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Generally, the nature of the house museum as both a public institution as well as a historic structure that requires special maintenance with attention to historical accuracy implies a special library with resources particularly suited to those needs. This paper considers those restoration, preservation and conservation information needs, as well as needs for information on interpretation, the subject area of the museum, house museum management, and other aspects of running this particular type of museum.

This paper formulates a model for a historic house museum's library collection from a library literature perspective, based upon current printed and electronic resources on the subject as well as taking into account certain aspects and situations unique to house museums and their libraries. The paper proposes a method of structuring and classifying the collection in addition to suggesting the development for such a collection and its general categories.

Headings:

Historic house museums—Libraries

Historical libraries—Collections

Local history—Special libraries

Museum libraries—Special collection

**LIBRARIES IN THE HOUSES OF HISTORY: A POSSIBLE MODEL
FOR HOUSE MUSEUM LIBRARY COLLECTIONS**

by
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Table of Contents

Introduction.....	3
Literature Review.....	7
Methodology.....	14
Formulation of a Historic House Museum Library Collection.....	17
Conclusions.....	53
Notes.....	56
Works Cited.....	60

Introduction

Mount Vernon, Monticello, President Jackson's Hermitage, Drayton Hall, John Deering's Florida Villa Vizcaya, and the elaborate Biltmore estate of the Vanderbilts represent just a few of the American historic homes open to the public and apt to make people gasp in awe. Chances are, someone has visited one or more of the above places and learned something about the presidents, the people or the periods associated with them. What the average person is less likely to consider is that these former residences are museums with research and library needs of their own. This paper will consider what types of print resources, technology, and other means of information are an efficient use of funding and resources for inclusion in a historic house museum library collection.

The American Association of Museums has described a museum as

an institution that:

- is organized as a public or private nonprofit institution existing on a permanent basis for essentially educational and aesthetic purposes
- cares for and owns or uses tangible objects, whether animate or inanimate, and exhibits these on a regular basis
- has at least one professional staff member or the full-time equivalent...whose primary responsibility is the acquisition, care, or exhibition of objects owned or used by the museum.
- is open to the general public on a regular basis...(at least 120 days per year).¹

The 1989 survey describes the historic site/historic house as a specific discipline of museum.²

Sherry Butcher-Youngmans describes three types of historic house museum: the representative, the aesthetic, and the documentary.³ She explains representative historic house museums teach patrons about a “way of life rather than on a particular individual or family” and have the goal of teaching about a certain period’s style of architecture, while aesthetic house museums merely become “the setting for special collections where decorative and fine arts, furniture, and antiques from various periods are displayed.”⁴ The third type, which Ms. Butcher-Youngmans notes is the most common, is that of the historic house museum which tries to “chronicle the life of an individual or relate important historical events.” She lists Mount Vernon and Monticello as well as Betsy Ross’, Noah Webster’s and Edgar Allan Poe’s homes as examples falling into this category. These homes both portray the lives of the people associated with them as well as illustrate “how various social classes might have lived at the time.”⁵

The American Association for State and Local History’s *Directory of Historic House Museums* regards only Ms. Butcher-Youngmans’ third type of house museums as suitable for inclusion in their directory. The directory emphasizes the house aspects of the house museums; only house museums that are “exhibited and interpreted as a dwelling place,” and open (or available) to the public on a regular basis were considered to qualify. Homes restored just as settings for collections, without emphasis on being homes at one time were not included.⁶ While accepting the broader definition of the house museum, this paper will focus more on the library collections of house museums that are shown as dwelling places.

From the definitions, one can see that these types of places share some of the same goals and concerns as other types of museums; emphasis is on having an educational or aesthetic purpose, caring for and showing objects, having a professional in charge and in place for that purpose, and sharing these objects with a public. The libraries of these institutions will therefore answer similar types of questions from the staff, public and other patrons that use the library's collections.

The editor of *History News*, however, commented that historic house museums may face different issues from other museums, and emphasized the mission of the house museum in “preserving and interpreting crucial aspects in the development of their respective communities...”⁷

A 1990 survey for Campbell, California reflects this mission, noting that many of the 100 responding American house museums stated that their visitors liked the way the house was presented or interpreted best and the emphasis on local history more than the house museum itself.⁸ Information needs may also vary by the type of historic house. For example, information needs of people interpreting documentary sites to the public include knowledge of the historic events, and information about those who participated, lifestyles of the time, the building's architecture, the site's furniture and decorations with its uses, the gardens, and even details on restoration of the house. In the representative house museum, types of information to know and use include the family and community's life, education, religion, occupations, crafts, as well as the type of home and restoration. The aesthetic house museum interpreter, while needing information more like that of the decorative arts or art museum would also want to know about the home's restoration as well as its architecture, furniture and gardens.⁹ House museums then must

be more than just museums or houses with collections and the appropriate house museum library should reflect the house museum's dichotomy between being a public institution whose services will vary from place to place, as well as being in itself a monument and a symbol of community or national history. This paper will explore the sources of knowledge and information useful in sustaining and interpreting these settings.

Literature Review

While museum libraries have been the subjects of surveys and articles throughout the years and some historic house and site museum libraries have been profiled, little has been written about the house museum library and its collections. Possibly the financially troubled state of some of these institutions suggests a reason for that. In a 1989 article, Janet S. Klein described the Comprehensive Historic Assistance Program for Historic House Museums, noting that the “rising costs” of caring for the property, its landscape, furnishings, documents, fine art, and special collections meant that “historic house museum organizations sometimes are uncertain about what to do first, how to get the dollars to do it, whom to get to do it properly, and how to get beyond crisis management.”¹⁰ Similarly, in 1990, of the 100 American historic houses from the *American Association of Museums Official Museum Directory* responding to a city of California survey, only 45% could “provide research facilities on the premises” and 56% had traveling exhibit programs.¹¹ Of these though, only 22% had yearly budgets of over \$100,000 a year, while 52% operated on less than \$50,000 a year. Of the 100 houses in the California survey, 41% averaged less than 4000 square feet and only 13% had over four full-time employees on the staff.¹² Though this survey was small in scope, it does hint of the small number and possibly small size of this type of museum library. This type of institution’s very characteristics makes it less likely to have a library, and a larger library at that.

Librarians have also written about the museum library in comparison to other libraries. In 1996, Esther Bierbaum suggested that the museum generally “gives museum libraries short shrift.”¹³ She defined four stages of museum library as “Level I. a collection of books and magazines gathered in one place and available to staff; Level II. a collection of print and non-print materials in an area primarily dedicated to their storage and use; Level III. a collection of print and non-print materials in a dedicated place, with information about the collection contained in a catalog; and Level IV. a collection of cataloged print and non-print materials in a dedicated area, with someone designated to be in charge,” and found that only 41% of the 152 museums she randomly selected to survey had “real libraries” of catalogued books in a specific place with a person in charge of them. Of course, a further 20% had a collection, place, and catalog.¹⁴ These figures had greatly improved from 18% of institutions having a level IV library and 26% having a level III library in 1982. Surveying staff and funding, Bierbaum noted that in both areas, the museum failed to support its library in comparison with other departments. She also noted that 70% of museum libraries had less than 5000 books.¹⁵

Twenty years earlier, authors Hull and Fearnley also found that many of the 856 museum libraries they surveyed held small collections of only 1000 to 5000 titles. Then too, those museum libraries having 1000 to 10,000 titles particularly suffered as institutions; the authors noting that the small salaries of staff, “lack of full time assistance” and lack of formal training were also detrimental to their development.¹⁶

Despite these libraries’ potentially small size and perhaps less organized state, the literature still insists on a vital role for museum libraries. The Amsterdam librarian of the Rijksmuseum notes the current museum trend towards providing more information and

encouraging their patrons to learn more about their exhibits combined with more patrons who want to learn more.¹⁷

At the most basic level, Librarian of the American Museum of Natural History Nina Root states that the library should foremost “collect, catalog, and disseminate information needed to support the work of curators, administrators, exhibition and education staff” as well as also providing “service to the community in its field interest.”¹⁸ This allows museum staff to fulfill their functions of “researching, exhibiting, teaching, publishing, and interpreting the museum’s collections.”¹⁹ Root also reminds her readers that without a centralized library, someone still has to spend time finding the necessary articles and books, staff and individual efforts could be unnecessarily duplicated, and there would be no formal system to keep organized the information found.²⁰ Thus, the library of a museum must gather the suitable print and nonprint materials for a library, describe and organize them for easy retrieval, have someone explain how to use these materials, and then conserve and preserve them.²¹

The librarian of the Victoria & Albert Museum portrays a large museum library, used by both public and museum staff that acts as an extension of the museum. Van der Wateren describes the documentation, education, further collections, and administrative types of information supplied by a museum library. As part of the documentation function, the museum library provides information on the object and its background, as well as how to protect, display and exhibit it.²² As each museum collection differs, each museum library collection differs.

Yet van der Wateren also sees the library as an extension and enhancement of the museum, allowing the public to learn more about the object’s context and background.

