



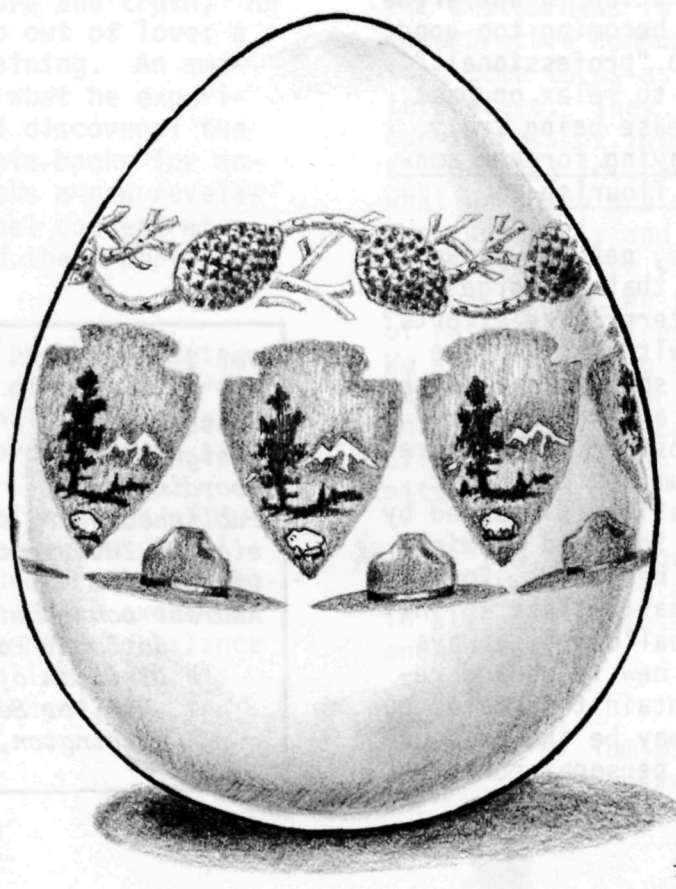
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IN TOUCH

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hoofnagle

STAYING AMATEUR

Michel Legrand was interviewed on Good Morning America recently. David Hartman was marveling at the world famous composer's numerous awards and the diversity of his accomplishments. Hartman pointed out that many composers would be satisfied to excel in one field such as popular music or movie sound tracks as Mr. Legrand does. But obviously Legrand is not satisfied. Michel Legrand has also written a ballet and a classical opera. He has recorded over 100 albums and performs in concerts as piano soloist or conductor. Now he is in New York to direct a movie. When Hartman inquired why the composer kept moving from one media or challenge to another, Legrand grinned and revealed a trait of all interpreters.

The famous composer explained that a truly creative person is constantly seeking new outlets for his creativity. His greatest fear is stagnation in one arena. He dreads the idea of becoming too good, too recognized, or too "professional," for then he may begin to relax on past accomplishments and cease being truly creative. Only by staying forever amateur, does creativity flourish.

Do we, as interpreters, get so wrapped up in being professional that we forget to be amateurs in our interpretive efforts? Do we get complacent with the "way we did it last year" and so turn our torch of creativity down to a pilot light of self-satisfaction? Most of us have creative slumps, a doldrum of the spirit. For some, such a situation is spurred by being in one area too long and growing too familiar with our resource. For others, a supervisor may deflate an interpreter's creative balloon by always pouring cold water on new ideas and rewarding those who maintain the status quo. For still others, it may be the pressure of the bureaucracy or personal concerns.

On the brighter side, some interpreters always seem to be riding a creative high. Everytime you see them, they have a new idea for a program, a new game for kids, a new insight to share. Their outlook is ever fresh, exciting and challenging. Many of us may indeed feel like amateurs around such "professional" interpreters whom we may even idolize. But if we ask these professionals, they may deny that they are the authorities. Rather, they are forever searching. They are truly amateurs like John Muir and Enos Mills. They find the question more fun than the answer, the wonderment more exciting than the knowledge, and the inspiration more rewarding than the results. They are people of the spirit, never content with past hurrahs. They seek only the pleasure of life's next revelation and the joy of sharing it with others. They are forever amateur interpreters, the most professional of all.

