

PLANTING SEEDS OF CHANGE: GARDEN SPACES AND THE SURVIVAL
OF HISTORIC HOUSE MUSEUMS IN CRISIS

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Maegan A. Pollinger
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Examining Committee Members:

Dr. Seth Bruggeman, Advisor, History Department
Dr. Hilary Lowe, History Department

ABSTRACT

This study explores the use of gardens and agricultural spaces at historic house museums, and the potential these spaces have for supporting positive change. At the turn of the twenty-first century, house museums grappled with a crisis of limited funding and ever shrinking visitor capacity, which continues to affect the success of these spaces today. I argue that garden spaces can provide interpretive revitalization, community relevancy, and increased income for historic house museums that can positively support a house museum. By surveying house museums throughout New Jersey and Pennsylvania, I show that garden spaces provide a tool for house museums to gain stability amidst crisis.

I dedicate this thesis to my advisor, Seth Bruggeman, for his support and patience. I also dedicate this thesis to my family and friends for their support, reassurance, and love.

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CHAPTER 1

INTRODUCTION

When the words “historic house museum” (HHM) are uttered in a conversation reactions tend to fall within two categories. The first reaction is reminiscence and joy. As you talk, your companions begin recollecting the museums they went to as children and adults, and the memories made while visiting these historic spaces. The second reaction is abject boredom as your other companion recollects the few historic houses family and friends forced them to attend, eyes glazing over all the while. As museum professionals can attest, the latter reaction is quite typical. Even so, until recently the number of HHMs has continued to increase across the nation.¹

Despite Roy Rosenzweig and David Thelen’s 1998 study, which shed light on Americans’s interest in learning about the past and their strong support of museums as trusted sources for education, twenty-first century audiences are losing interest in HHMs and museums as a whole.² A 2010 study conducted by the predictive analytics firm, ReachAdvisors, found that “37 percent of Americans never visit museums.” In fact, the one museum audience that is increasing includes Americans 65 and older.³ As younger generations become less interested in museums and the threat of decreased funding

¹ In fact, by 1988 the National Trust estimated at least six thousand HHMs across the nation, at a rate of one every three and a half days. This number jumped by over eight thousand in a similar survey in 1999, and as of today that number is reported to be around fifteen thousand today.

² Roy Rosenzweig and David Thelen, *The Presence of the Past: Popular Uses of History in American Life*, (New York: Columbia University Press, 1998), 1.

³ Michelle Zupin, “The SCARY Truth Facing Historic Houses,” *Views from the Porch*, (October 28, 2015), <http://blogs.aaslh.org/the-scary-truth-facing-historic-houses/>

continues, professionals within the field of public humanities raise questions about whether or not the HHM model is sustainable as a platform for preservation.⁴

Although there are many proposed solutions for HHMs, there are still too many across the nation that remain stagnant and unable to change. This is due to many factors, poor funding, staff fear of change, and perceived limited support for new projects. That being said, there may be one solution for HHMs prone to all of these issues: garden spaces. As Sylvia Landsberg explains it, gardens provide visitors with a multi-sensory experience of the past. They draw visitors closer to the past by demonstrating how people once lived and sustained themselves through gardening.⁵ Historian Jennifer A. Jordan adds that, beyond providing audiences with an engaging experience, museum gardens also sustain biodiversity in our own environments.⁶ Gardens can be a tool that museums can use to promote change within their institutions. These spaces can be used to reconcile the present with a usable past.

With all of this in mind, I argue that HHMs can use garden spaces as tools for producing inclusive interpretation while also increasing audience and visitor capacity. After visiting and evaluating historic sites in New Jersey and Pennsylvania, I witnessed the potential that these outdoor spaces hold for an HHM by raising much needed funds, and increasing their relevancy among audiences. Based on these findings, I designed an

⁴ The crisis of House Museums has and continues to be an ongoing topic of concern and research among the public history community.

⁵ Sylvia Landsberg, "The Re-creation of Small Period Gardens for Museums and Public Spaces in Britain," *Museum Management and Curatorship* 14, no. 04, (2009) : 361-365, <http://dx.doi.org/10.1080/09647779509515455>.

⁶ Jennifer A. Jordan, "Landscapes of European Memory: Biodiversity and Collective Remembrance," *History and Memory* 17, no. 04, (2010). Accessed: 16-09-2015 : 6-7, <http://www.jstor.org/stable/10.2979/his.2010.22.2.5>.

all-purpose garden plan and interpretive guide that readers can adapt and use to fit the needs of their site's particular needs.

My fascination with HHMs and garden spaces owes to a suggestion from my undergraduate advisor to intern at the Whithall House in Gloucester County, NJ. At this eighteenth-century Quaker home, I learned how important a role these spaces play in the preservation of local history and culture. The Whithall House serves as a center for locals interested in history to share their love of the subject with others, while also honing their own research skills. During this and other internship experiences as a museum educator and living history interpreter, I realized the wealth of information these small spaces contain. And yet, I realized too that not many people know that these sites exist or understand the important role HHMs play as cultural, historical, and educational resources. Like others in the field, I wanted to better understand how these sites slipped through the cracks, and how HHMs could use garden spaces to recapture public interest.

With these questions in mind, I evaluated eighteen HHMs between New Jersey and Pennsylvania.⁷ The majority of them interpret the Revolutionary and Early American periods (approximately 1750 to 1850). Although all of these sites focus on historic figures in their particular community's local history, they all intersect with the same overarching historical themes, such as the Colonial experience, the Revolutionary War, and life before the Civil War. There are two exceptions. The Israel Crane House and historic WYMCA in Montclair, NJ, and the Ebenezer Maxwell house in the Germantown section of Philadelphia each interpret a historical period outside of the years 1750-1850. Each present historical interpretation that includes the varied perspectives of the house

⁷ Appendix A

and the diverse histories they contain. Both sites utilize their garden spaces to further the visitor's understanding of their history.

All of the sites I evaluated maintain gardens, farms, orchards, and/or artificially created natural landscapes. Their gardens are either considered integral to interpretation at the site, or as natural attractions for visitors and events. Taking a page from Sylvia Landsberg's categorization of garden spaces, I categorize these natural spaces as either restored original gardens, original gardens recreated through the use of archival and archeological evidence, or reproduction gardens that represent what might have been at the site though which cannot be proven to have existed.⁸ I also add a category for gardens that do not fall within these three categories, what I call "modern creations." This category includes any garden or natural landscape that has been created without any historical connection to the site.

Although my sample is intended to be as broad as possible, it has some unintentional limitations. First, all of the sites are within relatively close proximity to my current locations in New Jersey (my place of residence), and Pennsylvania (my place of education). At the same time, choosing sites in these two states ensures similarities in historical content and natural environment. The historical narratives at these museums all fall within the broad narrative of the early American history. What is more, the sites range across organizational type, including non-profits, private organizations, and community or governmental institutions. Organizational structure greatly affects staffing, programming, approaches to preservation, and funding strategies. The

⁸ Sylvia Landsberg, "The Re-creation of Small Period Gardens for Museums and Public Spaces in Britain," *Museum Management and Curatorship* 14, no. 04, (2009): 358, www.tandfonline.com.libproxy.temple.edu.

management of these sites can distinctly affect the ways in which these institutions create and present their historical narrative, and the construction of natural landscapes therein.

During site visits I focused my full attention on the presentation of each HHM's history, what silences or gaps were present, and how or if the natural spaces present were included within the tour. I compiled a questionnaire that can be completed during or immediately after the tour that gauges these two concerns.⁹ The evaluation questions I developed are intended to supplement standard museum evaluation systems. The focus on garden spaces and HHMs expands and supplements this field of study.

To demonstrate the interpretive effectiveness and other benefits for HHMs resulting from the management of a historical garden, I developed a garden plan and an interpretive guide that can be used in settings with limited space, but which can be expanded for larger sites. The plan utilizes primary source documents from the era, such as home medicine and gardening handbooks made popular in early America. Including them ensures that there are sources that can be used in a school setting in connection with the site and its audiences. All of the plants I selected are representative of the time period, and ensure that visitors will engage with a multi-sensory experience. Finally, this garden space is constructed in such a way that it can be utilized as a teaching tool, and as a venue for programming or events.

To ensure that the garden can be a positive force in community building for the site, I provide a lesson plan that can be integrated into an established HHM school program. The lesson plan will accommodate school groups from grades 2 through 5. In following with common core standards, this plan adds elements of woman's and labor

⁹ Appendix B.

history with the potential to discuss the history of immigration.

Ultimately, I hope that HHMs recognize how their outdoor spaces can be utilized to help increase income and relevancy among their audiences and local community while keeping within a limited budget. In this climate of changing audience interests and limited funding, it can be an overwhelming to contemplate altering aspects of an established HHM unless there is a true guarantee of positive change.

CHAPTER 2

HISTORIOGRAPHY

The Historic House Museum crisis has produced an overabundance of scholarship to remedy the situation and provide sites with solutions to their growing concerns. In the early stages of the crisis, during the turn of the twenty-first century, the solutions proposed generally focused on the tough reality that not all HHMs needed to remain open and that tough decisions needed to be made within communities. As time moved forward, and with the realization that these historic spaces only increased in numbers, more public historians proposed solutions that provided hope for the long-term survivability of HHMs. In this section, I review all of these toward demonstrating why historic gardens speak to a wide range of needs and possibilities.

In a direct response to the HHM crisis, museum consultant and preservationist Donna Ann Harris wrote *New Solutions for House Museums: Ensuring the Long-term Preservation of America's Historic Houses* (2007), the first museum guide specifically for struggling house museums. Harris provides optimistic solutions for HHMs, such as reevaluating interpretation and creating partnerships with similar organizations. However, it is Harris's less optimistic solutions such as long-term rental or outright sale of buildings that has challenged conventional thinking among traditional HHMs.¹⁰

Historic preservation is often the ultimate motivation for the establishment of an HHM. Harris's proposal to loan HHMs out for short or long-term periods proved controversial, but her intention supports the long-term preservation goals of HHMs. Many of these sites provide perfect venues for large corporate and private gatherings,

¹⁰ Donna Anne Harris, *New Solutions for House Museums: Ensuring the Long-Term Preservation of America's Historic Houses*, (Plymouth, UK: AltaMira Press, 2007),

such as weddings. Facility rentals increase the funds sites receive yearly to better preserve the building and grounds. For many HHMs, the money made from the rental of their space is double or even triple the amount they make from daily visitation alone. In fact, all but one of the sites I surveyed promoted the rental of buildings and its grounds for weddings and private functions.¹¹

In her final solution for struggling HHMs, Harris proposes outright sale of buildings and its grounds with restrictions placed on the owner to ensure the preservation of the architectural and historical integrity of the building.¹² Controversial though it may be, some HHMs choose this path to ensure the long-term survivability of the site. There are some who support the idea that the best solution for the survival of these historical homes is to shut down and find new owners that will be able to better preserve the building. For instance, the childhood home of Robert E. Lee in Arlington, Virginia closed its doors after thirty years as a museum due to the inability of its non-profit foundation to maintain the building.¹³ The sale of the Robert E. Lee home proved successful to the survival of the building because the family who bought it has maintained the property for many years.

¹¹ To be considered a 501(c)3 organization, their activities must be charitable, religious, educational, or community support based. If an organization takes part in programming and activities that go outside of this understanding of a non-profit, HHMs and other sites would be reviewed and have their tax-exempt status removed which greatly affects any organization's chances of receiving grant assistance. Although renting of space may seem like it goes against a museum's mission, the raising of funds for the preservation of their site does fall under the rules that regulate a non-profit.

¹² Donna Anne Harris, *New Solutions for House Museums: Ensuring the Long-Term Preservation of America's Historic Houses*, (Plymouth, UK: AltaMira Press, 2007).

¹³ Tracie Rozhon, "Homes Sell, and History Goes Private," *The New York Times*, (2006): A1, <http://www.nytimes.com>.

Some HHMs, however, have suffered negative outcomes from the sale of a historic site to private owners. In 2014, the Williamsburg Foundation sold the restored seventeenth-century historic home, Carter's Grove, even after it became evident that it could not support the property any longer. Unfortunately, the new owners allowed the building to fall into disrepair, and the Williamsburg Foundation watches from afar as the building's restoration falls into disorder.¹⁴ Along with the intense sentimental feelings many members of the foundations and boards hold in regard to the HHMs they serve, the stories of poor maintenance of properties in private hands cause increased fear of selling.

Harris's solutions guide found supporters within the HHM community, but she herself reflected on the fact that many institutions refuse to face the fact that the best solution may be to close their doors. Instead thousands of HHMs across the country are seeking new ways to revitalize their sites to attract the audiences and visitors they need to stay alive. Many within the public history field have recognized this need, and like Harris, created solutions and evaluation guides that assist HHMs in managing change. The main themes among these more recent guides are interpretation revitalization, altering museum atmosphere, and branching outside of standard museum programming.

