

**FOUNDING OR FUNDING: ARE HISTORIC HOUSE MUSEUMS IN
TROUBLE?**

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I dedicate this work to Abdulghani Salman Ibrahim, self-made scholar.

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Chapter 1: Introduction

Near Philadelphia, close to William Penn's summer house at Pennsbury Manor, lies the historic village of Fallsington. Established by Quakers in the later 1600s, the history of Fallsington lives on today through the efforts of the local non-profit historical society, Historic Fallsington, Inc., dedicated to the protection of the town's heritage. It was created in 1953 to save the Burges-Lippincott House built in four stages between 1809 and 1824. Concerned by rumors purporting the site of the house might become a gas station in a time when no preservation legislation existed to protect it, citizens of Fallsington banded together to buy the building and save it as a historic house museum.

Since then, Historic Fallsington, Inc. has acquired five other buildings within what is now the first historic district nominated to the National Register of Historic Places within Bucks County. Only three of these six buildings are interpreted for visitors. The site is maintained by a staff of two: a full-time director trained in the management of historic places and a secretary. Together these manage the site, including maintaining the six buildings and collections, conducting tours, staffing the museum shop, dealing with building tenants,¹ fundraising, publicity, and creating interactive programs that educate visitors about the site. In essence, two perform all the duties that at larger institutions are delegated to a greater number of employees.

¹ The offices of Historic Fallsington, Inc. are located in the former Gillingham Store, a building dating back to 1916. The Second Quaker Meetinghouse, now known as the Gambrel Roof House, has been converted into five apartments rented out by Historic Fallsington, Inc. The sixth building, the Schoolmaster's House, currently stands empty. It is neither interpreted nor occupied by a tenant. The interpreted buildings are the Moon-Williamson Log House (1750s), the Stage Coach Tavern (1800s), and the Burges-Lippincott House (1810s).

What is a Historic House Museum?

The situation at Historic Fallsington is common to many historic sites across America. House museums may suffer the most from the combined effects of under funding and under staffing that result in poor maintenance. This is detrimental to both the conditions of the buildings and the collections. When a museum's appearance exhibits the effects of *de facto* neglect, it may be difficult to persuade the public to visit. Lack of attendance results in the loss of another income source, creating a vicious cycle in which historic house museums dependent on the public for money to operate, lack the funds to promote public interest and further funding. To understand just how those elements affect museum operation and management, one must first define the nature of historic house museums and their place in society. Basically, a historic house museum is a former residential structure whose significance as an artifact and a setting is so great that it has been protected as an important resource for the benefit and enjoyment of society.

If one consults the American Association of Museums (AAM), a museum has the following seven characteristics: 1) a non-profit nature to the institution, 2) an educational component, 3) a formal mission statement, 4) at least one full-time, paid, professional staff person with experience in a museum environment, 5) collections exhibits for the public, 6) a method of documenting collections, and 7) a maintenance program for the collections.² Historic house museums generally fit the AAM definition with the

² Lindsay Skads Hannah. "The Impact of Special Events on Historic House Museums." (master's thesis, University of Pennsylvania). 2001.

additional trait that the most important artifact may be the building itself. A historic house eligible for the National Register of Historic Places is defined as a building connected to an important historical event, or housing a significant historic personality, typifies certain periods or styles of architecture, or provides an insight to the past.³

Combining the AAM and National Register definitions, the term “historic house museum” is defined as a period structure of historic or structural significance run by a non-profit organization whose mission encompasses the maintenance, documentation, and exhibition of the building and its inhabitant collections for the education of the public. Lindsay Skads Hannah writes that “a museum serves as educator, collector, exhibitor, and guardian”⁴ with regard to heritage, but historic house museums are also story-tellers, interpreters, and performers of times and cultures long gone. By their very nature as both receptacle and artifact, historic house museums perform a dual role as protector and protected.

A successful house museum is an enterprise that manages to support both the maintenance needs of its building and that of the collections within, keeping both house and objects in trust for the public benefit. In order to achieve this, site managers must balance the maintenance needs of building and collections with the museum’s social context. These people must be able to provide a safe environment for the furnishings, finishes and artifacts that reside within. Protection may be accomplished through various

³ National Park Service. “Listing a Property: What is the Process?” *National Register of Historic Places*. <http://www.cr.nps.gov/nr.listing.htm>. (accessed 5 April 2006).

⁴ Lindsay Skads Hannah, “The Impact of Special Events on Historic House Museums.” (master’s thesis, University of Pennsylvania): 49.

forms of climate control installed within the historic building and through the constant maintenance efforts of trained museum staff. While these houses were meant to display paintings, they were not meant to guard them. Art conservation techniques evolved independently of historic houses, and fitting them into buildings without the built-in capability to support them poses a danger to the integrity of the structure. In addition, museum staff educates visitors about the resources presented by the building and its furnishings. Many of the house museums in America were ostensibly created to show visitors a piece of a community's history. The historic house museum is the vehicle through which residents of an area display and share their local heritage with others. Thus they generate interest and support in the community to foster the continued evolution of the museum.

Ideally, all American house museums would operate in a manner as described above; however, studies and surveys indicate otherwise. All too often, historic house museums appear to be following a similar path to the one at Historic Fallsington. With the presence of untrained staff members at some sites or the lack of personnel in others, no one is around to care for museum buildings or collections. Enthusiastic but untrained individuals cause more damage to a historic house museum than simple neglect through lack of a work force may do. In the case of a historic house museum, the building is not only the biggest artifact; it also acts as the biggest draw. The house becomes the face of the organization, and if it is not well maintained, a poor appearance will put off potential visitors.

As the situation stands, visitors to house museums may be few. Research conducted by James C. Rees, director of Mount Vernon, over a period of two and a half years “found many of [the historic sites] to be dusty and charming” but “it became clear that most art museums, science centers, aquariums and zoos are far ahead of historic sites in terms of living up to the high expectations of visitors.”⁵ The prospect of a boring outing prevents most visitors from touring a historic site. An informal study conducted by the National Trust for Historic Preservation and the American Association for State and Local History (AASLH) in 1988 found that fifty-four per cent of American historic house museums receive less than five thousand visitors each year.⁶ Not only do the historic house museums lose a possible source of income that will aid in maintenance costs, they also miss an opportunity to inform the public about the significance of their sites. These and other symptoms appearing within the interaction of the museum’s three main parts – museum boards, interpretation, and visitors – may lead to a failure of the historic house museum system. They indicate that the building and collections have not been well protected, and the building itself cannot support the use to which it has been adapted. Consequently, the public is unaware of the resources the site has to offer. A historic house museum that is unable to fulfill these requirements, fails to be a historic house museum.

⁵ James C. Rees. “Forever the Same, Forever Changing: The Dilemma Facing Historic Houses.” (lecture, Athenaeum of Philadelphia, Philadelphia, PA, December 4-5 1998).

⁶ Gerald George. “Historic House Museum Malaise: A Conference Considers What’s Wrong.” American Association of State and Local History. <http://www.aaslh.org/images/hhouseart.pdf> (accessed 30 September 2005): 1.

The Study

As one of the first cities to be established upon American soil in 1682,⁷ Philadelphia contains a vast cultural landscape of historic structures. While most of its earliest architecture has been lost, the city and its suburbs retain original fabric from the 18th, 19th, and 20th centuries that has been turned to museum use. The total number of historic house museums in the Greater Philadelphia area reaches above three hundred. With aid from the Pew Charitable Trust, the Heritage Philadelphia program headed by Barbara Silberman has been documenting certain facts and conditions that pertain to the management of those historic house museums identified in the Philadelphia area. In 2000, Heritage Philadelphia conducted a survey of all Philadelphia area house museums in order to publish its own study about the conditions of historic house museums. This study looked into museum significance, designation, visitation, membership, governance, collection and programs.⁸ Their findings form a large part of the data collected regarding the study group of historic house museums in this thesis.

In order to narrow the scope for the purposes of this study, only those historic house museums open on a regular basis of two or more days a week were included. This constraint narrowed the number in the study group to 31 historic house museums located throughout the Greater Philadelphia Area.⁹ In addition to looking at their founding and financial elements, this study also examined the museum boards, interpretive schemes,

⁷ Kenneth T. Jackson *Crabgrass Frontier*. (New York: Oxford University Press. 1985): 74.

⁸ A copy of the survey appears in Appendix B.

⁹ Appendix C lists all the museums that formed the study group, their period of significance, date of founding, management body, hours of operation, and website.

and visitation records. The houses in the corpus cover a broad range of sites. Some date to the 17th and 18th centuries such as the Caleb Pusey House and Elfreth's Alley. Others are of more recent importance such as the Wharton Esherick Studio. Places like Stenton, Historic Bartram's Garden, and the Betsy Ross House have been museums since the 19th century, and others, like Pennypacker Mills, were not founded until the 1980s. These houses tell stories about the American Revolution, influential families, gardening, or the Delaware Canal. Some sites, such as Fonthill and the Ebenezer Maxwell Mansion, are significant for their singular architecture, while the Marian Anderson Residence and the Paul Robeson House are unique for honoring important 20th century African-Americans.

The limitations of this study derive from the fact that it relies heavily on the Heritage Philadelphia survey. While the survey questions were comprehensive, not all of the museums in Philadelphia responded. Two hundred ninety-six surveys were sent out, and only eight-six returned.¹⁰ Some surveys may have been answered by staff members unfamiliar with the details requested, and some were filled in by Heritage Philadelphia staff. A few questions may have been misunderstood or answered in a way that Heritage Philadelphia had not anticipated which confused the data. Some sites might have consciously improved the numbers slightly in their favor. Unfortunately the timeframe of *this* study left no room to go back and verify any of the answers to the survey. Finally all of the information collected by the Heritage Philadelphia survey pertains to the year 2000. Many changes have occurred at these sites in the five years since the survey was

¹⁰ Some important houses such as the Powel House, the Bishop White House, the Todd House, and the Johnson House did not respond to the survey and are omitted from this study.

taken. With this in mind this study does not propose to present a solution, only to understand what is occurring and provide some suggestions for further action. One hopes that these findings will provide site management with ideas to benefit the stewardship of cultural resources.

Chapter 2: Founding the Historic House Museum

An examination of the rationale and the methodology behind the process of creating a historic house museum provides perspective when considering the information gathered about the founding of the museums in this study. The following sections discuss the reasons a community may wish to designate a particular building as a historic house museum and the manner in which they can transform the house into a culture resource. The following section lists a series of possible causes that impel people to start a historic house museum. They are based on observation of the study group of historic houses and secondary research into their management. Because of the diversity of museums and founders, many of these reasons are likely to overlap in some areas. Sometimes it seems that there are as many ways to found a museum as there are people to create them.

Why We Create Historic House Museums

Patriotism

Patriotism played a large role in the selection of dwellings to be converted to cultural use from the very beginning. Two of the very first houses to attain museum status were chosen for their connection to George Washington. One was Washington's house, Mount Vernon. It set many precedents in historic house museum practice, and its most famous inhabitant performed the same function for the office of the presidency. Spearheaded by Anne Pamela Cunningham, the ladies who joined together to save Mount Vernon saw it as a symbol of domestic American unity which they hoped might unit

sectionalism and prevent a civil war. While they did not succeed in that regard, their efforts for Mount Vernon did open the door to the historic house museum movement. By the late 1890s, two new historic house museums were created each year,¹ a number that has accelerated since then.

Patriotism as a motivating factor for historic house museums increased at the turn of the 20th century with Eastern European immigration to America.² Fearful of foreign influence affecting their culture, Americans turned to the homes of notable American personalities such as Thomas Jefferson's Monticello to anchor their sense of national identity. Some of these houses ran programs designed to acquaint immigrants and their children with their patriotic duty to their new country.³ The Betsy Ross House may have run such a program. The sewing of the first American flag is a popular American myth which school children are taught at a young age and the driving philosophy behind the founding of the museum.⁴ It would have been an ideal story with which to introduce immigrant children to the highlights of American history. The patriotic fervor increased particularly through the duration of World War II as families strove to support the soldiers in Europe. This leads into the period of greatest activity in museum creation. The Bicentennial Celebration of the two hundredth anniversary of the United States in

¹ Patricia West. *Domesticating History: The Political Origins of America's House Museums*. (Washington, D.C.: Smithsonian Institution. 1999): 43

² In the 1880s and 1890s, much of this sentiment was aimed at other immigrant groups, particularly the Irish and the Italians. Many of these people were associated with the working class, and the designation of historic house museums almost took on an element of social class with only the highest personalities and stories being represented. John M. Groff. Personal communication. 18 April 2006.

³ Patricia West. *Domesticating History: The Political Origins of America's House Museums*. (Washington, D.C.: Smithsonian Institution. 1999): 78 – 91.

⁴ Patricia West. *Domesticating History: The Political Origins of America's House Museums*. (Washington, D.C.: Smithsonian Institution. 1999): 45.

1976 prompted another wave of museum creation.⁵ Again, there was an emphasis on America's colonial days and the exploits of the Founding Fathers. The themes traditionally associated with the core of American identity since the founding of Mount Vernon as a historic house museum influenced the choosing of certain histories to commemorate over others. As Figure 2.1 shows, of the thirty-one houses in the study group, almost half of them cite either the 18th century or the American Revolution as the period of significance.⁶ This number signifies that the use of the patriotic element when founding historic house museums signifies a need for a rich national history that the United States has been yearning for since its separation from Europe.

Politics

Patriotism soon lost ground to broader social and cultural reasons for creating historic house museums. The patriotic sense does not stand alone as the only political motivation for the founding of historic house museums. One group that incorporated its goals with a historically significant house was the women suffragists who used Louisa May Alcott's Orchard House in Concord, Massachusetts to represent their progressive views in the time leading up to its opening in 1912.⁷ They hoped to connect the creation of the museum to Alcott's own suffragist views which she expressed a few decades earlier. Instead, Alcott's descriptions of blissful domestic life in *Little Women* allowed

⁵ Gerald George. *Visiting History*. (Washington D. C.: American Association of Museums. 1990): 88 – 94.

⁶ All charts referred to in the text appear in Appendix A. Other charts not mentioned in the text have been placed in Appendix D.

⁷ Patricia West. *Domesticating History: The Political Origins of America's House Museums*. (Washington, D.C.: Smithsonian Institute. 1999): 99.

the traditionalists to win the political battle, and Orchard House acquired an interpretation that presented a manufactured history in which real life people had supposedly lived the ideal lives of fictional characters. Despite the eventual outcome of the Orchard House interpretation, the events surrounding its establishment as a historic house museum served the suffragists precisely as they wished by raising awareness of their views and consolidating their group to finally receive the right to vote.⁸ As a result, the founding of Orchard House occurred largely from the political aims of women attempting to use Alcott as a rallying point. Had not the personal views of Alcott matched their own, the woman suffragists would not have championed her, and Orchard House would likely have not been saved when it was. It became a vehicle through which the suffragists accomplished their political aims, and cultural heritage was a sad second to their agenda.

African-Americans have used historic houses teach about civil rights. The Booker T. Washington House in Hardy, Virginia is one example. Leaders of this movement made comparisons between George Washington as a Founding Father of the United States and Booker T. Washington's similar status for African-Americans, an association that leans heavily on American patriotism for support. It is no wonder that Booker T. Washington small cabin played such an important role to its founders. Like George Washington's Mount Vernon, the house helped commemorate the man and to gain a measure of legitimacy among the American people. The Paul Robeson House and Marian Anderson Residence hold a similar position in Philadelphia. These organizations both honor African-Americans who won the respect of the American public through

⁸ Women received the right to vote with the passage of the 19th Amendment in 1920.

singing and various acts of accomplishment. At the end of the 20th century, the establishment of these museums reveals how the American definition of cultural heritage is changing. These examples number among many other instances where organized groups used a historic house museum to further political aims and to present their stories to visitors.

Moral Tools

Another philosophy that defined the early founding of historic house museums in America was the sweeping shift of moral instruction to the domestic sphere. Following the writings of authors like Catherine Beecher, who emphasized home and hearth on the creation of moral character in children, mothers became responsible for molding the character of young America.⁹ The founding of historic house museums seemed a natural extension of their responsibilities, for women knew how to manage a home. The interpretation of Orchard House by traditionally minded women to forward this philosophy instead of showing an accurate historic depiction of Alcott's family life illustrates precisely how the founders of historic house museums at this time utilized the structure to combat the jazzy dissipation of the 1920s, activities they associated with their suffragette counterparts, through the emphasis on the morality of the home. Just as the mother raised her children to their moral duty in her own house, so too did historic house museums perform the same service for the public. By touring the cozy, domestic

⁹ Dolores Hayden. *Building Suburbia: Green Fields and Urban Growth, 1820 – 2000*. (New York, NY: Pantheon. 2003): 38.

atmosphere in these museums visitors were reminded of their moral childhood and their country duty to their country.

Severing and Establishing Connections with the Old World

The creation of historic house museums arose from America's double sided relationship with Europe. On one hand, Americans had severed historic ties to the Old World, and they focused their attentions on houses of the Founding Fathers and the "colonial" period in general. This is the era of the Declaration of Independence and the American Revolution, of Franklin, Washington, and Jefferson. For most patriotic Americans, it was the start of national identity, therefore, a time to be commemorated as distinctly American. This then became an ideal period to emphasize in defiance of the richer history of Europe. As a result, collectors developed a keen interest in 18th century buildings that were taken back to their original appearance. In other words, all subsequent additions to the structure were taken off. This practice continues even today as seen by the removal of the Du Pont wings from James Madison's house of Montpelier in Virginia by the National Trust. The same happened to Dolly Madison's house in Philadelphia which used to be a diner. Today, the Todd House has been restored completely back to its late 18th century appearance when the former Dolly Todd lived there with her husband.¹⁰ Thus many of the historic house museums that feature a

¹⁰ While all trace of the 20th century diner has been removed from the Todd House, little documentation existed of what stood before. The recreation of the house is based on observation of nearby houses in Philadelphia whose historic interiors are more intact. This information is part of the regular tour given of the Todd House by park rangers of the National Park Service.

colonial interpretation came about from this desire to differentiate American history from that of the Old World.

Conversely, other historic house museums were created to embrace the customs of the Old World left behind. One of these is the yearning for a great country estate. America has its fair share of country houses as settlers moved in and took up the bounteous land for themselves. Unlike Europe, though, America lacked the ranks of established aristocratic families that are linked to various parts of European history. While it was a simple matter of honoring one lord's estate in England, Americans turned to another source for their pantheon of Great Families. Once again the buildings that become historic house museums were associated with names like Washington, Jefferson, and Jackson. Philadelphia honored the houses of the Penn,¹¹ Chew¹² and Logan¹³ in an effort to tie its own history to the concept of a landed family the same way as Europeans venerated their own nobility. Americans also desired to possess a sense of antiquity, to be grounded in time in much the same way that Europe was firmly anchored in the past. America floated alone without such an established base, and it wanted to have one. Jane Davison agrees that this yearning for a national memory led to many commemorative monuments by Americans, when she writes, "Memorialization is for those who don't

¹¹ Pennsbury Manor was rebuilt in 1938. Roger Moss. *Historic Houses of Philadelphia*. (Philadelphia, PA: University of Pennsylvania. 1998): 162.

¹² Cliveden was founded in 1972. Roger Moss. *Historic Houses of Philadelphia*. (Philadelphia, PA: University of Pennsylvania Press. 1998): 116.

¹³ Stenton was acquired by the City of Philadelphia in 1910 by the last Logan family member to live there. National Society of Colonial Dames. "History, Architecture, and Collections." *Stenton*. <http://www.stenton.org/history>. (accessed 3 March 2006).

have the memories.”¹⁴ This sentiment was particularly felt in the late 1940s when American soldiers returning from the battles of World War II spoke of the history they had seen abroad. Many of these individuals actually brought examples of such wonders with them. Historic house museums became an expression of this yearning for a past. They were one method in which Americans could link their story with an object from history.

Nostalgia and Myth

Historic house museums also originated as a function of nostalgia. To some of the people who founded them, they represented those good, old days when the community existed in an idealized manner now gone. They offered a sense of familiarity because they were remnants of a known past instead of an unfamiliar present. To many, the creation of historic house museums signified a reaction to the industrial and materialistic boom that took hold of the country at the time. People also chose to glorify the settings of mythical events like the Petersen House (founded in 1896), “the house where [Abraham] Lincoln died.”¹⁵ These are places which were safely painted by the rosy glow of distant time and the exciting thrill of legend. Figure 2.2 shows that fully 55% of the study group of Philadelphia museums were founded during the 1950s through

¹⁴ Jane Davison and Lesley Davison. *To Make a House a Home*. (New York, NY: Random House. 1994): 34.

¹⁵ Frommer's Review. “The House Where Lincoln Died (the Petersen House).” *Frommer's*. <http://www.frommers.com/destinations/washingtondc/A21266.html>. (accessed 14 April 2006).

to the 1970s, showing a reaction to the new industrialism. Nostalgia made the past appealing, and for some, it was easier to dwell in the past than to deal with the present.

Social and Economic Competition

As communities developed across the United States throughout much of the 20th century, they acquired a spirit of competition as they fought to entice new residents into their ranks. In some areas, the presence of a historic house museum may have acted as an additional draw. Neighborhoods, suburbs, and towns hoped the presence of a historic house suggested the cultural opportunities available the area. As a result communities, especially ones that had been established early, hastened to identify places of cultural significance. One theme popular along the eastern seaboard was any connection to George Washington. Many inns and houses claimed historic status on the basis George Washington slept there or even passed nearby. This was a strong bargaining point for both designation and town marketing.

People also founded historic house museums in the hopes of positive economic impact on the surrounding area in the form of visitors and new residents. On a normal outing, visitors would tour the house museums then spend some time in the town, sampling the area's other attractions such as shops, restaurants, and other such establishments that do make a profit. This benefits the economy of the entire town, but more importantly, it aids the companies whose shops are located near the historic house museum. As a result, company executives would be particularly interested in the presence of a historic house museum near their shops, and they would foster the

establishment of one so that it may draw attention to their own places of business.¹⁶ In addition, businesses who aid in the protection of historic properties receive economic compensation for such action. Thus while historic house museums are essentially nonprofit in nature, they may play an economic role in their communities.

Protection and Preservation

All the previous motives listed for the designation of historic buildings as museums arise out of a benefit to the stakeholders. Whether it was an attempt to forward a political goal or foster a good image for the community, the people who set up the museum were interested in what the house could do for them. In the middle of the 20th century, Americans started wondering what they could do for their historic houses. In the 19th century, the preservation of historic houses was largely a volunteer effort carried out by a group of stakeholders or a wealthy individual for philanthropic purposes. Professionals hardly worked on such projects. In effect, historic house museums were seen as a pastime. This attitude began to change in the 1920s, first with the congressional decision to turn Thomas Jefferson's house of Monticello in Virginia into a historic house museum on July 4, 1926.¹⁷ Professionalism continued to gain ground during the reconstruction of Williamsburg. John D. Rockefeller's attention to detail and accuracy saw that he hired many professional architects, archeologists, and historians to design and

¹⁶ Kelli Coles raises a similar point in her thesis in which she proposes a site management plan for the Paul Robeson House. She suggests that this site has a similar potential to attract growth to its surrounding neighborhood in West Philadelphia. Kelli Coles. "Interpretation and Design: the Last Residence of African-American Activist Paul Robeson." (master's thesis, University of Pennsylvania): 42.

¹⁷ Patricia West. *Domesticating History: The Political Origins of America's House Museums*. (Washington, D.C.: Smithsonian Institute. 1999): 113.

draft the buildings according to historical research. The passage of the Historic Sites Act in 1935 finally brought national attention to historic preservation.

Historic preservation had reached a position in the professional community, but it still had no influence over the protection of historic houses. It was powerless to stop the effects of suburban development on historic buildings. Many outlying properties fell afoul of development, while those located in cities were abandoned as the metropolitan cores emptied. The Woodlands, William Hamilton's country estate valued for its wide vistas of the Schuylkill River, now lies buried amid the town houses of West Philadelphia.¹⁸ Many local constituencies instituted their own protections,¹⁹ but in 1966, the federal government provided some protection with the passing of the National Historic Preservation Act (NHPA). Until that time there was only sporadic legislation that differed from town to town, usually originating from the desire to save a historic building suddenly in danger from development. The NHPA set guidelines for the designation of culturally significant places to the National Register of Historic Places. Eligibility includes whether the site was the location of a significant historic event, or it was associated with a significant person, it represents an architectural style or is a significant example of an architect's work, or it may provide information about the past.

Properties of even greater significance may qualify as National Historic Landmarks. The designation criteria for the National Historic Landmark are similar to

¹⁸ After many changes in ownership, these houses form student housing for the University of Pennsylvania.

¹⁹ The Philadelphia Historical Commission is responsible for local designation and protection of historic properties in the city. It provides guidelines that help owners to maintain the exteriors of their properties. Any new work to be done on historic properties must first have a permit approved by the Philadelphia Historical Commission.

that of the National Register.²⁰ National Historic Landmarks are differentiated from National Register properties by their significance to the entire nation. According to the National Park Service, “National Historic Landmarks are exceptional places. They form a common bond between all Americans. While there are many historic places across the nation, only a small number have meaning to all Americans – these we call our National Historic Landmarks.”²¹ Across America less than 2500 properties have been designated Landmarks. The Greater Philadelphia area has over ninety sites with National Historic Landmark status, over thirty of which are historic house museums.²² These sites have been singled out by the people who live around them, use them and visit them as the most significant areas in America which require the best protection the nation can give them. Sometimes the simple act of designating a historic house as worthy of protection fosters the attention it needs to be preserved for subsequent years. This does not make the property inviolable. Neither National Register nor Historic Landmarks status provides protection. They only draw attention to a property and can be used to *delay* demolition not prevent it.²³

²⁰ In order to qualify for National Historic Landmark Status, a site must “possess exceptional value or quality in illustrating or interpreting the heritage of the United States in history, architecture, archeology, engineering, and culture and that possess a high degree of integrity of location, design, setting, materials, workmanship, feeling, and association.” The National Park Service website lists these criteria in detail at <http://www.cr.nps.gov/nhl/NOM.htm> (accessed 5 April 2006).

²¹ National Park Service. “What is a National Historic Landmark?” *National Historic Landmarks*. <http://www.cr.nps.gov/nhl/INDEX.htm>. (accessed 5 April 2006).

²² National Park Service. “List of National Historic Landmarks: Pennsylvania” *National Historic Landmarks*. <http://www.cr.nps.gov/nhl/designations/Lists/PA01.pdf>. (accessed 19 February 2006).

²³ As an indication of how ephemeral National Historic Landmark Status may be in some cases, if insensitive work is done on such a property, it stands in danger of losing its status. This almost happened to the Academy of Music in Philadelphia when certain renovations were proposed to the main auditorium. The possibility of losing Landmark status convinced architects not to carry out the controversial alterations. David Hollenberg. Personal communication. 8 December 2004.

Depository

Gerald George, former director of the American Association for State and Local History, asked his readers:

If we like a building, a bird, a stage coach, or even an old toaster, why don't we keep it in use or in sight outside? Because it is either obsolete or in the way. Are museums, accordingly a means of not giving up entirely what we once prized, of holding on to something familiar lest we get lost in today's maelstrom, of keeping pace with the rate of obsolescence creation? Have we needed more museums faster because, faster and faster, we have been throwing more things – styles or art, old buildings, pre-industrial cultures, historically outmoded objects, even animals – away?²⁴

Instead of becoming a resource for a specifically programmed mission, a historic house museum may become a community's attic, the repository for objects that no longer have any relevance to daily life. This practice has the potential to turn historic house museums into repositories of anachronistic junk. Donors ostensibly give their collections to the public benefit, but in truth may use historic house museums as glorified forms of personal storage. Too often museum boards contribute to this misconception by indiscriminately accepting items from hopeful donors. For example, in the past Historic Fallsington accessioned historic objects without considering their relevance to the period

Loss of Landmark status may also happen to the White House of the Confederacy, a historic structure turned into a museum dedicated to the role of the Confederate States during the Civil War. Currently located amid a hospital compound, some have suggested the building be moved to a different setting where it will show to advantage. On the other hand, removal of the White House of the Confederacy from its original context would cause a great amount of damage to the historic fabric and cost the building its Landmark status. This issue continues to be debated. For more information see, "A Moving Story: History Lovers Debate Solutions For Museum of the Confederacy." Commentary. *Richmond Times Dispatch*. Sec D. 19 February 2006.

