



Eight Marketing

20 Louella Court, Suite 100
Wayne, PA 19087
610-688-3100
www.eightmarketing.com

Strategic Marketing Plan for The Charms of Fairmount Park



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I. INTRODUCTION

On behalf of Eight Marketing, Caspari McCormick and the Melior Group, we thank you for the opportunity to be involved in this project and particularly thank Theresa Stuhlman and the staffs of Fairmount Park, the Philadelphia Museum of Art, and the Fairmount Park Historic Houses.

This plan also benefited from counsel and candid recommendations and observations provided by Danielle Cohn, Philadelphia Convention & Visitors Bureau; Ray Del Bianco, Philadelphia Trolley Works; Tom Kaiden, Greater Philadelphia Cultural Alliance; Brandi Levine, Philadelphia Society for the Preservation of Landmarks; Patricia Washington, Greater Philadelphia Tourism Marketing Corporation; Roy Wilbur, Philadelphia Cultural Marketing Initiative and David Young, Historic Germantown Preserved.

This marketing plan was designed to serve as a “how to” guide for Fairmount Park Historic Houses and not as a bookshelf occupant. To fulfill this purpose, the plan avoids lofty suggestions that may be beyond the staffing and budget resources and instead concentrates on feasible suggestions for maximum returns at minimum investments.

It is our hope that the plan sparks conversation and action, and most importantly increases awareness of, and attendance to the Fairmount Park Houses.

II. METHODOLOGY

The Fairmount Park Historic Houses Marketing Program consisted of three main components:

Marketing: Eight Marketing led the marketing aspects of this project. Marketing served as the framework for this project, leading off the endeavor with a marketing summit to collect group input and experiences, formulating the creative direction for the project and recommending the marketing objectives, strategies, partnerships and initiatives contained in this document.

Research: The Melior Group led the research aspects of this project. Research was conducted at the onset of the project to measure awareness, interest and impressions of FPHH among audiences interested in visiting historic sites, destinations and museums. The research began with focus groups comprised of visitors and non-visitors. This qualitative research was followed by a quantitative internet survey designed to measure deciding factors in visiting historic properties and to evaluate creative approaches. A final focus group was held to test the proposed creative branding.

Creative Development & Branding: Caspari McCormick led the creative aspects of this project. The creative team developed the brand scope, positioning and creative execution.

These three components were interwoven to ensure that all marketing and creative had a research base, all research was based on group dynamics and all creative would be embodied through the marketing.

III. GOAL

Simply stated, the goal of the FPHH initiative is to increase attendance to, awareness of and participation with the Fairmount Park Historic Houses.

To accomplish this goal, FPHH will take on a strong group positioning and together form strategic alliances and partnerships, the most important of which would be among its houses.

IV. SITUATION ANALYSIS

The Fairmount Park Historic Houses have been in Fairmount Park since before the Park itself was formed. In many cases, their names – particularly Strawberry Mansion and Lemon Hill – are better known than the houses themselves.

From an insider's perspective, the houses are each distinctive in history, furnishings and management. From a visitor's perspective, the houses are only part of the story – the interpretation tells the rest.

A. Historic Houses

The words **Historic Houses** are themselves laden with meaning. In Newport, historic houses carries a literary, romantic meaning, with the 11 mansions carrying 250 years of history and offering glimpses into the lives of the rich and famous.

In Philadelphia, the words **Historic Houses** immediately bring to mind the Revolutionary War, embodied in historic house museums like the Betsy Ross House. Revolutionary history lives in the Powel House in Society Hill; Cliveden, Upsala and Stenton in Historic Germantown and even Thaddeus Kosciuszko House in Society Hill. Here, the history and the stories take center stage.

This presents both a challenge and opportunity for FPHH. There is a built-in interest in historic houses in Philadelphia, adding to the houses potential audience. But there is also an expectation of a deeper story that may not be deliverable or applicable.

B. Philadelphia Museum of Art

Ties to the Philadelphia Museum of Art add to the mix. Two of the houses are indeed managed by PMA and the furnishings of others are part of the PMA collection. This too brings a level of expectation that is fulfilled to different degrees at the different houses.

C. Fairmount Park

The location of the houses brings expectations as well. Recreational users of Fairmount Park may co-exist with the houses without ever stepping inside. Cyclists know Lemon Hill from the Pro Cycling Tour with runners and trainers seeing the houses from the Boxers Trail. Yet the houses themselves have not been fully incorporated into these experiences.

Additional Park attractions, from Smith Memorial Playground and Playhouse to the Please Touch Museum, offer potential cross over experiences that have yet to be realized.

D. Public Perception

Public perception of the houses varies. Some do not know they exist and that they are open to the public. Older residents remember visiting the houses as a child but may not think the houses have been maintained. Others believe they are private residents or have never noticed them. Visitors to the region may be hard pressed to know of their existence.

E. Value

Based on the findings of the focus group, value becomes an issue. The houses are not viewed as individually substantial enough to warrant a visit on their own, but together are seen as too expensive.

F. FPHH Partnerships

The houses themselves have worked well together, on trolley tour experiences and seasonal Holiday Tours. The houses have a joint marketing brochure, in addition to a joint presence on a website maintained by the Philadelphia Museum of Art.

The partnerships are a clear opportunity for expansion. Partnership opportunities are explored throughout this document.

V. RESEARCH FINDINGS

The complete research findings are included as an addendum to this document (*upon completion*). Key findings are included below.

A. Focus Group Findings

- There is interest in historic houses, visiting them, touring them and studying them.
- While there is no one reason people visit historic houses, key reasons are:
 - To be part of history
 - Walk in someone's footsteps
 - Appreciate the aesthetics, furnishings and architecture
 - Learn something new about something old
 - Learn stories of individuals
- Authenticity is key to the experience.
- There is no unifying theme, experience, or package.
- Transportation and access are issues.

From a marketing perspective, the following issues are pertinent:

- A. Word of mouth is powerful in communicating the value of visiting places and things.
- B. Awareness is low and no "call to action" exists from outside the houses themselves.
- C. People like the idea of "discovery" and discovering new and wonderful places and things.
- D. Events draw participation.
- E. The Houses can be tourist attractions if they are packaged with easy access.
- F. Pricing is acceptable but a multi-house discount can be appealing.
- G. Web site use is very high when looking for things to do.
- H. Cross promotions would be beneficial.

B. Consumer Survey

An internet survey was completed with 350 consumers from the eight-county area, all of whom have an interest in historic sites and 91% of whom have visited historic houses or sites in Philadelphia within the past five years.

The most important contributors to a decision to visit a historic house are:

- Historic artifacts of time period (82%)
- Free to wander at own pace (73%)
- Cost of entry under \$10 per person (67%)
- Ample parking at site (67%)
- Directions to get there are clear (65%)
- You know role of house in American history (61%)
- Other things to do nearby (58%)

While 88% felt visiting historic houses is worth doing and 77% believe historic houses have a real connection to history, almost half (46%) felt knowing someone famous lived in the house is very important.

Only one in ten have visited any of the houses, and 68% were not aware of the architectural significance of any of the houses. The good news was that interest was high in visiting, with 41% very interested and another 54% somewhat interested. While no public transportation lowered these numbers, they were restored when free parking was offered.

Package tours added greatly to interest, with 88% interested if there was a \$15-20 package for all the houses and 90% interested if there was a one day pass for \$10- \$15. Tie-ins increased interest – with restaurants (72%), outdoor art tour (57%), outdoor events (49%) and recreational events in Park (38%).

Most felt strongly that the web needed to be better utilized (*important to note that this was a web-based survey*).

VI. SWOT ANALYSIS

Identifying the Competition: In many respects, the competition for the Fairmount Park Historic Houses are also some of their potential marketing partners.

- **Historic Sites:**
 - **Historic Philadelphia Revolutionary Sites:** Betsy Ross House, Elfreth's Alley, Christ's Church
 - **Historic Philadelphia Historic Houses (*other*):** Physick House, Powel House, Thaddeus Kosciuszko House, Edgar Allen Poe House
 - **Philadelphia Revolutionary War Sites (*other*):** Cliveden, Deshler-Morris House, Grumblethorpe, Stenton
- **Fairmount Park Offerings:**
 - **Area Attractions:** Please Touch Museum, Philadelphia Zoo (The Solitude), Smith Memorial Playground & Playhouse
- **Philadelphia Historic Houses (*for facility rentals*)**
 - **Center City Sites:** The National Society of the Colonial Dames, Physick House, Powel House, Stotesbury Mansion
 - **Philadelphia Sites (*outside Center City*):** Cliveden, Glen Foerd Mansion, Grumblethorpe, Knowlton Mansion, Stenton
- **Fairmount Park Houses (*beyond those included in this project*)**

A. Strengths

- **Authenticity:** Authenticity is one of FPHH's greatest strengths and one of its greatest selling points. There is a high interest in "real" experiences and the houses, their former residents and their tour guides all offer the "intimate and authentic" experience.
- **Historic Connection:** Similarly, the sense of history is a key selling point. This is also listed as a weakness as the houses are limited in the "marketability" of their former residents.
- **Location:** The FPHH houses have the advantage of being in close proximity to Fairmount Park (*being in it*), the museums on the Parkway and a short drive to other historic sites both downtown and in Germantown. Location is also a drawback as they are not easily accessible by public transportation and trolley service is only available during the holiday tours (*for an added fee*).
- **Parking:** Free parking is a strong selling point and should be emphasized.

- **Philadelphia Museum of Art:** PMA adds credibility to the houses and has the potential to build new audiences for FPHH as well (*cross listed as an opportunity*).
- **Pricing:** Pricing is a strength, weakness and opportunity. As a single experience, each house is reasonably priced, although historic houses that are part of the NPS system are free or suggested donation only. In addition, if an individual feels they need to visit multiple houses to make the trip worthwhile, the cost is no longer seen as reasonable and group pricing is recommended.
- **Setting:** The tranquil, picturesque setting of the houses along the river add to the experience and is a differentiator from the urban setting of the other historic houses.
- **Stories:** The stories of the houses are intriguing and memorable, making them a strong selling point (when told by a persuasive guide).

B. Weaknesses & Challenges

- **Access:** Access to the houses is largely dependent on cars. This creates a problem for those without cars, visitors attempting to visit during busy times (especially on Martin Luther King Drive during high volume Zoo days), and visitors attempting to navigate around closures for recreational activities, regattas and charity walks. In addition, it has been reported that it is difficult to get cabs to pick up visitors at the sites.
- **Curb Appeal:** Landscaping and curb appeal is somewhat limited, reducing the likelihood of drive by visitation.
- **Inconsistencies:** The houses are inconsistent in hours of operation, making a somewhat confusing planning experience for potential visitors interested in going to more than one site.
- **Marketing:** The houses have done limited marketing and partnerships, making it difficult to build and maintain awareness and visitation.
- **Public Perception:** Individuals who have not visited the houses in a long time have inaccurate preconceived notions of the experience. Drive-by audiences may have the mistaken impression that these are private residences and/or not open to the public.
- **Physical Limitations:** The houses are not handicapped accessible, creating a challenge for individuals with limited mobility.

- **Resources:** The houses are limited in both time and financial resources, making it difficult to adequately staff and promote the experiences.
- **Signage:** In many respects, the houses are hidden gems, as there is limited directional signage and little if any exterior signage to communicate that the houses are indeed open.

C. Opportunities

- **Beyond the Walls:** The FPHH experience can extend beyond the walls of the houses and to the park itself to create a full-day experience.
- **Collections:** The collections inside the houses have not been marketed to their full potential.
- **Community Engagement:** The surrounding neighborhood offers enormous potential for outreach and building a diverse audience base.
- **Drive Up Visitation:** As noted under weaknesses, the houses can benefit from curb appeal and point of entry marketing to encourage spontaneous drive up visits.
- **Historical/Revolutionary Tie-ins:** A portion of the houses feature ties to the revolutionary period and as such can appeal to historical tourists.
- **Partnerships:** Partnerships with tourism entities, cultural attractions, historic sites and Fairmount Park offerings would greatly benefit the houses.
- **Packaging:** Partnerships can lead to ticket packaging with other attractions to create momentum for visitation. In addition, ticket packaging for the houses themselves can create incentives for visitation and remove cost concerns.
- **Philadelphia Museum of Art:** PMA adds credibility to the houses and has the potential to build new audiences for FPHH as well (*cross listed as an opportunity*).
- **Recreational Retreats:** The houses can work in conjunction with recreational experiences to encourage usage of the house beyond tours.

D. Threats

- **Economy:** The economy has directly impacted disposable income for museums and donations, both of which are critical to success.
- **Funding:** The houses rely on public and private funding, both of which are in short supply. A new generation of supporters is needed.
- **Personnel:** As noted in weaknesses, limited resources have a direct impact on staffing abilities.
- **Sustainability:** The houses have tremendous ongoing maintenance and restoration needs given their age and their features. The boards and management of these organizations are also in need of new support.

VII. AUDIENCES

Primary Audience: Residents of Philadelphia and the surrounding communities.

Profile: The typical visitor is female, 35+, residing in the eight county area, with a higher education and higher income.

Audience Elaboration

- Residents of Philadelphia including:
 - History enthusiasts
 - Antique enthusiasts
 - Museum enthusiasts
 - Multicultural residents
 - School children
- Tourists and visitors including:
 - Visitors arriving at IVCC
 - Visitors attending an event or attraction in the region
 - Tour groups
 - International visitors
 - Multicultural visitors
 - Gay and lesbian visitors
- Fairmount Park users including:
 - Recreational users
 - Special events audiences (*bike ride, regattas, etc.*)
 - Special events participants (*charity walks*)
- Residents welcoming friends and family to the region
- Day trippers to the area for events, attractions and friends and family purposes
- Government officials
- Media
- General public

VIII. THE CHARMS OF FAIRMOUNT PARK

A. Characteristics

In developing a brand identity, it is critical to begin with a look at the characteristics most important to the organization. In the case of FPHH, these characteristics are:

- Authentic
- Charming
- Educational
- Historical
- Inviting
- Warm/Welcoming

B. Motivators

The marketing summit suggested and research confirmed that visitors are looking for a getaway to the past, and the opportunity to immerse themselves into a bygone era. The brand needs to convey these tangible and intangible characteristics to drive visitation.

C. Role of the Brand

The brand must convey the major promise of the houses, assist in painting a picture and, most of all, be ownable to the area. It is tempting but vital to avoid generic positioning that, while comfortable, is not unique to the product.

D. Brand Reach

The recommendation and decision were made to step beyond renaming the collection of houses and to instead center the brand around words that summarize the collection of houses based on physical properties and emotional rewards.

E. Emotional Takeaway

The selected brand conveys a feeling that is whimsical, elegant and inviting, with a strong appeal to a female base. In addition, there is a literal application, as the houses ring the Schuylkill River like charms on a charm bracelet.

F. The Charms of Fairmount Park Brand

The Charms of Fairmount Park delivers on the brand promise and characteristics in a fun and memorable fashion while staying true to the marketing audiences and positioning. Authenticity is evident, as is a personal touch.

G. Storied Houses that Ring the River

Storied Houses that Ring the River augments **The Charms of Fairmount Park**, adding the personal touch of the houses (while downplaying historic) and also adding a locator.

H. The Keys to the Visual Representation

The keys on a ribbon as a logo clearly communicates that the charms are houses. In addition, the individual keys each represent one of the seven distinct properties. The logo treatment provides ample opportunity for marketing initiatives.

