



HFC *on* MEDIA

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Issue 3



William Banks, Harpers Ferry NHP ranger, and Chad Beale, HFC designer, install a replacement wayside exhibit ordered through the Minor Rehab program, which ensures that parks can have exhibits that are of the highest quality and easy for park visitors to read. Learn more about the program on page 4 of this issue.

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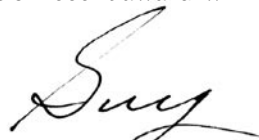
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From the Manager

Awards. We all like them. We are pleased to receive them. But what is the meaning behind these awards? Is there something that we can draw from this recognition that is more than self-congratulatory? Harpers Ferry Center thinks awards are not just about the people whose names are printed on them. They are about the park partners, administrative personnel, planners, writers, and designers who make everything fall into place. We see these awards as a clear and visible acknowledgment of time, skills, and commitment to telling park stories through film, exhibits (indoor and out), and the written word. That commitment, so vital to a successful project, comes from National Park Service people working with their colleagues and friends to tell the stories of the American people. Celebrate your success with us! A list of recent award-winning projects appears on page 6. Happy New Year!


— Gary Cummins

A New Kind of Publication

Today's new park areas have a growing need for media products, and that need is often different from the traditional interpretive media products that Harpers Ferry Center and the parks are accustomed to creating and using. From the moment a park comes into existence, park managers and partners need to explain to an inquiring public what will happen over the course of the first few years of a park's development.

About 18 months ago Angie Faulkner, designer, and Ed Zahniser, editor, worked with Brad Bennett, the mid-level intake trainee at Harpers Ferry Center, who was serving on a detail at the new Cedar Creek and Belle Grove National Historical Park. Their task: create a park publication that would explain the views of the various partners and help to establish the identity of the park. Foremost, they wanted everyone to know that Cedar Creek and Belle Grove is now a federal area, a full-fledged component of the National Park System. Bennett left to become superintendent of Bering Land Bridge. Diann Jacox, who was named Cedar Creek and Belle Grove superintendent in March 2004, then entered the picture.

When Jacox arrived at the park, she and the partners sat down to talk about their common concerns. Everyone agreed that the park must have something that spoke of the new relationships. They needed to show that although there were many different landowners the land would be managed collectively under the umbrella of the new national historical park. What would be the vehicle for getting this message across: signage, a

website, a publication, a public relations blitz of local news media? The partners looked at the various options and drew up a priority listing of what they could do and what would make the most sense based on where everyone was in the process of creating the new park.

After a great deal of conversation the partners and the park decided that creating a brochure would be the best solution to their immediate needs. They could see from the proposal that Faulkner and Zahniser had worked on with Bennett that a brochure would be a part of the already-established series of NPS publications, so that the park could immediately begin to establish its identity. The partners, especially, also wanted the people who had supported their efforts for preservation before the establishment of the park to know that their support was still needed, and that for some time the different organizations would remain separate even though the National Park Service was now a major player.

Faulkner and Zahniser had proposed producing a one- or two-color publication that owed more to the site bulletin format than to the Unigrid

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Send questions and comments to Gary Candelaria either by email at gary_candelaria@nps.gov or call 304 535 6058. To contact the editorial staff email Bob Grogg at bob_grogg@nps.gov or call 304 535 6415.

Secretary of the Interior
Gale A. Norton

Director, National Park Service
Fran P. Mainella

Associate Director, Park Planning, Facilities, and Lands
Sue Masica

Manager, Harpers Ferry Center
Gary Cummins

Editor
Bob Grogg

Art Direction
Robert Clark, Office of NPS Identity

Contributors, January 2005
Susan Barkus
Richard DeVries
David Gilbert
Susan Haines
Rich Helman
Jane Hanna
Shannon Reiss
Derrick Schultz
Lynn Sibley

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"In many cases park managers and partners need to explain to an inquiring public what is going to be happening over the course of the first few years of a park's development."

tradition. The team now assigned to the project—Jane Hanna, editor, Richard DeVries, designer, and Derrick Schultz, design intern—reasoned that utilizing the Unigrad format would squarely put the publication in the library of the 300-plus park folders. The Unigrad folder also reinforces the sense of NPS identity that visitors to parks all over the country know. Everyone realized, Jacox said, that the brochure represented “a wonderful middle ground between the wants and needs of all the various organizations.”

