



interpreters  
information  
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# IN TOUCH

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

Number 27

November 1978/ January 1979



*hoofnagle*

This issue of IN TOUCH is dedicated to the topic of Historical Interpretation. Its purpose is to offer our impressions of the role of history in the National Park Service. It is designed to offer comments, suggestions, and above all, to share with individuals the world of history. There are many areas in the system involved with historical interpretation and there are more to come, such as the proposed San Antonio Missions. The following articles are just a small representation of our ideas; the ideas of a group of people who are interested in (or dedicated to ) historical interpretation.

I would like to thank Roy Graybill for allowing us the opportunity to present such an issue. I would also like to thank Diane Jung, curator, Manhattan Sites, for co-editing this issue and Bill Wellman, Area Manager of Fort Union Trading Post NHS for allowing me the time to work of this project. Above all, I wish to thank all those who contributed articles to make this issue of IN TOUCH on Historical Interpretation possible.

James E. Miculka  
Historian  
Fort Union Trading Post National Historic Site  
Williston, North Dakota

*For a variety of reasons we have again combined two issues into one. We hope to get back on our normal publishing schedule for 1979. HAPPY NEW YEAR!*

R.G.

Vol 1	No. 27
Guest Editor	James Miculka
Design	Keith Hoofnagle
Coordinator	Roy Graybill
Published every other month by NPS Division of Interpretation and Visitor Services, WASO.	
Address contributions to:	
National Park Service	
Division of Interpretation and Visitor Services	
Washington, D. C. 20240	

*As you may know, the position of Chief of the Division of Cultural Resources Management, WASO, has been elevated to the Assistant Director level under the Associate Director for Management and Operations. We asked the new Assistant Director, Ross Holland, to give us a brief explanation of the change and what it means.*

The Directorate of Cultural Resources is an upgrading of the former Cultural Resources Management Division. Often perceived as the policy center for historic preservation in the National Park Service, the new Directorate has a broader responsibility for guiding the Service's employment of its full array of cultural resources. It will continue to develop policies, standards, and programs concerning the protection of historic and prehistoric sites and structures, and how studies of these features are to be conducted. In addition, it will be establishing policies and programs concerning the handling of collections and archives. Through its Divisions -- History, Anthropology, and Historic Architectural -- it will be examining the utilization of these disciplines in other programs. We will be working toward and looking forward to a joint pursuit of program excellence with the Division of Interpretation and Visitor Services.

Ross Holland

## COMMEMORATION

If I could, I would revive it. However, old-fashioned, it is the purpose for which most historical units of the National Park System were created. And until this purpose is understood and respected, historic site interpretation in the Service will too often be a resource-denigrating or damaging stew of teaching, nostalgia, and moralizing.

Commemorations's definition and practice suffered most during Vietnam and Water-gate. It was abandoned by a generation that wanted a black, brutal past to serve their angers or who needed to mimic the apparent simplicity of historic lifestyles. It was shunned as unquestioning patriotism and blind ancestor worship. It created and perpetuated, that generation assumed, a numbing, happy, and heroic past that never existed. Made a measure more tolerant by the pageantry of the Bicentennial, we associate it in pleasant memory with fire-cracker Fourths and the uniformed awkwardness of early morning Memorial Day services. We think of it as a red, white, and blue stereopticon that can transform stiff colonial characters into three equally stilted dimensions. We find it interesting but not relevant or productive.

Commemoration, as used deliberately and correctly in the opening sentences of park enabling laws and proclamations, does not match those rejected images or definitions. By dictionary explanation, commemoration is to call to remembrance or to mark by some ceremony or observation. Its Latin parents translate into "to remind of." Its use as an official purpose in preservation dates at least to the 1890's when Civil War veterans lobbied for public ownership and preservation of the battlefields on which they had fought. They assumed, as did statemen and preservationists for the next half century, that

surviving historic resources have the power to call to mind significant historic events or people more forcefully, more dramatically, sometimes more informatively than words and pictures. They worried less than we wish about intrusions, resource integrity, and what we call historic scene. But they had far greater faith in the likelihood of an emotional or striking intellectual reaction occurring between real, surviving resources and visitors. They believed, in fact, that the chemistry of a visit to historic resources associated with significant moments in the nation's past created a greater interest in and commitment to the nation, its history, and its ideals.

Early use of commemoration as a preservation purpose in and beyond National Park Service legislation did not divorce the process of remembering from the process of learning. The early interpreters of the Service were often educators by trade. They assumed that visitors needed orientation, identification, and explanation about places and about the people and events associated with those places. But the straight-forward historians of the early years seemed also to know instinctively how and why education at historic sites had to be different than classroom education. They felt an exuberance for history within the presence of a historic place that they did not feel at home or in a library. They assumed that visitors either arrived with that same exuberance or could come to share it. They sensed that visitors often made not visits, but pilgrimages to historic places. So they tried to provide clear information without detracting from a visitor's personal awe or enthusiasm at that special place. And while our organizational forefathers assumed that knowing American history and its historic places might make one a "better" American, they did not deliberate-

ly fashion their information into lessons on love of country.

Adapted to the perceptions and circumstances of our time, commemoration remains wholly appropriate within the Service's larger responsibility for preserving unusual resources and providing for their public enjoyment. By intent, the National Park System is primarily a collection of extraordinary historic, natural, or recreational resources which if properly protected are so important to the nation that they are innately enjoyable. Stephen Mather and Horace Albright went out of their way to insure that System resources possessed national significance. In the case of historic resources, Albright wanted the System to include only sites and structures so clearly associated with nationally significant people and events that the sites would have an immediate and abiding interest for Americans. We are stewards, then, of resources that were placed in public ownership not largely or solely for instruction, as pages in an American history workbook to be read and completed one at a time. We protect and interpret, instead, resources that serve more as keepsakes in a national scrapbook or attic which can recall for our nation its brightest, most painful, or most interesting moments. The resources in the System generally possess the power, by virtue of being direct, almost mystical links with the past, to refresh, reawaken, and inform visitors' national memories in ways that cannot be sparked by works alone. In that context also, commemoration is not an ill-fitting or unimportant mission for interpreters. Our visitors come from and go home to rich, easily available sources of historical information. Public instruction, libraries, television, and paperbacks present an enticing array of historical detail, narrative, and value judgments. Those sources are available at a person's leisure--once or several

times for study and evaluation. With them a reader or viewer can weigh conflicting evidence and translate information into political positions, social causes, or reasons for changing behavior. Understanding and appreciating the past should set those responses into motion. But the Service should not and does not need--for want of an important assignment--to see that park visitors respond in all those ways. If our historic resources have called vividly to a visitor's memory significant but forgotten, misunderstood, or unappreciated events and people, the process of historical inquiry and interest and evaluation will have begun.

