



# HFC *on* MEDIA

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*George Washington's Patowmack Canal is the subject of one of the new exhibits at Great Falls Park, Virginia. The exhibits highlight portions of the entire story of Great Falls, including cultural and natural history, resource protection, recreation, and safety. The exhibits use audio, tactile, and visual elements to make a multi-sensory experience. Learn more about the new exhibits on page 5. (Photo by Anita Smith)*

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## From HFC's Director

In this issue, we offer stories about new park exhibits at Edgar Allan Poe National Historic Site and Great Falls Park, and a new wayfinding and sign system for the Hermits Rest shuttle system at Grand Canyon National Park. But I'd like to call your attention to a service we offer that gets far less attention: National Park Service IDIQ contracts.

IDIQ, or Indefinite Delivery – Indefinite Quantity, contracts afford parks and programs across the Service the opportunity to use established and proven sources for completing work in a timely and cost-efficient manner. These contracts also provide fixed rates and standard specifications. As the Park Service relies more and more on contractors to help us complete our work, IDIQ contracts can help save both time and money.

HFC even provides sample work statements as a guide when preparing your own statement of work for use with any of our interpretive media IDIQ contracts. We provide samples for audiovisual programs; exhibit planning, design, and fabrication; illustration; new media mapping services and digital terrain models; specialized cartographic services; signs; and wayside exhibit planning and design. See the sidebar on page 11 for the Web site addresses where these resources are available.

—Don Kodak

# New Signs for Hermits Rest

## Historic Hermit Road Reopens at Grand Canyon

**Grand Canyon National Park's historic Hermit Road reopened on November 15, 2008 after a ten-month rehabilitation project. The seven-mile-long road and most of its associated overlooks and parking areas were originally designed and constructed in 1934-1935 by the Bureau of Public Roads and the National Park Service. The road is located on the canyon's South Rim between Grand Canyon Village and Hermits Rest.**

The rehabilitation project included widening and resurfacing the road, improving the shuttle bus stops at each of the overlooks, providing more accessible pedestrian routes from the shuttle bus stops and parking areas to the viewpoints, and constructing a new shuttle bus shelter at the Hermit Road interchange. Work also included the improvement of approximately five and a half miles of rim trails and construction of a new three-mile, multi-use Greenway Trail for bicyclists and pedestrians.

The project also showcases a new wayfinding and sign system for the Hermits Rest

shuttle system, which will resume operation in March 2009. National Park Service Sign Program manager Bob Clark and visual information specialist Megan Grisez created the sign plan and developed new signs, updating both the visual appearance of the NPS signs and shuttle system maps. Work included a planning, design, and fabrication package for both temporary and permanent signs. The project took about a year to complete and cost \$81,850.

Work on the sign plan went hand-in-hand with the creation of comprehensive new standards for the entire NPS Sign Pro-



*Hermit Road prior to rehabilitation and the installation of new signs. A natural gas-powered shuttle bus and trailer picks up passengers at the Hermit Road interchange. (NPS Photo)*

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gram. The new *Visitor Information Sign System* manual was produced by HFC visual information specialist Lauren Morrison, who worked closely with Clark and Grisez, modifying and fine-tuning many of the sign system drawings as the Hermits Rest sign plan proceeded.

The *Visitor Information Sign System* manual (December 5, 2008, 187 pages, 16 MB) is available via FTP download from Harpers Ferry Center (*see sidebar on Page 4 for download instructions*). In addition to the new standards, Harpers Ferry Center will also announce IDIQ (Indefinite Delivery, Indefinite Quantity) contracts in May 2009 for sign planning and design, sign panel fabrication, and sign hardware.