In April 2004, John Brucksch and Janice Wheeler of Harpers Ferry Center began exploring with Jacox what needed to be done. The printed folders were delivered to the park in mid-October 2004, just before the annual reenactment of the Battle of Cedar Creek and the battle’s 140th anniversary

The most basic thing to remember about this kind of publication is to keep it simple. It has one mission: to describe the park and its relationship to its partners. The interpretive text is confined to a few short paragraphs. The map is only the state shape with an arrow pointing to the park’s location. The park or the partners supplied photography; no use rights needed to be acquired. The brochure will have a life of three to five years while an interpretive folder is developed. Diann Jacox and the partners of Cedar Creek and Belle Grove have allowed themselves to be guinea pigs for this new kind of brochure. At this moment similar publications are in the planning stage for both Minuteman Missile NHS and Governors Island NM—two of the newest additions to the National Park System.

How does all this work? How can you get this new kind of park brochure? How do you know it’s what you need?

Call Harpers Ferry Center at 304-535-5050 and say that you think you need a Start-up brochure. Part of the discussion that follows will focus on costs, because Harpers Ferry Center alone cannot support this undertaking.

One important factor to keep in mind



as you talk about costs is photography and images that you will want to use. If you want to use copyrighted or commercial photography you will have to acquire use rights for both print and electronic production; these costs can be quite expensive. Public domain photography—either yours or a partner’s—will cost you nothing. Harpers Ferry Center stands ready to assist new areas as they begin the task of translating legislative ideas into working reality.

These publications for new parks or parks undergoing changes, such as Hamilton Grange, have a definite life span. They should last up to five years. Yet this small piece of paper helps a park to establish its identity as a National Park System unit so that managers and staff have something to show their constituents. They are part of the existing library of NPS brochures that visitors have come to recognize at units across the country, but they are smaller in size. The brochure for Cedar Creek and Belle Grove has been in use since early October. The two for Governors Island and Minuteman Missile are in the last stages of development and will be delivered to the parks in 2005. HFC supervisors are in discussions with other parks for which these publications are solutions to current needs.

Minor Rehab

Wayside exhibits stand uncomplaining in all kinds of weather and local conditions 24 hours a day, 7 days a week. They provide information and interpretation in the same professional manner. The very quality of always being there, however, exposes them to all kinds of abuse. A tree limb can fall, rocks picked up by a snowplow can fly and nick them, a diamond ring can score the surface, and they are ready targets for vandals. The good news is that Harpers Ferry Center can help maintain park exhibit panels so that they last as long as possible, and help replace them when they are worn, weathered, or otherwise damaged.

First, you want your wayside exhibits to last as long as possible. Keeping the exhibits clean is the key. It is easy to do, but takes time. (See the picture of cleaning supplies and the caption for more detailed information on page 5.) When cleaning and maintaining your wayside exhibits, take time to look at the photographs or artwork and read the text. Are the information and the graphics current? For example, at Sleeping Bear Dunes National Lakeshore, one wayside exhibit had a photograph showing a dog and its owners on the dunes. When the wayside was created, that kind of behavior was acceptable. In the intervening years, however, park regulations changed and pets are no longer allowed on the dunes. An alert ranger noticed this, a new photograph with humans but no pets was substituted, and the wayside continues to interpret the scene in harmony with park regulations.

Most waysides are either screen prints or inkjet prints that are embedded in fiberglass. Look at the images on the pan-

els. Has ultraviolet light faded the colors? Look at the fiberglass. Is it clear, or can you begin to see the actual fibers? Today the quality of inkjet prints has improved so much that the fiberglass is likely to fail before the prints fade. If you can see the fibers, the panel is beginning to deteriorate. It is time for a replacement.

If Harpers Ferry Center produced the wayside exhibit, the digital files, films, screen prints, or whatever else was used to create the exhibits reside in HFC's archives. The Center has up to \$1,000 per park per year for replacing waysides. That amount of money will buy 10 screen prints or 3 digital panels. Porcelain exhibits, because of their expense, are considered on a case-by-case basis. Parks are not limited in what they can pay for with their own funds. If 60 exhibits need to be replaced, as long as the park has the money, that can be done.

The easiest task, of course, is a straight replacement of the panel with no or few changes to content. And it's the fast-

Appreciation

The HFC team working on the new Missouri National Recreational River park Unigrid presented Paul Hedren, superintendent, and George Berndt, park interpreter, with Harpers Ferry Center fleece jackets in appreciation for the outstanding commitment and professionalism they brought to the project. Their knowledge of the park was first-rate. The work experience was really that of one big team. Everyone kept to the schedule, everyone looked at options as a team, and everyone learned from one another. The quality of George Berndt's writing together with his understanding of the subject matter gives the publication's text a credibility that we always strive for. Our hats go off to both these colleagues.

