

DESTINATION
Southern Maryland
Calvert, Charles and St. Mary's Counties



Southern Maryland Heritage Area Consortium

Guide to Developing Outdoor Interpretive Exhibits

Where
TIME & TIDE
SOUTHERN
MARYLAND Meet



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Southern Maryland Heritage Area Consortium (SMHAC)



Our Mission

The mission of the Southern Maryland Heritage Area Consortium (SMHAC) is to enhance the economic activity of Southern Maryland through combining quality heritage tourism and small business development with preservation, cultural, and natural resource conservation and education.

A Heritage Area is a geographic location where important historic, cultural, natural and recreational resources are to be found. Our Heritage Area is a combination of historic sites, properties, small museums, recreational areas, the agricultural foundation of our history along with the natural resources of the Chesapeake Bay, the Potomac and Patuxent rivers and our many other waterways.

The Southern Maryland Heritage Area has an abundant supply of “memorable stories” to share with visitors. From the earliest roots of colonial agriculture and maritime pursuits to the first home of religious freedom and tolerance in the New World, history and recreation easily go hand in hand in this locale. There are opportunities for outdoor interpretation along 100 miles of coastline and a plethora of scenic byways and historic trails dotted with colonial era plantations, cultural treasures, tidewater inlets, picturesque church structures, peaceful towns, parklands and wildlife sanctuaries.

History lovers, byway travelers and cyclists are a major draw, along with being a prime audience for outdoor exhibits. A visitor may spend three seconds or three minutes looking at this roadside exhibit. No matter the time spent, success can be measured if the exhibit “succinctly illuminates the terrain with meaning and significance.” (National Park Service)

Enhancing the Visitor Experience at Your Site

This guide provides information for the preparation and development of outdoor exhibit projects. An effective outdoor exhibit enhances a direct and meaningful connection between visitors and the landscape.

The audience is outside and experiencing a place first-hand. They may be distracted by any number of things in their immediate surroundings. An exhibit must attract and focus attention on the site that is being interpreted.

A visitor who has had an enriched experience from compelling, high-quality exhibits will come to expect the same in other locations and will have a higher satisfaction rating of the entire area.



Interpretive Exhibits

On-site interpretation has been developing over many years. Monuments began to dot battlefields and bronze plaques were used to memorialize and mark something that happened at a specific site, and on a certain date. With the dawning of the automobile age, iron roadside markers would come into play. Dirt lanes aided motoring tourists traverse former battlegrounds. Along the way, markers would provide both direction and interpretation.

Monuments and statues would multiply in the “wayside,” the land adjacent the road and pedestrian paths. Before long, roadside historic markers became the norm along transportation corridors ranging from urban streets to rural routes. They were not much more than words on a sign, but had (and still have) the power to still make people stop, slow down or simply take note of historical buildings, events and people that once graced the landscape.

Roughly 50 years ago, the National Park Service would usher in the concept of illustrated outdoor exhibits, building on the typical roadside marker. Outdoor exhibits of this kind incorporated depictive artwork, historic photographs of places or people, maps, and facsimiles of original documents or artifacts.

By the 1980’s, the low profile exhibits became the standard in national parks, with others quickly duplicating this model for applications elsewhere. These exhibits were stimulating new interest and understanding, providing important context to places, while illustrating history for the viewer.

The National Park Service defines an effective outdoor exhibit as one that: “enhances a direct and meaningful connection between visitors and the landscape.” The audience is outside experiencing a place first-hand. An exhibit must attract and focus attention on the site. Outdoor exhibits are on duty even when a site is closed. They can stand alone at a road-side pull-out, or be placed near a visitor. The visitor is already outside and is given a unique opportunity for additional interpretation and context. Outdoor exhibits relate more to billboards. They attract attention quickly, with impact, and with a single memorable message.

Key Traits of Outdoor exhibits:

- **Compelling Focus**
- **“Not a Book”**
- **Designing for the Landscape**
- **Visual layering**
- **Outdoor Compatibility**
- **Larger Format**



What Makes a Good Exhibit Opportunity?

Sample:
Virginia Lodge No. 1, Harpers Ferry, WV



1.) Significant Feature on the Landscape

What is the unique importance of this place and, more so, why should someone care? What is the story you want to tell? Within the first three-second glance at an exhibit, visitors should see, and sense, a connection to the landscape before them.

SAMPLE: In this exhibit, a historic photo of the house shows it's role as an armory in the Civil War.

2.) Site-Specific Graphics

Finding or developing compelling, site-specific graphics that tell the story is key to a successful outdoor exhibit. Historic images placed on the landscape where the original photographer stood make a powerful and immediate connection for visitors. Vintage maps, historically accurate period depictions and images of site-related artifacts should entice the viewer.

SAMPLE: Including artifacts that from inside can give people a deeper connection to its history. These photos and objects belong to the Odd Fellows organization who is the current owner of the house.

3.)



3.) Visitor Access and Safety

Place exhibits along pathways, trails, and vehicle pull-outs. Their placement can also be used strategically to help create a specific trail and visitor flow within an area. Consider landscape plans and the space needed to give visitors a comfortable, safe, and accessible area to gather without disrupting the flow of pedestrians or spilling into automobile or bicycle traffic.

SAMPLE: A flat exhibit pad was created to accommodate a few people around the exhibit. A mulch pathway guides visitors from a sidewalk to the exhibit.

Exhibit Types

Low Profile Panel and Base

There are two main types of outdoor exhibits. The low-profile exhibit gives site-specific interpretation about features that visitors can readily see in front of them.

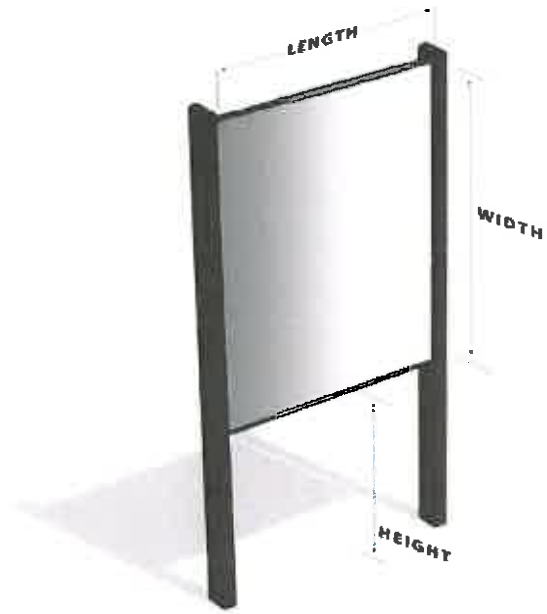
This base can be mounted into the ground or on top of concrete.



