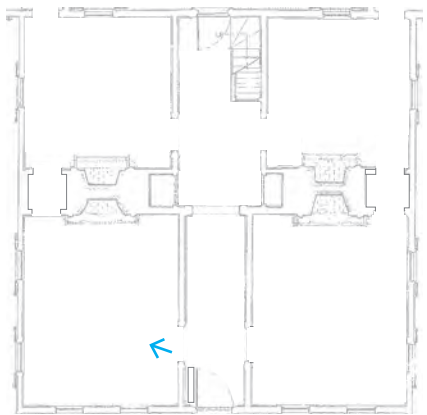
Images at right show possible exhibit materials and illustration references.



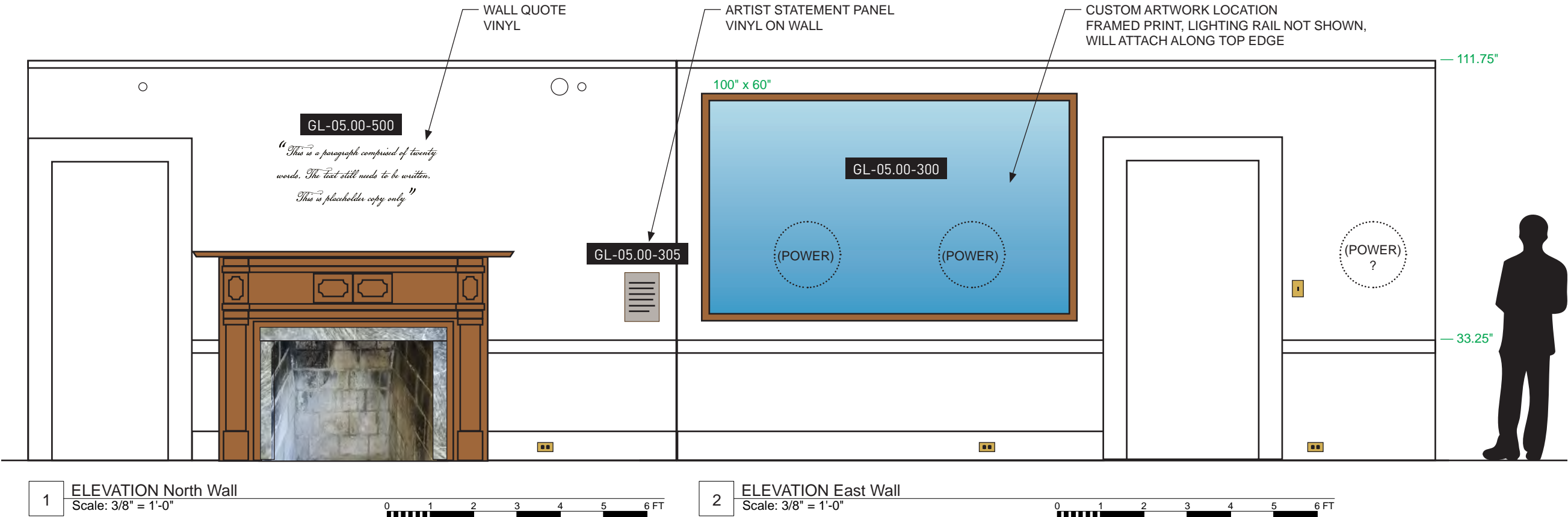
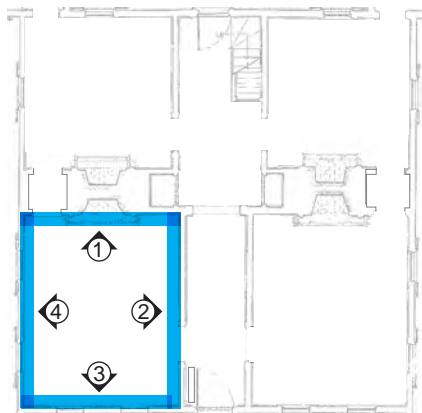
- GRAPHIC PANEL INCLUDING OVERALL PURPOSE AND MAY INCLUDE IMAGE OF RICE TRUNK AS WELL AS INFOGRAPHICS SHOWING STAGES IN THE PROCESS (WHICH CAN ELIMINATE THE COMPLEXITY OF THE VISITOR'S INTERACTION)
- MODEL REPLICA OF RICE TRUNK MANIPULATED BY VISITOR
- SCENIC OR GRAPHIC CROSS-SECTION OPTIONS MAY INCLUDE:
- GRAPHIC ILLUSTRATION
  - SCENIC RESIN (MAY CONCEAL LIGHTING)
  - ANIMATED LED'S (INDICATING WATER)
  - SLIDING GRAPHICS (INDICATING WATER)
  - SMALL MOVING BEADS (INDICATING WATER)
  - BACKLIT GRAPHICS



