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Park ranger Karen Keller points out a trail feature to site manager Susanne McDonald in the new visitor center at the Laurance S. Rockefeller Preserve in Grand Teton National Park. This facility offers a dramatically different visitor experience from the nearby Craig Thomas Discovery and Visitor Center. Learn more about these two different visitor centers starting on page 6. (NPS Photo by David Guiney)

From HFC's Director

Lately, we've been getting many, many questions about "new media." We're asked about podcasts, cell phone tours, online virtual tours, and the next latest, greatest new media product that's now on the market. We even revisit the GPS Ranger once again in this issue (*see page 9*). Every once in a while, however, I'm reminded about the power and pervasiveness of traditional park media.

In this issue, we take a look at two relatively new exhibits at Grand Teton National Park (*see page 6*). The exhibits are just a few miles apart, but they show just how differently park planners have approached exhibit design. In design and function, the exhibits at the Craig Thomas Discovery and Visitor Center near Moose Junction and those at the Laurance S. Rockefeller Preserve offer a dramatically different visitor experience.

The article reminds me of the careful thought and planning that must go into all National Park Service exhibit designs. Don't ever assume that one approach will fit every situation, or that one park's exhibits will work just as well in your own park. As the Grand Teton exhibits show, there's clearly more than one way to create effective and engaging visitor experiences.

—Don Kodak

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Moton Airfield Comes Back to Life

Historic Furnishings Tell Tuskegee Airmen Story

On October 10, 2008, more than 3,000 people from across the country, including many of the nation's first African-American aviators who served with distinction in World War II, attended the grand opening of Tuskegee Airmen National Historic Site in Tuskegee, Alabama. Deputy Secretary of the Interior Lynn Scarlett, Alabama governor Bob Riley, park superintendent Catherine Light, and many Tuskegee pilots, staff, and their families attended the event at the site's famed Moton Airfield.

"The Tuskegee Airmen, with their courage, their tenacity, their skills, and their dignity, laid the foundations for a better America," said Deputy Secretary Scarlett during the dedication. "They brought this nation closer to the ideals of freedom, of equality, and of the rights of all men and women to lives of opportunity."

Several dignitaries then cut the ribbon to open Hangar One at Moton Airfield, now transformed into a museum that tells the story of the Tuskegee Airmen.

In the 1940s Tuskegee, Alabama became home to a "military experiment" to train America's first African-American military

pilots. Tuskegee Airmen National Historic Site commemorates the contributions of these World War II African-American airmen, and all the men and women who worked here to make this dream possible. Moton Airfield, which was the site of primary flight training for these pioneering pilots, was constructed in 1941. The field was named after Robert Russa Moton, the second president of Tuskegee Institute, who had died the previous year.

In April 2006, Harpers Ferry Center curators Mary Grassick and Carol Petravage completed the Historic Furnishings Report for Moton Airfield. Grassick and Petravage had begun work on the project back in



Ribbon-cutting ceremony at Moton Airfield in Tuskegee Airmen National Historic Site. (NPS Photo)

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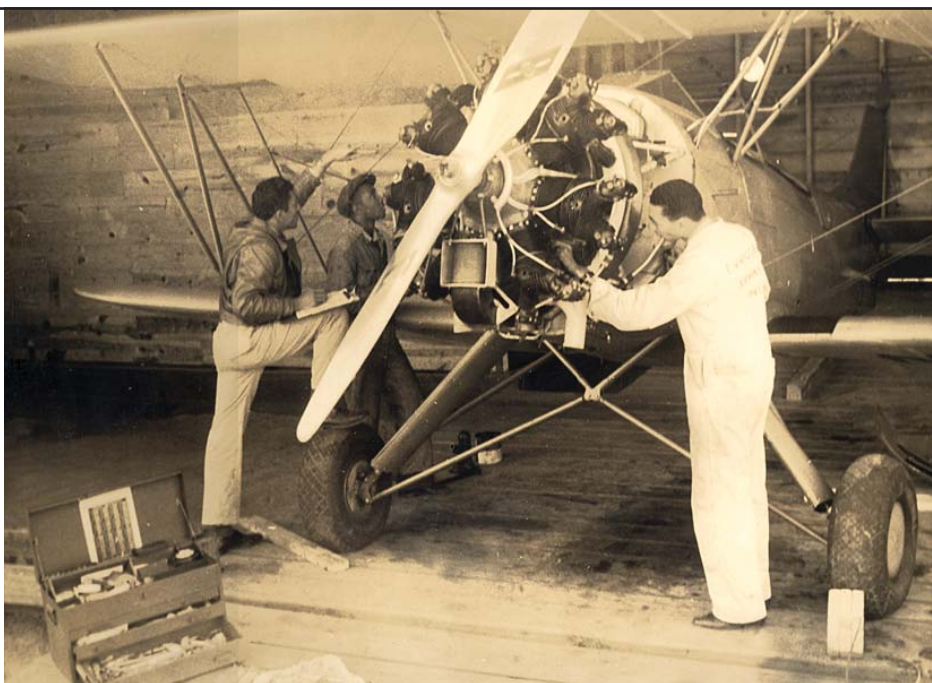
2004. The 265-page document is an impressive compilation of historical documentation, illustrations, and photographs culled from military records, government archives, Tuskegee University archives, and interviews with former Moton Airfield cadets and staff. Tuskegee staff and Army Air Corps personnel knew that they were making history, and recorded that history with photographs and an extensive written record. The report also includes comprehensive furnishings plans for the main hangar and several offices located within Hangar One.