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What is the distinction? We are hired to be professional interpreters, but many who we admire most in our field have advised us to be amateurs. Perhaps the difference is one of applied knowledge versus spirit. A professional in any field studies, analyzes, acquires an acceptable level of knowledge, and then applies all this to his task. As professional interpreters, we study John Muir, Enos Mills, Freeman Tilden, John Hanna, Grant Sharpe, and others. We can outline the basic principles of interpretation and are familiar with their application in talks, AV presentations, and Living History programs. Many excel in this deductive approach to interpretation, just as others follow a parallel approach to becoming a doctor, a lawyer, or an engineer.

But for an amateur, the greatest necessities are less tangible factors like desire, curiosity, creativity, and the endless search for adventure and truth. An amateur goes at his job out of love; a professional out of training. An amateur relies heavily on what he experiences, sees, feels, and discovers; the professional turns to his books for answers. The amateur seeks a new revelation while a professional concentrates on past revelations and their applications.

For most interpreters, both the amateur and professional sides of our art are present. Our career challenge is not to be overwhelmed by our professional side.

Michel Legrand is an interpreter of music. He is admired as a professional composer, pianist, conductor, and director. And he has continued to excel because he recognizes the need to balance his professional disciplines with his need for creative challenge.

Our careers require us to be professionals but our interpretive spirit seeks the amateur in us. A standard for measuring our success in balancing these two factors might be our creativity. If new ideas, new interpretive insights just aren't emerging like they used to, perhaps we are leaning too heavily on the side of professionalism and cramping our spirit.

To rekindle the "amateur" in us, is no easy job. Some may snap out of a slump without ever trying. For others, it may take one or several serious efforts to break the professional lock and let the amateur out. Perhaps, a new or even very old look at our area will retorch interest. Sometimes interviewing local oldtimers a burner never lit before. Maybe only a new supervisor or a transfer will help.

Whatever it takes, we must get it back. Our amateurness is the heartbeat of our interpretive communications. Our visitors come to us as budding amateur interpreters. They look to us to share our secrets of interpretation with them so they can interpret for themselves. What we share are our insights into our own curiosity and the way we search for truth. We offer visitors a glimpse at the excitement we feel in a revelation of nature or a fresh historical insight. We share a loving adventure, the adventure of an amateur in the world of the unknown. But we cannot share, we cannot offer anything but facts, if we have permitted our amateur spirit to die.

Thank you, Mr. Legrand, for reminding us that we must stay "amateurs" at heart in all our "professional" interpretive endeavors.

Tom Danton
Supervisory Park Ranger
Lyndon B. Johnson NHS

FORUM



TO THE EDITOR...

It was indeed a pleasure to examine the pages between the Hoofnagle cartoons of your recent edition of *In Touch* and discover an issue devoted to history. I particularly enjoyed Marcella Sherfy's articulate reminder to all of us responsible for historical areas of the National Park System that our first concern should be for the resource itself. All too often our interpretive efforts emphasize sophisticated gadgetry or crowd pleasing theatrics at the expense of the people or events for which the park was established.

I heartily endorse Ms. Sherfy's conviction that a site of genuine national significance (sadly, no longer synonymous with National Park status) has the ability to speak for itself if we will only allow it to do so. The key to this endeavor is the historic scene. No rational respecter of the past would suggest that it is possible to fully recreate a bygone environment. But we can acknowledge the integrity of historic resources by minimizing our own intrusions upon the scene, both administratively and interpretively. How can we ever expect visitors to feel the "unique evocative power" of hallowed ground if we do not display the humility to step aside at the proper moment.

In my few years working with the National Park Service I have grown to understand the frustration with which veteran NPS historical types have had to contend. History, it seems, has long been the stepchild of Park Service disciplines only recently replaced on the low end of the totem pole by urban recreation. However, the encouraging news emerging from the recent Harper's Ferry conference regarding the Director's commitment to improving cultural resource management and this journal's own willingness to solely address historical interpretation are causes for optimism (rodent and leaf cover illustration notwithstanding). I look forward to the time when it will no longer be necessary to extoll the virtues and defend the dignity of historical resources in the NPS forum. Perhaps that time is coming.

