



HFC *on* MEDIA

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On August 24, 2006, Yellowstone National Park dedicated the new Canyon Visitor Center. Among the highlights of the new exhibits are a 16-foot by 16-foot topographic relief model of the park (foreground) and a 9,000-pound granite world globe that floats on a film of water (background). The exhibit is the culmination of over 10 years of planning by both the park and Harpers Ferry Center. (NPS photo by Lisa Royse)

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From the Editor

Graphic Design Does Matter

The letter that follows, mailed to the Department of Interior on July 24, 2006, was recently passed along to the staff at Harpers Ferry Center.

My family just got back from a wonderful 2-week trip across the western U.S. in which we visited the **Great Teton** and **Yellowstone** National Parks as well as such National Monuments as **Fort Laramie**, **Devils Tower** and **Mount Rushmore**. Most of these we were visiting for the first time. All were pleasant and informative experiences.

What I'm writing about is perhaps not your typical subject, however. I just wanted to say how much I really like the general *graphic design* the National Park Service uses in its materials, starting from the general [Arrowhead] logo. The park brochures and handbooks are equally strong, with the black title backgrounds and simple white block lettering. It all has a clean, classic look that seems timeless in its own way. I hope you don't plan to change this anytime soon!

—Scott, JoAnn, Erik and Kristina Newland

Conserving History at Gettysburg

HFC conservators treat artifacts for new park museum

The new Gettysburg Museum and Visitor Center, scheduled to open in February 2008, will help visitors to Gettysburg National Military Park better understand the sacred ground of America's most revered Civil War battlefield. The new 139,000-square-foot facility will also provide a new home for the park's extensive collections, including more than 38,000 historic artifacts and 700,000 text documents, maps, and photographs.

Museum and Visitor Center

Expanded exhibit galleries and open storage areas in the park's new museum and visitor center will enable visitors to see more of the park's priceless collection than ever before. In fact, expanded collection display space has played a critical role in planning for the new facility, serving as an important vehicle through which visitors can gain access to the experiences, opinions, and emotions of participants of the historic battle. Equally important, all of the park's collection will, for the first time, be housed in climate-controlled facilities that will ensure its preservation for future generations of park visitors.

The new museum and visitor center is at the heart of the Gettysburg National Battlefield Museum Foundation's "Campaign

to Preserve Gettysburg." The Foundation is committed to a capital campaign to raise an estimated \$95 million for construction, education, preservation, and visitor services at Gettysburg National Military Park. "We want to create a sense of place that evokes the emotions of 1863, while also meeting visitors' expectations of a 21st-century museum experience," said Foundation President Robert C. Wilburn. "The building is designed to showcase the battlefield, and encourage visitors to go outside and explore the historic landscape. Our goal is to help every visitor better appreciate the significance of what happened here."

Artifact Conservation

Through a Memorandum of Agreement (MOA) between Gettysburg National

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Send questions and comments to David T. Gilbert either by email at david_t_gilbert@nps.gov or call 304 535 6102.

Secretary of the Interior

Dirk Kempthorne

Director, National Park Service

Mary A. Bomar

Associate Director, Partnerships, Interpretation and Education, Volunteers, and Outdoor Recreation