Historic furnishings installations combine historic spaces, objects, and themes. They evoke a powerful interpretive experience for visitors. Historic interiors are, in a sense, witnesses to past events and personalities. By entering these spaces, visitors likewise become witnesses to history. More than establishing a sense of place, these interiors are the real places of history.

Historic furnishings include original and reproduction furniture, floor coverings, wallcoverings, window treatments, clothing, uniforms, firearms, shop items, ceramics, books, and accessories used to represent the appearance of an area to a date or era specified by a site's interpretive plan.

With the completion of the Historic Furnishings Report for Moton Airfield, Grassick, Petravage, and HFC curator Andy Chamberlain began the task of finding and acquiring both original period pieces and reproductions that were identified in the report. Among the rooms to be historically furnished were the main hangar area of Hangar One, the Cadet Waiting Room, the Intelligence Office, the Airport Manager's Office, the Army Administrator's Office, the Orderly Room, the Supply Room, the Airplane Maintenance Record Room, and the Lunchroom.

The most significant and expensive items the HFC curators needed to acquire were two original 1940s era training planes: a



The only Government property available at present consists of individual equipment in the hands of the men and of 2 PT-17 airplanes; this property is receiving adequate protection.

— Brigadier General B.O. Davis, August 12, 1941

Piper Cub and a Stearman PT-17. Piper Cubs were used for Tuskegee's civilian pilot training program, and Stearman PT-17s were used for the military pilot training program.

Petravage started by looking through a well-known airplane publication called *Trade-A-Plane*. She also tapped her own

Top: Tuskegee maintenance staff perform airplane inspection in the 1940s. (Moorland-Spin-garn Research Center, Howard University, Washington, DC)
Above: Contractors assemble a Stearman PT-17 in Hangar One at Moton Airfield in September 2008. (NPS Photo by Carol Petravage)

contacts, talking to retired HFC metals conservator Bart Rogers and aviation enthusiast Jim Newton, whose wife Alice works in the HFC Registrar's office. Petravage also consulted with Smithsonian Institution National Air & Space Museum conservator Bernie Poppert.

Once Petravage had a good understanding of the types of airplanes that were available, their cost, and their specifications, she developed RFQs (Request for Quotes) for one Piper Cub and one Stearman PT-17. The RFQs specified the period of manufacture (early 1940s) and the specific markings that each plane must have. Each RFQ included historic photos of the requested airplanes.

Petravage, with the help of Smithsonian's Bernie Poppert, selected Air Repair of Cleveland, Mississippi to furnish the two airplanes. Owner Pete Jones proposed to buy and restore a period 1940s Piper Cub, and to assemble a Stearman PT-17 from existing parts he already owned. He also agreed to paint the airplanes and apply markings that represented the authentic WWII details.

Staff curators Chamberlain, Grassick, and Petravage also began looking for many other World War II era original pieces and reproductions identified in the furnishings plan for the other rooms in Hangar One. For boxes and containers used in the Supply Room display, the curators acquired original labels and items, and then created duplicate labels and applied them to reproduction stock as necessary to fill out the supply room shelves. The propeller on display in the Supply Room is original, and was furnished by William Childs, who was a mechanic at Moton Airfield during World War II. Original period posters were also purchased, but to protect the originals, duplicates were made for use in the historically furnished rooms.

