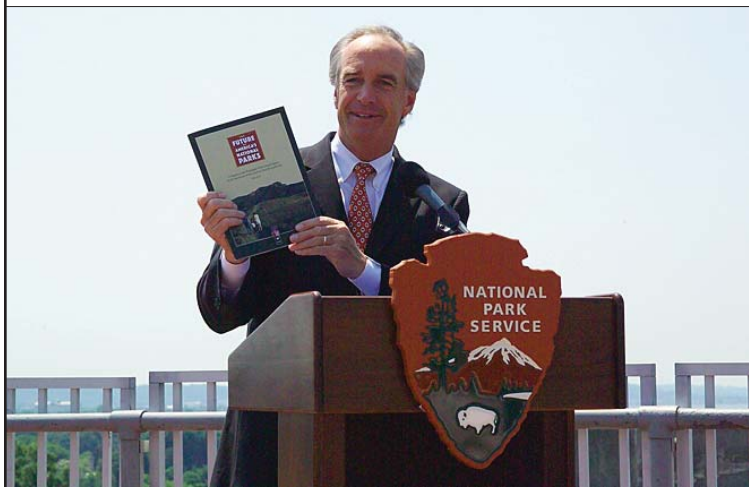




HFC *on* MEDIA

September / October | 2007

Issue 19



Secretary of the Interior Dirk Kempthorne unveils "The Future of America's National Parks" during a rooftop press conference at the Interior Department on May 31, 2007. The report on the National Park Service Centennial Initiative was delivered to the White House earlier in the day. (National Park Service photo)

From HFC's Director

"The members of the Harpers Ferry Center team for The Future of America's National Parks tirelessly applied their creative skills and talents in writing, design, and production to produce a printed report, packaging, and accompanying interactive audio-visual piece within a seemingly impossible timeframe, and delivered a product that has received rave reviews."

— Mary Bomar, Director, National Park Service

On May 31, 2007, Secretary of the Interior Dirk Kempthorne and NPS Director Mary Bomar unveiled *The Future of America's National Parks* at a rooftop press conference at the Interior Department. The report sets broad goals and a vision for the national parks from now until 2016 and beyond. I'm gratified to recognize the work of several Harpers Ferry Center staff members who worked so tirelessly in the days and weeks leading up to the May 31st event to help produce the principal media components used for the Centennial Initiative rollout.

The Future of America's National Parks report was designed by Chris Dearing with assistance from Lauren Morrison. Exhibit planner Caitlin McQuade helped with writing and editing. Technical information specialist Teresa Vazquez acquired images for the report and negotiated use rights. From the HFC Office of Publications, Mark Muse

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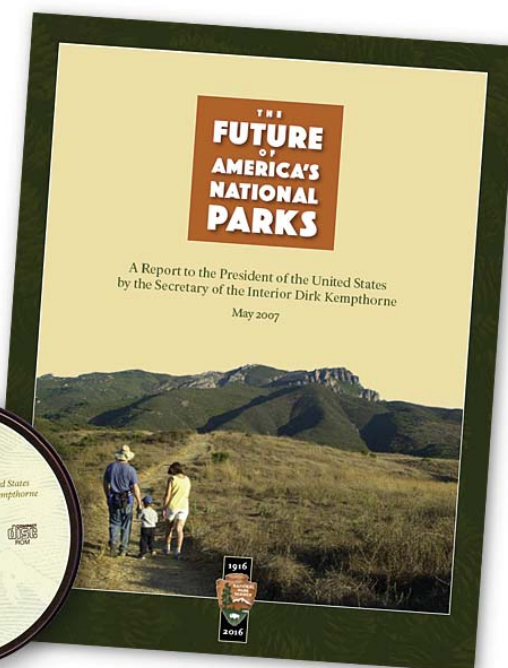
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handled pre-press and print production, and Linda Meyers provided GPO contract management, overseeing an extremely tight printing schedule.

Phil Musselwhite, Associate Manager of NPS Identity, managed logo development for the Centennial Initiative, working closely with designers Bob Clark, Lauren Morrison, Chris Dearing, and intern Jessica Wall.

A cd-rom of "Interactive Highlights," which accompanied the print report, includes the film *National Parks*

Panorama, videotaped comments by Secretary Kempthorne and Director Bomar, and an interactive timeline of philanthropy and partnerships in the National Park Service. Production of the interactive program was managed by Chuck Dunkerly and Tim Radford through contractors Henninger Media Services, Brightline Media, and Aperture Films. Beverly Rinaldi-Alt served as contract officer, providing exceptional contracting expertise and guidance in a very short time frame.