A. Wilson Greene
Park Ranger-Historian
Fredericksburg and Spot-
sylvania NMP

THEMES

I've been having problems lately - and not so lately - trying to explain THEMES to people. Just what is a theme? Grant Sharpe defines them one way, I define them another, and you probably define them still differently. In fact, I suspect there may be as many "good" ideas of what themes are as there are Interpreters. At any rate, in my mental fumbling around, I've come up with something that feels comfortable and want to share it with other people for their comment.

THEME:

Theme to me is a basic concept, feeling, philosophy, or universal idea. Hopefully, it is something easily grasped...something that people already know but may have forgotten. It is something that when realized should help them lead a better life ...that is, one more beneficial to a continuing, quality life system. It is what you want people to remember when they leave your area or program. You should be able to state the theme in a short sentence or two. It is not a thing. You can not hold it in your hand. Examples that come to mind are Barry Commoner's Four Laws of Ecology, basic principles of geology like erosion/deposition/uplift/erosion cycle, or basic principles of biology like the nitrogen cycle. There are parallel examples in history like virgin forest/exploration/exploitation/settlement/reforestation in the Great Lakes states.

Sometimes theme can be a mood or feeling for a place and time. At Chaco Canyon, standing in the courtyard of Pueblo Bonito on a moonlight night gives some people a good feeling for the past occupants. How did it feel to work in northern Minnesota in mid-winter cutting the "big sticks" when the temperature was 20 below zero with a wind howling off the lake? Some

people walk away say, "NOT ME! That's too much like hard work!!" Maybe they just shiver. That's the theme.

RESOURCE:

Resource is what you have on-site to get the theme across to people. You can touch it. It lives...or has...or hasn't, but it is tangible. The Grand Canyon, ruins at Chaco Canyon, lakes, trees, logging tools, butter churns are all resources to be used in passing your theme on to people. They are not themes in themselves, but are rather props for getting your theme across.

MEDIA:

These are the tools of Interpretation. They are the delivery system which uses resource examples to pass ideas (themes) to people. You know them well...exhibits, audio, visuals, Interpreters, customized demonstrators, etc. These are not themes nor are they resources, but are tools in your bag of tricks.

That is all I want to say now. Just that we should differentiate between Theme, Resource and Media.

Comments will be appreciated.

JAMES L. MASSEY, VIS
Eastern Region
U. S. Forest Service

A MATTER OF BALANCE

I am prompted to write because of several comments in the January 1979 IN TOUCH about historical interpretation in natural parks. May Freeman Tilden himself strike me down if I am ever heard to mutter that we should not interpret history in a natural area, or similarly ignore natural history in a historical area. But there is a matter of balance involved and I am troubled to read and personally observe the manner in which we manifest our want to do justice to what must surely be regarded as secondary interpretive themes. Please excuse me Grand Teton, but are cookie baking demonstrations, an interpreter in "inadequate moccasins and a flimsy dress" (who talks "old-timey") and a garden at Menor's Ferry really the way we should interpret the human history in one of our premier natural parks? Surely the Colter Bay and Fur Trade museums already satisfy the need?

At Golden Spike NHS we are a natural area, complete with limestone formations, sagebrush, grasses, coyotes and eagles. But we are set aside to commemorate the human event here, not because we have forty different birds in the park. As interpreters we should be prepared for the occasional visitor question about the birds, but our primary interpretive effort at Golden Spike must be directed at making the human event comprehensive to the public. Our visitors come to see where the first transcontinental railroad met in 1869. We would be doing them a disservice to offer a formal program about sagebrush.

Paul L. Hedren
Supervisory Park Ranger
Golden Spike NHS

USE OF SEASONALS TO PROMOTE THE NATIONAL PARK SERVICE

Upon reading an article written by Randy W. Turner, Park Technician in the November issue of IN TOUCH I have several comments in support of using seasonals to carry the NPS message to the public.

First, I felt the attitude displayed by Mr. Turner was that of an elitist not as a member of the NPS family. To say that the very people that we employ to work in the area of public service are not capable of representing the National Park Service to the public is both a snub and a contradiction. Public relations plays a very important part in increasing the public's awareness. Public awareness is extremely important if we are to continue the process of improving NPS programs thru public involvement planning.

Secondly, I believe that the use of seasonals to promote the NPS is wise from a management standpoint. With the tight budget constraints being placed on parks it is increasingly difficult to promote, publicize and recruit for the accomplishment of the NPS mission. This use of highly qualified seasonals will allow parks to maintain contact during the off-season. The ability to mobilize such a large public relations force with such low costs would be an asset. The use of seasonals might provide a way to increase minority and also encourage the general public to become involved in expressing their support for the NPS plus provide valuable planning input.