Petravage found and purchased original WWII period candy wrappers for the



[In] November 1941, Mrs. Anderson and I had moved into the manager's office provided at Moton Field. From then on, I administered from there the Division's activities which included both Civilian Pilot Training and Army Pilot Training.

– George L. Washington

Lunchroom exhibit at a flea market in Chantilly, Virginia. These included wrappers for Payday, Baby Ruth, Mounds, and 3 Musketeers. Chamberlain scanned and printed color copies of these candy wrappers and then assembled them into reproduction candy bars for display at the lunchroom counter.

Top: George L. Washington (seated) confers with the Assistant Director of the School of Mechanical Industries in the Manager's Office. (Moorland-Spingarn Research Center, Howard University, Washington, DC) **Above:** G.L. Washington's Office exhibit today. (NPS Photo by Carol Petravage)

Another great source of original period objects, according to the HFC curators, was the World War II Extravaganza in Reading, Pennsylvania. In addition to finding many authentic period items, it was possible to obtain reproductions of uniforms, parachutes, and other items that don't typically hold up well over time.

Finding original office furniture like metal desks and furniture, however, was much more difficult, since such items are not typically considered antiques or collectibles. With the assistance of an antique dealer in New England, the HFC curators finally found authentic WWII era office furniture at a gold leaf factory in Hartford, Connecticut. According to Andy Chamberlain, "Antique dealers are typically interested in all kinds of historic objects, and are often very helpful."

The National Park Service uses historic furnishings to:

- preserve original objects in their original settings
- recreate the scene of a specific historic event
- create a period setting for original objects
- create a period setting to enhance interpretation
- create a period setting for visitors to use, using only reproduction objects.

Installation of the Moton Airfield historic furnishings exhibits was completed a week before the site dedication took place. This was the first project focusing on World War II military aviation history for Chamberlain, Grassick, and Petravage.

"These exhibits were a big challenge for all of us," says Petravage. "Still, with a lot of effort and teamwork, we were able to stay true to the accuracy and authenticity of the place. Hopefully, we've succeeded in creating a powerful interpretive experience for visitors who can sense that history really did happen here."



The initial 20 x 31 feet space for parts and supplies for aeroplane maintenance became too small as the number of aeroplanes assigned to us increased with the number of cadets to a point where it was necessary to provide more space.

— George L. Washington

Top: Administrative meeting in the Airport One supply room at Kennedy Field near Tuskegee, Alabama. (Moorland-Spingarn Research Center, Howard University, Washington, DC)
Above: Supply Room exhibit at Moton Airfield. (NPS Photo by Carol Petravage)

Different Approaches to Exhibit Design

Two Exhibits at Grand Teton Offer Contrasting Experiences

Exhibits are multi-media experiences. Because people learn in many ways, exhibits use diverse techniques to interpret park resources, teach concepts, and stimulate interest. They combine text, graphics, audio, video, models, mechanical devices, and lighting with natural, historical, and cultural objects to produce visitor experiences that involve all of the senses.

Two new visitor center exhibits at Grand Teton National Park, Wyoming, however, show just how differently planners can approach exhibit design. The Craig Thomas Discovery and Visitor Center near Moose Junction, and the visitor center at Laurance S. Rockefeller Preserve, are just a few miles apart. But in design and function, each exhibit offers a dramatically different visitor experience.

Craig Thomas Discovery and Visitor Center

“The Craig Thomas Discovery and Visitor Center offers an elegant and fairly traditional approach to exhibit design,” says HFC

interpretive media specialist David Guiney. Guiney recently visited Grand Teton to assist the park with strategic media planning.

This visitor center features an abundance of touchable exhibits, wildlife models, and numerous text and graphic panels—all grouped according to specific themes. Because the building is situated at a major park access point, the exhibits have been designed to focus on visitor orientation, education, and interpretation. Visitors can access a wealth of information about Grand Teton National Park, and spend many hours exploring the multi-layered interpretive exhibits.