Audiences grow and change over time, especially with new technologies, and so old narratives about architecture, antiques, and wealthy inhabitants do not engage many audiences today. Although HHMs preserve local historical gems that figure within a larger national narrative, many of them began as shrines to a glorified and heterogeneous American past. The establishment of Colonial Williamsburg as an immersive historical

¹⁴ Susan Svluga, "Colonial Williamsburg sells Carter's Grove Plantation after Bankruptcy," *The Washington Post*, (2006), 1, <http://www.nytimes.com/2006/12/31/us/31preserve.html?fta=y>.

experience beginning in the late 1920s is just one example of this trend. Purchased by John D. Rockefeller Jr. in 1929, this restored eighteenth-century town's purpose was "to re-create accurately the environment of Colonial Americans."¹⁵ This colonial environment presented tourists with a version of eighteenth-century America as "leisurely-passed," and as one journalist recalled, a "gracious reminder of a time past, of carriages and minuets, of honorable men and proper ladies."¹⁶ Ultimately, the history that Williamsburg offered omitted the complexities of gender, slavery, and class. A glance at the images alone that peppered articles on the significance of Colonial Williamsburg between the 1930s and 1970s present a town devoid of dirt, where every building remains orderly and calm despite the revolutionary rhetoric and action boiling under America's surface during the actual hay-day of the town.¹⁷

Colonial Williamsburg fell within the standard mold of the many museums and HHMs throughout the country that wished to preserve a glorified and shrine-like memory of the past through objects and furniture. For instance, in a 1961 *New York Times* article detailing the colonial elegance of Williamsburg, journalist Herbert Rosenthal emphasized the use of authentic antique furniture and accurate reproductions in Colonial Williamsburg's effort to immerse visitors in the past.¹⁸ The emphasis on furniture in

¹⁵ Dianne, Thomas, "Colonial Williamsburg: Lovingly restored, it's a faithful illustration of life in a gentler age," *Los Angeles Times*, (California: Los Angeles Times, 1962): M10, <https://search-proquest-com.libproxy.temple.edu/docview/168058531?accountid=14270>.

¹⁶ Ibid, pg. M10. "Williamsburg Takes You Back in Time," *Daily Boston Globe (1928-1960)*, (Boston, Massachusetts: Daily Boston Globe, 1959): A_36.

¹⁷ Ibid, M10.

¹⁸ Herbert Rosenthal, "Colonial Elegance: Restored Williamsburg Revives a Great Era," *New York Times (1923-Current File)*, (New York: New York Times, 1961): XX24, <https://search-proquest-com.libproxy.temple.edu/docview/115383717?accountid=14270>.

museum tours attracted visitors in the past, but present day museumgoers are looking for a more interactive and well-rounded experience. As museum professionals identified, visitors today are increasingly deterred by interpretations that emphasize the material wealth of the inhabitants of HHMs, and ultimately the differences between the past inhabitants of these home and visitors rather than creating meaningful connections.

Therefore, it has become a common solution of public historians to alter interpretation to be more inclusive of groups and individuals typically marginalized in history. As public historian Jennifer Pustz observed in her 2010 book, *Voices from the Back Stairs: Interpreting Servants Lives at Historic House Museums*, audiences want to know about the lives of servants, indentured servants, and slaves yet many in the HHM community are unable to provide this aspect to their interpretations. This is largely due to three factors: a lack of funding to support change, an inability to find “authentic” first-hand accounts about domestic laborers, and a lack of confidence to discuss the history of servitude and oppression.¹⁹

Pustz concludes that an inclusive narrative can be fashioned by using unlikely resources in archives and libraries. Franklin D. Vagnone and Deborah E. Ryan further expand upon this solution in their controversial 2015 evaluation guide, *The Anarchist’s Guide to House Museums*. Vagnone and Ryan found that interpretation that expresses the multifaceted nature of the household engages audiences more than that which focuses primarily on the life of the wealthy male head of house.²⁰ Audiences connect with the

¹⁹ Jennifer Pustz, *Voices from the Back Stairs: Interpreting Servants Lives at Historic House Museums*, (Illinois: Northern Illinois University Press, 2010): 10.

²⁰ Franklin D. Vagnone and Deborah E. Ryan, *Anarchist’s Guide to Historic House Museums*, (California: Left Coast Press, 2015): 141.

experiences of those who lived and worked in the home, especially those of the working class because of the connections that can be easily made between their own lives and the experiences of workers in the past. As Vagnone and Ryan state, HHMs will find success and relevancy with audiences once they are able to broaden their interpretation to include a “broader period...and begin to include different inhabitants of the House throughout history.”²¹ These connections create a fulfilling experience for the visitor and a better understanding of the difficulties experienced in the past. They also break the common misconception of the past as a simpler and happier time. The adaptation of a more inclusive historical interpretation of HHMs communicates relevancy to local communities, and can provide institutions alternative ways to teach and engage audiences with historical content.

HHMs that move beyond the wealthy white man story have found great success. For instance, sites like George Washington’s Mount Vernon, near Washington, D.C., and the Hermitage, President Andrew Jackson’s home near Nashville, TN, adjusted their interpretive scripts to include slavery. Each site accepted the fact that these heroes of the American past actively participated in the institution of slavery. They used archival documents to recreate the histories of the enslaved men and women who lived and worked at these estates, and which illustrate slavery over time. Other sites like the Ebenezer Maxwell house, in Philadelphia, found ways to include labor history by interpreting servants’ lives. By breaking from tradition and including narratives of women, servants, and slaves, some HHMs provide relatable historical narratives that audiences can better connect with on an emotional level.

²¹ Ibid, 141.

Revitalizing interpretation is necessary for long-term stability at many HHMs, but it cannot completely repair the damage done by a poor reputation. As Vagnone and Ryan argue, HHMs must alter how the public perceives museum environments in whole. The sterilized environment perpetuated by HHMs creates uninviting spaces for modern audiences. Vagnone and Ryan indicate numerous times that HHMs must step toward the creation of an interactive museum experience to reengage audiences.²² These former homes contained networks of families and workers who resided in them. The rooms did not stay neat and orderly, and hands definitely touched all of the furniture. The dining room chairs became skewed after a dinner party, and the kitchens showed the remnants of the hard work of the cook and kitchen staff. These elements of life are completely erased once these homes become HHMs and, due to the “no touching,” rules and orderly nature of the typical museum, visitors lose the ability to connect on a personal level with the space.²³

Ultimately, Vagnone and Ryan suggest that showing the space as a home where its occupants walked, talked, and worked, helps audiences to become emotionally invested in the content interpreted in the space. A more home-like environment provides a layer of authenticity that a velvet-roped space cannot. Visitors can better imagine the families and workers that passed through the same spaces that they walk through today. The successes of this solution can be seen at many HHMs.

The Tenement Museum in New York, NY, is one example of a museum that creates a lived-in, personal experience in a museum setting. As with any HHM, the

²² Franklin D. Vagnone and Deborah E. Ryan, *Anarchist's Guide to Historic House Museums*, (California: Left Coast Press, 2015): 141.

²³ Ibid, pg.141.

Tenement Museum provides tours guided by a trained educator who tells the story of one of the many families who resided in the tenement buildings. Although the exhibits provide a close look at how families lived, their twenty-first-century guide cannot step out of their role to provide a first-person interpretation. To better highlight a lived-in experience of the buildings for visitors, the museum offers a real look into the lives of the residents through a “Meet the Residents” tour experience, where the guide is an actor personifying one of the many tenants. This new program offers visitors a chance to meet the men and women who lived in the home, hear their personal stories of the buildings and their lives, and watch them function in these spaces they call home. By allowing visitors a chance to meet an “actual” tenant of the building and watch them work and toil in the cramped spaces of the tenement apartments brings them closer to the hardships that past immigrants faced and connect them to the present.²⁴

The Tenement Museum is not the only institution to step outside of standard museum practices to provide audiences with new ways to engage with content. The Rodger Brown Study Collection, a University-owned house museum and collection, serves as a teaching resource for students as well as a space for community members to engage with the art and history of the house. Since 1997, the building has functioned as a resource for art and history education for the School of the Art Institute of Chicago and the public. More recently the students and staff have engaged the space in ways that provide new artistic projects for students who utilize the building’s history and the

²⁴ “The Tenement Museum,” *Tenement Museum*, Accessed on January 15, 2016, <https://tenement.org/tours.php>.

artifacts to produce new ways to engage audiences.²⁵ The work conducted at the Rodger Brown Study Collection demonstrates the way the history of a home may be incorporated into new forms of exhibition and programing outside of the standard history interpretation.

The Alexander Ramsey House in St. Paul, Minnesota is an example of a museum that completely altered its space to better allow audiences, and particularly millennial generation visitors, an unfettered experience. The Ramsey House took steps to provide programing to visitors that made the museum accessible, touchable, and relatable for audiences of all ages and backgrounds. Staff recognized that they severely lacked a “Millennial” audience, and wanted to create programing that encourages young people to enter the museum. With this idea in mind, Ramsey staff created a History Happy Hour lecture series, where guests could enjoy a drink and snacks in the parlor. This program began in 2012, and the Ramsey House has continued to see success in drawing in and retaining non-traditional audiences to their site.²⁶ Ultimately, the Ramsey House changed their reputation among their millennial audience by taking away the barriers that made the house unwelcoming and otherworldly.

Clearly the HHM community has become introspective over time, but these solutions do not fit every HHM and their needs for long-term sustainability. As Bill Adair and Laura Koloski state in their blog, *Imagining a Future for House Museums*, change for HHMs “isn’t formulaic. One size doesn’t fit all,” but for an HHM to become successful it

²⁵ Lisa Stone, “Playing House/Museum,” *The Public Historian* 37, no. 2, (2015): 27-41, doi:10.1525/tph.2015.37.2.27.

²⁶ Rachel Abbot, “New Ideas, Same Old House: Public Feedback, Change and the Alexander Ramsey House,” (2012), <http://www.aam-us.org/about-us/grants-awards-and-competitions/brooking-paper/past-recipients/new-ideas-same-old-house>.

must embrace change.²⁷ Institutions need to reflect within and beyond themselves to determine which avenue of change will work best for them, and it may mean testing out several solutions before settling on the best mix.

²⁷ Bill Adair and Laura Koloski, “Imagining a Future for Historic House Museums, Part 1,” *Public History Commons (blog)*, May 10, 2015, <http://publichistorycommons.org/imagining-a-future-part-1/> .

CHAPTER 3

HOW ARE GARDEN SPACES UTILIZED AT HHM SITES

The solutions I have surveyed thus far revolve around enhancing and opening up house interiors rather than garden and exterior spaces. The families that once lived in these homes, however, made gardens and natural spaces into integral aspects of their lives. For early Americans, the cultivation of crops and gardens proved essential to the survival of their families and the laborers they relied upon. HHMs must interpret these spaces if they are to present audiences with an in-depth look into the past. At minimum, they must relate who managed the gardens, how they did it, and what services they provided for the household.

Gardens, orchards, and farms played an integral role in the lives of early Americans. These spaces provided essential resources, and in certain households gardens served as a space for pleasure and reflection. Among the eighteen HHM sites I visited throughout Pennsylvania and New Jersey, it was evident that, despite each site's varied historical narratives, garden and agricultural features fit within one of three categories: interpretive tools, a source of community outreach, and/or an economic resource. By utilizing garden spaces in these three ways HHMs can and do find an outlet of relevancy among their audiences, while also providing a form of economic sustainability. In this chapter, I use my survey to detail how historic gardens enhance historical interpretation, provide essential resources to local communities, and establish a source of income for HHMs.

Gardens as Interpretive Tools

Garden and agricultural spaces at HHMs are used to enhance interpretive plans and create educational spaces that welcome all types of learners. Among the sites I visited, twenty-eight percent utilized garden and agricultural spaces to provide context into the daily lives of the house's past inhabitants.²⁸ Visitors to house museums have expressed that they cannot connect or relate to the narratives that are typically presented to them in house museums.²⁹ Introducing food history into the historical narrative of a site may alter these sentiments. The importance of food production and consumption encompasses the past and the present, and by connecting the present with such an ordinary task the past can become more accessible. As scholars such as Cathy Stanton have noted in their own research, audiences want to understand not only who lived in a historic building, but also how they lived.³⁰ This area of history is engaging and denies the clean and sterile environment synonymous with HHMs. By introducing food history and garden spaces as a part of the narrative, HHMs can create an inclusive environment that is both educationally engaging and thought provoking for visitors.

During my evaluations nothing deflated my joy more than when a guide would walk a group through a beautiful garden space without a mention of the spaces past and current uses. At the Hermitage, an eighteenth century mansion in Ho-Ho-Kus, NJ, the tour guide lead us through a small herb garden with a sign designating it as a period herb

²⁸ Appendix B

²⁹ The analysis of audience perceptions of house museums is an on going area of research and continues to influence public historians attitudes towards how we can ensure HHMs longterm sustainability.

³⁰ Cathy Stanton, *The Lowell Experiment: Public History in a Postindustrial City*, (Massachusetts: University of Massachusetts Press, 2006), 45-67.

garden organized by the local garden society. Clearly, a lot of time went into the coordination and planting of this space, with close eye on the historical importance of the entire herb in the garden, but our guide made no mention of the space at all. The house tour took us through the Revolutionary War, local factory development during the nineteenth century, even up to the Civil War! Our guide provided us with the fascinating tale of the house's occupants, but this narrative's stage centered within the house or far away from it. If the garden became an aspect of the tour, guests could make a better connection between what the surrounding landscaped looked like in the past, how plants and food influences the landscape, and how museum professionals are attempting to preserve this aspect of history today. This experience is not a singular one, in fact of the sites visited fifty percent did not provide a connection between their narrative and the garden spaces that someone meticulously maintained.

One site that demonstrates the value of food history independent of the larger analysis of manicured spaces is the Tenement Museum. In 2004, Ruth J. Abram created a walking tour of the surrounding area that highlighted particular food establishments with connections to the history of the immigrant families who resided in the tenement building. During these walking tours the guide discusses the history of immigration to the area and highlights how food was used as a tool for many immigrants to remain connected to their cultures and simultaneously connecting with their new American culture. It is through these connections to present and past foodways that audiences are able to better connect and engage with the past, and as Abram noted, during these tours people would discuss their own personal connections to food and the cultures of their

own present or ancestral past.³¹ The Tenement Museum's experiences with food history tours prove that audiences want to actively engage with history, and food is a tangible way to anchor connectivity between the present and the past for audiences.