²⁴ Gerald George *Visiting History*. (Washington D.C.: American Association of Museums. 1990): 27 – 28.

of the interpretation for their houses. As a result, the collection contains such anachronisms as a pair of school desks dating to the 1900s for a town meant to show colonial times and a scale model built in 1970 of an octagonal schoolhouse located in Wrightstown, Pennsylvania, approximately fifteen miles away from Fallsington.

Who Owns Historic House Museums

As with any possession or asset, a house no matter what its history does not become a museum simply at the will of interested individuals. While some forms of historic designation do not rest upon owner consent, the establishment of a historic house museum requires it. The ownership of individual historic house museums is generally by either a private nonprofit organization formed for that purpose, or by local, state, or federal government. Figure 2.3 illustrates the distribution of ownership among the thirty-one houses in this study. The list is almost evenly split between private and public ownership; however, in the study group, local governments own 39% of houses while the state owns only 10%. The difference between private and public ownership affects how the museum is managed and funded because government-owned houses are entitled to more aid than privately owned houses. This automatically places about half the houses in the study at a disadvantage. The method of founding further affects a museum's chances from the very outset. Private and public groups may acquire a historic house through purchase, gifting, or taking. The new owner may have to recoup funds spent acquiring the property before further work can be undertaken. As a result, the act of becoming a museum has far-reaching effects in the sustainability of the fledgling institution.

Private Ownership

Historic house museums in the private sector usually belong to a nonprofit group that also manages the museum. Ownership by a nonprofit organization entitles the historic house museum to many kinds of aid, but it also limits what the board may do. One great advantage to owning and operating a historic house museum is the deferment of taxes as nonprofits do not make a profit.²⁵ As private entities, nonprofit boards are also free to make management decisions as they feel necessary for the benefit of the museum. Some sites may have to consider the wishes of a previous owner if they received the building through donation, but those who purchase the historic house may manage it as they see fit. Unlike publicly-owned sites, private nonprofit owners must completely support themselves. They must provide their own board, hire the staff, interpret the house, and raise the necessary funding to operate it. If the private nonprofit that owns the museum cannot support it successfully, the house turns from a cultural institution into a drain of resources.²⁶ A nonprofit should be sure it can handle the demands of a historic house museum before it acquires one.

The most straight-forward method in which a private nonprofit acquires a historic house is to buy it from the previous owner. In the study, eight of the sixteen privately-owned houses had been purchased by the management body. The houses at Historic Fallsington, bought to prevent their demolition, fall under this group. The New Hope Historical Society bought the Parry Mansion in 1966 in order to preserve the legacy of

²⁵ John E. Tropman and Elmer Tropman. *Nonprofit Boards: What to Do and How to Do It*. (Washington, D.C.: Child Welfare League of America. 1999)

²⁶ Erica Armour, personal communication, August 2005.

the town's founder and the many objects that had remained with the Parry family in the house.²⁷ Conversely, the Marian Anderson Residence simply honors Marian Anderson. The house interprets her life using archival materials and photographs, whereas the Parry Mansion originally focused on displaying the exemplary furniture in the collection. The acquisition of these houses resulted from similar motivations in that a group of people in the community formed to purchase them from their previous owners.

Sometimes, a house is given to a nonprofit group that already exists, or an owner may form a historical society specifically to manage the house as a museum. In other cases, a group of people may form a historical society around a specific house and convince the owner to donate it to them. Both Wyck and Fonthill had been given to historical societies that manage them. After sheltering nine generations of the Wistar-Haines family, Wyck came into the possession of Mary and Robert B. Haines III in 1935. They lived in it seasonally before Mary Haines donated the house to the Wyck Charitable Trust in 1973.²⁸ The Trust now belongs to Wachovia Bank, and the nonprofit Wyck Association stewards and maintains the property as a historic house museum on behalf of the bank.²⁹ Conversely, Fonthill had been built to be a museum. Henry Chapman Mercer, an avid collector and scholar, designed the house as a museum and made provisions that it should belong to the Fonthill/Mercer Trust at his death. In his will, he requested that all objects remain as he placed them in the house, a wish that was honored

²⁷ New Hope Historical Society. "History." *Parry Mansion*.

<http://www.parrymansion.org/parrymansion.htm>. (accessed 3 March 2006).

²⁸ Wyck Association. "Germantown." *Wyck*. <http://www.wyck.org/germantown.html>. (accessed 6 April 2006).

²⁹ John M. Groff. Personal communication. 18 April 2006.

by his son and daughter who continued to live at Fonthill after his death. The Bucks County Historical Society (which merged with the Fonthill/Mercer Trust in 1990)³⁰ continues to operate the house as the museum Mercer had always envisioned it to be.

Public Ownership

Governments also own historic house museums. The properties may belong to city, federal, state or township governments. Some of these houses may be placed under the management of a nonprofit organization on behalf of the government. Stenton, which belongs to the City of Philadelphia, is under the stewardship of the National Society of Colonial Dames. State owned houses such as The Highlands and Hope Lodge also have their own nonprofit organizations responsible for their preservation. As a result of their public patronage, these museums receive many benefits. They are funded by the government which makes fundraising less urgent than it would be for a privately-owned museum. Better funding enables the museum to open for longer hours and for more days annually. Board members are supplied by the government in most cases. Mount Pleasant and Cedar Grove, both managed privately while belonging to the City of Philadelphia, rely on the resources of such a capable institution as the Philadelphia Museum of Art. The drawback to government ownership lies in the deceptive bounty of the public sector. Governments are active in many areas besides cultural heritage, and their attention may be distracted from museums to issues of more pressing urgency. Historic house museums

³⁰ Bucks County Historical Society. "The Fonthill Museum: Facts and Figures." *The Fonthill Museum*. <http://www.mercermuseum.org/fonthill/fh-facts.htm> (accessed 7 April 2006).

in this situation are in danger of being perceived as a drain on public resources and may consequently receive even less attention than they require.

The City of Philadelphia

Like private groups governments may purchase or receive a donated house. The City of Philadelphia has long been active in the preservation field thanks in part to the leadership of Fiske Kimball, director of the Philadelphia Museum of Art, during the second quarter of the 20th century. Many of the great mansion style houses such as Cedar Grove, Lemon Hill, and Mount Pleasant had belonged to the City of Philadelphia a long time before Kimball arrived and pointed out their significance. Cedar Grove had been given as a gift to the Fairmount Park program, but both Lemon Hill and Mount Pleasant were taken by the City of Philadelphia during the creation of the park. Many of these transfers were made in order to beautify the park which had originally been created in the 1860s to protect the city's water supply.³¹ Such was the vision of its planning that the city actually moved several of the houses from their original locations, turning Fairmount Park into a form of taxonomically organized, open air museum of houses. The City of Philadelphia used the tools at hand in order to convert its historic houses into cultural resources.

³¹ Roger Moss. *Historic Houses of Philadelphia*. (Philadelphia, PA: University of Pennsylvania. 1998): 9.

Federal Government

The Historic Sites Act passed in 1935 nationally recognized the field of preservation for the first time. In this legislation, the federal government firmly placed historic preservation under the guidance of the Secretary of Interior, established the National Register of Historic Places, and named the National Park Service as steward for historic sites on its behalf. Philadelphia contains many properties belonging to and managed by the National Park Service, none part of the thirty-one properties in this study.³² The Bishop White House and the Dolly Todd House are two houses in the city owned and operated by the National Park Service as part of Independence National Historical Park. The National Park Service preserved many sites during the Great Depression backed by the federal government, which was interested in creating jobs by supporting historic sites. In the 1940s, the National Park Service lost momentum when the federal government turned to pressing concerns of World War II.³³ By the end of this period, the field had opened to another form of government.

State and Local Government

State and local governments took up the cause of historic preservation following the examples set by cities like Philadelphia and the federal government. The decades following World War II saw an increase in state and local acquisition of historic

³² While Cliveden belongs to the National Trust for Historic Preservation, an organization that is supported by Congress (Roger Moss, telephone conversation, 7 April 2006), it has been considered as a privately-owned property for the purposes of this study.

³³ Charles B. Hosmer, Jr. *Preservation Comes of Age*. (Charlottesville, VA: University of Virginia. 1981).

properties as indicated by the pattern charted in Figure 2.4. Like the federal government, the Commonwealth of Pennsylvania created the Pennsylvania Historical and Museum Commission in 1945 to handle historic sites for the state.³⁴ Pennsbury Manor, a replica of William Penn's 17th century home on the site, is a state property built a decade after the Williamsburg reconstruction, a project Pennsbury attempted to emulate. Otherwise, the two other state-owned properties in this study – Hope Lodge and The Highlands – were bequeathed to the Commonwealth of Pennsylvania by their previous owners in 1957 and 1975 respectively.³⁵ In the 1980s, the Friends of the Delaware Canal convinced the state to buy the Locktender's House to interpret life along the Delaware Canal.³⁶ Local counties also purchased many historic houses between the 1950s to the 1980s. Unlike the state or the federal government, most counties directly manage their historic sites. Montgomery County acquired John James Audubon's house at Mill Grove in 1957, then bought the Peter Wentz Farmstead in 1969 and Pennypacker Mills in 1981.³⁷ Montgomery County continues to manage these sites as well as two others – Pottsgrove Manor and Sunrise Mill – that are in its possession. The Morgan Log House, founded in

³⁴ Pennsylvania Historical and Museum Commission. <http://www.phmc.state.pa.us>. (accessed 16 April 2006).

³⁵ Hope Lodge = Pennsylvania Historical and Museum Commission. "Hope Lodge: PHMC, 1957 to present." *Hope Lodge*. <http://www.ushistory.org/hope/people/phmc.htm>. (accessed 30 March 2006). The Highlands = Roger Moss. *Historic Houses of Philadelphia*. (Philadelphia, PA: University of Pennsylvania. 1998): 191.

³⁶ Friends of the Delaware Canal. "Three Stubborn Women." *The Friends of the Delaware Canal*. http://www.fodc.org/fodc_3sw.htm. (accessed 12 March 2006).

³⁷ Mill Grove = Response by Linda S. Boice, administrator at Mill Grove on the Heritage Philadelphia survey in 2000. Peter Wentz and Pennypacker Mills = Roger Moss. *Historic Houses of Philadelphia*. (Philadelphia, PA: University of Pennsylvania . 1998): 198, 201.

1976,³⁸ is the only house in this study that belongs to a township government.

Towamencin Township bought the building when encroaching development threatened to destroy it. As a result, the Morgan Log House receives almost direct attention and funding from the township's resources, proving again that the type of ownership of a historic house museum can have a large impact on the way it is managed and supported.

³⁸ Towamencin Township. "History." *Morgan Log House*. <http://www.morganloghouse.org/history.php>. (accessed 14 March 2006).

Chapter 3: Museum Parts

The interaction between the museum and its audience is dependent on the interpretive programming designed by the museum board to explain the significance of the site and its historical connection to the visitor. These three elements – the board, the interpretation, and the visitors – are integral to both the creation and the success of house museums. In many instances, threatened properties are saved by people who transform the structures into museums and themselves in boards of directors for the institution. As part of their duties, board members must generate enough income to cover at least the maintenance cost of both building and collection. Through the interpretive scheme for the site, the board hopes to create interest and support from the public to secure financial backing in the forms of grants, endowments or visitation among others. One must be aware of the contributions, expectations, and failures of boards, interpretive plans, and visitation while considering the main purpose of this study.

The Museum Board

Historic house museums are run by a board of directors selected from the community and initially tend to be the people who united to save the property. The responsibilities of board directors differ from those of the site director who manages the museum daily. While some site managers may hold a position on the board, members of the board do not engage in site management. Instead, they handle the broader aspects of marketing and fundraising for the historic house museum. Their management priorities include the traditional areas of building maintenance, the proper storage and

documentation of collections, historic interpretation, and fundraising as well as staff and volunteer coordination. While the members of the museum board are responsible for these overarching management tasks, the staff hired by the board, among them the site managers, handles the day to day maintenance needs of the museum building and collections. The staff often creates the museum interpretation and presents it to the board for approval.¹ It is incumbent upon museum boards to hire knowledgeable individuals to ensure both museum and visitor needs are met.

The museum board should also produce an overall mission statement that defines the significance of the historic structure to its public. The mission statement provides the philosophical basis for the interpretive programs associated with collections. The staff uses this to heighten visitor interest in the historic house museum. A strong mission statement will have three important elements: the organization's business, its purpose and its values. For the Wyck Association, the business of the organization is to preserve and interpret the house. Its purpose is to educate its audience about the house and its history as well as love of the garden and the natural world. Its values are represented by the Quaker values of civic responsibility and universal equality of the Wistar-Haines family that lived in the house.² An important, though often overlooked, responsibility of the museum board is the need to create and maintain marketable interest in the historic house museum. In our commercial society, historic house museums are increasingly viewed as businesses and must learn promote themselves using a similar protocol. In a report

¹ John M. Groff. Personal communication. 18 April 2006.

² John M. Groff. Personal communication. 18 April 2006

sponsored by the Council of Europe, Pierre Rebetez emphasizes that “it is important that something be done, with the help of museums, to approximate supply and demand in the cultural field.”³ Museum boards can no longer rely on patriotism and nostalgia for the past to capture and keep visitors. They must instead rely on savvy marketing to promote the unique resources embodied in their historic house museum without compromising the overall mission statement envisioned by the museum board. The programs created by the interpretive staff then serve to fulfill the visitor’s expectations of the historic house experience.

Many historic house museum boards do not work efficiently towards these ends. Lack of a clear vision defeats many boards. Sometimes this is caused by a board member who is unfamiliar with the significance of the site or is more interested in carrying out a personal agenda. Often in historic sites, board members may express a fond interest in history as their reason for working on a historic house museum, yet they may lack the necessary knowledge of preservation policy and museum practice that forms a large part of historic site management. These board members also work with volunteer staff that is similarly untrained in site maintenance, but who also consider themselves privileged members of the community with the right to use collections items in ways hurtful to their sustainability. In fact, the entire site management process is approached in a haphazard sense that may result from the nonprofit status of the board. Because of this, board members do not received a salary, unlike staff members who do.⁴ John and Elmer

³ Pierre Rebetez. *How to Visit a Museum*. (Strasbourg, Germany: Council of Europe. 1970): 31.

⁴ John M. Groff. Personal communication. 18 April 2006.

Tropman agree that even “the public often thinks that the staffs of nonprofits do not need adequate pay, almost as if they were volunteering their services.”⁵ Consequently, the general public feels that a museum does not need to make money the way a normal business would; they mistakenly believe that it can rely on the goodwill of the surrounding community to support its needs.

As a result of these fundamental discrepancies, many board members fail in their responsibilities. Programming may become static and visitation begins to drop off. In desperation, some boards may turn to individuals versed in museum studies, mostly from a curatorial background, to revitalize the museum. Unfortunately, a difference of approach between the hired professional and the anxious but unversed board leads to a disparity of purpose and opinion. Instead of embracing innovation, the museum board begins to resist the changes brought in by the new manager. More often than not, the differences of opinion result in the dismissal of the museum professional, denounced for being fractious and in opposition to the board’s vision for the site. The board must then find another person to train and familiarize with the significance of the historic site. This is a time consuming process which meanwhile sees none of the board’s duties carried out. Public interest wanes, and the museum suffers a lack of attention at the board level.

Often times, untutored boards turn their museums into party venues to generate the flagging funding. In these cases, museum boards essentially sell their buildings to weddings, corporate functions, or board meetings of other institutions. This gives the

⁵ John E. Tropman and Elmer Tropman. *Nonprofit Boards: What to Do and How to Do It*. (Washington, D.C.: Child Welfare League of America. 1999): 7.

museum board the opportunity to charge large fees per person, and it brings in much revenue in a short amount of time. The manor house of Cairnwood in Bryn Athyn just outside of Philadelphia has been successfully adapted to this use; however, its constant use as a party venue leaves little room for museum interpretation or collections management. Museums that handle these events themselves fare better than those who leave it in the hands of a third party, such as a caterer. In these cases, the caterer is more interested in his own profit than in historic fabric. The situation at Glen Foerd along the Delaware River reflects this constant tension between museum interests and party managers.⁶ This inevitably leads to damage in historic fabric. Museum boards who consider this action for their houses need to balance the overall benefits deriving from it against the damages and hope that the latter do not overwhelm the former.⁷

Museum Interpretation

The interpretive scheme covers the educational and cultural aspect of historic house museums and is the vehicle through which the museum board fulfills its responsibilities to the museum. The mission statement developed by the board provides the basis for the interpretation. The presentation of the collections literally sets the stage for visitors who expect to experience a slice of daily life in history. This is the point at which the historic house presents its connection to the personal lives of the visitors. The interpretation helps the visitors personalize their trip to the museum, and through that

⁶ Erica Armour, personal communication. August 2006.

⁷ For more information see Lindsay Skads Hannah. "The Impact of Special Events on Historic House Museums." (master's thesis, University of Pennsylvania. 2001).

link, they learn something of what the museum has to offer. By being able to compare what they know with what the museum displays, the information thus becomes personally relevant and more distinct for the visitors. Through the exploitation of this connection inherent to all objects with history, the board can promote the museum to the public and help visitors develop an understanding, even empathy, with past generations.

Museum programming has not always focused upon the personal aspect of the visitor's experience. Earlier interpretations were often based on the taxonomic organization of items according to their physical characteristics or use. As early as the beginning of the 19th century, curators like Charles Willson Peale in Philadelphia collected objects of both historic and naturalistic value and organized them based on their similarities to one another, much like Darwin's natural samples are arranged by category in the Natural History Museum in London. Henry Mercer's museum of various household objects in Doylestown is a more modern example of this sort of collection. Similarly, during this period, it was a practice among wealthy English and European aristocrats to allow visitors onto their estates to view the grounds and the house when the family was not in residence. In these cases, the visitors paid the house keeper who was their guide.⁸ When historic house museums were founded in America, they borrowed from these two customs, presenting their collections as a pedigree of objects, a veritable zoo of decorative arts, all of which were such exemplary pieces that merited the distinction "museum quality." This form of organization has led to a tradition of lecture-

⁸ Jane Austen. *Pride and Prejudice*. (New York, NY: Barnes and Noble Books. 2001): 177. A fictional piece written in 1811, the novel gives a contemporary view of visiting the country estate of an aristocrat.

driven tours of the objects in a house museum that the visitor may not touch. The items are remote and unassailable by visitor hands, protected from the very people for whom they were saved.

Presently museum interpretations, spurred by a desire to help “the visitor derive the most benefit” through “a formula which avoids pure narrative but offers more than a series of pictures,”⁹ have developed a more interactive approach to interpretation. The building, once utilized as a place setting for period artifacts, has now been granted status as the dynamic interior space that defined the activities of daily life in the past. Instead of offering a tour akin to a slide lecture of benchmark pieces, museum guides now act as story tellers to their audience. The historic house and the objects contained therein become visual props, remnants of real people, individuals who thought, felt, and acted like the museum visitor. The house museum becomes more than a collection storage space but takes on a vibrant aspect as if infused with the spirits of those who came before. In addition, educational programs designed around the resources of the historic site create a further connection with the visitor. These programs could make use of popular culture and current thought to establish the museum in the present time for the visitor. As Kevin Lynch has noted, “Reconstructed environments exist today and not in the past time they mimic, and they are filled with modern tourists.”¹⁰ Grounding the historic house museum in the present era for the visitor adds a further layer to the structure’s evolution through time, lending it a dynamic aspect. Through this connection, the entire historic house

⁹ Pierre Rebetez. *How to Visit a Museum*. (Strasbourg, Germany: Council of Europe. 1970): 14.

¹⁰ Kevin Lynch. *What Time is This Place?* (Cambridge, MA: MIT Press. 1972): 52.

museum – building, collections, and all – comes out of the glass case and contributes in an active and positive way to the community which has fostered it.

Museum Visitors

The community itself plays an essential role in the sustainability of any historic house museum for the audience provides the museum with the resources to safeguard the collections. Ideally, many of the visitors would come from the neighboring community to whom it holds a high significance. In reality, visitation often occurs when out-of-town vacationers are touring the area. As establishments held in trust for the public enrichment, museums were created specifically to be visited by both neighbors and interested museum goers from elsewhere. The museum interpretation as defined by the board is the catalyst that attracts the public to the building. Interests change, however, as does the museum-going population. In the past decades, one has seen a shift in museum-going attitudes from the passive visitation of objects to a preference for interactive displays that foster discovery.¹¹ A museum that attracts visitors and accommodates their intellectual and pragmatic needs leaves a favorable impression with its clientele. Their intellectual needs may encompass a wish to learn about history, society, or themselves. The visitor's more pragmatic needs include provisions for food services, restrooms, and

¹¹ Gary Kulik. "Designing the Past: History-Museum Exhibitions from Peale to the Present." in *History Museums in the United States*. ed. Warren Leon and Roy Rosenzweig. 3 – 37. (Chicago, IL: University of Illinois. 1989).

handicapped access.¹² How well a museum fulfills these expectations has an influence on the visitor's overall impression of the museum. A pleasant experience may invite the visitor to further learning. It may create a desire to the experience with his children thereby securing the interest of the next generation thus benefiting future museum-goers.

What qualities entice visitors to museums? Part of the purpose of the historic house museum is an educational element in the presentation of its resources. Rebetez asserts that "a work of art is a product of civilization. As such it has its place in education."¹³ Just as a scientist presents the conclusions of his findings to the public, so the historic house museum presents ideas about daily life based on the study and documentation of its collections. This aspect of the historic house museum attracts individuals motivated to learn by self-education. For them, spending time at a cultural venue to increase their knowledge generates a feeling of fulfillment and inspires them to share the experience for the intellectual benefit of others.

At the same time, visitors expect a modicum of entertainment to accompany their museum experience. As an activity occurring during valued leisure time, visitors seek an element of pleasure while they learn. Anne Mintz believes "that education/entertainment is a false dichotomy. Years of surveys in science museums suggest that visitors seek the intersection of entertainment and education."¹⁴ In fact, entertainment compliments

¹² In a 2002 study compiled by Dale Jones from the Institute for Learning Innovation in Annapolis, MD, interviewers discovered that three amenities particularly favored by visitors to a historic site are close access to a restaurant, public transportation, and free parking. Dale Jones. "Tri-State Coalition for Historic Places Audience Study." Heritage Philadelphia Program.

<http://www.heritagephila.org/images/pdf/tristate.pdf> (accessed 14 February 2006).

¹³ Pierre Rebetez. *How to Visit a Museum*. (Strasbourg, Germany: Council of Europe. 1970): 156.

¹⁴ Anne Mintz. "That's Edutainment." *Museum News*. (November/December 1994): 35.

education, for people are more likely to remember an experience if they derive enjoyment through learning of it. John H. Falk terms these qualities as the “museum-goer mentality” which he finds in people who “value learning, seek the challenge of exploring and discovering new things, and place a high value on doing something worthwhile in their leisure time.”¹⁵ Indeed this does not describe the entire population, but it identifies the areas of interest to which the museum board can gear its programs and interpretations to ensure a steady visitation from the surrounding community. In this way, the museum board and museum visitors communicate to one another and provide for the mutual betterment of both groups. Through their cooperation, the historic house museum thrives and evolves to meet present and future demands upon its resources.

¹⁵John H. Falk. “Visitors: Whoe Does, Whoc Doesn’t, and Why.” *Museum News*. (March/April 1998): 40.

Chapter 4: Funding the Historic House Museum

Despite its status as a nonprofit organization, a historic house museum still requires a means of gathering revenue in order to fund the expense of its operation. Expenses include maintenance of building and collections, security, staff salaries, office supplies, and utilities (heating, electric, water, and communications services). Some part of the budget may also be allocated to marketing ventures and special events planning. The museum budgets for these needs by focusing its attention on three main elements: its endowment, costs, and revenue. Expert management of the endowment relieves the burden of high cost and will allow the museum to generate revenue from a variety of outside sources. A healthy funding program allows the historic house museum to successfully carry out its mission to protect building and collections for the public use.

Main Components of Funding

Better Endowment Management

The endowment of a historic house museum is a major component of its financial health. A historic house museum usually receives an endowment from an outside source upon its creation. Sometimes the money comes from a wealthy individual who may put a condition on its use, or it is contributed by the volunteer group that created the museum. In other instances, historic houses museums may receive an endowment through later inheritance. Historic house museums that have an unrestricted endowment are fortunate because they have a readily available source of money that is completely under their management. They can invest the main amount of the endowment in a relatively low risk

venture such that they get a moderate gain from the amount without touching the principle. A common practice involves averaging the total amount of the endowment for twelve fiscal quarters and taking 5% of that total for spending. Within this 5%, up to 4% may be comprised of dividends while the rest comes from the appreciated principle of the endowment.¹ If managed successfully, a historic house museum can make use of the interest gained to pay its bills. Some of the interest goes into the museum funding while the rest should be returned to grow the endowment, increasing the core amount and eventually realizing greater funds.

Many historic house museums have not managed their endowments so skillfully. Originating from a tradition of volunteer-led management, museum boards in the past have not necessarily been trained in solid financial practice. This is reflected in the data from the study group. Figure 4.1 shows that 39% of the study houses either have not answered the question or do not know the amount of their endowments. This is an indication of just how poorly some institutions manage their finances. The income from the endowment may have been so low, causing the house museum to dip into the core of the endowment itself, or the investment vehicle too risky and unstable. In either case the endowment is spent entirely. Some museum boards may not have created an endowment at all. Dazzled by a large bequest or gift to be used at their discretion, many museum boards relied upon the misconception that such wealth could never run out. Figure 4.2 reveals that twenty-one of the study group had endowments in 2000. Some of those who recorded an endowment in 2000 have spent them by 2005. Many historic house

¹ John M. Groff. Personal communication. 18 April 2006.

museums suddenly find themselves with high bills and no endowment to support them. This scenario has befallen both Lemon Hill in Fairmount Park and Fonthill in Doylestown. With the high maintenance costs brought about by the quality of cement Henry Mercer used to construct the house, members of the Bucks County Historical Society have a difficult job ahead of them without the aid of an endowment.² A growing endowment is necessary to ensure the financial future of the museum.

Increase Cost

Costs are the funds an institution pays out. For historic house museums costs include staff salaries, maintenance, security, and utilities among others. At first this may seem counterintuitive, but an initial investment in cost may decrease expense later on. A historic house museum that pays more for a well-trained and substantial staff, better quality maintenance, and a competent security system does well for itself. A good-sized staff body can provide complete and constant supervision that identifies maintenance issues more readily and is equipped to handle them when and as required so that maintenance costs do not become an unwieldy mass.

Planning this sort of maneuver requires long range thinking on the part of the museum board. Many boards are intimidated by the prospect of stretching depleted funds even thinner, and they opt to lower costs. In reaction, they reduce staff, minimize security, and handle maintenance issues only when they occur. Many places in this study barely support one full-time paid staff member. That person is usually a director, or site

² Roger Moss. *Historic Houses of Philadelphia*. (Philadelphia, PA: University of Pennsylvania. 1998): 194.

manager, who shoulders all the responsibilities of the site alone. The total numbers of paid staff members appear in Figure 4.3. The breakdown between full-time staff and part-time staff further reveals that twenty-six of the thirty-one houses in the study employ five or fewer full-time individuals to handle all the needs of a historic house museum. Needless to say, problems of lesser significance must be ignored by an overworked site manager unable to get around to everything. The graph also reveals that fourteen of the historic house museums in the study group employ one or less full-time paid employee.³ Interestingly, many of these museums experience low visitation rates. Elfreth's Alley, Fonthill and Glen Foerd seem to enjoy a large amount of visitors in proportion to their staff. However, both Fonthill and Glen Foerd rent their buildings for weddings while visitors to Elfreth's Alley may not necessarily enter the two museum houses. This inflates some of their figures as it is not the responsibility of the staff to care for these sorts of visitors. Museum boards must balance the negative costs associated with uses such as weddings against the more positive costs of maintenance and staff to ensure that funds are not depleted.