Irrespective of hour or season, whether viewed on clear days or stormy, the Tetons are so surpassingly beautiful that one is likely to gaze silently upon them conscious of the futility of speech.

— Fritjof Fryxell



Clockwise from above right: Entrance to Craig Thomas Discovery and Visitor Center; view of the Tetons from inside the visitor center; terrain model of Grand Teton National Park. (NPS Photos by David Guiney)



Laurance S. Rockefeller Preserve

The visitor center at the Laurance S. Rockefeller Preserve, on the other hand, is a few miles off the beaten path. The building sits on park land donated to the Park Service by the estate of Laurance S. Rockefeller. According to Guiney, “Access to this facility is limited by its 50-car parking lot and its more remote location.”

Here, exhibit planners have chosen to design a much more relaxed, contemplative visitor experience. This visitor center reflects the ideals of Rockefeller, who looked at man’s connection with nature as a spiritual experience. Short quotes by Laurance

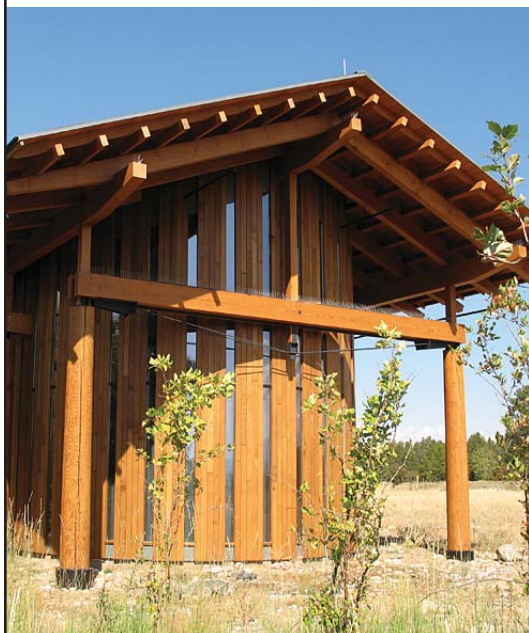
S. Rockefeller appear on a handful of large photo panels, reinforcing this concept.

Interpretive panels heavy with text are nowhere to be found. Instead, there are broad open spaces inside the visitor center lined with large photo panels and oversized video displays. These feature beautiful images of nature in various seasons and at different times of day. There’s a quiet sitting area where visitors can listen to audio of the sounds of nature. There are even a handful of tactile panels where visitors can touch models of natural features, none of which are labeled. Short verses of poetry appear here and there.

Above left: This tactile panel at the Craig Thomas Discovery and Visitor Center permits visitors to feel moose hair. **Above right:** Visitor peruses a thematic exhibit about preservation. The Craig Thomas Discovery and Visitor Center features an abundance of touchable exhibits, wildlife models, and numerous text and graphic panels—all grouped according to themes.

Below left: Visitor center at Laurance S. Rockefeller Preserve. The structure offers a meditative experience unlike most other National Park visitor centers. **Below right:** Site identity sign.

(NPS Photos by David Guiney)



Wooden Adirondack chairs line the building's front porch. There's a quiet library with comfortable seating and an open floor plan. Benches are provided throughout the exhibit areas. Everywhere the visitor is invited to sit and relax. Everything about the place invites contemplation, and encourages visitors to walk through the woods to nearby Phelps Lake. The visitor center really gives people a sense of Grand Teton National Park in a more experiential, visceral, and sensory way.

In the midst of the complexities of modern life, with all its pressures, the spirit of man needs to refresh itself by communion with unspoiled nature. In such surroundings—occasional as our visits may be—we can achieve that kind of physical and spiritual renewal that comes alone from the wonder of the natural world.

— Laurance S. Rockefeller

“Is one exhibit better than the other?” asks Guiney. “Is less more?” Both exhibits use diverse techniques to interpret park resources, teach concepts, and stimulate interest. Both exhibits combine some level of text, graphics, audio, video, models, and lighting with natural, historical, and cultural objects to produce visitor experiences that involve all of the senses. Yet, the visitor experience at each site is markedly different.

Our goal here is not to pick a winner or issue any final judgment. Simply put, exhibit design requires careful thought and planning. Under no circumstances does one approach fit every situation.



