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Harpers Ferry Center's 50th Anniversary Oral History Project



Jane Hanna
November 21, 2019

Interview conducted by Betsy Ehrlich and Winnie Frost
Transcribed by Rev.com

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NPS History Collection
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START OF RECORDING

START OF PART 1 OF 7

Betsy Ehrlich:	00:00:01	... going? Yes. Okay.
Betsy Ehrlich:	00:00:02	I'm going to start off by introducing us here today. I'm Betsy Ehrlich, designer in the Publications Office at Harpers Ferry Center, and we also have...
Winnie Frost:	00:00:12	Good morning. My name is Winnie Frost, and I'm a four-year-old retired person after 45 years in the National Park Service.
Jane Hanna:	00:00:22	I'm Jane Hanna, recently retired from the Publications Office for the National Park Service.
Betsy Ehrlich:	00:00:32	We're here today to chronicle Jane's career. It's Thursday, November 21st, 2019. We're here in the Storer College room of the Mather Training Center. It's a beautiful, cool, late-autumn day outside.
Betsy Ehrlich:	00:00:43	Jane and Winnie, do we have verbal permission to do this interview?
Winnie Frost:	00:00:47	Yes.
Jane Hanna:	00:00:47	Yes.
Betsy Ehrlich:	00:00:49	We also have signed agreements. If there's any questions you don't want to answer, Jane, that's fine. This is totally

voluntary. So, Winnie's going to get us started with the first question.

- Winnie Frost: 00:01:00 All right. Well, good morning Jane. This is wonderful. Thank you so much for taking time out of your very busy retirement schedule for us to hear all about you. This is your life, today.
- Winnie Frost: 00:01:14 To begin with, I thought we'd start at the beginning and talk about where you were born and where you went to school, and then we'll get into other, more specific questions. So take it away, Jane.
- Jane Hanna: 00:01:27 Yeah, that's fine. I was born in Denver, Colorado and shortly after, within a couple of years, my dad got a job-- my dad was a newspaper reporter, and he got a job at, I think it was United--it was the predecessor of UPI. Anyway, the job was in Washington, D.C. so we moved to Washington. I grew up in Alexandria and went to high school at T. C. Williams High School, which is famous for, in the movie, "Remember the Titans".
- Winnie Frost: 00:02:04 Yes.
- Jane Hanna: 00:02:06 My childhood was pretty uneventful, but we did go to national parks. That was one of the things that we would do on vacations. My parents, and especially my grandparents, were real fans of the National Park Service. In fact, my grandmother and her husband were planning a trip, probably in the late '50s, to go around the country and see all the national parks because they just loved these national parks. But then unfortunately he died, but then she went off by herself anyway and saw all the national parks out west.
- Betsy Ehrlich: 00:02:45 By herself?
- Jane Hanna: 00:02:46 By herself, yes.
- Betsy Ehrlich: 00:02:46 Wow.
- Winnie Frost: 00:02:46 Well, do you have some names of some parks that you particularly enjoyed or just really hit when you were young?
- Jane Hanna: 00:02:53 Well, one of my earliest memories was a camping trip that we took in Acadia. It was a trip that we took up to New

England, but what I specifically remember, because I was pretty young at the time, I was probably four or five, was camping in Acadia. I have vivid memories of Acadia, the Thunder Hole, and the interesting rock formations.

- Winnie Frost: 00:03:20 Cadillac Mountain.
- Jane Hanna: 00:03:22 Cadillac Mountain, yes.
- Winnie Frost: 00:03:23 Then there's a scones or something.
- Jane Hanna: 00:03:26 Oh, what are those things called?
- Betsy Ehrlich: 00:03:28 The little puff pastries.
- Winnie Frost: 00:03:30 Yeah, they're at that little bakery.
- Jane Hanna: 00:03:32 Oh, they have...they're popovers.
- Winnie Frost: 00:03:34 Popovers! Yes.
- Jane Hanna: 00:03:36 Yes. Right. Yeah.
- Winnie Frost: 00:03:37 Then there's the carriage trails. Did you go along those?
- Jane Hanna: 00:03:39 The carriage trail. Probably. Well, since then, for the last several years, I've been vacationing every year at Acadia, or near Acadia.
- Winnie Frost: 00:03:51 Wow! It left an impression.
- Jane Hanna: 00:03:53 It did leave an impression. So I've gotten to know that part very well. Our go-to park when I was growing up was Shenandoah, because it was the nearest thing that was called a national park at the time. We would go camping with Girl Scouts and we'd go on--when we had visitors from out of town, visiting family and friends, we'd take them over to Shenandoah National Park. I would say it was a two-and-a-half-hour drive, maybe, from Alexandria. I'd say it's about a two-hour drive. Then we went to Prince William Park, which at the time I didn't even know was part of the Park Service. I went to Girl Scout camp there. So I went to a lot of things that I now know are national parks without even knowing they were national parks.
- Winnie Frost: 00:04:49 But it sounds like you really enjoyed the outdoors.

Jane Hanna: 00:04:52 I did, yeah.

Winnie Frost: 00:04:53 That's wonderful.

Jane Hanna: 00:04:54 Yeah, I did. I never thought I'd work for the Park Service, because I didn't know what jobs--certainly, as a child, I couldn't imagine what kind of jobs were going to be available on any level, much less for the Park Service. It wasn't on my radar.

Winnie Frost: 00:05:19 But didn't you look up to those park rangers?

Jane Hanna: 00:05:21 Oh yes, they were very impressive. One of the things I remember, as a child, camping in places like Shenandoah, was the amphitheaters. They would have the evening programs, the rangers would sing songs, everybody in the little circle around the amphitheater would sing songs, and there'd be a campfire and things like that. Now, that's not something I ever really wanted to lead, I was not ever going to be a singing leader around a campfire, but when you're a kid it was great. It was so much fun. It was not like everyday life.

Winnie Frost: 00:06:02 Okay. So, after those great experiences, then you eventually graduated from T. C. Williams, which is very famous.

Jane Hanna: 00:06:12 Right. As a titan.

Winnie Frost: 00:06:12 As a titan. Well, good for you.

Jane Hanna: 00:06:13 Yes.

Winnie Frost: 00:06:15 Then where did you go to college?

Jane Hanna: 00:06:16 Then I went to the University of Virginia, and I majored in English, despite the fact that I just really hated writing. I just hated writing, but I enjoyed the reading of literature. So mainly the classes that I took were American literature, 19th and 20th century American literature.

Winnie Frost: 00:06:40 Okay.

Jane Hanna: 00:06:42 I wasn't really sure what I was going to do after college because I kind of went into college thinking I was going to major in biology and be something--

Winnie Frost: 00:06:57 What?

Jane Hanna: 00:06:57 Yes. Yeah, I wanted to major--

Winnie Frost: 00:07:00 That's the other side of the brain, Jane.

Jane Hanna: 00:07:02 I was going to major in biology and do something in the medical field. It was not clear what that was going to be. Somewhere during my first couple of years of college, I just sort of morphed around to majoring in English. It came naturally, the sciences did not. The things like writing, reading, understanding literature and writing about it, that came naturally to me.

Winnie Frost: 00:07:38 Well, it sounds like those are some of the talents your father probably had.

Jane Hanna: 00:07:42 Yeah, I grew up around it. Of course, my dad was a newspaper reporter. His sister, my aunt, was an English professor. She was at Mary Washington, which is now the University of Mary Washington. So we had plenty of teachers and people who wrote and read in the family, so it did come naturally.

Winnie Frost: 00:08:09 So then, since you didn't really know what you were going to do after college with an English major, what did you do?

Jane Hanna: 00:08:16 Well, I didn't want to teach and I didn't want to pursue a master's degree yet. I was thinking about it. But I got a job at a little magazine in Northern Virginia, in Vienna, Virginia, called the "Northern Virginian". Really, it existed to sort of get ads and promote local business, but they also had to have copy, so they hired me and I did everything. I learned how to produce a little magazine from the ground up. I had had a little experience working on the newspaper in college, so I knew things like paste up. Oh, and this was way before there was anything digital, so we had to literally paste things on a page to get them camera-ready for production. I learned type setting, we had a typesetting machine. I learned how to use the stat camera, and the stat camera, what that did was it took photographs and added what we now call pixels, but they were dot--it was a dot pattern, to that to make it easier to print. So that you would not have a continuous tone, but so you'd have a broken up tone to make it easier to print.

- Jane Hanna: 00:09:47 Anyway, I learned how to do that. I learned how to, let's see, paste up pages. Oh, whenever we needed to fill a space, I wrote up a little story about something. I had no interest in the advertising part of it, but I had a great deal of interest in generating copy and putting it on the page, and arranging it on the page.
- Winnie Frost: 00:10:15 Did you attend a lot of community activities and that kind of thing? Garden clubs?
- Jane Hanna: 00:10:18 Yes. We were always going around looking for stories. Oh, there was one time they even needed--I think we were doing some story on yard sales or something and we needed an illustration, so I drew up an illustration of a yard sale. I drew up a pen and ink illustration of a yard sale. So it was sort of anything goes.
- Winnie Frost: 00:10:43 Doesn't Vienna have a parade every year or something?
- Jane Hanna: 00:10:46 I don't know, I don't remember. I don't remember.
- Winnie Frost: 00:10:50 Oh, okay. Well, it was a few years ago.
- Jane Hanna: 00:10:52 Anyway, it was an adorable little magazine. They were a lot of fun, a lot of really interesting characters on that staff, but the problem with that job was the paychecks didn't always clear. I'd take the paycheck, which was literally a check at the time, handwritten out by the secretary, signed by the publisher, take it over to the Bank of Vienna, and they'd go, "Oh, no. Sorry, you can't cash that today. They don't have the funds." So I had to look for another job.
- Winnie Frost: 00:11:33 That was a good impetus to make some further career decisions.
- Jane Hanna: 00:11:38 Yes.
- Betsy Ehrlich: 00:11:39 How would you define your role there? Were you more designer, more writer, or an equal combination of both?
- Jane Hanna: 00:11:44 I would say it was production, kind of the production department more than anything. Yeah, it was more production. It was more running that typeset copy through the wax rollers to get the wax on it and then putting it down on the page and using the roller to set it on the page. That kind of stuff.

- Winnie Frost: 00:12:12 Wow.
- Jane Hanna: 00:12:13 Yeah, but I did everything. I did proof reading, writing.
- Winnie Frost: 00:12:18 It seems like a really wonderful way to get an education--especially since where you ended up, but we'll get into that later.
- Jane Hanna: 00:12:26 It was a great first job. So I had to get the job because I did need a paycheck. I couldn't just keep doing this for--thinking, "Maybe, one of these days, the check will clear from the employer." Then, at the time, a lot of the engineering firms in the D.C. area had a contract with what was then, I think--it was the predecessor of FEMA. It was the Flood Insurance Program, which I think now is rolled into FEMA. But anyway, they had and still have a program where they do flood studies. They do these flood insurance studies to study areas of the country as to their susceptibility to floods so that they can then determine whether to sell flood insurance or how much the flood insurance is going to be. But the product that these engineering companies--their deliverable were flood insurance studies, so they were kind of hiring anybody they could to put together these flood insurance studies. So many people I knew were working at one of these engineering companies, and I ended up at one in D.C. editing flood insurance studies.
- Jane Hanna: 00:14:05 That was interesting because most of the people who were working were engineers, and they were the ones who were actually generating the data or analyzing the data, figuring out the level of risk for these areas. So they would have maps in them and then they would have interesting information about past floods, future floods, and 100-year floods. So I learned a lot about floodplains and things like that, so I can--
- Betsy Ehrlich: 00:14:38 And maps.
- Jane Hanna: 00:14:39 And maps.
- Winnie Frost: 00:14:40 Maps.
- Jane Hanna: 00:14:42 They were not very interesting maps, but they were for a specific purpose, which was to show floodplain and flood risk.

Betsy Ehrlich: 00:14:50 Were you correlating the data that you were seeing in these maps and the texts that you were editing?

Jane Hanna: 00:14:55 Right.

Betsy Ehrlich: 00:14:57 So that was really training--

Jane Hanna: 00:14:57 It was not just proofreading, which heaven knows it was needed because engineers are not always good writers, they really needed it, but we would of course have to correlate the text with the maps and then the various graphs, the various datasets and things like that.

Betsy Ehrlich: 00:15:18 A skill that would come in handy later.

Winnie Frost: 00:15:21 Yeah.

Jane Hanna: 00:15:22 Now, that paid. That job paid. I did get a paycheck.

Winnie Frost: 00:15:24 I see, you didn't have to--

Jane Hanna: 00:15:25 I got a paycheck for that one.

Winnie Frost: 00:15:27 You didn't go to the bank and have any difficulty cashing it.

Jane Hanna: 00:15:30 Right, exactly. And it was in D.C., and actually that was the only job I had that was actually in the city. So that was interesting. It was a lot of fun.

Winnie Frost: 00:15:41 Where was it located?

Jane Hanna: 00:15:41 It was K Street.

Winnie Frost: 00:15:41 Okay. I was wondering if it would be K Street.

Jane Hanna: 00:15:41 It was K street. It was down where the--because they were--well, they were a beltway bandit, but they weren't on the beltway. They were--

Winnie Frost: 00:15:56 Inside the belt.

Jane Hanna: 00:15:57 They were way inside the beltway. They were a consulting engineering firm doing many, many--this was one of many contracts they had for the government.

- Winnie Frost: 00:16:09 How long were you there?
- Jane Hanna: 00:16:10 I wasn't there very long because, during the course of that employment, of that gig, I heard about a job at Time Life Books. Now, what happened was Time Life Books, which it's the book division of Time Inc., was, actually, I don't think they're around anymore, but at the time they were the book division of Time Inc. They did a lot of nonfiction books and book series about things like gardening, history and art; all kinds of nonfiction--how to redo your home, home repair and improvement, and things like that. So they had a bunch of these book series going.
- Jane Hanna: 00:16:55 But anyway, they had been headquartered in New York City, but they moved to Alexandria, Virginia. Partly, I think, to save money because it was a lot cheaper than being in New York City. Partly to be near D.C. because a lot of the libraries that they would use for source material, like the Library of Congress and things like that, were--
- Winnie Frost: 00:17:19 The Archives.
- Jane Hanna: 00:17:20 And the Archives and things like that were in D.C. Actually, the Library of Congress and the Archives were really important to them because they had history series like The Old West and The Epic of Flight, The Civil War. So they had a lot of things where they needed proximity to archives, archive material. Oh, and the Smithsonian.
- Winnie Frost: 00:17:45 Oh gosh, yes.
- Jane Hanna: 00:17:47 Yeah.
- Winnie Frost: 00:17:47 We didn't have computers, so how did you find out about that job?
- Jane Hanna: 00:17:51 I found out about that job because a good friend of my parents worked there. She and her husband, no way, Jose were they going to move from New York to Washington, D.C. They were New Yorkers, so they stayed in New York and continued to work for Time Inc. in other capacities. But they did say, "Hey, they're moving to Alexandria, so if you know of anybody who is interested in a job," and I was. I think that's what really got me in there was working at the little magazine, having done--

Winnie Frost: 00:18:42 Your first job.

Jane Hanna: 00:18:43 Right. Because it was hands on, it was learning about deadlines, it was learning about production, learning how to write for publication, and just how to work on a periodical.

Winnie Frost: 00:18:58 Yes, really from the beginning to end.

Jane Hanna: 00:19:01 From beginning to end. Yeah, it was soup to nuts, really. I think that that's really kind of what got me in the door there, was that experience. I was hired as an editorial assistant, and then eventually became a researcher. This is at Time Life Books.

Winnie Frost: 00:19:19 In the nonfiction department?

Jane Hanna: 00:19:21 It was all nonfiction.

Winnie Frost: 00:19:22 Okay.

Jane Hanna: 00:19:24 It was all nonfiction. Of course, they were very compartmentalized there, so it was a big switch from going to doing everything on a publication or a periodical to just doing one compartmentalized thing. So what I did, as a researcher, I gathered information and fact-checked text.

Winnie Frost: 00:19:56 How did you gather that information?

Jane Hanna: 00:19:58 We went to these great Washington institutions. I had a stacks pass at the Library of Congress.

Winnie Frost: 00:20:09 Wow.

Jane Hanna: 00:20:11 We even had a deal with the Library of Congress where we could take books out, we could check books out. So I could go to the Library of Congress with the stacks pass, roam around in the stacks looking for forgotten books with interesting information in them. Also looking through microfilms, which kind of--I get motion sickness just thinking about looking through microfilms. I hope nobody has to look at microfilms anymore. I hope it's all in another form. But anyway, so I roamed around in dusty libraries looking for information. Also, as a researcher, the other aspect of being a researcher was gathering illustrations and photos, so I would look—and again, we did that any place

we could find them. You really had to use your creativity to figure out where you could find very obscure illustrations.

- Jane Hanna: 00:21:20 One of the things that they really prized in Time Life Books, in the books that were produced, was illustrations that hadn't ever been published before. They loved to see illustrations, new and different things that had--not the same old Lincoln, not the same old portrait of George Washington or the things that you always see. They were looking for things that nobody had ever seen published, so that was really a treasure hunt.
- Winnie Frost: 00:21:56 Did you use the Archives a lot for that?
- Jane Hanna: 00:21:59 Yeah. So we went to Archives. We went to the Smithsonian, the various branches of Smithsonian. We went to, obviously, the Library of Congress. National Geographic.
- Winnie Frost: 00:22:14 Oh yeah. Right.
- Jane Hanna: 00:22:15 Yeah. Actually, a couple of the books that I was working on, that I was looking for information and illustrations for, were books on, I guess, natural areas of the United States. So, for example, the North Cascades, the Grand Canyon, and most of them had to do with national parks. Oh, they had a series, and I don't remember what it was called. It was called "Natural America" or something like that. But anyway, it was all about the natural regions and what we now call, I guess, ecosystems and habitats, but I think they didn't call it that back then. But anyway, of--all over the country. So I was working on one for Grand Canyon and one for the North Cascades area. Of course, as you might expect, one of the places you can find out a lot about that stuff is the National Park Service. So I went down to the Department of Interior and I met with the public affairs people at the Department of the Interior for the Park Service. They were very happy to help me out and very happy to be in these books that we were working on.
- Jane Hanna: 00:23:41 I remember thinking, "I wouldn't mind working for the Park Service. I wonder if there are any jobs." Again, I had no way of knowing what kinds of jobs there might even be, but within a couple of years--and this was happening all over the country. This was in the early '80s, and it was starting to be the era of--they were called RIFs, reduction in

force. It's now downsizing. It's really restructuring now. What is it now? It's rightsizing now. But anyway, basically, agencies and companies were getting rid of people, and Time Life Books, I think they ended up, in the early '80s, through a series of reductions, getting rid of about half the staff, and I was within that half. At the time, I was ready to go. I was ready to do something different, so that was fine with me.

- Betsy Ehrlich: 00:24:47 How many years had you been there?
- Jane Hanna: 00:24:48 I had been there five years, so it actually worked out well for me because right around that time that I was reduced out of the job, somebody at Harpers Ferry Center, one of the--and at the time it was called personnel--one of the personnel people at Harpers Ferry Center heard about this, got in touch with people at Time Life Books and said, "Hey, if you have any of your people who have left who might be interested in working for us, send them our way." Well, I just happened to be home that day and I got the call from somebody who put me in touch with the people up at Harpers Ferry Center who were looking for a writer-editor. So I quickly applied and, interestingly enough, in my big package of stuff that I've kept over the years that have to do with paperwork for the job, I recently saw that application. I had handwritten it.
- Winnie Frost: 00:25:59 The 171?
- Jane Hanna: 00:25:59 It was a 171, and I had handwritten it. Oh, it was just--I can't even believe I got the job based on that thing.
- Winnie Frost: 00:26:09 Did you have to do a long narration or did you just show the jobs you had?
- Jane Hanna: 00:26:15 I don't know. I just had to show the jobs I had. I don't even know. I think they had KSAs, but I don't even think I had to address the KSAs.
- Winnie Frost: 00:26:23 I'm not even sure--
- Betsy Ehrlich: 00:26:24 [crosstalk] samples of work? Did you provide samples--
- Jane Hanna: 00:26:25 I had samples of work, yeah, because I had published books which I had contributed to and I could show the way--

Winnie Frost: 00:26:35 Your name was in there.

Jane Hanna: 00:26:35 And my name was in there, and I could show the ways in which I had contributed. So I had something that I could show them that I did.

Betsy Ehrlich: 00:26:42 Were the books on the Grand Canyon and the North Cascades, had they been printed at that point?

Jane Hanna: 00:26:47 Mm-hmm (affirmative).

Betsy Ehrlich: 00:26:48 So those easily could've been--

Jane Hanna: 00:26:49 So I could say, "Yes, and I worked on these books." Oh, I think it was called "America's Great Outdoors".

Winnie Frost: 00:26:55 Oh my goodness.

Jane Hanna: 00:26:56 America's Great Outdoors.

Winnie Frost: 00:26:58 I think we've used that often, haven't we?

Jane Hanna: 00:27:00 Yeah. Of course, everybody uses it.

Winnie Frost: 00:27:02 Yes.

Jane Hanna: 00:27:04 Anyway, so I brought the books on "America's Great Outdoors" that I had done whatever I had done on.

Winnie Frost: 00:27:13 You definitely had--

Jane Hanna: 00:27:14 There were probably 30 people working on any one book there, which is a lot of people. Eventually, for the rightsizing, I think eventually they got down to maybe two or three people working on one book.

Winnie Frost: 00:27:28 Wow.

Jane Hanna: 00:27:30 The whole downsizing thing is going to be a recurring theme as I talk about the ensuing decades, because that's something that started--I think it pretty much started in the early '80s everywhere and continues today.

