

interpreters  
information  
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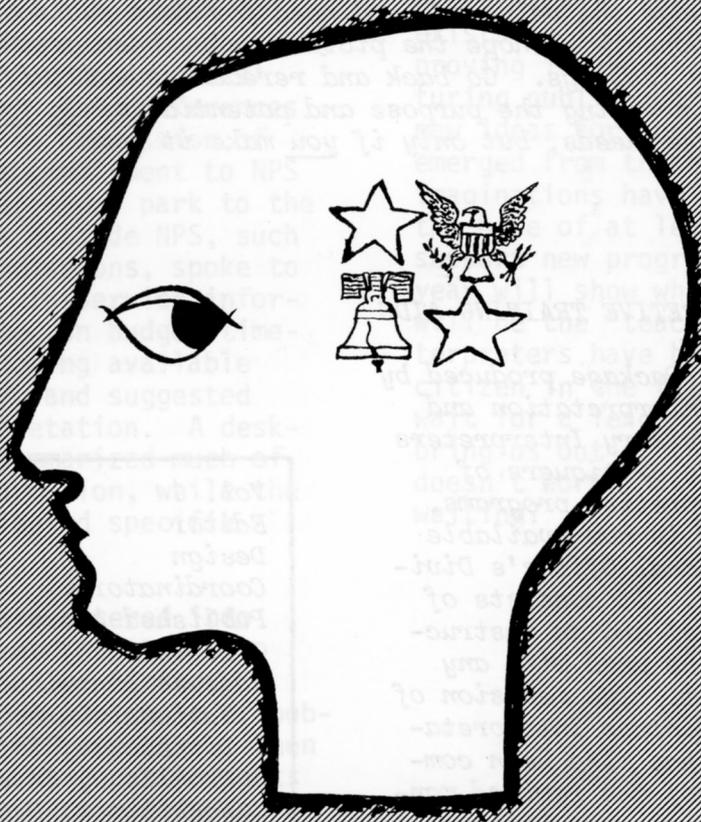
# IN TOUCH

produced  
by and for  
nps people  
concerned with  
interpretive  
and visitor  
services

Number 7

May, 1975

*getting it all together*



*for the Bicentennial*

Remember April, 1974 when the first issue of In Touch came out? Remember our promise that In Touch would not be a soapbox for the Washington Office, Harpers Ferry Center or the "Venerated Saints of Interpretation", but that it would be the "Voice of the Park Interpreter"?

Well, keeping that promise could possibly cause us to reevaluate our priorities regarding the continued publication of In Touch, because the voice of the Park Interpreter has been growing weaker as the months go by until it is now just a whisper.

Take a look at this issue for example. If you remove this page, Steve's article, the art work and illustrations, contributions from outside the NPS, curator's corner, the Cooperating Association section and the special feature on the Bicentennial, which was solicited by the editor for this particular issue, all you have left are five contributions; two of which are from seasonal or VIP employees and one from a newspaper article. That leaves only two unsolicited contributions from permanent NPS interpreters and we used everything we received. In the last issue there were only six such contributions and again, we used all we received.

The only way we can judge the value of, and need for this publication, is by your participation and response. We hope the picture we've been getting lately is not representative of your feelings. Go back and reread Issue #1, if necessary, to refresh your memory concerning the purpose and potential of In Touch. It's your publication serving your needs, but only if you make it work.

Ed.

#### SPECIAL NOTE ON INTERPRETIVE TRAINING AIDS

The Videotape Training Package produced by the WASO Division of Interpretation and designed to help Supervisory Interpreters improve their skills as critiquers of interpreters and interpretive programs, has been completed and is now available on loan from your Regional Office's Division of Interpretation. It consists of four segments (5" reels) and an instruction booklet, and can be used with any Sony 1/2" VTR equipment. The revision of the manual for the Audiotape Interpretation Training Package has also been completed. Distribution of the revised manuals will be done through your Regional Chief of Interpretation in the next few weeks.

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## IS THERE PROMISE IN THE BICENTENNIAL?

The meaning of the Bicentennial for interpreters seems to be expanding, and this fact alone should benefit the public. The process has now progressed from the formal to the personal as regional Bicentennial interpretation conferences are being held Servicewide. The people behind the memoranda, policies, budgets, and program documents are finally meeting each other face-to-face. The results are mixed, because the process is incomplete.

The general pattern emerging from regional conferences in Chicago, Atlanta, Denver, and San Francisco has been to gather field interpreters and managers directly responsible for their parks' Bicentennial programs. The conferences usually started with an expression of regional management's commitment to NPS objectives of relating every park to the Bicentennial. Allies outside NPS, such as ARBA and state commissions, spoke to enhance cooperation. In-service information was disseminated on budget timetables, materials becoming available through Harpers Ferry, and suggested approaches for interpretation. A desktop information kit summarized much of the more general information, while the regional staff distributed specific materials.

Conference participants entered into discussions of their own relationship to the Bicentennial. "The Birthday Party" film helped open the topic of public expectations and NPS response. Then small-group workshops gave participants the chance to plan new activities appropriate to specific parks. Some participants presented their total park plans as examples to others in their region.

The conferences have mixed many offerings, all designed to stimulate appropriate park programs. On-site visits to view programs in action, illustrated presentations of other park examples, formal talks, and informal discussions have all been crammed into a few days to try to reach nearly every practical concern of the participants. The results have been confusing to some. But the books are still open.

The motivation level of interpreters leaving the conferences seems to range from enthusiastic to resigned or hostile. Still, everyone seems to recognize that Bicentennial programs are a reality for every park in the System and that there exists an important opportunity for improving interpretive programs and capturing public awareness. A number of new ideas for appropriate programs have emerged from these conferences, and imaginations have been stimulated with the hope of at least some funding to support new programs. Only the coming year will show whether the Bicentennial will be the "teachable moment" that interpreters have been waiting for. As one citizen in the film put it: "We can't wait for a leader on a white horse to bring us out of this crisis; our system doesn't work that way." Are you still waiting?