Let me add that many people in the Secretary's office, the Director's office, and on the National Park Centennial Team also worked equally hard on these media products. I'd like to specifically recognize Jennifer Mummart, who served as liaison between all the principal parties. I commend the very high level of cooperation and collaboration that made the rollout of the Centennial Initiative an event we can *all* be proud of.

—Don Kodak



Harpers Ferry Center staff members pose with Secretary Kempthorne at the Interior Department. Left to right: Chuck Dunkerly, Cindy Darr (HFC Associate Manager for Workflow Management), Secretary Dirk Kempthorne, Tim Radford, Chris Dearing, and Caitlin McQuade.

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

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EXPERIENCE YOUR AMERICA™

Challenges at Exit Glacier

Kenai Fjords Explores Use of Moveable Waysides

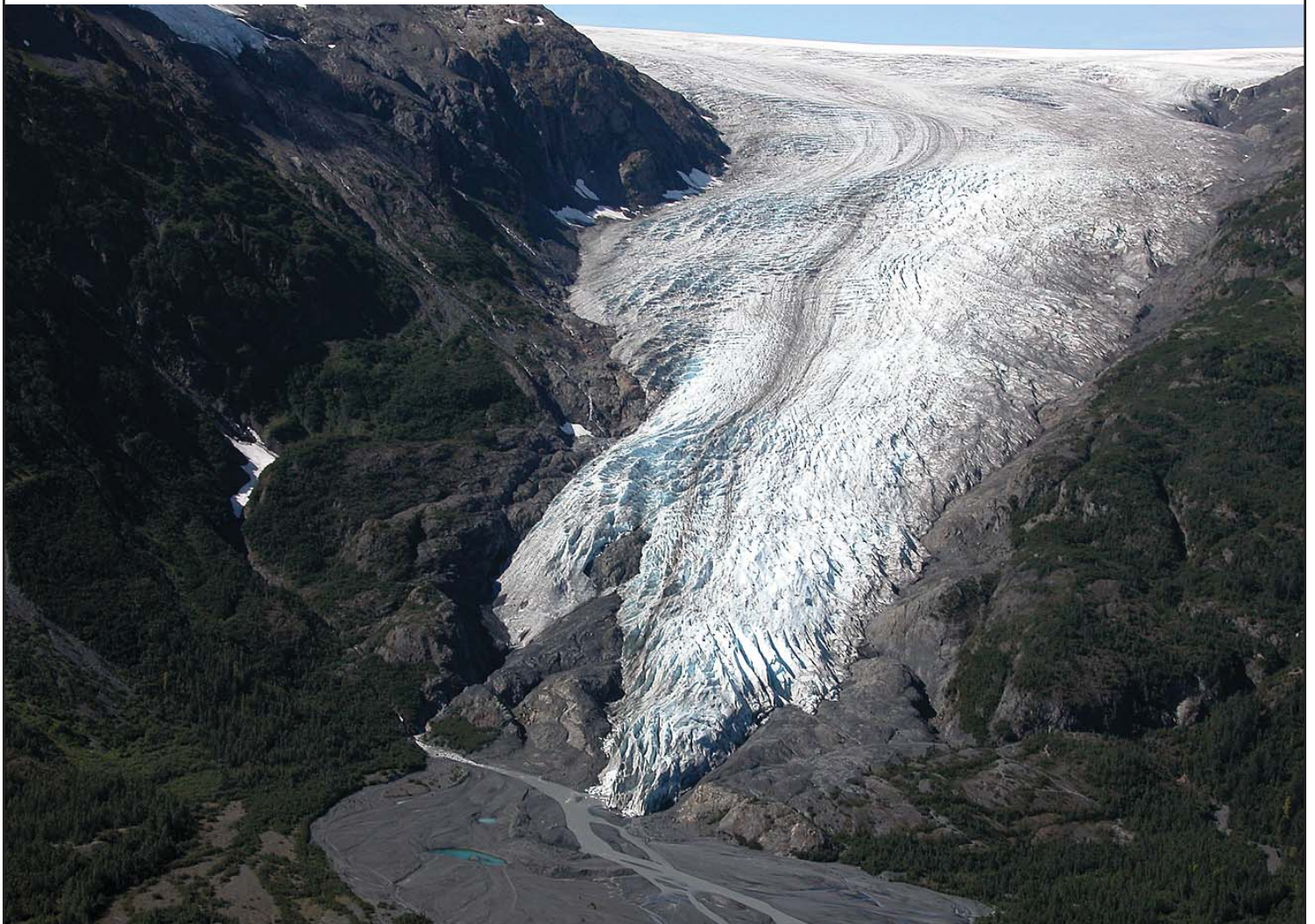
Exit Glacier in Kenai Fjords National Park, Alaska, is a place where you can witness up close how glaciers re-shape a landscape, and learn how plant life reclaims the barren rocky land exposed by a glacier's retreat. But what happens when this active glacier retreats so fast that trails, safety warnings, and interpretive exhibits are left far from the glacier's edge?