Winnie Frost: 00:27:52 Yes. Well, it's so funny, I was going to get into what brought you to Harpers Ferry Center, and you just introduced that topic so well. It just seems like you have

such a little, wonderful guardian angel over your head that is constantly directing you to where you ended up working for so many years.

- Jane Hanna: 00:28:12 Yeah.
- Winnie Frost: 00:28:13 So, what happened? What happened? You sent in this old 171--
- Jane Hanna: 00:28:16 I sent in this handwritten--it wasn't even typewritten, it was so--it was handwritten--
- Winnie Frost: 00:28:24 Did you have a typewriter?
- Jane Hanna: 00:28:25 I did have a typewriter, but it wasn't electric.
- Winnie Frost: 00:28:28 Okay.
- Jane Hanna: 00:28:29 So I didn't want to use it. This was kind of early '80s, so we're up to about '83 now, and it was just sort of the beginning of when people were starting to use personal computers, and it was nowhere near widespread. So I still had a typewriter. Anyway, I got the job.
- Winnie Frost: 00:28:54 What was the job?
- Jane Hanna: 00:28:56 The job was Writer-Editor in the Division of Publications for the Branch of History.
- Betsy Ehrlich: 00:29:07 Who interviewed you? Who was your direct supervisor?
- Jane Hanna: 00:29:11 Well, I was interviewed by the chief of the Branch of History, Heath Pemberton. He started out his career in the Park Service, I think, at Fort Sumter or maybe Christiansted. But anyway, he had been a ranger at--In fact, there's even a picture of him out at Grand Canyon for the early ranger training. But he had been at Christiansted, he had been at Fort Sumter, and then ended up at Harpers Ferry as one of the chief editors. He was a history person. He knew a lot about history. Probably had a degree. That's probably what his degree was, in history.
- Winnie Frost: 00:29:53 Well, I think, often we go to him to double-check information.

- Jane Hanna: 00:29:57 Right, exactly. He knew history. Absolutely. So, I interviewed with him, and then we went downstairs to meet with Vince Gleason.
- Winnie Frost: 00:30:09 And Vince Gleason is?
- Jane Hanna: 00:30:11 Vince Gleason was the chief of the Division of Publications at the time and had been since, I would say, the early '60s. He probably started '63, '64 when the Division of Publications was downtown in Main Interior. They moved up to Harpers Ferry Center in 1970, and he was one of the instigators of that move. Now, he's a whole nother topic.
- Winnie Frost: 00:30:42 Yes. Was he involved in trying to maybe kind of organize the publications that were being, over the years--
- Jane Hanna: 00:30:53 Yeah.
- Winnie Frost: 00:30:55 Standardizing. Maybe that's the term.
- Jane Hanna: 00:30:57 Of course, he was the one who worked directly with Massimo Vignelli on putting together the--

END OF PART 1 OF 7 [00:31:04]

START OF PART 2 OF 7

- Jane Hanna: 00:31:03 Massimo Vignelli on putting together the unigrid publication system, which replaced some of the earlier formats, they went through several formatting systems over the years, and I won't go into all of them because that's another topic, but they weren't working from a production standpoint. They weren't working graphically either.
- Jane Hanna: 00:31:36 And Vince got the idea because Massimo Vignelli, he's most famous for the New York subway map, which I think he did probably in the late sixties, early seventies, and Vince had a worldview of design and he had a big picture view of design and I think he had a Guggenheim Fellowship, didn't he, after college? I think it was a Guggenheim Fellowship where he studied in Europe. I think that's what it was.
- Jane Hanna: 00:32:11 So he really had an interest in public design, and knew about it, he followed it, he knew it was important for the identity of any organization. And so he got in touch with

Massimo--and actually this was after the move to Harpers Ferry Center, this would have been in '77, but he, working with Massimo Vignelli, developed the unigrd system, which we still use today, and which is used in other media and by other agencies, or it's evolved into other use.

- Winnie Frost: 00:32:49 So when you were hired, the unigrd was brand new or not even--
- Jane Hanna: 00:32:52 It was brand new. It had been around, but there were still a lot of our publications that were in the older formats. And that was the case for another 20 years I'd say. In fact, I think it was only, I would say within the last 10 years that we have gotten rid of all of the older formats, so everything's in the unigrd system.
- Winnie Frost: 00:33:25 So you get to Harpers Ferry--
- Jane Hanna: 00:33:27 I get to Harpers Ferry, there was a six month lag between the interview and the hiring. At the time I thought, "Oh my goodness, this is such a long time." It's nothing now. It's nothing.
- Winnie Frost: 00:33:43 Did you have to get a security clearance?
- Jane Hanna: 00:33:45 No. There was no security clearance. They fingerprinted me. They did a background check, and I know that they checked references, because people said "Oh they called and checked references."
- Winnie Frost: 00:33:57 You got to add that to your 171--
- Jane Hanna: 00:34:00 And I had to add that when I was writing in my handwriting, I had to add that to the 171.
- Winnie Frost: 00:34:04 Find some people to put names.
- Jane Hanna: 00:34:06 Right, exactly. So I got the job and I thought, "Now I'm moving to Harpers Ferry." But I got in the car, and at the time I was living in Alexandria; I drove west from Alexandria and I drove and drove and drove and I got to Leesburg and I thought, "This is far enough." So I found an apartment and they let me move in, so that's where I was living.
- Winnie Frost: 00:34:37 Did you move there after you had started?

Jane Hanna: 00:34:40 Yeah. So there was a couple of weeks between the time I actually started the job, and the time I moved to the apartment that I was living in, in Leesburg. And so I was commuting back and forth to Alexandria during rush hour, although I was going against the traffic, but still.

Winnie Frost: 00:35:01 Down there, I don't know if there's any difference.

Jane Hanna: 00:35:03 And the day that I started was Halloween day 1983.

Winnie Frost: 00:35:08 Were people at the Center dressed up?

Jane Hanna: 00:35:08 People were dressed up. And I thought, "Oh, what a fun place to work, everybody dresses up." And then I realized the next day "Maybe not, maybe they just look like this."

Winnie Frost: 00:35:25 So you arrived there--

Jane Hanna: 00:35:26 Yeah, but I will say that one of the good things that happened was the day I arrived, Heath Pemberton took me around to every single office to introduce me. And that's something that didn't always happen, and there was no formal way for it to happen. But I met everybody.

Winnie Frost: 00:35:49 Well that is really thoughtful.

Jane Hanna: 00:35:50 And I thought that was really nice. I thought that was great. And of course at the time there were a whole lot more people at Harpers Ferry Center.

Winnie Frost: 00:35:58 Oh, it must have been 250 or something?

Jane Hanna: 00:36:01 Yeah. There were a lot. I'll go into a little bit about the setup.

Winnie Frost: 00:36:08 Jane how are you taking all my questions away from me? That's exactly where I was going. So you arrived there, and what is the setup? Because you're in the history department?

Jane Hanna: 00:36:17 So let's start with the IDC. Publications.

Winnie Frost: 00:36:21 The Interpretive Design Center.

Jane Hanna: 00:36:24 The Division of Publications, [crosstalk] because everything was a division.

Winnie Frost: 00:36:31 So you were in that particular division?

Jane Hanna: 00:36:33 I was in the Division of Publications, which I think was and still is one of the bigger groups.

Winnie Frost: 00:36:40 Yeah probably still is, do you remember the number?

Jane Hanna: 00:36:44 Oh boy.

Winnie Frost: 00:36:45 25?

Jane Hanna: 00:36:46 Oh I think Publications had 30. At our height we had something like 32 people.

Winnie Frost: 00:36:54 Always upstairs?

Jane Hanna: 00:36:56 In the same place it is now.

Winnie Frost: 00:36:58 All these years.

Jane Hanna: 00:36:59 Now it's been rearranged physically. Walls are gone. The walls have been torn down, tear down that wall. And I say, that's good. I'm glad those dumb little walls, those cinder block walls, I am so glad that's all gone.

Winnie Frost: 00:37:17 But Jane weren't you in one of those little cubbies?

Jane Hanna: 00:37:19 I was in one of them, yes. Because I was a writer-editor, we didn't need to be in the Center with the other people, because we had to have peace and quiet to do our writing and editing.

Winnie Frost: 00:37:35 I have heard that often.

Jane Hanna: 00:37:40 It's not true.

Winnie Frost: 00:37:41 Did you have a view, Jane?

Jane Hanna: 00:37:42 My view is that is silly.

Winnie Frost: 00:37:52 You weren't concentrating looking out the window?

Jane Hanna: 00:37:55 Right, exactly. But I was amid other people who knew a whole lot about history. We had Ray Baker, who is considered by a lot of the Civil War historians and the military historians, he was always considered a real

historian. A lot of people gave him that due even though he didn't have a doctorate or anything, the way that usually when you think of historians, you think of people with the advanced degrees.

- Jane Hanna: 00:38:38 He didn't have that, but he had something better, which was he knew a whole lot about history, and he knew how to present it, and he knew how to write it in a balanced way, and he didn't go on and on about the details. He knew the big picture.
- Winnie Frost: 00:38:57 And who else?
- Jane Hanna: 00:38:59 We had Bill Gordon who also knew a lot about history, and then Heath Pemberton knew a lot about history. So it was the four of us. And then there was me, I really didn't know a lot about history at the time, but I do now.
- Winnie Frost: 00:39:15 And so you were the new kid on the block?
- Jane Hanna: 00:39:17 I was the new kid on the block.
- Winnie Frost: 00:39:19 And probably the youngest?
- Jane Hanna: 00:39:19 And by far the youngest, by nine years.
- Winnie Frost: 00:39:22 Did you get any formal training in the beginning?
- Jane Hanna: 00:39:24 No. I think one of the first brochure jobs I got was Sitka. So, "Okay, here's your assignment, Sitka."
- Winnie Frost: 00:39:41 Had you ever heard of Sitka?
- Jane Hanna: 00:39:49 I had, because I had been to Alaska that summer on a trip.
- Winnie Frost: 00:39:54 She has a little angel.
- Jane Hanna: 00:39:55 Yeah, but not Sitka. For some reason, I went with a friend and we took the Alaska State Ferry up to Anchorage. No, we went to Haynes and then we took a bus over to Anchorage and then we went up to Denali. But I missed Glacier Bay and I missed Sitka on that trip. [crosstalk] So I have to do another one of those trips, one of these days.
- Winnie Frost: 00:40:23 When you got the assignment didn't it involve a site visit, at least?

- Jane Hanna: 00:40:26 No, because that was back in the days when rarely were publications people sent on site visits. It was office policy.
- Winnie Frost: 00:40:44 Was it considered too expensive? Too extravagant?
- Jane Hanna: 00:40:47 It was money. It was partly money. I think they didn't want to pay the money. I think that was part of it. The people who worked on handbooks, because at the time we were doing the handbooks, they generally would go on a trip, a site visit.
- Winnie Frost: 00:41:10 So Jane, since you didn't travel at the beginning of your career with the National Park Service, which I meant to ask you, what year was that?
- Jane Hanna: 00:41:21 I started October '83.
- Winnie Frost: 00:41:24 So since you didn't go to the park back then, how did you handle getting their point of view, and the real stories and how the park would like to see it presented?
- Jane Hanna: 00:41:39 That was our weak point, I would say, at the time. I think that there is no substitute for face to face meetings with park staff, absolutely. Of course, we would talk to them a lot over the phone, we'd ask them questions, we'd interview them and things like that. But there's a formality on the phone. There's also not the time. Phone calls have a time limit too. And at the time you couldn't call long distance for hours and hours because we had to pay for long distance. And there were people in our division who were always looking at money, so they didn't want us talking on the phone all that much either.
- Winnie Frost: 00:42:34 It sounds like you were awfully handicapped to be producing a park information orientation folder.
- Jane Hanna: 00:42:41 Right. So what I did, I did a whole lot of reading about things and of course I talked to park staff, I would send questions and things like that by mail. And this of course was way before computers. But I was lucky because I had an electric typewriter, I had an IBM Selectric in my office and I was informed that I was one of the lucky ones, because some people had manual typewriters. Ray Baker had brought in his own personal computer. It was an early Kaypro computer, which was an early personal computer. I don't know if his wife or son still have that computer, it's

probably worth thousands of dollars now. It had one program on it, which was WordStar, if anybody remembers WordStar.

- Winnie Frost: 00:43:46 Jane, let's talk about your first experience with Sitka and maybe it'll help us understand, in that particular era, how work was done.
- Jane Hanna: 00:43:57 I read a lot of books about Sitka because interestingly enough, we had a library at the time, it was a legit library. Dave Nathanson was the librarian and he had a couple of helpers, library assistants. I'm pointing at the moment over toward the building, Anthony, which was the library. And actually before that it was the library for Storer College. It was their library. Then it became our library. Also, not only was it our library, it was our archives too. So they had interesting archives down in the basement, and photo collections and things like that.
- Jane Hanna: 00:44:38 But they had books and so I would go over and I would read books about Sitka and learn about Sitka, and then I'd order books inter-library loan if I found out about a book that they didn't have at the library. David Nathanson would look through card catalogs and he was the chief librarian and we would look, or I would go to, I think Interior had a library so we could get things on inter-library loan there.
- Jane Hanna: 00:45:15 What we did not have was any kind of online way to check for inter-library loans or anything like that. So I think we looked through published lists, that he as the librarian would get, for books, on whatever subject.
- Winnie Frost: 00:45:39 So that was a great resource to have right here on campus.
- Jane Hanna: 00:45:48 So that was one source of information, that kind of secondhand information, general literature and things like that. Then, of course, I would call people in the park staff and we'd talk about things.
- Winnie Frost: 00:46:06 Would they send you some books from their association?
- Jane Hanna: 00:46:11 They would send books, yes. So they would send books from their bookstore that the association would pay for and they'd send them to us. Or they'd send them on loan and we would send it back. So that was another way to get information.

- Jane Hanna: 00:46:24 The other divisions, like the Wayside Division, the Exhibits Division, the AV Division at Harpers Ferry Center, they would make site visits. So I would grill those people, and I would get together with those people and they would show me their pictures. And of course they were either prints or slides at the time. And so I would get information that way. I learned a whole lot about Sitka. I knew all about Sitka, but what we didn't really get in the course of this search, was what is important for the visitor.
- Winnie Frost: 00:47:15 Yes, well that would have to come from--
- Jane Hanna: 00:47:16 Yeah. And then we would send layouts out to the park for review, but they wouldn't have text, they would just have dummy text, and of course they were all done on boards. They were pasted on boards. We didn't necessarily have the exact photos that we wanted to use, because we didn't have access to computers or anything like that, or digital photography. Our designers, not all of them, some of them, would actually cut out pictures from books and paste them up as part of the comps.
- Winnie Frost: 00:47:55 So let me ask you this. Were you teamed up with a specific designer from the beginning of your project?
- Jane Hanna: 00:48:03 Yes. I was teamed up and we always had teams.
- Winnie Frost: 00:48:07 Who were the members of the team?
- Jane Hanna: 00:48:11 Let me talk about who was in publications. I've already talked about the Branch of History: Heath Pemberton, Ray Baker, Bill Gordon, me. There was another group of writer-editors, The Branch of Natural History, headed by Bruce Hopkins with Ed Zahniser, Bob Grogg and Carolyn de Raismes.
- Jane Hanna: 00:48:38 Then there was something called the Branch of Graphics; that was anybody who had anything to do with anything visual, they put the cartographers into that too. That was headed at the time by Nick Kirilloff. Phil Musselwhite, Mitch Zetland, Melissa Cronyn, Linda Myers, Dennis McLaughlin, was that team. Then the cartographers, also part of the Branch of Graphics; Nancy Haack and Laurie Simmons were the professional cartographers, so they had the title cartographer. There were two carto techs, Gus Bartoli and Gary Bartman, and then there was a visual

information specialist, who did shaded relief, and that was Bill Von Allmen and he had been trained in Switzerland.

- Jane Hanna: 00:49:34 Vince Gleason sent him to Switzerland to train as a shaded relief artist, and so he did, with airbrush, shaded relief, which was then photographically reproduced and superimposed on our maps to show terrain. So that was really interesting.
- Jane Hanna: 00:49:56 And then we had production people. We had Mack Hess, I think he was in charge of production. We had, let's see...
- Winnie Frost: 00:50:06 Tracy?
- Jane Hanna: 00:50:07 Tracy was not there yet.
- Winnie Frost: 00:50:09 Nancy McLoughlin.
- Jane Hanna: 00:50:12 Nancy McLoughlin was in charge of the handbook program. Donna Huffer was an assistant. She was one of the administrative assistants. And Pat Pier was the division secretary. Joyce Hoopengardner also worked as a production assistant. I can't think of anybody else. I think that's it for who was there at the time. And then of course we hired over the years, replacements, additions. I was the beginning of a bunch of additions to the staff.
- Winnie Frost: 00:50:54 How unusual.
- Jane Hanna: 00:50:55 Yeah, exactly. They were beefing up.
- Winnie Frost: 00:51:00 I won't go there on the money source, but anyway, you get Sitka from Heath...
- Jane Hanna: 00:51:09 So I'm teamed up. The teams were generally, and still are, I would say; a writer- editor, a graphic designer and a cartographer, working with the park staff, and at the time we did not consider them part of the team. And then one of the things I started doing, and I probably am not the only one, is, maybe 20 years ago, I started saying, "Hey, they're part of the team, the people at the park are part of the team, so let's include them in the team. They're part of the team."
- Winnie Frost: 00:51:43 Who was your main person in the park?
- Jane Hanna: 00:51:46 At the time, specifically for Sitka, Gary Candelaria.

- Winnie Frost: 00:51:51 And he was the Chief of Interpretation?
- Jane Hanna: 00:51:56 He was the Chief of Interpretation, and it was great because he knew that park backwards and forwards. At one time he came to Harpers Ferry Center I think for training, or he came to Mather for training—oh, that's another source of information. When Park people would come to Mather for training, which happened a whole lot more than it does now, we would glom onto those people, and we would pull them over and we would make them spend time with us. So we got to know a lot of people that way.
- Winnie Frost: 00:52:34 How did you get your team assignments?
- Jane Hanna: 00:52:37 It was done by subject matter of the park, and it was very arbitrary the way they divided up parks. The Branch of History, of course we had the historical parks. The Branch of Natural History had the natural history parks and the recreational parks, both, but they also for some reason had NCR, which are mostly history parks—yeah, National Capital Region--and those are mostly history parks. But for some reason they went over to the Branch of Natural History.
- Winnie Frost: 00:53:19 Very odd.
- Jane Hanna: 00:53:20 Yeah. Of course as we all know, all parks have a little history, they've got a little nature, they have a little recreation. You can't make those divisions.
- Winnie Frost: 00:53:31 Which is a very good point. [crosstalk].
- Jane Hanna: 00:53:35 They had to. They made that arbitrary decision structurally, so that they could give branch chiefdoms to a couple of people. So if they were going to give them the branch chief job they needed branches. And so the names of the branches were just arbitrary.
- Winnie Frost: 00:54:04 How would that park come to the Center, like for Sitka, would it go through the division chief?
- Jane Hanna: 00:54:12 The division chief, yes.
- Winnie Frost: 00:54:13 And then that division chief would sort of determine which--the area you would--

- Jane Hanna: 00:54:21 I think they approached—I think they approached Gleason directly, also I think the regional chiefs of interpretation at the time were a lot more active and they traveled around a lot. They were very often advocates for interpretive media at Harpers Ferry Center too. And I remember that the regional chiefs of interpretation were here all the time. They were up here all the time. NCR was here all the time.
- Jane Hanna: 00:54:50 In fact, I knew all about you, way before I met you. Winnie. Because Winnie Frost, we would hear, "Winnie says this about this park and Winnie says this about this park." Because you were down in DC--
- Winnie Frost: 00:55:05 Yes, I was.
- Jane Hanna: 00:55:08 And you were working as an interpretive planner, I think, but before that, I know you were elsewhere.
- Winnie Frost: 00:55:13 And what's an interesting thing about your division, was that the funding was from the national—from WASO, pretty much. So I could see how these interpretive planners, or chiefs of interpretation, would want to get Vince Gleason's ear. Because it wasn't going to cost them any money, but they were going to get a product.
- Jane Hanna: 00:55:39 That's exactly right. Because there has been a line item in the ONPS for decades just for publications for parks. And there still is.
- Winnie Frost: 00:55:58 You can see why everybody was banging on the door.
- Jane Hanna: 00:56:01 So that's why. And of course at the time it took me years to realize that that wasn't the case all over the Center. Because we had base funding and I thought, "Everybody has base funding. What's the problem?" And it was years before I realized that most of the rest of the Center was project funded or certainly the media people were project funded.
- Winnie Frost: 00:56:26 Usually a trip was built into that. Versus in Publications they were hoarding their money, because that was the only money they were getting, unless, sometimes the parks would pay for--
- Jane Hanna: 00:56:40 Yeah. So sometimes we would, amongst ourselves, on the teams, we would approach the park and say, "Hey, do you

have money to send us to, whatever your park is." And we didn't say "It's because our boss won't pay. It's because--"

- Winnie Frost: 00:57:01 It'll enhance the product.
- Jane Hanna: 00:57:03 "It'll enhance the product. You'll get a lot of bang for the buck." And more often than not, that worked. More often than not, they were happy to do it.
- Winnie Frost: 00:57:13 But you weren't onto this quite yet.
- Jane Hanna: 00:57:15 But I wasn't onto it quite yet.
- Winnie Frost: 00:57:17 You were very green.
- Jane Hanna: 00:57:18 So anyway, getting back to Sitka, I was on the team with Phil Musselwhite, designer, and who was the cartographer? I think it must've been Nancy Haack, was the cartographer. Now here's an interesting aside. In the rare event that a team did go on a site visit, in order of priority, the writer-editor would go, if there was a little more money, the designer would go. The cartographers almost never went.
- Winnie Frost: 00:58:04 I think we have a vote of silence. What?
- Jane Hanna: 00:58:09 And of course the cartographers are the ones who need to go, because they're mapping these places. But getting back to Sitka, I was on the team with Phil Musselwhite, designer, and Nancy. And Phil Musselwhite, we worked together, discussed amongst ourselves various themes. But Phil Musselwhite came up with a design that featured, I think it was the steeple of a church in town.
- Winnie Frost: 00:58:49 It was probably the Greek Orthodox church.
- Jane Hanna: 00:58:53 It was the Greek Orthodox church. Yes.
- Winnie Frost: 00:58:56 It's not in the park.
- Jane Hanna: 00:58:57 It's not in the park. So we sent it off to the park and we had the dummy text and we had the layout all done, sent it all off. And Gary Candelaria comes back and says, "You know that that big cover picture is not part of our park."
- Winnie Frost: 00:59:14 Actually that was a good learning experience. I'm sorry.

