National Park Service
U.S. Department of the Interior

HFC *on* MEDIA

January / February | 2007 Issue 16

On January 4, 2006, Senior Exhibit Designer Dave McLean retired after more than 40 years of federal service at Harpers Ferry Center. McLean (center) was joined by former HFC exhibit designer Bruce Geyman (left) and Russ Hendrickson, former Chief, Division of Exhibits, during his retirement party at Harpers Ferry, West Virginia. For more information, see "Retirees" on page 9. (NPS Photo by David Guiney)

In This Issue

From HFC's Director

Happy New Year! I think 2007 is going to be a very exciting year for everyone who is involved in creating media. The pace of change in media technologies continues to accelerate, as does the way people use media in their everyday lives. Information technology has become part of every American's life in the 21st Century. At the most fundamental levels, it is influencing how people learn and how they interact with each other. New data from Nielsen (July 2006) states that 9.2 million or 6.6% of adult web users had downloaded a podcast in the last 30 days. And, 6.7 million users published blogs in June 2006. According to Forrester Research (July 2006), young adults spend 12.2 hours online per week, 28% longer than Generation X's 27-to-40-year olds, and twice as long as baby boomers ages 51-61. Young adults are also more likely to utilize instant messaging, blogging, and social networking web sites than they are to watch television.

I know that all of us working in interpretation are going to be challenged to maintain our "knowledge of the audience" and our ability to select "appropriate media/techniques" to create successful interpretive opportunities in this rapidly changing media environment. Harpers Ferry Center is committed to our role as a clearinghouse for

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Style Guide Revised and Updated

What's the difference between an em dash and an en dash? Should I write percent or % in a caption? To capitalize or not to capitalize—that is the question. Cross country—one word, two words, or hyphenated?

The new, updated January 2007 edition of the *HFC Editorial Style Guide* will help you with your questions about writing and grammar that come up over and over. Find it on the Harpers Ferry Center website at *www.nps.gov/hfc/pdf/hfc-style-guide-2007.pdf*.

The purpose of the *HFC Editorial Style Guide* is to create a consistent choice when questions arise in your interpretive writing and editing. Questions commonly encountered are addressed here, with special emphasis on terms and phrases specific to National Park System areas.

"While this is titled the *HFC Editorial Style Guide*," says HFC Director Don Kodak, "and it is the Center's standard for grammar and usage, the Center maintains it on our website so that the entire NPS can benefit from these standards. This is just another way that HFC can extend the NPS Identity Program through all our public communications. Consistency in communications is a building block of agency identity."

Answers to style questions not addressed in the *HFC Editorial Style Guide* can be found in standard style reference books, specifically: *Chicago Manual of Style*, (15th Edition, *www.chicagomanualofstyle.org*), United States Government Printing Office Style Manual (2000), *The Elements of Style* by William Strunk and E. B.White, and *The Associated Press Stylebook* (39th Edition, 2004). For decisions about spelling, hyphenation, and compound words, we recommend *The American Heritage Dictionary of The English Language*.

But be warned! Style guides and references often disagree—that is why style guides exist—and questions of style must be decided with the public foremost in mind. This is the audience for whom National Park Service public media are produced, not scholars, historians, scientists, or bureaucrats. It is important that the editorial style used throughout your publication, exhibit, web page, podcast, audiovisual production, or other media be consistent.

"You may run across reviewers who think the rules they learned in school still apply," says Melissa Cronyn, HFC Associate Director for Media Services. "But the game of grammar and language—not just the rules—saw big changes in the 1950s and 1960s. Many of the former rules amounted to a prescription about how people *should* use the language. Style guides are now more important than ever for tracking how the language is shifting."

New entries are added to update the *HFC Editorial Style Guide* about twice a year. If you have comments or suggested revisions, please send an e-mail to *HFC_Editorial_Style_Guide@nps.gov*. Your comments and questions are always welcome.

"Thanks for the timely response and for offering this service. I use the style guide often and find it quite useful."

— Lysa Wegman-French, Intermountain Regional Office

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

EXPERIENCE YOUR AMERICA™

Usted está aquí

New Bilingual Waysides for Everglades National Park

Usted está aquí—You are here. Whether one speaks English or Spanish, visitors to Everglades National Park in south Florida can now take comfort in recognizing where they are and what stories are being told when they view the park's new bilingual wayside exhibits.