"This is a real challenge," explains interpretive park ranger Amy Ireland. In 1998, the edge of Exit Glacier was right alongside the overlook loop trail. Now, less than 10 years later, the glacier has melted back over 500 feet from the trail. Today a new spur trail leads to the glacier's edge, but the glacier continues to recede, tempting visitors to walk beyond the ropes at the overlook that was just

completed last year. In addition, heavy rains, snowmelt, and glacier outflow continually change the course of the outflow streams, eroding stream banks, flooding trails, and even cutting off access to the toe of the glacier at times.

"It's a constant struggle to re-adjust our trails and reposition safety signs so they are relevant," says Ireland. "A warning

Aerial view of Exit Glacier, Kenai Fjords National Park, Alaska. (NPS Photo)



sign 500 feet from any apparent danger is likely to be ignored.”

To help address these challenges, the park asked Harpers Ferry Center to help develop seven moveable wayside exhibits for use along the edges of Exit Glacier and its outwash plain. Amy Ireland and her husband Jim, who is chief of interpretation and visitor services at Kenai Fjords, first discussed the idea with HFC’s David Guiney during the “Developing Media for Interpretive Centers” workshop in October 2006 in Seward, Alaska.

According to Guiney, “The park really understood the media development process, and had a clear vision of how the flexible use of wayside exhibits could help their interpretive challenges at Exit Glacier.” Guiney brought the park’s ideas back to Harpers Ferry Center, and in June 2007 a small planning team comprised of wayside designer Betsy Ehrlich, exhibit designer Michael Lacome, and Guiney returned to the park.

In advance of the HFC team’s visit, staff at Kenai Fjords prepared goals, assembled research, and gathered photos. This extensive preparation enabled Ehrlich to develop initial layouts on-site, and facilitated the direct involvement of park staff in the design of their own waysides. Ehrlich supplemented the available park photos with her own high resolution digital photos shot on site with a 10 MP Canon Digital Rebel XT1. She also came prepared with the latest version of Adobe InDesign and HFC’s 36-inch by 24-inch wayside exhibit grids installed on her laptop. By connecting her laptop into the park’s network, and using their projection screens and color printers, the team was able to draft text, design preliminary exhibit panels, and print samples right on site. The team then took the preliminary layouts back out to the field for review and revision.



Above: Park visitors can walk right up to the edge of Exit Glacier. (NPS Photo)

Since Amy Ireland is familiar with Adobe InDesign, she was able to continue working in Ehrlich’s layouts after the HFC team left the park. Ireland wrote text directly in the wayside layouts, ensuring that the site-specific interpretive text complemented the wayside graphics, and also fit in the allotted space. Harpers Ferry Center’s new FTP (File Transfer

Below: Betsy Ehrlich (left) holds a draft layout she developed for this site where visitors enjoy a close encounter with the blue ice of Exit Glacier. Standing with Ehrlich are (left to right) Amy Ireland, Kristy Sholly, and Michael Lacome. (NPS Photo by David Guiney)



Bottom: Amy Ireland holds a draft wayside exhibit layout along the overlook loop trail near the edge of Exit Glacier. (NPS Photo by David Guiney)



Protocol) site also facilitated the review and revision process, allowing HFC and the park to exchange large graphic files and wayside designs with minimal time and effort.

This review and revision process streamlined the graphic acquisition process and dramatically shortened review times. By July 2007—just weeks after the HFC team had visited Kenai Fjords—final wayside layouts were done. Because the park was anxious to evaluate the new waysides before their visitor season came to an end, they obtained a waiver to have their panels fabricated right in Anchorage. This allowed the park to inspect panel proofs locally during the fabrication process. The seven waysides—inkjet 3M Scotch-prints on laminated aluminum and plastic Dibond—were delivered on July 31.

Producing the base assemblies for these waysides, unfortunately, proved to be a little more complicated. These sled bases, designed for easy movement depending upon the changing landscape around Exit Glacier, were delayed until August 21. Even with the late delivery, however, the park was able to initiate the final component of their wayside project—evaluation.

