DESIGNING FOR INTERPRETATION: NANNY’S MOUNTAIN PARK

by

RACHEL ELIZABETH COX VON INS

(Under the Direction of Marianne Cramer)

ABSTRACT

This thesis explores the principles of interpretation and seeks to apply them to the creation of a concept plan for a recreational area with many layers of significance historically, geologically, ecologically, and culturally. With development everywhere increasingly looking the same, it is particularly important that we see the significance of our spaces and use them to further our education. The ultimate goals of this thesis study are to create a design that elucidates some of the many stories connected to the site and to present them to the visitors through design strategies and innovative methods rather than just through “facts on a stick.” The findings from background research and case studies are synthesized and applied to the Nanny’s Mountain site.

INDEX WORDS: Nanny’s Mountain, York County, SC, William Hill, iron mining, interpretation, interpretive practices, landscape narratives
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Most importantly, I thank Chris. Through hospital visits, nomadic lifestyles, epic adventures, minor tragedies, and general mayhem; I couldn’t have done it without you. May the evolution and adventures continue!
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CHAPTER 1
INTRODUCTION

This thesis explores the principles of interpretation and seeks to apply them to the creation of a concept plan for a recreational area that has many layers of significance historically, geologically, ecologically, and culturally. With the increase in generification of the world around us, it is particularly important that we see the significance of our spaces and use them to further our education. The ultimate goals of this thesis study are to create a design that elucidates some of the many stories connected to the site and to present them to the visitors through design strategies and innovative methods rather than just through “facts on a stick.” The findings from background research and case studies will be synthesized and applied to the Nanny’s Mountain site.

Chapter two begins this exploration by examining what interpretation is and what it seeks to do. The history and many definitions of interpretation, motivations for learning, and learning theories are discussed. Since interpretation is a method of education, this information creates a base of understanding for how people learn effectively and how interpretation has approached this in the past. Based on this research, principles to guide the design of the concept plan are determined.

Chapter three looks at the advantages and disadvantages of traditional methods of interpretation. Additionally, eco-revelatory design and sensory design are discussed as
interpretive methods. Three case studies of sites that utilize traditional and innovative techniques are presented.

Finding and presenting coherent and complete themes forms the backbone of good interpretation. Chapter four discusses the theory of multiple interpretations and narrative theory as a means to more fully understand the stories that a landscape can tell. These theories will be used to look at the history and existing conditions of the site to try to create a well-rounded interpretive program. Also, facilities in the area that are currently presenting themes related to the site are briefly discussed.

Chapters five and six introduce and assess the project site, Nanny’s Mountain which is located in York, SC. The first half of chapter five gives a detailed history of the site which will be used to create the interpretive themes. The second half of chapter five distills from the history possible interpretive themes. Chapter six documents the physical conditions of the site. Recommendations presented by a committee that studied possible uses for the site are summarized. Chapter seven presents the guiding principles for the design as revealed through the preceding research. A concept plan is created for the site from the research and analysis of the previous chapters. Specific design components are illustrated and described in greater detail.

Chapter eight is a summary of the outcome of the experience. Thoughts on the design process and outcome are discussed. Additional issues that relate and could require consideration are mentioned.
CHAPTER 2:
INTERPRETATION

Introduction

The word “interpretation” has many definitions. Most dictionaries define the term simply as the act of explaining for understanding. In the sense that the term is used for the remainder of this thesis, interpretation is more than creating understanding. It is about creating experiences and entertaining ideas through communicating in new and different ways.

Definitions of the term provided by groups and professionals in the field all touch on education, communication, and going beyond simply facts. The definition provided by the National Association for Interpretation defines interpretation as “a communication process that forges emotional and intellectual connections between the interests of the audience and the meanings inherent in the resource (2006).” Interpretation as defined by Interpretation Canada in 1976 is “a communication process designed to reveal meanings and relationships of our cultural and natural heritage to the public through first-hand experiences with objects, artifacts, landscapes, or sites.” John Veverka defines it as “not a thing, but rather a very specific type of communication process that enhances learning” (Veverka, 1998). Regardless of the exact words used to define it, interpretation seeks to create connections between the resources that are being interpreted and relevant everyday knowledge that everyone has by engaging emotions, creating experiences, and entertaining ideas through engagement.
A Brief History of Interpretation

“Interpretation of natural and cultural heritage is probably as old as the human species. The shaman, storytellers, and elders of tribal groups carried the oral history of their people from generation to generation. Before books and modern methods of recording stories, these oral traditions were key to the survival and evolution of heritage and cultures.” (National Association For Interpretation, 2006) In the U.S. formal interpretation has its roots in the paid guides to the areas that today are known as Yosemite and Yellowstone national parks (Mackintosh, 1986). People visiting the parks wanted to know about the natural wonders that they were seeing. Stage coach operators and guides offered up explanations and stories, which may or may not have been based upon fact, but satisfied the desire to try to gain a greater understanding of what they were experiencing. Seeing this desire in visitors led to one Yellowstone outfitter to hire teachers to give lectures and by 1911, the Department of the Interior began asking managers at larger parks to submit information about features, access, and accommodations to create guidebooks (Mackintosh, 1986).

Historic interpretation in the United States was first implemented at Mesa Verde National Park (Mackintosh, 1986). In the early years of interpretation, historic interpretation mainly focused on explaining native cultures, and was often secondary to the interpretation of natural processes (Mackintosh, 1986). Beginning in the 1930’s then director of the National Park Service, Horace Albright, began bringing colonial sites such as Jamestown and Yorktown, historic forts, battlefields, and presidential birthplaces under the National Park Service’s direction (Mackintosh, 1986).

The first formal writing on the philosophy and methodology of interpretation was written in 1920 by Enos Mills. *Adventures of a Nature Guide* told of the beauty of what is now Rocky
Mountain National Park and his guiding and methods to get people to appreciate the area (Knudson, Cable, & Beck, 1995). Mills believed that “People are out for recreation and need restful, intellectual visions, and not dull, dry facts, rules, and manuals.” (Knudson, Cable, & Beck, 1995). Mills’ formula for nature guiding was to:

1. Discuss facts
2. Appeal to the imagination and the reason
3. Give flesh and blood to cold facts
4. Make life stories of inanimate objects
5. Deal with principles rather than isolated information

The definitive book on interpretation came out in 1957. Freeman Tilden’s *Interpreting our Heritage* forms the basis from which most interpretive planning is based upon today. Tilden expanded upon Mills’ principles to create his own six interpretive principles:

I. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.

II. Information, as such, is not Interpretation. Interpretation is things. However, all interpretation includes information.

III. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical, or architectural. Any art is in some degree teachable.

IV. The chief aim of Interpretation is not instruction, but provocation.

V. Interpretation should aim to present a whole rather than a part and must address itself to the whole man rather than any phase.
VI. Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program.

These principles form the basis for most modern writings and ideas about interpretation and the interpretive planning process.

Why Interpret

So why are interpretive programs important? They are important because the world often has meaning and depth beyond what appears on the surface. By educating people about the underlying workings of nature or the underlying history of a site, visitors feel a greater sense of connectedness. Understanding leads to caring which leads to protecting. Knudson, Cable, and Beck (1995) identify four benefits that interpretation provides to society.

1. An informed public which is required for successful democracy
2. Identifying with our land and culture helps sustain a society
3. Global ecological awareness
4. Help people develop their ethical sense of place and role in the world.

Motivations for Learning

So why would anyone want to learn more about the world and life from any sort of interpretation? Maslow’s hierarchy of needs shows that once people have their basic needs met, striving for self-actualization becomes the final goal (See Figure 2.1). Education leads to the attainment of self-actualization.
Maslow says that humans never fully self-actualize, but are always working towards it as an end. Learning though interpretation can help meet this need by encouraging people to explore new ideas and become better-rounded (Veverka, 1998).

Learning through Interpretation

The most basic goal of interpretation is to translate information from the technical language of experts to everyday language of the visitor (Veverka, 1998). Veverka states that communication to visitors involves two basic styles: informational or interpretive. The difference is not what is presented, but how it is presented. Informational styles simply states the facts, like a field guide with lists and pictures. Interpretive style reveals a story or larger message, relying on Tilden’s principles to help the visitor relate to that message (Veverka, 1998).
The learning that takes place in settings such as museums, parks, zoos, etc. is called recreational learning (Veverka, 1998). Recreational learning is gaining more knowledge about a particular field of interest. For example, if collecting stamps is a hobby, reading and learning about how stamps are designed and made is recreational learning. The hobby itself is a recreational activity, while engaging in activities such as reading books and going to demonstrations that increase your expertise with your hobby is recreational learning. People visiting parks are there primarily for recreation and learning may be low on the list of priorities. Learning, therefore, must become another recreational opportunity. Visitors should be allowed to select the recreational opportunities at a site, including the recreational learning that they find most interesting. In order to give visitors a reason to choose an interpretive program over other recreational activities, the interpretation at a recreational site must pique visitor interests and relate the message to their everyday lives (Veverka, 1998).

When planning and performing interpretation, one must understand what motivates visitors to participate and how to best apply communication skills and procedures. Good interpretation often utilizes some of the same strategies used in marketing to grab attention and feed desire to remember the interpretive message.

**Approaches to Teaching and Learning**

Since the goal of this thesis is to design for interpretation, understanding different learning styles will help figure out how to do this. Interpretation is providing information for learning. Therefore, understanding learning theories is helpful in establishing what is necessary for good interpretation.
There are four basic modalities through which people learn:

1. **Visual**: art, sculpture, graphics, and mapping
2. **Auditory**: speech, music, song, rhythmic patterns
3. **Kinesthetics**: movement, tension, and contraction of the body
4. **Abstract codes and symbols**: real or imagined things typically reading, writing, and math (Knudson, Cable, and Beck, 1995).

Research suggests that the five senses are used to absorb information in the following proportions: sight 75%, hearing 13%, touch 6%, taste 3%, smell 3% (Knudson, Cable, and Beck, 1995). Anecdotally it has been said that visitors remember “10 percent of what they hear, 30 percent of what they read, 50 percent of what they see and 90 percent of what they do” (Veverka, 1998). By planning and designing interpretation that suggest activities (look for the…, can you hear the, touch the) you could possibly increase information retention to 90%.

In *The Engaging Museum* (2005), Black states, “Learning is both a process and an outcome- the process is about how we learn and the outcome is about what is gained from learning-knowledge and the great leap from the gathering of knowledge to understanding it.” The typical learning that takes place in museums, historic sites, and parks is done through the transmission of knowledge from the “teacher” (the tour guide or the designer of the signs and brochures) to the “learner” (the visitor) by the absorption of information, facts, and experiences leading to knowledge. This didactic approach is used because it is easy and most of the “teachers” are academics who find this mode of learning suits them best (Black, 2005).

This format does not cater to the larger public however. The didactic approach works best when the audience shares a similar level of background interest, knowledge, and understanding (Black, 2005). The diversity of today’s population and the focus on individuality
makes using only this approach unsuitable. Experiential learning suggests that students need to
do and see rather than be told. Rather than reading from “history on a stick,” gaining knowledge
from experiences and reflection and applying this knowledge typically leads to greater
understanding (Black, 2005)

Discovery learning is one method that involves more than simply absorbing knowledge. It is a form of experiential learning that typically involves problem solving and “hands-on”
environments. In the typical classroom environment, this type of learning often takes place
during a scientific experiment where hypotheses are drawn and tested and conclusions made. In
a park or museum setting identifying objects and their uses is one example of discovery learning
(Black, 2005).

Moving away from the focus of the “teacher” deciding what is learned, constructivism focuses on the “learner” as the determination of the knowledge that is gained (Black, 2005). Constructivist theory sees learning as an active process through which the learners construct new ideas and concepts based upon the knowledge that is already known. The teacher becomes a facilitator to the learning process, rather than being the instigator of it. In this theory, interpretation must be presented in the format of concepts, rather than facts, in order for the learner to build upon his or her existing experiences and knowledge (Black, 2005).

Utilizing Themes

Regardless of how information is communicated, one way to make sure that the information is relevant is to look at it in terms of themes. The possibilities of material that could be presented are nearly endless. By gathering information significant to the site where the interpretation is going to take place, meaningful themes that relate to the site at hand can be
extruded to guide the interpretation (Brochu & Merriman, 2003). Studies have shown that people often have difficulty remembering facts and details, but generally retain the general idea, especially if the theme is presented at the beginning of the experience (Brochu & Merriman, 2003). By selecting a handful of themes to be presented at a site as part of an interpretive program, important messages can be linked together and build off of each other, enhancing the retention of information by visitors.

**Guiding Principles**

Based upon the research presented in this chapter, four principles for designing for interpretation can be established:

1. Meet visitors’ basic needs
2. Keep recreation as a primary focus
3. Create coherent interpretive themes
4. Engage as many senses as possible

Utilizing these principles should ensure a positive recreational and learning experience for visitors. Meeting visitors’ physiological needs enables them to focus on other activities. People visit parks in their leisure time and do so for recreation. By making sure that recreational facilities are available, people will enjoy their visit and perhaps learn. By creating coherent interpretive themes, the learning that interpretation can facilitate doesn’t hinge upon the tedium of details. By engaging as many senses as possible, the visitor has a fuller experience and is more likely to be impacted by the visit.