Third, the fears that Mr. Turner expressed would be easily solved by an aggressive manager. You certainly wouldn't ask just any seasonal to speak for your park or the entire NPS but rather judiciously se-

lect cream of the crop, highly motivated, and proven seasonals. Also, it would be essential that the seasonal be provided with pertinent facts and information for his use and dissemination. It would be imperative to stress that any questions which cannot be answered adequately be referred to the park superintendent.

Certainly, I have overlooked some important considerations. We must look at innovative thinking in a positive light

and encourage new approaches to old problems. Also, without the help of many seasonals the ultimate mission of the NPS would be impossible to achieve. I fully support these loyal and dedicated seasonals. Keep up the good work!

Tom Stevens
Park Technician
Herbert Hoover NHS



RAP UP



The Smithsonian Institution is publishing a 20 volume series on the history of the American Indians. I can't recommend the series too highly. The series will be issued at the rate of 2 volumes per year from 1978 through 1987.

The first to come off the press (wouldn't you know it -- it's volume #8) was on the California Indians. The second to be published is on the Indians of the Northeast and it's volume 15.

Each to me goes into great detail, and includes numerous photos and drawings. Volume 15 costs \$14.50 and is entitled "Handbook of North American Indians, Vol. 15, Northeast," stock #047-000-00351. Copies can be purchased from:

Superintendent of Documents
U. S. Government Printing Office
Washington, D.C. 20402

Interpreters interested in the entire series can get on mailing list N-502 to be notified when new volumes are issued. To do so write:

Superintendent of Documents
U. S. Government Printing Office
Attn: Mail List (Stop SSOM)
Washington, D.C. 20402

Are you ready - Here is the list of the 20 volumes.

Handbook of North American Indians

Introduction
Indians in Contemporary Society
Environment, Origins, and Population
History of Indian-White Relations
Arctic
Subarctic
Northwest Coast
California
Southwest
Southwest That's right - 2 separate volumes
Great Basin
Plateau
Plains
Southeast
Northeast
Technology and Visual Arts
Languages
Biographical Dictionary
Biographical Dictionary
Index

The series will be the definitive study of the Indians.

Philip Jenny
Site Manager
Theodore Roosevelt Island

CHILDREN'S WORKBOOK

At Lyndon B. Johnson National Historic Site, Lead Technician Sandra Earley and other interpreters are putting the final touches on a workbook for children, grades 1-3. The theme centers on the roots of a President and deals with the life of President Johnson's grandparents who homesteaded and began a longhorn cattle droving enterprise in the 1860's Texas Hill Country. Their original log cabin and other 19th century barns and fields make up the 35 acre Johnson Settlement, a year round living history area at LBJ NHS. Entered only by footpath or horse-drawn wagon from the Johnson Boyhood Home one half mile away, the Settlement is a delightful change from the modern LBJ Ranch, the reconstructed 1908 Birthplace, or the 1920's Boyhood Home.

This workbook is the first of several the LBJ interpreters plan to write to aid school groups by reinforcing what they learn during a visit. Before their visit, most classes will receive a special slide program or a visit from an interpreter with a trunk of pass-around goodies from the 1860's frontier. This sets up the basics for their trip.

Then they visit the Johnson Settlement. The slow moving freight wagon carries the class from the 1970's back into another way of life. A man cooking and baking at the Chuck Wagon weaves stories of the excitement and labor of cattle drives north from the Settlement along the Chisholm Trail to the railroad in Abilene, Kansas. At the cabin, living history interpreters go about the everyday tasks of running a household in the "wilderness."

The kids have been bombarded with the experiences of another era with its strange clothes, foods, tools, chores, animals, and the sensation that these were somehow a modern President's roots. Now the work-

book comes in.

The book is designed to be fun and challenging. Every page helps reinforce what was enjoyed during the visit to the Settlement. There are questions, connect the dot drawings, match cabin items with their modern counterparts, crossword puzzles, jingles about cowboys and chuckwagon cooks, and things to do.

The teachers have many options in the way they choose to use the booklet. Several pages may be used each day as a classroom project. Some first graders will need teachers' or parents' help with the text.