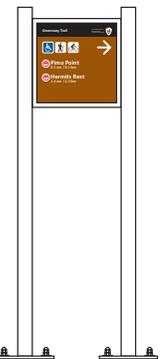
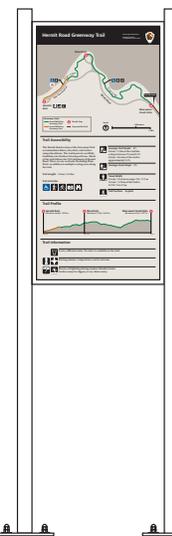
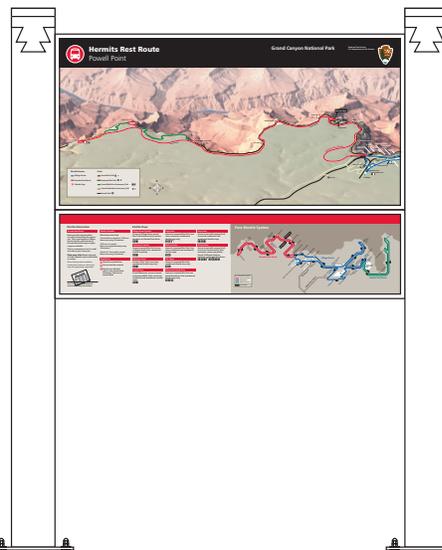
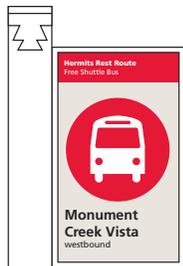
One of the primary benefits of the new Hermits Rest signs is a comprehensive wayfinding system that helps visitors immediately upon arrival at Grand Canyon National Park. The signs provide directions to designated parking areas outside the

*In addition to the new sign standards, Harpers Ferry Center will announce IDIQ (Indefinite Delivery, Indefinite Quantity) contracts in May 2009 for sign planning and design, sign panel fabrication, and sign hardware.*



*Above: Shuttle stop sign and shuttle map sign along Hermit Road on the South Rim of the Grand Canyon. (Photos by Robert H. Clark)*

*Below: Schematic drawings of four of the new Hermits Rest signs.*





park in Tusayan, Arizona, instructions for purchasing a park entrance pass, and locations for shuttle bus stops throughout the town. The new shuttle route helps reduce traffic in the park and channels travelers to the Canyon View Visitor Center for better visitor orientation.

The new signs, fabricated by contractor Bunting Graphics, feature steel construction with a new frame capture system. One of the highlights of the sign package was a location plan, drawings for the sign footer details, and even j-bolts and patterns. These enabled the contractor for the Hermit Road rehabilitation project, Fann Contracting of Prescott, Arizona, to build all the bases

*Trail guide sign (left) and trailhead sign. The signs feature steel construction with a new frame capture system. (Photos by Robert H. Clark)*

and install the signs, greatly speeding sign installation and helping reduce costs.

The Hermits Rest sign planning team included project manager Vicky Stinson (Grand Canyon National Park), transportation concession specialist Robin Martin (Grand Canyon National Park), NPS Sign Program manager Bob Clark (Harpers Ferry Center), visual information specialist Megan Grisez (Harpers Ferry Center), and NPS Sign Program assistant Robin Butler (Harpers Ferry Center).

## Download the New NPS Sign Manual

The new *Visitor Information Sign System* manual is available to NPS staff on the Uniguide Sign Program Web site ([www.hfc.nps.gov/uniguide/](http://www.hfc.nps.gov/uniguide/)) or to the public via FTP download.

Connect to the HFC FTP server using any standard FTP client such as FTPVoyager, WS\_FTP, Transmit or CuteFTP. To connect using your FTP client use the settings below.

- FTP Host: 66.185.19.164 (or files164.cyberlynk.net)
- Username: hfcuser (case sensitive)
- Password: hFc25425? (case sensitive)
- Passive Transfer Mode enabled
- After connecting all users must download and read the file labeled READ\_ME\_FIRST.txt

You can also use the Web-browser JAVA FTP Client from any computer (tested with Internet Explorer 6 and 7, Safari, and Firefox):

- http host: <http://66.185.19.164/> client (or <http://files164.cyberlynk.net/client>)
- Username: hfcuser (case sensitive)
- Password: hFc25425? (case sensitive)
- NOTE: In the "Method" drop down box, select "Normal FTP" – do not use "Secure FTP"
- After connecting all users must download and read the file labeled READ\_ME\_FIRST.txt

When you connect you will automatically be put in the shared directory.

The manual, **VIS\_Hardware\_Manual.pdf**, is available in: [/NPS\\_Sign\\_Program/Resources/NPS\\_UniGuide\\_Manual/VIS](#).

The 187-page manual is 16 MB.

# Telling Multiple Stories in a Small Space

## New Exhibits Unveiled at Great Falls Park

Harpers Ferry Center recently completed installation of new exhibits at Great Falls Park, Virginia. The park is a small gem along the Potomac River just 15 miles from the Nation's Capital. Here visitors have many opportunities to explore history and nature—from the speed, force, and beauty of the Great Falls to the remnants of George Washington's Patowmack Canal. There are so many stories, in fact, that park staff had a difficult time distilling down all the content for their new exhibits.