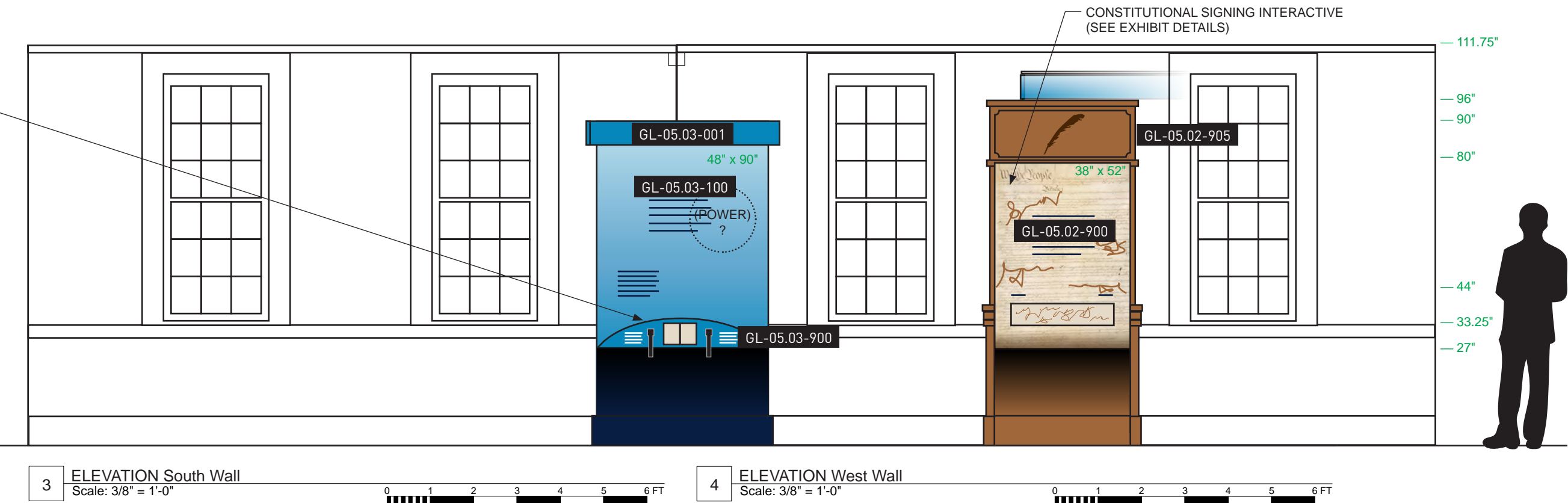




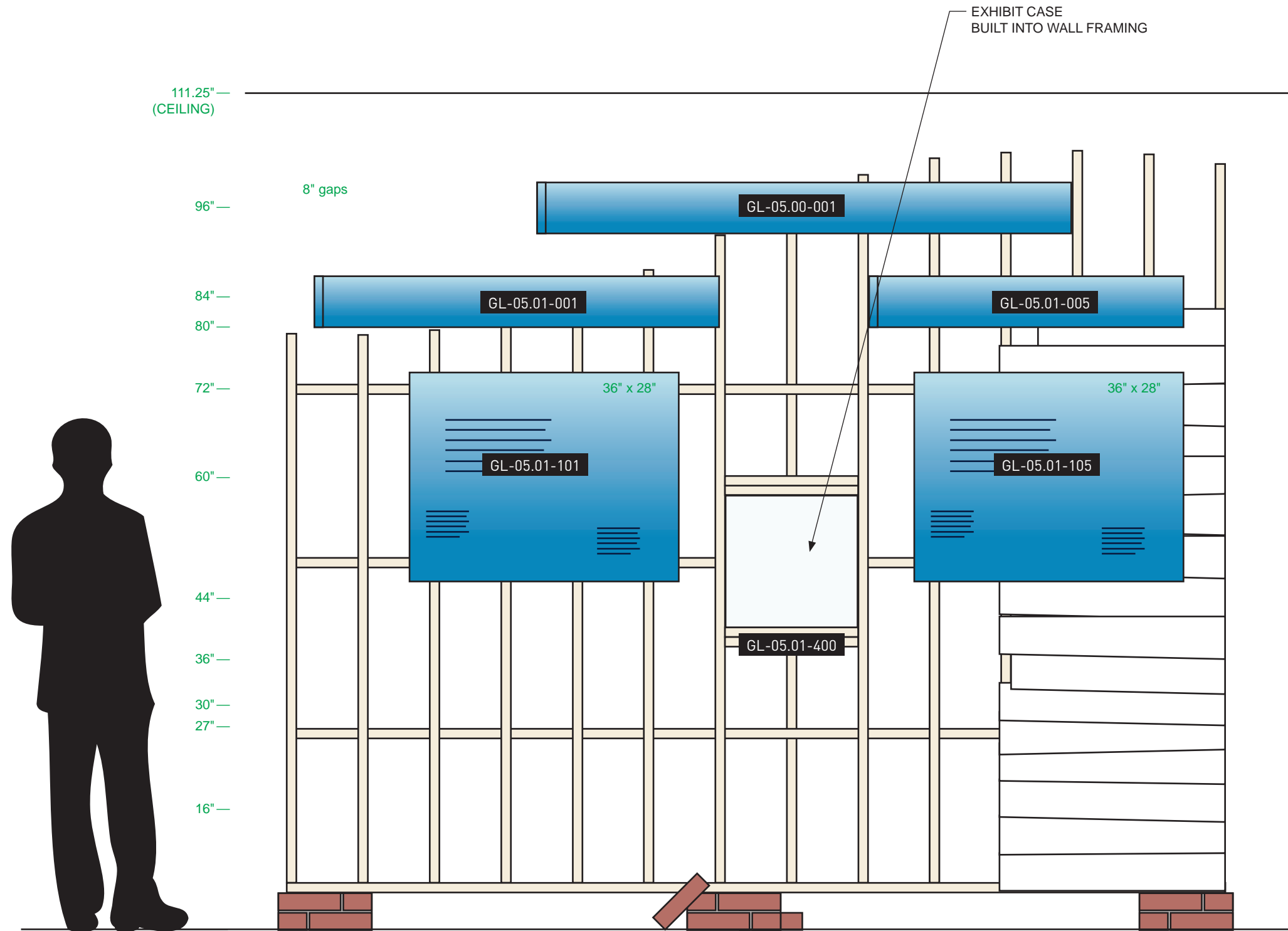
05.00: A LEGACY OF RESILIENCE



BUY-OUT BIBLE  
ATTACHED TO RAIL,  
AUDIO WANDS FOR HYMN

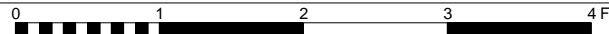





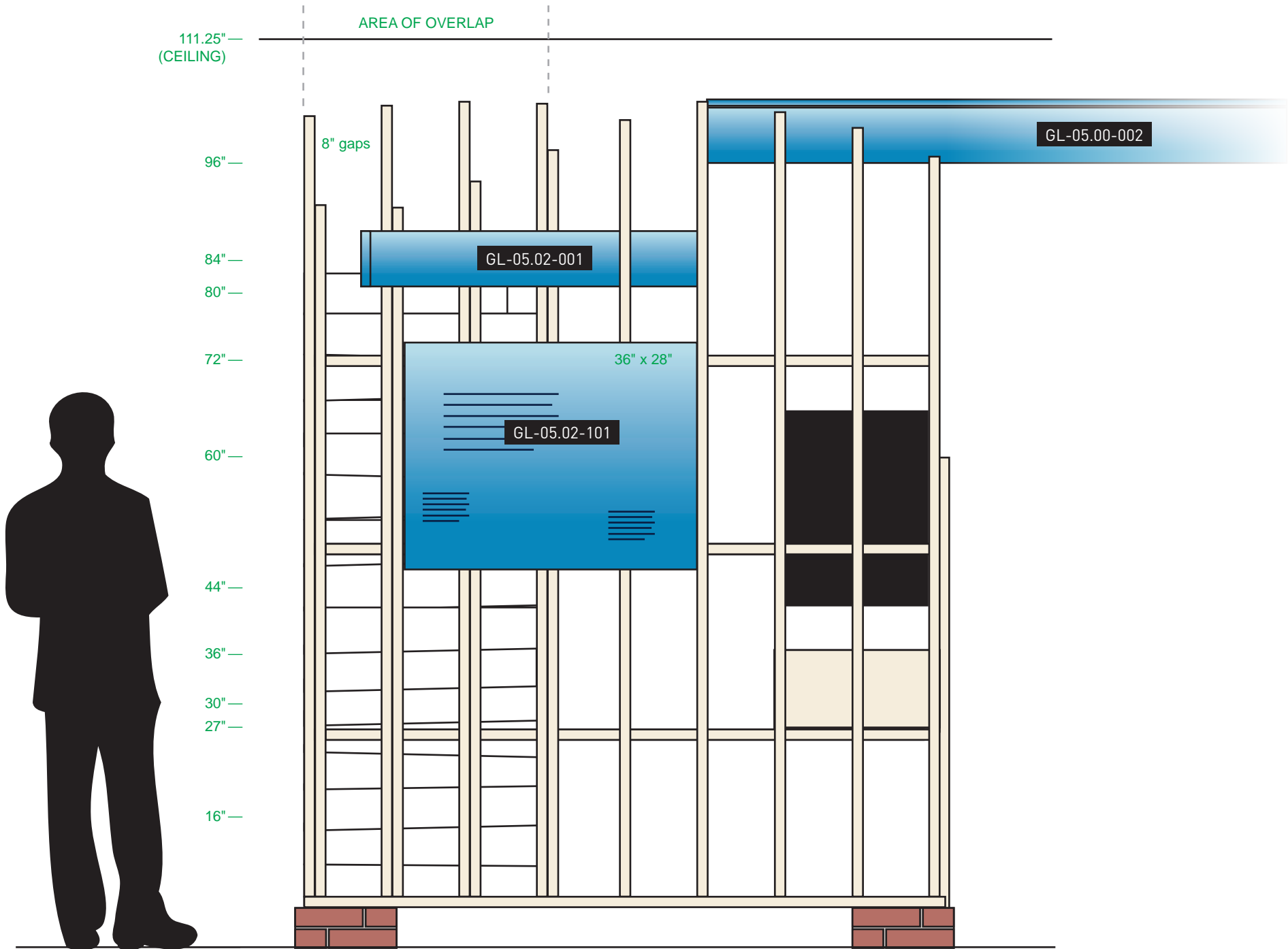
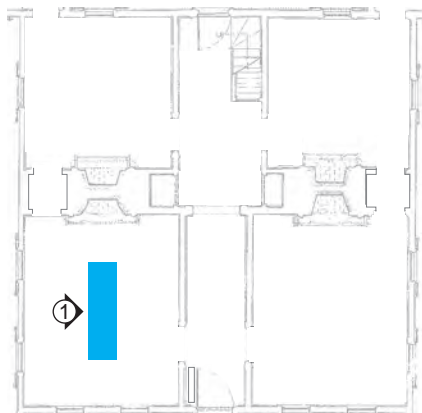