She explains that “The museum library thus compensates for the inevitable limitations of the museum.”²³ Museum libraries may also take on the role of providing information about other collections by making available exhibition catalogues and certain types of materials that other sorts of libraries might not wish or be able to provide as well as supplying the information actually needed to run the museum.²⁴ Most importantly, however, “the goals and objectives of the library reflect the mission and goals of the museum.”²⁵ Bierbaum suggests that defining the museum library’s role may affect how the library fulfills its goals.²⁶ Thompson describes the library’s functions as revolving around the museum’s need to “collect materials in the subject area designated for the museum; to conserve artifacts and documentation; to study the designated subject area in detail; to disseminate knowledge; and to exhibit the artifacts and documents collected.”²⁷

Profiles of libraries for institutions similar to historic house museums illustrate how libraries apply these functions. Colorado’s Mesa Verde Research Library, part of the Mesa Verde National Park housing certain Indian ruins, apparently follows these tenets. Ramona Hutchinson notes the library was part of documenting the archeological museum’s collections, and was used by the park’s staff, visitors, other museums’ directors and staff and researchers for reference and general reading.²⁸ Employees used library materials to create educational and interpretive programs, thus extending the museum’s capabilities. A third of the collection related to the specific site of Mesa Verde, while other materials unique to the collection included Mesa Verde in the broader context with materials on the Southwest, the Native American tribes, history and natural history together with reports and publications about other related collections (in this case other archaeological sites).²⁹

Similarly, the library of the Mystic Seaport which houses a collection of 60 historic buildings and approximately 500 boats uses its materials “to create exhibitions, educational programs, publications, videos, and computer multimedia productions” as well as providing resources for both scholars and the public. Its collections range from ship and boat building to historic preservation, gardening, architecture, marine sciences, and other literature involving the sea. The librarian interviewed emphasized how the museum’s mission of explaining America’s connection to the sea was reflected in the library’s goal of serving anyone with an interest in maritime history.³⁰ This museum library also helped student patrons from some of the classes it hosted on maritime studies.

In describing Winterthur Museum, built by Henry Francis du Pont to house his historical art collection, museum librarian Sommer also discussed the idea of using the library to enhance the museum’s collections. Thus, while the library’s collection documented the arts and decorative crafts that were displayed in the museum, the library also attempted to cover life in colonial America.³¹ By providing books on costume and tools, the library supplemented its small collection of tools and few examples of clothing.

Whether describing a house museum or the other types of museums, these sorts of descriptions seem to point out that the museum in general is an organization with specific users that need specific types of information which vary from collection to collection. Library literature has apparently not addressed to what extent the specific library collections of historic house museums differ from those of other types of museum libraries generally or what might be the specific content and functions of such a house museum library collection.

To some extent, both the functions and sizes of the collections between the libraries of different types of museums must differ. Hull's survey found varying sizes of average collections by type of library, with the average size of art museum book collections nearly double the size of history or general museum library collections.³² Even science libraries had a higher average number of books than history libraries.³³ Moreover, historic house museums are as much an experience as a collection and tend to focus on specific people or specific periods of history by their nature; thus, the research and subject matter materials in the library should reflect this different emphasis.

Of the literature available for house museums, Butcher-Young's handbook is written for those who need only the essentials of running and creating historic house museums, and who are apparently without the knowledge or expertise of running such an institution. She does provide suggestions for starting a very rudimentary house museum library collection in addition to suggestions for where the house museum staff without the benefit of a library may go for information. The handbook's sources for information include national and regional museum organizations such as the National Trust for Historic Preservation, conservation groups, funding agencies such as the National Endowment for Arts, and educational programs. She also includes a list of approximately ten required books and suggested journals. Five of the books discuss aspects of museums in general.³⁴ Other books consider issues of interpretation, historic preservation guidelines, managing history museums, and taking care of antiques and historic and fragile things.

This advice follows Bierbaum's suggestions on starting a museum library collection. Bierbaum's main categories are: 1) materials for the museum professional 2)

materials in the museum's subject "including reference works, report literature, and monographs but not usually textbooks" unless necessary, and 3) "guides to the literature of the museum's subject," that discuss the subject in the context of other knowledge.³⁵ Bierbaum also suggests the need for non-print and audiovisual sources of information as well as computer software.³⁶

Thus, by examining the issues peculiar to managing historic house museums, general museum resource needs, and the specific relation of the house museum's subject matter to its collections, this paper hopes to formulate a model for a well-balanced house museum library collection.

Methodology

A review of the related literature suggests that while historic house museums may have similar administrative issues to other museums, they may address those issues in different ways, and may also differ in form and functions. For example, is the focus of attention in a house museum not so much the objects on display as their context or arena? How does that affect the types of information people might seek? To what extent does the fact that both the building and the pieces in the collection are significant affect the staff and visitors' needs for knowledge? How much will the issues of preservation, restoration and conservation take on different meanings and require different sources when they don't refer to artistic works or creations not intended to be on exhibition? How do the goals of historic restoration and preservation change when they are applied to the context and goals of a museum?

In order to discover what might be the parameters for a library collection suitable for a house museum, one must consider what kinds of questions will be asked and by whom. Likewise, one must consider how the generally smaller and usually tight budgets of historic house museums affect a potential library collection. As this paper seeks to present a general model rather than a specific collection for a specific historic house, it will try to take into account the variations in funding, staffing, subject matter, and visitor attendance in formulating this model.

If the library has less staffing and fewer users, how might that change the collection? Decreased funding in comparison to other museums may also mean less possibility of creating a “web presence” that might draw visitors in. The tight budgets may also mean a library can only invest in the essentials. In that case, how much must the library sacrifice texts on theory for works on practice? To some extent, house museum libraries might also have similar collections to state historical society libraries, particularly in areas of local history or local history in the context of significant events. This implied competition might suggest fewer users or patrons with more specialized and specific information needs. Thus, one would hypothesize that the ideal library collection for a historic house museum (not part of the larger living history museums) will:

- a) be smaller because of fewer users and less funding;
- b) be tailored to local history of the home’s region;
- c) place more emphasis on architectural preservation and conservation than other types of museum libraries;
- d) possess a collection of archival materials relevant for the particular house museum and the people or periods intimately connected with it.

Taking these factors into account, which types of print resources, technology, and other sources of information would be an efficient use of funding for the historic house museum? This paper will address the question by a deeper examination of the issues these museums face in comparison to other museums, consideration of these issues in terms of Bierbaum’s idealized four categories of materials, and suggestions of the types of materials that are currently available to historic house museums for purchase and their sources.

First, the paper will consider both current and classic literature to suggest what might be the resource needs particular to historic house museums. To determine what might be current issues facing house museums in particular, literature pertaining to house museums, current literature on museums in general, related association websites, and theses discussing house museums issues were consulted.

Second, this paper will use these resources to formulate a series of categories for house museum libraries and apply them to Bierbaum's four museum library categories of resources. Thus, Bierbaum's suggestions of material for the museum professional, materials in the museum's subject, guides to the literature of the museums subject/the subject in the context of other knowledge, and audiovisual and non-print sources of information will be shown in the context of potential types of literature for historic house museums. Finally, using the websites of relevant and reputable associations, this paper will consider the array of literature and sources of help available in these categories in addition to the texts and resources already discussed and how these resources might relate to a house museum library collection. As many of the sources mentioned are in themselves extensively referenced, rather than revising or updating previous efforts to create a house museum bibliography, this paper will attempt to suggest current illustrative examples and discuss these sources in terms of a comprehensive library collection. This paper could thus provide a collection development policy or be adapted to other institutions' needs.

Formulation of a Historic House Museum Library Collection

First, this paper will consider what might be issues particular to historic house museums and how one might categorize the information needed to address them. Resources designed to aid in management of the house museum may indicate what types of information are needed for a complete house museum library collection. For example, one of the classic works for house museums, Lawrence Vail Coleman's *Historic House Museums*, describes (in one paragraph) the formation of a house museum library collection. The 1933 text explained the library as being started by the curator. In Mr. Coleman's work, the curator is an eager but untrained female, who looks to books and other materials for information about "her" house and its context, and then on to the subjects of American houses, the history of the period, biography or other relevant resources. According to Mr. Coleman, the library grows from her fund for the reference books she needs, and then through communication with other museums.³⁷ The next phase of the library occurs when "...her knowledge grows, the collection under her care takes on new meaning, and opportunities appear for developing it. Visitors observe what is going on and spread the news. Architects, writers and other serious students begin to take notice, and some of them come for special inquiries."³⁸ Thus, Mr. Coleman sees a house museum library developing from the initial purchases needed to understand the particular subject of the museum, and then patrons becoming aware of the collection and using it for their research. This in turn leads to increased historical scholarship and a

larger library collection for both staff and public. Oddly enough, Coleman does not explicitly discuss a place in the library for books on running the house as a museum, or that archival resources might be a part of the library collections.

The chapters of Ms. Butcher-Young's 1993 *Historic House Museums* handbook suggest further categories of information historic house museum library users might need to know, although perhaps with a bias towards small museums and beginning curators. Her categories include: house museum administration, interpretation, researching, documenting, preserving and storing the collections, preservation and care of the historic house interior and exterior, "historic housekeeping", museum security, and creating and maintaining a volunteer program.

Thus, one can see categories of information include institution management issues, collecting issues, documenting what has been collected, issues of storage/preservation of the objects the museum will display, preserving the house exterior, taking care of the house itself, studying the house and the collections, and communicating knowledge about the house to visitors.

The American Association for State and Local History (AASLH)'s current workshops on historic house museum issues and a review of the workshop's sessions also suggest what the Association believes museum directors, volunteers, and professionals involved with historic house museums would be interested in or would like to learn. According to the workshop's web page, the sessions will look at issues concerning management, collection, and interpretation, ways of researching better to tell the house museum's theme or story, and how to make tours of the house more exciting. The

workshop also promises information on marketing, volunteers, and care of building and landscapes.³⁹

A look at the more detailed agenda also shows that historic house museum participants might have questions concerning the need for house museums and their mission, management issues about marketing, earned income, fundraising ideas, and how to create a better membership program. The workshop also describes research issues in terms of the types of research, dividing house museum research into architectural, landscape, oral history, archival, artifact, and archaeological. Being able to translate the research into interpretation and teaching visitors through culture are also areas for discussion.⁴⁰

Likewise, Illinois' Campbell Center for Historic Preservation Studies' three day workshop in September of 2001 offered to teach "Collections Care & Management of the Historic House Museum: A Balancing Act". Like the AASLH's, this workshop also focused on mission, governance, documentation, maintenance, and facilities management, as well as housekeeping and object handling, storage procedures, how to mount exhibits, environmental control, pest management, and assessing the collections' conditions, in addition to long-range planning and funding strategies for conservation.⁴¹

Thus, these sources show that general categories for a collection based on needed information would be restoration, interpretation, then preservation and conservation of the collection, preservation/conservation of the museum itself, house museum management, and subject area research. While these categories sound similar to the types of information traditional museum libraries might need, they differ in some

respects from more typical museums' as well as suggest a basis for the related subject matter of the library.