Working with Paula Beale, HFC's social science coordinator, the park contracted with Harris Shettel to help them develop an "Observational Study Form" for use in evaluating the moveable waysides. Because no visitors are actually interviewed, this type of evaluation does not require OMB (Office of Management and Budget) approval. During the week preceding Labor Day—after which park visitation drops dramatically—volunteers



observed and recorded visitor behavior at select wayside exhibit locations. Actual behavior, such as time spent at a wayside, observed responses to safety, interpretive information, and other interaction with each wayside was carefully recorded on observational data sheets. A total of 30 to 50 visitors were observed at each wayside. Later this year, contractor Harris Shettel will evaluate the data and report back to the park.

"This will give us important feedback on the use and effectiveness of these types of waysides," according to Amy Ireland. "Leaving these panels outside all winter will also allow us to evaluate their durability." The park will take all this information into account and use it to develop revised panels as the need arises.

According to HFC's Betsy Ehrlich, the park's preparation and commitment enabled them to be very active and engaged partners in the project. "Communication was great, and the park's ability to review material and make quick decisions really made the process a success."

Above: The final version of this wayside panel shows the outwash plain below Exit Glacier. The high-resolution digital photograph used in the wayside was taken on-site by Betsy Ehrlich.

Below: Park visitors are dwarfed by Exit Glacier (NPS Photo by David Guiney)



Exhibits on a Budget

Flourissant Fossil Beds Taps Into CESU Network

How does a park replace aging, outdated visitor center exhibits on a limited budget? “We get creative,” says interpretive park ranger Jeff Wolin. “We work closely with our partners, with our regional office, and with Harpers Ferry Center.” Wolin managed the planning, design, and fabrication of new exhibits at Florissant Fossil Beds National Monument, Colorado.



“You learn that every exhibit is a custom process. Solutions to problems are almost entirely dependent on the specific exhibit. The concept of ‘one size fits all’ is simply not true with exhibit design.”

— Caitlin McQuade
Harpers Ferry Center

The park also tapped into the CESU Network—Cooperative Ecosystem Studies Units—and initiated a task agreement with Colorado State University in Fort Collins. Cooperative Ecosystem Studies Units provide federal resource managers with high-quality scientific research, technical assistance, and education support, and create partnerships between federal agencies and universities to share resources and expertise. Since June 1999, when the first four CESUs were established, the network has grown today to include 17 CESUs, 13 federal agencies, and more than 200 partner organizations including

colleges, universities, state agencies, and non-profit organizations.

CESUs work with federal agencies through cooperative agreements. Use of cooperative agreements, however, requires some caution. According to the NPS “Agreement Handbook,” cooperative agreements such as those provided by CESUs are intended to provide “either monetary or non-monetary assistance to support or stimulate a public purpose.” But when the object of a project is to “acquire goods or services for direct federal benefit or use,” a procurement contract

Petrified redwood stump and view across the Florissant valley. Flourissant Fossil Beds National Monument preserves one of the richest and most diverse fossil deposits in the world. (NPS Photo by Caitlin McQuade)

should be used. One of the key reasons to understand this distinction is that, under a cooperative agreement, there is no legal remedy for a lack of performance.

Through the task agreement between Florissant Fossil Beds National Monument and Colorado State University, the park found a partner who would help them plan, design, and fabricate their new visitor center exhibits for under \$34,000. The new exhibits would tell the story of one of the richest and most diverse fossil deposits in the world. “Colorado State provided the best fit for our park,” says Jeff Wolin, “and brought subject matter knowledge about our park’s unique resources to the table.”

Wolin also brought other partners into the project. Through the Intermountain Region, Wolin tapped the expertise of interpretive specialist Linda Lutz-Ryan and museum curator Matt Wilson. Through the Harpers Ferry Center Exhibit Technical Assistance Program, he gained the expertise and experience of exhibit planner Caitlin McQuade. Florissant Fossil Beds paleontologist Dr. Herb Meyer and museum aide Melissa Barton also worked closely with Wolin on the project.

In April 2006, \$25,000 of interpretive cyclic maintenance money became available to the park. Additional funds came from a \$5,000 grant through the CESU Network, and \$4,000 from donations through the park’s friends group. Wolin, who had attended the “Developing Media for Interpretive Centers” workshop sponsored by Harpers Ferry Center in July 2005 in Denver, was prepared to move forward quickly on the exhibit project. At the Denver workshop he learned about the basic steps of planning and designing a visitor center exhibit, and was really able to get his head around the entire process. He also traveled to nearby Great Sand Dunes National Park & Preserve, which had just finished a new exhibit of their



own. Florissant Fossil Beds had also completed a Comprehensive Interpretive Plan (CIP), which identified their primary interpretive messages and subthemes.