Main Park Road Wayside Exhibits

Ten stunning full-color, porcelain enamel waysides were recently installed along the 38-mile drive between the park's main entrance and Flamingo. These "Main Park Road" waysides were made possible through a generous donation from the South Florida National Parks Trust, a nonprofit friends organization whose mission is to strengthen the connection between the people of Florida and their national parks. During the dedication of the new waysides on December 3, 2006, superintendent Dan Kimball said the park "expects a million visitors a year will view and enjoy these exhibits."

The waysides serve as a roadside trail that showcases the major habitats seen along the park road. The text of each exhibit is printed in both English and Spanish, reflecting the strong commitment by Everglades National Park staff to help people of all nationalities form

One of ten new full-color porcelain enamel waysides along the main park road in Everglades National Park.

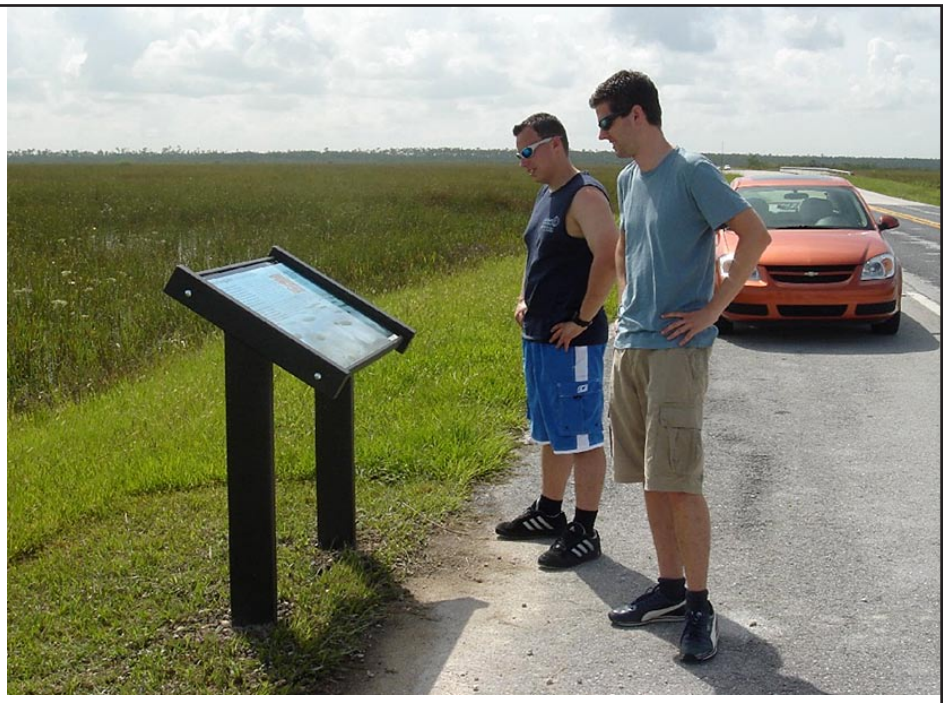
better connections to their park sites and stories. The nine new waysides are just the first installment of 248 proposed new waysides. Fourteen bilingual "Trailhead" wayside exhibits were delivered to the park on December 11, and another seven waysides for "Pa-hay-okee Trail" are due to arrive shortly.

Alan Scott, Pine Island District interpretive ranger, began working on the new waysides with Harpers Ferry Center wayside exhibit planner Dick Hoffman in 2000. Although funding issues delayed progress on the project, Scott stuck with it. Working closely with HFC wayside planner Mark Johnson and designer Ron Roos, the "Main Park Road" wayside exhibit plan was completed in October 2005. The new waysides were delivered a year later.

Complexity of Bilingual Translation

Scott is justifiably proud of the new waysides. But he points out that he did not initially comprehend how complex and time consuming it would be to develop bilingual interpretive text. One of the first challenges was to really understand the difference between "literal translation" and "interpretive equivalency." Scott and HFC's Mark Johnson—who speaks fluent Spanish—agreed early in the process that Spanish-speaking visitors were entitled to a "culturally equivalent interpretive experience" that is simply not offered by word-for-word literal translation.