1 **FLATTENED ELEVATION South Side of Center Structure** APPROX. 10'-6" x 8'

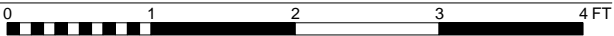
Scale: 3/4" = 1'-0"



05.02: A LEGACY OF RESILIENCE

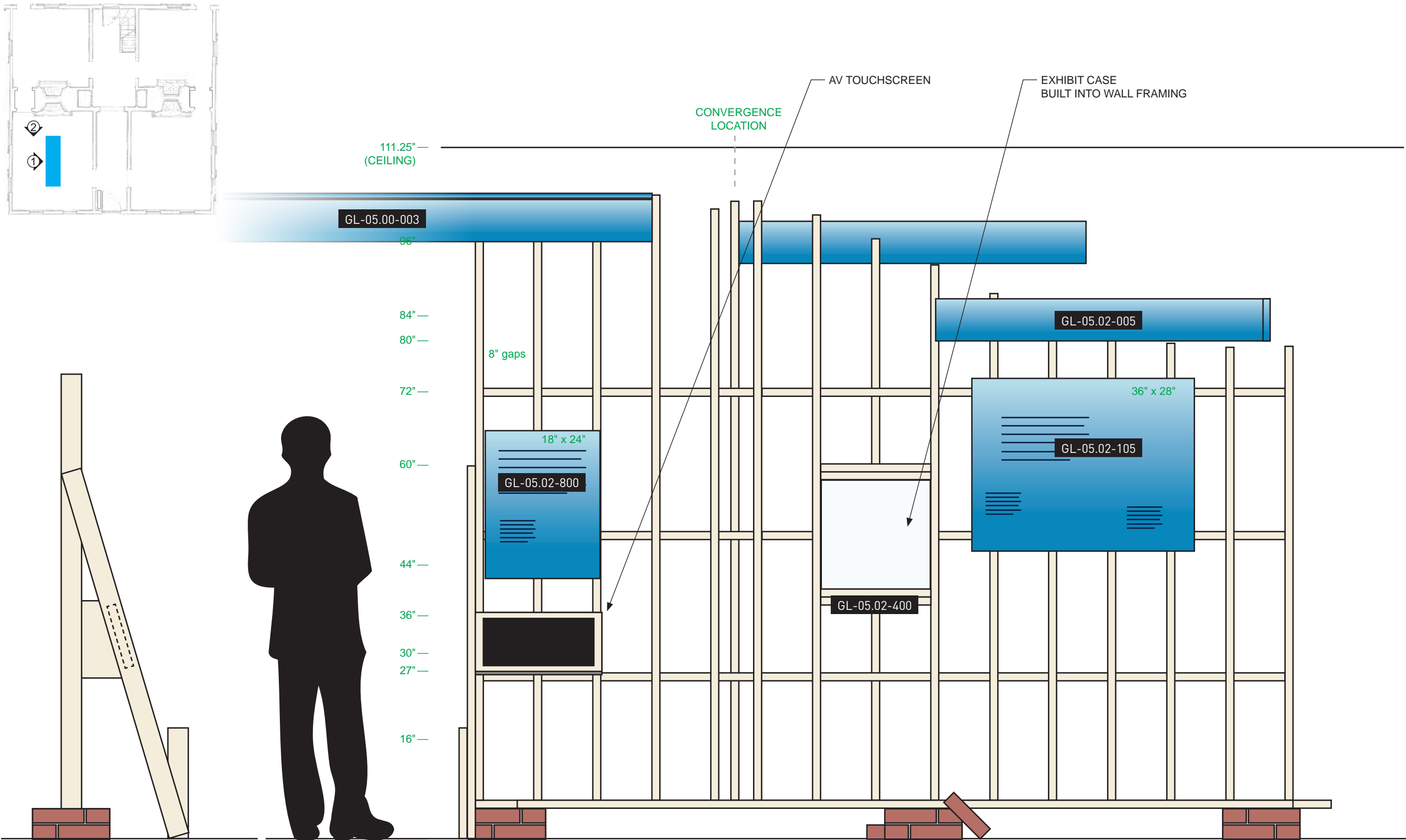


1 FLATTENED ELEVATION South Side of Center Structure  
Scale: 3/4" = 1'-0" APPROX. 6'-6" x 8'





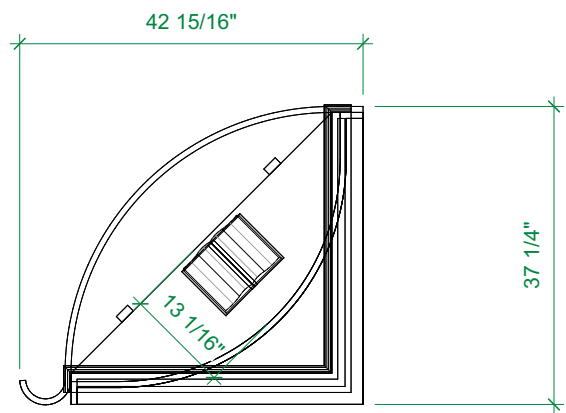
05.02: A LEGACY OF RESILIENCE



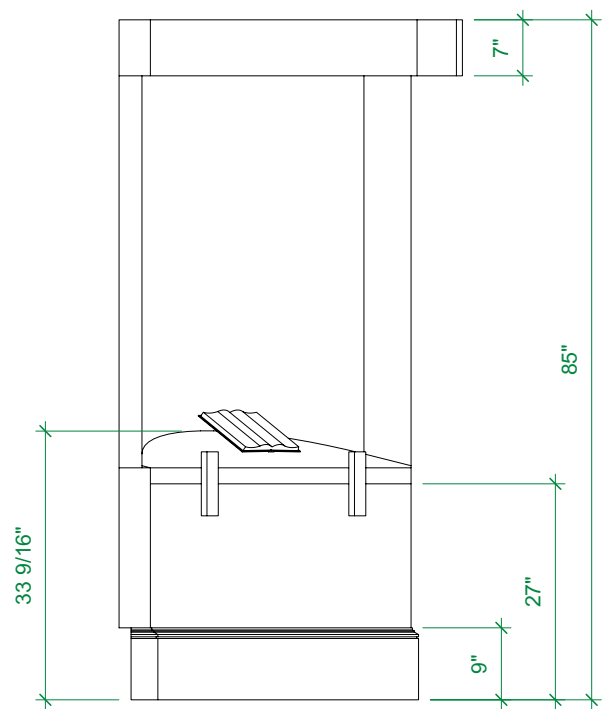
2 SIDE ELEVATION AV Framework  
Scale: 3/4" = 1'-0"

1 FLATTENED ELEVATION South Side of Center Structure  
Scale: 3/4" = 1'-0"

04.03: CORNER STRUCTURE



1 Plan - 5.03 Lowcountry Culture  
Scale: 1/2" = 1'-0"



2 Elevation - 5.03 Lowcountry Culture  
Scale: 1/2" = 1'-0"

RIBBON HEADER PANEL  
FROSTED ACRYLIC CONSTRUCTION  
W/ INTERNAL LED LIGHTING  
W/ VINYL BLOCK OUT MASK TO CREATE  
BACKLIT TEXT ON FACE  
BOLTED TO GRAPHIC BACK PANEL W/  
STANDOFFS