Jane Hanna: 00:59:20 Of course, I'm new and I'm thinking, "Oh I guess they want features of their park on the cover."

Winnie Frost: 00:59:36 Where did Phil get that picture? From you?

Jane Hanna: 00:59:40 I don't know where he got it. He didn't get it from me. I think it was part of some of the literature, or some of the resource material that the park had sent. He liked it visually. He was looking at this thing from the standpoint of composition. He did a beautiful composition.

Winnie Frost: 01:00:00 I'm curious, did you provide images as well as text for him?

Jane Hanna: 01:00:06 Yes.

Winnie Frost: 01:00:07 So he waited until you had done your research.

Jane Hanna: 01:00:10 Right. I would give a package and the idea was that the writer-editors were supposed to do the research in conjunction with the park staff, or not, get together what was called a package of reference materials of images, ideas and things like that, give it to the designer, but not really talk to the designer, just sort of hand it over to the designer.

Jane Hanna: 01:00:35 Then the designer would come up with a comp based on that. What is comp short for? Composition.

Winnie Frost: 01:00:45 Composition?

Winnie Frost: 01:00:46 Layout.

Jane Hanna: 01:00:46 Layout. Comprehensive.

Winnie Frost: 01:00:49 Comprehensive layout.

Jane Hanna: 01:00:51 Meanwhile, the cartographers were chopped liver, because the cartographers were never part of this discussion. The designers would leave a square or two, they would allot a square or two on the comp, once everything was all approved by the park, they'd go, "Okay, cartographer, here is your square. So put a map in there."

Winnie Frost: 01:01:20 This is the early days of the unigrid. The unigrid usually has the map as the main feature on one side, doesn't it? Or no?

Jane Hanna: 01:01:32 Yes. Now the exception to the rule of the square map, the map in a box, some of the maps of the big so-called natural history parks were contracted out to, and who was it?

Betsy Ehrlich: 01:01:50 Donnelly?

Jane Hanna: 01:01:50 Donnelly.

Betsy Ehrlich: 01:01:51 R.R. Donnelly.

Jane Hanna: 01:01:51 Separately. So that our cartographers didn't even get to work on them. They were done by this outside contractor, and I think the cartographers probably provided information, but--

END OF PART 2 OF 7 [01:02:04]

START OF PART 3 OF 7

Jane Hanna: 01:02:03 And I think the cartographers probably provided information, but they didn't get to do the big natural history maps other than Bill Von Allmen doing the shaded relief. Okay. And so then in that case, the map would be the entire side of one of the brochures. So that would be a given. But that was only, so it was feast or famine. So if you were a park, you either got this big, oh, probably very large, sometimes even too large map that would take up one whole side of the brochure. Or you would get a square in which the cartographer had to fit a map, whether the area of the park worked in that square or not.

Winnie Frost: 01:02:56 Oh my goodness.

Jane Hanna: 01:02:56 Okay. And then there, oh, there was one more thing I was going to say about, okay. And the other thing about unigrids at the time, was generally history subject matter unigrids or parks with the subject [of?] historical subject matter could only be black and white.

Jane Hanna: 01:03:17 Whereas the natural history parks, the Grand Canyons and the Yellowstones, they could have four color.

Winnie Frost: 01:03:28 Oh my goodness.

Jane Hanna: 01:03:29 Right.

Winnie Frost: 01:03:29 Wow. Well, let's go back to your package. You did identify the things you provide. Did you provide a draft text?

Jane Hanna: 01:03:39 And so then I would do a draft text. Absolutely.

Winnie Frost: 01:03:41 After the design was like--

Jane Hanna: 01:03:45 Oh no. I would start in the draft text early on.

Winnie Frost: 01:03:47 Because what the designer gets is an idea of how much text you're going to provide?

Jane Hanna: 01:03:50 Right. And sometimes.

Winnie Frost: 01:03:52 Or then limited your text.

Jane Hanna: 01:03:54 And I--or I would do an outline. Sometimes I do an outline of what the draft text was probably going to look like, but I discovered early on that by the time you do the outline, you might as well do the draft text. They're not that long.

Jane Hanna: 01:04:09 Oh and then, one of the things that I've done, another thing that, speaking of not really getting a lot of direction, I think early on in Sitka, nobody told me to put visitor information in the text. Like the hours of operation. And at that time in Park Service history, we didn't even, it was way before the internet. So there wasn't really a good source of information. There wasn't an easy source of information for visiting hours and things about the park and how to get there and things like that. You couldn't just look it up on your phone. So the parks mailed out a lot of these unigrids before people would even visit, because that'd be the only source of information in many cases about how to get to the park and what to do once you were there. But that visitor information was not pushed in the Branch of History. It was really just the historical story and the historical story would end when the interesting history ended.

Jane Hanna: 01:05:23 So we generally didn't bring a story like Sitka up to the present. It would just be Sitka was a Russian fur trading outpost. But then when the United States bought Alaska in 1867 the Russians left, end of story.

Winnie Frost: 01:05:44 Wow. I know you have in your unigrid different sizes. Would you explain those different sizes of the actual brochure?

- Jane Hanna: 01:05:57 Oh yes. And once again at the time the big natural history parks got the biggest size of unigrid. Which is the B6, the double panels with six vertical panels. So two panels wide, six panels in length. And they would get that primarily because we wanted the maps to have their due for those big parks.
- Winnie Frost: 01:06:23 And then for the historical parks?
- Jane Hanna: 01:06:24 So the historical parks were generally viewed as not having, not needing, big maps. And so we did a lot of little brochures for historical parks. Also, the smaller the park, the smaller the brochure.
- Betsy Ehrlich: 01:06:42 Was that based on cost or money or--?
- Jane Hanna: 01:06:48 It was based on cost. It was because paper at the time, I think the black and white was certainly a cost saver as opposed to four color at the time. And the unigrid, of course the unigrid system is developed so that you can divide up the standard press sheet into one, two or three or four or five or six unigrid brochures. So we could get a lot of bang for the buck if we had one of the smallest brochures.
- Winnie Frost: 01:07:23 I see. Were you-
- Jane Hanna: 01:07:26 So they really pushed, I remember especially in the Branch of History, they really pushed doing those, what we call A4s, which is one panel in width and then four in length.
- Winnie Frost: 01:07:44 Were you introduced to that when you started Sitka, so you know what you are developing your brochure to?
- Jane Hanna: 01:07:53 Well, what we ended up with, with Sitka, I think that when Phil did the comp, he was thinking a little bit bigger than that A4 size. So he made it I think a B4, which is one of the, it's one of the larger ones. And I think it was because he really wanted that church steeple to have an impact. And again, part of the whole unigrid, the beauty of the unigrid is you can have a very large picture going all the way across the width of the page. And you can really, if you've got an image that's got an impact, it's really going to make an impact. Especially when you know they're generally designed not to be folded or not to be viewed folded.

They're generally designed to be viewed, unfolded, so that you've got the full page.

- Betsy Ehrlich: 01:08:48 Like a poster.
- Jane Hanna: 01:08:49 Like a poster. Yeah, it was to get a poster effect. What we ended up doing with Sitka after the park got back to us and said, "the Greek Orthodox church is not in our park. We want something having to do with our park". We ended up doing something really interesting. We contracted with an illustrator, Lou Glanzman, who is gone now, but he was one of our go-to illustrators and he did a depiction of the Battle of Sitka, which was between the Tlingit Indians and then the Baranof and the fur traders. And it was a moment in history that not very many people know about or not very many people, you know, the Russian presence in Alaska is not something that people really learn about a lot in history class.
- Jane Hanna: 01:09:50 And it wasn't something that was really big in United States history even because at the time that wasn't even yet the United States. In fact it was Russia. It was Russia. I can see Russia--so anyway, but the battle and Lou Glanzman did a really, really good, beautiful, it was a four color. I think it was acrylic, but it was a painting, a very large painting. And I think that painting is at least last I heard, it was in the visitor center at Sitka.
- Betsy Ehrlich: 01:10:32 So what was your role in the development?
- Jane Hanna: 01:10:34 So my role in the development was to find reference material for the contractor to use in his composition.
- Winnie Frost: 01:10:48 Who was in charge of that contract?
- Jane Hanna: 01:10:52 Well, it ended up, I don't remember.
- Jane Hanna: 01:10:54 I bet the contract, I think it might've even been Gleason himself who was the COR. Yeah. Because he didn't really delegate that. I don't think very many people were contracting officer's representatives. [crosstalk].
- Jane Hanna: 01:11:15 Now of course a lot of the people would provide information. I know the cartographers would always provide information for the big map contracts. The

designers would be involved in the illustration contracts. But I think Gleason was the person who was the--

- Winnie Frost: 01:11:39 COR.
- Jane Hanna: 01:11:39 --on our end. Yes. I think he was. So, but I did get to work directly with Glanzman and Phil. And then of course Heath Pemberton and Vince Gleason were heavily involved in this too, because it was Glanzman that we were working with and he was a name artist, so they wanted to be right front and center in that.
- Jane Hanna: 01:12:03 And also by then, by the time that contract got going, Phil had left Publications to go to Exhibits.
- Winnie Frost: 01:12:12 So then what happened?
- Jane Hanna: 01:12:14 So then who took over as designer on that job? I'm trying to think.
- Winnie Frost: 01:12:20 Angie?
- Betsy Ehrlich: 01:12:21 Was Angie there yet?
- Jane Hanna: 01:12:24 It might've been Nick. I think it might've been Nick.
- Betsy Ehrlich: 01:12:28 And he was the chief?
- Jane Hanna: 01:12:29 And he was the chief of the branch of what was called Graphics, but he was a designer and he did designs too. Not that he had a great deal of time, being a supervisor and all of that, but he did do some while he was the branch chief. He did some hands on work also.
- Winnie Frost: 01:12:52 So once you finally had--
- Jane Hanna: 01:12:54 So I'm pretty sure that yeah, that ended up being Nick. Nick took it over. Yeah, I think it was Nick.
- Winnie Frost: 01:13:01 When you had a mockup--
- Jane Hanna: 01:13:02 Yeah.
- Winnie Frost: 01:13:03 Was that reviewed by your supervisor?

Jane Hanna: 01:13:07 Oh, absolutely. Yes. It was reviewed by the supervisor. It was reviewed by Vince Gleason.

Winnie Frost: 01:13:12 Oh the Division chief.

Jane Hanna: 01:13:14 Yeah, and then the actual boards were packaged up in brown paper and sent out to the park, so that they could review the mockup. Not that there was that much to review because we didn't, at that point we didn't even have the real text. But then at a later date, I would send the text separately and then the maps--Oh, the maps were the best part because the maps, what they did was they did each--and again, this was before we were doing anything on computers--they would take acetate and they would, each element of the map would be drawn on a separate piece of acetate. So for example, the roads would be drawn on one piece of acetate--

Winnie Frost: 01:14:02 Or scribe coat.

Jane Hanna: 01:14:03 Yeah scribe coat or something like that. And then the--no, this was before, this was just the mockups for the maps. This was just the review copies. So they would draw the drainage on one of these clear plastic things and then they would attach it to all the other clear plastic pieces. So there were like 10 layers, and then you could look through the layers and kind of get an idea of what your map might look like. Okay. Then once it was approved, then it was scribed onto scribe coat, and that's what Gus and Gary did. They actually made the edge of the line work in the scribe coat.

Winnie Frost: 01:14:44 Oh my goodness. So tedious.

Jane Hanna: 01:14:45 And then that line work would end up being the print material for the map. Okay. And they were quite good at that. Gus and Gary were very good scribes.

Winnie Frost: 01:15:00 So I'm kind of hearing that it was--

Jane Hanna: 01:15:03 It was compartmentalized.

Winnie Frost: 01:15:07 Jane is good. She always knows where I'm going. It sounds extremely com--what did you say?

Jane Hanna: 01:15:13 Yes. Compartmentalized.

Winnie Frost: 01:15:15 That's a good word. Yeah, separate. I was just going to say make it a little simpler. Was there a lead? Who is in charge of this team of three people that are trying to produce something and who looks at the money?

Jane Hanna: 01:15:31 I would say at that time nobody was in charge of the team. We all reported to our respective boss. And then I think Gleason would pretty much drive the workflow. So he would say, "We got to get Sitka done because they've got their anniversary coming up". So then it would be all hands on Sitka.

Winnie Frost: 01:15:53 So when you say all hands, do mean additional?

Jane Hanna: 01:15:56 Sometimes we would bring in additional people to help out with, from the office.

Jane Hanna: 01:16:07 Yeah. The money, I never, I think in my whole career pretty much, I never had to deal with money or budget.

Winnie Frost: 01:16:17 Because you had an overhead account.

Jane Hanna: 01:16:19 Right.

Winnie Frost: 01:16:20 And you were just charging, you just had one line to charge your hours to. Was there anybody looking at what was, did you have a budget for a park or was it just do whatever you can and there was no time limit.

Jane Hanna: 01:16:37 It really wasn't until Melissa took over as the Chief of Publications that--

Winnie Frost: 01:16:44 What year was that?

Jane Hanna: 01:16:45 And that was--

Winnie Frost: 01:16:48 Years ago.

Jane Hanna: 01:16:49 '90.

Winnie Frost: 01:16:52 '94?

Winnie Frost: 01:16:55 I bet it's somewhere around there. Because they had that big buyout.

- Jane Hanna: 01:16:57 They had the big buyout, and then Melissa took, so it would've been '95 so I think by '95 cause then we had a transition period after the big '94 buyout, '95 she would have taken over.
- Jane Hanna: 01:17:11 And then she started looking a lot more carefully at the money. She really started and then she and Tracy Rissler work together to really figure out where everything was going and come up with a database where you could track different aspects of the budget.
- Winnie Frost: 01:17:32 Okay. That's because I'm just wondering, you know, you had a line item. That's the money you have per year authorized by Congress. And then suddenly, you know, how do you know when you're over budget and where would the money come from? Isn't that, that's a wonderful mystery. Okay.
- Jane Hanna: 01:17:54 If there was a system before Melissa, I didn't know about it.
- Winnie Frost: 01:17:58 And of course we were still on your first park. So let me ask—
- Jane Hanna: 01:18:01 And my second park--
- Winnie Frost: 01:18:03 Oh my goodness. Okay.
- Betsy Ehrlich: 01:18:08 Before we leave that, how long did it take sort of from start to finish, if you can recall that?
- Jane Hanna: 01:18:14 That particular, Sitka took a while because of the big art contract.
- Jane Hanna: 01:18:21 I recall that we finally got that art. So I started in, it would have been '83 or I started working on that park '83, '84. It was certainly the end of '83 so let's call it '84 by '86 we had the finished art by Lou Glanzman. And the reason I know that is because Heath Pemberton and I took a trip up to Statue of Liberty because that was another park that I was working on and they were getting ready for their big celebration. Their big hundredth year celebration. And Heath and I drove up there because we were working on the brochure, but of course we had to drive because it was too expensive to fly or take the plane. Okay.
- Winnie Frost: 01:19:17 Or even a train.

Jane Hanna: 01:19:18 Or a train, fly or take the train. Okay. So we drove. So we took a government car and drove up there. I think we stayed in a Trump hotel on 42nd street. Yes. I think we did.

Winnie Frost: 01:19:34 Oh my goodness.

Jane Hanna: 01:19:36 And anyway then, but it was lucky for us we had that car because on the trip back we could stop in New Jersey at Lou Glanzman's house and pick up the artwork.

Winnie Frost: 01:19:47 Oh well that's good use of your trip with the government car.

Jane Hanna: 01:19:53 So we picked up, yeah, so we picked up that artwork. So we killed a lot of birds and saved a lot of money. So they were saving money, but I think it was not in the right places that they were saving money.

Winnie Frost: 01:20:09 Back to Sitka--a few, maybe a couple of years because of the artwork.

Jane Hanna: 01:20:13 So I think that took a total of maybe two full years.

Winnie Frost: 01:20:17 Okay.

Winnie Frost: 01:20:18 Meanwhile, when the reviews would come back from the park, let's get a little bit into the decision making on these reviews. So how many times did you send it? Would you send it out to the park and how would you deal with reviews and adding your viewpoint? Or would you be the lead that would talk to the park about the text and the focus?

Jane Hanna: 01:20:50 I would generally be the one to initiate the call to the park and talk about their review comments.

Winnie Frost: 01:20:56 And then were you the lead on getting it out there and getting it back?

Jane Hanna: 01:21:03 That's a good question.

Betsy Ehrlich: 01:21:04 Or was it Vince? Because he had a major hand in what was produced.

Winnie Frost: 01:21:08 The art.

- Jane Hanna: 01:21:08 Yeah, I think for Sitka that was probably taken care of by Phil and then Nick because you know, because of that artwork aspect. But I'm pretty sure that I would write the cover letters. That's right. So I would have to initiate, I think the actual sending, because I would write the cover letters for Vince's signature. That would accompany the whatever package we were sending out to them.
- Winnie Frost: 01:21:47 And then when the package returned or met or did you have a conference call with the park?
- Jane Hanna: 01:21:51 And then we would have, I don't remember if we had conference calls or not. I don't think we necessarily had a conference function phone wise at the time. So I think that I was sort of the liaison between the team and the park staff.
- Winnie Frost: 01:22:15 So you would probably have a discussion with them after they reviewed it and then you would get written comments, is that right?
- Jane Hanna: 01:22:22 And we would get written and comments. But as you, as you know, I think as we've discussed, there were only two or three review stages. So they only had a few opportunities. What the park would see in terms of the text. They would see my draft text and then would write back and they would have comments or they would maybe make marks on that draft text and send it back.
- Winnie Frost: 01:22:53 And was dealt separately.
- Jane Hanna: 01:22:55 Right. And it was sent out separately. Once they had made their comments, and once maybe Heath Pemberton or a top editor had made their comments, we sent it out for type setting. Once it was typeset, you couldn't make any changes. So, the park, from the time of seeing the comp layout and the draft text, which was on, just on 8 by 10 paper, the next thing the park would see would be the printed brochure.
- Winnie Frost: 01:23:32 So what was really the division chief or your boss or the branch chief, that had the final say on the draft?
- Jane Hanna: 01:23:40 Yes, and so a lot of parks ended up being surprised and/or disappointed, or mystified by what ended up getting printed. You know, oh we didn't, you know, [crosstalk]--

Winnie Frost: 01:23:58 Express that correctly or I never--

Jane Hanna: 01:24:00 I didn't field those calls. So at the time those calls would have gone to either Heath or Vince. So I don't recall hearing very much about.

Betsy Ehrlich: 01:24:12 And the parks weren't paying for them.

Jane Hanna: 01:24:16 The parks weren't paying for them. And also I think there was sort of an attitude maybe among a lot of the people in the parks who had dealt with Vince Gleason over the years that he was not to be trifled with. And you didn't want to get into an argument with them.

Winnie Frost: 01:24:38 I see.

Jane Hanna: 01:24:40 So, even if they got a printed supply of unigrids and there was something they didn't like, they weren't necessarily going to complain.

Jane Hanna: 01:24:52 And if they did, very often they were told, well we did that for money reasons or we didn't get the message that you didn't want it, or can you live with this until our next printing or something like that.

Winnie Frost: 01:25:08 And that's a whole nother story, right. About the printing cycle. I'm feeling here that possibly the Center at that time did not look at the parks as their clients necessarily.

Jane Hanna: 01:25:24 No.

Winnie Frost: 01:25:25 Maybe particularly in your division since you were paying for the brochure.

Jane Hanna: 01:25:29 No. And I think that, and this is just my opinion, I think that Gleason didn't want us to become too chummy with the people in the parks, because then we might take their side in a dispute rather than his side. So I think that he really wanted us working for the Division of Publications and not so much for the agency because I think that his view was, our standards are higher than the agency as a whole.

Winnie Frost: 01:26:14 And you started to just kind of learn that through osmosis?

- Jane Hanna: 01:26:18 Right, right. So, I think in a lot of ways he might've been right about a lot of things because a lot of times we would get park-produced publications and they would be not well-written. They would be misleading, they'd have a lot of problems. So I think in many ways what we in Publications did, what we at Harpers Ferry did, was better.
- Jane Hanna: 01:26:45 Now, one of the things that was happening, and this was starting in the '80s going into the '90s certainly was people from Publications, people from other offices would go out and they would have workshops where they would teach people in the parks to do things like publications and waysides and things like that.
- Betsy Ehrlich: 01:27:11 In site bulletin fest.
- Jane Hanna: 01:27:12 And so, yeah. So, for Publications, in the world of Publications, they would have, I think maybe Bruce Hopkins, I think Phil Musselwhite--
- Winnie Frost: 01:27:26 Melissa too.
- Betsy Ehrlich: 01:27:27 Melissa.
- Jane Hanna: 01:27:28 And Melissa.
- Winnie Frost: 01:27:28 That's a big one.
- Jane Hanna: 01:27:30 And they would go out to parks or to a central location that was near a lot of parks. For example, Marin Headlands was near a lot of the San Francisco parks. They would teach workshops about help for, that would teach hands-on park interpreters and park rangers how to do publications. And that thing was gold. And Betsy worked on it all. Betsy and Nancy would work on it in later years.
- Winnie Frost: 01:28:04 Well it was a wonderful way work for specific little site to have its own little brochure because there are so many parks that have multiple stories and I doubt in a park brochure--the official park brochure--it's hard to be able to capture possibly all of that.
- Jane Hanna: 01:28:25 Absolutely. And there were many, many uses for it. You're right. A lot of parks have for, one of the best ones I saw for example, was I think Seattle. Klondike Gold Rush.

