

The background of the slide is a photograph of a stone wall. On the left side, a portion of a white window frame is visible. The wall is composed of various shades of grey and brown stones, some with visible mortar. In the foreground, there are green bushes. The entire image is overlaid with a semi-transparent dark green grid pattern.

**Josiah Henson Park – Facility Plan Report
Interpretive Program/Exhibit Design
May 20, 2013**

experience design
Boston-Providence

Interpretive Program Exhibit Design FACILITY PLAN REPORT

Table of Contents

Page	
4	Executive Summary
	Interpretive Messages
	Interpretive Program Themes
	Exhibit List
7	Site Circulation Plan
8	Interpretive Outline and Exhibit Description
	0.0 - Wayfinding Signage
	1.0 - Introduction to the Josiah Henson Museum
	2.0 - Outdoor Museum Exhibits
	3.0 - Indoor Museum Exhibits
	4.0 - Life Enslaved
	5.0 - Escape & Freedom
	6.0 - Literature, History, Stereotypes, and Myths
	7.0 - Log Kitchen
	8.0 - Architectural Sidebars
16	Exhibit Drawings
	Exhibit Location Plan
	Concept Diagram Primary Exhibit Zones
	Floor Plan: Historic House
	Floor Plan: Log Kitchen
21	Exhibit Elevations and Details
	0.0 - Wayfinding Signage
	1.0 - Introduction to the Josiah Henson Park
	1.2 - Introductory Film
	1.2 - Media Storyboard (Film/Video content)
	2.0 - Outdoor Museum Exhibit Graphics
	2.1 - Portal Structure
	2.1 - Portal Graphics
	3.0 - Historic House
	3.2 - Overview
	3.3 - How Do We Know
	4.1 - Earliest Recollections
	4.2 - Work and Living...Early Years
	4.3 - Spirituality and Henson
	4.4 - Where Did It Happen? The Riley Farm
	4.5 - The Riley House...House Layout
	5.1 - Henson's Escape
	6.0 - Literature, History, Stereotypes, and Myths
	6.1 A - Literary Connections
	6.1 B - Real People and Damaging Stereotypes

6.1 C - Conversation Corner

6.1 D - What Words Come to Mind?

6.1 E - What About You?

7.0 - Log Kitchen

7.1 - Log Kitchen, History and Architecture

7.2 - Slave Voices

7.3 - Archaeology Overview

7.4 - Archaeology in Depth

42 **Graphic Design Standards**

43 **Cost Estimate**

44 **Appendix (Table of Contents)**

Executive Summary

The Josiah Henson Park has undergone a planning process to develop a new experience for visitors that will be realized through a series of museum-type exhibits that will be located both indoors and outside. The project, as designed at this planning phase, embodies a new visitor orientation building outdoor museum exhibits, wayfinding exhibits and exhibits inside the historic Riley/Bolten house as well as an attached log kitchen. This document represents the culmination of the planning and design which enabled the production of this planning document; this is a document that is equivalent to a traditional 30% complete Design Development Exhibit Drawing set. It is meant to serve as a guide to complete Final Design by clearly identifying the interpretive expectations as well as the experience expectations of each exhibit.

Interpretive Messages (to be carried throughout the exhibit experience):

A 2010 Master Plan defined a vision for five main interpretive program themes. These themes are expressed as exhibit elements that will define the collective visitor experience. The bubble diagram that is provided herein illustrates this thematic organization and suggests the sequence in which the stories will unfold, from an introductory film at the new visitor building through the outdoor museum exhibits, into the historic Riley/Bolten House, and finally into the log kitchen living history experience. In all of these spaces, museum-quality interpretive exhibits will spark visitors' reflection on the themes and "take-away" the educational messages through a lasting impression.

Main interpretive messages:

1. Josiah Henson, his life as an enslaved man in Montgomery County, Maryland.
2. Josiah Henson's experience on the Isaac Riley plantation. The history of the Riley family as a slave holding family, the history of the plantation, its architecture, its landscape and its crops which drive the economy of slavery, and the archaeological evidence that tells us about this past.
3. Josiah Henson's early life as an enslaved person and that of other enslaved people. A close look at family, spirituality and especially the childhood of the enslaved.
4. Josiah Henson's work and living conditions as an enslaved person. His leadership, trustworthiness, responsibilities on the farm, opportunities for travel and independence, and his punishments received while enslaved, and resistance to his enslavement.
5. Josiah Henson's path to freedom and emancipation. His attempt at self-purchase, his escape, his role on the Underground Railroad, other free Black communities he encountered, and manumission.
6. Finally, Josiah Henson's influence, over time, in literature, history, stereotypes, and myths. Specific examples will be drawn from the work of Harriet Beecher Stowe and slave narratives. And, an examination of the origin of the derogatory term "Uncle Tom" and its historical relationship to the novel Uncle Tom's Cabin and Reverend Josiah Henson.

Josiah Henson Park Facility Plan

Vision: Interpretive Program Themes



Exhibit List

- 0.1 Wayside Interpretive Signage
- 0.2 Informational Kiosk
 - 1.1 What is here at the Josiah Henson Park?
 - 1.2 Film
 - 2.1 Portal
 - 2.2 Archaeology Excavation Area
 - 2.3 Rev. Josiah Henson Who Was This Man?
 - 2.4 Farming
 - 2.5 Meathouse
 - 2.6 Kitchen Garden
 - 2.7 Archaeology Activity Area
 - 2.8 Henson's Last Return to MD
 - 2.9 Architecture and History of the House
- 3.1 Introduction
- 3.2. Overview of the Life of Josiah Henson Timeline
- 3.3 How Do We Know?
 - 4.1 Earliest Recollections
 - 4.2 Work and Living... Early Years
 - 4.3 Spirituality
 - 4.4 Where Did It Happen? The Riley Farm
 - 4.5 House Layout
 - 4.6 Working and Living: Henson as an Overseer and Caretaker
 - 4.7 Working and Living: Hensons Travels
 - 4.8 Tricked Out of Freedom
 - 4.9 New Orleans
- 5.1 Escape
- 5.2. Conducting on the Underground Railroad and Canada
- 6.1 Literature, History, Stereotypes and Myths
- 6.2 Harriet Beecher Stowe and *Uncle Tom's Cabin*
- 7.1 Log Kitchen, History and Architecture
- 7.2 Slave Voices
- 7.3 Archaeology Overview
- 7.4 Archaeology In Depth
- 8.0 Architectural Side Bars

Site Circulation

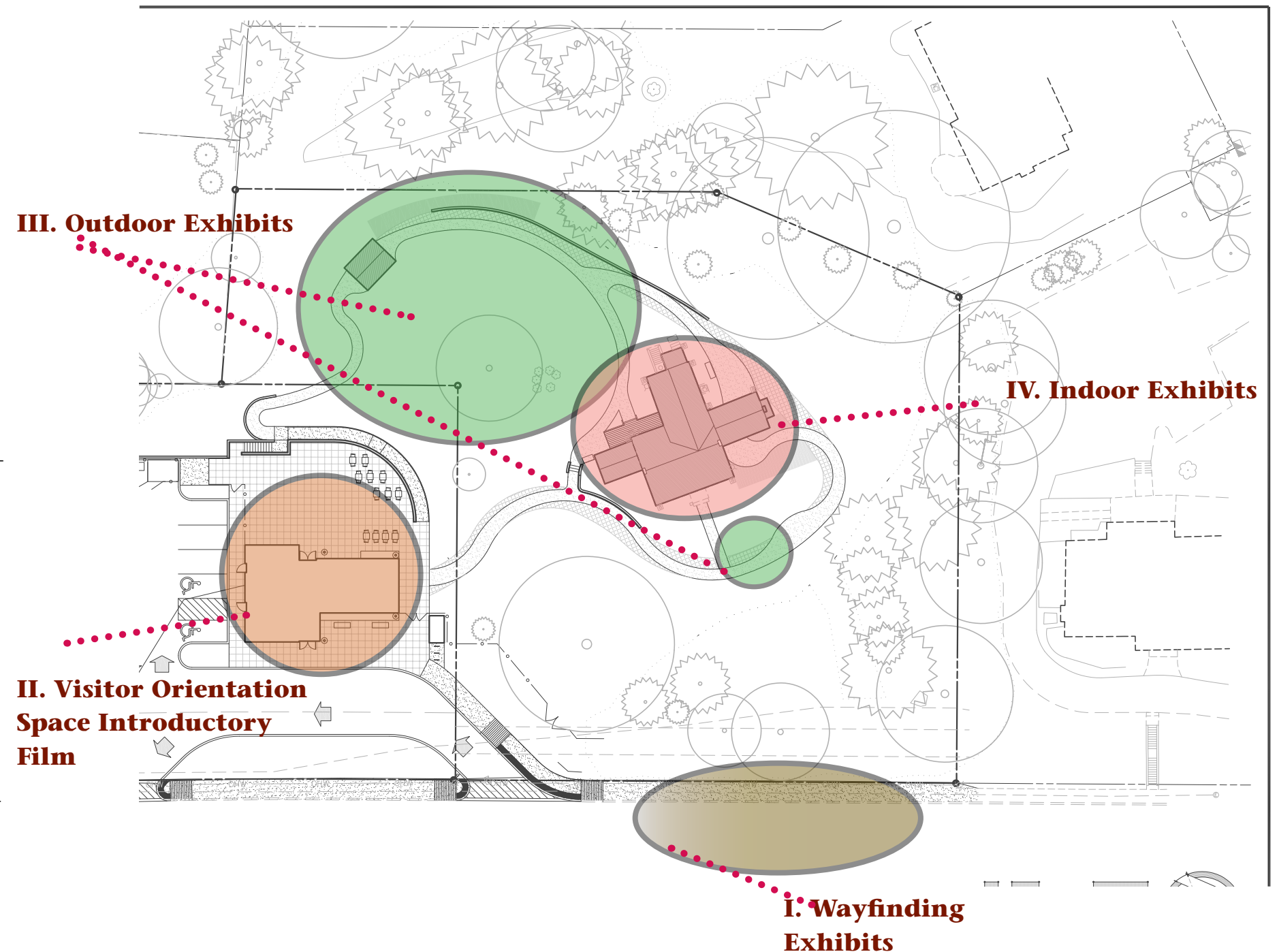
As visitors begin the exhibit experience, imagine entering a visitor orientation space in a newly constructed, beautiful building. Inside guests can stop at the admissions desk, peruse free brochures and a few sales items, and find interpretative graphics that will offer a sense of what the exhibit experience is about. The room will have space for guests to sit or stand to view an introductory film, approximately 3-4 minutes in length, and projected on a wall. The media presentation will use some animated stills or short film segments, motion graphics, brief segments of narrated script, and music to present an overview as to who Josiah Henson was and his fit in the broad context of American history and slavery on plantations, particularly those in Maryland. As guests exit the building they can move to the outdoors and begin to follow a meandering path that winds across what remains of the Riley plantation, which is where Josiah Henson lived as an enslaved person. To provide transition from indoors to the outdoors, a "portal" offers a walkthrough experience which creates a place for visitors to get an emotional orientation to the storyline. The portal is built to be reminiscent of small slave quarters, where many families would have lived with few, if any, furniture items. By bringing guests through this space it makes the cognitive switch between the present day and the past, and begins a story immersion.

Continuing along the walking path beyond the portal guests find a series of outdoor exhibit clusters, each set in the landscape which is shielded from the neighbors with greenery, and that promotes learning about plantation life. Exhibits and stories present kitchen gardens and farming as well as archeological evidence from the past. They also reflect on the history of the Riley house architecture and even a visit Henson made to the house after a free man, in his later years.

After moving along the path and upon reaching the Riley house, visitors step inside to discover a variety of exhibit experiences. Together these exhibits create an experience that offer a powerful and lasting impression of Josiah Henson's life. From large-scale interactive timelines to audio that allows Henson to "come to life" through narrated quotes from his autobiography, the museum-quality exhibits resonate in a manner that provides an overview of his entire life and how he challenged the institution of slavery after he found freedom. Also, each room has a fireplace, which is a space that could be used as an interactive station with props, especially geared to younger visitors. By using real buckets, tools, and other implements, children can understand what indoor work was like for enslaved boys and girls.

Back outside, guests loop around the house and enter a working Log Kitchen. While it is made of 1850 log walls that post-date Henson's time, archaeology has revealed at least three earlier earth floors that may date to his time on the plantation. The kitchen is a living history space with a few added exhibits which feature stories from slaves and explain how the space was used with significant reference made to archaeological evidence. A series of walk over glass floor segments allow visitors to peer onto the older earth floors and see archaeological objects identified during digs.

After exiting the Log Kitchen guests are again outside and discover two final outdoor interpretive panels, one focused on the history of the house and the other, the experience Henson had when he returned to the house a free man, much later in life.



INTERPRETIVE OUTLINE AND EXHIBIT LIST

0.0 Wayfinding Signage

0.1 Wayside Interpretive Signage

Dotted along the path that runs from the visitor parking at or near Wall Local Park to the site, and from White Flint Metro Station along the sidewalk if possible, wayside signs will guide visitors to the Josiah Henson Park.

Inside the park, outdoor museum exhibit graphics will take a different form. Rather than guiding guests to the park, they will provide direction through the park itself and, at times, provide operational information. For example, exhibit 0.2 will provide information such as hours of operation, perhaps an informational bulletin board, etc.

0.2 Informational Kiosk

Experience Goal: Provide information such as a map, hours of operation, etc. This purely informational piece will be located outside the Visitor Center Experience.

1.0 Introduction to the Josiah Henson Museum Interpretive Program (located in the visitor orientation building)

Provide an overview to the entire exhibit experience, both indoors and out.

1.1 Experience Introduction: What's Here at Josiah Henson Park?

Experience Goal: Provide an overarching overview to the Josiah Henson Park through a graphic exhibit for guests. This exhibit should serve to create an orientation for those who may choose to pass by the introductory film. It will explain what is offered inside and outside on the Josiah Henson Park grounds and make connections to nearby Newport Mill, another Parks-owned site where Henson found Christianity.

Interpretive Message: The Josiah Henson Park is a place to discover the story of the man who lived here, on the Riley Plantation, for most of his life as an enslaved person, raised a family, escaped to freedom, helped others escape to freedom, and became an influential figure in American history (as well as world history). His life story influenced Harriet Beecher Stowe, author and abolitionist.

1.2 Media Introductory Film

Experience Goal: Provide an overview to the Josiah Henson Park in an orientation space with a digital production of 3 - 4 minutes in length and which serves up to 40 guests.

Interpretive Message: The Josiah Henson Park is a place to discover the story of the man who lived here, on the Riley Plantation, for most of his life as an enslaved person, raised a family, escaped to freedom, helped others escape to freedom, and became an influential figure in North American history (both the United States and Canada).

2.0 Outdoor Museum Exhibits

(located on path starting at visitor center and leading to the Riley House)

A series of outdoor exhibits set the stage for an in-depth exploration of Josiah Henson inside the house. These exhibits will begin to introduce what life was like on the farm for the enslaved. The use of Henson quotes in some of the interpretive elements will bring his voice to life and help provide a connection for visitors. The final two exhibits will be along the outdoor walking path after the museum visitors exit the log kitchen and is proceeding back to the Visitor Center.

2.1 Portal

Experience Goal: To immerse guests in the storyline and to provide a sense of place for the visitor experience. This "portal", which is reminiscent of a slave quarter, offers a walk-through experience which will effectively transport guests to the nineteenth century and provide a transition to the Riley Plantation.

Interpretive Message: An introductory graphic panel located before the portal exhibit will provide context and brief introduction while the portal structure itself will be made of rustic and reclaimed wood. Graphic content should address the time period, introduce the Riley plantation, and address plantations in Maryland as a whole. Visitors should appreciate that in the slave community on this particular plantation, multiple families consisting of 12 or 13 people would eat, live, and sleep in a space approximately the size of the portal. Privacy was prohibited in such a setting.

"Our lodging was in log huts, of a single small room, with no other floor than the trodden earth, in which ten or a dozen persons--men, women, and children--might sleep, but which could not protect them from dampness and cold, nor permit the existence of the common decencies of life. There were neither beds, nor furniture of any description--"

2.2 Archaeological Excavation Area-outdoor museum exhibit graphic panel

Experience Goal: A sign positioned to the left of the portal will describe nearby excavation and unearthed artifacts.

Interpretive Message: Explain the science of archaeology and how this process aids in identifying how the slave community lived on this plantation from 1795 to 1864.

2.3 Rev. Josiah Henson, who was this man? -outdoor museum exhibit graphic panel

Experience Goal: Offer an exhibit that allows guests to gain an overview of Rev. Josiah Henson's life. This site will be open to the public at all hours and as such some visitors may enter the grounds without first experiencing the introductory film. This brief exhibit can provide context to the other outdoor exhibits.

Interpretive Message: The Josiah Henson Park is a place to discover the story of the man who lived here, on the Riley Plantation, and was owned by the slave holding family. He grew from boy to man, raised two children, had a leadership role on the plantation, and experienced the work conditions of a slave. Eventually he found freedom through escape and he in turn, helped others find freedom in Canada.

2.4 Farming- outdoor museum exhibit graphic panel

Experience Goal: Offer an exhibit that allows guests to begin to explore the history of the Riley Plantation and make connections between Henson and his role in farming.

Interpretive Message: Focus on what was being grown on the plantation, the landscape of the Riley Plantation during Henson's time, the role of the enslaved in farming, and the economic reliance that slave holding families, like the Rileys, placed on the enslaved workforce. Slaves worked dawn to dusk and often their own subsistence was second to that of their master. Age – be of youth or seniority – did not shield a slave from being put to work on the plantation.

"... raised on the farm, the wheat, oats, hay, fruit, butter..." Henson

2.5 Meathouse – outdoor museum exhibit graphic panel

Experience Goal: Offer an exhibit that allows guests to understand how historical and archaeological research has found the location of this once critical farm outbuilding and understand what this structure was once used for.

Interpretive Goal: Focus on the various forms of subsistence found on the farm and how meat was obtained, secured, preserved, and used by both the master family and enslaved families.

2.6 Kitchen Garden- outdoor museum exhibit graphic panel

Experience Goal: Offer an exhibit that lets visitors discover more about the Riley Plantation and the living and work conditions of those enslaved on the plantation.

Interpretive Message: In front of the log kitchen, guests will look upon a small garden that represents what the former Riley kitchen garden could have looked like. A graphic can provide an opportunity to discover what was grown there and why, making connections between how the enslaved used the farm/grounds to prepare food for the Riley family. It is also an example of work conditions.

2.7 Archaeological Activity Area- outdoor museum exhibit graphic panel

Experience Goal: The Josiah Henson Park has offered opportunities for archaeological exploration that provide insights to history. This interpretive element would offer guests the chance to observe or participate where an excavation might have occurred and explain how archaeological evidence provides evidence about the past. This space will be large enough for two 10 X 10 tents which will protect open archaeological sites during excavations.

Interpretive Message: Archaeology goes beyond verifying documents or oral histories; instead it provides real evidence of people who came before us and allows for a more inclusive history of the site and all its previous occupants.

2.8 Henson's Last Return to Maryland- outdoor museum exhibit graphic panel

Experience Goal: Provide a location for interpretation of Henson's 1878 visit to the old Riley plantation.

Interpretive Message: Located on the front of the house, along the visitor path, is a brief look at Henson's reminiscences of the farm he once inhabited and his reunion with the plantation mistress, Matilda Riley in 1878.

2.9 Architecture and History of the House- outdoor museum exhibit graphic panel

Experience Goal: Provide a location for interpretation of the architectural history of the house.

Interpretive Message: Located on the front of the house, along the visitor path, is a brief look at the history of the house, what it looked like during Henson's years and the subsequent renovations designed by Lorenzo Winslow.

3.0 Indoor Museum Exhibits (located in the Riley/Bolten house)

As guests enter the house they find that the collective museum experience will utilize a host of exhibit techniques to tell the story of the man, Reverend Josiah Henson. This is a story that explores who he was; an enslaved man in Montgomery County, who eventually found freedom and became a prominent figure in history.