Steve Lewis  
Asst. Chief, Interpretation  
Harpers Ferry Center

*As Steve mentions in the previous article, there are a number of imaginative and creative Bicentennial Interpretation programs being planned and produced throughout the Service. The following five articles provide a sampling of the kind of thinking and planning that has gone into them. If any of you out there have some ideas that you think might be helpful to the rest of us please take the time to write them up and send them to In Touch.*

## BICENTENNIAL RELEVANCE

There is an excellent chance that you live and work in a park that is removed in time and place from the scenes of the American Revolution. It is entirely possible that the clientele of your park or perhaps even yourself did not immediately benefit from George Washington's experiment.

If your park is in the Southwest, the Spanish speaking locals may have been "Manifest Destinyed" out of El Rancho Lindo by the Anglo sons of liberty. If your site is in the Northwest, your Indian neighbors usually find something to complain about; mainly how the "pursuit of happiness" always seemed to translate into the pursuit of Indians. If your area is in that part of the town coyly described as "The Inner City", you may have an interpretive problem in explaining to the local public how the Founding Fathers were able to put together a constitution that made their ancestors 4/5ths of a human being.

My park, John Muir National Historic Site, seemed to be a pure case of Bicentennial irrelevance, a nine acre site cradled in the cloverleaf of a six lane freeway located in an oil refinery town with a strong second generation Italian and Portuguese population, thousands of miles from Bunker Hill. I had a bad case of the Bicentennial Blahs until I was rescued by the Daughters of the American Revolution.

The DAR visit the site about once a quarter and in the main are fine people despite a hangup on geneology normally found only in hybrid corn researchers. To eliminate discussions of family trees during the tour of the Muir house, I used a "discussion stimulator", in this case simply the question: "How many of you descended from immigrants?" This normally has a stimulating effect on the DAR which allowed me to progress into a discussion of the importance of immigrants to America in general and John Muir NHS in particular.

For it is a quirk of history that the land that was to become John Muir NHS was owned or worked by men who were first generation immigrant Mexicans, an Australian desperado, a Polish revolutionary, and the visionary Scottish Naturalist John Muir and the Chinese laborers who worked for him, all immigrants; all coming to seek the main chance in the Land of Infinite Possibilities.

It occurred to me that that may have been the Bicentennial theme I had been seeking. One of the results of the American Revolution was to simply extend the possibilities of the common man by giving him a vast stage to work out his dreams. As late as 1974, the English writer Chay Blyth remarked bitterly on the class system of his homeland that limited a person to a narrow range of often menial occupations from which there was no es-

cape and wrote admiringly of the Americans' ability to change jobs or careers four or five times in a lifetime with no one raising a questioning eyebrow.

America has worked out rather well for nice people like Nelson Rockefeller. How has it worked out for not so nice people like the revolutionary author (Soul on Ice) and accused murderer, Eldridge Cleaver? After roaming the world as an exile, Mr. Cleaver has come to the conclusion that no country has as much freedom as the United States. Enough freedom and justice in fact to cause Mr. Cleaver to ask for permission to return to face murder charges.

The National Park Service is faced with the somewhat difficult job of interpreting the effect of freedom and the widening of opportunities on the peasants and craftsmen who came to this country.

For an NPS interpreter to say that had the British won the revolutionary war and hanged Ben Franklin; electricity, democracy and kites would have perished with him, would be stretching the blanket a bit.

On the other hand, the existence of America as an alternative to starvation or pogrom for millions of Eastern Europeans soon put this country on top in applied science, mass democracy, and for all I know, the kite industry.

Now that we agree with the DAR that it was for the best that Cornwallis was defeated, how does an NPS unit far removed physically from the Revolutionary War celebrate the Bicentennial? Pick something we Americans are very good at; state and regional parks for example. John Muir NHS is within a two hours drive of a score of state and regional parks. We have an exhibit concerning these parks that fills two rooms and will

last two months. Expensive and time consuming? Not really. I think that you'll find that the state and regional parks in your area will be delighted to loan exhibits if you can just find the space.

Does your locale have any interesting food specialties? We have quite a number of wild elderberry trees in the county and our volunteers conduct a workshop in home wine making using this popular native American berry. The workshop is part of a two month long exhibit on the history of the local wine industry this fall. Any unusual crafts in your district? We will run a two month long exhibit on 19th century home arts. We'll spend four months on the Indians of the area. We have a considerable Mexican American heritage in the county and will spend two months of exhibitry celebrating it.

Pageants? Marshall Kuhn, Chairman of the history committee of the Sierra Club has kindly offered to write a pageant based on incidents in the life of John Muir. The champion drama department of the local high school will produce it in April, 1976 and present it at the site. We will finish the year with a four month exhibit on the immigrants who built the San Francisco Bay Area (which seems to include just about everyone).

Does America still work after 200 years? Seems to. Ask Mr. Rockefeller. Ask Mr. Cleaver.

PJ RYAN  
John Muir NHS

*The following article from The Westmoreland News of Montross, Virginia was sent in by Pete Shedd of the Virginia State Office.*

## MARIONNETTES TO TELL THE STORY OF GEORGE WASHINGTON

Area children enrolled in special education classes will discover on April 11 that the nation's first president was once a kid just like them. That this is true will become clear as marionettes unfold the story of "Young George Washington" from a portable stage set up in the log cabin at Wakefield. Tape recorded 18th century music played between scenes will add to the illusion.

The transport from the world of today to life on a Westmoreland plantation in the second quarter of the 18th century is one of the highlights the Birthplace staff has planned for the special visitation day.

Other events scheduled for the enjoyment of the young visitors between 10:00 am and 2:30 pm will include feeding farm animals, performing skills and rides in the ox cart. To top it off, they will enjoy an 18th century meal before leaving for home.

### How It Came About

Looking for an appropriate way to help celebrate the Bicentennial, Park Service historian Dwight Storke Jr. came up with using as a theme George Washington's boyhood, a relatively unknown period.

Then came the decision to have marionettes tell the story, an idea adopted with enthusiasm by his artist wife, Sylvia Storke, who has always been interested in all art forms from posters and bulletin boards to murals.

The two went to work. With historical reference material at hand, Storke wrote the script for "Young George Washington"

Various books were researched for information on how to make puppets and controls for working them. Scenery and clothing adhere as closely as possible to their 18th century counterparts.