- Winnie Frost: 01:28:39 Oh yes.
- Jane Hanna: 01:28:40 The Seattle unit is pretty much about the gold rush. But one of the things that is really interesting about Seattle is the Seattle Underground. Which was that underground kind of city that was created when they regraded the streets in Seattle. And so one of the rangers at Klondike Gold Rush did a site bulletin on the ghost, and they're called Seattle Underground tours. That thing was so great that I actually went out to Seattle and I took that tour because it was so compelling. But that's a really good example of something that was not necessarily part of the park's interpretive theme or not directly related to the park's interpretive theme, but it was something that people at Seattle should do.
- Jane Hanna: 01:29:33 And he made a connection between the Seattle Underground and the Gold Rush because it was all kind of happening at the same time. The growth of Seattle was because of the growth of the Gold Rush. So anyway--
- Winnie Frost: 01:29:46 What is your first experience doing the Sitka? What do you think you brought to it?
- Jane Hanna: 01:29:52 I brought, I think some things that I had learned at Time Life Books.
- Winnie Frost: 01:29:58 Like for instance?
- Jane Hanna: 01:29:58 Which is you need to do a lot of reading, a lot of looking at a lot of different sources to get the story. To put together a story that is as factual as possible.
- Jane Hanna: 01:30:14 And also fact checking because one of my jobs when I was at Time-Life was, you know, one of the jobs of researchers was fact checking and we fact check stuff within an inch of its life. And we had, we would put little sources, you know, where are the sources in the margins. So when I did a text early on, in my early days I would make a--
- Winnie Frost: 01:30:36 At the Park Service?
- Jane Hanna: 01:30:38 At the Park Service, I would do an annotated copy with all of my sources. I would double check every single thing in there against more than one source. That was something

that other people in our office at Harpers Ferry Center were not necessarily doing.

- Winnie Frost: 01:30:58 In your branch?
- Jane Hanna: 01:30:59 Right. Partly because, now in Ray Baker's case, he just knew this stuff. He wasn't going to make a mistake. He knew military history backwards and forwards. So he didn't need to do it. And I think that other people simply didn't have the training in that kind of publishing, in periodical publishing.
- Winnie Frost: 01:31:26 So were you doing that with your Sitka?
- Jane Hanna: 01:31:28 So I did that with Sitka. And I did that with all my early jobs, I had annotated copies, saying where I got this, you know, where did I get this fact, where did they get this date? You know, somebody says another date, some other, some other source has another date and things like that.
- Winnie Frost: 01:31:47 Did you send that annotated version to the park for them to see?
- Jane Hanna: 01:31:50 No.
- Winnie Frost: 01:31:51 Know that you had done all this work?
- Jane Hanna: 01:31:53 No.
- Winnie Frost: 01:31:53 Wow.
- Jane Hanna: 01:31:53 No, but if they had a question about where a fact came from, I'd say, "Well I got that from this book". And then they would say, "Oh, we don't use that book. We never used that book. We don't like it." So I actually, through the years learned that not every park historian--they've got their favorites in terms of books and sources.
- Winnie Frost: 01:32:15 So it's right from the beginning you probably started off learning that, and how it impacted on your job.
- Jane Hanna: 01:32:22 Right.
- Winnie Frost: 01:32:23 But then you also had your boss that would determine exactly what was going to happen on that brochure.

Jane Hanna: 01:32:30 Right. He mainly edited, not for fact, but his editing would be style and wording and things like that. And he was really good at it.

Betsy Ehrlich: 01:32:42 This is Vince?

Winnie Frost: 01:32:43 No, Heath.

Jane Hanna: 01:32:43 Heath.

Winnie Frost: 01:32:43 So you feel like you learned a lot of things from him?

Jane Hanna: 01:32:49 I learned a lot about writing from him. I started out being very wordy with my writing because I wanted to make sure everybody understood everything exactly. And so I'd say something, I'd say it again. I'd say it again. I use a lot of adjectives.

END OF PART 3 OF 7 [01:33:04]

START OF PART 4 OF 7

Jane Hanna: 01:33:03 Because it made it more interesting. Of course, now I got to the point in my writing where it was very sparse. I also got to the point in my writing where I would just start writing; when I was writing a draft text, I would just plain start writing. Now, I could do that because I always had the advantage of A) having worked at the Park Service for many years, so I knew a lot of stories on a lot of things, B) in the '90s, we started doing site visits routinely. So, it's a whole lot easier to do any kind of work for any project when you've done a site bulletin.

Betsy Ehrlich: 01:33:59 So you had to become more succinct in your writing?

Jane Hanna: 01:34:01 Right.

Betsy Ehrlich: 01:34:02 That became a very important component?

Jane Hanna: 01:34:05 That was something that Heath really--

Betsy Ehrlich: 01:34:07 Stressed?

Jane Hanna: 01:34:08 Stressed, and then Ed, once he became senior editor, he would really streamline writing. He's streamlined the

writing, and then eventually I was senior editor and I had my pet things, shall we say?

- Betsy Ehrlich: 01:34:29 I'm going to pause for a second.
- Betsy Ehrlich: 01:34:32 I have to do--There. It's recording? Now, it's recording.
- Jane Hanna: 01:34:37 We had been talking about the evolution of writing text. And actually, I think that was probably true with all the writer-editors. We evolved, and of course the group of writer-editors changed over the years too, but not all that much. It's been pretty stable. Every few years we'd get maybe one new writer-editor, and then every few years another would retire. So that group has been pretty stable over the years.
- Winnie Frost: 01:35:13 So that indicates you all liked what you were doing too, probably.
- Jane Hanna: 01:35:18 I think so, yeah, absolutely. I'm just trying to think of somebody who might have. During my years at Harpers Ferry Center, the writer-editors never went to another division or another park. They stayed in Publications until they retired. So, I think all the writer-editors, well, one person unfortunately died, but before she retired, she was young. Carolyn de Raismes. But the other writer-editors left because of retirement, not for greener pastures. I think that's the case.
- Winnie Frost: 01:36:08 So, what did you have to go through to become more succinct in your writing? How did you get there from being more flowery?
- Jane Hanna: 01:36:14 Well, one of the things that we did, and this was also something that happened in the mid '90's, after there were buyouts, Vince Gleason left, in fact, all of the branch chiefs, all of the managers in Publications left except Melissa, who eventually became the Head of Publications.
- Jane Hanna: 01:36:39 But what happened is little by little, the editors started getting more and more together in terms of developing, and I guess I'll call it a house style, and that doesn't mean that we all wrote exactly the same, but it meant that we didn't want to depart. We wanted our voice to be from the Park Service, and not necessarily from us.

- Winnie Frost: 01:37:12 And this was after Vince retired?
- Jane Hanna: 01:37:14 And it happened little by little. And the first thing that happened was we decided, we were doing all kinds of different things in terms of style and spelling and standards and editorial standards and you know, wording and all of that. We got together and we developed a style guide.
- Betsy Ehrlich: 01:37:34 So what year would that have been?
- Jane Hanna: 01:37:37 So that would have started in about '95.
- Winnie Frost: 01:37:41 I agree, because I remember starting to see it.
- Jane Hanna: 01:37:45 It was definitely after Gleason left, but early on. And it was just something. Because I think what happened is once Heath Pemberton, Bruce Hopkins, and Vince Gleason left, there were no more managers, and Bruce and Heath had been the chief editors. So Bob Grogg and Ed Zahniser became the chief editors.
- Jane Hanna: 01:38:19 And then they had a little bit more of a professional, well, not professional because of course, Bruce came from a newspaper world, but Bruce never was one to get all the writer-editors together. He didn't look at the writer-editors as a group. But, and I guess it was because there were two branches of writer-editors. So after they left, there were no two branches of the writer-editors. We were all one group, kind of by default. And I think that, I'm pretty sure that Bob Grogg was the first head of that. So he's the one who kind of got us all together and said, "Hey, you know, you're all doing things differently. You know, I'm reading, I'm over-reading everything that you're doing and you're all doing things differently, or we're all doing things differently." So that's kind of where we got the idea for standards.
- Winnie Frost: 01:39:19 Was there a lead for that? Was Bob the lead, or?
- Jane Hanna: 01:39:23 It was Lynn Sibley.
- Winnie Frost: 01:39:25 Lynn Sibley?
- Jane Hanna: 01:39:26 Lynn Sibley was.
- Winnie Frost: 01:39:28 And she was new.

- Jane Hanna: 01:39:30 And she was the newest of the editors. And that may be why she was given that job. But she was given the job of compiling the editorial style guide, and all she did was compile. She wasn't necessarily a decision-maker. The ultimate decision-maker was Bob Grogg, as being in charge. He had the final say, both in terms of being the senior editor and also being a supervisor because he was the supervisor of the editors. So, he could say; he could have the final say. And we brought in some planners from elsewhere in the Center, from Waysides and from Exhibits. I don't think we ever had anybody from AV, I think we might've had people from Historic Furnishings, because they, of course, produce reports and things like that. And of course, Waysides did things differently style-wise from us and that's fine. That's not necessarily something that is the end of the world because there were good reasons for doing things stylistically different, but among the different media.
- Betsy Ehrlich: 01:40:45 And I think you probably might've helped with how the Park Service wanted to express certain things.
- Jane Hanna: 01:40:55 So it was more than just editorial standards. It's, "Hey, we've been saying things this way about this group of people; we probably ought to get with the current scholarship, or the current way of doing things."
- Winnie Frost: 01:41:18 In particular, what about the American Indians, or First Peoples, or?
- Jane Hanna: 01:41:23 And, well, some people were saying Native Americans, some people were saying American Indians. Finally, what we all decided is the best thing to say is the name of the tribe. You say, so it was more than that.
- Jane Hanna: 01:41:39 It was very much having to do with subject matter; not just the way we said things, it was what we said.
- Betsy Ehrlich: 01:41:45 So were those decisions primarily internal, or what external sources did you use for it?
- Jane Hanna: 01:41:50 We used external sources as much as we could. We would look at, well, "what are other publishing companies doing?" What is, say Smithsonian, doing? What's the scholarship? Although we're not really scholars, we're not a scholarly press, we're not a university press or anything like that.

- Winnie Frost: 01:42:14 And you probably went to the Washington Office for some guidance.
- Jane Hanna: 01:42:21 Oh, this is very important. Around that time, Dwight Pitcaithley was the chief historian for the Park Service. Okay. Boy, were we lucky to have him because he is a historian, and a good historian. And he understood what we were doing, and why we did it. And he really wanted to bring the Park Service, you know, the interpretation. He understood interpretation. It wasn't just, "we're going to do this scholarly history." He understood that interpretation has to engage visitors. We can't just, we can't just barrage people with a bunch of history, "this person did this, and then they did this, and then they did this."
- Winnie Frost: 01:43:14 "You talked to him, then he talked to her."
- Jane Hanna: 01:43:17 Right, exactly. "And then, in 1861..." So anyway, he understood what history could be. So Bob Grogg, Bob and Melissa had a really good relationship with him and, in fact, we worked with him right around that time, I think in the late '90's, maybe '97-ish on an Underground Railroad handbook. That was actually legislated, that was part of a law.
- Jane Hanna: 01:43:51 Somehow or other, a law was passed that had to do with Underground Railroad and the Park Service studying the Underground Railroad, and the Park Service shall produce a book on the Underground Railroad. And so, it was a law.
- Winnie Frost: 01:44:09 And then, getting back to this style guide and having him available, I think you also had Ed Bearss who was that amazing.
- Jane Hanna: 01:44:18 Oh, Ed Bearss.
- Winnie Frost: 01:44:18 Bearss, to give us some direction on ranks and how to present them.
- Jane Hanna: 01:44:25 That was fantastic, because we were all over the place on military ranks. And so we decided, "Hey, let's do this in a systematic way." So we got a lot of the people like Ed Bearss, and of course, Ray Baker was a help with that. Mark Johnson was a big help with that also.

- Betsy Ehrlich: 01:44:49 I think that guy that used to work furnishings, who passed away?
- Jane Hanna: 01:44:54 And he was so nice.
- Betsy Ehrlich: 01:44:56 Bill Brown.
- Jane Hanna: 01:44:58 Oh boy, was he a help.
- Winnie Frost: 01:44:59 He was so knowledgeable too.
- Jane Hanna: 01:45:01 Yes, so he was a big help with military ranks. And again, he understood, we're not writing for a military audience necessarily. We're writing for a general audience, so we don't necessarily have to do everything the way the Army does it, or the Navy does it, or whatever. They've got their own standards. But we do need to give the officers their due. We need to do the abbreviations. We all need to be doing them in the same way.
- Betsy Ehrlich: 01:45:39 So you mentioned that Dwight Pitcaithley had a good sense of history interpreted through and for--that, for an interpreted purpose, as opposed to just a resource. And so since we're sitting in Storer College, which is part of Mather Training Center, which is where all the park rangers get taught in interpretation, I'm curious how you learned. Was it through Dwight and through the history channels of the Park Service, or was it more directly from Mather that you learned about the current thinking in interpretive techniques?
- Jane Hanna: 01:46:19 I think that that was largely through formal classes that might be at Mather. One of the first things I did well early on, and it was in the late 80's, I actually got to go to a training class in interpreting Native American cultures. The first time they taught that, it was out on the Olympic Peninsula. It was mostly rangers and people like that, but I applied and I got to go out there.
- Jane Hanna: 01:46:48 That was an eye opener for me too, because I had had no exposure to either writing about or even reading about American Indian cultures and American Indian experience. So that was an example of a formal class, a formal workshop, that was extremely influential for me and for, I think, pretty much everybody who was there, it was a really good class.

- Winnie Frost: 01:47:20 You make a really great point about that is to have people that, that's all they do all the time, doing interpretation, and how to achieve it. Did you attend other classes that were valuable to you in that area?
- Jane Hanna: 01:47:36 Of course, Mather had a whole lot more classes at the time. Anything having to do with history, I was there. I was right in there. Oh, we had Civil War, I think when that movie "Glory" came out, and that would have been maybe late '80's, early '90's, they showed that over here. And then they had, maybe a workshop session about it. And then I talked, and of course I was sitting next to Ray Baker, so I learned literally by osmosis. I learned a lot of history and what tone to take in writing about history because you can have a judgment or a point of view that shows up in your writing, even if you don't intend it. And Ray Baker really worried about the Civil War mostly, I would say. But boy, he had a sense of balance when he was writing about the Civil War, so that you didn't know what he necessarily thought about what was happening. Now that's coming full circle again, because the current scholarship, the current thinking in interpretation is "Hey, we can take a stand, we can have opinions."
- Jane Hanna: 01:49:02 We can say that the Confederate cause was not necessarily this wonderful thing. We can say it was promoting slavery, and that's not a good thing. So, that's--but for a long time, we really wanted to be neutral.
- Betsy Ehrlich: 01:49:20 But they're supposed to be heavily documented. So the Dwight Pitcaithley carrying the secession papers around and using them as his reference, to be able to allow the Park Service to make bold, clear statements about Civil War was a transition point, I think. So, you're saying that applied to other things as well you're able to use--you're using primary resources to present ideas.
- Jane Hanna: 01:49:52 Well, and getting back to Sitka, when I wrote the draft text and sent it out to Gary Candelaria, I had gotten most of my information from books. The books were written by and about the Russians, and from the Russian point of view, from the European point of view. And he said, "There isn't anything in here about what the Tlingit thought about themselves." And he was absolutely right. And here I was, trying to use my fact checking training. So, I wanted to document everything, so I used sources that I could

document, and I simply didn't have any sources that I could document that had that information. The Tlingit information. Now, of course, there are sources for it, and we eventually solved the problem.

- Winnie Frost: 01:50:48 So you did take value once the park saw what you were drafting up. You did listen to them because they are out in the field.
- Jane Hanna: 01:50:58 And he made a good case. He said "there's nothing in here from the point of view of the Tlingits." And I thought, 'yeah, he's right.' And I thought, 'I guess that would improve this.'
- Winnie Frost: 01:51:12 So it sounds like from the very beginning, quickly we're learning that it's pretty wonderful to have to go to your colleagues about things as well as, well, eventually getting to the bar, getting to listen to some of their thoughts from their viewpoint and incorporating it.
- Jane Hanna: 01:51:32 And I started one of the things, in addition to having great colleagues and great people on the park staff, I started going to historical--using my own time--to go to historical places. Because before that, I was in my early twenties and my leisure time was usually hiking or doing something outdoorsy. So I started going to things like Mount Vernon, and this battlefield, and that thing just on my own time because I was interested in it.
- Winnie Frost: 01:52:10 So it sounds to me, Jane, that you got hooked.
- Jane Hanna: 01:52:14 I got hooked.
- Winnie Frost: 01:52:14 Without even going to the orientation to the National Park Service Program.
- Jane Hanna: 01:52:24 They didn't have Fundamentals. They didn't have much of anything. So really, I think by the time I got to that Interpreting Native American cultures class, that was kind of my first real Park Service introduction.
- Winnie Frost: 01:52:42 I would suspect that most of the training in the National Parks Service was directed towards rangers and people in the field. And then we had all these other support people, and it was hard to get into those classes because they were

taking the front line people first. Did you go to things outside of the Park Service?

- Jane Hanna: 01:53:05 Absolutely, yes.
- Winnie Frost: 01:53:07 And that was your resource.
- Jane Hanna: 01:53:07 And, in fact, when we were working, I think there were anniversaries. There were hundredth anniversaries for the birth of both Harry Truman and Eleanor Roosevelt that were coming up in the mid '80's. I think they were both '84, as a matter of fact.
- Jane Hanna: 01:53:28 And so, there were two new parks for each of those people. They had deadlines because they were going to have openings in '84 to celebrate the hundredth anniversary of these people. So I got both of those new projects, and they moved very fast because the brochures had to be there in time for the openings. But I went to Smithsonian, I went to Smithsonian lectures, through the Smithsonian Associates for one on Eleanor Roosevelt and one on Harry Truman, just on my own, just to learn things about them according to the current scholarship. Because, of course, they had people like, who is that one historian, what is his name? David McCullough. So he was there speaking at one of the things on Harry Truman, one of those lectures on Harry Truman, and he had just written a book on Harry Truman.
- Winnie Frost: 01:54:34 But you did that on your own.
- Jane Hanna: 01:54:35 But I did those things on my own. Now, I did talk the higher ups into paying my way, but I had to get there.
- Winnie Frost: 01:54:47 You mean Vince, or?
- Jane Hanna: 01:54:50 So, I think they paid the \$10 fee for me to go to this thing, or something like that. But I had to get there.
- Winnie Frost: 01:54:58 So, here you are. It's the mid 80's or '84, to maybe '90-something. And you're doing everything, mock-ups that are on paper. [Crosstalk].
- Jane Hanna: 01:55:13 Everything is still mock-ups. We entered the digital age in, I would say about 1985, when Vince Gleason got these IBM display writers, which were dedicated word processors that were as big as a car.

Winnie Frost: 01:55:32 Did you say as big as a car?

Jane Hanna: 01:55:34 As big as a car. These things were gigantic.

Betsy Ehrlich: 01:55:38 Where did they put [them]?

Jane Hanna: 01:55:39 We got a couple of them and they were, first of all, they were originally got for the secretaries to do letters on, and I think they had one in the file room, or one in the color room, if you can imagine.

Betsy Ehrlich: 01:55:55 You'd have to have a room big enough to handle that.

Jane Hanna: 01:55:57 And then we got a couple of them for the writer-editors.

Winnie Frost: 01:56:03 And where did they go?

Jane Hanna: 01:56:03 Well, they got one for the Branch of History, one for the Branch of Natural History. They were on rolling carts. So because three editors had to share each one, they had to be on a rolling cart so that when it was Jane's day, you could roll it into Jane's office. When it was Bill's day, you could roll it into Bill's office.

Winnie Frost: 01:56:28 And when you say rolling it in, what are you going to do with it?

Jane Hanna: 01:56:31 We're going to write on our word processors and I took to it right away.

Betsy Ehrlich: 01:56:40 You were an early adapter.

Jane Hanna: 01:56:42 I was an early adapter in terms of all of this computer stuff.

Winnie Frost: 01:56:45 So what about the guy next to you, what was his name?

Jane Hanna: 01:56:47 Okay, Bill Gordon.

Winnie Frost: 01:56:49 Not Bill Gordon, the older guy.

Jane Hanna: 01:56:51 Ray Baker.

Winnie Frost: 01:56:52 Ray Baker, yeah. I can't imagine him getting into that.

Jane Hanna: 01:56:53 Well actually, he wasn't part of the mix because he had his own K-Pro that he brought in from home with WordStar,

which, and I can't believe I remembered the program of WordStar. I can't believe I remembered it. Anyway, so we rolled around these giant word processors.