Chris Jarvi

Deputy Director, Harpers Ferry Center

Don Kodak

Editor

David T. Gilbert

Art Director

Robert Clark,
Office of NPS Identity

Designer

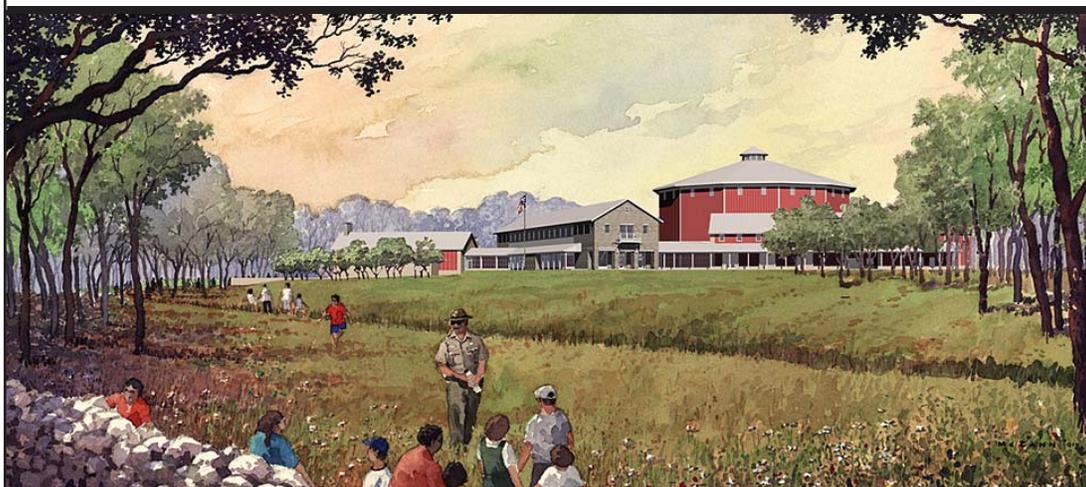
David T. Gilbert

Contributors

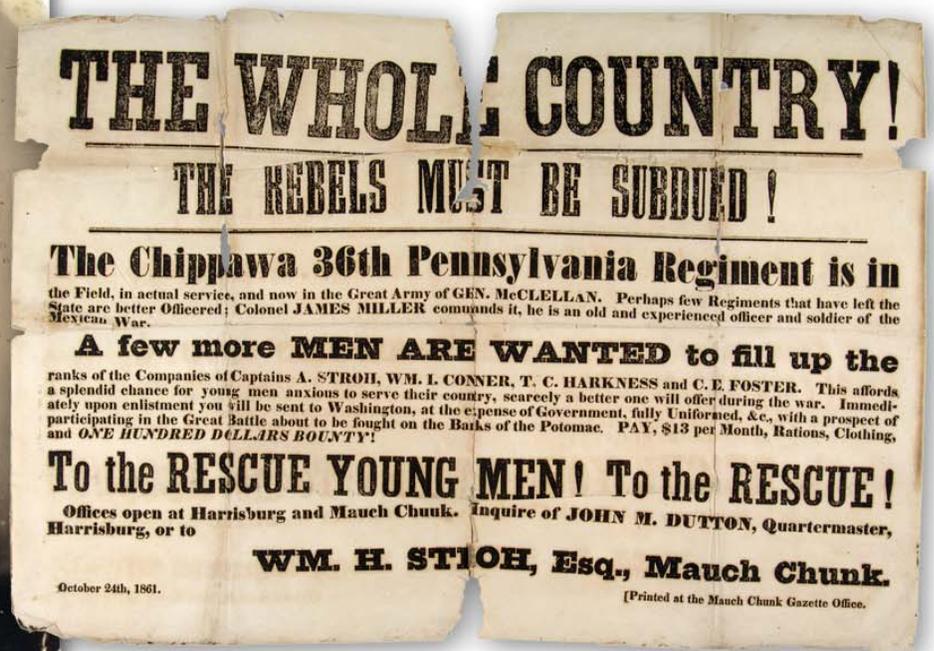
Annette Abshire
Robert Clark
Sylvia Frye
Darryl Herring
Paul Koehler
Jane Merritt
Lauren Morrison
Antje Neumann
Eric Schindelholz
T.J. Stottlemeyer
Theresa Voellinger

The National Park Service cares for special places saved by the American people so that all may experience our heritage.

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Proposed watercolor rendering of the Gettysburg National Battlefield Museum & Visitor Center as viewed from the East Meadow. (Courtesy of the Gettysburg National Battlefield Museum Foundation)



Military Park, the Gettysburg National Battlefield Museum Foundation, and Harpers Ferry Center's Media Assets, HFC conservators are identifying, examining, and treating some 965 artifacts which will be placed on display in the new museum. These artifacts tell the stories of the war, the battle, and lives which changed on that day. They include items as disparate as uniforms, ceramics, glass, metal, and wooden furniture.

The agreement came about from a long association between the park and staff at Harpers Ferry Center. This association dates back to the mid 1980s, when HFC conservators and exhibit staff provided assistance during the rehabilitation of the park's present visitor center. Working closely with Gettysburg park staff, HFC provided guidance on exhibit display options for the park's extensive collections, and provided conservation treatments for many of the artifacts put on display.

In fact, many of the HFC conservators who worked on the Gettysburg project 20 years ago are again working on the

park's new museum project today. Among these staff members are textile conservator Deborah Bellman, wooden artifact conservators Larry Bowers and Al Levitan, ethnographic conservator Barbara Cumberland, and registrar Alice Newton. Charlie Shepherd, who specializes in the treatment of firearms, is also treating many of the weapons he treated 20 years ago. The project will also require new positions which are being filled by term appointments, including an objects conservator and photographer.