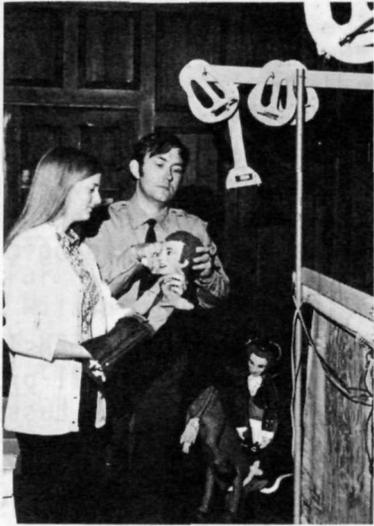
### An Intricate Job

The puppet heads are modeled out of a cellulose material which hardens into the consistency of wood. After sanding, they were painted and yarn hair glued to the heads, which are connected to the body by screw eyes sewn into the neck.

The bodies, sewed and stuffed, are made of muslin with clothes sewed to them to allow freedom of movement. Black nylon fishing line, attached to the puppets and plywood controls, is used to work the figures.

Mrs. Storke, who made the 10 remarkable characters appearing in "Young George Washington," is responsible for every stitch of their authentic costumes. She figures it took an average of 22 hours to complete one marionette.

The puppet stage, which folds up into a 4' flat box, has backdrops and scenery painted on muslin by Mrs. Storke.



Superintendent Don R. Thompson said that future plans include showing the George Washington Birthplace Bicentennial program, portraying the life and times of young George, at local schools and to civic groups during 1975-76.



## LASSEN - LOOKING BACK

When the American Revolution was underway on the Atlantic Seaboard, the Lassen region of the southern Cascade Range in Northern California was known only to a few isolated Indian tribes that hunted, fished, and gathered nuts and berries during the summer months. Deep snow and harsh mountain winters created an atmosphere that made the area inaccessible to man and beast alike; it was deserted at the first chill of winter.

Passing padres in the 1820's named the high promontory on the horizon San Jose but never visited the area on their trips through the upper Sacramento Valley. Trappers seldom visited this region because it was not considered to be particularly productive.

Early pioneers holding Spanish land grants in the 1840's began exploring the foothills of these mountains in search of routes through them to serve Emigrants who were beginning to trickle into the rich farmlands of the Oregon Territory.

The discovery of gold in the Sierra in 1848 brought a flood of prospectors to Northern California. Handsome profits were to be made by guides who could provide fast routes and easy passage through the mountains. Men such as Peter Lassen and William Nobles scouted and surveyed routes which used Lassen Peak--then called Snow Butte--as a landmark.

Lumbermen, ranchers, and miners also had their influence in the shaping of the region.

It has been referred to by many names and described in many ways, but its place in the national inventory of natural assets is based on its being the most recently active volcano in the contiguous United States. The wonderment of this phenomenon and the variety of volcanic structures found in this limited area create a unique geologic laboratory.

The overview of westward expansion as a Bicentennial celebration will provide the latitude to include the Lassen story.

The rich Indian history that existed prior to the coming of the Spanish has long been recalled in the interpretive programs at Lassen. Much of the ability to establish an authentic program was due to the efforts of Mrs. Selena LaMarr who, for many years, recreated skills that she learned as a child from her peers in the Hat Creek Indian tribe. Mrs. LaMarr is no longer with us, but the vast reservoir of knowledge that she has left with us will be used to establish a summer encampment at Lassen. For two weeks during each of the two years of the Bicentennial celebration, this program will describe the land use of the region prior to the westward movement of Emigrants from the Eastern Seaboard.

A tribute to the sturdy pioneers will be presented as a daily continuing program on a section of the Nobles' Emigrant Trail. Interpreters in costume will demonstrate skills required to survive the demanding crossing of the continent. Wagons, livestock, and implements will be displayed and their use demonstrated.

Fortunately, many local residents recall incidents of the near past that vividly focus on people and events that shaped the Lassen region at a time when few

Americans knew of the Lassen Peak or its volcanic potential. Many of these people have expressed a desire to share their recollections with Lassen visitors or to demonstrate skills so much a part of the pioneer way of life.

The John Raker Bill which established Lassen Volcanic as the thirteenth National Park was signed by President Woodrow Wilson on August 9, 1916. During both years of the Bicentennial celebration, the week of August 9 will be observed by the park with special programs and activities. This festive spirit will spill over into the nearby lodges and communities that are planning to recreate the atmosphere of a robust pioneer era.

Celebrating the two hundredth anniversary of a nation is not limited to a few cities, rivers, or fields in one section of an entire continent. Those who were a part of the events that created the nation are also those who spread the founding principles from ocean to ocean. In Lassen, the Bicentennial is a reality; the spirit that created this nation is the same spirit that poured into the mountains of Northern California and identified it as a part of a greater national ideal.

Dick Vance  
Chief Park Interpreter  
Lassen Volcanic N.P.

## THE BICENTENNIAL

### AND STONES RIVER N. B.

How and Why should we in areas not related to the American Revolution participate in the Bicentennial. We at Stones River National Battlefield suggest that there are inexpensive ways to participate and a darned good reason for us all to pitch in on this celebration.

Our ongoing programs have been labelled Bicentennial Activities and involve Civil War living history camps, picket posts, rifle and cannon firing demonstrations, mid-nineteenth century fashion shows, use of a Civil War bugle, and an NPS two week training course entitled "Civil War Camp of Instruction". One other ongoing program is the "Summer Fun" activities in which we bus a total of 500 children over a six week period into the park for a packed full day of living history, environmental education, hiking, and games of the Civil War period.

New programs and special events are also planned and they involve: Wild Foods, relating the historical significance of our dependence on uncultivated edible wild plants and native cultivated plants from the Middle Tennessee Indian cultures to the present. We use color slides, hike in the woods, and serve as many as 30 prepared dishes for visitors to taste depending on the time of year (Financed by Bicentennial Funds). Memorial Day Ceremonies, to bring back the meaning of this day that so many people no longer honor. Cooperating with local American Legion and Veterans of Foreign War Posts as well as the local Veteran's Administration Hospital (No Cost To Park). Rutherford County Bicentennial Kickoff, to cooperate with our neighbors by marching our cannon, limber, & Civil War

uniformed horseback riders in their July 4 parade. Films on other NPS areas to be shown in our visitor center (No Cost To Park). Sunday Afternoon Band Concerts, to bring back the leisurely period of the 1880's and 90's when band concerts and picnics in the park were popular. Local high schools, middle schools, and University bands will play. (Offered in Spring and Fall at No Cost to Park). Battle of the Bands, to reenact the night before the Battle of Stone River when the Union and Confederate bands and soldiers played and sang louder in an effort to drown each other out. An authentic Civil War band has been invited to come and visitors will participate as the soldiers (Financed by Bicentennial Funds).