Ironically, in fact, an overdose of information or historical public relations stifles rather than fosters commemoration. It is easy and popular to present history lessons that can be given in high school classrooms. With any encouragement, we like to lecture visitors on politics and social causes, parlaying a bit of historical information and emotion into incorrect parallels. We can amuse them with anecdotes and attract their attention with bits and pieces of past dress, routine, and furnishing. But if we do so with little reference to the particular historic resources that have survived and the specific link between historic resources and history, if we let our teaching, amusing, and lecturing take precedence in park experience, we will distort or hide the presence and emotional power of fragile surviving resources. We will not give visitors a chance to commemorate. We are apt, instead, to send them away with an antiquarians' inquisitiveness about historical detail, rather than a reawakened knowledge or growing curiosity about the events or people associated with the resource. We will have demanded their attention rather than directing it to the resources--the keepsakes--and the associated memories for which the park was established.

Commemoration as a park purpose dictates that we interpret, nothing more, that we translate the significance of resources and their historical associations if, when, and to the degree that visitors need the translation. It required that we be available to provide the measure and kind of information needed to enhance the special rapport that can prevail between visitors and resources, to set in motion informed remembering. It does not rule our presenting historical information in an interesting way. But it does mean choosing anecdotes and personality sketches, not just for their color, but because they help to draw a historical relationship between the place and a significant person or event. It means making sure that visitors know what does and does not survive from the past and what differences exist between historical and current appearance. It means not creating our own settings and props if doing so will hide, confuse, or diminish the real resources. It means choosing media that will not be the message. It means not being, as a gimmick or a mission, relevant, helpful, or current. It means asking at frequent intervals whether we could do less or do the same things less obviously and still serve the park's commemorative function. It puts limits around endless information; it eliminates moralizing; it requires special interpretive subtlety and knowledge.

Mostly, commemoration demands of us a love of resources and an understanding of their unique evocative power. There are many ways and places for the American public to learn history or even to learn to like it. But because resources are our only tangible, ghost-conjuring link with people whose speech and actions and thinking have faded to shadows, they command our curiosity and intellect. Freed from the entanglements of self-importance, nostalgia, and historical trivia, inter-

preters can encourage that kind of robust commemoration.

Marcella Sherfy



#### OH HISTORY: NATURAL AND UNNATURAL

The morning chill stiffens my fingers as I struggle with a match to light the old stove. It is only late August, but there's a definite hint of fall in the air; snow has lightly dusted the mountains and the aspen reveal a tinge of amber. Silently I curse the inadequate moccassins and flimsy cotton dress I wear, leaving me agonizingly cold. Finally, the fire is going and a gentle warmth begins to pervade the room.

"Oh, excuse me," a man's voice says. I didn't realize someone lived here."  
(The ultimate compliment has been given.)

"That's alright. Ye be welcome to come in anyhow," I respond. Thus another day at Menor's Ferry in Grand Teton National Park has begun.

Although Grand Teton is commonly thought of as a "natural" park (implying somehow that other areas are unnatural), history plays an important role in the interpretive theme. At Colter Bay the earliest human history in the valley is presented through the David T. Vernon Indiana Arts Collection. Each year a variety of Native Americans are hired as seasonal "naturalists" to give museum tours, lead ethno-botany hikes and teach classes such as beadwork. Most of these people are artisans in their own right, struggling to preserve the culture of their people.

In Moose, the Fur Trade and early settlement days are discussed and demonstrated

at the Fur Trade Museum, by a seasonal "trapper" portraying the life of the first white men through the valley with first person living history, and by interpreters working at the first homestead on the west side of the Snake River at Menor's Ferry. At the latter site naturalists are able to choose between wearing a costume or uniform--most opt for the costumes. Amphitheatre programs at campgrounds range thematically from discussions of flora and fauna to human impact on the valley and its development as a human community. The promotion of a conservation ethic, including energy messages, fits in well.

We of the National Park Service have traditionally categorized--rangers and naturalists, historic and natural parks. While labels and categories may simplify, we are depriving ourselves of available resources and applying our own convoluted logic to our own convoluted logic to our resources. No natural area is exclusively historic. The bottom line is that all historic areas are ultimately natural, and they probably came to be labelled historic through a struggle based on natural laws--perhaps a struggle for territory, for resources, for political autonomy. Conversely, all natural areas have an important history, be it the use of the land by Native Americans, the settlement of the land by Europeans, or the struggle to preserve the area by early conservationists. The story of the preservation of Yellowstone is as important to us culturally as is the story of Lewis and Clark. For while it is an overworked statement, we can learn from history. In my own talks with visitors about resource management and conservation I tell about errors the Service has made in an attempt to point out the ever evolving philosophy of National Parks. Ethics and altruism are no longer our bag.

Like any park we have problems with our history program. Funds are lacking, projects get dropped to the bottom of the priority list. But management supports the program. We have more established historical exhibits than natural history exhibits. Seasonal naturalists are able to innovate, to roam the local junk stores for props, to pursue crafts and projects of their own liking. Yet, as seasonal naturalist Scott Hughes, our fur trapper says, "We have just begun to tap the keg of historical interpretation. The Menor's Ferry area has all sorts of potential, but we're just beginning to realize it." Indeed, a garden should be planted at the homestead, the well is boarded over because of safety constraints and for a while the cookie baking operation was shut down because of a lack of asbestos sheeting on the walls by the stove (in the interest of historical accuracy, we've resumed using the stove--without the asbestos). But to those of us who work at Menor's Ferry, the response of the visitors is well worth the frustrations. The people who think we actually live in the cabin are innumerable and that is a compliment to us. Visitors are enchanted with the ability of Bill Menor to seek out a living in such a hostile environment. Many will tell their children about the woodburning stoves their parents once had; for them it is déjà vu.

I earnestly hope that we are doing more than merely paying history lipservice in Grand Teton. For if that is the extent of our program, we are depriving ourselves and the visitor of not only a fascinating story, but of a vast cultural and social ethic. It was Abe Lincoln who said, "A nation with no regard for its past will have no regard for its future."

Cherry Payne  
Interpreter  
Grand Teton NP

## DAVITS, HAWSPIPES, AND HAWSERS

On July 1, 1977, the National Park Service received from the Parks and Recreation Department of the State of California, six historic ships and a few assorted buildings. What on paper looked like a routine transfer of property was actually the beginning of an adventure for Golden Gate National Recreation Area that had not been equalled since the acquisition of Alcatraz.

This unique maritime collection survived through the efforts of two prominent San Francisco citizens who promoted the idea of saving the maritime heritage of the Bay region. In this collection are the last Steam Lumber Schooner, one of the last remaining three Masted Bald-headed Schooners, the Ferryboat Eureka, a Steam Tub Boat, a turn of the century House Boat, and a fully restored Scow Schooner.