The new exhibits are housed in the park's visitor center, a 1960s-era building that is awkwardly configured as two parallel elongated buildings connected by a short enclosed breezeway. Because the visitor center sits in a flood plain, it is elevated above the ground and accessed by a long ramp. One building houses an auditorium for audio-visual presentations and interpretive talks. The other building houses a visitor lobby, bookstore, and exhibits.

When Harpers Ferry Center exhibit designer Don Branch first met with park staff

back in 2004, one of the problems with the visitor center was its awkward design. Because the doors into the building were not visible from the base of the long access ramp, visitors were not encouraged to enter the visitor center. Instead, many visitors simply walked by the building and explored the park on their own.

One of the first tasks when exhibit planning began was to create a new visitor center entrance at the top of the ramp. This required the configuration of a new visitor information desk and the relocation of the park

*This exhibit tells the story of the Great Falls & Old Dominion Railroad Company, which opened a trolley line to the site from Georgetown in 1906. At Great Falls, the company constructed an amusement park, which became a popular destination. The park featured a carousel, dance pavilion, and picnic area. (Photo by Anita Smith)*



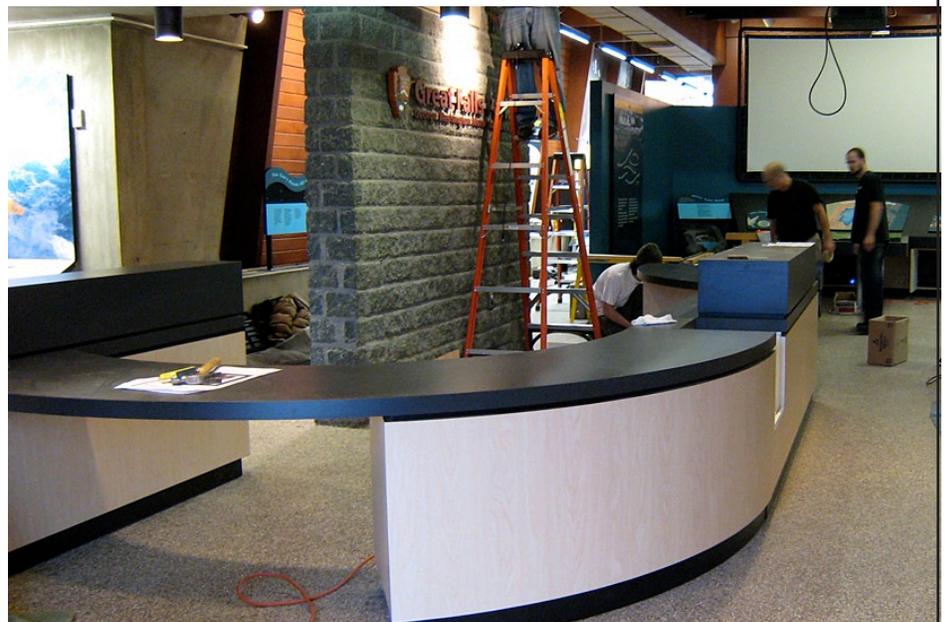
bookstore. Using a software program called Autodesk VIS, Branch developed several 3-D mockups for the new visitor information desk (see adjacent illustrations). Branch was able to create views of highly detailed interior spaces that explored different floor arrangements, materials, and even lighting (see “Planning & Designing Exhibits in 3-D,” *HFC onMedia*, July/August 2005).

For the new exhibits, the park wanted to tell the entire story of Great Falls Park. But the breadth and depth of the park’s stories was daunting. Subjects included George Washington and the Patowmack Canal, the Potomac River watershed and riparian environment, Native American presence at the Great Falls site, plans to develop waterpower at the site throughout the 19<sup>th</sup> century, and the subsequent development of the site as an amusement park served by a trolley line from Georgetown. Other high-priority information was visitor safety and the myriad recreational opportunities available in the park today, including hiking, rock climbing, and kayaking.

The task of distilling down the enormous amount of material into manageable pieces that visitors could more easily digest fell to a team of park staff and HFC exhibit specialists. Exhibit planner Paula Beale worked closely with site manager Walter McDowney, park staff, and many local and regional subject matter experts to flesh out the primary themes and messages for the new exhibits. Exhibit designer Don Branch then developed the three-dimensional structures and two-dimensional graphic layouts in each exhibit area for the park to review.