The workload for the new museum displays is considerable. For each artifact to be placed on display, HFC conservators prepare an examination and treatment proposal. Each proposal includes the object description, object condition, proposed treatment, documentation, display requirements, and post exhibition care.

Above left: Ambrotype, no case, of Private David Toomey and John H. Anderson, wearing frock coats and forage caps. Above right: Recruitment poster for the 36th Pennsylvania regiment. Below: Double breasted sack coat, navy blue wool, turn down collar, 16 buttons in two rows of eight on front.





Balancing Artifact Display with Preservation

Jane Merritt, Associate Manager for Media Assets, estimates that park artifacts typically remain on public display for as long as 20 years. While such a long span of public exposure can adversely impact an artifact's condition, the public's interest in many of these rare and unique objects necessitates their long-term display. Consequently, HFC conservators place considerable emphasis on measures to ensure the proper preserva-

tion of museum objects, including low light levels, strict environmental controls, and the use of facsimile reproductions. These display requirements are carefully documented in each examination and treatment proposal produced by HFC.

According to Merritt, Harpers Ferry Center wants to have all their Gettysburg conservation treatments completed by November 2007, leaving ample time for installation of the artifacts before the new exhibits open to the public in February 2008. "Assembling the staff and administrative resources necessary to complete this project," says Merritt, "has been a big challenge. But our expertise in completing projects like this, and our long relationship with Gettysburg park staff, will ensure the project's success."



Top: Artist's rendering of the exhibit hall in the new Gettysburg Museum and Visitor Center. (Courtesy of the Gettysburg National Battlefield Museum Foundation)

Left: Triangular flag of the 1st Brigade, 1st Division, XII Corps, Army of the Potomac, white wool with five-point red star.

New Employees

Antje Neumann

Antje Neumann recently joined the Media Assets group at HFC as Objects Conservator, overseeing the conservation treatments for the Gettysburg Project.

Antje previously served as Assistant Objects Conservator at the Cincinnati Art Museum, where she established the first Objects Conservation Laboratory. She undertook treatments for exhibitions, loans, and gallery rotations along with monitoring of the museum buildings and storage areas.

Antje has worked with collections ranging from fine and modern art to archaeological and ethnographic objects. She has gained on-site archaeological conservation experience while working in South Central Turkey in 1998 and in 2000. She graduated with a Masters in Art Objects Conservation from Buffalo State College in 1999.

Eric Schindelholz

Eric Schindelholz has also joined the Media Assets group as Objects Conservator. Prior to joining HFC, Eric was lead conservator for the *USS Monitor* shipwreck project at The Mariners' Museum in Newport News, Virginia. While on this project, he was responsible for planning and overseeing the conservation of over 250 tons of artifacts recovered from the *Monitor* site.

Eric has worked on conservation projects throughout the U.S. as well as in Israel, Turkey, and Australia. He has worked as an intern with the NPS Midwest Regional Office, National Center for Preservation Technology and Training, and the U.S. Fish and Wildlife Service. Most recently, Eric received the International Institute for Conservation Keck Award for public outreach in conservation.

Eric has a degree in art conservation from the University of Minnesota and a Masters in Art Conservation from Queen's University in Kingston, Canada.

Cabrillo Exhibit Receives Accessibility Award

“The Lighthouses of Point Loma Exhibit” at Cabrillo National Monument was recently recognized with a 2006 National Park Service Accessibility Achievement Award in the design project category for exhibits and waysides. The award is given to an individual and/or a team responsible for the design, construction or renovation of interpretive exhibits, waysides, and program materials within the National Park System.

This new permanent exhibit opened on March 26, 2005. Cabrillo park staff worked with Harpers Ferry Center exhibit planner Paul Koehler, with contract designer Krister Olmon, Inc., and with exhibit fabricator Fruland and Bowles of Toledo, Ohio. Park staff and Volunteers-in-Parks (VIPs) wrote and edited text; researched, selected, and secured use rights to photos and illustrations; and researched and procured artifacts and reproductions. The park also worked with HFC conservators to conserve artifacts for use in the exhibit.

The National Park Service initiated the National Accessibility Achievement Award Program in the fall of 1998. The program recognizes outstanding accomplishments that result in greater opportunities for persons with disabilities that visit or work within the NPS.