With this unique collection of America's maritime history came the responsibility for historical interpretation. This represents an interpretive challenge because we see our 2,300 to 3,800 daily summer visitors for only about 2.25 hours carved out of a day that also includes Chinatown, Fisherman's Wharf, and the Golden Gate Bridge. When you combine these tired people and complicated subject matter you end up with a highly questionable retention rate and probable confusion.

Like other professions, the maritime world has a language all its own. This poses a problem to the visitor not familiar with the maritime vocabulary. How does one use the terms, davits, hawspipes, and hawsers and still make them have meaning to the average visitor? Our solution is to whet their appetites and leave out the "davits, hawspipe, and hawsers" until requested. For the summer of 1978, we hired a chantey man, Paul Foster, who sparked

the audience with rollicking chanteys and sailor magic shows. Once the audience was captivated, he took off with dramatic readings and the maritime education of all present. Those who's appetites were ready followed along for a "hands on" demonstration of basic sailing principals on our 156 foot Bald-headed Schooner, C. A. Thayer.

Almost half our visitors are twelve years old and under. And for them we have "children only" tours. We have two children specialists, Dave Nettel and Maggie Brooks, who communicate with children through the "discovery method." By the end of an hour of knot tying, exploring, and some sail raising, we have some pretty informed children. We also offer program for both children and adults on the History of Sail and The History of Fishermans Wharf, all delivered in non-technical language.

Our continued success with the programs rests with the voting public, for it is they, who control the future of saving our maritime past.

Sara Conklin  
Supervisory Park Technician  
Hyde Park Pier



## SITE-SEEING: MUSEUM EDUCATION

In its most broad sense, museum education can be defined as a well-planned program which is closely related to a site or collection and designed to meet the needs of a particular type of visitor. The term is frequently used by curators, interpreters, and administrators of historic sites to describe a specialized area of interpretation that has become more and more popular in recent years. Education programs exist in a variety of museum situations (e.g. art and natural history museums) and address themselves to many different types of visitors (family groups, senior citizens, the handicapped). This discussion, however, is limited to education programs which are designed for school groups in historic areas.

The reason for establishing an education program to supplement everyday interpretive activities varies from site to site. Small museums and historical societies often initiate programs to increase income from fee collection or to establish their presence in a community. Those of us who work for the National Park Service do not generally use the term "museum education" to describe our interpretive activities. However, in many areas we do administer historic house museums, small displays of historic objects in visitor centers, or study collections. The care and interpretation of these may be the responsibility of a curator, an interpreter, or both. No matter where the responsibility lies almost anyone involved with collections or with interpretation will admit that we frequently overlook the needs of the groups of students who visit our historic areas.

Field trips offer students and teachers a perfect opportunity to bring alive the concepts they have been discussing in the

classroom. However, it is not always easy to bridge the gap between classroom learning and the themes which are presented during routine interpretation at an historic area. In instances where the conventional tour or talk is not closely related to a subject the students have been studying, or where a teacher feels that a specialized program will clarify or supplement classes, an education program is appropriate.

In planning a program, it is important to become familiar with the history or social studies curriculum at local schools. Contact with teachers is also desirable because their interpretation of the curriculum plan determines what actually takes place in the classroom. After the links between a historic site and classroom activities have been established, a theme (or themes) for the program can be chosen and the logistics can be planned.

The possibilities for themes in museum education are endless. Role-playing in a nineteenth-century schoolhouse, a simulated archeological dig, examination of objects from an earlier period and discussion of what they imply about earlier lifestyles, study of portraits and what they "say" about their subjects, and an architectural treasure hunt are among the themes that have been used successfully in education programs. One of the problems that often arises in programs is a dissatisfaction with reproductions. If it isn't "real" students often feel that it isn't worthy of their attention. This attitude offers an opportunity to explain the rationale behind the existence of a museum, a collection or the preservation of a historic building. Discussions can range from the effects of a constant handling on the condition of museum objects to storage and cataloging of museum objects to how a restoration architect is able to discover what a building looked like two hundred years ago.

A series of questions must be considered before the program can be implemented. How many students can be accommodated at a time? Will someone from the site visit the classroom beforehand, or will pre-visit materials precede the visit? Will it be permissible to use any original objects from the site's collection in a "hands on" program? Will the teacher be supplied with a bibliography or ideas for follow-up activities which can be used in the classroom after a visit?

Although such questions may sound rather elementary, if they are not considered they can cause the downfall of a program. Museum educators emphasize the fact that school groups are in unfamiliar surroundings when they are on a field trip. Alerting teachers as to what they and their students should expect at the site is just as important as supplying them with factual background material. Information about rest rooms facilities, availability or parking, food service, and the physical setting of the program are important ingredients of a pre-visit kit. In any case, pre-visit materials should be concise. Teachers are apt to prepare their classes by reviewing a short vocabulary list of unfamiliar terms or a brief bibliography of a personality who will be a part of their visit. If they are given a lengthy narrative on the site's history or a bibliography, they have no way of knowing what to emphasize prior to their visit.

A well-planned program enhances the learning experience at an historic site by supplying the link between school curriculum and the site's collection. The use of the term "museum education" to describe such a program transform an entire site into a museum: a collection of buildings, artifacts, and ideas to be preserved and enjoyed.

Diane Jung  
Curator  
Manhattan Sites

## 'Tis Only History

"The function of history, as I see it, is to describe and make understandable the forces which have shaped the destiny of man and brought him to the present time equipped as he now is with these ideas and institutions."

Walter Prescott Webb

"Myth, memory, history - these are three alternative ways to capture and account for an elusive past, each with its persuasive claim."

Warren I. Susman

"If history always repeats itself, how come there is so much to learn?"

Unidentified high school student

Thoughts on the world of history are as varied as the many people who have ever taken a history course. To many, history is a dry school subject; memorization of names and dates. It seemed that each history class repeated what had been learned in a previous year's history class. To others, history has been presented through that creation known as television. All the history books and classes in the world could not match the impact that Hollywood has on presenting our history! The realms of history.

But what has this to do with interpretation? Well, in addition to the Yellowstone and Yosemite, the National Park Service has under its control the Fort Union Trading Posts and the Wilson Creeks. These are the National Historic Sites, Historical Parks, Military Parks, Battlefield Sites, and the historical National

Monuments. Over half of the areas in the system are historical in nature and they lie in both the east and west. Some are located near small rural communities and others in large urban areas and they all speak of the nation's past. The National Park Service is entrusted with preserving the history of selected people and events. This enables one the opportunity to see and explore a time hence past. Seeing the adobe ruins of Fort Davis or the restored village of Harpers Ferry allows for such an experience.