No matter the motivation or the style, the goals of interpretation are to educate the visitors to have greater understanding, create a sense of ownership, and to protect the resources
for future enjoyment. As stated before, interpretation seeks to create connections between the resources that are being interpreted and relevant everyday knowledge that everyone has by creating experiences and entertaining ideas through engagement. By using these principles a park can be designed to enhance the experience.
CHAPTER 3

INTERPRETIVE PRACTICES

Introduction

As discussed in the previous chapter, interpretation is a communicative practice. This chapter explores the variety of methods by which the interpretive program can be communicated. Case studies of three sites that employ many of the methods discussed are then explored.

Interpretive Media

The concepts involved in the message that is to be conveyed often dictate how it should be told. Is there a specific sequence of events to the story? Is it an abstract concept or are graphics required to illustrate it? Factors such as these need to be taken into account when choosing what communicative method will most effectively communicate the ideas to the visitors. Common methods of doing this can be grouped into six categories: audiovisual media, historic furnishings, museum exhibits, personal services, publications, and wayside exhibits (Division of Interpretive Planning, 1998). This thesis will also consider eco-revelatory design and sensory design as interpretive media.

Audiovisual Media

Audiovisual media includes video recordings, audio recordings, television, radio, the internet, and pre-recorded messages accessed via cell phones or ipods. Advantages of
audiovisual media include accessibility to a large number of people, illustrate sequential material well, easy portability of some forms, and can be adapted to serve physically impaired visitors (Division of Interpretive Planning, 1998). Disadvantages of audiovisual media can include high production and maintenance costs, limited portability of some forms, special equipment requirements, and doesn’t allow visitors to interact or go at their own pace (Division of Interpretive Planning, 1998).

**Historic Furnishings**

Historic furnishings include actual historic buildings and items as well as reconstructed or replica historic buildings and items. Historic furnishings can make places feel more real and help visitors relate the site to a specific period in time and can help visitors to have a greater understanding of the materials and objects of specific time periods (Division of Interpretive Planning, 1998). However, historic buildings and items can be quite expensive to acquire and maintain appropriately and usually require additional interpretation to explain the significance. Also, accessibility can be a problem in historic buildings due to narrow doors and a lack of lighting (Division of Interpretive Planning, 1998).

**Museum Exhibits**

Museum exhibits are a very common way of illustrating themes at parks and historic sites. They offer virtually unlimited opportunities as to how and what information can be presented. They can promote visitor interaction and can provide varying levels of complexity to accommodate the goals of many different visitors (Division of Interpretive Planning, 1998). However, exhibits have to be housed in appropriate facilities to prevent damage from the
elements and thefts. They also typically are not cheap and can be overdone (too much information or too much technology) (Division of Interpretive Planning, 1998).

**Personal Services**

Personal services include any interpretation that is actively done by a person. This includes guided hikes, living history demonstrations, lectures, and information desks. These methods are highly customizable to changing needs and conditions, can effectively convey complex messages, have the added effect of security, and are interactive because visitors can have specific questions answered (Division of Interpretive Planning, 1998). Disadvantages to personal services typically involve inconsistent quality of the message from person to person and can be prohibitively expensive to keep good staff (Division of Interpretive Planning, 1998).

**Publications**

Publications include maps, brochures, websites, and books. These items can provide detailed information that a visitor can absorb at their own pace or choose to ignore. They can be utilized before and after visits to the site and are very well suited to presenting complex material (Division of Interpretive Planning, 1998). However, publications reach only a certain population who is willing and able to read the item. Publications can become a source of litter at sites (Division of Interpretive Planning, 1998).

**Wayside Exhibits**

Wayside exhibits include informational and directional signs of all types that are found in and around a park. Wayside exhibits provide 24 hour information and use real objects and
features in their natural setting as part of the interpretation (Division of Interpretive Planning, 1998). However, these signs can be subject to vandalism, can be affected by the elements, and don’t work well with complex topics (Division of Interpretive Planning, 1998).

Eco-revelatory Design

Eco-revelatory design is a term used to describe landscapes that reveal ecological processes and relationships (Brown, Harkness, and Johnston, 1998). They are typically designed landscapes that elucidate natural phenomenon such as the cleansing action of wetlands. Eco-revelatory landscapes have also been referred to as being able to “…educate and illumine. It can result in works that are multifaceted, four-dimensional benchmarks, reference sites for what we understand about our environment and its workings. Works can convey knowledge through direct experience as well as by interpretation. By highlighting the particular ecological relationships at any given site, such design can punctuate and enliven our environment and sensitize us to what is known about its interlocking complexities” (Brown, Harkness, and Johnston, 1998). These sites often still use traditional interpretive media such as wayside exhibits and publications to fully convey their meaning and function, but eco-revelatory design can bring to light processes that usually remain unseen and forgotten.

Sensory Design

Research on learning presented in previous chapters shows that the more senses an experience engages, the more affective that experience is. Sensory design, or inclusive design, traditionally has focused on designing for people with disabilities. For example, gardens for the blind, which typically contained plants with unique textures or smells, have often been added to
botanical gardens to make them more inclusive. However, by designating areas as specifically for the disabled, separation and ostrification become implied. By thinking about all five senses as well as accessibility when planning a design, the area becomes more engaging to all users, regardless of abilities. Sensory design, though rooted in making sites equally accessible for visitors regardless of any disabilities, makes sense as a design strategy to enhance the legibility of a site and increase interpretive opportunities.

Both Western (Victorian social reformers, American City Beautiful movement) and Eastern traditions have had design movements that focused on connections between the physical, moral, and virtual well-being of people and their living environments (Westley, 2003). Learning through play is a well-established educational practice and utilizes exploratory rather than explanatory approaches to learning. Explanatory learning focuses on traditional cognitive learning while exploratory learning uses multiple senses to facilitate the learning process within a particular context (Westley, 2003). A site that engages multiple senses allows for an exploratory approach due to the diversity of stimuli it provides.

**Case Studies**

The next few pages explore three sites where interpretation is the central goal. An extensive search via the internet and literature on interpretation was conducted to find places where interpretive messages were being conveyed in unique ways. The three case studies chosen were the Archaeological Resource Center of the York Archaeological Trust in England, the Cedar River Watershed Education Center in Seattle, Washington, and Connor Prairie in Fishers, Indiana. By exploring the approaches that these examples use, lessons can be learned about the selection of themes and integrating interpretive methods into a site. These particular examples
were chosen because of the diversity of interpretive practices that each site utilizes to tell their unique stories.

*Example 1: Archaeological Resource Center of the York Archaeological Trust.*

In 1990, the York Archaeological Trust opened the Archaeological Resource Center (ARC) in St. Saviour’s Church in the city of York in England. The concept behind ARC is to create a working archaeological unit that was totally open to the public. It allows visitors to see how archaeology contributes to the understanding of history by allowing visitors to learn and try out archaeological techniques and draw conclusions about life in the past (*Archaeological Resource Center*, 2006).

Inside the center, visitors learn about life during the 10th century when Vikings ruled the area and life during the 1st century when Romans lived in the area by using real artifacts found on archaeological sites in York. Outside, the center has what they call a sensory garden. It is a hands-on area that explores the evolution of architecture in the city by using actual artifacts and informational panels. Columns, window tracery, capitals, and other building fragments from different periods of the city's history have been mounted on benches so that visitors can touch and feel the materials. There are also plantings designed to be aesthetically pleasing, yet provide an historical narrative and enhance the sensory experience. Many plants in the garden have historical significance such as medicinal uses, cooking uses, and attracting lovers. To make the area accessible to all, there are audio posts, Braille signs, and the area is wheel-chair accessible (*Archaeological Resource Center*, 2006). In addition to the ARC, the York Archaeological Trust has developed several web resources that further explore the history of York, how archaeologists do their job, and a picture library of artifacts.
Table 3.1: Online Resources from the York Archaeological Trust (*Archaeological Resource Center, 2006*).

<table>
<thead>
<tr>
<th>Resource Name</th>
<th>Description</th>
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<tr>
<td>York Archaeological Trust Picture Library</td>
<td>A large resource of images from thirty years of the Trust's excavations. High-resolution versions of the images are available for purchase.</td>
</tr>
<tr>
<td>Artefacts Alive!</td>
<td>Come and look behind the scenes, meet the team and see how they bring ancient objects back to life. Special children's pages too!</td>
</tr>
<tr>
<td>Secrets beneath your Feet</td>
<td>Secrets Beneath Your Feet celebrates 25 years of archaeological discovery by York Archaeological Trust. These internet pages show how painstaking excavation and research have contributed to our understanding of York’s past.</td>
</tr>
<tr>
<td>York Archaeological Gazetteer</td>
<td>An archive of data from excavations in the City of York carried out by York Archaeological Trust over the past thirty years.</td>
</tr>
<tr>
<td>Archaeology Live! Web Diary</td>
<td>Archive web diary of the last three seasons of excavation at St Leonard's Hospital, York Archaeological Trust's training excavation, and details of how to join the next season.</td>
</tr>
<tr>
<td>York Bridgемasters' Accounts</td>
<td>The accounts of York's fifteenth-century Bridgемasters, now available to download in PDF format.</td>
</tr>
<tr>
<td>The Archaeology of York Web Series No. 1</td>
<td>This is the first in YAT's new series of The Archaeology of York on the web. It deals with excavations between August and October 2000 which uncovered a complex sequence of buildings from Anglo-Scandinavian to modern times and much evidence for metalworking and the daily life of residents.</td>
</tr>
<tr>
<td>Anglo-Scandinavian, Medieval and Post-Medieval Urban Occupation at 41–49 Walmgate, York</td>
<td></td>
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<tr>
<td>The Archaeology of York Web Series No. 2</td>
<td>The second web publication deals with excavations on the site of the former D.C. Cook car showrooms in Lawrence Street, York. Roman ditches were identified and excavated and features of the medieval period included a large boundary ditch, a barrel-lined well and an oven. Investigation of plant and invertebrate remains gave a very rare view of rural conditions on the eastern edge of York.</td>
</tr>
<tr>
<td>Beyond the Walls of York: The Road to Hull</td>
<td></td>
</tr>
<tr>
<td>The Archaeology of York Web Series No. 3</td>
<td>The site at 28–29 High Ousegate, York, was the subject of an archaeological watching brief and excavation in the summer of 2002. The excavation uncovered evidence of deposits of Roman to Anglo-Scandinavian date; all later deposits had been removed by the insertion of the present cellar. The Anglo-Scandinavian deposits were of particular interest and included a number of pits, dumped deposits, wattle fences and a stake- and post-built structure, in addition to an exceptional collection of artefacts, well preserved in the highly organic deposits. These artefacts provide evidence for craft industries on the site including leather working, textile production, antler working and horn working.</td>
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<td>Anglo-Scandinavian and Roman remains at 28–29 High Ousegate, York, UK</td>
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Figure 3.1: Children recreating window tracery (*Archaeological Resource Center, 2006*)

Figure 3.2: Visitors in the Sensory Garden (*Archaeological Resource Center, 2006*)
Figure 3.3 Interpretive panel in Sensory Garden  
*(Archaeological Resource Center, 2006)*

Figure 3.4 Visitors in Sensory Garden  
*(Archaeological Resource Center, 2006)*

Figure 3.5: View inside Archaeological Resource Center  
*(Archaeological Resource Center, 2006)*
Example 2: Cedar River Watershed Education Center

The Cedar River Watershed Education Center is a four acre complex owned by the City of Seattle Public Utilities. It serves as a meeting place and locus to learn about the complex issues surrounding the areas drinking water, forests and wildlife. The Cedar River watershed provides drinking water for 70% of the Seattle area’s population (Seattle Public Utilities, 2006). The goal of the center is to instill in the visitors the importance of water not only to humans, but also to the forests and wildlife that make up the watershed. All structures are made with local materials and built in a style that fits with the region. The center has traditional museum-type exhibits and interpretive panels that interpret the history and ecology of the watershed and show how the water gets from the river to the tap (see Table 3.2 for details). Additionally, on the Seattle Public Utilities website, there are virtual tours of the watershed, a guide to the history of the watershed and a guide to the wildlife of the watershed for people who are unable to visit the education center, or may just want more information (Seattle Public Utilities, 2006).

In the center, each person gets a "permit," or guidebook, at the entrance to the exhibit area. At each station, you can complete a learning activity in the booklet. Each person also receives a "water drop" (a foam ball with a number) that can be used to follow the water cycle. The “water drop” travels around the room through clear pipes with moving air used to drive the water drop to its destination. The water drop can end up as snow, a bird's drink, or a toilet flush. Before leaving the exhibit area, visitors must return their water drop to the water cycle by dropping it in the "ocean" (Hedding, 2005). Other exhibits in the center allow visitors to learn about the amount of water in their bodies by standing on a scale next to a hand pump. Once the scale registers their weight, a monitor above the pump tells them the amount of water in their body (in gallons) and lets them pump an equivalent amount. They can also lift a 5-gal (20-L) jug
filled with water to experience what it would be to carry their water needs for a day. In the center of the exhibit area is a large 3-D map of the Cedar River Watershed. A screen above the model shows a 5 minute video of the scenery and characteristics of the watershed (Hedding, 2005).