I. Merchandising

The logo and keys easily lend themselves to merchandising opportunities. Suggestions follow below:

1. **House Keys:** It is recommended that enlarged house keys be produced and worn by tour guides at each house. The keys would be attached via long ribbons worn around the waist, in keeping with the period.
2. **Ornaments:** It is recommended that each key be made into a holiday ornament for sale through the houses, website and visitor centers.
3. **Charm Bracelets:** Collectible charms and bracelets can be made to give to staff, supporters and/or media.
4. **Pendants:** These charms can also be incorporated into pendants. Houses can explore the feasibility of pendants of each key, to be worn by docents and given or sold to supporters and/or media.
5. **Key Passes:** The key theme would be continued on ticket packages with visual representation of unlocking the doors to the Charms.
6. **Admission Keys:** Inexpensive replicas of the keys can be produced and distributed to visitors.
7. **Key Chains:** Collectible key chains would be developed and distributed, to encourage visitors to collect all seven keys.
8. **Magic Key Promotions:** Holiday promotions can involve prizes at each house, unlocked by one winning key at each location.

IX. OBJECTIVES

1. Increase participation in Fairmount Park Historic Houses through increased visitation and increased interaction.
2. Build new audience bases for FPHH by expanding the visitor profile.
3. Redefine and facilitate the visitor experience for Fairmount Park Historic Houses.
4. Build awareness of and appreciation for Fairmount Park Historic Houses.
5. Weave the story of the Fairmount Park Historic Houses into the marketing story of the Greater Philadelphia region.
6. Strengthen the collective brand of the Fairmount Park Historic Houses while strengthening the individual houses.
7. Expand reach and impact through strategic marketing partnerships.
8. Leverage **The Charms of Fairmount Park** to further the goals and objectives of FPHH.

X. STRATEGIES BY OBJECTIVES

Objective 1: Increase participation in Fairmount Park Historic Houses through increased visitation and increased interaction.

- Develop impactful, cost-effective marketing to drive attendance.
- Increase access points for FPHH tickets.
- Increase visibility for FPHH through marketing and external presence.

Objective 2: Build new audience bases for FPHH by expanding the visitor profile.

- Build virtual audiences for FPHH through the FPHH portal.
- Create a social network for FPHH through social media.
- Develop a casual visitor experience for FPHH “exterior audiences.”
- Add “charm” to the Fairmount Park experience.

Objective 3: Redefine and facilitate the visitor experience for Fairmount Park Historic Houses.

- Create uniform hours, pricing and amenities for the FPHH houses.
- Develop packaged pricing for visitors.
- Develop visit enhancements to create a full experience.

Objective 4: Build awareness of and appreciation for Fairmount Park Historic Houses.

- Incorporate the history and significance of FPHH in all external and internal marketing messages.
- Utilize the houses for significant public, private and civic events.

Objective 5: Weave the story of the Fairmount Park Historic Houses into the marketing story of the Greater Philadelphia region.

- Maximize visibility among the region’s marketing organizations.
- Reinforce the significance of FPHH to the story of the region.
- Facilitate marketing collaborations by creating turn-key marketing materials.

Objective 6: Strengthen the collective brand of the Fairmount Park Historic Houses while strengthening the individual houses.

- Develop marketing that supports the collective positioning while allowing for individual visibility.
- Develop a portal for FPHH.
- Develop common materials that reinforce the brand identity.

Objective 7: Expand reach and impact through strategic marketing partnerships.

- Maximize partnerships among the seven houses of FPHH.
- Maximize relationship with Fairmount Park and the Philadelphia Museum of Art.
- Establish ticketing and marketing partnerships with tourism and hospitality entities.
- Build complementary relationships with historic sites and houses throughout the region and beyond.

*Objective 8: Leverage **The Charms of Fairmount Park** to further the goals and objectives of FPHH.*

- Incorporate the brand into all collective and individual marketing initiatives.
- Maximize visual representation of the individual and collective visual components of the brand.
- Live the emotional promise of the brand.
- Promote the embodiment of the brand in the region.

XI. TACTICS

Objective 1: Increase participation in Fairmount Park Historic Houses through increased visitation and increased interaction.

Strategy 1: Develop impactful, cost-effective marketing to drive attendance.

- Emphasize partnerships, promotions, and packaging to drive attendance.
- Develop special events to create compelling reasons to make FPHH a non-postponable experience.
- Implement web, public relations and advertising initiatives to drive attendance.

Strategy 2: Increase access points for FPHH tickets.

- Develop commissionable ticket partnerships with Independence Visitor Center and the Philadelphia Museum of Art.
- Develop online ticket purchase opportunities and promotional ticket partnerships (eg: *Philly Fun Guide*).
- Explore inclusion in discount ticket programs including Philly Pass, Entertainment Books, etc.

Strategy 3: Increase visibility for FPHH through marketing and external presence.

- Develop exterior signage for each house to include temporary (banners and flags) and permanent (signs and placards) applications.
- Modify and expand directional signage.
- Market FPHH at complementary historic sites throughout the region.

Objective 2: Build new audience bases for FPHH by expanding the visitor profile.

Strategy 1: Build virtual audiences for FPHH through the FPHH portal.

- Create and maintain a portal for FPHH housed at CharmsOfFairmountPark.com.
- Develop evergreen copy* and images to support FPHH.
- Build web traffic for the portal through search engine marketing, links and cross promotions.

Strategy 2: Create a social network for FPHH through social media.

- Develop a facebook page for Charms of Fairmount Park and individual personal profiles for the former residents and current guides.
- Develop a Twitter account for Charms of Fairmount Park with each house having access and twitter capabilities.
- Develop youtube and MP3 tours and narrations for the Charms of Fairmount Park and the individual houses.

*Evergreen copy is copy that is not sensitive to season or dates, thus remaining evergreen throughout the year.

Strategy 3: Develop a casual visitor experience for FPHH “exterior audiences.”

- Create interpretative opportunities for drive up, walk by, cycle through and other “exterior audiences” for the houses.
- Create MP3 and mobile interpretation messages for the houses.
- Create exterior celebrations and activities to coincide with Park events.

Strategy 4: Add “charm” to the Fairmount Park experience.

- Create exterior celebrations and activities to coincide with Park events (*repeated from Strategy 3*).
- Provide activities and services along the main drives to build awareness and visitation for the houses.

Objective 3: Redefine and facilitate the visitor experience for Fairmount Park Historic Houses.

Strategy 1: Create uniform hours, pricing and amenities for the FPHH houses.

- Select core experience times that are standard for all of the houses.
- Develop a pricing structure to support individual visits, package visits and seasonal members.
- Add core features to each house experience that visitors can expect at all houses.

Strategy 2: Develop packaged pricing for visitors.

- Develop day passes for summer visitors to multiple houses.
- Explore the creation of Tour and Tea packages for the houses.
- Expand the holiday tour package program.
- Evaluate the feasibility and expense of reintroducing trolley tours and satellite transportation (*as Phlash extensions*).
- Investigate feasibility of a city-wide **Welcome House Guest Program**, good for discount admissions on historical houses throughout Philadelphia (*Repeated under Objective 7, Strategy 4*)

Strategy 3: Develop visit enhancements to create a full experience.

- Develop seasonal special events to boost attendance, visibility and promotions.
- Create common thread for interpretation messages to entice visitors to explore additional houses.
- Explore feasibility of developing mobile and MP3 interpretative messages for use both inside and outside the houses.

Objective 4: Build awareness of and appreciation for Fairmount Park Historic Houses.

Strategy 1: Incorporate the history and significance of FPHH in all external and internal marketing messages.

- Prepare concise interpretative messages on the history of the houses and the prominence of its former residents. *(Repeated in Objective 5, Strategy 2)*
- Prepare concise materials to be included in the marketing of Fairmount Park. *(Repeated in Objective 5, Strategy 2)*
- Communicate the FPHH stories through social media outlets.

Strategy 2: Utilize the houses for significant public, private and civic events.

- Facilitate the use of the houses for press announcements from like-minded organizations.
- Facilitate the use of the houses for fundraising events and kick off activities for park events.
- Facilitate the use of the houses for extensions of partner events and activities.

Objective 5: Weave the story of the Fairmount Park Historic Houses into the marketing story of the Greater Philadelphia region.

Strategy 1: Maximize visibility among the region's marketing organizations.

- Prepare evergreen materials to facilitate inclusion in promotions. *(Repeated in Strategy 3)*
- Create seasonal promotions tied to city-wide events.
- Maximize opportunities to be included in on-line, print and promotional activities.

Strategy 2: Reinforce the significance of FPHH to the story of the region.

- Prepare concise interpretative messages on the history of the houses and the prominence of its former residents.
- Join with historic houses throughout the City to form a critical mass and impact.
- Prepare concise materials to be included in the marketing of Fairmoyn Park.

Strategy 3: Facilitate marketing collaborations by creating turn-key marketing materials.

- Prepare evergreen materials to facilitate inclusion in promotions. *(Repeated from Strategy 1)*
- Explore inclusion of day pass offerings in hotel and Bed and Breakfast packages.

Objective 6: Strengthen the collective brand of the Fairmount Park Historic Houses while strengthening the individual houses.

Strategy 1: Develop marketing that supports the collective positioning while allowing for individual visibility.

- Maximize the use of the Charms logo and message throughout member communications.
- Maximize the use of the Charms logo and message throughout marketing and third party promotions.
- Leverage the individual features contained within the Charms logo to promote the individual properties.

Strategy 2: Develop a portal for FPHH.

- Create a web portal at CharmsofFairmountPark.com, to serve as the marketing call to action and key information source.
- Create individual and group messages for the portal.
- Develop search engine marketing and e-partnerships to drive portal traffic.
- Maintain evergreen image for the portal, with links to timely information.
- Utilize the portal for e-commerce with a focus on ticket sales.

Strategy 3: Develop common materials that reinforce the brand identity.

- Create an evergreen brochure and map for the Charms.
- Create updated general materials for use by partners.
- Create an evergreen media kit for the Charms.
- Create seasonal materials for the Charms.
- Create exterior materials for the Charms including signage, banners and directional information.
- Explore feasibility of Charms merchandise. *(Repeated under Objective 8, Strategy 2).*

Objective 7: Expand reach and impact through strategic marketing partnerships.

Strategy 1: Maximize partnerships among the seven houses of FPHH.

- Maintain a common presence for the Charms and the individual houses at other FPHH sites.
- Create events that drive traffic to multiple houses.
- Develop pricing and tour packages to facilitate the visitor experience.

Strategy 2: Maximize relationship with Fairmount Park and the Philadelphia Museum of Art.

- Maximize presence at the Philadelphia Museum of Art and through PMA marketing vehicles, possibly featuring additional discounts for PMA members.
- Maximize visibility within Fairmount Park and within Park material materials, signage and events.

Strategy 3: Establish ticketing and marketing partnerships with tourism and hospitality entities.

- Maximize ticket sale points including ongoing relationships with IVCC and GPCA.
- Explore inclusion of FPHH day packages in hospitality packages.

Strategy 4: Build complementary relationships with historic sites and houses throughout the region and beyond.

- Investigate feasibility of a city-wide House Guest pass, good for discount admissions on historical houses throughout Philadelphia (*Repeated from Objective 3, Strategy 2*)
- Maximize cross promotional visibility at historic sites and houses, possibly under a common theme and signage.

Objective 8: Leverage The Charms of Fairmount Park to further the goals and objectives of FPHH.

Strategy 1: Incorporate the brand into all collective and individual marketing initiatives. *(Tactics repeated from Objective 6, Strategy 1).*

- Maximize the use of the Charms logo and message throughout member communications.
- Maximize the use of the Charms logo and message throughout marketing and third party promotions.
- Leverage the individual features contained within the Charms logo to promote the individual properties.

Strategy 2: Maximize visual representation of the individual and collective visual components of the brand.

- Explore feasibility of Charms merchandise. *(Repeated from Objective 6, Strategy 3).*
- Integrate the Charms brand in all print, collateral and electronic materials.

Strategy 3: Live the emotional promise of the brand.

- Personify the charm and romance of the brand through activities designed to reinforce these characteristics for the City.
- Become the City's resource and expert in Charm.

Strategy 4: Promote the embodiment of the brand in the region. *(Tactics repeated from Strategy 3)*

- Personify the charm and romance of the brand through activities designed to reinforce these characteristics for the City.
- Become the City's resource and expert in Charm.

XII. PARTNERSHIPS

Partnerships are key to the success of FPHH. It is recommended that the following partnerships be explored.

A. Bartram's Garden

Bartram's Garden is not only America's first botanical garden, it also is tied to colonial times and played host to George Washington. Visitation to the Gardens is somewhat limited however, cross promotions tied to admission and/or boat tours can be explored.

B. Eastern State Penitentiary

Eastern State Penitentiary draws a large audience throughout the year, with an extended young audience during the fall season. A partnership with the Penitentiary would focus on cross promotions tied to admission (*possible bounce back coupons*) and also inclusion on maps and links. If feasible, a partnership would be developed surrounding "haunted houses" to tie in to their successful Terror Beyond the Walls.

C. Fairmount Park

It is recommended that Fairmount Park resources be utilized wherever feasible, affordable and appropriate. This would include:

- Brochure distribution at information sites
- Exterior banners and directional signage
- Inclusion in promotional brochures and maps
- Tabling opportunities where feasible
- Walking and cycling brochures and maps

D. Greater Philadelphia Cultural Alliance

The Greater Philadelphia Cultural Alliance has significance resources of value to FPHH. The Philly Fun Guide listings can be utilized to kick off the day pass, in addition to promoting shoulder days of the holiday tours. In addition, the Guide can provide a customized feature calendar for thematic and collaborative projects, such as FPHH. The list exchange can be explored to use in conjunction with complementary historical sites. The Cultural Alliance's fun savers are another excellent opportunity for last minute half price ticketing for promotions and tours. In addition, the Cultural Alliance's social media sites (Facebook and Twitter) can be tapped for messaging.

E. Greater Philadelphia Tourism Marketing Corporation

GPTMC is the region's tourism marketing arm and offers extensive services to the tourism and cultural community. Among the partnership possibilities are:

- Prominent inclusion in Historic Houses section of visitphilly.com;
- House specifics included in uwishunu promotions;
- Event hosting for Philly 360;
- Inclusion of the Charms in neighborhood guides;
- Distribution of the Charms merchandise in visiting journalist program;
- Inclusion of the house tours in GLBT marketing initiatives;
- Inclusion of packages in seasonal offerings;
- Inclusion of the Charms in public relations outreach.

F. Historic Germantown Preserved

HGP's Freedom's Backyard and FPHH's Charms of Fairmount Park share many characteristics. Both are collaborations of lesser known sites, off the beaten path (*outside of Center City*) where the walls have stories even if the personalities, in some cases, are lesser known. Cross marketing can help strengthen attendance at both sites. Collaborations are recommended to include bounce back ticketing and possible inclusion under a city-wide House Guest package.

G. Historic Philadelphia

Historic Philadelphia and Once Upon a Nation personify much of the appeal and amenities of the Charms of Fairmount Park. Cross promotions should be explored to potentially incorporate live interpretation at the houses on select occasions (*similar to the Historic Philadelphia partnership with Valley Forge*). In addition, the re-enactors engaged by Historic Philadelphia can be given house tours at a familiarization event (*accompanied by IVCC front line staff and concierges*) to help them tell the story of the houses to visitors throughout Philadelphia.

H. Horticultural Center

The Horticultural Center has gone through a recent extensive renovation that will increase its visitation both as individual visitors and as guests at rental events. Partnerships with the Horticultural Center can be explored for overflow of events (*both for pre-events and for events not large enough for the Horticultural Center*). In addition, as with all Fairmount Park and City of Philadelphia attractions, the site would be effective partner for brochure exchanges, web links, map inclusions and education of front-line staff.

I. Independence Visitor Center

Independence Visitor Center (IVCC) is a critical partner as they welcome more than 2.5 million visitors each year with the express purpose of helping them make tourism decisions in the region. At a minimum, FPHH can tap IVCC for ticketing sales, subject to a 20 percent commission. Ticket partners are also promoted on site through brochures and videos, in addition to on IVCC's website. A familiarization event is also recommended for the concierges and front line staff. (*See Historic Philadelphia for additional related activities.*)

J. Japanese House

Shofuso, the Japanese House, has stood for more than 50 years as a tribute to friendship between Japan and America. While not from the 17th century, Shofuso was built in the style of the period and is popular for select facility rentals and events. While direct partnerships with Shofuso may cause confusion (*as the Charms of Fairmount Park are authentic*), it can still present partnership opportunities for mapping, brochures and/or referrals.