It is through historical interpretation that we dust off the old books, and expose those pages to all. We can explore our past in the huge urban areas or the mountains of the natural type parks. There is human history in every National Park Service area, yet we seem to ignore this fact in many areas throughout the system.

When interpretation is mentioned in training techniques, or the available literature it seems to concentrate on nature walks, bird talks, and the likes. Very little mention is given to house tours, battlefield walks, or the techniques of living history. There is little information on how to interpret a historic resource which is no longer there, or historical interpretation in a natural area. We cannot afford to ignore history.

History involves everyone. Each of us are historians in our right. We save little keepsakes from events that are special to us. We keep photo albums to help us in the future to remember those "historical" moments in our lives. We will continue to write down those memorable events which touch our lives and to save pieces of the past.

On a larger scale, the National Park Service continues to hold our nation's "keepsakes." The historical interpreter

holds the key to unlock the doors of history on places such as Knife River Indian Villages NHS and Castle Clinton NM. Interpretation of our nation's and our own past is the key to understanding the future. This can be accomplished through historical interpretation.

"Do not applaud me. It is not I who speak to you, but history which speaks through my mouth."

Fustel de Coulanges

James E. Miculka  
Historian  
Fort Union Trading Post NHS



#### HISTORICAL INTERPRETATION IN A NATURAL AREA

Often, when we think of the various natural areas in the National Park System, we visualize wildlife, beautiful wildflower displays and unique geological formations. But in many of these areas, even those that have vast wilderness spaces, there are stories of human activity which deserve interpretation.

In Glacier National Park, in addition to the magnificent natural features, there exists a dramatic story of human involvement and interaction with the wilderness. Prior to the 1880's, very few people came into the Northern Rockies of Montana unless they had something specific to look for. Fur trappers worked the streams and lakes for precious furs while enduring the long harsh winters so prevalent in

the Northern Rockies. Native Americans traveled the mountains in search of game and to find sacred areas to perform their religious ceremonies. Also, engineers and explorers were actively seeking a pass through the mountains for a railroad. During the 1890's and early 1900's a different kind of interest was beginning to surface in the area that was to become Glacier National Park. George Bird Grinnell, editor of Forest and Stream Magazine and Dr. Lyman Sperry, amateur scientist, began to recognize the worth of the Glacier area as a true wilderness gem in a country where such areas were rapidly disappearing. Grinnell wrote many articles in his magazine expounding the recreational virtues of the Glacier area and worked closely with political colleagues in Washington for 25 years trying to initiate action to designate Glacier as a National Park. Finally, on May 11, 1910, his wishes became reality, when Congress designated Glacier as the 12th National Park.

The story of man's impact on Glacier National Park is recorded in the remaining historic structures located throughout the park, deserted mining sites, boat launches, roads and trails and most of all the traditions which surround the many interpretive activities in the park. The boat launches horse concession operations, massive wooden hotels, and the various historic Park Service structures all remind the viewer of man's early impact in one of the natural areas of the National Park Service. The hardy prospectors, the early explorers and fur trappers and the Native American traditions all deserve and receive a segment of the interpretive story in Glacier National Park.

Reed Detring  
Interpreter  
Glacier National Park

## KEEPING THE POT STIRRED

In 1973, Independence NHP instituted a required tour system for Independence Hall. The local population, used to treating Independence Hall as its own, wasn't too happy with the idea. But park managers were concerned about the "train station" atmosphere in the building, which had as many as 4,000 visitors a day go through its six foot wide doorway. These visitors received four sentences of interpretation on a sign, and there were problems with damage to the structure. So, with Bicentennial crowds and special events, breathing down their necks, INHP administrators locked the building up.

The tour system was simple. Visitors lined up outside, and were counted out in arbitrary, first-come first-served groups of 80. Tours lasted 25 minutes, about half of which was travel time. When the wait in line got to be an hour or longer, the frequency of the tours increased. And, when it comes right down to it, those Bicentennial crowds were handled smoothly and democratically. Everybody waited in line, and everybody heard a similar 15 minutes of interpretation. Damage to the building was minimized, and a carrying capacity was enforced. In fact, the system achieved its objectives.

It's now 1978, and we began asking ourselves this summer if our objectives have changed. If they haven't should they? After all, the Bicentennial is over, crowds are smaller and seasonal visitation patterns are beginning to emerge again. Certainly, the required tour system has its share of problems. There is no hope for those 25 second graders taken in on the same tour with 55 Germans. Rather slim pickings, too, for the visitors who are unaware of the

system and have too tight a schedule to wait in line. And heaven forbid that someone with a visual handicap should want to look more closely at something in a room, or someone with a visual obsession want to stay behind the tour for a few extra pictures. We train our staff in special interpretive skills, and we've got all kinds of interesting facts for groups with special historical interests. But the truth of the matter is that those ponderous groups of 80 march rough-shod over most of our efforts to be flexible.

Maybe our objective these days ought to be different. Maybe what we need now is not a crowd control method of achieving interpretive contact, but rather something else. In fact, we're not sure what we ought to be doing, but we think it's time to ask the question. So, we're experimenting. We're designing different interpretive and operational packages for Independence Hall, and trying them out one day at a time. Hopefully, as time goes on we'll have a firmer idea of our range of logistical choices, and the kinds and numbers of visitors (and staff) they work best for. Then maybe we'll be able to make planned seasonal adjustments in our operations that will help us be more responsive to more visitors' individual and groups needs.

We're taking it slowly, working with a list of objectives, a list of givens and a list of brainstormed suggestions that we try something new. We keep careful hourly counts at Independence Hall and the two other buildings on Independence Square. We have an observer each experiment day whose job is nothing but observation. We organize each day carefully, and the morning's briefing includes the objectives of that day's effort, a discussion of logistics and duty stations, and a list of questions about the program's effectiveness that each interpreter is to keep in mind as the day pro-

gresses. Periodically, we meet as a group to reassess the experiments we've conducted, and to determine our next direction. It is challenging, and three or four of these days in a month are all we can handle.

We've learned a few things about our visitor already. We've also learned a great deal about ourselves. We know, for example, that our home grown, hit-or-miss efforts are likely to stay that way. There aren't many tools available in-house for the planned, orderly and well thought out analysis of visitor use patterns and the effectiveness of interpretive programs. What skimpy literature and studies there are aren't adaptable to many interpretive situations, or are difficult to apply within legal and staffing limitations. We're having fun here at Independence Hall, but we anticipate some rough years ahead for new parks in the system (recreation areas are a prime example) as they struggle to adapt traditional approaches to new situations. There is help available outside the Service. There are such things as logistics and systems specialists, statisticians, and exhibit consultants. They aren't the whole answer, but they could be part of it. We're facing new problems, lets try some new tools.