Increase Revenue

Finally, successful historic house museums must increase the amount of revenue flowing into their coffers. This is accomplished mainly through marketing. In other words, the museum board must convincingly sell its mission to funding organizations and

³ Cedar Grove and Mount Pleasant are not a part this number because they are staffed by employees of the Philadelphia Museum of Art.

the public. With better promotion, museums can reach a wider audience and capture the interest of more people. They must convince foundations to provide financial aid, present themselves as sound investments for corporate money, and secure the grants and fellowships offered by private nonprofit organizations that support culture and the arts. Most of all, historic house museums need to use marketing strategies to draw visitors to their sites. Fairmount Park or Germantown properties have a big potential to join together and promote all the houses in the area. Fairmount Park already provides trolley services around the park which makes many of the museums accessible to one another, and is probably one reason why Fairmount Park sites in the study experience more overall visitation than do the Germantown sites (see Figure 4.4).⁴ For their part, the Germantown houses have participated in Philadelphia's Historic Northwest Coalition in which historic houses work with restaurants and business in Chestnut Hill to generate interest in the sites.⁵ At Cliveden, the National Trust is starting a program that incorporates nearby Main Street type sites with literature about the building. This offers exposure for both Cliveden and the nearby stores and creates a network of related sites.⁶ A steady stream of visitation generates a sizeable amount of income. For example, with just a \$2 general admission rate, the Betsy Ross House, a national icon, generates

⁴ Interestingly, all of the Fairmount Park and Germantown houses in the corpus also appeared in Roger Moss's book entitled *Historic Houses in Philadelphia*. The publication of this book in 1998 may have been responsible for spreading knowledge about these houses and the increase in visitation from 1998 to 1999.

⁵ John M. Groff. Personal communication. 18 April 2006.

⁶ David Field, personal communication, 31 March 2006. Field explained that the National Trust is planning to link Cliveden to nearby properties belonging to the Main Street Program (another initiative supported by the National Trust) through the use of signs, pamphlets and publications at either location in an attempt to foster awareness of and visitation to both areas. The National Trust will try to implement this in all of its properties nation-wide.

approximately \$600,000 each year based on the 300,000 people that visit the site. On the other hand, the Ebenezer Maxwell Mansion charges a general admission of \$4 a visitor, but generates only \$4,000 from its visitors.⁷ Figures 4.5 and 4.6 show the breakdown of income from visitation among the study group for the years 1998 and 1999. A generous return from visitation can be used to augment the endowment and pay part of the other costs of the museum. This further helps to manage the historic house and collections.

While some museums may consider the marketing aspect of their sites, many find it difficult to budget for it. Some historic house museums have neither the knowledge nor the funds to devote to marketing. Traditionally utilized resources include newspapers, advertisements, or newsletter publications distributed by the site; however, these resources reach a limited number of people. Many of these smaller historic sites do not have the means to contact a wider community. In contrast, established sites like Colonial Williamsburg have the ability to fund a series of clever commercials that enjoin viewers to “get in touch with [their] inner 18th century” by visiting the site. Their presence on television provides Williamsburg a national audience, putting it far ahead of smaller house museums in the marketing curve.

A more cost efficient method of broadcasting to the entire nation lies in the Internet. Most historic sites have set up websites providing easily accessible information on hours, tours and price of admission. They also offer a brief history of the historic site and directions to it. Some websites, such as those for Elfreth’s Alley or the Caleb Pusey

⁷ These figures are estimations derived by multiplying the general admission rate by the total number of visitors each year for the years 1998 and 1999. Actual values may differ as historic sites charge varying rates for students, seniors and school groups.

House, are somewhat basic. Others have created such detailed web pages that just visiting them excites interest and enthusiasm. Bartram's Garden features articles and information on certain kinds of plant life.⁸ Glen Foerd and Pennsbury Manor display images of historic photographs and paintings from their archives that further illustrate the history of their sites.⁹ Pennsbury Manor even accompanies its postings with a short piece of music indicative of its time period.¹⁰ The Morgan Log House and Hope Lodge offer a virtual tour complete with floor plans and images.¹¹ The Hope Lodge website also offers information on renting the Mather Mill.¹² The Parry Mansion also gives room by room descriptions of the house in addition to offering online coupons for admission.¹³ A strong website, like each of these, is an ambassador for a historic site to reach a wider audience and draws visitors to the site in order to generate more revenue and enhance the work of the museum.

⁸ John Bartram Association. *Bartram's Garden*. <http://www.bartramsgarden.org> (accessed 30 March 2006).

⁹ Glen Foerd Conservation Corporation. *Glen Foerd on the Delaware*. <http://www.glenfoerd.org/> (accessed 30 March 2006).

¹⁰ Professional Internet Pages. *Pennsbury Manor*. <http://www.pennsburymanor.org>. (accessed 30 March 2006).

¹¹ Towamencin Township. *Morgan Log House*. <http://www.morganloghouse.org> (accessed 11 April 2006).

¹² Pennsylvania Historical and Museum Commission. *Hope Lodge*. <http://www.ushistory.org/hope/index.html>. (accessed 30 March 2006).

¹³ New Hope Historical Society. *Parry Mansion*. <http://www.parrymansion.org/parrymansion.htm>. (accessed 30 March 2006). This website was valid until March 27, 2006 at which point the domain name expired. It was still awaiting renewal or deletion as of April 16, 2006.

Financial Supporters of Historic House Museums

Public Supporters

Government on all levels has become a large source of public funding for historic house museums beginning in the 20th century. Aid comes from federal, state, and local programs designed specifically to support cultural heritage. Government is interested in sponsoring culture for the benefit of its constituents. It lends an air of sophistication to society.¹⁴ Governments rarely give money directly to museum institutions but instead use government-backed foundations to award grants and fellowships to eligible institutions. Those meeting the requirements stated within the conditions of the grant or fellowship receive the money. Often, the institutions are required to match the amount designated to it by a certain ratio before it can accept the funds. Three examples of *federal* programs that aid historic house museums in this manner are the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute of Museum and Library Services (IMLS). These entities raise funds for museums all over the country. Competition for these funds is fierce, and small museums rarely benefit from such aid. The Pennsylvania Historic and Museum Commission sponsors the Keystone grants which provide the same kind of aid for historic house museums on a state level. Similarly, local versions of these and other bodies exist in cities and counties to provide a more immediate source of funding which historic house museums as they raise funding for capital projects.

¹⁴ This is based on research conducted by Victoria D. Alexander on a study group of eighteen nationally significant art museums. Victoria D. Alexander. *Museums and Money*. (Indianapolis, IN: Indiana University Press. 1996).

Private Supporters

Foundations

Private foundations occasionally support historic house museums. Like the governmental aid bodies, these are nonprofit entities whose purpose is to raise and distribute money to eligible institutions. These groups operate in the private domain and may support cultural heritage more to their tastes. However, like public organizations, private foundations use a number of tools to dole out their funds to eligible institutions. They are based on a series of endowments to which cultural entities, among them historic house museums, may apply for consideration. If the foundation's criteria are met, the eligible house museum receives the money in the form of a grant or a fellowship. Such organizations, such as the William Penn Foundation in the Greater Philadelphia region, were founded by a wealthy individual for the purpose of sustaining the cultural history. The William Penn Foundation works locally to provide a greater opportunity for aid to smaller institutions within Philadelphia. The Fairmount Park Association is one group that has benefited from the generosity of the William Penn Foundation.¹⁵ Some of the money acquired by this grant may have gone toward the maintenance of the historic houses located at Fairmount Park. Although those foundations are set up and operate quite similarly to governmental foundations that support cultural heritage, they are different as a result of their private status, and this allows them to aid places like historic house museums in a separate area than public organizations.

¹⁵William Penn Foundation. "Grant Center." *William Penn Foundation*. http://www.williampennfoundation.org/search_site3576/search_site_results.htm?page=2. (accessed 29 March 2005).

Corporations

The business world acts as another strong supporter of cultural heritage by donating some of its own profits to its nonprofit cousins. Some of these groups allocate percentages of their own money to be donated to cultural sites. Others set up their own foundations similar to those backed by government but also operating in the private sector. However, businesses tend to support mainstream museums and exhibitions.¹⁶ Historic house museums, particularly smaller ones, are at a disadvantage because it is difficult to secure such aid from larger corporations unless a personal relationship exists between the corporate board and the museum board. Those historic house museums fortunate enough to receive support from a business entity appreciate the aid, and respond in kind by setting up programs and special events of the sort that the corporate members enjoy. Sometimes, this involves a compromise between fiscal and museum interests. Erica Armour, director of Historic Fallsington, Inc., once explained that one gives such sponsors their two days out of the year to keep them content and supportive then continues to fulfill the museum mission the rest of the year with the funds received from the donors.¹⁷

Within their own corporate organization, business sponsors designate certain members to be responsible for the company's cultural duties. Sometimes the person in

¹⁶ This is based on research conducted by Victoria D. Alexander on a study group of eighteen nationally significant art museums. Victoria D. Alexander. *Museums and Money*. (Indianapolis, IN: Indiana University Press. 1996).

¹⁷ Erica Armour, personal communication, 14 May 2006. Armour had been referring to the "Twilight at Fallsington" event conducted each year during the spring. On this occasion, the museum board hosts a dinner for the community in the Stage Coach Tavern. The extra traffic and the presence of food, particularly wine, increase the potential danger to the historic fabric of the building.

charge is a company member who has a personal interest in the arts, thereby relieving uninterested coworkers of the task, or the company hires an outside consultant to take care of the matter. These individuals then use the company's funds to aid historic house museums and other cultural venues. They may also set up grants or fellowships of their own for which eligible institutions may apply. At other times, the company gives directly to the nonprofit organization. In essence, the company becomes a large body that donates some of its profits to cultural heritage. In return, the company receives a reward in the form of tax breaks. Thus do large corporations aid historic house museums and their own interests in their turn.

Individual Donors

In addition to these various groups that provide funds for historic house museums, individual patrons also help by providing money directly. Mostly, these funders are wealthy stakeholders who are interested in history or the arts. Some may support the museum through an annual pledge whose renewable element aids the museum in receiving funds regularly. Many may also have a large private collection related to their area of interest. Because of their interest in history, these individuals may donate far more than just monetary aid to the museum. They offer the use of their collection among the house museum's pieces, their services in spreading information about the organizations, or participate as a member of the museum board. This is a very powerful and central position. From their place on the museum board, these wealthy patrons can influence many of the decisions regarding the operation of the historic house museum,

among them the allocation of funds. In some instances, it serves the museum well to have a major contributor of money on the board and cognizant of the areas that require funding. In other cases, museum interests may be hampered by wealthy individuals who put their personal wishes ahead of the board's mission. Even if such individuals are not part of that decisions making process, they are a major source of income for the historic house museum. Either way, the institution that relies on wealthy patrons for financial support tends to fund a more concentrated program that is geared more towards the patron's tastes and may not necessarily appeal to a wider audience.

For all their eccentricity, individual donors perhaps aid historic house museums in a more direct manner than corporations and foundations. Because of their enthusiasm, such patrons donate their time, their objects, and their efforts in addition to their money to the historic house fortunate enough to win their regard. So great is their wish to help the historic house museum, they also enact measures to make sure the organization continues to receive aid even when they are no longer around to give it. They contribute by making a large gift to the historic house museum upon their death in the hope that it will cover the museum's needs. This may take the form of their entire collection of objects which goes to the museum thus cutting down the cost of acquiring them, or it may come in the form of a large inheritance or endowment to be used wisely at the discretion of the museum. Because these wealthy individuals had spent their entire lives collecting and stewarding for that particular historic house museum, this is a generous gift to the organization. The museum board must be careful not to squander such a treasure, for it is unlikely to come again.

Historic house museums must marshal their abilities to generate funds from their own financial and marketing resources while using available forms of outside support to augment their funds. A tradition of looking first to wealthy individuals and then to private organizations for aid has caused historic house museums to neglect their own fundraising capabilities. It has become a sensitive issue, one which many institutions are reluctant to confront. Barbara Silberman posits that “financial discussions within the context of program planning or other mission oriented activities demean the true purpose of [historic house museum] work [in the eyes of some].”¹⁸ Museum boards must step up and practice better management of endowments, capital costs, and revenue. By bolstering these areas of the museum’s fiscal core, the board establishes a strong base for its financial needs. The aid of outside sources such as government, foundations, corporations or wealthy individuals can then augment what the board has built for itself. The museum board can also augment funds by hosting fund raising events, educational programs or interactive programs that draw in more visitors. These sources of funding provide museum boards with a variety of choices. Nonprofit historic house museums may combine these options in a manner that allows them to compete more successfully on their own initiative in the commercial world.

¹⁸ Barbara Silberman. “What’s Money Got to Do With It?” Heritage Philadelphia Program. <http://www.heritagephila.org/images/pdf/whats-money.pdf>. (accessed 14 February 2006).

Chapter 5: Looking at the Historic House Museum

After charting and graphing the responses of the thirty-one Philadelphia area historic house museums regarding significance and designation, governance and staffing, and visitation and membership, certain patterns emerged. They reveal areas where museum management may be contributing to the situation in which it finds itself today. The graphs provide starting points from which historic house museums can begin to assess their organizations and plan for revitalization. The following chapter compares management practices in the houses of the study group centering on board assembly, hours of operation, general admission, and visitation both in 2000 and in 2005.¹ Large scale study of the interaction of these elements may help museum managers see how their institutions compare with others and perhaps enable them to aim their sights at the success enjoyed by some institutions such as the Betsy Ross House.

Board Assembly

One area in which the historic house museums of the study group require assistance concerns the manner their museum boards are organized. Many of these boards are a mix of volunteers and enthusiasts, but rarely anyone with a professional background in a field allied to museum management such as architecture, history, or decorative arts.. Architects and preservationists recreate Williamsburg, curators were

¹ The 2000 figures have been taken from museum responses to the Heritage Philadelphia survey delivered to Philadelphia area museums in that year. The 2005 data only pertains to the nineteen houses who have entries in the 2005 edition of the *Official Museum Directory* published each year by the American Association of Museums.

trained at Henry Francis Du Pont's Winterthur in the 1940s and 1950s,² but smaller museums rarely benefited from such expertise at their founding – a time when good organization is necessary to steer a course to sustainability. Even recently created museums may not fare any better. The Paul Robeson House, for example, suffers from lack of training at the board level which translates into poor museum management.³

The boards of historic house museums in the study group have fallen into a pattern of inefficiency as revealed by conditions such as average board size and by the lack of real term limits. The advantage of board management lies in the diverse experiences and outlooks of the group. The disadvantage may be too many opinions at odds with one another; large boards may be unwieldy, and the museum suffers for it. Figure 5.1 charts the board size of the thirty-one house museums in 2000. Seventeen of twenty-seven houses have boards of more than thirteen members.⁴ Two – Stenton and the Caleb Pusey House – have a very low number, which limits the management decisions at those institutions. Only five houses – The Betsy Ross House, the Locketender's House, the Morgan Log House, the Peter Wentz Farmstead, and the Wharton Esherick Studio – seem to have a manageable board size between eight and thirteen people. A board in this range may permit diversity without fracturing over large

² Charles B. Hosmer, Jr. *Preservation Comes of Age: From Williamsburg to the National Trust, 1926 – 1949*. (Charlottesville, VA: University of Virginia Press. 1981). See chapter entitled "Growth of Professionalism."

³ Kelli Coles provided a detailed account regarding the efforts of the West Philadelphia Cultural Alliance in streamlining the management of this museum. Kelli Coles. "Interpretation and Design: the Last Residence of African-American Activist Paul Robeson." (master's thesis, University of Pennsylvania). 2005.

⁴ Cedar Grove and Mount Pleasant do not contribute to this number because they are managed by the Philadelphia Museum of Art. Mill Grove and Pennypacker Mills also do not contribute because they are governed by Montgomery County. Houses such as the Dickenson Farmstead, Lemon Hill and Upsala have no value attributed to them because they have not answered this question on the survey.

differences of opinion. This fate can also be avoided by limiting the length of time in which a board member may serve. This fosters change by bringing in fresh opinions and ideas at a regular rate. Figure 5.2 reveals that 55% of the museums in the study group do have a term limit for board members, and as Figure 5.3 illustrates, thirteen of the seventeen houses with board limits enforce these terms. The remaining four as well as the fourteen who either do not have term limits (or have not answered the question) are at a disadvantage for if the board does not evolve, the site cannot evolve.

Hours of Admission

Although the corpus of houses for this study was chosen on the basis of being open regularly at least twice a week in order to promote a sense of accessibility, availability during the day remains a large issue for historic house museums in Philadelphia. The majority of these historic houses open between 10:00 am to noon, and close between 3:00 and 5:00 pm. The biggest part of the potential museum-goer population works on average from 8:00 am to 6:00 pm. Figure 5.4 shows that 88% of the historic house museums in the study do not open outside of business hours. The only two museums that are accessible to working people are the Morgan Log House that opens every Wednesday evening from 6:00 pm to 8:00 pm, and the Paul Robeson House which may receive a few visitors before it closes at 6:00 pm. Otherwise working visitors have no option but to visit the 87% of museums open on weekends (see Figure 5.5). This severely limits museum reliance on visitor revenue to school children who are admitted free or at a small charge. Even if a historic house museum does conduct a successful

marketing campaign, most local visitors cannot come during the week because they are at work.

The only other option open to working visitors lies in tourism. When double income families take vacations, parents are free to take children to areas of cultural importance. When visiting tourists go to another city, however, they are more likely to visit major sites and attractions to whose significance they might have been exposed in their home towns. People who come to Philadelphia probably know about the Betsy Ross House already, and will doubtless like to visit the setting of an important American legend. From there, they may be directed to neighboring Elfreth's Alley, Independence National Historical Park, or even Fairmount Park to be seen another day. Rarely do these visitors know about or have the time to visit more locally significant areas such as Fonthill in Doylestown, Pennsbury Manor and Historic Fallsington in Lower Bucks County, or the Highlands in Montgomery County, sites well known among the local residents.

If historic house museums are to augment their visitor numbers with members of the working population, they must open outside of business hours on the weekdays. They need not open every day of the week, but instead borrow an idea from the Morgan Log House. By offering at least one day each week to evening visitors, historic house museums may see an improvement in visitation as more workers are free to come, and the few days in which the museums open at these hours need not tax or impose on the staff. Such a compromise might spread awareness among the community and help buffer the museum financially.

Historic House Museums in 2005

After gathering and analyzing data for the thirty-one houses in the corpus of study based on information received from the Heritage Philadelphia survey in 2000, further information was gathered about nineteen of those houses from information found in the 2005 edition of the *Official Museum Directory* published by the American Association of Museums.⁵ This study revealed earlier that the historic house museums in the corpus may benefit from opening longer or different hours. By 2005, all of the historic house museums, with the exceptions of Elfreth's Alley, had either remained the same or actually started to open fewer hours each week (see Figure 5.6). As a result, total yearly visitation decreased. Figure 5.7 reveals the total yearly visitation for the years 1998, 1999, and 2005. The majority of the houses lost visitation in six years; however, Cliveden and the Locktender's House saw steady improvement while Elfreth's Alley and Pennypacker Mills seem to be doing better than they had in 1999 as well. On the other hand, none of the other museums decreased their general admission, and six increased the rate considerably. Figure 5.8 shows the values of general admissions for 200 and 2005. Historic Bartram's Garden, Cliveden, Fonthill, and the Wharton Esherick Studio raised their prices an average of \$2 or more.

⁵ For a complete list of houses, see Appendix B.

Areas analyzed include: breakdown of total paid staff, total hours open each week, weekend hours, open during business hours, seasonal variations in hours, the price of general admissions, annual attendance, and the price of general membership.

I estimated the total funds received from visitation by multiplying the general admissions fee by the annual attendance. I also estimated total funds received from membership by multiplying the 2005 value of memberships by the 2000 numbers of members where given on the surveys.

Interestingly, many historic house museums received better funding from visitation in 2005 than in 1998 or 1999. Figure 5.9 graphs the total funds generated from visitation for these years. Ten of the sixteen houses that charge admission fees actually improved despite the fact that many of these houses either decreased the number of hours open per week or lost visitation between 1999 and 2005. The six houses that raised admissions all saw an improvement in visitor revenue. If this pattern continues, it creates an ideal situation for these museums. They may receive fewer visitors, which benefits the historic house museum by reducing wear and tear on the building and collections. The houses compensate by raising admissions which generates more revenue in the long run, thus helping to satisfy the museums' objectives of protection and education. Certainly this is not a complete solution, but such analysis an interesting similar pattern that other historic house museums might emulate.

Learning from Success: The Betsy Ross House

By all measure, the Betsy Ross House achieves the most success of all the houses in the study *combined*. When the total visitations for the years 1998 and 1999 for the thirty remaining houses are added together, they still fall 20,000 to 25,000 visitors short of the 300,000 visitors that tour the Betsy Ross House each year. The graph in Figure 5.10 illustrates just how dramatically this museum compares to the others. Part of its success lies in the facility in funding the Betsy Ross House. Because of its association with such a popular figure in American history, the house is easy to market both to visitors and to donors. If all 300,000 visitors pay the suggested \$2, the museum takes in

\$600,000 from that one source only. In addition, many city programs include the Betsy Ross House in various tours. This serves the double purpose of spreading information about the house, and some groups also pay a donation to the house for agreeing to be part of the general tour.⁶ The success and the significance of the house also attract attention from public and private foundations as well as large scale corporations who would donate funds to the museum. All of this income helps the Betsy Ross House to increase curatorial, staff, and maintenance costs so it may receive better service in the long run. This provides the Betsy Ross House a strong funding stream which it has wisely managed to improve the visitor experience.

The Betsy Ross House also has a strong appeal to visitors even as it continues to carry out its mission to protect and to educate (historical truth notwithstanding). The story of Betsy Ross is well-known not just in Philadelphia but in the entire United States. Constant education surrounding this story has exposed many American school children to the significance of Betsy Ross's contribution to the American Revolution. Just as visitors flock to Mount Vernon in Virginia or Lexington and Concord in Massachusetts, so too will they visit the accepted birthplace of the American flag so near to Independence Hall, the birthplace of American democracy. The Betsy Ross House is one of those places that visitors outside of Philadelphia know about before they visit. Its proximity to the major restaurant area and historic core of Philadelphia also attracts visitation by association. Tourists walking in the vicinity will come across the Betsy Ross House and visit. Passing tour buses and horse cart drivers also point out the location to interested tourists.

⁶ Betsy Ross House interpreter, personal communication, 24 March 2006.

Finally, the tour of the Betsy Ross House provides a far different experience than those of other historic house museums. The tour is self-guided, and the admission price is both low and optional, unless the visitor chooses to take an audio tour. Glass barriers and live interpreters in the house may put off some visitors during the experience, but the freedom to direct one's progress through the house allows visitors to see what they want to see at their own pace. Sometimes, this means that individuals and groups race through the premises in a matter of minutes. In essence, the Betsy Ross House offers visitors an easy and cost effective way to enjoy history. This may whet their appetites for more museums, but it will surely secure a recommendation to more potential visitors. Thus the Betsy Ross House effectively uses its resources to garner the visitation and the funding it requires in order to protect and interpret the story behind the building and collections.

Looking at the Betsy Ross House in Context

The self-guided aspect of the tour in the Betsy Ross House gives a singular experience that compliments the fast pace of life in these days and apparently shortened attention spans, especially in youngsters who are regularly exposed to fast moving television programs and video games. Unused to the more leisurely pleasures, such as reading a book, some may feel that guided tours through a historic house museum seem comparatively long and dull.⁷ In contrast, the tour through the Betsy Ross House is quickly completed. The speed with which a visitor can go through the house may fit the

⁷ Mari A. Schaefer. "History, galore, but few to tell it." *Philadelphia Inquirer*. 7 December 2005.

need of the average visitor, reassuring him that he has gotten what he should get out of the visit. At the same time, visitors who take more time to absorb their surroundings in general also benefit from the self-directed aspect of the tour because they may take their time as needed. As a result, this element of the Betsy Ross House experience differentiates it from many American museums and is probably a key player in its success relative to other historic sites.

The self-guided nature of the Betsy Ross House tour may be in relatively little use in historic houses of the United States, but it has precedence in other places in the world, particularly in the United Kingdom. These tours are very visitor friendly because of the complete freedom they provide. Visitors may spend as much time as they need to experience the house space by space. In some houses, the tour path is not marked, and visitors may walk through permissible areas as though they truly walked through the house, exploring and discovering as necessary. In each room guides are stationed to provide information when asked and to keep watch over the collections. In these houses, the interpretation is meant to be absorbed without the imposition of a lecture. This makes the experience somewhat similar to visiting a private house. It is removed from the restrictive, school-like atmosphere engendered by guided tours. When finished touring the house, visitors have the option of buying a booklet at the museum shop if they are interested in learning more about the house. Many of the grand country estates have also converted former service buildings such as stables or carriage houses into restaurants, restrooms, garden centers, even zoos, to satisfy the more pragmatic needs of a visitor. In addition, the extensive grounds are available to those who wish to spend the day outside.

The National Trust in the United Kingdom⁸ has made good use of these tactics for houses such as Buckland Abbey,⁹ Cotehele,¹⁰ and Saltram House¹¹ in Devon and Osterley Park just outside of London.¹² These tours give visitors not only a measure of freedom but a bit of trust as well. Gone is the sense of alert surveillance over errant school children. At this point the touring experience becomes, in essence, a welcoming house visit.

The Betsy Ross House succeeds because it displays some of these techniques in the body of its self-guided tour. Visitors walk through the confines of the house as they choose. In each general area – the yard, the upstairs chambers, the cellar and kitchen – visitors may explore at will without going behind the transparent barriers. Interpreters posing as contemporaries of Betsy Ross sit in key areas to answer questions in as period accurate a manner as possible. The tour ends in the museum shop where visitors may buy items to learn more about Betsy Ross and Philadelphia during the American Revolution. Visitors also have the choice of purchasing a twenty-minute audio tour to be started and stopped at the visitor's discretion. It is another source of information about Betsy Ross, her trade, and her use of the house; it performs much the same function as the booklets sold at English historic sites. Outside the house, a courtyard has been cleared and equipped with tables and chairs for visitors to enjoy the outdoors, replicating the formal gardens of the English country estates on a more urban scale. The surrounding

⁸ This organization is a different entity than the National Trust for Historic Preservation in the United States; however, it was one of the initial inspirations in the formation of a National Trust in America.

⁹ The childhood home of Sir Francis Drake, it was formerly a monastery.

¹⁰ A medieval estate located on the Tamar River.

¹¹ A large Georgian estate that was the setting for the 1995 movie version of Jane Austen's *Sense and Sensibility*.

¹² The information regarding the tours through these estates has been gathered from participation in a summer internship with the University of Pennsylvania from June 22 to July 26, 2005.

restaurants and shops in Old City also draw the visitor's attention, and he need not feel the day has been wasted. In this way, the similarities in the tour of the Betsy Ross House to the experience of an English country estate give it a stronger feeling of "house" and less of "historic" or "museum" which, when dominant, may tend to put visitors off.

Finally, the Betsy Ross House is in the same neighborhood as other sites of national significance and renown. Located just a few blocks to the south and west are Independence Hall and the Liberty Bell Center in Independence National Historical Park (INHP). The Todd House, the Bishop White House, the Edgar Allen Poe House, and the Thaddeus Kosciuszko House are also a part of the National Park. Like Betsy Ross, the people who once inhabited these houses played influential roles in American history.¹³ The National Park Service, however, has allowed their significance to be dwarfed by Independence Hall, the Liberty Bell, and the National Consitution Center. Many of the people who visit these three sites are unaware of the existence of the twenty other properties belonging to INHP unless they go to the Visitor Center. This is reflected in the numbers. For the year 2005, 645,564 visitors went through Independence Hall, 989,903 to the National Constitution Center, and 2,007,023 to the Liberty Bell Center.¹⁴ All three of these sites honor cornerstones of American history and draw more attention than Betsy Ross. In this instance, the Betsy Ross House may be considered out of the way. In

¹³ Dolly Todd of the Todd House eventually married President James Madison and did much to create the role of the First Lady. Bishop William White was highly influential in establishing the Episcopal Church in America. Edgar Allen Poe is well known for his contributions to literature, particularly to the evolution of the short story. General Thaddeus Kosciuszko, a Polish immigrant and champion of human rights, was a highly influential volunteer during the American Revolution.

