

THE MUSEUM PROGRAM, 1964-1982

During the 18 years reviewed in this chapter the exhibit function of park museums remained in the spotlight. The National Park Service considered museums principally as interpretive media rather than as essential custodians of basic park resources. Substantially more money and manpower went to provide displays than to manage collections. Exhibits, however, had to fit into a new interpretive equation in which audiovisual elements became a prime factor.

The first half of the period brought unprecedented growth to the national park system. Under a director gifted with promotional skills the system gained 78 parks totaling about 4,200 square miles in area. They came in faster than adequate funds to study, develop, and operate them.

Actively promoted special interpretive goals demanded much staff effort. Amid growing perceptions that the natural environment was gravely endangered, public officials and private organizations rallied opposition to numerous exploitative proposals and practices. The Park Service made its contribution by launching an environmental awareness program. This involved all levels of staff, extended far beyond the usual audience of park visitors, and threatened to inject propaganda into museum exhibits where policy traditionally called for impartiality. At a time when New York City faced imminent bankruptcy, American cities generally wrestled with critical economic and social problems. The Service reacted with new urban park programs. Park staffs could measure the intensity of the emphasis by the degree to which experience in urban situations aided career advancement. Enthusiastic encouragement for developing "living history" as an interpretive method in the parks coincided with a wave of official and public interest in the performing arts. Communicative skills soon overshadowed knowledge of content in the qualifications desired of park interpreters. These diverse and overlapping program thrusts accompanied years of turmoil in American life marked by angry or violent confrontations on racial issues, the Vietnam War, and other concerns.

For most museums these years brought financial cutbacks and insistent demands that they become relevant to current social concerns. Museum reactions somewhat paralleled those of the Park Service. The American Museum of Natural History, for example, had a contract designer construct in its main entrance hall an expensive, labyrinthine, multimedia display hammering home concepts of the environmental crisis. The Metropolitan Museum of Art installed a highly publicized exhibition, "Harlem On My Mind." The Museum of the City of New York staged major exhibitions on venereal disease and drug addiction.

By comparison, the second half of the period under discussion seemed stable. Although the Park Service had a succession of four new directors and frequent administrative reorganizations, attention centered on the basic mission. Emphasis bore on improved preservation of the parks old and new and on better-informed management of their resources "unimpaired for the enjoyment of future generations" as Congress had directed in the act establishing the Service. Although the momentum of expansion continued, including a massive accession of Alaska parks, Service effort remained in focus on the deep-rooted goals. In such a climate managers began to see more clearly that museum collections did indeed constitute significant park resources requiring responsible care.

Redirection of Exhibit Functions

Many factors in the 1960s and 1970s fostered a public taste for more visually exciting exhibits than museums had customarily provided. In response to this trend, some museums hired professional designers to enliven their display techniques. Others contracted with design and exhibit production firms, which grew in number to meet the demand. When design considerations dominated, installations sometimes appeared to have more impact on the emotions than on the mind. Because museums generally continued their concern for the educational purpose of exhibition, debate ensued on the communicative role exhibits should or could play. Natural history and other science museums tended to focus on the refinement of didactic rather than affective displays and on developing ways to measure their effectiveness. Park Service participation in this flow of change depended for its direction and rate largely on the person in charge.

William Everhart brought to his new duties as chief of interpretation and visitor services ideas about museum exhibits strongly influenced by his experience as park historian at the Jefferson National Expansion Memorial. There he had worked closely enough with John Jenkins on plans for the Museum of Westward Expansion to appreciate constraints imposed by narrative sequences. The memorial had a story to tell far longer and more complex than most park museums encountered. The Jenkins exhibit plan, excellent as it was, did not quiet the critical questions being raised about sequential display. Neither did it fully overcome objections to the limited dimensions characteristic of park exhibit units and the consistent practice of protecting specimens by encasement.

Everhart also worked with Eero Saarinen and his staff who were designing space for the Museum of Westward Expansion in the underground visitor center at the base of the Gateway Arch. Here was an architectural team already famous for bold design innovations. Its personnel radiated confidence in the potency of design to accomplish multiple purposes—to

communicate, influence behavior, and solve practical problems with fresh ideas.

As construction proceeded on the great arch, Everhart watched a talented St. Louis film maker, Charles Guggenheim, produce a stirring documentary of the process. Impressed with this example of the power of the film medium to present an unfolding story, he determined to include a motion picture as a complement to the museum in the visitor center. Colonial Williamsburg had demonstrated the value of a film as the main interpretive feature in its reception center, and he could see many advantages that static exhibits seemed to lack. Contracting with Guggenheim to create such a film, he traveled widely in the West to select key locations. From these contacts with Jenkins, Saarinen, Guggenheim, and others he carried to future assignments three apparent interpretive partialities. He doubted the efficacy of exhibits as then used in park museums, supported the application of creative design in all interpretive media, and saw great potential for audiovisual programs - especially motion pictures - in park interpretation.

Everhart's enthusiastically held views infused his divisional programs. His publications chief, Vincent L. Gleason, contracted with taste-setting designers and artists who helped produce striking park posters and illustrate interpretive booklets. Gleason spearheaded the engagement of a leading design firm, Chermayeff and Geismar, to devise a "Parkscape" symbol for the Service and a new seal for the Interior Department. In the spirit of the decade the first was expected to replace the representational arrowhead emblem; the other substituted an abstraction suggestive of supporting hands for the historic bison.¹ Carl Degen, head of the enlarged Branch of Motion Pictures and Audiovisual Services, initiated the design and production of an impressive series of award-winning films and slide-sound programs tailored to specific park visitor centers. For interpretive planning supervisor Everhart in 1966 selected Marc Sagan, who had worked on such plans at regional level after leaving a Museum Branch exhibit planning team. Sagan fully shared his reservations about exhibits as the principal medium to tell a park's basic story. Design emphasis in the Branch of Museum Development would come from Russell Hendrickson. He promised strong capability and interest in new exhibit approaches. The branch added designers to its planning staff and moved quickly into working with contract designers of established reputation on most major exhibit plans.²

The Ford's Theatre project, completed in early 1968, typified the exuberance with which the entire division began operations. Congress directed the Park Service to reconstruct the Ford's Theatre stage and auditorium of 1865 within the historic walls of the building. The legislators aimed to recreate the setting of Lincoln's assassination as a further memorial to the martyred President. The Service accepted the task with

some misgivings. Lincoln's killer had made his deed so theatrical an act that it would be hard to keep him from stealing the show. Nevertheless the Service applied its best talents to the costly and difficult job.

The division's part in the project took three forms. The Branch of Museum Development would create a completely revised Lincoln Museum in the enlarged basement. The Branch of Museum Operations would collaborate in a special committee refurbishing the theater in detail to match the moment of assassination. The division chief with the aid of other branches would concentrate on developing a sound and light program for the refurbished interior that would interpret it properly.