Maria Burks  
Supervisory Interpreter  
Independence National Historical Park



The Museum of Westward Expansion at Jefferson National Expansion Memorial is an interpreter's dream. Its resources are as abundant as those of the American West, and it was designed to be interpreted! The museum includes larger than life-sized murals, realistic sculptured animals, quotes of western pioneers, and historic objects on open display. Such diversity offers opportunities for roving interpretation, living history, costumed interpretation, demonstrations of pioneer life, musical programs, and tours for school groups of all ages. The unique display of museum objects in the open without labels allows the interpreter to practice her/his craft by providing basic information and provoking thought about the object. (Why would this be an essential tool for a cowboy?)

Living history attracts many visitors to presentations in the museum. The sight of a pioneer woman, a mountain man, or a cowboy walking through the museum draws an instant and interested audience. First person accounts of life on the range presented amongst tools of a cowboy's trade and photographs of his cohorts make the program more interesting for the visitors.

Costumed interpretation: i.e., a third person narrative presented by one who is dressed in costume, is another technique used in the museum. This is not living history as there is no assumption of a first person role or even a characterization. Certain questions are raised by this type of interpretation. 1) Does it serve as just a gimmick or an eye-catcher? If it does serve this function, is it needed? 2) Is authenticity really required? Is the program adversely affected by an interpreter who dresses the part of a 19th century sodbuster but fails to wear the proper shoes? 3) Does the quality of the program improve when the interpreter wears a costume? To what degree, if any, is the

interpreter affected by being in period dress? Some interpreters feel that the costumes enhance their programs by helping to create an image or an atmosphere. 4) Is costumed interpretation a valid interpretive technique?

Roving interpretation poses a myriad of questions. If a visitor is gazing intently at an Indian peace pipe, how can the interpreter gauge the visitor's level of knowledge and interest? Should she/he step up and offer some information, or should the visitor be left alone? Exactly how to approach people is an art in itself - how she/he approaches the visitor can result in a high-quality contact, or in an embarrassing brush off. Once the interpreter has the visitor's interest, for how long should she/he interpret before the visitor will want to move on to another exhibit? Should the interpreter follow the visitor to the next exhibit or leave her/him alone? Roving interpretation cannot easily be taught to new seasonal and permanent staff. Each individual interpreter must be perceptive; each must be able to read her/his visitors. Timing, level of interest, and receptibility all are important factors in roving interpretation, and once the interpreter can recognize and use these factors, they become essential skills for improved visitor contacts.

An interpreter is talking with a visiting family about the long horn steer's long horns when she/he sees a child yanking on the steer's tail. This poses a problem: should the interpreter keep talking or leave to handle the protection problem? JNEM's protection staff cannot be permanently placed in the museum and as a consequence the interpreter bears the responsibility for day to day protection of the exhibits. This includes theft prevention, minimizing the inadvertant breakage due

to visitor handling of displays, and attempting to lessen day to day wear and tear inflicted by visitors who step on exhibits, lean against photographs, or by children who jump off low walls. The interpreter has to perform both jobs and choices must be made. When programs are presented at the sod house visitors tend to walk across the house's dirt yard or lean on the dirt walls, thereby crumbling them. Should the interpreter interrupt the program to ask the visitors to back away from the walls? This request can be made at the beginning of the program, (and is made on signs at the museum's entrance) but this often is not enough. What comes first - interpretation or protection?

The various questions raised by the museum environment, such as protection of artifacts and methods of interpretation, can usually be handled by a trained, competent interpretive staff. Specific questions about the validity of methodology used may not have answers so the interpreter uses the available resources in a manner she/he thinks most effective. The Museum of Western Expansion's resources are unique and interpreters are using unique methods to get their ideas and information across to visitors. Museum interpretation takes many forms, and programs presented inside four walls can be just as memorable and provocative as those which are presented around a campfire.

Sharon Brown  
Park Technician

Peggy O'Dell  
Park Ranger

Jefferson National Expansion  
Memorial



## DRAMATIC ARTS INTERPRET THE PARK STORY

Last summer, Fort Frederica experimented with the use of a participatory play to teach children the park's history. It was our hope that it would provide an opportunity for local as well as visiting children ages five through ten to learn the history of Frederica while being exposed to the dramatic arts.

Children's imaginations, as we soon learned, knew few limitations--they responded enthusiastically although the actors (5) used only a handful of props and costumes. Thirty minutes in length, the play required the active participation of the audience: first deciding what costumes the actors should wear, then rowing the ship over from England, helping to build the fort, and pretending to be British soldiers. The response the actors received encouraged the staff to try many new approaches when dealing with younger visitors.

The play was scheduled for two afternoon performances on Tuesdays, Wednesdays and Thursdays and three on Saturday and Sunday afternoons from mid-June through August. There were over 100 performances averaging nearly 28 persons per performance, more than the average attendance at any other park program. Some children even came to see the play several times during the summer. The major difficulty lay in predicting the audience size. Because the play's effectiveness hinged on audience participation, it was necessary to have at least six to eight children. When there were not enough children for the participatory play, storytelling was substituted.

The play itself was not merely an exposure to the dramatic arts or to a general story. "Frederica - A Play for Children" specifically told the park story. We believe

that the younger visitors to Frederica this summer will remember more about what happened here than they would have through the standard programs we offer. It would be noted that their parents also enjoyed the play and became actively involved. A program originally designed to carry the story to the younger visitors of all ages.

For those who question the cost of this program, it was inexpensive--less than the cost of one season interpreter. We were fortunate in being able to negotiate an inexpensive program by doing it in cooperation with a drama school. With ingenuity and effort, many parks could probably locate similar groups. Based on our experience, we encourage others to try.

Janet C. Wolf  
Fort Frederica National Monument



#### MYSTERY AND IMAGINATION AS INTERPRETIVE TOOLS

Throughout the Service, interpreters search for innovative ways to present the parks and the unique characteristics which caused their creation. Beginning with the basic facts of the park story, we gradually become more aware of the variety of available interpretive directions. With this increasing awareness we go beyond mere factual information and proceed to weave personality into the story. This is interpretation.

Some areas offer a resource where questions remain unanswered while other areas struggle to preserve only mute remnants. This struggle is best portrayed by Carl Sandburg as he writes of an early meeting between the Indian and the White man. Seated on the ground across from each other, the White man makes a small circle in the sand and says "that's what the Indian knows." Then making a larger circle, he says "that's what the White man knows." After a moment of silence, the Indian makes a circle around both circles and says, "that's what neither White man nor Indian knows." That realm of factual uncertainty is where I have often found myself, and the chance to use the mysterious mixed with imagination has proved most enjoyable.