First, the process of restoration and the initial research will present questions and needs for information that, as Mr. Coleman pointed out, will ultimately become part of the initial house museum library collection. Authors Paulette Kotter and Carla Wulfsburg in their dissertation on Washington State Park's historic house museums suggested the broadness of the idea of historic preservation. Quoting city official Patricia Sias, they described historic preservation in terms of the "research, designation and often restoration of objects, sites, structures, buildings, and historic districts, the value of which is historic, architectural, cultural or a combination of all three." Moreover, historic preservation was "a process through which we formally recognize the importance of time and place in the history of our nation at the local, state, and federal levels."⁴²

Norman Tyler's 2000 text on historic preservation defines restoration as "the process of returning a building to its condition at a specific time period, often to its original condition."⁴³ Thus, the curator or the museum founder will need to know something about the technical process of restoration as well as how to choose to which period to restore the house. Initially, researchers will also want information about the laws of historic preservation and how to place the property on the National Register of Historic Places.

AASLH author William Seale believes one learns "grassroots politics, biography, social life and customs, analyzed contents of personal letters and diaries, and now and then a taste of local architecture and decorative arts" as a background before turning to the primary sources in order to document the property.⁴⁴ He suggests creating a "years

stood” bibliography of books discussing major events during the years through which the house stood, historical works on the site’s state, and works that discuss particularly important works in more detail. In essence, Seale’s background collection requires four surveys, two world histories, several U.S. histories, ten to twelve resources on specific events, and possibly published travel accounts and diaries.⁴⁵ Further information needed for Seale’s restoration process includes studying museum catalogues and books of house styles to determine the appropriate and accurate styles of furniture, objects, and ornaments.⁴⁶ Primary sources to consult include property titles to connect the property to specific people, architectural drawings and journals, cemetery, census and church records in addition to court documents and deeds, tax, military and insurance records, photographs, postcards, and of course, the family’s personal papers.⁴⁷

The book *Houses and Homes* discusses these sources in more detail as well as emphasizing the information gained by careful examination of the house, its setting and interviews with such people as builders, architects and craftsmen who can explain more about the structural details of the house.⁴⁸ Such questions this information would answer include the property’s historic characteristics, the changes made to the property, how the property was used during particular periods and today, historically significant owners, how the property relates to its community history, and any national, state, or local themes and trends the property might explain.⁴⁹ The authors of *Houses and Homes* note the importance of knowing different architectural styles, construction methods and uses of brick, metal, glass and other materials, as well as household appliances and the original heating and cooling mechanisms. The authors suggest specialized resources for understanding these subjects. Seale believes this research should also answer more

personal questions to help explain how historical events affected the house museum's inhabitants, their occupations and mobility, the sources of trade, nearness to a city, their types and variety of food, how they traveled, sources of entertainment, religious practices, and whether they lived there part or all of the year.⁵⁰

After all, unlike other types of museums where pieces acquired might be documented individually, research on the historic building may determine the whole focus of the museum, and the researchers may need to know specific information for distinctive pieces. While a misdated piece or misinformation in a traditional museum's exhibit might go unnoticed or unread, in the context of the visual experience of the house museum, inaccurate restoration or unsuitable objects may greatly distort the museum experience.

Instead of many examples of one type of object, it is more likely the museum will only possess a few examples of an ornament, piece of furniture, or painting and will need to know whether it fits in, or what must be acquired in order to complement it. For example, in restoring Pittsburgh's Kins House (the former home of a Polish-American worker) as a museum, the workers had to deal with such diverse items as player pianos, souvenirs, tools, and a wood stove as well as discovering what the missing furniture should look like and how to obtain it.⁵¹ Items like curtains, carpets, lamps, and wallpaper might not necessarily need to be part of a museum collection, but they will form an integral part of a house museum.

As the National Park Service's case study of the Reynolda House gardens reminds one, the restoration process may ultimately include researching and restoring the house museum's landscape as well as its buildings. As with the historic house restoration

process defined above, researchers studied similar types of secondary and primary materials to determine the appropriate historical period for the gardens. In addition to researching brick and fountain tiles, the project also required searching through various historical works of botany to determine original plant names and descriptions.⁵² Though Reynolda is more an aesthetic than documentary house museum, one would imagine that the museum's library should include a few botanical works for public, staff, and educational program use in addition to the needed archival materials.

The handbooks and online resources that explain how to qualify the property, find the primary sources and how to use them properly should thus be part of the house museum library's collection, as well as the primary sources themselves or their copies. These records or bibliographies of the materials initially used to restore the house and place it on the National Register seem far more a part of the library collection than perhaps the institutional documents associated with the founding of other types of museums. The importance of these primary sources for historic house museums may suggest a smaller size for historic house library collections, larger archives on the subject matter of the museum than other types of museums, and an increased role for the library to house the museum's archives.

Relevant literature and websites suggest that the interpretation is perhaps much more important for historic house museums than for other types of museums. Again, the subject matter of the restoration process may be used in communicating information to the patrons of the museum. Authors Alderson and Low point out in their guidebook on interpretation that generally art and history museums may be more object-oriented, while historic house museums are more people-oriented. They comment that the house

museum visitors are “inordinately curious about how people of an earlier era lived, what they ate and wore, what they worked at, what they did for entertainment; how in short, the lives of the people who were associated with the site compare with the lifestyles of today.”⁵³ Possibly due to the focus on people in history, while house museums may have additional exhibits and brochures, verbal interpretation is generally the main way the house museum communicates information to its visitors. The National Park Service broadly describes this “personal interpretation” as including talks and tours, curriculum-based field studies, living history, drama, special events, and workshops and seminars.⁵⁴ Authors Alderson and Low describe interpretation in terms of the house museum as both a planned effort by the museum and an educational activity for visitors that teaches history and why a particular site is significant through the use of the original objects, personal experience, and “illustrative media”.⁵⁵

Alderson and Low’s discussion of the purposes of training volunteers shows how interpreters will be analyzing and using some of the same information compiled or collected during the process of restoration, though perhaps in different ways. They state that the interpreters should at least know “details of historic events, historic personages, ways of life of the time, architectural details, furnishings and their use, and the physical features of outdoor settings.” As an example, Katherine Marie Jourdan noted that house museum volunteers of the nineteenth century Underground Railroad director Levi Coffin’s home were encouraged to read *Reminiscences of Levi Coffin*. Coffin’s published memoirs provided details about his house, family, and hometown of Newport at that time.⁵⁶

Like other authors, Alderson and Low explain that interpretation is also as much about what to interpret as how to interpret information for the visitor. For example, Antoinette J. Lee in the National Park Service's *CRM* online journal emphasized the trend of interpretation towards cultural diversity and explained how the National Park Service attempted to represent and empower more culturally diverse groups.⁵⁷ Brenda Reigle also discussed this problem of what to interpret in her article on the Colonial Revival. During the 1876-1930 period of Colonial Revival, many homeowners restored their homes to the nineteenth and twentieth century ideals of a colonial home. This created an issue of whether to interpret the home as a colonial home and ignore the subsequent changes or to use the site to explain an earlier century's fascination with colonial times. The guidelines in her article suggest some of the research needed to decide: how significant are the house's collections, who collected them, and what does the museum know about the home's original people. She additionally analyses how this will affect public perceptions, and the need to evaluate.⁵⁸ These articles show examples of the types of questions house museum staff might ask in deciding what is important about their site and what to interpret. For larger museums, it might help them define educational programs and expanded services.

In addition to interpretation, museum library collections should also contain information about the educational possibilities of their house museum. Wendy Aibelweiss of the Society of Long Island Antiquities created a sourcebook specifically for small house museums, recognizing that house museums contained distinct possibilities for learning but that the methods might differ from other types of museums. Her discussions and solutions range from how the learning experience differs to what

information these museums can teach. For example, she suggests concepts of colonial trade and enslavement could be taught by examining the labor that occurred in the house's kitchen or by a discussion of the people who actually lived and were forced to work there.⁵⁹ Likewise, the National Register of Historic Places offers lesson plans and guides that use specific sites to teach history. The seventy-five online lesson plans at the National Park Service website look at both historic sites and houses such as Clara Barton's house or rice plantations. For example, the rice plantation lesson plan used the history and photographs of the real plantation Chicora Wood as a starting point for considering economic and racial issues together with trade, food and living conditions in the 1730s.⁶⁰ Thus, while museum staff will want to obtain the literature on general processes of museum learning, education, and special groups, they will also need resources for this particular type of institution.

John Herbst's article on accurate interpretation also suggests museum library users will need information on how to interpret the house *accurately* as well as illustrating the needs for information involved in interpretation. He notes that "The challenge for museum professionals is to incorporate sound historical scholarship and current museum practices into their presentation" while not annoying the site's founders and benefactors. Herbst recommended that "professionals may need to define a specific period of interpretation for a house museum that has a much longer social and architectural history. They should also investigate and document the life of the house to sort out fact from fiction."⁶¹ Other writers have recognized the tendency for a home's interpretation to glorify its original owners.