¹⁴ National Park Service, "Visitation Statistics." *Independence National Historical Park*. <http://www.nps.gov/inde/stats/stats02.html>. (accessed 11 April 2006).

contrast, only 11,879 visitors toured the Edgar Allen Poe House, 4,763 the Thaddeus Kasciuszko House, and 3,518 jointly through the Todd House and the Bishop White House.¹⁵ The contributions of these individuals to American history have been overlooked in favor of the glamour associated with a successful seamstress, a significantly cracked bell, and the building in which the two most important documents in American history were written. Even the early life of Dolly Madison, who later achieved mythic status for her deeds during the burning of the White House in the War of 1812, fails to generate the same amount of interest as Betsy Ross does. This truly brings home the importance of myth and legend, emphasizing their role in the success of the Betsy Ross House in comparison to the other properties in the corpus of study.

Conclusion

As seen by the example of the Betsy Ross House, five of the most important factors having a bearing on the success of a historic house museum include awareness of the house and its significance, accessibility to house on various levels, a sense of freedom or even autonomy when visiting, a comfortable rate of touring, and good management at the board level and in financial matters. In order to attract the interest and support of donors and visitors alike, sites must advertise their significance and how that applies to the visitors. The museum must also be accessible; visitors should not experience difficulty arriving at the site, parking near it, touring it (precluding any special disability),

¹⁵ These houses are visited together in the same tour. The visitor numbers are from the National Park Service website. National Park Service, "Visitation Statistics." *Independence National Historical Park*. <http://www.nps.gov/inde/stats/stats02.html>. (accessed 11 April 2006).

and in understanding the interpretation of the house. In some cases, a self-guided tour might greatly enhance the touring experience. Visitors in this instance may view specific areas of the house at their leisure, while for other visitors, it provides a quicker tour while still feeling they have learned something.

These elements are supported by the presence of good management both on the board level and in financial aspects. A moderately sized board of trained professionals provides the diversity and leadership attendant upon good decision making, allowing the site to evolve to meet the needs and expectations of its physical, cultural, and temporal context. A strong board can also budget and manage the finances of the museum in a way aimed at increasing revenue. It takes skill to balance costs against income and to keep the endowment growing and viable. Historic house museum boards must begin to garner these skills among professionals in their ranks. Boards of directors are the foundation of the historic house museum. Failure in either the board or the management finances spells the failure of the historic house museum.

To return to the initial question: are historic house museums in America in trouble as a function of their founding or their funding? The answer may be both. There seems to have been an error in founding tradition in the past that has emphasized volunteerism and philanthropy, and often led to errors in funding practice. Many historic house museums were dependent upon the generosity of their patrons, and only now have some begun to throw off this stigma and grasp their financial future with their own hands. These two areas continue to be related to the success of a historic house museum. The manner in which they are handled must be streamlined and revolutionized in a way that

offers nonprofit historic sites a chance to stand on their own in the commercial world. By responding to the needs of their community, historic house museums will find that distinctive niche which makes them stand out among others and foster more support from visitors. This study is by no means complete or extensive, having had to deal with the constraints of time and resources, but it begins to shed light on the areas where historic house museums can begin to invest their efforts to effect the changes that will bring about eventual success.

APPENDIX A

The charts in this segment have been discussed in the text.