To illustrate this aspect of "historical interpretation," let's travel to the Outer Banks of North Carolina where in 1587, after an earlier failure, 150 men, women, and children would rebuild Fort Raleigh on Roanoke Island. The pressing need of supplies prompted the governor, John White, to return immediately to England. The intrigue and clandestine activities of the European courts of England, France, and Spain would delay John White's return to Roanoke for three long years. When he returned, a frantic search for the colonists proved futile and the only clues were never pursued.

After centuries of northeasterners pounding the shore, greenbriars and Yaupon covering the paths, and moss laden oaks shading the decayed remains of huts, only a simple sign locates the Lost Colony as "somewhere near the northern end of the island." the exact site has not been found. Mystery!

Did the colonists walk the 80 miles of Cape Hatteras beach with eyes fixed on the horizon hoping to see the tall, white,

billowing sails of safety? After all hopes of rescue vanished, did they join friendly Indians for survival, or did they build crude ships and attempt the voyage across the treacherous Atlantic? Imagination!

Compare this experience to others and it is evident that the combinations are endless. Consider the now quiet battlefield where "the neighing troop, the flashing blade, the bugle's stirring blast, the charge, the dreadful cannonage, the din and shout are past." Or the ghostly ruts of a trail once alive with the crack of a whip, rumble of wagons, twinkling of campfires as its travellers sang songs and bedded down for the night. Or that empty forest clearing that in times past welcomed the migration of animals, the Indian, the trapper, the

pioneer, or the miner as they went about the business of surviving.

So do not despair if your resource or part of your story has long since washed away or is otherwise reclaimed and hidden by nature. As each of us, and our managers, inventory all cultural, historical, and natural aspects of our areas, let's remember that there is no excuse for ignorance of the basic facts. When the story presents uncertainties, accept the challenge to deal with the mysterious mixed with imagination.

Dan Hand  
Park Ranger  
Fort Union National Monument



# FORUM



After reading the September issue of IN TOUCH, I have two comments to make.

My first comment concerns the suggestion by U.S. Forest Service Naturalist, James Vanko. He recommends that we use our three month seasonals in the off season to promote the NPS to school and civic groups as well as perform informal research needs. The research needs: I say if the seasonal is interested, willing and capable - great. As far as presenting programs: I say use extreme caution. By the nature of their short term employment and often times full schedule the seasonal cannot be expected to be as well versed on the management of the park as an interpreter in the park year round. How do you keep the off season seasonal informed of new management decisions, development or anti-development actions or changing trends within the park and park service: As to advising and coaching future NPS employees, how does the seasonal keep informed of the ever changing employment practices and even seasonal hiring methods. I'd rather see less information given out than incorrect information. Sure the park story and the story of the NPS doesn't change and a top notch seasonal could relate this story to the public off site. But please be careful about placing an off season employee in a position to explain, promote or defend decisions made by Park Service managers on high levels.

My second comment is related to the first: uninformed permanent employees. This really gripes me. The primary blame? The person himself. Do you make an effort to read the yellow editorial briefs? News releases? Magazines with NPS coverage? Notes from your regional and park staff meetings? These are just a few of the many ways of getting information. The big one is just to ask. I'm not suggesting that you neglect your day to day duties in order to keep yourself informed but at least make some effort. There is more to being an interpreter than knowing all of the park plants by name or every battle of the Civil War and Robert E. Lee's shoe size. If you look at your job as an eight hour day to pay the bills or to glorify your own personal interests maybe you should look again. There are employees who realize the importance of working for a people serving organization. I relinquish my soapbox.

Randy W. Turner  
Park Technician  
Gulf Islands National Seashore

## THE VISITOR COMES FIRST

Interpreters, in general, are a bunch of enthusiasts. They're enthusiastic about their work and the subjects they deal with. If you have any doubts about this, just listen-in on a group of interpreters talking shop, and you'll find that the conversation hardly ever lags. Not only that, you'll probably have trouble getting a word in edgewise.

This enthusiasm is a vital part of our work, and is, so far as I'm concerned, an essential ingredient in the character of anyone who plans to be an interpreter. At the same time, it can also cause us problems, particularly when it gets pointed in the wrong direction.

That's what happens, when, in our enthusiasm for doing the job and our pleasure in planning and executing our programs, we lose sight of why we're doing the job. In that event, it also frequently happens that we lose sight of the people we're supposedly doing all this for, our visitors.

All too often I've seen programs, facilities, brochures, talks, etc., that are of far greater value to the interpreters who developed them than to the public who are supposed to benefit from them. The interpreter has a wonderful time doing his or her thing, has a really fine ego-trip, and leaves the audience completely cold. The same thing can happen when an interpreter gets excited by a new medium, or subject, or technique, and just has to try it out, regardless of how inappropriate or ineffective it might be for a particular group of visitors.

There isn't a one of us who can't fall into this trap, but there are ways of avoiding it. The best way is to keep a very steady eye on the purpose of what we do.

Specifically, I'm talking about the objective. We should be able to state clearly, briefly, and in writing, the purpose for anything we develop, whether it's a trail, an interpretive sign, or campfire program. In planning, this statement should be the first thing we put together, because if we can't set down an understandable objective, in plain language, chances are the whole project isn't worth doing.

Even that isn't enough, though, if the objective isn't related absolutely first to the interest and benefit of the visitor, rather than ourselves. What good is an interpretive sign that tells the visitor what we want to say, if nobody reads it? It's equally useless to arbitrarily decide what visitors ought to "learn." They will decide that when they've found interest and value in the experiences we make available.

Interpretive planning becomes a great deal simpler if we forswear manipulating visitors, but instead try to put ourselves in their shoes and think in terms of enhancing their experiences in ways that they will find interesting, enjoyable, and hopefully, memorable.

Enthusiasm in support of a goal like that will be very well placed, indeed!

Nord Whited  
Visitor Information Service  
U.S. Forest Service, Region Five

# RAP UP



## INTRODUCING THE "INTERPRETERS' EXCHANGE"

How many times have you needed assistance, sought a reproduction historic object, interested in learning of research papers on an interpretive subject,...? You were sure that someone had the answer to your question, if you could only find him. Well, the "Interpreters' Exchange" is the means through which to make your request known.

The "Interpreters' Exchange" will be a continuing section in In Touch through which you can request sources of information and other assistance from your colleagues nationwide. And the Exchange will give you the opportunity to share your knowledge with others.

Those of you familiar with Early American Life, published by the Early American Society, will note the similarity to their "Readers' Exchange." We borrow from their December 1978 issue for the purpose of illustration. From some of the requests answered:

### Broom Corn Seed

- Broom corn seed can be purchased from Gurney Seed & Nursery Co., Yankton, SD 57079 - Ed.