This workbook will be ready for our spring school groups. It can easily be revised after we evaluate the feedback. Other workbooks are planned for older age groups and for the Boyhood Home visitors.

This is our first step in developing a children's program which takes the park story back to the home with each child. It's not easy. We are aware that many interpreters want to provide their young visitors with something special. But it's a project which often ends up on a back burner. LBJ, Colonial, and a handful of other parks have managed to get full spectrum children's programs off the ground. We can't put it off any longer. If the interpreters at LBJ NHS can help you get started by sharing some of our problems, heartaches, and solutions gained by our first step in this area, please contact us. We'd be glad to send you a copy of our new workbook and help you in anyway we can. It's much easier when we work together and share ideas.

Tom Danton
Supervisory Park Ranger
Lyndon B. Johnson NHS

FOREIGN VISITORS: "A VERY SPECIAL POPULATION"

In November 1978, the National Capital Region conducted the first NPS Training Program designed to improve visitor services for the thousands of foreign visitors who come to our park sites every year.

The objectives of the course were:

- 1) Recognize the importance of the National Park Service's Role in International Relations.
- 2) Identify the special needs of foreign visitors.
- 3) Identify existing resources and services in the Region and city to assist these visitors.
- 4) Develop personal and site strategies to meet the above noted "special needs".

For the past three years, working at the National Visitor Center, I have been personally striving to improve visitor services for our Region's many international visitors. As we neared 1979, "Year of the Visitor," I presented a plan for the above course to the Region and it was accepted. Though the course only touched the "tip of the iceberg," it was a major step in the direction I hope the entire National Park Service will be taking.

Like many of you, I have lived, studied, worked and traveled overseas during my college years. I was always impressed with what ease the European countries handled the hordes of American and other non-native tourists who traversed their lands. After following simple international directional signs (at an airport or train station) to a tourist info counter, there was always someone working there who spoke two or three languages,

had brochures in five or six and could direct you quite easily to any destination by the public transit system, which also published their guides in many languages.

Two major reasons for those good visitor services were that the countries each had a National Tourist Office, which both encouraged foreign travelers to visit their country and then provided the receiving services at points of entry, major cities and tourist attractions. Secondly, those countries' economies depended heavily on tourism, thus the reason for a National Tourist Office.

The U.S., in the past, has never depended on tourism as a major attribute to the economy, thus we do not have a National Tourist Office. We have the United States Travel Service (Dept. of Commerce) which encourages foreign travelers to visit the U.S.A. and then the National Park Service is frequently the primary receiver of these arriving visitors. The U.S.T.S. promotes travel to the U.S. with posters and brochures displaying the scenic/natural wonders and historic sights of the country with such sights as the Grand Canyon, Statue of Liberty, Yellowstone National Park, The Lincoln Memorial, Everglades National Park, and Gateway Arch just to mention a few. Approximately seven of the ten most visited sights for internationals are National Park sites and lands.

In 1976, approximately 17.5 million foreign tourists visits the U.S.A. In 1978, the visitation counts will reach or exceed 19 million. Due to the world situation and the devaluation of the U.S. Dollar, the U.S. is experiencing a rapid increase of foreign tourists. Yet many of our NPS areas are not adequately prepared to welcome and assist these volumes of international visitors.

The National Capital Region has always had a high percentage of international visitors to our sites. So, many parks in NCR developed specialized visitor services for this population on their own initiative. These services include talks, tours, brochures and signs in other languages as well as a comprehensive listing of services in Washington, D.C. for internationals, from emergency language assistance to shops where foreign language publications are sold.

The NCR Training Course in November provided an introduction to cross cultural communication, surveyed what services already exist in our many parks and suggested new or better ways to assist foreign visitors.

Some of our course findings and suggestions:

One of the finest services existing in Washington, D.C. is I.V.I.S. (International Visitor Information Service) which is part of the nationwide network of service organizations called Co Serv (National Council for Community Services to International Visitors). I.V.I.S. operates a 24 hour language bank, can provide free volunteer, multilingual escorts for touring the city as well as home hospitality opportunities for foreign visitors. I.V.I.S. has staffed special info desks in several NCR park sites in recent years. Another very fine service is H.A.T.A. (800) 356-8392. H.A.T.A. is a nationwide (toll-free) reservation and assistance center for hostels, auto, tours, and air, which can assist in English, Spanish, French, German, Japanese, Italian and Portuguese.