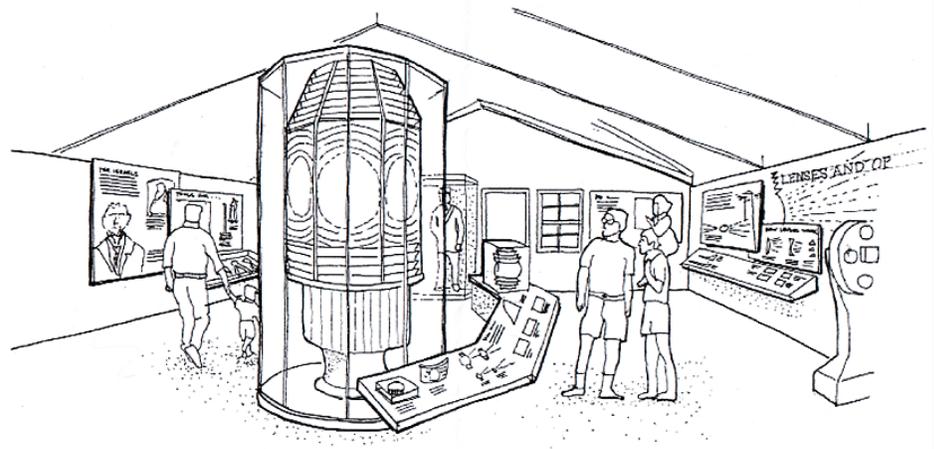
The Cabrillo exhibit makes the 1855 Old Point Loma Lighthouse—one of the eight lighthouses constructed on the west coast—and Point Loma’s other two lighthouses—the 1891 new Point Loma Lighthouse and the 1890 Ballast Point Light Station—accessible. The exhibit brings to life the history of the Old Point Loma Lighthouse, the role it played in the development of early California’s maritime commerce, its replacement by the other two lighthouses, the functioning of the lighthouses and Fresnel lenses, and the duties and daily lives of lighthouse keepers, assistant keepers, and their families.

The centerpiece of this exhibit is the 1891 Third Order Fresnel lens from the new Point Loma Lighthouse. To maximize accessibility, the exhibit utilizes high contrast text, numerous photographs and illustrations, reproductions of lighthouse implements, and tools and artifacts from the park’s collection of historic objects. In particular, the exhibit includes an audio-description of how a Fresnel lens works, a silent video program that also describes this process, and a tactile, acrylic reproduction cutout of a “bull’s eye” from a Fresnel lens.

One of the highlights of the exhibit is an audio tour of the Old Point Loma Lighthouse, which visitors listen to while looking out a window toward the stairs of the lighthouse’s front entrance. An exhibit panel includes an illustration of the floor plan of the lighthouse and wide-angle photographs of the interior rooms, so that visitors who are unable to climb the stairs into the historic lighthouse or up its narrow, spiral staircase to the second floor, may still experience this popular San Diego icon.



The fifth order Fresnel lens (above) on display at “The Lighthouses of Point Loma Exhibit” is a smaller version of the large third order lens shown in the design sketch below. (NPS photo by Paul Koehler)



Planning New Signs for Craters of the Moon

Sign plan integrates standards from both NPS and BLM

Craters of the Moon National Monument and Preserve in Shoshone, Idaho, features an isolated landscape covered with unique natural features that include cinder cones, spatter cones, lava tubes, and several types of lava flows. Also unique is the park's cooperative management, which is shared by both the National Park Service (NPS) and Bureau of Land Management (BLM).

Because each agency has primary jurisdiction over specific areas of the greater monument and preserve, park signage has typically been a hodge-podge of different sign types and styles. This inconsistency sometimes results in confusion, and many visitors are often left to wonder whether they are visiting two separate parks. The situation was exacerbated in 2000 when President Clinton signed a proclamation enlarging the monument 13-fold.

Recognizing that the park's unique identity was being overshadowed by the separate jurisdictions of the National Park Service and Bureau of Land Management, both agencies agreed to work together to solve their common signage needs at Craters of the Moon. Coincidentally, in late 2003, both agencies were putting the finishing touches on their own new sign standards. BLM agreed to work with NPS Sign Program Manager Bob Clark to find common ground in their respective sign standards.