### Old Type Wavy Glass

- We sell reproduction sheet glass for restoration work. It is hand-produced in wood molds and contains a slight wavy texture with small bubbles as found in antique glass. Sheets vary in thickness from 1/16" to 3/32". It is available in either untrimmed sheets

or cut to size needed. Cost is approximately 8¢ per square inch cut to size, or 4¢ per square inch in 18" x 32" or 15" x 30" sheets. For more information write: Claude A. Jeanloz, The Renovator's Supply, 71 Northfield Road, Millers Falls, MA 01349.

The second part of the column simply lists requests. For example,

Requests have been received for the following:

- Plow handles for a 2-horse plow
- Plans for a wash stand
- Someone to repair wicker furniture

We hope the "Interpreters' Exchange" will become just as viable a source of information for interpreters as the ESA's "Readers' Exchange" seems to be for their readers. So, if you are looking for an item or assistance, write to: The Editor, IN TOUCH, and we will start the column with a request list in the next issue.

*Our thanks to Bill Dengler, District Naturalist at Yosemite National Park, for this suggestion.*

## ANNOUNCING

### 1979 ASSOCIATION OF INTERPRETIVE

#### NATURALISTS WORKSHOP

February 13-17, 1978

Headquarters: Thunderbird Hotel  
Bloomington, Minnesota

Theme of  
Workshop: Interpretation - The North  
Country Approach

Programs will concentrate in three major areas:

- (1) Research in Interpretation
- (2) Interpretation to Reach Recreation Goals
- (3) Interpretation Techniques in Adverse Conditions

Join us at this meeting of professional naturalists, historians, museum interpreters, and recreation program administrators from throughout the United States and Canada.

For further information, write:

Jack Mauritz  
AIN Workshop Chairman  
Hennepin County Park Reserve District  
Box 296  
Maple Plain, MN 55359

## RECREATIONAL SYMBOLS

Presently, NPS uses or displays 88 Recreational Symbol signs. These signs are designed to provide messages without the use of larger, more expensive and occasionally obtrusive signing. A number of the Recreational Symbols are designed to be used with a red slash to inform the public of a prohibited activity or use.

The Recreational Symbols are used by many Federal, State and private organizations which provide recreational activities.

Symbols should be used with care since their meaning may not always be understood. A number of problems have occurred when a prohibitive slash was used on a symbol having a confusing interpretation. The revised National Park Service Sign Specification Manual provides guidance on the use of the symbols and should be used whenever symbol useage is contemplated.

If you have experienced any problems with the use of the Recreational Symbols or any other signing problem, please pass this information to your respective Regional Sign Coordinator. Your suggestions in regards to signing would be appreciated.

James T. Stewart  
Division of Maintenance  
WASO

## THE SKI TOURING INTERPRETIVE TRAIL

In recent years, we have seen a tremendous growth in cross-country skiing in snowy areas of the U.S. Many parks and forests have interpretive trails which may be used for cross-country skiing and most need little or no adaption for wintertime ski use. A ski touring interpretive trail may be a specialized segment of a longer trail or separate loop in a larger trail system.

An interpretive trail is usually distinguished from any other trail in that some form of stop-spots along the path where written information describes what is being seen. Thus, a person will travel through a self-guided tour of a representative or unique environment.

Interpretive ski trails should be shorter and wider than general use trails for people will be making many stops along the way and thus will take longer to complete the trip through. A nature trail used for ski touring might have a length in the range of one to six kilometers and take approximately one to three hours to complete. They should be in a loop form so that people are brought back to the original starting point. Interpretive ski trails are best kept in the easy class of terrain. The assistance of an experienced cross-country skier is very helpful in identifying the physical constraints to be considered.

A nature trail for ski touring should travel mostly through areas offering a variety of vegetation and different habitats. These differences should offer a greater variety of animal life. Because the ground is snow covered the interpretive information should stress trees and shrubs, in their winter form, especially evergreen types. Land-forms, including any rock outcroppings, become of more

significance. If natural supplies of seed are located in certain areas along the trail, skiers will have an opportunity to view different species of birds. In addition to identification, great stress should be placed on ecological concepts. For example, how different plants work together or compete in a specific community and what animals frequent particular habitats. Animal tracks can be more easily identified on snow covered ground. The ecology of a winter environment offers many interesting topics for an interpretive ski touring trail. While ski trails will be located primarily within natural areas, there are also opportunities for establishing interpretive ski trails in cultural areas. Although the message and techniques might vary in these areas, the basic approach is the same.

Three different ways for presenting the information to the skier include the landmark brochure, the marker post brochure, and the label method. The landmark brochure may be nothing more than a simple mimeographed guide which asks the skier to recognize certain easily recognized features along the trail presents a discussion of those features. This will be the least expensive method for presenting the information. The marker post brochure goes one step further than the landmark brochure in that numbered posts or signs are offered at various spots along the trail to correctly correlate that spot with the coinciding discussion in the brochure. This method will reduce the chance that a specific feature will be missed by the skier but also involves increased expense and maintenance for the markers. Both of the brochure methods will be enhanced with the addition of a map of some sort which shows the trail layout, major site features and pinpoints the stop-spots on the trail. The labelled trail method eliminates the need for a brochure.

Where information is to be provided, a placard is placed adjacent to the trail describing a feature or phenomena at that point. With this sort of trail, people just ski from one placard to the next reading about and viewing the associated feature. With this system, there is no cost for printing brochures, but the original cost of allweather placards and additional costs for vandalism and maintenance add to make it the most expensive method for presenting the information on identification and some concepts.

To help control problems with vandalism, theft or littering, nature trails can be located in close proximity to trailhead facilities, property offices or other more heavily used areas. They can be more easily patrolled to check for people who are violating the rules. Nature trails located in remote areas will undoubtedly be subject to abuse by a small percentage of users. While the adaptation of existing interpretive trails for winter-time use should be a relatively simple matter, new trails should be given considerable thought and only be established through the park planning process.

Ric Alesch, Planner  
SE/SW Team  
Denver Service Center



It started in this country in a place not far from Boston, and like the concepts of the early colony swept to the Pacific.

You ask the average person about entertainment and they name the world of the Mouse creator, or the tube. Ask a park person and they will name a specific park in either a national or state system. City-folk point to dozens of programs, on local playgrounds, or on sites of the urban systems.

Do you know what has become, almost unaware to most "professionals", the largest provider of mass entertainment? Shopping Malls, Shopping Plazas, Shopper's World, and downtown trade area "re-establishments". Throughout the country, from coast to coast, every night in the week and every weekend dance groups, coin fairs, flea markets, 4-H exhibits, antique car shows, camping equipment exhibitions, soil conservation exhibits, state and national park booths, are in full swing. The imagination is absolutely staggered by the size and number, as well as the scope. Visitation is uncounted, the cash register in individual mall shops provides the figures, figures secret to all but the IRS.