Scott offers some examples. For many Americans today, the term "wilderness" has assumed very positive connotations and meaning based on the writings of Henry David Thoreau and Ralph Waldo Emerson. The whole idea that *wilderness* is something good for our nation was strongly reinforced when Congress passed the Wilderness Act in 1964. But in Spanish culture, the literal terms for "wilderness" connote many negative ideas, much like what 17th century English-speaking colonists perceived as being inland from the Atlantic coast—empty, unproductive, and dangerous uncharted territory. See page 7 for a Pa-hay-okee Trail wayside panel that presents "Wilderness" in both English and Spanish.



Visitors read one of the new bilingual wayside exhibits between the park's main entrance and Flamingo. (NPS Photo by Alan Scott)

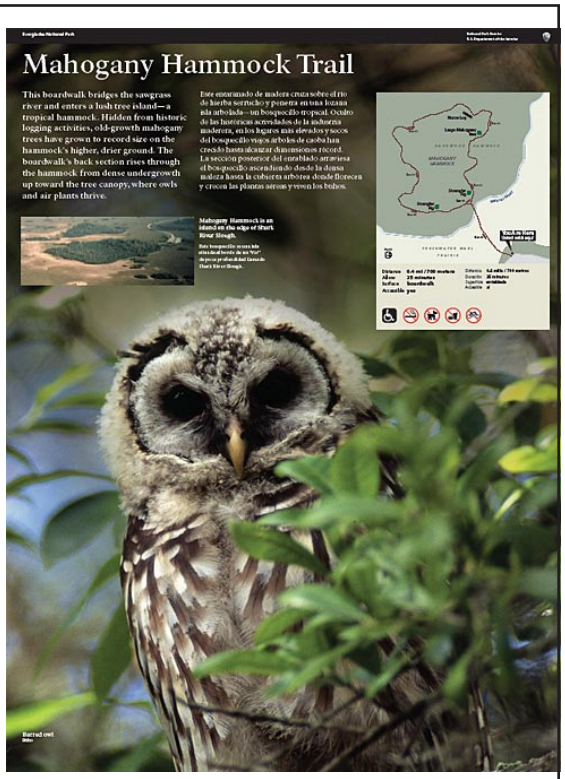
"Sawgrass" was another important word that challenged the translation review team. No parallel word—widely known and so imbued with local flavor—exists in Spanish. A literal translation would be *hierba serrucho*, a word that now appears in some scientific papers published in Spanish. But to native speakers of Spanish, *hierba serrucho* looks odd. Because it yokes a feminine noun (*hierba*) with a masculine noun (*serrucho*), this combination raises the suspicion that it is a back-formation *anglicismo* sneaking into Spanish. Yet you cannot tell the story of the Everglades without a word for sawgrass. See page 7 for a Pa-hay-okee Trail wayside panel that presents "Sawgrass" in both English and Spanish.

A Team Approach

Scott wisely choose a collaborative approach to achieving "interpretive equivalent" translations of English and Spanish. In addition to working closely with

One of the first challenges was to really understand the difference between "literal translation" and "interpretive equivalency." Alan Scott and HFC's Mark Johnson agreed early in the process that Spanish-speaking visitors were entitled to a "culturally equivalent interpretive experience".

HFC's Johnson, he also relied on first-language Spanish speaking rangers at Everglades, including an Argentine, a Chilean, a Colombian, a Cuban, and a Puerto Rican. Such national and cultural diversity sparked considerable debate about what to call Everglades plants and animals. Scott and his staff also used the Internet and a variety of text sources to identify Spanish common names for specific plant and animal species. "Babel-Birdy" (*www.bavarian-birds.de/birdy_e.html*), for instance, provided some bird name translations.



Trailhead waysides for the Pa-hay-okee Trail and Mahogany Hammock Trail.

Mark Johnson agrees that collaboration on language translations is essential. "Relying on a single translator," says Johnson, "is no different than relying on just one person to write, review, and approve text for a wayside or site bulletin. You always need more than one set of eyes to review any interpretive text." Johnson communicates extensively with Pablo Reggio of the Administración de Parques Nacionales (APN)—the national park service of Argentina located in Buenos Aires. Johnson met Reggio, a veteran interpretive writer in the publications division of APN, in 1997 while teaching an interpretive skills class sponsored by the NPS Office of International Affairs. The two consult together often to get clarification and inspiration for accurate and effective interpretive translations.