- Winnie Frost: 01:57:15 I wish we could have an image of that.
- Jane Hanna: 01:57:17 I know, I know.
- Winnie Frost: 01:57:18 I don't remember that at all.
- Jane Hanna: 01:57:20 We need to get one to illustrate this.
- Winnie Frost: 01:57:22 You should have it here for the 50th anniversary. So anyway, you would roll that in, then you would do your copy on it.
- Jane Hanna: 01:57:31 Yes. And so, yes, I did that. And you saved it on these disks, they were magnetic disks like floppy disks, but they were probably as big as a record album. So yeah, an old record album.
- Winnie Frost: 01:57:48 And then what would happen to those records?
- Jane Hanna: 01:57:50 So then, when I needed to make changes, I could just go call it back up, make changes on the screen. So this was really revolutionary.
- Winnie Frost: 01:58:01 How did the designer use it?
- Jane Hanna: 01:58:03 They didn't. I don't think they used those at all. They were only good for word processing. They had no images on them at all. And then, it wasn't until we got the Macs that we started being able to do anything with images.
- Jane Hanna: 01:58:21 The first person in the Center to really jump into Macs was Mary Herbert. And it was when she was the head of the Museum Production group, which was Cindy Darr, and I think who else? Doug Burkhart was part of that, and Ron Roos was part of that. And there were several other people, but they were the arm of the exhibits group that did the actual production. They needed visual capability. So she had several Macs that were down in that office. I jumped on those early on because I was the editor of, for a little while, of the Harpers Ferry Center newsletter, which was called the Harpers Ferry Center Bulletin. And I was like the editor-in-chief of this thing and it was just a little newsletter

that came out once a month. And so, I used the PageMaker on the early Mac to design, and write, and produce the Harpers Ferry Center Bulletin.

- Winnie Frost: 01:59:28 So then, did you encourage management in your department--
- Jane Hanna: 01:59:31 So I was part of that group [crosstalk] that encouraged, yes. And it really happened little by little, the whole, change over to digital happened little by little. And eventually, I would say it wasn't until Vince Gleason left and Melissa took over, and by then, I think we had people like Tom Patterson who was really into Macs. We got a bunch of Macs and they started doing maps on them, we started doing writing on them. We started using the page layout. I think we started using Quark originally. Yes, we used Quark Express.
- Betsy Ehrlich: 02:00:13 So your expansion from just writer, editor-writer, to editor-designer, did it parallel the technological transition because you were in the lead with writing with this new technology? You worked your way into being the designer on a lot of your projects.
- Jane Hanna: 02:00:30 Right, right.
- Winnie Frost: 02:00:32 But that was a special program too that you had to learn. Was that the Quark?
- Jane Hanna: 02:00:39 So I just picked up this stuff pretty quickly. I just started doing it, I really just started doing it. I started using Quark. I started, well, I used PageMaker. And then there was a program called Ventura, which we had on the IBMs for a little while.
- Betsy Ehrlich: 02:00:57 That was the predecessor?
- Jane Hanna: 02:00:59 And that was the predecessor to Quark Express. And then Quark Express became the industry standard for page layout and book publication.
- Winnie Frost: 02:01:11 You only had one boss, Bob Grogg by then. And he was fine with that?

- Jane Hanna: 02:01:17 Yeah. And I just started doing it, and I started little by little because I think there was some kind of special publication that none of the designers had the capacity yet to work for--
- Jane Hanna: 02:01:32 We didn't have enough designers, there was a period where there were not enough designers in publications, because I think Melinda was out on maternity leave. You weren't there, you had left and you were in Waysides or Exhibits, or something like that. Angie was there.
- Winnie Frost: 02:02:45 What about Susan Barkus?
- Jane Hanna: 02:02:47 And I think it was pretty much just Angie and Susan who were the designers for quite a while, it was just the two of them. So I just sort of jumped in and started filling in the gaps when they needed a designer.
- Winnie Frost: 02:02:06 Interesting. That was just kind of a [crosstalk] that angel was working with you again.
- Jane Hanna: 02:02:11 And Melissa was fine with it. And of course, now I look back at some of those things and I cringe. But I think everybody does that. I think everybody looks back at work that they might've done 30 years ago, in any respect, and cringe.
- Winnie Frost: 02:02:29 Absolutely.
- Jane Hanna: 02:02:29 And I look back at some of the early stuff I wrote and I cringe because I go, "Oh, that's so many adjectives." and "What was I thinking?" And it was written in this kind of very stiff way, and little by little, and in our writing, we started writing to the reader instead of in third person. So just trying to be more direct--
- Winnie Frost: 02:02:52 More user-- [crosstalk].
- Jane Hanna: 02:02:58 But anyway, so you're right, Betsy, the trends. So I started getting into the design because the computers were there, and it was easy. It was just an easy transition.
- Betsy Ehrlich: 02:03:11 It was easy for you.
- Jane Hanna: 02:03:12 It was easy for me.
- Betsy Ehrlich: 02:03:13 You picked it up.

Jane Hanna: 02:03:14 And I picked it up.

Betsy Ehrlich: 02:03:15 You were interested and you took the lead.

Jane Hanna: 02:03:17 I had had that experience doing that little newsletter and that kind of led directly because I also had to do the page layout for that too. So I had to follow certain design rules. The layouts had to have a certain coherence to them, so I kind of learned how to do that.

Winnie Frost: 02:03:43 So you were very much an advocate of moving forward with the digital age and that.

Jane Hanna: 02:03:51 Yeah.

Winnie Frost: 02:03:52 And how about your colleagues around you in the writer-editor group? Because they really got to use it.

Jane Hanna: 02:04:00 I don't think there was anybody who didn't want to do it.

END OF PART 4 OF 7 [02:04:04]

START OF PART 5 OF 5

Jane Hanna: 02:04:02 There was nobody who didn't want to move into Macs or into the world.

Winnie Frost: 02:04:11 Well we saw the advantage maybe.

Jane Hanna: 02:04:13 Digital.

Betsy Ehrlich: 02:04:13 We had a buyout downsizing at one point, and it seemed to me that some of the cartographers who were not using computers at the time left so that they didn't, they didn't.

Jane Hanna: 02:04:24 Right. Because as we were starting, Tom Patterson really paved the way for cartographic use of Adobe software. Now cartographers had been using computers for a long, long time, but mainly for data purposes.

Winnie Frost: 02:04:48 Yeah.

Jane Hanna: 02:04:48 He started using it for map design, and he really got that going. He just kind of came up with it on his own and he, I would say, wrote the book on it.

- Winnie Frost: 02:05:00 So let's go back to, so now we're going to leave the early years that you were there, and we're moving into the digital age.
- Jane Hanna: 02:05:08 Right. So the cartographers were starting to use Adobe Illustrator, or at least Tom was. And he really got Nancy and Gloria using it too. So they were really all starting to use these format production for final files to be sent to the printer. There were a couple of cartographers who did not want to, who never had any use for computers, would not have been good candidates to learn computers. They left in the buyout. Now that wasn't necessarily why they left. They left because they simply wanted to take the buyout. But it's actually a good thing because they never would have gotten into the digital world.
- Winnie Frost: 02:06:00 And that opened up a couple of slots to bring on other people?
- Jane Hanna: 02:06:03 So that opened up a couple of slots, right. Yeah. And one, I forgot Megan was there too. So it was Megan, Nancy, Laurie and Tom. After the buyout, they were left as the cartographers. So they all started using Adobe Illustrator as their go-to program.
- Winnie Frost: 02:06:22 And so you are working for Bob, all the writer-editors were--
- Jane Hanna: 02:06:26 And the cartographers. Yes. The cartographers also were working for Bob Grogg.
- Winnie Frost: 02:06:32 For Bob, okay.
- Jane Hanna: 02:06:32 So he was in charge of the writer-editors and the cartographers so it ended up being, I think, eight people by then that he was in charge of. He was the Deputy Division Chief. Melissa was the Division Chief, and she was in charge of the designers and the support staff and the production staff.
- Winnie Frost: 02:06:53 And so Bob would give you your assignments.
- Jane Hanna: 02:06:55 Right.
- Winnie Frost: 02:06:57 And then would he select a team for you, or how did you get your team?

- Jane Hanna: 02:07:01 He generally would assign the team, but we always had a little bit of, we could request things and I could request a park. If I knew a park was coming up, I could say, hey, I'd really like to work on such and such. And they were pretty good about that, but I never really had strong feelings. I was perfectly happy--
- Winnie Frost: 02:07:23 You're a parky.
- Jane Hanna: 02:07:24 I was happy with any park because they all had an interesting little story, and they were all interesting.
- Winnie Frost: 02:07:31 So you still weren't going to the parks?
- Jane Hanna: 02:07:34 We were. So by--
- Winnie Frost: 02:07:37 It happened that early?
- Jane Hanna: 02:07:38 After the buyout, they started sending, maybe not the whole team, but maybe the writer-editor and the designer, they would send to the parks and then I think the cartographers decided they were going to raise holy hell--
- Winnie Frost: 02:07:52 A revolution.
- Jane Hanna: 02:07:52 Yeah, because they should. And I think we were saying, "Hey, the cartographers of all people should be going to the parks". But I think a lot of it was just habit. A lot of the who gets to go to a park, if there's not enough money for everybody, was simply a habit left over from the Gleason years. Well we never sent cartographers. And so it didn't occur to anybody. And then people started saying why not? And they'd go, well, we don't have a reason. So then we all started going, I would say, beginning at about '95, '96. The full component of the team would go as a group to the park on a site visit. And I would say pretty much routinely with the exceptions of things like American Samoa. I worked on that brochure and didn't get to go to American Samoa, but I did get to go to Hawaii a couple of times so.
- Winnie Frost: 02:08:54 And who was the lead on the team?
- Jane Hanna: 02:08:56 So it evolved into the writer-editor.
- Winnie Frost: 02:09:00 Okay.

Jane Hanna: 02:09:02 But only as a lead.

Winnie Frost: 02:09:04 So you would talk to the park initially, start making the contacts.

Jane Hanna: 02:09:09 But it really made--People started saying that that doesn't necessarily make a lot of sense. I think it had to do more with personalities than with the position. At this point in Publications I think anybody could be a lead. Any member of the team who steps up can be a lead.

Winnie Frost: 02:09:36 So it's sounding to me a little like management really had it controlled, the workflow.

Jane Hanna: 02:09:46 Yes.

Winnie Frost: 02:09:47 The way you did things, and when that management changed in '94 there was almost like a revolutionary change in the way you ran that whole shop.

Jane Hanna: 02:09:56 Right. So I think the combination of old people leaving, new people coming in and we hired some new people too. By then Angie and Susan were there. For a while Lorenza Fong was there too, and she was a lot of fun to work with. And we had some new cartographers. Actually we didn't, the last--

Betsy Ehrlich: 02:10:19 Miles.

Jane Hanna: 02:10:19 The last cartographer was Tom until Miles. So there was a long--

Winnie Frost: 02:10:24 20 years.

Jane Hanna: 02:10:25 There was a good 20 years when we had just the four cartographers. Writer-editors were pretty much of a package until I think Ray retired. Well Bob left actually--

Winnie Frost: 02:10:44 He came to Waysides.

Jane Hanna: 02:10:45 And then he came to Waysides and then he went to another group as part of that re-org.

Winnie Frost: 02:10:49 Yes. So then we move into that reorganization.

Jane Hanna: 02:10:55 Right.

Betsy Ehrlich: 02:10:55 So at some point--

Winnie Frost: 02:10:56 What year was that?

Jane Hanna: 02:10:57 Okay, so that started in 2002.

Winnie Frost: 02:11:00 Oh, not until 2002?

Jane Hanna: 02:11:02 Well the one that was called "Aiming for"--we had various re-orgs in the late nineties where there were shuffles. I think people were merged, some groups were merged. I know Museum Production and Exhibits were merged into one group. And I think Mary Herbert was the head of that. Some people were shuffled one place or another.

Betsy Ehrlich: 02:11:30 There was the whole reorganization that essentially disassembled Publications, and Publications was--

Jane Hanna: 02:11:37 Well that was the Aiming for Excellence thing.

Winnie Frost: 02:11:39 That was the--

Betsy Ehrlich: 02:11:40 After the--

Winnie Frost: 02:11:41 Moving the chairs around the Titanic.

Jane Hanna: 02:11:43 Yes.

Winnie Frost: 02:11:43 I think you coined that one.

Jane Hanna: 02:11:45 Right. Yes.

Winnie Frost: 02:11:46 Yes.

Jane Hanna: 02:11:46 Yeah. So that was the 2000--

Winnie Frost: 02:11:48 So we were by job description. We were all rearranged.

Jane Hanna: 02:11:52 Right.

Betsy Ehrlich: 02:11:52 So cartographers and designers were in one group.

Jane Hanna: 02:11:56 Yes.

Betsy Ehrlich: 02:11:56 Planners and writers were in one group.

Jane Hanna: 02:11:58 For everything.

Betsy Ehrlich: 02:11:59 For everything.

Jane Hanna: 02:11:59 Right. So by the time, so when we got to Aiming for Excellence and that started in January of 2003 that went live. Then there was no Publications. There was no Waysides. There was no Exhibits. There was an AV. Okay.

Winnie Frost: 02:12:17 There was always AV.

Jane Hanna: 02:12:18 There was always an AV. There was an interpretive planning.

Winnie Frost: 02:12:23 Always an interpretive planning group.

Jane Hanna: 02:12:25 But no more historic furnishings.

Winnie Frost: 02:12:27 No.

Jane Hanna: 02:12:27 Which is too bad because that was the most interesting job ever for anybody. That was fantastic.

Winnie Frost: 02:12:35 Unbelievable.

Jane Hanna: 02:12:35 It was a fantastic group and they did great stuff. I love going to parks.

Winnie Frost: 02:12:42 A park with them. Oh my God.

Jane Hanna: 02:12:44 I just love seeing their work, which is still in a lot of parks.

Winnie Frost: 02:12:49 I went on a buying trip with them once.

Jane Hanna: 02:12:50 Oh my God.

Winnie Frost: 02:12:51 It was unbelievable. But my head was exploding by the end of the day.

Jane Hanna: 02:12:55 Yeah.

Winnie Frost: 02:12:56 How they could remember all the things they needed to purchase.

Jane Hanna: 02:12:59 I know, I know, but boy, what a fantastic job. But anyway, so they got anybody who was a writer-editor or planner was

in Planning and Research. Okay. And again, this was starting in 2003 so there was Planning and Research headed by John Brucksch. But we didn't really have a great deal in common with each other did we? And we weren't working on projects together, and we had different funding for everything. Okay.

- Jane Hanna: 02:13:34 Then there was designers and cartographers headed by Janice who was brand new. Poor Janice walks in--
- Winnie Frost: 02:13:40 29 people.
- Jane Hanna: 02:13:41 Hits the ground running and has to manage these people, and oh boy.
- Winnie Frost: 02:13:49 Who are actually unmanageable.
- Jane Hanna: 02:13:50 And who are not even manageable. And cartographers don't do the same thing as designers. Now I'm going to interject here and say in all the years of the existence of cartography at Harpers Ferry Center throughout, or even before that, but let's start with Harpers Ferry Center. And Vince Gleason was a big advocate of cartography. He really brought in professional cartographers. As he said, he moved the Park Service away from the dark ages of line work cartography. That was one of his quotes. Anyway, but in all the years, so let's say Harpers Ferry Center started in 1970. It's now almost 2020. The cartographers never had a supervisor who was a cartographer.
- Winnie Frost: 02:14:51 Wow.
- Jane Hanna: 02:14:52 Periodically I would point that out to higher ups and they'd say, hey, you know, it's--Now for a long time Gleason wanted to be the one who was their supervisor because it was so important to him. Now Nick was the nominal supervisor, but he wanted, Gleason wanted to be the one who was in charge of cartography. And then, let's see, he left. Then we still didn't have a professional cartographer. And by then I think Bob Grogg, who was a historian by training and by education and a writer-editor, was in charge of the cartographers. And then after that let's see.
- Jane Hanna: 02:15:40 Then when Janice came, she's a designer, a graphic designer. She was in charge of the cartographers. Then we all reassembled in Publications. And then I think Melissa

was in charge of the cartographers. So they've never had a professional cartographer who was their supervisor and still don't.

- Winnie Frost: 02:16:02 So let's go back. '94--
- Jane Hanna: 02:16:04 But anyway--
- Winnie Frost: 02:16:05 '94 was a watershed year.
- Jane Hanna: 02:16:07 Right.
- Winnie Frost: 02:16:08 It really started a series of reshuffling of that Titanic, those chairs.
- Jane Hanna: 02:16:15 Right. Yes.
- Winnie Frost: 02:16:16 For years.
- Jane Hanna: 02:16:17 Right. But Publications really thrived during those years because we beefed up our staff. We had, Melissa was in charge. She really let us do a lot more--
- Winnie Frost: 02:16:27 Independently.
- Jane Hanna: 02:16:28 Independently. We had a great deal of more creative freedom, I think.
- Winnie Frost: 02:16:36 What a great point.
- Jane Hanna: 02:16:37 We got site bulletins and we had digitization. She was a full supporter of digitization, you know working digitally.
- Winnie Frost: 02:16:46 Did you teach any classes on the site bulletin where you--
- Jane Hanna: 02:16:49 I did.
- Winnie Frost: 02:16:50 You did here?
- Jane Hanna: 02:16:50 No, at Mather. I taught one at Mather, but I wasn't part of the regular team. The regular team, I think by then, I don't know whether you were on it. I think Ed, Nancy, Megan for a little while.
- Betsy Ehrlich: 02:17:05 Yeah, I stepped in after Megan.

Jane Hanna: 02:17:08 Yeah.

Betsy Ehrlich: 02:17:08 Tom Harrinton [Patterson?], who had taken the class, stepped in as the lead, as the person who would get these classes going when Mather no longer supported the class as part of their regular offerings. And that's when I think things transitioned a lot, when it was no longer a standard part of Mather's offering.

Winnie Frost: 02:17:28 We thought, besides the unigrid that is so well-received, that site bulletin was really one of the greatest things that--

Jane Hanna: 02:17:37 It is.

Winnie Frost: 02:17:37 That Harpers Ferry Center worked hard on getting out to the field. It really is a real plus.

Betsy Ehrlich: 02:17:45 It's still in pretty high demand even though it's--

Jane Hanna: 02:17:46 Yeah.

Winnie Frost: 02:17:47 It's not funded.

Betsy Ehrlich: 02:17:47 It's not funded.

Jane Hanna: 02:17:49 And even with computers and even with everything being digital, they still have site bulletins. And I still read them when I go to parks.

Winnie Frost: 02:17:59 Yeah, at parks.

Jane Hanna: 02:17:59 If there's a site bulletin, I read them. They're adorable. They are nice little snippets of information and you can learn a lot about something in a short amount of time. Whenever I would go on a site bulletin, I'd pick them up and I would use them as a lot of my source material for the brochure--

Winnie Frost: 02:18:16 It's kind of like an expanded wayside.

Jane Hanna: 02:18:20 Absolutely. Yeah.

Winnie Frost: 02:18:21 Of a specific little part in the park.

Betsy Ehrlich: 02:18:24 So you were teaching writing in the site bulletin class, but this overlap that is, I think, unique to your position of being a designer and being a writer-editor. And I'm curious if you

could speak to what you see from both sides because you're the only one that's worked both.

- Jane Hanna: 02:18:44 Yeah. Well Diane Liggett does both.
- Betsy Ehrlich: 02:18:46 True.
- Jane Hanna: 02:18:47 Yeah.
- Betsy Ehrlich: 02:18:47 Right. But she's working much more independently.
- Winnie Frost: 02:18:50 Yeah.
- Jane Hanna: 02:18:50 Yes. Right.
- Betsy Ehrlich: 02:18:50 And remotely.
- Jane Hanna: 02:18:53 Yeah.
- Betsy Ehrlich: 02:18:53 You work in an office where 90% of the work is a team of three.
- Jane Hanna: 02:18:58 Right.
- Betsy Ehrlich: 02:18:59 But you overlap these two very different positions.
- Jane Hanna: 02:19:02 Right, yeah. So I will say the short answer is I start from the standpoint of the design. In the jobs where I was both the graphic designer and the writer-editor I started out viewing it from the standpoint of the designer and what the design was going to look like and what the composition was going to be.
- Winnie Frost: 02:19:26 And did that include the graphics that you thought might be important--
- Jane Hanna: 02:19:30 Right.
- Winnie Frost: 02:19:31 For the story.
- Jane Hanna: 02:19:31 Exactly. So I started looking out where are the graphics? What can I use? And of course by now with our site visits and with our park contact being an integral member of the team, what does the park want? Because when we started doing the site visits, we started actually really working closely with the park on what message they wanted for the

brochure, what images they wanted, what they didn't want for the brochure, what the emphasis was and things like that.

- Jane Hanna: 02:20:09 So that really brought--so I was lucky to start doing the design and writing at that point when we were doing the site visits so I could be at the park and say, what do you want to show? Hey, I've got a camera here, let's go out and take some pictures and we can, you know, we can either use them or they can be the basis for art or something like that. So I always approached it from what is it going to look like? What's the impact going to be of the graphics? What's the visual impact going to be? And then I would start squeezing in the text.
- Winnie Frost: 02:20:55 So that was your hierarchy to start with the graphics?
- Jane Hanna: 02:20:58 Yeah. And very often when I would send a layout to a park, and by this time it was all digital. We were sending everything digitally. I would very often send a layout that had images only and maybe a map and just dummy text so that they could see the visual impact and not get bogged down in reviewing the text. Because generally, and this is something that I learned over the years, if you send anything to a park that has text in it--that's real text, that's intentional text--you can tell them all you want, "Hey look at the whole package, look at the impact, look at the hierarchy". They're going to zero in on that text, and they are going to start editing that text.
- Winnie Frost: 02:21:50 So you thought it was important to present the overall concept.
- Jane Hanna: 02:21:55 Right.
- Winnie Frost: 02:21:56 Which you had done in earlier years too.
- Jane Hanna: 02:21:58 Right, right.
- Betsy Ehrlich: 02:21:58 It's interesting because your role primarily has been writer-editor, but you're emphasizing the graphics, the design, the approach visually and structurally before you're even giving them a chance to see any of your writing.
- Jane Hanna: 02:22:13 Yeah. And I just found it easier that way because that way I could get them to focus on the design, the overall look, the

details of the design, the placement of everything on the page, the emphasis, the subject matter, get that all worked out and then I could write the text. And boy it made writing the text a whole lot easier because I was writing direct, specifically to what had already been worked out. So I wasn't just writing blind, I was saying, and above is a picture of Storer College and this is what it looked like in 1907, that kind of thing. So it made it a lot easier. Then we'd send reviews to the park that had the draft text in them. And then we'd say, okay, at this point review the visual revisions, the graphic revisions, the layout revisions, but also review the text and see how the text works within the layout and with the map. And then again, they would go right in and they would start editing the text and wouldn't say anything about anything else.