Figure 2.1

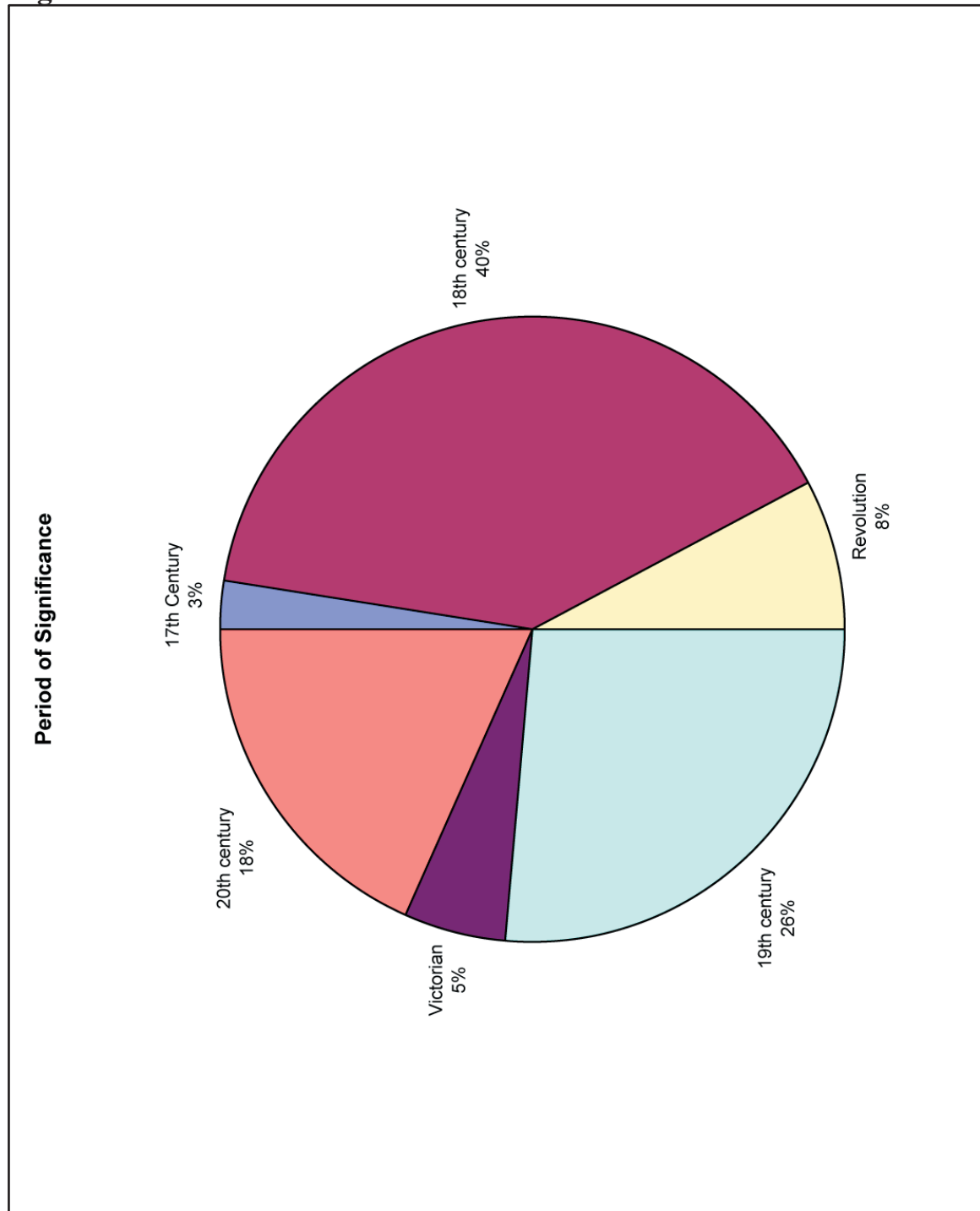


Figure 2.2

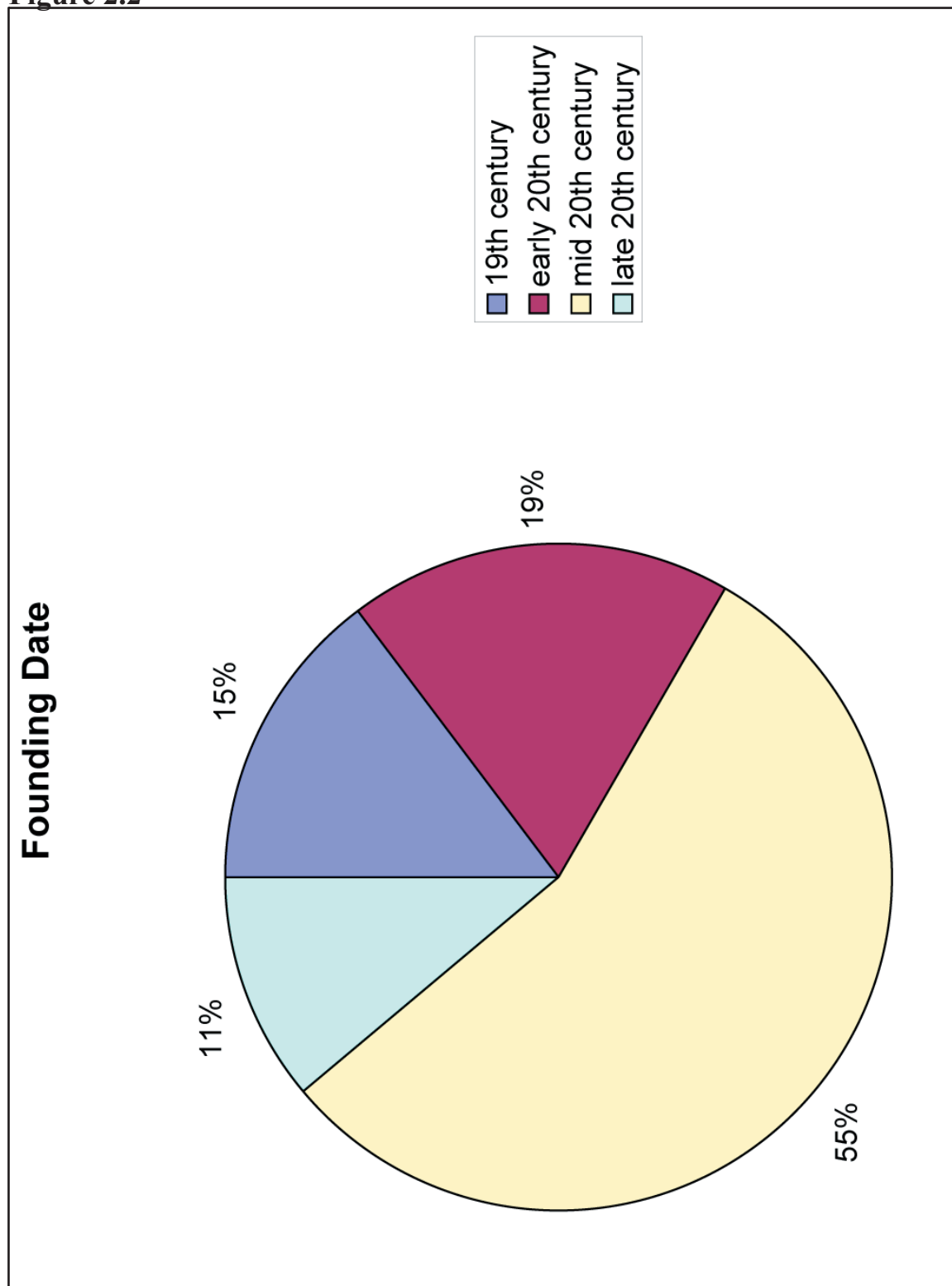


Figure 2.3

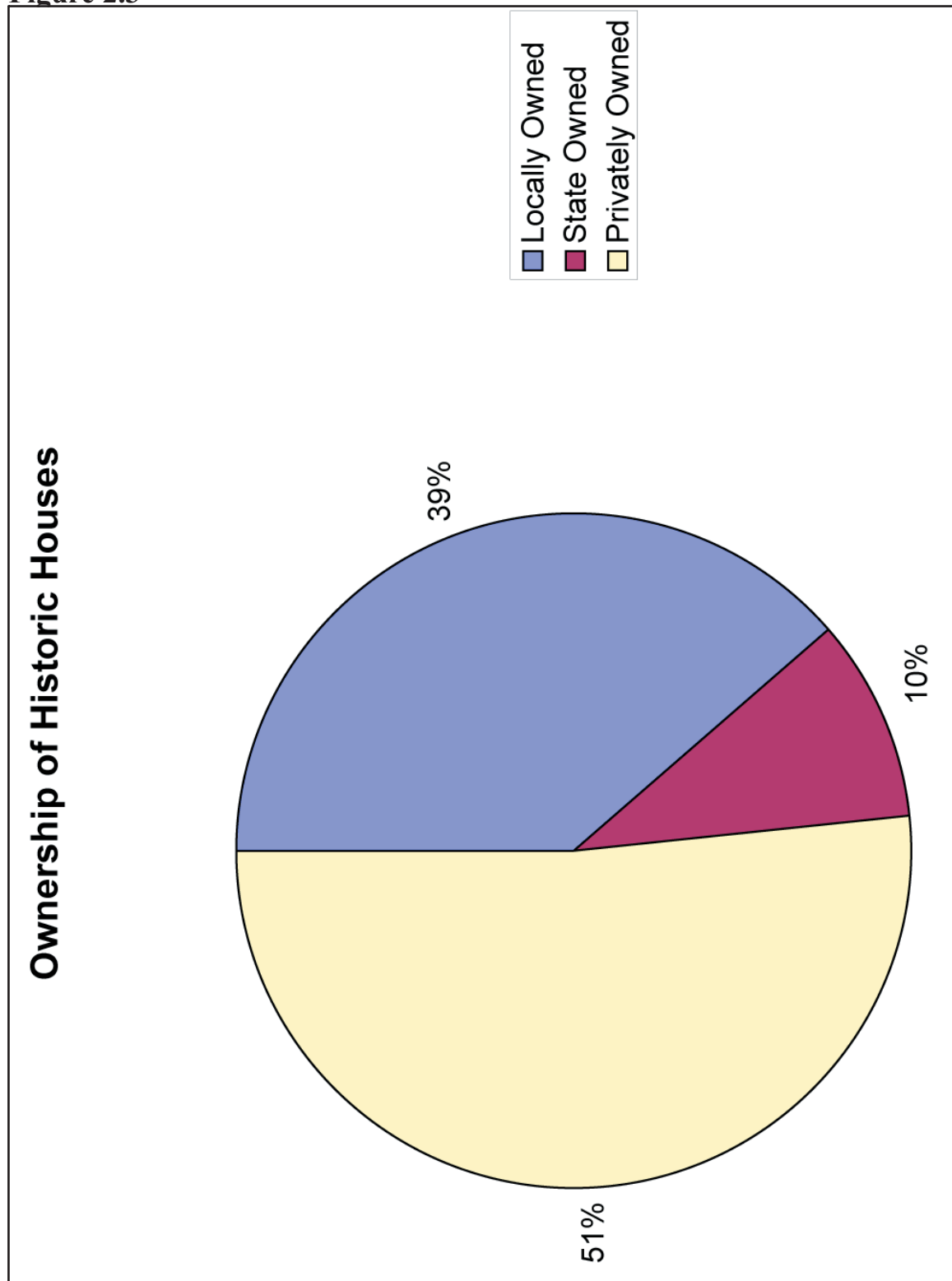


Figure 2.4

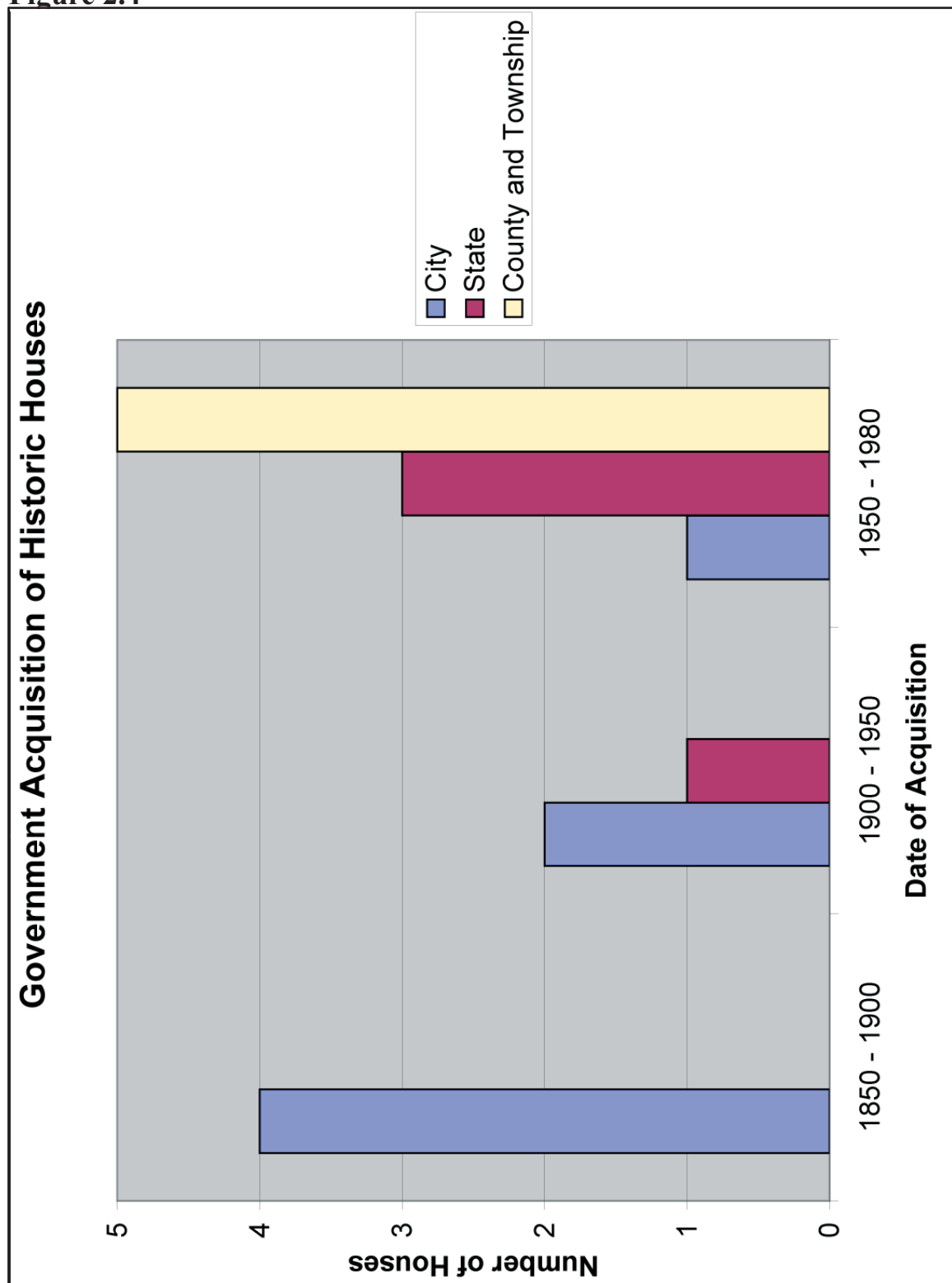


Figure 4.1

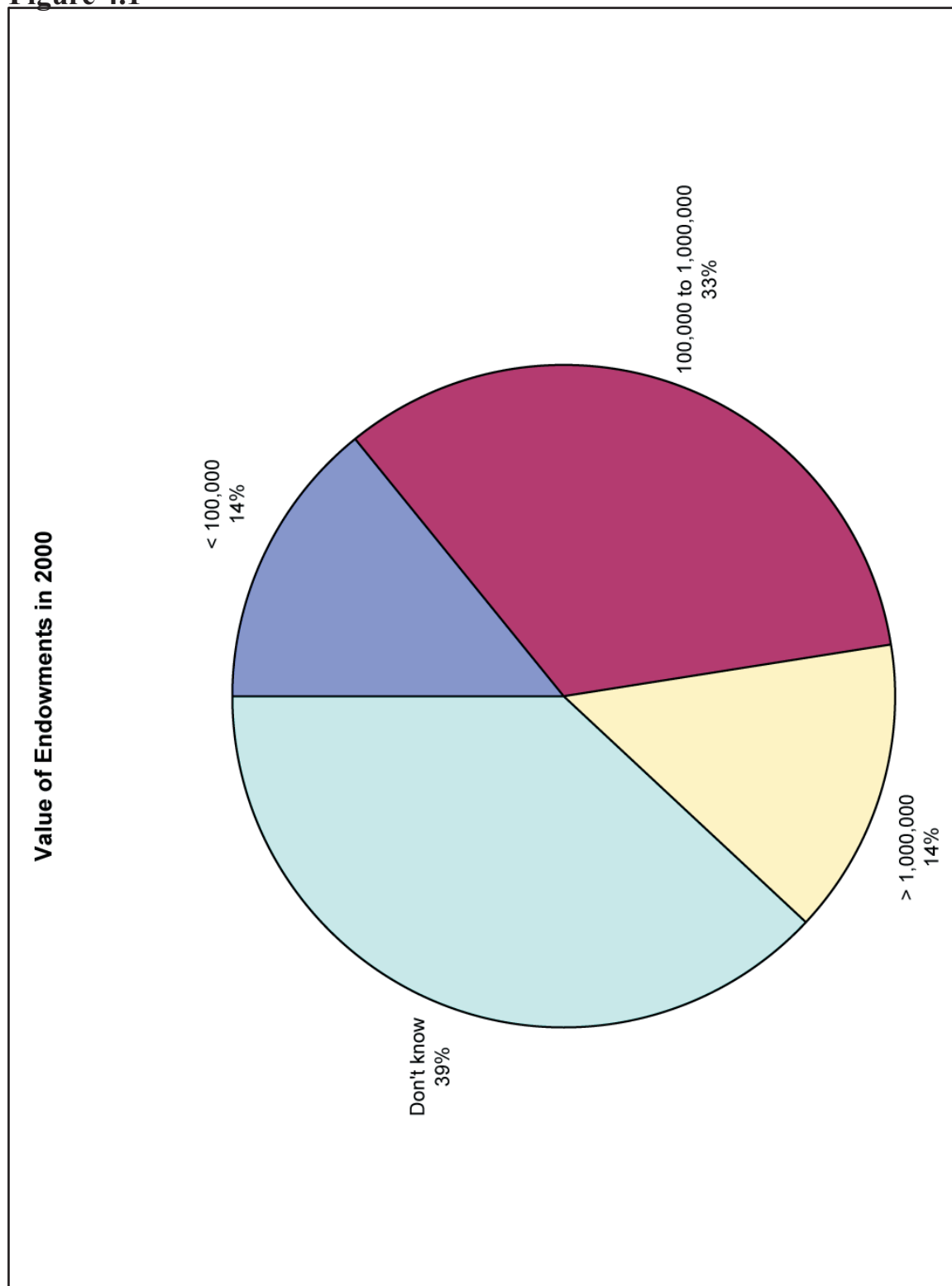


Figure 4.2

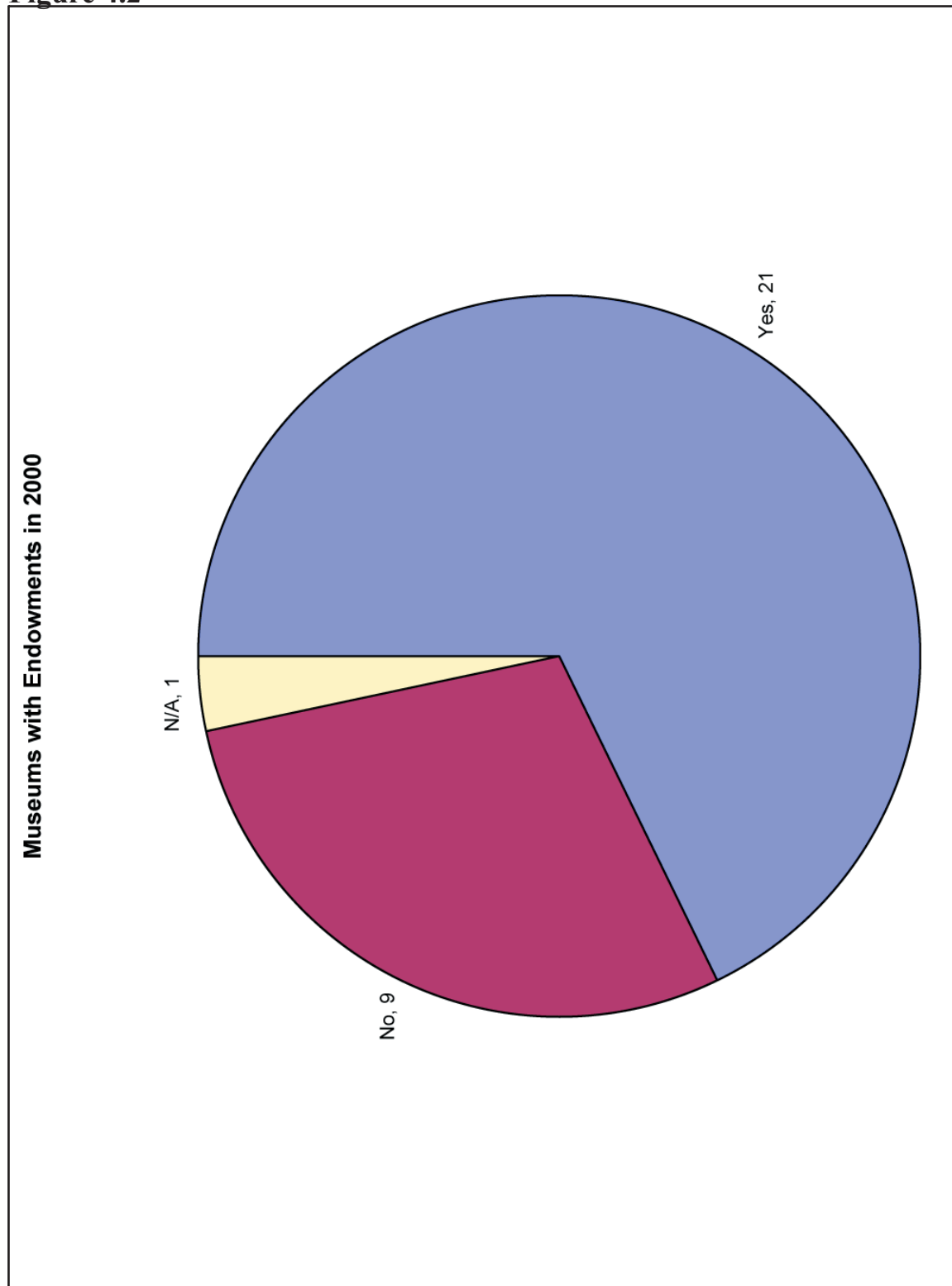


Figure 4.3

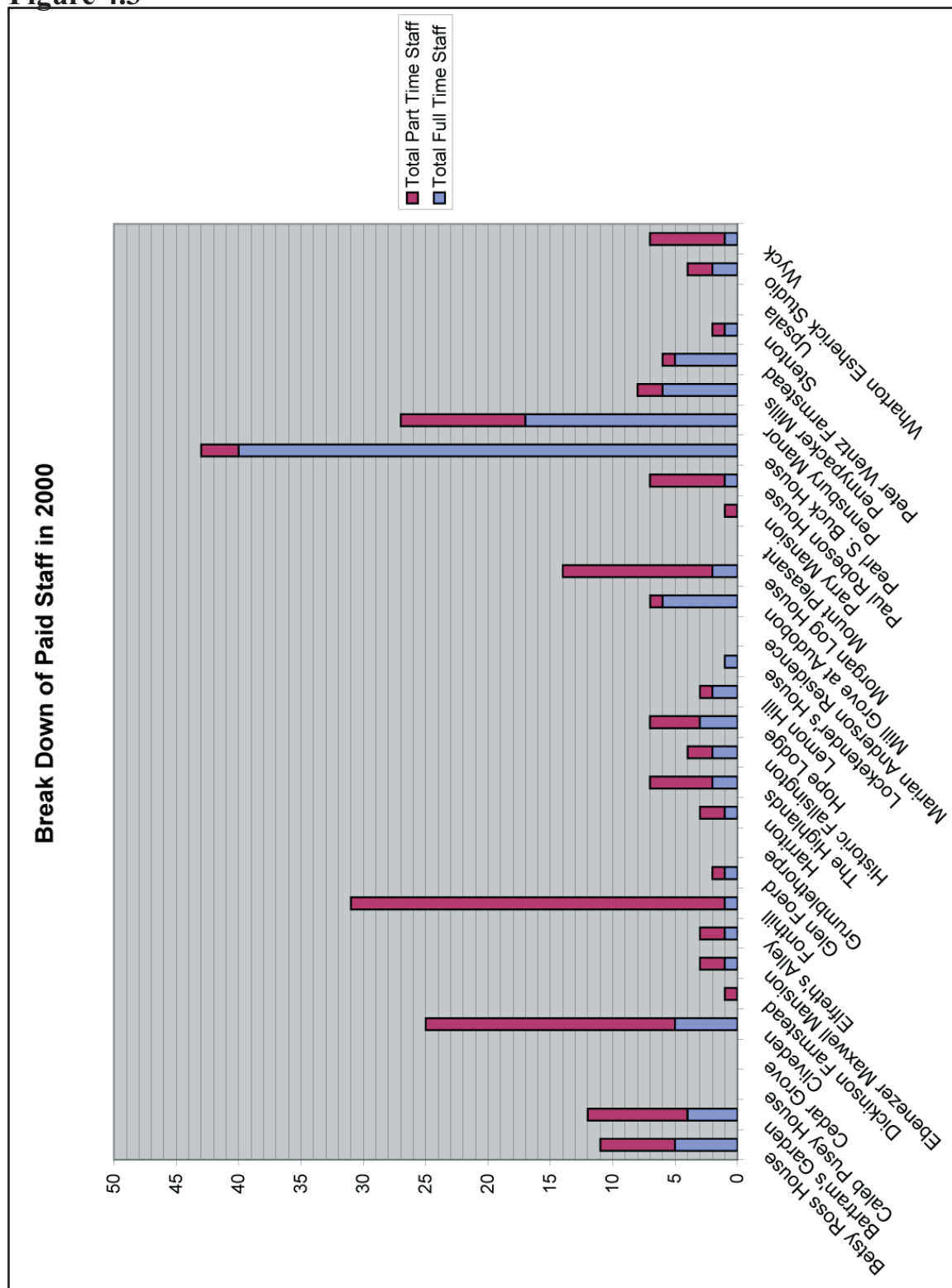


Figure 4.4

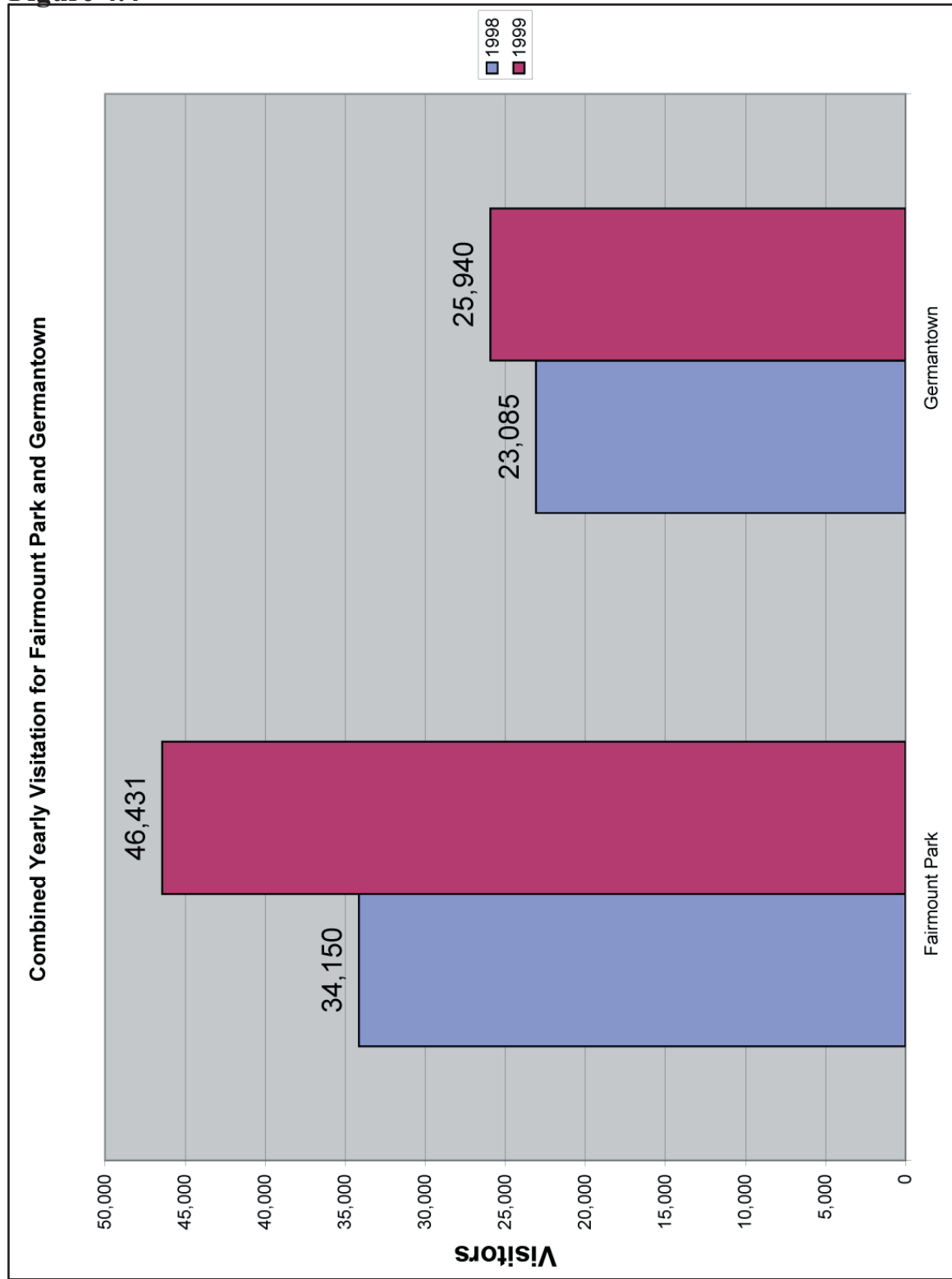


Figure 4.5

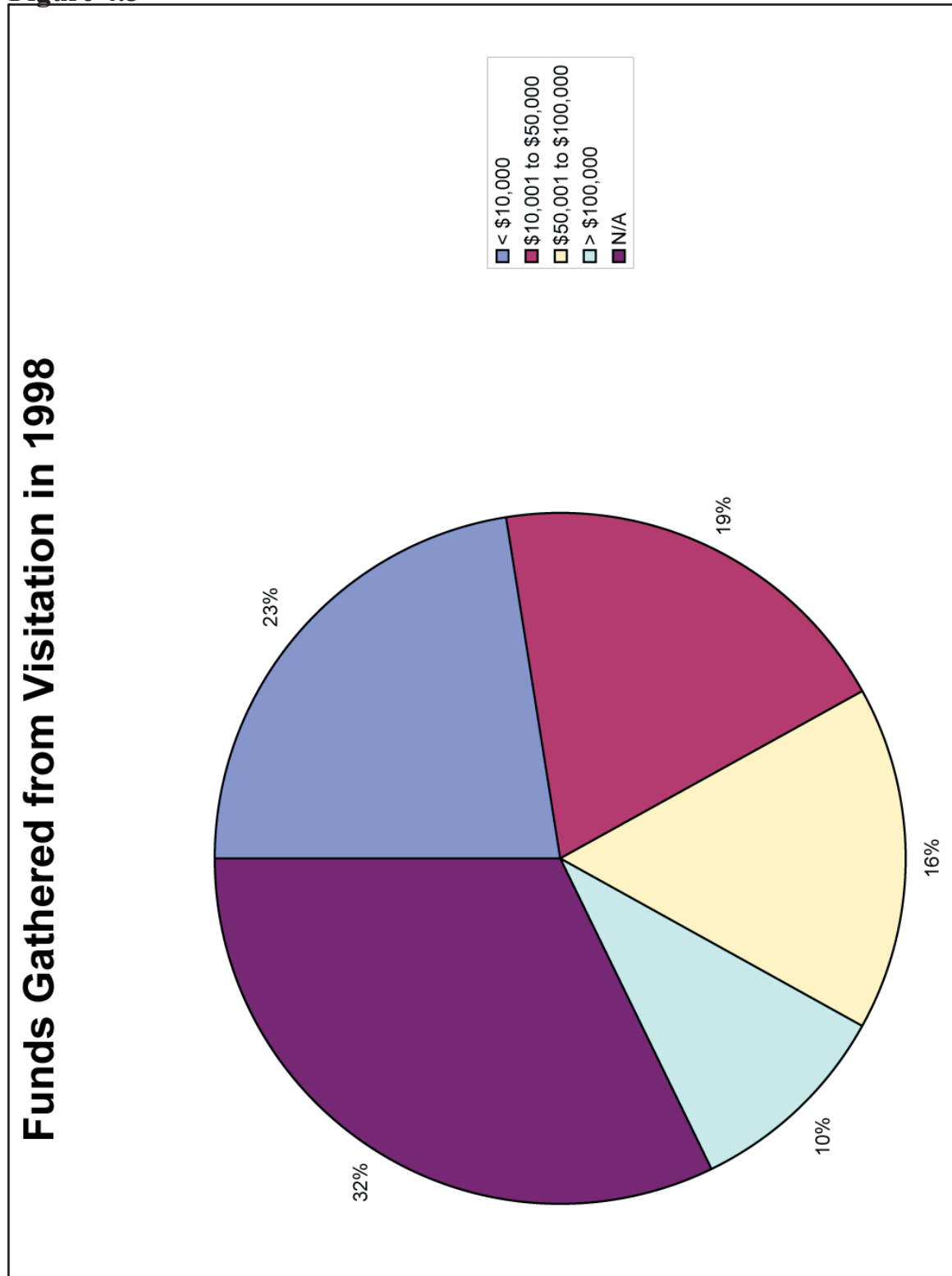


Figure 4.6

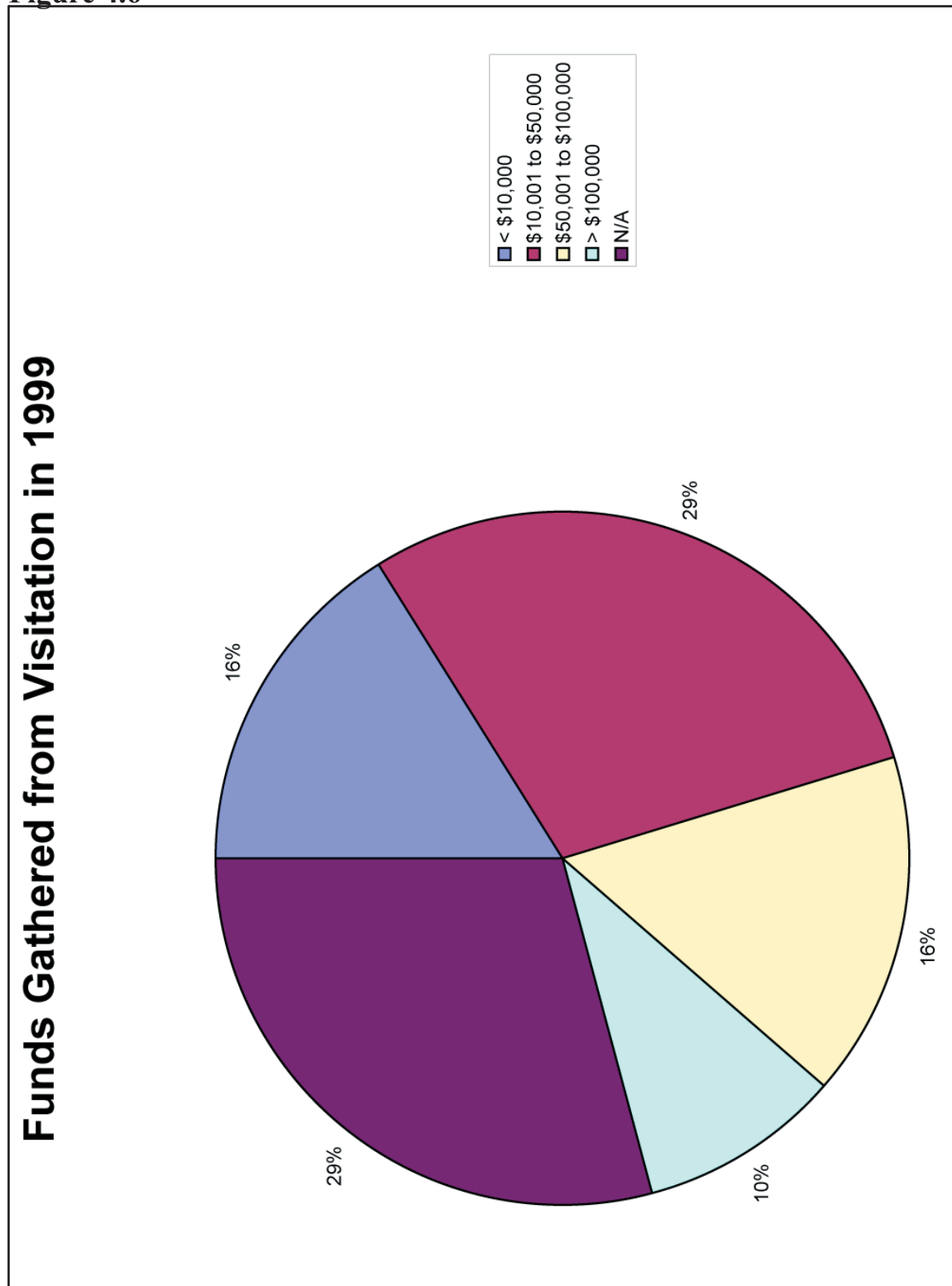


Figure 5.1

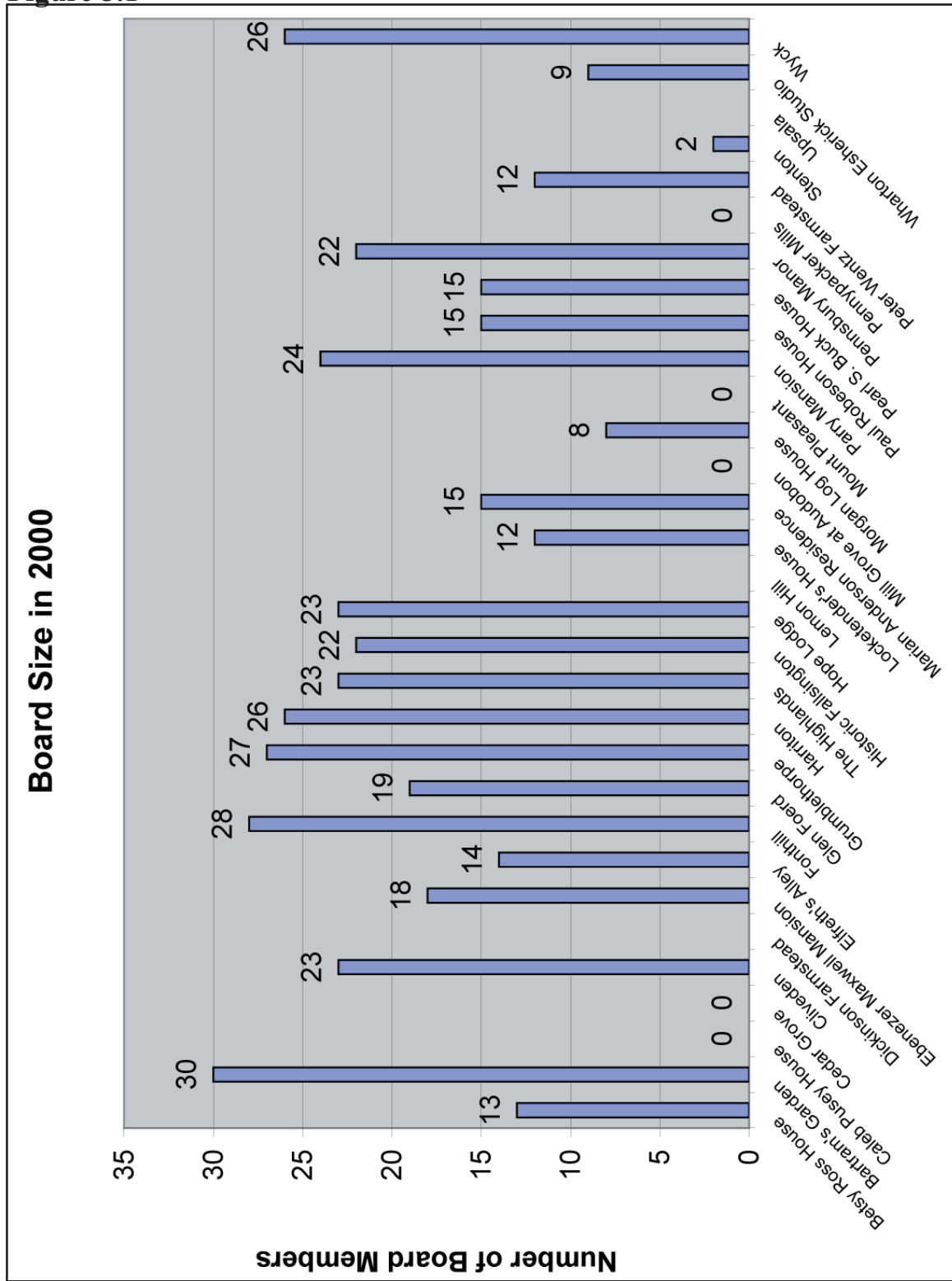


Figure 5.2

Term Limits for Museum Boards

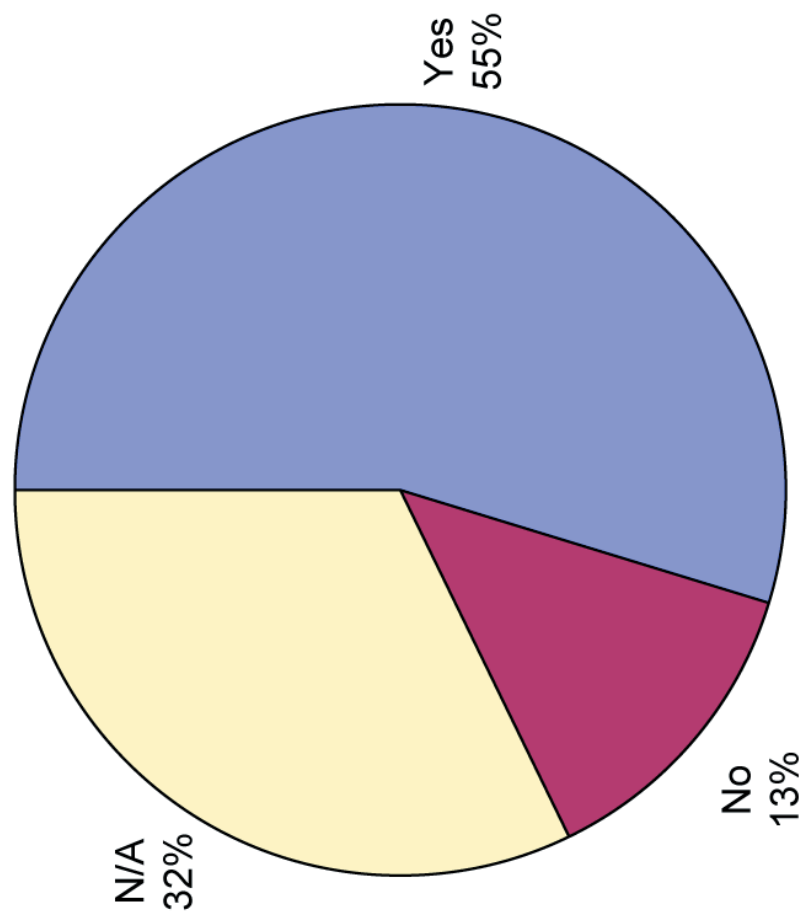


Figure 5.3

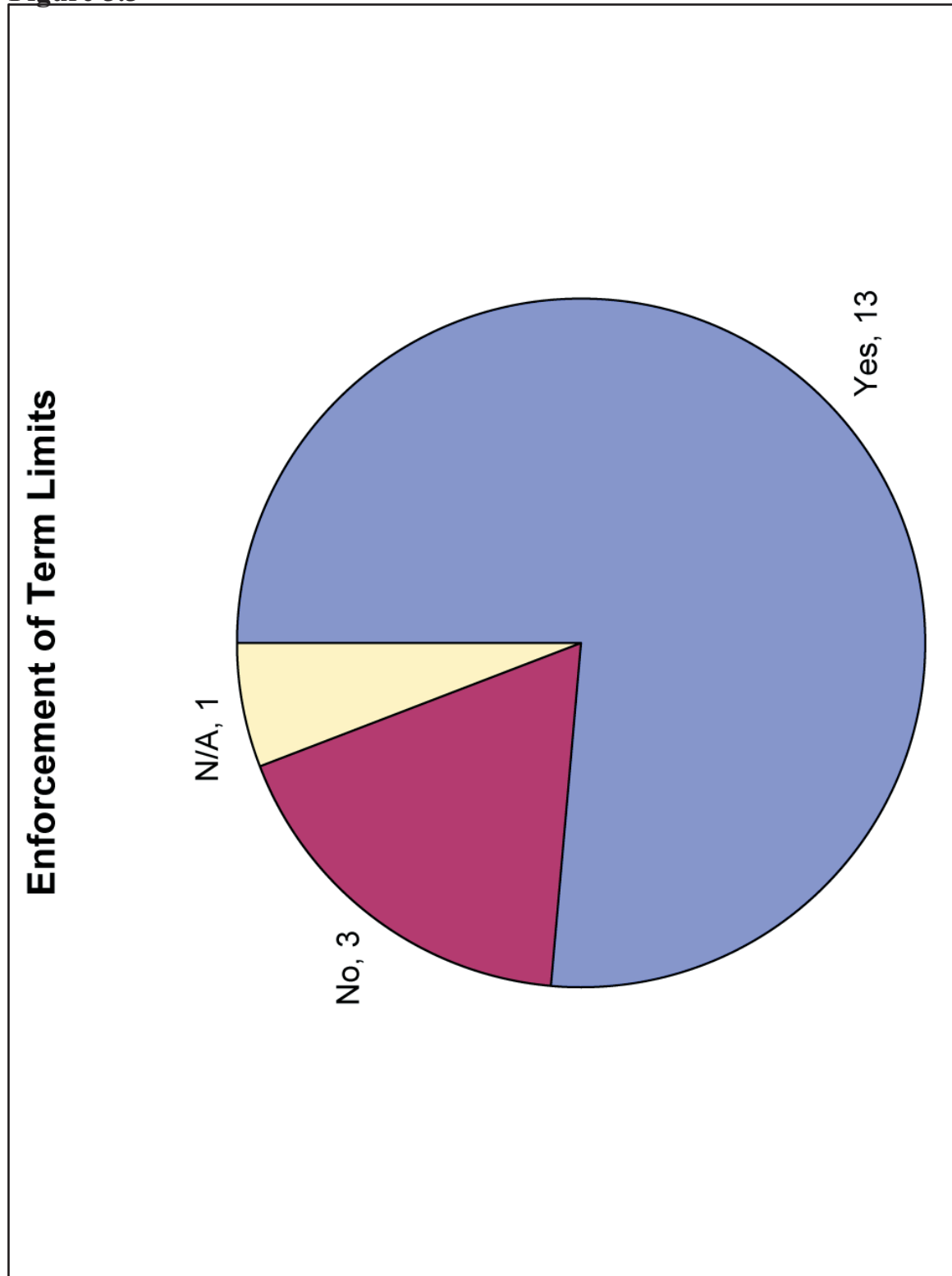


Figure 5.4

Historic House Museums Open Past Business Hours in 2000

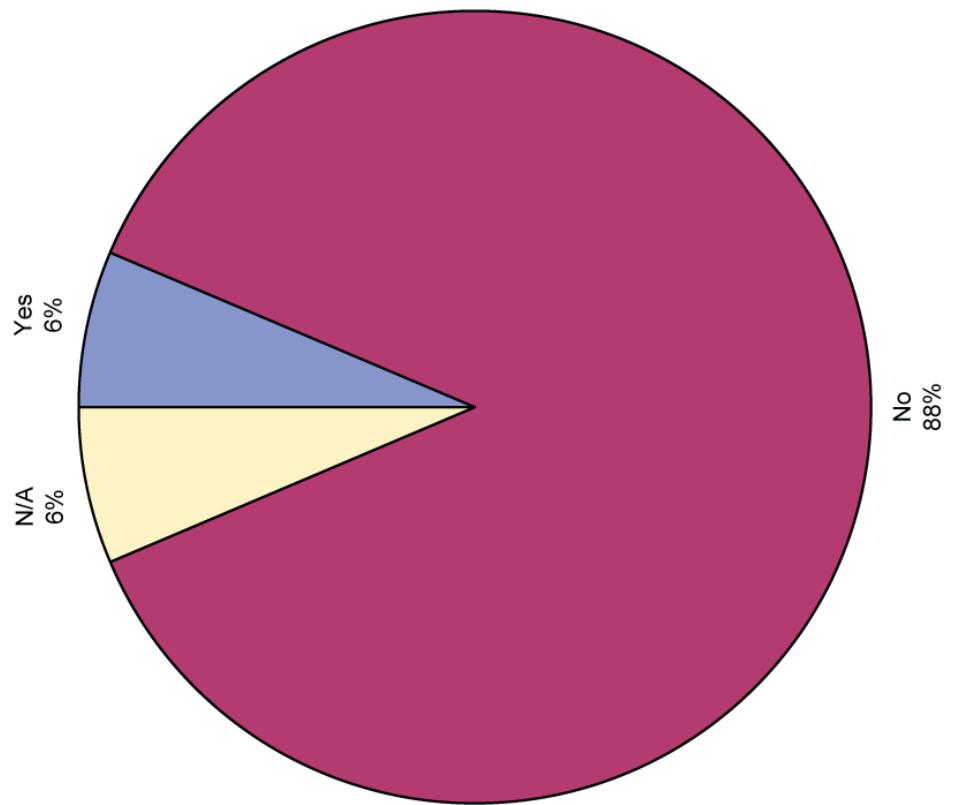


Figure 5.5

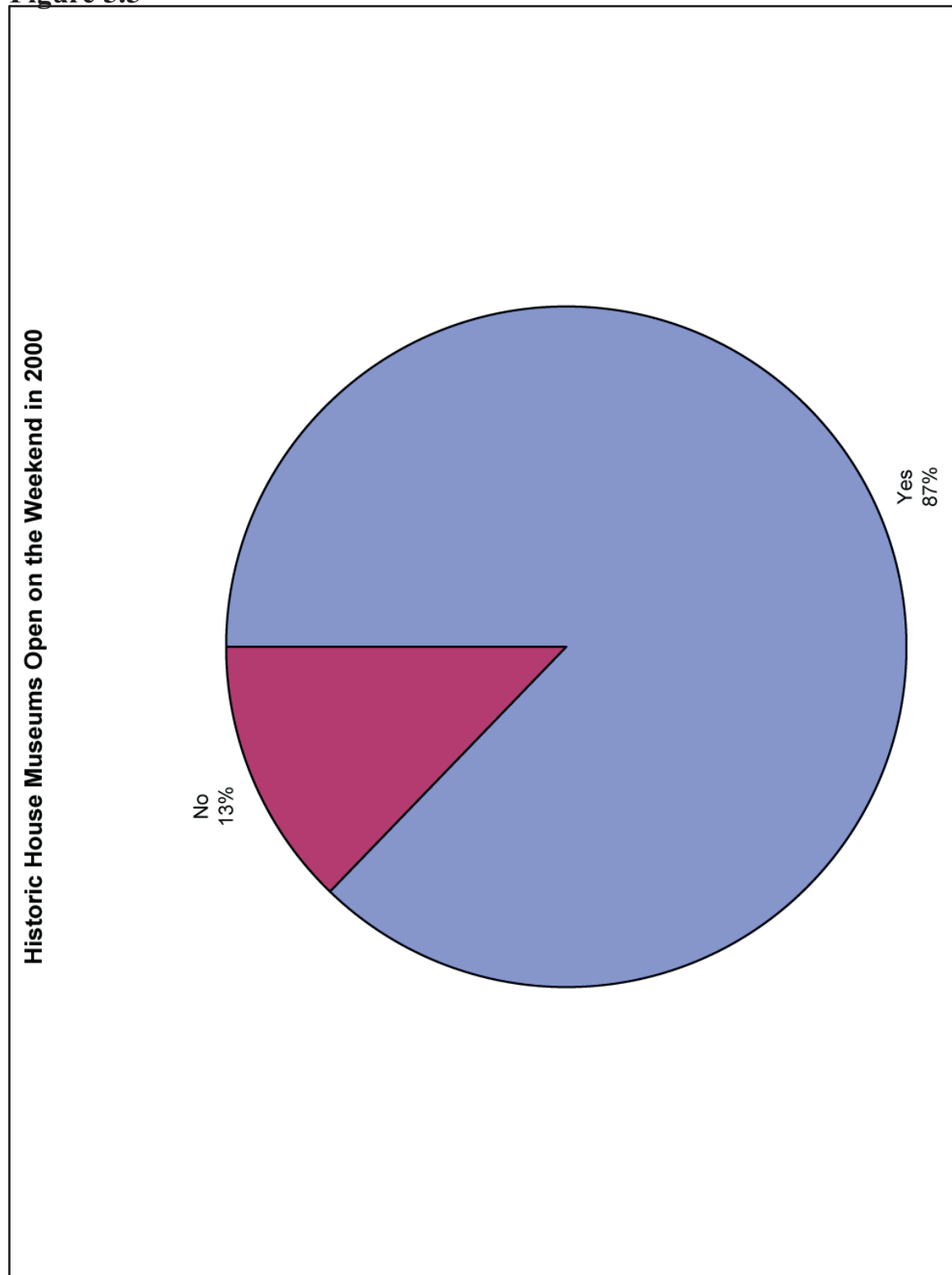


Figure 5.6

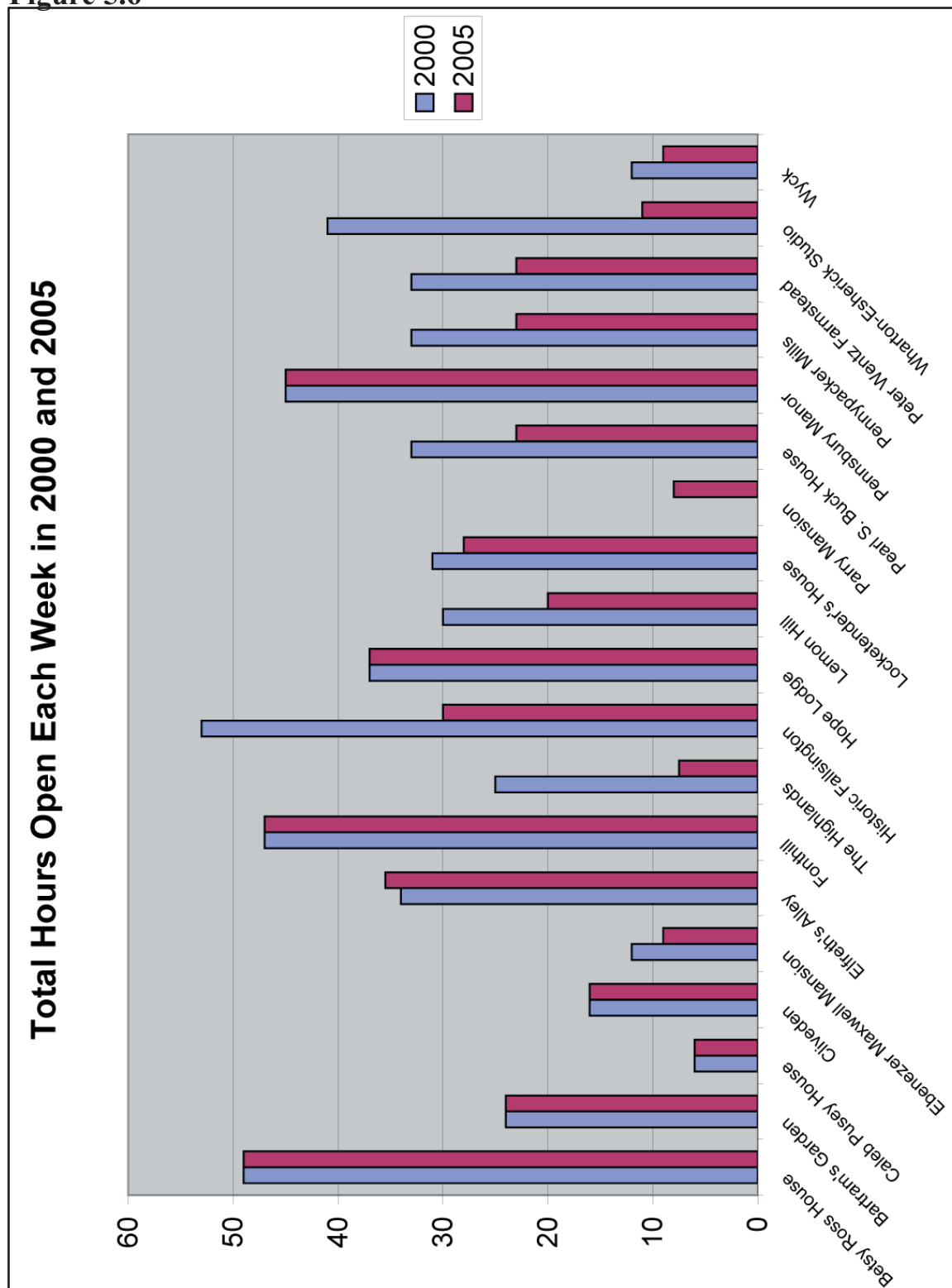


Figure 5.7

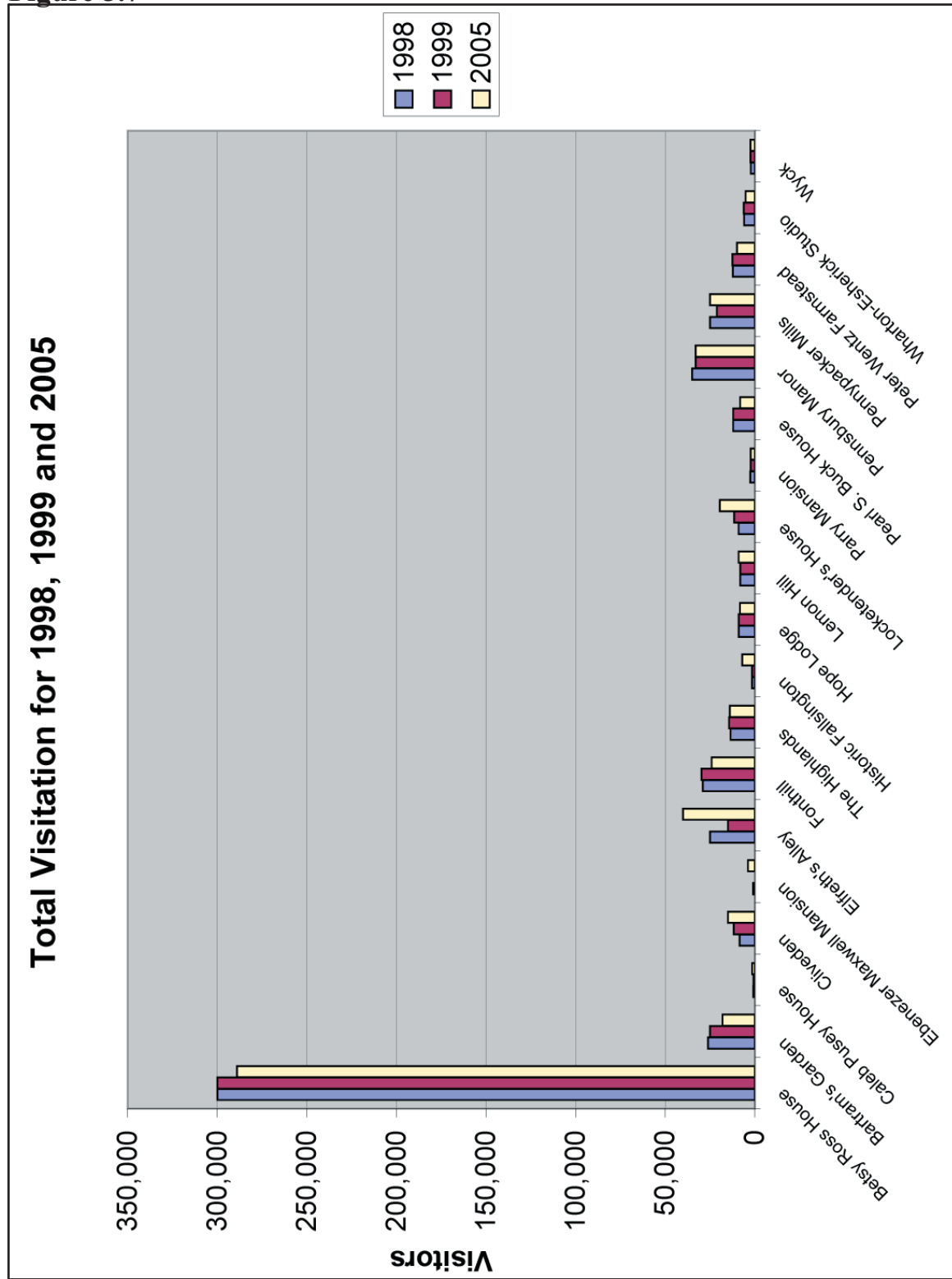


Figure 5.8

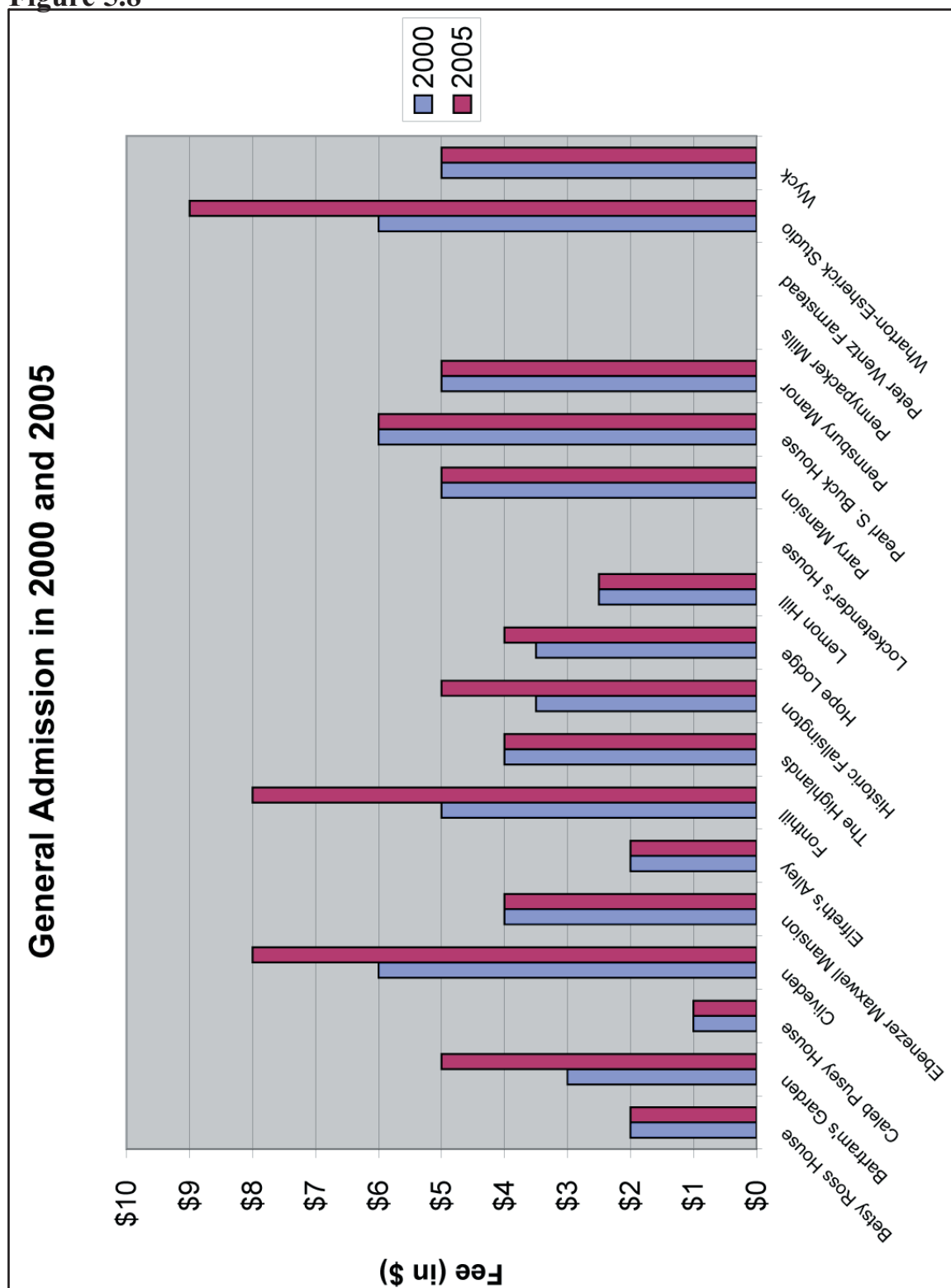


Figure 5.9

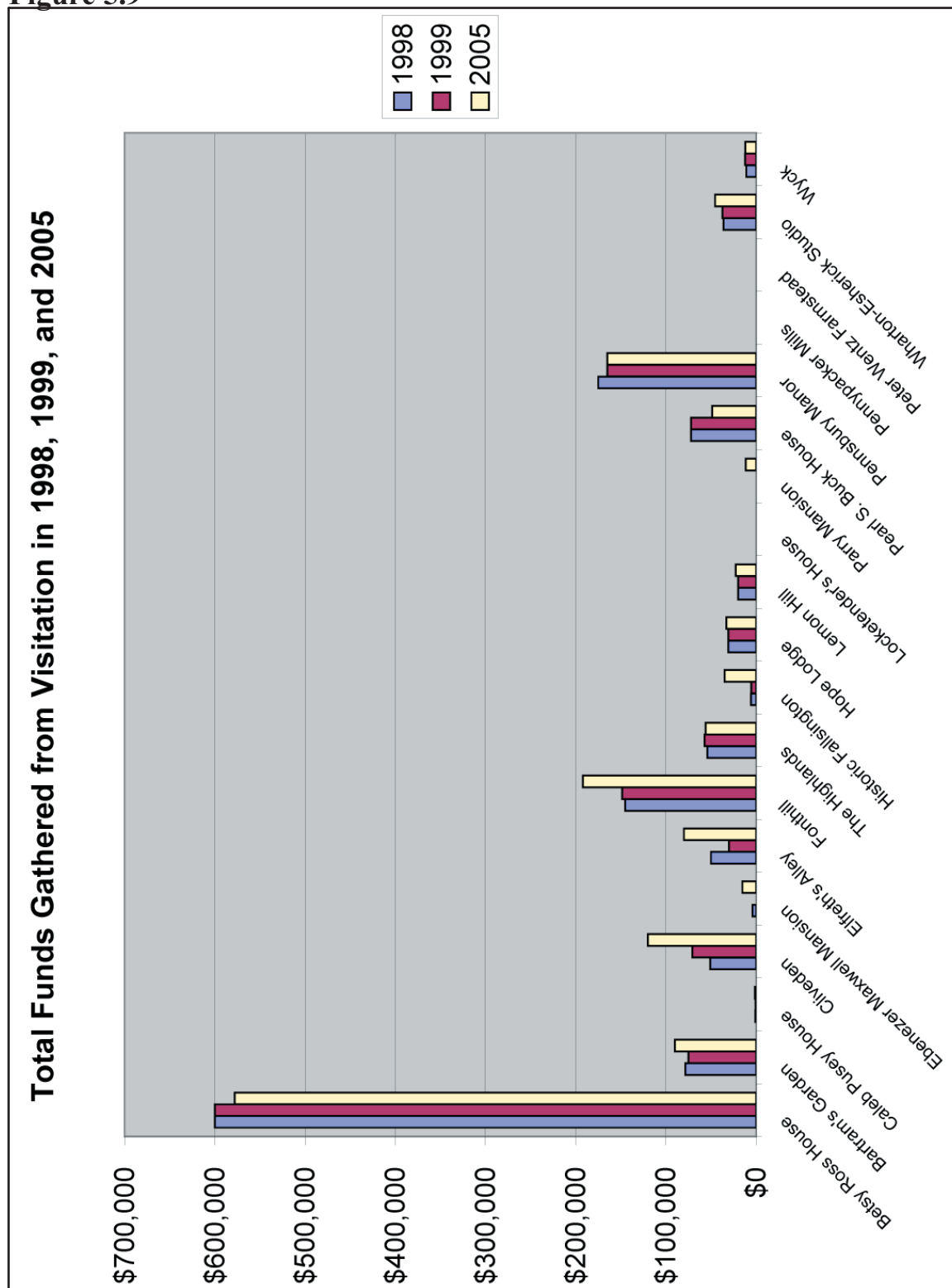
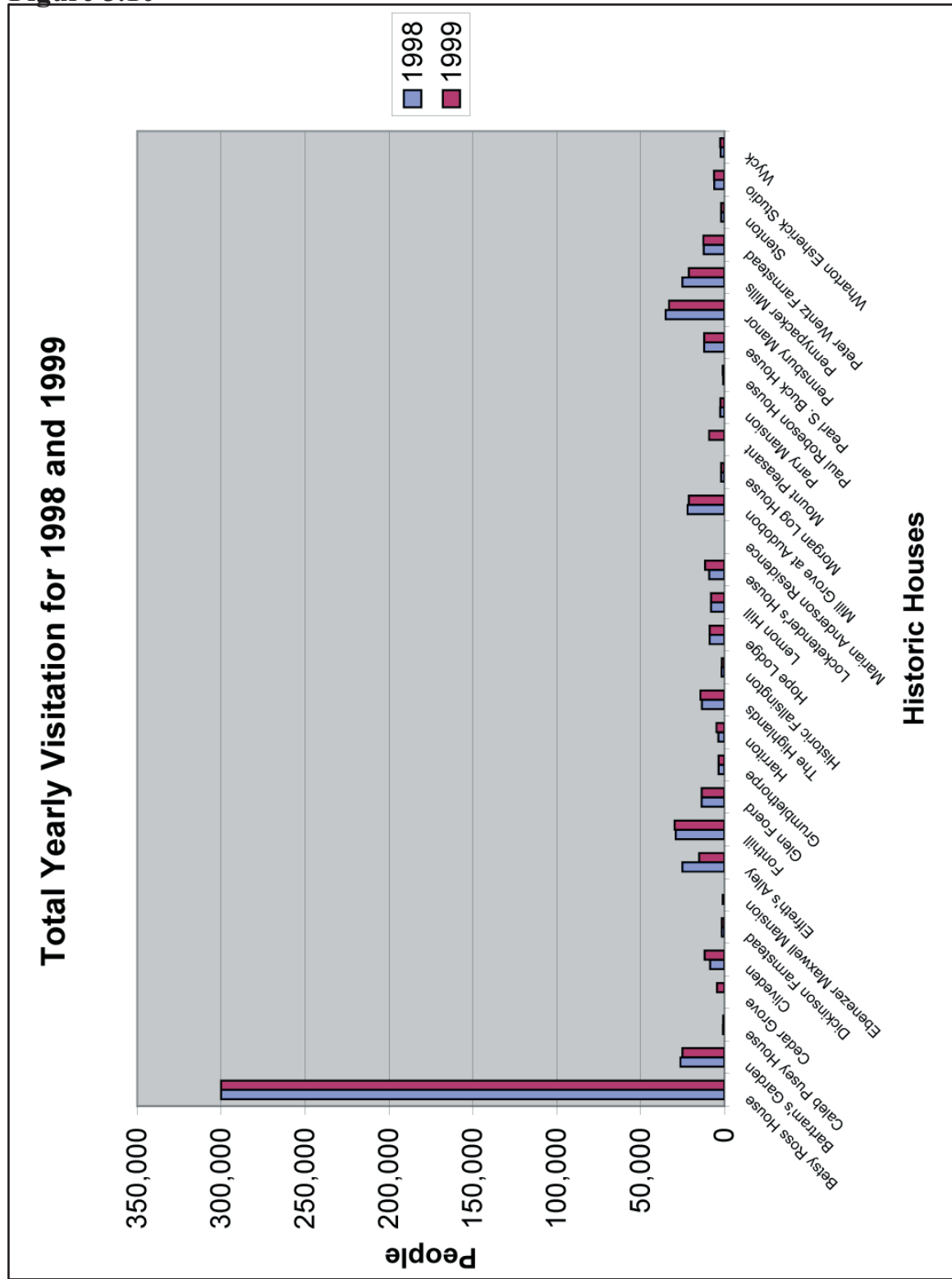


Figure 5.10



APPENDIX B

Heritage Philadelphia distributed the following survey to Philadelphia museums in 2000.

HERITAGE INVESTMENT PROGRAM HISTORIC SITE SURVEY

Thank you for taking the time to complete this survey! After completing please return the survey to the Heritage Investment Program by using the enclosed self-addressed, stamped envelope no later than August 10, 2000. Your peers estimate that it will take approximately 15 minutes to complete the survey.

Site Name:
Site Address:
Organization:
Organization Address (if different than site):

Contact Person:
Title:
Phone number:
Fax:
E-mail:
Website:

Site Type and Designation

Date of site:

Type of site:

☐ Private Non-profit ☐ Township/local government ☐ City
☐ County ☐ State ☐ Federal:

What best describes management arrangement of site?

☐ Private Non-profit ☐ Township/local government ☐ City
☐ County ☐ State ☐ Federal

What best describes the site? (check all that apply)

☐ Historic house ☐ Prison/Government ☐ Historic landscape
☐ Cemetery ☐ Military Site ☐ Maritime
☐ Religious property ☐ Collecting institution ☐ Industrial
☐ Other

Does the site have any designations?

☐ National Historic Landmark ☐ Listed on the National Register
☐ Located in a national register historic district ☐ city or county or local

Visitation

Indicate the number of visitors in each category that have visited the site during the years of:

	Total	National	International	Regional
1998				
1999				

	School Groups	Tour Groups
1998		
1999		

Heritage Investment Program Historic Site Survey

Indicate price of admission:

General	Senior Citizens	Students	Children	Other

Indicate public hours:

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday

Any variation in hours due to seasons?

Governance

How many Board members are on the site's board of directors?

Is there an advisory board? How many members?	YES	NO
Are there term limits?	YES	NO
Are term limits enforced?	YES	NO
Do board committees function?	YES	NO

What committees exist? (check all that apply)

☐ Executive ☐ Finance ☐ Development ☐ Nominating
☐ Programming/Education/Exhibits ☐ Collections ☐ Membership
☐ Marketing ☐ Building/Grounds ☐ Other: (please list)

Is there a plan for leadership succession?	YES	NO
Board?	YES	NO
Director?	YES	NO
Does the organization have a strategic plan?	YES	NO

Staff

What is the educational background of the Director?

☐ Museum Studies ☐ History ☐ Historic Preservation
☐ Business/Management ☐ Archaeology ☐ Other: _____

Degree:

☐ Undergraduate ☐ Masters ☐ Ph.D ☐ Other professional (i.e. Fellowship)

Staff Size

☐ Full-time ☐ Part-time ☐ Volunteers ☐ # of volunteer hrs/year

☐ Curator ☐ Director ☐ Educator ☐ Custodial
☐ Maintenance ☐ Librarian ☐ Paid Guides ☐ PR/marketing/membership

Fiscal Management

Annual Operating Budget – Please attach budgets and actual figures for 1998 & 1999

Does the organization have an endowment?	YES	NO
Total amount:		
Restricted Amount:		
Board-Designated Amount:		
Does the organization conduct an Annual giving campaign?	YES	NO

Heritage Investment Program Historic Site Survey

What is the amount of the goal?		
What is the actual amount received?		
Does the organization have a steady source of operating income?	YES	NO
Specify:		

Visitors Service

Does the site have gift shop?	YES	NO
Does the site provide restrooms for visitors?	YES	NO
Is the property available to be rented for special events?	YES	NO
Does the organization handle the arrangements?	YES	NO
Are there outside facilities/grounds available for public use?	YES	NO