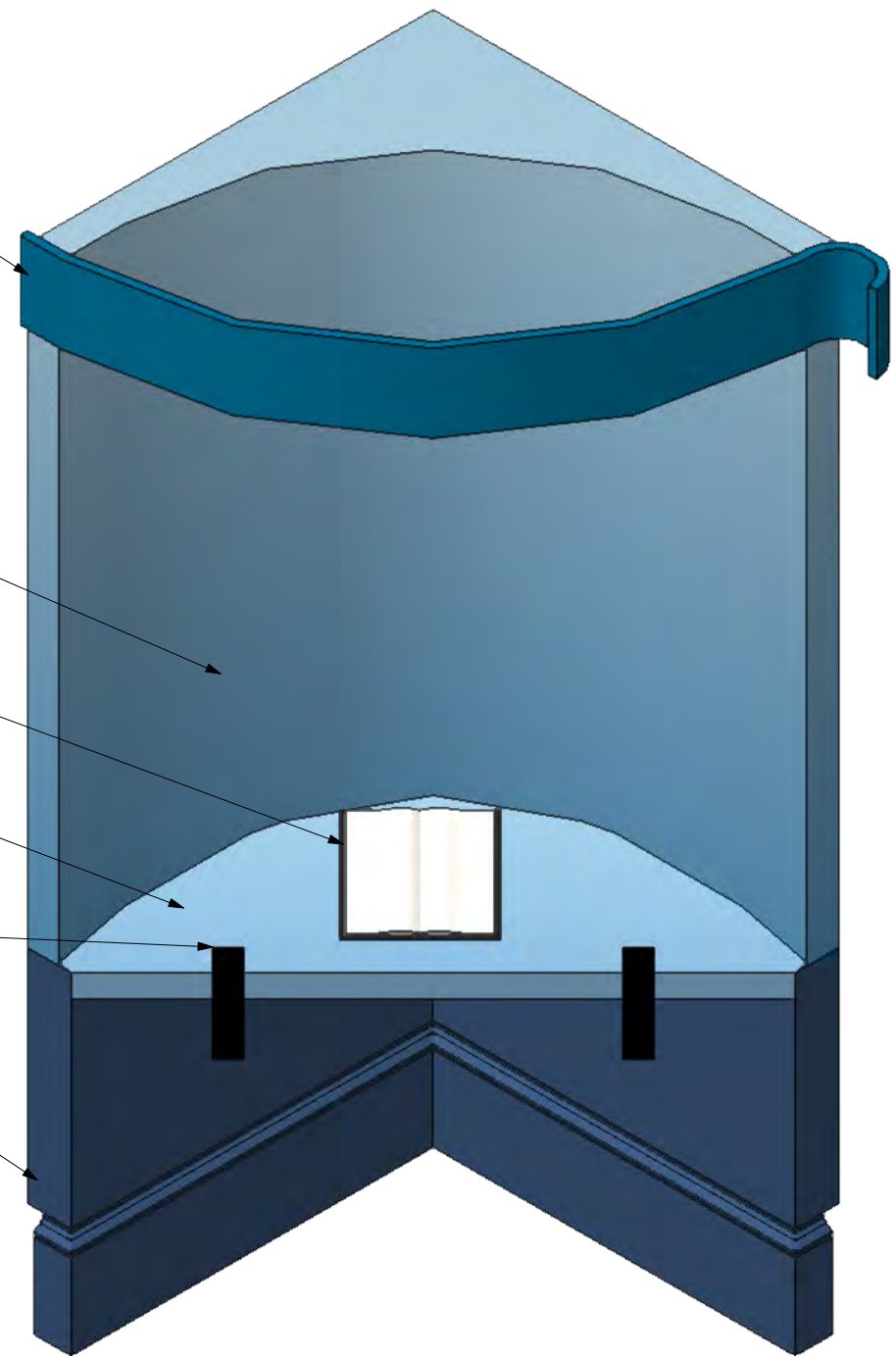
BACKGROUND GRAPHIC  
1/16" NG GRAPHIC  
APPLIED TO CURVED SURFACE

PROP OR BUY OUT BOOK  
MOUNTED TO RAIL TOP

RAIL GRAPHIC  
1/16" NG GRAPHIC  
APPLIED TO TOP OF SLANTED RAIL

AUDIO WANDS