Herbst and Reigle's case studies also illustrate the needs for information involved in interpretation and how the goals of interpretation may require continuing research. The first example, the Colonial Revivalist mansion of Hope Lodge, shows how research on additions to the estate, the subsequent owners, and the art and furniture that the nineteenth century family collected had to be synthesized into a new presentation for Hope Lodge's visitors. Not only did the volunteer interpreters have to learn different information for comparison and presentation of the house in two different times, other members of Hope Lodge had to research restoration of the original house floors, and what might be educational and holiday programs that would be compatible with the new interpretation.⁶² Likewise, at Washington D.C.'s Woodrow Wilson House, the mission of the museum changed from interpreting Woodrow Wilson's life to that of the life of the upper middle class throughout the drama and changes of the World War I period. Herbst describes the project as "creating a curriculum for the house" complete with a extensive bibliography, training manual, and period outline.⁶³

Museum staff may also consider whether an appropriate period of costume is necessary for the interpreter. For example, Fort Snelling's Assistant Site Manager Thomas Shaw was quick to distinguish house museums from living history museums like Colonial Williamsburg. He noted period clothing was "unimportant" for those interpreting in house museums; "A woman in a "Victorian" gown on a tour of a historic house is more of a distraction than a benefit. The focus of the interpretation is on the furniture or the architecture or the family who lived there..." Accurate clothing mattered much more for those who portrayed specific individuals from the past; Mr. Shaw

believed the mental image was part of the information conveyed and even the average visitor would intuitively sense inaccuracy.⁶⁴

If house museums decide their interpreters should wear clothes to match the house, they will need a few additional sources on costuming, costuming issues, appropriate representative clothing styles, and how to care for costumes on a daily basis. Resources that address the issues of how and what to interpret while not offending anyone will be a vital part of any house museum library. Additionally, these articles show that issues of interpretation will (or should) also draw on resources that involve the subject matter of the house, in terms of the people who made the house significant, the history of the region associated with the house, and the times associated with the house. Similarly, the interpreters may have to draw on resources that discuss the technical aspects of restoring the house and present an authentic look in order to accurately answer questions and create a truthful portrayal of the home.

The third and perhaps the largest category of information needed for a house museum is that of preservation and conservation. At a more practical level, Butcher-Youngmans' handbook described preservation as "the preservation and maintenance of cultural materials as well as the house itself."⁶⁵ How much information is needed to answer an extremely extensive array of questions relating to the topic? The handbook covers the basics of caring for the house's interior, exterior, and objects, yet it points out one needs to know cleaning procedures for all types of materials including metal fixtures, historic wallpaper, rugs, chandeliers, and decorative elements.⁶⁶ Suitable means of pest control to prevent damage to the items and suitable means of maintaining the roofs, walls, building materials, and frames are other research needs. Ms. Butcher-Youngmans also

discusses storage procedures for objects, paintings and archival material. These types of questions crop up long after the initial questions arising from restoration and research have been answered.

Articles in the National Trust for Historic Preservation's *Historic Preservation Forum* imply some of preservation and restoration issues that historic house museums in particular face. William Dupont notes the central issues of this type of information: "Everyone wants an answer to the problem: how to protect their building and collections from routine environmental threats (e.g. moisture, temperature extremes, ultraviolet light, insects) in a cost effective manner." These factors must also be balanced with some sort of temperature control for house museum staff and their visitors not to suffer too much from seasonal variations in the temperatures.⁶⁷

Unlike museums where the building can be specially designed to shelter the collections, the staff of historic house museums must balance the needs of the building, as well as the artifacts and the people. Stefan Michalski's matrix contrasts in detail the conditions required for such things as oil paintings compared with the moisture content and temperatures needed for humans.⁶⁸ Thus, a staff may have to consult museum manuals or technical leaflets that address these issues before even turning up or down the air conditioning. As the case study for the cost and benefits of air conditioning in Mount Vernon illustrates, research is needed to know whether there should even be air conditioning at all. The article describes how acceptable ranges of temperature were determined, as well as how this method follows the New Orleans Charter approach of not sacrificing the building to preserve its furnishings.⁶⁹

In addition to temperature controls, the Association for Preservation Technology International considered the peculiar lighting needs of house museums. Last year's *APT Bulletin* devoted an entire issue to the problems of both protecting historic houses from the effects of light as well as the techniques used to provide light. Such studies discussed guidelines, case studies, specifics such as electrifying brass chandeliers, as well as providing lists of resources.⁷⁰

The case study of Drayton Hall and the National Trust's decision not to install air conditioning demonstrates that curators and historic house museum experts must understand not only the technical aspects of the museum and its objects, but how changes would affect the historical authenticity of the museum. The National Trust felt that "artificially cool air in summer or comfortably warm rooms in winter would deprive visitors of an aspect of the sensory experience of the site..."⁷¹ Thus, these articles suggest that the staff would certainly benefit from a collection of information particularly tailored to the needs of buildings that are not only restored historic buildings but also educational institutions open to the public.

As part of museum management, the curator and any others on the staff may need to research such issues as administration, documentation, museum security, public relations, research grants, better exhibits, training volunteers, the ethics and administration of museum stores, and outreach programs.⁷² Marketing is just one of the issues in which the historic house museum will need literature and information tailored specifically for that type of institution. Amy Jordan Webb suggests that public relations and tourism will have a different context in relation to house museums. While emphasizing their similarity, she shows their differing focus, explaining that heritage

tourism is 'place based', related to "a sense of place rooted in the local landscape, architecture, people, artifacts, traditions and stories that make a particular place unique." The art museum, however, is a part of cultural tourism, looking at "collections and performances that can be transported with other communities." ⁷³

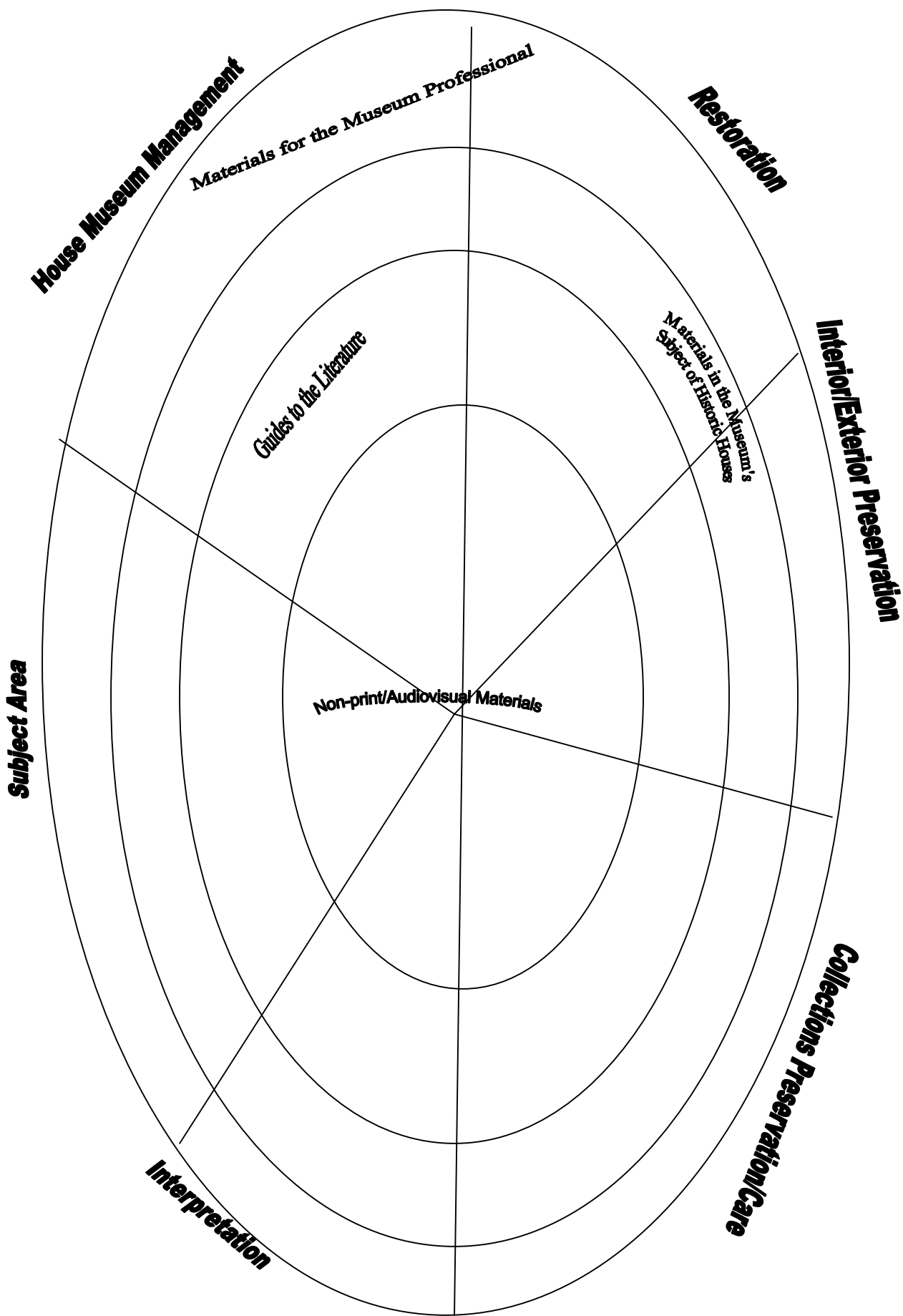
A Virginia study suggested visitor patterns might be different in that visitors interested primarily in historic sites tended to stay longer, visit twice as many places, and spend nearly three times as much money as other Virginia visitors.⁷⁴ Moreover, while other museums achieved increased attendance in the late 1990's, history museums and living history sites did not.⁷⁵ Thus while historic house museums will need some general resources on how to attract visitors, not all of the information may be applicable.