Upright Panel and Base

An upright exhibit, typically gives a general overview of the area and an orientation utilizing a map.

This base can be mounted into the ground or on top of concrete.



Frame/Base Colors

The frame/base will be painted aluminum. Color options are shown below.



BLACK



NPS DARK BROWN



NPS BROWN



NPS MEDIUM GRAY

Low-Profile Exhibits

The low-profile exhibit is “a caption on the landscape” and is placed within the environment it is meant to interpret. The best low-profile exhibit illuminates what visitors see. A specific landscape feature should drive the content and focus. The combination of compelling graphics, title, and text designed into the landscape enhances what the visitor is seeing, experiencing, or passing by.



Remember!

Visitors immediately become either a 3 second, 30 second, or a 3-minute reader

30-second readers can move on to become 3 minute readers if the information motivates them to do so, with compelling headlines and short copy.

Direction of View

The exhibit's low angle and position channel visitors' attention in a specific direction. The low-profile exhibit should align the intended direction of the visitors' attention, the exhibit panel, and the landscape feature.

Compelling Graphics

Outdoor exhibits are a graphic medium. The main image should tell the story. The graphic can tell a story by singling out and highlighting a particular landscape feature. With help from the surrounding landscape, outdoor exhibits rely on bold graphics that convey focus and meaning.

Compelling Headline

A compelling title grabs the visitor much more than the average subject title, and often goes beyond the subject matter at hand. They provide a hook into the meanings and significance of the subject. Titles may contrast with the landscape or main graphic to create tension, and interest, between the two.

Interpretive Text

Less is more and too much is too much! You may only get 45 seconds of a person's precious time. Write the first sentence so the audience will want to know more. Focus on the physical feature first. Be active, not passive. Use first-person quotes. Use common language; avoid jargon. Do not use adjectives that tell visitors what to think. Avoid preaching.

Quotations

First-person quotes deriving from, or about, a specific site, add credibility and power to the story. Quotes are presented differently than narrative text, representing a different voice.

Label the Landscape

Exhibits should identify significant features. They need to answer the question, “What am I looking at?” To give names can be useful, but to explain why features are relevant adds value.

Upright Orientation Exhibits

Upright exhibits introduce a visitor to your site. They are placed at a pedestrian's decision point and provide orientation, safety, and site significance.

Upright exhibits are graphic medium that must attract the pedestrian en route. They should answer the natural questions related to a safe, comfortable, and meaningful experience. They should help visitors decide whether to invest the time and energy required to reach the destination described.



Decision-Making Information

The orientation exhibit is strategically placed along the natural flow of pathways at the point where the decision to explore, or not to explore, is made. Too soon in the visit, and a person may not be ready to consider all the details of your site.

Orientation and Site Significance

Generally the upright orientation panel is a large panel (36" wide by 48" high), but studies have shown that visitors view them for only 30–40 seconds. The example shown here combines a compelling image with minimal interpretive text and a simple map with orientation and safety information to invite people to pause, but not linger, at the trailhead.

Exhibit Maps

Exhibit maps work differently than brochure maps because they are fixed in place and cannot be turned around or carried away for further reference. They work best when oriented in the direction of view, meaning that north is not always at the top. Exhibit maps should provide only the necessary information to help people get from their current "point A" position (You Are Here) to "point B."

Rules and Safety Information

The orientation exhibit is an important opportunity to reinforce basic rules, safety, and orientation information. Exhibits must attract their audience through compelling graphic presentation. Present any rules and safety information in the context of visitors and their experience. Consider presenting safety information as an interpretive opportunity.

Outdoor Exhibit Development Process

1.) Planning

Establish your team

Many times a new exhibit is the result of a successful grant fund request, a budgeted expenditure, or generous gift from a local benefactor. A project leader should be in place, and contacts need to be made to recruit subject-matter experts, exhibit reviewers, partners, and professionals at the Southern Maryland Heritage Area Consortium or at your county tourism office.

Startup/Kickoff Meeting

Invite all stakeholders and project team to an initial meeting and explain the goals of the exhibit including project budget, schedule, and clarification on project team roles. Review what makes an effective outdoor exhibit (See page 5 of this document), the work process, accessibility requirements, panel and base material choices, and resources gathered.

Project Team Work Meeting

Determine site stories, locations, quotes/diary passages and well-known available images. Identify additional content experts and important contributors as well as potential graphics and artifacts in special collections. Research area and regional resource repositories such as museums and historical societies to access needed resources.

Purpose Statements

At the beginning of your project, write a straightforward purpose statement that defines the interpretive goal. Purpose statements describe how the exhibit will connect visitors to the audience-relevant meanings and significance of a site. They are the foundation for all work that follows. Share them with your team.

EXAMPLES:

To show and describe how Brown's Chapel [in view] was first a physical focal point, and later a symbolic focal point, as the headquarters and refuge for mass meetings and organizing during the 1965 Civil Rights march demonstrations.

To reveal the tapestry of life through historic use of the site. To describe how John Herrmann's 128-acre farm was situated on former relocation center land where one of Minidoka's fire stations, a water tower, sewage treatment plant, Blocks 21 and 22, and parts of other blocks were located. To identify remaining fire station and barrack buildings [in view] that became farm outbuildings.

To illustrate how plants, animals, and humans all share the rich tidal zones of Bartlett Cove [in view], highlighting the harbor seal, river otter, and other animals in the intertidal environment. To explain how humans must be careful of their influences on the tidal environment.



2.) Site Analysis

Identify the View

Select views that enhance the opportunity for visitors to make meaningful connections to the landscape. Note the landscape feature or historic resource that is the point of focus. Match the direction of view with potential photos.

Establish the Message

Begin with a specific location, and attempt to captivate the viewer with a brief, yet compelling story. You will have limited space and a distracted audience, but the true objective is to leave readers wanting more. Each exhibit should be linked specifically to something people can see at the site.