K. Laurel Hill Cemetery

Laurel Hill Cemetery is on the National Historic Landmarks list and is the final resting place for generals from both sides of the Civil War, Titanic passengers, and prominent Pennsylvania political and social figures. The cemetery operates public tours and is just a short distance from FPHH.

L. National Park Service

The National Park Service is a natural partner, although limited in commercial capabilities. Tie-ins with the Betsy Ross House, Independence Hall, Deshler-Morris House and others would allow for added visibility for the FPHH message and reach audiences predisposed to exploring history.

M. Philadelphia Antique Show

The Philadelphia Antique Show captures thousands of residents and visitors are with an interest in history and antiques, prime audiences for FPHH. Partnerships are strongly recommended.

N. Philadelphia Hospitality

Philadelphia Hospitality is a strong supporter of FPHH and its executive director is intimately familiar with the Fairmount Park system. Philadelphia Hospitality hosts regular events with the houses that can be expanded and formalized for rollouts to new audiences, especially seniors.

O. Philadelphia Museum of Art

The Philadelphia Museum of Art is a key member and partner for FPHH. It is recommended that the following components of the partnership be explored and maximized:

- **Brochures:** It is recommended that a condensed version of the FPHH brochure be distributed and available at PMA. This customized approach is in keeping with the specific interests and incentives for PMA members and visitors.
- **Discounts:** It is recommended that the houses provide a specific discount for PMA members. This discount would be in place to incentivize visitors to Cedar Grove and Mount Pleasant to patronize the other houses and to entice visitation while visitors are in close proximity.
- **Map Inclusion:** Where possible, it is recommended that maps for the Art Museum that include Cedar Grove and Mount Pleasant be expanded to include the other houses.
- **Marketing Support:** PMA has been a strong partner. It is requested that they continue to promote the houses, tours and events to their visitors and members through their public relations, e-marketing, newsletters, collateral pieces and other marketing communications.
- **Web Support:** If a portal is created, it is recommended that PMA provide prominent links to the information to drive traffic and attendance.

P. Society for the Preservation of Landmarks

The Philadelphia Society for the Preservation of Landmarks markets three Philadelphia historic houses – Grumblethorpe, Physick House and Powel House. Promotions are recommended in conjunction with, and/or parallel to, work with Historic Germantown, including bounce backs and inclusion in a House Guest Pass. In addition, Landmarks operates guided tours in conjunction with Exploritas. Integration should be explored.

Q. Philadelphia Trolley Works

Philadelphia Trolley Works is a long-term partner of FPHH, with their involvement ranging from dedicated trolley tours of the houses to current day trolley tours during the holidays. It is recommended that the following partnerships be explored:

- **Trolley Links:** An extension of Phlash, departing from the Art Museum and looping through the houses. *(repeated under Phlash).*
- **Trolley Stops:** If a dedicated trolley can not be added, it is recommended that Philadelphia Trolley Works be approached to add 1-3 stops for the houses along their pre-existing trolley route through the Park.
- **Trolley Talk:** Scripted interpretation to be provided to all trolley operators on the features of the houses.
- **Trolley Tour Packages:** Revisiting a return of the trolley tour package, to include three houses and round-trip transportation from the Art Museum *(to extend beyond the holidays).*

R. Philadelphia Zoo

The Philadelphia Zoo welcomes more than 1.2 million visitors each year, with each visitor encouraged to *come closer* to view the animals and the gardens. One area of the Zoo, however, is off limits to the public – The Solitude, the country home of John Penn. It is recommended that the Zoo be approached to consider signage at the Solitude informing visitors of the availability of tours for the *other* houses in Fairmount Park – the Charms.

S. Phlash

The Phlash has succeeded as the convenient, fun way to explore Philadelphia tourist sites. It is recommended that a Trolley Link be added for the Charms, working with Trolley Works, departing from the Art Museum, and looping through the houses *(repeated from Philadelphia Trolley Works section).* In addition, it is recommended that scripted interpretation be provided to all Phlash drives on the features of the houses.

T. Please Touch Museum

While the Please Touch Museum is kid-centric, the new expanded site at Memorial Hall added interpretative programming for adults focusing on the United States Centennial and the Centennial District *(the Museum has an elaborate scale model of the structures from the Centennial Expedition on display in the basement).* **The Centennial Grown Up Tour**, run by PTM, is conducted Tuesdays and Thursdays *(and on reservation for groups)* and can easily be cross marketed with the Charms.

U. Preservation Alliance

The Preservation Alliance is an important resource and partner for FPHH. The Alliance is working on building a coalition of historic and preservation directed museums, sites, houses and public spaces to potentially share resources, marketing and audiences. FPHH can and should be a core partner of this initiative.

V. Smith Memorial Playground

Smith Memorial Playground and Playhouse has delighted families for generations. Inside, multi-generations of families reunite to share experiences they had when they were children (*especially the giant slide*). There is no admission fee for visiting. It is recommended that a partnership be forged with Smith to allow for display of materials on site and cross promotions where available and appropriate.

W. Water Works

Partnerships with Fairmount Park's Water Works would focus on two areas – the public exhibits and the restaurant. The Water Works Restaurant and Lounge is already a partners of the houses, with a two-house tour, lunch and trolley package. This package, unfortunately, is priced at a rather high price point. It is recommended that the restaurant be strongly encouraged to offer guests a discount or free admission to the houses with the purchase of lunch or dinner during select periods. In addition, it is recommended that a brunch package be developed, to best fit with the clientele and pricing. The Water Works Interpretative experience presents more challenges for partnership due to limited staffing. This can be compensated for with signage and materials available on site.

XIII. PACKAGING

Packaging of the Fairmount Park Historic Houses will help encourage multiple visits and reinforce the brand and value of FPHH. Five packages are recommended for exploration.

A. Charming Day Pass

The Charming Day Pass would allow a visitor unlimited visits to the houses for one day or weekend. The expectation is that a maximum of 3-4 houses would actually be visited. The pass would retail for \$15 and would be available for purchase at the houses themselves and at the Independence Visitor Center.

If a pass is sold at an individual house that house would retain \$5.00 (to cover admission), with the balance going to an FPHH marketing fund. If passes are sold at IVCC, the funds (less the \$3.00 IVCC commission) would go to an FPHH marketing fund. The pass could also be sold on the FPHH portal website, with all funds less the processing fee going to the FPHH fund. If passes can be sold at the Philadelphia Museum of Art, the museum would retain a commission up to \$5.00.

It is anticipated that the pass would be popular with visitors to the region, in addition to friends and family of residents. The pass would also be attractive to residents looking to make a day of the tours.

The funds would go to the marketing fund to ensure marketing support for the houses and to make the endeavor self sustaining.

B. Tour and Tea Package

It is recommended that a second package be developed to include touring the properties and dining. While there is currently a lunch and tour pass available through the Water Works, the price point of this pass makes it cost prohibitive. The majority of this fee is from the lunch itself.

The second package would include a more modest lunch or possibly high tea in keeping with the spirit of the experience. The package would include two houses and would retail for \$35.00 per person. The pass would not include transportation.

It is recommended that dining partners extend beyond Water Works and the Centennial Café to include Fairmount neighborhood restaurants and Parkway hotels. In addition, East Falls restaurants can be added, including Trolley Car Diner, Franco's Trattoria and Johnny Manayana's.

C. Welcome House Guest Program

As stated throughout this document, it is our belief that by increasing attendance and awareness for Philadelphia's wealth of historic houses, the attendance at all of the houses will increase significantly. It is for this reason we recommend the creation of a **Welcome House Guest Program**. Invited to participate in this program would be all historic houses throughout Philadelphia including the Charms of Fairmount Park, HGP's Freedom's Backyard, NPS's houses and sites, Philadelphia's Society for the Preservation of Landmarks, Historic Philadelphia's sites (*Edgar Allen Poe House, Elfreth's Alley*) and one-off sites of special interest (*Marian Anderson House, Paul Robeson House, etc.*).

The **Welcome House Guest Program** would have a modest joining fee payable at the first site (\$1.00 - \$2.00) and would require email and address registration. The program would give card holders a modest discount at all participating historic houses (\$1.00 off base admission) and would provide access to information on the history of the individuals, the houses, the furnishings, preservation and the people behind the scenes.

The participating properties would cross promote the houses through eye-catching on-site signage and prominently display their participation. Collected audiences from all sites would receive a monthly announcement of activities and special offers.

The creation of this program would require the support of all of the key organizations and potential third-party funding.

D. Trolley Tours

Considerable conversation has surrounded the feasibility of revitalizing the trolley tours of the houses. This would require a significant financial commitment to Philadelphia Trolley Tours but is feasible. The Trolley Tours can either be inclusive (*like the Holiday House Tours*) or be a summer loop through the park with a day rate. It is recommended that this continue to be explored.

E. Holiday Charm Tours

The holiday house tours are already a key component of the house marketing. The current tours include three houses and trolley transportation for \$25.00 and take place Fridays – Sundays. The tours themselves are well coordinated however challenges are present at the houses themselves. Given the crowds, it is often difficult to differentiate between visitors on the house tours and walk-in visitors. It is strongly recommended that identifying bracelets be given to tour members to ensure that walk-in visitors pay appropriate admission fees.

XIV. MARKETING ACTION STEPS

Many of the tactics noted in the previous section are self explanatory. The following section provides elaboration by discipline.

A. Public Relations

1. Press Kit

Public relations offers the most cost effective solution to increasing awareness and participation. It is recommended that FPHH create evergreen materials that can be uploaded onto the web site, shared with tourism marketing groups for inclusion in their materials, and be printed for use in press kits. Crucial elements would include:

- Fact sheet on FPHH and the individual houses, including biographies of its former residents
- Visitation information on each of the houses (*hours, admission prices, features, etc.*)
- Schedule of events and programming for 2010

2. Standardized Language and Wording

The FPHH experience needs to be written in 10, 25, 50 and 100 word capsules that can easily be adapted for brochures, websites, radio announcements, articles, and other third-party communications.

3. Launch Event

Funds permitting, it is recommended that a launch event be held to kick off The Charms of Fairmount Park. The launch event would include the houses, park and city officials, tourism leaders and potential partners. The event would include the kickoff of collaborative materials (*portal and brochure*), ticketing opportunities and a calendar of events. This will ensure that the public know about the houses, the partnerships, when to visit and how to make it affordable.

B. Calendar of Potential Press

It is recommended that a focal point be established for each month, focusing on days of note. If it is not feasible to do outreach each month, these dates can be marked by press releases. Should special events be held, the events would, of course, take priority. This calendar would be used for evergreen stories for quiet months and down time.

January: Antiques: Winter would bring a focus on the indoors and the antiques of the period. While the houses may be closed, virtual stories can be told.

February: Love Stories: The stories of the families that lived in the houses would be featured, in addition to publicizing opportunities for couples to spin their own romantic tales with proposals of their own.

March: In Bloom: The gardens of historical times would be featured in March in keeping with the Philadelphia Flower Show. While actual gardens are limited, stories of the flowers, herbs and trees from the era would be explored.

April: Spring Cleaning: What does it take to get ready for the summer? This story can be told from the perspective of those whose summer residences, while only a few miles away in their time, truly require preparation.

May: Summer Packaging: With the warm weather and summer approaching, package tickets would be the emphasis of this month's publicity efforts.

June: Philadelphia International Cycling Championship: The country's only international cycling event runs directly through Fairmount Park and the back doors of the houses. With the media hungry for new angles, FPHH can capture this important audience.

July: Welcome America: July marks the Philadelphia's celebration *Welcome America*, an ideal time for patriotic open house activities.

August: Camp Programs: Summer school visits can be coordinated as part of camp activities.

September: Generations and Genealogy: In celebration of Grandparent's Day, the genealogy of the families of FPHH would be explored.

October: Holiday Preparations: While holiday tours do not begin until December, magazines and long lead publications require advance stories. A focus on homecoming stories, decorating and cooking tips will have wide appeal.

November: School Outreach: November would be a focus on education and school groups and tours for the spring. Package pricing for the school year would be announced.

December: Holiday House Tours: Holiday house tours remain the largest draw for the houses and publicity should be maximized. While October focused on preparations, December would focus on the tours themselves.

C. Web - Portal

FPHH currently has visibility on two websites – www.fairmountpark.org/HistoricHouses.asp and www.philamuseum.org/parkhouses. It is recommended that a top priority be the creation of a portal at www.CharmsofFairmountPark.com.

1. Overview

The portal would be the destination for all marketing calls to action and would be the key representation of The Charms of Fairmount Park brand. The site would be designed to provide complete information but also serve as the portal to link to each house's individual site.

2. Content

The portal would include an overview of the houses, individual profiles on each house, downloadable maps and brochures and package purchase opportunities. Special events and news would also be included.

The portal would also feature interior and exterior photography and, if feasible, profiles on the former residents of the houses.

Facility rental information would also be included, with details to be found on each house's individual site.

3. External Websites

There is currently a lack of information on FPHH on tourism and attraction websites. It is recommended that updated information be provided to the following sites, whether or not they provide links out:

- Greater Philadelphia Tourism Marketing Corporation (visitphilly.com)
- Independence Visitor Center
- International Visitors Center
- Philadelphia Convention and Visitors Center
- Philly Fun Guide
- Philadelphia Hospitality
- Philadelphia Trolley Tours
- SEPTA

4. Social Media

Social media is an inexpensive way to get the word out, especially among those who are interested in the Fairmount Park Historic Houses. Most outlets require only an investment of time. It is recommended that the following be established:

- Facebook
- Twitter account

5. E-newsletters

It is recommended that a monthly E-newsletter be created entitled **Links**. This newsletter would feature profiles of the people behind the houses and also include monthly and ongoing promotions.

6. Search Engine Marketing

It is recommended that, funds permitting, a pay per click advertising schedule be established using Google Words and a minimum purchase allowance of \$500 (paying 5 cents or less per click). This will enable those looking for the Fairmount Park Houses to find them. (*Note: you only pay for those who click through.*).

Here's how it works:

FPHH selects phrases pertaining to related sites of interest (eg: Betsy Ross House, Powell House, Cliveden, historic houses Philadelphia, etc.). Through Google, FPHH bids on the ability to have three line ads run alongside search results for these terms. **Everyone** who conducts these searches will see these ads. However, FPHH **only** pays for the viewers who click through to the website. As mentioned above, we recommend a ceiling price of 5 cents per click.

This can be further customized by having a daily limit on expenditures, possibly \$15.00/day on Monday – Thursday and \$20.00/day on Friday – Sunday. This will ensure that the \$500 lasts for the entire month.

D. Advertising

While advertising funding will be limited, it is recommended that available funds be utilized through promotions at IVCC and cooperative advertising opportunities through GPCA and GPTMC.

E. General Marketing

1. Exterior Signage

It is recommended that signage be developed for outside each of the Fairmount Park Historic Houses, beginning with a flag with the logo and the word “Open” or “Welcome.”

Budgets permitting, it is recommended that consideration be given to creating banners for the roads leading to the houses to spark interest and visitation.

2. Brochure/Rack Card

It is recommended that the rack card be reprinted when budgets allow focusing on the aspects of a visit to FPHH and including an updated map on getting around. If funding does not allow for distribution through CTM, it is recommended that distribution focus on:

- Fairmount Park information venues
- Historic Houses and Sites
- Independence Visitor Center
- National Park Service sites
- Pennsylvania Convention Center
- Philadelphia International Airport
- Philadelphia Museum of Art
- 30th Street Station
- Restaurants in the Fairmount, Art Museum, Parkway and East Falls areas

3. Mobile and MP3 Tours

Audiences to FPHH extend beyond those who walk through the front doors. Cyclists, joggers and even drivers can learn about the houses through recorded messages designed to entice and enrich the visitor experience.