Eco-revelatory design is used at the center as part of storm water management. Storm water is collected from the impervious surfaces of the site to create a courtyard water feature. The roofs serve as a model of a watershed, with the green roofs absorbing water and releasing it slowly and the impervious roofs quickly shuttling water to the courtyard stream (Rottle, 2000). Sensory design is included in the form of an art installation comprised of drums that create a cacophony of sound when rain drops fall upon them. The rain drum garden, where raindrops beat hypnotic rhythms on 21 drums, includes frame drums, congas, djun djuns, and others. When the sky is clear, a computer choreographed irrigation system creates tribal rhythms including Native American, Afro-Cuban, and Balinese tunes composed by local Seattle artists (Rottle, 2000).
Table 3.2: Detailed descriptions of exhibits inside the Education Center (Seattle Public Utilities, 2006)

<table>
<thead>
<tr>
<th>Exhibit Description</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Water is Magic:</strong></td>
<td>&quot;If there is magic on this planet, it is contained in water.&quot; Loren Eisley.</td>
</tr>
<tr>
<td><strong>Watershed Permit:</strong></td>
<td>Five permit stations in the exhibit hall encourage a deeper level of interaction with the exhibits.</td>
</tr>
<tr>
<td><strong>Cedar River Watershed Model:</strong></td>
<td>Through the use of video and laser technologies follow the water downstream where it is diverted, screened, disinfected and sent on its way to 1.3 million people.</td>
</tr>
<tr>
<td><strong>You Are Water:</strong></td>
<td>Step on the scale and discover how much water is in you.</td>
</tr>
<tr>
<td><strong>Water Is Life:</strong></td>
<td>Explore how all 6 billion people on earth collect water and the challenges they face with pollution and water scarcity. Bend down and pick up that 5-gallon jug of water. Do you think you would use 170 gallons a day if you had to carry that jug a mile?</td>
</tr>
<tr>
<td><strong>The Water Cycle:</strong></td>
<td>Follow a water molecule through the water cycle. Collect your water drop (a small soft ball) from the &quot;ocean&quot; and drop it in the &quot;Evaporator.&quot; Where did it go? Up to the clouds. Go up the stairs to the top of the platform into the forested snow-capped mountains of the Cedar River Watershed. Find your water drop and drop it in the &quot;Precipitator.&quot; Follow your water drop throughout the exhibit hall.</td>
</tr>
<tr>
<td><strong>The Mosaic of Habitats:</strong></td>
<td>The story of the habitats of the Cedar River Watershed and what animals live where, is told through an exquisite mural and interactive activities</td>
</tr>
<tr>
<td><strong>Why Here?</strong></td>
<td>Another remarkable mural introduces you to the story of people in the Cedar River Watershed.</td>
</tr>
<tr>
<td><strong>Forever and Always:</strong></td>
<td>Discover the story of the first peoples. Local tribal members tell of their connection to the land since the beginning. Artifacts, images and text introduce you to the questions: Who was here? Why were they here? How do we know this?</td>
</tr>
<tr>
<td><strong>For a Brief Moment:</strong></td>
<td>Hanging panels tell the more recent story of homesteaders, loggers, miners and railroads as well as construction of the public works and the communities that sprang from that development.</td>
</tr>
<tr>
<td><strong>The Natural River:</strong></td>
<td>Hanging panels tell the tale of the flowing river as it flows to the Puget Sound.</td>
</tr>
<tr>
<td><strong>Water Treatment:</strong></td>
<td>Follow the water drop as it goes through the treatment process.</td>
</tr>
<tr>
<td><strong>Water Quality:</strong></td>
<td>Discover what makes good water</td>
</tr>
<tr>
<td><strong>Water Distribution:</strong></td>
<td>Find where your water is stored in the nearest water tower or reservoir.</td>
</tr>
<tr>
<td><strong>Water House:</strong></td>
<td>Finally the water enters the house. Discover easy ways to save water at home. Then follow your water drop down the drain.</td>
</tr>
<tr>
<td><strong>Wastewater Treatment Plant:</strong></td>
<td>And eventually, out to Puget Sound. Discover the many demands put on this system and how you can help. Finally, drop your water drop into the ocean bin where it will evaporate overhead so it can start the water cycle all over again.</td>
</tr>
<tr>
<td><strong>Water You Know:</strong></td>
<td>Test your water knowledge at this high-spirited game.</td>
</tr>
<tr>
<td><strong>What Can You Do?</strong></td>
<td>Finally, take home with you practical ways that you can save water.</td>
</tr>
</tbody>
</table>
Figure 3.6: Interactive museum exhibit (http://www.pacific-studio.com/gallery/cedarriver.htm)

Figure 3.7: Museum exhibits (http://www.pacific-studio.com/gallery/cedarriver.htm)
Figure 3.8: Rain drum garden (http://www.corsonart.com/gallery/album04/RainDrum3?full=1)

Figure 3.9: Vernacular architecture and green roof (http://www.cedarriver.org/images/Auditor.JPG)
Example 3: Connor Prairie

Connor Prairie is a 1400 acre open air living history museum. It is a nationally recognized center for research and education of the culture of early 19th century settlers in Indiana (Connor Prairie, 2006). At the site are a museum and five outdoor historic areas depicting different lifestyles and timeframes of the 1800’s: 1886 Liberty Corner, 1836 Prairietown, 1816 Lenape Camp, Conner Homestead, and Pastport (Connor Prairie, 2006). The main interpretive practices at Connor Prairie are reconstruction, living history, demonstration classes, and guided walks. The approach is very interactive, but relies heavily on well trained staff. The period buildings on the site have either been moved to the site from other areas, or built on site as replicas. There is truly a diverse array of historic viewpoints presented at Connor Prairie. A visitor can take a class on 19th century arms making, milk a cow, or participate in a role playing exercise of the Underground Railroad. Additionally, Connor Prairie maintains an extensive website with links to a vast array of resources about 19th century events, and culture.

One very unique living history concept that Connor Prairie offers is role playing. One program, called Weekend on the Farm allows participants to experience first hand what life on a farm was like in the 19th century. Participants are responsible for cooking meals using period foods and utensils, feeding livestock, chopping wood, doing laundry and all the other chores required on a daily basis to keep the farm running (Connor Prairie, 2006). Another unique program is called Follow the North Star. In this program, participants become fugitive slaves trying to make their way to freedom on the Underground Railroad (Connor Prairie, 2006). It is an interactive role playing program where a group of participants travels together with a guide and meets a transplanted Southerner who would like to capture them and sell them, a reluctantly helpful farmer’s wife, a slave hunter, a Quaker family, and a free black family. Participants
spend 1.5 hours traversing the site and meeting the actors who terrorize them, give them directions and advice, hide them in barns, and give them food along the way. During the program, the participants are treated as slaves of the 19th century would have been treated. They are not allowed to speak unless spoken to and may not make eye contact with the actors unless given permission (Connor Prairie, 2006).

Figure 3.11: Map of Connor Prairie (Connor Prairie, 2006).
Figure 3.12: Learning how to fish with a cane pole (*Connor Prairie*, 2006).

Figure 3.13 Learning Pottery (*Connor Prairie*, 2006).
Comparing the Case Studies

By examining three successful sites that are providing interpretation, new ideas can be gleaned and applied to the concept plan for Nanny’s Mountain Park. The diversity of interpretive methods provides an excellent overview of the possibilities and ideas that can be implemented. Table 3.3 shows what methods of interpretation are used at each site. This list shows that while all sites do not use all interpretive methods, all sites use a variety of media to engage a variety of senses to present the message. All three sites have extensive websites, museum exhibits, lectures, a staffed information desk, brochures, and way finding signage. Two of the three sites had video recordings, historic furnishings, historic buildings, maps, interpretive signs, and information kiosks.
Table 3.3: Interpretive methods used at each study site

<table>
<thead>
<tr>
<th>Method</th>
<th>Archaeological Resource Center</th>
<th>Cedar River Watershed Education Center</th>
<th>Connor Prairie</th>
</tr>
</thead>
<tbody>
<tr>
<td>Video Recordings</td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Audio Recordings</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Website</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Historic Furnishings</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Historic Buildings</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reconstructions</td>
<td>x</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Museum Exhibits</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Guided Hikes</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lectures</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Living History</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Staffed Information Desk</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Maps</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brochures</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Interpretive Signs</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Information Kiosks</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Way finding Signage</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Eco-revelatory Design</td>
<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Sensory Design</td>
<td>x</td>
<td></td>
<td>x</td>
</tr>
</tbody>
</table>
CHAPTER 4

FINDING THE THEMES

Introduction

To decide upon the themes to be presented in interpretive media, an understanding of the history of the site must be studied. The theory of multiple interpretation and landscape narrative theory are ways of looking at history and the landscape that seek to elucidate the many layers and points of view involved. This chapter discusses these two theories.

Theory of Multiple Interpretations

For many years, history classes focused on simply learning names, dates, and places out of textbooks. Now history is taught not just from the view point of the winners, but from multiple viewpoints and from the view that history is layered and part of an evolutionary process. For many years, historic preservation focused almost solely on structures associated with prominent people and events, but in the past 20 years, the importance of landscapes and culturally significant sites has been recognized.

There are many viewpoints and meanings associated with the past. A single object, or landscape, can hold many different and even conflicting meanings depending upon an individual’s perspective. All people interpret objects and events utilizing their own experiences and perspectives. As long as the interpretations are rooted in facts, the different interpretations that result are not necessarily wrong or right, they are just different (Hodder, 1991). Perspectives
and views vary across time and cultures, and discerning a “true” version of historical events is virtually impossible. Hodder (1991) charges that “The analyst’s task is to identify the overlapping and often inconsistent versions to understand their inter-relationships.”

In the realm of historic preservation, multiple interpretation means not erasing history that occurred after a period that is deemed significant. For cultural landscape projects, a “period of significance” must be identified and reasonably intact. When such a site is restored, all other periods of use tend to be erased in order give a more authentic look to the period of significance. This leads to a very narrow interpretation of a site. By treating our historic structures and landscapes more like they do in Europe, by allowing for layering of styles and periods as they are, one gets a better sense of the true history and story of a site.

Multiple interpretations in history are formally embraced by the educational system in the United States. The National Center for History in Schools created the National Standards for History in 1989 as part of the National Educational Goals that was part of education reform adopted by President George H.W. Bush, the National Governors’ Association, and incorporated into legislation by Congress as part of the GOALS 2000, Educate America Act of March 1994. (National Center for History in the Schools, 1996). The standards were created in an effort to forge a national consensus on what “all students should have the opportunity to learn about our history as Americans, and of the peoples of all racial, religious, ethnic, and national backgrounds who have been a part of our story (National Center for History in the Schools, 1996).” By following these standards, students don’t just learn dates and places of events, rather they are encouraged to analyze information about historical facts and look at events from various viewpoints. The standards include historical thinking, and historical understanding (National Center for History in the Schools, 1996). Historical thinking skills enable children to
differentiate past, present, and future time; raise questions; seek and evaluate evidence; compare and analyze historical stories, illustrations, and records from the past; interpret the historical record; and construct historical narratives of their own. Historical understandings define what students should know about the history of families, their communities, states, nation, and world. These understandings are drawn from the record of human aspirations, strivings, accomplishments, and failures in at least five spheres of human activity: the social, political, scientific/technological, economic, and cultural (National Center for History in the Schools, 1996). By looking at the historical record from the viewpoints of various groups, a less concise, yet more accurate and arguably more interesting view of history is discovered.

**Landscape Narrative Theory**

A way to look at multiple points of view from more of a design based point of view is through landscape narrative theory. Stories, also known as narratives, are present in all cultures in various forms. Narratives compile events, experiences, memories, and other ephemeral ingredients and link them together, typically with a place. Potteiger and Purinton (1998) define landscape narratives as “the interplay and mutual relationship that develops between landscape and narrative. Narratives…intersect with sites, accumulate as layers of history, organize sequences, and inhere in the materials and processes of the landscape.” Landscapes are very important in forming the scenes for stories. Physical evidence of narratives in the natural world can be seen in the scars of mining or in the growth rings of trees. The size of the tree rings along with scars and colorations tell of wet seasons and dry seasons, fire, and injury.

Landscape narratives serve to link stories that are directly experienced by individuals. They do so by giving a common setting and place to fleeting details such as feelings, time,
memories, and experiences. Landscape narratives are present in both designed and in existing landscapes. Landscape narratives are used extensively in theme parks, historic restorations such as colonial Williamsburg, in virtually all on site interpretation at parks and historic sites. These places create an atmosphere by using the feelings, memories, and opportunities that are either remembered or created by utilizing sensory cues that the environment creates.