Still, there were numerous challenges, many of them unexpected. Identifying and spelling out the respective rolls of the Park Service and Colorado State University was difficult and time consuming. The park had the objects they wanted to display in hand, and park staff had extensive subject matter expertise. But

Top: New displays now showcase some of the park’s most important and interesting fossils.

Above: “Low-tech” interactive exhibits creatively engage children in the story of fossils.

(NPS Photos by Jeff Wolin)

managing the intricate details of exhibit planning and design became a full-time job for Wolin. Tracking the project's complex budget, where money was held in the regional office and expended by the CESU, also required considerable time and attention. Sharing and reviewing graphics files that were exchanged between Colorado State University and the park was problematic due to the use of different software programs and the accumulation of iterative design versions. Ultimately, Wolin ended up doing the exhibit designs himself using Adobe InDesign, having learned the application through an NPS publications class offered by Zion National Park's Tom Haraden.

Then there were the idiosyncrasies of working through the CESU Network. CESU university partners typically operate on a semester schedule. If a project continues through multiple semesters, different graduate students may be involved in the work. In the case of Colorado State University, the graduate student that the park was working with actually left in mid-term to take a new position elsewhere. CESUs also charge 17½ percent overhead on the project money that is funneled through them. So, for instance, while the park budgeted \$3,000 for exhibit lighting, the actual cost with overhead came to about \$3,600.

Wolin relied on HFC's Caitlin McQuade to help guide him through many of his exhibit planning and design challenges. According to Wolin, McQuade served as his "exhibit therapist." She reviewed all

the park's exhibit designs, text labels, and provided guidance on accessibility. The two talked about the concept of exhibit interpretation. McQuade even offered advice on exhibit fabrication.

According to McQuade, "You learn that every exhibit is a custom process. Solutions to problems are almost entirely dependent on the specific exhibit. The concept of 'one size fits all' is simply not true with exhibit design." She is also quick to point out that the process consumes far more time and energy than most parks ever contemplate. Wolin agrees. He never anticipated how much of his time would be devoted to the design and installation of his park's exhibits—especially when virtually all the exhibit design work ended up in his lap.

Still, the park pulled it all off, in no small measure due to Wolin's diligence and perseverance. Park staff, volunteers, and students from Colorado State University installed the new exhibits in August 2007. The park is quite pleased with the final product, and now has better fossils on display. McQuade compliments Wolin for providing engaging interpretation in the park's new exhibits, noting in particular his effective use of mechanical and tactile interactives that really engage children.

Wolin offers this final advice: "Don't underestimate the time it will take out of your daily routine. Understanding the exhibit process is one thing, but attending to all the details is quite something else."



View of the "Big Stump" and the Florissant valley. (NPS Photo)

"Don't underestimate the time it will take out of your daily routine. Understanding the exhibit process is one thing, but attending to all the details is quite something else."

— Jeff Wolin
Flourissant Fossil Beds
National Monument

HFC Conservator in the Limelight

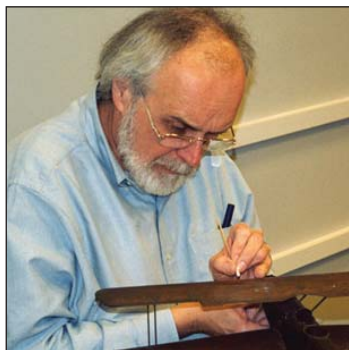
Harpers Ferry Center conservator Larry Bowers was featured in an August 9, 2007 *Washington Post* article titled "Saving Survivors From the Field of Battle." Bowers, who specializes in conserving wooden objects, recently completed work on General Robert E. Lee's field desk, which was most likely used at the Battle of Gettysburg.

According to the article, the worn and chipped black desk, with its interior pigeonholes for notes and writing paper, will be prominently displayed in the new \$103 million Museum and Visitor Center at Gettysburg National Military Park, scheduled to open in April 2008. Lee's battered, ink-stained desk will be in Gallery 5, the exhibit area themed "Campaign to Pennsylvania: Testing Whether That Nation Can Long Endure." The gallery names are taken from phrases Abraham Lincoln used in his famous Gettysburg Address.

In describing the antique treasure, Bowers says "It is very modest and fairly

crude, but it is what a soldier would have wanted in the field. The coolest thing about it is that General Lee used it."