The museum exhibits recalled Lincoln's life. Three open stages formed a circle around an impressively installed life cast of Lincoln's face and hands. The stages held specimens and graphics interpreted in turn by an audio script synchronized with spotlights. The museum's specimens related to the assassination plot, intentionally deemphasized, were compactly exhibited in a small alcove. In the theater itself the special interpretive program told the dramatic story of the assassination in a manner that kept Lincoln the center of concern.

As all three division projects neared fruition, an impresario persuaded higher authority to allow regular use of the theater for live performances.



Lincoln Museum, Ford's Theatre National Historic Site, 1968. An early example of the exhibit design principles set under the 1964 reorganization.

This proved the proverbial camel's nose. Soon the sound and light program disappeared along with the carefully researched and expensively reproduced stage scenery. The comfort of theater patrons overrode historical accuracy in auditorium seating. The museum had to serve in part as an inter-act promenade on the way to restrooms. What remained of the project as conceived could serve its intended purpose only at the convenience of the theater operation.³ The new direction would have to find adequate fulfillment elsewhere.

The influences channeled through Everhart's dynamic leadership assured specifically that exhibits in park museums would have a new purpose and new forms. His prohibition of exhibits arranged in narrative sequence effected the more profound change. Concurrent warnings to avoid the case and panel stereotype produced the more visible alteration.⁴ Freed to extend exhibits from floor to ceiling in largely open arrangement and urged to make every park museum visually unique, designers conceived a wide variety of displays. Planners most often described the new purpose of exhibits as giving visitors discrete impressions.⁵ These impressions or vignettes, not to be viewed in any set order, would give morsels of information and by cumulative effect stimulate interest, evoke appropriate emotional responses, and lead to enriched insights into the park's meaning.

The Kings Mountain National Military Park museum, before and after, affords a representative example of the new direction. The exhibits installed there soon after World War II followed the prewar exhibit plan, drafted with minimal design input. They had three stated purposes: to interpret the significance of the "mountain men," tell those phases of the park story not occurring on the battlefield, and help portray the specific nature of the combat. A stirring quotation from Theodore Roosevelt's *Winning of the West* dominated the end wall of the small museum room. A counterclockwise sequence of exhibits lined the four walls. Six cases containing specimens and models, five open graphic panels, a diorama, and an automatic slide unit conveyed pertinent factual information backed with objective evidence where possible. A topographic model occupied the center of the floor.

In 1975 the old exhibits gave way to a new installation. This aimed to interpret the regional cultural and political challenges that precipitated the battle. It presented visitors with an open display of original and reproduced objects typical of 18th-century rural life in the affected area. The specimens were arranged in theatrical tableaux. In lieu of labels the exhibit had an audio accompaniment involving imaginary dialogue among people of the Revolutionary period. The audio actuated spotlights calling attention to specific objects and settings.⁶

The old and new installations obviously differed in their concepts of how visitors make intellectual use of park museum exhibits. Which came

nearer to meeting visitor needs? The answer, unfortunately, must remain a matter of unverified opinion. The Museum Branch before the change had failed in its efforts to obtain objective evaluations of the effectiveness of its sequential narrative exhibits. Proposals to measure the effect of new-style exhibits in park museums late in the 1970s also came to naught. The Southeast Region asked for pretesting of the revised Ocmulgee exhibits in 1978 with full-scale mockups to observe how people reacted to their form and content, but by the time concepts had evolved far enough to allow detailed mockups, too much money had been invested in design to permit further substantial changes.⁷

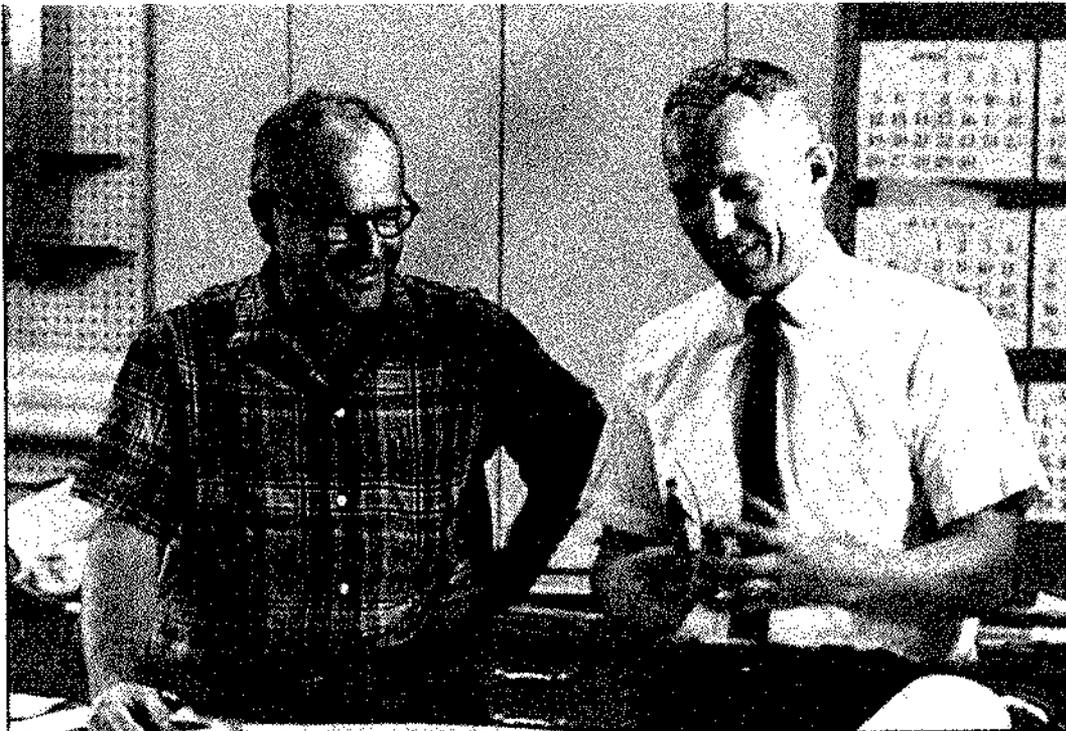
In 1979 exhibit planner Saul Schiffman, who had taken part in a Smithsonian exhibit evaluation seminar, arranged for the Smithsonian to present a two-day session at the Mather Training Center. About twenty Park Service planners and exhibit designers attended discussions led by Chandler Screven and Robert Wolf, both practicing specialists in measuring exhibit effectiveness. These experts were primarily concerned with the amount of specific learning an exhibit produces, however, and Service supervisors concluded that park exhibits did not have defined learning goals measurable by such methods.