XV. COMMUNITY ENGAGEMENT

The Fairmount Park Historic Houses have been a part of a neighborhood since their creation. Now more than ever, it is important that the neighbors of FPHH feel included, involved and invited to visit and participate in these houses. The following are recommendations on how to make this happen.

A. Church Outreach

The churches are a key to the community. It is recommended that they be invited to host meetings at the houses and plan church events in the gardens. Once these relationships are established, there may be additional opportunities to speak to the congregations or distribute materials through their newsletters and other communications.

B. Library Keys to the Houses

The Please Touch Museum has worked to provide access to individuals who can not afford to attend by offering “rentals” of their membership cards via the local library. It is recommended that FPHH offer “keys to the houses” through the libraries as well.

C. Community Days

Each month, community days can be offered through which the houses are open to the surrounding neighborhoods for free or for a nominal fee of \$1.00. People would be asked to bring ID to show that they live within the selected zip codes to participate.

D. Community Partnerships

FPHH can partner with the Centennial District and surround organizations (Please Touch Museum, the Philadelphia Zoo, Smith Memorial Playground, etc.) to together reach out to the communities with a progressive day of activities.

XVI. SPECIAL EVENTS

A. Value of Special Events

Promotions and special events for Fairmount Park Historic Houses serve any or all of the following purposes:

- **Attendance Drivers:** Events that are attendance drivers are designed to create a compelling reason to visit now and not postpone a trip. *(Example Holiday Tours)*
- **Brand Awareness:** These events are designed to further the Charms brand.
- **Media Drivers:** These events are designed to generate media coverage and, in some cases, may be produced by the media outlet themselves. *(For future exploration)*
- **Partnership Drivers:** These events are designed to primarily support FPHH's partners including, but not limited to regional attractions, regional tourism outlets and/or Fairmount Park. *(Example: Pro Cycling Tournament)*
- **Promotional Drivers:** These events may be produced or paid for by a third party and are designed to enhance the visitor experience and increase attendance. *(For future exploration)*
- **Revenue Drivers:** These events are designed to increase earned revenue for FPHH to cover the event costs and yield a net profit. *(Example Holiday Tours).*
- **Sponsorship Drivers:** These events are designed to provide added value to sponsors and generate sponsorship revenue in excess of event costs. *(For future exploration)*

B. Holiday Tours

The holiday tours are FPHH's signature event and generate both attendance and revenue for the houses. It is recommended that the tours be expanded to include:

- **Holiday Decorating:** Tips and insight into holiday decorating from the period.
- **Holiday Recipes:** Key recipes and traditions from bygone times.
- **Greenery and Lighting:** Depending on funding, greenery and lighting can be added to make the houses a drive by experience at night.
- **Trees and Ornaments:** Each house can feature their play on a traditional item. It is recommended that the houses each consider a tree or ornaments to reflect their house's history and personality.

C. Spring in Bloom

It is recommended that the houses consider a Spring in Bloom event, to focus on the greenery associated with each property. The event would be timed to complement the Philadelphia Flower Show. This event can be expanded to include a food focus with a station stops each reflecting the personality of the houses (*with lemons, strawberries and sweets already taken by the obvious namesakes*).

D. Cycling Sundays

This event would tie into a summer promotion focused on cycling to the properties via the Boxers Trail and the drives. The event would be timed to kick off with the Pro Cycling Tour and would include amenities for cyclists, walkers, bladers and even Sedgeway riders.

E. Fall Charms

The fall promotions and events would embody the brand and focus on basic comforts, from high tea to house warmers. The event could potential tie with related products (*eg: American Girl*)and also feature crafts and demonstrations.

XVII. RECOMMENDATIONS BY BUDGET LEVELS

There is no limit to the marketing activities that can be enacted by FPHH. There is, unfortunately a limit to both staff and financial resources. Eight Marketing understands these limitations and created this section to help FPHH prioritize activities based on available and secured funding. On each budget level, the components from the previous level are included unless otherwise noted. Budgets are approximated. Please note that different activities may be selected to focus on the group's changing priorities.

A. Recommendations for a \$25,000 Budget

- **Overview:** The most vital component of the marketing is the effective launch and implementation of the brand, **The Charms of Fairmount Park**. The following activities would focus on this objective.
- **Key Components:**
 - **PR Launch:** Includes event and press materials (\$5,000)
 - **Web Portal:** Includes a static page with the brand identification, a separate page for each house, PDF of brochure and map and possibly a link out to timely information. (\$12,000)
 - **Logo Materials for Each House:** Flags and signage utilizing the brand (\$1,500).
 - **FPHH Rack Card:** Two-sided produced brochure (with existing photography), with limited print run but also available as downloadable PDF from the main website and member websites (\$4,000)
 - **Charming Day Pass:** Creation of single day pass program for museums. (*Note: Fees would be for the card and program development only. Brochure not included*). (\$2,500)
- **Rationale:** These activities would establish **The Charms of Fairmount Park** as a cohesive product and give the basic tools for establishing the brand.

B. Recommendations for a \$50,000 Budget

- **Overview:** The budget additions would help create collateral materials, ongoing e-marketing, signage and possible tour information.
- **Key Additions:**
 - **Rack Card on Charming Day Pass:** Development of a two-sided blow-in rack card promoting the pass. (\$4,000)
 - **General Brochure:** Two-fold, eight-sided brochure with map for year-round distribution and extended use as a PDF. (*May replace Rack Card.*) (\$8,000)
 - **Community Engagement:** Open houses and programming designed to reach residents of surrounding communities. (\$6,000)
 - **E-Marketing:** Development and distribution of a monthly newsletter plus search engine marketing at \$500/month. (\$7,000)
- **Rationale:** These activities would begin to build a presence for FPHH as a viable destination and facilitate use by residents and tourists.

C. Recommendations for a \$75,000 Budget

- **Overview:** The budget additions would allow for the development of partnerships and extended interpretation.
- **Key Additions:**
 - **Podcasts and Mobile Applications:** Creation of downloadable driving and walking tours. (\$7,000).
 - **Exterior Signage:** Banners to encourage attendance. (\$7,000)
 - **Partnerships with Tourism and Attractions:** Working with consultant on events and activities with key tourism organizations and attractions. Includes modest budget for partnership fulfillment. (\$12,000)
- **Rationale:** The focus is on expanded awareness and distribution while adding to the product itself.

D. Recommendations for a \$100,000 Budget

- **Overview:** At this budget level, it may become possible to produce 1-2 seasonal events to build awareness, interest and participation.
- **Key Additions:**
 - **Event Production:** Production of 1-2 special events, each with a budget of \$10,000 for production. (\$20,000).
 - **Web and PR Extensions:** Web and public relations extensions in support of each event. (\$5,000).
- **Rationale:** The events will create compelling reasons to encourage awareness and participation beyond the holiday season.

XVIII. GOVERNANCE AND STAFFING

For the FPHH initiative to succeed, governance and staffing will need to be addressed. It is not feasible that the existing staff and structure can implement these programs without assistance. The Fairmount Park houses (*with the exception of Cedar Grove and Mt. Pleasant run by the Art Museum*) are run by volunteers. The Fairmount Park staff involved in these initiatives are also responsible for projects beyond the houses, limiting the time that can be dedicated to this process.

A. Governance

It is recommended that a formal governance structure be established. Under this governance structure, each house would have a vote on initiatives with a majority required to proceed. Houses would not be required to participate in a specific initiative and can opt out, although it is important to note that full participation strengthens the brand and the effectiveness of programming.

Some initiatives may require funding. Where possible, it would be advisable to seek external funding sources or funding sources within programs (*eg: proceeds from the Charming Day Pass program*).

It is further recommended that a project leader be established. The project leader would be the sounding board for conflicts, managers of any third party arrangements and tie-breakers when the group is not in agreement. It is recommended that Fairmount Park serve in this capacity, with counsel as appropriate from the Art Museum.

B. House Participation

House participation is vital to the project's success. Each house would have one vote in initiatives and would appoint their representative and an alternate. Fairmount Park would also have voting rights within this structure.

C. Staffing Structure

As noted above, current Fairmount Park staff do not have the available time resources to effectively implement this plan. It is recommended that the following staff be added or retained:

- **Project Manager:** The role of the project manager will be to serve as the voice for The Charms of Fairmount Park and oversee all initiatives. The project manager would also be responsible for maintaining house involvement, coordinating all meetings and approvals and serving as the point person for partnerships.
- **Marketing Director:** The marketing director or lead can be an internal or external person and would be responsible for the direction, coordination and implementation of all marketing initiatives. Time commitments would be dependent on the extent of projects initiatives at any given time. As this would not be a full time position and would require marketing expertise, it is recommended that these services be outsourced.
- **Social Media Specialist:** The social media specialist would be responsible for FPHH's ongoing presence on social media sites, in addition to maintaining the calendar of events and timely communications. This role can be filled by anyone in the department with strong writing skills and 5-8 hours a week to dedicate to this project. If this is not available, the work can be coordinated by the project manager or marketing director.
- **Creative Team:** It is recommended that a creative team be utilized consisting of a creative agency and a graphic arts freelancer. The agency would be responsible for projects involving brand establishment, long shelf life or high budgets. The freelancer would be used for smaller projects including ads, banners and other "one offs."

XIX. CONCLUSIONS AND RECOMMENDATIONS

Upon completion of reading a plan, a typical question is **where do we begin?**

For this reason, and out of respect to the limited resources of the Fairmount Park Historic Houses, we recommend the following top five steps:

1. **Get visitor ready:** From established hours to scripted tours, it is important that the visitor experience fit the product and expectations. The interpretative content is already rich and personalized. What are needed are some aesthetic touch ups, the establishment of set hours and a welcoming exterior.
2. **Create common materials beginning with a portal and a brochure:** The most important part of a new identity is to communicate it to all key audiences and work together to promote it. From our standpoint, the two most important steps in this process are the creation of a portal and brochure.
3. **Make it easy for others to market you:** To represent a collaboration, FPHH needs to market like one, with one-stop information that is comprehensive, up-to-date, visual and easy to use.
4. **Grow partnerships:** Partnerships are the key to survival and success. Establishing these partnerships, both for marketing and ticketing, will help increase awareness and attendance while extending the reach of limited marketing dollars.
5. **Integrate marketing with Fairmount Park initiatives:** The best time to reach new audiences is when they are (literally) in your backyard.

XX. APPENDIX A: Marketing Summit Results

Memorandum

DT: July 13, 2009
TO: Fairmount Park Historic Houses and Marketing Stakeholders
FR: Fran Feldman Walsh, Eight Marketing
RE: Preliminary Report from Marketing Summit

OVERVIEW: The marketing summit was held on July 9, 2009, for the Fairmount Park Historic Houses. The first half of the meeting served as a strategic brainstorming on audiences, visit motivation, SWOT analysis and brand personality. The second half of the meeting served as a creative brainstorming focused on seasonal activities and marketing disciplines including public relations, web and virtual marketing and partnerships and packaging. These notes address the first half of the meeting as the brainstorming ideas are currently being vetted for feasibility and pricing.

PARTICIPANTS: There were 21 participants in the meeting, in addition to four representatives from Eight Marketing and Caspari McCormick, the branding team for the Fairmount Park Historic Houses project. Participants were:

- **Cliveden of the National Trust:** David Young
- **Fairmount Park:** Stephanie Craighead, Chris Dougherty, Mark Focht and Theresa Stuhlman
- **Greater Philadelphia Cultural Alliance:** Tom Kaiden
- **Greater Philadelphia Tourism Marketing Corporation:** Patricia Washington
- **Laurel Hill:** Alma Jacobs
- **Lemon Hill:** Lynn Klein and Ellie Penniman
- **Philadelphia Convention & Visitors Bureau:** Danielle Cohn
- **Philadelphia Museum of Art:** Justina Barrett, Mia Gannon, Norman Keyes, Joyce McNeely, Shari Stoltz Feldman
- **Philadelphia Trolley Works:** Ray Del Bianco
- **Strawberry Mansion:** Beth Kowalchick
- **Sweetbriar:** Celeste Maschmeyer
- **Winterthur:** Vicki Saltzman
- **Woodford Mansion:** Martha Moffat

Agency participants were:

- **Caspari McCormick:** Sean McCormick and Andy Wood
- **Eight Marketing:** Fran Feldman Walsh (*facilitator*) and Ashlea Morrell

DISCUSSION:

A. Audiences, Activities and Motivators: An early exercise focused on identifying visitor behaviors based on completing the simple phrase:

_____ come to FPHH to _____ because it's _____
 (Audience) (Activity) (Motivation)

This yielded the following preliminary information (not prioritized):

Audience	Activity	Motivation
Antique collectors	View antiques	Unique collections
PMA visitors	View collections	Learned about them at museum; free to PMA members (CG and MP)
College and graduate students	Research decorative arts	
Meeting planners and event planners	View potential destinations	Looking for alternative locations for events
School groups	Study lifestyles and learn history	Accessible (buses often provided)
Brides	View potential locations	Looking for alternative locations; Like views and history.
Neighbors	Explore grounds	Curiosity and/or proximity
Garden clubs	Explore gardens	Enticed by visits to other locations
Heritage tourists	Study American history	Authenticity of sites
Music lovers	Listen to concerts	Special events
Tourists	Tours	Looking for the “next level” of touring Philadelphia
Business persons	Eat lunch on the grounds; hold events on the ground	Change of scenery
Museum houses	Study our work	Improve their own themes
Park users	Explore grounds	In the area
Red Hat Ladies	View properties; eat lunch	Fun activities
Home owners	View collections	Gather decorating ideas
Seasonal/winter visitors	Holiday tours	Tradition
Stakeholders	Take part in special events	Commitment to properties

B. Additional Motivators: Additional motivation for visits (also found under strengths in the SWOT analysis) included:

- Value (price)
- Packaging
- Free Parking
- “Unintentional visitation” (stumbled onto property)
- Authenticity

C. Additional Audiences: A continuation of the audience discussion added additional users, in addition to starting to define the geographic reach. Additional key users included:

- Park Users: cyclists, walkers, regatta attendees
- Non-visitors who see the houses and the surrounding properties from the outside only

According to research conducted by PMA, 50 percent of visitors to the houses are from within a one-hour drive with the balance coming from immediately outside the area (mostly Trenton and Princeton south), but still within the Philadelphia DMA. This excludes coach tours that come from a larger area.

The average touring party (outside of coach tours) are a small group of friends, couples and families with older children (outside of grade school). The properties also attract a large GLBT (Gay, Lesbian, Bi-sexual, Trans-sexual community) audience. The houses have so far not captured a significant neighborhood or diverse audience although all are committed towards working on this endeavor.

D. SWOT Analysis: A preliminary SWOT analysis was begun. Each house will also conduct a self-assessment of visitor readiness which will be submitted to Eight Marketing, using a model form available through Fairmount Park (to be distributed by Fairmount Park or Eight Marketing).