Philadelphia's historic Wyck House, the home of the Haines family, originally stood on vast acres of land that expanded toward the Wissahicken River for farming. In the eighteenth and nineteenth centuries wealthy families lived in the Germantown area permanently and seasonally among farms that supplied local markets. Overtime, the vast acres of farmland that constituted the Haines estate dwindled to around two acres of land today. Wyck's staff preserves what farmlands remain and have reestablished agricultural production on its grounds.³² It is during tours and events that the Wyck guides demonstrate food production for audiences and discuss how families interacted with the natural and manicured spaces around them. In the warmer months when the garden and farm are in bloom, visitors can walk through these spaces and retrace the steps of past Wyck residents while gaining a better understanding of how it connects to present land use.

An agricultural site can explain the mechanics of how Early Americans grew their food, but garden interpretation can leave out the labor and economic factors that helped to sustain the extravagant spaces of these wealthy homes. As Mary Rizzo and Margaret Carlen argue, with regard to their programming experiences at New Jersey's Rockingham State Historical Site, audiences can make these connections with the past because, "food

³¹ Ruth J. Abram, "Kitchen Conversations: Democracy in Action at the Lower East Side Tenement Museum," *The Public Historian* 29, no. 1: (2007), 59-60, <http://www.jstor.org/stable/10.1525/tph.2007.29.1.59>.

³² Appendix B.

remains a central part of our lives and culture,” and is a concrete and tangible concept in our lives.³³ Although gender, labor, and class are concepts that people generally understand, these social constructs in society are ever changing and can be difficult to historicize. Rizzo and Carlen further state that food history, and by extension the garden and agricultural spaces we can use to center this history, can be a strong tool for anchoring these less tangible concepts for audiences to engage with.³⁴

The programing at the Rockingham Historical Site, an eighteenth-century mansion in Kingston, New Jersey utilized its eighteenth-century garden to help visitors make connections between the garden and the working classes that worked at the mansion. For middle and some upper-class families a combination workforce of family members and servants and/or slaves planted and harvested seasonal crops.³⁵ By identifying who planted, harvested, and eventually cooked the food for the families, HHM audiences better grasp the reality of life at these homes. The kitchen garden that the Rockingham Historical Site maintains is an “authentic reproduction” of an eighteenth-century kitchen garden belonging to the Millstone Valley gentry class.³⁶ As members of the gentry the family of Rockingham most likely sent servants and laborers to this garden to harvest for the household to consume. By experiencing this as an interpretive space,

³³ Mary Rizzo and Margaret Carlsen, “Food without Fire: Using Food to Teach about Gender and Labor at an Eighteenth-Century House Museum,” *ALFHAM Bulletin: Food: It’s What was for Dinner* 37, no. 2: (2007), 13-14.

³⁴ Ibid, 16.

³⁵ Ibid, 13-14.

³⁶ Mary Rizzo and Margaret Carlsen, “Food without Fire: Using Food to Teach about Gender and Labor at an Eighteenth-Century House Museum,” *ALFHAM Bulletin: Food: It’s What was for Dinner* 37, no. 2: (2007), 13-14.

audiences better grasp the everyday lives of the Rockingham household, and how various laborers contributed to the production of their food.³⁷

Gardens and agricultural spaces can positively support an HHM's historical narrative, but with the positives come a variety of concerns that need to be recognized and navigated around. The first obstacle that can thwart outdoor interpretation is inclement weather. When providing an experience to visitors that takes place outdoors we must adjust to nature's every whim. Examples of this include the ways in which the Tenement Museum and Monticello have adjusted their own tours when inclement weather abounds. As Abram organized their walking tours she realized that there needed to be an alternative tour during days of rain or extreme cold. Although the interactive aspect of this tour is different, Abram found that the alternative use of oral histories, videos, and other digital media facilitated a conversation between the audience and their guide as fruitful as those cultivated during their walking tour.³⁸ By recognizing the limits that weather can have upon a tour that engages with the outside and utilizing alternative forms of interactive platforms, an HHM can still facilitate an interaction between their audiences and a usable past.

The second obstacle that an HHM faces when employing agriculture spaces in their site is the inevitable discussion of the tough aspects of history. For larger, wealthier houses, agricultural spaces employed the use of indentured and slave labor to produce wealth. For smaller homes or houses that did not have such vast acreage, the women of

³⁷ Ibid, 13-14.

³⁸ Ruth J. Abram, "Kitchen Conversations: Democracy in Action at the Lower East Side Tenement Museum," *The Public Historian* 29, no. 1: (2007), 59-60, <http://www.jstor.org/stable/10.1525/tph.2007.29.1.59>.

the home organized, planted, or oversaw the planting of these spaces. For instance, the Shriver House, a home in the city of Gettysburg, PA, maintains an herb and vegetable garden, which takes up the majority of the outdoor space behind the home. This garden space is based upon period garden plans, but reflects the limited space this family had to use for food production in a less rural area.³⁹ We discussed how these spaces can be used to facilitate a conversation about labor and slave histories, but this sensitive area of history can be discouraging to staff and guides who either feel unequipped to facilitate conversation, or generally uncomfortable. Difficult histories, or tough histories, are narratives of oppression, tragedy, and/or violence that directly affect a person's understanding and remembrance of the past. Museums grapple with melding these areas of history into their overall interpretation, exhibitions, and programming without causing trauma for guests and guides.

After the mid-twentieth century when social history took hold, instead of a largely wealthy and white historical narrative, the history of average Americans became visible as an important aspect of the American story. However, with these inclusive narratives came the inevitable discussion of oppression and violence and, “difficult knowledge can be disruptive and can interfere with a visitor's individual reality.”⁴⁰ Although audiences expressed interest in content that focuses on these topics, museums in general have resisted due to the potential for adverse reactions from the public. This is not an unfounded concern, especially after the Enola Gay debacle.

³⁹ “What to See,” *Shriver House Museum: Ghettyburg, Pennsylvania*,

⁴⁰ Julia Rose, “Technical Leaflet: Interpreting Difficult Knowledge,” *History News*. (Tennessee: AASLH, 2011), 2.

In 1994, Smithsonian Institute's National Air and Space Museum (NASM) canceled its long-planned exhibit on the Enola Gay's atomic bombing of Hiroshima and Nagasaki and the resolution of World War II, after a large public outcry against the historical narrative proposed for its fiftieth anniversary. NASM attempted to provide an unbiased discussion of the implications and affects of America's choice to bomb Japan for both American soldiers and natives to Japan through their original exhibition plan. Unfortunately, the lack of commemoration and the perceived condemnation of veterans for their part in the devastation of Hiroshima and Nagasaki caused a national uproar. To appease the public, the NASM completely altered its exhibition before opening day to focus primarily on commemoration.⁴¹

The results of the Enola Gay exhibit fiasco sent ripples throughout the museum community, and discouraged museum personnel from engaging their audiences in dialogue concerning difficult pasts. Despite these fears, museums need to identify the difficult histories associated with their HHMs and determine how they can better explore these narratives at their sites, especially with the rise in public interest concerning various topics that fall within this category. This change must begin from the top if we hope to see a change in how interpreters and docents discuss these narratives.⁴²

HHMs and the tour guides that serve their public have a reputation for being singular in their approach to story telling, which does not attract the typical museumgoer.

⁴¹ David Thelen, "History After the Enola Gay Controversy: An Introduction," *The Journal of American History* 82, no. 3, (1995) : 1029 – 1030, <http://www.jstor.org/stable/2945110>.

⁴² Timothy Glines and David Grabitske, "Technical Leaflet: Telling the Story: Better Interpretation at Small Historical Organizations," *History News* 58, no. 2, (Tennessee: AASLH, 2003): 1-3.

The architectural and antique heavy interpretation synonymous with HHMs stems largely from the safety that these narratives provide their teller. These object-centered stories distance the audience from the human elements of the past, and allow objects to become the center of historical narrative, thus causing rifts between the audience and history. Audiences better engage with history when “some other person used the object makes translation of the story possible and meaningful.”⁴³ For instance, a staple HHM object is the butter churn and many guides may just point to the object and tell their audience, “This item was used for making butter,” and then move on to the next stage of their tour. By discussing the many-layered process of making butter, and the difficulty of purchasing it at, say, a local market, guides better connect audiences with historical actors. With this level of interpretation, audiences cannot only identify the object, but they can draw connections between their own experiences and those of past inhabitants. Of the sites I visited for this study, eight HHMs used gardens as an element of their interpretation.⁴⁴ Tour guides who are comfortable in object-heavy interpretation not only adversely affect their guests’ connections to the past, but assist in the erasure of these peoples and stories from our collective memory.⁴⁵

Museum staff that create the scripts their interpreters use facilitate the erasure of difficult histories for intentional and unintentional reasons. Interpreters will intentionally

⁴³ Ibid, 1-3.

⁴⁴ Appendix B.

⁴⁵ I experienced this myself recently when I attended a workshop hosted by the South Jersey Cultural Alliance. At this workshop we discussed the strong Ku Klux Klan presence in the state, and many of the attendees expressed shock at this area of New Jersey’s history. This is not surprising given how infrequently the history of the KKK is discussed in museums and the school curriculum, but it does skew local history’s memory of the past and provides a false sense of safety.

sensor themselves due to their own concerns and understanding of American history, or because of their sensitivity to guests' reactions to a more scandalous and violent narrative. In historian Amy Tyson's case study of Fort Snelling, she identifies that some interpreters actively ignore certain areas of history, in particular slavery as part of the Fort's history, because of their perceived embarrassment of that area in America's history. Likewise, when Colonial Williamsburg began to include the narrative of slavery at its site, managers discovered that many employees censored certain displays and audio recordings because of their strong wish to move on from this violent past.⁴⁶ Despite these overt examples of intentional censorship based upon personal biases, tour guides and interpreters will sensor themselves based on how the public reacts to the story being presented to them.

After the events of the terminated Enola Gay exhibit at the National Air and Space Museum, museums and their staff became more sensitive to how the public responds when its perception of the past is challenged. During Amy Tyson's work with interpreters at Fort Snellings, some of the tour guides expressed the fact that they would glance over interpretation of slavery given the immediate reaction of their group.⁴⁷ Fear of a crowd's reaction is not uncommon, and most definitely not unfounded. When confronted with difficult or tough history that contradicts an individual or group's perceived understanding of the past, their reactions can range from quiet disdain to

⁴⁶ Amy Tyson, *The Wages of History: Emotional Labor on Public History's Front Lines*, (Massachusetts: University of Massachusetts Press, 2013) : 146-147.

⁴⁷ Ibid, 147.

outright confrontation.⁴⁸ Tales of tours gone awry due to the resistance of a guest to a particular historical narrative can set a precedent within an organization to either ignore the tough stuff for just facts, or to work harder at engaging the public with topics that arouse strong feelings. Unfortunately, many sites choose the prior, and revert to their former narratives, which they perceive to be most benign for the most visitors. The large majority of sites I visited did not discuss their HHM's history of slavery and oppression. In altering their narratives in such a way these HHMs and other historic sites allow for many aspects of American history to go unheard and thereby substantiate false histories that are whitewashed and rose-colored. As witnessed at other HHM sites, gardens and agricultural spaces can be a stepping-stone in providing a more inclusive narrative that better anchors the past with the present.

Gardens as a Source of Community Outreach

Although museums are a means for historical preservation and education, they also provide important mission-appropriate programming and resources for surrounding communities. Gardens can thus be utilized as a tool for community outreach and support, and it seems that many HHMs have recognized this. Five of the HHMs I visited utilized their gardens to reach out to and assist their surrounding communities.⁴⁹ In Pennsylvania, Strawberry Mansion, Woodford Mansion, and Belmont Mansion utilize their garden spaces for community and educational outreach programs. In New Jersey, Morvan

⁴⁸ Julia Rose, "Technical Leaflet: Interpreting Difficult Knowledge," *History News*, (2011), 2-3.

⁴⁹ Appendix C.

Mansion and Gardens utilize their orchards and gardens to benefit those with limited access to fresh food. Despite the low number of HHMs that connect with neighbors through green spaces, the trend towards community outreach by way of gardens is expanding among sustainable HHMs.

Several of the sites I reviewed use their gardens to combat the problem of food deserts. Food deserts exist in communities where the majority of residents have limited access to fresh food and supermarkets. The effects of these “deserts” include the rise of diet-based illnesses such as obesity and diabetes.⁵⁰ To better understand this problem, the United States Department of Agriculture (USDA) has identified over six thousand food deserts across the nation, and many are located in Pennsylvania and New Jersey.⁵¹ Estimates of residents in New Jersey without adequate access to healthy food range from 340,000 to 940,000,⁵² in response to this crisis; the Obama administration launched the Healthy Food Initiative in 2010, which aims to eliminate all food deserts by 2017.⁵³ First

⁵⁰ Karl de Vries and Kelly Heyboer, “Stranded in ‘food deserts,’ hundreds of thousands of N.J. residents lack access to healthy, fresh foods,” *The Star-Ledger*, (2011), http://blog.nj.com/ledgerupdates_impact/print.html?entry=/2011/08/stranded_in_food_deserts_hundr.html.

⁵¹ “Food Access Research Atlas,” *United States Department of Agriculture: Economic Research Service*, <http://www.ers.usda.gov/data-products/food-access-research-atlas.aspx>.

⁵² “Food Access Research Atlas,” *United States Department of Agriculture: Economic Research Service*, <http://www.ers.usda.gov/data-products/food-access-research-atlas.aspx>. Karl de Vries and Kelly Heyboer, “Stranded in ‘food deserts,’ hundreds of thousands of N.J. residents lack access to healthy, fresh foods,” *The Star-Ledger*, (August 8, 2011), http://blog.nj.com/ledgerupdates_impact/print.html?entry=/2011/08/stranded_in_food_deserts_hundr.html.

⁵³ Lee Procida, “Food deserts in towns such as Atlantic City leave residents relying on community gardens,” *Press of Atlantic City*, (2011) : 3,

lady Michelle Obama advanced this initiative by encouraging politicians and companies to assist in locating stores in underserved areas.