The new exhibits took many forms besides the tableaux at Kings Mountain. Designers made frequent use of what they called supergraphics, usually pictures photographically enlarged to cover wall sections or background panels. Freestanding pylons supported specimens or models or carried graphics, often on two or more sides. Artfully spaced throughout a floor area rather than along the walls, they facilitated random viewing. Another characteristic approach involved varied visual elements in a series of receding and partially overlapping planes. Such arrangements offered an overall impression from which visitors could sort out and focus on individual parts. Groups of specimens might form more or less prominent design elements in these compositions. In many instances the contribution of specimens to the design appeared to outweigh placing and lighting them to encourage detailed examination and comparison. Design considerations also threatened to compromise the protection of specimens at times. Specimen and graphic labeling tended to be minimal. General labels, which might well be apt quotations, played a larger role unless replaced by audio devices. Use of audiovisual techniques increased, as did their sophistication. But one superintendent rebelled at a proposal to have projected white figures flow along the carpeted walls of his museum to create a desired mood.⁸

Branch of Museum Development, 1964-1967

Harold Peterson continued as acting chief of the branch until the fall of 1967. He held responsibility for getting the exhibit program firmly set in its new direction while tightening management practices. He oversaw formulation of annual goals and budgets, kept an eye on production schedules and costs, reported progress, and maintained liaison with other programs within the division. He succeeded in having many of the exhibit planning and production positions upgraded. At the same time he carried on his important duties as chief curator in the Branch of Museum Operations. Because he maintained his old office in the Interior Building, he left day-to-day supervision of the museum development staff to Russell Hendrickson, the new chief of the Eastern Museum Laboratory. Hendrickson's effectiveness led to growing reliance on his management of branch matters. He, rather than the acting chief, had direct charge of the new design initiatives as they applied to exhibits.

Hendrickson used his considerable design talents on exhibit plans in preparation. The new branch started out with some projects already under production. It was too late to redesign these, and funds were inadequate to permit a fresh start on all the approved plans awaiting execution. So for the



James M. Mulcahy and Russell J. Hendrickson. Artists and leaders in the Park Service museum program.

first year or two the laboratories had to continue turning out the familiar case and panel sequences. His guiding influence on some of these incorporated a degree of change, as in the case of the Fort Raleigh National Historic Site museum installed in 1966.

A new visitor center for Petersburg National Battlefield gave him the first opportunity to tackle one from the beginning. He established close collaboration with the architect of the building and called in a contract design firm for the mechanics of what he wanted as the focal point exhibit. The Petersburg museum opened in April 1968. It offered an exhibit room walled in the same dark brick as the exterior. Visitors mounted a ramp to a raised and partially enclosed central platform, from which they viewed a horizontal map of the siege operations animated with fiber optic lighting and synchronized, dramatized audio. Then they descended by a second ramp to the floor of the exhibit room. Large battlefield relics resting in an open moat around the central structure provided a stark mood display. Against the walls stood a few exhibit cases, some conventional in form but all purely topical in content. These few features comprised the museum exhibits.

Hendrickson spurred his growing staff of exhibit designers and planning curators into the new mode, not only by example but by advice and collaboration. Veteran in-house designer Edward Bierly welcomed the new exhibit concepts. Adapting readily to the wishes of the new leadership, he shared with Hendrickson innovative planning for the Lincoln Museum at Ford's Theatre. David McLean, a new designer, quickly introduced the preparation of design models in the exhibit planning process. Three new planning curators joined the branch staff during this period. Ellsworth R. Swift, formerly a park naturalist, transferred in 1966 from the U.S. Forest Service, where he had gone to work in its experimental Visitor Information Services program. In mid-1967 Keith A. Trexler also brought experience as a park interpreter. He served the museum development program with enthusiasm until early 1970. Robert F. Nichols transferred from Canyon de Chelly National Monument shortly after Trexler arrived. Contributing his solid anthropological background to a number of plans, he remained seven years before moving to the Denver Service Center. The exhibit design and planning group continued to expand to keep the preparation laboratories supplied with detailed plans for park museums that met the desired qualities of visual appeal and variety.

A division goal for 1965 challenged the Branch of Museum Development to experiment further with contracting for exhibit design. Contracting regulations forced the in-house planners to play an important role. They helped evaluate potential bidders, drafted careful statements defining the scope of work each contract would cover, and reviewed competing proposals to recommend those likely to produce a satisfactory plan. Each

contract typically required the designer to submit a concept for the proposed installation as the first phase. Staff planners studied this to see whether it would achieve the museum's intent. They might recommend acceptance, request a different approach, or suggest changes that the contractor could make as he transformed his creative idea into the finished plan and specifications. The final plan also demanded intensive review. Burdened with their own planning assignments, staff members sometimes felt that their part in the contracting process took as much time as they would have needed to design and specify the plans themselves.⁹

During the early stages of emphasis on contract design the Eastern Museum Laboratory moved for the fifth time, carrying with it the staffs of both museum branches. Mrs. Lyndon B. Johnson's campaign to beautify the nation's capital levered a decision by early 1966 to remove Temporary Building S and two adjacent structures from the Mall. Hendrickson undertook the search for new quarters. Knowing that his choice would also be temporary, he joined GSA officials in checking available and affordable rental space. They finally agreed on a light industrial building close to the Capital Beltway in Springfield, Virginia. The move took place during the first two weeks of September 1966.

The Springfield building had a number of disadvantages. Its distance from the director's office and reference sources in Washington made the frequent necessary contacts much more time-consuming. The new location, unreached by public transportation, forced many staff members to commute longer distances at higher costs. A specially installed vault door provided reasonable security for stored collections but not for offices and laboratory. Relative isolation from other federal offices minimized protection services. Employees of a cleaning firm had unsupervised access at night and on occasion left doors unlocked. The building lacked environmental controls that could meet standards for specimen preservation and the delicate work of conservators. In winter curators had to manipulate pans of water, wet towels, and electric fans on a daily basis in attempts to maintain reasonably satisfactory relative humidity levels in the vault. Conservators using cleaning solvents had to share the exhibit shop's paint spray booth to obtain tolerable ventilation. The staff accepted such conditions in anticipation that the laboratory would soon have a permanent home designed and built to serve its special requirements.

Out of the ferment generated in the new Division of Interpretation and Visitor Services had come an idea for housing the centralized creative aspects of interpretive development under one roof. The branches of Everhart's organization dealing with museums, audiovisual media, and publications snared many parallel projects and production schedules. They depended on similar skills in graphic design, writing, and other specialized talents. Yet in Washington they seemingly worked too far apart to

collaborate efficiently. The interpreters' conference that Everhart had convened in 1964 at Harpers Ferry contributed a locus to the dream of a consolidated interpretive design and production center. Vince Gleason's formulation of the proposal earned him a \$400 award. Everhart agreed wholeheartedly and Director George Hartzog voiced strong support.