Throughout the exhibit experience, it is imagined that the use of quotes, each drawn mostly from his 1849 autobiography but using his subsequent versions when necessary, will provide guests with a clear understanding of who Henson was. While the quotes will be only one exhibit technique, it is an exhibit design goal to integrate quotes, as a primary source citation, to bring Henson's story alive.

There are many possible ways to integrate Henson's voice by quoting him: impactful and visual graphics that intersperse quotes, visitor-controlled audio that enables guests to hear a narrated excerpt, devices that trigger the playing of narrated quotes as guests come near an exhibit element, and other means. It is important to keep in mind that if recorded narrated components are desired in some instances, sound can be well-controlled through a variety of exhibit techniques.

In addition, each exhibit will include an archaeological component which provides a more tangible means of seeing the world in which Henson lived.

3.1 Introduction to Josiah Henson: Who Was He?

Experience Goal: Engage guests and prepare them for the museum experience, including a timeline.

Interpretive Message: While this is an introductory exhibit, and its message will therefore be brief, it is intended to provide an overview of Josiah Henson. It should with brevity tell the guest that Josiah Henson lived here on the Riley Plantation as an enslaved person. He grew up here, became a Christian, raised his family, was entrusted to manage the farm and travel

3.0 Indoor Museum Exhibits (located in the Riley/Bolten house)

As guests enter the house they find that the collective museum experience will utilize a host of exhibit techniques to tell the story of the man, Reverend Josiah Henson. This is a story that explores who he was; an enslaved man in Montgomery County, who eventually found freedom and became a prominent figure in history.

Throughout the exhibit experience, it is imagined that the use of quotes, each drawn mostly from his 1849 autobiography but using his subsequent versions when necessary, will provide guests with a clear understanding of who Henson was. While the quotes will be only one exhibit technique, it is an exhibit design goal to integrate quotes, as a primary source citation, to bring Henson's story alive.

There are many possible ways to integrate Henson's voice by quoting him: impactful and visual graphics that intersperse quotes, visitor-controlled audio that enables guests to hear a narrated excerpt, devices that trigger the playing of narrated quotes as guests come near an exhibit element, and other means. It is important to keep in mind that if recorded narrated components are desired in some instances, sound can be well-controlled through a variety of exhibit techniques.

In addition, each exhibit will include an archaeological component which provides a more tangible means of seeing the world in which Henson lived.

3.1 Introduction to Josiah Henson: Who Was He?

Experience Goal: Engage guests and prepare them for the museum experience, including a timeline.

Interpretive Message: While this is an introductory exhibit, and its message will therefore be brief, it is intended to provide an overview of Josiah Henson. It should with brevity tell the guest that Josiah Henson lived here on the Riley Plantation as an enslaved person. He grew up here, became a Christian, raised his family, was entrusted to manage the farm and travel unsupervised, and even face the opportunity to choose freedom or forego it, when travelling through free states. Eventually, after introspection and careful deliberation, Henson realized that escape was his only option for obtaining his freedom. Henson went on to become a leader in the Underground Railroad movement and to form Dawn Settlement in Canada.

3.2 Overview of the Life of Rev. Josiah Henson Timeline

Experience Goal: Provide an overview of the milestones of Henson's life, provide a context for how it "fits" into the larger context of American history, and to explore his enduring influence. This timeline will include important dates for state and federal laws pertaining to slavery and the slave trade – both domestic and international.

Interpretive Message: Born in 1789 in Charles County, Maryland, Josiah Henson lived a life as

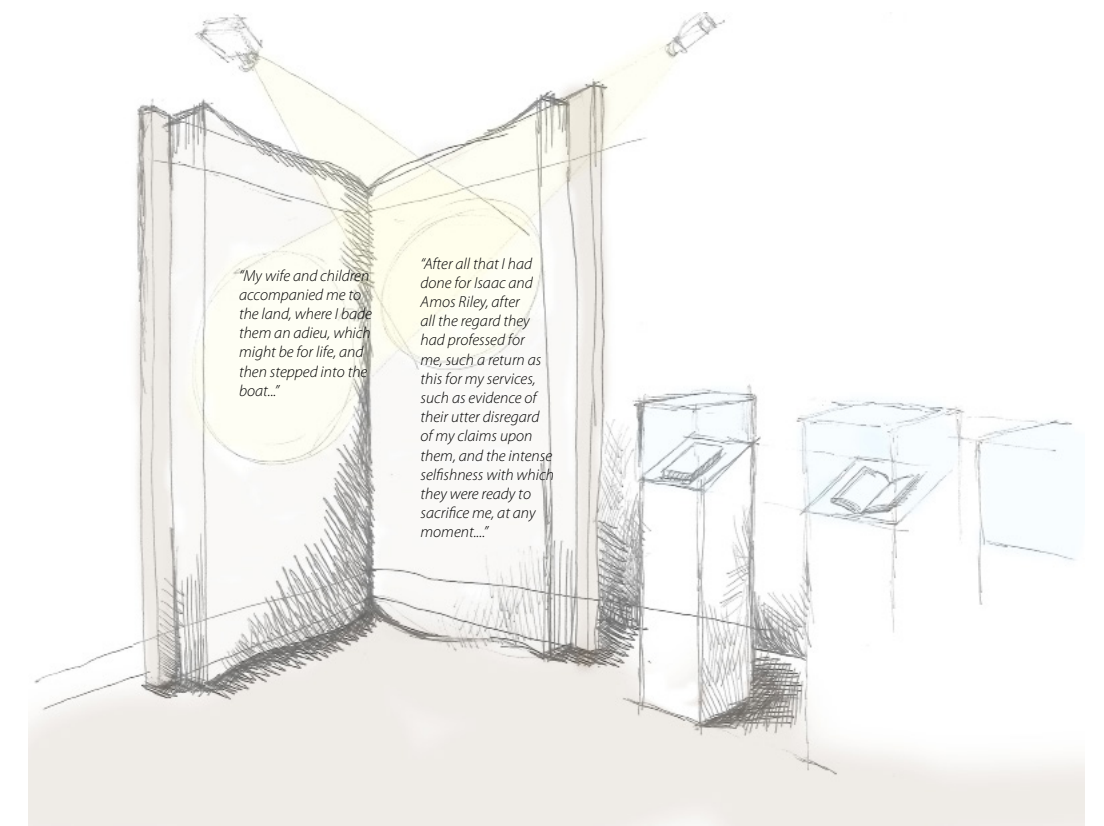
an enslaved man, husband, father, author, minister, and abolitionist. Dying in 1883, his life work centered around the experiences he had as an enslaved man in Montgomery County, Maryland and in Davies County, Kentucky. During Henson's life he was instrumental in bringing about change, as is evidenced in history and literature. Quotes from Henson's narrative will speak to childhood and family, spirituality and education, and punishment and resistance.

3.3 How Do We Know?

Experience Goal: Encourage viewing of various editions of Henson's autobiographies.

Graphics might accompany the books and explain the interpretive message, terminology and definitions of key words used throughout the exhibit. Also, his autobiography should be analyzed as part of a significant and powerful new literary genre: the slave narrative. These published documents provided Americans with first-hand experiences of enslavement that often facilitated abolitionist sentiment. In addition to works authored by Marylanders Frederick Douglass and James W.C. Pennington, visitors will have a better understanding of what life was like for enslaved men, women, and children in this state.

Interpretive Message: Our modern day understanding of the story of Josiah Henson's life –the enslavement of children, his early life on the Isaac Riley Plantation, his life as an enslaved man, work/living conditions, his escape to freedom—all stems from Henson's own accounts. We turn to his own autobiography, written in three iterations (one dictated) for insight and understanding. By looking to these writings we can draw a vivid picture of his life.



How Do We Know?

4.0 Life Enslaved

4.1 Earliest Recollections: Childhood of an Enslaved Person

Experience Goal:

Immerse guests in Henson's story with the powerful and moving recollections of his childhood/family life.

Interpretive Message:

Josiah Henson experienced slavery as a brutal institution from his earliest recollections as a child. He recalled it as destructive and devastating to his family. Henson, like other enslaved children, were expected to work as long and as hard as adults, and endure the inhumanity of family loss, separation, and loneliness.

"My brothers and sisters were bid off one by one, while my mother, holding my hand, looked on in agony of grief, the cause of which I but ill understood at first, but which dawned on my mind, with dreadful clearness, as the sale proceeded. My mother was then separated from me, and put up in her turn. She was bought by a man named Isaac R., residing in Montgomery county, and then I was offered to the assembled purchasers. My mother, half distracted with the parting forever from all her children, pushed through the crowd, while the bidding for me was going on, to the spot where R. was standing. She fell at his feet, and clung to his knees, entreating him in tones that a mother only could command, to buy her baby as well as herself, and spare to her one of her littlest ones at least. Will it, can it be believed that this man, thus appealed to, was capable not merely of turning a deaf ear to her supplication, but of disengaging himself from her with such violent blows and kicks as to reduce her to the necessity of creeping out of his reach, and mingling the groan of bodily suffering with the sob of a breaking heart? Yet this was one of my earliest observations of men;"

"I grew to be a robust and vigorous lad, and at fifteen years of age, there were few who could compete with me in work, or in sport—for not even the condition of a slave can altogether repress the animal spirits of the young negro."

4.2 Work and Living... Early Years

Experience Goal:

Provide insight to the life and conditions of the enslaved, especially increased deprivation, brutality, punishment, and violence.

Interpretive Message:

Josiah Henson was subjected to an excruciating hard life experienced through difficult work and living conditions, enforced through threat of punishment and violence. His recollections provide us with an understanding as to the nature of his daily life. He endured long days, hard work, and sparse living conditions. From this emerged a strong and influential man who was assigned to superintendent of the farm.

"The meals were two, daily."

"Our lodging was in log huts, of a single small room, with no other floor than the trodden earth, in which ten or a dozen persons—men, women, and children—might sleep, but which could not protect them from dampness and cold, nor permit the existence of the common decencies of life. There were neither beds, nor furniture of any description—"

"In these hovels were we penned at night, and fed by day; here we were the children born, and the sick—neglected. Such were the provisions for the daily toil of the slave."

"Pick up that book," he cried, using an awful oath. At last I was obliged to do it, when he beat me across the head and back till my eyes were swollen and I became unconscious. My poor mother found me in this state, and it was some time before I was able to be about my work again. When my master saw me after I recovered, he said, sneeringly, "So you want to be a fine gentleman? Remember if you meddle with a book again I'll knock your brains out." The wonder to me is, why I have any brains left. I shall carry to my grave a scar my master made that day on my head. I did not open a book again till after I was forty-two years of age and out of the land of slavery."

"I had noticed that all the butter I sold was stamped with two letters, "I. R.," and after awhile I learned that those letters stood for my master, Isaac Riley, and I tried and tried to imitate those marks, and they were really the first letters I ever wrote."

"Again and again the thong fell on his lacerated back. His cries grew fainter and fainter, till a feeble groan was the only response to the final blows. His head was then thrust against the post, and his right ear fastened to it with a tack; a swift pass of a knife, and the bleeding member was left sticking to the place. Then came a hurra from the degraded crowd, and the exclamation, "That's what he's got for striking a white man."

"Slavery did its best to make me wretched, but, along with memories of miry cabins, frosted feet, weary toil under the blazing sun, curses and blows, there flock in others, of jolly Christmas times, dances before old massa's door for the first drink of egg-nog, extra meat at holiday times, midnight-visits to apple-orchards, broiling stray chickens, and first-rate tricks to dodge work."

... "a black knight, did, when running down a chicken to hide it in an out-of-the-way place till dark, that I might be able then to carry it to some poor overworked black fair one, to whom it was at once food, luxury, and medicine. No Scotch borderer, levying black mail or sweeping off a drove of cattle, ever felt more assured of the justice of his act than I of mine, when I was driving a pig or a sheep a mile or two into the woods, to slaughter for the good of those whom Riley was starving. I felt good, moral, heroic."

4.3 Spirituality and Henson

Experience Goal:

Highlight the role of spirituality in Henson from age 18 onward.

Interpretive Message:

At 18 Henson heard a sermon at Newport Mill that had a powerful impact on his own spirituality. This important moment shaped his future as a spiritual leader. This exhibit could offer a look at not only what influenced Henson but how spirituality guided him through the remainder of his life even leading him to become a Reverend himself. This is also a place to discover the primary role of Henson's mother, in shaping his spirituality and character.

"When I arrived at the place of meeting, the services were so far advanced that the speaker was just beginning his discourse, from the text, Hebrews ii. 9; 'That he, by the grace of God, should taste of death for every man.' This was the first text of the Bible to which I had ever listened, knowing it to be such."

"He said the death of Christ was not designed for the benefit of a select few only, but for the salvation of the

4.4 Where did it Happen? The Riley Farm

Experience Goal:

Engage guests in an interactive where guests can manipulate a series of faux shutters that open and close across a real window to see a vista of the farm at different time periods to discover how the Riley Plantation was formerly laid out as compared to what remains today. Alongside will be an archaeological specimen case that aids in the understanding of the past, through the evidence offered in the objects. The combination of the vistas offered via the shutter interactive as well as the archaeological specimens will give visitors a comprehensive overview of what life might have been like in the past.

Interpretive Message: The Riley Plantation was a working farm, where enslaved people were the ones who did all the work. The farm changed its appearance over time as Isaac met economic challenges and of course, time passed to the modern day.

4.5 The Riley House

Experience Goal:

Let guests get a sneak peak into the Log Kitchen and at the same time, look through a “flip book” to learn a little more about the way the Riley/ Boltzen House was historically arranged to serve as both a living space for the Rileys and working space for the slaves.

Interpretive Message: There were clear differences as to where the enslaved lived and worked in and around the house. The attached log kitchen was a workign space where slaves worked to prepare meals that were served to those who lived in the main house. Enslaved workers lived both in the log kitchen in the loft and on the property, in slave quarters. No slaves lived in the main house.

4.6 Working and Living: Henson as Overseer and Caretaker, A Leader Responsible for Enslaved Persons on the Plantation

Experience Goal: Promote critical thinking and discussion.

Interpretive Message:

While Henson was in some ways rewarded for his strength, intelligence, and commitment with the job of superintendent of the farm, Riley was continuing to exert his control as slave owner and exploiter by assigning this job. Riley saved on the cost of employing a white overseer and benefited from more compliant workers overseen by Henson, a fellow enslaved person. His position put him in between the two worlds of those slaves who worked in the big house and those who labored in the fields. This exhibit will examine this story while underscoring the role of leadership and responsibility in Henson's life. Additionally, while Henson was often charged with caring for Riley during evenings out -- a task he admittedly took on with enthusiasm -- he ultimately paid a heavy price for defending Riley, with a beating that permanently maimed him for life.

“For a considerable period, my occupations were to superintend the farming operations, and to sell the produce in the neighbouring markets of Washington and Georgetown. Many respectable people, yet living there, may possibly have some recollection of "Siah," or "Sie," (as they used to call me,) as their market-man...”

4.7 Working and Living: Henson's Travels... Moving Through Free Land, A Man of His Word

Experience Goal:

Make a personal connection... put yourself in Henson's shoes. Glimpse at a slave pass, manumission papers, and maps of the path Henson traveled with Riley's slaves and his own family. Visitors will learn that Henson was delegated this responsibility in an attempt to avert creditors from seizing Riley's enslaved people, the most valuable property he owned. Further understand Henson's character as an industrious and resourceful man through his efforts to accumulate funds through preaching to acquire his own freedom.

Interpretive Message: Moving through states that endorsed slavery was frightening. Moving through states where blacks could be free, could be a baffling experience for someone like Henson who held the moral conviction that running to freedom was simply wrong. He intended to buy his freedom one day, so the urging to run was somewhat inconceivable to him. Would it be to you? This exhibit explores the moral, emotional, and intellectual conflict he faced while travelling at different stages in his life. It also explores Henson's personal travels -- both local and more distant -- and how they compared to that of other enslaved people.

“Day after day would he ride over to Montgomery Court House about his business, and every day his affairs grew more desperate. He would come into my cabin to tell me how things were going, but spent the time chiefly in lamenting his misfortunes and cursing his brother-in-law. I tried to comfort him as best I could. He had confidence in my fidelity and judgment, and partly through pride, partly through that divine spirit of love I had learned to worship in Jesus, I entered with interest into all his perplexities. The poor, drinking, furious, shiftless, moaning creature was utterly incapable of managing his affairs. One night in the month of January, long after I had fallen asleep, he came into my cabin and waked me up. I thought it strange, but for a time he said nothing, and sat moodily warming himself at the fire. Then he began to groan and wring his hands. "Sick, massa?" said I. He made no reply, but kept on moaning. "Can't I help you any way, massa?" I spoke tenderly, for my heart was full of compassion at his wretched appearance. At last, collecting himself, he cried, "Oh, Sie! I'm ruined, ruined, ruined!" "How so, massa?" "They've got judgment against me, and in less than two weeks every [slave] I've got will be put up and sold.”

“At Cincinnati, especially, the colored people gathered round us, and urged us with much importunity to remain with them; told us it was folly to go on; and in short used all the arguments now so familiar to induce slaves to quit their masters.”

“From my earliest recollection, freedom had been the object of my ambition, ... an stimulus to gain and to save. No other means of obtaining it, however, had occurred to me, but purchasing myself of my master”

“The idea of running away was not one that I had ever indulged.”

4.8 Tricked Out of Freedom

Experience Goal:

Illustrate the unyielding power of slavery, and the meaning of manumission, and self-purchase

Interpretive Message:

Henson's initial pursuit of freedom was prompted by the visit of a Methodist preacher in 1828, who urged him to pursue purchasing his freedom. Henson worked hard as a minister preaching to buy his freedom and that of his family. After much negotiation a deal was struck and a price set for Henson to buy his freedom. However, not long after did Henson realize that behind his back Riley had greatly increased his sale price to a nearly unattainable fee, cheating Henson out of this opportunity to gain his freedom. This trick speaks to the cruel work and living conditions of the enslaved.

"He soon asked to see my pass, and when he found it authorised me to return to Kentucky, handed it to his wife, and desired her to put it into his desk. The manoeuvre was cool and startling. I heard the old prison-gate clang, and the bolt shoot into the socket once more."

"...it was not till the 9th of March, 1829, that I received my manumission papers in due form of law."

"I contrived, however, to quiet her fears on this score. "But how are you going to raise enough to pay the remainder of the thousand dollars?" "What thousand dollars?" "The thousand dollars you are to give for your freedom." Oh, how those words smote me! At once I suspected treachery. Again and again I questioned her as to what she had heard. She persisted in repeating the same story as the substance of my master's letters. Master Amos said I had paid three hundred and fifty dollars down, and when I had made up six hundred and fifty more I was to have my free papers. I now began to perceive the trick that had been played upon me,"

4.9 New Orleans

Experience Goal: Increase the tension in the Henson story.

Interpretive Message: Living and working conditions on the Riley Plantation continue to degrade through Henson's life, culminating with a trip to New Orleans that ultimately is intended for the sale of Henson himself. He contemplates killing his owners who are taking him to the auction, but ends up saving Amos Riley's son from death by nursing him back to life. In his journey back to Kentucky, where his wife and four children remained, Henson made the ultimate decision of self-emancipation. The storyline should reflect on Henson's fading belief in his ability to attain freedom through self-purchase and inner-debate over escape. The storyline will also examine his personal spiritual struggles at this difficult time.

"My wife and children accompanied me to the land, where I bade them an adieu, which might be for life, and then stepped into the boat..."

"After all that I had done for Isaac and Amos Riley, after all the regard they had professed for me, such a return as this for my services, such as evidence of their utter disregard of my claims upon them, and the intense selfishness with which they were ready to sacrifice me, at any moment..."

5.0 Escape & Freedom

5.1 Henson's Escape

Experience Goal:

Provide a sense of the peril, drama, and emotional turmoil as well as physical challenges faced by Henson as he made his way toward Canada.

Interpretive Message:

Rev. Henson chose to escape to freedom once he realized there was no other way to attain his freedom and keep his family safe and alive. A difficult journey for he and his family, he in turn helped others in later years along the same path and provided enormous support in Canada to those who found freedom there. "Canada was often spoken of as the only sure refuge from pursuit, and that blessed land was now the desire of my longing heart. Infinite toils and perils lay between me and that haven of promise, enough to daunt the stoutest heart; but the fire behind me was too hot and fierce to let me pause to consider them."