One of Johnson's favorite examples of the challenges of translating English to Spanish comes from our own agency name. What exactly does National Park Service mean? Is it a "National Service of Parks" (*Servicio Nacional de Parques*)? Or is it a "Service of National Parks" (*Servicio de Parques Nacionales*)? The problem is compounded because the Spanish word *parque* typically connotes a small urban green space. Each translation has a very different implication in Spanish (Johnson advocates that "Service of National Parks" is the more accurate Spanish translation).

The Subtleties of Language

Johnson recites dozens of complex issues that come up all the time in the translation of National Park Service interpretive text. In English there are always issues with the use of such words as "Indian" or "Native American" and "Negro," "Black," or "African American." These same subtle but emotional issues are found in Spanish as well. Both *indio* and *indígena* literally mean "Indian" in Spanish. But in typical usage, *indio* is a much more derogatory term. Using one word rather than another can result in a message to visitors that is different from what you intended to convey.

Johnson offers more examples where word choices among Spanish speak-

"Relying on a single translator," says Johnson, "is no different than relying on just one person to write, review, and approve text for a wayside or site bulletin. You always need more than one set of eyes to review any interpretive text."

ers differ. Alligator is literally—and correctly—translated as *aligator*. But the word *caimán* also means alligator, and *caimán* is more widely known to many Latin Americans than *aligator*. Other reviewers preferred *cocodrilo* (crocodile). Johnson and the Everglades staff had to make a choice, and *aligator* was finally selected.

In English, we have just two popular names for turkey vulture (buzzard). But in Spanish, there are eight different common names for *Cathartes aura*. Again, the team had to agree upon one solution.

Tree Islands bilingual wayside along the main park road in Everglades National Park.

How Good is the English?

Choosing the right Spanish words was just part of the language translation process for the Everglades waysides. Johnson always finds that in the process of translating text from English into Spanish, questions arise about the English text. Says Johnson, "Creating a Spanish translation often 'backwashes' onto the original English, forcing editors to re-think how clearly and effectively the English they are using communicates with the visitor." Does the text contain NPS jargon or concepts that an average park visitor might not understand? If a Spanish translator doesn't fully understand the original English text, it's probably not well written—and it's not likely that an interpretively equivalent, effective translation can be made.

Another constant challenge is that Spanish is typically 40% longer in line length than the original English. This often creates space problems and can result in unbalanced text on wayside exhibits. Consequently, translators often have to edit the Spanish translation for length while preserving the key interpretive messages.

Visual Cues for Bilingual Text

Alan Scott identified another common problem with bilingual translations on wayside exhibits. Visiting other park sites with bilingual waysides, Scott found that identically formatted paragraphs of both English and Spanish text placed side by side caused some confusion for visitors—there was no common visual cue to help the visitor quickly recognize where to start reading. Consequently, Scott and HFC wayside designer Ron Roos developed a layout style that used a slightly different font style and color so visitors could quickly differentiate the English text from Spanish text (*see waysides above and on page 3*).

"Creating a Spanish translation often 'backwashes' onto the original English, forcing editors to re-think how clearly and effectively the English they are using communicates with the visitor."

Kudos All Around

Ron Roos compliments the entire National Park Service team that planned, wrote, designed, and produced the Everglades wayside exhibits. Says Roos, "As project lead I am keenly aware of

the exhaustive work Alan Scott and his team of Spanish speaking staff members accomplished to create this culturally equivalent interpretive experience for Spanish speaking visitors. At HFC, Mark Johnson played the essential role in supporting this process."

HFC editor Ed Zahniser wrote much of the wayside exhibit text and scrutinized all the English text for accuracy and consistency. Other key HFC team members included cartographers Megan Kealy and Tom Patterson, production managers Bruce Kaiser and Larry Matson, contract specialist Brian Sprague, and graphics acquisition specialists Teresa Vazquez, Terry Smallwood, and Pat Lovett. In addition, a project of this scope depended upon an extra level of effort by HFC's Media Services administrative staff.

Everglades National Park is particularly grateful for the generous financial support from the South Florida National Parks Trust.

Finding the Right Words for Interpretive Equivalency

Titles used on wayside exhibits are meant to engage and provoke rather than label and inform. This serves to pique a visitor's interest and pull them into an interpretive story—an opportunity that may be lost if the title doesn't grab their attention. Consequently, Harpers Ferry Center editors give very careful consideration to the titles they choose for their waysides. This process is significantly more complicated for bilingual exhibits, where both the English title and Spanish title must be equally engaging.