At a time when the federal government was looking for ways to dilute the concentration of its work force in Washington, the proposal to decentralize to Harpers Ferry found favorable reception. Economic conditions in West Virginia placed it high on the list of states considered eligible to benefit from such moves. The state had powerful representatives in Congress. And a suitable site there was available. Closure of Storer College at Harpers Ferry in the mid-1950s had led the Park Service to acquire its campus to protect the adjacent historical park. Two of the college buildings met the needs of the Mather Training Center and some other structures were demolished, leaving room for additional development. The training center, which then concentrated on interpretation, and the proposed design center seemed logical neighbors. Congress appropriated \$650,000 to start the project in 1966. By January 1967 Everhart had contracted with Ulrich Franzen to design the new facility. That March the audiovisual branch moved to temporary quarters in one of the Storer College buildings, and near the end of August two exhibit planners from the Western Museum Laboratory in San Francisco moved their work stations to Harpers Ferry.

The western laboratory constituted a far from negligible part of the reorganized museum program, but fitting this distant component into the scheme posed problems. How could the division and branch in Washington transfuse the new design concepts and standards into exhibits planned and produced so far from the center of motivation? Could the budget support full workloads in both eastern and western laboratories without jeopardizing the kind of innovative and perhaps more costly developments anticipated? The western group had established an excellent record of efficient production, but various circumstances made it difficult to fund intractable overhead expenses.

The western shop continued to turn out exhibits during the transition, installing displays along conventional lines for the Mariposa Grove museum in Yosemite National Park and at Canyon de Chelly National Monument in October 1964. In December, three months after John Jenkins' death, Everhart wrote the western staff expressing his confidence in Floyd LaFayette's acting leadership of the laboratory but indicating that a search was underway for a permanent replacement from outside.¹⁰ He followed up with a visit in January 1965 to explain personally the new thinking about park interpretation. March saw rejection of an exhibit plan for the Lodgepole visitor center at Sequoia National Park although it included some

imaginative proposals. During the balance of the year the laboratory installed exhibits in eight western park sites. The pace of exhibit planning slowed somewhat as two leading planners, Raymond Price and Paul Spangle, worked on special assignments for American Samoa and Jordan.

In early 1966, with the Harpers Ferry Center on the horizon, the Branch of Museum Development was directed to "prepare definite plans and schedules for phasing out the Western Museum Laboratory."¹¹ The first steps evidently consisted of closer contacts between leaders of the new exhibit approach and western laboratory personnel in efforts to influence their projects. The laboratory installed exhibits for five parks during the year. In June LaFayette was made chief of the laboratory, a deserved promotion after he had ably performed the duties of the position for more than two trying years. But his staff of planners, depleted by the resignation of Gerald Ober in February and Spangle's details elsewhere, still failed to provide the sort of new look Everhart hoped to achieve. Consequently the division chief wrote LaFayette in December 1966 assigning direction of all western laboratory planning and design to Hendrickson at the eastern laboratory, "effective immediately."¹² The western unit would henceforth concentrate on exhibit production. During 1967 it completed installations at Mount Rainier and Glacier national parks and Craters of the Moon National Monument and continued construction on several more projects.

Branch of Museum Operations, 1964-1967

The Branch of Museum Operations had a limited role in two aspects of the exhibit program. While the exhibit planners in the Branch of Museum Development decided what specimens they wanted to display, curators in Museum Operations still had responsibility for acquiring and authenticating them. These curators also systematically recorded both the transactions and the objects. Acquisition and authentication became Harold Peterson's primary duties as chief curator. Staff curators Vera Craig and Fred Winkler assisted him in locating and assembling the required specimens, and Craig accessioned and cataloged them. Although planners and preparators needed continual reminding to pass all specimens through the hands of the curatorial experts, the procedure worked for exhibits constructed at or contracted by the eastern laboratory.¹³ The western laboratory could call on Peterson's services, but distance and his refusal to fly made close collaboration impractical. Laboratory curators in San Francisco gathered most of the objects used in the projects carried out there.

The Park Service museum development system, it will be recalled, created a corollary problem of maintenance. Exhibits of professional quality designed and built in central laboratories required equivalent artistic and craft skills to repair damage or make even minor changes. A park rarely

had such skills available from its local staff and needed expert outside help, generally from the museum laboratories. The exhibit maintenance problem intensified as the number of park museums grew, as wear and tear from spiraling visitor use increased, and as exhibit materials aged. New design concepts accelerated the obsolescence of older installations.

Park museums never achieved an ideal rate of rehabilitation or replacement, but three programs existed by 1964 for funding the most urgently needed work. The Branch of Museum Operations received an annual allotment to supplement park funds for maintenance and rehabilitation of physical facilities. Such money could finance exhibit repairs, small corrections, or revisions to and even replacement of a worn out or ineffective display as long as the work did not upgrade the facility or increase the capital investment. For more extensive exhibit changes the Branch of Museum Development received a lump sum of construction money for use on exhibits in existing buildings. Drastic museum revisions usually required programming as line construction items in the Park Service budget presented to Congress. Funds available under the three accounts never sufficed to perform all the jobs requested, so Museum Operations had the task of determining reasonable priorities.

In cooperation with the regional curators, the branch developed a weighted list of eight criteria to apply to an exhibit proposed for repair, alteration, or replacement.¹⁴ Superintendents might use the criteria to set up a rational sequence for work needed in their museums. Regional curators consolidating the requests from many parks could make choices among them on the same basis. The criteria would apply again to fit the Service-wide exhibit maintenance program into museum laboratory schedules.

In the list as submitted the first criterion gave precedence to exhibits visibly deteriorating or out of working order, matters likely to be noticed by any visitor. Ranked second in need were exhibits that appeared hazardous or annoying to visitors because of faults in construction or placement. A display case, for example, might turn out to have a sharp corner at a child's eye level or bad reflections in the glass front. Factual inaccuracies came next. The fourth criterion moved ahead of the first three when the list was approved for use. This change responded to the emphasis then uppermost in interpretive theory by asking, "Does it [the exhibit] fail to communicate?" An answer to this question, in the absence of scientific testing, would rest on subjective judgment. Even the objective criteria required observation of the exhibits installed. The branch therefore supplemented this method of measuring need with a detailed, two-page Exhibit Room Inspection Checklist, filled out by staff curators during field visits.

