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Greg Byrne, HFC objects conservator, tests a variety of solvents as he begins the process of removing the red paint vandals had sprayed on Jefferson Rock at Harpers Ferry National Historical Park shortly before Christmas 2004. Initial investigation ensured that he would find a solvent that would remove the paint, but not discolor the rock.

From the Manager

Shortly before Christmas, vandals sprayed red paint on Jefferson Rock in Harpers Ferry National Historical Park and painted graffiti on surrounding rock faces. Acts of vandalism against monuments of our cultural patrimony disrupt our tenuous ties to our past; they tangle the rare connections to those individuals who have gone before us. Whatever anyone thinks of Thomas Jefferson's assessment of the view from Jefferson Rock and whether it truly is "worth a voyage across the Atlantic," we do know that Jefferson came here, stood here, studied the scene, and was moved by what he saw. We, too, can do this today when we stand on Jefferson Rock, and in some subtle way we can know that we are looking at the scene Jefferson also saw—minus the power lines and the highway bridge across the river. So it is with pride that I can report that a Harpers Ferry Center conservator could immediately respond to this act of vandalism and aid Harpers Ferry NHP in its efforts to undo the damage and restore this link to our heritage. Yes, Harpers Ferry park is just a stone's throw from the Center, but we stand ready to assist every park area in the continuing effort "to conserve the scenery and the natural and historic objects and the wild life therein and to provide for the enjoyment of the same...for the enjoyment of future generations."


— Gary Cummins

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The Move to end all Moves

We all know that Yellowstone National Park is the world's oldest national park, created March 1, 1872. What few of us know is that the park has a vast collection of objects that ranges from tiny geological specimens to large pieces of furniture and historic vehicles. Throughout its life this collection had been stored wherever there was room. More than 40 years ago curators recognized that the collection was not benefiting from state of the art treatment and began lobbying for a single professional facility. By the late 1990s that collection had grown to 5.3 million objects stored in more than seven different locations.

A New Place to Call Home

Construction of the Yellowstone Heritage and Research Center began in 2002 on the park's northern boundary in Gardiner, Montana. It was designed to have room to store all the objects under one roof with plans for two future wings (one for the historic vehicle collection—including stage-coaches, road graders, and a 1950s Vespa and one wing for science labs).

The task was to move everything into the new facility. What is the first step? Colleen Curry is chief curator at Yellowstone. She had come to the park from Arlington House, where she and Alice Newton, Registrar, from Harpers Ferry Center (HFC), had worked as part of a Collections Management team that considered some of the basic planning that would be done to care for a collection. Curry and Newton had also worked on a collections move at Sitka NHP. In 2003 Curry contacted Newton, told her of the Yellowstone project, and asked for her assistance. In the summer of 2003 Newton spent two weeks in Yellowstone. The two inspected each current storage location. They surveyed the collection for numbers, types, and condition of the objects. They toured the new facility while it was under construction and made



The awning-like structures of the Yellowstone Heritage and Research Center direct sunlight into the building's corridors where heat is stored in heat wells. Heating and cooling costs are correspondingly lower in this structure built with sustainability in mind.

a few suggestions for changes. They drew up estimates for the time, supplies, and the staffing needed to move everything. They discussed storage furniture needed for the building, and finally they collected all their thoughts and suggestions and presented them in one report to Superintendent Suzanne Lewis and the park's senior staff.

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

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With Just a Little Help from my Friends

Curry and Newton realized that the 10-person staff at Yellowstone could not manage the move alone, even with the most careful advance planning. An obvious source was the network of curators at individual parks. Here was a chance, they both reasoned, to get the help they needed. But they would be remiss if they did not take the opportunity to train these curators in the professional standards necessary for moving archival and museum objects.

Over the next few months the two developed plans for the move. But as importantly, for the National Park System as a whole, they developed a training program that would work hand in glove with the move. Newton wrote a memo describing the need for people to help with the move and also stressing the training that would accompany the work. The regional curators supported the project enthusiastically and forwarded

names of park curators to Newton. As the applications began to flow in, Newton gave priority to those facing an upcoming move.

The move was planned to take place over a ten-week period. The Yellowstone staff, Alice Newton, and Kelly Rushing, an intern from the George Washington University museum studies program would be at the park the entire time. Five teams of eight curators would rotate through the park every two weeks. Yellowstone agreed to pay travel, per diem, and provide housing. The individual parks would cover the salaries. Yellowstone would benefit by having its vast collections moved. The National Park Service would benefit by having 40 curators trained by two of the most accomplished curators in the Service. Everyone would benefit.

One of the helpers was Diana Blank, a member of the Board of the National Parks Conservation Association. Though she did not have specialized curatorial training, she brought to the effort a willingness to pitch in and work hard and to learn. Besides Blank, a few other people from outside the National Park Service participated (See the participants' list for a complete listing.)