The desk was built in two pieces so it could travel easily in wagons. Bowers



gently cleaned the desk, removing dead bugs and old nests but leaving the ink stains and chipped paint. He did a small repair to the leaf that folds out to create a writing surface. A hinge had pulled loose, damaging the wood where it had been screwed in. He also

removed all the metal pieces, cleaned them and coated them with hot micro-crystalline wax, a synthetic material that will keep them from tarnishing.

Bowers said that when conserving the desk and other objects, the plan is never to make them look new or even particularly tidy. "The idea is to do as little as possible, to be as uninvasive as possible."

Larry Bowers (above) and General Robert E. Lee's field desk. (Desk photos by Darryl Herring)



Retirees

John Demer

Harpers Ferry Center staff curator John Demer retired on August 31 after 30 years with the National Park Service. John specialized in historic furnishings for HFC's office of Planning & Research.

John began his NPS career as Chief of the Branch of Historic Furnishings. He hired Kathy Menz, John Brucksch, and Sarah Olson, and with them conducted research, developed historic furnishing plans, developed "buy lists" of original objects and reproductions when needed to supplement existing park collections, and produced finished exhibits. Among the first projects the team completed were the Ironmaster's House at Hopewell Furnace NHS, the Clara Barton House in Glen Echo, Maryland, and the Oaks—the home of Booker T. Washington at Tuskegee Institute NHS.

In 1982, John became Chief of the Division of Conservation. He managed a staff of some 35 people who collectively served as "history's hospital," doing extensive conservation work on park collections across the Service. Among the projects John remembers best were the Martin Luther King Jr. NHS visitor center, where he worked with Coretta Scott King; the Russian Bishop's House at Sitka NHP, one of the few surviving examples of Russian colonial architecture in North America; the Gettysburg National Military Park visitor center; and Ellis Island, which John toured before rehabilitation work was begun.

From 1990 to 1994, John served as special assistant to HFC manager Dave Wright, overseeing the Center's involvement in America's Industrial Heritage Project (AIHP). In 1994, he returned to the Division of Historic Furnishings, which subsequently became the HFC office of Planning & Research.

continued on next page

HFC Completes New Exhibits



Homestead Heritage Center

The new Homestead Heritage Center at Homestead National Monument of America in Beatrice, Nebraska, was dedicated on May 20, 2007. The impressive structure features a unique roof line that resembles a single bottom plow moving through the sod. There are new indoor and outdoor exhibits and a symbolic, one acre parking lot. The lot is marked with flags at its four corners to help visitors visualize the actual size of a one-acre plot.

The vista from the main balcony through glass window-walls provides visitors with a view of a restored tallgrass prairie, much like early pioneers would have seen from the hilltop. New exhibits explore the true scope and importance of the Homestead Act of 1862. Topics like the Act's influence upon immigration, agriculture, industrialization, native tribes, the tallgrass prairie ecosystem, the emergence of women's rights, and federal land policies are presented in an educational and thought-provoking way. The stories of living homesteaders and those of thousands of earlier homesteaders are also told throughout the exhibits.

Exhibit design and fabrication was managed by Harpers Ferry Center. The exhibits were designed by Kevin Brookes and fabricated by Southern Custom Exhibits. HFC's Lisa Royse served as project manager, and exhibit producer Paul Koehler was Contracting Officer's Representative (COR) for the exhibit fabrication. Staff from Homestead National Monument, Denver Service Center, partners, and volunteers also worked very hard on the project. Midwest Region chief of interpretation Tom Richter was involved from the beginning, and park superintendent Mark Engler and chief ranger Merrith Baughman helped coordinate the many phases of the project.

Continued on next page



Top: Homestead Heritage Center. Above: New exhibits open. (NPS Photos by Paul Koehler)

Ron Roos

HFC interpretive media designer Ron Roos retired on August 2 after 30 years with the National Park Service.

Ron served his entire NPS career at HFC. As an Exhibits Specialist from 1977 until 1987, he managed the production of museum and visitor center exhibits, and contributed to their design development. From 1987 through 1996, he worked as an Exhibit Designer for HFC's Division of Exhibit Planning and Design. During this period he served a detail as Chief, Division of Conservation, where he helped forge a closer working relationship between the exhibits group and conservators.

His exhibit and museum work has received numerous design awards. His lighting and exhibit design for the New River Gorge Canyon Rim Visitor Center was recognized with an Honor Award from the West Virginia Society of Architects. His design for the Townsend Visitor Center Exhibits at Great Smoky Mountains received a National Association for Interpretation (NAI) Media Award – First Place for Exhibit Design.