Review Graphics

What photos, illustrations, maps, or other images tell the story? It is helpful to have an initial selection photos during the site visit. Look for images that convey meanings, provoke thought, or elicit curiosity about the site.

Thumbnail Sketches

These rough drawings will help your team come to an agreement, but and will guide the graphic designer in the production phase of the project.

Check Site Conditions

Evaluate each location for safety, accessibility, and comfort. Note landscaping and site improvement work needed. Consider long-term maintenance requirements.

Choose Panel Material

Take note of potential vandalism, environmental conditions, and access to the site for installation and maintenance. Panel materials such as Fiberglass Embedment, Fused Poly Carbonate and High Pressure Laminate are durable choices that last from 5-15 years depending on weather conditions.

Choose Base Structure

Take note of the landscape conditions and choose the best base style, color, and finish. Bases are typically constructed of rust-free, high-strength aluminum. They have a removable top in insert panel easily. They come in standard paint colors such as black, brown and gray.



3.) Research and Graphic Acquisition

Graphic Sources

There are several key places to find needed graphics, many of which having online archives. These include the Library of Congress, National Archives, Smithsonian Institution, National Park Service, portrait galleries, museums, historical societies, libraries and universities. Other entities include local and state tourism bureaus along with state and local government entities and agencies (i.e MD Department of Natural Resources, Maryland State Highway Administration). Commercial sources include stock houses, private collections, professional photographers and local newspaper/magazine publications.

Look for Primary Sources

Examples of primary sources include quotes, diaries, letters, photos, drawings, or inventories from someone who was at the site, or participated in the event. Secondary sources include books or articles written about a site or event by someone who was not a participant. A subject-matter expert can help identify primary sources and verify their accuracy.

Gather Source Information

Make copies of potential resources and record enough source information so they can be located and properly acquired when needed. For graphics, record the image source, reference number or title, artist or photographer, size, and reproduction medium (slide, negative, digital file etc.) For written material, record the publication name, source, author, date, and copyright. Sources can include your local library, historical society, tourism office contacts, local historian, local national park, local colleges, state archives, or Library of Congress.

Use-Rights

You must get written permission from the owner of a photo for use on an exhibit. A negotiated fee may be charged. Keep use-rights and image-use permission letters for the life of the exhibit. Other important records include written correspondence, image orders, purchase requests, cleared checks, receipt of property, facsimile copies of images, invoices, receipts, and license agreements.

In an archive/museum setting tracking down image use permissions would start with the donor. If the donor took the photo then rights transfer is (usually) taken care of with the Deed of Gift.

If the donor is not the person who took the photo but the photographer was a family member, you would contact the photographer directly to negotiate a rights agreement.

If the family photographer was deceased then, you would contact the estate's administrator. If no one knew who took the family photo, and anyone associated with it is deceased, you might be able to use the image with the owner's permission.

Copyright

There is a difference between physical ownership of an image and copyright ownership. Physical ownership does not always confer legal ability to grant use of copyrighted images.

Non-profit and educational institutions due have a "fair-use" exception under the Copyright Act but that does not give them carte-blanche to violate copyright law. Please visit the U.S. Copyright Office website for more information about fair use.

Most image use permission agreements from museums/archives have a clause that state's that it is the researcher's responsibility to abide by copyright laws.

Credits

Try to avoid using credit lines on exhibits as they will detract from the information at hand. Negotiate use-rights agreements that do no require the use of credit lines.

If you must use credit lines, be sure to archive credit information with project records. When dealing with family or privately owned images, the credit you need to use with the photo is "Image used with permission from_____"

Graphic Requirements

Large-format exhibit graphics have different technical requirements than other media like the web or offset printing. A graphic must meet these technical quality standards to reproduce well.

EXAMPLE: 36" x 24" exhibit size

Using a photo that will fill the entire exhibit panel is ideal to attract a visitor.

This would require a 36.25" x 24.25" photo at 200 DPI.

Photo Release Form

A signed release form is required for photos of people.

When a Photo Release is NOT REQUIRED

- When people are photographed in a public space or at public events
- When the photograph is taken in a non-public environment and the person is not recognizable, such as a silhouette, posterior/dorsal view, or shot is out of focus
- When people are invited to attend a group activity/event and chose to participate of their own free will.

When a Photo Release IS REQUIRED

- When the photograph has been taken in a non-public space, and people have been recruited to serve as subjects/models.
- Minors (i.e., anyone under age 18). It is very important to obtain a release/consent form for minors.



SAMPLE

St. Mary's County Division of Tourism
Department of Economic Development
PO Box 653
Leonardtown, MD 20650
301-475-4200 *1404



MODEL RELEASE

I grant permission to the St. Mary's County Government and the St. Mary's County Division of Tourism and its agents or employees to use photographs/video taken of me on the date below without compensation and for use in promotional and educational materials such as commercials, brochures, newsletters, advertisements, and magazines, and in electronic versions of publications or on the St. Mary's County Website and affiliate Websites or other electronic forms of media, and to offer them for use or distribution in other publications, electronic or otherwise, without notifying me.

I hereby waive any right to inspect or approve the finished photographs/video or printed or electronic matter that may be used in conjunction with them now or in the future, whether that use is known to me or unknown, and I waive any right to royalties or other compensation arising from or related to the use of the photographs/video.

I hereby agree to release, defend, and hold harmless the St. Mary's County Government and the St. Mary's County Division of Tourism and its agents or employees, including any firm publishing and/or distributing the finished product in whole or in part, whether on paper, via electronic media, or on Web sites, from and against any claims, damages, or liability arising from or related to the use of the video, including but not limited to any misuse, distortion, blurring, alteration, optical illusion, or use in composite form, either intentionally or otherwise, that may occur or be produced in taking, processing, reduction, or production of the finished product, its publication, or distribution.

I am 18 years of age or older and I am competent to contract in my own name. I have read this release before signing below, and I fully understand the contents, meaning, and impact of this release.

Date of photo shoot

Name (please print)

Signature

Signature of Guardian if under 18

Frame # _____
Note:

4.) Exhibit Layout

Design

The exhibit layout is often based on rough hand drawn sketches and the panel size is selected. Headline, text, and captions are written and added to the layout with the appropriate typographic treatment.

Use the templates provided by the (SMHAC). This will provide consistency and familiarity for the viewer throughout while aiding the production team with a good starting framework for each panel.

