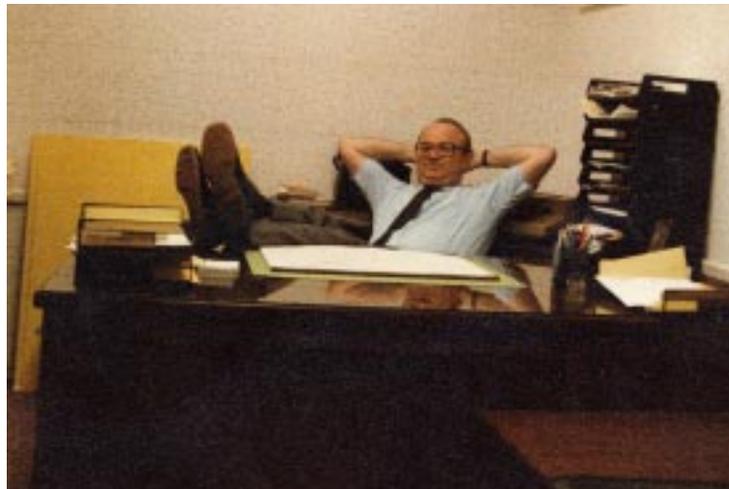


## Staff

Born in 1940, in Milwaukee, Wisconsin, **James P. Finley** graduated from Marquette University in 1963, majoring in both Philosophy and English. At the same time he attended night classes at Layton School of Art in Milwaukee. He served a two-year stint in the Army, during which time, through sheer military ability, he rose to the rank of Specialist Four.

Employed as a historian with the Department of the Army since 1967, he has worked as Command Historian, U.S. Forces Korea, from 1981-84; and Director of the Fort Huachuca Museum and Post Historian from 1984 to 1991. Since 1991 has been Command Historian of the U.S. Army Intelligence Center and Fort Huachuca and Director of both the Fort Huachuca Museum and the Military Intelligence Historical Holding. In these ca-



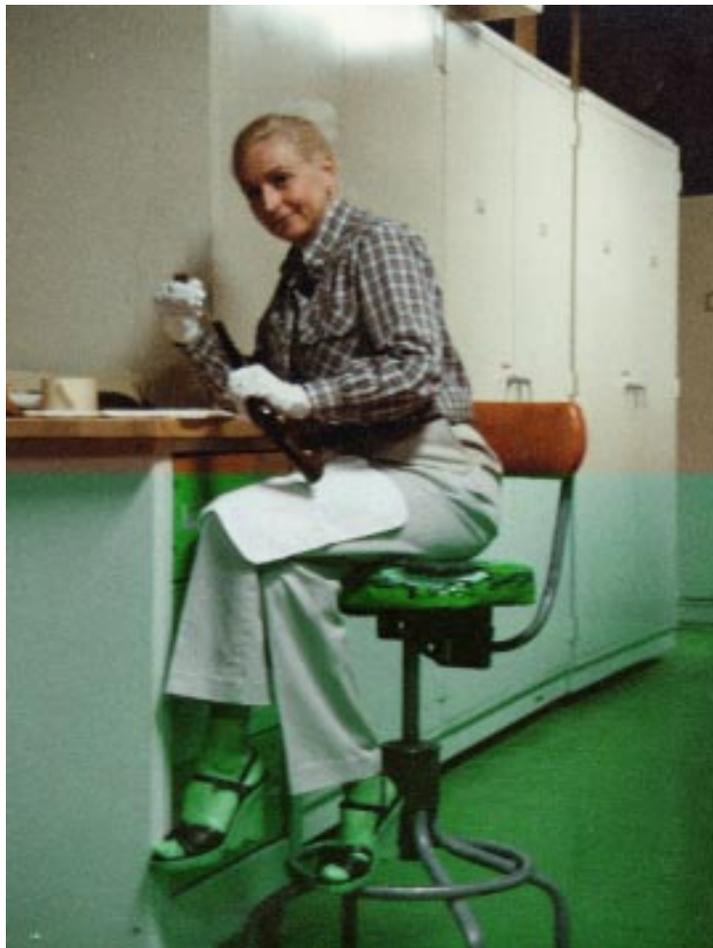
pacities, he authored several historical monographs and articles, some award-winning.