Of all the agencies in the federal government, the National Park Service is responsible for preserving our heritage. At this time in our history, the American people need to become involved and to take stock in America. What better activity to become involved in than the American Bicentennial and all the good things it could offer America, if properly guided and worked. We see historic buildings being preserved; communities tearing down ugly billboards at city entrances and planting trees in town squares; the creating of more parks, greenbelts, and protected natural preserves; and cleaning waterways up on a local scale. In all of this, we see an American Public that is taking pride in their community again and regaining a concern about the welfare of their neighbors. We as N.P.S. employees are all responsible for arousing that spark of enthusiasm that will bring about the above response from our neighboring communities.

Jim Sanders  
Superintendent

## BICENTENNIAL BENEFITS

Bicentennial! Bicentennial? "Bicentennial"; sometimes it makes you just want to scream. I'm even in a Park that has 3 "officially" designated Bicentennial sites, so I can imagine the frustrations of those of you in "unofficially" designated Bicentennial sites like Big Bend, Hubbell Trading Post, etc. Most of us are used to handling the various thrusts of the National Park Service, so I'm sure we'll all make it through this one. I'll even wager that when "1976" is over, and we've all gone back to what we consider our normal operation, we're going to find remaining some very exciting interpretive programs. Thrusts seem to provide us with atmospheres in which creativity can flower and flourish.

As a result of this patriotic birthday celebration, our park has capitalized on the ideas and interests of many of our interpreters. Joanne Pellegrino of the Federal Hall staff has for years been an avid fan of opera. She has found one entitled, "The Duel" which portrays the conflict between Alexander Hamilton and Aaron Burr. Hamilton's country home is one of our park service Bicentennial sites, and if space and money permit, we will be interpreting that story through opera.

Margo Nash is an interpreter at the Statue of Liberty's American Museum of Immigration. Her educational background is in sociology, and for the past two years, she has been conducting an oral history project. Margo has interviewed over 80 immigrants, from those who entered through the confusion of Ellis Island to those who landed at Kennedy International Airport. One of the Statue of Liberty's Bicentennial projects will be an audio exhibit that

shares those immigrants' thoughts, feelings and fears about coming to America to start a new life.

Ingrid Hicklin, an interpreter at Hamilton Grange, has for several years channeled her efforts toward involving the neighborhood community in the Park's interpretive programs. Last fall she held a meeting with community leaders, asking them how they wanted to celebrate and commemorate the Bicentennial. Ingrid is now coordinating a community quilting project that will produce a quilt picturing aspects of Manhattan. At Ingrid's meeting, one of the biggest concerns expressed by the community was programming for children, so she is now developing a colonial crafts workshop for school children, who will be learning silver-smithing, quilting, candle making, doll making, and weaving. She has also started a Bicentennial story hour for younger children. It is run by VIPs who tell stories, tales and legends from and about the Colonial period and the Revolution.

Museum Curator Peter Steele and I have shared a great interest in theatre, especially for children. For several years the Park has had an interpretive children's theatre program at Theodore Roosevelt Birthplace. As the Bicentennial

approached, we saw the opportunity to develop a really exciting children's play about the Revolution. We fed the theatre company a slew of historic facts and dates - April 18, 1775, Articles of Confederation, Boston Tea Party, July 4, 1776, etc., which they then blended with their theatrical imagination and came up with "1, 2, 3, 4, Dump the Tea and Start the War". It is one of the most delightfully informative interpretive programs I've ever seen. It starts with the conflicts between the colonists and the King and goes on to involve the audience in the portrayal of the war, the Articles of Confederation, the ratification of the Constitution, and the inauguration of George Washington. Peter is designing a follow-up workshop which will give children the opportunity to handle and discuss artifacts from the Colonial period.

The Bicentennial can sometimes make you want to scream, but if we can turn it to our advantage by utilizing our peoples' imagination, we're not only going to have some pretty effective celebrations, we're going to also further the evolution of interpretation.

Sandy Walter  
Interpretive Specialist  
New York Group

# FORUM



Over and over, in In Touch and other writings, we are faced with statements or questions concerning demonstrations within a living history program. In the January issue of In Touch a unit advertised for a wood-burning stove that was needed for cooking demonstrations in its living history program. Now, unless someone recently has rewritten the definition of living history, there is something wrong here. Living history and demonstrations not only are not the same thing, they are not even compatible! There is a very simple basic difference between the two which, once understood, should eliminate all the confusion. Demonstrations show how various historical arts, skills, crafts, and daily tasks were performed in days gone by. However, those same arts, skills, crafts, and tasks are still performed the same way today when the historical equipment is used. This is not living history. A true living history program takes a story from our past and presents it as though that action is taking place now. Living history does not show or tell it as it was, it shows us how it is in 1776, 1860, 1896, 1913, or whatever date may be concerned. When properly presented, a living history program makes you feel that you are there, in the time concerned, living those days with the people -- not looking back at how it used to be.

Ed Hathaway  
Yosemite VIP

## THE ROLE OF INTERPRETER IN A HISTORIC PARK

The basic difference between a Historic park and a Natural park is: the historic park deals with human and cultural history while the natural park deals with natural history.

In both types of parks the interpreter must convey his enthusiasm of the subject material to his audience, thereby giving the audience a better understanding of what they have been told. If the interpreter can generate the interest he has in his audience, he has won. He has achieved interpretation.