Main Topic/Sidebar

The main body of text should accompany the central, largest image used for the exhibit. A sidebar can contain a related sub-story for additional facts and support. Sidebars can also be used to provide related information to today, such as rules of the site, or hours of operation.

The Great Outdoors

The designer must consider outdoor conditions like sunlight, glare, and the viewing distance. Large areas of white on a exhibit are hard to look at in bright sunlight. Use neutral colors and avoid bright colors used over large areas.

Typographic Styles in the Grid

The grids have type styles that with specific sizes and leading. These specifications maximize legibility and are set to the proportions of each grid. Legibility is the goal.

Crediting Funders and Donors

Projects funded through grant programs such as the SMHAC mini-grant program, the Maryland Heritage Areas Authority, and/or funding from the Federal government require credit lines.

Check with your granting authority for exact wording and logo reproduction requirements during the design phase to prevent potentially expensive changes later.

Template for Design

Any exhibit developed in conjunction with the Southern Maryland Heritage Area Consortium and the National Park Service is encouraged to use the Indesign template provided. This provides visual continuity that visitors will recognize at each location. Two file sizes are provided.

The Southern Maryland Heritage Area Consortium will maintain the digital design files and will provide them upon request by sites to fabricators.

1. 36" x 48" upright



2. 36" x 24" low profile



Typography

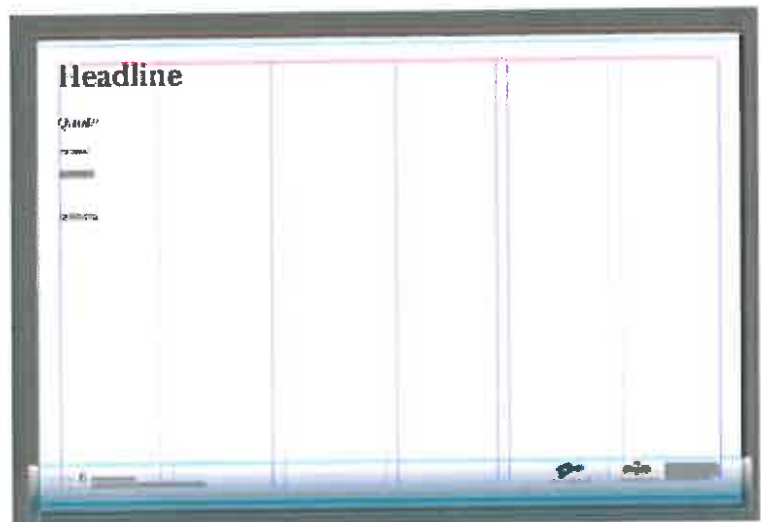
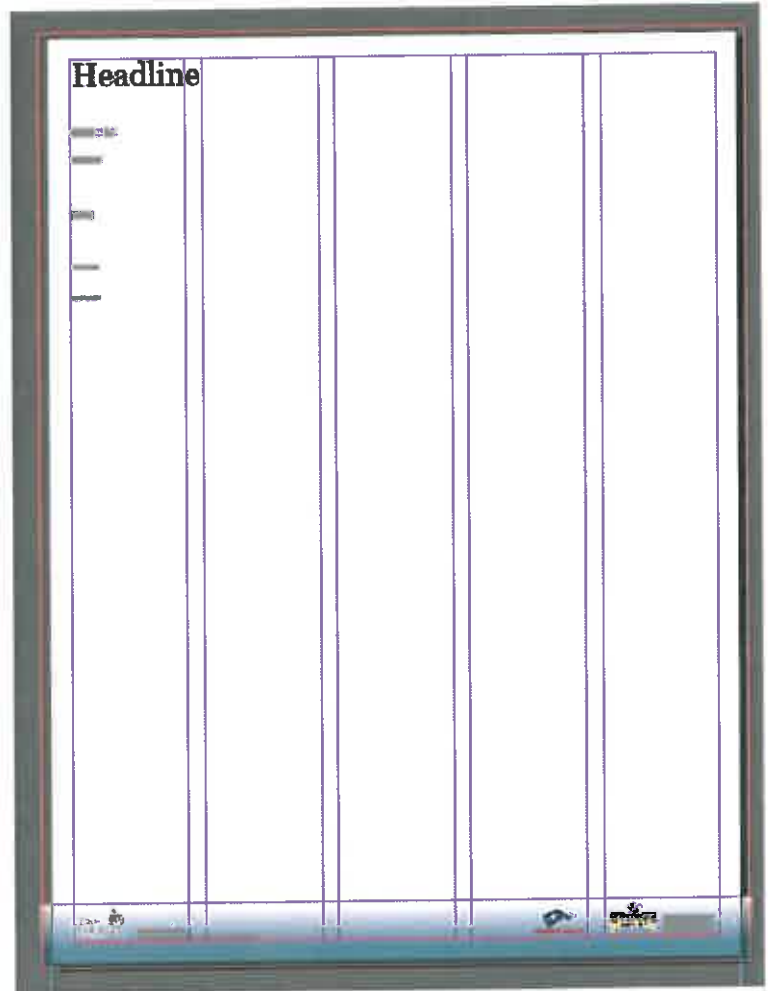
The exhibit template contains simple style sheets with the following fonts:

Headline, quote, and body text font:

Georgia

Attribution, photo caption and credit :

Avenir



Journey to an Island

St. Clement's Island State Park

A Potomac River landmark, St. Clement's Island has served many functions, a light house, the southern lighthouse and terminal. The Island became a state park in 1962 and today offers trails, a lighthouse, site to explore, wildlife viewing, picnicking and scenic river views.

Getting There:
 You can go to the island about your own boat or use the ferry from the St. Clement's Island Museum. The ferry also provides a guide for booking the park. It is open to the public year-round from sunrise to sunset. The ferry is operated by appointment.
 To inquire, call or visit the lighthouse located at the St. Clement's Island Museum at 410-869-2222.

The water is very calm and the view of the island is beautiful.

October 2019 at www.DestinationSouthernMaryland.com

Logos

Outdoor interpretive exhibits developed with funding from the Southern Maryland Heritage Area Consortium, the Maryland Heritage Areas Authority, and/or the National Park Service must include the Tide and Time logo, the Maryland Heritage Area logo and the applicable NPS Trail logo.

Sites independently funding outdoor interpretive exhibits are allowed to feature any of the logos, provided that the agency is part of the exhibit team or given an opportunity to review and approve the panel's text and graphics.