Wilderness

The first iteration of this "Wilderness" wayside along the Pa-hay-okee Trail carried the English title "Remarkably Wild" and the Spanish title "Codo con codo" ("Elbow to elbow"). Although the Everglades team agreed that the Spanish title was likely to attract attention, they didn't think it matched the interpretive message contained on the wayside.

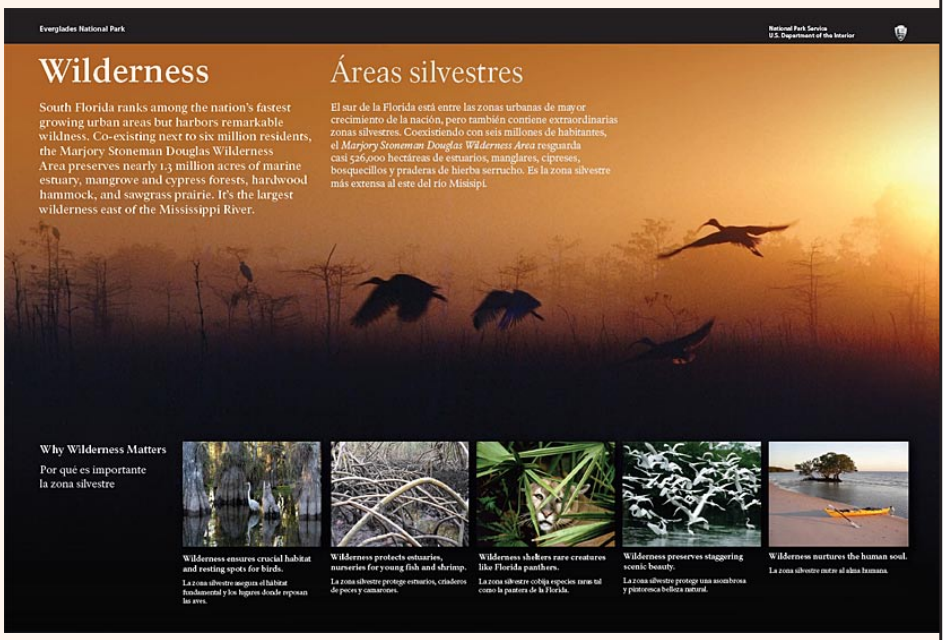
The second iteration matched the title "Wilderness" and "Convivencia" ("Living together in harmony"). Although everyone agreed that *convivencia* was an engaging title, it still didn't impart an equivalent concept of wilderness.

Finally, the team agreed on the titles "Wilderness" and "Áreas silvestres" ("Wild areas"). One reason for using *silvestres* for wilderness was the common use of *vida silvestre* to denote "wildlife". Another important factor was a recent decision by the Mexican government to use the word *silvestres* to designate their own national wilderness areas.

Sawgrass

The first iteration of this "Sawgrass" wayside exhibit matched the titles "Sawgrass" and "Hierba serrucho" (literally "grass" and "saw"). Everyone agreed that this was an odd combination of words—an obvious Anglicism (*anglicismo*) cobbled together from two distinctly different Spanish words.

The second iteration, which became the final version, matched "Sawgrass" and "Riego por goteo" ("Irrigation by droplet"). While the Spanish title did not directly relate to sawgrass, it actually tied perfectly into the wayside text, which describes how "sawgrass teeth collect dew drops that then flow down its gutter-shaped blade." In this context, the title made perfect sense, and was more likely to catch the attention of Spanish speaking park visitors.



Sawgrass

Sawgrass is not a true grass but a tough sedge named for sharp teeth on its leaf blades. It thrives on seasonal cycles of flood, fire, and drought and the Everglades' low nutrient levels. Plants usually bear spines to avoid being eaten, but in winter's dry season sawgrass teeth collect dew drops that then flow down its gutter-shaped blade—to water a plant that can grow in summer's standing water.

Riego por goteo

La hierba serrucho no es una hierba sino un duro junco llamado así por los afilados dientes de sus hojas. Prospera bajo ciclos de inundaciones, fuego o sequía y a pesar de los bajos niveles de nutrientes de los Everglades. Las plantas usualmente desarrollan dientes para defenderse, pero durante la época seca del invierno los dientes de serrucho recogen gotas de rocío que luego fluyen bajando por las hojas en forma de canaleta—para regar una planta que durante el verano crece en aguas estancadas.