Exhibits selected for repair or alteration had to be shipped back to the laboratory or wait until a preparator could travel to the park. As the

principal exception to this, replacement of faded or damaged photographs usually entailed only sending detailed information from the park. The laboratory could then obtain a duplicate print, mount it to exactly the same size, and let the park staff place it in the exhibit over the old one. Occasionally the laboratories could handle label replacements similarly. Nearly all repair and rehabilitation depended on precise data regarding materials, sizes, colors, and other details of the exhibit as originally produced. The branch therefore undertook to retrieve and systematically file old exhibit plans and much related material.¹⁵

Museum Operations at the same time shared with the parks concern for another phase of exhibit maintenance. Keeping exhibits and their immediate environment clean required conscientious care along with some special methods and precautions. The 1941 *Field Manual for Museums* had addressed the problem briefly, but the parks now needed more guidance. The branch thus began to prepare a new section of the *Museum Handbook*, Exhibit Maintenance and Replacement (Part IV), released in October 1968. The instructions it contained on cleaning procedures applied to situations common in most park museums. Introduction of varied new design solutions for each fresh project, on the other hand, tended to create special situations not amenable to general guidelines. The branch therefore began a sustained attempt to prepare an individual maintenance manual for each new museum installation.¹⁶ In preparing such a manual the staff curator had to ask the preparator many questions about the materials used in the exhibits, methods of attachment, and access. These queries may have helped make the preparators, and possibly the designers, more aware of maintenance requirements.

Division of Museums, 1967-1973

William Everhart assumed the title of Assistant Director, Interpretation, late in 1967. His promotion briefly restored to interpretation the position of high visibility in the Park Service organization it had enjoyed under Assistant Director Ronald Lee from 1951 through 1959. The action also enabled prompt elevation of most of Everhart's former branches to division status. His new unit consisted of four divisions: Audiovisual Arts under Carl Degen, Publications under Vincent Gleason, Planning and Interpretive Services under Marc Sagan, and Museums under Russell Hendrickson.

The first two represented simple upgrading of existing branches with enlarged opportunities for internal subdivision. Planning and Interpretive Services combined the former Branch of Interpretive Planning that Sagan had headed with the Visitor Services Branch. The merger freed Douglass H. Hubbard, Everhart's principal aide, to devote full time as deputy assistant director.¹⁷ The Division of Museums reunited operations and

development, giving them combined supervision by a museum professional for whom exhibits formed the principal focus. It left the Branch of Museum Operations essentially unchanged in scope and staffing except for the release of Chief Curator Peterson from his temporary administrative responsibility for the development program. The former Branch of Museum Development was split. The planners and designers became a Branch of Planning and Development with Ellsworth Swift as chief. A Branch of Exhibit Production headed by Frank Phillips comprised the preparation staffs of the eastern laboratory and, fleetingly, the western laboratory.

Although two years had passed since the decree to phase out the western laboratory, January 1968 found it still busy producing exhibits. No one knew when its work would terminate. Staff changes occurred, only partially motivated by the impending closure. The Western Region, needing a regional curator, acquired Edward Jahns from the laboratory in May 1967. Jahns had given the museum program three years of effective support at the laboratory and would continue to do so as a regional representative. His place was quickly filled by Vernon Tancil, an experienced curator from Independence National Historical Park. Gilbert Wenger, another stalwart curator the laboratory had relied upon in exhibit planning, stayed on for the remainder of 1967. Like Jahns he was an archeologist by training and could give expert help with Indian exhibits still in production and Indian artifacts on hand.¹⁸

Meanwhile Floyd LaFayette faced growing exhibit production problems. Exhibit plans prepared by the eastern staff and sent to the western laboratory for execution did not always fit the facilities and funding available. When a scheduling crisis brought these matters to a head in October 1967, he spelled them out in a memorandum to Everhart. Hendrickson responded with a prompt visit, bringing Andrew Summers to help search for fiscal solutions. Their inquiries perhaps added to staff concerns for the future. In January 1968 Gilbert Wenger accepted a transfer to Mesa Verde National Park while veteran preparator Bernard Perry took a job with the Navy. On February 8 the laboratory's landlord precipitated a decision.

GSA had long wanted to vacate the deteriorating Old Mint. Now it proposed to do so as soon as possible, moving the laboratory to a building at Fort Mason. LaFayette informed the director's office at once and received a reply overnight. Mildred Fleming, the laboratory's secretary, reported the event: "On Friday morning bright and early Bill Everhart was on the phone to inform us that he and Mr. Hartzog had decided to move the western lab to Harpers Ferry without more ado and we were ordered to get going. Such a day of shock and consternation!"¹⁹ With a June 1 target date the complex job of closing the operation began quickly.

The months that followed were hectic. Dick Morishige oversaw the installation of exhibits for Glen Canyon National Recreation Area, and Reginald Butcher installed exhibits for Capitol Reef, El Morro, Natural Bridges, and Walnut Canyon national monuments. During March and April Herbert Martin, John Segeren, and Joseph Rockwell transferred to Harpers Ferry. The laboratory's administrative officer, William Acheson, went to Point Reyes National Seashore and Richard Anderson to an Army base. At the end of April Morishige and Mildred Fleming moved into office space provided by the Western Region, where they functioned temporarily as the San Francisco Museum Support Facility to supervise the unfinished exhibit contracts and tie up other loose ends. LaFayette with curators Tancil and Lina Carasso and probably one or two preparators continued the laborious task of readying everything at the laboratory for removal.

In mid-April LaFayette notified the director that the Western Museum Laboratory would officially terminate on May 10. LaFayette himself, tired from the stresses of closing the laboratory that had undoubtedly taken toll of his frail health, scheduled his departure for Harpers Ferry to take place as soon as he could settle his moving arrangements. On May 20, the eve of his intended start, he died unexpectedly at the age of 53. He had dedicated his creative talents to the museum program of the Service for more than 17 years.

Western laboratory staff who did transfer to Harpers Ferry found makeshift facilities awaiting them. Bids for construction of the projected Harpers Ferry Center were not opened until March 19. Ray Price and David Ichelson needed only desk and drafting table space when they arrived the previous summer, but Martin, Rockwell, and Segeren required additional room for more varied duties. The historical park and training center cooperated to provide work places, some in partially rehabilitated historic structures. Price and Ichelson functioned as an exhibit planning team on projects assigned by the Branch of Museum Development and its successor in Springfield. Rockwell as a graphic artist did exhibit layouts and pictorial elements requested by the eastern laboratory. Segeren had woodcarvings to complete for the Yosemite visitor center. Martin had been shifted from exhibits to administrative operations because his work had not satisfied the new design concepts. When he reported to Harpers Ferry, the Branch of Museum Operations became responsible for his assignments.²⁰

From the management standpoint the museum staff at Harpers Ferry, remote from supervisors and timekeepers, formed an awkward appendage. To solve the problem, this outstation of the Division of Museums became by June 1968 the Harpers Ferry Museum Support Group, with Ray Price as leader. It acquired a secretary, Jean Cooper, and submitted monthly reports until the division formally moved from Springfield to the Harpers Ferry Center in March 1970. The group gradually increased during this period.

David H. Wallace, newly appointed assistant chief of museum operations, set up his office at Harpers Ferry in September 1968. Ichelson returned to San Francisco in April 1969, but later that year Daniel Feaser, Walton Stowell, Ralph Sheetz, and Robert Nichols moved their work stations to Harpers Ferry. Most of the group worked on exhibit planning and development, including a thorough revision of the twenty-year-old visitor center exhibits at Manassas National Battlefield Park. The presence of Wallace, on the other hand, assured a sound curatorial basis for future programs.