Historic house museums don't have the resources or the space for the "blockbuster" exhibits that attract crowds, the need or desire to create the same type of eating, drinking, and shopping experiences that larger collection-driven museums do, and as noted above, attract or discourage different types of visitors than these types of museums. Quickly evolving issues such as electronic copyright and building elaborate websites may not yet be as important to this type of museum. While many art museum and decorative arts libraries are creating online catalogues and researching how to create electronic outreach and virtual education programs, the smaller house museums may be more interested in beginning web design and creating a web page that will communicate the essence of their site. Here, too, the "place-based" emphasis of heritage tourism might also explain why house museums might generally place less emphasis on creating a web page.

Similarly, attracting more diverse crowds and finding ways to let the disabled to enjoy the museum may require different types of research and solutions. For example,

when the Nashville plantation Belle Meade decided to renovate its tourism image, it might have needed general guides for marketing principles, but perhaps more specific information on how to promote itself as a historic site and work with state and local tourism departments and other historic places. The results of the marketing decisions led to more restoration research, decisions to costume its interpreters, and a focus on the plantation's history as horse-breeding site.⁷⁶ The library collection must have both general works on these subjects as well as works tailored specifically to historic sites and house museums. These resources in turn will work together with the library's materials describing the subject of the museum.

Taking these factors into account, the historic house museum library collection should thus look something like this:



Though not every book will fit neatly into each category, and some works might fit into more than one, for the most part, the diagram will hopefully serve as a guide for the director, librarian, or person in charge to envision the ideal library collection. For small developing libraries run by non-librarians, the diagram could serve as a visual aid to an informal written collection development policy when the house seeks to enhance its library collection or decide whether or not to incorporate donated books into the library. This diagram might also provide a means of categorizing or organizing the collection at hand, locating and remedying its gaps or calculating a budget. Larger house museum libraries developed informally and seeking a new direction might also consider this diagram if rethinking the collection.

The six categories designated above (house museum management, restoration, interpretation, care and preservation of the interior/exterior, care and preservation of the collection and subject area research) would thus form six main areas of a collection, in approximately the sizes drawn in the diagram. Within these main topics, one can choose books and journals according to Bierbaum's four categories: materials for the museum professional, material on the museum's subject area, guides to the literature in the subject area, and non-print and audiovisual materials. Non-print and audiovisual materials might be an optional category for some library collections, as not every house museum library would have computers with Internet connections or equipment to play the educational videocassettes suggested here. For those house museum libraries with regular access to the Internet, some of the more useful association websites are provided.

House Museum Management

Material for the Museum Professional

In this area would fall books mainly on general areas of museum management, museum security, documentation of collections, and possibly books on the overall aspects of administering a volunteer program. If the museum has decided on creating a formal library it might also need to consult Bierbaum's new second edition of *Museum Librarianship* (Jefferson, NC; London: McFarland & Company, Inc. Publishers, 2000). This area would include any books on creating an Internet site for the house museum or learning the World Wide Web as well.

Thus, the library would want such works as Ms. Butcher-Young's recommendations of *Museums in Motion* (surveying the historical foundations of museums and their functions), *Museum Ethics*, *Museums for a New Century*, and *Museum Registration Methods* for a core collection. As recommended by ALHFAM's beginner's bibliography on museum administration, the American Association of Museums' *Code of Ethics for Museums* (Washington D.C.: American Association of Museums, 1994.) and AAM's *Organizing Your Museum: The Essentials* (Washington D.C.: American Association of Museums, 1989.) edited by Susan K. Nichols would also fall here. This category would include general directories and Ambrose and Paine's useful and easily studied *Museum Basics* (New York; London: International Council of Museums in conjunction with Routledge, 1993, 1998) as well.

House museums considering operating a store would also want to obtain *The New Store Workbook: MSA's Guide to Remodeling, Expanding, and Opening the Museum Store* (Denver, CO: the Museum Store Association, 1994) as well as *Nine Keys to Successful Volunteer Program* as suggested by Ms. Butcher-Young and *Volunteer*

Program Administration : A Handbook For Museums And Other Cultural Institutions by Joan Kuyper; with Ellen Hirzy and Kathleen Huftalen (New York: American Council for the Arts in association with the American Association of Museum Volunteers, c1993) for guidelines on running their volunteer program. Certain house museums might also include such museum-oriented marketing books as Kotler and Kotler's *Museum Strategy and Marketing: Designing Missions, Building Audiences, Generating Audiences, Generating Revenue and Resource* (San Francisco: Jossey-Bass Publishers, 1998); the *Marketing and Public Relations Handbook for Museums, Galleries and Heritage Attractions* (Walnut Creek: Alta Mira Press, 2000); or *Destination Culture: Tourism, Museums, and Heritage* by Barbara Kirshenblatt-Gimblett (Berkeley, CA: University of California Press, 1998).

As Ms. Butcher-Youngmans recommends, the historic house museum would also subscribe to one or two general museum journals, such as *Museum News* or *Curator: the Museum Journal*.

Material in the Museum's Subject Area of Historic Houses and Gardens

Rosenzweig and Thelen's *The Presence of the Past; The Meaning of History in American Life* (New York: Columbia University Press, 1998), *Registration Methods for Small History Museums : a Guide for Historical Collections* (Yardley, PA: DBR Publications, 1990; recommended by *History News* as "practical and affordable" for historical societies and house museums), and works such as Ms. Butcher-Youngmans' recommendation, *Exhibits for the Small Museum* (Nashville: AASLH, 1976), if obtainable, might fall into this category of works that would aid in house museum management. Directories of historic house museums such as Walker and Graham's

Directory of Historic House Museums in the United States mentioned above with those of heritage and history organizations would also be placed here. Though perhaps more related to issues of interpretation, certain texts that discuss current thinking about history, and how the public learns about history might be in this category as well. For example, noted works in this category might include *Mickey Mouse History and Other Essays on American Memory* by author Mike Wallace (Philadelphia: Temple University Press, 1996), or as recommended by the November/December 1998 issue of *Museum News*, Handler and Gable's *The New History in an Old Museum : Creating the Past at Colonial Williamsburg* (Durham: Duke University Press, 1997). Historian Robert Archibald's *A Place to Remember: Using History to Build Community* (Walnut Creek: Alta Mira Press, 1999) is perhaps another suggestion.

Other resources might include *Part Of Your General Public Is Disabled : A Handbook For Guides In Museums, Zoos, And Historic Houses* by Janice Majewski (Washington D.C.: Smithsonian Institution, Office of Elementary and Secondary Education, 1987), the 1999 edition of *Getting Started :How To Succeed In Heritage Tourism* (Washington, D.C.: National Trust for Historic Preservation), Amy Masterson's short work *History for Hire: Using Cultural Resources as Film Locations* (Washington, D.C.: National Trust for Historic Preservation, 1995) or *Exhibit Labels : An Interpretive Approach* (Walnut Creek: Alta Mira Press, 1996) by Beverly Serrell.

As Ms. Butcher-Young's handbook for house museums thoroughly covers the areas of preservation and conservation as well as administration it might easily be put in this category. Many of the sources it recommends in its extensive bibliography would fall into some of the following categories below. The journal *History News*, with its

emphasis on historic societies and house museums might come closest to this type of resource. In addition to articles of interest, it contains leaflets especially useful for a house museum on topics from “Interpreting Food History” and “Protecting Cultural Heritage Properties from Fire” to “Fundraising for the Small Museum.”

Guides to the Literature that Discuss the Museum’s Subject Area or the Subject in Context

This area would contain general bibliographies for museums and house museums. Thus, the library might wish to obtain Gaynor Kavanagh’s *A Bibliography for History, History Curatorship and Museums* (Aldershot: Scolar/Ashgate, 1996), with its 221 pages of resources on journals, texts, and bibliographies, then history theory (works related to objects, history, and the museum), history making (including a few sources on “personality museums” like Monticello), and history and the public (where sources on such subjects as living history, education, and museum visitors have been gathered). One would suspect any museum sources, especially British museum sources missed by that work would be included in *A Bibliography of Museum Studies* (Aldershot: Scolar/Ashgate, 1994), compiled and edited by Simon J. Knell of the University of Leicester, which provides citations to general works on museums, glass, wood, stone, and other materials, as well as resources on collection management and conservation issues.