Exhibit Components:

Sweeping, panoramic graphic that depicts the variety of terrains Henson may have travelled over. Two projectors work to present a light and image "show" that brings to life a variety in the landscape that challenged Henson--a forest or a field-- in day, night and in rain or under moonlight. The content shown on the projectors will be driven by two BrightSign players and these should be networked. Background mural should be drawn by an artist based on historic data and content. Henson should be portrayed with children on his back. This room has enough space to accommodate one free-standing exhibit and material furnishings, such as the desk and a copy of the manumission document Henson referenced in his narrative as the source of his eventual exodus.

5.2 Conducting on the Underground Railroad and Canada

Experience Goal: Provide insight, for visitors, into Henson's life after he escaped to Canada and his enduring impact on slavery in the United States as well as the establishment of new lives in Canada.

Interpretive Message: Henson's commitment to aiding others through continued work on the Underground Railroad lasted for many years and provided assistance for numerous enslaved people.

Exhibit Components:

Graphic.

6.0 Literature, History, Stereotypes, and Myths

To provide an opportunity to reflect on fact, fiction, and the interweaving of the two, this exhibit area will prompt thinking about history and how we “know” what happened.

6.1 Literature, History, Stereotypes, and Myths

Experience Goal: Make a connection between Henson’s autobiography and other literary pieces, such as Uncle Tom’s Cabin and The Key to Uncle Tom’s Cabin. Also, explain the motivation behind the writing of Henson’s autobiography.

Interpretive Message:

The real lives of slaves, like Henson, are recorded in slave narratives or autobiographies. Henson wrote his narrative in 1849 and it was subsequently revised in 1858, 1876, 1877, 1878, 1879, and 1881. These primary documents have shaped the writing of many fictional works. Today our understanding of historical institutions and events come from a compilation of sources, some real and some fictional. It is important to separate the differences between fiction and first-person accounts. This exhibit will discuss the origins of the term “Uncle Tom.” Furthermore, this exhibit will stress that the derogatory term “Uncle Tom” does not have a historical relationship directly to Reverend Josiah Henson.

6.2 Harriet Beecher Stowe and Uncle Tom’s Cabin

Experience Goal:

Addresses the abolition movement in the United States, the popularity of Stowe’s novel domestically and internationally, and its tie to the Civil War.

Interpretive Message:

Through the life experiences Henson documented in his narrative, Harriet Beecher Stowe was able to develop the character of “Uncle Tom” with factual evidence. The novel reached a large audience that was blind to the realities of the practice of slavery in the American South. This inspirational work helped legitimize the abolition movement in the North.

6.3 Visitor Experience Transitions

Experience Goal:

Reflect on the material learned and discovered with family or friends in a seating area offered just before exit. Perhaps copies of his autobiography (in multiple editions) are available for viewing.

Interpretive Message:

Henson led a full and rich life, one that has left an enduring impression of courageousness, leadership, spirituality, and morality on our current history and legacies.

**Note, visitors exit to the outdoors. Wayfinding elements help guide guests along the circulation path and make choices about where to go next. The ideal “next step” in the visit is to exit the ca. 1800 house and follow the path to the ca. 1850 Log Kitchen. There will be an outdoor gathering space, an on-grade surface before the entry into the log kitchen could allow a quick stopping point where visitors could contemplate about what just witnessed

and prepare themselves to enter a space where living history interpretation will address the daily work expectations and living arrangements for an enslaved laborer inside the main house in the mid-1800s. When patrons exit the log kitchen, they will then see a kitchen garden in front of this structure, including herbs grown on most antebellum farms, and finally their tour will conclude with two interpretive panels on Henson’s return to Maryland in 1878 and the restoration efforts of Lorenzo Winslow and Levina Bolten in the late 1930s. From there, visitors will continue on the path back to the Visitor Center.

7.0 Log Kitchen

After guests leave the main house with clear understanding of Josiah Henson, who he was, his life at the Riley Plantation, and his impact on North American history, they are offered another opportunity to enter an exhibit space—the Log Kitchen. It is an immersive space that is similar in architecture to what would have been found around Henson’s time. Since slaves did live in the kitchen, working to prepare food for the Riley family, it is a wonderful example of slave life even though it is not the same structure where Josiah Henson lived while enslaved here on this farm.

Inside, demonstrations and permanent exhibits should highlight how the Log Kitchen was used and bring forward the “voice” of the enslaved that might have been heard working in here, many years ago, to better understand what their lives were like. The restored loft area will show off where the enslaved would have lived/slept. Ideally, the flooring will look much like dirt, giving a holistic, realistic sense of what the kitchen appeared like and a portion of the earlier earth floors could be revealed through plexiglass.

This area will often be staffed by docents/demonstrators but, when it is not, it will stand on its own as a museum experience.

7.1 Log Kitchen, History and Architecture

Experience Goal: Let guests discover more about the architectural qualities of the kitchen, including the loft.

Interpretive Message: This exhibit might explain how the enslaved were made to use the kitchen.

Exhibit Components: Interpretive graphic composed of graphic applied second surface to acrylic.

7.2 Slave Voices (rail)

Experience Goal: Let guests “hear” voices of the enslaved through audio.

Interpretive Message: Slave narratives tell us much about the life of a slave. This exhibit could serve to carry forward the voice of the slave and share with visitors a moment that might be heard around the kitchen.

Exhibit Components: 8 interactive arcade style 1” round buttons, speaker, brightsign player integrated with an interpretive graphic rail composed of graphic applied second surface to acrylic or vinyl with an overlam applied to a substrate. Narratives to be recorded and edited to approximately 60 seconds in length and accessed via a button/switch system connected to a brightsign player.

7.3 Archaeology Overview (rail)

Experience Goal: Explain just how extensive archaeology has suggested what type of work occurred in this kitchen by the presentation of unearthed domestic artifacts such as marbles, buttons, and animal bones.

Interpretive Message: Found objects and scientific information gives us real data about the past and lets us know about work that was performed here by slaves.

Exhibit Components: A museum quality display case integrated with an interpretive graphic rail composed of graphic applied second surface to acrylic or vinyl with an overlam applied to a substrate.

7.4 Archaeology In Depth

Experience Goal: This exhibit offers a place for a longer study/look at what science tells us about the history of the log kitchen.

Interpretive Message: While this log kitchen as it stands (these wooden structural elements) were put in place after Henson, it was indeed occupied by slaves. Archaeology tell us that long before this structure was built other kitchens have been right here, and were here during Henson's time on the property.

A long look through a scientific lens gives us much information about the past...

Exhibit Components: A museum quality display case integrated with an interpretive graphic composed of graphic applied second surface to acrylic or vinyl with an overlam applied to a substrate.

8.0 Architectural Sidebar Information

Experience Goal: Let visitors know about the original spatial features and character of the house that Josiah Henson would have experienced inside and out, and how the structure was "updated" in the early 20th century to present an idealized view of colonial Tidewater architecture

Interpretive Message: The 1930s renovation of the house (instead of a wholesale demolition or destruction of existing rooms) preserved important history because it largely retained the size and configuration of early 19th century rooms, except this house originally had 4 rooms.

Each room in the house, on the first floor, will contain a panel identifying an architectural detail that speaks to the house's history. These sidebars will be secondary to the primary theme of Josiah Henson.

The following details have been identified as tentative topics:

- *Living Room: Evolution of the Staircase, Original Two Room Configuration, Ceiling Beam
- *Study: Original Door to Side Porch that led to the front entry into the Log Kitchen (this topic could lend itself to an interactive display that will change to illustrate for visitors where the 19th century door onto the side porch would have been, what it would have looked like, and explain how it was primarily used by slaves to get to and from the house to the kitchen.)
- *Dining Room: Colonial Revival mantels; Original Rear Wall
- *West Wing: 20th Century Improvements such as indoor plumbing and kitchen appliances
- *Log Kitchen: Log Construction Method; Loft Space; Detached Nature of Outdoor Kitchens in 18th-19th Century; Earthen floors

EXHIBIT DRAWINGS

The following pages contain DD Planning Phase drawings (equivalent to traditional 30% DD in exhibition design). Included are the following items:

- Broad Scale Location Plan (highlights location of wayfinding elements)
- Site Plan (indicates the general location of all exhibit elements, including outdoor museum exhibits)
- Exhibit Plan inside the Riley/Bolton house
- Exhibit Plan inside the Log Kitchen
- Elevations/Details of the majority of exhibit items which typically references intended exhibit materials as well as specifications for media hardware; this also includes Mutli-medai Preliminary Story boards.
- Additional descriptive text highlighting the material and intent of the majority of exhibit items
- Graphic design approach, including typography and color

An associated Appendix includes more detailed specifications and information, which includes content such as a possible Collections list, image references, and more.

Exhibit Location Plan

A. Off-site signage: "Wayside Interpretive Signage." content:
- 1 sign on OGR sidewalk with view matching Mace era photo,
- 2 signs at Wall Local Park. Information about hours, directions.

B. Information Kiosk
-located in front of visitor center

C Visitor Orientation Building
-outdoor entrance sign
-indoor exhibits
-introductory film

D. Outdoor Museum Exhibits will include a phenolic resin graphic panel and a dove-tail design structural system located at:
1) Archaeology Excavation Area
2) Portal
3) Farming
4) Meathouse
5) Archaeology Activity Area
6) Kitchen Garden
7) Front of House Interpretation (2)

E. Portal
-walk through slave quarters and associated graphics/interpretation

F. Riley/ Bolten House
- Outdoor building sign
- a variety of exhibits on the interior of the house

G. Log Kitchen
- outdoor building sign
- indoor exhibits associated with a living history space



Concept Diagram of Primary Exhibit Zones

A. Off-site signage: "Wayside Interpretive Signage." content:
 - 1 sign on OGR sidewalk with view matching Mace era photo,
 - 2 signs at Wall Local Park. information about hours, directions.

B. Information Kiosk
 -located in front of visitor center

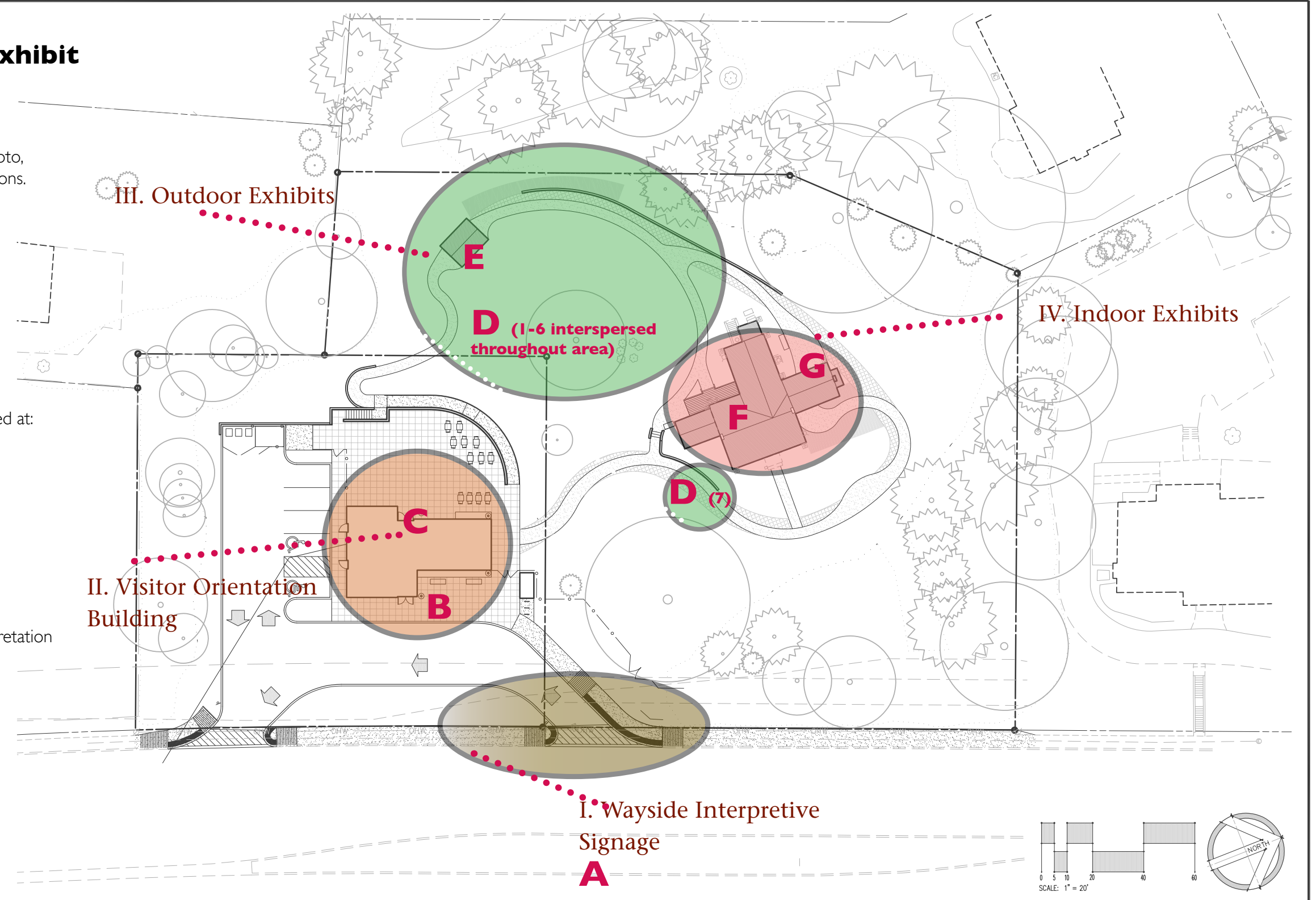
C Visitor Orientation Building
 -outdoor entrance sign
 -indoor exhibits
 -introductory film

D. Outdoor Museum Exhibits will include a phenolic resin graphic panel and a dove-tail design structural system located at:
 1) Archaeology Excavation Area
 2) Portal
 3) Farming
 4) Meathouse
 5) Archaeology Activity Area
 6) Kitchen Garden
 7) Front of House Interpretation (2)

E. Portal
 -walk through slave quarters and associated graphics/interpretation

F. Riley/ Bolten House
 - outdoor building sign
 a variety of exhibits on the interior of the house

G. Log Kitchen
 - outdoor building sign
 - indoor exhibits associated with a living history space



Floor Plan: Historic House

Please reference the site plan and note the Riley/ Bolton House is accessed after the outdoor museum exhibits are visited. The following exhibit list identifies which exhibits are inside this exhibit space.

- 3.1 Introduction
- 3.2 Overview of the Life of Josiah Henson Timeline
- 3.3 How Do We Know?
- 4.1 Earliest Recollections
- 4.2 Work and Living...Early Years
- 4.3 Spirituality and Henson
- 4.4 Where Did It Happen? The Riley Farm
- 4.5 House Layout
- 4.6 Working and Living: Henson as an Overseer and Caretaker
- 4.7 Working and Living: Hensons Travels
- 4.8 Tricked Out of Freedom
- 4.9 New Orleans
- 5.1 Escape!
- 5.2 Conducting on the Underground Railroad and Canada
- 6.1 Literature, History, Stereotypes and Myths
- 6.2 Harriet Beecher Stowe and *Uncle Tom's Cabin*
- 7.1 Log Kitchen, History and Architecture
- 7.2 Slave Voices
- 7.3 Archaeology Overview
- 7.4 Archeology in Depth
- 8.0 Architectural Side Bars



Floor Plan: Log Kitchen

Please reference the site plan and note the Log Kitchen is accessed (ideally) after a visit to the Riley/ Bolten house and the outdoor museum exhibits. The following exhibit list identifies which exhibits are in the Log Kitchen.

7.1 Log Kitchen, History and Architecture

7.2 Slave Voices

7.3 Archaeology

7.4 Archeology in Depth

Notes: The Log Kitchen contains items in the Architectural Drawing set which will require coordination with the exhibit designer during Final Design. This includes walk-over glass windows that allow viewing to archaeological areas below as well as a recreated loft which will need fit out and props. There is also a sneak peak exhibit opportunity seen from the House side, not the Kitchen side.

T

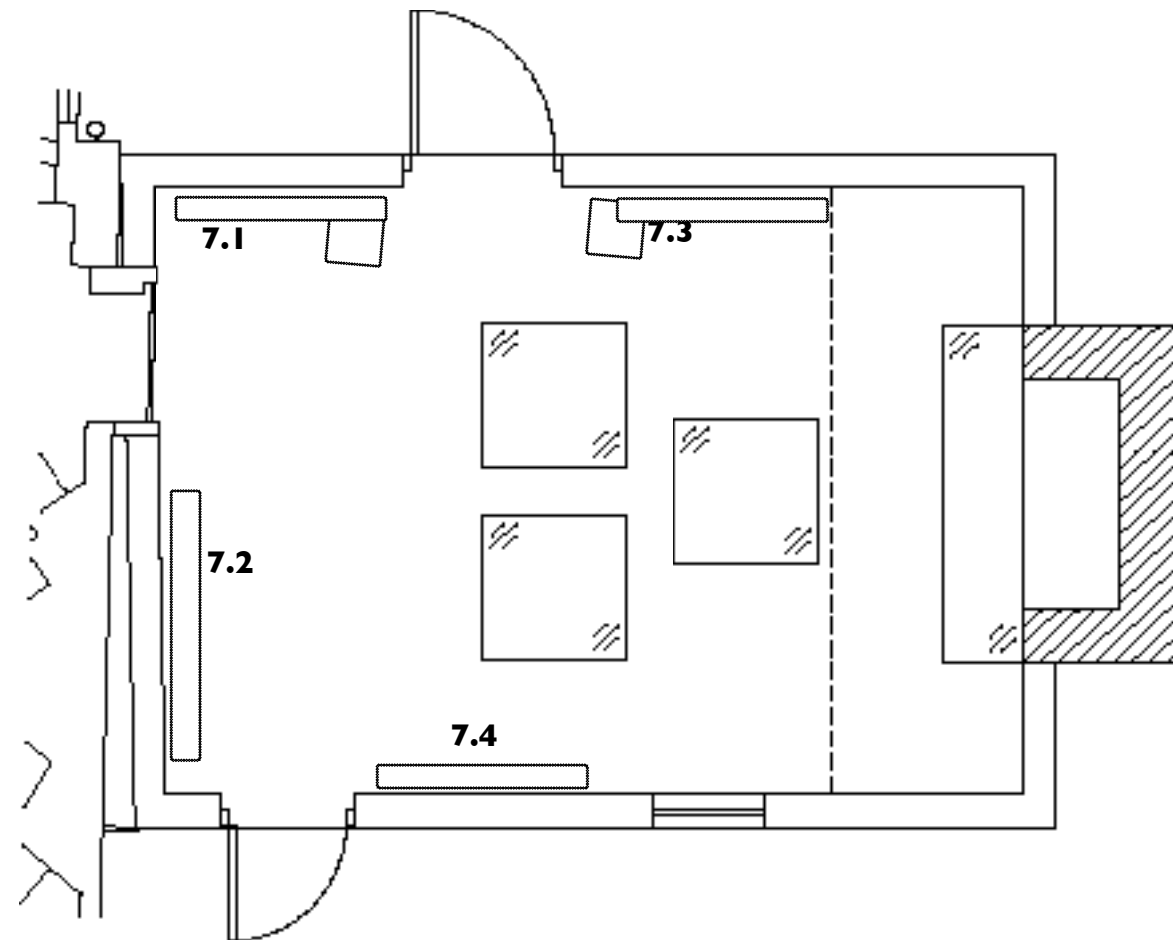


Exhibit Elevations and Details

0.0 Wayfinding Signage

Experience Goal:

Provide information such as a map, hours of operation, etc. These purely informational piece will be located off site and outside the visitor orientation building.

Interpretive Message:

The Josiah Henson Special Park is a place to discover the story of the man who lived here, on the Riley Plantation, for most of his life as an enslaved person, raised a family, escaped to freedom, helped others escape to freedom, and became an influential figure in American history.