Safety First

Over the winter any uncataloged items were systematically added to the main listing. Most items were inventoried. A large number of natural history specimens was analyzed and tested for arsenic and mercuric chloride, toxic chemicals used in the early 20th century both to preserve the specimens and prevent infestations of insects. So many specimens contained both chemicals that the curators decided to develop special handling techniques for all of them that required the use of protective clothing and air filters. The final pre-move task was amassing packing materials, which included archival materials as well. A



Moving an archival and museum collection is a complex process. Preparing materials for moving (top) means packing them in such a fashion that they will not be damaged in transit. First the items are secured in either a drawer or a box and then wrapped so that dust and dirt cannot penetrate. When transporting packed objects (bottom) they need to be packed as tightly as possible to prevent movement or jostling. A new facility (left) requires the furniture be in place to receive the collection. Unpacking furniture, moving it into position and removing packing materials is a time-consuming, dirty process.

Staff members at work: (top) Alice Newton, Michelle Ortwein, Theresa Potts; (bottom) Kelly Rushing; (left) Bill Culkin, Tasha Felton.





Top: Objects in the new storage facility, every item tagged and identified, and a smile on a curator's face (Judy Hitzeman) mean the work is going as planned.

Bottom: Likewise, careful unpacking (David Amott) and storage where it is meant to go ensures that all objects can be retrieved in a short period of time.



introduction to the park and the area.

Each two-week team was broken into four work groups. The work groups rotated to at least four locations throughout the two-week period. Because of their knowledge of the collections, conditions, and procedure, the Yellowstone staff members stayed at their work locations while the inbound team members rotated. Late in the process, the Yellowstone team rotated, too, as the intensity of the work began to take a toll even on these seasoned veterans. Every afternoon, the groups met together and reviewed the day's work, discussed and solved problems as they arose, and went over the next day's assignments.

Divvying Up the Work

One team cleaned in the new building and unpacked. A second prepared objects for transport from old to new storage spaces. A third worked in the vehicle storage area. Even though the vehicles were staying put, that facility also housed furniture and other large items that were being moved. And the fourth worked in the library, the archives, and moved archeological and other materials. Their final assignment was to move the herbarium collection, a large collection of mosses, mushrooms, ferns, and other plant matter that had been collected,

great amount of recycled moving supplies came from the Western Archeological Conservation Center (WACC).

Newton arrived in the park in early June. She and the park staff organized materials, work areas, and updated floor plans reflecting the "as built" condition of the building. Curry and Newton made assignments for the Yellowstone staff and began to train them so they would be ready when the first team of helpers arrived. Each team had an orientation session that covered expectations, assignments, instruction in techniques and an

Yellowstone Move Participants

- David Amott, Yellowstone
- Roger Anderson, Yellowstone
- Carol Ash, Southeast Region
- Wendy Ashton, Utah Museums
- Lisbit Bailey, San Francisco Maritime
- Bridget Beers, Southeast Archeological Center
- Diana Blank, National Parks Conservation Association
- James Blankenship, Petersburg
- Wendy Bustard, Chaco Culture
- Marie Capozzi, Yellowstone
- Rosemary Carlton, Sheldon Jackson Museum, Sitka, Alaska
- Bridgette Case, Yellowstone
- Michele Clark, Frederick Law Olmsted
- Linda Clement, Intermountain Region
- Tara Cross, Yellowstone
- Colleen Curry, Yellowstone
- Blair Davenport, Death Valley
- Doris Diaz, San Juan
- Ramona East, Sitka
- Tasha Felton, Yellowstone
- Dabney Ford, Chaco Culture
- Dusty Fuqua, Cane River
- Gwenn Gallenstein, Flagstaff Area Office
- John George, Chaco Culture
- Jackie Gerdes, Yellowstone
- Peggy Gow, Grant Kohrs
- Alice Hart, University of Kansas
- Maurine Hinckley-Cole, Yellowstone
- Judy Hitzeman, San Francisco Maritime

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dried and cataloged; the fragile items required careful handling.

Training took place on the spot: building boxes, making cavity supports to hold delicate objects, and redoing specimen mounts. All opportunities turned into training events. Something learned one day became part of the training and the work on the next. Logistics, planning, mount making, object handling and cleaning, packing and unpacking techniques, transport methods, and safety were topics the participants covered. One participant said, "I never suspected there was so much to think about." In the new building they talked about how to organize the space, allow for the possibility of an earthquake, develop archive and photograph storage techniques, and deal with any special treatments for working with natural history specimens.