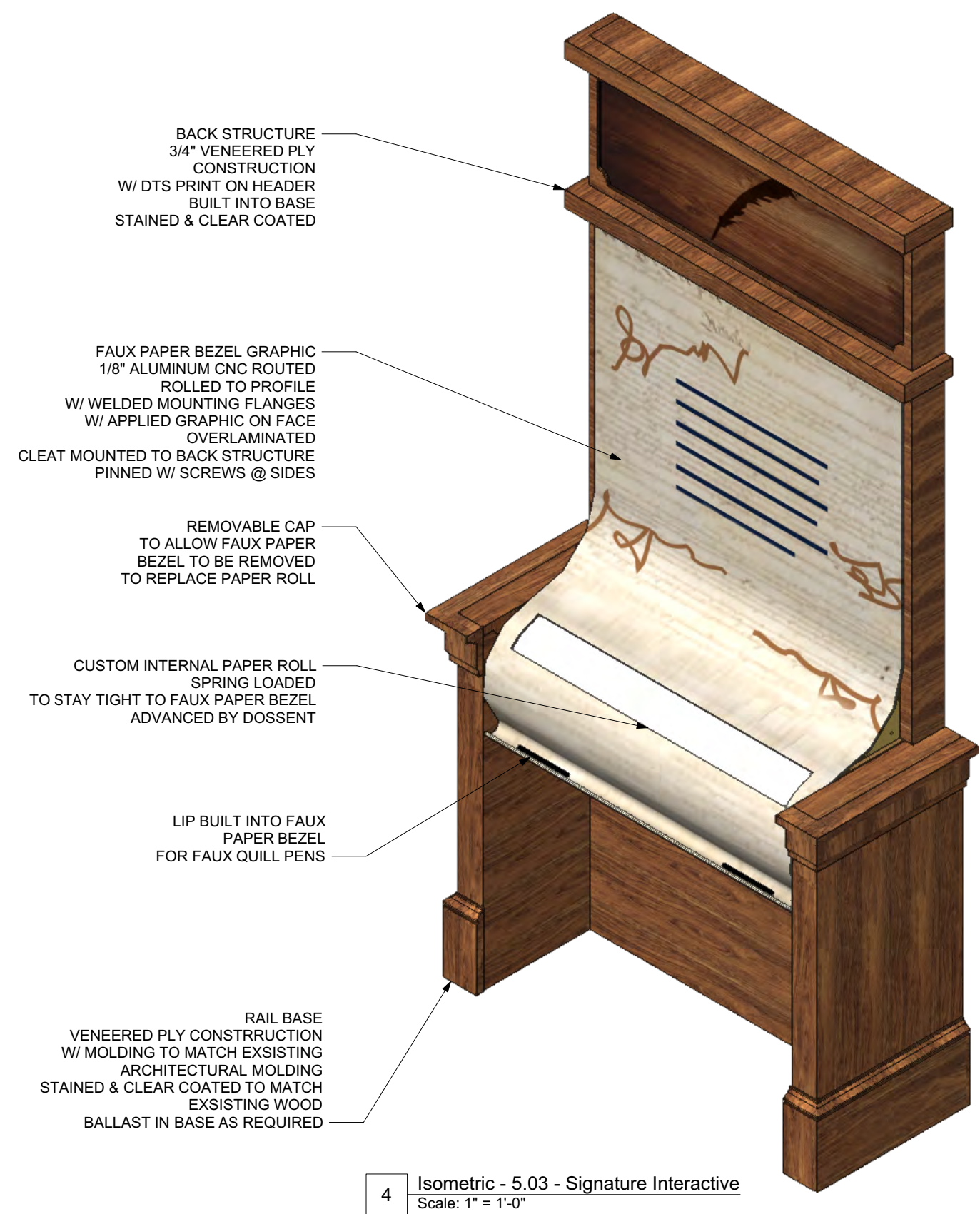
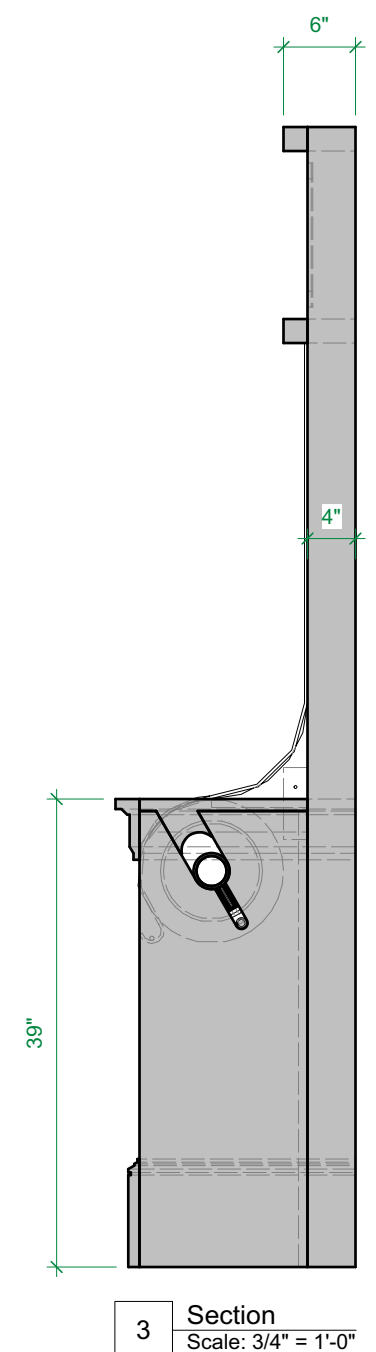
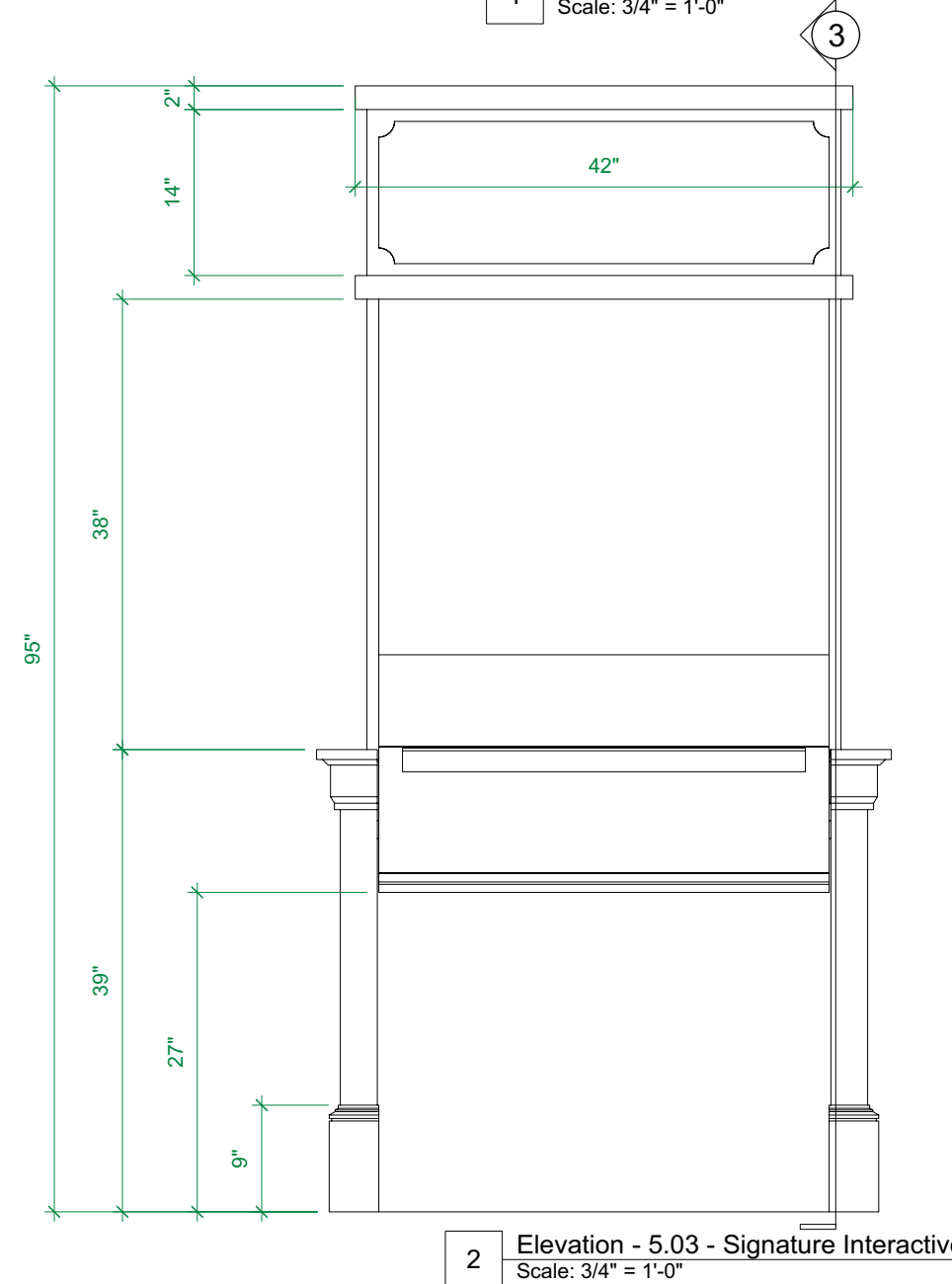
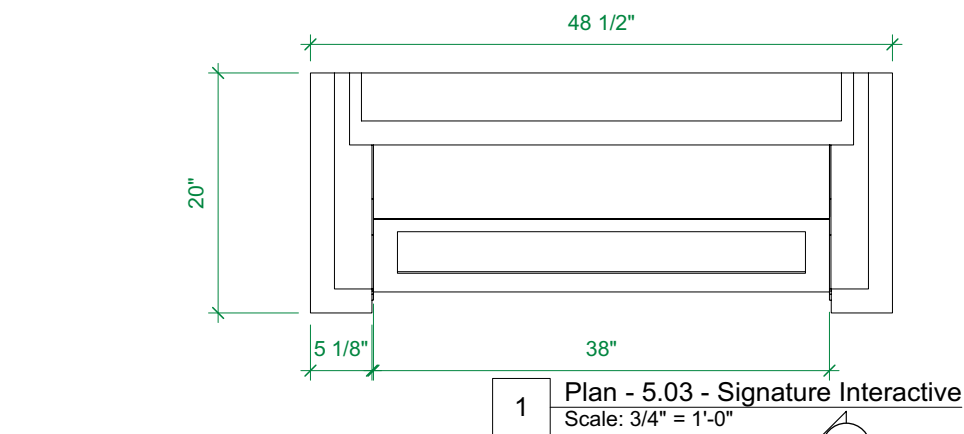
CORNER KIOSK ASSEMBLY  
3/4" PLY, MDF, BENDING PLY  
CONSTRUCTION  
PAINTED