How to Develop Media for Interpretive Centers

NPS and America's Byways® Collaborate on Alaska Course

In October 2006, the Alaska Region and Harpers Ferry Center, with funding support from the America's Byways Resource Center, sponsored a two and a half day "Developing Media for Interpretive Centers" course in Seward, Alaska. The course—attended by 32 participants from the National Park Service, U.S. Forest Service, Alaska State Parks, and America's Byways®—provided an overview of exhibit and audiovisual program development processes for park and interagency interpretive centers.

Course Curriculum

Course participants learned the steps involved in developing exhibits, museum displays, video presentations, and historic furnishings exhibits. They gained insight into such critical issues as project cost estimating and funding, working with contracts and agreements, and managing exhibit planning and design. One of the course highlights, according to feedback from several participants, was a session devoted to analyzing and evaluating exhibits at the Alaska SeaLife Center in Seward. Participants were asked to rate criteria for such categories as quality of writing, exhibit lighting, and accessibility.

HFC Interpretive Planner Jack Spinnler (right) and co-presenter Curt Pianalto of America's Scenic Byways Program lead a training session on Interpretive Planning foundations during the "Developing Media for Interpretive Centers" course in Seward, Alaska. (NPS Photo by David Guiney)

Denali National Park and Preserve Chief of Interpretation Ingrid Nixon found it particularly helpful that course instructors stressed the importance of evaluation in the media development process. "Too often," she says, "we get so focused on the project that we lose sight of the audience." Nixon really liked course examples that showed how exhibit mockups were tested with real audiences, and how feedback was used to correct potential problems.

Nixon also complimented the instructors for including accessibility in the discussion of exhibit planning and design. But she believes even more time could be devoted to this complicated subject. "How does audio description sound?" she asks. "And how is it actually integrated into the AV production process." She'd like to see the instructors offer more examples of actual accessible AV media in the future.

Scenic Byways Program

Course leader David Guiney, who runs the Harpers Ferry Center Interpretive Media Institute (IMI), is particularly excited about the partnership that is emerging between Scenic Byways® and the NPS. The Byways program funded tuition for seven of their members to attend the Alaska course.

The National Scenic Byways Program is part of the U.S. Department of Transportation, Federal Highway Administration. The program is a grass-roots collabora-

tive effort established to help recognize, preserve, and enhance selected roads throughout the United States. More than 90 of the 126 America's Byways® are on or near a national park site, including national parks, national rivers, national scenic or historic trails, national monuments, national memorials, and national recreation or heritage areas.

According to Guiney, the partnership is a win-win for both organizations. "The Byways program," says Guiney, "has considerable expertise in developing sources of funding, volunteer networks, and effective marketing. The Park Service—through Harpers Ferry Center—can provide expertise and training in the development of effective interpretive media along the byway corridors." This relationship fits perfectly with the goals of IMI, which is to provide parks and partners with media knowledge, standards, and professional learning opportunities.

The next step in HFC's collaboration with the Byways program will be a day-long mini-workshop that will be offered at Harpers Ferry Center to Byways staff during their May 2007 annual conference in Baltimore, Maryland. The workshop will focus on interpretive media design and implementation for byway facilities.

Feedback from Participants

According to the 32 Alaska course participants, the course instructors—who included Brad Bennett, John Morris, and Chris Smith from the Alaska Regional Office, Mary Lou Herlihy from the Pacific West Regional Office, HFC's Chris Dearing, Neil Mackay, Mark Southern, and Jack Spinnler, and Curt Pianalto from the America's Byways Resource Center—presented an excellent program. While several participants would have liked to have seen even more time devoted to their particular areas of interest, all agreed that the course offered an excellent introduction to the media development process. For many, the course also demystified the process of working with Harpers Ferry Center, and the HFC instructors really put a face on an organi-

HFC's Mark Southern discusses audiovisual programs and equipment during the "Developing Media for Interpretive Centers" course. (NPS Photo by David Guiney)

Retirees

Larry Matson

On January 3, 2007, Larry Matson retired after 24 years of government service. For nearly 23 of those years Larry worked at Harpers Ferry Center developing wayside exhibits. The products of his work are found in scores of parks, and his attention to detail brought a quality to wayside exhibits that will serve the public for decades to come.