<table>
<thead>
<tr>
<th>TYPES</th>
<th>TYPES OF LANDSCAPE NARRATIVES</th>
<th>EXAMPLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narrative Experiences</td>
<td>Tours and rituals enact narratives, selecting and organizing the experience of place into temporal sequences. The major tourist route through Prague from the Powder Tower, to Old Town Square, across the Charles Bridge, and up to the Castle, follows the sequence of public monuments and spaces established centuries earlier by the coronation route of the kings.</td>
<td></td>
</tr>
<tr>
<td>Associations and References</td>
<td>The longevity of trees often serves as a metaphor of the continuity of family genealogy or as a time marker that speaks of the origins of communities. A slippery elm that survived the 1965 bomb blast in Oklahoma City became a symbol and meeting place for survivors and families who protect and water it.</td>
<td></td>
</tr>
<tr>
<td>Memory Landscapes</td>
<td>Places that serve as the tangible focus of memory, both public and personal. This may develop through implicit association or by international acts of remembering (and forgetting), e.g., monuments, museums, preserved buildings, districts, and regions.</td>
<td></td>
</tr>
<tr>
<td>Narrative Setting and Topos</td>
<td>The ancient rhetorical practice of delivering long speeches was aided by the mental construction of “topos,” or places organized into spatial complexes or “memory palaces.” To remember was to walk through these spaces, noting what was in the lane, and so on. Likewise, urban design can be conceived as a rhetorical device for activating public memory.</td>
<td></td>
</tr>
<tr>
<td>Genres of Landscape Narratives</td>
<td>A setting is the spatial and temporal circumstances of a narrative. It can recede to the background or figure prominently. A narrative topos is a highly conventionalized setting linked with particular events, which is evoked repeatedly in a culture’s narratives. In Western culture epiphanies occur on mountaintops, and chance meetings take place on the road.</td>
<td></td>
</tr>
<tr>
<td>Processes</td>
<td>The pastoral topos is connected with narratives of retreat from the social complexities of the city and a nostalgic return to origins, childhood, and a place apart in harmony with nature. The ideal setting of this story is repeatedly conjured in suburb, park, garden, and campus with just the minimal elements of lawn and trees.</td>
<td></td>
</tr>
<tr>
<td>Interceptive Landscapes</td>
<td>Places shaped by culturally defined narrative forms or “genres,” e.g., legend, epic, biography, myth.</td>
<td></td>
</tr>
<tr>
<td>Interpretive Landscapes</td>
<td>The settlement of portions of the American West was motivated by legends of a “Great American Garden,” a place of utopian harmony and fertility. Photographs sent back from western lands encoded this legend in terms of scale, presence of water, and productive farms (Lefebvre).</td>
<td></td>
</tr>
<tr>
<td>Actions or events that are caused by some agency (wind, water, economics) and occur in succession or proceed in stages toward some end (progress, entropy). Erosion, growth, succession, restoration, demolition, and weathering are visible records of change that inscribe time into landscapes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Narrative as Form Generation</td>
<td>On a landfill in the Meadowlands, in New Jersey, designers initiated the process of vegetation succession and separated it into a series of clearly identifiable stages. Walking along a path structures a sequence of interconnected changes in soil fertility, microclimate, vegetation types, and habitat.</td>
<td></td>
</tr>
<tr>
<td>Storytelling Landscapes</td>
<td>Elements and programs that tell what happened in a place. The intent is to make existing or ongoing narratives intelligible.</td>
<td></td>
</tr>
<tr>
<td>Using stories as a means of giving order (selecting, sequencing, etc.) or developing images in the design process. It is not necessary that the story be explicitly legible in the final design form.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Narrative as Aesthetic</td>
<td>Besides placing texts in the landscape, interpretation can be achieved through elements of design form. In the early 1800s the foot traffic of traders and pioneers going from Natchez, Mississippi, to Nashville, Tennessee, wore a deep path known as the Natchez Trace. The Natchez Trace Parkway is a modern road that parallels, crosses, and reveals the history of the Old Trace.</td>
<td></td>
</tr>
<tr>
<td>Storytelling Landscapes</td>
<td>Places designed to tell specific stories with explicit references to plot, scenes, events, character, etc. The stories may be either existing literary or cultural narratives or produced by the designer.</td>
<td></td>
</tr>
<tr>
<td>Types of Narrative Landscapes (Potteiger and Purinton 1998)</td>
<td>Gardens, memorials, and themed landscapes are all designed to tell specific stories.</td>
<td></td>
</tr>
</tbody>
</table>

Figure 4.1: Types of Narrative Landscapes (Potteiger and Purinton 1998)
Types of Landscape Narratives

Just as there are different types of stories, there are different types of narrative landscapes. Potteiger and Purinton (1998) identify nine types of landscape narratives (see figure 4.1). The nine types are narrative experiences, associations and references, memory landscapes, narrative setting and topos, genres of landscape narratives, processes, interpretive landscapes, narrative as form generation, and storytelling landscapes. Figure 4.1, which is taken from the book *Landscape Narratives* explains and gives examples of these types. These landscapes include landscapes intentionally designed to tell stories, landscapes that have had meanings attached to them, and landscapes that have been shaped and changed by the events that happened on them.

The Realms of Narrative Landscapes

Potteiger and Purinton (1998) propose that landscape narratives have three realms: the story realm, the contextual/intertextual realm, and the discourse realm.

1. The Story Realm: The story realm is the world created within a narrative. It is in essence “THE STORY”. It includes the order or events, characters, setting, circumstances, and the point of view it is told from. All these components work together to “conjure and sustain a coherent and believable story.

2. The Contextual/Intertextual Realm: Stories are inherently related to other stories. They share characters, settings, and events with other stories from other authors. Stories are interpreted differently by different audiences. Meanings and interpretations of various stories overlap and intermingle. The contextual/intertextual realm encompasses all the different story realms within a landscape. It is the realm in
which the control shifts from the author to the audience, where the audience creates judgments and draws conclusions based upon their own experiences and biases.

3. The Discourse Realm: The Discourse realm serves as a larger framework for understanding the values and morals of stories. It encompasses the story realm and the contextual/intertextual realm and serves as a larger framework for understanding the values of stories.

These three realms work together to form an interconnected hierarchical framework. In the view of interpretive planning and using the narratives to create interpretive themes, the story realm involves the actual stories as they happened. The contextual/intertextual realm is the interaction between the stories as they are told to the person making the interpretive decisions and the conclusions about the stories that this person draws based on prior knowledge and experiences and other stories relating to the site. The discourse realm is the applying of values and decision-making processes to determine which stories are told as part of the interpretive program and by what means they are told.

Practices

Narrative practices are used to physically convey the themes and information of the story realms. Potteiger and Purinton (1998) propose five practices that are inherent to the understanding of landscapes:

1. Naming is the practice of giving identities. It “situates things within narratives and marks the beginning of narratives.” Naming roads is an example of this.
2. **Sequencing** is the practice of ordering to give meaning. A minimum of two events are needed to create a narrative sequence. One establishes the existing and the other alters it in some way. Following a set path is a form of sequencing.

3. **Revealing and concealing** is the practice of using secrets, transparency, and masking/unmasking to facilitate the interpretation of landscape narratives. Using plants to screen, hiding things around corners, and watching products being made are forms of revealing and concealing.

4. **Gathering** is the practice of bringing together individual representatives to create a meaningful collective. A collection of plants in a botanical garden is a form of gathering.

5. **Opening** is the practice of allowing multiple viewpoints and activities as a response to the natural and cultural processes. Presenting more than one viewpoint of history is a form of opening.

**Tropes**

Tropes are figurative uses of words or expressions. They give the user the ability to relate one thing to another and allow for the representation of complex ideas to familiar conventions. Potteiger and Purinton (1998) identify four major tropes as being significant to landscape narratives:

1. **Metaphor:** A metaphor relates characteristics of one object to another. The second object is referred to using the same language as the first. By adding classical bases around trees, the trees become a metaphor for columns.
2. *Metonymy*: The use of metonymy conveys meaning by association, typically by using a part to represent another part. By preserving objects that belonged to loved ones who died, relatives are in a sense preserving that loved one.

3. *Synecdoche*: Synecdoche is the use of a part to represent a whole, or the whole to represent a part. The use of indicator species to indicate the health of an entire ecosystem is an example.

4. *Irony*: Irony is the use of words to express something different from and often opposite to their literal meaning. It is typically an expression or utterance marked by a deliberate contrast between apparent and intended meaning. It is heavily used by post-modernists. An example is a garden created by Martha Schwartz that is created entirely of green plastic plants.

**Conclusion**

By looking at the history of the site through the theory of multiple interpretations and narrative landscape theory, the relationship and interaction of the stories and points of view associated with Nanny’s Mountain give meaning to the site that can then be used to create appropriate interpretive themes. Using these varying viewpoints and experiences and the practices and tropes of narrative landscapes will lead to providing interpretation that can educate and honor many.
CHAPTER 5
HISTORY OF NANNY’S MOUNTAIN

Introduction

Nanny’s Mountain, located in York County, SC has a long history of human use. Native Americans, early industrialists, runaway slaves, foresters, families, developers, and conservationists all have recognized and used the unique landform for its various features. This chapter traces the history of human influence on the mountain that creates the rich history that is embedded on the land today.

Monadnock

Nanny’s Mountain is a geological feature known as a monadnock. A monadnock is a small, isolated mountain that stands above the surrounding land (Monadnock, 2006). Monadnocks are formed through the process of erosion over millions of years. Because the soil and rock of the monadnock is more resistant to erosion than the surrounding area, the mountain endures while the surrounding grounds eroded away (Monadnock, 2006). Stone Mountain near Atlanta, Georgia is an example of a monadnock.

Native Americans

The Native Americans in this area were members of the Catawba tribe. The Catawba lived primarily along the banks of the Catawba River in the Piedmont region and bridged the gap
between the cultures of coastal dwelling tribes and mountain dwelling tribes (A Brief History, 2005). Remnants of their hunting (in the form of arrowheads) have been found for years in areas surrounding the Catawba River. The Catawba tribe was a loosely associated group of villages who spoke various languages related to Siouan. They made their living farming, gathering, hunting, and fishing. The Catawba tribe allied themselves with the British against France and Spain in all early wars except the Yamassee War of 1715 (A Brief History, 2005). The British were the first to colonize this region and the British and the Catawbas became allies for protection from the Cherokees (A Brief History, 2005). In addition to the Cherokees, they also fought against the Shawnee, Delaware, and Iroquois tribes to the north (A Brief History, 2005). The Catawbas sided with the colonies during the American Revolution, but the tribe was small because they had suffered great losses during the French and Indian War. In 1763 a 15 square mile reservation was established for the Catawba tribe east of the Catawba River near the northern border of South Carolina (A Brief History, 2005).

Early Industry

It was known very early in the settlement of the region that mineral resources were available for mining. The original land grant of the property from King George III to Samuel Cobwin in 1769 refers to the 150 acre area of the mountain as the “ore bank” (Pendleton, 1995). In the early stages of mining, it was thought that the entire 200 foot tall landform was made entirely of ore. In Robert Mills’ Statistics of South Carolina, he states that the supply of ore “is inexhaustible. It rises like a mountain from the plain and is quite isolate. The whole is a mass of iron…about two miles in circuit” (Pendleton, 1995).
The first person to utilize these resources was William Hill. William Hill was born in Belfast, Ireland in 1741 (Krawczynski, 2000). As a child, he grew up in York County, Pennsylvania. In Pennsylvania he learned the business of iron manufacturing from his father and then moved to York County, South Carolina, which at the time was known as New Acquisition (Krawczynski, 2000). Hill acquired 5,000 acres of land, including what is now known as Nanny’s Mountain through 18 land grants before the American Revolution (Pendleton, 1995). Being trained in the business of iron, William Hill probably specifically sought out this land, with thoughts of building an iron works. By 1805, Hill had 24,376 acres that included the current location of the town of York (Pendleton, 1995). The majority of Hill’s property surrounded the monadnock that he named after his wife, Nanny.

There were four natural resources required for making iron in the 1700’s: iron ore, limestone, hardwood forests, and fast-flowing water. The resources necessary for making iron can be found throughout the eastern United States, but not necessarily in close proximity to each other. The first ironworks founded in the U.S. was in eastern Massachusetts in the 1640’s (Hartley, 1957). In South Carolina, the only area with all four resources in close proximity is the area encompassing Cherokee and York Counties (Pendleton, 1995).

Hill’s Iron Works operated in York District from 1778 until about 1809 (Lander, 1954). Hill built his ironworks on the closest fast flowing stream he could find near the mountain with the ore. Lime for fluxing the ore, which was needed in much smaller quantities than the actual ore, came from a mine near King’s Creek, a tributary of the Broad River nearly 25 miles away. Charcoal was made from the hardwood forests located on Hill’s land.

The iron industry was encouraged by the state of South Carolina because of the impending demand for objects such as cannons during the Revolutionary War. In 1775, the
South Carolina Provincial Congress offered one thousand pounds for anyone building iron furnaces (Ferguson and Cowan, 1986). In August of 1777, John Rutledge, the governor of South Carolina, persuaded Hill to take a 1000 pound loan to build a furnace capable of producing cannonballs, camp kettles, and other war related items (Krawczynski, 2000). Hill received loans totaling 8,000 pounds from the State Assembly of South Carolina between 1776 and 1778 (Ferguson and Cowan, 1986). However, the loans from the state were not enough for Hill to get his ironworks off the ground. In March 1778, Isaac Hayne, a planter and merchant from outside of Charleston, S.C., partnered with Hill to complete the project. Hayne's main contribution to the project was in providing additional labor, specifically 40 slaves (Cowan, 1986). A furnace that Hill named Aera was completed in 1778 and became the sole manufacturer of munitions south of Virginia (Krawczynski, 2000). Hill’s Ironworks originally produced everyday items used by the backcountry settlers such as pots, nails, tools, and fire backs (Pendleton, 1995). By 1780 the state had contracted with Hill to produce numerous items necessary for the war (Cowan, 1986). After the Revolutionary War began, the production at Hill’s Ironworks turned to creating wartime goods such as cannonballs and guns. 1780 was the peak production year for the ironworks (Pendleton, 1995).