- Winnie Frost: 02:23:32 So I was just thinking, it's so funny that your very first project, which was Sitka, had totally the wrong picture on it.
- Jane Hanna: 02:23:42 I know. Yeah.
- Winnie Frost: 02:23:43 And then you evolved into, I'm going to talk to the park and find out what pictures they want and go out and take some pictures.
- Jane Hanna: 02:23:50 Yeah. And of course the picture looked fine to me, and I didn't know you had to have necessarily have a picture of something in the park on the cover.
- Winnie Frost: 02:23:57 That's a wonderful evolution. But--
- Jane Hanna: 02:24:01 Yeah.
- Winnie Frost: 02:24:03 But it's so funny how it started right at the beginning.
- Jane Hanna: 02:24:05 Then I went through a phase where I really wanted historical pictures on the cover, front and center. But now I look at those and I go, they're historical pictures. They don't nearly have the impact of a really nice new color picture of the park. And so I came full circle to a really nice, large picture with a lot of impact, a modern picture.
- Betsy Ehrlich: 02:24:37 So also is through your career, things have transitioned in the unigrid program from fairly text-heavy full stories to, I mean you talked about the brevity of your writing and it

getting shorter, but it's also getting shorter in conjunction with things becoming much more visual.

Jane Hanna: 02:24:54

Right.

Betsy Ehrlich: 02:24:54

So you're transitioning into design as things are becoming more visual and the storytelling is getting shorter.

Jane Hanna: 02:25:02

Right. Because with the advent of digitization and the internet and the World Wide Web and the inner tubes, people started getting information online. So the unigrids went from being the be-all and end-all because early on in the unigrids or any park brochure, and especially if you look at the ones from, say the forties, that was very often the only thing that was ever written about that park by the agency. It was the only source of information, and so it had to be comprehensive. It had to have a lot of detailed information in it and a lot of rules and regulations and maps about how to get there. And now that's very often not necessary, although parks still want it. Very often parks still will want that information in there even though we say, "Hey, your visitors get that from the internet."

Jane Hanna: 02:26:06

But one of the things I found as a visitor, because I visit a lot of parks also, just like my grandmother who went around to all the parks when she was retired. A lot of times park websites are not kept up. They're not updated the way they should be. They're a little cumbersome. You can't always get directly to the information you want quickly. So some parks will actually put PDFs of the brochures of the front side and the back side on their websites. But that's few and far between. I don't think they're doing that very much.

Betsy Ehrlich: 02:26:47

Well it's not allowed anymore unless those parks are accessible.

Jane Hanna: 02:26:51

Oh right. They have to be. Right.

Betsy Ehrlich: 02:26:52

And it's difficult to make them accessible because they're such visual documents.

Jane Hanna: 02:26:56

Right, yeah. So anyways, so the purpose of I think a park brochure and specifically the unigrid brochures has evolved from the time that Betsy and I first started in Publications where really you had to jam pack a lot of information in

there. It was text heavy. So it's evolved to be far more visual with little snippets of text. I don't think we have long running text in there anymore.

- Betsy Ehrlich: 02:27:30 Not much.
- Jane Hanna: 02:27:31 Not much.
- Betsy Ehrlich: 02:27:32 The other thing that opened up in your career I think was the transition from what you talked about earlier is the history brochures got the little A size brochures, which were more economical, while the bigger parks got the B size brochures, which are more expensive. But costs have come so close together that that doesn't matter nearly as much anymore. So you can choose whatever size you think is appropriate for a park regardless of its size or its story.
- Jane Hanna: 02:28:03 Yeah. So I would say in the later years, certainly for about the last 10 years, we use the largest size--
- Betsy Ehrlich: 02:28:12 B6.
- Jane Hanna: 02:28:12 Unigrid, the B6, for just about every brochure.
- Winnie Frost: 02:28:16 For space.
- Jane Hanna: 02:28:16 Yeah. [crosstalk] And there's a number of things that have all come together to make that happen. As Betsy says, the costs of printing are a lot proportionally less than they used to be. So there's not a lot of difference between a little brochure and a big brochure in terms of printing costs, but also our type is larger. We don't do--
- Winnie Frost: 02:28:49 The C&O Canal one.
- Jane Hanna: 02:28:51 Right. It's not like a large print brochure, but we're using physically larger fonts. But one of my favorite things we're doing is more letting, which is the space between the lines, that really helps open up. So you can even have a relatively small type size. But if you have a lot of letting, it really gives your eye a chance to breathe, which is not even a thing because eyes don't, well I guess they do breathe. But anyway, it gives--
- Betsy Ehrlich: 02:29:27 Rest.

Jane Hanna: 02:29:27 It gives your eye a rest. I think it makes it look more elegant. I think a nice sized point size with a really generous letting kind of gives an elegance and a professionalism to the text.

Winnie Frost: 02:29:53 And the font.

Jane Hanna: 02:29:53 And the font also.

Winnie Frost: 02:29:54 And that was standardized, wasn't it?

Jane Hanna: 02:29:56 They were standardized. So of course we're using Frutiger for the sans serif without the little curlicues, and we're using NPS Rawlinson for the serif with the little curlicues. We often will use for display type, headlines and things like that, maybe something a little bit that deviates from one of those two just for graphic purposes.

Winnie Frost: 02:30:21 Like what would be typical of the time or something?

Jane Hanna: 02:30:24 Right. Or something that--

Winnie Frost: 02:30:25 Like a Gold Rush--

Jane Hanna: 02:30:27 Gives an old-timey look.

Winnie Frost: 02:30:28 Yes.

Jane Hanna: 02:30:29 Although you've got to be careful not to be too cliché-y with that, but it's got its place, and I think it can be used effectively for display type and for graphic purposes without using that same weird font for running text.

Betsy Ehrlich: 02:30:50 For body text, yeah.

Jane Hanna: 02:30:51 Yeah.

Winnie Frost: 02:30:52 So you pretty much had the same process from the time you arrived here until maybe towards the end of the nineties.

Jane Hanna: 02:31:00 Right.

Winnie Frost: 02:31:01 But then everything got all jumbled up and--

Jane Hanna: 02:31:04 Then things--

Winnie Frost: 02:31:04 Decentralized to--

Jane Hanna: 02:31:06 Management wise, and I would say from the standpoint of the structure of the organization of Harpers Ferry Center, we moved into a different structure where I think it was viewed that if you were a writer-editor, you could work across media. If you were a designer, you could work across media. But you did that anyway.

Winnie Frost: 02:31:32 Well, explain what cross media is.

Jane Hanna: 02:31:34 Meaning you could work if you were a designer for publications. You could also work on wayside exhibits. You could work on interior exhibits. You could work on signs. And the same thing with writer-editor, you could write waysides, if you were a publications writer-editor, you could write exhibit text. I don't think that that theory ever extended to writing for film because I don't know any of the writer-editors who were tapped at that time to also write for film.

Winnie Frost: 02:32:15 They still remained separate pretty much.

Jane Hanna: 02:32:17 Right. Yeah.

Winnie Frost: 02:32:18 But there was Bob, who was the guy? The historic guy, historic furnishings? Bob Brown.

Betsy Ehrlich: 02:32:27 Bill Brown.

Jane Hanna: 02:32:27 Bill Brown.

Winnie Frost: 02:32:28 Bill Brown, excuse me. He did work on films and did a lot of writing but outside of him I don't know if anybody--

Jane Hanna: 02:32:36 And he also starred in some of the films too. He dressed up in his Revolutionary War stuff.

Winnie Frost: 02:32:43 There you go.

Jane Hanna: 02:32:44 And so he could do anything.

Winnie Frost: 02:32:45 Yeah, and there were exceptions. I mean look at Betsy, could do everything--

Jane Hanna: 02:32:48 Yeah, and Betsy has done many, many things.

Winnie Frost: 02:32:50 Everywhere.

Betsy Ehrlich: 02:32:50 [Inaudible].

Jane Hanna: 02:32:53 And Betsy writes a lot of things.

Winnie Frost: 02:32:55 She does. She's a very good writer also.

Jane Hanna: 02:32:57 Yes, exactly. Many, many, many things have been written by Betsy. So yay.

Winnie Frost: 02:33:03 So this Aiming for Excellence, I actually kind of forgot about that one.

Jane Hanna: 02:33:06 That was the name of it.

Winnie Frost: 02:33:07 That was kind of short lived wasn't it?

Betsy Ehrlich: 02:33:09 Well, no. I mean the process went on for, it seems like a year or two--

Winnie Frost: 02:33:13 Five years.

Betsy Ehrlich: 02:33:14 And then the implementation just dragged on and on. And we never did fully achieve whatever the plan was.

Jane Hanna: 02:33:20 And then Publications was re--

Betsy Ehrlich: 02:33:23 Assembled.

Jane Hanna: 02:33:24 Assembled in 2007. And it was because it came to the attention of the higher ups that the appropriation, here we are, we're back to our line item appropriation.

Winnie Frost: 02:33:40 Follow the money.

Jane Hanna: 02:33:41 For Publications, should be paying for publications. Otherwise the Park Service was in violation of the--

Winnie Frost: 02:33:49 Anti-deficiency Act.

Jane Hanna: 02:33:50 Exactly. Or something like that, you know? Yeah.

Winnie Frost: 02:33:55 Wow.

Jane Hanna: 02:33:55 Okay. So I think that that was brought to the attention of somebody. So one day they just put all the Publications people back together. I mean it was, okay. All right. Forget what you just saw. Forget the last five years.

Winnie Frost: 02:34:16 Until the rest of the Center was going through that project management approach.

Jane Hanna: 02:34:20 Right. And then--

Winnie Frost: 02:34:21 But you guys became separate and were not involved in the--

Jane Hanna: 02:34:23 And then we all reassembled with Melissa at the helm into Publications. Yeah, and she just picked right up where she left off. Okay. And--

Winnie Frost: 02:34:33 And loved it because she wasn't dealing with the film production.

Jane Hanna: 02:34:36 Oh my goodness, because she was in charge of the so called production group. Well, that wasn't her expertise at all. Anyway, yeah. And she did the best she could. I know they gave her a lot of respect in the people, the PJs and the Bruces and those people. But she really had to get a lot of information from those people and hit the ground running and learn on the job about--

END OF PART 5 OF 7 [02:35:04]

START OF PART 6 OF 7

Jane Hanna: 02:35:03 --production of exhibits and AV, because also I remember Eric was working for her too.

Winnie Frost: 02:35:11 Yeah.

Jane Hanna: 02:35:11 So anyway, I was going to say something--

Winnie Frost: 02:35:14 So, suddenly--

Jane Hanna: 02:35:15 So we're back together.

Winnie Frost: 02:35:18 All this, you're back together again.

Jane Hanna: 02:35:18 Right, we're back together. Nothing ever happened. Okay.

Betsy Ehrlich: 02:35:22 2006.

Jane Hanna: 02:35:23 Right.

Winnie Frost: 02:35:23 And so you're all back under Melissa.

Jane Hanna: 02:35:25 Meanwhile, the rest of the Center morphs into something called the service plan. They came up with something called the service plan, which was the project managers. And then that happened, as you know, from personal experience. So then the rest of the other media groups were assembled by region.

Winnie Frost: 02:35:48 And I think with that last transition that you were just talking about, the park became the client.

Jane Hanna: 02:35:58 Then the park became the client, except in Publications--

Winnie Frost: 02:36:02 Uh-huh, because you had your own line item--

Jane Hanna: 02:36:03 Because we've got a line item, they're not our clients. I always started out meetings with park staff by saying, "You're our coworkers."

Betsy Ehrlich: 02:36:13 Right.

Jane Hanna: 02:36:13 You're our colleagues.

Winnie Frost: 02:36:15 Yeah.

Jane Hanna: 02:36:16 Because that's the way I feel. And that was really in reaction to back in the old days of Publications, and pretty much the Center, where we presented the park with our vision of what the publication was going to be.

Winnie Frost: 02:36:36 Yes.

Jane Hanna: 02:36:36 But there's another thing too that I think we need to talk about in regard to the purpose of the unigrid. I see one of the big purposes of the unigrid now as identity--agency identity, and a lot of people have shoe boxes, including me. A lot of people go around the country, they go to parks, they collect unigrids, they have their shoe boxes full of unigrids. When I was helping my mom downsize from her apartment, I literally found a shoe box full of unigrids from parks that she had been to.

Betsy Ehrlich: 02:37:18 Oh wow.

Jane Hanna: 02:37:19 So, there's a souvenir value to them, which sounds frivolous. It's not. Because unigrids get around. They get from one person to another. There's something that when you go through a park entrance, and you pay your fee, or better yet, you show your pass, like I do. You showing [the] pass--

Winnie Frost: 02:37:43 And your motor vehicle license.

Jane Hanna: 02:37:46 Right. And the license because they want to make sure it's really you, and you get your unigrid. You know, people love those unigrids. And they may not read them, they may not use them, but I think they look at them. I think they unfold them and look at them. And you know, during my mini walks down in the park, down in the lower town, I used to see people wandering around with unigrids, and they were open--

Betsy Ehrlich: 02:38:12 Oh they still do.

Jane Hanna: 02:38:12 And they were walking around--

Betsy Ehrlich: 02:38:13 You still see that today.

Jane Hanna: 02:38:13 And they still do it.

Winnie Frost: 02:38:14 There's a lot of parks you go to that there's nothing to do at night. Get out that unigrid; read what you want to do the next day.

Jane Hanna: 02:38:24 Or they don't have cell service. Frankly our maps are better. They're better for navigating than Google maps. I'm a user, I'm a nonstop user of my phone. I use my phone all the time. I use it for navigation. I use it for looking stuff up. I'm pretty typical in that regard, but I think that having a unigrid kind of thing. It's been copied. Other agencies have unigrid-like things and publications that look like unigrids. Some parks try to do unigrids without us. I can always tell. I can always go, "Oh they did that themselves. That's not us."

Winnie Frost: 02:39:11 Well you created that wonderful standard of the unigrid that also other divisions at the Center have implemented, namely waysides. I've seen that thread in exhibits also.

Jane Hanna: 02:39:28 Right. I did a bunch of waysides for the Washington and Old Dominion Trail, and I used a unigrid-like format. Now they want them redone?

Winnie Frost: 02:39:44 Is that your next job in retirement?

Jane Hanna: 02:39:46 It's not even a job because it's not paying anything. They're not paying me anything. But anyway, I just got the template, the National Park Service template for unigrids. That's what I'm using for the redo. I'm not using a black band. I'm using another color, but I've got a band.

Betsy Ehrlich: 02:40:07 That's usually the way it goes. It's the unigrid with a different color band. Well, and the fact that the black band started with the unigrid, and became part of the NPS brand later. That's where it sort of emerges from. Obviously the greatest use of the black band is the unigrid because that's where it started. It didn't exist in the NPS brand until there was a unigrid grid, for sure.

Winnie Frost: 02:40:34 So, that was a major contribution.

Betsy Ehrlich: 02:40:36 Right. The unigrid grid program helped build the NPS brand way beyond that, just the arrowhead.

Jane Hanna: 02:40:44 Another huge thing, that we don't talk about a lot, but it was huge when it happened, was getting the arrowhead in the black band. I would say that was--

Betsy Ehrlich: 02:40:56 2000, 2001? The message project?

Jane Hanna: 02:40:58 Yeah. Parks had been asking for that for ages. It was against our policy, not Park Service policy. I think it was against just our office policy.

Betsy Ehrlich: 02:41:10 Phil's policy?

Jane Hanna: 02:41:11 Yeah.

Winnie Frost: 02:41:12 And that really came out of your shop too, out of the Publications group.

Jane Hanna: 02:41:19 I don't know who got it formalized.

Betsy Ehrlich: 02:41:25 Well was it part of the whole message project?

Winnie Frost: 02:41:27 Yeah, it was.

Betsy Ehrlich: 02:41:27 The Graphic Identity binder dictated what the standards were, and the unigrid had the arrowhead in there. I was part of the exploration of how to incorporate the arrowhead and the black band into the wayside program. I don't know who was dealing with that in the--

Winnie Frost: 02:41:44 Wasn't it Phil Musselwhite--

Betsy Ehrlich: 02:41:49 Who did the unigrid? I mean he was the lead on the message project working directly with Dennis Konieczka on updating the arrowhead, on developing the fonts with James Montalbano, the type designer, and all of that. But in terms of the detailed level of work of implementing what the wayside would look like with a black band and an arrowhead. I went through a lot of different iterations of that and we presented it. We had here over at Mather here, up on the wall, lots and lots of different examples so that we could evaluate them and figure out what the right approach would be. And I don't know how that was even her involved in--

Jane Hanna: 02:42:28 It was Angie in Publications, for the printed unigrid. It would have been Angie, and I'm sure Melissa was involved, possibly Linda.

Winnie Frost: 02:42:41 Mark Meyers?

Jane Hanna: 02:42:42 Possibly Linda Meyer? No, I don't think so because he wouldn't have.

Betsy Ehrlich: 02:42:52 Because his name is on the arrowhead file now, as if he was the one that created the arrowhead file that's associated with all of the unigrids.

Jane Hanna: 02:42:58 I think he created that file, itself, but I think that the placement, the use, the look, all of that was done.

Winnie Frost: 02:43:09 Why don't you explain what that is so you have that as a record?

Jane Hanna: 02:43:16 The--

Winnie Frost: 02:43:17 With the arrowhead in the band.

Jane Hanna: 02:43:20 So the National Park Service arrowhead, once it was redesigned, in 2000 or so, as part of the missing messaging project--

Betsy Ehrlich: 02:43:28 And digital files at that point.

Jane Hanna: 02:43:30 And then they did digital files. They created it or somebody created--

Betsy Ehrlich: 02:43:37 It was Denison Konieczka.

Jane Hanna: 02:43:38 Right.

Winnie Frost: 02:43:39 Were they different sizes?

Betsy Ehrlich: 02:43:40 Different sizes and different styles. So, flat, rendered, black and white, reverse. There were four or five versions.

Jane Hanna: 02:43:50 But what appears on the black band, and it's on the left of the top, of the black band, at the top of the unigrid is the park name. On the right side is the administration, they repeat the park name, and then they say National Park Service Department of Interior--actually that goes first. Then the park name and the state. The state's very important because of Congress. Congressmen likes to see their state on a--

Winnie Frost: 02:44:25 That's their money.

Jane Hanna: 02:44:25 They give us money.

Betsy Ehrlich: 02:44:26 Well, even if it's to walk around, so they don't stay--

Winnie Frost: 02:44:30 So they have multiple states on them.

Jane Hanna: 02:44:32 Right, and some have multiple states on them. And then to the right of that is a small icon of the arrowhead, in full color.

Winnie Frost: 02:44:45 And that's totally standard now?

Jane Hanna: 02:44:47 And that is standard, unless there are some cases where parks don't want it, and they request not to have it.

Betsy Ehrlich: 02:44:56 And those are partnership parks because it's generally--

- Jane Hanna: 02:44:59 Yeah. And I think Boston Harbor Islands comes to mind.
- Winnie Frost: 02:45:02 Oh?
- Jane Hanna: 02:45:03 They have very little National Park Service presence there. It's mostly a partnership and I think they've decided that politically, for the sake of keeping the partnership together, they don't want to promote the National Park Service ahead of their partners.
- Winnie Frost: 02:45:24 What about in the partnership parks situation? Was there a discussion about putting the additional logos of those partners--
- Jane Hanna: 02:45:34 It's hit or miss.
- Winnie Frost: 02:45:34 Within the black band? So there isn't a total standard on that?
- Betsy Ehrlich: 02:45:38 Well we don't put non-NPS logos in the black band.
- Jane Hanna: 02:45:43 Not in the black band.
- Betsy Ehrlich: 02:45:44 They can go in the brochure though. So trails, logos and--
- Jane Hanna: 02:45:49 We did it for, I think Cedar Creek and Belle Grove. They have a logo that's a four-part logo for the four kind of aspects of the park. Betsy did a really good job of putting that logo in, in an unobtrusive way. So the logo's in there because the partners wanted it. That's a heavy duty partnership park. There's very little Park Service presence down there.
- Betsy Ehrlich: 02:46:18 I think they go back to something you said just a little while ago, about talking to the parks about them, as partners, working with them directly, and the early days of doing all this heavy duty research that you were doing, and how you see the transition, if it is a transition, between the writer-editor being a researcher, doing a lot of heavy lifting in research to the point at which we sort of partner with and rely on the subject matter experts in the park, how much you rely on them? And at toward the end of your career, were you still relying on them? Or were they there to be relied on? What's your research role throughout your career?