Wallace had succeeded James Mulcahy as curator for Independence National Historical Park in 1959 when Mulcahy returned to the Museum Branch in Washington. At Philadelphia Wallace developed and led the strongest curatorial team in any park. It excelled in the expert care of large and unusually important collections and the preparation of complex historic furnishing plans.²¹ As a member of the support group he moved quickly to establish curatorial control over a miscellany of collections likely to suffer from neglect in an operation centered on exhibit design and development. They included all the specimens shipped from the Western Museum Laboratory as it closed, a considerable volume of material left by Storer College, and objects arriving for new projects. He set up careful inventories and safe storage while beginning sensible measures for relocating many of the specimens in more logical repositories. At the same time he assumed his share in the ongoing program of the Branch of Museum Operations still headquartered in Springfield. He arranged and taught in the 1969 curatorial methods course, collaborated in planning and budgeting for branch projects, provided curatorial leadership to the field, and helped prepare and review historic furnishing plans.

The other branches of the division in Springfield also carried full workloads while waiting for completion of the new building at Harpers Ferry. In 1969 the laboratory completed installation of the Army-Navy Museum at Independence National Historical Park. Funded by the Association of the United States Army and the Navy League of the United States, the museum occupied the newly reconstructed Pemberton House. With this dual sponsorship and a building of domestic proportions into which to fit exhibits, the project involved reconciling varied interests and constraints. Demands of the new design emphasis created severe collateral problems of specimen preservation, caused particularly in this instance by much too much light on historic flags. As well as building new exhibits, the laboratory was activating its circuit rider program for exhibit repair and rehabilitation.

Museum exhibits did not constitute the only development concern. Park needs for wayside interpretive devices grew to require a continual flow of specialized exhibitry. To handle it a new Branch of Wayside Development

was split from the Branch of Planning and Development late in 1968. Edward Bierly served as its chief until he retired in 1970 to free-lance as a wildlife artist rather than move to Harpers Ferry. Ray Price succeeded him. Margery Updegraff collaborated with Bierly and continued with the branch until she transferred to the exhibit program of the Library of Congress. Under Price the branch began to build its staff to keep pace with the demands of the rapidly expanding park system and to seek new solutions to the challenge of creating durable, versatile outdoor displays. Joseph Rockwell joined the new branch in October 1970 and Daniel Feaser followed at the end of the year. Both contributed strongly to the program until their retirement a decade or more later.

The Park Service during this period encouraged its program managers to compete for support in seeking increased funding. A division chief made his plea by means of an elaborately documented report defining and defending a specific "program issue." Russell Hendrickson undertook to present as an issue the seriously underfunded needs of park museums. Although small individually, in the aggregate they assumed impressive proportions. Hendrickson thus portrayed them as composing one great Museum of the National Park Service. A survey revealed that it contained about ten acres of exhibit space plus more than four hundred furnished historic rooms on display. Its study collections totaling several million specimens occupied more than 50,000 square feet. Statistics and photographs spelled out the Service's responsibility for one of the largest museum establishments in the nation. Its professional staffing and facilities could be measured against those of other big museums, and its shortcomings and critical needs stood clearly revealed. Although much staff time went into preparing the issue paper, issues presented for other programs gained precedence.²²

Not at issue was development of the Harpers Ferry Center. As the new building neared completion, the Interior Department approved formal establishment of the center effective November 1, 1969.²³ This action abolished the position of Assistant Director, Interpretation, in the Washington Office. Everhart became instead director of the Harpers Ferry Center.²⁴ The memorandum of establishment assigned HFC five divisions. In addition to the interpretive design and production divisions—Audiovisual Arts, Museums, and Publications—these included a new and necessary Division of Administration and General Services and a Division of Environmental Projects. The last simply provided an organizational focal point for special task forces during a period when the Service gave more than normal emphasis to ecologically responsible policies and actions.²⁵ The building to house HFC did not become ready for occupancy until the end of the year. Even then Everhart and his staff spent the first two weekends of January 1970 painting the bare block walls of the interior.

In choosing the architect for the center's building Everhart had noted in particular two of Ulrich Franzen's special skills. He could express the modern design idiom in traditional materials—standard brick and cement block—and in so doing could achieve maximum functional space at minimal cost. The center would require his best efforts in the latter regard in spite of its reasonably liberal funding. Franzen set the three-story structure partially into the rim of the ridge-top site. When finished it succeeded in looking thoroughly modern while not clashing seriously with its older campus neighbors. The interior reflected ideas of architect and principal client on how the center should function. The only conventional offices in the building consisted of those for the director and his division chiefs. These were grouped at one end of the main floor around an open work space occupied by the director's secretary and her assistants. Cubicles on the periphery of the upper floor gave a modicum of quiet isolation to writer/editors and a few exhibit planning curators. Audiovisual Arts had half the lower floor cut into rooms for its technical needs. Practically all the remaining work area, for museums and publications on the upper floor and for exhibit production on the lower, Franzen left open. These arrangements functioned well as planned for the most part.

The building did suffer from one error in judgment. The idea that the creative teams would work best in undivided spaces proved impractical. Soon temporary partitions of various kinds began to invade the open areas. Another aspect of the building that later required change involved factors the architect could hardly have foreseen. The energy crisis of the mid-1970s rendered the operating costs of the forced ventilation heating and cooling system unacceptable. Modifications necessary to make the structure energy efficient cost much in turn. From the standpoint of the museum program, however, the principal fault of the new interpretive design center lay not in these shortcomings but in some deliberate omissions.

One of these concerned the provision for exhibit production. The lower floor contained two large adjacent undivided areas for this activity. The area next to a soundproof wall separating exhibits from audiovisual production housed the preparators working on graphic elements and labels and included upgraded equipment for silkscreen operations. The other area allowed for exhibit assembly, the critical job of mounting specimens with their accompanying graphics and labels, then preparing all the units of a project for shipment to the intended park. This section of the new laboratory had a spacious paint spray booth with powerful exhaust and a well-designed loading dock. The proper accommodation of these functions left no room for the essential, if noisy and dusty, business of fabricating the exhibit background panels, cases, and special constructions every project involved. Left out of the new building, exhibit construction had to borrow and adapt space in the park's maintenance shops. This awkward arrange-

ment complicated supervision and coordination. Each panel, case, and special device also had to travel by truck about four blocks to the exhibit assembly area in the new building to be finished and incorporated with the elements there before exhibits were ready to pack and ship. Four years later the maintenance building was enlarged to give the exhibit construction shop more space, but this did not eliminate the disadvantages of separation.