In May 2004, Clark traveled to Craters of the Moon National Monument and Preserve to conduct a comprehensive assessment of the park's existing signage. He followed up the visit by meeting with BLM and NPS staff in Salt Lake City. Clark identified the similarities—and dissimilarities—between the two agencies' sign standards. Both standards, for instance, included an overbar which identified the respective agency. But where NPS signs were typically square, BLM

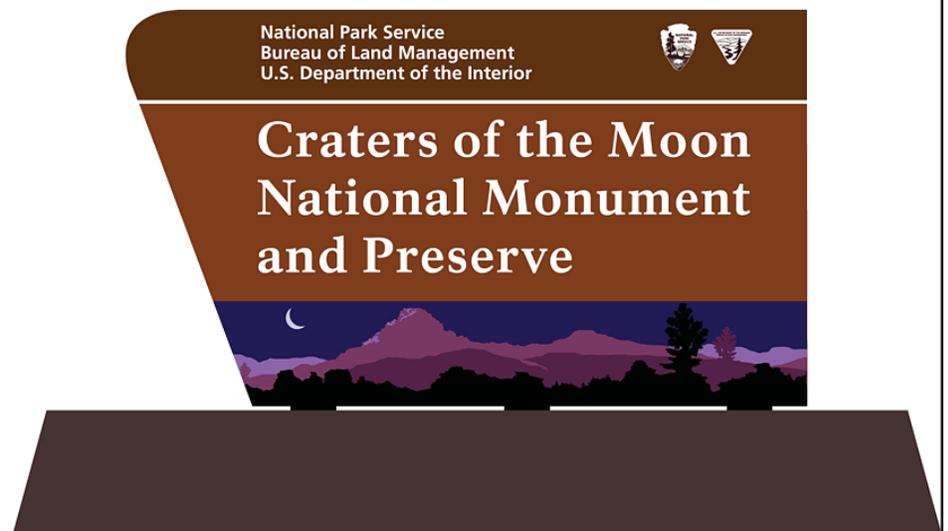
signs featured the truncated look of the agency's own triangular logo. The use of typography and color also differed.

Clark settled on a new standard that combined the distinctive truncated BLM sign shape with the square shape of NPS signs (*see photo on next page*). He also combined the different shades of brown used by BLM and NPS. He even developed sample signs that included the graphic image for Craters of the Moon that was developed as part of the BLM's National Landscape Conservation System (NLCS) (*see illustration below*). For typography, he convinced BLM managers to use the approved NPS sign fonts Clearview, Frutiger, and NPSRawlinson.

In March 2005, Clark presented a park identity and wayfinding sign plan to both BLM and NPS. This sign plan included a comprehensive set of rules for park identification signs, facility identification



This proposed entrance sign combines NPS typefaces, the truncated BLM sign shape, and shades of brown used by both BLM and NPS. This particular illustration features the graphic image of Craters of the Moon developed for BLM's National Landscape Conservation System (NLCS).



signs, motorist guidance signs, and visitor information signs. With this comprehensive sign plan in hand, NPS park managers submitted a PMIS request for \$216,000 in FY 2006 for master planning to implement the new sign standards.

Clark and Visual Information Specialist Lauren Morrison returned to Craters of the Moon in September 2006 to document the park's existing signage and propose specific new signage needs. The two created a map of the park's roads, then documented all existing signs with photographs, GPS coordinates, sign measurements, and sign materials. The park had previously entered all their signs in FMSS (Facility Maintenance Software System) as assets with feature numbers. The sign data that Clark and Morrison gathered could now be added to these FMSS records.

Clark and Morrison concentrated their work along the U.S. Highway 93 corridor and the developed parts of the park—the visitor center, campgrounds, principal visitor feature sites, and trailheads. They first identified those signs that will remain unchanged—stop signs, yield signs, speed limit signs, and other signs that comprise the park's Manual of Uniform Traffic Control Devices (MUTCD).