Strengths:

- Authenticity of the properties and the collections
- Stories behind families and the human drama (success stories, privateers, humble beginnings, etc.)
- Historic connection
- Unique beauty
- Park setting
- Free parking
- Value priced
- Serene setting
- Social interaction (with each other and with guides)

Weaknesses/Challenges:

- Traffic and closures
- Public transportation
- Physical limitations of visitors
- Cabs won't come to Fairmount Park to pick up visitors
- Directional signage and lack of exterior signage
- Curb appeal

Opportunities

- Drive by and drive up visitors
- Tie-ins with recreational users
- Footsteps from downtown Philadelphia
- Antique Road Show interests
- Combine messages
- Audobon Society
- Revolutionary War tie-ins

Threats

- Sustainability of properties and organizations
- Maintaining integrity of the properties and their images
- Funding
- Mistaken perception as not open to the public or all publics

E. Brand Personality: A discussion was held regarding the brand personality from two perspectives – features of the properties and selling points. There is some degree of overlap between features and strengths (from the SWOT discussion)

Features:

- Authenticity
- Historic
- Collections
- Dramatic stories
- Aspiring
- Country-like setting

Selling Points:

- "Different" experience
- Getaway
- "See through the eyes of the artists"
- Permanence – tours since the 1876 Centennial Exposition
- Step back in time
- Scenic – photo opportunities
- Green - sustainability

- “Break” from the City
- Return to original setting from commercialism (not a Disney or Williamsburg experience)

Crossover Points (both Features and Selling Points):

- Surrounding sculpture gardens
- Natural beauty
- Quality
- Pastoral settings

F. Areas for Additional Discussion: Following the brainstorming sessions (*results of which will be in a separate report*), the meeting concluded with an identification of important next steps for the group as a whole. These included the following:

- Genealogy tie-ins
- Involvement of neighborhood organizations and civic groups in related discussions and brainstormings
- Involvement of Audobon
- Telling the collective story (bringing the past into the present)
- Marketing the Revolutionary War beyond Center City (possibly tying in with Historic Germantown)
- Exploration of visitor experience and the “closing thought” we wish to leave with each visitor
- Visitor readiness
- In-depth look at the way individuals lived (focusing on the day-to-day realities of residents of the 1700s and 1800s)
- Resources for implementation (in terms of time, funding and staffing)

Memorandum

DT: August 10, 2009
TO: Theresa Stuhlman
FR: Fran Feldman Walish, Eight Marketing
RE: Supplemental Report from Marketing Summit

OVERVIEW: The following is a summary of the brainstorming from the Marketing Summit, held July 9.

I Seasonal Brainstorming

The seasonal brainstorming reviewed ideas by season. Community outreach is an area for additional exploration as is the involvement of neighborhood participants.

A. Winter

Beer Festival “Sangerfest”
Expand Yuletide
Sleigh Ride
12th Night Party (Fundraiser)
Evolution of Holiday Decorations/Traditions
Music
MLK – Black History (February)
Valentine’s Day – Romantic Programs
Package Tours – propose at the end
Collections of ornaments (placed on City Hall tree)
Performing arts venues
Ongoing partnerships (community) – Garden clubs
Cross promotion with other venues
Lantern light tours
Host a photo with Santa
Commercial business opportunities

B. Summer

Society lifestyle
Garden tours/landscape
Live summer life (1700s)
Lemon festival/themed
Summer socials (themed foods)
Horse & carriage festival
Sunday/Saturday in the Park with trolley rides
Summer weddings giveaway
Polo derby in the park (house for each team)
Seven Summer Sundays in Fairmount Park (kickoff Saturday in the Park)

- Food
- Music
- Crafts
- Drinks
- Historic themed “lesson”

C. Fall

Harvest Festival (cider, apples, pumpkins)
Ghosts – Laurel Hill Cemetery, Eastern State Terror Behind the Walls
Beer – Oktoberfest (local brewers, custom line)
Fall foliage
Craft show – handicrafts, demonstrations
Back to School (lessons, classes)
Carriage Rides
Biking
Design in Philadelphia
Fringe Festival

D. Spring

Horse drawn carriage rides
Springtime in the park
Flower show tie in
Blooming trees (“what’s in bloom”)
Create bloom sheets
Fruit theme
Regatta – concessions
Spring corporate retreats
Tie-in to Antique Show, Home Show, Book & Cook, Equality Forum
Music connections
Bike riding – use of Boxer’s Trail
LOVE – romance stories

II Marketing By Discipline

The second breakout session focused on marketing by discipline. Notes for each group follow below.

A. Partnerships

Family Package (all season pass to all seven houses)

Treasure Hunt (hotel package with restaurant certificate)

Fringe Festival

Eastern State (Halloween)

In-park Partners:

- Please Touch Museum: Centennial partners, Adult packages
- Boathouse Row

Family Tour geared at kids

Media Partnerships

- Seasonal programming
- Weather from each house

Antique Auction Houses

Antique Fair on the grounds

Philadelphia/Delaware tourism – Amtrak

Interest Clubs (rowing, history)

Transportation

B. Public Relations

Dance project

Reopening – restorations

Caretakers

Centralized “what’s new”

Documentation of restoration

Guide stories

Volunteer of the month

Events/Partnerships (beer, bikes, human interest)

Promotions

Council meetings

Group exhibit in all houses

Group seasonal releases

Themed press tours

Using other park facilities for partnerships

C. E-marketing and Web

Social media – Facebook for families of each house (properties “friend” each other)

Pull together under a unified message on one site

Set itinerary for people on-line (1/2 days and full days)

Blog on each house

Virtual tours

Partnerships/links (philly.com)

Control of information

E-commerce – Xmas cards, gingerbread

Educational component

XXI. APPENDIX B: Market Research Report



Consumer Research to Support Branding Efforts

— Final Report —

Prepared for:

Fairmount Park Historic Houses

March 2010

1528 Walnut Street, Suite 1414 / Philadelphia, PA 19102 / 215.545.0054 / www.meliorgroup.com

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BACKGROUND AND RESEARCH APPROACH

Background

To support the efforts of Eight Marketing in its work to create and implement a clear brand identity to serve as a foundation for all marketing, communications and fundraising materials for Fairmount Park Historic Houses, The Melior Group conducted a multi-stage marketing research study to contribute information about how and what consumers think about the Fairmount Park Historic Houses, what does and could attract them to the Houses (for a range of reasons that will fulfill the mission of the Park), what they want from the visiting experience, and how to convey the critical messages to encourage visits and use of these resources for City residents (and visitors). The consumer research was designed to learn, directly from the market, about:

- Awareness of the Fairmount Park Historic Houses, its aspects and attractions, perceptions and opinions;
- What is known and experienced about the Houses, how people learn what they do and who/what influences decision-making;
- How people make the decisions they do about visiting places and having experiences, such as offered by touring the Houses;
- What matters to prospective visitors, especially people who: are interested in history; visit different historic places; have leisure pursuits and interests that match what is/could be available at the Houses (e.g., garden tours, parties, events, historic tourism);
- What keeps people from visiting these Houses (or similar properties) and what can be done to overcome barriers;
- What consumers would want to know to encourage consideration of visits to the Houses and how they would want to learn about them;
- What they believe are the right messages and brand presentations to encourage visits and support – and why.

Research Approach

The Melior Group recommended a three-phased approach, starting with qualitative research, in the form of two focus groups, followed by a quantitative, more-encompassing survey phase, and concluding with one focus group to

review and evaluate the branding/ creative messaging and logo approaches emanating from the previous two phases.

Phase 1 – Focus Groups: This approach allowed us to hear directly from consumers – in their own voices. Two groups were convened on September 22 and 23, 2009.

Phase 2 – Quantitative Survey: A web survey of 350 consumers was conducted from November 15 to 17, 2009. This quantified the results of the focus groups and added more detail to what consumers are seeking and how the Houses might be as appealing as possible to visit.

Caspari and McCormick, the design and branding firm that is part of the creative team, used the results of the research to develop a unifying brand. They developed three corresponding logos for the seven Historic Houses of Fairmount Park, along with a theme and tagline. After their work was completed, Melior conducted phase three.

Phase 3 – Focus Group: This group, conducted on March 18, 2010, reviewed the creative treatments and offered suggestions for finalizing the work on the unifying brand and logo.

What follows are reports of each of the three phases... a summary of the findings from the first two focus groups conducted in the fall of 2009; a detailed report of findings from the November web survey; and a report of results from the 2010 focus group.

In looking at the quantitative data, note that columns may not total 100% due to rounding or to multiple responses being allowed. The data has been analyzed by key demographics; differences are noted where statistically significant. Note that in a sample of 350, the statistical margin of error is plus or minus 5% at 95% confidence.

PHASE 1: FOCUS GROUPS

SUMMARY OF KEY FINDINGS FROM CONSUMER FOCUS GROUP RESEARCH

**Prepared for:
Fairmount Park Commission
Historic Houses Marketing Initiative**

October 2009

BACKGROUND

The marketing initiative for the Historic Houses of Fairmount Park is underway. To assist with marketing planning, understanding consumer perspectives of the Houses is a key component. The plan included both qualitative research, in the form of focus groups, and quantitative research, delivered as an online survey to qualified consumers.

In late September, two focus groups were convened with consumers who are interested in history, architecture, design, and/or landscaping. One group had never been to a Park House and one group had seen them or visited them.

The overarching goals of this qualitative phase were to hear, directly from people who have been to or could visit the historic houses what they find interesting about historic houses, how they learn about them, and how they talk about them. The outcomes provide some preliminary guidance for marketing the Park Houses. As well, this qualitative research approach enables establishment of some hypotheses to be tested in the quantitative survey to follow... in order to incorporate the language people use and to assure the right questions are asked in order to accomplish the desired marketing objectives.

What follows are key findings from the two focus groups. It is important to keep in mind that focus group research is purely qualitative in nature. Results from the research, while reported here as conclusions, are hypotheses based on observation and informed analysis.

KEY FINDINGS

Historic Houses, in General

- **There is interest in historic houses, visiting them, touring them, studying them.** Group participants indicate that they do like to visit these types of houses when they travel to different places, mainly for the historical perspective they provide. In Philadelphia, the best known “historic house” is the Betsy Ross House – with many locals having visited it and having shown their own visitors the House as they tour Philadelphia’s Historic District.
- **There is no single reason people like to visit historic houses.** Rather, the list includes ...
 - Feeling part of history
 - Being in the footsteps of those who actually were there
 - Aesthetics – the surroundings (e.g., gardens, landscaping), the architecture, the furnishings, the overall beauty
 - Learning something new about something old (the guides play important roles here)
 - The stories of individuals who may have lived, worked, trod there
 - Advancing knowledge, learning something new
- **One overarching reason for visiting historic houses is that of authenticity.** People like the idea of experiencing something real, knowing that the house is preserving a way of life.
- **The term “historic home” or “historic house” or, even, “historic mansion” is clearly understood by participants as a residence with some historic and relevant context.** The opportunity lies with presenting the context in a way that allows people to say “I want to see this.” References tested within the groups showed that “home,” “house,” or “mansion” were positive references, while “villa” was not; villa was thought of as “foreign” – not reflective of American history – and as a retirement residence or an upscale “trendy” community.
- **Visits to historic places in Philadelphia are not planned in advance by residents.** Many participants look for something to do on a nice day or weekend and visit places they’ve heard of or read about on the spur of the moment. This has implications for delivering the messages about the Houses on a regular basis, giving people a reason to see them.

Fairmount Park Historic Houses

- **There is not much knowledge of the existence of the Historic Houses, certainly not that there are several.** And, even those who have visited one or two of the Houses are not aware that there are more houses than what they've seen or come upon.
- **Nothing showcases the Houses nor makes them look like a place to visit.** The participants believe that there are a lot of houses in Fairmount Park, pointing out the ones along the Wissahickon Creek, those in Historic Germantown, and others they've seen that appear "historic." There is no call to action, nothing that invites people to visit, to see what's inside, to experience the homes -- no historic context.
- **There is no unifying theme or experience.** It is clear that there is a segment of area residents that are interested in historic houses and may, in fact, find the Fairmount Park Historic Houses worthy of visiting. But...
 - They don't know the Houses are there or open or open for visitors
 - They see (or have seen) the Houses and are not clear what they will find inside (or even if they can go inside)
 - They don't know where the Houses are – some walk/ride by, but don't recall what the locations are (lack of "address"); others don't drive through the Park so don't have any idea there are Houses to visit inside
 - Even when reviewing the print brochure, the participants say the directions are not clear and the map can't be read while driving
 - Tourists can't access the Houses unless they are driving – and even then, the directions (and reasons to visit) are not clear; there is no public transportation to the Houses
 - They don't know how far apart the Houses are, so they're not sure if they can visit more than one (the map suggests that someone can easily walk from one House to another) – which is something they'd like to do
- **Once they see pictures of the Houses, the participants are very impressed, interested in visiting and in learning more about them.** The brochure (and the selected photos) showcases the Houses and presents something that is

quite interesting to many participants.

- **While the photos in the brochure are inviting to readers, detail in the brochure can benefit from modification.** As noted, the photos of the Houses make readers sit up and consider visiting. While looking at the brochure details, there are some questions and concerns:
 - The hours and days open for each House are different, so people would need to work at figuring out which they could see at what times
 - The map is confusing, misleading, and not sufficiently comprehensive for driving – suburbanites want clear directions from the Expressway; they don't like the idea of directing people from the Art Museum, but rather from the major route they are traveling (I95, Expressway, etc.); also, some said they can't read a map while driving, leading to wonder whether street addresses could be included so that GPS and MapQuest can be used
 - People would like to take their young children and don't feel comfortable doing so without a note in the brochure welcoming them
 - People want to know if there are guided tours available – something they really like and value – helps tell the stories, make the connections for them
 - People want the brochure to tell them why they should visit, what's the compelling reason

Marketing Issues

- **Word-of-mouth is powerful in communicating the value of visiting places and seeing things.** The participants learn about what's going on and what to see and do from others who have had positive experiences.
- **Said over and over by participants, there is a need for better signage, even banners, to "announce" the Houses are available and welcoming to visitors.** Many participants offered that they had passed the Houses and didn't know they were open or when they were open or that there was something worthy of seeing inside.
- **People like the idea of "discovery" and discovering new and wonderful places and things.** For the Historic Houses, some people in the groups thought of them as "hidden gems along the Schuylkill" and thought about

how to position them as something unique and special for area residents.

- **Events held at the Houses can be effective draws, welcoming people to return and see more.** Ideas emerging from the groups included having wine tastings, beer fests, scavenger hunts, tea parties, formal parties, hospitality centers for bike riders and walkers.
- **The Houses won't be tourist attractions unless they are packaged with easy access.** Some form of public transportation will be helpful, as well as communicating availability of parking for both tourists and residents.
- **Pricing, as presented in the brochure, is acceptable.** But, having a multi-house discount can be appealing, even if it is valid for a certain number of months, so people can return after seeing one.
- **Web site use is very high when looking for things to do.** It will be important to develop a web strategy when marketing the Houses; people would welcome the chance to learn more about the history of the Park, the Houses, and the events/people within them. Having links to other information could be especially helpful.
- **Strategies for cross-promoting with other attractions (e.g., museums, events) will be helpful.** There are attractions that seem likely partners, either on-going or specific, for the Houses. Finding ways to work together enhances the overall interest in history, people and stories.

PHASE 2: WEB SURVEY RESULTS

DETAILED RESULTS

WEB SURVEY OF CONSUMERS IN THE DELAWARE VALLEY

Prepared for:
Fairmount Park Commission
Historic Houses Marketing Initiative

November 2009

Background to the Study and Characteristics of the Survey Sample

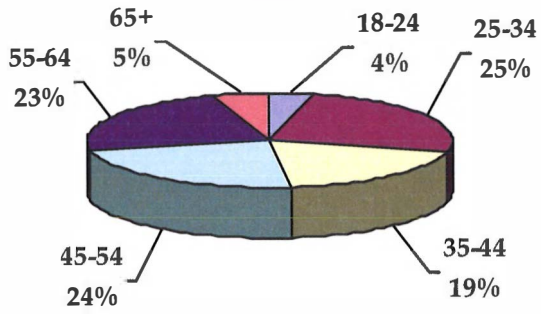
A survey was completed with 350 consumers over 18 years of age within the 8-county Delaware Valley (PA, NJ, and DE). The survey was conducted via the web, using a pre-qualified panel of consumers. In order to qualify to participate in the survey, all had to have visited historic destinations, sites, and museums at least once a year and to be interested in these types of presentations. Details of the demographic profile of the survey respondents show:

- 69% are female.
- Half (47%) are between the ages of 45 and 64, with 29% under 35.
- Nine in ten (88%) are Caucasian.
- 45% have incomes between \$50,000 and \$100,000, with 39% over \$100,000.
- 64% have no children under 18.
- 73% have college degrees or higher (consistent with income).