Exhibit Components:

Two types of informational signage are imagined as part of the project.

0.1 -Wayside Interpretives:

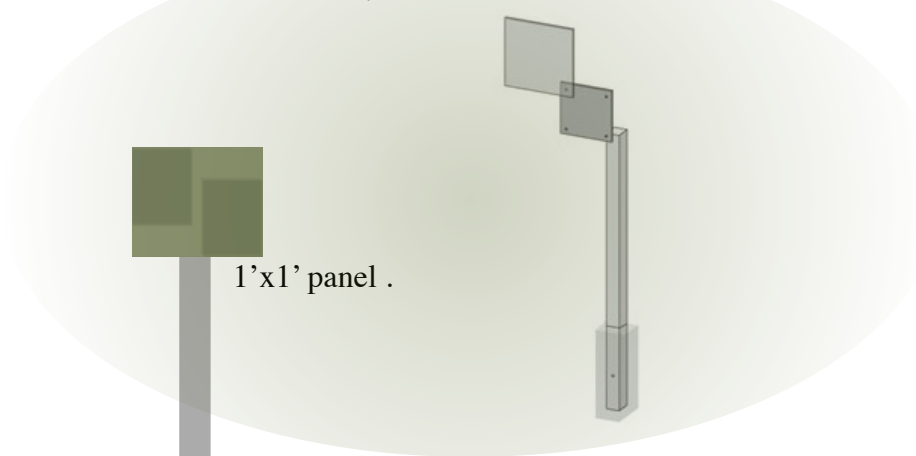
Purely informational and directional, perhaps located along the sidewalk and leading visitors to the site. These purely informational pieces will be located off site and outside the visitor orientation building. These are planned as composed of phenolic resin, 1/2", which is secured to a powder coated steel based via screws from the back. Each is planned as 12"x12" panel size.

0.2-Informational Kiosk:

This will be located just beyond bus drop off and in front of the Visitor Center. It will announce "what" this place is, what there is to do and what there is to see. It will also suggest the brand. The graphic will be printed on phenolic resin, 1/2" and secured via screws from the back to a structural system. The structure for the kiosk will be ultimately designed by LSC, Architects. The ideal placement of this kiosk is shown in plan.

Wayside Interpretive Graphics

*(these will confirm to Park standards)



Elevation of the Wayfinding Graphic Construction Detail



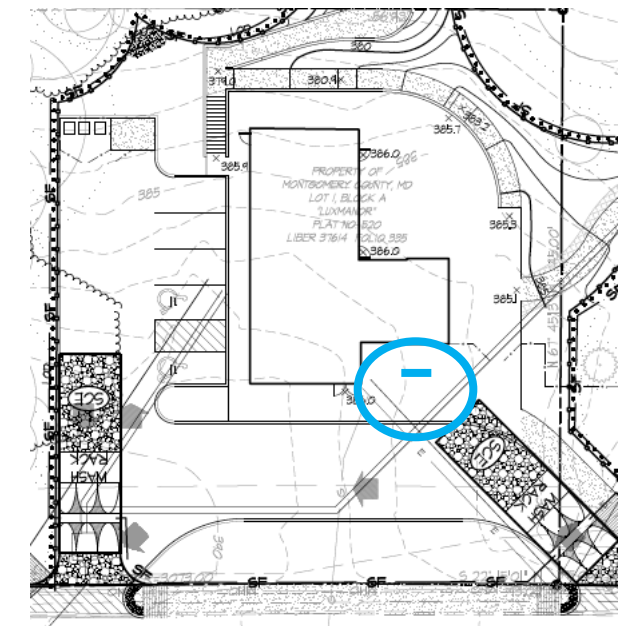
Elevation of the Informational Graphic.

Information Kiosk



4.5'

Elevation of the Informational Graphic.



Location of the Informational Graphic.

**1.0 Introduction to Josiah Henson Park:
What is Here at Josiah Henson Park?**

Experience Goal: Once guests enter the Visitor Center, they find this exhibit. It is meant as an overview of the Park and what it has to offer. For guests that chooses to skip the theater, this is another way to access information about who Josiah Henson was and have a preface to the story. Important definitions and terminology the visitors should understand could be introduced here.

Interpretive Message: The Josiah Henson Special Park is a place to discover the story of the man who lived here, on the Riley Plantation, for most of his life as an enslaved person, raised a family, escaped to freedom, helped others escape to freedom, and became an influential figure in American history.

Exhibit Components:

This graphic exhibit is imagined as running up to 20' linear feet and will be located inside the Visitor Center- inside the retail/lobby area. During the next phase the content will be refined and final exhibit design will take place. This graphic is intended only to suggest look and feel. The content should focus on two main themes:

1) what experience is offered at the Josiah Henson Special Park and,

2) some insight as to how the exhibit story is "told" through Henson's voice, as pulled from his autobiography.

The exhibit component is a floor to ceiling graphic. The graphic is composed of material that that is printed on either second surface acrylic and/or vinyl applied to aluminum substrate. Overhead spot lighting should be offered to enhance ease of viewing by the visitor.



approximately 8' tall

elevation of the graphic exhibit 18-20' in length.

images and content FPO only.

1.2 Introductory Film

Experience Goal:

Provide an overview to the Josiah Henson Park in a multi-purpose theater with a digital film production. It will be of no more than 8 minutes in length and seating will serve up to 30 guests.

Interpretive Message:

The Josiah Henson Park is a place to discover the story of the man who lived here, on the Riley Plantation, for most of his early life as an enslaved person, raised a family, escaped to freedom and helped others do the same and ultimately, became an influential figure in American history.

Content Outline:

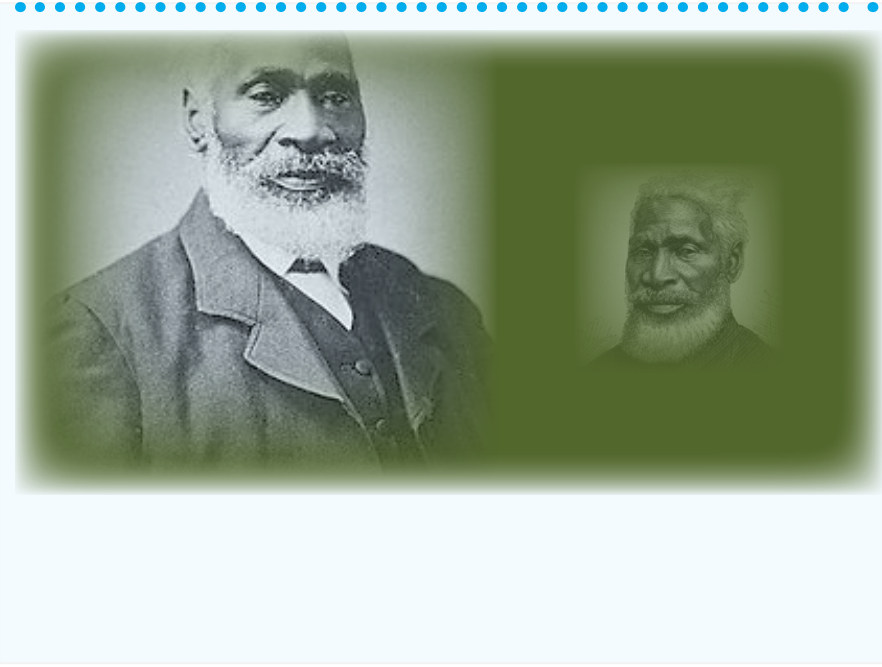
In keeping with the interpretive message, the media should present:

- Who was Josiah Henson?
- an enslaved man who lived and work on this property
- a man who was extremely spiritual, hard working and competent
- a man who provides a window for us onto the lives of the enslaved-- from childhood to adulthood.
- a man who followed the Underground Railroad to escape slavery.
- What was his life like here on a Montgomery County, Maryland plantation as an enslaved person?
- the Riley plantation, work effort and lifestyle of the enslaved
- other Maryland plantations
- How did he shape the institution of slavery after he found freedom?
- life in Canada
- involvement in the Underground Railroad
- slavery in the US

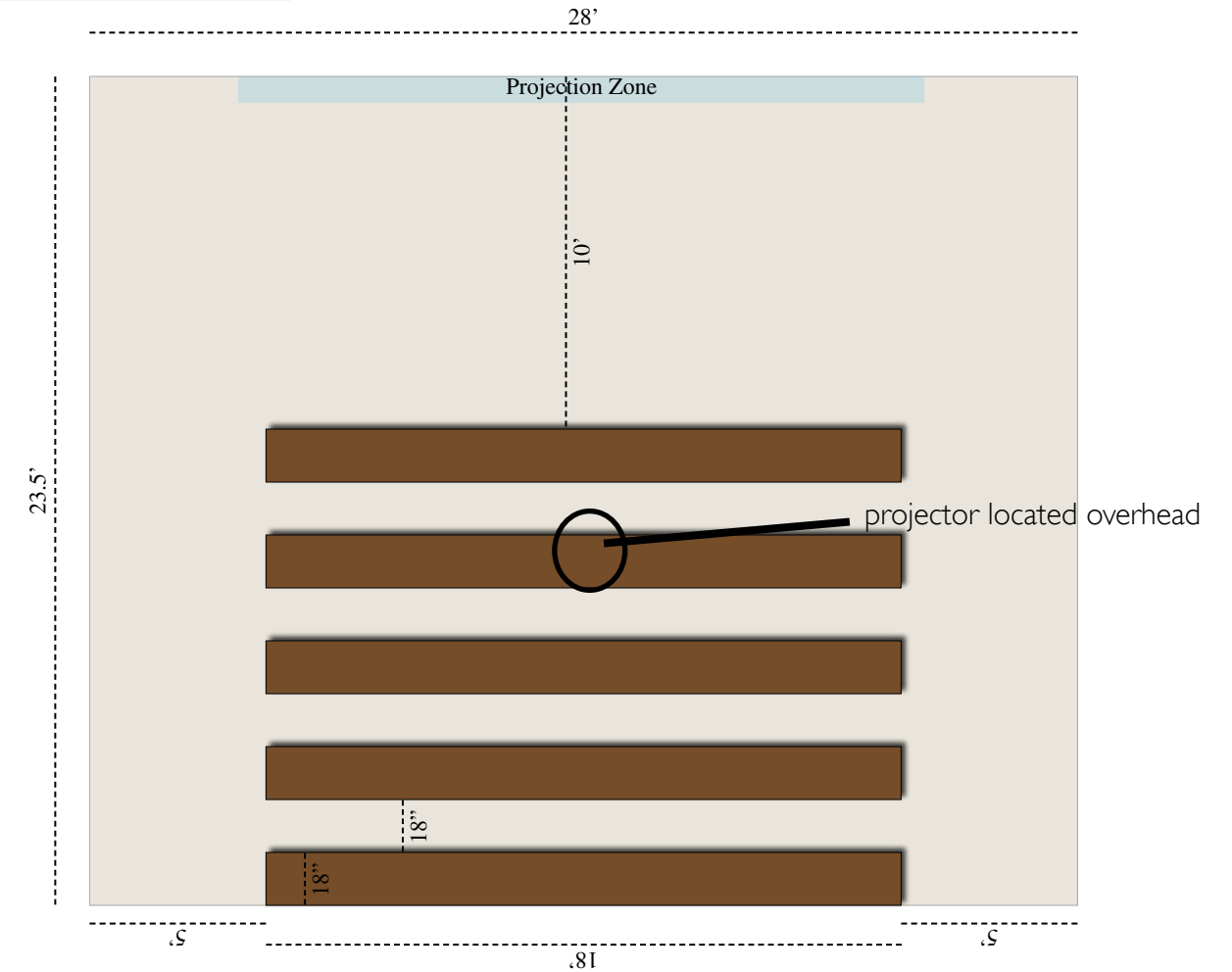
Concept

This multi-purpose theater offers guests an opportunity to view a custom produced piece that highlights Henson. The software will be created with a compilation of moving images, video, dynamic text and motion graphics to create a moving and powerful piece. Narration and music will round out the presentation and provide emotional drama. The image zone is planned as one "screen" and presented through one, digital cinema projector that will be ceiling mounted. The exact model of projector will vary based on the availability at the time of installation, although it should meet the specifications of NEC 2000c. Media will be driven through a BrightSign player located in an a/v closet or cart and, networked to the internet for easy updates.

10-12 linear feet



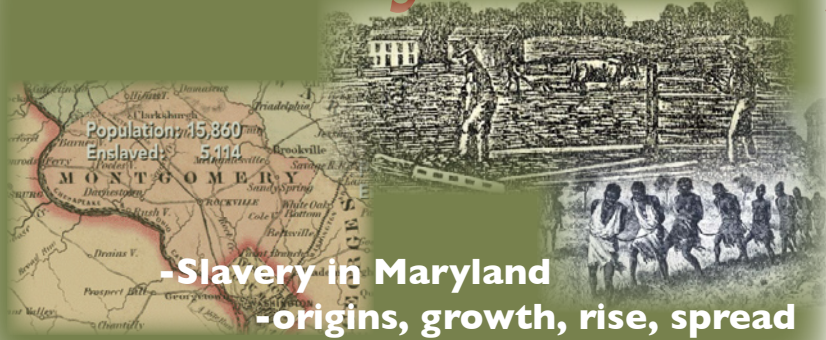
Elevation of image zone



Plan of Theater Space, as recommended

Media Storybaord (Film/video content)

Slavery in Maryland



-Slavery in Maryland
-origins, growth, rise, spread

-Slavery in Maryland

-lasted 200 years

-MD stayed in the Union during the Civil War and slaves were not granted freedom under the Emancipa-

-Slavery in Maryland

-abolished by new State constitution
in **1864**

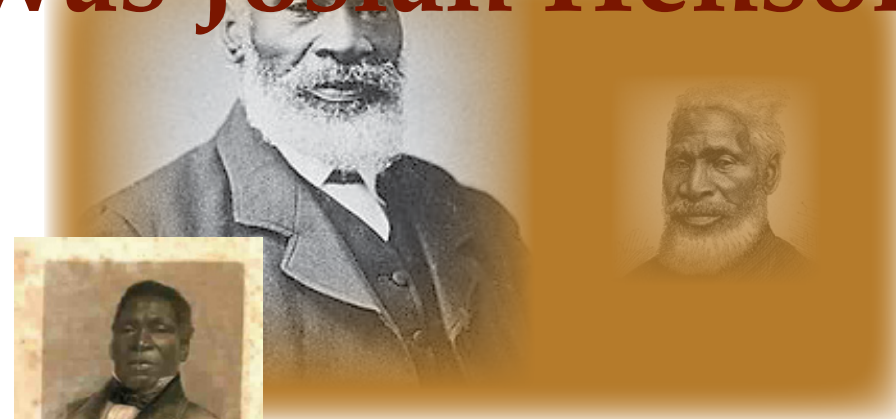
Who was Josiah Henson

1789

-Who was Josiah Henson?

-a man born in Charles County into slavery

-an enslaved man who lived and was made to work on this property

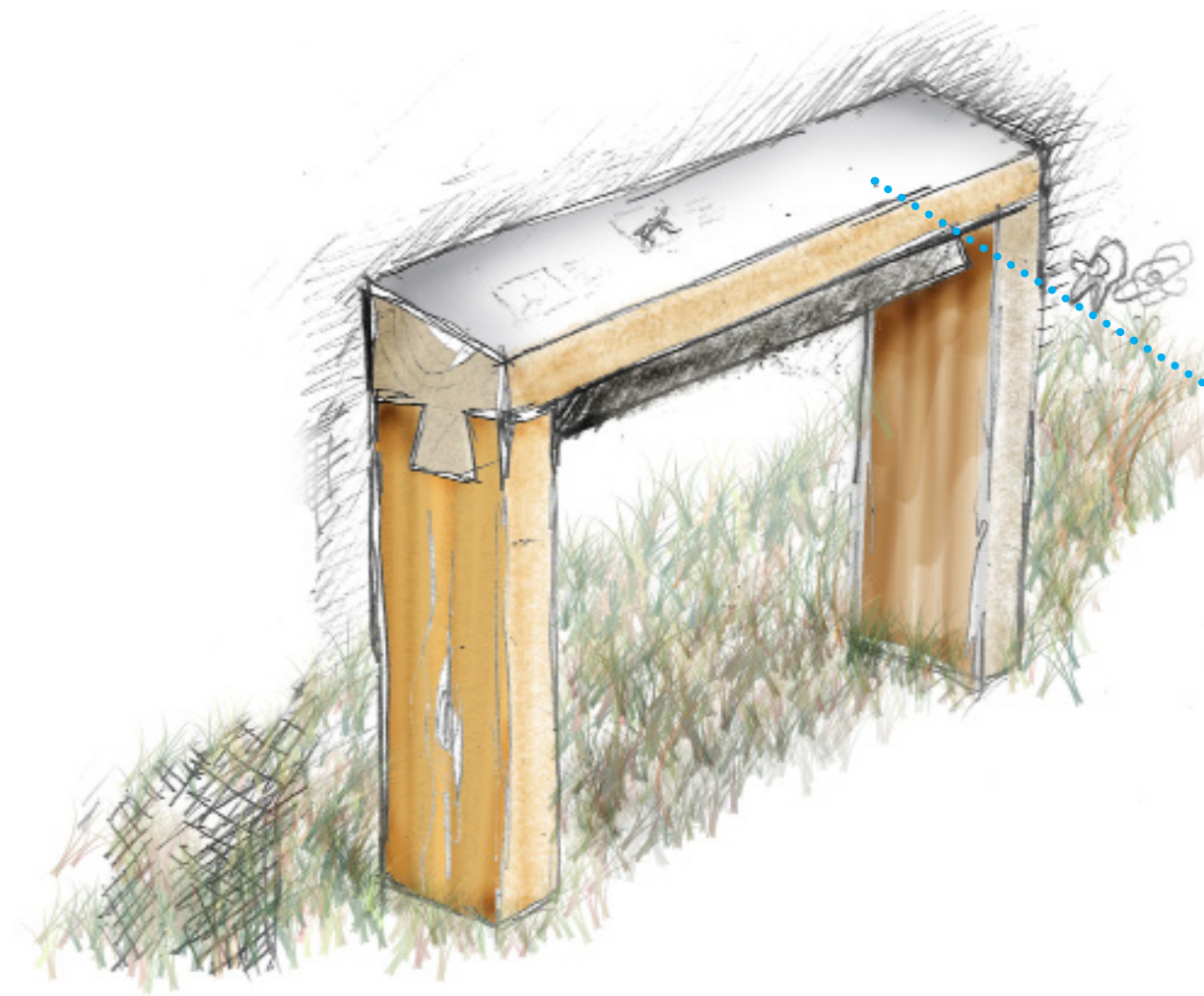


2.0 Outdoor Museum Exhibit Graphics

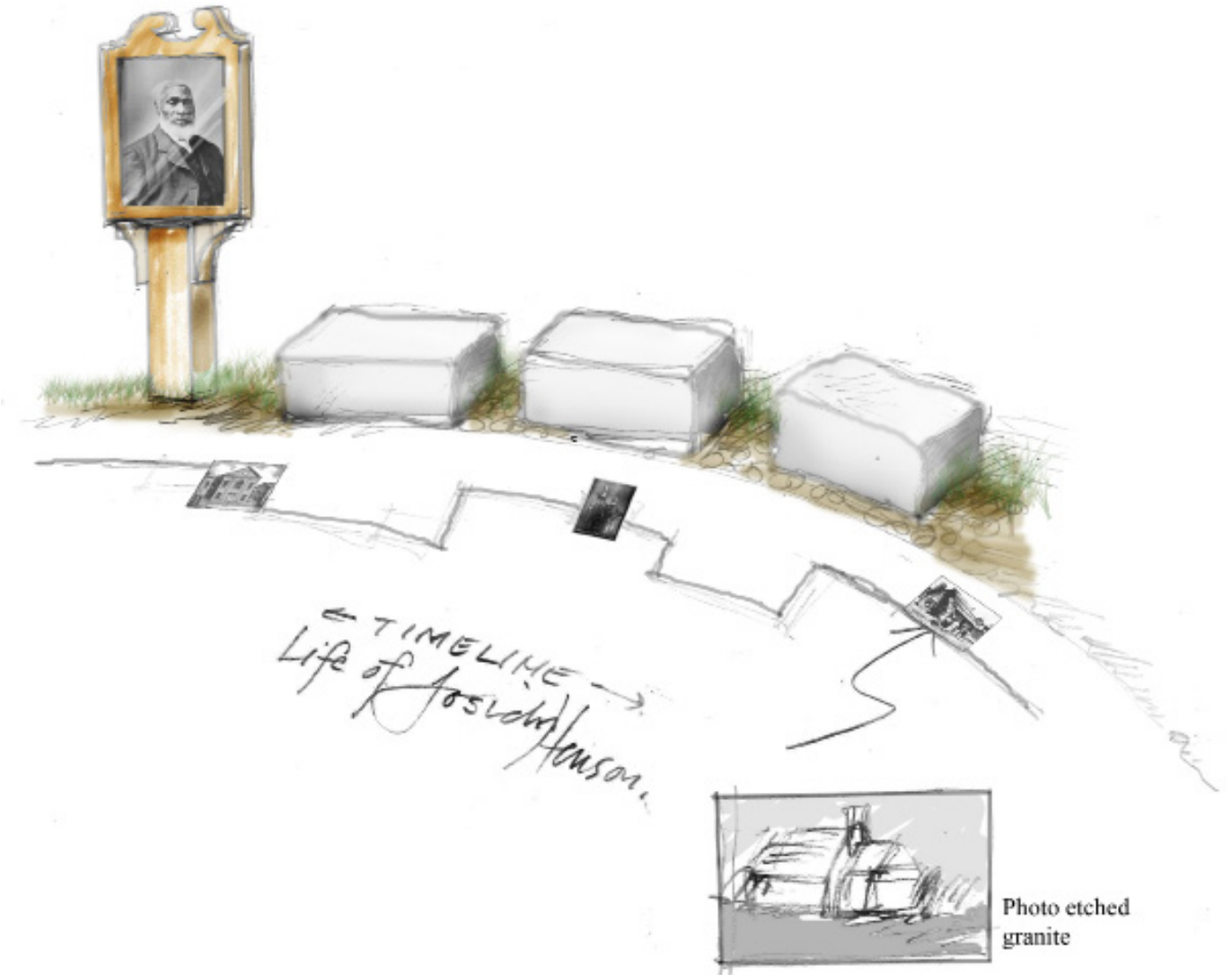
(Exhibits 2.1-2.9) The Portal, Archaeology Excavation Area, Farming, Meathouse, Archaeology Activity Area, Kitchen Garden, and The Riley House

Each of these exhibits require in-depth outdoor interpretation. We image utilizing a low-profile exhibit element, along a rail with a slight angled surface for ease of viewing to carry the graphic messaging. The graphic can be produced via phenolic resin for longevity. Each rail is 3' long and each of the exhibit zones has one graphic rail allocated.