**Top and Middle:** Two 3-D concept illustrations for the new visitor information desk at Great Falls Park. By creating views of highly detailed interior spaces, HFC exhibit designer Don Branch and park staff were able to explore different floor arrangements, materials, and even lighting.

**Bottom:** Photograph of the selected information desk configuration during installation. (Photo by Don Branch)





The new exhibits were finally installed by exhibit fabrication contractor Color-Ad, Inc. in December 2008. The exhibits highlight portions of the entire story of Great Falls Park, including cultural and natural history, resource protection, recreation, and safety.

*3-D concept illustration (top) and installed exhibit (above) showing solid terrain map and video projection screen. (Photo by Don Branch)*

The exhibits use audio, tactile, and visual elements together to make a multi-sensory experience.

### The Exhibit Team

Park staff who worked on the exhibit project include: Jon James (George Washington Memorial Parkway deputy superintendent), Walter McDowney (Great Falls Park site manager), Jesse Reynolds (George Washington Memorial Parkway supervisory park ranger), Joe Burns (Great Falls Park supervisory park ranger), and park rangers Aaron LaRocca, Cheryl Bresee, James Quinn, Jewel Haskins, Rachel Berger, Robert Hansen, and Robert Mocko.

HFC staff who worked on the project include: Paula Beale (exhibit planner), Don Branch (exhibit designer), Warren Duke (audiovisual technician), Chuck Dunkerly (audiovisual producer), Al Levitan (conservator), Justin Radford (project manager), Eric Schindelholz (conservator), Anita Smith (exhibit producer), and Teresa Vazquez (graphics acquisition). HFC planner Caitlin McQuade and designer Roberta Wendel also contributed to the project.

Color-Ad, Inc. of Manassas, Virginia, was the contractor for exhibit fabrication and installation. They also installed the audiovisual equipment and new track lighting for the exhibit areas. Signature Communications of Huntingtown, Maryland was the contractor for audiovisual media production. Illustrator Robert Hynes created the natural history mural.

Completion of the new entrance to the visitor center has dramatically facilitated and improved access into the building. Visitors entering the exhibits immediately see a hanging video projection screen over ten feet wide continuously showing an award-winning video of the sights and sounds of the falls at each season of the year.

A large display case includes huge wooden fragments of lock gates from the old Patowmack Canal that are approximately two centuries old. The story of the canal is brought to life by characters from the canal era created to tell their own personal stories (*see adjacent photo*). These costumed mannequins are brought to life using audio programs and special programmed lighting effects. Captioning for the audio is provided on a video monitor.

*The new exhibits highlight portions of the entire story of Great Falls Park, including cultural and natural history, resource protection, recreation, and safety.*

The exhibits include low-tech touchable objects, tactile models, interactive rotating and flip panels, and flip books to engage children and visitors of all ages. Children are encouraged to actually get into and sit inside a real kayak mounted on a display about kayaking and boating safety. Another exhibit on climbing has a faux rock surface and real climbing gear mounted so that people can touch and see the equipment used by the climbers in the photographs.

The grand opening of the new exhibits was held on February 20, 2009. For more information on Great Falls Park, visit [www.nps.gov/grfa](http://www.nps.gov/grfa).



**Top:** This natural history mural was created by illustrator Robert Hynes. (Photo by Anita Smith)

**Above:** These costumed mannequins are brought to life using audio programs and special programmed lighting effects. (Photo by Don Branch)

**Left:** Recreational opportunities and visitor safety at Great Falls Park are prominently displayed in the new exhibits. (Photo by Don Branch)

# The Many Sides of Genius

*New Exhibits Unveiled at Edgar Allan Poe National Historic Site*

**On Friday, January 16<sup>th</sup>, a capacity crowd of 175 people gathered at Edgar Allan Poe National Historic Site, Philadelphia, for a special exhibit preview and reception hosted by the Friends of Poe. The event marked the celebration of Poe's 200<sup>th</sup> birthday. The writer was born on January 19, 1809.**

Best known for his tales of mystery and the macabre, Poe was one of the earliest American practitioners of the short story, and is considered the inventor of the detective-fiction genre. Poe spent six years in Philadelphia, which marked his most productive period as a writer. *The Black Cat*, *The Tell-Tale Heart*, and *The Murders in the Rue Morgue* are just a few works he wrote during this time.