For all proposed new signs, Clark and Morrison created detailed drawings during their site visit. The proposed new signs include monoliths for the park's two main entrances (*see illustration on previous page*); new directional signs at the main entrances; new visitor center signage including an upright kiosk comprised of a bulletin board, brochure dispenser, and park map; new campground signage; new feature identification signs for all primary visitor use areas; and signs for both major and minor trails. Major trailheads, for instance, will each get a single upright cluster that includes a map,



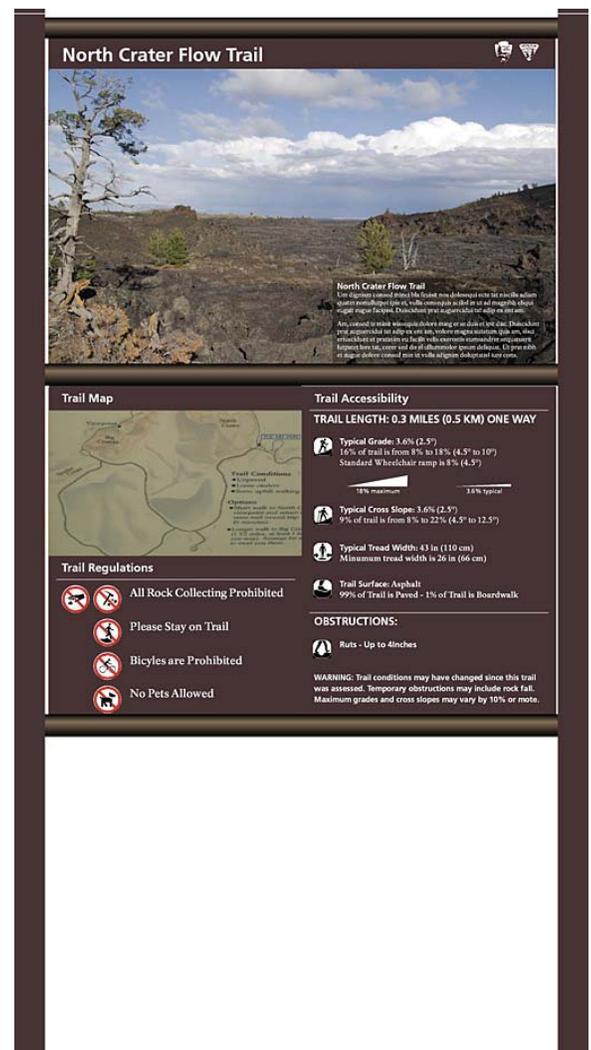
Left: Lava Cascades sign features the distinctive truncated shape that characterizes BLM signage at Craters of the Moon National Monument and Preserve. **Below:** Detailed drawing of proposed upright trailhead sign for the North Crater Flow Trail.

guide to accessibility, park regulations, and site-specific interpretive content (*see illustration below*).

Clark estimates that final sign drawings, a sign location plan, and sign demolition plan (existing signs recommended for removal) will be delivered to the park in March 2007. If all goes well, the park should receive their new signs as early as July 2007.

Craters of the Moon National Monument and Preserve has indeed broken new ground in how federal land management agencies can work together to enhance visitor understanding and appreciation for their cooperatively managed park sites.

If you wish to develop a sign plan for your park, contact NPS Sign Program Manager Bob Clark (phone: 304-535-5022; email: Robert_H_Clark@nps.gov). Clark will describe the various options for creating this important document.



Director Donates Uniform to HFC

Mainella was first woman to serve as Director of the National Park Service



On October 16, 2006, Fran Mainella, 16th Director of the National Park Service, donated her uniform to the NPS History Collection at Harpers Ferry Center. The collection, established by former director George Hartzog in 1971, documents the evolutionary history and material culture of the National Park Service, forming the most complete record of NPS history available. Ranger uniforms, their insignia, and accessories comprise a major part of the collection (see “The NPS Uniform Collection,” March/April 2006 *HFC on-Media*, page 6).

HFC Museum Curator Sylvia Frye points out that Mainella’s uniform is a significant addition to the collection. Mainella, the first woman to serve as Director of

the National Park Service, hopes her donation will encourage other former directors and NPS dignitaries to do the same. Mainella’s uniform will join items belonging to Stephen Mather, Horace Albright, and Conrad Wirth. Frye continues to solicit uniforms and associated material—from both men and women—to provide a strong cross section of the various careers within the NPS. “Career collections,” as Frye calls them, will be the focus of exhibits and celebrations for the 100th Anniversary of the National Park Service in 2016.

For more information, please contact Sylvia Frye (phone: 304-535-6263; email: Sylvia_Frye@nps.gov).

Fran Mainella, 16th Director of the National Park Service (far right), donates her uniform to the NPS History Collection. Accepting the donation from Harpers Ferry Center are (left to right): Sylvia Frye (Museum Curator), Jane Merritt (Associate Manager for Media Assets), and Don Kodak (Deputy Director). (Photo by Rick Lewis)