In a historic park being able to generate understanding of the subject material is no easy task. Too often the visitor has stopped only to let his kids run around, to alleviate the boredom of driving, or just to use the washrooms. Once at the park, he feels he must justify his being there, therefore, poses a question to one of the interpreters. Bingo, you have him where you want him. He has made the contact, showed that he might be interested. Now comes the tough part. You, the interpreter, have to use a bit of psychology on Joe Tourist. You have to figure out whether he is asking the question just to hear his own voice or whether he is interested? You have to figure out just how much information you can feed him without annoying him.

Once this is done you can start working on him. First of all by answering his question, then by feeding him a little tidbit of information that will spark further interest. Then you work on that spark, building it into a bonfire, and you have made a convert.

Now when Joe Tourist is driving and sees a sign that says National Historic Park, he will associate it with something worthwhile. He will not think of a place to let the kids run or a place to relieve his bowels. No! He will remember what he was told by that young fellow at that other park and will drive in expecting to find a new learning experience.

Dan Gaudet  
Interpretive Officer  
Rocky Mountain House NHP  
Canada

*From INTERPTALK, the interpreters newsletter of Parks Canada.*

\* \* \* \* \*

#### WHAT'S IN A NAME?

How many of your conversations begin this way?.....

"You're a professional naturalist... but you aren't permanent? You move from park to park?"

Our ranks are growing. More and more NPS seasonals are working year-round now, for short periods in two or three separate parks. The advantages of seasonal work speak for themselves...immersing yourself in face-to-face visitor contact, innovating and testing new ideas, flexibility, and mobility. The disadvantages are beginning to come to light, too...no retirement or health care programs, no regular GS increases, no travel allowances. But still the idea of year-round seasonal work is catching on.

Among some of us, a new philosophy has taken root. We are not using seasonal positions as a stepping stone to career-conditional jobs. Instead, we find the mobility, flexibility, and most important, the chance to remain in face-to-face contact with the visitor, a worthwhile and challenging profession.

As "roving" seasonals, many of us feel a high degree of professionalism. At times we have been hard-pressed to explain exactly what we are doing to colleagues and to those outside our profession. At the recent national conference of the Association of Interpretive Naturalists, however, several of us came up with a description of our jobs which may alleviate some confusion. We began calling ourselves "Free-lance Interpreters".

"Free-lance is a term familiar to most people. It implies a flexible and independent choice of working areas and employers. "Interpretor" is a term coined by Gabriel Cherem (Asst. Professor of Environmental Education, Ohio State University) at the AIN conference. It describes the professional naturalist or historian interacting with the public to heighten awareness, rather than "interpreter" which may also refer to someone fluent in several languages.

"Free-lance interpretor"...that seems to say it all. A professional; a specialist in the art of awareness of the world around us; an individual who seeks new and meaningful experiences in the enrichment of visitor and self.

If the title fits you, wear it proudly.

Connie Toops  
Free-lance Interpretor  
Everglades National Park  
Shenandoah National Park

# COOPERATING ASSOCIATIONS



## SPECIAL NOTICE!

Do Not use P. O. Box 1533 in future correspondence with the Superintendent of Documents. This box has been discontinued. Also, do not address such correspondence to an individual name. All correspondence other than orders sent in special envelopes (those previously supplied and printed in red) should be addressed to:

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

## ASSOCIATION DISCOUNTS AND IRS

At the Denver conference, when Peter Guthery gave his presentation on the legal status of the associations, the subject of discounts to members and NPS people was brought to his attention. Guthery immediately expressed concern that by offering "favored people" discounts we might in some way jeopardize our tax-exempt status. Eastern National Park and Monument Association, through its Executive Secretary, Charles Marshall, commissioned Mr. Guthery to look into the matter more thoroughly on behalf of Eastern, but for the benefit of all associations. Guthery's lengthy legal opinion has been received and is herewith summarized for your information:

Question (from ENPMA): "Does a 15% discount to members only, and, in the event a decision is made to offer the same to all NPS personnel, jeopardize our IRS status as a tax exempt organization?"

Answer (from Charles R. Craft, representing Pendleton, Sabian, Guthery & Lewis, Attorneys and Counselors at Law, Denver; summarized): "Based upon the facts you have provided (annual reports, sales records, discount sales statistics, etc.), ...it is our opinion that the discount policies, as in effect and as proposed, would not subject ENP&MA to a loss of its tax exemption under IRC #501(c)(3).

The opinions expressed within this letter are based upon facts provided to us. The Association should rely on this opinion only to the extent that the facts do not change significantly. It has been indicated to us that this opinion will be examined by organizations whose operations are substantially similar to those of ENP&MA. Those organizations should be aware that the opinions expressed herein relate solely to ENP&MA and that variations in facts and circumstances may alter the opinion concerning discount policies."

Mr. Craft's nine page opinion is quite obviously more detailed than space permits in this newsletter. The letter is on file in this office, however, and through the courtesy of ENPMA and Mr. Marshall, is available to all associations. Please address your request to the office of Cooperating Association Coordinator.

\* \* \* \* \*

#### INTERNATIONAL STANDARD BOOK NUMBER

An increasing number of Cooperating Associations are purchasing commercially produced books for resale. Most books now (all will in the future) have an International Standard Book Number. (Check your copy of Colin Fletcher's The New Complete Walker, copyright page, ISBN 0-394-48099-6). Many publishers are now suggesting buyers use the ISBN for ordering. Supposedly this procedure will save time. Here is a reprint of a bulletin from the American Booksellers Association outlining all details on the ISBN system.

With the rapid proliferation of new titles and of titles on the back order lists of almost every publishing house it has become necessary for the book industry to find ways to reduce administrative time and expense in the ordering and fulfillment process.

There is a tool already available to us which can do a great deal to make possible rapid and precise transmittal of orders, inquiries, billing information, and book identification. The tool is the ISBN (International Standard Book Number).

What specifically will the use of ISBN's mean to booksellers? Some of the uses can be understood by reading the following paragraphs from Dike Blair of VERMONT BOOK SHOP, Middlebury, Vermont.

We have been using ISBN's on our orders more and more. Why? Because it helps in getting better service from publishers, and we certainly need that.

If we supply the ISBN, this eliminates one step in order fulfillment and may keep our order from being held up in the order editing department of a publisher whose computer NEEDS the number.