Other logos that may be appropriate include partnerships with the state or county, tourism agency, or funders of the exhibit project. They will need to provide high resolution digital files. Please contact the Southern Maryland Heritage Area for assistance with acquiring logos.

5.) Writing for Exhibits

Writing

Text must connect with the images and landscape visitors will see. The first draft is based on the approved purpose statement, thumbnail sketch, selected graphics, and site features. It may take multiple paragraphs, consisting of up to three sentences each to tell a pivotal story. Immediately start whittling down the text by looking for the best sentences.

On the Clock

Studies show that most visitors may linger at an outdoor exhibit for 45 seconds or less. That roughly calculates to the reading of one main paragraph, plus a small portion of a sidebar or graphic caption. It better be worthwhile, the visitor has made the extra effort to read about the surrounding landscape, in addition to just taking it in visually.

Connect the Dots

Readers may not automatically understand the link between the story and the place from where they are standing. Make sure they do, while being careful not to describe what they can readily see with their own eyes.

Use the Active Voice

“Keep the story moving” as they say, using common language. Active voice describes a sentence where the subject performs the action stated by the verb.

Beautiful giraffes roam the savannah.

The critic wrote a scathing review.

The forest fire destroyed the whole suburb.

Thousands of tourists view the Grand Canyon every year.

How Many Words?

Some people say 150, others say 100, and there are those minimalist professionals who aim for 50. A better measuring tool is to actually time a reading of the text out loud. Are the key ideas conveyed in less than 45 seconds? Did the reader stumble on any difficult words? Did the reader stumble on hard-to-pronounce or not widely known words? If so, strike them out and rewrite. If you are using a word from another language, you can provide pronunciation in parenthesis.

The “So-What?” Test

Good exhibit writing will help people discover something meaningful, while valuing the temporary interruption to their visit with engaging an outdoor exhibit. Write for the reader’s benefit, not for your own pleasure or sense of what people ought to learn. Think about the visitor’s sense of place and address the moment of curiosity, the questions inspired by a particular place.

Reading Level for Outdoor Exhibits

How challenging is it for visitors to read your exhibit text? Reading models can help you check the readability of your draft text to indicate how difficult it is to understand.

This guide recommends using the Flesch-Kincaid Scale. It checks for wordiness, jargon, sentence structure, passive sentences, and many other aspects of grammar and style. The proofing tool analyzes text and reports a level-of-effort score that is related to grade level. Exhibit text should score no higher than 8-10 on the Flesch-Kincaid scale.

The scale is an optional feature built into Microsoft Word. Type the search term “Flesch-Kincaid Sale” into the Microsoft Word Help search box for more information on enabling this feature.

Plagiarism

Plagiarism is not accepted in any form for text or graphics. According to “The Reality and Solution of College Plagiarism” created by the Health Informatics department of the University of Illinois at Chicago there are 10 main forms of plagiarism:

1. Submitting someone’s work as their own.
2. Taking passages from their own previous work without adding citations.
3. Re-writing someone’s work without properly citing sources.
4. Using quotations, but not citing the source.
5. Interweaving various sources together in the work without citing.
6. Citing some, but not all passages that should be cited.
7. Melding together cited and uncited sections of the piece.
8. Providing proper citations, but fails to change the structure and wording of the borrowed ideas enough.
9. Inaccurately citing the source.
10. Relying too heavily on other people’s work. Fails to bring original thought into the text. Inaccurately citing the source.

8.) Preparing the Site

Clear the installation site of unnecessary brush or debris, and do the same for the intended vista, including shrubbery or tree branches that may interfere with the view.

Preservation

Historic sites must remember the importance of safeguarding and preserving archaeological resources and historic landscape features at their site. Contact your county Historic Preservation Commission for more information before digging holes or uprooting shrubbery.

Any project that receives federal or state funding will require a Section 106 Review. Section 106 of National Preservation Act (NHPA) and the Maryland Historical Trust Act of 1985 require federal and state agencies to consider the effects of their projects or funding of projects on historic and archeological properties through a consultation process known as “Section 106” review. To learn more about this process, work with the federal or state agency funding the project.

Clearances and Easements

Understand the necessary permits, clearances, and easement restrictions to install exhibit bases, create paths or trails, or resurface exhibit pads. Permissions and clearances should be secured well in advance of panel and base delivery.

Removing Existing Signs

Refer to the approved Exhibit Proposal Plan, which could identify the removal of any existing signs or markers before installing new exhibits.

Stake the Site

Before digging any holes or pouring concrete, refer to the approved Wayside Proposal Plan, which should identify specific site locations. Stake each site for each exhibit base leg and have a copy of the final layouts on hand to ensure that the location of the base will match the intended view of the exhibit panel.



Accessibility

Exhibits must be installed at heights and angles favorable for viewing by everyone, including wheelchair users. For a low-profile exhibit the recommended height is 32 inches from the bottom of the exhibit frame to the finished grade. For an upright exhibit, the recommended height is between 24 and 36 inches from the bottom of the exhibit frame to the finished grade, depending on the panel size.

Outdoor Exhibit Pad

Accessibility guidelines recommend that exhibits have level, firm, hard-surfaced, and slip-resistant exhibit pads. Consider locating exhibits adjacent existing sidewalks, or constructing custom pads out of brick pavers or concrete if possible.

If creating a new pad area, it should be 30” x48” from a forward or parallel approach, with a 2% maximum slope in any direction.

9.) Fabrication

This guide recommends using either fiberglass embedded inkjet or high pressure laminate panels for outdoor exhibits. These two panel types are recommended because they provide a high quality product in an outdoor environment that will last the life span of the exhibit (5-10 years).

Fiberglass Embedded Inkjet

Description: paper inkjet print saturated with fiberglass resin and baked at high temperatures to form a single core.
(1/4 and 1/2-inch thicknesses available)

Strengths: no de-lamination, good image quality, hard surface

Warranty: 10 years

High Pressure Laminate

Description: inkjet print sandwiched between multiple layers of melamine and phenolic sheets pressed at high pressure and heat to form a solid core.

Strengths: no de-lamination, excellent image quality, made of 30% recycled materials, hard surface, can be made self-supporting
(1/4 and 1/2-inch thicknesses available)

Warranty: 10 years

Resources for Panel and Base Fabrication in the North East Region of the U.S.