British law did not allow manufacturing to take place in the colonies (Pendleton, 1995). The British soon took notice of Hill’s business and in June of 1780, the British burned Hill’s ironworks and took his slaves and livestock. In 1781, they hung his partner Isaac Hayne (Lander, 1954). The burning of Hill’s Ironworks was particularly devastating to the Southern colonists because it was the only source of metal weapons and farm tools south of Virginia (Pendleton, 1995).
Hill rebuilt the ironworks beginning in 1786 when Daniel Broudeaux, Joseph Atkinson, and Pierce Butler gave him 4,350 pounds in return for one-quarter interest each in the business (Cowan, 1986). With this money Hill was able to rebuild the Aera furnace and a new furnace called the Aetna Furnace. In 1795, Bourdeaux and Butler had some setbacks financially and the ironworks was put up for sale. In 1796, William Edward Hayne, the youngest son of Isaac Hayne, purchased their interests for 5,000 pounds (Cowan, 1986). Hill remained in control of the day to day operations of the ironworks while Hayne took over managing the books and recordkeeping (Cowan, 1986).

The ironworks was located on Allison Creek, a tributary of the Catawba River in northeast York County, S.C. (Ferguson and Cowan, 1986). The furnace was fired with charcoal made from wood cut from the forests on Hill’s land surrounding the foundry at a rate of approximately 250 acres per year (Pendleton, 1995). By 1795 Hill’s facility had two furnaces, the Aera and the Aetna, and a forge, which had four fires and two forge hammers (Ferguson and Cowan, 1986). The site also had four grist mills, two saw mills, a two story brick house, outbuildings and two dams, one for each furnace. Both dams were “strong-frame” dams, built of crossed logs covered with planks and mud, each about 150 feet long and about 10 feet high. Hill’s operations were located on at least 17,527 acres of land in 1798. In 1801, Hill’s facility contained a single furnace, a forge with four fires and two hammers, a rolling mill, and a nail factory with three nail cutting machines (Ferguson, and Cowan, 1986).

Nanny’s Mountain provided the iron ore and timber that were necessary inputs to keeping Hill’s Iron Works running. A two and a half mile long tram carried the ore from the mountain to the furnace. Limestone was transported from Cherokee County to the ironworks on what is now Old Limestone Road through Filbert between York and Clover (Pendleton, 1995). Hill’s
ironworks depended on water as the source of power. Hill had dams, races, and waterwheels at each of his two furnaces (Lander, 1954). Hill also came up with a system of running water through a funnel that had a receiver at the bottom that blew air to blast the forge and furnace fires. It has been noted that other ironworks in South Carolina also adopted this method of blasting. Hill’s dams were 150 feet long each and his largest waterwheel was 28 feet in diameter (Lander, 1954).

The manufacture of iron was the earliest large-scale industry in South Carolina (Ferguson and Cowan, 1986). An ironworks typically employed over 100 slaves and additional skilled free workers. Most operations also held from 9,000 to 15,000 acres of timber land for the production of over 500,000 bushels of charcoal each year (Ferguson and Cowan, 1986). This level of manufacturing in South Carolina was not matched until the textile industry boom after the Civil War (Ferguson and Cowan, 1986).

Through business, Hill became very well connected with many of the low country businessmen. His networking abilities led to him being elected to the S.C. General Assembly in 1779, and being reelected for a number of terms (Cowan, 1986). Because Hill also had a corn mill, flour mill, and saw mill along with his iron works, his enterprises became a commercial center visited by virtually all settlers in the area (Pendleton, 1995). From 1803 to 1813, a post office called Hill’s Iron Works was located at the site of the ironworks (Pendleton, 1995).

In 1813, Hill divided his lands between two of his sons, but records seem to suggest that his sons had been managing the ironworks since as early as 1809 (Ferguson and Cowan, 1986). In Robert Mill’s *Atlas of the State of South Carolina*, published in 1825, the location of the furnaces is named “Hills Old Ironworks,” suggesting that the business was no longer active by this time (Ferguson and Cowan 1986). In the last 15 years of Hill’s life, he diversified his
business ventures by farming cash crops such as cotton and tobacco (Cowan, 1986). It is speculated that he may have done this because the easily available iron was running out and the huge amount of cleared land (due to the harvesting of trees to make charcoal) created a natural progression to farming (Cowan, 1986). Col. Hill died on December 1, 1816 and is buried at Bethel Presbyterian Church in Clover, SC. It is thought that his sons continued running his iron and farming businesses at least for a short period of time.

Any physical remains of the ironworks are currently under Lake Wylie, which was created when the Wylie dam was built on the Catawba River in the early 1900’s. A foundation thought to be the location of William Hill’s home was destroyed by a lake front development in recent years. Today the approximate location of Hill’s Iron Works is marked by a granite monument on Hwy. 274 near Big Allison Creek (Pendleton, 1995). It was placed there by the Kings Mountain Chapter, Daughters of the American Revolution, and the Winnie Davis Chapter, United Daughters of the Confederacy (Pendleton, 1995). The inscription reads, “Hill’s Iron Work here made some of the cannon used by the Patriots of the Carolinas during the Revolutionary War. It was burned by the British under Houck (Huck) June 1780. Near this spot was also the home of Colonel William Hill the steadfast Whig and uncompromising leader who kept the faith in the darkest hour of the struggle for freedom.” (Pendleton, 1995). A memorial was originally erected closer to the actual site of the ironworks in 1919. The site was donated by A.S. Hand, who ran a gristmill on Big Allison Creek in the early 1900’s (Pendleton, 1995). This location is now underwater. The base of the original monument, a several thousand pound millstone, was removed from Big Allison Creek (Pendleton, 1995). In 1988 the York County Historical Commission erected a metal historical marker next to the granite monument (Pendleton, 1995).
African-American History

Slaves provided the majority of the labor at Hill’s Iron Works. A 1798 inventory of Hill’s Ironworks included slaves employed in many skilled positions such as millers, drivers, forge men, blacksmiths, miners, colliers (charcoal makers), wagoners, fillers, and gutter men (men who worked the molten iron into the casting molds) (Cowan, 1986). County records show the number of slaves owned by the ironworks to grow from 50 slaves in 1778 to 123 slaves in 1810 (Cowan, 1986). Hill was by far the largest slave holder in York County between 1798 and 1810 (Cowan, 1986).

Additionally, local legend tells of one of the caves on the mountain serving as a hiding spot on the Underground Railroad. There are many variations of the story, but they all involve a man named Sam, presumed to be a runaway slave. The most popular version has Sam using the old mining caves on Nanny’s mountain as a resting point and hiding place for runaway slaves trying to make their way north. Sam would only come out at night to look for food (Pendleton, 1995). One day, a York County sheriff tracked Sam and 13 runaway slaves to the largest cave on Nanny’s Mountain and sealed the entrance of the cave with rocks, trapping the people deep inside (Hill, 1985). Another variation tells of a man named Sam that was avoiding military service and housed his family in the cave and then went out at night in search of food (Pendleton, 1995). Regardless of the origin, many in the area consider the mountain to be haunted by Sam’s ghost. William Ferguson, who lived at the base of the mountain, recalled often hearing footsteps in the woods when no one else was there. His grandmother would tell him, “Don’t worry, it’s just Sam.” (Bargar, 2006).

After the end of slavery, a school was built by and for freedmen. In 1867, a local newspaper notice read, “We have been requested by the freedmen residing in the vicinity of Clay
Hill, to return their thanks to Mr. J. Leroy Barron, for having donated to them a lot of land on which to build a schoolhouse” (Pendleton, 1995). Over the years, other small parcels were added to this initial property (Pendleton, 1995). The school operated at this site until the 1950’s (Pendleton, 1995). Today, Liberty Hill A.M.E. Zion church, which was founded in 1869 at the same site, sits at the base of Nanny’s Mountain where the original school stood (Bargar, 2005). When the church was first founded it was known as Clay Hill, a reference to the nearby mountain. The mountain was totally denuded of all trees by the iron mining operation, so for many years the mountain stood as a big hill of mostly bear red clay. Long time members still refer to attending services at Liberty Hill as “going to the mountain” (Bargar, 2005).

Recent History

Nanny’s mountain is also known as Ferguson’s Mountain. A Mr. Perry Ferguson bought approximately 500 acres, including the 2 mile circular mountain from John Culp for $3.75 an acre in the 1870’s (Bargar, 2006). Perry Ferguson and his son, R.E.L. Ferguson built Ferguson’s General Store, a cotton gin, and a warehouse around 1870 and it served as the heart of the Bandana community (Morrill, n.d.). Bandana was a hamlet at the base of Nanny’s Mountain of approximately 6 homes, the cotton gin, the warehouse, Ferguson’s General Store and from 1898-1904 a U.S. Post Office (Morrill, n.d.). The store was open until 1952 and was torn down a few years later. The store was a true general store, selling everything from padlocks, plows, and even bandanas (Morrill, n.d.).

A lookout tower erected by the South Carolina Forestry Commission sat on top of Nanny’s Mountain for many years. The first S.C. Forestry Commission lookout tower was built by the Civilian Conservation Corps near Camden, S.C. in 1930 (South Carolina Forestry
The program eventually grew to include 130 towers all across the state (South Carolina Forestry Commission, 2006). Leroy Barnett manned the tower on top of Nanny’s Mountain for over 20 years (Judge, 1985b). The Nanny’s Mountain tower was one of three fire towers in York County. The others were in Lesslie and Sharon (Judge, 1985b). The S.C. Forestry Commission leased three acres at the top of the mountain for the tower (Judge, 1985a). The tower was 47 feet tall and was manned from 3.5 to 8 hours a day depending on the weather conditions (Judge, 1985b).

The S.C. Forestry Commission lookout tower program was discontinued in 1994 due to advances in technology. Fire detection is now done by aerial surveillance and public reporting (South Carolina Forestry Commission, 2006).

Burdened by taxes, the Ferguson family sold most of their land in 1981 to Performance Service and Finance Company, a Charlotte, N.C. based development company (Bargar, 2006). Performance Properties was owned by Melvin Graham, the brother of Billy Graham (Bargar, 2006). Performance Service and Finance Co. purchased 492 acres, including the summit of Nanny’s Mountain (Hill, 1985). The company began by developing 30 to 40 acre tracts below the mountain with 2 acre lots for mobile homes (Hill, 1985). In early 1985, Performance Service and Finance Co., received preliminary plat approval from the York County Planning Commission to build Ferguson Acres VIII on summit and slopes of Nanny’s Mountain (Judge, 1985a). Work on the subdivision was scheduled to begin by June 1985.

In April 1985 the York County Historical Commission, the Henry’s Knob chapter of the Sierra Club, and Freddie and William Ferguson contacted county and state officials to get help in preserving the site (Hill, 1985). Dr. Terry Ferguson, a professor at Wofford College in Spartanburg, S.C., visited the area during the early summer of 1985 to begin a state-funded study.
to determine if the mine site qualified for the National Register of Historic Places. Performance Service and Finance officials were quoted as holding up development for no more than “a couple of weeks” unless a financial commitment was made to secure the land (Hill, 1985).

In December 1986, Nanny’s Mountain, along with 9 other sites located in Cherokee and York Counties, S.C. containing remains of ironworks and associated iron and limestone mines were nominated for inclusion on the National Register of Historic Places as a thematic resources nomination under the name Early Ironworks of Northwestern South Carolina (See Figure 5.1). Coopersville Ironworks and Susan Furnace Site was previously listed on the National Historic Register in 1976, but was included in this grouping as part of the thematic nomination (Ferguson and Cowan, 1986). Cowpens Furnace Site, Ellen Furnace Site, Jackson’s Furnace Site, King’s Creek Furnace Site, Nesbitt’s Limestone Quarry, and Thicketty Mountain Ore Pits were all approved and entered into the historic register on May 8, 1987 (Ferguson and Cowan, 1986). Nesbitt’s Furnace Site and was put under further review and is not currently located on the National Register. Nanny’s Mountain Iron Mines were denied entry on the register.

Melvin Graham never finished paying for the upper mountain section of the property (Bargar, 2006). Freddy Ferguson purchased Nanny’s Mountain during a foreclosure sale in 1993 (Sulock, 2006). The Nature Conservancy had been working with Nations Ford Land Trust and the York County council to try to preserve the land, but Ferguson’s bid was $5,000 more than the Nature Conservancy’s bid (Sulock, 2006). Ferguson did not want to see the mountain developed, but he needed to sell lots in order to pay the loan. He wanted to donate approximately 20 acres to the Nature Conservancy, but his offer was rejected (Sulock, 2006). Six months after Ferguson purchased Nanny’s Mountain, he was murdered and his wife Linda was injured at their home at the base of the mountain in an apparent robbery attempt. Three
Gastonia, N.C. men were charged with the robbery and murder (Sulock, 2006). A local philanthropist Harry Dalton approached Linda Ferguson about purchasing the mountain (Sulock, 2006). She agreed to sell Dalton the property as long as he promised that it would be preserved (Sulock, 2006). Dalton purchased the land from Mrs. Ferguson and then York County purchased the land from him as part of an open space preservation program in 1997 (Greene, 2003). The mountain portion, just over 100 acres, was purchased for $203,000 (Bargar, 2006).