Retiree

Kim Hildebrand, an exhibit designer/producer in Media Production, retired December 2, 2004, after 14 years at Harpers Ferry Center and 16 years in the federal government. She began her career at the Center as the operator of the CLC copier. Kim soon moved to producing exhibits, and into a world that she grew to love. "Seeing a job come together at a fabricator and then be installed at the park was a marvelous experience," she says. Even better, though, was "seeing the park staffs' reaction when they first saw an exhibit come together." Because she was planted in both the worlds of design and production she could use skills from one side to fulfill a need on the other. A fortunate side benefit for Hildebrand was that she often was able to turn to her love for fishing as a means of relaxing after a long day's work on an installation. Her sense of professionalism and commitment to doing a good job were hallmarks of her time at the Center.

"The good news is that Harpers Ferry Center can help you both maintain the exhibit panels so that they last as long as possible and find a way to replace them when they are worn, weathered, or otherwise damaged."

est. Screen prints and inkjets take 6 to 8 weeks to produce; porcelain panels take three to six months. Any changes can add time, and the manner in which the exhibits were created affects the schedule. Changes to digital panels, which have been used increasingly in the last few years, are the smoothest. Changes to screen prints or films, the materials that until recently have been traditionally used to create the wayside exhibit panels, are more difficult. If you have a great number of changes, you may need to consider doing a completely new exhibit panel. You can consult Susan Haines, who administers the minor rehab program, about the most efficient strategy. She will ask questions and give information so that you can make an informed decision. If beginning over is the proper solution and you need to replace six or fewer exhibits, you may want to consider the Waysides Technical Assistance Program. (See the November 2004 newsletter for more information on the Technical Assistance Program, or visit the Harpers Ferry Center website at www.nps.gov/hfc.) But exhibits that involve changes to maps should seldom be attempted through the minor rehab program.

Maps require precision that a reworking through the rehab program cannot bring to the product. For instance, the park may have had a brand new map

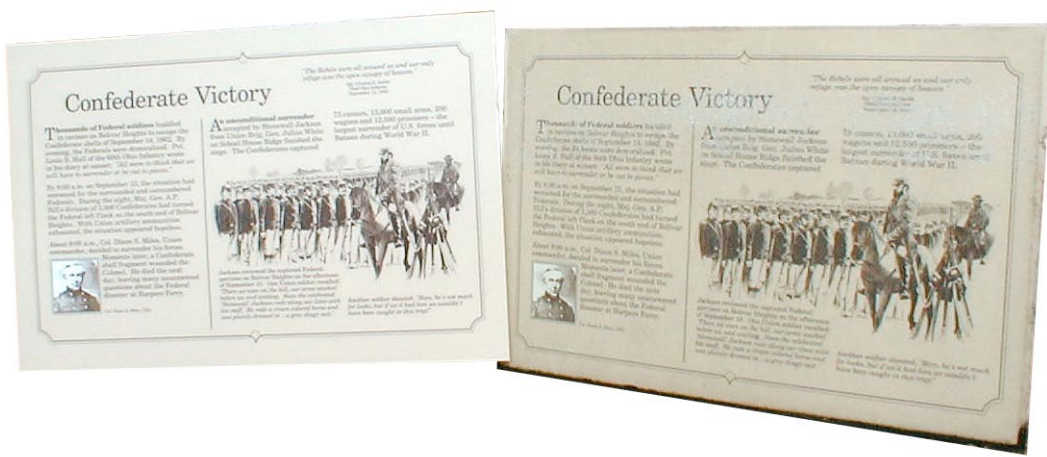
made for the park folder, which has been created for a different purpose. That map was made for a reader who is walking around with the map in hand. A wayside map is immobile. Its purpose is to help the visitor make a decision about what to do next. That information must still be in mind when the reader is 100 yards away. The brochure map can be the base for creating a new map geared to the needs of a wayside exhibit, but different questions must be asked to get the map that works best. Maps are too important—often containing vital safety information—to be done hastily.

If your wayside exhibits need to be replaced through the Minor Rehab program, the first step, and the most important one, is to call Susan Haines, who administers the program. You can reach her on email at susan_haines@nps.gov, or call her at 304-535-6033. She can answer all your questions and set you on the track to success.