So a warning to all you fly-tie folk, clam-openers, and candle dippers, you have some real competition, and it's down at the "corner store," of all places!

Gerald Sheerin  
Mather Training Center

VOICES IN THE WILDERNESS: THE FIRST SERVICEWIDE CURATOR'S CONFERENCE, September 19-21, 1978

Who cares about museum objects anyway? Well judging from the 100-plus participants to the first Servicewide Curator's Conference held at the Mather Training Center, it appears that a lot of folks do. But maybe not enough -- that's the problem. It seems that museum artifacts are the most neglected of resources within the National Park Service. Hopefully that will change, particularly after the attention given the topic by the conference. Since virtually every curator in the NPS attended the sessions, the conference reflected the state of museums Servicewide.

One of the primary goals of the conference was to prepare position papers, addressing some of the key issues affecting parks, museums, curators, and collections. Some of the topics covered included museum ethics, the role of the curator, use of objects, conservation contracting, training, care of collections, and interpretation. A comprehensive report, in the form of a published conference summary will be forthcoming. The intent is to inform top level management of the Service's pressing curatorial problems.

Although the published report won't be available until early 1979, you don't need a crystal ball to determine the tone and spirit of the conference. As Superintendent Franklin Smith stated, "Curators must have something to say about how objects are used, and they must be involved in the planning process." In short, curators are demanding recognition of their profession as equal to other professions in the NPS -- interpreters, historians, architects and archeologists. They are

also endorsing the creation of a Chief Curator position in the Washington office.

Professionalism was the key word of the conference. It was both the unifying element and the rallying cry. Paul Perrot, Assistant Secretary of the Smithsonian Institution, gave the keynote address on the emerging professionalism and the ethical responsibilities of the curator. This helped set the framework for the profession-wide standards for curators, transcending the boundaries of the NPS. Planner Jean Swearingen (DCS), led a workshop on museum ethics, attempting to match lofty ideals with realistic levels. In doing so, a recommendation was passed to adopt the Code of Ethics prepared by the American Association of Museums as a guideline for a similar NPS document.

Much discussion centered on the curator's responsibilities, which were summarized by curator John Milley (INDE) as being researched, care and interpretation of collections. Superintendent Tom Vaughn (GRKO) and curator Kent Bush (HUTR) emphasized the managerial skills and paper work inherent in the operation of a sound museum program. If curators in the past have ever concerned themselves only with the contents of dusty bins and cabinets, that day is over. Curators are now asserting the importance and significance of museum collections, and acting as advocates for collections during the decision making process.

One of several committees assigned to develop position papers resolved that curators must take an active role in all planning that involves artifacts. In other words, curators should be involved with planning teams working on General Management Plans, Interpretive Prospectuses, Exhibit Plans and Furnishing Plans.

Curators expressed a willingness to work more closely with interpreters, historians and planners in developing exhibits and interpretive programs that accomplish the interpretive objectives of the park.

Like prophets of old, raising their voices in the wilderness, over 100 curators, technicians and managers raised their collective and individual voices during the conference. The sound rang loudest during dialogue with Associate Director Jim Tobin, Assistant Director Ross Holland, and WASO Chief of Interpretation Dave Dame. The message was clear -- cultural resources are integral park resources just like scenery, wildlife and mountains. Only the non-renewable cultural resources are not receiving their fair share of managerial concern.

Before adjourning, the conference bestowed a posthumous honor on the late Harold Peterson in recognition of his dedicated work and curatorial scholarship. Vera Craig was recognized for her contributions to NPS museum practices. Arthur Allen was presented a plaque in appreciation of his efforts to improve curatorial activities in the NPS. Laura Feller was acknowledged for her efforts in organizing the conference.

In all it proved to be a successful and productive conference with many far reaching implications. Perhaps its real success was best expressed by the spirit and determination of the group. Each participant worked on a committee/workshop focusing attention on a specific problem area. The committees devoted a great deal of time and effort to the task of preparing position papers, many laboring long into the night. The process of drafting and editing the documents continued until October 20, when the papers were compiled at HFC's Division of Museum Services.

The conference was successful in identify-

ing curatorial problems. It can be even more successful if top level management recognizes these problems and initiates action to resolve them.

Michael Paskowsky  
Harpers Ferry Center



Hello-

Last seen headed east...an ambitious young man on a bicycle.

You folks at the VCs, keep an eye out for Tom Kent of Seattle, Washington, who stopped along the St. Croix National Scenic Riverway in mid-August. Tom spent months working and planning for this two and one-half year journey that will take him to all three hundred and twelve National Park Systems and affiliated areas. Our Riverway was number twenty-five on a zig-zag route, mapped northerly in summer, southerly in winter.

The thought that a new National Park Service area will be designated after he has pedaled past, haunts him mile by mile!

We're interested in his progress. Wish him well and keep us in touch.

Margaret Szykitka  
Seasonal Park Technician  
St. Croix National Scenic Riverway

# Pet Peeves

IT'S SORT OF CUTE. WHAT IS IT?

OH, HE'S MY PET PEEVE!



MA'AM, I HAVEN'T THE SLIGHTEST IDEA WHAT KIND OF PLANT THAT IS. IN FACT, I COULDN'T CARE LESS! MY PHD IS IN ETHNOICHTHYOLOGY. I KNOW EVERYTHING ABOUT ETHNO ICHTHYOLOGY! DO YOU WANT TO KNOW HOW THE CHILKOOTIE CLUCK CLUCK INDIANS USED THE SIX-SPINED STICKLEBACK??



THE INTERPRETER WHO IS A SPECIALIST!



NEW GSA VEHICLES: BLUE, TAN AND EVERY SHADE OF GREEN BUT PARK SERVICE GREEN!



THE PERSON WHO DOESN'T USE ALL HIS/HER ANNUAL LEAVE AND WON'T LET YOU FORGET HOW DEDICATED HE/SHE IS!!



THE CHIEF WHO HOARDS ALL SORTS OF WONDERFUL N.P.S. EQUIPMENT AND DOESN'T LET ANYONE ELSE USE IT...



THE OFF-SEASON FLAP: WE SPEND ALL WINTER WORKING OURSELVES INTO A FRENZY OVER RUMORS THAT NEVER SEEM TO MATERIALIZE!

THANK FOR THE IDEA: MARTY OTT, OLYM



YOUR PARK WILL BE EXPECTED TO ABSORB THE ADDITIONAL COST OF COURSE!



THERE'S NO NERVE LIKE CENTRAL OFFICE NERVE!

THE SUPERB SERIES OF N.P.S. SYMBOL SIGNS THAT ARE ABSOLUTELY MEANINGLESS TO PARK VISITORS!!