Many nonprofit organizations including HHMs have stepped in to help. Of the sixteen HHMs that I evaluated, four utilize their gardens to provide neighbors with the resources and education they need to support a healthful lifestyle. The Wyck house is one example of an HHM that has been able to utilize its farm and garden spaces to provide neighbors with fresh produce at its seasonal farmer's market. Here members of the community are welcome to the site and explore the seasonal and organic fresh produce that is available and can be purchased using government aid such as Supplemental Nutrition Assistance Program (SNAP) benefits, Farmer's Market Nutrition Program vouchers, and Philly Food Bucks. Allowing for such diverse forms of payment allows for an increase in access by members of the community who would otherwise be unable to afford these items.⁵⁴

To become a farmer's market that can accept SNAP and other government assisted forms of payment a farmer's market must apply through the United States Department of Agriculture's Food and Nutrition Service. There is an online application that can be filled out by any farmer's market that meets the USDA's definition of a farmers market: "two or more farmer-producers that sell their own agricultural products directly to the general public at a fixed location, which includes fruits and vegetables,

http://www.pressofatlanticcity.com/communities/atlantic-city_pleasantville_brigantine/food-deserts-in-towns-such-as-atlantic-city-leave-residents/article_0ee87f26-ed39-11e0-80af-001cc4c002e0.html

⁵⁴ "Farmers Market," *Wyck Historic House, Garden, Farm*, Accessed on March 14, 2016, <http://wyck.org/programs-events/farmers-market/>.

meat, fish, poultry, dairy products, and grains.”⁵⁵ Although the phrase “online application” may make this process seem simple, there are many steps that an authorized farmer’s market needs to take to ensure that they are conducting themselves within the USDA’s standards. This includes staff training on the responsibilities of being a SNAP authorized site, as well as the organization of new protocols for the acceptance of currency. Certified sellers will also need to make sure that their product is eligible to be purchased through the SNAP program.⁵⁶ Other HHMs can therefore become an eligible SNAP site, as long as they and other agricultural producers are able to provide their local and visiting communities with fresh produce. An HHM that falls within this definition should not apply for certification unless they are secure in taking on the responsibilities necessary for their community and the government.

Woodford and Strawberry Mansions also use garden spaces to benefit their surrounding communities. These two HHMs, along with other historical and cultural sites throughout the Philadelphia area, have partnered with the Philadelphia Orchard Project (POP) and other community organizations to establish sustainable orchard spaces on their sites. The Woodford Mansion in particular coordinates with the East Park Revitalization Alliance and their Mander Recreation Center, to create an educational environment for children that attend the recreation center’s after school and summer programs. During this program the children of the Mander Recreation Center assist in tending and

⁵⁵ “Definitions of Farmers Markets, Direct Marketing Farmers, and Other Related Terms,” *United States Department of Agriculture: Food and Nutrition Service*, (June 21, 2016), Accessed on March 21, 2017, <https://www.fns.usda.gov/ebt/definitions-farmers-markets-direct-marketing-farmers-and-other-related-terms>.

⁵⁶ “Supplemental Nutrition Program: Retailers Store Training Information,” (August 29, 2016), Accessed on March 1, 2017, <https://www.fns.usda.gov/snap.retailers-store-training-information>.

harvesting the orchard. Once the produce is harvested the children are able to “take their harvest home to share with their family, friends, and neighbors.”⁵⁷ This program not only educates these children in how food is produced and what fruits, vegetables, and herbs are available to eat, but these children act as disseminators of information when they take food and ideas back to their homes and neighborhoods.

Morven Museum and Garden, one of the sites I visited, is another example of a site that connects their space with the needs of their local communities. In collaboration with the Isles YouthBuild Institute, a non-profit that aims to “foster self-reliant and healthy, sustainable communities,” created the Isles Internship Program. This thirteen-year-old program provides interns with a five-week intensive gardening and landscaping program. They also hire an internship leader who is tasked with supervising the other interns, and working alongside the museum’s executive director and horticulturalist in planning and managing programming.⁵⁸ Morven’s Isles Internship Program provides youth in the surrounding communities with real-life work experiences that help them to build on their skills for their future through the site’s gardens.

Clearly HHMs are providing expanded educational opportunities to the communities they serve by showcasing farming and gardening. Governmental and nonprofit measures to eradicate food deserts show that providing easy access to healthy food is only half of the solution. We must also provide education to encourage real results. One concern for HHMs, however, is the possibility of detracting from the

⁵⁷ “The Orchard,” *Woodford Mansion: A National Historic Landmark exhibiting the Naomi Wood Antiques Collection*, Accessed on August 5, 2015, www.woodfordmansion.org/orchard.php.

⁵⁸ “Isles Internship Program,” *Morven Museum & Garden: Experience New Jersey’s Cultural Heritage*, (2012), <https://morven.org/the-garden/isles-internship-program/>.

historical importance of a site depending on what is grown and how it is used. The produce at local supermarkets is much different in color, texture, flavor, and size than the produce grown in early America. To ensure that visitors can experience the flavors of the past, heirloom seeds can be used. Heirloom plants provide the variety and historical content necessary for interpretation, but they may not be able to produce the resources necessary to sustain a large community outreach project. In the case where modern and heirloom varieties are juxtaposed, HHMs might interpret food production over time by discussing the ways we have altered plants to accommodate our changing tastes.

Gardens as an Economic Resource

HHMs that have made an effort to update their interpretation and programming to reflect the needs of their audiences see an improvement in visitorship and support, but for many HHMs tours can provide only a fraction of the funding needed to sustain themselves in the long term. To ensure broad accessibility, tours and programming must either be free (with an encouraged donation) or almost free, and heritage tourism cannot support sites entirely.⁵⁹ As a result, a day's worth of operation costs is barely covered by a day's worth of tours. To generate a sustainable form of income many HHMs are relying on their garden spaces. Prominent HHMs like Monticello and Sturbridge Village sell

⁵⁹ As mentioned previously, an overwhelming number of Americans have not gone to a museum which does not bode well for museums that are hoping to gain sustainability through heritage tourism. In a 2011 final report for the Advisory Council on Historic Preservation, found that the economic benefits from cultural heritage tourism actually go to the local economy, not directly to the support of an HHM. PlaceEconomics, *Measuring the Economics of Preservation: Recent Findings*, (2011) : 2, <http://www.preserveamerica.gov/docs/final-popular-report6-7-11.pdf>.

seeds from their gardens in their gift shops.⁶⁰ Of the sites I visited, forty-nine percent sold the products harvested from their gardens in their gift shops, and/or marketed their grounds as a rental space for weddings and special events.⁶¹ Strawberry Mansion, for instance, sells honey harvested from its resident pollinating bees.⁶² By marketing their gardens and agriculture spaces in these ways, HHMs are able to produce a level of income that can surpass what is typically made in one day of standard museum operations.

Although the sale of such items as heirloom seeds and honey is appropriate to the context of HHMs, market competition makes it a risky avenue for sustainable income, and can only provide enough support to sustain small projects. Recently many HHMs have turned to renting their spaces for weddings and events, which generally proves to be a guaranteed source of income. The amount of money generated during one event is typically equivalent or greater than one day of profits from heritage tourists. Of the HHMs I visited five did not rent out their space, or did not actively market their space for event rentals.

One of these sites, Shriver House of Gettysburg, Pennsylvania does not advertise its space as a venue for event rental. Unfortunately, there is no clear reason why the Shrive House does not rent, but there are two possible reasons. This HHM is the only one in this study that is a private institution that is not classified as a 501c3 non-profit, and

⁶⁰ One can buy heirloom seeds and other garden related products from the online gift shops of both sites during planting season.

⁶¹ Appendix B.

⁶² “Shop,” *Historic Strawberry Mansion*, Accessed on March 14, 2016, <http://www.historicstrawberrymansion.org/shop/>.

this is most likely due to the museum's founding. Unlike the other sites I visited, the Shriver House does not advertise how it became a museum space and who preserved and continues to preserve the space. Typically, an HHM will advertise on its website and during its tours who helped to turn this once forgotten historic home into the museum visited today. As a private institution, the founders of the Shriver house may find that renting the space does not represent the museum in a way that ties into its history. The second reason may possibly be that the owners of Shriver House utilize the museum's space in other ways to support themselves without renting out the building. There is a country store, key holiday events, and educational programs that provide supporting income to standard ticket sales.⁶³ As Donna Ann Harris makes clear, renting may be one way to ensure the long-term preservation and sustainability of historic buildings in the modern American landscape.⁶⁴

Although it is an effective way to ensure income sustainability there is the question of whether the rental of HHM spaces is ethical. The mission of HHMs is to preserve history and educate the public, but when spaces are rented for private events the general public is not being served. Renting also subjects historic resources to inappropriate use and risk. As Cary Carson argues, rentals "relegate the centerpiece historic house or site to the background - educationally and often literally," thereby obscuring the entire historical identity of a site.⁶⁵ By holding an event that is outside of

⁶³ "About the Museum," *Shriver House Museum: Gettysburg, Pennsylvania*, Accessed on (January 12, 2016), www.shriverhouse.org/about-the-museum.html.

⁶⁴ Donna Ann Harris, *New Solutions for House Museums: Ensuring the Long-Term Preservation of America's Historic Houses*, (Altamira Press: 2007): 157.

⁶⁵ Cary Carson, "The End of History Museums: What's Plan B?" *The Public Historian* 30, no.4, (2008): 14-15, <http://www.jstor.org/stable/10.1525/tph.2008.30.4.9>.

the historical and educational mission of the HHM, context is pulled away from the house and the gardens that are hosting the wedding, and placing the building and its gardens in the background devoid of its true historical meaning.

The way in which an HHM advertises their space can directly fight against the obscurity of a site's historical identity. The Powel House and Physick House, two eighteenth century HHMs under the keep of the Philadelphia Society for the Preservation of Landmarks (PhilaLandmarks), advertise their spaces for rent as a way to support the museum. If one visit's their website, PhilaLandmarks encourages guests that they can financially support their historic sites through membership, donation, and event rentals.⁶⁶ By advertising that renting of their space is as a form of support reminds visitors that these are historical and cultural centers that require community support to survive. If a site can refocus a guest's gaze, even slightly, from the beauty of a space and back to the site's original purpose can help to squash concerns of historical obscurity.

Another argument against the rental of HHM spaces is the understanding that there is no guarantee that these events will draw in repeat visitors from an educational standpoint. From the aspect of event coordinators this space has become a new area to host and promote event services, thereby expanding profits. From the viewpoint of a potential museumgoer I may think that this museum is now closed for educational exploration. However, from my own experiences working in living history and HHMs, event promotion includes constant advertisement of the educational opportunities that the space provides daily and seasonally. When an interested party wishes to rent these spaces they are given not only a list of options for events, but any promotional material related

⁶⁶ "Support Us," *Philadelphia Society for the Preservation of Landmarks*, (2016), <https://www.philalandmarks.org/support-us>. Appendix B.

to the history and the programming provided. Despite these arguments, HHMs and other historical and cultural sites are attempting to use this opportunity to engage and expand to newer audiences.

Garden spaces can contribute to the value of an HHM as a rental space for large events such as weddings, as seen by the number of HHMs in this study that do actively advertise the renting of their space for events, and it does produce an amount of income that many HHMs cannot produce in a few days worth of tours. Despite the fact that these events can detract from the historical mission of HHM sites, it is a necessity for many to survive in an economic climate that does not favor historic and cultural sites. As long as the sites that market their spaces for event rentals are not allowing these events to hinder their primary functions as historical, cultural, and educational centers there does not seem to be an immediate need for this practice to stop. In fact it can be something that encourages event goers to return to explore what these sites offer after they have enjoyed their own event.

CHAPTER 4

GARDEN PLAN

As discussed in the last chapter, gardens can be an incredible resource for an HHM to revitalize their site, and gain newfound relevance and importance among local communities and audiences. Size may be a deterrent for some HHMs looking to revitalize their space, but the size of a garden plot does not need to be extremely large for visitors to be engaged with its contents. The sites discussed in this study maintained garden spaces of varying sizes from acres of garden and farmland, like Morvan Mansion and Garden, to small herb gardens like at the Hermitage and the Shriver House Museums. Another deterrent for the organization of a garden space at a smaller institution is how the space will be maintained, especially when there is either a small year-round staff or largely volunteer based support system for these sites. Each site in this study used either paid assistance, volunteer help, or collaborative assistance from local organizations, such as The Hermitage whose local Master Gardeners' group maintain the site's small herb garden and Woodford Mansion's collaboration with the POP project in organizing their orchard.⁶⁷ Before taking on a garden or agricultural project these elements to its success should be kept in mind, but lack of space a limited employee workforce should not completely deter an organization from choosing this option if it is the best fit for the site.

In keeping the needs of HHMs in mind, the following garden plan reflects what can be done with limited space and resources. Based upon a hypothetical early 19th century HHM in New Jersey with limited space, this garden plan provides an example of

⁶⁷ Appendix B.

what can be started in a small green space. The plants chosen for this space were based upon their relative ease in cultivation in sunny or partly sunny spaces. Except the *Rosa rugosa* bushes, the rest of the herbs and flowers in this garden grow very much like weeds, and if they receive a good head start can propagate quickly during the first season of planting. To connect the narrative of this 19th century HHM, the plants in this garden have ties to both the Euro-American experience in medicine, cooking, and dyeing, while also connecting the influence of native plants and Native American medicine that undoubtedly melded with the cultural understandings of the previous occupants of a standard house in this area.