- Jane Hanna: 02:47:03 Well, there's two parts to that story. First of all, I really kind of took it upon myself, early on, to do the heavy duty research and as original as possible and as comprehensive as possible, because I really didn't know much about the Park Service, and I didn't know that they even had park historians. Ok? If I did know that they had park historians, I didn't know who they were because nine times out of ten I'd never been to the park. Meeting and talking to the park historian is something that you would routinely do as part of the site visit. But since we weren't doing site visits, I didn't even know the structure or the setup of most of these parks.
- Jane Hanna: 02:47:57 A lot of it was just plain ignorance and a lot of it was, it's just easier to do it that way. One of the reasons I got away from doing reading, reading, reading, reading, reading, about all of these stories, as the years went on in the Park Service. As the decades went on, I actually started to know the stories. We started to redo brochures. I had already worked on the Statue of Liberty. I could tell you that story, blindfolded, standing up on my head.
- Winnie Frost: 02:48:38 How do you stand on your head? Let's see. Demonstrate (laughter).
- Jane Hanna: 02:48:46 I know. I just sort of knew more in general about the arc of American history, and not just history itself, but about how the Park Service wants to present history. I started in the course of my career, kind of being part of that discussion of how we want to present history. So I was in on the ground floor of a lot of, I would say, early media projects for new parks and things like that.
- Winnie Frost: 02:49:23 So as you became more educated about the structure of the park, and what they had available there, you started moving in, to take advantage of those resources.
- Jane Hanna: 02:49:33 Right. And the Park Service started doing better publications. It became easier to get ahold of them, because early on they would do historic resource studies, and things like that--I know Ed Bearss used to, and the history people always, and Barry Macintosh, and people like that--they would always do these really exhaustive historical studies. I would get ahold of those, but they weren't that easy to get ahold of. If they didn't have them in David Nathanson's library, I would have to somehow get them--

- Winnie Frost: 02:50:07 From the park.
- Jane Hanna: 02:50:08 --or I would have to know that they existed. I'd have to get them from the park, or I'd have to get them from Interior library, or somebody like that. I remember actually going down to Ed Bearss's office when he was still with the Park Service, just looking on the shelves, pulling them off the shelves.
- Winnie Frost: 02:50:26 Wow.
- Jane Hanna: 02:50:28 So that really interesting information, which is good historical information, became better available with the digital age. Oh, and that's another thing! You can press a button on your computer and get all of these studies and Park Service reports, but also other reports.
- Jane Hanna: 02:50:54 Then toward the end, at one point, I finally discovered I think TripAdvisor or something. I love TripAdvisor, because I would go to TripAdvisor and see what people had visited when they went to, say, Colorado National Monument, what they liked. I would love to go and see what the highlights were for those visitors. That could kind of shape my emphasis. Oh, people really love to go see the "blah blah." Everybody on TripAdvisor really liked this tour of such and such. So that might be something that we want to feature. Yeah. Of course another thing was just simply going to site visits and walking around. The parks ended up looking nothing like what I had imagined that they were going to look like. And the emphasis looked nothing like what I originally thought the emphasis was going to be. Basically what happened is--
- Winnie Frost: 02:52:08 You were able to go there almost like a tourist or visitor, and see it with your own eyes.
- Jane Hanna: 02:52:15 We had the all access pass when we went to parks. That's something I miss, as a civilian.
- Winnie Frost: 02:52:23 That helped greatly in probably preparing these brochures because now you really had that visitor perspective.
- Jane Hanna: 02:52:31 Right. Yeah. I always tried to look at--sometimes in fact, often like Betsy, when you, and Jim and I, went down to Florida, we visited Castillo de San Marcos, and Fort Matanzas, as visitors as much as we could. I mean,

obviously we know what to look for and things like that. But we spent one day, before we met with the park staff, just kind of going around as visitors.

- Winnie Frost: 02:53:02 It probably helps with your meeting with the park, because you're talking like you know the park. They've got this lingo going so--
- Betsy Ehrlich: 02:53:10 You only have a first impression once. And the first impression is important to be aware of, because other people have similar first impressions, and you only can cue into that and tie into it. If you're going to tie a brochure to what people's first impressions are, or first questions are, you need to kind of be aware of what that is.
- Winnie Frost: 02:53:31 Oh yeah.
- Betsy Ehrlich: 02:53:31 I would love to know what your favorite projects have been. [inaudible] (laughter) Okay. You can ask the question. What were your favorite projects?
- Jane Hanna: 02:53:39 Well, getting--
- Winnie Frost: 02:53:43 I was going to ask her to share some of her different stories. We heard an early story, which the Park Service was really involved or Center has evolved. I wanted to hear a few during the '90's and the 2000s.
- Jane Hanna: 02:53:55 During the '90s we worked on this, and again, I referred to it earlier, the legislated Underground Railroad handbook. It was--
- Winnie Frost: 02:54:04 Now you haven't talked about handbooks, so could you explain what they are?
- Jane Hanna: 02:54:08 Oh, the handbooks were done for quite a while, and I think they'd probably date back to the forties. It was just a little book that was published by the Park Service, on a park, and it went into more detail than the brochures. It would very often have a fairly long historical story. So for example, I'm sure Gettysburg had one or several variations, several versions, and it would talk all about the Battle of Gettysburg, what led up to it, who the generals were, and what the aftermath was. Then at the end, they would always have a little visit section where they would talk about how to visit the park, highlights, and things like that.

- Winnie Frost: 02:54:59 And they would be sold actually.
- Jane Hanna: 02:55:01 And they would be sold. They were for sale at parks.
- Betsy Ehrlich: 02:55:03 Like \$6.00.
- Winnie Frost: 02:55:04 Like \$6.00? Are they still in operation?
- Jane Hanna: 02:55:07 I think so, yeah. There was one. What was the one I just saw recently? It was redone by a park.
- Betsy Ehrlich: 02:55:17 There's a few that are still out there being done by the associations, and I mean, the parks, when we no longer had an appropriation large enough to cover the cost of them, and it was up to the parks, there wasn't enough revenue generated from the books to keep them going. So they kind of died because of the--
- Winnie Frost: 02:55:36 The money.
- Betsy Ehrlich: 02:55:38 Well, and the fact that people weren't spending. They weren't huge sellers, they weren't making money in the bookstore. I think you can go online and search for them now, and there are a few still being published for certain parks. I don't know which ones are.
- Winnie Frost: 02:55:53 They didn't, to me, have a wow factor for the cover.
- Jane Hanna: 02:55:56 They never did. Yeah.
- Winnie Frost: 02:55:58 The cover is a kind of a unigrid-y kind of looking thing for the black band. That might've had an impact versus having a, like you've mentioned earlier, a really dramatic photograph.
- Betsy Ehrlich: 02:56:10 They don't have a scale, so when you open up a B6 brochure, as you mentioned earlier Jane, is this poster like thing, that you have this big graphic in front of you that tells a story. And in the handbooks, even a double-page spread was still relatively small.
- Jane Hanna: 02:56:25 Yeah, they were still small. Then, there was a whole lot of competition, obviously in a park bookstore, particularly at Grand Canyon, or someplace. You've got thousands of other books that are newer or just spiffier in some ways.

Anyway, we got, I would say, probably by the early 2000s we were out of the business of doing handbooks.

- Winnie Frost: 02:56:50 Thank you for explaining that. Okay, let's go back to your park.
- Jane Hanna: 02:56:55 Anyway, they did want one, for some reason, as part of this legislative package for the Park Service for the Underground Railroad. We were ordered to do one of these handbooks on the history of the Underground Railroad.
- Winnie Frost: 02:57:14 Had you done other ones?
- Jane Hanna: 02:57:15 No, I think we had done a brochure on it with some of the sites. Although at the time, I don't think really any of the sites, or very few of the sites, were within the Park Service. Of course the Underground Railroad, by its nature, the sites were ephemeral. They were somebody's basement, some path that led some place, or some road that maybe led from Maryland into Delaware, or something like that. And they were secretive for obvious reasons.
- Winnie Frost: 02:57:55 That's a challenge.
- Jane Hanna: 02:57:56 So there aren't a lot of sites, although there was a big project. There's a big project to identify sites and verify sites. And I think that's still going on in and out of the Park Service. But anyway, we needed to do this brochure, or this handbook on the history of the Underground Railroad. It had to be done in a year or something. Let's see, I was working on it, Bob Grogg, Nancy Haack, Susan Barkus, the Kirilloffs were the design team for it--
- Betsy Ehrlich: 02:58:33 It was contracted.
- Jane Hanna: 02:58:34 --the contract design team for it. Thank goodness we had an outside contractor to find images. So we contracted with a professional image researcher who found hundreds of really good, very interesting, and unusual images that the Kirilloffs could then choose from for illustrating the book. That was money well spent. We had three outside authors. We were working with Dwight Pitcaithley, and then a few other historians. So we had a team of at least a good 12 people working on this thing, both in and out of the office. It came together really quickly and it was really interesting

stuff. It was really interesting subject matter and it was well received. I think it's still being reprinted.

- Winnie Frost: 02:59:42 So was there a lead on that?
- Jane Hanna: 02:59:44 It would have been brought Bob Grogg. Yeah, he tied everything together. But I was kind of the second writer-editor, and I helped really tie things together. I did a lot of editing. I wrote the captions, edited the text, and things like that.
- Winnie Frost: 03:00:03 But this was all done at the Center, well you had some contractors, but it didn't include trying to go out and kind of getting a feel of the trail, or what?
- Jane Hanna: 03:00:13 We did. At the time, there was a big push on Underground Railroad history.
- Winnie Frost: 03:00:23 Oh, seminars?
- Jane Hanna: 03:00:25 Every seminar we could find, we went to.
- Winnie Frost: 03:00:28 Wonderful.
- Jane Hanna: 03:00:29 Yeah, there were a bunch of them. I think the Smithsonian put on something. And then I went to some, all-day seminar that went over to the Eastern Shore, because that's where Harriet Tubman had been active.
- Jane Hanna: 03:00:43 It was a Park Service, but also academics were involved in this tour. I forget who led it, but it was one of the Underground Railroad scholars who led this thing. Then we went all over, various places where Harriet Tubman would have been active. Of course now there's the Harriet Tubman Underground Railroad Park, on the Eastern Shore. Then there's the Harriet Tubman National Historical Park up in Auburn, New York. There are two separate parks. So now there's a Park Service presence in that world. But anyway, that was a really interesting--
- Betsy Ehrlich: 03:01:27 Experience.
- Jane Hanna: 03:01:27 Yeah, I really liked that a lot.
- Winnie Frost: 03:01:27 Yeah, that was a wonderful use of seminars.

Jane Hanna: 03:01:34 It was interesting, interesting, people...

Winnie Frost: 03:01:35 You probably got some ideas on graphics even for the contractor or told the contractor--

Jane Hanna: 03:01:40 Yes, so I helped choose the graphics and helped. Then I think Nancy and Irene, and Susan were doing the maps.

Betsy Ehrlich: 03:01:48 That sounds complicated to do that map.

Jane Hanna: 03:01:50 The maps were very complicated because they incorporated the maps into a lot of graphics too. So they would have a montage, or a collage, I guess that included the maps and graphics. It's a really good book. It's still a really good book.

Winnie Frost: 03:02:04 Where is it sold?

Jane Hanna: 03:02:07 Well through GPO and I don't know where else.

Betsy Ehrlich: 03:02:09 Probably at those parks.

Winnie Frost: 03:02:10 At those parks that are there now.

Jane Hanna: 03:02:11 I imagine. I hope at those parks.

Winnie Frost: 03:02:13 Yeah, I would think so, but do they have a bookshop?

Jane Hanna: 03:02:17 I know that Harriet Tubman Underground Railroad does have a little unigrid. I think it might be an A4, or an A6, or something like that. I don't believe the one up in Auburn, New York even has a unigrid or anything like that.

Winnie Frost: 03:02:33 They could almost do a site bulletin.

Jane Hanna: 03:02:35 Right. Yeah.

Winnie Frost: 03:02:36 In the interim.

Jane Hanna: 03:02:37 Well the unigrid that we have, for the one on the Eastern Shore, started out as a site bulletin that was put together by the Northeast Region. They'd put it together over night, in time for an opening of some sort. Then we took that on in the unigrid program, and kind of made it into a unigrid, did some editing, put together a map, and things like that, just to get it kind of looking like a unigrid.

- Winnie Frost: 03:03:05 That's another great use of a site bulletin.
- Jane Hanna: 03:03:08 Right. In many cases, they have been the basis for what has morphed into a unigrid.
- Winnie Frost: 03:03:16 Ah, and we get so many parks that have no funding.
- Jane Hanna: 03:03:21 Right.
- Winnie Frost: 03:03:21 That's a nice kind of beginning going for them before they get the big bucks from you guys.
- Jane Hanna: 03:03:27 Yeah. Another project I really have been enjoying, and left before I got it done, is The Manhattan Project, which is the development of the atomic bombs during World War II.
- Betsy Ehrlich: 03:03:44 That's a whole series of different sites and you went to each of the sites before you retired?
- Jane Hanna: 03:03:49 Yeah, there were three sites. One in Hanford, Washington, one in Oak Ridge, Tennessee, and one in Los Alamos, New Mexico. We went and we met again, with historians, park people, park staff, and things like that. I don't know what is going on with that right now.
- Betsy Ehrlich: 03:04:15 In terms of your role, you're more writer-editor and designer on that one?
- Jane Hanna: 03:04:21 On that one, yeah. I'm writer-editor, and designer. But then our cartographer, Jim Eynard, also did a heavy lifting on the design. He came up with a map of the United States, because of course, this project, not only was it national in scope, it was worldwide in scope. So we came up with two maps, a map of the United States, and a map of the world that show important sites in both for the Manhattan Project. So that is kind of the focus of one side of the brochure.
- Winnie Frost: 03:05:05 So who's taking over the design component.
- Jane Hanna: 03:05:08 I wanted to continue with it but I don't know. I told Melissa I would continue with it, but I haven't heard anything since I left about it. Now it's possible there is nothing to hear.
- Betsy Ehrlich: 03:05:21 Yeah, I don't know the progress of that. I haven't heard about it. So there's historians and subject matter experts on

that project that you are relying on. So you're not necessarily taking the heavy lift of doing all the research.

Jane Hanna: 03:05:37

Right.

Betsy Ehrlich: 03:05:38

Or is it a combination?

Jane Hanna: 03:05:41

There is a lot of research, photos, and all kinds of things that have been compiled for public consumption and public use by the Atomic Heritage Foundation. So the park depends on them. And of course we have current site photos that are Park Service photos.

END OF PART 6 OF 7 [03:06:04]

START OF PART 7 OF 7

Jane Hanna: 03:06:03

Actually, they're not Park Service photos at all. They're Department of Energy because that's a partnership park. Each site is run by both the Department of Energy and the National Park Service because they're all current operational national laboratories. So for Oak Ridge, we had to have double top secret security to get behind the fence into the National Laboratory, so that we could see the old sites that were left over from the Manhattan Project. One of the reasons they even have the old sites that were left over, which it's kind of an interesting reason, is because the sites were built to be bombproof. Okay? Because they were working with, now they weren't working with nuclear materials for the explosives because that was really in short supply. So, for the testing of the explosive, they were working with conventional--they were working with the design for the atomic weapons, but they were working with conventional weapons, conventional explosives, because they couldn't waste plutonium and uranium on tests.

Winnie Frost: 03:07:17

Oh, on tests.

Jane Hanna: 03:07:18

Except at Trinity. That was the big test when they did the Trinity test. But just to see what direction all of the components would go, they would just use regular--

Winnie Frost: 03:07:32

Explosives.

Jane Hanna: 03:07:32

Explosives. But, everything had to be bombproof in order to withstand the possibility of an accident, so they're really

hard to take down, these buildings. They're really hard to demolish, so they just left them there. So all over Los Alamos National Laboratory, they've got these little buildings--

- Winnie Frost: 03:07:56 Wow.
- Jane Hanna: 03:07:56 And sheds and testing sites that were left over from the Manhattan Project. And a lot of them look exactly like they looked at the time.
- Winnie Frost: 03:08:07 Oh wow.
- Jane Hanna: 03:08:08 Anyway, that's a really interesting--
- Winnie Frost: 03:08:10 The historic furnishing people would love to get their hands on that, wouldn't they?
- Jane Hanna: 03:08:13 Absolutely.
- Betsy Ehrlich: 03:08:14 Well it's quite a span when you think of your two favorite projects that you've just spoken of, your Harriet Tubman and--
- Jane Hanna: 03:08:23 Right, they're--
- Winnie Frost: 03:08:23 Manhattan Project.
- Jane Hanna: 03:08:24 They're kind of--
- Betsy Ehrlich: 03:08:25 Your historic range is pretty far.
- Jane Hanna: 03:08:27 Right.
- Winnie Frost: 03:08:27 Yeah it's pretty--So what about, you went to natural areas, didn't you, at all?
- Jane Hanna: 03:08:33 Oh absolutely, yes.
- Winnie Frost: 03:08:34 You got a favorite for that or you got any wild stories? Betsy and I have a few.
- Jane Hanna: 03:08:38 Right. And of course, I really like, and this was never a project of mine, but I really like Acadia. It's got to be one of my favorite parks.

Winnie Frost: 03:08:47 I think that was the beginning of our conversation today.

Jane Hanna: 03:08:49 Yeah. I just love it.

Winnie Frost: 03:08:50 The love of Acadia.

Jane Hanna: 03:08:51 It's everything a park should be, except it's so crowded. It is just overcrowded. So, but I've been there so many times that I know how to avoid the crowds and--

Winnie Frost: 03:09:01 The winter.

Jane Hanna: 03:09:02 When to go where.

Betsy Ehrlich: 03:09:03 March.

Jane Hanna: 03:09:03 Yes, exactly. And you went in the winter with Carolyn--

Betsy Ehrlich: 03:09:06 I've been there twice in the winter, yeah.

Jane Hanna: 03:09:09 To teach that class.

Winnie Frost: 03:09:09 Yeah, in the snow.

Betsy Ehrlich: 03:09:10 Off season to teach a class and to do some wayside planning when the rain was coming down sideways.

Winnie Frost: 03:09:15 Oh wow. So what, besides Acadia, I know that might be your most favorite but--

Jane Hanna: 03:09:22 I had a really, a project that I went, that was a legit project, and I went with Nancy Haack and Susan Barkus, was, oh no, not Susan Barkus. So it was Melinda Schmidt, so Melinda Schmidt, Nancy Haack, and I went out to Navajo National Monument, which really needed a new brochure because they hadn't had one in something like 30 years. So we took a trip out there and we just loved it because we were lucky enough to get a hike with the park staff out to the ruin called Keet Seel and which is, it's a long hike out there and you can hike to, you can take a short hike down to the ruins, the Betatakin ruins that are not too far from the visitor center, but that's still a half day hike. But we were able to go out to the ruins that were several miles away.

Winnie Frost: 03:10:22 Hiking.

Jane Hanna: 03:10:22 And you can only get there by hiking.

Winnie Frost: 03:10:24 Wow.

Jane Hanna: 03:10:25 So now, okay, full disclosure, we did drive part of the way, but we can only drive to a point where there was a waterfall and then we had to get out and hike. But anyway--

Winnie Frost: 03:10:38 Do they have a tribe that--

Jane Hanna: 03:10:42 Absolutely.

Winnie Frost: 03:10:43 Isn't there a tribe that lives there?

Jane Hanna: 03:10:45 Yeah. Well of course, it's on the Navajo Reservation. Okay? So which is why it's called Navajo, but it is the ancestral, the ruins were built by the ancestral Puebloans. Then there are a few other tribes that have an interest in the sites also. And I think it was, let's see, I think, I'm trying to think of, I think maybe the Hopi.

Winnie Frost: 03:11:12 I think you're right. Yep. Yep.

Jane Hanna: 03:11:13 I think maybe Zuni. I think.

Winnie Frost: 03:11:15 Hopi, for sure.

Jane Hanna: 03:11:16 And then South Mountain Paiute or something like that. Anyway, there were, I think there were four tribes that we, instead of just calling it, I think the old brochure never made reference to why it's called Navajo National Monument. They just jumped right into the ancestral Puebloan story and brought it up to the 1400s when the dwellings were abandoned and then never said anything about the Navajo. Okay. So, we got to bring it up to the present. Talk about the other tribes and their stake, their interest in this.

Winnie Frost: 03:12:04 Did you meet with the various tribes to get input from their perspective?

Jane Hanna: 03:12:09 A couple of them. Yes. Yeah. Not all of them, but we certainly made sure that the park staff ran the reviews by the representatives from the tribes. So, but because we had had that experience and we were there a few days and we really got immersed in this, we brought that to the

brochure, to the interpretation, to the design, to the writing, to the map, to the everything.

- Jane Hanna: 03:12:41 And of course in this case, I think all three of us were involved in all three aspects of the brochure, the map, the design, the writing. So, but I think that ended up being, it's one of my favorite brochures to look at.
- Winnie Frost: 03:13:00 That tells a lot by having that experience.
- Jane Hanna: 03:13:02 Right. And to have that experience, but that was really, that was a great experience. And of course, I could go on and on about park experience.
- Betsy Ehrlich: 03:13:10 What year was that?
- Jane Hanna: 03:13:12 That was right before Nancy retired. So it would have been--
- Winnie Frost: 03:13:15 Eight years ago.
- Jane Hanna: 03:13:16 That was 2010 that we took that trip.
- Winnie Frost: 03:13:19 2010.
- Jane Hanna: 03:13:19 Because she retired in 2011. Yeah.
- Betsy Ehrlich: 03:13:22 So the brochure's probably from 20, did, I mean--
[crosstalk]
- Jane Hanna: 03:13:26 So it would've been done at about 2012.
- Betsy Ehrlich: 03:13:28 Yeah. Yeah.
- Jane Hanna: 03:13:29 Because usually it takes a couple of years. But I think it still looks fresh and I think it still reads fresh also.
- Betsy Ehrlich: 03:13:37 That's the goal.
- Winnie Frost: 03:13:39 So what do you think or do you have any kind of special contributions you feel are that you have brought to the Park Service and your legacy as being carried on? Maybe it's a little early.