In 1996, Ron joined the Division of Wayside Exhibits and over the past 11 years has designed hundreds of waysides and directed the design of hundreds more. The most recent of many projects that Ron created for Great Smoky Mountains National Park—Oconaluftee River Trail Wayside Exhibits—is the 2007 recipient of the Southeast Region's prestigious "Keeper of the Light Award" for Interpretive Media.

Rejecting the notion of design as decorative afterthought or stylistic embellishment, Ron has enjoyed collaborating on the planning foundation of media from the very earliest stages. Through his leadership in planning as well as design, he leaves behind a legacy of artful interpretive design that millions of visitors will continue to enjoy for many years.

Little Rock Central High School

In September 1957, nine African American high school students were escorted by armed troops into Little Rock Central High School as an angry mob looked on. Fifty years later, the story of the “Little Rock Nine” and of the beginning of school desegregation in America will be told in a new National Park Service visitor center. On September 24, 2007, the staff of Little Rock Central High School NHS will be joined by Secretary of the Interior Dirk Kempthorne and NPS Director Mary Bomar to officially open the new visitor center and commemorate the 50th anniversary of the events at Central High School.

The new facility is located across the street from Central High School, which is still active. Large windows in the exhibit area overlook the school and the residential streets where these events occurred. The Harpers Ferry Center project team, working with staff from the park, Midwest Regional Office, and Denver Service Center, spent more than two years on the design and development of the new exhibits. The overall project included construction of the new visitor center, 2,500 square feet of exhibits, and a multi-purpose room.

The new exhibits, designed by Quatrefoil, Inc. were installed in August 2007 by exhibit fabricators Fruland and Bowles. HFC staff who participated in the project include exhibit planner Paula Beale, who led the planning and design team; audiovisual producer and director Chuck Dunkerly, who oversaw the production of interactive exhibits, documentaries, and exhibit videos; AV electronics technician Ed Boutte, who guided the installation of AV equipment in the multi-purpose room; PJ Lewis, who served as exhibit producer for the exhibits; Teresa Vazquez who acquired graphics and use rights; and project manager Justin Rafdord. The



project was supported by project specialist Sherry Sturman and staff from the HFC Office of Acquisition Management, including contract specialists Beverly Rinaldi-Alt, Dee Dee Bender, Sheila Spring, and Kim Strite.

Exhibit installation wasn't without some challenges. Exhibit fabrication contractor Fruland and Bowles unloaded their 53-foot truck starting at about 6:30 a.m. on August 22, when the temperature was a cool 85 degrees. By the time the truck was unloaded at 10:15 a.m., the temperature had reached 100! Temperatures were so hot in Little Rock that the asphalt parking lot had to be watered down to cool it so that the tractor-trailer would not damage it.



Above: New exhibits at Central High School NHS include AV programs, tactile objects, and artifacts. (Photo by Mike Fruland, Fruland & Bowles, Inc.)

Bottom left: Mike Tucker of Fruland and Bowles installs dimensional letters for the Central High School exhibits. (NPS Photo by PJ Lewis)

Bottom right: Izone graphic panels and exhibit wall surfaces will require lower maintenance than will painted walls and screen printed graphics. (Photo by Mike Fruland, Fruland and Bowles, Inc.)



New Products & Services for NPS Staff

New Video Shows How to Install a Wayside Exhibit

Although a well-informed and articulate ranger will always be the most engaging way to interpret a park site, wayside exhibits offer a compelling alternative. Always on duty and accessible, wayside exhibits, placed correctly on the landscape, help reveal the significance of park places and resources that might not otherwise be apparent.

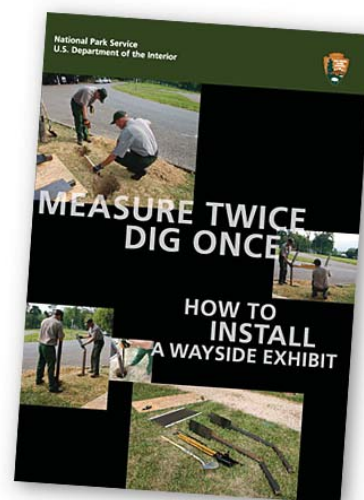
To ensure their effectiveness, it is important that wayside exhibits are installed properly and oriented to the site-specific resources. *Measure Twice, Dig Once: How to Install a Wayside Exhibit*, a new 22-minute DVD video produced by Harpers Ferry Center, provides instructions to help parks assemble and install their wayside exhibits. The video can also guide the installation of trailheads or other types of signs that use hardware similar to wayside exhibits.