The Poe house, located at 532 North 7th Street, served as Poe's home during the height of his literary powers, and sheds light on the relationship between his creative genius and personal life. Visitors to the site can learn about "The Many Sides of Genius" through the new exhibits, a short film, and a tour of Poe's original house.

Capturing the genius of Poe in the site's small exhibit space, however, proved to be a tremendous challenge. Harpers Ferry Center exhibit designer Mitch Zetlin recognized that, unlike many of Poe's contemporary writers who drew inspiration from the world around them, Poe looked inside himself for inspiration. Zetlin, working hand-in-hand with contractor Krister Olmon, chose to create exhibits that focused on an exploration of Poe's mind. Exhibit panels interpret Poe's life and times (1809-1849), his body of work, and his influence on literature and popular culture. A large head of Poe with many interactive features illustrates Poe's creativity.

The oversized illustration of Poe's head serves as a focal point for the exhibit area. Zetlin developed the concept, but it was Ol-



mon who gave the head dimension and life. Olmon embellished Zetlin's rough sketches by drawing inspiration from the bizarre illustrations of people he recalled from watching old episodes of "Monty Python's Flying Circus." The result is an engaging, and somewhat wacky, illustration that visitors are instantly drawn to (*see above photo*).

The large face includes small compartments and cupboard doors which visitors can open to discover things that relate to many of Poe's stories. Open a door and you find a model of a heart, which relates to *The Tell-Tale Heart*. Pull open a drawer, and you're presented with a challenge that relates to *The Gold Bug*. If you can "crack" the number-letter cipher presented in the text, you can dial in the correct letters on a locked compartment. When you open

*An exhibit with Poe's head (above) invites visitors to explore its components to learn about Poe's creative genius. One component is a pull-out drawer (below) that invites visitors to "crack" a number-letter cipher related to Poe's story, "The Gold Bug". (Photos by Paul Koehler)*



the little door, a dimensional gold bug is revealed. Or you can pull on a rope that raises an illustration of a hidden hot air balloon, which references Poe's story about a balloon journey in *The Unparalleled Adventures of One Hans Pfall*.

Zetlin designed another engaging exhibit: a writing desk with a horizontal embedded video screen that depicts Poe's hand writing stanzas from *The Raven*. By animating a handwritten copy of Poe's original manuscript, visitors watch a video re-enactment of Poe's hand and pen writing a stanza. When each stanza is completed, it breaks up into animated illustrations by artist Gustav Doré from his oversized edition of *The Raven*. According to Zetlin, "The experience helps bring life to Poe's own internal imagery, as if you are inside his mind while he creates *The Raven*."

A phone is attached to the podium, providing audio description to visitors who are blind or have low vision. For accessibility, audio description phone stations are provided throughout the exhibit.

Changes to the original Poe house, including the addition of an adjacent structure where the exhibits are now housed, created challenges for interpreting the site. One of the interpretive goals of the exhibit is to help visitors understand that the structure they are walking through today is really two structures joined together: the original six room house that Poe lived in, and a 'neighbor house' that was attached later in the 19<sup>th</sup> century. Krister Olmon designed a tactile scale model of the original house, with the neighbor house represented as a simplified outline made of steel rods (*see adjacent photo*).

Since few records of Poe's personal belongings exist, the park did not refurbish the historic house he lived in. Instead, large full-color sketches were commissioned on fabric panels to help visitors imagine how the Poe family would have used the rooms.

The sketches were done by NPS contract artist Steven Patricia. They include a fireplace and mantel in the parlor; a small table with a hanging bookshelf in the parlor; a big kitchen table in the kitchen; on the second floor an illustration of Poe from the back writing at his desk with his cat; and an illustration of the room belonging to Poe's wife, Virginia, that depicts a night stand and picture on the wall.

Steven Patricia's illustration of a contemporary mid-1800s street scene through a re-created window on a partition wall is particularly interesting, since the window and street view were taken away when the neighbor house was added on to the Poe house. The exhibit fabricator built a new window frame, but distressed it and painted it to resemble one of the original room's window frames.

For more information on Edgar Allan Poe National Historic Site, visit [www.nps.gov/edal](http://www.nps.gov/edal).

## The Exhibit Team

Independence National Historical Park staff involved in the Edgar Allan Poe exhibit project included Steve Sitarski (chief of interpretation and visitor services), Mary Jenkins (interpretive specialist), Steve Medeiros (interpretive park ranger), and Karie Diethorn (curator).