Some easy suggestions for possible implementation at any park area with heavy foreign visitation:

1) Find out what resources, if any, exist

in your area to assist foreign visitors
2) Survey all park employees as to what foreign languages they can speak and if they would be willing to assist foreign speaking visitors, especially in emergencies.

3) Establish a system regionwide to facilitate professional translations of NPS brochures, etc., in appropriate areas.

4) Hire a percentage of seasonal employees who are conversant in foreign languages.

Participants at the NCR course filled out a questionnaire prior to the first class describing the types of questions most typically asked by foreign visitors. We discovered that the questions were not only site specific but rather...where things are like, good inexpensive hotels, shopping area, currency exchanges restaurants serving specialized cuisine required by religion, how to use public transit, etc...

We also discovered some misconceptions foreign visitors have of the U.S.A.

- 1) The U.S. is very expensive to visit and unsafe. (general misconception)
- 2) The size of the country (relatively few foreign visitors understand how large the U.S. really is).

Problems in U.S.A. for these visitors

- 1) Lack of good easy to use public transit (like they know in their countries)
- 2) Lack of tourist assistance and info in other languages (tours, brochures, books, etc)
- 3) Lack of simple inexpensive accommodations (like they know in their countries)

General tips in dealing with the foreign visitor:

Most NCR course participants agreed that when time permits they like to make the

foreign visitor feel welcome by including in a conversation. "Where are you visiting from?" It's better not to assume that someone is from. You may think a visitor is speaking with a British accent and say, "You must be visiting from England," only to learn the visitor is from Australia. You might see an Oriental approaching your info desk and assume he is from Japan. You ask if he is from Japan and he informs you quickly that he is Chinese or perhaps American of Japanese heritage.

When speaking to a foreign visitor who may understand some English, speaking slowly and distinctly, avoid slang or local jargon. Most importantly, do not raise your voice to make yourself understood. It's the words or accent your visitor is missing not the volume of your voice.

It is my hope that the National Park Service will recognize its' unique role in the area of international relations and develop appropriate policy to best enable our parks to welcome and serve the increasing numbers of international visitors to the U.S.A. After all, good foreign relations, like good manners should begin at home.

If any of you reading this article are interested in obtaining more comprehensive information regarding this subject or are involved in similar concerns, please contact me at FTS 523-5033. I hope to hear from you!

Joan M. Anzelmo
Supervisory Park Technician
National Visitor Center

International Cooperation Representative
National Capital Region

The Florida Park Service is in need of replica firearms to be used in living history demonstrations at Fort Foster, a Second Seminole Indian War fort occupied in 1837. Specific models that would be appropriate are the 1822 musket and the "Common Rifle" model 1817.

Thanks you for your assistance.

Jim Stevenson, Chief
Interpretive Services
Division of Recreation and Parks
Crown Building
202 Blount Street
Tallahassee, Florida 32304

IN TOUCH help

I'm developing a correspondence course, Interpretation Through Effective Labels for the American Association of State and Local History. As such I would appreciate help from interpreters across the country. I would like to receive written examples of the best or worst labels interpreters have encountered in the course of their careers so that I can develop a Ten Best and Ten Worst list.

My thanks.

Glen Kaye
Chief of Interpretation
and Visitor Services
Cape Cod National Seashore

NEW EXHIBITS IN THE OKEFENOKEE

Currently our exhibit lab, Interpretive Attendant - George Brothers, and I are planning and constructing some exhibits for Stephen C. Foster State Park. This park is located in far southeast Georgia in the Okefenokee Swamp National Wildlife Refuge, seventeen miles from Fargo, Ga. It is the only of three refuge entrances offering overnight camping and cabin facilities. The Federal Gate hours to the refuge and park are:

March 1 - September 14
6:30 a.m. - 8:30 p.m.

September 15 - February 28
7:00 a.m. - 7:00 p.m.

One of the exhibits deals with honeybees and their role as one of the smallest but extremely important inhabitants of the Okefenokee. Without the pollination that bees do as they collect nectar to make honey, the Swamp's character would change drastically. Many of the shrubs, trees, flowers, and other vegetation used as shelter or food by animals would no longer exist. In turn, animals might disappear as well.