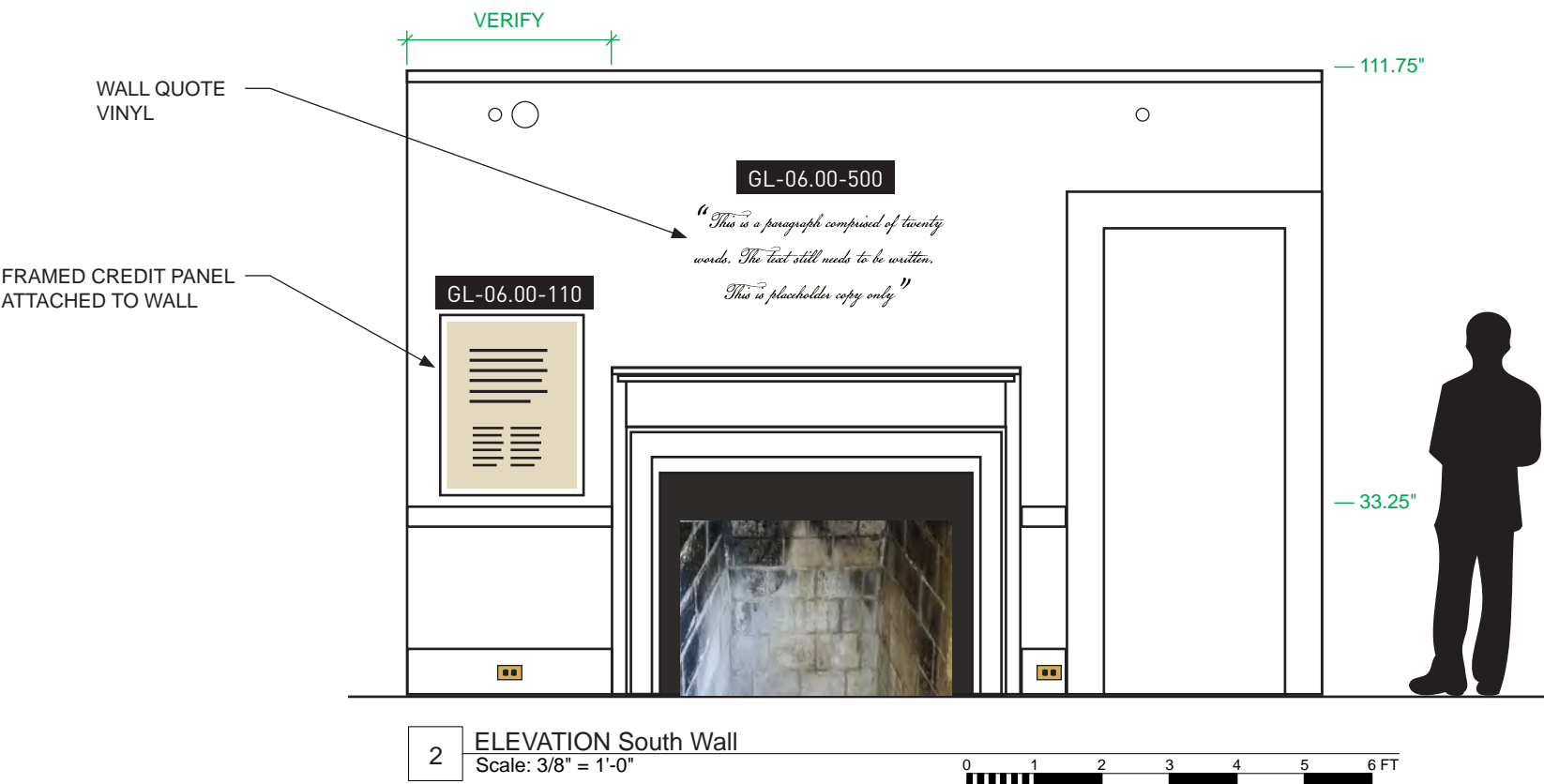
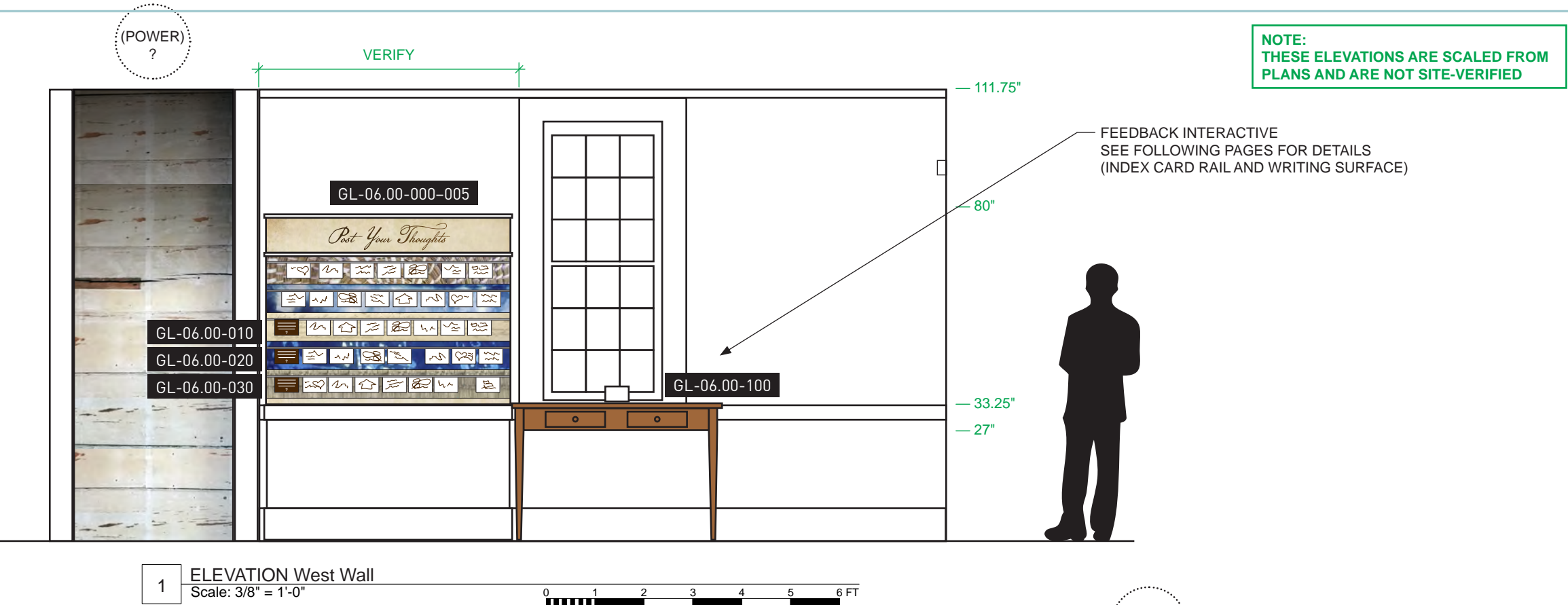
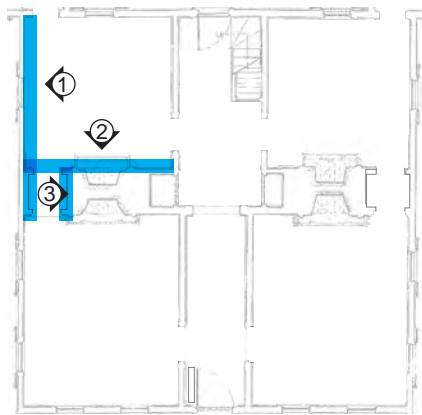
3 Isometric - 5.03 Lowcountry Culture  
Scale: 1" = 1'-0"