Top to bottom: Spacious open areas characterize the Laurance S. Rockefeller Preserve visitor center. A large terrain model shows the surrounding landscape; a mural shows the same landscape portrayed by the digital terrain model; tactile panels correspond to large photographs of natural landscapes. (NPS Photos by David Guiney)

GPS Ranger Incorporates Accessibility Features

Lee Little, founder and CEO of BarZ Adventures, recently gave testimony before Congress about the GPS Ranger's ability to assist the National Park Service and other public land agencies in expanding access for people with disabilities. Little spoke at a hearing on "Expanding Access to Federal Lands for People with Disabilities" before the Congressional Subcommittee on National Parks, Forests and Public Lands on July 24, 2008.

The GPS Ranger is an interactive handheld computer device that delivers compelling video, audio, musical soundtrack and historical photography based on the location of the user through the power of GPS (Global Positioning System) technology. Articles about the GPS Ranger appeared in the June 2008 and September 2008 issues of *HFC onMedia*. The device is presently in use at several national park sites, including Cedar Breaks National Monument, Death Valley National Park, Martin Luther King, Jr. National Historic Site, Shenandoah National Park, and Vicksburg National Military Park.

By incorporating new accessibility features, the device can now deliver interpretive and directional information in any language, including American Sign Language (ASL), and captioning. The flexibility of the system allows it to deliver information in captioning or ASL for people who are deaf or hard of hearing, audio description with automatic triggering for people who are blind or visually impaired, and accessibility information on GPS activated maps for people who are physically disabled.

"In developing the GPS Ranger product offering," said Little in his testimony, "the importance of ADA compliance became abundantly clear. After being asked by the Harpers Ferry Media Center staff about the Ranger's capabilities to meet ADA, we incorporated ADA compliance into our software and hardware development strategy."

BarZ Adventures has developed a captioned GPS Ranger tour at Martin Luther King, Jr. National Historic Site, and more recently has introduced full captioning and American Sign Language tours at the Independence Visitor Center in Philadelphia. The Independence tour is also available in German, Spanish and French.

"There are 28 million people who could conceivably benefit from this," said Rick Norris of Communications Service for the Deaf, a nonprofit organization that partnered with BarZ Adventures to add ASL to the device.

According to BarZ Adventures, the GPS Ranger has been approved by the National Center on Accessibility and the National Association of the Deaf for its ability to support ADA guidelines.

After being asked by the Harpers Ferry Media Center staff about the Ranger's capabilities to meet ADA, we incorporated ADA compliance into our software and hardware development strategy.

— Lee Little, BarZ Adventures

The GPS Ranger for Martin Luther King, Jr. National Historical Site now provides captioning.



HFC Staff News

New Employees

Timothy Elms



Timothy Elms is HFC's new AV Equipment Specialist. Tim is one of three new term employees who will be managing and implementing our AV accessibility initiative. As a COR for AV accessibility projects, Tim's duties will include working with parks and regions to define projects; creating scopes of work, specifications, and cost estimates for accessibility projects; evaluating bids and proposals from IDIQ contractors; monitoring the work of AV systems design, fabrication and installation contractors; and conducting final on-site inspections of installed systems.

Tim brings a wealth of AV and communications-related contract management experience to Harpers Ferry Center. Most recently, he was a member of the facilities management team for Hewlett Packard's Telecom Egypt Network Operations Center in Cairo, Egypt. Among his many duties, he oversaw the contract installation, maintenance, and repair of a \$2.4 million videoconferencing system. Before that, he was Operations and Logistics Manager for SAIC in Cairo. Here he served as asset manager, performing preventive maintenance and repair of their microwave sites, AV production and presentation systems, FM radio and antenna systems, and computer hardware and

peripherals. He's also worked as a systems support engineer and computer/electronics technician for Raytheon SC and Loral EOS in Bavaria, Germany.

Carol Maass

Carol Maass comes to HFC as a Project Manager in Workflow Management after serving eight years as the Servicewide Recreation Fee Projects Manager in WASO. Carol started with the NPS in 1978 as a seasonal interpreter at Isle Royale National Park, which morphed into a permanent position as Cultural Resources Specialist. As part of a dual career couple, she then moved to Voyageurs National Park. Here she worked intermittently on resource management and interpretive projects while raising two children.