It cuts down the number of misshipments - wrong titles, paperback rather than cloth, etc. It might appear to be more difficult to type a long number accurately than a book title, but the check digit (the last number) will alert the computer to any error in the number. Publishers say that they find fewer number er-

rors than title errors on the orders they receive. And if there are two editions of a title and we don't know it, using the ISBN gets us the correct book.

Do we spend a lot of extra time looking up the ISBN's? Certainly it takes more time to provide both title and number. When a clerk looks up a book for a special order, it takes only seconds to write down the ISBN on the order slip also. And when new stock control cards are made, we include the ISBN on our basic stock.

Using ISBN numbers makes it easy for you to tell when you've ordered a book from the wrong publisher, for the first numbers in the sequence identify the publisher. You know how easy it is to get a Rand, McNally title on a Random House order. ISBN's make this kind of error easy to spot.

All of the above information is based on the experience of a medium-sized store. I hope the information will be helpful to stores of all sizes and sales volumes.

Other booksellers are finding ISBN's important and time saving in their ordering process. Harriett Otis of the VILLAGE BOOKSTORE (Omaha, NE) has found that up to four days have been cut off her ordering cycle when ISBN's are used along with title and author. According to Charles Boswell of INDIANA UNIVERSITY BOOKSTORE (Bloomington, IN), probably the most dramatic implementation of ISBN's by a publisher is by John Wiley & Sons, "Wiley will ship you the book ordered only with an order reference to ISBN." Mr. Boswell then went on to say that Wiley is so tied in to ISBN that they

do not verify author and title information against the ISBN number on the purchase order. While this makes for an occasional error, service has been tremendously accelerated.

The ISBN is printed on all published materials and completely identifies the publisher and the item, since a separate ISBN is used for each copy right and edition. It is estimated that 87% of all titles in print have ISBN's.

ISBN is a unique ten-digit number that is assigned to all published materials.

#### HOW IS THE INTERNATIONAL STANDARD BOOK NUMBER CONSTRUCTED?

The ISBN is always ten digits long and consists of four parts:

1. Group identifier
2. Publisher identifier
3. Title identifier
4. Check digit

The number of digits in each of these parts, except the check digit, varies. A publisher who published many books will need more digits to identify his titles. Therefore, his publisher identifier will be shorter than that of a smaller publisher. But the number of total digits remains constant at ten.

GROUP means any national, geographical, language or other convenient group. TITLE means one specific title or, where there are several editions of the same title, one specific edition of that title, from one specific publisher. CHECK DIGIT is a device which enables a computer to check the validity of a number and to avoid mistakes arising through incorrect transcription.

In the ISBN the tenth digit is the CHECK DIGIT.

EX: ISBN 0 8147-5356-6

0 GROUP IDENTIFIER FOR:  
United Kingdom, United States of America, Australia, New Zealand, Canada, South Africa

8147 PUBLISHER IDENTIFIER FOR:  
New York University Press, N.Y.

5356 TITLE IDENTIFIER

6 CHECK DIGIT

The ISBN system can be a source of cost savings for booksellers and publishers alike. The following are some time and people saving pluses that can be realized through the institution of the ISBN system.

1. ACCOUNTING - If a bookstore has purchase orders listing ISBN's to match against publishers' invoices, it is much easier to verify the accuracy of billing.
2. BILLING ERRORS - Orders that contain ISBN's are subject to far fewer billing errors because there is no question what is wanted.
3. INQUIRIES - When reporting a billing or shipping error it is always best to specify the titles as well as their ISBN's. This makes your inquiry speedier because it is less subject to an inaccurate interpretation.
4. PROCESSING TIME - Publishers are able to process orders containing ISBN's more quickly than those without ISBN's. If an order does not contain an ISBN the publisher must research and apply the number before keying the order into the computer billing system, thus slowing down the processing time.

5. TITLE CLARITY - Many titles are similar to others. Books appear in various forms (paper, cloth, library bindings) and editions. ISBN's help to clarify inaccuracies in title requests.

To many booksellers the ISBN system is just more numbers and more work for the already over-burdened manager. To bring some sort of uniformity to ordering and receiving books from publishers in the United States and throughout the world, the ISBN system must be put into working order by all segments of the book industry and especially by all booksellers who play such an important part in bringing the right book to the right person at the right time.

\* \* \* \* \*

IF YOU ARE NEAR A GPO BOOKSTORE...

Burdened with the constant problem of delays, etc., in obtaining GPO publications, Helen Douglas, BM, Coastal Parks Association, tried her hand at a little different approach--and won! Helen contacted the GPO Bookstore at the Federal Office Building, San Francisco. They did not have the needed publication in stock but agreed to order it for her, and in the quantity she wanted--still with the 25% discount. When the books arrived Helen was called. She paid on delivery. Coastal Parks' money was not tied up for a long waiting period, and delivery was faster than a regular mail order to Washington. Why not? The whole thing makes sense! Naturally this will not work for all associations, but if you are located

near a GPO Bookstore, it might pay talking to the store manager on similar arrangements. You certainly have nothing to lose. Here is a list of 26 stores and distribution centers. Good luck!

Government Printing Office  
710 North Capitol Street,  
Washington, D. C. 20402  
BUD SCHMIDT -----(202) 541-2091

Department of Commerce  
14th and E Streets, Room 1098  
Washington, D. C. 20230  
BILL WITTE -----(202) 541-5096

U.S.I.A. Bookstore  
1776 Pennsylvania Ave., N.W.  
Washington, D. C. 20547  
JOHN PEARSON -----(202) 632-2789

Department of State  
First Floor, 21st and C Streets, N.W.  
Washington, D. C. 20520  
LAWRENCE SCOTT -----(202) 632-9875

Chicago Bookstore  
Room 1463 14th Floor, Everett McKinley  
Dirksen Building, 219 South Dearborn St.  
Chicago, Illinois 60604  
LELIA BONNSTETTER -----(312) 353-5697

Kansas City Bookstore  
Room 144, Federal Office Building  
601 East 12th Street  
Kansas City, Missouri 64106  
JUANITA MEYER -----(816) 374-5840

San Francisco Bookstore  
Room 1023, Federal Office Building  
450 Golden Gate Avenue  
San Francisco, California 94102  
ALEX BETHUNE -----(415) 556-0642