Outside of the entry to the Riley House, just prior to entering the south wing, there will be a gathering area with seating and gentle interpretation. A series of benches and a timeline of Henson's life embedded in pavers and/or the benches themselves are suggested as a possibility.

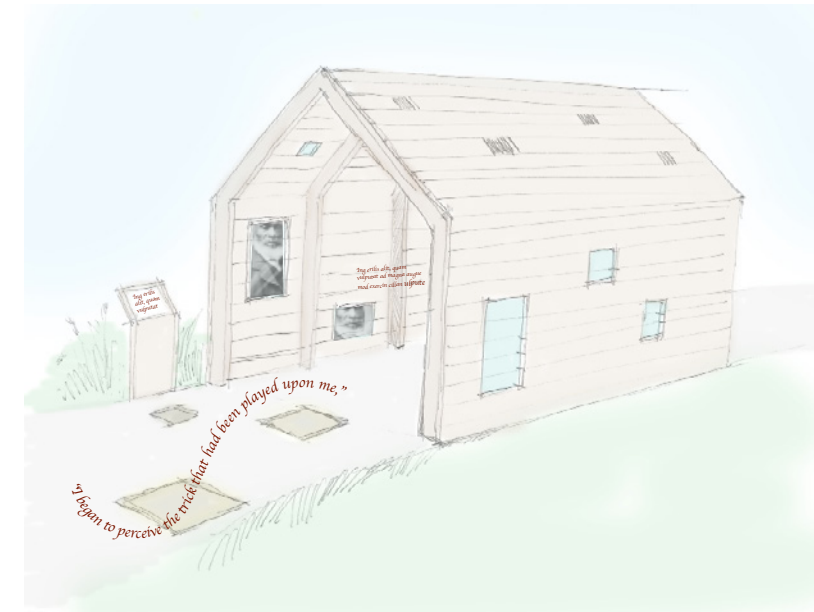


phenolic graphic panel
1/8" screwed in from the backside.
wood structure composed of hardwood, specifications to be
finalized in Final Design.



2.1 Portal

The walk through portal, which is constructed in such a way to be reminiscent of the quarters in which slaves lived, will have quotes and images interspersed throughout. It is an experience designed to sit on the landscape of the Riley Farm to connect visitors to the experience of Henson's story.



2.1 Portal Graphics

Exhibit Components

12-15, 20"x 15" to 8"x8" graphic panels with copy and/or images. These may be printed on dibond aluminum, or phenolic resin..



Josiah Henson once lived on this property as an enslaved person



Born in 1789 in Charles County, Maryland, Josiah Henson lived a life as an enslaved man, husband, father; author; minister; and abolitionist. Dying in 1883, his life work centered around the experiences he had as an enslaved man in Montgomery County. During Henson's life he was instrumental in bringing about change, as is evidenced in history and literature.

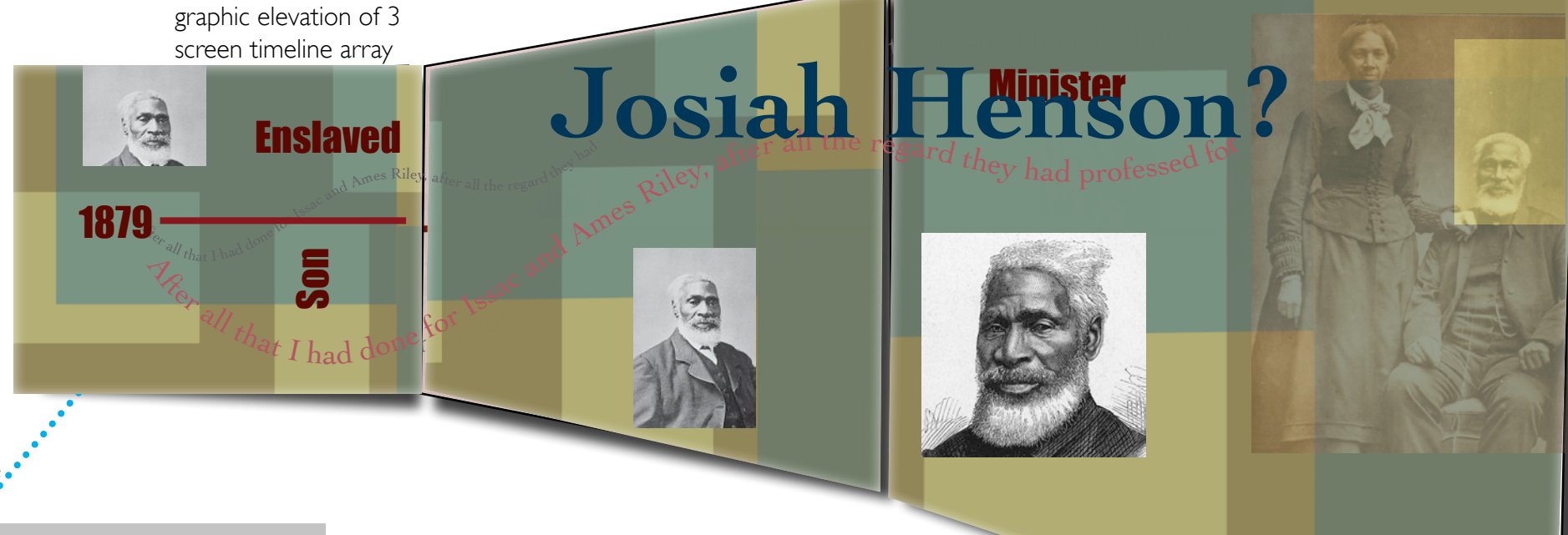
Historic House

3.2 Overview of the Life of Rev. Josiah Henson - Timeline

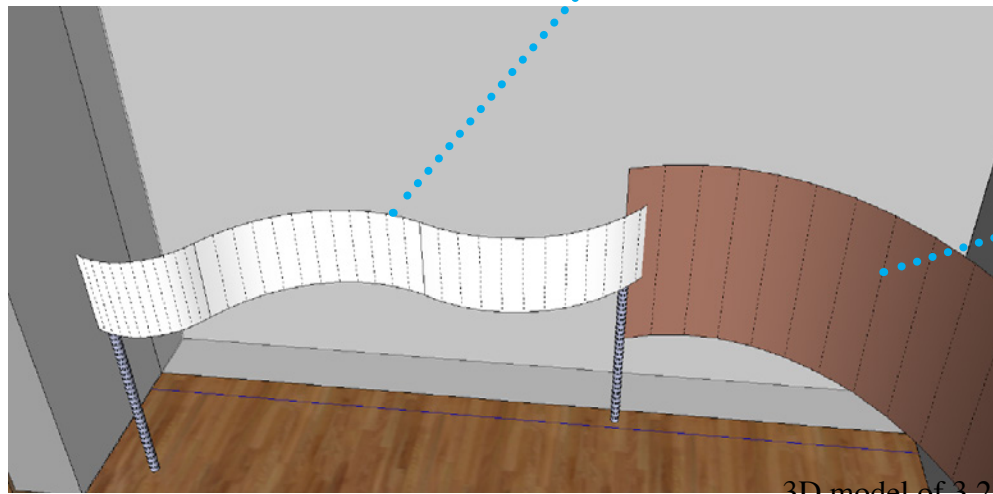
A powerful introductory graphic alongside a three screen media display, powered by an Apple computer, provides high resolution display of a dynamic timeline. The media timeline will use motion graphics, moving text, inset video, narration, music, and more, this captivating piece might run 2-3 minutes. It will provide a sense of Henson's life and make connections to other events in American history that provide context and a deeper meaning.

Exhibit components:

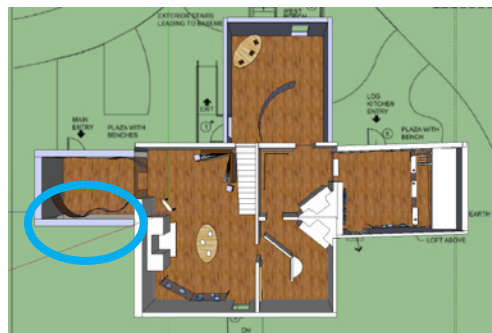
One large graphic element and a three screen media timeline. Screens are recommended as 48" flat screens, networked and driven by a brightsign player. Brightsign player located behind the screens for easy access. Software will be developed to be played across all three screens via the brightsign player system.



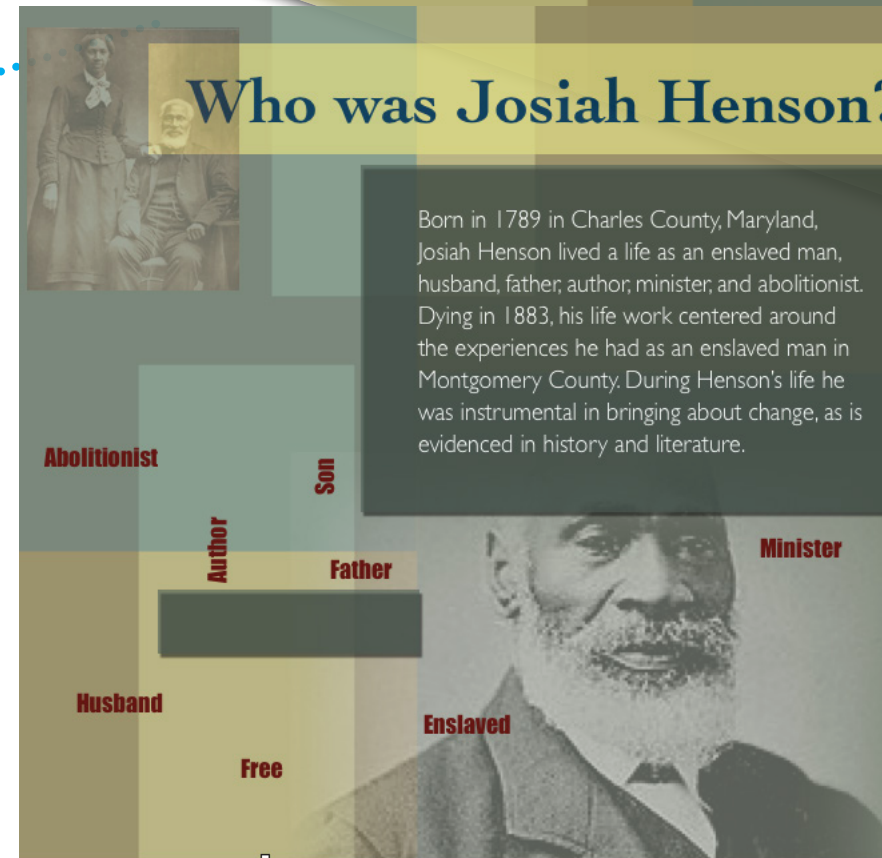
graphic elevation of 3 screen timeline array



3D model of 3.2



reference location plan



elevation of introductory graphic

Elevations/Details of Key Exhibits

3.3 How Do We Know?

Experience Goal: Encourage viewing of various editions of Henson's autobiographies. Small graphics might accompany the books and explain the interpretive message, terminology and definitions of key words used throughout the exhibit.

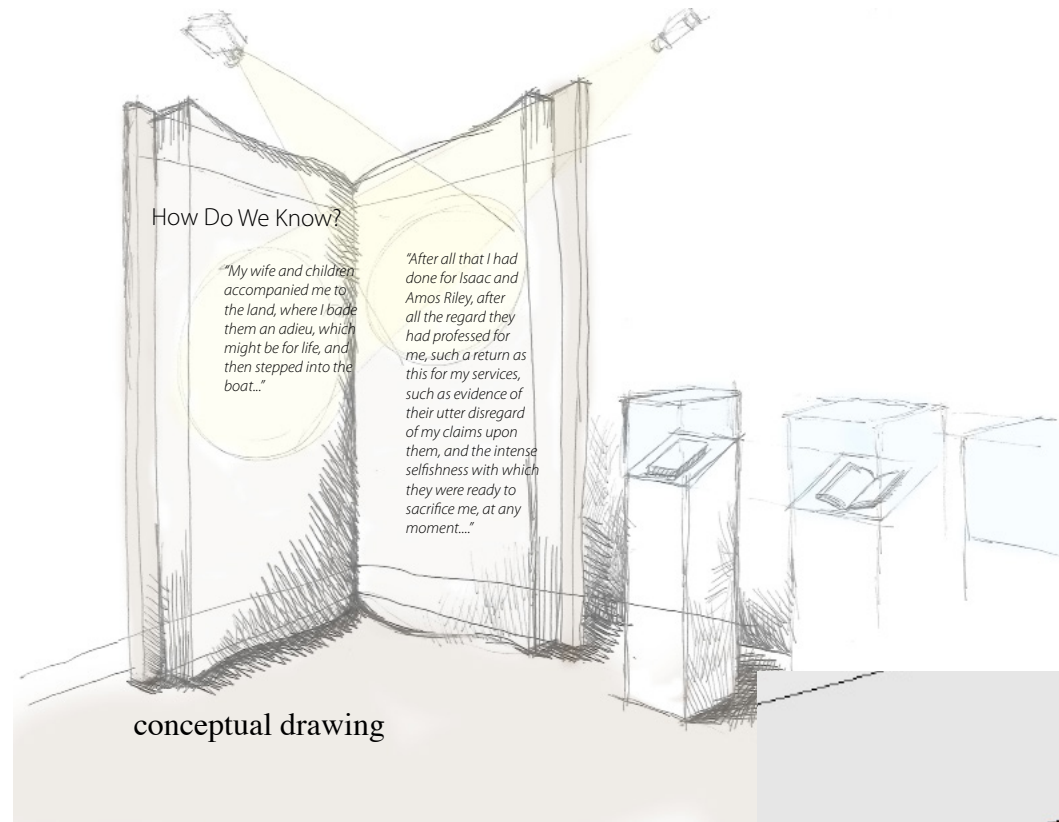
Interpretive Message: Our modern day understanding of the story of Josiah Henson's life—the enslavement of children, his early life on the Isaac Riley Plantation, his life as an enslaved man, work/living conditions, his escape to freedom—all stems from Henson's own accounts. We turn to his own autobiography, written in three iterations (one dictated) for insight and understanding. By looking to these writings we can draw a vivid picture of his life.

Exhibit components:

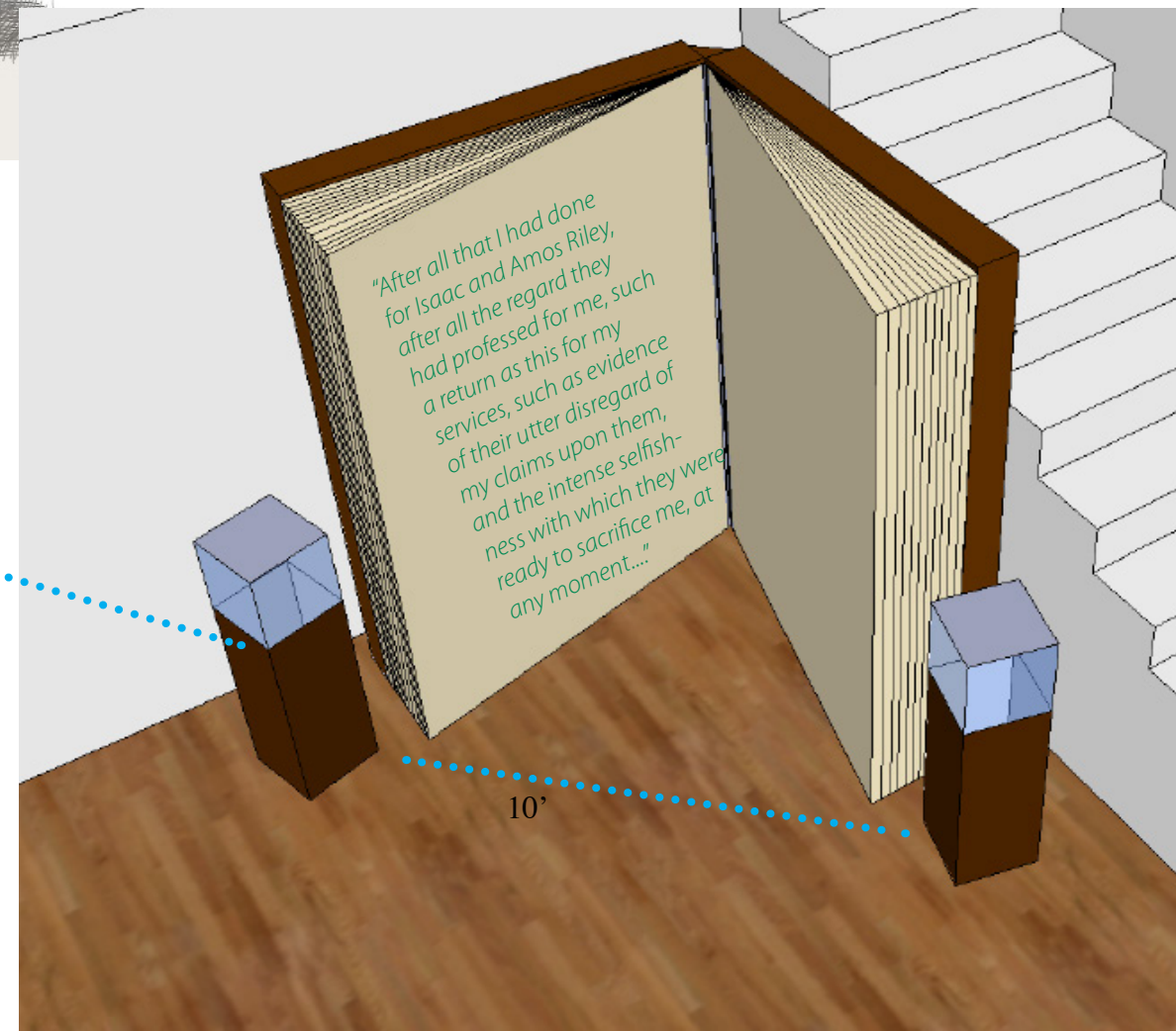
2-3 exhibit cases, each 18"x 18" x18" under acrylic and on a plinth, will display an authentic autobiography so visitors can make connection as to "where" the content for the Henson story comes from.