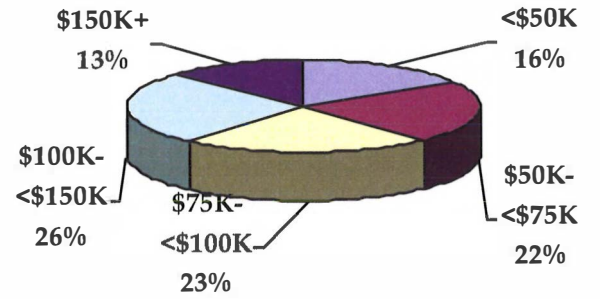
Figure 1

Demographics of the Sample

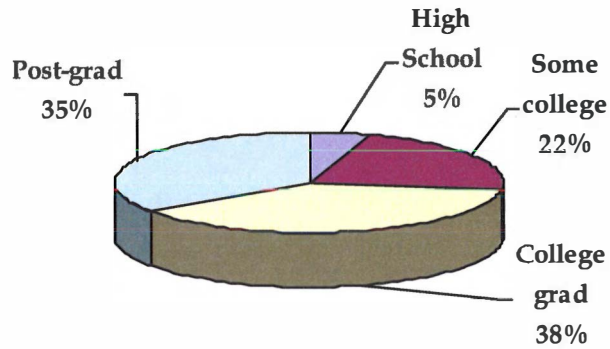
Age



Income



Education



Historic Houses/Sites in General

There is high interest in visiting historic houses and sites. What is liked most about the experience relates primarily to the educational aspects regarding the history of the house or site and its place in time. People most value the authenticity of the experience... that it provides an insight into a time and place no longer accessible. Secondly, there is a connection to the people and their stories – the personal context.

- Nine in ten (91%) have visited historic houses or historic sites in Philadelphia within the past 5 years. The Art Museum, Valley Forge, Liberty Bell, Betsy Ross House, Christ Church and Burial Ground, Independence Hall, Independence Visitor Center, National Constitution Center, Winterthur, and Eastern State Penitentiary are visited most – by at least 20% each.
 - Of note, fewer people in the age group 45-54 visited the Art Museum and more people in the 35-44 age group visited the Please Touch Museum.
 - Eastern State Penitentiary is visited more often by younger (18-34) people than by their older cohorts.
 - Elfreth's Alley, Christ Church and Burial Ground, and Winterthur are visited more often by the oldest age segment (55+) than by younger people.
- Other places in Philadelphia visited by 6-17% of respondents are: Fairmount Water Works, Brandywine Battlefield, Historic Rittenhouse Town, African American Museum, Laurel Hill Cemetery, Fort Mifflin, and the sites of Historic Germantown.
- Five percent (5%) have visited Strawberry Mansion, 2% each Laurel Hill and Mt. Pleasant.

Table 1

Visited Historic Places In Philadelphia* (%)
(Multiple Responses Accepted)

	Total	Age			
		18-34	35-44	45-54	55+
Yes, have visited	91	92	93	88	90
Which:					
Art Museum	63	68	65	48	71
Independence Hall	62	67	58	60	62
Liberty Bell	56	60	60	55	51
Independence Visitor Center	49	46	55	44	51
National Constitution Center	42	34	45	43	46
Valley Forge National Park	39	37	43	39	37
Betsy Ross House	36	35	35	35	37
Please Touch Museum	25	23	40	17	24
Elfreth's Alley	25	15	24	21	38
Eastern State Penitentiary	23	33	21	21	14
Christ Church	22	15	19	21	33
Winterthur	22	10	18	23	38
Congress Hall	20	20	18	17	24

* Mentioned by at least 20% of respondents.

- The respondents suggest they most enjoy the historical aspects of the “historic house” when visiting one – it is this that engages them and keeps them interested. At least one-quarter of respondents note that what they like most about the experience is:
 - Learning about the story of the house and its role in history
 - Learning about history
 - Learning about life back in that time
 - Historic artifacts and belongings of that time
 - Authenticity of the place
 - Learning about famous people who lived/worked there
 - Architecture
- Notable is that men are more interested in history, in general, than are women (56% of men versus 39% of women); and, consistent with this, more men are interested in the authenticity of the house than are women (31% versus 22%). And, women are more interested in the gardens and landscaping around the house (23%) than are men (8%).

Table 2

What Do You Like Best About the Historic House Visitor Experience? (%)
(Open-ended; Multiple Responses Accepted)

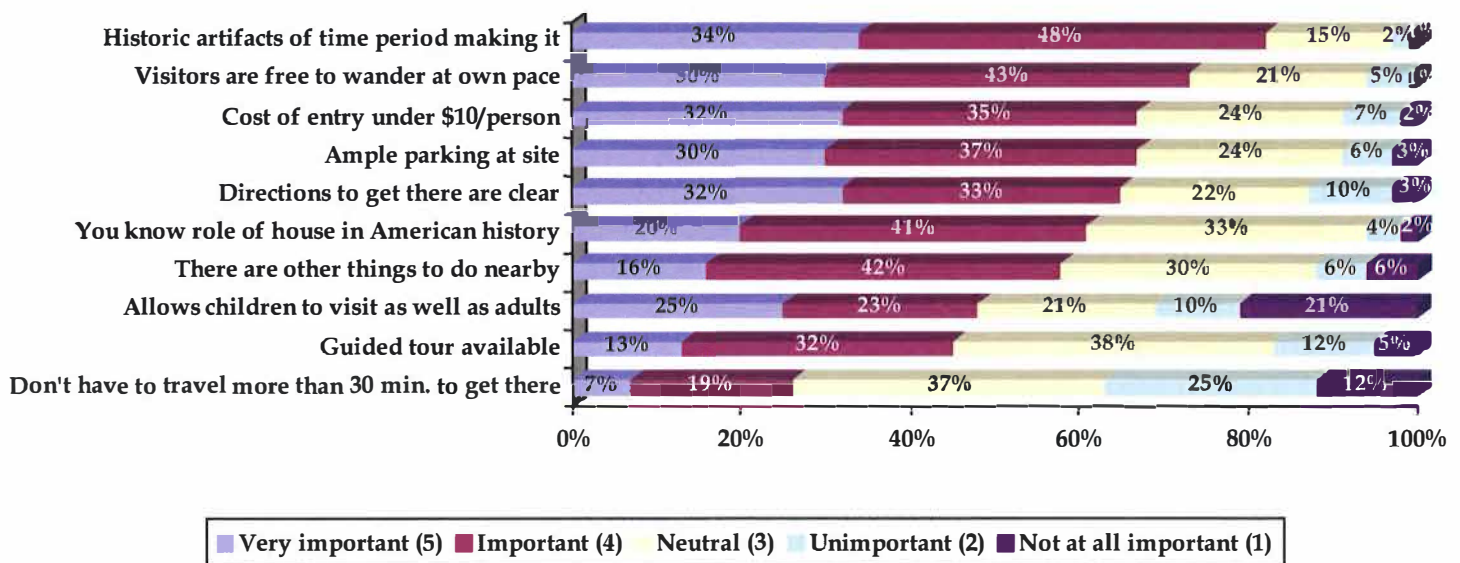
	Total	Gender		Income		
		Male	Female	<\$50K	\$50K-<\$75K	\$75K-<\$100K
Learning about the story of the House and its role in history	53	51	53	61	57	46
Learning about history	44	56	39	31	48	51
Learning about life back in the time	40	35	42	43	37	44
Historic artifacts and belongings of the time	30	31	30	37	23	32
Authenticity of the place	25	31	22	27	23	27
Learning about the famous person(s) who lived/worked there	24	21	26	16	26	34
Architecture	22	26	20	27	19	18
Gardens/landscapes	19	8	23	16	20	13
Tour guides	8	8	8	4	6	12

* Mentioned by about 10% or more.

- The most important contributors to a decision to visit a historic house or site are logistical (cost is low, directions are clear, people can wander at own pace, there is parking) and there is a historical context (artifacts of the time period make it authentic and real).

Figure 2

What is Important in the Decision to Visit a Particular Historic House or Site
(Rating using a 5-point scale where 5=very important and 1=not at all important)



- There are some differences by age, though, for the most part, all categories of people share perspectives on what is important:
 - Younger people (18-34) and the oldest people (55+) prefer the ability to wander at their own pace.
 - The oldest age group values clear directions and ample parking on-site (more than do younger people).
 - Those in the 35-44 age segment, the most likely to have children, also value the ability to bring their kids to the site (64%).

Table 3

Factors of Importance in Decision to Visit Particular Historic House/Site
(% Rating 5/4 on 5-point scale = important)

	Total	Age			
		18-34	35-44	45-54	55+
Historical artifacts make it authentic/real	82	77	82	82	87
Visitors free to wander at own pace	73	80	63	68	76
Ample parking at site	67	61	61	67	78
Cost of entry <\$10 per person	67	73	61	68	63
Directions to get there are clear	65	62	60	62	74
You know House's role in American history	61	63	64	49	67
Other things to do nearby	58	55	61	60	57
Allows children (& adults)	48	45	64	47	42
Guided tour there	45	34	40	51	56
Don't have to travel more than 30 minutes	26	33	24	22	24

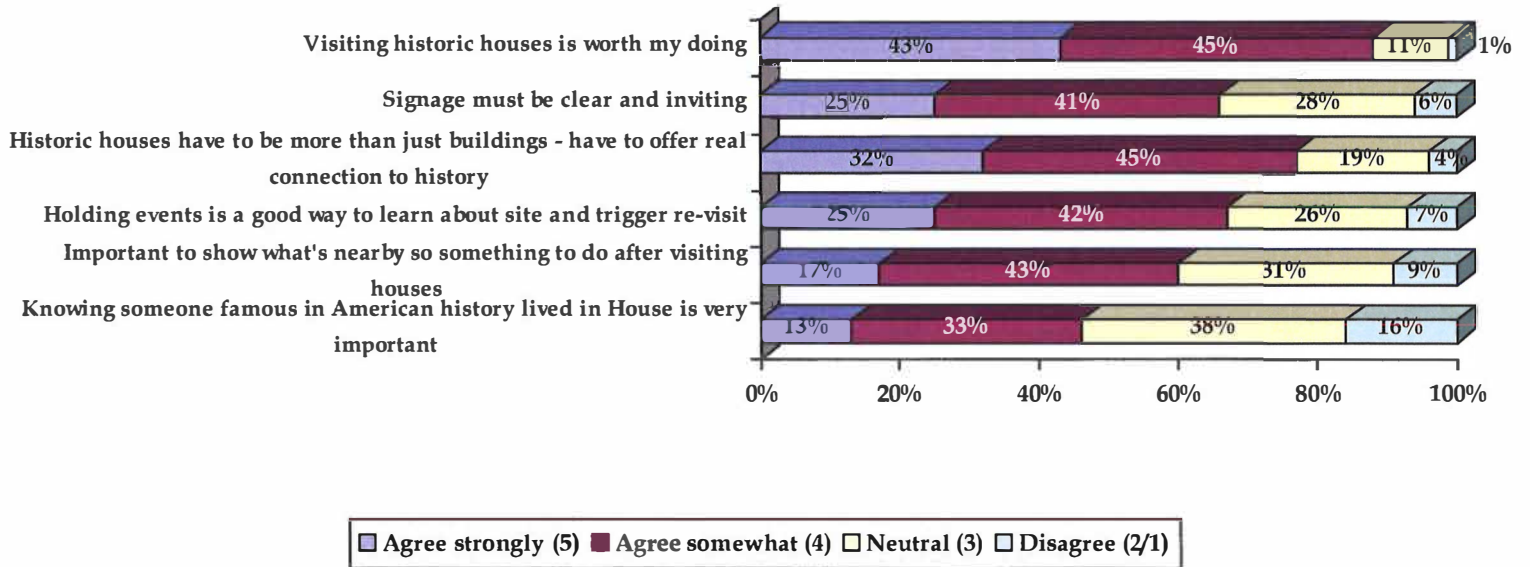
- It is clear that the one thing that makes historic houses/sites most interesting to visit is that:
 - This experience provides insight into a time and place no longer accessible (43%)

- These connect people to the stories of those who lived/worked at the house/site (20%)
 - These provide a rich understanding of how history fits into people's lives today (18%) and
 - This allows you to feel like you were there in history (11%)
- The respondents were asked how strongly they agree or disagree (on a 5-point scale) with a series of statements that could represent reasons for visiting historic houses... their own reasons for doing so. Notable is that they believe that visiting is something worth doing and that they value historic houses that provide connection to history, are authentic and real. As well, they believe that holding events at the houses are good ways to learn about them (something that was introduced by the focus groups). Knowing someone famous lived in the house is not as important when considering a visit as are other factors.

As with the influences on the decisions to visit, there are logistical considerations of importance, as well as that of the value of the experience. For example, the prospective visitors want signage to be clear and inviting and they like the idea of having something to do in addition to visiting the houses.

Figure 3

Personal Perspectives on Historic Houses (%)



- The *value of visiting historic houses* is strongest with those over age 55 (95% rate it 5 or 4). This segment (plus those ages 45-54) is also more inclined to agree that there must be *an historical context* – that the houses have to be *more than buildings*, but have to offer a *real connection to history* (83%). Younger people (18-34) provide higher ratings to having *something to do nearby after visiting the houses* (67% versus 57% for others). [No table/graph shown.]

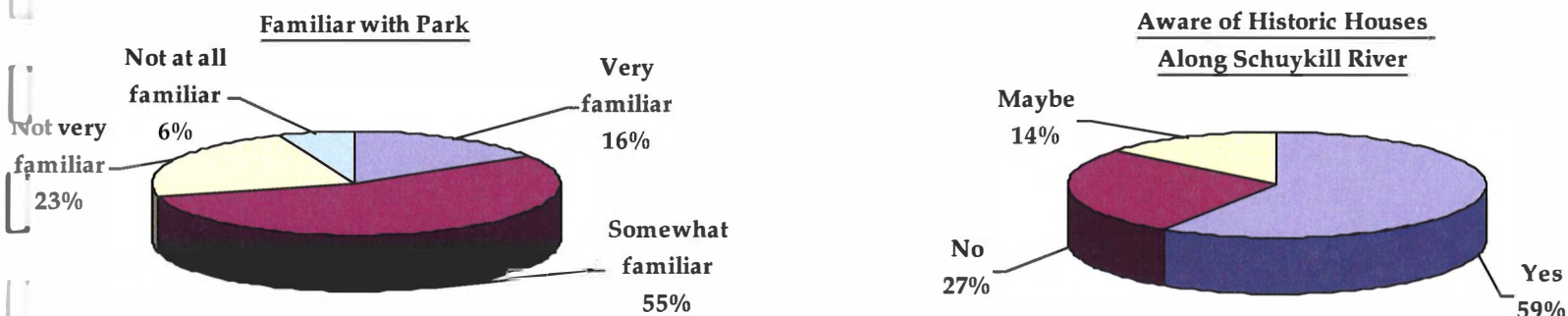
Houses in Fairmount Park

Awareness of the Historic Houses is relatively high; however, only one in ten have actually visited any of them. As well, there is little awareness of the architectural significance of the houses, even though they know the houses are there, suggesting there is opportunity to draw visitors in with stories to tell. After looking at photos of the houses and considering among various themes that best reflect them, “doors to the past” and “historic treasures” resonate highest. The historic context, the value message (seen in the word “treasure”) and the reference to a house (“doors”) are the aspects that provide most interest.

- Seven in ten (71%) respondents are either “very” or “somewhat” familiar with Fairmount Park itself. This is highest among those residing in the 5-county Philadelphia area (75%) and lower among those from New Jersey (66%) and Delaware (51%).
- Six in ten (59%) are aware that there are historic houses located along the Schuylkill River (with no differences by any demographic).