In 2002, the York County Council approved a proposal for the development of Nanny’s Mountain into a park that includes a trail system, picnic shelters, interpretive signs, and restroom facilities (Greene, 2003). The discussion of long-range plans included constructing a viewing tower and platforms along the summit to offer visitors scenic views (Greene, 2003). In 2003, York County applied to the S.C. Recreational Trails Program for a $213,000 grant to create a park at Nanny’s Mountain (Greene, 2003). However, the county did not receive the grant (Greene, 2003). In late 2005, York County was awarded a $54,000 matching federal grant administered by the S.C. Department of Parks, Recreation, and Tourism to develop hiking trails, picnic areas and restroom facilities at the site (Bargar, 2006). In February 2006, York County began constructing a parking lot, re-grading and graveling the existing road, and cutting a gravel walking trail.

Picking out the themes

A number of publications on interpretive planning highlight the importance of grouping information into themes to help visitors see connections and remember. Much of the history associated with the site focuses on people and the mountain itself being resilient and enduring. Historical and on-site research of Nanny’s Mountain identified a number of narratives that are
associated with the site: Natural History of the Piedmont, Native American, Industry (early iron industry as well as development), African-American and Community (Bandana and the fire tower).

The mountain exists because it is made of material that has resisted erosion. The Catawba Indians, though decimated by war and disease still carry on their traditions today on their reservation by the river. Even though the site was mined for both its minerals and vegetation, the mountain still rises above the landscape and is entirely forested. William Hill rebuilt his iron furnace and resumed his business after it was burned. The slaves who may have used the site as a hiding place had great resolve to find their way to freedom. After enduring the hardships of slavery, the freed slaves, persevered and started a school and church. The mountain served as a landmark to the community of Bandana at its base and as a sentry for safety when it was used as a lookout for forest fires. Though the mountain itself had been divided for development and begun to be sold off, the summit and the mines were spared. And now today the mountain will be preserved for perpetuity for all to see and enjoy.

While all five themes are relevant to the site, other facilities in the area are currently interpreting, and may be more relevant to, some of the themes. If an interpretive program has too much information, people can become overwhelmed. But, making mention of the connection to these stories and referencing where more information can be found ensures that multiple viewpoints of history are recognized, gives greater exposure to these resources, and may pique the interest of people who otherwise may not have been aware.
Other interpreters in the area

The Native American story is already being presented at the Catawba Cultural Preservation Project Center located on the Catawba Indian Nation Reservation. Founded in 1998, the mission of the center is to “protect, preserve, promote, and maintain the rich history of the Catawba Indian Nation.” (About CCCP, 2005) The center offers programs that include storytelling, history, pottery and crafts, drumming, and dancing. Since this valuable resource is already in place and sharing the story of the Catawbas, Nanny’s Mountain would be better served by acknowledging the Native American story, but letting it be told by the Catawba Cultural Preservation Project Center.

Historic Brattonsville is an historic site that has an extensive living history program including programs with African American costumed interpreters discussing the jobs the slaves performed on the site such a farming cotton, blacksmithing, and tending the house (Culture and Heritage Museums, 2006). The interpretation of African-Americans at Historic Brattonsville focuses on the jobs performed by the slaves during the 19th century and the change in status from slave to tenant farmer on the property as well. Including interpretation of the Underground Railroad and the types of work the slaves would have done for the ironworks would be appropriate for the project site and not redundant.

The Museum of York County contains an exhibit called Hometown Habitats that displays preserved mammals, birds, and insects of the Upper Piedmont region of the Carolinas (Culture and Heritage Museums, 2006) The museum also has programs that discuss wildlife and plant communities of the area. Adding Nanny’s Mountain as a site for hands on study of local flora and fauna could only enhance the museums current offerings.
Figure 5.1: Early Ironworks of Northwestern South Carolina Nomination Map (Ferguson and Cowan, 1986)
CHAPTER 6
SITE INVENTORY

Explanation of Site Inventory

This chapter explores the existing conditions of Nanny’s Mountain utilizing maps, photographs, and text to convey the site components. These findings, combined with the history of the site, the case studies, and background theory research will guide the design of Nanny’s Mountain Park in Chapter 7. Resources including United States Geographical Service (USGS) maps, United States Department of Agriculture (USDA) soil surveys, South Carolina Department of Natural Resources (SCDNR) Geographic Information System (GIS) data, and York County GIS data were used to gather information about physical attributes of the site. Geographical Positioning System (GPS) mapping and on-site inventory were used to verify some physical data and assess existing conditions. Site inventories in this chapter include context, zoning, utilities, topography, soils, slope, slope aspect, watershed, view shed, vegetation, and cultural attributes.

General Site Context

The site for Nanny’s Mountain Park is 109 acres located between 5560 and 5590 West Liberty Hill Road in York County, South Carolina. Since the property is owned by the county, the official address is listed as a P.O. Box. York County is located in what the South Carolina tourism commission has dubbed the Olde English district because of its settlement by the English in the mid 1770’s and its Revolutionary War battle sites. West Liberty Hill Road is located
between the major roads of Highway 49 and Highway 274 in York County, South Carolina (See Figure 6.1). The area is relatively rural in character, but there is a shopping center with a grocery store and other services located approximately 4 miles to the north. The property is fully surrounded by residential lots, the majority of which are approximately 2 acres in size and contain a mixture of manufactured housing and stick built homes. Access to the property currently is only at a drive on West Liberty Hill Road. However, the property abuts Boulder Drive for approximately 20 feet and is located adjacent to a vacant lot on West Liberty Hill Road that is owned and used for parking by Liberty Hill A.M.E. Zion church.

**Zoning**

The properties bordering the site to the east are zoned RUD (Rural Development District). The York County Zoning Ordinance states, “The Rural Development District is intended to protect and preserve areas of the county which are presently rural in character and use. This district is to serve to discourage rapid growth while allowing growth through orderly use and timely transition of rural areas.” The site itself and all other adjacent properties are zoned RC-II (Residential Conservation District II). The York County Zoning Ordinance states, “The Residential Conservation II District is designed to preserve and protect the character of existing neighborhoods and subdivisions and to prohibit any use which would compromise or alter existing conditions and uses. Also, this district is intended to encourage residential in-filling and expansion of existing neighborhoods and subdivisions. Development standards and densities regulating development of the districts, and land uses permitted in each, are designed to reflect existing conditions and enhance the prospects of “like development.”
Soils, Slope, and Aspect

According to United States Department of Agriculture (USDA) Natural Resources Conservation Service (NRCS) web soil survey, there are five soil types on the property, mostly of the Cecil association (See Figure 6.2). The soil types and suitabilities from the NRCS are described in Table 6.1. The entire site is very rocky with boulder fields present on virtually all slopes. A slope analysis using a Digital Elevation Model (DEM) in ArcMap9 provides a slope analysis based on 30 meter squares (See Figure 6.3). The majority of the site is over 15 percent slope but some areas do have slopes less than 10 percent. The slope aspect of the site can be seen in figure 6.4.

Table 6.1: Soil types on Nanny’s Mountain and their suitability

<table>
<thead>
<tr>
<th>Soil Type</th>
<th>Soil Description</th>
<th>Slope</th>
<th>Suitability for Structures</th>
<th>Suitability for Paths and Trails</th>
<th>Suitability for Picnic Areas</th>
<th>Limiting Factor</th>
</tr>
</thead>
<tbody>
<tr>
<td>CcD3</td>
<td>Cecil Clay loam</td>
<td>10-15%, severely eroded</td>
<td>Somewhat Limited</td>
<td>Not Limited</td>
<td>Somewhat Limited</td>
<td>Slope</td>
</tr>
<tr>
<td>CdD2</td>
<td>Cecil sandy loam</td>
<td>10-15%, eroded</td>
<td>Somewhat Limited</td>
<td>Not Limited</td>
<td>Somewhat Limited</td>
<td>Slope</td>
</tr>
<tr>
<td>CdE</td>
<td>Cecil sandy loam</td>
<td>15-30%</td>
<td>Very Limited</td>
<td>Somewhat Limited</td>
<td>Very Limited</td>
<td>Slope</td>
</tr>
<tr>
<td>LdD2</td>
<td>Lloyd loam</td>
<td>6-10%, eroded</td>
<td>Somewhat Limited</td>
<td>Not Limited</td>
<td>Somewhat Limited</td>
<td>Slope</td>
</tr>
<tr>
<td>WoB</td>
<td>Worsham sandy loam</td>
<td>2 to 6%</td>
<td>Very Limited</td>
<td>Very limited</td>
<td>Somewhat Limited</td>
<td>Moisture</td>
</tr>
</tbody>
</table>

Vegetation

The property is almost entirely covered by deciduous forest (See Figure 6.5). The woodlands are a mixed hardwood forest with most trees being less than 20” DBH, except for a
few larger oak species (*Quercus* spp.) at the top of the mountain. Near the former location of the fire tower are some loblolly pines (*Pinus taeda*). Near the northeast border of the property is an approximately one acre stand of loblolly pines (*Pinus taeda*). Historically, it can be confirmed that the mountain was totally denuded during the days of the iron manufacturing, but the author could find no information about subsequent forestry practices. Oak (*Quercus* spp.) and hickory (*Carya* spp.) dominate the present canopy. There is virtually no shrub layer and small forbs such as wild ginger were noted on the site visit. The exposed rocks on the site harbor many species of mosses.

**Watershed and Hydrology**

The site is located in the Lower Catawba Watershed. Drainage from the site flows to Allison Creek approximately two miles away. Allison Creek flows to Lake Wylie which is part of the Catawba River. Lake Wylie can be seen from the top of Nanny’s Mountain. There is a small drainage along the northern property line (See Figure 6.6). The northern half of the property drains to this area.

**Cultural Attributes**

Though time and succession have covered much of the evidence of the mining that took place during the antebellum period, there are still some remnants of the activities. The exact location of roads used during the period that the property was mined is unknown. A gravel road approximately 10 feet wide gives access from the bottom to the top of the mountain (See Figure 6.6). This road was used by the state forestry commission when the fire tower was still active. During the author’s visit to the site, county workers were grading and re-graveling this road.
According to Sam Thomas, historian with the York County Culture and Heritage Museums, there previously were large rocks on this road with ruts most likely created by sleds that were used to transport iron down the mountain. However, during the visit, we were unable to find these rocks. They were most likely covered by the grading and dumping of gravel.

There are two mining pits located at the site (See Figure 6.6). One pit, known as Sam’s Cave, appears as more of a trench or ravine due to settling and it filling in with debris. This trench is approximately 20 feet wide by 70 feet long. Some rocks in the immediate area show evidence of being chiseled out. The second pit appears more as traditional pit. It is locally referred to as the “30’ deep pit.” It is approximately 20 feet in diameter and has a 5-6 feet tall mound of dirt next to it that is most likely remnants of the mining excavation. At one time there was a fire tower on the site (See Figure 6.6). It was taken down in the early 1990’s after the South Carolina Forestry Commission disbanded their fire tower program. The site where the fire tower was located is still relatively clear with the ground being covered with successional grasses.

Utilities

Electricity lines were run to the top of the mountain during the years of the fire tower operation. The line runs virtually parallel to the gravel road to almost the top of the mountain. (See Figure 6.6) The residences surrounding the site have well water and septic tank systems.

Topography

Nanny’s Mountain is among the high points in the area at 964 feet above sea level. Henry’s Knob, a privately owned former kyanite mine, at 1200 feet above sea level and Joe’s
Mountain, in King’s Mountain State Park, at 1025 feet above sea level are the higher points in the county. Crowder’s Mountain at 1625 feet above sea level and King’s Pinnacle at 1690 feet above sea level, located in Crowder’s Mountain State Park in Gaston County North Carolina, are the highest peaks in the surrounding area (See Figure 6.7).

View sheds

Nanny’s Mountain is one of the highest points in the area. While vegetation precludes a 360 degree view, in the winter views of significant sites can be seen. One area approximately half way up the mountain could provide excellent views of downtown Charlotte, N.C., and Lake Wylie. Because of its height, the site had a fire tower until the early 1990’s which gave 360 degree views of the surrounding area (See Figure 6.7).

Figure 6.7: Location of significant mountains and views
Public Use Committee Study

The York County Council created the Nanny’s Mountain/Dalton Property Public Use Committee in 2002 to study and make suggestions for recreational opportunities at two properties that the county had recently acquired. This committee created a vision statement and made recommendations for land uses at Nanny’s Mountain based upon prioritization criteria that included cost, feasibility, funding, alignment with vision statement, liability and accessibility, and appeal to citizens and aesthetics. Based upon these criteria, the committee recommended amenities in the order of descending priority as being a parking area, restrooms, trail system, self guided tours, interpretive center, picnic area, and observation tower (See Appendix).

Observations and Analysis

The site is located in a rural residential area surrounded by homes. Based upon the author’s analysis of the site and facilities in the surrounding area, development at the site should be kept to a minimum in order to preserve the quiet nature of the site. As discussed in the previous chapter, other developed facilities in the area exist that have active living history, and museum exhibits. To maintain the character of the site, as well as be financially frugal, Nanny’s Mountain should serve as a satellite campus and field station for programs that could be headquartered and run by staff out of existing facilities such as Historic Brattonsville and the Museum of York County. Vehicular access and the severe slope of the site are the primary physical limiting factors of the site. Due to the steep slopes, the site is primarily suited for passive recreation. Hiking trails and picnic areas will be well suited to the site. The highest point on the site is relatively flat and would make a good picnic area but universal access poses a
problem. The two mining pits, while very interesting, pose a safety risk due to the possibility of falling. These two areas will need to be managed appropriately. Creating a place to park will also require careful grading and siting.