Non-print/audiovisual materials

This area, possibly the smallest area, would include CD-ROM indexes as well as Internet sites and links on the topics of house museum management and management/administrative issues for museums in general. Conceptualizing this as a

separate area might ensure the library would not tend to rely too much on the Internet. A working library computer with Internet connections and bookmarks to relevant association websites should be a major part of this area. After all, these web sites will provide information and related news as well as further sources of information through links to the associations' bookstores, workshop invitations, and related links. For example, such Internet bookmarks would include at a minimum:

- American Association of Museums website at <<http://www.aam-us.org/index.htm>>,
- American Association for State and Local History at <<http://www.aaslh.org/>>

Other resources for house museums with a larger budget might be the intriguing Past Perfect Museum software, that allows museums to electronically keep track of their acquisitions, loans, donors and even provides a library catalog module from <<http://www.museumsoftware.com/>>

Restoration

Restoration Materials for the Museum Professional

The librarian or those in charge of the collection should consider general handbooks on architectural styles of homes, books on the specific techniques of restoration for different materials, such as glass, metal, wood, and brick as well as resources useful for nominating properties to the National Register of Historic Sites as the type of resources in this section. Possibly, the house museum will own many of these kinds already, gathered when the original foundation or committee decided this structure was worthy of historic preservation and educational use. The handbook *Houses and Homes: Exploring Their History* is an example of this category and provides extensive

sections of references for further reading. Other resources might include the updated 1993 *Federal Historic Preservation Laws* revised by Emogene A. Bevitt (Washington, D.C.: U.S. Dept. of the Interior, National Park Service, Cultural Resources Programs: For sale by the U.S. G.P.O., Supt. of Docs. 1993), the 1996 edition of *The Elements Of Style : An Encyclopedia Of Domestic Architectural Detail* by Stephen Calloway (London: Mitchell Beazley), along with Carol Kammen and Norma Prendergast's *Encyclopedia Of Local History* (Walnut Creek, CA: Alta Mira Press, 2000) or *Paint In America : The Colors Of Historic Buildings* by Roger Moss (New York; Chichester: Wiley, 1994). The larger library might have restoration journals such as the *Old House Journal* (recommended by Sherry Butcher-Youngmans) and perhaps a few of the relevant architectural and restoration journals mentioned in Howe's handbook.

Material in the Museum's Subject Area of Historic Houses and Gardens

Materials in this area include works not on the general restoration of structures, but on restoring historic houses and gardens in general, especially those of museums. The library will obtain or perhaps already have detailed resources specifically for restoring flooring and wallpapers of historic house museums or perhaps case studies on other institutions' decisions.

This area would include research on the house's furnishings as well. For example, regional resources might include "Mass-Produced Midwestern Furniture" (Illinois Heritage Association Technical Inserts nos. 47-49, 1990-1991 available from <<http://illinoisheritage.prairienet.org/>>). Sources from the National Park Service's *Currents'* bibliography on restoration for historic gardens and landscape would be

considered part of this area of the collection. The bibliography lists both historic sources on landscapes and gardening as well as contemporary sources.

Based on this bibliography, historic house museum library collections would want to have Alice G.B. Lockwood's two volume classic *Gardens of Colony and State* (New York: Produced by Smallwood & Stewart for the Garden Club of America, 2000), and obtain if possible historical works about gardens of the region. Southern historic house museums choosing to restore their landscapes would thus have works that the bibliography recommends such as *Gardening in the South* (New York: A.T. DeLaMare Company, Inc., 1931) and contemporary works like Griswold and Weller's *The Golden Age of American Gardens, Proud Owners, Private Estates 1890-1940* (New York: Harry N. Abrams, 1988). Earlier Northern estates might choose Alan Emmet's *So Fine a Prospect: Historic New England Gardens* (Hanover, NH: University Press of New England, 1996), on sale from the Society for the Preservation of New England Antiquities among other places.

Guides to the Literature that Discuss the Museum's Subject Area or the Subject in Context

The *Currents* bibliography might be classed in this area, as would be general bibliographies on historic preservation. According to the online Historic Preservation Pathfinder from the Harvard Frances Loeb Library at <http://www.gsd.harvard.edu/library/pathfinders/histpres.html>, helpful bibliographies might include *Architecture Sourcebook: A Guide to Resources on the Practice of Architecture* by Kathryn M. Wayne (Detroit: Omnigraphics, Inc., 1997), *American House*

Designs: An Index to Popular and Trade Periodicals, 1850-1915 (Westport, CN: Greenwood Press, 1994) as well as regional resources specific to the area.

Restoration non-print/audiovisual materials

Again, this section would contain any videos for the museum professional in specific restoration subject areas, any CD-ROM resources, as well as Internet bookmarks for such sources as the American Institute of Architects at <<http://www.aiaonline.com/>> and the Historic Preservation Pathfinder above. The Harvard's useful pathfinder provides further links to the Society for the Preservation of New England Antiquities, the National Preservation Institute and the Society of Architectural Historians. Free access online journals such as the electronic version of *Old House* would also help with the public's questions on restoration or further projects undertaken after the museum's opening, such as restoration of stables or outbuildings. For example, the *Old House* online resource at <<http://www.oldhousejournal.com/>> provides a directory for finding contractors and remodelers, new types of building products, excerpts from the print magazine on residential restorations, historical plumbing and products for the house, as well as links to the National Park Service's *Preservation Briefs*, a database of historic house plans, and an online forum for restoration issues.

Preservation and Care of the Interior/Exterior

Resources for preservation and care of the interior and exterior of the house museum are perhaps very similar to those for restoration. The house museum will want publications relating to disaster management, repairs, and pest control as well as books on the initial restoration of the buildings and gardens. The designation between the two

categories is perhaps artificial in some sense; many bibliographies and texts refer to both restoring the building and its interior as well as methods for keeping it in its restored state. For the sake of a comprehensive and balanced collection, however, one might wish to separate resources used for the initial and ongoing restoration from works used to conserve the house's structure and keep it in good condition.

Preservation Material for the Museum Professional

Larger house museum libraries might be able to obtain journals relating to preservation practices, or perhaps the Association for Preservation Technology (APT)'s *Bulletin*, which deals with innovations in preservation practices, theories of preservation, historic studies of building material, technology or a building's system as well as case studies of restoration. This would also include publications relating to disaster management. For example, in 1998 the APT also published *Disaster Management Programs for Historic Sites* (San Francisco, CA, jointly with the National Park Service) which provides further references to consult or acquire.

Preservation Material in the Museum's Subject Area of Historic Houses and Gardens

The historic house museum collection will also want to collect works that discuss the specific aspects of preserving an institution that is both a historic house as well as a public institution open to the public. For example, such museums might want to have on hand proceedings from the New Orleans *Museums in Historic Buildings Symposium* (Fredericksburg, VA: Association for Preservation Technology International, 1991) which provides discussions on humidity, moisture and conservation compromise theories. as well as how to plan exhibits in historic buildings and the APT bulletin on lighting for

historic house museums. Other resources might include *The Conservation Of Heritage Interiors* (Ottawa: Canadian Conservation Institute, 2000) or *Behind The Scenes : Domestic Arrangements In Historic Houses* by Christina Hardyment (London: National Trust, 1997), which details how kitchens, bathrooms, and other such spaces operated in the past.

Preservation-Related Guides to the Literature that Discuss the Museum's Subject Area

These resources might include bibliographies relating to preservation of the house's interior and exterior as well as bibliographies for preserving specific parts of the house. The revised *Preservation Yellow Pages : The Complete Information Source For Homeowners, Communities And Professionals* (New York: Wiley; [Washington, D.C.] : Preservation Press, 1997) by Julie Zagars is one example of such a resource. Another might be the National Institute for Conservation of Cultural Property's *Maintenance of Outdoor Sculpture : An Annotated Bibliography* (Washington D.C.: National Institute for the Conservation of Cultural Property, 1996). This area may be sparse as this category appears to have the most extensive resources available online rather than in print. Guides to the literature may thus be the printed-out bibliographies from such sources.

Preservation-Related Non-print/audiovisual materials

Helpful researchers have placed an overwhelming amount of conservation and preservation resources online. What resources the house museum will find most useful, of course, will depend on how much of the interior and exterior preservation work is handled by the staff as opposed to hired specialists, and how much the library is consulted by researchers and the public for preservation and conservation resources. Due

to the subject's technical aspects, each collection will vary according to the property's material and condition-specific problems and concerns.

The National Park Service's *Technical Preservation Services for Historic Buildings* has also provided *online Preservation Briefs* to supplement its previous versions. Some of the more applicable forty-one online briefs available at <<http://www2.cr.nps.gov/tps/briefs/presbhom.htm>> include "Conserving Energy in Historic Buildings", "Making Historic Properties Accessible", "The Preservation and Repair of Historic Stained and Leaded Glass" and "New Exterior Additions to Historic Buildings: Preservation Concerns". As noted, the *Old House Journal's* website also links to some of these.

Preservation and Care of the Collections

This area of the library collection will deal with the interiors and the objects on display more than taking care of the structure itself. As previously discussed, a house museum library is most likely to include a large archives and non-published materials relating to the specific house. Thus, even the smaller house museum libraries will need works that discuss caring for archives and the unpublished materials in them. Again, many useful online conservation resources can supplement the print versions available.

Material for the Museum Professional

Resources in this section might include works geared towards smaller museums on caring for specific types of objects. The Regional Alliance for Preservation (RAP)'s online bibliography at <<http://www.rap-arcc.org/rtofc.htm>> suggests specific resources on caring for such items as furniture, paintings, textiles, and archeological objects, as

well as general works on conservation. Likewise, the American Society for State and Local History's 1997 technical leaflet discusses "Collections Care: What to Do When You Can't Afford to Do Anything." A museum with a larger collection of costumes or fabrics might thus own such works as *Textiles in Trust: Proceedings of the Symposium* (Blickling Hall, Norfolk: Archetype Publications, 1998). The Society of American Archivists also offers such works as *Basic Book Repair Needs* by Abraham A. Schechter (Libraries Unlimited, 1999) that provide information on taking care of archival materials or the historic home's original library collection.

Such resources might also include specific works that the general museum handbooks in the first section or the bibliographies below recommend. For example, one bibliography suggests the useful-sounding work by D.B. Pinniger, *Insect Pests in Museums*, (London: Archetype, 1994).