From the lake country, Carol and her husband Steve moved to the high dry plains and Bent's Old Fort National Historic Site. Here Carol served as Chief of Resources, implementing projects to restore the historic scene through prairie restoration, cataloged and preserved the archeological remains of the fort, and upgraded the furnishings based on the archeological collection.

With a desire to get back to family and the lake country, Carol returned to Voyageurs as a District Naturalist, and subsequently became the Interpretive Specialist. This

Yellowstone Ranger Named Freeman Tilden Award Recipient

Tom Cawley, Yellowstone National Park's visual information specialist and web specialist, has received the national Freeman Tilden award for excellence in interpretation. The award honors Cawley's work to create, produce, and manage a series of web-based interpretive and educational programs that encourage visitors to experience Yellowstone in new ways. The programs include the live-streaming web cam *Old Faithful Live!* as well as the park's series of web videos and podcasts, *Inside Yellowstone*.

National Park Service Director Mary A. Bomar singled out Cawley as one of the country's top park rangers. "When people visit our national parks they know park rangers, like Tom, will have facts, figures and wonderful stories to share. Tom's efforts with the web cam, videos, and podcasts take those ranger stories beyond the evening campfire into people's homes, classrooms, offices or wherever we go online today."

The *Old Faithful Live!* streaming web cam provides live video of Old Faithful geyser and hundreds of other hydrothermal features on Geyser Hill. Web cam viewers can also see wildlife in the geyser basin and spectacular displays of seasonal conditions and phenomena.

Inside Yellowstone are web videos that feature uniformed park rangers and National Park Service scientists as the hosts for engaging multimedia explorations of Yellowstone's natural and cultural resources, management challenges, recreational opportunities, and educational experiences.

The production of both *Old Faithful Live!* and *Inside Yellowstone* required adapting interpretive skills to the demands of electronic media – writing scripts

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was a tumultuous period for the park with Congressional oversight hearings, federal mediation, and the preparation of a General Management Plan. Carol focused the efforts of the interpretive staff on diversifying the visitor experience. She developed an education program to engage the local schools and the greater community through the Internet and traveling trunks, and worked closely with the four gateway communities to make Voyageurs integral to their tourism experience.

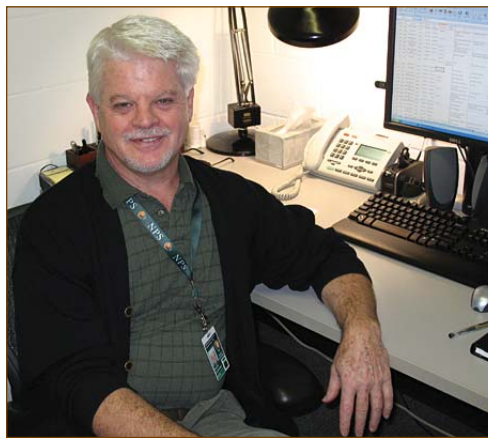
Carol grew up in Minneapolis and graduated from the University of Minnesota with degrees in North American Archeology and Physical Geography. Carol and husband Steve live in Keedysville, Maryland where their two vagabond children come and go – Audrey from contract archeology work and John from Michigan Technological University. Carol enjoys gardening, photography, reading and exploring new areas.

Dennis Zembower

Dennis Zembower is HFC's new AV Accessibility Program Manager. Dennis will manage the AV accessibility initiative, a nationwide effort to bring all NPS audiovisual programs and presentation venues into full compliance with federal accessibility standards.

Dennis started his career as an Exhibit Technician for the Maryland Science Center (MSC) in Baltimore, overseeing all of their hands-on exhibits and audiovisual presentations. Eventually promoted to the position of Exhibits Director, he was charged with redesigning the Chesapeake Bay exhibit and developing over 50 Exploratorium type hands-on physical science displays.

After that, Dennis served as design consultant on numerous museum projects including the Jacksonville Museum of Science (Jacksonville, FL), Inventors Hall of Fame (Akron, OH), The Imaginarium (Ft. Myers, FL) and the Hale Farm and Village (Bath, OH). On the last project, Dennis co-pro-



duced an orientation video that won Best of History video in Columbus, Ohio Film Festival and is still in use today at the village.

With Omni Films in Sarasota, FL, Dennis developed a new market segment in large format film production for Omni and served as production coordinator under director Frank Capra Jr. on a seven-week film shoot in Malaysia entitled "Power of Water" for the Malaysian Science Center.