The three types of honeybees found in all hives: workers, queen, and drones will be illustrated and described. Some of the bee equipment - veil, smoker, etc. will be displayed. Photos of Tupelo, Gallberry and other swamp plants as well as honey made from each will also be included.

Prior to the installation of our observation bee hive, we have obtained permission from the refuge, necessary because we will be introducing a new colony of bees into the Okefenokee. (Any living creature not currently living in the swamp must be cleared in this way!) The

bees will be provided by a local apiarist who is training park staff in the proper care and maintenance of the hive. His bees and hives are registered as healthy by the Georgia Department of Agriculture, Division of Entomology.

How many of you have observation hives? Please share your ideas, construction plans, successes and failures with us. This is something new, and we want to have the best possible!! Please send information to George Brothers, S.C. Foster State Park, Fargo, Ga. 31631.

Other new exhibits will include a case showing the old and modern ways of preparing pine trees for "Gum Naval Stores Production." Included will be a description of methods, uses of gum and rosin, and a variety of tools that have been used.

How many of you remember POGO, Walt Kelly's comic strip about the inhabitants of the Okefenokee? "We have met the enemy and he is us!!" Pogo, Albert, and the whole gang are the subject of another new exhibit. Come explore the Okefenokee relax and enjoy these new exhibits.

Bruce P. Beerbower
Regional Interpretive
Naturalist

THE VISITOR CENTER: A MULTIPLE USE FACILITY

Traditionally, the park Visitor Center has been used as an information station; a place to present interpretive programs; an area to show the park film or slide presentation; room for the museum; and staff offices. At Antietam National Battlefield we have gone one step further and opened the Visitor Center to the community as a place to hold public meetings.

We have adopted the General Services Administration new concept that "public buildings are for people." Our Observation Room at the Visitor Center has a seating capacity for 70 people. In an effort to promote community use of the park we have made our Observation Room available to any club, organization or other group which needs a place to hold meetings.

Naturally, we have strict guidelines as to its use. For example, the meeting must be free and open to anyone. No food or beverages are permitted. After use, the room must be cleaned and returned to its original appearance. We request in writing a notice by any group that desires to use the Room. The Room is available September through May from 6:00 p.m. to 9:30 p.m. Since we know ahead of time exactly when groups will be using the facility, we schedule one staff member accordingly and therefore avoid paying overtime.

A variety of groups have already used this service. Some of them include the "Alert Committee for Taxes in Washington County;" "Sharpsburg Historical Committee" and "The Democratic Club of Washington County. As time passes, we expect many other organizations to take advantage of this service.

The idea of opening the Visitor Center for other uses has been well received. One user of the Room summed up our feelings on why we made the Visitor Center available to the public by saying, "I like this idea of a government building serving the community. I feel as though we're getting something for our tax dollar."

Larry Steeler
Park Ranger

NATIONAL PARK SERVICE TRAVELING EXHIBIT PROGRAM

About 10 years ago, the Harpers Ferry Center started the Artists-in-the-Parks Program. With the help of the Societies of Illustrators in New York and San Francisco, about 10 artists each year are selected to participate. They are assigned to parks throughout the System and asked to interpret the parks in their individual styles. Most produce a painting, but some have done series of sketches, sculptural pieces, collages or constructions. These works of art have been organized into traveling exhibits. Along with photographic and crafts exhibits, they are available for loan to parks through the regional offices.

The nine regions have three exhibits a year for a period of 4 months each. The regional office schedules the use of these exhibits and handles their shipment to the parks.

Several years ago a one-year grant from the National Endowment for the Arts was used to support an Artist-in-Residence Program. A few parks employ artists as part of their interpretive programs. These are entirely separate from the Artists-in-the-Parks Program which is designed solely to produce paintings.

Parks interested in borrowing exhibits can get a detailed description of what is available from the traveling exhibit coordinator

in their region (SWR - Dave Brugge, WER - Ed Pilley, PNWRO - John Hays, RMR - Paul Swearingen, MWR - Tee Hewitt, SER - Mike Strock, MAR - Lee Murray, NCR - Pam West, and NAR - Ed Kallop).