Neither the Southern Maryland Heritage Area Consortium nor the National Park Service will endorse or recommend any commercial products, processes, or services. Mention of commercial products, processes, or services in this guide cannot be construed as an endorsement or recommendation.

The companies listed below specialize in outdoor, durable methods of fabrication used for producing exhibits throughout the United States.

PANNIER GRAPHICS

Fabrication Methods:

- **Fiberglass Embedded Inkjet**
- **Fused Polycarbonate**

345 Oak Rd, Gibsonia, PA 15044
1.800.544.8428
<http://www.panniergraphics.com>

HOPEWELL MANUFACTURING INC.

Fabrication Method:

- **High Pressure Laminate**

217 N Franklin Street
Waynesboro, PA 17268
717-655-5429
www.hopewellmfg.com/contact.html

FOSSIL INDUSTRIES, INC.

Fabrication Method:

- **High Pressure Laminate**

44 Jefryn Boulevard
Deer Park, NY 11729
631.998.6173
<http://fossilgraphics.com>

10.) Installation

Upon receipt of the panels and bases, it should be clear who will be directing, and performing the installation of the exhibit(s).

Shipping and Receiving

As stated earlier, these exhibits are delivered as large, heavy items. Identify a location, like a maintenance warehouse, to receive shipments. Inform the warehouse staff of shipping details, including the expected delivery date, carrier and size and weight of the shipment.

Inspection

Immediately upon receiving a delivery, the panels and bases must be inspected for damage or missing items. Uncrate the panels and bases and check the packing slip against the original order to confirm the items delivered against these lists. Contact the vendor as soon as possible if items are missing.

Outdoor Exhibit Base and Panel Installation

Install bases plumb and level. Follow instructions provided (with delivered hardware) for proper installation. Once the bases are securely constructed and in place, installation of the panels can begin. You will most likely need two people to accomplish this task properly and safely.



11.) Maintenance

Exhibits are among the most durable of all interpretive media, usually requiring little maintenance, but they can be extended by periodic inspection and care.

The information provided here is general. You will need to refer to the fabricator's maintenance instructions for your specific exhibit type.

Cleaning

Birds are not an outdoor exhibit's best friend. Regular cleaning of exhibit panels and bases will maintain the general appearance, plus removes dirt and debris that can cause additional damage. Soap and water and window cleaner are the best methods to keep exhibits looking their best.

Back-Up Panel/Replacement Hardware

If feasible, have duplicate exhibit panels fabricated and kept in storage. This can alleviate frustration down the road, especially if the exhibit receives heightened visitation, or is positioned at a central location or trailhead. Time, budget, logistical, and environmental considerations associated with refinishing exhibit bases in the field may suggest that replacing bases is a better alternative than repairing them. New bases typically cost under \$1,000.

Touch Up Painting for Exhibit Bases

Minor scratches and paint chips can be repaired by applying small amounts of paint when necessary. Paint can be provided upon request from your exhibit fabrication company.

For best results, sand the area in question by hand or with an orbital sander (first use 80-grit sandpaper, then smooth with 100-grit sandpaper). Clean area by wiping with a lint-free rag, using a solvent like enamel thinner or lacquer thinner. Wipe solvent off immediately, but do not touch the surface after cleaning. Mix catalyst and paint following manufacturer's specifications. Paint will become too glossy and brittle with too much catalyst. With too little catalyst the paint will not cure properly and will fade quickly. Mix only what you can use in two hours.

Apply Paint

Depending on the amount of surface to cover, use a disposable artist's brush, roller, or sprayer (spraying requires reducer and thinner). Stipple the fresh paint using a pipe cleaner folded in half to simulate the original textured finish. Air temperature at time of application should be from 65 to 85 degrees Fahrenheit. Paint dries to the touch in 3 hours, is workable in 8–10 hours, and cures in 2–3 days under normal conditions.

Vista Clearing and Site Maintenance

Heritage Area staff, site partners and volunteers can work together to inspect exhibit vistas routinely to identify specific obstacles that may need to be removed such as tree limbs, weeds, etc.

Maintenance Plan

Outdoor exhibits are among the most durable of all interpretive media and require little maintenance. A good appearance can be extended by regular inspection and care. Cleaning each exhibit before inspection can reveal hidden damage and remove dirt or debris that may cause more damage. We recommend that each exhibit be examined quarterly or annually at a minimum. Incorporate inspections into your routine maintenance plans.

Sample Documents

The sample documents on the following pages will give you a preview of the types of communication you will receive as you go through the exhibit fabrication process.

Sample: Production Guidelines from Fabricator

HOPEWELL MANUFACTURING INC *File and Design Guides*

It is important to us to make your experience working with Hopewell Graphics both enjoyable and efficient. Please follow the guidelines below when preparing your files. If you have any questions or need more information please call to speak with our design specialist.

Supported Software Programs

Adobe Illustrator
Adobe Photoshop
Adobe Acrobat (PDF)
Adobe Indesign

Acceptable Media

CD
DVD

File Specs

Documents need to be spec'd to the FINAL SIZE of the exhibit.

Fonts: Convert to Outline preferred, otherwise ALWAYS send us your fonts .
If in doubt, send your fonts. We must have both your screen fonts and your printer fonts.

Photographs: need to be scanned to yield 150-200 DPI (or PPI) at final size for clarity.
All scans need to be saved as RGB TIFF files.

Line Images: We suggest that the scans be done in gray scale at 1200 DPI at final size. The image then is converted in Photoshop from gray scale to bitmap mode at 600 pixels per inch with the method option set at 50% threshold. This process makes it possible to control any negation or fill in of line weights.

Send all fonts and imported or linked elements.

Also send elements that may be embedded within imported or linked elements (example: if you have an imported picture in your Quark document that is an EPS file and that picture has text in it that has a different font than what you are using for the rest of the document).

Proofing

Send us a printout of your file, or a PDF. Otherwise we cannot check our file to yours.

DO NOT EXPECT THAT THE COLORS YOU SEE ON YOUR MONITOR ARE GOING TO MATCH THE COLORS YOU SEE IN THE FINAL PIECE. Also, do not expect that the colors you see on your printout will be matched. All printer devices and monitors give a different look. The printout you send will aid us in determining if all your parts are there and if your text/fonts are behaving as you expect. Without a printout we are at the mercy of your file.