Dennis was the Exhibits Director at the Mashantucket Pequot Museum for five years and also served as Project Director on the museum's 20,000 square foot Native American village. Most recently, Dennis worked for Sennheiser Electronics as business manager representing the firm's audio tour products to parks, museums, zoos, and aquariums.

Retirees

Bob Flanagan

HFC property manager Bob Flanagan retired on October 31 after 35 years with the federal government. Flanagan came to Harpers Ferry Center in 1976 after spending three years in the Navy. He spent seven months in the HFC Office of General Services as a courier to Washington, DC, handling interoffice mail, acquisition of art supplies, and other administrative duties. Flanagan subsequently went to work in Museum Production, where he helped build and install exhibits for national park

Continued from previous page

for video, gathering visual elements to enhance interpretation of complex phenomena, editing content into engaging and accurate stories, and producing videos for online viewing and user needs. On his own initiative, Cawley researched the skills, equipment, and methods he needed to develop and deliver these products. He trained himself in videography and editing and worked with other park staff to prepare funding proposals to buy computers, camcorders and the additional software and hardware needed to support the projects. He also led extensive testing of all elements of the programs.

Intermountain Region Director Mike Snyder said, "Tom's creative thinking elevated traditional park exhibits to a new level. He has incorporated web and interactive activities to encourage visitors of all ages to experience Yellowstone National Park in new ways."

The Freeman Tilden Award, sponsored in partnership by the National Park Service and the National Parks Conservation Association, annually recognizes outstanding contributions to the public through interpretation by a Park Service employee. It is named for Freeman Tilden, the author of *The National Parks, What They Mean to You and Me* and *Interpreting Our Heritage*. Tilden's writings have had considerable influence on interpretation and education programs within NPS. The award was created in 1982 to stimulate and reward creative thinking and work that has positive effects on park visitors. Nominees are judged on creativity, originality and contributions to enhanced public understanding of the Park Service and the resources it protects.

Visit the Inside Yellowstone Web site at www.nps.gov/archive/yell/insideyellowstone/.



sites across the country. He became a specialist in mounting photographs and murals, and traveled extensively to parks to install his work.

One of his favorite projects was a large mural for an exhibit at the U.S.S. *Arizona* Memorial. "I worked on that project with HFC graphic arts specialist Harry Harris," he recalls. "I built the supporting structure, laid the mural out on the floor, carefully cut the piece into sections, and packed it up for shipping to Hawaii."

In 1984, Flanagan became HFC's receiving officer, managing the Center's warehouse in Charles Town, West Virginia. Here Flanagan oversaw shipping and receiving, tracked government property, and managed HFC's motor pool. Because he supervised an employee with a hearing impairment, Flanagan also learned sign language. Flanagan's title evolved into property manager, a position he held for the past 20 years.

Flanagan extends special thanks to his colleagues and fellow employees at Harpers Ferry Center. "I've been blessed with an outstanding group of supervisors, who have always been very fair and generous to me." He was particularly touched after his wife, Nancy, died in 2007. "People here showed overwhelming kindness when Nancy passed away last year," recalls Flanagan. Nancy Flanagan served as library technician at Harpers Ferry Center for over 28 years. "And I really appreciated special letters of sympathy I received from Chris Jarvi and

Mary Bomar." Jarvi is Associate Director of Partnerships and Visitor Experience at WASO.

Flanagan plans to return to Richie County near Parkersburg, West Virginia, where he grew up.

Donna Huffer

HFC printing specialist Donna Huffer has retired after serving over 42 years in the federal government. Huffer began her career as a secretary at the National Institutes of Health (NIH) in Bethesda, Maryland, in 1966. In 1969, she took a similar position with the Department of Energy.

Huffer first came to Harpers Ferry Center in 1976, where she served for three years as a secretary in the HFC Library. She subsequently moved to the Division of Publications, becoming an administrative clerk from 1980-1987.



Huffer left HFC in 1987 to work at Fort Detrick in Frederick, Maryland. But in 1988, she returned to the Center, where she took a swing position as both an administrative clerk and assistant to the printing clerk in the Division of Publications. In 1995, she was promoted to printing assistant, and in 2001, to printing specialist.