Susan Cadwallader
Harpers Ferry Center

ROY: AFTER A BUSY WEEKEND OF VANDALISM AND FRISKY KIDS, THIS HELPS RESTORE THE FAITH. FRI. NIGHT A WINDOW WAS BROKEN.... WE FOUND THIS STUFFED IN IT ON MONDAY MORNING. THIS IS FRONT OF AN ENVELOPE CONTAINING \$3.00

I am sorry I broak The window I didn't mean to This should pay for it
I will never come back in here and mess around again by the way your fence is a little low

Sorry !!

THOUGHT THIS MIGHT MAKE A NICE LITTLE FILLER FOR "IN-TOUCH"

JACK DUGAN
FT SUMMIT/FT. MONTAIE

MORE Pet Peeves



I'M DUE FOR A TRANSFER, BUT I'LL ONLY ACCEPT A PROMOTION, AND I WON'T GO ANYWHERE. IN FACT, I'LL ONLY GO TO SAPSUCKER NATIONAL MONUMENT. WHY DO THEY KEEP PASSING ME OVER ???

PICKING UP LITTER IS NOT IN MY POSITION DESCRIPTION !!!

OF COURSE I KEEP CLOSE TRACK OF ALL THE BENEFITS DUE ME. I ONLY WANT WHAT'S RIGHTFULLY MINE. I DO HAVE MY PRIDE, YOU KNOW!

I WORKED 16½ MINUTES EXTRA YESTERDAY AND THEY DIDN'T EVEN GIVE ME OVERTIME!

GRIFE! GRIFE! GRIFE!

NOBODY CARES ABOUT ME!

GROSS, REALLY GROSS

PEOPLE WHO ALWAYS HAVE A WAD OF PENS AND PENCILS STICKING OUT OF THEIR UNIFORM POCKET. IT REALLY SETS THE UNIFORM OFF !!

IT CAN'T BE DONE!

IT'LL NEVER WORK!

WE'VE NEVER DONE IT THAT WAY BEFORE!

EVERY ADMINISTRATIVE OFFICE HAS AT LEAST ONE NEGATIVE THINKER!

THE CHRONIC COMPLAINER

KEEP YOUR HANDS OFF THIS STAPLER. IT WAS PURCHASED BY THE 160 ACCOUNT, AND DON'T YOU FORGET IT!

WAIT A MINUTE, FROG FACE? THE STAPLES YOU'VE GOT IN THAT THING WERE PAID FOR BY 140!

THOSE PETTY, PROPRIETARY PEOPLE WHO GET ALL BENT OUT OF SHAPE OVER WHAT BELONGS TO WHOM!

SHE HAS NO EXPERIENCE, NO EDUCATION, NO TRAINING, NO APTITUDE, AND NO INTEREST IN THE JOB. BUT HER FATHER IS A GOOD FRIEND OF SENATOR YOU-KNOW-WHO!

REFERRALS ARE GREAT... IF THEY'RE QUALIFIED !!

THANK JACK HUGHES, OLYM

IS HE AFRAID HE'S GONNA BE ATTACKED BY A SASQUATCH OR SOMETHIN'?

RANGERS WHO WEAR MACE ON SKI PATROL.

YOUNG MAN, COULD YOU HELP ME? I HAVE A FEW QUESTIONS ABOUT THE PARK.

KEEP YOUR SHIRT ON, LADY. I'LL BE WITH YOU WHEN I FINISH THIS CHAPTER !!

HIDDEN DESIRE

INFO.

THE N.P.S. EMPLOYEE WHO READS NOVELS WHILE ON DUTY AT THE FRONT DESK IN THE VISITOR CENTER.

THANK ALICE ALLEN, LAFO

HERE'S OUR NEW HANDOUT. PRETTY SNAZZY, HUH? YOU CAN TAKE A PEEK, BUT YOU CAN'T HAVE IT. WE'RE ONLY AUTHORIZED TO HAND OUT TEN PER DAY, AND TODAY'S QUOTA IS ALREADY GONE. THESE BROCHURES ARE NOT CHEAP TO PRINT, YOU KNOW !!

DO YOU WANT ME TO GET MORE BROCHURES OUT OF THE SAFE?

HARPER'S FERRY CENTER REPLACES YOUR PARK'S INEXPENSIVE ONE-COLOR MINI-FOLDER WITH A HUGE FULL COLOR BROCHURE DESIGNED BY ANDREW WYETH... BUT THEY CAN ONLY AFFORD TO PRINT A FEW !!