Preservation and Collections Care Material in the Museum's Subject Area of Historic Houses and Gardens

Because house museum needs and questions on caring for their artifacts may not differ that much from other museums and historical societies with objects on display, this section of the collection might be smaller. Nonetheless, the house museum library might try to provide a section of works that deal with managing the multifaceted aspects of a house museum collection of objects. For example, London's Historic Houses Association has published the 1989 conference proceedings of *Conserving the Contents of an Historic House...* which considered the objects, paintings, furniture, ceramics, tapestries and other typical articles in this specific context. The text *Housekeeping For Historic Homes and House Museums* by Melissa M. Heaver (Washington, DC: National

Trust for Historic Preservation, 2000) might also provide a detailed and useful overview of the subject.

Preservation of the Collection Guides to the Literature

Here again, the most useful indexes and bibliographies appear to be online.

Resources from CoOL, Conservation Online, a project of Stanford University Libraries' Preservation Department provides over thirty links to online bibliographies of conservation resources, including Solinet. Solinet (the Southeastern Library Network of over 800 libraries) provides updated and annotated online bibliographies on such library-related, photographic and archival materials conservation. CoOL also links to Wendy Jessup and Associates' current and comprehensive bibliography on museum pest management, which provides articles and sources on different types of pests, general works discussing pest management problems, and using pesticides (at <http://palimpsest.stanford.edu/byauth/jessup/ipm.html#sec2>). An exhibit conservation guidelines bibliography is also accessible through CoOL's site at <http://palimpsest.stanford.edu/bib/>. The American Institute for Conservation of Historic and Artistic Works offers a "Caring For Your Treasures" bibliography useful for both staff and visitors' questions at <http://aic.stanford.edu/treasure/books.html> as well.

Non-print/audiovisual materials on Preservation of Collections

For house museums with regular access to VCRs and audiovisual equipment, such non-print and multimedia materials dealing with preservation might include videos in the Canadian Conservation Institute's *Preventive Conservation In Museums* series ([Montréal]: Université du Québec à Montréal, 1995). Some videos feature useful topics

such as humidity, pollutants and how to pack and transport museum objects while others focus on the care of specific types of furniture, metal objects and sculptures.

Internet resources for a library collection would be links to the associations such as those mentioned above. Other direct links might include links to basic preservation advice brochures from the Museum & Galleries Commission at <http://www.museums.gov.uk/advice/index.html> or the Henry Ford Museum & Greenfield Village Conservation Staff's fact sheets at <http://www.hfmgv.org/histories/cis/pfs.html> on preservation of brass, clocks, silver, ceramics and glass and wooden objects.

Interpretation

Interpretation Materials for the Museum Professional

This area of the collection would include manuals and general resources that explained how to interpret, as well as perhaps teach others how to interpret. As many texts will explain teaching methods through interpretation, works relating to museum education might be found in this category as well. For example, historic house museums might want to consult Larry Beck's *Interpretation for the 21st Century : Fifteen Guiding Principles For Interpreting Nature And Culture* (Champaign, Ill.: Sagamore Publishing, c1998) as well as *Interpretation of Cultural and Natural History* (available from the National Association for Interpretation). Again, if not considered part of house museum management, the well-funded library collections will have works relating to education in the museum such as George E. Hein's *Learning in the Museum* (New York: Routledge, 1998), or perhaps subscriptions to a specialized journal like the *Journal of Museum Education*.

Interpretation Related Material in the Museum's Subject Area of Historic Houses and Gardens

Historic house museum collections might provide a few texts that relate specifically to interpretation in historic house museums and related issues. Alderson and Lowe's *Interpretation of Historic Sites* (Nashville: American Association for State and Local History, 1985) discussed earlier is an example of this category. *History News* has also recommended *Past Into Present : Effective Techniques For First-Person Historical Interpretation* by Stacy F. Roth (Chapel Hill: University of North Carolina Press, c1998). Many of ALHFAM's proceedings (listed on their website) also discuss interpretation and education issues in appropriate contexts. Guides and leaflets commercially produced as well as those prepared specifically for the house museum's volunteers will also be categorized here. These resources would offer a more general and practical introduction to the art of interpretation.

For the theory, the history, and for its implications about accurate interpretation, Patricia West's history of house museums *Domesticating History: The Political Origins of America's House Museums* (Washington, D.C.: Smithsonian Institution Press, 1999) might be a resource for the collection. Likewise, larger collections might have *Lies Across America: What Are Historic Sites Get Wrong*, (New York: New Press: Distributed by W.W. Norton, c1999) with its reminders about the dangers of misguided and misinformed interpretation as well as its harsh words for house museums.

Guides to Interpretation Literature that Discuss the Museum's Subject Area or the Subject in Context

Any bibliographies dealing with interpretation and education for historic sites would be considered part of this category. For example, house museums with a larger

budget or needing to compile interpretation resources in a hurry might consult Cassandra Lee's *Bibliography Of Interpretive Resources* ([Fort Collins, CO]: The National Association for Interpretation, 1998).

Non-print/audiovisual materials on Interpretation

Videos such as the "Art of Interpretation II" ([Washington, D.C.]: The Center : distributed by Harpers Ferry Historical Association, 1992) that would be useful for docents might also fall into this category as they demonstrate visually methods of interpretation. This area would include bookmarked links to the lesson plans for using historic sites from the National Park Services at

<<http://www.cr.nps.gov/nr/twhp/descrip.htm>>. Other online sites might include:

- The Association for Living History, Farm and Agricultural Museums at <<http://www.alhfam.org/>> with its links to living history museums, listing of publications and related articles, and bibliographies such as the "Museum Education Bibliography" (helpfully compiled by Tamara Tarasoff and ALHFAM's Programs, Interpretation, & Education Professional Interest Group)
- The National Association for Interpretation at <<http://www.interpnet.com/>> which contains links for interpretative products or services, commentaries on interpretation issues, workshops, events and publications available, and other resources useful for gaining a general awareness of the topic.

Subject Area Resources

These resources will be the core of the collection that will be used with materials from the other five categories as the different activities take place in a historic house museum.

Possible Subject Area Resources Considered Material for the Museum Professional

Thus, general materials in the historic house's subject matter will include Seale's recommendations for creating a collection of works relating to the periods of the structure. These works will have probably been gathered before the museum or library's creation, and it would seem works added to the collection will be more in-depth or updated treatments of the topics covered originally. As the focus or interpretation of the museum enlarges or shifts, one expects the subjects of these works to shift or grow as well.

Specific Subject Area Material in the Museum's Subject Area of Historic Houses and Gardens

In this case, material on the museum's subject in the subject matter collection would be works specifically relating to the particular house museum and publications on similar house museums in the region as well as unpublished and archival resources such as personal papers, ephemera and pamphlets. This section might also include notebooks of scripts for the house museum's guides.

Guides to the Literature that Discuss the Museum's Subject Area or the Subject in Context

This area of the library's collection would contain specialized bibliographies on related subjects. For example, historic house museums with a focus on the eighteenth century might have handbooks and guides to resources on the pre-Revolutionary and Revolutionary periods, to the era's families, or to relevant well-known people. Likewise, guides to literature pertaining to the region or the state would be useful for restoration, interpretation and documentation purposes. These might be resources ultimately consulted by the public to supplement archival materials or published sources relating to the site itself.

Subject Area Non-print/audiovisual materials

This section would include Internet links to the subject resources above, Internet bibliographies, historical videos should they be relevant and helpful as well as history-related and educational links to the significant periods and places.

Conclusions

The essence of a historic house museum is one of both public institution and cultural creation. While not all of them may be able to afford a true and functioning library with a full-time professional in charge and different services, the historic house museum should, to some extent, house a collection of books to answer questions and information sought by staff and the public related to the areas discussed above. As noted, volunteers may play important roles in house museums and will also need information on a different level than that of the staff.

House museums, by their nature, not only have a significant and perhaps unique history, they must naturally limit themselves to specific subjects defined by their history. Their library collections with subject-related archives should reflect this difference from other museums and cultural institutions. Further, while their staff may need some of the same resources describing how to manage and administer such an institution, they will most likely use these resources differently. Generally, the structural limitations of places not designed for public entry and visitation as well as the site's dual function as exhibit mean general museology ideas and information may not be as useful to the staff of this type of museum. In addition, structural limitations as well as the funding and staff limitations mentioned earlier mean that house museums, unlike the larger living history museums, may have less use for large standing collections of books and other resources.

That this paper has drawn heavily on Internet resources suggests two implications, however. First, historic house museums might profit more than other institutions through the use of the Internet as so many types of resources must be considered in the running of a house museum and in providing information to the public and non-staff users. That more preliminary research may therefore occur without leaving the museum may imply more of a use for a library and centralized place for volunteers as well as staff to do their research. The online and interlinked connections also provide efficient methods for locating current texts as well as access to substantive sources of information and new developments. This in turn may draw more outside users to the main collection, as Coleman suggested three-quarters of a century ago. In turn, as a connection to the Internet and World Wide Web becomes so ubiquitous and so necessary, these institutions are becoming far more visible to the public, both as places to visit as well as places to obtain specialized information. Even by providing email access for reference questions a house museum may promote increased public awareness and need for a house museum library. As a result of new uses, the library may attain increased funding as the institution grows. Thus, more patrons with more types of questions may turn to house museums as well as historical societies for answers to extremely specific and detailed questions, or perhaps to place such information in its appropriate context.

Finally, this paper has sought to formulate a library collection based on the general functions of a historic house museum, taking their widely differing situations into account. Case studies on the larger historic house museum libraries (as opposed to the living history museums with their emphasis on communities and teaching while immersing the visitor in a different time period) might reveal practices and ways of use

that literature on the house museum and its functions cannot capture. These studies may also reveal patterns of sharing resources with public and academic institutions as well as cooperative collection development with similar historic sites. Such practices and uses might imply adaptation of the suggested model's categories. In all, though, this paper hopes that by defining the different needs for information and such a collection's users, it proposes a guide for reformulating a collection and a means to choose its permanent sources, or to create a formal, organized library collection suitable to its users' needs from an initial compilation of resources and archives.