Is the site handicapped accessible?	YES	NO
Does the site conduct a visitor's survey?	YES	NO

Membership

Is there a membership group affiliated with the site?	YES	NO
Number of paid members:		
Number of members who visit annually:		
Number of members who volunteer:		
Number of hours that they contribute:		
If Friends group, how many?		

Collections

Does the site have a collection?	YES	NO
Number of items:		
Types: <input type="checkbox"/> Costumes <input type="checkbox"/> Toys <input type="checkbox"/> Tools <input type="checkbox"/> Household		
<input type="checkbox"/> Archives <input type="checkbox"/> Military <input type="checkbox"/> Documents <input type="checkbox"/> Textiles		
Is there a curator on staff?	YES	NO
Part-time?	YES	NO
Full-time?	YES	NO
Are there environmental controls in place?	YES	NO
None? Some? Many?		
Is there sufficient storage for the collection?	YES	NO
Is the collection stored on site?	YES	NO
Is the collection easily accessible?	YES	NO
Is the collection organized on a database?	YES	NO
Has a collection inventory been done in the last 3 years?	YES	NO
Is the organization still acquiring items for its collection?	YES	NO
Does the organization receive research requests?	YES	NO
Is there a charge?	YES	NO
If yes, what is the charge?		

Activities

Does the organization have exhibits?	YES	NO
Number per year:		
Does the organization have programs and events?	YES	NO
Number per year:		
Does the site have any signature events?	YES	NO
How much money do they generate?		

Facilities

Estimate of current cost of needed repairs:		
Estimate of capital needs:		
Does the site have a disaster plan in place?	YES	NO

APPENDIX C

The thirty-one houses listed here formed the corpus of study. All graphs and illustrations in the text are based on the responses given by these institutions to the Heritage Philadelphia survey in 2000. Houses with an asterisk were also assessed for 2005 based on figures in the 35th edition of *The Official Museum Directory*.

Each historic house museum is listed with its period of significance, date of founding, management body, hours of operation and website.



***Betsy Ross House**

(1770s – American Revolution)

Founded in 1898

Managed by Historic Philadelphia

Open daily 10 am – 5 pm

<http://www.betsyrosshouse.org/index.html>



***Historic Bartram's Garden**

(1730s – 18th century)

Founded in 1850

Managed by the John Bartram Association

Open daily 10 am – 5 pm

<http://www.bartramsgarden.org/index.html>



***Caleb Pusey House**

(1683 – 17th century)

Founded in 1960

Managed by the Friends of the Caleb Pusey House

Open on Saturdays and Sundays 1 pm – 4 pm

<http://www.delcohistory.org/fcph/>



Cedar Grove

(1748 & 1798 – Georgian)

Founded in 1926

Managed by the Philadelphia Museum of Art

Open Tuesday to Sunday 10 am – 5 pm

<http://www.philamuseum.org/collections/216-20-35.html>



***Cliveden**

(1763 – American Revolution)

Founded in 1972

Managed by the National Trust for Historic Preservation

Open Tuesday to Sunday 12 pm – 4 pm

<http://www.cliveden.org/index.asp>



Dickinson Farmstead

(1700s – 18th century)

Managed by the Plymouth Meeting Historical Society

Open by appointment only (as of 2006)



***Ebenezer Maxwell Mansion**

(1859 – Victorian)

Founded in the 1950s – 1960s

Managed by Ebenezer Maxwell Mansion, Inc.

Open by appointment only (as of 2006)

<http://www.maxwellmansion.org/home.htm>



***Elfreth's Alley**

(18th century)

Founded in 1950s – 1960s

Managed by the Elfreth's Alley Association

Open Monday to Saturday 10 am – 5 pm, Sunday 12 pm – 5 pm

<http://www.elfrethsalley.org/>



***Fonthill**

(20th century)

Founded in 1930s

Managed by the Bucks County Historical Society

Open Monday to Saturday 10 am – 5 pm, Sunday 12 pm – 5 pm

<http://www.mercermuseum.org/fonthill/index.html>



Glen Foerd on the Delaware

(1850s – Victorian)

Founded in 1972

Managed by the Glen Foerd Conservation Corporation

Open Monday to Friday 9 am – 5 pm

<http://www.glenfoerd.org>



Grumblethorpe

(1744 – American Revolution)

Founded in 1940

Managed by the Philadelphia Society for the Preservation of Landmarks

Open Tuesday, Thursday, and Saturday 1 pm – 4 pm

<http://www.fieldtrip.com/pa/59252251.htm>



Harriton House

(1704 – Georgian)

Founded in 1969

Managed by the Harriton Association

Open Tuesday to Saturday 10 am – 4 pm

<http://www.harritonhouse.org>



***The Highlands**

(1796 – Georgian)

Founded in 1975

Managed by the Highlands Historical Society

Open Monday to Friday 1:30 pm – 3 pm

<http://www.highlandshistorical.org/?pageId=1>



***Historic Fallsington**

(18th – 19th century)

Founded in 1963

Managed by Historic Fallsington, Inc.