05.02: SIGNING INTERACTIVE

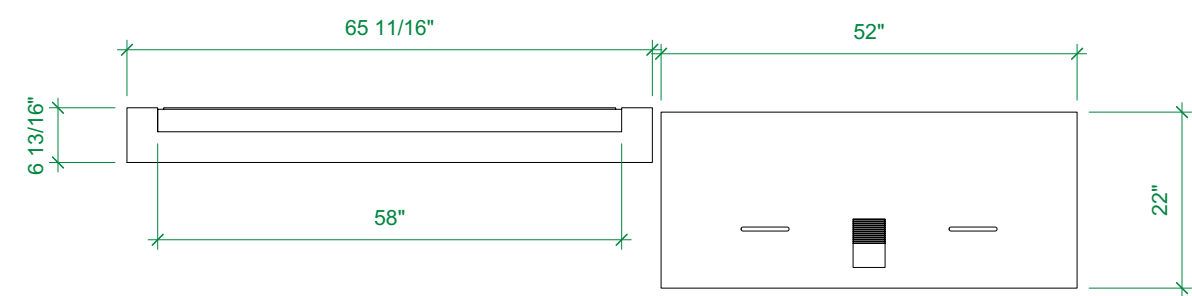


06.00: COMMUNITY FEEDBACK

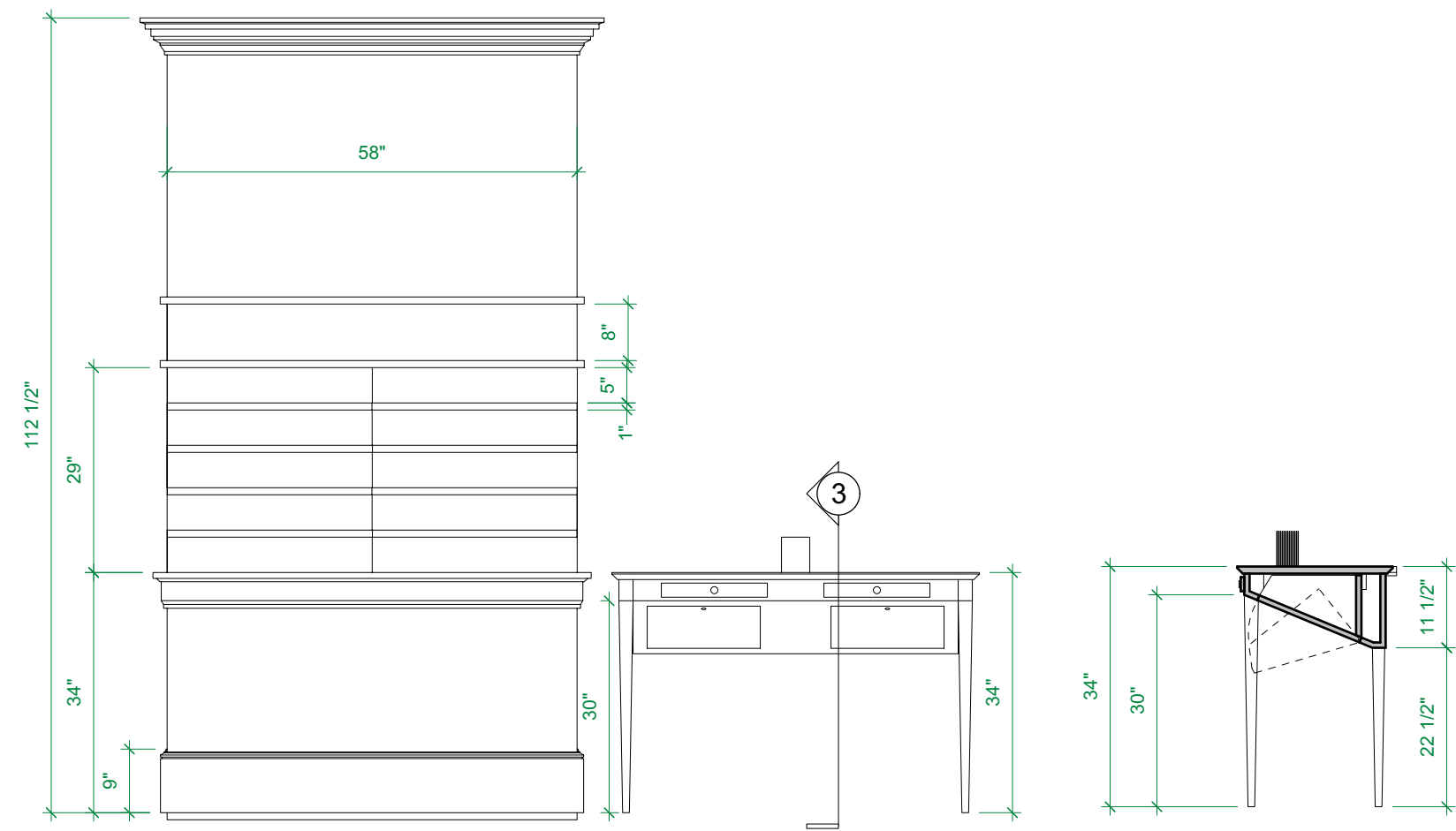




06.00: FEEDBACK STATION



1 Plan - 6.0 - Post Your Thoughts Interactive  
Scale: 1/2" = 1'-0"



2 Elevation - 6.0 - Post Your Thoughts Interactive  
Scale: 1/2" = 1'-0"

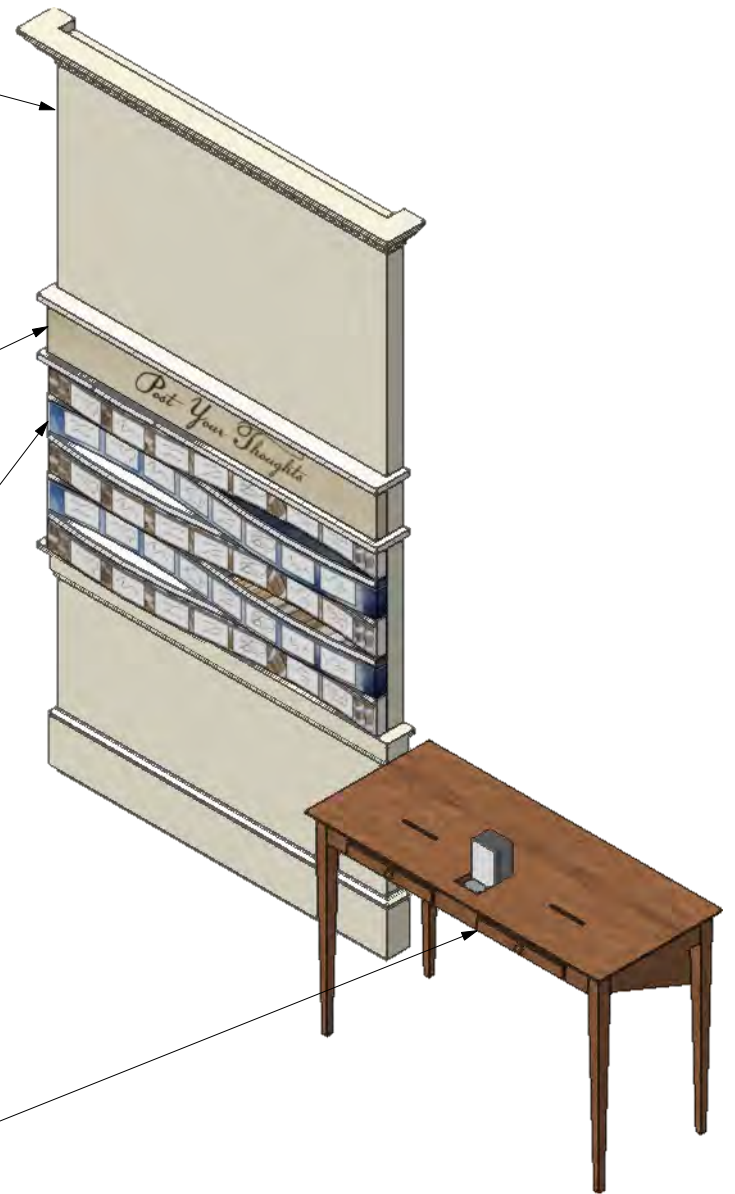
3 Table Section  
Scale: 1/2" = 1'-0"