Notes

¹American Association of Museums, *Data Report from the 1989 National Museum Survey* (Washington D.C.: American Association of Museums, 1992), 4.

²Ibid., 7

³Sherry Butcher-Youngmans, *Historic House Museums: a Practical Handbook for Their Care, Preservation, and Management* (New York: Oxford University Press, 1993), 185.

⁴Ibid., 185.

⁵Ibid., 184-185.

⁶Patricia Chambers Walker and Thomas Graham, *Directory of Historic House Museums in the United States*. (Walnut Creek: Alta Mira Press, 2000), ix.

⁷LuAnne Sneddon, "Editor's Notes", *History News* 51, no.2 (Spring 1996): 2

⁸Peggy Coats, "Survey of Historic House Museums" *History News* 45, no.1 (Jan/Feb 1990): 28.

⁹William T. Alderson and Shirley Payne Low, *Interpretation of Historic Sites* (Nashville, TN: American Association for State and Local History, 1985), 127.

¹⁰Janet S. Klein, "Houses as Artifacts: Historic House Museums in the Delaware Valley Are Taking Advantage of This Unique Self-Improvement Opportunity," *Museum News* 68, no. 1 (1989): 57.

¹¹Coats, 27.

¹²Ibid., 28.

¹³Esther Green Bierbaum, "Museum Libraries: the More Things Change....," *Special Libraries* 87, no.2 (Spring 1996): 74.

¹⁴Bierbaum, "Museum Libraries: the More Things Change....," 76.

¹⁵Ibid., 80.

¹⁶David Hull and Henry D. Fearnley, "The Museum Library in the United States: a Sample," *Special Libraries* 67, no.6 (1976): 291.

¹⁷Geert-Jan Koot, "The Impact of Electronic Developments on Museum Librarians," *Art Libraries Journal* 25, no. 4 (2000): 20.

¹⁸Nina J. Root, "Role of the Museum Library" in *The Role of the Library in a Museum: Session Proceedings, Joint Annual Meeting, American Association of Museums/Canadian Museums Association, Boston, Massachusetts, June 1980* (Washington D.C.: Smithsonian Institution), 6.

¹⁹Janita M. Toupin, "The Library and its Parent Organization" in *Museum Librarianship*, ed. John C. Larsen, (Hamden, Conn.: Library Professional Publications, 1985), 2.

²⁰Root, 6.

²¹Esther Green Bierbaum, *Museum Librarianship: a Guide to the Provision and Management of Information Services* (Jefferson, NC: McFarland & Company, 1994), 17.

²²Jan van der Wateren, "The Importance of Museum Libraries," *INSPEL* 33, no. 4 (1999): 193.

²³Ibid., 194.

²⁴Ibid., 195.

²⁵Bierbaum, "Museum Librarianship," 8.

²⁶ Esther G. Bierbaum, "The Museum Library Revisited," *Special Libraries* 75, no.2 (April 1984): 102.

²⁷ Enid T. Thompson, "Services in the Museum Library," in *Museum Librarianship*, ed. John C. Larsen, (Hamden, Conn.: Library Professional Publications, 1985): 67.

²⁸ Ramona Hutchinson, "Mesa Verde Research Library: Museum Library in a National Park," *Colorado Libraries* 23 (Summer 1997): 49.

²⁹ *Ibid.*, 50.

³⁰ "Spotlight on SLA Members: An Interview with Paul O'Pecko, Librarian at the Mystic Seaport G.W. Blunt White Library" *Information Outlook* 3, no.9 (September 1999).

³¹ Frank H. Sommer, "A Large Museum Library," *Special Libraries*, 65, no.3 (March 1974): 101.

³² *Ibid.*, 292.

³³ *Ibid.*

³⁴ Butcher-Youngmans, 24-47.

³⁵ Bierbaum, "Museum Librarianship," 21.

³⁶ *Ibid.*, 30.

³⁷ Laurence Vail Coleman, *Historic House Museums* (Washington, D.C. : The American Association of Museums) 79.

³⁸ *Ibid.*

³⁹ "Historic House Museum Issues and Operations" *American Association for State and Local History* website < <http://www.aaslh.org/HistoricHouseWorkshop.htm>>. Last accessed: April 5,2001.

⁴⁰ *Ibid.*, "Agenda" <<http://www.aaslh.org/HistoricHouseAgenda.htm>> Last accessed: April 5,2001.

⁴¹ Campbell Center for Historic Preservation Studies, "Collections Care Courses." <<http://www.campbellcenter.org/courses/collcare6.shtml>>.

⁴² Paulette Kotter and Carla Wulfsberg, "The Future of Historic House Museums in Washington State Parks" (Master of Public Administration, Evergreen State College, 1998) 15.

⁴³ Norman Tyler, *Historic Preservation: An Introduction to its History, Principles, and Practice* (New York: W.W. Norton & Company, 2000), 24.

⁴⁴ William Seale, *Recreating the Historic House Interior* (Nashville, TN : American Association for State and Local History, 1979), 2.

⁴⁵ *Ibid.*

⁴⁶ *Ibid.*, 10.

⁴⁷ Eleanor O'Donnell, "Researching a Historic Property," *National Register #39*. (U.S. Department of the Interior, National Park Service, National Register, History and Education) <http://www.cr.nps.gov/nr/publications/bulletins/nrb39_toc.html> (Last accessed: 4/7/2001).

⁴⁸ Barbara J. Howe, et al., *Houses and Homes : Exploring Their History* (Nashville, TN: American Association for State and Local History, 1987), 61. Clearly, these may be the figures associated more with maintenance over the years rather than the original creators in some cases.

⁴⁹ National Register #39.

⁵⁰ Seale, 12.

⁵¹ Lauren Uhl, "Museum of the American Immigrant Experience," *History News* 51, no.2 (Spring 1996): 8.

⁵² "The Reynolda Gardens" 3 "Cultural Landscape Currents" National Park Service <<http://www2.cr.nps.gov/hli/currents/reynolda/intro.htm>>. Last accessed: April 12, 2001. Assessment and Analysis, 3

⁵³ Alderson and Low, 28.

⁵⁴ Ron Thomson and Marilyn Harper, "Ways to Tell Stories" in *Telling the Stories : Planning Effective Interpretive Programs for Properties Listed in the National Register of Historic Places* (U.S. Department Of The Interior National Park Service National Register, History And Education, 2000), National Register Bulletin <<http://www.cr.nps.gov/nr/publications/bulletins/interp/int6.htm>>. Last accessed: April 12, 2001.

⁵⁵ Alderson and Low, 3.

⁵⁶ Katherine Marie Jourdan, "Demise or Survival of Historic House Museums" (Master of Science in Historic Preservation, Ball State University, 1985) 88.

⁵⁷ Antoinette J. Lee, "Cultural Diversity and Historic Preservation," *CRM* 15, no. 7 (1992): at <<http://tps.cr.nps.gov/crm/issue.cfm?volume=15&number=07>>. Last accessed: April 12, 2001.

⁵⁸ Brenda Reigle, "Interpreting the Colonial Revival at Your Historic House Museum," *History News* 51, no. 2 (Spring 1996): 14-17.

⁵⁹ Wendy Aibel-weiss, *Today's Children in Yesterday's Houses*, (Setauket, NY: Society for the Preservation of Long Island Antiquities, 1986), 55.

⁶⁰ "When Rice was King" part of *Teaching with Historic Places* (National Register of Historic Places) <<http://www.cr.nps.gov/nr/twhp/descrip.htm>> (Last accessed: April 12, 2001).

⁶¹ John A. Herbst, "The Challenge of Interpretation at Historic House Museums," *Pittsburgh History* 73, no. 3 (Fall 1990):122.

⁶² Reigle, 14-17.

⁶³ Herbst, 120-121.

⁶⁴ Charles LeCount, ed., "How Important is Accurate Reproduction Clothing?" *ALHFAM Historic Clothing Committee News* 3, no.4 (Fall 1998):, reprinted at <<http://www.alhfam.org/his.clo.news/f98ahcc.htm>>. Last accessed: March 31, 2001.

⁶⁵ Butcher-Youngans, 103.

⁶⁶ Ibid., 129.

⁶⁷ William Dupont, "Introduction," *Historic Preservation Forum* 12, no. 4 (Summer 1998): 5.

⁶⁸ Stefan Michalski, "Climate Control Priorities and Solutions for Collections in Historic Buildings," *Historic Preservation Forum* 12, no. 4 (Summer 1998): 12.

⁶⁹ Dennis J. Pogue, "Installing HVAC at Mount Vernon." *Historic Preservation Forum* 12, no.4 (Summer 1998): 22-26.

⁷⁰"APT Lights the Way for Historic-House Museums" The Association for Preservation Technology International.

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⁷¹ Wade Lawrence, “Preserving the Visitor Experience,” *Historic Preservation* 12, no.4 (Summer 1998): 17.

⁷² Bierbaum, *Museum Librarianship*, 82.

⁷³ Amy Jordan Webb, “A Decade of Heritage Tourism,” *Forum Journal* 13, no. 4 (Summer 1999): 8.

⁷⁴ Peter H. Brink, “Experiencing America Through Heritage Tourism,” *Forum Journal* 13, no. 4 (Summer 1999): 19.

⁷⁵ Jane Lusaka and John Strand, “The Boom—and What To Do About It,” *Museum News* 77, no.6 (November/December 1998): 60.

⁷⁶ Donna Russell, “The Marketing of Belle Meade Plantation: an Alternative to Traditional Fund Raising”, *History News* 47, no. 1 (January/February 1992): 8.

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