Finley served on the planning committee for Sierra Vista's 20th Anniversary Celebration in 1975. He was co-chairman of the inaugural Fort Huachuca Rodeo and Parade in 1974-75. He worked on the committee to plan the Sierra Vista Convention and Cultural Center in 1987, and was a member of the committee which founded in 1988 the Friends of the San Pedro River Association to assist the Bureau of Land Management in developing that preserve. He has also served on various Department of Army committees involved with museum operations.

Married to Haeng Ja, he has two children, Roseanne and Timothy, and his interests are art, reading, writing, and beer tasting.

There are two ideas that predominate museum work and make it different from any other endeavor. These are the ideas of preservation and interpretation. Any museum's first duty is to preserve the material culture of the society it serves, and secondly, to interpret that material to see what it can teach us about ourselves. These two themes are embodied at the Fort Huachuca Museums by **Barbara Tuttle**, the Curator, and **Tim Phillips**, the Exhibits Designer.

**Barbara Tuttle** is our museum specialist and resident genius. That last attribute is not only based on



my opinion, but is the judgment of MENSA, that club for those with vertiginous IQs, which has embraced her to its uncrowded bosom. She has been working at the museum since 1974, almost since she arrived in our dusty little town with her husband Rollin and their two

boys. (She has two other boys and a daughter by a previous marriage.) She is a graduate of the University of Oregon and received her master's degree in history from the University of Texas, El Paso.

She manages our collection, those vestiges of the past that museologists, in their fey way, like to call "material culture." While Tim, the Exhibits Specialist, gives them a setting that imparts meaning, Barbara's relationship to the artifacts is more fundamental. She gives them a home, security, a clean and safe place to grow old—a place for everything and everything in its place. In her role of curator, she is our resident bag lady, picking through and preserving the debris of the past.

The process of collection, accessioning and cataloging involves careful thought and record-keeping, based on established, scientific, museum practices. Historically significant artifacts must be protected from a host of dangers, such as theft, vandalism, fire, flood, insects, ultraviolet light, heat, cold, humidity, rodents, acidity, corrosion, verdigris, and other chemical reactions. The museum's most important responsibility is to preserve meaningful remnants of the past for the elucidation of future generations. The Curator, from the Latin word "to care for," is entrusted with this role.

Barbara's attention to conserving the museum's artifacts has driven her to sewing replica flags, virtually identical to the original in every respect, so that the originals can be taken off display and properly stored. Her seamstress skills are unmatched.

Barbara's devotion to conservation does not carry over into fossil fuels. She drives a vast, black Lincoln Continental of venerable vintage, referred to as the USS Enterprise by her more energy-conscious coworkers. Her interests are cooking (feel bad if you haven't received a gift of the New York Times Cookbook), skiing, and sunning herself. With regard to her sunbathing, we are not sure if it is safe for her to be around artifacts in view of the levels of ultraviolet rays she absorbs.

Barbara Tuttle, a rummager through the middenhoard of bygone times, gives authenticity to the Fort Huachuca Museums. Without the application of her curatorial skills, the museum would be nothing more than a visitor's center/trophy room.

Now I turn to another staffer who has long tended the vineyards of history. **Tim Phillips** and his wife Judy live in the foothills of the Huachuca mountains in a house that he helped design. He can be seen, if you have a

good pair of binoculars, riding his mountain bike up improbable trails and careening down treacherous arroyos. His workshop is full of trophies, including state championships, in this abrasion-filled sport of mountain bike racing. When not engaged in some cross-mountain jaunt, he can probably be found behind the wheel of his meticulously restored '37 Ford sedan, star-



ing anxiously at the temperature gauge.

Finally, and not necessarily in the order of priority, in the list of his passions, are his wife Judy and his children Logan and Allison. He met Judy after he finished an enlistment in the U.S. Navy and while he was attending Northern Arizona University. His degree was in Recreation Resource Management which particularly suited him for museum work. He worked for the Arizona State Parks and this native of the big city of Phoenix, Arizona, found himself in Tombstone,

the town too tough to die, helping to stave off morbidity at the State Parks' Tombstone Courthouse Museum. A few years later, he came to the Fort Huachuca Museum, moving his family to the more urban, if not urbane, environs of Sierra Vista. Here he would find ample scope for his talents. While his work at the museum may just be the most visible of any performed at Fort Huachuca, most people take it for granted. Let me give you a brief overview of what it entails.