Harpers Ferry Center staff involved in the project included Michael Paskowsky (project manager), Linda Thomas (project specialist), Mitch Zetlin (exhibit designer), Warren Duke (audio-visual equipment specialist), and Paul Koehler (exhibit fabrication).

Krister Olmon, Inc. served as exhibit planning and design contractor. Fruland and Bowles, Inc. served as exhibit fabrication contractor. Signature Communications served as the audio-visual contractor. Taylor Studios created the tactile model of the house.



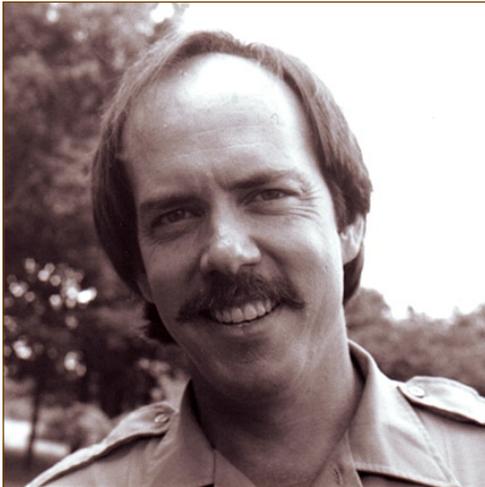
*In this scale tactile model, the late 19th century 'neighbor house' is represented by a three-dimensional steel beam outline, while the original Poe house appears in its original detail. The model helps visitors understand the relationship between the two structures that now comprise Edgar Allan Poe National Historic Site. (Photo by Paul Koehler)*

# HFC Staff News

## Retirees

### Terry Lindsay

HFC wayside exhibit planner Terry Lindsay has retired after 32½ years of federal service. Lindsay began his career with the National Park Service in 1976 right out of Clemson University, serving first as an intern and subsequently as a seasonal park technician at Chesapeake & Ohio Canal NHP.



The following winter, Lindsay worked for the Denver Service Center on a survey crew with the C&O Canal Restoration Team. He returned to the C&O Canal as seasonal park technician the following spring before moving on to Everglades National Park during the winter of 1977-1978. He was back in Washington, DC, however, the following year as a permanent park technician at the John F. Kennedy Center for the Performing Arts—then a unit of the National Park Service.

Lindsay, who is a native of Jacksonville, Florida, subsequently moved on to Castillo de San Marcos and Fort Matanzas National Monuments in St. Augustine. Here he wore many hats, including interpretation, living history, and law enforcement.

In 1979, Lindsay left the National Park Service and joined the U.S. Fish and Wildlife

Service, where he spent three years as an outdoor recreation planner at Okefenokee National Wildlife Refuge in Georgia. He returned to the Park Service in 1982, serving as district naturalist in Shenandoah National Park—a position he held for the next ten years. Lindsay then spent 3½ years as an interpretive specialist and then branch chief for interpretation and resource education at Isle Royale National Park.

Lindsay finally joined the Division of Wayside Exhibits at Harpers Ferry Center in 1996. Here he served as a wayside exhibit planner until his retirement. Looking back at his tenure here, Lindsay still talks enthusiastically about taking on new projects, learning about new stories, meeting and talking to people who have witnessed history, and finding the right words and images that tell powerful stories about site-specific places in our national parks.

“Helping people make connections with the immediate landscape around them,” says Lindsay, “is the most gratifying part of my job.” During his 32½-year career, Lindsay has accomplished this both by leading park visitors on interpretive walks or by creating compelling wayside exhibits. “Whether I’m giving a talk or writing text for a wayside, I’m always looking for ways to connect people to the place where they’re standing.”

Lindsay plans to pursue his many interests and passions in retirement, including yoga, fly fishing, bird-watching, surfing, or building rustic furniture. He’s particularly proud to note that on the day he retired—January 2, 2009—his son began his own permanent career with the National Park Service as a law enforcement ranger at Amistad National Recreation Area.

*Continued on next page*

## Large-print Brochure Templates Available

Large-print brochure templates are now available on the HFC Web site. These templates have been adapted from a Unigridd brochure developed in 2007 for low-vision users at C&O Canal National Historical Park (see “A Unigridd Brochure for Low-Vision Users,” *HFC onMedia*, November/December 2007).