Figure 4

Familiarity with Fairmount Park and Awareness of its Historic Houses



- About one in ten have visited any of the seven houses (with 26% saying they did visit Strawberry Mansion – described further as “the house, not the section”). About one-third of those who visited one of the houses did so in the past 3 years, one-third 4-10 years ago, and one-third 11 or more years ago. For almost all (97%), the level of satisfaction was high (with 48% each “very” or “somewhat” satisfied).
 - The oldest age segment (55+) is more likely to have visited the houses than any other age group.

Table 4

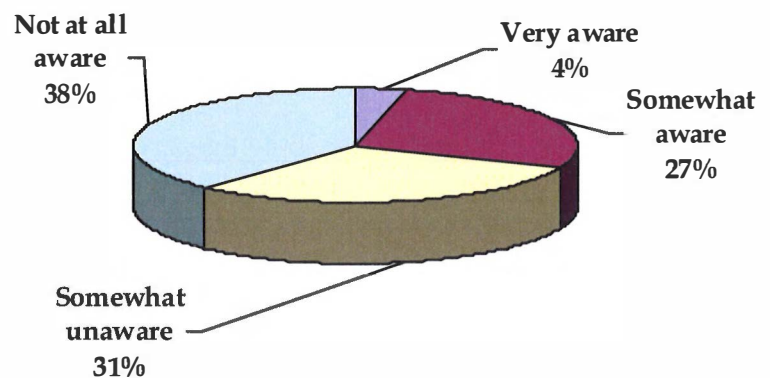
Houses Actually Visited (% Yes)

	Total	Age			
		18-34	35-44	45-54	55+
Sweetbriar	13	15	10	9	17
Strawberry Mansion	26	26	16	26	34
Woodford	7	11	9	1	8
Lemon Hill	13	13	13	8	19
Laurel Hill	13	9	12	12	19
Mt. Pleasant	14	17	13	8	17
Cedar Grove	11	11	12	5	17

- While there is awareness of the houses themselves, there is little awareness of the architectural significance of the historic houses in Fairmount Park. Seven in ten (69%) are “somewhat unaware” or “not at all aware” of this – suggesting heightened interest in visiting if this information was available.
 - Not surprising, those aware of the houses are more aware of the architectural significance of them (44% are aware versus 31% of the total sample); this is still a relatively low percentage who know what they could experience if they gave the houses more time (than simply knowing they are there).

Figure 5

Awareness of Historical Significance of Houses as Examples of 18th and Early 19th Century Domestic Architecture in U.S.



[Representative photos of the houses, interiors and exteriors, were shown to respondents so that they would understand more about the houses and what the experiences might be when visiting them.]

- The respondents were asked to consider several words or phrases to describe the historic houses in Fairmount Park (after seeing the photos, having visited, having learned more about them throughout the survey). The words and phrases were developed from the focus groups and brainstorming by the full project team of consultants and Fairmount Park Historic Houses committees. Four of the themes are believed to be most encouraging to get people to visit one or more of the houses. They are:
 - Historic Treasures
 - Doors to the Past
 - Where Philadelphia's Character Was Built
 - Invitation to the Past
- There are differences of note by age, which helps to understand how people might view the experience:
 - Those in the 35-44 age group are less interested in the "historic treasures" theme, preferring "doors to the past" and "where Philadelphia's character was built."
 - The youngest age group (18-34) clearly prefers "historic treasures" and "where Philadelphia's character was built."
 - Those in the 45+ age segment prefer "historic treasures" and "doors to the past."
 - "Invitation to the past" is not preferred by those 18-34.

Table 5

Words and Phrases to Describe the Historic Houses of Fairmount Park* (%)
(Multiple responses accepted)

	Total	Age			
		18-34	35-44	45-54	55+
Historic treasures	34	36	22	40	36
Doors to the Past	34	26	30	42	37
Where Philadelphia's character was built	25	35	30	20	15
Invitation to the Past	23	17	25	29	24
History at its most inviting	16	18	21	5	21
Authentic and real	16	19	13	13	17
Undiscovered gems	14	8	10	17	20
River retreats	10	11	10	11	7

* Mentioned by 10% or more respondents.

- There is an exceedingly high interest in visiting these houses (with the addition in the question asked of “assuming you knew how to get there, had transportation to them, and the price was \$5 per house”). Four in ten (41%) are “very” interested and another 54% are “somewhat” interested in visiting (for a total of 95%).
 - Interest is consistent across all demographic categories. But, those “very interested” are more likely to be age 55+ and female. Younger people and men fall largely in the “somewhat interested” category, suggesting they can be swayed with the right mix of marketing and invitation.

Table 6

Interest in Visiting the Historic Houses of Fairmount Park (%)

	Total	Age				Gender	
		18-34	35-44	45-54	55+	Male	Female
Top 2 Ratings	95	96	95	92	97	95	95
Very interested	41	38	31	37	56	33	44
Somewhat interested	54	58	64	55	41	62	51
Not too interested	4	4	5	5	3	4	4
Not at all interested	1	--	--	3	--	1	1

- Three different scenarios were tested to see how strong interest is, given some concerns expressed within the focus group:
 - Interest in visiting wanes if there is no public transportation available (to a total of 70% from 95%). The lack of public transportation is especially influential on lower income prospective visitors: 64% of those with incomes under \$100,000 are likely to visit versus 77% with incomes over \$100,000.
 - Interest remains at 95% if there is free parking available, highest with those over 55 (99%).
 - Interest is still high, but not as high, knowing there would be a trolley service that one would pay for (at 77% interest). Interest is slightly higher among women (79%) than men (72%).

Promotional Programs

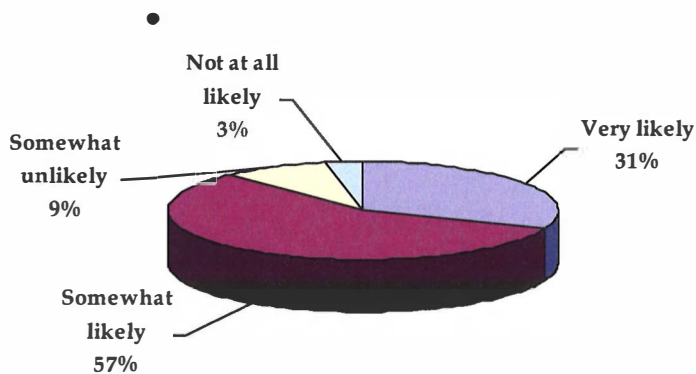
There is interest in packaging visits to the houses, visiting more than one for a discounted price. As well, there is high interest in combining tours of the houses with a meal at a nearby restaurant and other forms of packages that engage the visitors in more than one activity during the time they are at the houses.

- Two “packages” were tested to encourage visits, with each enhancing the likelihood to visit – and worthy of consideration for trial purposes:
 - 88% are likely to visit if there was a packaged tour at \$15-\$20 for as many houses as desired, with no differences by age or income.
 - 90% are likely to visit all of the houses in one day for \$10-\$15, with no differences by age or income.

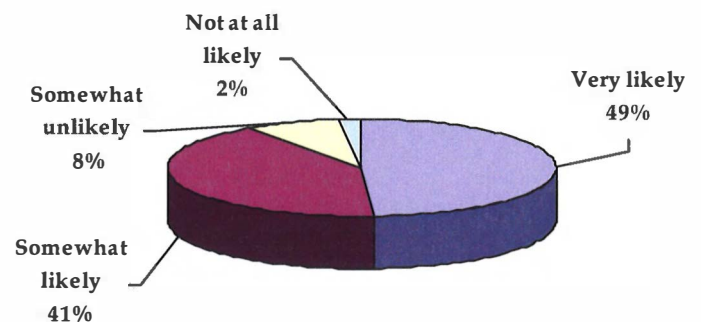
Figure 6

Today the Price to Tour Each House is \$5/Person/House – How Likely to do the following...?

If you could tour as many as you like at package of \$15-\$20 per person



If you had one daypass to visit all houses in one day for \$10-\$15



Other promotional programs were tested, with the idea that they might positively impact trial. Package tours and special rates are most appealing, but all have some level of appeal. Noted are the percentages of those more inclined to visit if the following were available:

- 72% -- combine tour of houses and meal at nearby restaurant – highest among the lowest income group (82% likely)
- 65% -- group rate to visit with others for lower per person price – again, highest among the lowest income group (84%)
- 57% -- combine visit to houses with outdoor art tour – no differences by any demographic
- 49% -- opportunity to view outdoor events from house grounds – highest among those 18-34 and 35-44 (55%)
- 38% -- stop and tour houses while on bike, walk, run in Park – highest among those 18-34 (53%)

Unifying Theme for Historic Houses

Four themes were tested, with the theme about Laying the Foundation of History ringing truest of the four. The idea of “living landmarks,” embedded in this, reflects the interests of people in the focus groups as well. Obviously, there are other themes that might be relevant and appropriate for the houses; but of the four, the historic context is most appealing.

- Four themes were tested, with each described in more detail to the respondents. There is one “winner,” although three of the four have merit. Given respondents’ interest in the fundamentals of history and how these houses fit within this context, it is not surprising to see the top theme. The order of preference is (with no real differences by any demographic category):
 - 35% Laying the Foundation of History: *To escape the frets and fevers of city life, some of Philadelphia’s leading citizens escaped to their summer houses hidden in the hills that overlook the Schuylkill River. Today, the houses are still the perfect urban escape – living landmarks which open a window onto a landscape of revolution, bold dreams, and the aspirations of a young nation, capturing all the grace and charm of a bygone age.*
 - The reasons given for choosing this are: seemed most interesting/attractive (23%), how the past was lived (17%), wording was inviting (13%), most descriptive (13%), about people who lived there (10%).
 - 27% History at its Most Inviting: *You are invited to the homes of yesterday’s leading citizens. At these historic houses, you are always welcome. It’s always an open house – opening doors not just to some of Philadelphia’s most spectacular architecture and interiors, but opening windows on our shared past.*
 - The reasons given for choosing this are: wording is inviting (26%), take a walk through history and how the past was lived (19%), seemed most interesting (14%), about the people who lived there and their role in history (11%), was most descriptive/comprehensive (11%).
 - 23% Houses with Character: *The historic summer homes constructed by some of Philadelphia’s first citizens don’t just have remarkable architectural and artistic character, they were built by remarkable people. Get to know the characters who built*

the houses and the stories they have to tell.

- The reasons given for choosing this are: about the people who lived there and their role in history (33%), seemed most interesting (16%), wording was inviting (13%), walking through history theme (9%), most descriptive (9%).

- 15% *Heights of Inspiration: Our spectacular retreats in Fairmount Park perched high above the Schuylkill River are a breath of fresh air, with architectural features and a perfectly-preserved charm and grace you may never have seen before. Built by risk-takers whose personal stories are fascinating (and sometimes inspiring) in their own right.*

- The reasons given for choosing this are: seemed most interesting/attractive (21%), wording was inviting (21%), about people who lived there (11%), ties history to today (10%), best fits my interests (10%).

Communications about the Houses

Learning about what to do and where to go for historic travel/visits is most often through the web. People want to go to a comprehensive web site that provides logistical details about the historic site/house (such as parking, directions, pricing, tours), plus they want information on why they should visit (the historic significance), what they will need to know, how to learn more about the place before coming. For local people, philly.com and gophila.com are used most often; having links from these could be particularly useful.

- Web sites are the best sources for planning visits to historic houses or sites, including those in Fairmount Park. While people in the focus groups referenced advertising, when it actually comes to planning for visits, driving people to the web to see what's going on in Philadelphia seems to be the most productive resource. Not surprising, the oldest respondents (55+) are less likely to value the web; but 72% of them prefer to use web sites, higher than for any other communications vehicle.
- Word-of-mouth and recommendations from others is next in importance, particularly so for younger people (18-34), where half (53%) rely on this to learn whether or not to visit. This has decided implications for marketing and communications, considering that this segment is also the highest user of social media.
- Perhaps not surprising, the oldest age group (55+) rely more on printed materials and articles about what to see than do their younger cohorts, with four in ten of these people looking to these sources.

Table 7

Best Sources for Planning Visit to Historic House/Site (%)
(Multiple responses accepted)

	Total	Age			
		18-34	35-44	45-54	55+
Web sites	85	90	92	87	72
Philly.com	58	55	61	60	56
GoPhila.com	21	29	25	18	13
Others	6	6	6	9	3
Word-of-mouth	37	53	30	35	27
Printed materials (brochures, etc.)	37	32	33	40	42
Magazine/newspaper articles	27	22	13	27	40
Search engines*	23	26	21	22	23
Recommendations from Independence Visitor Center	21	15	25	20	23
Recommendation from other Philadelphia area sites	19	11	22	17	27
Advertising (TV/radio)	16	11	16	20	17

* Primarily Google.

- People want everything on the web site (or brochure) to use in their planning. There are content interests – but more important are the logistical details. Of most use (noted by 50% or more):
 - 84% Site times and admission fees
 - 65% Detailed directions (including how long to get there)
 - 64% Historical background for reading in advance
 - 62% Map of the site
 - 56% Other things to do nearby
 - 55% Significance of the site in America's development
 - 51% Self-guided tour information

PHASE 3: POST-CREATIVE FOCUS GROUP

SUMMARY OF KEY FINDINGS FROM CONSUMER FOCUS GROUP RESEARCH

**Prepared for:
Fairmount Park Commission
Historic Houses Marketing Initiative**

March 2010

Background

After a qualitative and quantitative analysis of consumer preferences about historic houses conducted in the fall of 2009, the Eight Marketing and Caspari McCormick creative team, with input from the Fairmount Park Historic Houses Marketing Committee, developed an idea for a unifying brand and tagline, along with three corresponding logos for the seven historic houses of Fairmount Park. The final research phase, reported here, was designed to hear, directly from prospective visitors, how appealing and appropriate the proposed brand theme and the attendant tagline were, along with their perceptions of the logo they prefer as best reflecting the brand.

One focus group was convened on March 18, 2010, with local residents who are interested in history, architecture, design, and/or landscaping. The focus group included 6 women and 3 men, all over age 35, the most likely target market for marketing the houses. Although it was not a requirement, several participants had visited one or several of the houses before.

What follows are key findings from the focus group. It is important to keep in mind that focus group research is purely qualitative in nature. Results from the research, while reported here as conclusions, are hypotheses based on observation and informed analysis.

Key Findings

- **Group participants view Fairmount Park in the context of recreation and natural beauty, not in an historic manner.** While the Park represents something different to every person, it is talked about mainly for its easy access, size (*"it's the largest park in the world or the country"*), and value to the residents of the City. They do not see the Park for its history, so people do not immediately envision it as a place where there are historic houses. They do, however, know there are historic houses in the Park – both the ones to be branded and others throughout the Park.
- Based on the previous qualitative and quantitative research, six descriptors were chosen for review by the creative sub-committee to represent the houses. The words selected were:
 - Authentic
 - Charming
 - Educational
 - Historic
 - Inviting
 - Warm
- **Of the six descriptors, the focus group participants determined, clearly, that three were prime and desirable ones when considering visiting these historic houses: authentic, educational, and historic.** The other three (charming, warm, and inviting) are "nice, but not necessary." While there were certainly some who liked these "nice" descriptors, there was consistency in the appeal of the top three. This implies that having the "nice" descriptors adds value to the reasons to visit; but these do not represent the primary drivers of interest.
- Again, using the results of the qualitative and quantitative research, the creative team developed, for review, "The Charms of Fairmount Park" as the unifying brand for the seven houses. Within the focus group, this brand theme was presented to the group for evaluation.
 - **The name "Charms of Fairmount Park" presented alone (without the tagline) was not especially well received.** Not surprising, the

participants didn't see the reference to the houses. They did perceive the word "charms" to reflect much about the Park (e.g., boats, ducks, trees), but not in the context of historic houses. The less-than-stellar reception could also be attributed to the group's prior agreement that "charming" was not a necessary descriptor of a historic house.