Huffer really enjoyed the switch from her administrative position into the printing field. She's learned much about the National Park Service publications sales program, which over the years has included official

Kudos & Awards

NAI Interpretive Media Awards
Cape Lookout National Seashore, Grand Canyon National Park, and Harpers Ferry Center were recently recognized with two interpretive media awards at the 2008 National Association for Interpretation (NAI) Workshop in Portland, Oregon.

The new Cape Lookout National Seashore film, *Ribbon of Sand*, was awarded first place in the Video category. The film, which features actress Meryl Streep reading some of Rachel Carson's most moving and lyrical writings, takes both an intimate and sweeping look at the Outer Banks of North Carolina. The National Park Service film was produced by HFC's John Grabowska and filmed by Steve Ruth.

The new Yavapai Observation Station exhibits at Grand Canyon National Park received a first place award in the Interior Exhibit category. Staff at Grand Canyon, working closely with exhibit planners and designers at Harpers Ferry Center and with exhibit fabrication contractors Chase Studio and Southern Custom Exhibits, guided the planning, design, and fabrication of the new exhibits. Project manager Justin Radford, planner/writer Neil Mackay, planner/writer Terry Lindsay, and designer Chris Dearing were the principal HFC team members.

The Yavapai exhibits explain the deposition of the rock layers, the uplift of the Colorado Plateau, and the carving of the Grand Canyon. Displays include beautifully crafted artwork, three-dimensional models, powerful photographs, and interpretive panels which allow park visitors to see and understand the complicated geologic story of the Grand Canyon. Visitors can also view a computer animation that depicts sea encroachment and retreat, showing millions of years of geological events in less than thirty seconds.

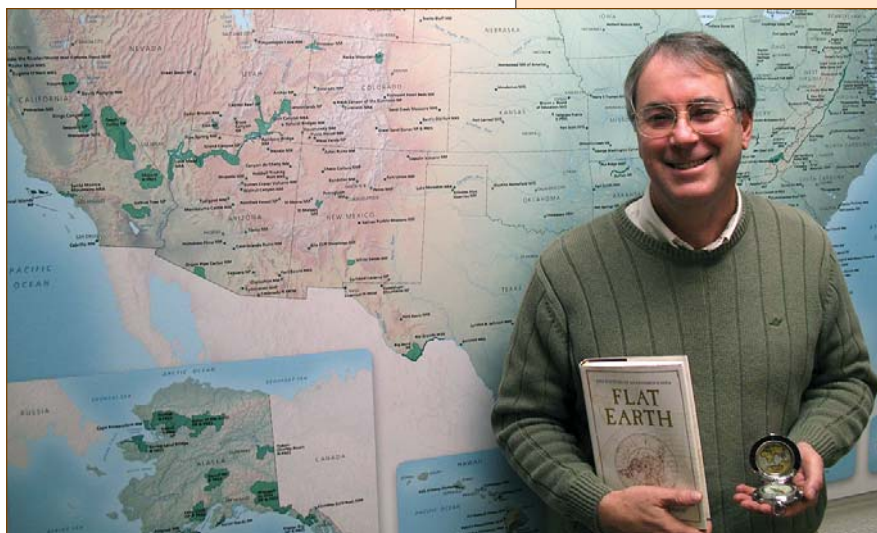
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park handbooks, posters, and brochures such as the *Underground Railroad* and *National Park System Map & Guide*. One of her primary jobs has been to serve as liaison between parks, cooperating associations, and the Government Printing Office, managing new publication projects, inventory management, and publication reprints.

Huffer was also a regular attendee at the annual conferences of the Association of Partners for Public Lands (APPL). Huffer managed the NPS publications booth at the conference trade show, and got to meet many of the national park and cooperating association staff people whom she regularly talked with on the phone. “Putting faces to the voices from my many phone calls was really enjoyable,” she says.

Looking back on the years in the NPS Division of Publications, Huffer focuses on the people she’s worked with. “I’ve really enjoyed being a part of the publications family here at Harpers Ferry Center. They are a dedicated group of people who truly do care about their work. And their work is outstanding!”

NACIS Award for Excellence
The North American Cartographic Information Society (NACIS) awarded HFC cartographer Tom Patterson the NACIS Award for Excellence at their annual conference this past October in Missoula, Montana. The award recognizes Tom’s contributions to the Society and the international cartographic community.



HFC cartographer Tom Patterson