NPS employees may obtain a free copy of the DVD video by contacting Susan



HFC's Mark Southern films Bob Clark and TJ Stottlemeyer installing a wayside exhibit for the "Measure Twice, Dig Once" video. AV production specialist Eric Epstein handles the sound.

Haines at Harpers Ferry Center (email: Susan_Haines@nps.gov; phone: 304-535-6033). NPS employees can also view a streaming version of the video on the Harpers Ferry Center intranet website at www.hfc.nps.gov/video-files/wayside/.



Maps Take Center Stage With New Media Mapping Services & Digital Terrain Models

Harpers Ferry Center announces a new Indefinite Delivery - Indefinite Quantity (IDIQ) contract to provide services for the creation of new media maps and solid terrain models. The contract uses the latest technology to enrich the geographic awareness of visitors—whether at a park, on the Web, or via portable electronic devices. The contract is open Servicewide and to other DOI agencies. Map products and services available through this IDIQ contract include:

Solid Terrain Models – Ideal for visitor center exhibits, solid terrain models are

actual physical models that people can gather around, view from any direction, and explore. The models are usually at least several square feet in size and are suitable for display on tabletops or walls. Solid terrain models derive from the same GIS data found at most parks and used by Harpers Ferry Center to produce brochure maps. The information that prints on the terrain surface is entirely customizable.

3D Maps – Sometimes called panoramas or birds-eye views, 3D maps show
Continued on next page

NPS employees can also view the video on the Harpers Ferry Center intranet website at www.hfc.nps.gov/video-files/wayside/

landscapes from high above and at an oblique angle. Park visitors generally find 3D maps more engaging and easier to understand than traditional maps. 3D maps come in a variety of forms and can be good choices for presenting park interpretive information. At trailhead exhibits, with only a quick glance at a 3D map, hikers get an understandable image of the terrain that lies ahead on the trail, including steep sections that might prove difficult.

Animated Maps – Flythrough animations, the most common type of animated map, take the viewer on a virtual journey over a simulated landscape created from digital elevation data and satellite images. Typical uses are movies shown in visitor centers or introductory screens on digital kiosks. Animated maps also can depict thematic information with motion, such as showing continental drift on a world map, the advance and retreat of glaciers, or battlefield troop movements.

Interactive Maps – Delivered dynamically on the Web and on electronic devices, interactive maps provide graphically rich tools and layered information to engage readers. Virtual navigation



and information retrieval are key uses. Working with Flash programming, our contractors couple graphic design and database expertise to create eye-catching maps derived from GIS data.

For additional information or assistance in preparing a task order, visit the New Media Mapping Services & Digital Terrain Models website at www.nps.gov/hfc/acquisition/map-contracts.htm or contact Tom Patterson (email: Tom_Patterson@nps.gov; phone: 304-535-6020).

Solid terrain model, measuring 6 x 4 feet, of Kenai Fjords National Park, Alaska. (NPS Photo by David Guiney)

For more information, visit the New Media Mapping Services & Digital Terrain Models website at www.nps.gov/hfc/acquisition/map-contracts.htm

National Park System PDF Format Wall Map Available

NPS employees can now download and print a new full-color map of the National Park System. The map measures 36 inches high by 48.7 inches wide. Park boundaries are based on the latest NPS GIS data. Park names are based on the authoritative *National Park System Map and Guide*.

“The high resolution of the data for this beautiful new map makes it possible for many parks to print the map at sizes large enough to cover a wall,” says Don Kodak, director of Harpers Ferry Center. “Big, colorful, and cleanly designed, this map highlights our 391 parks located across

a huge portion of Earth—from arctic Alaska to balmy American Samoa south of the Equator.”

The map exists only as a high-resolution PDF file suitable for printing on wide-format plotters like those now found at many parks or at most FED-EX Kinko’s copy centers. Parks and other USDI entities can now use FED-EX Kinko’s with prior approval via the GPO Express program (*see below*). Pre-printed maps will not be available.

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GPO Express cardholders must be selected by Superintendents and Regional Directors. To get a GPO Express card, complete GPO Form 3001 (Participation Request) and FAX or mail the form to Jerry Buckbinder (fax: 202-371-5585; mail: National Park Service, Washington Administrative Program Center, 1201 Eye Street, NW, Washington, DC 20005).

Anyone can view the map by using the “Zoomify” interactive map viewer at www.nps.gov/hfc/carto/nps-map-zoomify/nps-wall-map.html