Two overhead projectors, triggered via proximity sensor, will drive content on the "pages" via a brightsign player.

Brightsign players should be located behind the "book" with ease of access and networked to the internet.

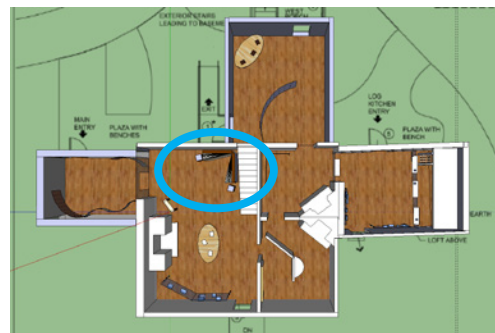


conceptual drawing



18"x18"x18"

10'



reference location plan

4.1 Earliest Recollections: Childhood of an Enslaved Person

Experience Goal:

Immerse guests in Henson's story by connecting guests with the powerful and moving recollections of his childhood/family life.

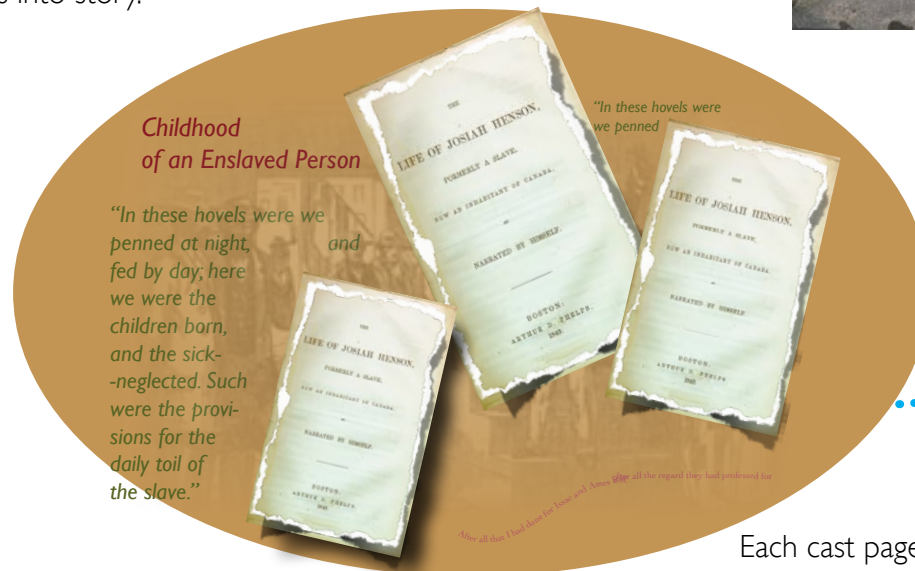
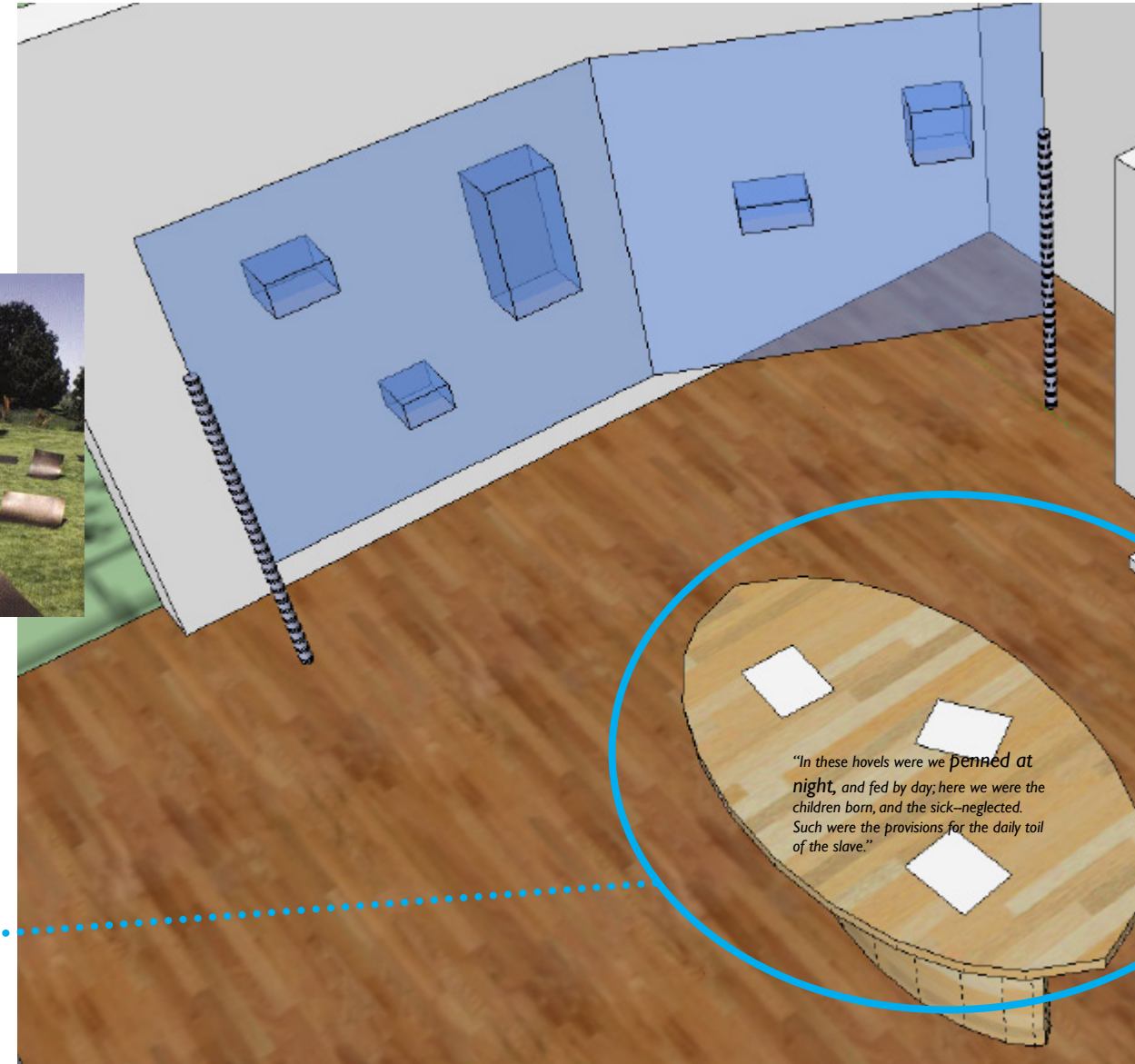
Interpretive Message:

Josiah Henson experienced slavery as a brutal institution from his earliest recollections as a child. He recalled it as destructive and devastating to his family. Henson, like other enslaved children, were expected to work and endure the inhumanity of family loss, separation, and loneliness. These early experiences would facilitate his urgency to secure freedom for him and his children.

Exhibit Component:

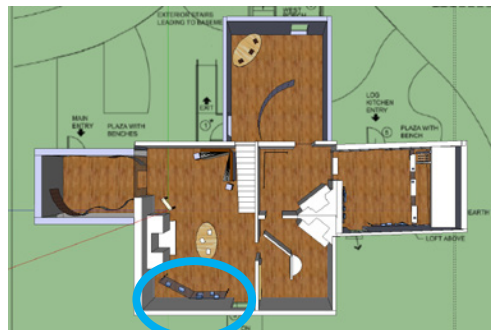
3D pages from the autobiography appear to be floating across the surface of this exhibit. They pulled from the autobiography to highlight pages with powerful passages where Henson reflected on his childhood. Also on the surface of the exhibit may be quote, or two as a way to draw visitors into story.

Inspiration image:
*note, not to scale.



4.1

Each cast page can be "oversized" to allow the copy to read well. The desired effect is for the pages to look like they are floating across the table to create a visually interesting display and, offer access to content.



4.2 Work and Living... Early Years

Experience Goal:

Provide insight to the life and conditions of the enslaved.

Interpretive Message:

Josiah Henson was subjected to an excruciating hard life experienced through difficult work and living conditions, enforced through threat of punishment and violence. His recollections provide us with an understanding as to the nature of his daily life. He endured long days, hard work, and sparse living conditions. From this emerged a strong and influential man who was assigned to superintendent of the farm.

"My earliest employments were, to carry buckets of water to the men at work, to hold a horse-plough, used for weeding between the rows of corn, and as I grew older and taller, to take care of master's saddle-horse."

"The meals were two, daily."

"Our lodging was in log huts, of a single small room, with no other floor than the trodden earth, in which ten or a dozen persons—men, women, and children—might sleep, but which could not protect them from dampness and cold, nor permit the existence of the common decencies of life. There were neither beds, nor furniture of any description—"

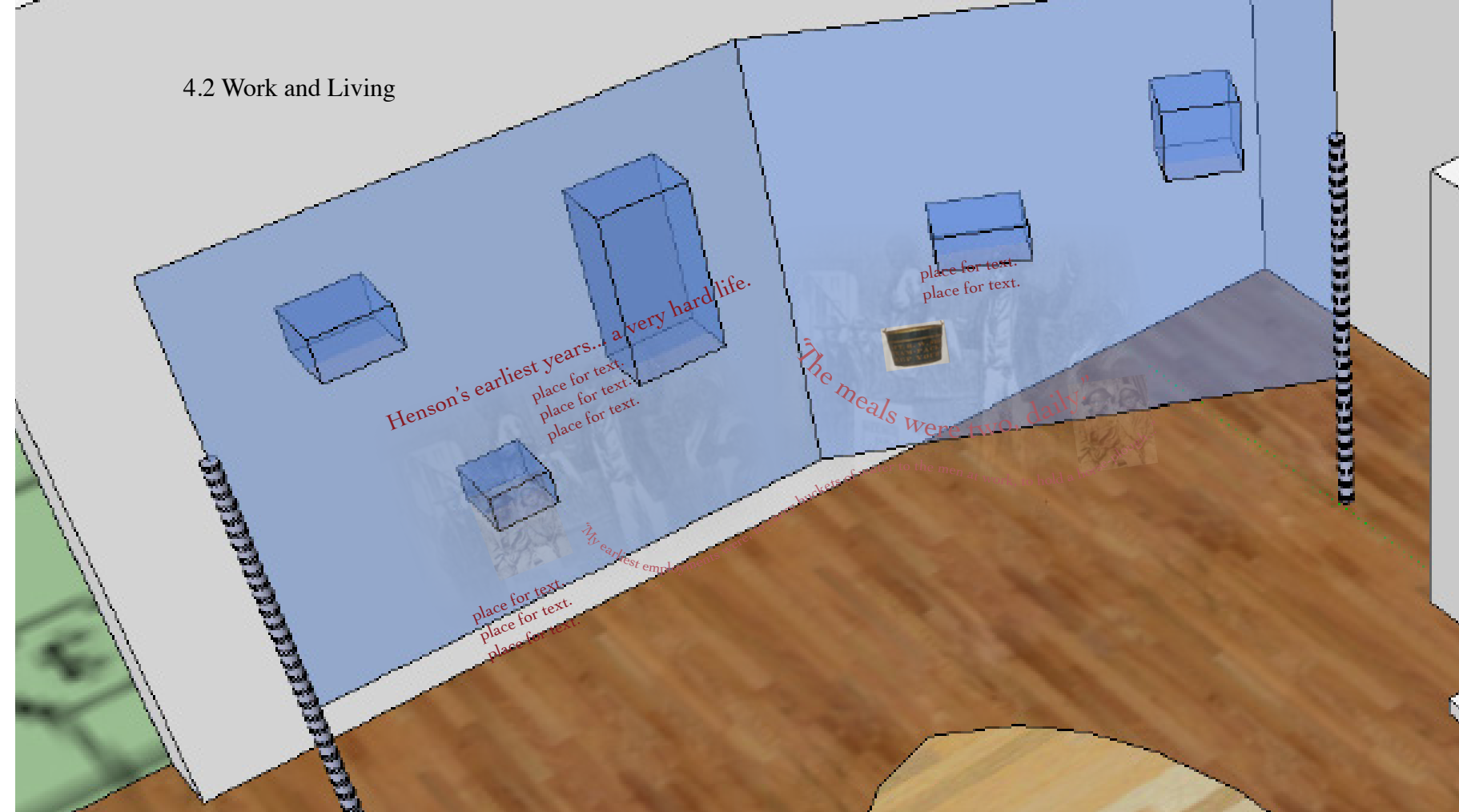
"In these hovels were we penned at night, and fed by day; here we were the children born, and the sick—neglected. Such were the provisions for the daily toil of the slave."

"I grew to be a robust and vigorous lad, and at fifteen years of age, there were few who could compete with me in work, or in sport—for not even the condition of a slave can altogether repress the animal spirits of the young negro."

"I was promoted to be superintendent of the farm work, and managed to raise more than double the crops, with more cheerful and willing labor, than was ever seen on the estate before."

"I had noticed that all the butter I sold was stamped with two letters, 'I. R.," and after awhile I learned that those letters stood for my master, Isaac Riley, and I tried and tried to imitate those marks, and they were really the first letters I ever wrote."

"Pick up that book," he cried, using an awful oath. At last I was obliged to do it, when he beat me across the head and back till my eyes were swollen and I became unconscious. My poor mother found me in this state, and it was some time before I was able to be about my work again. When my master saw me after I recov-



ered, he said, sneeringly, "So you want to be a fine gentleman? Remember if you meddle with a book again I'll knock your brains out." The wonder to me is, why I have any brains left. I shall carry to my grave a scar my master made that day on my head. I did not open a book again till after I was forty-two years of age and out of the land of slavery."

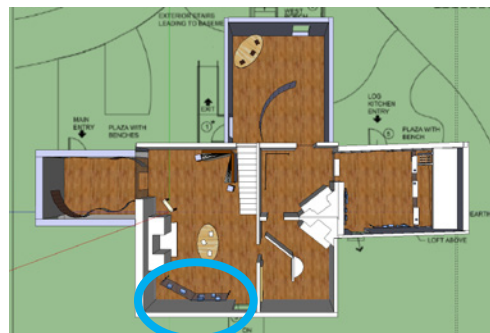
"Again and again the thong fell on his lacerated back. His cries grew fainter and fainter, till a feeble groan was the only response to the final blows. His head was then thrust against the post, and his right ear fastened to it with a tack; a swift pass of a knife, and the bleeding member was left sticking to the place. Then came a hurra from the degraded crowd, and the exclamation, "That's what he's got for striking a white man."

"Slavery did its best to make me wretched, but, along with memories of miry cabins, frosted feet, weary toil under the blazing sun, curses and blows, there flock in others, of jolly Christmas times, dances before old massa's door for the first drink of egg-nog, extra meat at holiday times, midnight-visits to apple-orchards, broiling stray chickens, and first-rate tricks to dodge work."

"... a black knight, did, when running down a chicken to hide it in an out-of-the-way place till dark, that I might be able then to carry it to some poor overworked black fair one, to whom it was at once food, luxury, and medicine. No Scotch borderer, levying black mail or sweeping off a drove of cattle, ever felt more assured of the justice of his act than I of mine, when I was driving a pig or a sheep a mile or two into the woods, to slaughter for the good of those whom Riley was starving. I felt good, moral, heroic."

Exhibit components:

Exhibit composed largely of glass/ acrylic so to not cover the architecture, with second surface graphics. that will allow some transparency Cases could be integrated to illustrate objects that could have been used in Henson's boyhood life and/or to display archaeological evidence of enslaved children. Final coordination between window locations and exhibits may suggest this exhibit becomes a series of panels rather than a long panel.



reference location
plan

4.3 Spirituality and Henson

Experience Goal:

Highlight the role of spirituality in Henson from age 18 onward, and how his religious beliefs compared to those of his owner, Isaac Riley. Also, visitors will learn how Henson became a minister while enslaved, and eventually served the formerly enslaved African American population in the Dawn Settlement, Canada as a Reverend.

Interpretive Message: At 18 Henson heard a sermon that had a powerful impact on his own spirituality. This important moment shaped his future as a spiritual leader. This exhibit could offer a look at not only what shaped Henson but how spirituality guided him through the remainder of his life even leading him to become a Reverend himself. This is also a place to discover the role of Henson's mother in shaping his spirituality and character.

Exhibit Components:

This powerful exhibit will present a view much like Henson's depicted view into his first sermon. While the image is printed on second surface acrylic and portrayed in a "shadow box" that is "framed" as if it was a drawing pulled from Henson's story, the exhibit comes to life as passages begin to appear on the acrylic via a rear projection system. While they softly appear, they remain visible for a brief moment, then quickly vanish and new passage will be brought forward, sometimes coinciding with an iconic image's appearance.