Plants:

German Chamomile (*Matricaria recutita*) - This native plant of Germany, held a reputation as the medicinal herb to cure any ailment. Once harvested and dried, the chamomile would be brewed into a tea to aid and cure digestive complaints, headaches, and common colds. Typically, the leaves, bloom, and rhizomes of the herb were utilized for medicinal teas and salves, unlike today where the bloom is typically reserved for teas.⁶⁸ Today, German chamomile is still used as a homeopathic treatment for certain ailments, in particular relieving digestive spasms and inflammation, and to protect the gastrointestinal lining.⁶⁹ Although there is medicinal importance to this herb today, most people will recognize it as a tea used to relieve stress. This herb is included for its

⁶⁸ Marina Heilmeyer, *Ancient Herbs*, (California: Getty Publications, 2007) : 34. Steven Foster and James A. Duke, *A Field Guide to Medicinal Plants and Herbs of Eastern and Central North America*, (New York: Houghton Mifflin Company, 2000) : 97.

⁶⁹ Rebecca L. Johnson, Tieraona Low Dog, and David Kiefer, *National Geographic Guide to Medicinal Herbs: The World's Most Effective Healing Plants*, (National Geographic Books, 2012) : 147.

historical and present day importance, as well as for its appearance. When in bloom the chamomile produces small, daisy-like flowers with a bright yellow center.

Cone Flower (*Echinacea purpurea*) - This native plant of eastern North America played a role in Native American medicinal practices. There are varieties of *Echinacea* throughout North America, and there is evidence that Native American tribes utilized these varieties in similar ways.⁷⁰ The flower and roots of the plant treated external medical issues, such as wounds, burns and insect bites. It also treated internal issues, such as toothaches and throat pain by chewing the roots of the flower. This is included in the garden plan for its connection to local Native American history and practices, and is a plant common today. Although coneflower is a medicinal herb it is also a common decorative plant, and tour guides can discuss how common decorative plants held more than one use for those in the past.

Garlic (*Allium sativum*) – This plant gained entry into this garden plan for its common uses today and in the past. Today garlic is a staple in cooking dishes from a variety of cultural backgrounds, as in the past. Before the mid-nineteenth century, garlic served as an additive to dishes, tinctures and slaves used to help sustain and cure those struck with illness or injury.⁷¹ After Louis Pasteur discovered this plant's antibacterial properties in 1858, garlic also became a tool for sterilizing less than clean settings.⁷²

⁷⁰ Ibid, 154.

⁷¹ Marina Heilmeyer, *Ancient Herbs*, (California: Getty Publications, 2007): 52. Steven Foster and James A. Duke, *A Field Guide to Medicinal Plants and Herbs of Eastern and Central North America* (Boston: Houghton Mifflin Company, 2000), 82.

⁷² Rebecca L. Johnson, Tieraona Low Dog, and David Kiefer, *National Geographic Guide to Medicinal Herbs: The World's Most Effective Healing Plants*, (National Geographic Books, 2012): 154. Marina Heilmeyer, *Ancient Herbs*, (Los Angeles, CA: J. Paul Getty Museum, 2007): 52.

Horehound (*Marrubium vulgare*) – Originally from the Mediterranean, horehound became a staple medicinal remedy well before the Ancient Roman period. Although some felt that horehound cured any ailment, its common use became that of an expectorant, a stimulant for the digestive system, and as a remedy for soar throats. Today this herb is still in used for home remedies, and in the medical field as an experimental stimulant for increasing the liver’s production of bile.⁷³ By the nineteenth century, horehound could be found in medicinal recipes marketed to housewives for the treatment of coughs.⁷⁴ This herb is incorporated into this garden plan for its importance as a medicinal herd that remained a standard medicine into the Early American period, and for its overall appearance. When in bloom this herb produces small white buds that form in circles along the stem. This is different from the other herbs and flowers that produce recognizable blooms in the spring and summer.

Hyssop (*Hyssopus officinalis*) – Hyssop provided relief for patients with lung difficulties since the age of Hippocrates who developed the theory of humors as a medical explanation for health issues that held within the medical community until the Civil War era.⁷⁵ For doctors that followed the theory of humors, hyssop could aid in the treatment of an imbalance in phlegm or viscid humors. In the 18th century, doctors provided patients

⁷³Marina Heilmeyer, *Ancient Herbs*, (Los Angeles, CA: J. Paul Getty Museum, 2007), pg. 58.

⁷⁴ Lydia Maria Childs, *The American Frugal Housewife: Dedicated to those who are not ashamed of Economy*, (Boston, Massachusetts: Carter and Hendee, 1837): 37, http://gateway.proquest.com/openurl?url_ver=Z39.88-2004&res_dat=xri:gerritsen&rft_dat=xri:gerritsen:bookfulltext:Gerritsen-G525.3.

⁷⁵ Rebecca L Johnson, Tierona Low Dog, and David Kiefer, *National Geographic Guide to Medicinal Herbs: The World’s Most Effective Healing Plants*, (National Geographic Books, 2012),

with a hyssop concoction to relieve coughs, asthma, breathing difficulties, and nerves. By the 19th century hyssop became a recommended treatment for bronchitis, hysteria, and epilepsy. Housewives of the period used hyssop tea to cure colds and lung congestion.⁷⁶ This is included in the garden for both its historical importance and ease of growth within a garden space.

Sweet Joe Pye Weed (*Eurochium purpurem*) - Eurochium is commonly found in eastern and central North America. Native Americans utilized this herb to treat fevers by making a tea with the roots and other elements of the plant. As the colonists settled in North America, they also utilized the herb for treating their sick. Eurochium is included in the garden plan for its connection to Native American and colonial history, as well as for its interesting appearance. This plant can reach up to seven feet in height, and when in bloom it has pale purple to white flowers on the very top.⁷⁷ In the garden plan this plant has its own space outside of the rectangular garden due to its size and potential to overshadow the other plants stunting their growth.⁷⁸

⁷⁶ Patricia O'Brien Libutti, *The Victorian Herb Garden at the Hermitage*, (New Jersey: Master Gardeners of Bergen County, 2012), pg 1, <http://mgofbc.org/forms-docs/Hermitage%20Plants%20Guide.pdf>. Lydia Maria Childs, *The American Frugal Housewife: Dedicated to those who are not ashamed of Economy*, (Boston, Massachusetts: Carter and Hendee, 1837): 37, http://gateway.proquest.com/openurl?url_ver=Z39.88-2004&res_dat=xri:gerritsen&rft_dat=xri:gerritsen:bookfulltext:Gerritsen-G525.3.

⁷⁷ Steven Foster and James A. Duke, *A Field Guide to Medicinal Plants and Herbs of Eastern and Central North America* (Boston, Massachusetts: Houghton Mifflin Company, 2000), 185.

⁷⁸ During an internship at a historical site in southern New Jersey, I saw Joe Pye Weed grow even taller than the average size of this variety of Eurochium. After it reached a little over seven feet tall the plant became too top heavy and would lean over the adjacent garden space blocking and bending the smaller plants grown below the Joe Pye Weed. Due to this experience, and as a precaution, I have suggested that it be planted separately from the other herbs and flowers.

Lavender (*Lavendula augustifolia*) - This herb served a myriad of purposes from medicinal, to culinary. Lavender could be infused in sugar, added to baked goods, and included in herb mixtures for meats. The strong perfume emitted from this herb became desirable as a way to mask unpleasant odors and smells. When boiled down into oil lavender served as a perfume, and as an additive in housecleaning mixtures. Satchels and potpourri of dried lavender flowers made rooms or small spaces smell better. Lavender is included in this garden for its visual presence, and strong scent. It produces purple flowers when in bloom, but also for its strong odor, which draws visitors in.⁷⁹

Lemon Balm (*Melissa officinalis*) – Lemon balm originated in Southern Europe, in the Mediterranean, and over time it naturalized throughout Europe and North America. This lemon scented plant became an additive in teas, salves, and tonics to help with digestive complaints, colic, to cool a fever, and skin abrasions. This plant's lemony scent made it ideal in potpourri mixtures.⁸⁰ Today this herb is still in use as an herbal remedy for many of the same complaints, but it is also used to as a scent in soaps, perfumes, and potpourri. Aside from its uses in the historical context, lemon balm is included in this garden plan for its aromatic nature. When bruised the leaves give off the lemon smell that this plant is named after, and is an identifiable scent for the large majority of students and visitors.

⁷⁹ Lydia Maria Childs, *The American Frugal Housewife: Dedicated to those who are not ashamed of Economy*, (Boston, Massachusetts: Carter and Hendee, 1837): 37, http://gateway.proquest.com/openurl?url_ver=Z39.88-2004&res_dat=xri:gerritsen&rft_dat=xri:gerritsen:bookfulltext:Gerritsen-G525.3.

⁸⁰ Rebecca L Johnson, Tierona Low Dog, and David Kiefer, *National Geographic Guide to Medicinal Herbs: The World's Most Effective Healing Plants*, (National Geographic Books, 2012) : 37. Patricia O'Brien Libutti, *The Victorian Herb Garden at the Hermitage*, (Master Gardeners of Bergen County: 2012) : 2, <http://mgofbc.org/forms-docs/Hermitage%20Plants%20Guide.pdf>.

Peppermint (*Mentha piperita*) - This herb became standard home remedy to relieve stomach ailments in tea form for American colonists, and early Americans.⁸¹ This plant is included in the garden plan for its medicinal importance, but also for its aromatic nature. The leaves of this plant provide a minty smell that children and guests alike can recognize.

Rosa rugosa – This native plant to Japan became a novelty plant for the wealthier members of society during the late 18th century.⁸² Rose *rugosa* produces beautiful pink or reddish blooms, and rose hips. The petals and rose hips provide both a medicine source and food source for those of the 19th century and the present. Both parts of the rose can be used to produce jellies, jams, and teas. For colonists and early Americans, the rose hips provided a ward against scurvy; a debilitating disease caused from a lack of Vitamin C.⁸³ The *Rosa rugosa* is included in the garden plan for three reasons. The first is the historical connections roses held with those of the past, and the importance that rosehips held in the way of medicine and cooking. The second is for its appearance within the garden. The rose is an easily identifiable plant for many people, and it can provide a way for visitors to connect their experiences and understandings with the lives of those who lived at the HHM. The third reason is for the relative ease in planting and cultivating the

⁸¹ Patricia O'Brien Libutti, *The Victorian Herb Garden at the Hermitage*, (New Jersey: Master Gardeners of Bergen County, 2012) : 1, <http://mgofbc.org/forms-docs/Hermitage%20Plants%20Guide.pdf>.

⁸² Peter Harkness, *The Rose: An Illustrated History*, (Firefly Books: 2003) : 60.

⁸³ T. K. Lim, *Edible Medicinal and Non Medicinal Plants: Volume 8, Flowers*, (New York: Springer Science & Business, 2014) : 683.

Rosa rugosa bush. Of all the rose bushes, this is the least maintenance available. The level of pruning that other rose plants require is not necessary for this rose variety.⁸⁴

Rosemary (*Rosmarinus officinallis*) - used in both cooking and medicinal practices in 18th and 19th century America as a cure for stomach disorders.⁸⁵ This large bushy plant is included in this garden for its tactile and aromatic presence. The leaves of rosemary are pointy much like an evergreen bush, and when in bloom it produces small purple flowers. Rosemary also produces a smell that will remind any visitor of cooking with fresh herbs.

Sage (*Salvia officinalis*) - this plant was used not only for cooking of meats, but in medicinal practices of the 19th century.⁸⁶ This herb was believed to hold antibiotic, diuretic, and astringent properties.⁸⁷ Although this herb does not have a strong aroma, during bloom it produces a purple flower that is engaging to the eye.

Summer Savory (*Satureja hortensis*) – Summer savory served as both a culinary and medicinal herb for the 19th century household. Typically used to season soups, broths, and sausages, housewives and doctors used this herb to relieve colic.⁸⁸

⁸⁴ Andy McIndoe, *The Horticulture Gardener's Guide – Shrubs*, (Boston, Massachusetts: David & Charles, 2005) : 174, <http://mgofbc.org/forms-docs/Hermitage%20Plants%20Guide.pdf>.

⁸⁵ Ibid,174.

⁸⁶ Patricia O'Brien Libutti, *The Victorian Herb Garden at the Hermitage*, (New Jersey: Master Gardeners of Bergen County, 2012): 2, <http://mgofbc.org/forms-docs/Hermitage%20Plants%20Guide.pdf>.

⁸⁷ Lydia Maria Childs, *The American Frugal Housewife: Dedicated to those who are not ashamed of Economy*, (Boston, Massachusetts: Carter and Hendee, 1837) : 37, http://gateway.proquest.com/openurl?url_ver=Z39.88-2004&res_dat=xri:gerritsen&rft_dat=xri:gerritsen:bookfulltext:Gerritsen-G525.3.

⁸⁸ Ibid, 37.

CHAPTER 5

LESSON PLAN FOR SCHOOL GROUPS

An organized green space is only as useful as an HHM is willing to use it.

Gardens are beautiful and they will definitely attract a crowd, but to ensure that the space can be a multifaceted tool HHMs must consider the educational programming gardens can promote. Educational programming, especially when working with school aged groups, requires some research to understand the needs of the audiences these programs are intended to target. When creating an educational program for children creativity is necessary, especially in today's age of the Common Core curriculum. The Common Core standards for social studies lessons today are more interdisciplinary, and for an HHM to ensure that they attract and sustain educators and schools, they must be willing to create programming that can cross over different subjects.⁸⁹ If an educational program does not meet the needs of formal educators, an HHM faces irrelevancy among their surrounding communities. This is where garden spaces can provide a platform for developing a program that crosses disciplines, while also sparking potential return visitors (children returning with parents, and teacher returning with classes the next year).