- Jane Hanna: 03:13:52 I really wanted to get rid of ampersands in text and I bet they are using those ampersands and I bet the minute I left, they started using--
- Winnie Frost: 03:13:59 Explain what that is.
- Jane Hanna: 03:13:59 An ampersand, it's the little symbol, instead of saying "and", you use the little symbol and it looks kind of like an S. And sometimes it's got its place for use in advertising. And so if you're talking about the Atchison, Topeka, & Santa Fe Railroad, that ampersand is perfectly okay. But if you're using it in text, I just don't like it because I think that it, it kind of, it looks a little gimmicky and I think gimmicky undermines the credibility of the text. So and also very often, it's used when you could easily spell out "and."
- Winnie Frost: 03:14:45 Did you get that into your style guide?
- Jane Hanna: 03:14:49 Oh yes. But it may be out now.
- Betsy Ehrlich: 03:14:52 No, it's still there.
- Jane Hanna: 03:14:53 It might be out. Yeah.
- Winnie Frost: 03:14:55 Good for you.
- Jane Hanna: 03:14:56 And I think it's--
- Betsy Ehrlich: 03:14:58 They haven't done an update since you left.
- Jane Hanna: 03:14:58 --got its place in display type too. I think it can look kind of, but I think it can start to look early 70s if you use it too much in display type. I kind of put it up there with all lower case. Remember back in the late '60s and early '70s, there was a movement in the world of graphic design to use all lower case, even if you needed an initial cap. And we have brochures where they did that and that was the style I think in the mini folders, was all lower caps for the park name.
- Winnie Frost: 03:15:36 Wow.
- Jane Hanna: 03:15:37 And so I kind of put ampersands in that kind of gimmicky category.
- Winnie Frost: 03:15:44 And you were very active in the style guide.

- Jane Hanna: 03:15:48 Oh yes. I always, yes. Yeah.
- Winnie Frost: 03:15:48 And your contributions for that. But this one sounds like a very special one.
- Jane Hanna: 03:15:53 Yeah. But I think, okay, I would say that one of the things, especially toward the end of my career, I really wanted to get everybody on a team and for that matter, everybody in the office, looking at every aspect and every phase of a brochure. I really wanted everybody reviewing early layouts and I--
- Winnie Frost: 03:16:25 Peer reviews.
- Jane Hanna: 03:16:27 Yes. Peer reviews. And I wanted people to look at that stuff. I used to go and I would bash cartographers over the head until they reviewed the text because--
- Winnie Frost: 03:16:42 Wonderful.
- Jane Hanna: 03:16:42 And again, the fact that people were not looking at the text, goes way back to the early years of, I would say even Harpers Ferry or even before, where things were so compartmentalized that cross-discipline criticism was not welcomed. And I think that, Melissa has stories about how she would go to writer-editors and she would question, "Why are you using this word?" Because Melissa is a good writer and she knows grammar and she knows writing and she can write a sentence. And so she would go to writer-editors and she would say, "Do you really mean to use this" or "This doesn't make sense. The sentence is misleading." And she would just get absolutely ignored and told, "Mind your own business."
- Jane Hanna: 03:17:41 And so I think that there were really barriers to that kind of thing. But then when I started doing design, I started not holding back on feedback on designs. And then we started, oh and I think another thing that we started when Ed was kind of the senior editor, was we started having all the writer-editors or at least one other writer-editor, look at text. And I know that Betsy and Angie certainly want as much feedback as possible on early designs. And cartographers would kind of do that amongst themselves but they were for a long time, they were kind of working in a vacuum. And then, so I always wanted to bring the

cartographers into the discussions about the rest of the brochure.

- Jane Hanna: 03:18:39 So I would always want the cartographers to sit when we met with a park staff at a site visit, I would say, "Cartographer, don't you go off and field check because we want you at the table talking about the big picture of this brochure." So it's something I always wanted to push all team members and the park into and the people who were not necessarily working directly on a project in our office, I always wanted them to, I always wanted feedback from them and participation from them on the project.
- Winnie Frost: 03:19:19 Excellent. That is really excellent.
- Jane Hanna: 03:19:20 And that's something that does happen, I think. It doesn't always happen. And again, it's not always welcomed. To this day, it's not always welcomed. But I think there's an awareness there now.
- Winnie Frost: 03:19:40 I think also you have been great about reaching out to people and other areas to let them know if you go to this park, I did this when I went there. You did that. What? You shared so many things with me. And then if you were going to initiate a project and you knew somebody was going to that park, you would ask if they could bring back maybe this or that or I mean, you were really very proactive.
- Jane Hanna: 03:20:06 And I think we even did that shortly before, when was it? I think we went out to Wind Cave, but before we went, before our team went out to Wind Cave, we met with some of the exhibits people who had been out there, just to kind of get the lay of the land because they had been working on the new visitor center and they had kind of a work in progress, a plan in progress that they showed us and they said, "The park likes, this is under review, the park likes this, they don't like this."
- Jane Hanna: 03:20:39 So we knew what the plans were going to be for the new visitor center. We also could get kind of a sense of who was who in the park and who was kind of running the show. And I always like to know that before I set foot. I want to know who is really driving a project from the park standpoint before I start working on a project.

Winnie Frost: 03:21:07 So over the history of your time at Harpers Ferry Center, there's a trend that things have become more collaborative.

Jane Hanna: 03:21:14 I hope so. Yeah, I hope so. And I think in Publications, that's true. I think a lot of the really--the barriers, okay, remember we used to have the cinder block walls along the edge between the offices--

Winnie Frost: 03:21:32 I was in one of those too.

Jane Hanna: 03:21:32 And you were in one too. Just like those have been knocked down, I think a lot of the kind of metaphorical barriers have been knocked down.

Winnie Frost: 03:21:41 This is not a political statement.

Jane Hanna: 03:21:42 And so I now get, I think I did have some success getting the cartographers to read the text and comment on the text.

Betsy Ehrlich: 03:21:52 And we have new cartographers.

Jane Hanna: 03:21:53 Read this. And we have new cartographers.

Winnie Frost: 03:21:55 Oh yes, they can start from that point of view.

Jane Hanna: 03:21:57 And I really tried to bash those two over the head early on and say, we need to work together. We're working together and I think it works.

Betsy Ehrlich: 03:22:07 And before you left, we started working on formalizing the review process throughout the office.

Jane Hanna: 03:22:13 Yes, yes.

Betsy Ehrlich: 03:22:14 Because we knew because Jane's role was reviewing everything that went through the office. You were the only one who looked at everything along with Melissa and reviewed. And knowing that when Jane was leaving, we would have to figure out who's going to do all these reviews. So first, we had to figure out what gets reviewed at what stage and what are our stages. And it's funny how far back we had to kind of go in the process of identifying what's what and then what gets reviewed, and who does the reviews. And now it's a much more, well it's at least all written down so everybody can know. So when we have new people come in, we don't have Jane's

replacement yet. So you got the ball rolling and helped us understand what you were looking for to help all of us understand what we then needed to look for.

- Winnie Frost: 03:23:02 Did Jane provide input towards creating this kind of streamline document?
- Betsy Ehrlich: 03:23:06 Before you left. Yep.
- Jane Hanna: 03:23:07 Right. Yeah. So I would--
- Winnie Frost: 03:23:08 What a legacy, Jane.
- Jane Hanna: 03:23:10 Right. So I wrote, I mean I just contributed what I did, but it was interesting to see what other people look for also. But I was going to say something about that. In the course of those discussions about review process, which is really about process. We were calling it review process, but it's really about our working process. But in the course of that, I think we all discovered we were doing a lot of things because that's the way we'd always done them. And so we've been doing that since 1985. Why have we been doing that since 1985? Maybe we need to do things differently.
- Winnie Frost: 03:23:51 Some of the shuffling that happened over the '90s and early 2000s may have--
- Jane Hanna: 03:23:55 Yeah. And a lot of things--
- Winnie Frost: 03:23:57 Helped a little bit with that with getting people out of their stovepipes.
- Jane Hanna: 03:23:59 Yeah and of course a lot of things and the other thing we discovered is a lot of things were being done because of personalities. So a lot of our process was work arounds to avoid certain personalities or to include certain personalities. So that was really interesting too because I was going, oh yeah, we've always done that. That person retired 10 years ago and we're still doing it this way because that person, we had to avoid that person. So yeah.
- Winnie Frost: 03:24:29 I always hear Ed always talking about the culture of Harpers Ferry Center.
- Jane Hanna: 03:24:33 Yeah. Culture dies hard.

Winnie Frost: 03:24:36 Culture dies hard.

Jane Hanna: 03:24:37 And as he says, it's one retirement at a time.

Winnie Frost: 03:24:40 Oh, what a great line. One retirement at a time.

Jane Hanna: 03:24:45 Yeah. Change. Cultural change comes one retirement at a time. And I think that's, yeah, true and of course--

Betsy Ehrlich: 03:24:47 Especially when the person who retires isn't necessarily backfilled so people have to absorb something that was a whole person's job and in every case--

Winnie Frost: 03:24:58 And reevaluate it.

Betsy Ehrlich: 03:25:00 Everybody who is at the Center has some unique role. And Jane had her own unique role. You were designer writer combo, which nobody else was. And you were the wholesale reviewer of everything that went through the office. So that was a big set of shoes to fill and we didn't hire anybody. So the whole office sort of has to kind of pick up and figure out how to keep the reviews going and also be integrated in our teams because we no longer have one person who does the writing-design and can kind of bridge those two.

Jane Hanna: 03:25:35 Right. Yeah.

Winnie Frost: 03:25:36 Yeah. Well, you brought a lot of value and--

Jane Hanna: 03:25:38 And of course a lot of things, amidst all of this, with increased workload, there are fewer people, not just in Publications, but at Harpers Ferry Center. So what, are there 70 people or something, if that?

Betsy Ehrlich: 03:25:52 I think we're 80, something like that, but yeah significantly smaller than when you started.

Jane Hanna: 03:25:57 And they have hired some new people, they've hired some new people.

Betsy Ehrlich: 03:25:59 Yeah.

Winnie Frost: 03:26:00 That's about maybe a third of what we had in the '80s.

Jane Hanna: 03:26:01 Right.

Betsy Ehrlich: 03:26:02 Right. Right.

Jane Hanna: 03:26:04 Yeah, exactly. Yeah. But we have more work. We're actually doing more work too.

Betsy Ehrlich: 03:26:09 There's more parks.

Jane Hanna: 03:26:10 There's more parks.

Betsy Ehrlich: 03:26:11 And so there's a unigrid per park. Yeah.

Jane Hanna: 03:26:13 Right.

Betsy Ehrlich: 03:26:13 It's not like the work reduces. It doesn't. Just trying to stretch it out a little bit more.

Winnie Frost: 03:26:20 Do you feel like your experience at Harpers Ferry is carrying over into your retirement years?

Jane Hanna: 03:26:26 I think so.

Winnie Frost: 03:26:26 I know it's fairly soon for you.

Jane Hanna: 03:26:29 Yeah.

Betsy Ehrlich: 03:26:31 Did you say what your retirement date was, just for the--

Jane Hanna: 03:26:34 Yes, so I'm retired. Okay. I started with the Park Service and Harpers Ferry Center and my whole career in the Park Service was spent at Harpers Ferry Center. So I started October 31st, 1983--

Winnie Frost: 03:26:52 Halloween.

Jane Hanna: 03:26:52 And I retired--my last day was July 31st, 2019.

Winnie Frost: 03:26:58 So you're just fresh. Young retiree.

Jane Hanna: 03:27:00 So that is right around 36 years and actually it adds up to 36 years because I had three months summer, I was a summer hire at the Internal Revenue Service when I was in college. So that got me three months.

Winnie Frost: 03:27:16 Oh you skipped over that, Jane.

Jane Hanna: 03:27:18 Right. Yeah, I forgot about that.

Winnie Frost: 03:27:21 Were you looking for so and so's--

Jane Hanna: 03:27:25 They didn't, I didn't have access to anything.

Winnie Frost: 03:27:31 So let's get back to how has your career really been carried over into your very young retirement year?

Jane Hanna: 03:27:38 Well, I still, I had to immediately buy a new computer that was exactly like my work computer or very similar to my work computer because I, the Washington and Old Dominion, which I, and I had done a series of at least 20 waysides for them back in the early 2000s, they're kind of getting crummy looking. They want, well first, they wanted replacement panels, which didn't exist. And then they wanted the file, the original files so that they could print replacement files. And I said, "No, you don't. You don't want those original files. There are many things wrong with them. They're in Quark Express. You don't want them, I'll just redo them." So I'm redoing a few of the wayside panels for them.

Winnie Frost: 03:28:28 Oh, that's wonderful.

Jane Hanna: 03:28:29 And what I didn't tell them is some of those old panels, I look at and I cringe and I'm the one who wrote them and designed them and I'm cringing and it's my chance to fix them.

Winnie Frost: 03:28:42 Will you have a review panel?

Jane Hanna: 03:28:44 I could.

Winnie Frost: 03:28:44 A peer review.

Jane Hanna: 03:28:45 I should. I should. I actually should because I'm making, I'm not making major changes, but I'm, and I'm not even making changes that they notice, but I notice them.

Winnie Frost: 03:28:56 And do you hold onto your style guide?

Jane Hanna: 03:29:00 I, well, yes. I've got, I have digital copy. I took a lot with me when I left. I took the--

Winnie Frost: 03:29:04 Did you take Betsy's wayside guide?

Jane Hanna: 03:29:06 I took the Betsy--

Winnie Frost: 03:29:07 That's the only thing I took.

Jane Hanna: 03:29:08 I took all of Betsy's wayside stuff and I took the editorial style guide. I took the unigrid templates. So I've got a lot of stuff that's all digital that--I took my working projects just in case anybody's got--

Winnie Frost: 03:29:22 Wants to call you about it.

Jane Hanna: 03:29:23 --questions. Which nobody has. Nobody has called me--

Winnie Frost: 03:29:27 Oh my goodness.

Jane Hanna: 03:29:27 --for advice.

Winnie Frost: 03:29:28 Well we called you for your whole life story.

Betsy Ehrlich: 03:29:31 Yeah, right.

Winnie Frost: 03:29:33 Well, how about, you mentioned in the car to me today, that you also are almost like our historian--

Jane Hanna: 03:29:41 Yes I am.

Winnie Frost: 03:29:41 For Harpers Ferry Center. Could you elaborate a little on that?

Jane Hanna: 03:29:44 And somehow and I don't know how it happened, early on, probably beginning in the '80s, people just started giving me stuff to keep--

Winnie Frost: 03:29:54 How did they come to you?

Jane Hanna: 03:29:55 --that had to do with the office.

Winnie Frost: 03:29:56 Oh okay.

Jane Hanna: 03:29:56 I don't know. I don't know. I just started, I think I started putting stuff on my bulletin board that had to do with funny stuff about the office and people started giving me stuff and then it became what is known as the Publications archives. So I've got, and it has, oh it's got old memos and it's got phone lists and things like that that have to do with Publications and photos. I've got tons of print photos, slides, and digital photos that... And what else would I have? I'd have, oh, the old original unigrid brochure that

showed how to do unigrids and articles and newspaper articles and things about the program and stuff like that.

- Winnie Frost: 03:30:42 And I understand you also did some bios on people when they retired.
- Jane Hanna: 03:30:47 And then when I retired, I started, Ed was doing them for a long time and then after Ed retired--
- Winnie Frost: 03:30:55 Did Magaly come to you?
- Jane Hanna: 03:30:55 Magaly came to me and said, we need, when people retire, we want as an agency, as an entity, we want to interview them and do little write-ups for them for either for--
- Winnie Frost: 03:31:08 The Arrowhead or?
- Jane Hanna: 03:31:09 For Facebook, for Arrowhead, for Inside NPS, whatever, whatever use they get. And of course, I still haven't done my own, except for this. So--
- Winnie Frost: 03:31:23 Oh my goodness.
- Jane Hanna: 03:31:24 Yeah so I do need to actually do that sooner or later.
- Winnie Frost: 03:31:29 Well it just sounds like you've worn so many hats.
- Jane Hanna: 03:31:31 Yeah. And it's been fun. Well, when you're at someplace for 36 years, you've got to do that. A lot of, for example, getting into the graphics, starting and learning a lot and pursuing graphic design was because I just wanted to go in another direction.
- Winnie Frost: 03:31:49 And you felt that there was enough freedom there in order to pursue that?
- Jane Hanna: 03:31:53 Yeah. And enough--
- Winnie Frost: 03:31:56 After the first regime.
- Jane Hanna: 03:31:57 And a lot of people to learn from because what better place to learn graphic design and the technical stuff, than--
- Winnie Frost: 03:32:07 Two feet away from you.

Jane Hanna: 03:32:07 Than Harpers Ferry Center. Yeah. Harpers Ferry Center with people who really know this stuff. And of course Mark Muse when he was here, he was really helpful when it came to, I learned a lot from him about Photoshop and dealing with digital images and photography so he was really good.

Winnie Frost: 03:32:26 That you can continue doing.

Jane Hanna: 03:32:28 Right.

Winnie Frost: 03:32:28 Wonderful.

Jane Hanna: 03:32:30 Of course everybody's got their own way of doing that kind of thing. But having professional people like Betsy that I can go to if I've got a question about anything having to do with graphic design, either the technical--

Winnie Frost: 03:32:45 And you can continue to do that.

Jane Hanna: 03:32:46 Right.

Winnie Frost: 03:32:47 Don't you feel that from your--

Jane Hanna: 03:32:49 Yeah I could, yeah.

Winnie Frost: 03:32:50 The camaraderie that has developed over all these years from all the trips and working together and--

Jane Hanna: 03:32:58 Yeah. Yeah. I guess.

Winnie Frost: 03:32:59 When you redo those waysides.

Jane Hanna: 03:33:02 Right. When I redo the waysides.

Betsy Ehrlich: 03:33:05 I think the Center is like that. You provided that to others. People have questions. You were a huge source of information for others. And that's one of the roles you play when you're a Harpers Ferry Center employee is you know that you're there to share and share and share and help other people because we can't do it all.

Jane Hanna: 03:33:23 And a lot of questions I used to get and still get are just Harpers Ferry Center lore, what happened when, who did what and because I was here for, not the whole time of Harpers Ferry Center, but certainly--

Betsy Ehrlich: 03:33:40 It was close.

Jane Hanna: 03:33:40 Through the major eras. I remember most of that stuff. And most of the people--

Winnie Frost: 03:33:50 Yeah.

Jane Hanna: 03:33:50 --involved.

Betsy Ehrlich: 03:33:50 So part of the reason we're even doing this interview and many others is for the 20. For 2020, March 2020, which you're also contributing to. So you haven't stopped working for Harpers Ferry Center.

Winnie Frost: 03:34:01 No she hasn't. Don't tell her that. She doesn't want to know.

Jane Hanna: 03:34:03 I'm actually an official volunteer because I'm doing the photo thing.

Winnie Frost: 03:34:06 I asked her about that.

Betsy Ehrlich: 03:34:07 Which is a major piece of work.

Jane Hanna: 03:34:07 Yeah.

Betsy Ehrlich: 03:34:07 Yeah that's great.

Winnie Frost: 03:34:08 I asked Jane today. I said, "Oh my God, the 100th is, the 100th, my God, the 50th—"

Betsy Ehrlich: 03:34:16 Yeah the 50th. Yeah.

Winnie Frost: 03:34:16 "--is coming up."

Jane Hanna: 03:34:18 Right.

Winnie Frost: 03:34:18 And then I said, "It sounds like you have some great memorabilia to provide for this event?"

Jane Hanna: 03:34:24 Right. Well there's some in the Publications archives, which is in the Vignelli room. So that's in there. And then I've got probably, I have many, many, many, many, probably thousands of digital photos. A lot are duplicates and so a lot and a lot are not good and they're never going to see the light of day.

Winnie Frost: 03:34:47 Well that'll keep you busy.

Jane Hanna: 03:34:48 It'll keep me busy.

Winnie Frost: 03:34:49 So is there anything you want to say as your final words?

Jane Hanna: 03:34:54 I am really happy that at the time I left Publications, and this actually goes for Harpers Ferry Center, everybody, all the employees are top notch. And that's not all, that hasn't always been the case at Harpers Ferry Center. There have been employees that weren't top notch and that might've been problems. But I would say at the time I left, everybody is really professional and really, really good at what they do.

Winnie Frost: 03:35:24 That's a wonderful thing to say.

Betsy Ehrlich: 03:35:25 Wow.

Jane Hanna: 03:35:26 So I was, yeah. So I was really happy to see--

Winnie Frost: 03:35:29 Did they give you a really, really good party that you're doing this?

Jane Hanna: 03:35:31 Yes. Yes.

Betsy Ehrlich: 03:35:31 That too.

Jane Hanna: 03:35:31 Yes.

Winnie Frost: 03:35:33 You did have a very good party.

Jane Hanna: 03:35:34 I did. It was good.

Betsy Ehrlich: 03:35:35 Mid-century modern.

Jane Hanna: 03:35:35 It was a very good party. It was absolutely perfect. So yeah.

Winnie Frost: 03:35:43 All right, well thank you, Jane. So very much. I think we covered a tremendous amount.

Betsy Ehrlich: 03:35:46 Yes thank you, Jane.

Jane Hanna: 03:35:46 I really didn't think I'd have more than an hour of stuff to say.

Betsy Ehrlich: 03:35:50 We're at, but see, 3:35.

Jane Hanna: 03:35:52 So it's been--

END OF PART 7 OF 7 [03:35:53]

END OF RECORDING