The Narrative Landscape of Nanny’s Mountain

There are very few physical remains of the vast history of the site. The original ironworks located south of the site have been covered by water, the rocks bearing the scars of mining sleds have been buried, the roadbeds dug by the developers during their planning stages have filled in and grown over, and the fire tower has been dismantled and scrapped. The only overt physical remains are the two mining pits. The narrative practice of naming carries the history of Col. Hill today in the form of the site still bearing the name of his wife Nanny. Local’s who also know of the mountain as Ferguson’s Mountain, carry on the stories associated with that family. The practices and tropes associated with narrative landscapes will influence the design of the concept plan for the site.
Figure 6.8: Ore Rock (Photo by author)

Figure 6.9: Rock with evidence of boring by tools (Photo by author)
Figure 6.10: Cut Rock (Photo by author)

Figure 6.11: Top of Mountain (Photo by author)
Figure 6.12: Former location of fire tower (Photo by author)

Figure 6.13: View of Charlotte (Photo enhanced by author)
Figure 6.14: View of typical slope (Photo by author)

Figure 6.15: Sam’s Cave (Photo by author)
Figure 6.16: Moss community on rocks at Sam’s Cave (Photo by author)

Figure 6.17: Sam’s Cave (Photo by Author)
Figure 6.18: Excavation pile next to 30’ pit (Photo by author)

Figure 6.19: 30’ pit (Photo by author)
Figure 6.20: 30' pit

Figure 6.21: Vacant lot owned by Liberty Hill AME Zion Church (Photo by author)
CHAPTER 7
CONCEPT PLAN AND RECOMMENDATIONS

This chapter synthesizes the information from the previous chapters into a concept plan for Nanny’s Mountain Park. The guiding principles for designing for interpretation discussed in Chapter two provide a framework for the design proposal that follows. Those principles are:

1. Meet visitors’ basic needs
2. Keep recreation as the primary focus
3. Create coherent interpretive themes
4. Engage as many senses as possible by using multiple methods to convey information.

Nanny’s Mountain Narratives and Themes

The narratives of Nanny’s Mountain are a collection of stories all bound by the common setting of the site and the characteristic of resiliency. As discussed in chapter five, the themes of Natural History of the Piedmont, Industry, African-American History, and Community are the overreaching themes that the site best represents. Certain design components in the concept plan contribute to the interpretation of narratives relating to these themes. There is no set sequence for experiencing the site, and visitors can choose to experience what they wish in the order of their choosing.

As stated before, themes are important for gaining understanding. To provide guidance to the visitors as to what theme certain components of the site are associated with, stones
approximately one cubic foot in size will be placed adjacent to these components. The stones will be etched with symbols representing the themes. The symbols will be explained to visitors at the trailhead kiosk and in interpretive media about the site.

Figure 7.1: Theme stones to demarcate design components. From left to right: Natural History, Industry, African-American History, and Community.

Interpretive Program

The interpretive program will present the before mentioned themes by using a variety of interpretive media. It is beyond the scope of this thesis to provide a complete interpretive program for the site. However, ideas that may be incorporated into such a plan include:

1. A website to be designed as part of the York County Culture and Heritage Museums webpage that will contain extensive information about the history of Nanny’s Mountain.

2. As part of the website, an interactive virtual tour of Nanny’s Mountain Park so that visitors who live far away or may be unable to visit the park can experience the sights and sounds of the area via the internet.

3. A box to allow visitors to compose stories about their own visit to the site will be located at the parking lot as part of the trailhead kiosk. The stories will be displayed periodically at the site and also be added to the website for the park. This will allow
the narrative landscape of Nanny’s Mountain to become part of the narrative for many people and their lives.

4. Audio tours of the site that can be downloaded from the website to an mp3 player.

   Additionally, visitors may call a phone number from their cell phone at the site to have a guided tour via audio messages.

5. Guided hikes to explore various features of the park

6. A program similar to the Connor Prairie “Follow the North Star” Underground Railroad role-playing experience will be explored and would use the park as the staging grounds

7. Way finding signage throughout as well as maps and brochures available for viewing and downloading from the website

Concept Plan

Nanny’s Mountain Park, located on 109 wooded acres, will provide passive recreational opportunities as well as interpretation related to the site’s association with stories relating to early industry, the Underground Railroad, Piedmont natural history, and local community history. For orientation to the site and the location of specific design elements, see the concept plan (Figure 7.2). The major design components of the site include:

- a parking area with restroom facilities, group picnic shelter, and trailhead
- creation of a trail system with interpretive signage and an eco-revelatory landscape
- demarcation of a bike path from the park to the location of the iron works
- construction of viewing areas for both mining pits
- a scenic overlook
• construction of a viewing tower at the former location of the fire tower
• a small picnic and play area at the pinnacle of the mountain

Parking

Due to the rural residential nature of the surrounding area, development of the site will be kept to a minimum to avoid intrusiveness and to minimize traffic impacts. A small parking lot capable of holding 22 cars (20 regular spaces and 2 designated handicapped spaces) will be located along the western property line. This parking lot will be accessed by the current road off of West Liberty Hill Church Road. This site was chosen because of the current access from West Liberty Hill Church Road. The possibility for access from Boulder Road was considered, but decided against. Boulder Road is a cul-de-sac street with residences. Increasing traffic on this road would be undesirable. Also, the soil in this area is unsuitable for roads and parking and the drainage located in this area would have to be bridged, leading to increased costs. For this reason, access at West Liberty Hill Church road was chosen. The spaces will be paved with porous concrete to create a hard surface to allow for accessibility, yet still allow permeability. The lot will be oriented to minimize grading. The road to the top of the mountain will be closed to regular vehicular traffic past the parking lot entrance except to those with valid disabled placards. At the top of the mountain there will be a porous concrete area suitable for two vehicles to park so that the tower area will also be accessible to the disabled. Additional parking will be available via an agreement with Liberty Hill Church. The vacant lot owned by the church will serve as overflow parking during special events or particularly busy days at the park.
Picnic Areas

Two picnic areas will be designed to accommodate visitors to the park. At the base of the mountain will be a large group picnic shelter with restroom facilities. The picnic shelter will be 20’x50, and large enough to accommodate 50 people. The shelter will be made of limestone, wood, and iron. Since limestone was one of the materials necessary for making iron, the shelter will have a limestone floor to show visitors what limestone is and how it is used today. The pillars of the shelter will be made of iron so that visitors can touch and see what iron looks like.
The roof will be composed of wood shingles that will be made from trees harvested from the site during construction. Runoff from the roof of the shelter will be collected through a gutter system. During a rain event, the water will turn a small waterwheel on a replica of the ironworks. The shelter will have a fireplace constructed to be similar to the characteristics of an iron furnace. Interpretive signage will be located in the shelter to educate visitors about the furnace and iron making. At the other end of the shelter will be located a small restroom facility with composting toilets and running water. Composting toilets will be used because there is no public sewer at the site, or good areas to locate a septic drain field. A smaller picnic area at the summit of the mountain will consist of 6 picnic tables and a play area that will be discussed in a later section.

Figure 7.4: Rendering of picnic shelter with replica iron furnace as fireplace
Upper Picnic Area and Play Area

At the summit of the mountain will be a small picnic area with six tables and a play area with boulders of iron ore and limestone. These boulders will be able to be climbed on and will encourage free play. Iron ore and limestone were the two minerals necessary for iron production so using these materials in a play space serves as a subtle connection of the site to the iron making industry. Also in the play area will be rocks with replica mining tools tethered to the ground. Visitors can use the tools to chip away at the specified rocks to experience the difficulty of the labor that the slave miners performed.

![Figure 7.5 Boulder Playground Concept](image)

Trails

In keeping recreation as the main focus, a variety of trails will be built at the park (See Figure 7.6). The existing road to the top of the mountain will remain as the main access to the
summit of Nanny’s Mountain. This road will be closed to all vehicular traffic except for those with disabled parking permits. It will provide access to the two mining pits, a scenic overlook, picnic area, and viewing tower. One trail, known as the Monadnock Trail, will circumnavigate the base of the mountain for approximately one mile and will have interpretive media that highlights the natural history of the site. The narrative practice of sequencing will be used to tell the story of how the mountain was formed and how it has changed through the years. The path will be 8 feet wide and be composed of a smooth natural surface stabilized with soil stabilizer. The Monadnock Trail will be designed to meet ADA standards for surface hardness and slope. Another trail, known as the Clay Hill trail, will run from the vacant lot adjacent to Liberty Hill Church to the summit of the mountain. The name Clay Hill serves as a reference to the school built by the freedmen after emancipation where the church now sits. The Successional Trail is a one half mile loop trail that begins and ends at the eco-revelatory design highlighting the successional process. The Iron Mine Trail will weave across the access road to the 30’ pit, go past Sam’s Cave, and eventually end at the tower. All trails other than the Monadnock Trail will be of a natural surface and three to five feet wide. By assigning names to the trails with references to the site, the narrative practice of naming is used.

A trailhead for the entirety of the trail system will be located near the picnic shelter and parking lot. This trailhead area will have a low seating wall to provide a place for people to gather and rest. There will be a kiosk with a large format map of the park and brochures with a map and other park information. The kiosk will be designed using stone furnace replicas as the pillars and have a wood shingle roof like the picnic shelter. The opening to one of the “furnace” pillars will have the story box that was discussed as part of the interpretive plan.
Figure 7.6: Trail Map

Figure 7.7: Trailhead Kiosk with Story Box
Eco-revelatory Design

An eco-revelatory design installation will be placed along the Monadnock Trail as part of the natural history interpretation. The design will be based upon revealing how the process of succession takes place. Since the site was totally defoliated at one point in time, showing how the mountain came to be reforested will be very enlightening. The installation will be broken into three sections. When planted, the first section will be designed to represent early succession. This community will consist of a grass scrub community with patches of Broomsedge (*Andropogon virginicus*), Goldenrod (*Solidago* spp.), and other grasses and wildflowers. Small shrubs such as blackberries and sumac will also be present. The second section will blend into the first with young species of Virginia Pine (*Pinus virginiana*), Winged Elm (*Ulmus alata*), Eastern Red Cedar (*Juniperus Virginiana*), Persimmon (*Diospyros virginiana*), Sweet gum (*Liquidambar styraciflua*), Loblolly Pine (*Pinus taeda*), Tulip Poplar (*Liriodendron tulipifera*), and Red Maple (*Acer rubrum*) among others. The third section will utilize existing mature trees. Some clearing will have to be done to install the design. As would have been the case after logging for charcoal, the stumps of the cut trees will be left. These stumps will send up fast growing sprouts that will allow hardwoods to dominate faster, just like what would have happened in the 18th century. The installation will be allowed to mature naturally and will be periodically photo-documented to incorporate into interpretive material. A wayside exhibit will explain the process of succession and identify key plants. By creating a small exhibit to represent the whole of what happened on the mountain, they narrative practice of revealing and concealing and the trope of metonymy are used.
Succession in the Piedmont

Vegetation follows established patterns of regrowth and change after disturbances by farming, timber harvesting, hurricanes or fire. This process of patterned regrowth and change is called plant succession. The rate of succession and the species present at various stages depend on the type and degrees of disturbance, the environment of the particular sites, and the species available to occupy the site. In the Piedmont of South Carolina, land subjected to disturbances will grow back in a century or two to become mixed hardwood forest.

Can you find these species?
The plants pictured below are key species in the successional process. Can you find them in the landscape?

- Broomsedge (Andropogon virginicus)
- Eastern Red Cedar (Juniperus virginiana)
- Sweetgum (Liquidambar styraciflua)
- Mockernut Hickory (Carya tomentosa)

Use the sliding frame below to figure out what stages of succession you are seeing.

1st year: Horsemint dominant; crabgrass, pigweed.
2nd year: Asters dominant; crabgrass.
3rd to 18th year: Grass scrub community; broomedge grass; pines coming in (180 to 300 days).
19th to 50th year: Young pine forest.
30th to 70th year: Mature pine forest; understory of young hardwoods.
70th to 100th year: Pine to hardwood transition.
100th year plus: Climax oak-hickory forest.

http://www.env.duke.edu/forestforest/succession.htm

Figure 7.8: Interpretive sign designed to help explain the eco-revelatory design on succession.
Mine Sites

The mine sites must be managed with safety at the forefront. Sam’s cave will have a viewing area with a fence along the road (See Figure 7.9). There will also be a wayside exhibit to tell the legend of Sam’s cave. At the 30 foot deep pit site, an elevated deck with railing will be constructed around the pit and the excavation pile. By surrounding the pit with an elevated deck, visitors will be able to safely experience the site and see down into the pit.