That brochure earned both C&O Canal and Harpers Ferry Center a 2007 NPS National Accessibility Achievement Award for Programmatic Accessibility for the “development of a brochure suitable for low-vision users that can be adapted by other parks.”

Three large-print brochure templates are furnished for use in Adobe InDesign CS3: B3 (1 page), B6 (2-page), and 11 x 17 Tabloid. Brochure requirements, specifications, and samples are also included on the Web page.

Learn more here: [www.nps.gov/hfc/products/pubs/pubs-large-print.htm](http://www.nps.gov/hfc/products/pubs/pubs-large-print.htm).

## NPS IDIQ Contracts Updated

National Park Service IDIQ (Indefinite Delivery - Indefinite Quantity) Contracts afford parks and programs the opportunity of using established and proven sources for completing work in a timely and cost-efficient manner, as well as having contracts with fixed rates and standard specifications. These contracts also afford you the backup of technical and contractual support from the initiating office.

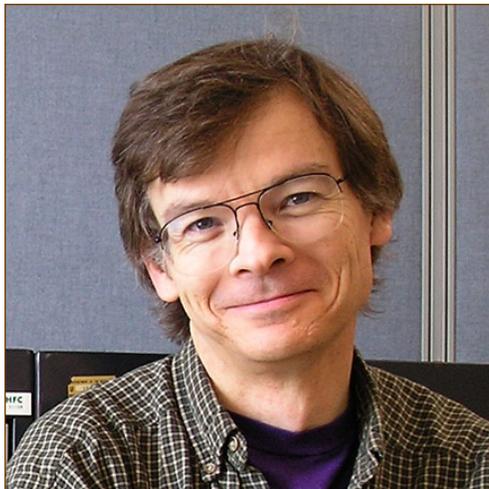
The latest update to the IDIQ Contracts database on the Harpers Ferry Center Web site includes 76 contracts. Learn more here: [home.nps.gov/applications/hafe/hfc/idiq.cfm](http://home.nps.gov/applications/hafe/hfc/idiq.cfm).

Harpers Ferry Center also provides sample work statements that focus on the contracting of interpretive media products. Learn more here: [www.nps.gov/hfc/acquisition/work-statements.htm](http://www.nps.gov/hfc/acquisition/work-statements.htm).

## Departures

### Steve Ruth

Consummate cinematographer Steve Ruth's 21-year career with the National Park Service has come to an end. Steve began his Park Service career at Olympic National Park as a volunteer for a Northern spotted owl monitoring program. He came to HFC in 1987 and soon was filming re-enactments, landscapes, and wildlife from Yukon Charlie to the Everglades and from Guam to Nova Scotia.



Even Steve can't recall all the parks where he has filmed, but his superb images have inspired millions of visitors and will last for decades. He is an acknowledged master of time-lapse photography and has an unmatched eye for composition, borne out by the numerous awards his art has won. Steve's contributions to the Park Service, his work ethic, his prodigious talent, and his dry wit will be sorely missed.

## Personal Passages

### Joe Rockwell

Joe Rockwell died on January 30 at the Gunnison Valley Hospital in Gunnison, Utah. He was 83 years old. Rockwell was a senior wayside exhibit designer at Harpers Ferry Center in the 1970s and early 1980s. He also served as an art director, illustrator, COR, and assistant division chief. He had previously worked at Death Valley National Park. He retired from HFC in 1983.



Rockwell was instrumental in creating wayside exhibits for the American Revolution Bicentennial, and was part of the core NPS team that developed the highly successful and much-emulated modern system of wayside exhibits with standardized bases and replaceable graphic panels.

### Kip Stowell

Walton "Kip" Stowell passed away on January 20 of congestive heart failure at the age of 72. Stowell was an exhibit designer and interpretive planner at HFC.

A native of Worcester, Mass., Stowell earned a degree in architecture from The University of Pennsylvania in 1960. He worked for the Department of the Interior and the Army and Air National Guards before joining the design center at Harpers Ferry in 1970.

Stowell was an emeritus member of the American Institute of Architects, served as West Virginia's representative on the National Trust for Historic Preservation for many years, and worked on the design for the visitor center at the Washington Monument, among other national projects. "He was also instrumental in the founding of the Preservation Alliance of West Virginia," said HFC conservator Al Levitan.

Stowell served on the Harpers Ferry town council for 18 years, and was the town's mayor from 1994 to 2001.