Open Tuesday to Saturday 10 am – 5 pm

<http://www.historicfallsington.org>



***Hope Lodge**

(1743 to 1748 – Georgian, 1920s – Colonial Revival)

Founded in 1953 – 1957

Managed by the Friends of Hope Lodge and Mather Mill

Open Friday to Saturday 10 am – 5 pm, Sunday 12 pm – 5 pm

<http://www.ushistory.org/hope/index.html>



***Lemon Hill**

(1800s – Federal)

Founded in 1844

Managed by the Colonial Dames of America, Chapter 2

Open Wednesday to Sunday 10 am – 4 pm

<http://www.philamuseum.org/collections/216-20-35.html>



***Locktender's House**

(1820 – Federal)

Founded in 1980s

Managed by the Friends of the Delaware Canal

Open Monday to Friday 10 am – 4 pm

<http://www.fodc.org/default.htm>



Marian Anderson Residence

(20th century)

Founded on April 8, 2004

Managed by the Marian Anderson Historical Society

Open by appointment only (as of 2006)

http://www.mariananderson.org/anderson_properties/residence



Mill Grove at Audubon

(1803 to 1806 – Federal)

Founded in 1951

Managed by Montgomery County

Open Tuesday to Saturday 10 am – 4 pm, Sunday 1 pm – 4 pm

<http://www.montcopa.org/historicsites/mill%20grove%20narrative.htm>



Morgan Log House

(18th century)

Founded in 1976

Managed by Towemencin Township

Open Saturday and Sunday 12 pm – 5 pm

<http://www.morganloghouse.org/>



Mount Pleasant

(1762 – Georgian)

Founded in 1868

Managed by the Philadelphia Museum of Art

Open Tuesday to Sunday 10 am – 5 pm

<http://www.philamuseum.org/collections/216-20-35.html>



***Parry Mansion**

(18th – 19th century)

Founded in 1966

Managed by the New Hope Historical Society

Open Saturday and Sunday 1 pm – 5 pm

<http://www.parrymansion.org/parrymansion.htm>¹



Paul Robeson House

(20th century)

Founded in 1991

Managed by the West Philadelphia Cultural Alliance

Open by appointment only (as of 2006)

<http://www.paulrobesonhouse.org/index2.htm>

¹ The Parry Mansion web address was valid until March 27, 2006 at which point the domain name expired. It was still awaiting renewal or deletion as of April 16, 2006.



***Pearl S. Buck House**

(20th century)

Founded in 1967

Managed by Pearl S. Buck International

Open Tuesday to Saturday 11 am – 3 pm, Sunday 1 pm – 3pm

http://www.psbj.org/site/PageServer?pagename=PSBH_The_Pearl_S_Buck_House



***Pennsbury Manor**

(1680s – 17th century)

Founded in 1939

Managed by the Pennsylvania Historical and Museum Commission with the Pennsbury Society

Open Tuesday to Saturday 9 am – 5 pm, Sunday 12 pm – 5 pm

<http://www.pennsburymanor.org>



***Pennypacker Mills**

(20th century)

Founded in 1981

Managed by Montgomery County

Open Tuesday to Saturday 10 am – 4 pm, Sunday 1 pm – 4 pm

<http://www.montcopa.org/historicsites/pennypacker%20mills%20narrative.htm>



***Peter Wentz Farmstead**

(1758 – American Revolution)

Founded in 1969

Managed by Montgomery County and the Peter Wentz Farmstead Society

Open Tuesday to Saturday 10 am – 4 pm, Sunday 1 pm – 4 pm

<http://www.montcopa.org/historicsites/peter%20wentz%20narrative.htm>

Peter Wentz Farmstead Society = <http://peterwentzfarmsteadsociety.org>



Stenton

(18th – 19th century)

Founded in 1910

Managed by the National Society of Colonial Dames

Open Tuesday to Saturday 1 pm – 4 pm

<http://www.stenton.org>



Upsala

(19th century – Federal)

Managed by the Upsala Foundation



Wharton Esherick Studio

(20th century)

Managed by the Wharton Esherick Museum



***Wyck**

(18th – 19th century)

Founded in 1974

Managed by the Wyck Association

Open Tuesday and Thursday 12 pm – 4:30 pm, Saturday 1 pm – 4 pm

<http://www.wyck.org/index.html>

APPENDIX D

The charts in this segment illustrate further patterns that emerge through study of the data on the Heritage Philadelphia survey forms. They have not been discussed in the text, but their presence may help further researchers in their studies.