The garden plan detailed in the previous chapter, includes hardy plants that have a connection to the historic narrative of a 19th century, Euro-American house. Although this garden plan is steeped in history, an effective education program weaves reading, critical thinking, and science education within a history lesson. The following lesson plan

⁸⁹ Judy Blankenship, Mike Deetsch, Stacia Kucski, and Megan Wood, "Technical Leaflet #254: Designing Education Programs that Connect Students to Collections," *History News* 66, no. 2, (2011): 1-2. Cindy Lucas, "Technical Leaflet #235: Reaching Teachers: Marketing Museum Education in the Twenty First Century," *History News* 61, no. 3, (2006): 1-4.

combines these subjects with the historical narrative of the hypothetical 19th century HHM, and is designed for younger students. To raise the level of critical thinking and reading aspect of this lesson plan, primary source documents that include reference to the plants in the garden and the family of the house. The documents could be recipes from period cookbooks, an apothecary's recipes for a home remedy, a diary entry, or an inventory list. These items can be found in local archives, and provide a collaborative element between an HHM and local institutions.

Lesson Plan: School Groups

Subject: History and Science

Grade Level: Kindergarten through Fifth Grade

Learning Objectives:

- Learn about Early American daily life and the importance of gardens to survival
- Learn about the five senses, and use them to identify the herbs grown on site
- Make connections between trade in what would have been used in a 19th century American herb garden

Lesson Summary:

After a tour of the house by the museum educator (ME), students will be directed outside to sit in front of the herb garden. During this point, students should have a general understanding of the family that lived in the home during the early nineteenth century, and what life was like for the inhabitants and workers on a daily basis. The ME will begin the garden lesson by asking students what a garden is. Typical responses range from pretty flowers, and if they have connected this space with the house tour, for food. After hearing the children's answers, the guide will explain that the house's inhabitants utilized the garden for many reasons, not just for beauty. Unlike today, where anything we need can be purchased at a store, those of the early nineteenth century had to make or grow

much of what they needed. Although markets could provide fresh produce, daily necessities were grown on site.

At this point, the ME will ask the students what things the inhabitants of the HHM would grow in their garden if they could not go to the store. After hearing student's responses, the ME will confirm that yes many of the fruits and vegetables that are eaten today, but herbs and spices could also be grown in a garden. Students should then be asked why we grow herbs, and after their responses are complete, the ME will discuss the other uses for herbs (medicine, dyeing clothing, and perfumes).

Finally, the museum educator will ask the students how we identify herbs. At this point students may answer with the size of the leaves, color of the flowers, etc. The ME should then ask if smell and taste could be used in identifying herbs. Once the five senses have been discussed, the museum educator will split the class into small groups. Each group will be given an herb scavenger hunt along with a garden key (a worksheet that details the plants in the garden and their uses in the nineteenth century). The students have twenty minutes to work with their groups to find all of the herbs on their worksheets. This exercise will test their ability to work in a group, and use context clues to find the answers to questions. The vocabulary of the worksheets can be a bit advanced for younger groups, but with context clues and a little help from chaperones, they can navigate through the worksheets. Once the worksheets are completed they will sit in front of the garden, where the ME and the students will talk about the herbs they encountered and how the children used their five senses to find them.

Herb Scavenger Hunt: Work Sheet One

- 1) My leaves are oval and pointy on the edges. The tops of my leaves are scaly, but the undersides are smooth. When you smell me, I smell like a candy cane! (MINT)
- 2) My leaves are green and oval. When you touch my leaves they are soft little hairs on the tops of my leaves. When in bloom, I have small pink flowers. (SAGE)
- 3) To protect my lovely flowers, I have prickly spikes on my stems. When I am in bloom my flowers are bright red, and in the fall I grow lots of berries. (ROSES – ROSA RUGOSA)
- 4) I look a lot like one other herb in the garden, but I have long pointed leaves at the base of my stems. When I am blooming, I have lots of purple-blue flowers. (HYSSOP)

Herb Scavenger Hunt: Worksheet 2

- 1) I grow lower to the ground than my other herb friends. My leaves are light green with jagged edges. When you get close I smell like lemonade! (LEMON BALM)
- 2) I grow tall and strong in the sun. My flowers have purple petals and sharp pointy centers. (CONE FLOWER)
- 3) I grow very close to the ground. When you touch my long leaves I feel like a soft stuffed animal! (Lamb's Ear)
- 4) I have long stalks that display many shades of green. Although any part of me can be used in cooking, it's my cloves are where the best medicine is. Hint: Vampires hate the smell of me! (GARLIC)

Herb Scavenger Hunt: Worksheet 3

- 1) This bushy herb that looks more like an evergreen tree than herbs. My leaves are very aromatic. You might see this herb in stuffing or with roasted potatoes! (ROSEMARY)
- 2) I am the tallest plant here in the garden! In the summer purple flowers bloom at the top of my stalks. (JOE PYE WEED)
- 3) I have little white flowers with yellow centers. I look a little more delicate than my herb and flower friends in this garden. I am not as fragrant (smelly) as my other herb friends. (CHAMOMILE)
- 4) I look a lot like my herb friend rosemary, but I am shorter and have less leaves. If you smell me I am not quite as fragrant as the other herbs in this garden. (SUMMER SAVORY)

Chapter 6

Conclusion

House museums throughout the nation are struggling to keep their doors open, but that does not stop their caretakers from finding ways to sustain the site for future generations. Over the last three decades, scholars grappled with the crisis HHMs faced due to limited funding options, dwindling audiences, and relatively low community relevance. Initially, the public history sphere responded with drastic solutions from the renting of property to the complete sale of historic spaces in the hopes that private hands would have the money necessary to maintain the property for the future. Recently, proposed solutions for HHMs have become hopeful in attempting to provide sites with templates on how to revitalize their interpretations, reevaluate the need of surrounding communities, and various other solutions to create sustainability in the digital age.

Despite the number of proposed solutions available for HHMs to attempt, many historic sites remain in a slump that continues to affect the longevity of their space and mission. For this reason I wanted to understand how HHMs represented their narrative, and if green spaces could be the untapped resource for an HHM to regain footing within their community and to retain audiences attentions. After visiting and evaluating eighteen historic sites throughout New Jersey and Pennsylvania, it became clear that garden and agricultural spaces could provide that needed tool for an HHM to revitalize their narrative, programming, and income. Each museum boasted varying styles of green space, and not all utilized that space in the same way (or even at the same level of success), but for those sites that created a strong connection with their gardens positive changes could be seen.

There is no “cookie cutter” solution to effectively provide relief for all HHMs across the nation. Each museum, despite the similarities they may have with one other, is unique and a solution that helps one HHM will not always work well for another site.

When considering a new program or implementing one of the myriads of solutions, keep in mind the limits of the site and whether or not you can surpass these limitations. Solutions should be viewed as tools for an HHM to create their own path towards success and longevity, and garden spaces serve as an effective tool for many HHMs to gain varying levels of security.

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APPENDIX A

HHM SITES

Pennsylvania Museum Sites:

Belmont Mansion: 2000 Belmont Mansion Drive, Philadelphia, PA 19131

This mansion, located in Fairmount Park, focuses on 18th and 19th century history on both a local and national scale. This house museum has recently become an Underground Railroad museum, where the history of the abolitionist movement and the Civil War period is discussed. Belmont's garden space is used as a learning tool for local school children that help in the planting and care of the garden.

http://www.belmontmansion.org/american_women_s_heritage.html

Ebenezer Maxwell Mansion: 200 W. Tulpehocken Street, Philadelphia, PA 19144

The mansion was built in the Victorian era (19th century), for the Maxwell family. The museum interprets the Maxwell family history throughout the house, and labor history through the interpretations of the kitchen and parlor spaces in the home. The museum maintains three gardens that are used to interpret not only the family histories of the Mansion, but as well as the changes in cultural history as well.

<http://ebenezermaxwellmansion.org/the-gardens/>

Ephrata Cloister: 632 West Main Street, Ephrata, PA 17522

The Ephrata Cloister, founded in 1732 by German settlers, is one of the earliest religious communities in the nation. The Cloister housed celibate Brothers and Sisters of a Christian based faith, as well as non-celibate families who participated in the religious community. At its height, between 1735 and 1746, Ephrata consisted of over two hundred members, eight major structures, several dormitories, meetinghouses, small dwellings, workshops, and mills. Unfortunately disagreements and changes in religious ideologies led this community to break apart, and the last generation of the Ephrata Cloister moved on to form the German Seventh Day Baptist Church in the 19th century. Today seven of the original buildings remain, and reconstructed buildings have helped to fill in the gaps to the Cloister's history. This site maintains gardens and a farm that represents the Cloister's history.

<http://www.ephratacloister.org/index.htm>

Physick House: 321 South 4th Street, Philadelphia, PA 19106

Built in 1786 by Henry Hill, this four-story brick house would become the home of Dr. Philip Sung Physick in 1815 after his separation from his wife, Elizabeth Emlen Physick. This house museum focuses on the life of Dr. Physick, and the time period he lived in. The site also maintains gardens for patrons to visit, despite the lack of gardens during Physick's stay in the home.

<http://www.philalandmarks.org/physick-house/>

Powell House: 244 South Third Street, Philadelphia, PA, 19106

Built in 1765, for businessman Charles Stedman, it would later be purchased in 1769 by Samuel Powell. Powell and his wife Elizabeth Willing lived in this home, and entertained many important guests such as George Washington and Benjamin Franklin. The Philadelphia Society for the Preservation of Landmarks restored the Powell House to its 18th century appearance in the 1940s. This site maintains ornamental gardens.

<http://www.philalandmarks.org/powel-house-1/>

Shriver House: 309 Baltimore Street, Gettysburg, Pennsylvania 17325

This home, built in 1860, served as a residence to George and Hettie Shriver and their two daughters, Sadie and Mollie. This home also served as the family's source of income as a Saloon and ten-pin alley. As the Civil War broke out, the home became a field hospital and sharpshooter's nest for the Confederate army in the 1863 Battle of Gettysburg. The site maintains a 19th century period garden, that is a replication of what the Shriver family would have cultivated for their own uses.

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

Stenton: 4601 N. 18th Street, Philadelphia, PA, 19144

Built between 1723 and 1730 by James Logan, this museum discusses Colonial and Revolutionary American history on both a local and national scale. The local chapter of the National Society of Colonial Dames began preservation of this site in the 19th century, and continues to in the present. The gardens on the property are a mixture of Logan gardens and modern creations from the Colonial Dames. The NSCDPA have planned a project that would expand the current gardens.

<http://stenton.org/index.php/about/>

Strawberry Mansion: 2450 Strawberry Mansion Drive, Philadelphia, PA 19132

The history of this mansion estate begins with colonial judge William Lewis, who commissioned its construction in 1789. Lewis also served as an advisor to George Washington and Alexander Hamilton. He is also credited with drafting one of the first laws for abolishing slavery in the United States. The interpretation of this home encompasses more than the colonial and early American history of its first resident. It spans to the early 20th century with the Sesquicentennial celebration of 1926. The site maintains a “secret garden,” which was created and maintained by the Committee of 1926, “a group of civic-minded women,” who took over the administration of the building in 1926.

<http://parkcharms.com/strawberry-mansion/>

Woodford Mansion: 3400 West Dauphin Street, East Fairmont Park, Philadelphia, PA 19132

William Coleman, commissioned the building of a summer home, servant’s house, and stable area between 1756 and 1758. The museum interprets Colonial and Revolutionary American histories. The house itself has been extensively decorated to accurately depict the time period and the wealth of the occupants of the home. In 2008 an orchard was reestablished on the property, and is utilized by the surrounding community.

<http://www.woodfordmansion.org/history.php>

Wyck House: 6026 Germantown Avenue, Philadelphia, PA 19144

The first part of this home consisted of a log cabin structure in 1690, and it has evolved over time as the Haines family passed the property (and its lands) down through the generations. The interpretation of the home focuses on Reuben Haines III who owned the home in 1824, and is contributed its currant appearance. The site maintains an original rose garden that dates to the 1820s and consists of over eighty heirloom rose varieties. The rose garden also consists of the original 18th century kitchen garden. The Wyck House has also maintained a restored farm on a quarter section of the property since 2007. The farm consists of over thirty beds of annual vegetables and flowers, a variety of herb and fruit crops, a greenhouse, a flock of hens, and several beehives. This farm is used to educate their community, and visiting schools. All food grown on the site is sold at their weekly farmer's market at affordable prices for their local residents.

<http://wyck.org/farm>

New Jersey Sites:

Ann and James Whithall House: 100 Hession Avenue, National Park, NJ 08063

The Whithall house was built in 1748 on a 400-acre plantation. This Quaker home would later witness the Battle of Redbank on October 22, 1777. The museum interprets the

history of the Whithalls and the Battle of Redbank Battlefield. Gardens are maintained on the property, but are not necessarily interpreted in the museum.

<http://www.gloucestercountynj.gov/depts/p/parks/parkgolf/redbank/>

The Hermitage: 335 Franklin Turnpike, Ho-Ho-Kus, NJ 07423

Although the Hermitage has a Victorian façade, this house's story began in the eighteenth century. The Hermitage spent four days as the head quarters for George Washington in 1778, and even saw the marriage of Aaron Burr to Theodosia in 1782. In 1807, Elijah Rosencrantz purchased the home and its surrounding lands. Rosencrantz and his family lived in the Hermitage until 1970. This historic home discusses over 200 years of history on both and local and national scale.

http://www.thehermitage.org/about_us/about_hermitage.html

Israel Crane House and Historic YWCA: 110 Orange Road, Montclair, NJ 07042

Israel Crane built this Federal style mansion in 1769. In 1920 the YMCA of Montclair-North Essex bought the home and its land, and they converted the home into offices, dorms, and as a social center for African American women in the community. The museum focuses their interpretation on both the Crane family, and the history of the YWCA.