The Exhibit Designer's work is a combination of those same skills usually found in the architect, graphics designer, photographer, audio-video producer, and theater director. But design will play a secondary role in Tim's work, because he is first of all a communicator. He must assemble a collection of artifacts, and ask how these may be made to teach the museum's audience, in our case the Army family, something worthwhile about their collective values as they have been evidenced in history. His next challenge is how to do that in an engaging way.

The planning process is a collaborative effort between the curator who sees to it that the artifacts are protected from dust, light, acid, stress, critters, thieves and vandals; the historian, who furnishes accurate historical context; the administrator, who takes care of budget, procurement, publicity and administrative overhead; and the exhibits specialist, who brings aesthetic value and educational content to the final product.

Tim needs to worry about things like the "cone of vision," handicapped access, traffic flow, building regulations, electrical work, fire regulations, floor loadings, health and safety regulations, heating, ventilation, use of hazardous materials, dark areas, doors and narrow passageways, uneven floors, labeling, type size and readability, pacing, case construction, audio-visual supplementation, security, conservation requirements, age and background of the audience, maintenance, the evaluation of effectiveness, and more.

But his real fun comes when considering color, light and composition. Herein lies the art. He gives much thought to color. Color by itself is irrelevant. It becomes important as symbol, arousing certain emotions. The composition must draw the viewer into the exhibit and hold their attention by the careful arrangement and sizing of the artifacts, graphics and labels. The artifact become the major visual element in any spatial arrangement—the icon.

Because the artifact has volume and contour, light and shadow become all important. When working out the lighting, Tim observes conservation prohibitions on heat and ultra-violet spectrum, but so too does he pay attention to Murphy's Law, that is, "You can't see a damn thing in the dark." He knows that undramatic objects can be made strong focal points by lighting them in such a way as to disclose their mass. Anyone seeking a course in museum lighting, who wants to learn the dramatic effect of light and dark, need only to go to the library for well illustrated monographs on the Caravaggio or Rembrandt. Caravaggio shows us the conflict of light and dark, and teaches us that the eye reads shadow. Rembrandt's infusion of psychological force to his portraits by using light sources spilling from the highly placed windows in Dutch windmills, is not very different than using overhead spotlights.

A dramatic use of light and shadow, or chiaroscuro effect, can suggest psychological movement. The eye follows moving light and even stationary light can give the impression of movement. A setting however, where every thing is equally washed in light, such as by florescent tubes, is without drama and movement. But Tim also knows that light can be misused. Too much light can disintegrate. It can also produce hot spots and glare. He avoids lighting stagecraft.

The design process finished, the next step in most museums is to let the contract for its construction. Not so at the Fort Huachuca Museums. Our small budget does not allow us to contract work out. Tim will have to hammer the exhibit together himself, each time using new skills, new materials, and new technology. The key to his job, like the trick to his beloved breakneck mountain bike racing, is staying on top of it. then he will have to keep the exhibit clean and watch visitors to get an idea of whether or not it is working.

So, in the end, he has created something which can engage the viewer on many levels, and enable the visitor to actually visualize the shades of the drama enacted on the proscenium of the Huachuca foothills.

One of the most satisfying things about working at the Fort Huachuca Museum is the interaction with the Huachuca Museum Society. It is an organization that plugs the museum into community concerns while at the same channeling an untold amount of imagination and expertise in our direction. Imagination and

expertise—those are ingredients that the museum will always need in abundance if it is to survive as a dynamic educational institution within Fort Huachuca and environs.

The amount of expertise stored up in the residents of Sierra Vista and other adjacent communities is prodigious. The military retirement population alone has more top level executives than would be expected in cities ten times the size of Sierra Vista. Outside of Washington, D.C., our town probably has more senior leaders per capita than most places.

People continue to be amazed that the museum accomplishes so much with only three people on staff. But there is more to the organization than meets the eye. Standing behind this historical institution is a vast support network of HMS members and their board of directors. There is enough management acumen and energy here to operate a dozen museums.