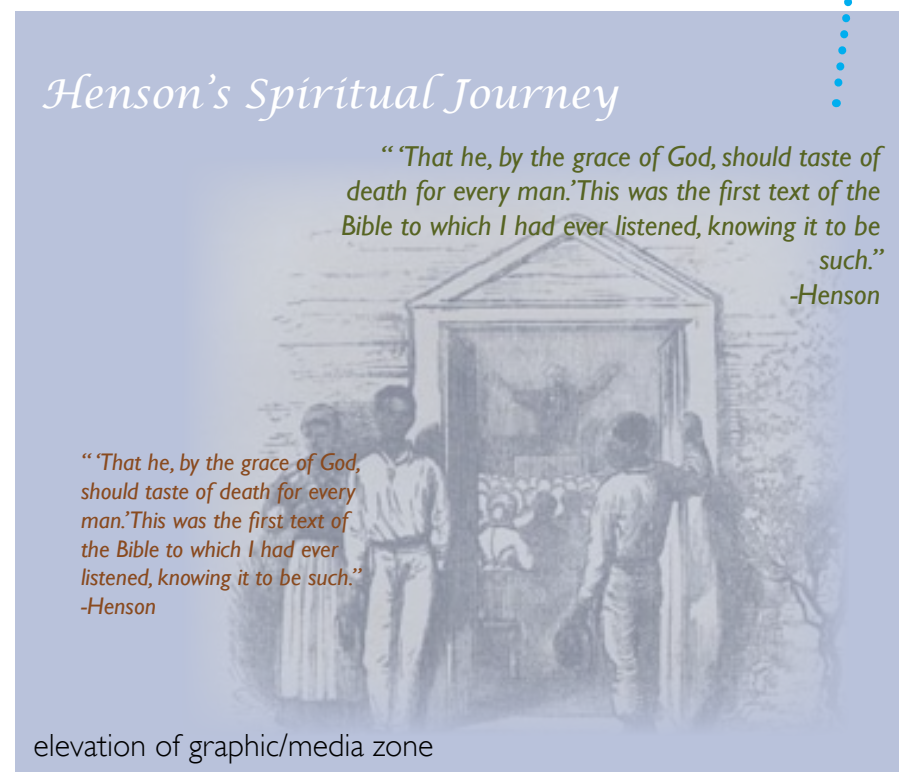
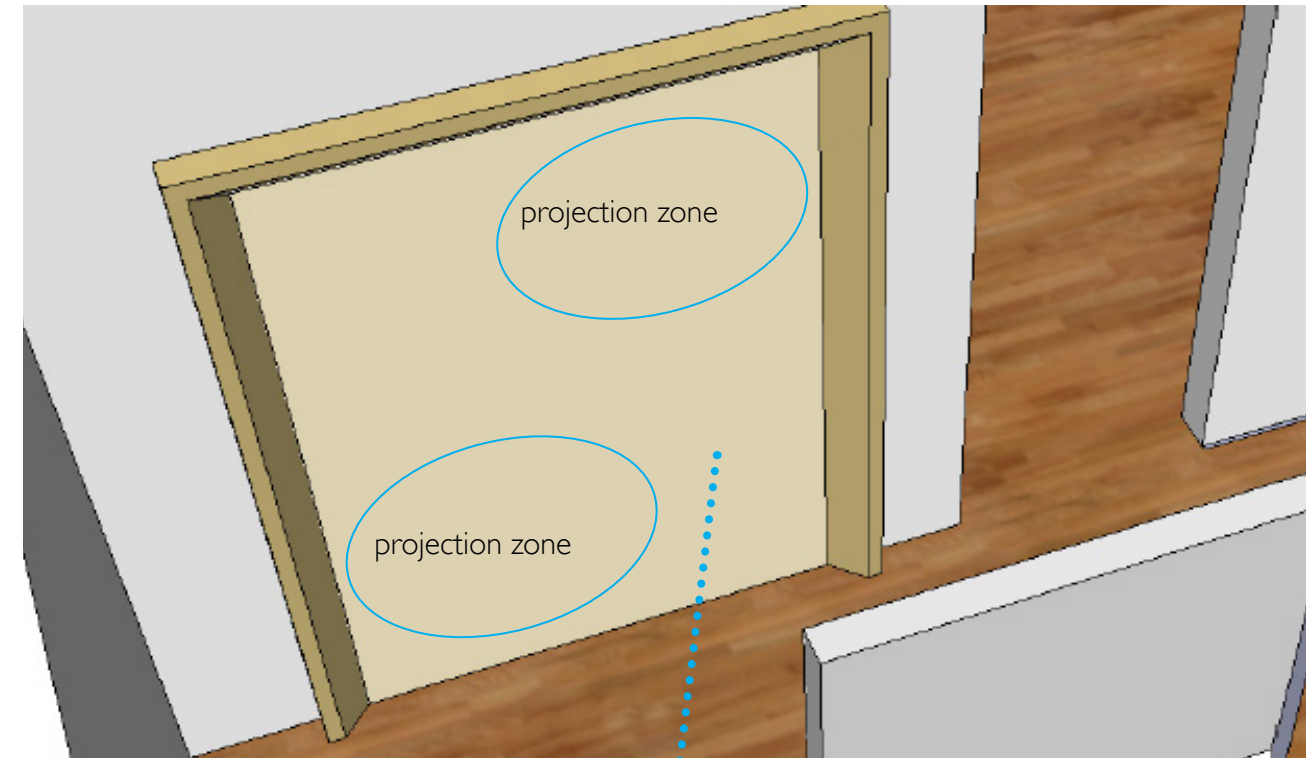
Two short throw projectors can be used to create the quotes and can be driven by one Brightsign player or mac mini. The surface should be frosted acrylic, with the second surface image printed upon the rear side and, high gain material applied to the acrylic to help capture the image that is projected.

Alongside the exhibit is a kiosk. This is informational and allows visitors a way to explore the depth of Henson's spiritual journey and, can offer an auditory component for guests who might wish to hear passages read aloud. The auditory component will be offered via a "stop and listen" player or a brightsign player and buttons for switches, and with up to 8 tracks and heard via a small speaker.

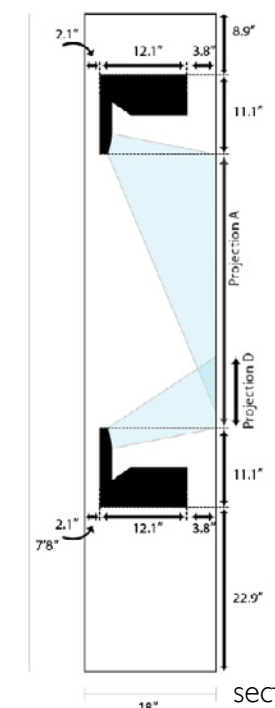
Finally, an important component of this exhibit will be the Riley Bible, a primary document that will allow for the exploration of the history of the Riley family and an understanding of the diverse religious beliefs of both the master and the enslaved. Displayed in a case that is part of the kiosk.



early concept drawing



elevation of graphic/media zone



section of exhibit

4.4 Where Did It Happen? The Riley Farm

Experience Goal:

Located near a real window, this exhibit encourages guests to look through through this interactive “window” to see different vistas that may have been present from the same viewing spot, through time.

Easy to move pocket “shutters” change the images for visitors.

Interpretive Message:

The Riley farm was located off Old Georgetown Road, which acted as a main route of transportation to Rockville and to Washington, D.C. It is important to understand the function of this major thoroughfare, as it pertained to this plantation in regards to commerce and to Josiah Henson in his daily role as overseer, as well as in the special task to lead Riley’s enslaved people to Kentucky assigned to him in 1828.

Exhibit Components

At the window, a mechanically designed “slide” that moves like a shutter over the window to show a vista of Old Georgetown Pike and Rockville as seen out the frontside of the house during Henson’s era. The vista will be created by an artist, drawn from historic evidence.



4.5 The Riley House...House Layout

Experience Goal: Located next to the sneak peak viewing window into the Log Kitchen (and the sleeping loft for the enslaved) this exhibit might address how the house was laid out and how it appeared before the 1930s renovation. Perhaps this is a “flip book,” one where guests can turn the pages and discover how the house appeared at different points in time.

Interpretive Message: With special attention paid to underscoring the fact that the log kitchen was added after Henson left the property, the kitchen does provide an example of the work conditions of slaves and archaeological evidence that earlier kitchen floors existed in the same location. This exhibit will explain the layout of the house and how interior conditions of the house differed from that of the log kitchen and even from the conditions slaves experienced on the farm.

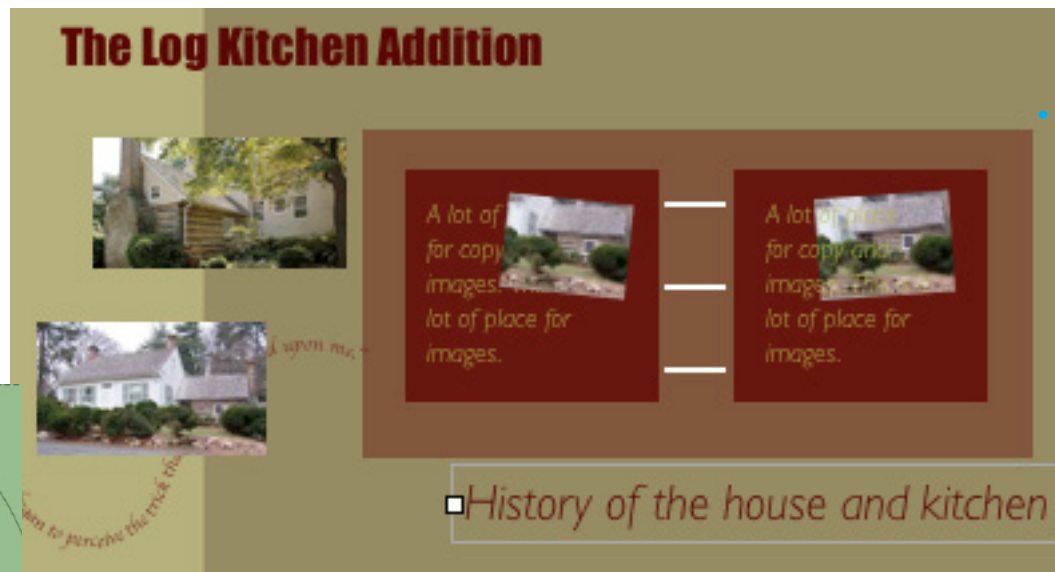
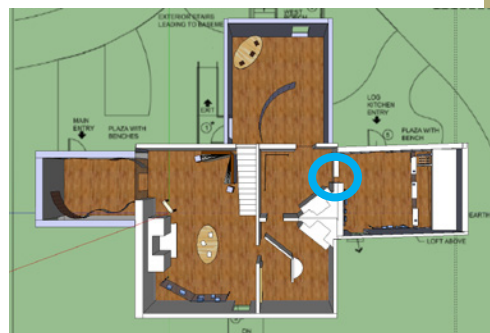
Exhibit Components

Glass barrier between the Riley House and the Log Kitchen may or may not be provided as shown, and may include an interpretive rail with an attached interactive flip book. The flip book will be composed of pages that are viewable spread open. Printed on cardstock and laminated, rings for easy change of content should be provided.

Flip book pages imagined as 7”x7”.



Early concept drawing of the interpretive rail.



“Flip book” to be added to the interpretive graphic rail.



Sneak-peak view from Riley House to the Log Kitchen. There is an intent to create a sound barrier with one way glass between the two rooms.

5.1 Henson's Escape!

Experience Goal:

Provide a sense of the peril, drama, and emotional turmoil as well as physical challenges faced by Henson as he made his way toward Canada.

Interpretive Message:

Rev. Henson chose to escape to freedom once he realized there was no other way to attain his freedom and keep his family safe and alive. A difficult journey for he and his family, he in turn helped others in later years along the same path and provided enormous support in Canada to those who found freedom there.

"Canada was often spoken of as the only sure refuge from pursuit, and that blessed land was now the desire of my longing heart. Infinite toils and perils lay between me and that haven of promise, enough to daunt the stoutest heart; but the fire behind me was too hot and fierce to let me pause to consider them."

Exhibit Components:

Sweeping, panoramic graphic printed on a fabric scrim depicts the variety of terrains Henson may have travelled over. Two projectors work to present a light and image "show" that brings to life a variety in the landscape that challenged Henson--a forest or a field-- in day, night and in rain or under moonlight. The content shown on the projectors will be driven by two BrightSign players and these should be networked. Background mural should be drawn by an artist based on historic data and content. Henson should be portrayed with children on his back.



Mid-19th century writing desk, much like Isaac Riley's desk



6.1A
Literature, History, Stereotypes, and Myths

Experience Goal:

Make a connection between Henson's autobiography and other literary pieces, such as *Uncle Tom's Cabin* and *The Key to Uncle Tom's Cabin*. Also, explain the motivation behind the writing of Henson's autobiography.

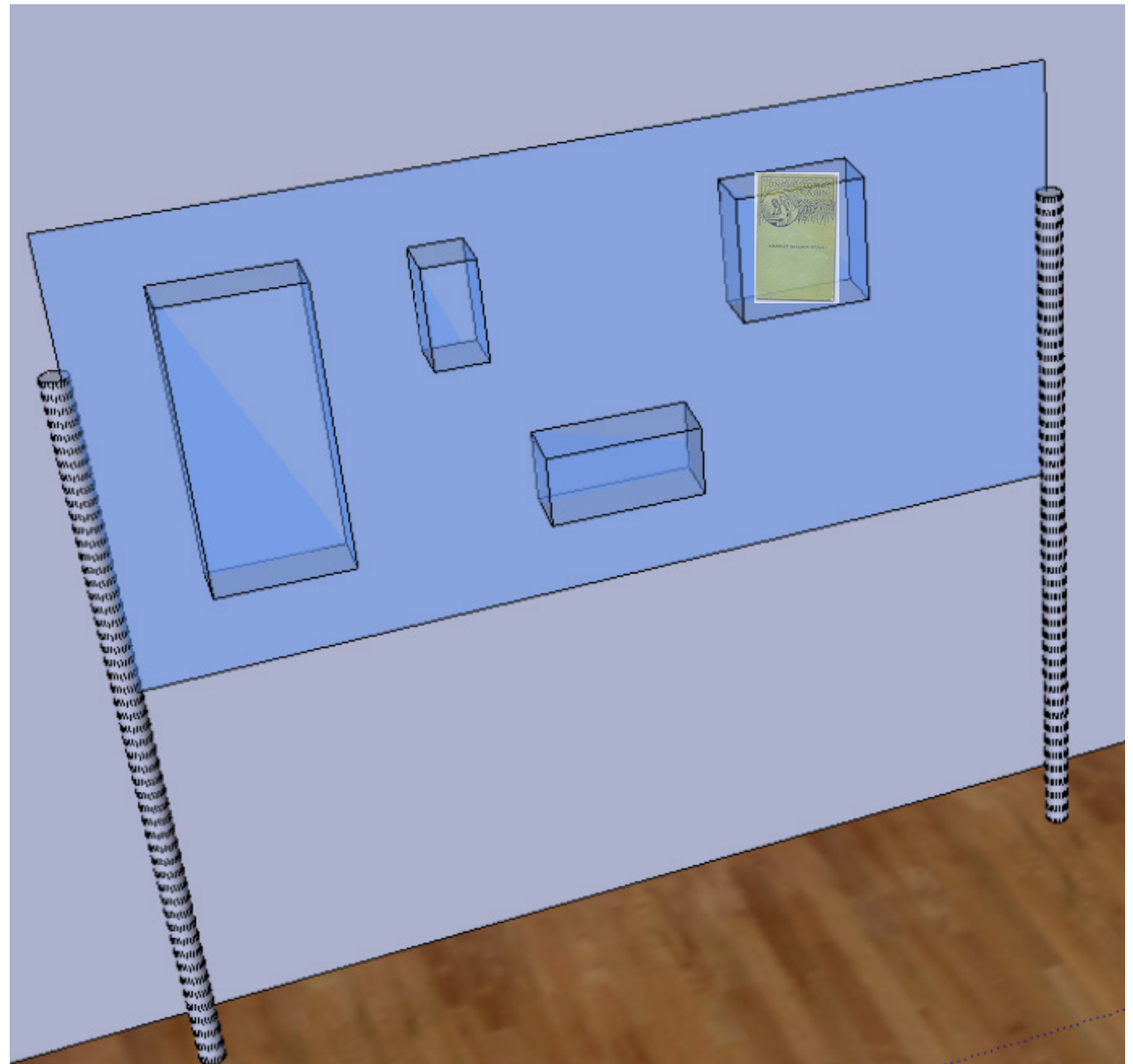
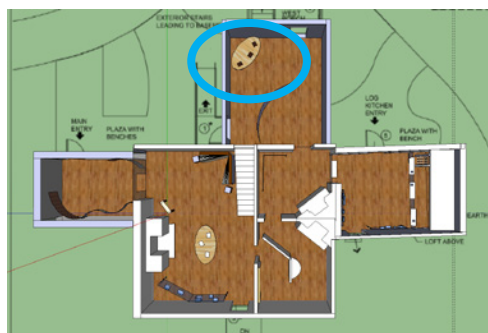
Interpretive Message: The real lives of slaves, like Henson, have shaped the writing of many fictional works. Today our understanding of historical institutions and events come from a compilation of sources, some real and some fictional. It is important to separate the differences between fiction and first-person accounts and discuss the origin of the derogatory term "Uncle Tom" and its historical relationship to the Reverend Josiah Henson.

Exhibit Components

This exhibit offers a place to provide a side by side comparison of the Henson autobiography and the Stowe fictional novel – both in multiple versions and different languages.. It is also a place, through cases, to display the different works, as objects for viewing.

This exhibit will be immediately alongside exhibit 6.1B,6.1C,6.1D and 6.1E. Together the five exhibits work to explore the broad subjects of literature and stereotypes.

The components of this exhibit, 6.1.A include acrylic with second surface applied graphics, 3-4 cases to display books, surface graphics for labeling and identification..



6.1 C
Literature, History, Stereotypes, and Myths

Experience Goal:

Make a connection between Henson's autobiography and other literary pieces, such as *Uncle Tom's Cabin* and *The Key to Uncle Tom's Cabin*. Also, explain the motivation behind the writing of Henson's autobiography.

Interpretive Message: The real lives of slaves, like Henson, have shaped the writing of many fictional works. Today our understanding of historical institutions and events come from a compilation of sources, some real and some fictional. It is important to separate the differences between fiction and first-person accounts and discuss the origin of the derogatory term "Uncle Tom" and its historical relationship to the Reverend Josiah Henson.

Exhibit Components

To support the notion that the exhibit area focused on exploring "Literature, History, Stereotypes and Myths" has a "workshop" feel, this exhibit can offer seating around a table for conversation. At the table, guests find buttons embedded in the table that can be pressed to allow visitors to hear various experts perspective on stereotypes and literature. In turn, this can prompt dialogue.

Further, ipad minis, also embedded in the table can be offered to have the Henson autobiography and the Stowe fictional novel. These would be available for examination, study, comparison and conversation.

Buttons would trigger 1-8 short narrations driven via a Brightsign Player. Speakers located under the table.

Plan view of Conversation Corner interactive table



Buttons allow visitors to press and hear an experts insights and thoughts on interpretations of the autobiography and of the Stowe novel.

Inset ipad minis alongside the buttons are loaded with versions of the Henson autobiography and the Stowe novel, *Uncle Tom's Cabin*. This allows for quick and easy reference and conversation for guests gathered around the table in the workshop setting.



6.1 D
Literature, History, Stereotypes, and Myths

Experience Goal:

Make a connection between Henson's autobiography and other literary pieces, such as *Uncle Tom's Cabin* and *The Key to Uncle Tom's Cabin*. Also, explain the motivation behind the writing of Henson's autobiography.

Interpretive Message: The real lives of slaves, like Henson, have shaped the writing of many fictional works. Today our understanding of historical institutions and events come from a compilation of sources, some real and some fictional. It is important to separate the differences between fiction and first-person accounts and discuss the origin of the derogatory term "Uncle Tom" and its historical relationship to the Reverend Josiah Henson.

Exhibit Components

At this exhibit guests are invited to look at images of various people of different ethnicities and consider "what words come to mind?". To complete the activity, guests can place a magnetic word (or many words!) atop the photo in the mural. A key can reveal what words "actually" describe the photographed people (which might surprise guests about how they overlay stereotypes inadvertently).

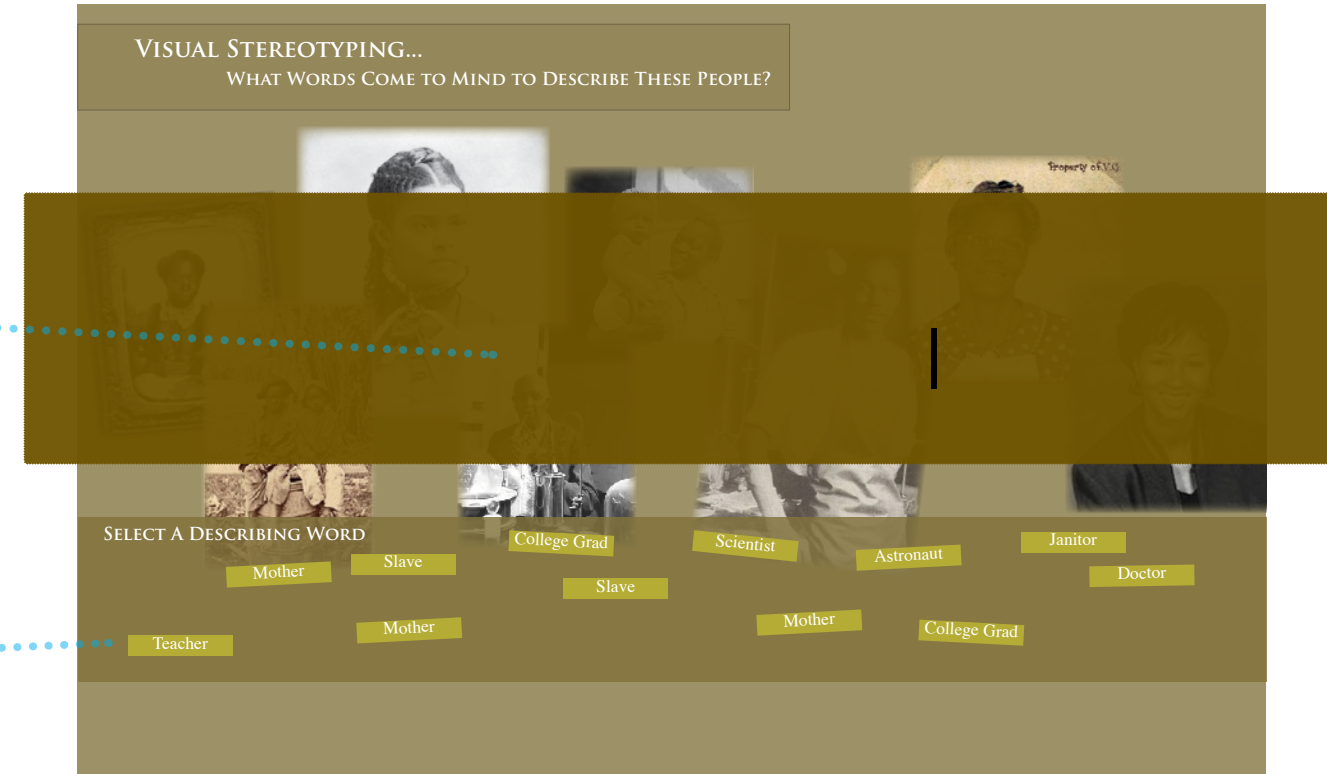
The exhibit components include a steel surface with a graphic dts. Magnets with words like college graduate, doctor, astronaut, scientist. Exhibit may run floor to ceiling with 30-40 magnetic words.



elevation of exhibit
 *images and words
 are suggestions/fpo only

In this zone: steel surface vinyl graphic applied; magnetic words can be applied atop a variety of different images representing people of different ethnic backgrounds. (as with all images in this planning set, images are not determined and in this case, not even illustrated)

"choice center" where magnetic words are stored for visitors to choose from



Example Exhibit:
 steel surface with a vinyl graphic, with an overlam. This allows magnets to be applied.