Though Larry performed a wide range of tasks, he specialized in bases, the structures on which wayside exhibits are mounted. Larry was called on to adapt bases to a multitude of situations, such as decks, railings, masonry walls, and a myriad of substrates. Affectionately called "the base man," Larry insisted that exhibits be installed correctly—plumb, level, and at correct heights.

Larry attended the Corcoran School of Art. He subsequently worked in the advertising business prior to joining the National Park Service. He worked briefly in Harpers Ferry Center's Division of Publications before to switching to wayside exhibits. Larry's wife, Karen, also works at Harpers Ferry Center as a museum specialist. Larry and Karen are building a retirement home along Antietam Creek near Sharpsburg, Maryland.

Dave McLean

Senior exhibit designer Dave McLean has retired from Harpers Ferry Center after 44 years of government service. McLean, a decorated veteran of the Korean War, came to work as a freelance designer for the NPS Eastern Museum Laboratory on the Mall in Washington, D.C. in 1964. The following year, he joined the National Park Service as a full-time permanent employee. In 1968, the Eastern Museum Laboratory moved to Springfield, Virginia. In 1969, the office moved to Harpers Ferry, West Virginia, and became known as Harpers Ferry Center.

continued on next page

zation they previously didn't know much about.

Brad Bennett, chief of interpretation for the Alaska Region, heard one comment over and over from course participants: "I wish I had known this before." This was a common refrain from people who had embarked on an interpretive media project without any formal preparation. Says Bennett, "The case studies presented during the course—and lessons learned from these projects—really opened everyone's eyes to the importance of a comprehensive media development process." He also adds how important it is for parks to touch base with Harpers Ferry Center regardless of how large or small their interpretive media project is: "Parks can obtain reference materials, technical assistance, sample scopes of work, and other valuable media services for free. It's really that simple."

For a copy of the complete course evaluation report, which includes the agenda and all written comments from course participants, please visit the Harpers Ferry Center website at *www.nps.gov/hfc/products/imi/ak-class.htm*. For information on upcoming media development courses or to arrange a course for your park, program or region, please contact David Guiney in the HFC Interpretive Media Institute office (phone: 304-535-6057; email: David_Guiney@nps.gov). To contact Harpers Ferry Center for media assistance or to start a media project, call 304-535-5050 or visit the Center's website at *www.nps.gov/hfc*.

Course participants evaluate exhibits at the Alaska SeaLife Center in Seward. Participants were asked to rate criteria for such categories as quality of writing, exhibit lighting, and accessibility. (NPS Photo by David Guiney)

From HFC's Director

Continued from page 1

audience and media information. Because the Center works with parks across the system, we are uniquely positioned to both gather and disseminate information on what new media parks and others are using, and to evaluate how that media is performing in park environments. The entire interpretation and education community will need to work together to meet this challenge. Harpers Ferry Center is eager to do its part.

— Don Kodak

Continued from previous page

McLean has been at Harpers Ferry Center since its inception, designing interpretive exhibits at NPS sites from Maine to Guam. Asked to recite some highlights from his career, he recalls several memorable projects: Cape Cod National Seashore, North Cascades National Park, Statue of Liberty, Mesa Verde National Park, U.S.S. Arizona Memorial—the list goes on and on. McLean also recognizes the many outstanding people he has worked with over the years, including Russ Hendrickson (chief of exhibits), Bob Johnsson (chief of exhibit planning & design), Saul Shiffman (senior exhibit planner), and Carl Degen (chief of audiovisual arts).

McLean's concept plans for three state park visitor centers along the New Jersey Coastal Heritage Trail Route marked the first ever collaborative project between the National Park Service and state of New Jersey. He met Coretta Scott King and had access to many personal items of Martin Luther King, Jr. while working on an exhibit design for the Center for Nonviolent Action in Atlanta. While designing the climbing center at Talkeetna in Denali National Park, he and HFC colleagues Gene Ervine and Tom Klieman flew to a glacier near the top of Mt. McKinley.

McLean is especially proud of the work he's done with national park organizations around the world, He was a design consultant for a new visitor center in Parque National Iguasu in Argentina. He developed concept and final designs for the Dragalevski Museum of Culture and Natural History in Sophia, Bulgaria. He helped design a new museum for Kampinoski Park Narodowy in Poland. He worked with Saudi Arabian interpreters to design the new Oasis Visitor Center in Hofuf.

McLean graduated from the Richmond Professional Institute (now Virginia Commonwealth University) with a Bachelor of Fine Arts in 1959.