Figure D.1

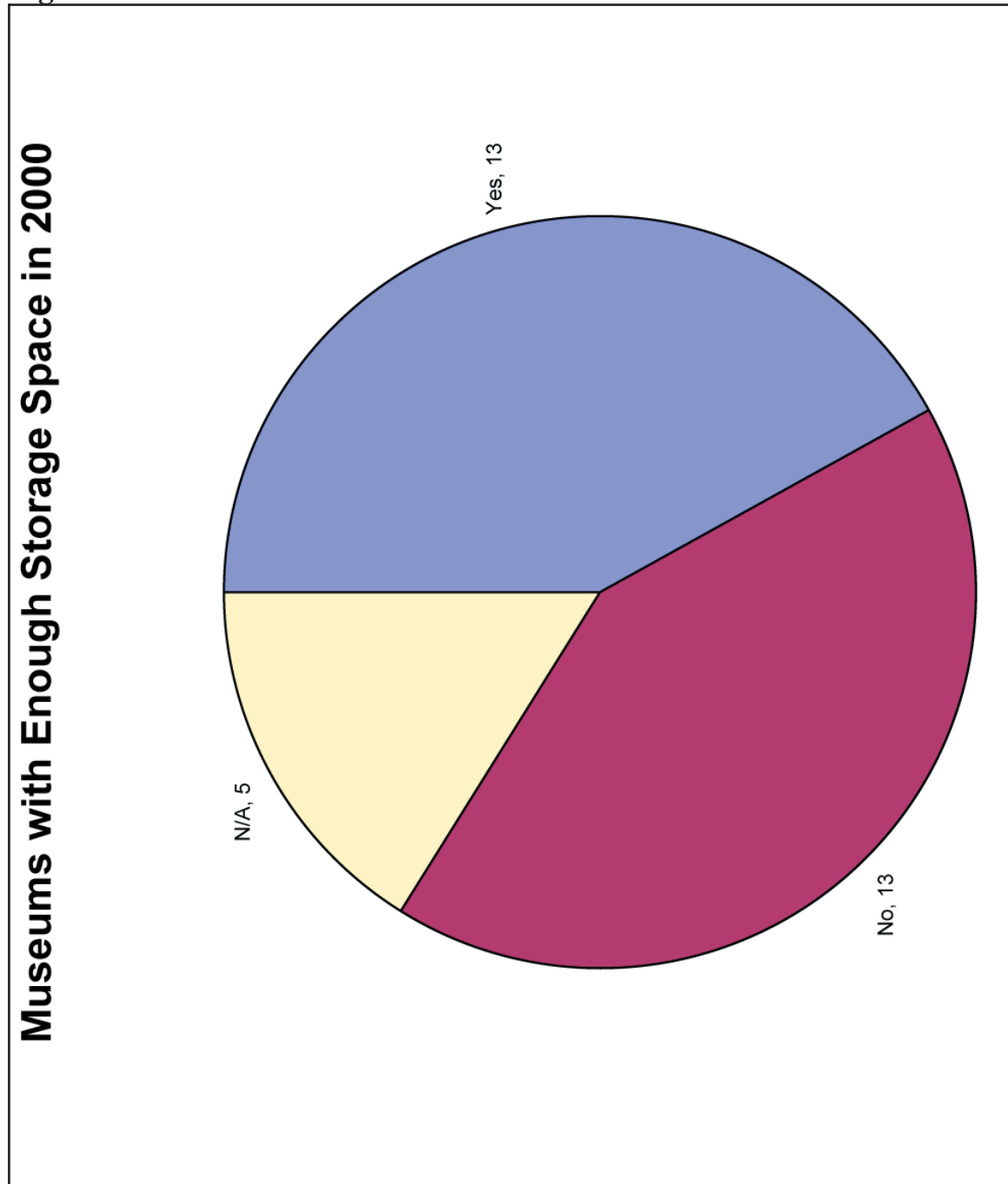


Figure D.2

Museums Still Collecting Despite Lack of Storage in 2000

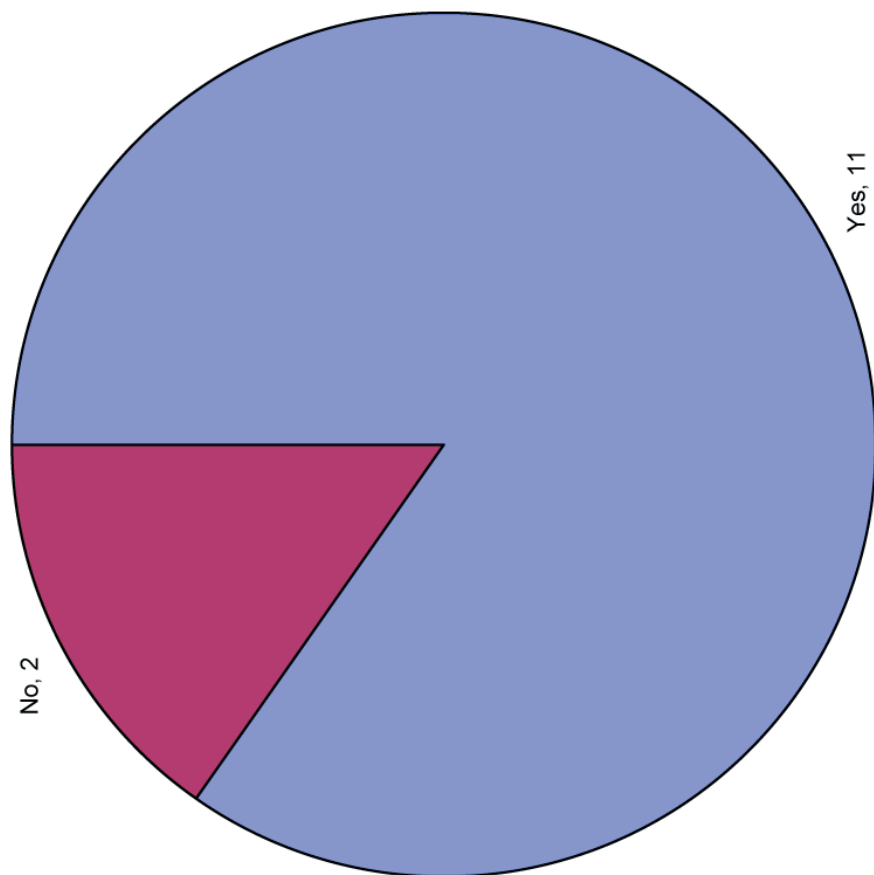


Figure D.3

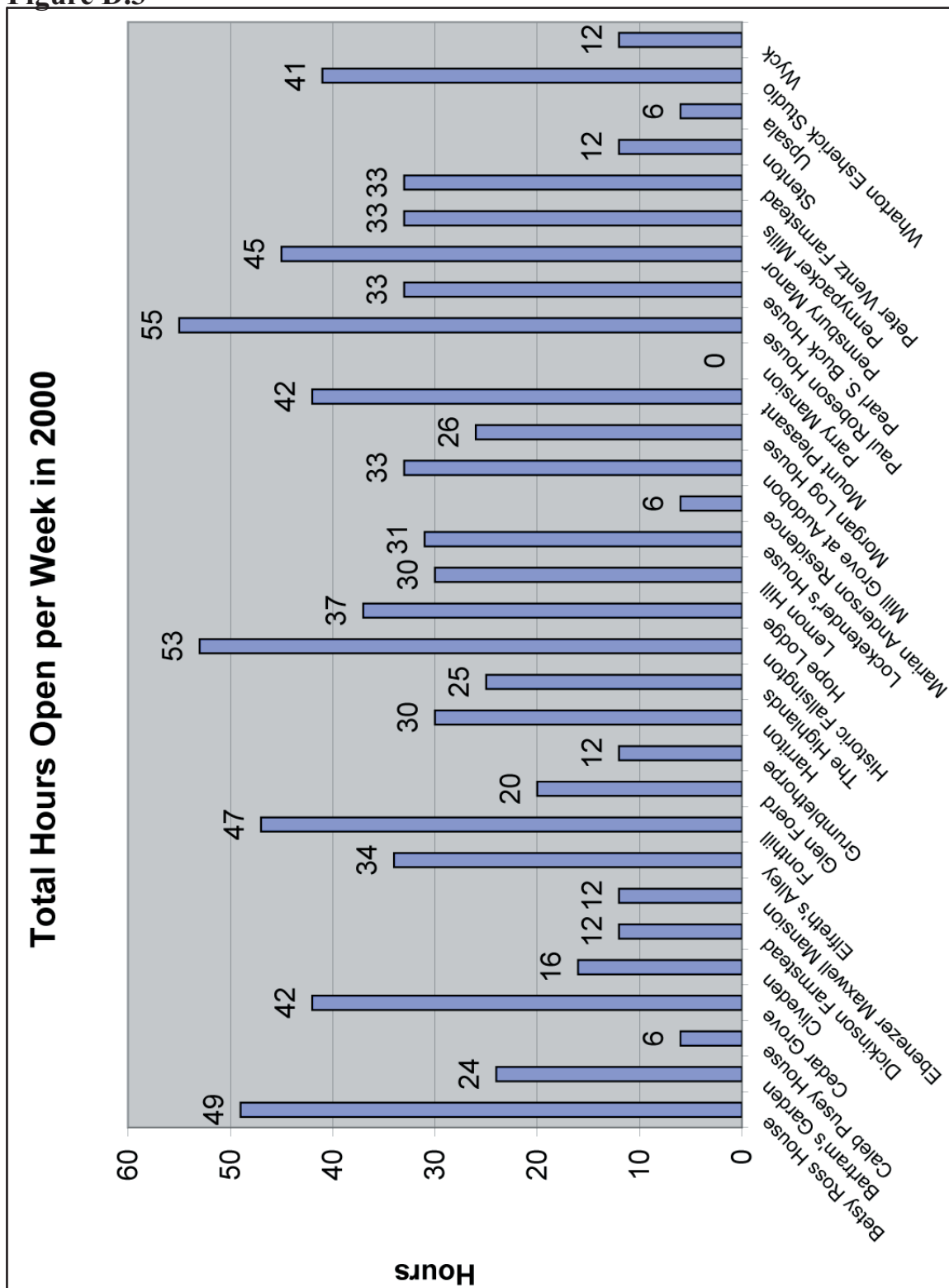


Figure D.4

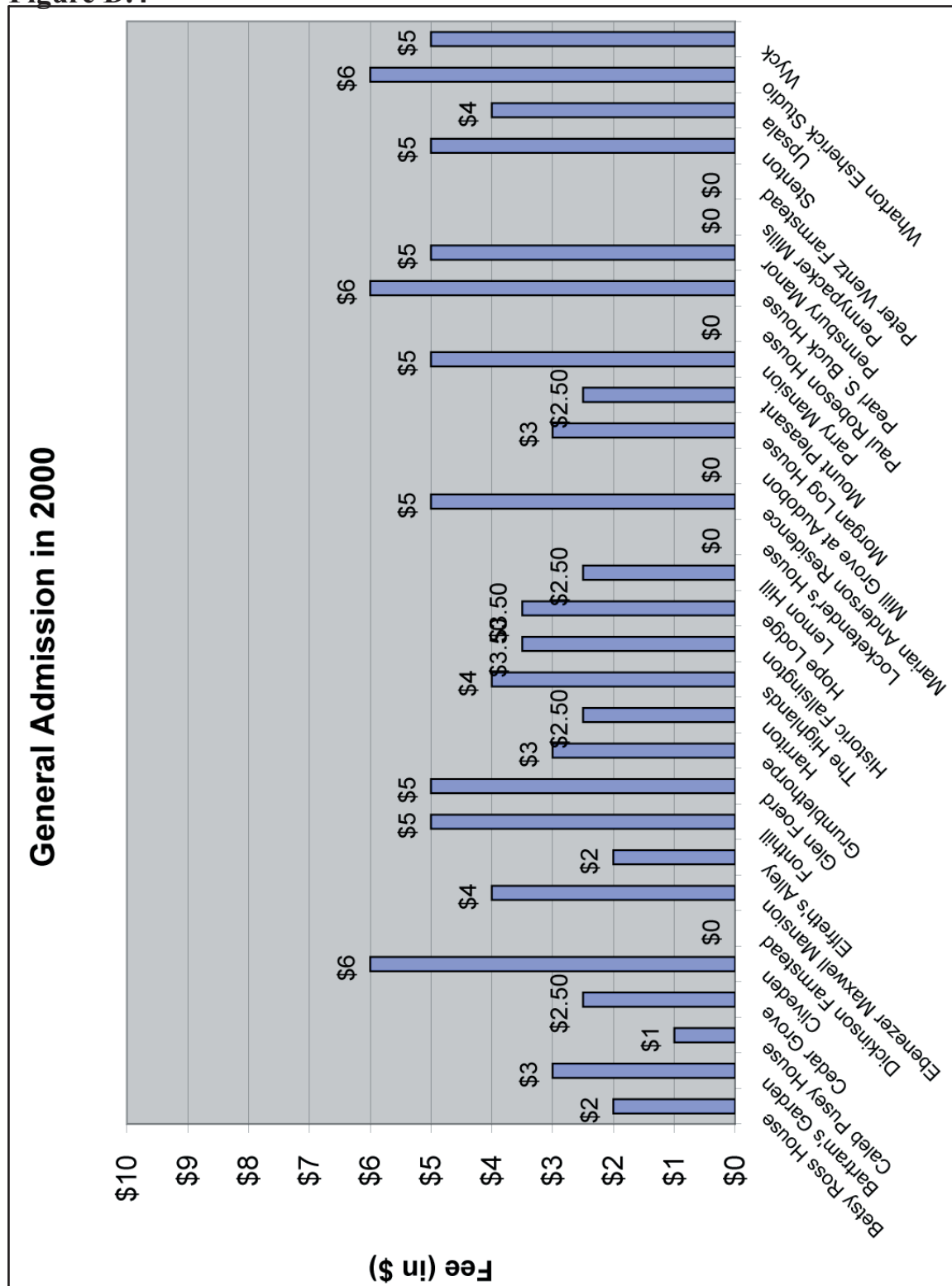


Figure D.5

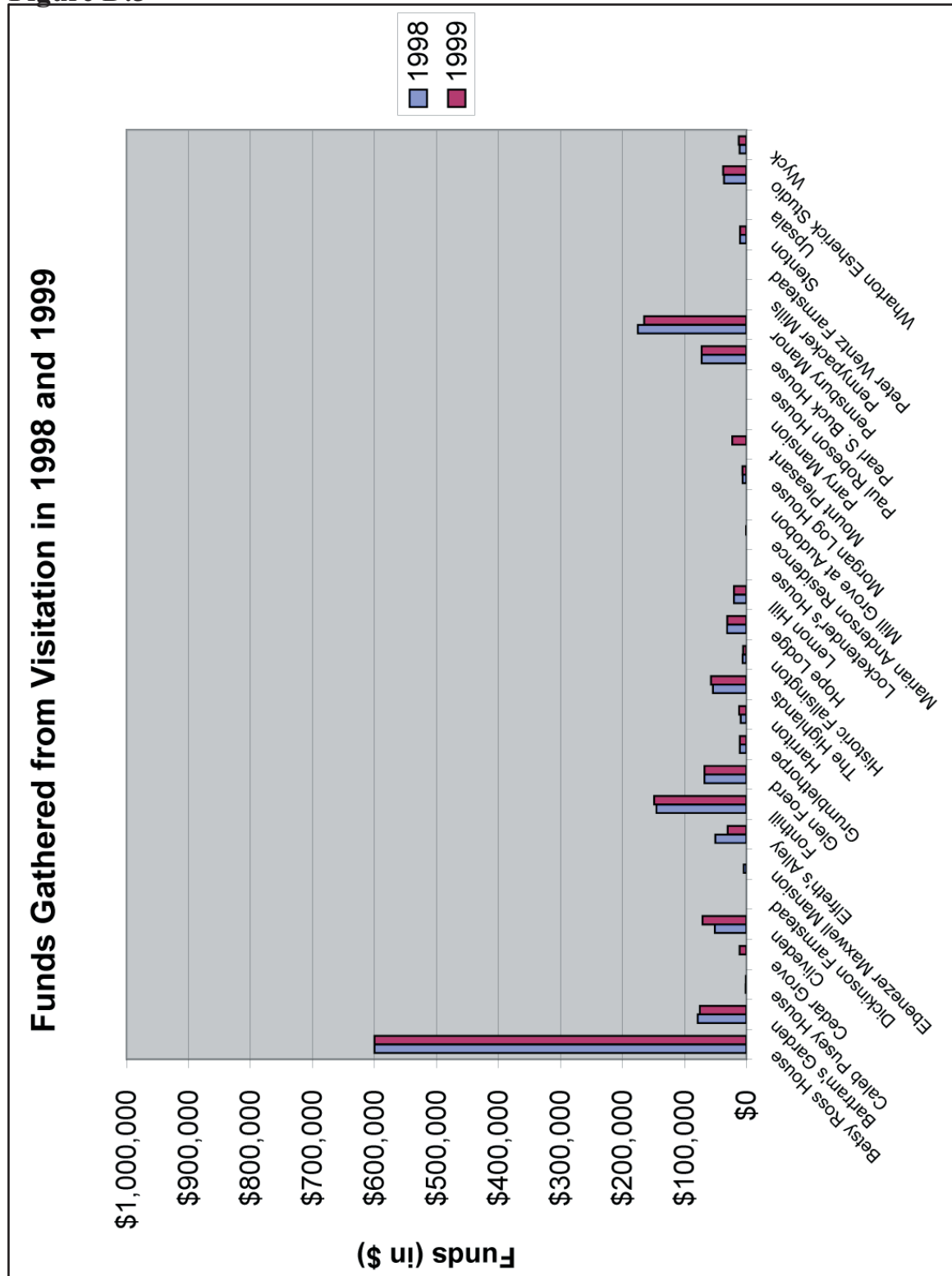


Figure D.6

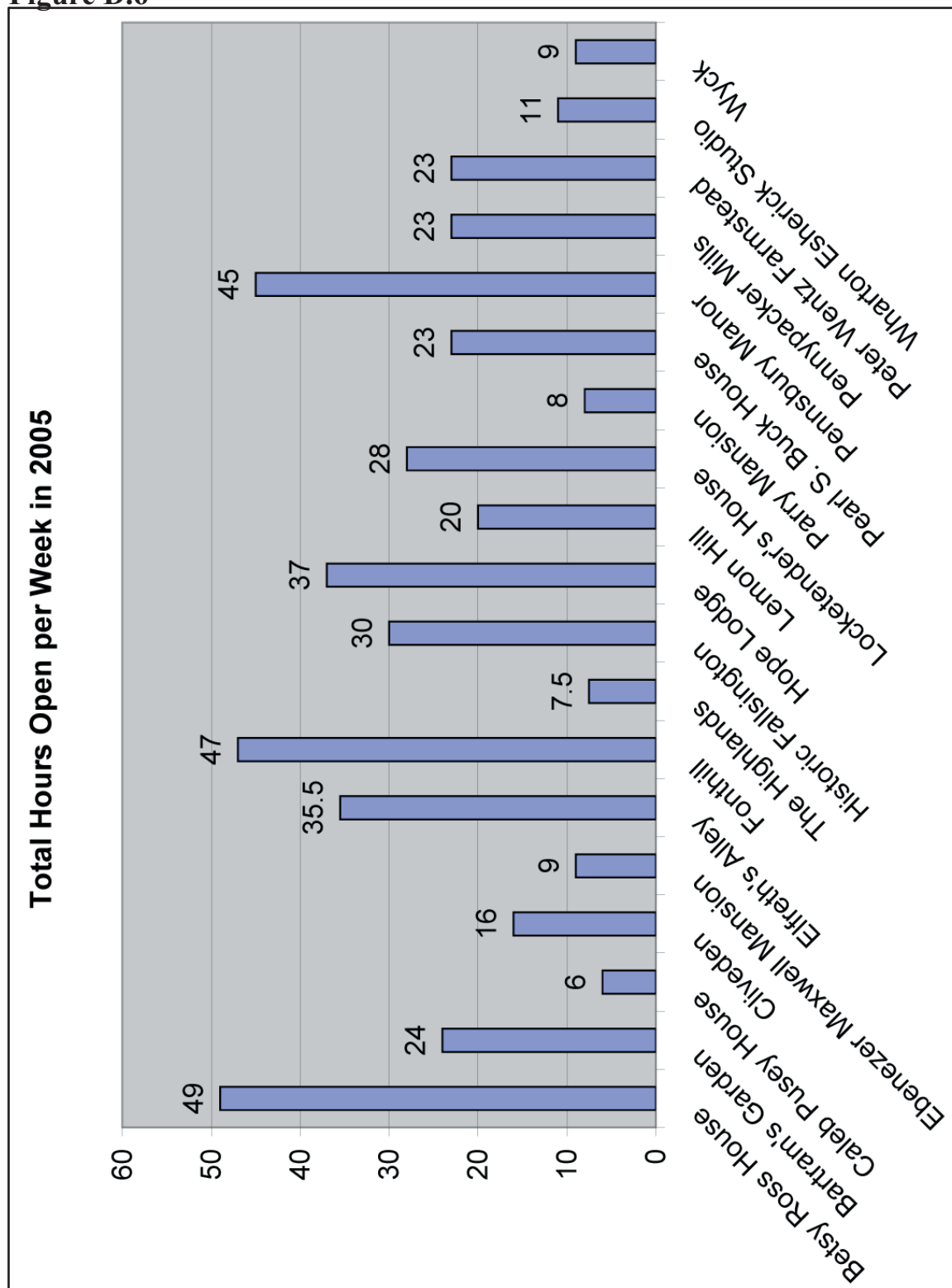


Figure D.7

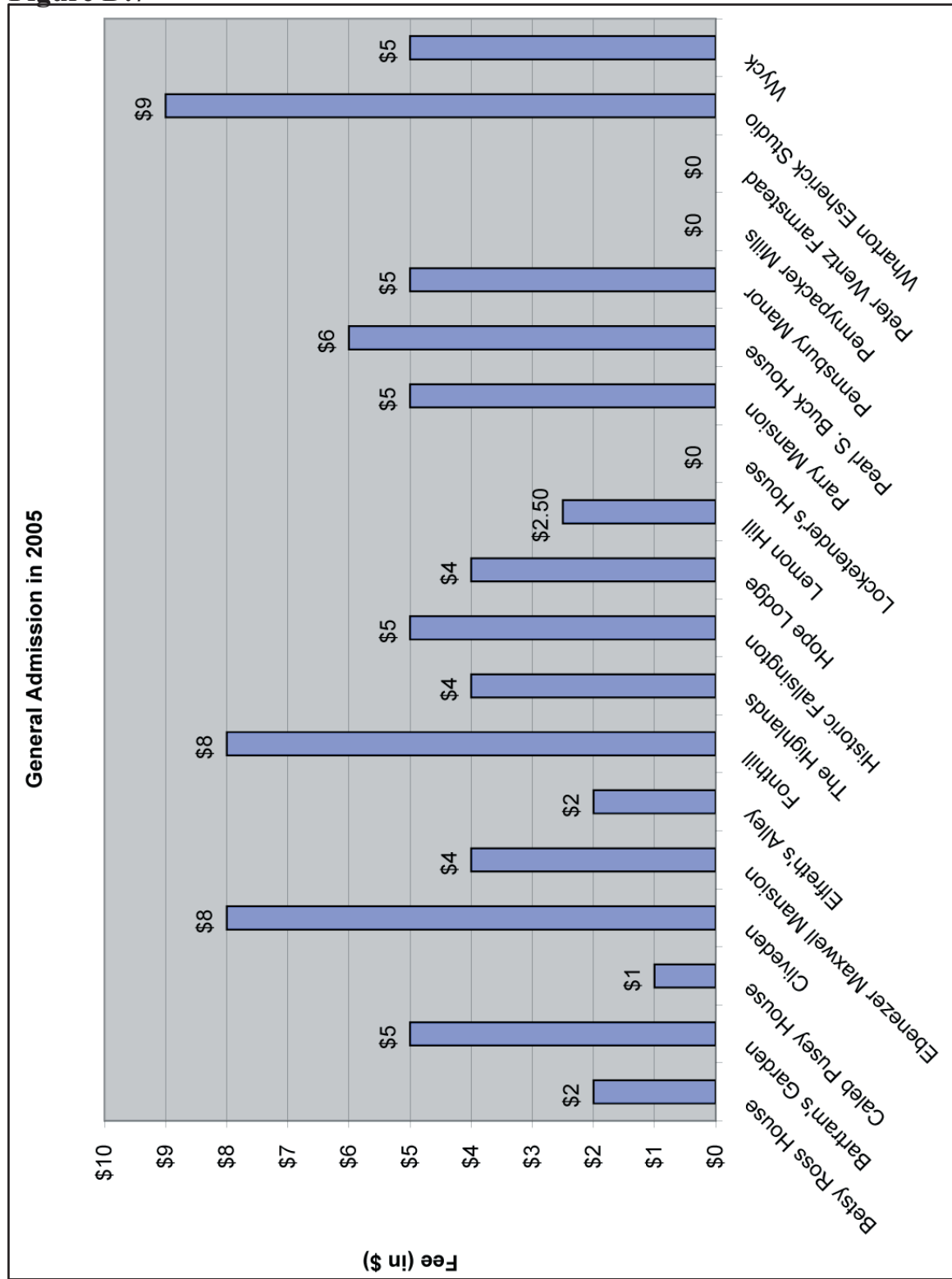


Figure D.8

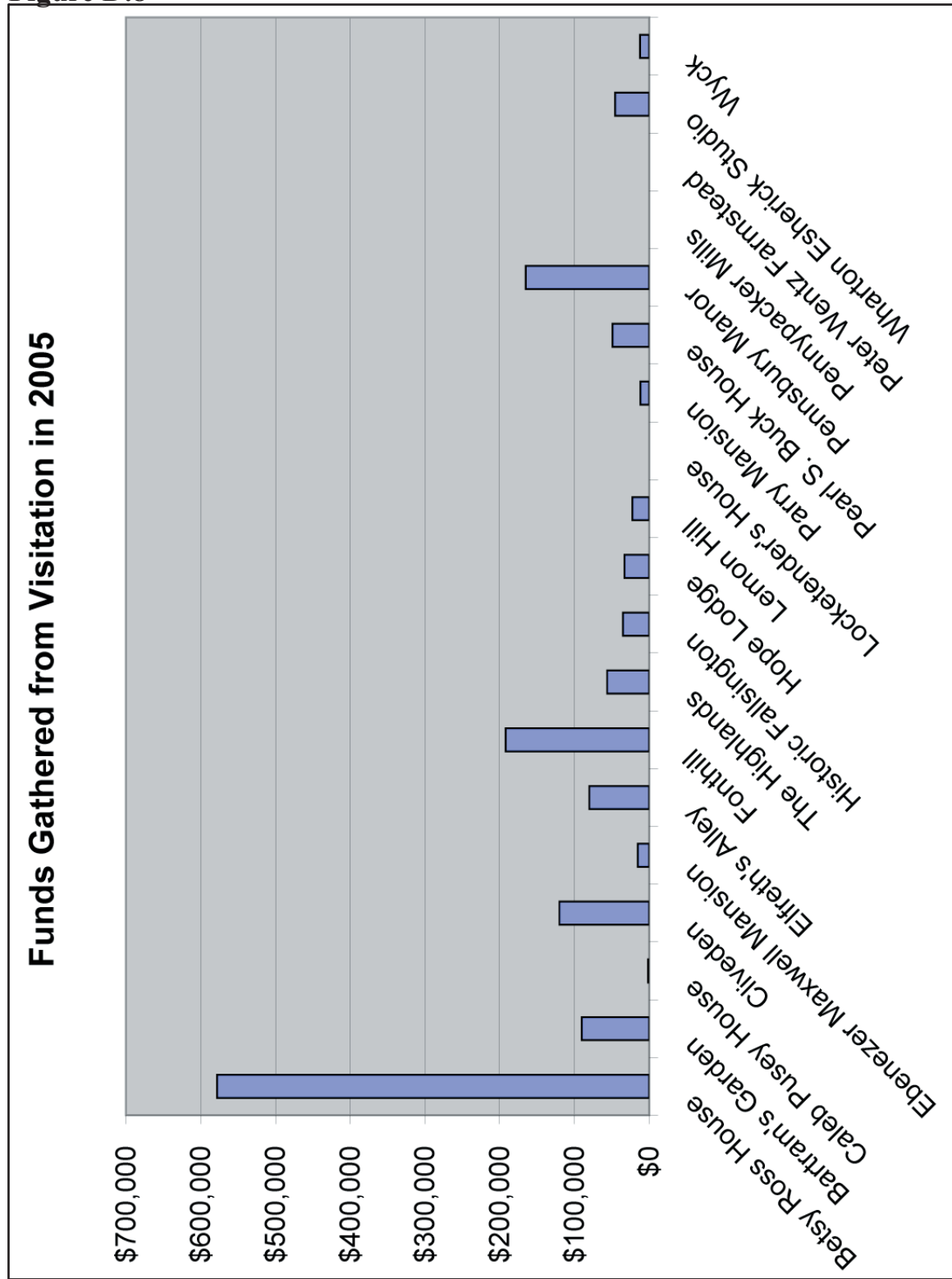


Figure D.9

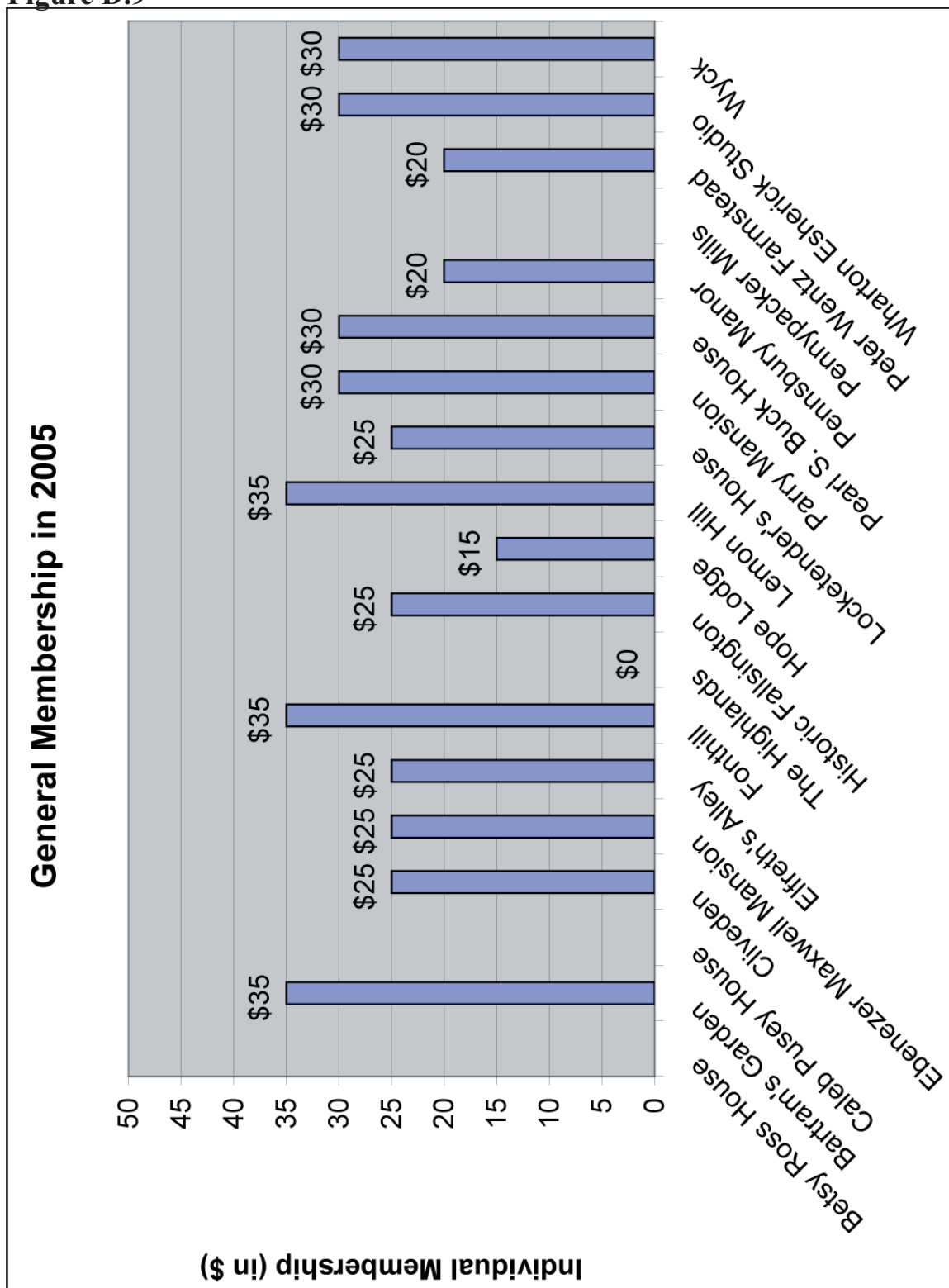


Figure D.10

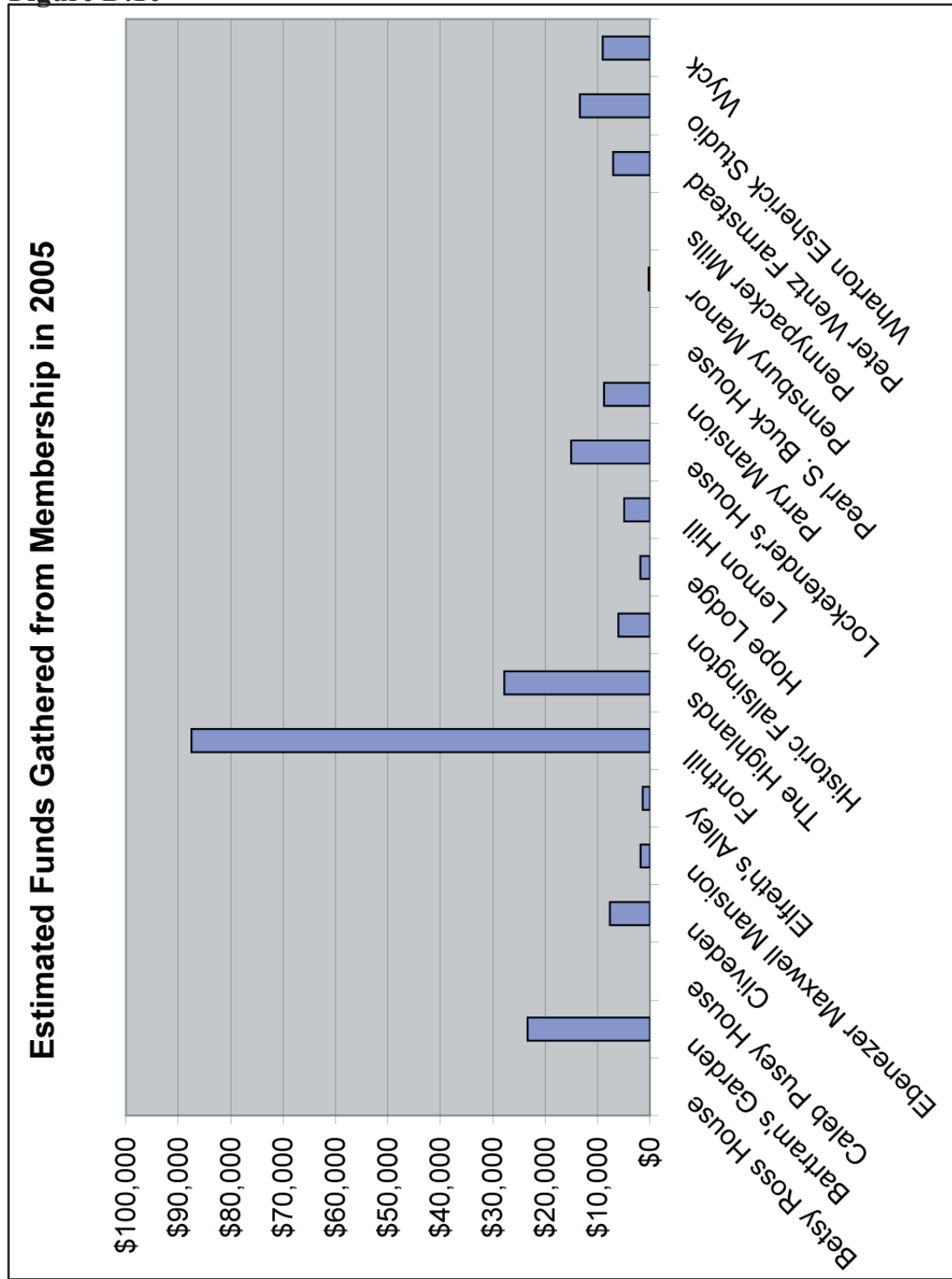


Figure D.11

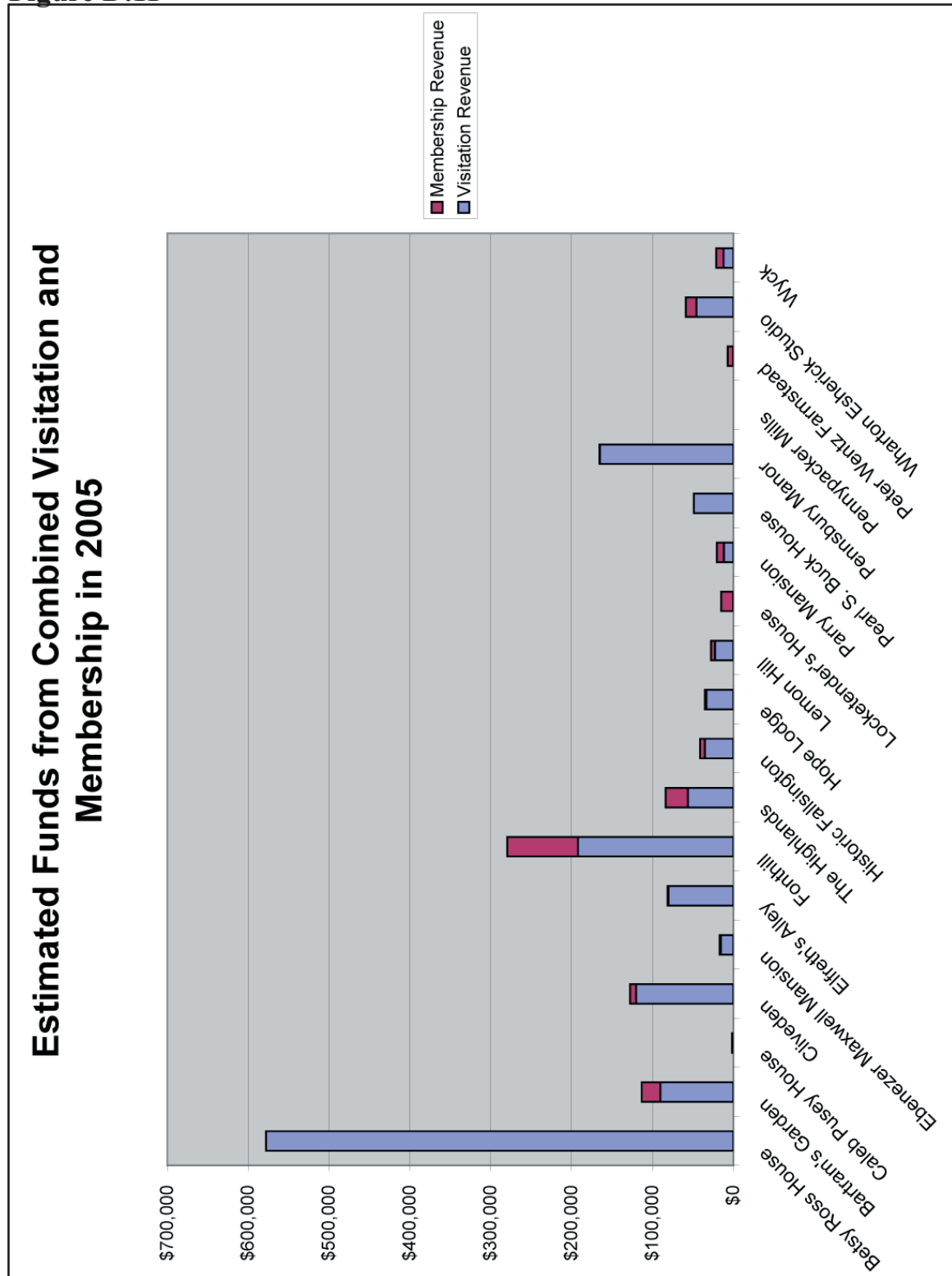


Figure D.12

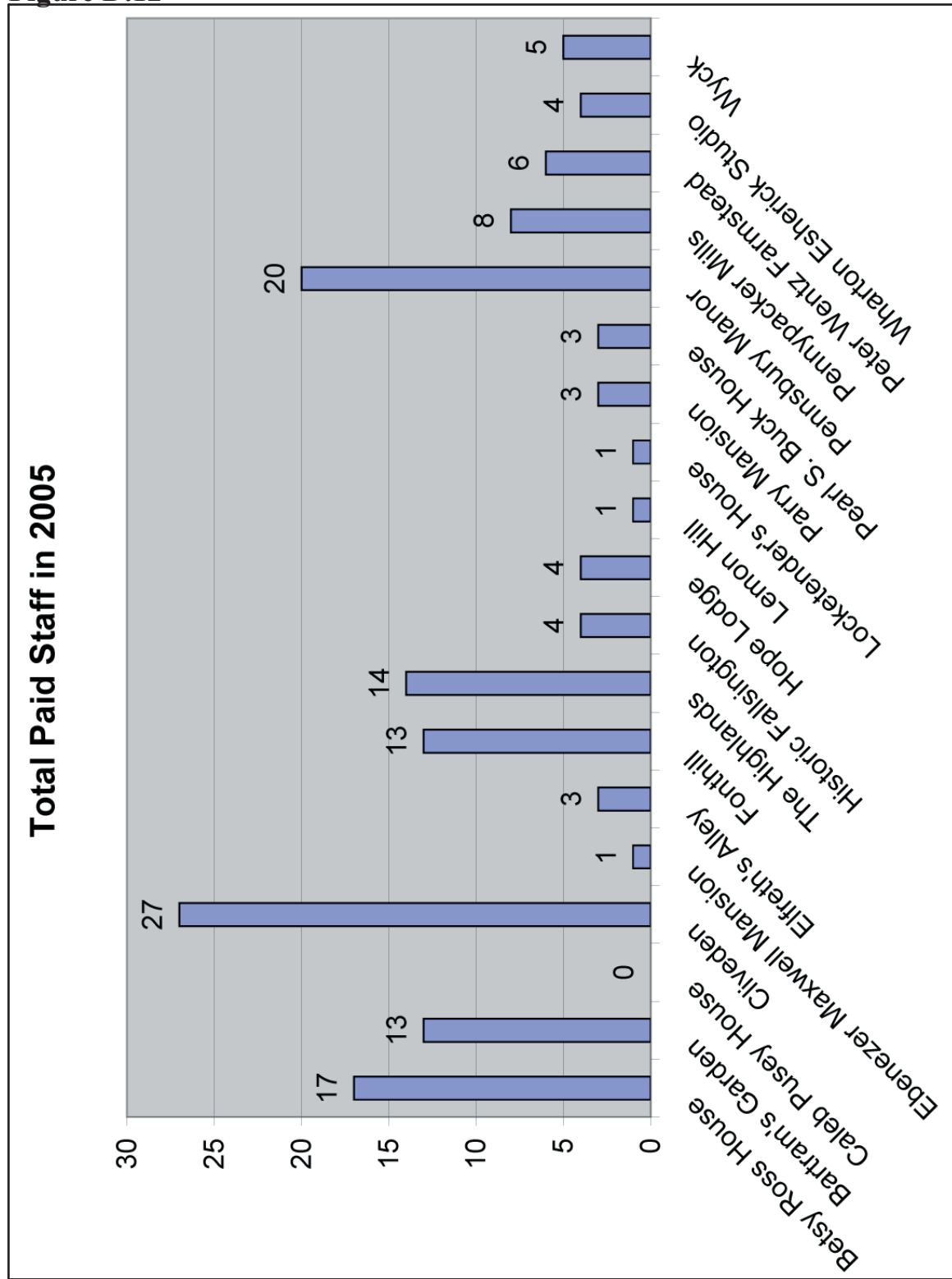


Figure D.13

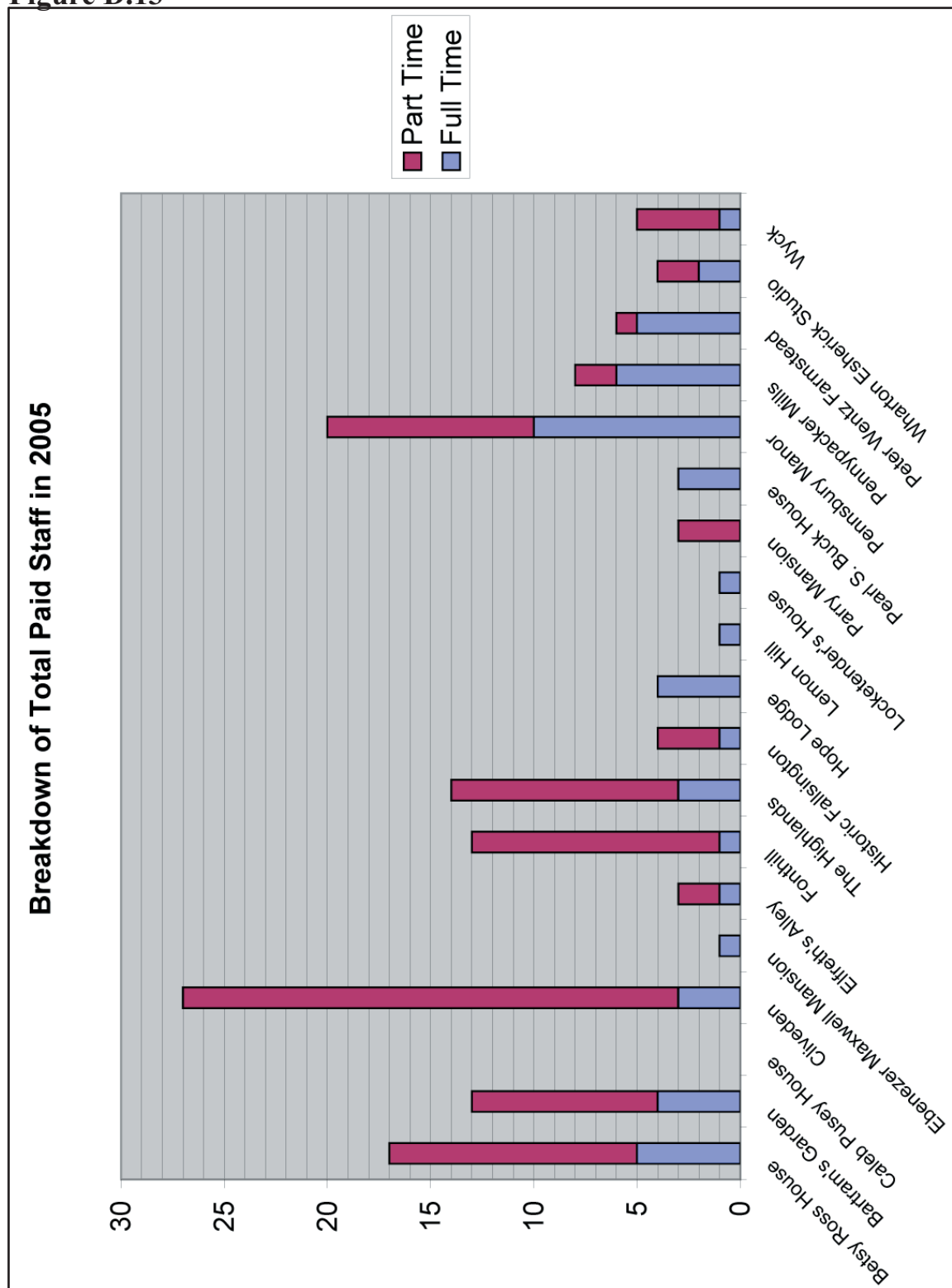
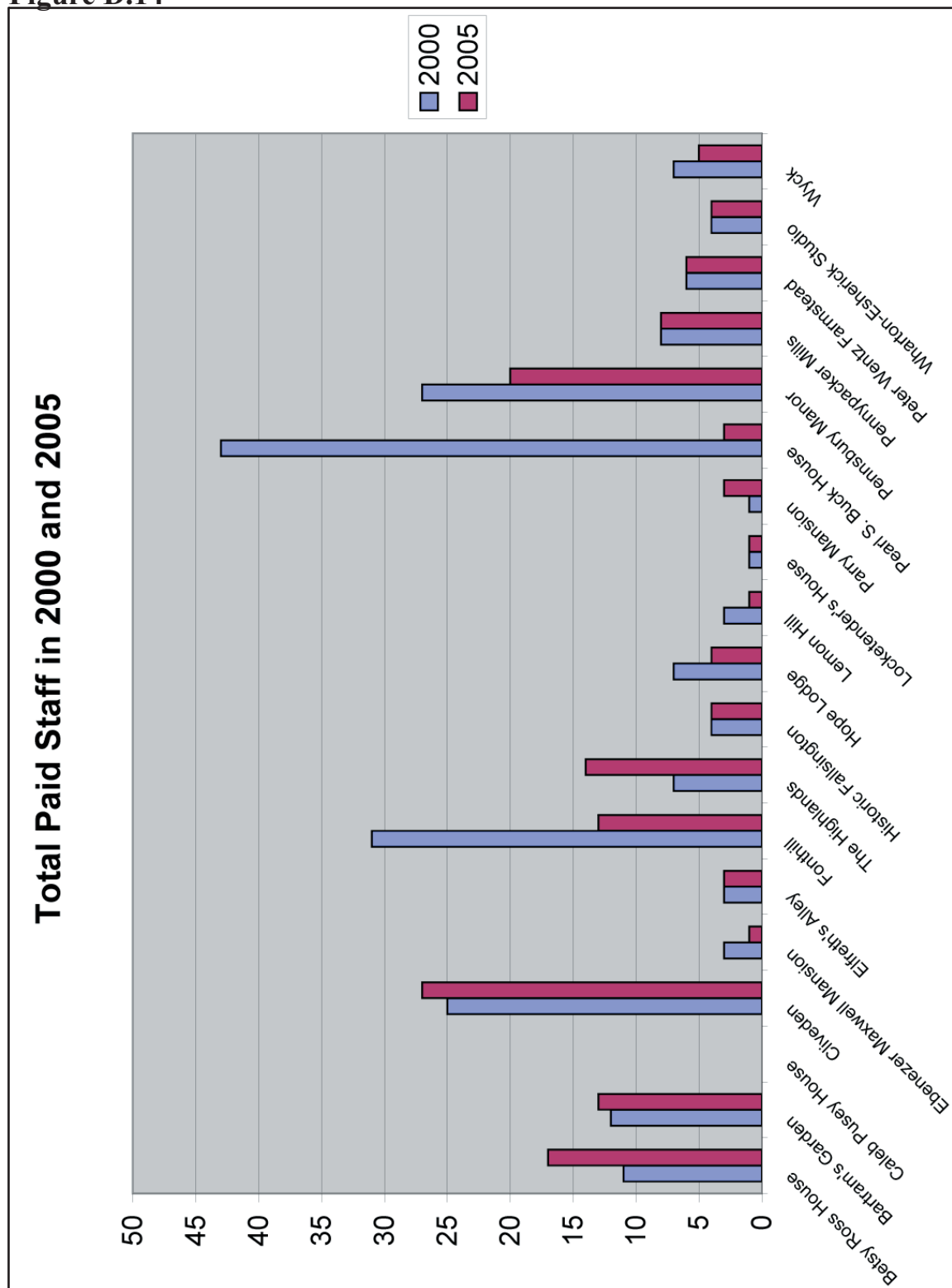


Figure D.14



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