Museum Operations keenly felt the inadequacy of one important facility in the new building and the omission of another. The branch had asked for a proper specimen storage room or vault at least as secure as the one it would leave behind in Springfield. Hendrickson, thinking primarily of exhibit preparation, specified instead the provision of a few standard specimen cabinets mounted on a specially built dolly in the exhibit assembly area. He conceived the problem in terms of specimens coming in for a park museum exhibit project, being prepared and mounted in the laboratory, then being shipped out to the park with the finished exhibits. His solution discounted the problems of accountability, preservation, and security. It also failed to consider that not all the specimens received would fit into standard cabinets or follow the same routine.²⁶ As a result, the curator responsible for receiving, accessioning, and cataloging all specimens, checking their condition and authentication, arranging for their cleaning, repair, or preservative treatment, issuing them to designers and preparators for placement in exhibits, and assuring their safe shipment to the parks had to carry out these vital duties under considerable difficulty. The specimens stored under only moderate security in the open shop were two long flights of stairs below her work station. An electric dumbwaiter enabled her to transport objects a few at a time, but could save no steps. Vera Craig gave the specimens the best care possible under these adverse circumstances, but at the cost of much extra effort.

The decision on specimen storage had been reached openly after full discussion. Omission of another facility was unannounced. The branch operated several small laboratories for the conservation of museum specimens, each with special requirements dictated by the kinds of objects treated. It had submitted to the architect specifications for these, as requested. Members of the architect's staff inspected the existing facilities at Springfield and discussed the technical requirements of the conservation laboratories in some detail. It therefore came as a surprise that the architect did nothing with the information. While the branch hardly hoped to get the laboratories into the new building, it assumed he would adapt space for them in an adjacent existing structure. The lack of essential facilities delayed the move of the Division of Museums to Harpers Ferry.

The division did transfer its base of operations formally to the Harpers Ferry Center in March 1970. It left a few of the staff at Springfield until Hendrickson could get space assigned and renovated for their shops and

laboratories. Others remained behind on a more permanent basis. Chief Curator Harold Peterson had adamantly opposed the Harpers Ferry move from the outset. His work involved maintaining close contacts with material culture specialists in Washington and others from a distance whom he regularly hosted on their visits to the capital. His personal collection of arms and armor with its accompanying library served as a magnet to visiting scholars and collectors. The provisions he had made for the study and security of the collection in his suburban Washington home tied him to that as his place of residence. His health ruled out the possibility of commuting from there to Harpers Ferry.

Distance also made it impractical for anyone stationed at Harpers Ferry to carry on the almost daily use of reference sources in Washington upon which exhibit planning and preparation had depended heavily for many years. Marilyn Wandrus and research historian Lee Wallace therefore stayed on in Springfield to gather the necessary factual and pictorial data and relay them promptly to the new center. Peterson could supervise their work and also a collection of museum objects that had accumulated. The collection, considered to be in temporary storage and for which no space had been provided at Harpers Ferry, had grown to a point that demanded the custodial skills of a registrar.²⁷ When the curator attending to it moved to Harpers Ferry with the Branch of Museum Operations, Ron A. Gibbs joined Peterson's staff in this capacity. Gibbs had been a battlefield park historian and brought energetic interest to the task, although his concern centered more on the specimens than on their detailed recording and management. The Division of Museums organized these workers into a Branch of Curatorial Services with Peterson as chief.

After the museum branches had moved to Springfield in 1966, Hendrickson had recruited two secretaries who lived nearby and wished for part-time employment. Frances Ward and Doris Barber served the division efficiently while it remained there but had no intention of transferring to Harpers Ferry. Hendrickson kept them on duty at Springfield, where they continued to maintain the division's correspondence files, provided him supplemental secretarial support, and supplied such needs for the Branch of Curatorial Services. Their presence gave Hendrickson a base near his home where he could stop briefly en route to and from Harpers Ferry to leave instructions or pick up finished work. They also facilitated the consultations his assignments required with other agencies in the Washington area. Although it became necessary in November 1971 to move the Springfield activities to another light industrial building in the same development area, this Harpers Ferry outstation continued to function. The inconveniences of operating in two places some fifty miles apart exemplified the less advantageous aspect of the Harpers Ferry move for the museum program in particular.

Such stresses for the Harpers Ferry Center as a whole fell most observably on its director. Everhart's enthusiasm gave the center a running start, reinforced by the stimulus of new facilities and the interdivisional environment they provided. Increasing demands for his talents in the Washington directorate soon forced him to divide his time and attention between Washington and Harpers Ferry. As deputy director of HFC, Douglass Hubbard filled in for him until late 1970, then left to accept the directorship of the Admiral Nimitz Center (as now designated) in Fredericksburg, Texas. Able to spend less and less time in his Harpers Ferry office, Everhart thereafter used Marc Sagan to act in his absence as a committed advocate of his interpretive ideology.

The Branch of Exhibit Development, called Exhibit Planning and Development previous to the move, began operating as an HFC unit under Ellsworth Swift as chief. Its three designers, Daniel Feaser, David McLean, and Walton Stowell, continued the projects they had been working on in Springfield or with the support group at Harpers Ferry. Their curatorial counterparts were Robert Nichols, who carried an added responsibility for a new traveling exhibition program, and Saul Schiffman, an experienced park naturalist replacing Keith Trexler. Forrest Meader, a historian with museum experience outside the Service, soon joined the branch as a third staff curator. In October 1970 Robert G. Johnsson, an interpretive planner of outstanding ability, transferred from Sagan's division to become senior staff curator. He would lead the Service's museum exhibit planning with increasing authority throughout the remaining period covered in this study. James Mulcahy also served in this branch, lending his wealth of experience to the vital task of project management. His steady hand coordinated the multiple activities of planning and production branches with those of contractors to ensure the timely and successful installation of such complex projects as the American Museum of Immigration at the Statue of Liberty as well as tightly scheduled museums for Bicentennial parks. The branch added Sois Ingram to this basic staff as designer when Feaser transferred to the new Branch of Wayside Development. Richard H. Strand, who had worked as an exhibit planner at the Jefferson National Expansion Memorial under Gilbert Wright, joined the branch in February 1971. When Schiffman accepted an interpretive planning assignment at the National Zoological Park in the spring of 1972, Lige B. Miller, Jr., filled the gap as staff curator.