When the move was completed, several monumental goals had been achieved. First Yellowstone has its entire collection,

minus the historic vehicles, in one place, under one roof. Secondly, 40 curators from across the System and the Yellowstone staff had trained one another under the direction of Colleen Curry and Alice Newton. They had confronted problems and learned how to avoid pitfalls. They had leveraged the specialized knowledge of two people into a body of knowledge that more than 50 people now shared and practiced. All had learned practices and techniques that would prove valuable even in cases when they were not part of a collection move. One person trains another and that person passes on the knowledge as well. The entire exercise was the proverbial "win-win" situation, and Harpers Ferry Center was an important player in getting the work done.



Team One takes a break to record their presence. Their work consisted of cleaning the facility and putting together shelving and installing other storage furniture where it needed to be. As work goes, it was a bit unglamorous, but it was a necessary first step.

Yellowstone Move Participants
continued from page 4

- Harold Housley, Yellowstone
- Scott Houting, Valley Forge
- Gay Hunter, Olympic
- Jackie Jerla, Yellowstone
- Ann Johnson, Yellowstone
- Janet Levine, Statue of Liberty
- Suzanne Lewis, Yellowstone
- Anne Luwellen, Timucuan
- Dona McDermott, Valley Forge
- Kandance Muller, Andersonville
- Alice Newton, Harpers Ferry Center
- Michelle Ortwein, Valley Forge
- Theresa Quirk, Alaska Region
- Ella Rayburn, Steamtown
- Karin Roberts, Midwest Archeological Center
- Ella Ross, Shenandoah
- Kelly Rushing, George Washington University
- Nancy Russell, Everglades
- Nancy Smith, Allegheny Portage
- Randi Sue Smith, Fish and Wildlife Service
- Melanie Spoo, Joshua Tree
- Rosemary Sucec, Yellowstone
- Sue Thorsen, Sitka
- Mary Troy, Arlington House
- Steve Tustanowski-Marsh, Yellowstone
- Marieke Van Dam, Salem Maritime
- Jennifer Whipple, Yellowstone
- William Wolvington, University of Kansas

Maps: One Size Does Not Fit All

Have you ever been asked to make a map or have one made and you did not know what the first step was?

This article will not make you a cartographer—that takes years of study. We can, however, help you ask some good questions and give you pointers that will help you make the map you need. What follows are the basics for good map planning, some questions to ask yourself, and some issues to be aware of. These are simple rules, however, exceptions will arise as you develop more facility with mapping. As you become more familiar with maps, as you watch people use the maps you create or have created and listen to the questions that arise from using those maps, you will begin to look at maps in a new way.

What kind of map do you need?

This question is the first one you need to ask. Maybe it will be a printed map—as in a publication, site bulletin, or park newspaper—a wayside map, an exhibit map, or one that is interactive. Maybe it will be color or just black and white. At this point you also need to consider if a map is really what you need. Perhaps a better road sign is the solution. Or written directions may be what you truly need. Do not assume that simply because you want to move people from one location to another, a map is the only answer.

What is the purpose?

Once you have decided that a map is absolutely what you need, you need to decide what it is you want this map to do. Orientation and site navigation are major reasons the National Park Service makes maps. Some NPS maps are interpretive. These maps tell the stories of battles, describe ecosystems, relate historic events, and illustrate conditions that are not so apparent just by looking over a landscape.

What is the focus?

Focus is the art of sticking with one idea and resisting all temptation of mixing in anything else. For instance, your park commemorates a Civil War battle and the park's dominant feature is a tour road that follows the line of battle. The focus of this map is orientation—following the tour road to get you from one stop to the next. The present-day features will help a driver do this. For legibility's sake, stick with orientation. If you need to show troop movements, make that a separate map or develop a wayside plan that supports the interpretation at each tour stop. Plan carefully before you pick up your pencil.

Be accurate.

Either you are or you aren't; there is no gray area here. Maps must be geographically accurate, which means use published maps supplied by the U.S. Geological Survey as the starting point. Names, too, need to be the names approved by the Board on Geographic Names. Since 1890 the Board has been responsible for the standardization and uniformity of the names of physical features within the 50 states. One key reason for uniformity of names is safety: to ensure that all people are talking about the same feature when they use a name.

Edit for focus and purpose.

This is the stage when you decide what goes on the map and what does not—the labels, natural and built features, roads, or trails. This is the most important step after having answered the previous questions. The true genius at this stage is in what is left off the map. For example, you are making a park trail

Centennial of the Niagara Movement

In August 1906, a group of black leaders met in Harpers Ferry, West Virginia, to pursue civil rights for black Americans. W.E.B. DuBois challenged his fellow participants: "We claim for ourselves every single right that belongs to a freeborn American, political, civil and social; and until we get these rights we will never cease to protest and assail the ears of America. The battle we wage is not for ourselves alone but for all true Americans." Their endeavors led in 1909, to the establishment of the National Association for the Advancement of Colored People (NAACP).