<http://montclairhistorical.org/israel-crane-house/>

Liberty Hall: 1003 Morris Avenue, Union, NJ 07083

The construction of Liberty Hall began in 1760 for William Livingston and his family, and concluded in 1773. The site interprets the entire history of the home, focusing on each of the families that lived and contributed to the expansion of the home. The site maintains a formal ornamental rose garden and green house at the back of the estate.

<http://www.kean.edu/libertyhall/about/history>

Macculloch Hall: 45 MacCulloch Avenue, Morristown, NJ 07960

George Perrott Macculloch and his wife, Lousia, began building this Federal style house in 1810. The couple continued making additions to the home until 1819. The interpretation of the house follows the history of the family, as well as the overall history of Morristown. Many of the rooms of the home interpret the nineteenth century history of the home and its occupants. Other rooms in this house museum are reserved as exhibit space for changing exhibitions. The gardens at Macculloch Hall span two acres, and contain many plants, flowers, and trees that were present in the original gardens of the estate. Original to the gardens are a wisteria planted in 1857, a sassafras tree, and sixty-five varieties of heirloom roses (two of which are considered “Old Macculloch Hall Roses”). The Garden Club of Morristown began restoration of the garden in the 1950s, and the gardens continue to grow. More recently there has been an addition of vegetable gardens that are used as an outdoor classroom area for visiting students.

<http://www.maccullochhall.org/gardens/>

Morven Museum and Garden: 55 Stockton Street, Princeton, NJ 08540

After being granted land from his grandfather in 1701, Richard Stockton built the mansion Morven in the 1750s. The Stockton family resided in this home for generation,

until the later twentieth century when it became the governor's mansion. Today the site interprets the history of the eighteenth and nineteenth centuries through Morven and its surrounding gardens.

<http://morven.org/visit/>

APPENDIX B

SITE EVALUATIONS

Site Evaluation: Belmont Mansion

- 1) Circle which type of sites this Historic House Museum is
 - a. **Non-profit**
 - b. County
 - c. State
 - d. National Park Service Site
 - e. Other

- 2) Are the site's gardens utilized as an interpretive tool?
Yes **No**

- 3) Are the gardens used to connect the site with its surrounding community?
Yes **No**

- 4) How is the garden utilized to connect with the surrounding communities?
Students from the Global Leadership Charter School help to maintain the garden, and this provides them with a chance to learn about plants and food production.

- 5) Circle which kind of garden the site maintains
 - a) Herb garden
 - b) Kitchen garden
 - c) Ornamental garden
 - d) Farm
 - e) Memorial Garden
 - f) Other **Small farm/orchard**

- 6) Are the gardens restored gardens, reconstructed gardens, or reproduction gardens?
Restored Reconstructed Reproduction
Other: Modern Garden

- 7) If it this space is used as an interpretive; how is it used within their interpretation?

- 8) Does the site advertise their HHM and grounds as a rental space for weddings and special events?
Yes **No**

- 9) Who maintains these gardens, and is this one way that the HHM maintains ties with their community?

They gardens are organized and planted by American Women’s Heritage Society and the Global Leadership Academy Charter School. Students from the Global Leadership Academy Charter School help to plant the gardens and maintain them during the season.⁹⁰

⁹⁰ “News and Events: The Belmont Mansion Returns to its Roots with the Obama Community Garden,” *Belmont Mansion*, (October 25, 2012), Accessed on January 2, 2016, www.belmontmansion.org/obama_community_garden.html

Site Evaluation: Ebenezer Maxwell Mansion⁹¹

- 1) Circle which type of sites this Historic House Museum is
 - a. **Non-profit**
 - b. County
 - c. State
 - d. National Park Service Site
 - e. Other

- 2) Are the site's gardens utilized as an interpretive tool?
Yes **No**

- 3) Are the gardens used to connect the site with its surrounding community?
Yes **No**

- 4) How is the garden utilized to connect with the surrounding communities?

- 5) Circle which kind of garden the site maintains
 - a) **Herb garden**
 - b) Kitchen garden
 - c) **Ornamental garden**
 - d) Farm
 - e) Memorial Garden
 - f) Other

- 6) Are the gardens restored gardens, reconstructed gardens, or reproduction gardens?
Restored Reconstructed **Reproduction** Other

- 7) If it this space is used as an interpretive; how is it used within their interpretation?

- 8) Does the site advertise their HHM and grounds as a rental space for weddings and special events?
Yes **No**

⁹¹ Due to conflicts in scheduling, and the limited winter hours of the site, I was unable to attend a guided tour. All information for this evaluation comes from their website and promotional materials. "The Gardens," *Ebenezer Maxwell Mansion: Victorian House Museum & Garden*, Accessed on January 23, 2016, www.Ebenezermxwellmansion.org/the-gardens/

- 9) Who maintains these gardens, and is this one way that the HHM maintains ties with their community?

Staff at the Maxwell Mansion maintains the garden spaces.

Site Evaluation: Ephrata Cloister

1) Circle which type of sites this Historic House Museum is

- a. **Non-profit**
- b. County
- c. State
- d. National Park Service Site
- e. Other

2) Are the site's gardens utilized as an interpretive tool?

Yes No

3) Are the gardens used to connect the site with its surrounding community?

Yes No

4) How is the garden utilized to connect with the surrounding communities?

5) Circle which kind of garden the site maintains

- a) **Herb garden**
- b) Kitchen garden
- c) Ornamental garden
- d) **Farm**
- e) Memorial Garden
- f) Other Medicinal Garden

6) Are the gardens restored gardens, reconstructed gardens, or reproduction gardens?

Restored Reconstructed **Reproduction** Other

7) If it this space is used as an interpretive; how is it used within their interpretation?

The garden is connected to the house of the Cloister's physician. Medicines were created using locally grown or imported items during the Colonial and Early American periods, and the physician of the cloister utilized a garden much like the one grown today to get many of the herbs, spices and plants that he needed. There are also herbs in the garden used for dyeing garments and cloth needed for the members of the Cloister, who made (and ultimately dyed) the clothing that they wore.

8) Does the site advertise their HHM and grounds as a rental space for weddings and special events?⁹²

⁹² "Rentals," *The Ephrata Cloister*, Accessed on February 12, 2016, www.ephratacloister.org/rentals.html

Yes **No**

- 9) Who maintains these gardens, and is this one way that the HHM maintains ties with their community?

Staff of the Ephrata Cloister tends to the garden.

Site Evaluation: Greenfield Mansion⁹³

- 1) Circle which type of sites this Historic House Museum is
- a. **Private Non-profit- Historical Society of Haddonfield**
 - b. County
 - c. State
 - d. National Park Service Site
 - e. Other

- 2) Are the site's gardens utilized as an interpretive tool?

Yes No

- 3) Are the gardens used to connect the site with its surrounding community?

Yes No

- 4) How is the garden utilized to connect with the surrounding communities?

- 5) Circle which kind of garden the site maintains

- a) **Herb garden**
- b) Kitchen garden
- c) **Ornamental garden**
- d) Farm
- e) Memorial Garden
- f) Other -

- 6) Are the gardens restored gardens, reconstructed gardens, or reproduction gardens?

Restored Reconstructed **Reproduction: Herb Garden**
Other: Ornamental Garden Space

- 7) If it this space is used as an interpretive; how is it used within their interpretation?

The herb garden is used by docents to explain the importance of gardens to those of the past. School groups can be taken to the gardens as part of the tour.⁹⁴

⁹³ Unfortunately, I was not able to attend a tour of the Greenfield Mansion due to conflicts in scheduling.

⁹⁴ "Children's Educational Programs," *Historical Society of Haddonfield*, Accessed on January 15, 2017, Haddonfieldhistory.org/programs/childrens-educational-programs/

- 8) Does the site advertise their HHM and grounds as a rental space for weddings and special events?

Yes No

- 9) Who maintains these gardens, and is this one way that the HHM maintains ties with their community?

The Haddonfield Garden Club created the herb garden in 1976, and the organization continues to maintain today.⁹⁵

⁹⁵ “Children’s Educational Programs.” *Historical Society of Haddonfield*. Accessed on January 15, 2017. Haddonfieldhistory.org/programs/childrens-educational-programs/

Site Evaluation: The Hermitage

1) Circle which type of sites this Historic House Museum is

- a. **Non-profit-The Friends of the Hermitage (501(c)(3))**
- b. County
- c. State
- d. National Park Service Site
- e. Other

2) Are the site's gardens utilized as an interpretive tool?

Yes **No**

3) Are the gardens used to connect the site with its surrounding community?

Yes **No**

4) How is the garden utilized to connect with the surrounding communities?

5) Circle which kind of garden the site maintains

- a) **Herb garden**
- b) Kitchen garden
- c) Ornamental garden
- d) Farm
- e) Memorial Garden
- f) Other _____

6) Are the gardens restored gardens, reconstructed gardens, or reproduction gardens?

Restored Reconstructed **Reproduction** Other

7) If it this space is used as an interpretive; how is it used within their interpretation?

8) Does the site advertise their HHM and grounds as a rental space for weddings and special events?⁹⁶

Yes No

9) Who maintains these gardens, and is this one way that the HHM maintains ties with their community?

The herb garden was organized and planted by the Master Gardeners of Bergen County.⁹⁷

⁹⁶ "Rentals," *The Hermitage Museum*, Accessed on January 1, 2016, www.thehermitage.org/rentals/rentals.html

Site Evaluation: Israel Crane House and Historic YWCA⁹⁸

- 1) Circle which type of sites this Historic House Museum is
 - a. **Non-profit**
 - b. County
 - c. State
 - d. National Park Service Site
 - e. Other

- 2) Are the site's gardens utilized as an interpretive tool?
Yes **No**

- 3) Are the gardens used to connect the site with its surrounding community?
Yes **No**

- 4) How is the garden utilized to connect with the surrounding communities?

- 5) Circle which kind of garden the site maintains
 - a) Herb garden
 - b) Kitchen garden
 - c) Ornamental garden
 - d) Farm
 - e) **Memorial Garden**
 - f) Other _____

- 6) Are the gardens restored gardens, reconstructed gardens, or reproduction gardens?
Restored Reconstructed Reproduction Other

- 7) If it this space is used as an interpretive; how is it used within their interpretation?

- 8) Does the site advertise their HHM and grounds as a rental space for weddings and special events?
Yes **No**

- 9) Who maintains these gardens, and is this one way that the HHM maintains ties with their community?

⁹⁸ I could not attend a tour of this HHM during my site visits due to conflicts in scheduling. "Crane House and Historic YWCA." *Montclair History Center: Museums. Archives. Microfarm*. Accessed on February 2, 2016.

<https://www.montclairhistory.org/crane-house-and-historic-ywca-new/>

Unfortunately, there is no mention of who maintains the gardens on their website.

Site Evaluation: Liberty Hall

- 1) Circle which type of sites this Historic House Museum is
- a. Non-profit
 - b. County
 - c. State
 - d. National Park Service Site
 - e. Other

- 2) Are the site's gardens utilized as an interpretive tool?

Yes **No**

- 3) Are the gardens used to connect the site with its surrounding community?

Yes **No**

- 4) How is the garden utilized to connect with the surrounding communities?

Boy Scouts, Cub Scouts, and Girl Scouts can attend educational programs that center around nature and wildlife based in the gardens of the museum.⁹⁹

- 5) Circle which kind of garden the site maintains

- a) Herb garden
- b) Kitchen garden
- c) Ornamental garden**
- d) Farm
- e) Memorial Garden
- f) Other _____

- 6) Are the gardens restored gardens, reconstructed gardens, or reproduction gardens?

Restored **Reconstructed** **Reproduction**

Other: This garden is a modern day rose garden space with a Greenhouse

- 7) If this space is used as an interpretive tool, how is it used within their interpretation?
The gardens were not mentioned during our tour, but there is a "Gardens of Liberty Hall," tour advertised on their website. This tour goes into the history of the grounds and the families the effected the gardens over time.¹⁰⁰

⁹⁹ "Scout Programs," *Liberty Hall Museum*, Accessed on March 25, 2016, Kean.edu/libertyhall/visit/scout-programs

8) Does the site advertise their HHM and grounds as a rental space for weddings and special events?

Yes No

9) Who maintains these gardens, and is this one way that the HHM maintains ties with their community?

The staff of Liberty Hall and Kean University maintains the garden spaces.

Site Evaluation: Macculluch Hall Historical Museums

- 1) Circle which type of sites this Historic House Museum is
- a. **Non-profit**
 - b. County
 - c. State
 - d. National Park Service Site
 - e. Other

- 2) Are the site's gardens utilized as an interpretive tool?

Yes No

- 3) Are the gardens used to connect the site with its surrounding community?

Yes No

- 4) How is the garden utilized to connect with the surrounding communities?

The kitchen garden is used as an educational tool for local school groups, and adult education groups.¹⁰¹

- 5) Circle which kind of garden the site maintains

- a) Herb garden
- b) **Kitchen garden**
- c) **Ornamental garden**
- d) Farm
- e) Memorial Garden
- f) Other _____

- 6) Are the gardens restored gardens, reconstructed gardens, or reproduction gardens?

Restored (Ornamental Garden) Reconstructed
Reproduction: Kitchen Garden Other:

- 7) If this space is used as an interpretive tool, how is it used within their interpretation?

The gardens were an essential aspect of the museum tour. Our guide took us through the first floor of the home, and then out the back door to show us the gardens and explain their importance to the history of the home and the community. At this time the guide told us of the Garden Club who helped to organize and replant the ornamental garden, and the newly planted kitchen garden space.

¹⁰¹ "Gardens," *Macculloch Hall Historical Museum: In the heart of Morristown's Historic District*, Accessed on January 10, 2016, www.maccullochhall.org/gardens/

8) Does the site advertise their HHM and grounds as a rental space for weddings and special events?

Yes **No**

9) Who maintains these gardens, and is this one way that the HHM maintains ties with their community?