(Look for a detailed article on maps and mapping in the February issue.)



Top: A well-stocked cleaning kit is a great help for maintaining your wayside in prime condition. Susan Haines stocks a small supply of kits that are available upon request. Or you can find these supplies in a local hardware store. Cleaners for removing graffiti, permanent markers, or spray paint come as either liquid sprays or wipes. Any glass cleaner can be used to remove sap or bird droppings. Currently liquid wax is used to give the surface a protective covering. Some trials have shown that the paste variety may provide longer lasting protection. You will need a pin punch to remove frame rivets so the panel can be removed for thorough cleaning. Replacement rivets are needed to reinstall it. Paper towels are used for cleaning and a soft cloth for waxing. Instructions for all these procedures are included in the kit or are available on the HFC website.



Left: The replacement panel on the left shows what can happen to exhibits over time. The original panel had darkened, making legibility a problem as moisture and dirt take their toll.

Awards

A Measure of NPS Success

In 2004 projects produced by Harpers Ferry Center and parks received a variety of awards from government offices and professional organizations. Many people, both in the Center and the parks, contributed to the success of all these undertakings. Though not everyone's name is on the award, everyone who worked on these projects is a recipient.

Department of the Interior / National Park Service:

National Accessibility Leadership Merit Award: Lori Simmons

Sequoia Award for Interpretation and Education: Bill Brown

American Congress of Surveying and Mapping

National Map Design Competition
Best of Recreation / Travel Category:
Brochure map, Mojave National Preserve

U.S. Army Corps of Engineers:

Excellence in Design and Environmental Achievement: Resource and Education Center, Missouri National Recreational River

National Association for Interpretation Film and Video:

First Place: "On the Edge of Gichigami: Voices of the Apostle Islands"
Apostle Islands National Lakeshore

National Association for Interpretation Interior Exhibits:

First Place: Sandstone Visitor Center
New River Gorge National River

International Television Association:

Best Short-Form Documentary: "Voices of Manzanar"
Manzanar National Historic Site

International Communications Film and Video Competition:

Silver Hugo Award: "Lightly on the Land,"
Federal Highway Administration

25th Annual Telly Awards:

Bronze Telly: "All Together Now"
NPS Partnership Conference

Bronze Telly: "Crater Lake Animation"
Crater Lake National Park

Bronze Telly: "Echoes of the Past"
Arkansas Post National Memorial

Bronze Telly: "Land of the Bighorn"
Bighorn Canyon National Recreation Area

Bronze Telly: "Voices of Manzanar"
Manzanar National Historic Site

The Communicator Awards:

Crystal Award of Excellence: "All Together Now"
NPS Partnership Conference

28th Annual American Indian Film Festival:

Official Selection: "Weet' U Cikliitukt (There Is No Turning Back)"
Big Hole National Battlefield

Identity

A primary purpose of the NPS Identity Program is to ensure that the public is aware of the breadth of the NPS mission. One way to do this is to mark all 12,000 NPS vehicles clearly, consistently, and in compliance with other graphic standards so that NPS personnel are always recognized as they perform their duties in parks and in surrounding communities.

With this goal in mind, the HFC Office of National Park Service Identity has launched an effort to create Servicewide vehicle marking standards. Although standards currently exist for certain categories of vehicles, others have limited standards or none at all. Besides raising awareness of the NPS and its mission, the standards are intended to:

1. Give the Service a consistent, contemporary look that reflects its rich graphic traditions.
2. Help parks and programs appear as a single, well-coordinated organization.
3. Ensure the safety of NPS employees and park visitors.
4. Comply with pertinent GSA and other federal fleet marking regulations.
5. Increase the ease and reduce the cost of acquiring and applying vehicle markings.

Standards will be created for four categories of vehicles: Maintenance, Fire, Law Enforcement, and General Purpose, and will address the wide range of vehicle types in each category, from automobiles, to trucks, to boats and aircraft. Marking standards will also be developed for alternative-fuel vehicles, and for vehicles used or donated by NPS partners. Work on the project will proceed carefully and methodically, so that the needs of each vehicle group are thoroughly understood before design solutions are proposed. Potential solutions will be prototyped, tested, and widely reviewed before final standards are developed. If you have suggestions or concerns about this project, please contact Phil Muschelwhite by email or by phone at 304 535 6049.