Figure 7.9: Overlook for Sam’s Cave
Scenic Overlook

For those who may be afraid of heights, or maybe just don’t want to climb the tower, a scenic overlook along the access road will be constructed. Vegetation in front of the viewing area will be selectively thinned in order to open up views to downtown Charlotte and Lake Wylie. A row of stairs 20 feet long and 10 feet wide will bridge the grade between the road and the overlook area. These stairs will also serve as amphitheater style seating for group lectures.
A low wall will be built around the front of the viewing area to provide enclosure and because of the steep slope that is located below.
A viewing tower will be built at the spot the fire tower was previously located. It will be constructed in a similar style to the traditional fire towers used by the South Carolina Forestry Commission during their fire tower program. The tower will stand 60 feet tall with the cabin being 50 feet above the mountain. In order to see what life was like for the people who worked in fire towers, the cabin of the fire tower will be outfitted to look as though it is still being used for its intended purpose. Since the tower at Nanny’s Mountain was not lived in 24 hours a day, the cabin would have been sparsely furnished. An alidade, a table, a chair, a communication radio and a pair of binoculars are about all the forestry commission would have provided. Some tower men may have brought in their own hot plates and other personal items to make the days more comfortable. An alidade is a large circular map and sighting mechanism mounted on a pedestal. Tower men used the alidade to take bearings to locate fires. If a lookout spotted smoke, he would use the alidade to take a bearing from the tower to the location of the smoke. The lookout would radio the information to the headquarters and other towers in the area would try to spot the fire as well. When another tower spotted the fire, the two bearings would be triangulated and the exact location of the fire was determined and crews sent out to put it out.

A working alidade that visitors can use will allow for a connection to tools of the past and have visitors learn the skill of taking bearings. Landmarks that can be located through binoculars would be chosen for targets for the bearings. A phone with a recording of a dispatcher giving locations to look for the landmarks could be installed to add to the realism of the experience.

There will be landings every 10 feet which will create an opportunity to see views from progressively higher locations. As the trees mature, the ability to view the canopy at different
levels will also provide different views. Inside the cabin of the tower will set up in the same manner as it would have been when in use.

Figure 7.13: Typical fire tower cabin (http://www.geocities.com/RainForest/4192/ptwy.jpg)

Figure 7.14: View of Nanny’s Mountain with tower
Bike Path

As part of the development of Nanny’s Mountain Park, a separated bike path will be built on the eastern side of Highway 274 that will run from the intersection of West Liberty Hill Church Road to the Allison Creek Bridge, which is the location of the now underwater Hill’s Iron Works. This path will be called the Ore Rock Pass. The exact route that the iron ore would have been taken from the mountain to the ironworks is not known, but this route will allow visitors to experience the distance that the iron ore would have traveled. This site is 1.5 miles away from Nanny’s Mountain Park. A historic marker now sits at the bridge. Improvements will be made to the site to the bridge area to include plantings and a seating area. There are many rural roads in the area that cyclists use. Nanny’s Mountain Park can serve as a gathering point for group rides and the historical marker can serve as a resting point.
Figure 7.16: Bike route between Nanny’s Mountain Park and Hill’s Iron Works Historic Marker

Figure 7.17: Highway 274 Bike route (Ore Rock Pass) rendering
Landscape Narratives of Nanny’s Mountain Park

By going back and looking at the list of types of landscape narratives created by Potteiger and Purinton (1998), Nanny’s Mountain as a park has the potential to serve as a number types of landscape narratives. Table 7.1 shows the types of landscape narratives that are created as part of the design recommendations. Not all types of landscape narratives are present and not all design recommendations contribute directly to the established narratives. Over time, more associations will be formed that will continue to strengthen the narratives of the site.

Table 7.1 Design recommendations and the landscape narratives they represent

<table>
<thead>
<tr>
<th>Narrative Experiences</th>
<th>Associations and References</th>
<th>Memory Landscapes</th>
<th>Narrative Setting and Topos</th>
<th>Genres of Landscape Narratives</th>
<th>Processes</th>
<th>Interpretive Landscapes</th>
<th>Narrative as Form Generation</th>
<th>Storytelling Landscapes</th>
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<tr>
<td>Picnic Shelter</td>
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</table>

Narrative experiences are created by the reenactment that takes place by traveling on the bike path the distance that the ore would have traveled, by chipping away at rocks as the miners would have, and by role-playing as a fugitive slave as part of an Underground Railroad reenactment experience. Associations and references to elements in the landscape include the
bike route to the site where the ironworks once stood, Sam’s cave overlook and the 30 foot pit overlook where the hardships of African slaves were endured, and the scenic overlook which shows visitors how close the city really is. Memory landscapes, which serve to activate the memory of events are present at the site in the form of the picnic shelter which recalls the elements of iron making, Sam’s Cave, the 30 foot pit, and the fire tower which recalls the days prior to advanced technology when humans physically watched over the land to protect it from damage. The conventionalized setting of viewing the landscape from above via the scenic overlook or fire tower creates narrative setting and topos, which creates the perfect opportunity for visitors to reflect on their place in the world. Natural processes are revealed by the eco-revelatory design and the flora and fauna that are discovered on the interpretive trail. The park is designed to tell the story of the mountain, therefore it should be inherently an interpretive landscape. The existing and designed elements of the landscape come together to make the narratives known. The picnic shelter and Sam’s Cave serve as storytelling landscapes to tell the stories of iron mining and the Underground Railroad.

Conclusions

By incorporating the narratives associated with a site and interpretive principles, a design that better represents the spirit of a place can be created. The research into interpretation created a framework which could guide designs for most any type of site. The four guiding principles discussed in chapter two serve to enhance human connections to place and knowledge. How these connections are made is as varied as the stones on the ground. By incorporating narrative practices into the interpretation, stories and themes can be more easily elucidated and developed. These stories can then be incorporated into the interpretive plan to create appropriate themes and
programs based on relevant information that is unique to the site. By providing unique and varied educational opportunities in the form of interpretive media alongside recreational opportunities, the line between play and education is blurred. The world around us is full of hidden meanings and mysteries. By revealing some of the history and processes associated with the places we spend time, a more fulfilling experience can be had for everyone regardless of if the primary goal is to recreate or to learn.

The basic design of the park, a passive use park with parking, a trail system, and picnic spots is not much different than a design that may have been created without considering the history and narratives of the site. However, the interpretive program and methods do differ from some of the more standard practices found at most parks throughout the United States. By understanding what motivates people to learn, as well as understanding the ways that people learn best, an experience that melds recreation with education can be created.
REFERENCES


APPENDIX

NANNY'S MOUNTAIN PUBLIC USE COMMITTEE RECOMMENDATIONS

Nanny's Mountain Site Land Use Plan

I. Vision Statement

Develop the site in a manner which provides recreational, educational, ecological, and conservation related activities with specific emphasis on the unique features of Nanny's Mountain and the surrounding area.

II. Development Guidelines

- Do Not Over Create - Match number of uses/activities to actual size of the site. Trying to do too much can impact critical characteristics which should be retained.
- Tie-In with other related sites in the surrounding area.
  - York County – CHC
  - State Parks
  - National Parks
  - Greenways
- Limit extension of utilities to top of mountain (power).

III. Implementation Issues

- Have Cultural and Heritage Commission (CHC) integrate into their programs
- Provisions for additional parking will be required. Options include purchase of additional land, shared facility with church, etc.
- Options should be considered for purchasing additional land adjoining the site which would enhance utilization.
- Options for financing site development and ongoing management need to be researched:
  - Historical Grants
  - User Fees
  - Partnerships
- Need to research issues related to handicap accessible requirements for the site.
- Liability issues related to various uses of the site need to be researched.
- If open to public need to determine what on-site supervision is required.
- Prioritization of potential uses should be done to allow a phased approach to site development.
- Marketing initiatives need to be developed to promote utilization.

IV. Potential Uses

1. Parking Area and Restroom Facilities at Base of Mountain
2. Interpretive Center
    - Field Station

Nanny's Mountain/Dalton Property Public Use Committee
York County, South Carolina
3. Picnic Area
4. Trail System
   Highlight:
   • Geological Features
   • Plant and Animal Life
   • Foundry Activities
5. Self Guided Tours
6. Observation Tower
   • Stone Architecture
   • Visible to Surrounding Area
   • Identify Other Historical, and Geological Sites of Interest
   • Something Similar to Mt. Mitchell
   [Link]
7. Camping Area
8. Do Nothing

V. Prioritization Criteria

The following criteria and weighting was used to evaluating each potential use to determine relative priority of each use to aid in preparing development plans.

<table>
<thead>
<tr>
<th>Prioritization Criteria</th>
<th>Relative Weighting of Value</th>
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<tbody>
<tr>
<td>1. Cost – Assessment of both implementation cost and ongoing maintenance cost. Lower the cost the more desirable.</td>
<td>100%</td>
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<tr>
<td>2. Feasibility – Feasibility of development. The more feasible the use is the more desirable.</td>
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<tr>
<td>3. Funding – The more likely funding can be acquired for a particular use the more desirable</td>
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</tr>
<tr>
<td>4. Alignment with Vision Statement – The more a use aligns with the project vision the more desirable.</td>
<td>100%</td>
</tr>
<tr>
<td>5. Liability, Safety, and Accessibility – The lower the safety risk and liability and the more accessible the use is the more desirable.</td>
<td>60%</td>
</tr>
<tr>
<td>6. Appeal to Citizens and Aesthetics – The higher the appeal is for people to utilize the site and the more aesthetic the use is the more desirable.</td>
<td>80%</td>
</tr>
</tbody>
</table>
VI. Prioritization of Site Uses

The committee divided into two teams and each utilized a prioritization worksheet to establish the relative priority of the potential uses. The overall results were created by combining the results of both teams. Team and overall results are as follows.

<table>
<thead>
<tr>
<th>Recommended Uses</th>
<th>Team A Results</th>
<th>Team B Results</th>
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<tr>
<td>Phase 3</td>
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<td>Observation Tower</td>
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<tr>
<td>Camping Area</td>
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Parking & Restroom facilities are a necessity, therefore pulled from this list.
Nanny's Mountain Project Report

Background

Nanny's Mountain, located in the northeastern section of York County, South Carolina, is a rise of several hundred feet above the gently sloping piedmont. This mountain is significant to York County from a historical, ecological, and recreational standpoint. The history of the mountain stems from the ore mines that were located on and excavated for minerals to feed and operate the Hill's Iron works located on Crowder's Creek adjacent to Mr. William Hill's home. This Iron Works was a significant operation and provided this area with some of its earliest industrial and economic development.

The Nanny's Mountain/Dalton Ranch Public Use Committee has met for approximately six (6) months to study the potential recreational uses for the Nanny's Mountain property. The committee, after conducting extensive research, recommends that a two-phase approach be adopted for public access to the mountain. Phase I would include the construction of an interpretive center with signage and brochures, a picnic/educational shelter, public restrooms, a parking area, and a trail system. Phase II would be a long-range public access plan that would include possible viewing platforms, a viewing tower, and cutting vegetation for scenic vistas.

The following synopsis offers detailed explanations of the items and concepts which the Nanny's Mountain/Dalton Ranch Public Use Committee recommends for possible implementation in the Phase I segment of the public access plan:

1) **Interpretive Center, Signage, and Brochures**: An interpretive center with appropriate detailed signage should be constructed, at or near the base of the mountain, as part of a more significant recreational structure, and brochures providing detailed information about the mountain should be developed in order to capture the widest range of public interest. This interpretive center would provide information regarding the historical and ecological significance of the site and the brochures could include self-guided tour information for the public to utilize during their visit to the mountain. Estimated costs range from $800 to $1,500 for a 4'x6' imbedded fiberglass sign.

(Examples of interpretive center and trail signage)
2) **Picnic/Educational Structure**: The proposed structure would be an open-sided facility capable of accommodating picnic tables that can serve both a recreational and educational function for groups to have meals or to receive instruction on the history of the mountain and/or the types of flora and fauna. Cost estimates for a picnic structure cannot be provided at this time due to the lack of an approved design. However, staff projects that the cost of such a structure would be in the range of $20,000 to $30,000.

![Examples of possible recreational/educational facility](image)

3) **Public Restrooms and Parking Area**: Opening Nanny's Mountain to public access will require making provisions for handicap accessible restrooms and parking areas. The committee must continue to research available land and/or areas for this to occur, and both the parking facility and restrooms must be designed for low maintenance to decrease the need for personnel to service these areas and the construction materials must be durable in order to minimize vandalism. The consensus of the committee is that the restroom facilities should be a composting type unit which require little to no water and produce a recycled product. The cost estimates for a composting toilet is approximately $35,000 and the parking area would be in the range of $7,000 to $10,000.

![Example of composting restroom](image)
4) **Trail System:** The Nanny's Mountain/Dalton Ranch Public Use Committee is also proposing the construction of a trail system that will comprise a loop around the mountain with destination points where visitors can view the mine shafts and the summit. An existing trail system, which has overgrown and washed away in places, is present and little work would need to be done to upgrade the existing trail bed. Additional trails would need to be constructed in order to complete the loop around the mountain, but this would not be a significant undertaking. The committee believes that this work could be accomplished with existing county equipment and personnel from the York County Public Works Department.

![Example of trail system](image)

**Conclusion/Recommendation**

The consensus of the committee is that Nanny's Mountain is a significant property that should be enjoyed by the citizens of York County in order to improve their quality of life. As a result, additional land should be acquired to accommodate parking, the picnic shelter and restrooms. A two acre site has been identified that may be suitable for these purposes but the uses of the property are restricted by deed covenants. The staff is working with the residents in the area to determine if it may be feasible to have the restrictions lifted. If these efforts are unsuccessful another appropriate site must be identified and acquired. We estimate the cost of additional land to be $50,000 to $75,000.

The committee is pleased to recommend that the preceding items and uses be considered for further study and that possible revenue sources for funding these projects be authorized and pursued by the appropriate county agencies.