The Garden Club of Morristown created the layout for the ornamental garden space, and continues to maintain it today. The Museum's kitchen garden was organized and planted by museum staff to enhance their educational programming.

Site Evaluation: Morvan Mansion and Gardens¹⁰²

- 1) Circle which type of sites this Historic House Museum is
- a. **Private Non-profit**
 - b. County
 - c. State
 - d. National Park Service Site
 - e. Other

- 2) Are the site's gardens utilized as an interpretive tool?

Yes **No**

- 3) Are the gardens used to connect the site with its surrounding community?

Yes **No**

- 4) How is the garden utilized to connect with the surrounding communities?

The food harvested from their vegetable and fruit gardens is donated to local food banks.¹⁰³

- 5) Circle which kind of garden the site maintains

- a) Herb garden
- b) **Kitchen garden**
- c) **Ornamental** garden
- d) Farm
- e) Memorial Garden
- f) **Other** **colonial revival**

- 6) Are the gardens restored gardens, reconstructed gardens, or reproduction gardens?
- Restored** **Reconstructed** **Reproduction** **Other**

- 7) If it this space is used as an interpretive; how is it used within their interpretation?

There are tours of the gardens throughout the year, and the kitchen garden is used to teach guests about the heirloom plants that are grown and to enjoy the flavors of the garden. The kitchen gardens are considered "exhibition gardens," for the site.¹⁰⁴

¹⁰² Due to scheduling conflicts I could not attend a tour at the site, all information comes from their online presence.

¹⁰³ "The Garden," *Morven Museum and Gardens: Experience New Jersey's Cultural Heritage*, Accessed January 15, 2016, <https://morven.org/the-garden/>

¹⁰⁴ Ibid.

8) Does the site advertise their HHM and grounds as a rental space for weddings and special events?

Yes No

9) Who maintains these gardens, and is this one way that the HHM maintains ties with their community?

Interns from the Isles YouthBuild Institute, spend five weeks helping to organize and maintain the gardening and landscape of the museum. The site's kitchen garden is also funded through a grant provided by the Garden Club of America.¹⁰⁵

¹⁰⁵ "Isles Internship Program," *Morven Museum and Garden: Experience New Jersey's Cultural Heritage*, Accessed on January 14, 2016, Morven.org/the-garden-isles-internship-program/

Site Evaluation: Hill-Physic House

1) Circle which type of sites this Historic House Museum is

- a. **Non-profit- Philadelphia Society of Landmarks**
- b. County
- c. State
- d. National Park Service Site
- e. Other

2) Are the site's gardens utilized as an interpretive tool?

Yes **No**

3) Are the gardens used to connect the site with its surrounding community?

Yes **No**

4) Circle which kind of garden the site maintains

- a) Herb garden
- b) Kitchen garden
- c) **Ornamental garden**
- d) Farm
- e) Memorial Garden
- f) Other _____

5) Are the gardens restored gardens, reconstructed gardens, or reproduction gardens?

Restored Reconstructed Reproduction **Other:**

6) If it this space is used as an interpretive; how is it used within their interpretation?

The garden was touched upon in the tour, but it was not used to discuss how the family acquired food or why the garden was essential to the estate. It was mainly described as an ornamental space.

7) Does the site advertise their HHM and grounds as a rental space for weddings and special events?¹⁰⁶

Yes No

8) Who maintains these gardens, and is this one way that the HHM maintains ties with their community?

The staff of the Physic House maintains the garden space.

¹⁰⁶ "Hill-Physick House: Medical Drama. Great Wealth. Marital Scandal," *Philadelphia Society for the Preservation of Landmark*,. Accessed on March 25, 2016, <https://www.philalandmarks.org/physick-house>

Site Evaluation: Powel House

1) Circle which type of sites this Historic House Museum is

- a. **Non-profit- Philadelphia Society of Landmarks**
- b. County
- c. State
- d. National Park Service Site
- e. Other

2) Are the site's gardens utilized as an interpretive tool?

Yes **No**

3) Are the gardens used to connect the site with its surrounding community?

Yes **No**

4) Circle which kind of garden the site maintains

- a) Herb garden
- b) Kitchen garden
- c) Ornamental garden
- d) Farm
- e) **Memorial Garden**
- f) Other _____

5) Are the gardens restored gardens, reconstructed gardens, or reproduction gardens?

Restored Reconstructed Reproduction

Other: created by the women who began the preservation of the Powell House

6) If it this space is used as an interpretive; how is it used within their interpretation?

7) Does the site advertise their HHM and grounds as a rental space for weddings and special events?¹⁰⁷

Yes No

8) Who maintains these gardens, and is this one way that the HHM maintains ties with their community?

Staff of the Powell House tends to the Garden.

¹⁰⁷ "Powel House: Political Intrigue. Influence. Sinful Feasts," *Philadelphia Society for the Preservation of Landmarks*, Accessed on March 25, 2016, <https://www.philalandmarks.org/powel-house>

Site Evaluation: Stenton House

- 1) Circle which type of sites this Historic House Museum is
- a. **Non-profit**
 - b. County
 - c. State
 - d. National Park Service Site
 - e. Other

- 2) Are the site's gardens utilized as an interpretive tool?

Yes **No**

- 3) Are the gardens used to connect the site with its surrounding community?

Yes No

- 4) How is the garden utilized to connect with the surrounding communities?

The garden space is used to provide the neighboring community with free programs, such as an Easter Eggs hunt and Halloween event. The use of the space provides local residents with a safe place for children to enjoy the holidays.¹⁰⁸

- 5) Circle which kind of garden the site maintains

- a) Herb garden
- b) Kitchen garden
- c) **Ornamental garden**
- d) Farm
- e) Memorial Garden
- f) Other _____

- 6) Are the gardens restored gardens, reconstructed gardens, or reproduction gardens?

Restored Reconstructed Reproduction Other

- 7) If it this space is used as an interpretive; how is it used within their interpretation?

- 8) Does the site advertise their HHM and grounds as a rental space for weddings and special events?

Yes No

¹⁰⁸ "Upcoming Events," *Stenton*, Accessed January 5, 2016, <https://www.stenton.org/programs>

- 9) Who maintains these gardens, and is this one way that the HHM maintains ties with their community?

The Grounds Keeper tends to the garden. With their current plans to expand the garden area, the Colonial Dames are relying on contracted landscapers and others to work on this on going project.

Site Evaluation: Shriver House

- 1) Circle which type of sites this Historic House Museum is
 - a. Non-profit-
 - b. County
 - c. State
 - d. National Park Service Site
 - e. **Other: private museum**

- 2) Are the site’s gardens utilized as an interpretive tool?

Yes No

- 3) Are the gardens used to connect the site with its surrounding community?

Yes No

- 4) Circle which kind of garden the site maintains
 - a) **Herb garden**
 - b) **Kitchen garden**
 - c) Ornamental garden
 - d) Farm
 - e) Memorial Garden
 - f) Other _____

- 5) Are the gardens restored gardens, reconstructed gardens, or reproduction gardens?
Restored Reconstructed **Reproduction** Other

- 6) If it this space is used as an interpretive; how is it used within their interpretation?

During this tour, kitchen gardens were discussed in connection with the house as the source for the primary Shriver family’s food. Their site includes a section on the small period herb garden, and describes it as a “town-garden” reflective of the 19th century style of gardening. This garden was not noted during the tour, but it was also the off-season, which would have altered the tour’s information slightly.¹⁰⁹

- 7) Does the site advertise their HHM and grounds as a rental space for weddings and special events?
Yes No

¹⁰⁹ “About the Museum,” *Shriver House Museum: Gettysburg, Pennsylvania*, Accessed on January 12, 2016, www.shriverhouse.org/about-the-museum.html

- 8) Who maintains these gardens, and is this one way that the HHM maintains ties with their community?

There is no indication of who maintains the gardens at this site.

Site Evaluation: Strawberry Mansion¹¹⁰

- 1) Circle which type of sites this Historic House Museum is
- a. Non-profit
 - b. County
 - c. State
 - d. National Park Service Site
 - e. Other

- 2) Are the site's gardens utilized as an interpretive tool?

Yes **No**

- 3) Are the gardens used to connect the site with its surrounding community?

Yes No

- 4) How is the garden utilized to connect with the surrounding communities?

The gardens were planted in coordination with the Philadelphia Orchard Project to provide the local community with a source of fresh produce. Like at the Woodford Mansion, local children's groups come to help plant and maintain the space.

- 5) Circle which kind of garden the site maintains

- a) Herb garden
- b) Kitchen garden
- c) Ornamental garden
- d) Farm
- e) Memorial Garden
- f) Other **Eco-Orchard**

- 6) Are the gardens restored gardens, reconstructed gardens, or reproduction gardens?

Restored Reconstructed Reproduction

Other: Modern Garden Space

- 7) If it this space is used as an interpretive; how is it used within their interpretation?

- 8) Does the site advertise their HHM and grounds as a rental space for weddings and special events?

Yes No

- 9) Who maintains these gardens, and is this one way that the HHM maintains ties with their community?

¹¹⁰ I was able to visit the exterior of the site, but due to their limited hours in the winter I could not attend a tour.

The gardens are maintained by local organizations.

Site Evaluation: Anne and James Whithall House

- 1) Circle which type of sites this Historic House Museum is
- a. Private Non-profit-
 - b. County Non-Profit**
 - c. State
 - d. National Park Service Site
 - e. Other

- 2) Are the site's gardens utilized as an interpretive tool?

Yes No

- 3) Are the gardens used to connect the site with its surrounding community?

Yes **No**

- 4) Circle which kind of garden the site maintains

- a) Herb garden
- b) Kitchen garden**
- c) Ornamental garden
- d) Farm
- e) Memorial Garden
- f) Other _____**

- 5) Are the gardens restored gardens, reconstructed gardens, or reproduction gardens?

Restored Reconstructed **Reproduction**
Other:

- 6) If this space is used as an interpretive tool, how is it used within their interpretation?
During tours, guide will touch upon the gardens when interpreting the kitchen space to guests. The kitchen overlooks the garden and is easy to make a connection to, even in poor weather. When tours start or end outside, guides will show student and tour groups the herbs and plants in the garden that would have been used by the family.

- 7) Does the site advertise their HHM and grounds as a rental space for weddings and special events?

Yes No

- 8) Who maintains these gardens, and is this one way that the HHM maintains ties with their community?

The local garden club organizes, plants, and maintains the gardens for the Whithall House.

Site Evaluation: Woodford Mansion

- 1) Circle which type of sites this Historic House Museum is
 - a. **Non-profit**
 - b. County
 - c. State
 - d. National Park Service Site
 - e. Other

- 2) Are the site's gardens utilized as an interpretive tool?

Yes No

- 3) Are the gardens used to connect the site with its surrounding community?

Yes No

- 4) How is the garden utilized to connect with the surrounding communities?
In collaboration with the Philadelphia Orchard Project (POP), the orchards at Woodford are used to connect area children and residence with fresh produce and food production. Children who help to plant and maintain the gardens are allowed to take home any fresh produce they harvest for free.

- 5) Circle which kind of garden the site maintains
 - a) Herb garden
 - b) Kitchen garden
 - c) Ornamental garden
 - d) Farm
 - e) Memorial Garden
 - f) Other **Eco-Orchard**

- 6) Are the gardens restored gardens, reconstructed gardens, or reproduction gardens?
Restored Reconstructed Reproduction
Other: Modern Garden space

- 7) If this space is used as an interpretive tool, how is it used within their interpretation?

- 8) Does the site advertise their HHM and grounds as a rental space for weddings and special events?
Yes No

- 9) Who maintains these gardens, and is this one way that the HHM maintains ties with their community?
The garden is tended to and harvested by children who participate in the after school and summer programs of the CENTER

APPENDIX C

EVALUATION DATA

Historic House Museum	Are Garden Spaces Interpreted?	Are the Gardens Used to Connect with the Local Community?	Are the Grounds Rented for Private Events?
Belmont Mansion (PA)	No	Yes	Yes
Ebenezer Maxwell Mansion (PA)	Yes	No	No
Ephrata Cloister (PA)	Yes	No	Yes
Greenfield Mansion (NJ)	Yes	No	Yes
Hill-Physic House (PA)	No	No	Yes
Israel Crane House and Historic YWCA (NJ)	N/A	N/A	No
Liberty Hall Museum (NJ)	Yes	No	Yes
Macculloch Hall Historical Museum (NJ)	Yes	No	Yes
Morvan Mansion and Garden (NJ)	Yes	Yes	Yes
Powel House (PA)	No	No	Yes
Shriver House Museum (PA)	Yes	No	No
Stenton (PA)	No	Yes	Yes
Strawberry Mansion (PA)	No	Yes	Yes
The Hermitage (NJ)	No	No	Yes
Whithall House (NJ)	Yes	No	No
Woodford Mansion (PA)	No	Yes	No
Total Site:	8/16 Interpreted their gardens	5/16 Connect these spaces with the community	11/16 Rent their spaces for private events

APPENDIX D

GARDEN PLAN



Herbs¹¹¹:

- *Rosa rugosa* – red flowers (top left corner and top right corner)
- Cone Flower – purple flowers with yellow centers (top center)
- Mint – green plant bottom left corner
- Sage – grey green plant (bottom and to the left of the garlic plant)
- Chamomile – small white flowers with yellow centers (center)
- Hyssop – light and dark green plant (left center)
- Horehound – green plant to the right of garlic (bottom center)
- Garlic – dark green and light green plant (center bottom)
- Lavender – small purple flowers (center)
- Lemon Balm – light green plant with yellow center (center right)
- Rosemary – dark green plant (right bottom corner)
- Joe Pye Weed – plant in separate garden plot

¹¹¹ An online, open sourced landscaping software called Gardenplanner was used to create this hypothetical garden space.

<http://www.smallblueprinter.com/garden/planner.html>