It is also helpful to send us a list of all the files included on your disk showing file name and application. Please indicate to us on this list which file you want us to print from.

Finally

We ask that you double check the disk(s) you are sending us. In addition to insuring that both the screen fonts and printer fonts for all fonts used and all nested and linked files are there, the page layout program should be updated or linked to OK status. To print this page click here.

Sample: Installation From Fabricator

Pannier Exhibit Base Assembly and Installation Instructions

For use with
the following
exhibit bases:



Traditional T



Cantilevered

FORM B, BROWN
REV. 07/01/18

Installing a Pannier exhibit base is as easy as 1, 2, 3.

Step 1 - Inspect and Organize

As soon as your shipment arrives inspect all pieces and assembly components to make sure your delivery is complete.

For each exhibit base, the following will be included: (Figure 1)

- A. Frame Leg(s)
- B. Top Angle Bracket
- C. Exhibit Panel (Use Pannier embedded fiberglass panels for best results)
- D. 1/4" Aluminum Drive Rivets or 1/4"-20 Machine Screw
- E. 3/8" Aluminum Drive Rivets
- F. Frame Assembly

Assembling and installing a Pannier Exhibit Base is a straight forward process made even easier if two or more people work together using the proper tools and materials to complete the task.

Step 2 - Assembly

If you purchased your exhibit panels and bases from Pannier, most of the assembly has already been completed for you.

All you need to do is attach the exhibit pedestal base(s) to the completed panel frame assembly with the supplied buttonhead screws as shown in Figure 1. Proceed to Step 3 - Installation.

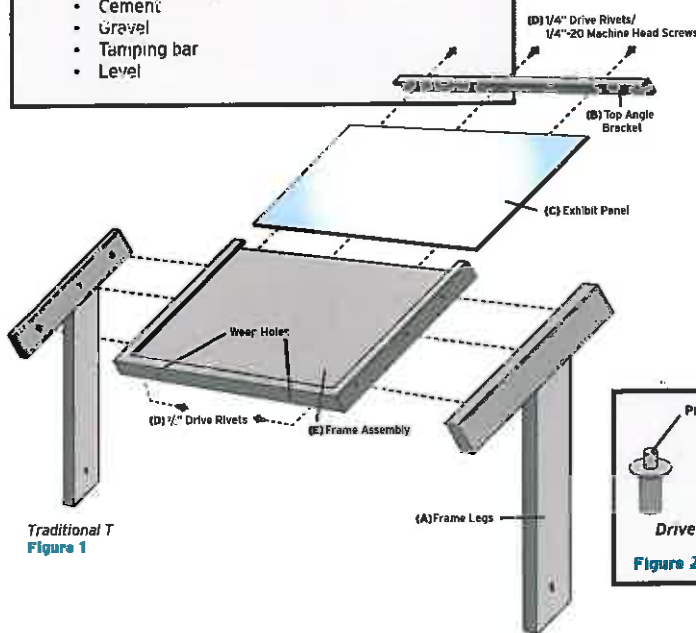
If you purchased the exhibit bases only, you will need to install your exhibit panel and attach the pedestal base(s).

To install the exhibit panel, first remove screws from the top angle. Place the frame assembly face-up on a raised sturdy work surface. Slide your exhibit panel face-up into the frame assembly channel, making sure the panel bottom matches the frame bottom as indicated by weep holes. Attach the Top Angle Bracket with supplied 1/4" drive rivets to securely enclose the exhibit panel. Insert the rivet, and drive the pin (see Figure 2) down with a hammer until flush with the head. If your exhibit base came with screws, attach the Top Angle Bracket with supplied 1/4"-20 screws to securely enclose the exhibit panel. Insert screws and screw into holes (see Figure 2) with a phillips head screw driver until inserted all the way.

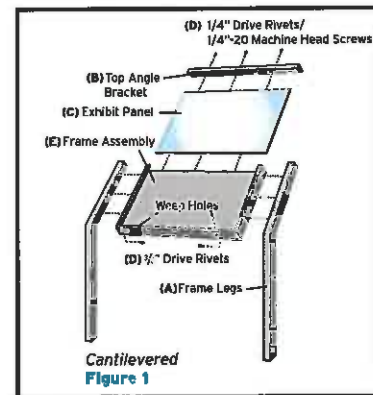
Attach the completed frame assembly to the leg(s) with the 6 supplied 3/8" drive rivets. Proceed to Step 3 - Installation.

Recommended tools and materials:

- Power or manual post-hole digger
- Shovel
- Wood braces
- Hammer
- Clamps
- Nails
- Plastic sheeting
- Cement
- Gravel
- Tamping bar
- Level