Now 99 years later, Harpers Ferry National Historical Park is planning a centennial commemoration in August 2006. Harpers Ferry Center will be working with the park, helping review an Educator's Guide and helping develop a website. The development of an educator's guide is significant since this particular historical event is seldom covered in secondary school texts. The park and curriculum experts will develop the guide and in 2005 teachers and Education Specialist Lakita Edwards will critique and refine the document.

map. You do not need to include the employee housing area or the sewage treatment plant. Focus on the trails.

Just because you can, doesn't mean you should

Today's computer programs abound with all kind of doodads, decorations, "cool" borders, and stylized type that you can put on a map. Don't do it. Don't make the kind of map that you find as a placemat in a restaurant. Keep the map simple and clean, but don't make it boring. You want it to be attractive enough that people will look at it. This can be done by using color and applying information in "visual levels" the most important features are the most dominant. Less important information descends in a hierarchical fashion in size and dominance. The goal is to have the content be the focus, and this aim is achieved through good design. Anecdotal evidence tells us that many Americans have map phobias, which suggests also that the design of a map needs to be kept as user-friendly as possible. Before you print several thousand copies of your map, show a proof to a number of people. Lay it on the information desk and see how people respond. Incorporate the changes as they come in. When they cease, you know you are ready to print.

Repurpose.

The cartographers at Harpers Ferry Center have made hundreds of maps throughout the years. They are available for your use and for others. They are all in the public domain. The website for HFC-produced maps—www.nps.gov/carto—contains more than 500 publication maps. They range from the entire national park system to small interpretive maps. Most likely you or your contractor can find something here that will aid you to create the map you need. But be careful. You cannot take a map one size and either shrink it or blow it up. In all cases the labels must be redone so that they are

readable at the map's new size. A growing number of the maps have been field checked by a cartographer. All have been proofed by parks and cartographers.

Continue to improve.

Once your map is printed or produced, your project is not completed. Continue to watch how people use the map, remembering the same techniques you used back at the proofing stage. Keep a sheet of paper in your desk drawer and write down comments as you hear them. When you are ready to revise or reprint your map, you will have those comments at your finger tips and can now make an even better map. Look at the detail from the Missouri National Recreational River map for more tips on page 8.

Cartographic Conventions

- Roads are red, black, or gray solid lines; thickness indicates importance or number of lanes.
- Trails are dashed.
- Water is blue.
- Water feature names are blue italic type
- Parks/forest/natural areas are green.
- Urban areas are yellow/orange.
- The length of the legend is generally an indication of the failure of the map. Use symbols sparingly. If you use a symbol only once, consider using a label instead, so you will save a legend entry.
- Dots show location.
- Coordinate labels and symbols on the maps. If a sign says "Walden Pond," the map should not say "Walden Lake."
- Small differences in color do not create contrast; they create confusion.
- Avoid condensed type. Such labels are difficult to read even for those with perfect vision.
- Letter space (spread out) area labels.

Identity News

Two new entrance signs and an electronic marquee at Wolf Trap National Park for the Performing Arts reflect the new Uniguide sign standards that were articulated in Director's Order 52C September 2003. Since that time work has been underway to identify a Servicewide sign supplier. A Request for Proposals was issued in November 2004. It has a closing date of February 18, 2005. A selection panel will meet at the National Conservation and Training Center in nearby Shepherdstown, West Virginia, to go through the responses that have been submitted. The panel will meet February 28 through March 5. An award is expected by the end of May 2005. Besides sign fabrication, the contract will provide sign planning and design to parks.





1. River District Map

The focus of this area map is to show the park districts. No roads, no towns are shown, only the park.

2. Legend

The legend contains only information that requires explanation. For example, do not show a blue line to denote a stream. People already know that information.

3. Park name

The name of the park is the largest and most dominant label on this map. There can be no mistaking the map's focus.

4. State colors

This map shows three different states, but showing this long, thin, linear park is the point of this map. Keeping the states the same rather than different colors helps make the park stand out.

5. Justifying

Lining up labels and symbols makes the information one block of copy. This special treatment distinguishes the label from the map base information.

6. State names

Note how subdued the state names are. The reader needs to know which state is which, but it is not the most important information for the reader.

7. Symbols

The legend tells the reader what the symbols stand for, so you do not need to repeat what the symbol means. Do not say "Mulberry Bend boat launch" and use the symbol, too. Simply say "Mulberry Bend" and use the symbol.

8. Call out boxes

A handy method of showing important features is this box. Do not overuse. Position the box carefully so that it does not obscure other important information.

9. Emphasis

Since this park is essentially a river and some adjacent shoreline acreage, you can bring emphasis to the river by making the stretch that is the park a stronger blue. Note how the river is treated beyond the park boundary near Sioux City; it becomes just another feature.

10. City areas

Showing the city area gives the map yet another level of information.