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Although most of the planning for our monument went smoothly, there was difficulty when deciding on an interpretive program. Our original proposal consisted only of tour guides explaining the symbolism behind the monument, with no other significant plans. Going into the practice presentation, we were hoping it would be substantial. Afterwards, however, the feedback we received made it evident that more had to be added to it. The issue then was figuring out how to make a more comprehensive interpretive program that revolved around a statue.

The biggest difficulty was figuring out how to make the interpretive plan more interactive. Many aspects of our project involved making Stenton comfortable with our proposals; we had clear ideas of what we wanted our project to be, but we wanted to package it in a way that appealed to the staff members. In regards to our interpretive program, this meant trying to prevent going “over the top”. We hoped to come up with an idea that was interesting or constructive, but not completely unrealistic. With only a statue to base our plan off, it was difficult to think of options that did not stray into impractical.

We also received feedback in regards to the different age groups that would be viewing the monument. A large amount of Stenton’s visitors are school aged children, and it was best to consider them in our attempt to create a better interpretive program. Due to the trouble we were having coming up with a way to appeal to adults, it was decided that our interpretive program could be one main idea that has changes made to it depending on the audience. With adults, it

could involve more complex ideas, and when involving children, it could be simple and easy to digest.

Though we had the requirements set for how we wanted to model our interpretive program, it was still difficult to decide on what it should actually be. However, we eventually decided on modifying our original plan to be more interactive. The tour guide would still explain the symbolism behind the monument and the story of Dinah, along with discussing slavery, the mammy figure, and how the statue's design takes those aspects into consideration. Additionally, the tour guide would now be asking specific questions to get the audience thinking critically and willing to talk about Dinah's story, and about other black women who have posthumously been painted as stereotypical mammy figures. These questions would change in intensity depending on the age range of the audience, whether it be middle schoolers or a group of adults. With all visitors, the end goal would be to have them thinking about Dinah throughout the rest of the tour, and even after they leave Stenton, which is something many of us would not have done if we were not going to be involved in planning a new monument to dedicate to her.

As aforementioned, we wanted many aspects of our monument idea to come off as doable to Stenton's staff. This consideration carried over to our site plan, as we had options for where the statue could be located on the property. Our most important requirement was for the monument to be located in a place where there was heavy foot traffic, as Dinah's story is an important part of Stenton's history, and it makes sense to put her monument somewhere visitors can clearly see it. Furthermore, we wanted it to be somewhere with open space so there would be room for guests to gather around it as tour guides explain its symbolism. Other than achieving these goals, we did not have any specific concerns as to where the monument was placed.

Due to the flexibility of our statue's location, we provided two spots where we thought the monument would serve best. The first was in the front yard, as this is the first place visitors see upon arrival. The second option was in the green space directly behind the house. We chose this location not only because the previous monument was there, but because it provided the necessary space to gather groups around the statue. Additionally, we were under the assumption that this area gained heavy foot traffic as well, as this was the first spot we visited on our own tour.

When thinking of a design we wanted to capture what we thought was the main idea behind Dinah and the larger untold story of mammy monuments and African Americans as a whole. With this in mind we resolved to design a monument that would reflect the absence of what we know rather than what we have been able to ascertain. During our research, both as a group and as a class, we found that there is a story behind Dinah's heroic tale. It is a story of the misrepresentation of slaves in the United States and how over time different groups have sought to control the historical narrative. This subversion of the historical narrative is not atypical when it comes to the history of African Americans in this country, but was rather the norm at the turn of the last century. Dinah's original monument was created in a time when mammy monuments and other efforts to either downplay the crime of slavery or to even romanticize it.

Our monuments core physicality is the absence of features. Though the monument itself would be in the form of a woman we wanted to have that be the extent of how we represented Dinah. The figure itself would be a shade of grey and be made of either metal or stone. One of the core components of the new Dinah monument would be to incorporate the old one. The original plaque would be grasped by the new figure of Dinah with her arms holding it slightly

canted above her head. The angle of the original plaque would allow it to still be readable by visitors.

Visibility was also an important consideration when coming up with the concept of the new monument. We surmised the location of this new monument should be in an area that gets the majority of the foot traffic at Stenton and could easily be incorporated into the tour or interpretive program. We proposed two locations, the first is in front of the main entrance of the Stenton house off to the side of the main walkway leading into the entrance. The second location would be located directly behind Stenton and would be placed in the garden. Either one of these locations would allow visitors to easily see and explore the monument on their own and simultaneously have it be part of the interpretive program and tour.

An issue arises when you attempt to create a monument *to* monuments; in our minds, this concerns Dinah in so much as that she is a product of the mammy stereotype, rather than deeds that can neither be confirmed nor denied. We wanted to incorporate many aspects of the story of mammies in the U.S. with Dinah's, for one because they are interconnected, but also because she is Stenton itself's biggest connection to the mammy story. In this regard, we wanted to make a monument to mammies without committing the same sin of perpetuating the stereotype and letting the image continue to live. In response to this, we decided to take the image of a woman and distort it; we wanted the figure to *evoke* a woman without exaggerated features or details. The figure is more geometric, it has no facial features, and it is overall more abstract than a typical statue of a famous historical figure. We want this to represent the missing clarity behind the history that we've spent the entire semester looking into. Through thorough research done with both primary and secondary sources, there is still no clear or coherent picture of Dinah, and while there is more information around the 1912 commemoration and connection to mammy

memorials, the entire story is both shadowed by missing records and silences. Just as Dinah's story – and all the other commemorated mammies – is missing details and is imprecise, so too is the statue.

On the color, we wanted to do something that would also avoid issues of racial insensitivity. To make the figure completely black might return painful images of minstrel shows and black-face to those who have experienced them, and to make the figure completely white would miss the racial element of African enslavement. To combat this, we decided on a melding of the two colors in grey; this is representative of both the victims of the mammy stereotype – African Americans – and how the stereotype and its figure attempt to whitewash history by making reactionary claims about and romanticizing plantation life. We feel that grey is a perfect representation of moral aspects as well, and that the story of the mammy is both a black and white story.

The final nail in the coffin is the original 1912 plaque commemorating Dinah. Our figure will be holding the plaque in both hands above her head for the world to see. We want people to interpret this in different ways — she could be showing the plaque to the world and taking ownership of it so it can no longer be used to harm her. She could also be struggling under the weight of it, which has only grown and become ingrained in society as the years have gone on.

Whichever it is, we believe that this statue best encompasses both the figure of Dinah as well as the mammy story. Its commitment to representing both the successes and failures of research into Dinah, its solemn grey color symbolic of both black and white stories, and its holding of the plaque strikes the viewer and forces them to consider the lessons that need to be learned from Dinah, Stenton, and the history of enslavement in the U.S.