Pentagon Bookstore  
Main Concourse, South End,  
Washington, D. C. 20310  
JAMES STRYJAK -----(202) 541-2998

Boston Bookstore  
Room G25, John F. Kennedy Federal Bldg.  
Sudbury Street  
Boston, Massachusetts 02203  
MANUEL MARTIN -----(617-223-6546

Los Angeles Bookstore  
Room 1015, Federal Office Building  
300 North Los Angeles Street  
Los Angeles, California 90012  
IRLEEN MUELLER -----(213) 688-5841

Atlanta Bookstore  
Room 100, Federal Building  
275 Peachtree Street, N.E.,  
Atlanta, Georgia 30303  
ANN OWENBY -----(404) 526-6946

Dallas Bookstore  
Room 1C46, Federal Building, U.S. Court-  
house  
1100 Commerce Street  
Dallas, Texas 75202  
EDWARD OCHS------(214) 749-1541

New York Bookstore  
Room 110  
26 Federal Plaza  
New York, New York 10007  
LOUIS H. POTTS -----(212) 264-2244

Denver Bookstore  
Room 1421, Federal Building  
1961 Stout Street  
Denver, Colorado 80202  
NIKKI TINSLEY -----(303) 837-3965

Pueblo Bookstore  
PDDC  
Pueblo Industrial Park  
Pueblo, Colorado 81001  
ALENE PICHLER -----(303) 544-2301

Canton Bookstore  
Federal Office Building  
201 Cleveland Avenue, S.W.  
Canton, Ohio 44702  
MARY LaRUE -----(216) 455-4354

Birmingham Bookstore  
Room 102A  
2121 Building,  
2121 Eighth Avenue, North  
Birmingham, Alabama 35203  
WAYNE BRASWELL----- (205-325-6056)

Detroit Bookstore  
Room 229, Federal Building  
231 W. Lafayette Blvd.  
Detroit, Michigan 48226  
HELEN MOORE----- (313) 226-4996

Philadelphia Bookstore  
Room 1214  
Federal Office Building  
600 Arch Street  
Philadelphia, Pennsylvania 19106  
FRANK STAUFFER----- (215) 597-7814

Forrestal Bookstore  
James H. Forrestal Bldg., Room 1-J001  
1000 Independence Avenue  
Washington, D. C. 20407  
HARRY BYRON ----- (202) 426-7939

Cleveland Bookstore  
First Floor, Federal Office Building  
1240 E. 9th Street  
Cleveland, Ohio 44114  
PAMELA MILLER----- (216) 522-4934

Seattle Bookstore  
Room 194, Federal Office Bldg.,  
915 Second Avenue  
Seattle, Washington 98104  
ROBERT RAMSEY ----- (206) 442-4274

Milwaukee Bookstore  
Room 190, Federal Building  
519 E. Wisconsin Avenue  
Milwaukee, Wisconsin 53202  
JOHN McPHERSON----- (414) 224-1300

Jacksonville Bookstore  
Room 158, Federal Building  
400 West Bay Street  
Jacksonville, Florida 32202  
ARTHUR LAUGHRUN----- (904) 791-3801

Philadelphia Distr. Center  
Public Documents Distribution Center  
5801 Tabor Avenue  
Philadelphia, Pennsylvania 19120  
ALBERT BURAK----- (215) 697-2285

Pueblo Distribution Center  
Public Documents Distribution Center  
P. O. Box 713  
Pueblo, Colorado 81002  
ARNOLD COLO----- (303-544-2301)



# ON THE OUTSIDE



## NATURALISTS AT SEA

It has been more than thirteen years since I was an exhibits planner at the NPS Western Laboratory. I moved into a slot as Park Planner for a while and then I learned that the Forest Service was establishing an interpretive service of its own. I'd always felt that the role of the National Forests was highly significant to the Nation, and that the Service should be interpreting the resources under its management--which take in the whole spectrum of renewable resources plus large areas of wilderness and other landscapes of singular import to man. So, I moved to the Forest Service in Alaska where for the past 13 years I've headed the Region's interpretive function.

I wish we in the Forest Service, had a lot more of good interpretive work to show, but the task of getting a fully relevant program has been a slow carving-out process. The needs and opportunities are immense, as is the expanse of the country and the cost of doing business. In this situation, with eyes to the largest needs of people and primary transportation access, in cooperation with the Alaska Division of Marine Transportation we conceived the Marine Highway interpretive program.

"To find a need and fill it" is a fair guarantee of success, and when the State of Alaska established its ferry system along Alaska's Inside Passage back in 1962, it was filling a need for transportation. There was another need, though, and that was the traveler's hunger for information about this world famous

waterway and coast. That most of it was National Forest--the Tongass N.F. on the Alaska panhandle, and the Chugach N.F. bordering Prince William Sound--laid the opportunity and responsibility at our door.

Let me elaborate on a few aspects of this opportunity. The ferries are large vessels--autoliners--up to 500 feet in length, carrying hundreds of people and vehicles. The Marine Highway in southeast Alaska alone, bordering the Tongass N.F., is around 700 miles in length. There are four of the large "blue canoes" and two smaller ones in SE, and one of each size in Chugach waters. This entire coastline, besides being one of the most spectacular in the world, is equally productive of renewable natural resources: wood fiber, water, wildlife, fisheries--the ever--recycling provender of a healthy and prosperous economy. The public wants to be reassured that both the material and esthetic resources will be productive forever, which is the objective of the Forest Service through our Research arm and the National Forest resource management programs.

However, the shipboard naturalist's job is not to promote the agency, but rather to enhance understanding and appreciation of the passing scene. That includes the people and their communities, the resources that support them, and the Inside Passage, along with mountains, forests, glaciers, whales, eagles, weather..whatever is seen that arouses interest.

Last year, we had eleven naturalists in the shipboard crew supplementing our seven others on land. With one naturalist on board at a time, we manned five vessels most trips--two for fewer trips during the three-month season. The interpretive methods and media are essentially the same as you in the NPS use: walks, talks, movies, slide programs, demonstrations, crafts, lots of personal contact, and conservation dialogues. The dialogues are some of the most meaty fare in that they afford the public a means and opportunity to share and express concerns about such subjects as pollution, timber harvest methods, wilderness preservation, and other potential, often conflicting, uses of the land. Through this activity, the concerns of the public are channeled back to the agency responsible for management. It

takes a skillful and sensitive naturalist to facilitate--sometimes referee--a discussion among extremist points of view. We do a job for the State, too; and for the National Park Service by introducing the Parks and Monuments in Alaska and the proposed historical park at Skagway.