The Branch of Exhibit Production experienced greater personnel changes. Frank Phillips continued as chief until September 1972. Realizing that a number of the veteran preparators would not move to Harpers Ferry, he began recruiting at Springfield. Among the artists and craftsmen the branch would lose were such valued workers as Kenneth Dreyer, Willie Liggan, Arlie O'Meara, Robert Scherer, and William Smith. It would retain

as mainstays of the operation Peder Kitt, Olin Nave, Frank Spagnolo, and Donald Swain. New employees broken in at Springfield with Harpers Ferry in mind included Bond J. Browning, Robert A. Fulcher, Clifton Funkhouser, Harry H. Harris, Joseph Leisch, and Paul Webb. Already at Harpers Ferry, Joseph Rockwell and John Segeren from the western laboratory and Frederick B. Hanson would augment the staff. Added at the time of the move or soon after were Robert L. Ainsworth, Walter H. Bradford, Ronald Dunmire, and Mary Berber. Somewhat later Phillips hired Vincent Marcionetti, and Ralph Warriner replaced Ainsworth as a transporter of exhibits to parks throughout the country. During Phillips' tenure the branch executed difficult and innovative work for the American Museum of Immigration, the Indian Arts Museum at Grand Teton National Park, and numerous visitor centers of more normal scope.²⁸

Phillips also gave particular attention to problems of exhibit maintenance and replacement. By sending out preparators from the branch staff as "circuit riders" he got a hundred exhibits in ten visitor centers expertly repaired on site during the 1969 fiscal year. This effort to keep up with exhibit rehabilitation needs fell short because he could not spare enough manpower for such extra assignments and sustain the full schedule of new exhibit preparation. In September 1972 Grant A. Cadwallader, Jr., a Park Service architect, replaced Phillips as chief of the branch. Phillips in turn became contract manager for the growing number of exhibit projects being produced by shops outside the Service. As one of his first initiatives in the new job he negotiated a network of term contracts with exhibit production firms in various parts of the country to repair or rehabilitate exhibits for the parks on demand. A superintendent could call on the nearest contractor to do the specialized work required to keep his exhibits functioning. The term contractors supplemented and in time largely supplanted the circuit riders from the central laboratory.²⁹ This decentralization allowed the Branch of Museum Operations to spend less effort on programming exhibit maintenance.

Museum Operations also experienced significant staff changes during the 1967-73 period. As noted, the branch gained the expert help of David Wallace as assistant chief in 1968, and Herbert Martin was assigned to its staff when he transferred from the western laboratory to Harpers Ferry that year. In February 1970 the branch lost through retirement the highly valued services of staff curator J. Fred Winkler. He was replaced that November by Robert W. Olsen, formerly park historian at Whitman Mission National Historic Site. Branch secretary Thelma Wolfrey McDonald found it impractical to move to Harpers Ferry, and Jean Cooper succeeded her when HFC absorbed the Museum Support Group at Harpers Ferry.

Branch chief Ralph Lewis retired at the end of May 1971. Wallace was promoted to the vacancy in July, enabling the branch programs to maintain

momentum and assuring curatorial leadership of professional caliber. He obtained a new assistant chief for the branch in December from the interpretive planning staff. His choice, Arthur C. Allen, welcomed the opportunity to help manage museum operations. A geologist by training and an experienced park interpreter with graduate work in park management at Michigan State University, he had demonstrated vision and incisive analytical skills as a planner. He brought the branch vigorous managerial aptitudes as well, and at a critical time. The branch's need for work space left out of plans for the new Harpers Ferry Center had become unmistakably evident.

The substitute spaces HFC belatedly rehabilitated for branch use soon proved inadequate. By December 1970 the paintings conservator moved into a makeshift laboratory in the park's historic Morrell House. An adjacent room even less well adapted for the purpose became a laboratory for a newly appointed paper conservator. The branch intended to use the basement rooms of the historic Armory Paymaster's House for other specialized conservation laboratories, but when it became available early in 1972 a more urgent need was evident. Suitable workrooms and store-rooms were essential to establish control over the increasing flow of museum specimens to and from HFC. Many important objects from many sources continually arrived, some in dire need of preservation, some for incorporation into exhibits for the parks. Each required precise tracking through the processes of receipt, unpacking, examination, preservative treatment or restoration, exhibit design and production, and the intervening periods of storage before final repacking and shipment. For this purpose the branch set up a new position and hired David E. Warthen from HFC's administrative division as registrar. His reliability as a record keeper, insistence on following proper procedure, and expert care as specimen handler and packer would significantly improve the protection of the objects from damage or loss. Warthen entered on duty in February 1972, but with insufficient facilities distant from most phases of the procedure he monitored.

As of April 1972, Museum Operations was trying to function with its staff scattered among five buildings and specimens stored in eight separate locations, all far from ideal. Allen wrote Everhart to propose a solution. The sixty-year-old Shipley School building, conveniently near the new HFC building and soon to be vacant, could house the entire branch under one roof. Allen offered to use the branch's funds to rent the building, at least for the first year, and give up the space the branch occupied in the HFC building. The school had many defects, but Allen presented feasible plans for correcting them. His energetic and skillful defense of the proposal succeeded: the government rented the building when school closed for the summer. Essential rewiring, installation of new lights, interior painting,

and other needed work started on the heels of departing students. By July the branch started moving in. Work on the building and its proper equipment would continue through the next decade and beyond, but old Shipley proved its worth as an efficient focal point for the curatorial needs of park museums.³⁰

Other initiatives engaged the Branch of Museum Operations during the period under discussion. The need to provide specific training for people charged with taking care of museum collections in the parks had again become all too apparent. The Mather Training Center accordingly agreed to schedule and underwrite a five-day Curatorial Methods Course in the spring of 1969 in lieu of the longer Museum Methods Course it had displaced after the 1964 session. David Wallace shouldered the main load of preparing the content and instructional plans in consultation with the training center staff. The center provided general supervision, logistical support, classrooms, and dormitory and paid travel and per diem costs. Branch staff ably reinforced by regional curators supplied most of the instruction. Unlike the older course, Curatorial Methods concentrated on the care and management of collections without considering their interpretive use.

A class of twelve attended the 1969 session. Sufficiently impressed by the quality and urgency of the training, the training center scheduled the course again in February and December 1970, with the class about doubled in size. In 1971 the center had to cut its training programs, but it offered Curatorial Methods again in December 1972 and October 1973. By the latter session the class had grown to more than thirty trainees. Geoffrey Stansfield, on sabbatical from the Department of Museum Studies at the University of Leicester, England, and several other outside experts instructed on special topics. Art Allen took over the course planning and preparation chores from Wallace, who had other pressing demands on his time.

Harpers Ferry Center's divisions had brought with them the books and professional journals they used on a regular basis but left behind the more extensive reference sources they had found it convenient to consult in Washington. The holdings of the separate divisions supplemented one another to some degree but also overlapped, and there were many gaps to fill. As divisional collections they remained largely inaccessible to the other units. To rationalize this chaotic and wasteful situation HFC's management appointed Wallace chairman of a library committee in September 1970.³¹ Under his leadership the center developed in time a professionally staffed, well-equipped central library with control over specialized satellite collections in offices needing them. Wallace enlisted the expertise of the Interior Department's library to catalog the existing holdings and organize procedures for continued orderly growth.