BACK STRUCTURE  
3/4" PLY & MDF CONSTRUCTION  
W/ MOLDING TO MATCH EXSISTING MOLDING  
PRESSURE FIT BETWEEN FLOOR & CEILING  
W/ FLOOR LEVELERS  
PAINTED

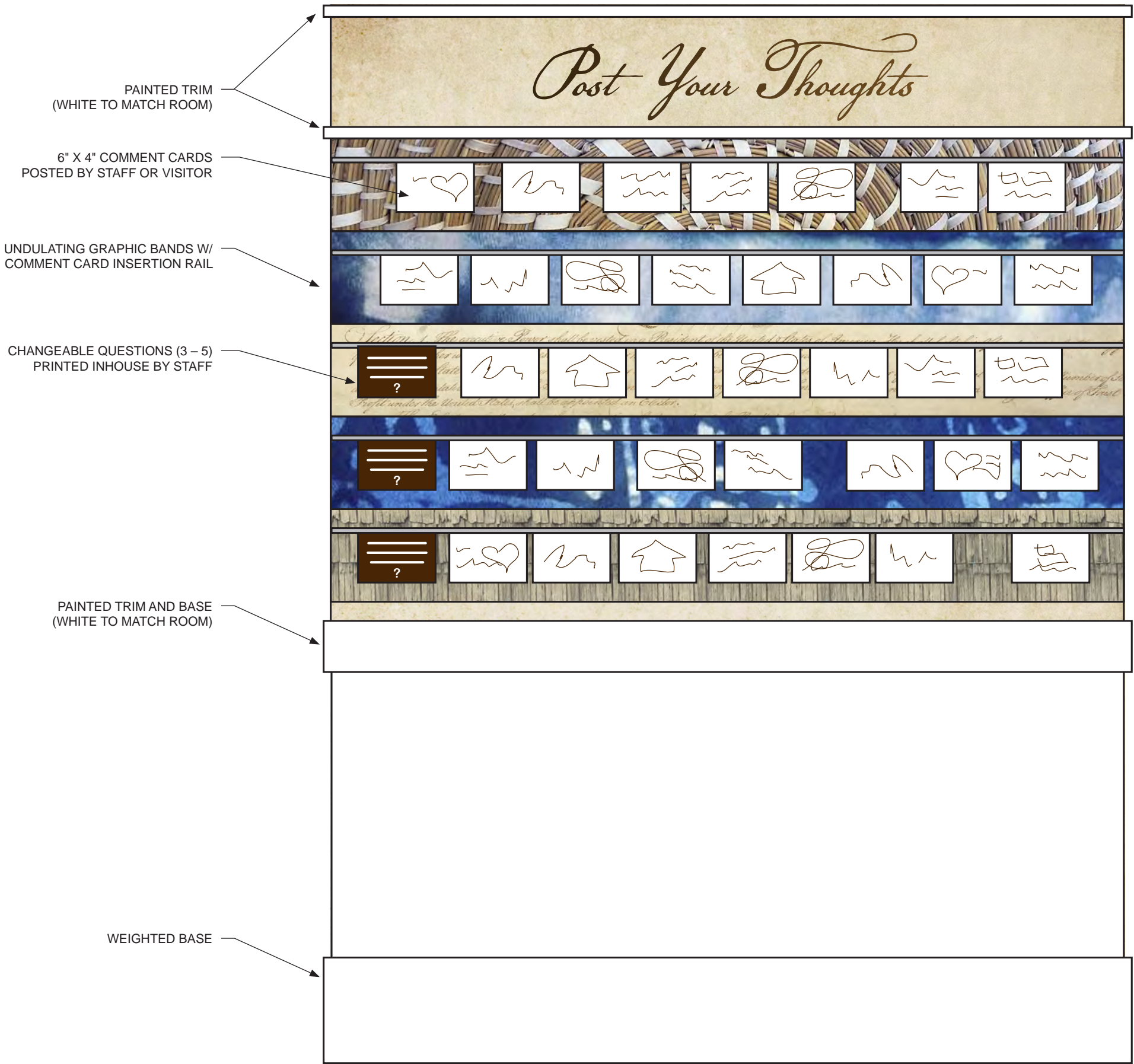
HEADER PANEL  
DTS PRINT ON PAINTED  
PANEL

CARD DISPLAY WAVES  
3/4" PLY RIBS W/ 1/4" MDF SKINS  
W/ GRAPHIC APPLIED TO FACE  
W/ TRIM SCREWED TO FACE  
THE TRIM GRABS THE CARDS  
THAT ARE INSERTED BY THE VIEWER

CARD SUBMISSION TABLE  
BUY OUT PERIOD TABLE  
MODIFIED TO HAVE A LOWER BIN  
W/ LOCKABLE HINGE OUT ACCESS PANEL  
W/ CARD STORAGE SLOT  
W/ CARD INSERTING SLOTS  
STAINED & CLEAR COATED



4 Isometric - 6.0 - Post Your Thoughts Interactive  
Scale: 1/2" = 1'-0"





SCHEDULE AND NEXT STEPS

- After TDM’s Web presentation of the Design Development I - Draft package, the park will provide comments to TDM by February, 21, 2020, within 21 days. These comments will be used to craft the more detailed design and content of the Design Development I - Comprehensive package.
- Following the submittal of comments, TDM will schedule a follow-up conference call within a week with the park to discuss any outstanding issues or questions that remain.
- TDM will submit the Design Development I - Comprehensive deliverables by May 8, 2020, followed by a two-day meeting and presentation held at the park the week of May 18, 2020.

Project Phase	Due Date	Client Review
3C. Schematic Design I Deliverables	Delivery to NPS- 7/24/2019	
3.C. At Park Presentation / Stakeholders (Two 8-hr day)	7/30/2019- 7/31/2019	
3C. Client Comments	9/6/2019 (Received 9/19/2019)	45 days
3C. Conference call to discuss comments	Within a week of comments	
3D. Schematic Design II Deliverables	Delivery to NPS- 10/18/2019	
3D. Web Conference	10/25/2019	
3D. Client Comments	11/15/2019	21 Days
3D. Conference call to discuss comments	Within a week of comments	
→ 3E. Draft Design Development I Deliverables	Delivery to NPS- 1/31/2020	
3E. Web Conference	2/7/2020	
3E. Client Comments	2/21/2020	21 days
3E. Conference call to discuss comments	Within a week of comments	
3F. DD1 Comprehensive Deliverables	Delivery to NPS- 5/8/2020	
3F. At Park Presentation / Stakeholders (Two 8-hr days)	Week of 5/18/2020	
3F. Client Comments	6/23/2020	45 days
3F. Conference call to discuss comments	Within a week of comments	
3G. DDII Deliverables	Delivery to NPS- 8/26/2020	
3E. Web Conference	9/2/2020	
3G. Client Comments	9/16/2020	21 Days
3G. Conference call to discuss comments	Within a week of comments	
3H. Production Documents I Deliverables	Delivery to NPS- 10/9/2020	
3H. Web Conference	10/14/2020	
3H. Client Comments	11/2/2020	21 Days
3H. Conference call to discuss comments	Within a week of comments	
3I. Final Delivery PDII Deliverables	Delivery to NPS- 12/4/2020	
3I. Web Conference	12/8/2020	
Final Completion/Delivery	12/31/2020	