6.1 E
Literature, History, Stereotypes, and Myths

Experience Goal:

Make a connection between Henson's autobiography and other literary pieces, such as *Uncle Tom's Cabin* and *The Key to Uncle Tom's Cabin*. Also, explain the motivation behind the writing of Henson's autobiography.

Interpretive Message: The real lives of slaves, like Henson, have shaped the writing of many fictional works. Today our understanding of historical institutions and events come from a compilation of sources, some real and some fictional. It is important to separate the differences between fiction and first-person accounts and discuss the origin of the derogatory term "Uncle Tom" and its historical relationship to the Reverend Josiah Henson.

Exhibit Components

As a way to "wrap up" the 6.1 exhibit zone, visitors can leave a message about stereotyping on a post-it. This is a great way for visitors to reflect on their own personal experiences.

Components include a floor to ceiling graphic of a dts printed material (for example sintra) or phenolic resin to withstand lots of touching by guests. Alongside should be an area for writing and post-it dispensing.

What About You?

As part of the "Reflections Workshop" Exhibit Area this exhibit provides a place for guests to leave their personal thoughts, memories, and experiences regarding their experiences with stereotypes. It can be composed of prompting text and then via post-its, guests can leave their message.



elevation of exhibit



Example Exhibit:
post-its on an
exhibit for visitor feedback

7.0 Log Kitchen

A living history space, the log kitchen will be propped to look as if it is in use everyday. Exhibits will be very minimal as they should not detract from the living history function. The interpretive focus will be largely on the archaeological evidence obtained in the earthen floor of the kitchen. To highlight this, there will be a walk over glass floor (or windows) that allow guests to look onto an on-going archaeological excavation.

7.1 Log Kitchen, History and Architecture

Experience Goal:

Let guests discover more about the architectural qualities of the kitchen.

Interpretive Message:

The log kitchen has a long, rich history that dates beyond Henson based on archaeological evidence and dendrochronology. This will be explained at this exhibit. Objects from the dig and, if possible, cores taken during dendrochronological studies will show off the "evidence" scientists have for dating the kitchen.

7.2 Slave Voices

Experience Goal:

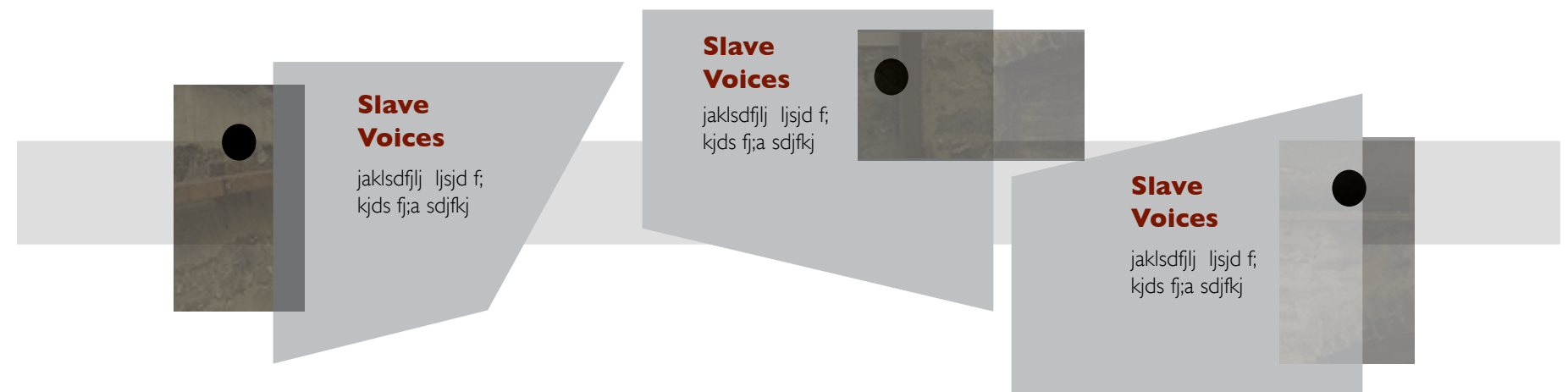
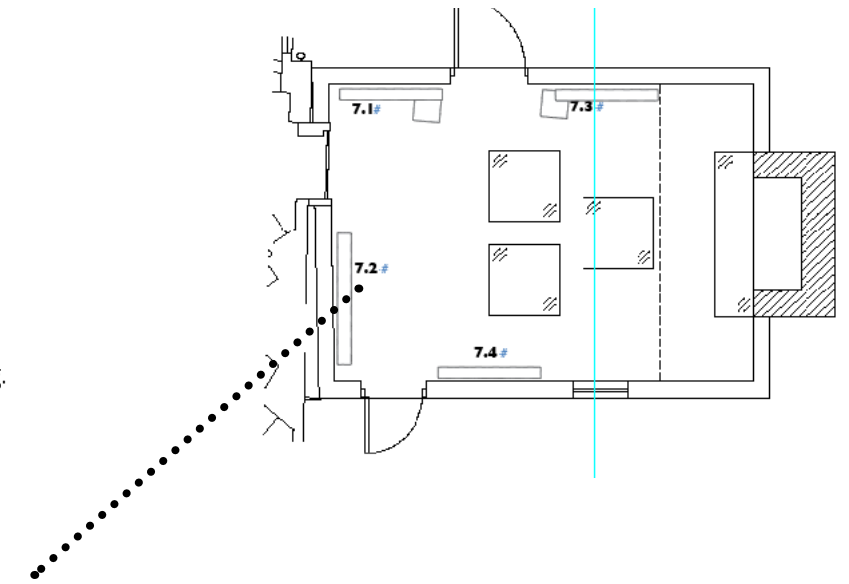
Guests "hear" the voices of the enslaved through scripted and subsequently narrated audio loops which are selected via a button array.

Interpretive Message:

Slave narratives tell us much about the lives of a slave. This exhibit could serve to carry forward the voice of the slave and share with visitors a moment of conversation of the type that might be heard in the kitchen, during a typical day's work.

Exhibit Components

Slave voices is composed of a series of semi-transparent second surface acrylic panels and a push button sound system mounted in the Log Kitchen. The graphic below is a suggested approach to the exhibit design and not a graphic design solution. Graphic design may include inset images not suggested yet in this drawing.



7.4 Archaeology In Depth:

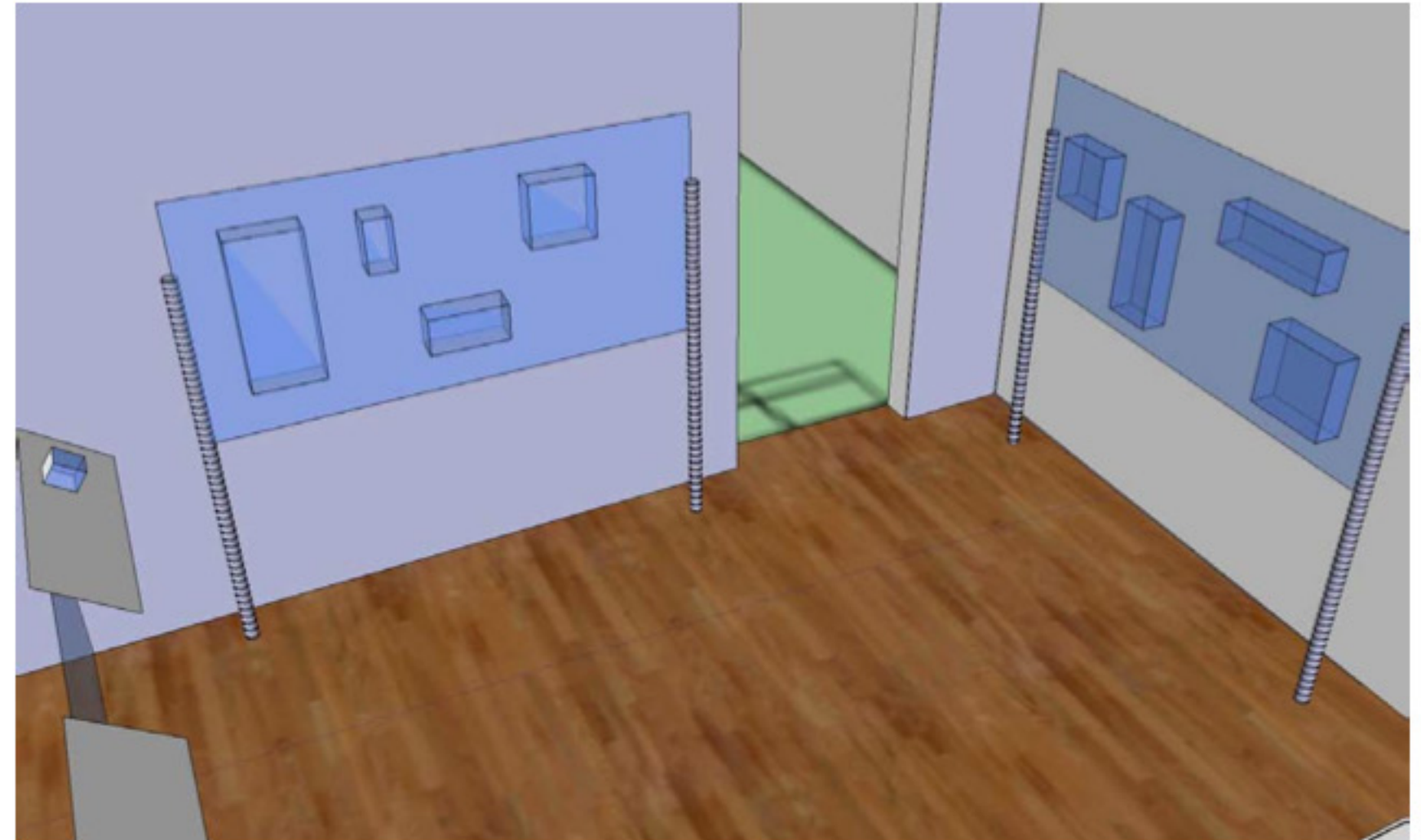
Experience Goal: This exhibit offers a place for a longer study/look at what science tells us about the history of the log kitchen.

Interpretive Message: While this log kitchen as it stands (these wooden structural elements) were put in place after Henson, it was indeed occupied by slaves. Archaeology tell us that long before this structure was built other kitchens have been right here, and were here during Henson's time on the property.

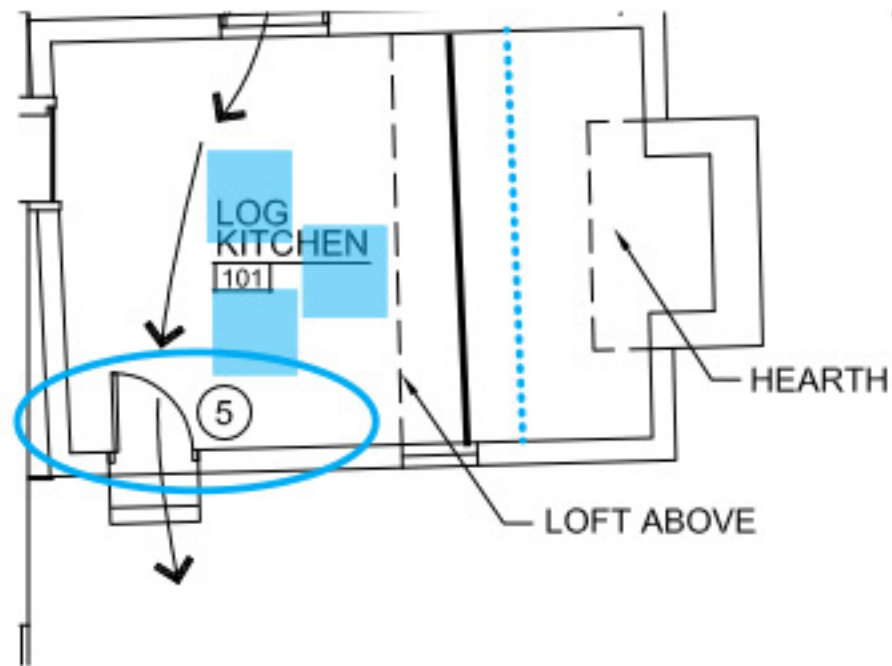
A long look through a scientific lens gives us much information about the past...

Exhibit Components:

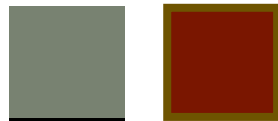
An exhibit presented on a glass panel with second surface printing and embedded cases offer both a beautiful way to present content that does not obstruct the building and, a way to see "the real stuff" collected from the archaeological dig.



plan view; with exhibits highlighted



Graphic Design Standards
Color, Typography



Typography

Title

ABCDEFGHIJKLMN OPQRSTU

VWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

Headers

ABCDEFGHIJKLMN OPQRSTU

VWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

Body Text

ABCDEFGHIJKLMN OPQRSTU

VWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

Sample Interpretive Rail



COST ESTIMATE

Josiah Henson Park - Facility Plan Cost Estimate*							
Interpretive Program / Exhibit Design, May 20, 2013							
* Estimate includes fees for fabrication materials, hardware for media, fabrication labor and installation; also includes graphic and media production based on Facility Plan Report recommendation.							
	Unit	Unit Price	Total Price	Outdoor Exhibits	Visitor Orientation Exhibits	Historic House Exhibits* (includes Media Exhibits)	Media Exhibits*
Fabrication & Installation:							
0.1 Wayside Interpretive Signage	6	\$2,500.00	\$15,000.00	\$15,000.00			
0.2 Informational Kiosk	1	\$8,000.00	\$8,000.00	\$8,000.00			
1.1 What is Here at the Josiah Henson Park?	1	\$12,000.00	\$12,000.00		\$12,000.00		
1.2 Film (Equipment Only, Lump Sum)	1	\$8,000.00	\$8,000.00		\$8,000		\$8,000.00
2.1 Portal	1	\$40,000.00	\$40,000.00	\$40,000.00			
2.2 Archaeology Excavation Area	1	\$9,300.00	\$9,300.00	\$9,300.00			
2.3 Rev. Josiah Henson Who Was This Man?	1	\$9,300.00	\$9,300.00	\$9,300.00			
2.4 Farming	1	\$9,300.00	\$9,300.00	\$9,300.00			
2.5 Meathouse	1	\$9,300.00	\$9,300.00	\$9,300.00			
2.6 Kitchen Garden	1	\$9,300.00	\$9,300.00	\$9,300.00			
2.7 Archaeology Activity Area	1	\$9,300.00	\$9,300.00	\$9,300.00			
2.8 Henson's Last Return to MD	1	\$9,300.00	\$9,300.00	\$9,300.00			
2.9 Architecture and History of the House	1	\$9,300.00	\$9,300.00	\$9,300.00			
3.1 Introduction	1	\$1,500.00	\$1,500.00			\$1,500.00	
3.2 Overview of the Life of Josiah Henson Timeline (less media production cost)	1	\$25,000.00	\$25,000.00			\$25,000.00	\$25,000.00
3.3 How Do We Know? (less media production cost)	1	\$35,000.00	\$35,000.00			\$35,000.00	\$35,000.00
4.1 Earliest Recollections	1	\$8,000.00	\$8,000.00			\$8,000.00	
4.2 Work and Living...Early Years	1	\$4,000.00	\$4,000.00			\$4,000.00	
4.3 Spirituality and Henson (less media production cost)	1	\$25,000.00	\$25,000.00			\$25,000.00	\$25,000.00
4.4 Where Did It Happen? The Riley Farm	1	\$10,000.00	\$10,000.00			\$10,000.00	
4.5 House Layout	1	\$10,000.00	\$10,000.00			\$10,000.00	
4.6 Working and Living: Henson as an Overseer and Caretaker	1	\$5,000.00	\$5,000.00			\$5,000.00	
4.7 Working and Living: Henson's Travels	1	\$5,000.00	\$5,000.00			\$5,000.00	
4.8 Tricked Out of Freedom	1	\$5,000.00	\$5,000.00			\$5,000.00	
4.9 New Orleans	1	\$5,000.00	\$5,000.00			\$5,000.00	
5.1 Escape! (less media production cost)	1	\$14,000.00	\$14,000.00			\$14,000.00	\$14,000.00
5.2 Conducting on the Underground Railroad and Canada	1	\$2,000.00	\$2,000.00			\$2,000.00	
6.1 Literature, History, Stereotypes and Myths (less media production cost) (A-D)	1	\$15,000.00	\$15,000.00			\$15,000.00	\$15,000.00
6.2 Harriet Beecher Stowe and <i>Uncle Tom's Cabin</i>	1	\$4,000.00	\$4,000.00			\$4,000.00	
7.1 Log Kitchen, History and Architecture	1	\$5,000.00	\$5,000.00			\$5,000.00	
7.2 Slave Voices (less media production cost)	1	\$8,000.00	\$8,000.00			\$8,000.00	\$8,000.00
7.3 Archaeology Overview	1	\$15,000.00	\$15,000.00			\$15,000.00	
7.4 Archeology in Depth	1	\$15,000.00	\$15,000.00			\$15,000.00	
8.0 Architectural Side Bars	6	\$800.00	\$4,800.00			\$4,800.00	
Fabrication & Installation Subtotal:			\$378,700.00	\$137,400	\$20,000	\$221,300	\$130,000
Graphic Production & Media Production:							
Graphic Production Fees (% of Fabrication)	5%		\$18,935.00				
Graphic Production image rights fees	LS		\$5,000.00				
Media Production Fees (all VC and Historic House elements) (% of Fabrication)	18%		\$68,166.00				
Media Production image rights fees	LS		\$3,000.00				
Graphics & Media Subtotal:			\$95,101.00				
Interpretive Program / Exhibit Design - Net Construction Cost:			\$473,801.00				

Interpretive Program Exhibit Design

FACILITY PLAN APPENDIX

Table of Contents:

Section		Page
1	Scope of Work Requirements	5
2	Visitor Comfort, Space Access and Use	6
3	Exhibit Lighting	7
4	Exhibit Structures	8
5	Outdoor Museum Exhibit Graphics	14
6	Wayside Interpretive Signage - Park Standards	15
7	Photo Reference for Portal Exhibit	17
8	Photo Reference for Log Kitchen	18
9	Multimedia Equipment Specifications	19
	1.2 Orientation Film Equipment	
	3.3 How Do We Know?	
	4.3 Spirituality and Henson Equipment	
10	Visitor Center Building (Alternate)	22
	Multimedia Program Description	
	Equipment Specification	
	Cost Estimate	

Note: This Appendix is a product of the Facility Plan project. It is not attached to the Facility Plan Report, but is incorporated by reference only.