Traditional T
Figure 1



Cantilevered
Figure 1

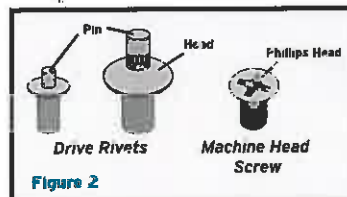
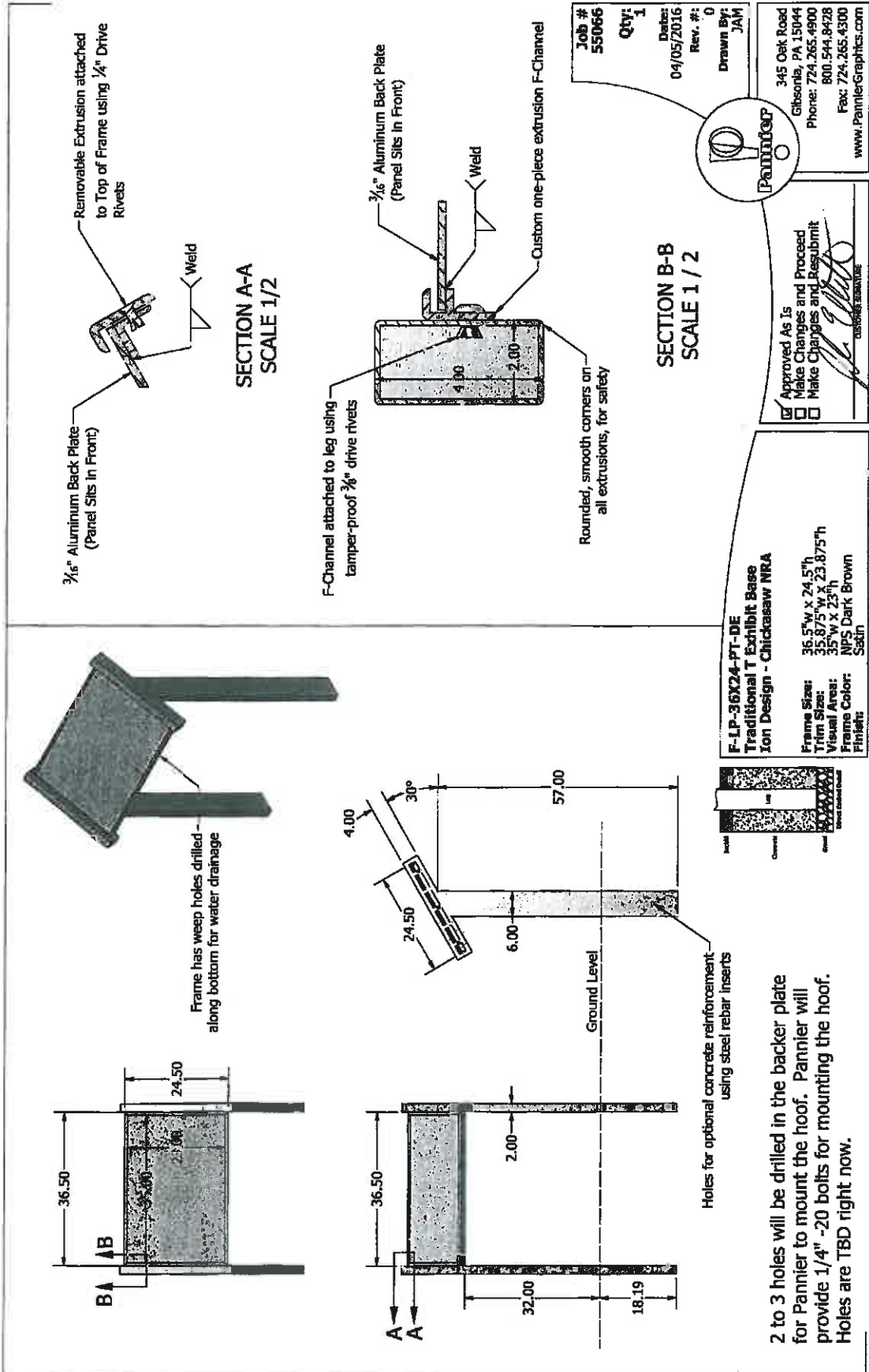


Figure 2



Sample: Base Order From Fabricator



Sample: Cleaning Instructions From Fabricator



CLEANING FOSSIL CHPL PANELS

(For Panels manufactured on or after 4/1/2008)

Fossil panels are protected with our exclusive finish and are easy to clean. The surface is so smooth and inert that an annual soap and water washing may well be all that is needed to keep signs looking clean and bright. Paint and graffiti are easily removed with suitable commercial solvents without damage to the surface. In fact, Fossil panels are so durable, that we have not found a solvent that can damage our surface. The procedures for removing stains can be divided into three categories, depending on the staining agent:

Easy Procedures (Wet Cloth)

Many staining agents can be simply wiped from the surface using a wet cloth.

Mild Procedures (Soaps, Household Detergents)

Some staining agents require the use of full-strength solutions of standard detergents, such as a non-abrasive soap, Simple Green (simplegreen.com), Goof Off (gooffstainremover.com) Graffiti Solutions (graffitisolutions.com) or bleach to disinfect. Pre-clean the panel to remove any surface particles that may become abrasive when wiping the surface. Use a soft cloth and follow cleaning agents procedure with a water rinse. Do not leave the cleaning agent on for more than a minute.

Moderate Procedures (Solvents)

Some staining agents, especially those with grease bases paint or ink, will require the use of a solvent for removal. These stains can be removed using turpentine, 100% mineral spirits, isopropyl "rubbing alcohol", WD-40 or MEK (methyl ethyl ketone). Pre-clean the panel to remove any surface particles that may become abrasive when wiping the surface. Use a soft cloth and follow cleaning agents procedure with a detergent rinse and a water rinse. If you are not satisfied with the result of the cleaning repeat the procedure until the stain is removed. Do not leave the cleaning agent on for more than a minute.

MAINTENANCE

To keep the edge of your CHPL panel looking black, apply a liquid sealant such as Thompson's® Waterproofing Wood Protector.

Minor blemishes, nicks and light scratches can be concealed using a polymer based surface treatment such as Meguiar's PlastX.

(Updated: 11-18-2016)

44 Jefryn Boulevard, Deer Park NY 11729 800.244.9809 FossilGraphics.com

SAMPLE

Request for Proposal

Fabrication and delivery of outdoor wayside exhibit panels and NPS style bases

Purpose

_____ seeks fabrication services for ___ (place quantity here) ___ outdoor exhibit panel(s) with associated base(s) to be installed outdoors at _____. Installation will be completed by the _____.

Background

In 2014, the Southern Maryland Heritage Area Consortium (SMHAC) in cooperation with the staff of multiple National Park Service (NPS) programs, other federal, state, and local governments, non-profits, and churches in Charles and St. Mary’s Counties, Maryland created a “Common Interpretive Strategy” for the Religious Freedom National Scenic Byway and three components of the National Trails System (Trails) – the Potomac Heritage National Scenic Trail, Captain John Smith Chesapeake National Historic Trail, and the Star-Spangled Banner National Historic Trail (the Trails).

Payment:

Enter payment terms here

Contact:

Please direct your quotes and any questions to _____

Project Description and Order

(Quantity: _____)

Panel ___(place size here)___x .090

Single-faced. Matte finish. Square cut. No holes.

(Quantity: _____)

Aluminum Upright Double

Base ___(place size here)___ for a ___(place size here)___ Panel

Includes (2) posts.

Posts Mount to ___(place concrete or in-ground here)___.

Base will be painted. Color is _____.

SHIP TO: _____

CONTACT: _____

SHIPPING SPECIFICATIONS:

The panels may be delivered in a box truck and handcarried by the delivery company into _____. The storage area can be accessed by _____. The truck can park in the _____. Advance notice of delivery please call _____