Like I said, the needs and opportunities to serve the public in Alaska are immense--indeed critical in the light of the escalating impact of expanding use of the National Forests. What we can't do by land, as Forest Naturalists, we do by sea as Shipboard Naturalists--along the marine highway bordering the National Forests in Alaska.

Bob Hakala  
Chief, Branch of VIS  
Alaska Region, USFS



Shipboard Naturalist Linda Dick ranges the deck of one of the Alaska State ferries to interpret the passing scene. (USFS)

# RAP UP



## Orientouring - An Interpretive Trail with an Added Challenge

Winter nature trails in park areas that experience heavy snow falls can be both challenging and frustrating. An overnight snowfall can obliterate all indications of a trail and interpretive signs, and leave the visitor guessing which direction to go. This past winter, Grand Teton National Park experimented with a new approach to self-guiding winter interpretation...Orientouring. Derived from the word orientteering, a sport in which participants use a map and compass to run a course, orienttouring employs the same principle using skis or snowshoes. Park visitors sign-out a map, a compass, and a trail leaflet. On the map there are six points. Each point has a number which corresponds with a point in the field identified by a 2 foot square, bright yellow sign hung in a tree. By using the map and compass, visitors find the points easily, and then by turning to the corresponding number in their trail leaflet receive an interpretive story. Visitors who used the trail experienced no difficulty finding the points, all of which were within one square mile of the Moose Visitor Center. They seemed to benefit not only from the interpretive messages, but also from the self-fulfillment that they had "done it themselves".

### Problems Encountered

Far fewer visitors used the trail than anticipated. This was due to our

own lack of advertising. The Orientouring trail was a natural for those visitors who wanted a "short, easy trail for cross-country skiing close by", and invariably we would forget to suggest it. Visitors who did use it found that the map and leaflet were too large to fit into the pocket of most parkas. The written material became wrinkled and wet from constant folding and unfolding. This next winter we hope to eliminate this problem by combining map and text into one pocket sized booklet. Finally, without exception, everyone who used the trail had to be instructed in map and compass reading, which though time consuming, never presented any real problem. This had a side benefit in that it forced all of us to reacquaint ourselves with this skill (and I thought all rangers knew how to read a map and compass..ha,ha, ha).

In short, the orientouring trail proved to be an inexpensive yet effective way to interpret the winter scene. In the spring, the signs can be removed leaving no trace of human impact. It also proved to be an effective teaching aid for local schools and a learning experience for all of us.

Robert A. Huggins  
Environmental Education Specialist  
Grand Teton National Park

## DO YOU HAVE CELLULOID IN YOUR PARK COLLECTION?

Celluloid, the first synthetic plastic, was first manufactured in the U. S. in 1870 by J. W. and I. S. Hyatt. It was made by submerging paper pulp in sulfuric and nitric acid to convert the pulp to nitrocellulose which is then rolled and milled and camphor added. Celluloid is very flammable and decomposes in sunlight and temperatures above 120° F.

Celluloid was used to imitate bone, ivory and tortoise shell. It was also used for photographic negatives and movie film. The results of imitation were so good it is often difficult to distinguish celluloid. A simple test would be:

1. Find an unobvious spot on the object.
2. Scrape lightly to break surface or, better yet, drop on a single drop of acetone.
3. If the object is celluloid you will get a camphor odor.

## Why Is It Important To Know If You Have Celluloid In Your Collection?

1. Safety - Celluloid is a fire hazard. Celluloid articles should be kept separate in an enameled metal case away from excess heat.
2. Damage to other objects - The gaseous decomposition products given off by celluloid (sulfuric acid fumes) will harm other objects in your collection. Store them separately.
3. Storage - Temperatures over 80° F and humidity above 60% must be avoided. Celluloid should be kept in a cool, dry atmosphere. The humidity should be around 40%, lower than the textiles, paper, leather, wood and organic materials in your collection which require at least 50%. All the more reason for separating

them. Good ventilation in the case will carry off fumes and slow down deterioration. Do not put celluloid objects in plastic bags.

## What To Do With The Celluloid In Your Collection?

When a celluloid article starts to decompose it powders and forms crystals. If this is happening to an object in your collection, separate it from all other objects, put it in a glass jar, and contact the Division of Museum Services.

If the item is in good condition, it can be cleaned with water and put in separate storage as instructed above.

**CAUTION:** Be sure the object is celluloid before cleaning with water. Bone, ivory, horn, tortoise shell, etc. are very sensitive to water and will be damaged if wet. They should be cleaned only with organic solvents.

## - NOTICE -

Blue Ridge Parkway blacksmith demonstrator Phipps Bourne who works at Mabry Mill, milepost 176, is looking for work!! That is, he's looking for work at Mabry Mill.

Phipps' previous blacksmithing demonstrations have included making miniature souvenir horseshoes, special blacksmithing articles for the Parkway, and the construction of a farm wagon from tongue to wheels. Phipps says he is now available to make special forged items for other parks.

If you are looking for a hand-hewn farm or historic type article, contact the Superintendent, Blue Ridge Parkway.

# Here comes the Bicentennial!

READY OR NOT!

IT'S PART OF YELLOWSTONE'S BICENTENNIAL PROGRAM. THEY'RE LIGHTING OLD FAITHFUL AT NIGHT WITH RED, WHITE, AND BLUE FLOOD LIGHTS AND PLAYING "YANKEE DOODLE" ON LOUDSPEAKER SYSTEMS!

WHAT'S THE NPS COMING TO?



HERE'S \$25,000. PUT ON A BICENTENNIAL PROGRAM!

BUT, IT WOULD ONLY BE FOR ONE YEAR! I CAN'T UNDERSTAND WHY YOU RANGERS AND NATURALISTS DON'T WANT TO WEAR THESE SPECIAL UNIFORMS FOR THE BICENTENNIAL!