- Once the tagline was associated with the theme, however, and seeing the "storied houses" reference, the participants felt more comfortable with the brand theme and its relevance: *Storied houses where a timeless park began.*

"This tells me that the houses are part of the history of the Park."

"I like 'storied houses' because it says the houses have history."

- The tagline helped the participants to understand the brand theme and to "get underneath" what it meant. However, there was some "pushback" about the tagline:
 - The "storied houses" preamble to the tagline was seen as descriptive and helped the participants to understand what the "charms" phrase was designed to convey. It is a critical thought within the tagline. It represented not only that there are houses to see, but these houses have stories to tell. This corresponds with the previous research phases that indicated a draw to visiting historic house is the stories of the people who lived there.

- Describing the Park as “timeless” was confusing to the participants. Even though they liked describing the houses as storied, none of the participants understood the reference of “timeless” as describing the Park they knew.
- The people did not consider that the houses pre-dated the Park. The idea is not one that helps them know more about why visit the houses. Therefore, there is a lack of connection between the “storied houses” and the “timeless park” – something that seems inconsistent to the prospective visitors.
- Reflecting “The Charms of Fairmount Park” brand theme, three logos were designed for evaluation by the focus group. The group was shown (in the order below) the three, referred to here as leaf, keys and crest. They evaluated the three based on printed materials that included: the logo individually, the logo attached to the front cover of a possible brochure, the logo attached to a set of photos of the houses, and the logo attached to a page from the Lemon Hill web site.



- **The keys logo was the clear favorite of the group.** Participants viewed the elegant font and the antique keys as reflective of houses and history – the two themes of interest. They understood the reference of the seven different key styles to describe the seven different houses and liked the connection between the word “charms” in the brand theme and the idea that the keys presentation looked like a charm bracelet.

“The Keys are inviting to me – it represents opening the door.”

"The houses are keys to knowledge (the education there), or a key to history."

- There were some concerns expressed about the use of the keys logo on the brochure/marketing materials: 1) the use of a red block next to the logo reduced the strength of the logo – easily repaired; and 2) the lovely detail of the logo is lost in a smaller size (as placed on the materials).
- Several of the participants thought the logo would translate well to promotional products... for example, it would look good on a t-shirt; and people could purchase the keys as actual charms for a bracelet.
- **The leaf and crest logos were not received well by the group.**
 - The leaf's lime green color was seen as too modern, reminiscent of the current environmental trend and "going green" – not consistent with the "historic" nature of the houses. They did not like the design, combining a leaf and a house, finding it confusing and lacking in connection between the "charms" of the houses and the green message: *"What's charming about a leaf."*
 - Immediately on seeing the crest logo, participants said this reminded them of Pennsylvania Dutch Amish design, not colonial or related to the Park houses. They seemed to be looking for a "message" in the logo, something that connected "charms" with "storied houses" and could not find it. There was interest in the design, itself – it engaged people's eyes and, to some extent, their imagination. But, they didn't feel that the logo was a good representation of the "Charms of Fairmount Park" – they wanted something more tangible and representative. After being told by the moderator that, within the crest, there were seven different designs, each representing a house, they felt that it didn't matter to them and wasn't really of interest – they wanted to be told about the houses, not have to work too hard.
- **The participants implied throughout the evaluation that they want the brand theme, tagline, and logo to be more literal.** They are not sufficiently familiar with the Park in its historic context, nor are they really familiar with the houses. They want to be invited to consider visiting – and look at the keys logos as the most revealing of what they will see if they visit.

XXII. APPENDIX C: Creative Development Process

See Attached.

Fairmount Park Houses

January 22, 2010

Where we are:

Research › Strategic truths › **Name/ Positioning** › Mark/Positioning line

What We Know:

- Authentic
- Charming
- Educational
- Historic
- Inviting
- Warm

Places that offer

- Getaway to the past
- Insight into bygone era
- Voyeuristic appeal
- Character
- Welcome

How This Can Be Understood:

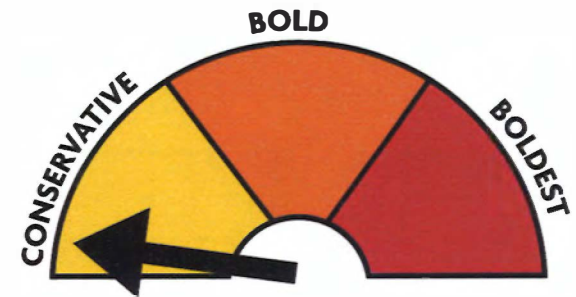
- Intellectually
- Emotionally
- Visually
- Stated vs. implied

What We're Hoping Name/Taglines Will Do:

1. Convey major promise of houses
2. Assist in painting a picture, creating a feeling
3. Be ownable to area

I. CONSERVATIVE:

Retain Historic Houses of Fairmount Park

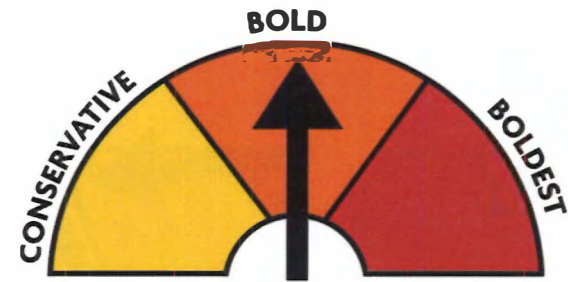


I. CONSERVATIVE:

Retain Historic Houses of Fairmount Park

II. BOLD:

Center brand around word that summarizes collection of houses based on physical properties or emotional reward



I. CONSERVATIVE:

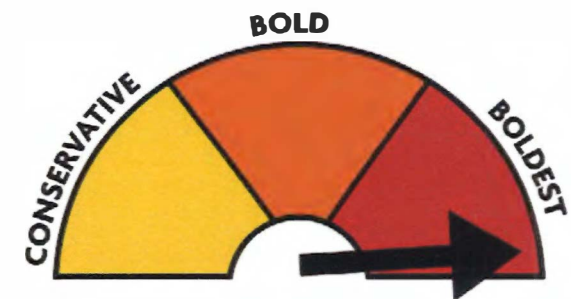
Retain Historic Houses of Fairmount Park

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Center brand around word that summarizes collection of houses based on physical properties or emotional reward

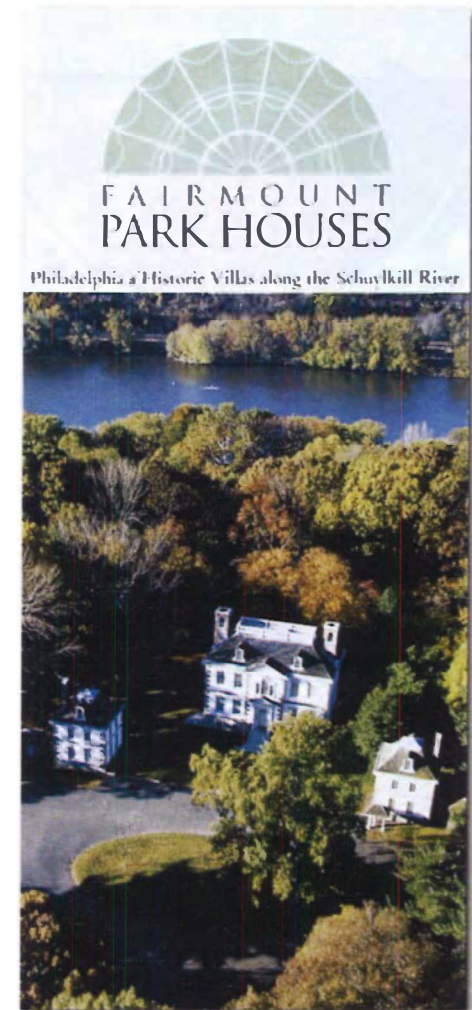
III. BOLDEST:

Brand the area, using houses as reasons to believe or essential elements



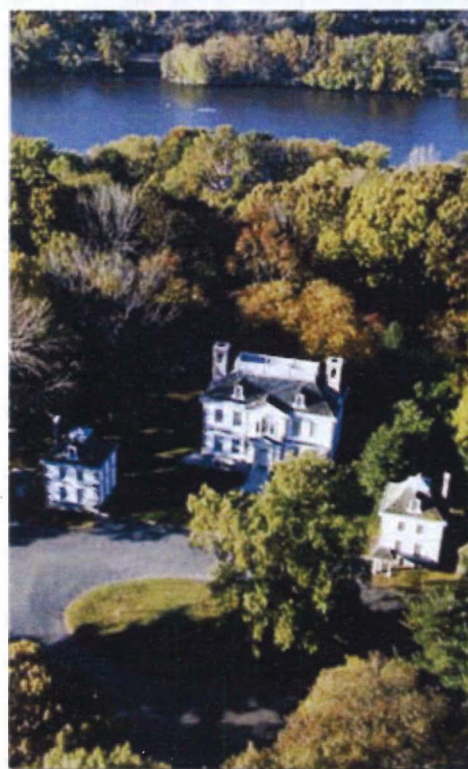
What You Will See:

1. Short lists of names – finalist or finalists in each category
2. Possible accompanying taglines/positioning lines
3. Reasons to adopt
4. Proposed names/taglines in context



HISTORIC HOUSES OF
FAIRMOUNT PARK

History at its most
welcoming.



HISTORIC HOUSES OF
FAIRMOUNT PARK

Doorways to the past.



What You Won't See

1. Graphic exploration
2. Firm tagline/positioning line recommendations

I. Retain Houses/Change descriptive adjective

THE STORIED HOUSES
OF FAIRMOUNT PARK

Discover the character of
another time.



THE STORIED HOUSES
OF FAIRMOUNT PARK

Fairmount Park at its
most inviting.



WHY?

- Houses have stories to tell
- Many were storied in their own way
- Like bedtime story, feels warm and inviting

EMOTIONAL TAKEAWAY: Comfortable

II. Describe collective without using houses

THE RETREATS OF
FAIRMOUNT PARK

Dream houses of a
glorious age



THE RETREATS OF
FAIRMOUNT PARK

Discover the pleasures of
an earlier age



THE RETREATS OF
FAIRMOUNT PARK

Pleasant. Relaxing.
Undisturbed.



WHY?

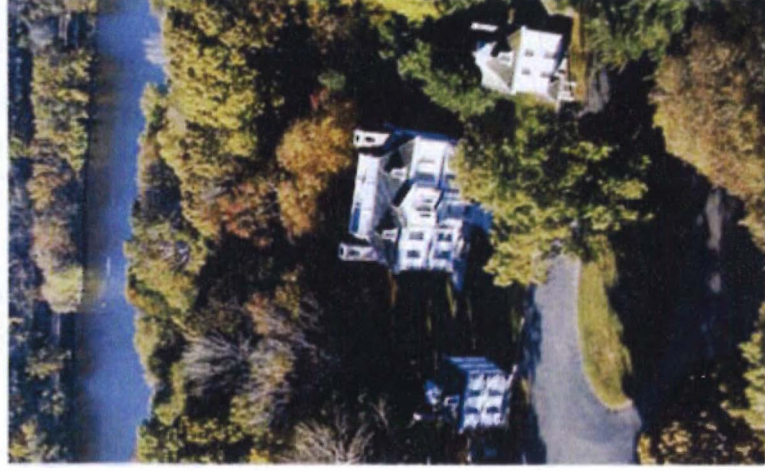
- Houses literally were retreats
- Retreats are places for reflection, regeneration
- Treats gives word nice feeling

EMOTIONAL TAKEAWAY:

Relaxing, easy-going

THE FOUNDATIONS OF FAIRMOUNT PARK

The storied houses where a
timeless park began.



WHY?

- Informs readers of place in history
- Building foundation/beginning play
- “F” alliteration



EMOTIONAL TAKEAWAY: Important

THE SENTRIES OF
FAIRMOUNT PARK

Where a glorious age
stands still.





WHY?

- Houses stand like sentinels
- Sentries implies safety
- Sentries sounds like centuries

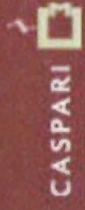
EMOTIONAL TAKEAWAY:
Safe, classic

IIB. Describe collective emotional appeal

THE CHARMS OF
FAIRMOUNT PARK

Historic Houses that
ring the Schuylkill



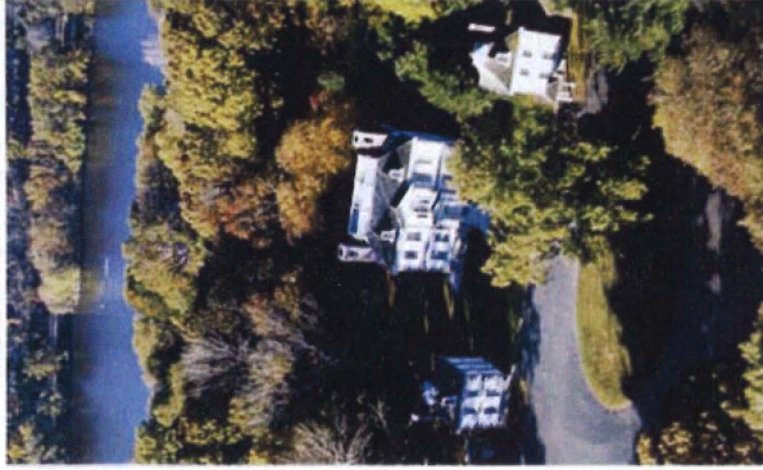


CASPARI MCCORMICK | FAIRMOUNT PARK HOUSES

JANUARY 22, 2010

THE CHARMS OF FAIRMOUNT PARK

Grounds for enchantment.



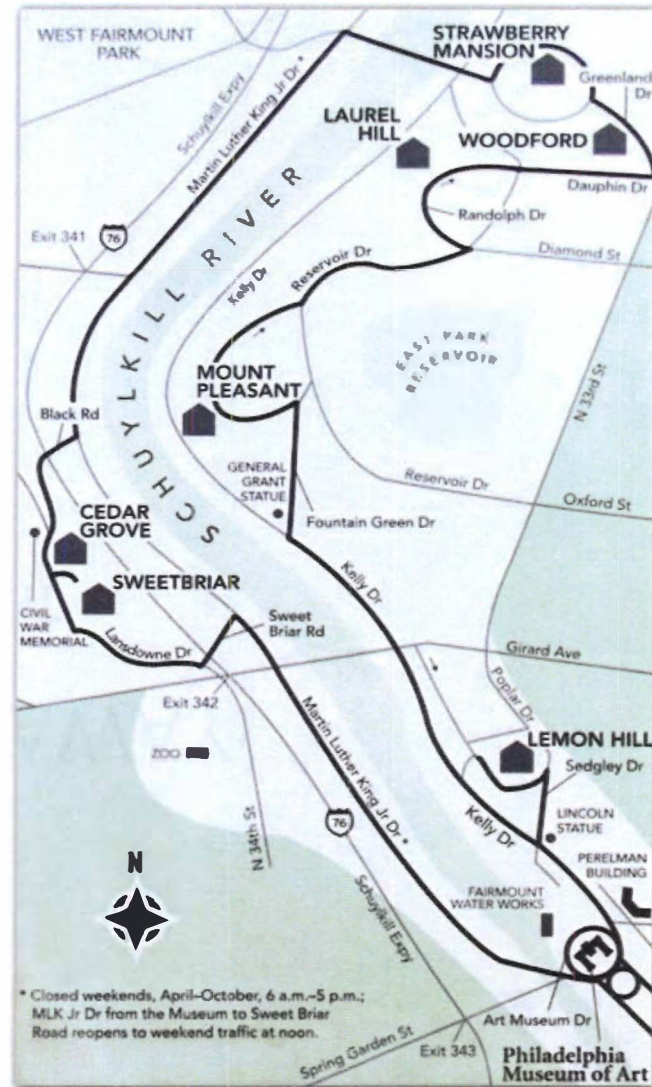
 casparimccormick.com

WHY?

- Houses are charming
- Female appeal
- Ring Schuylkill like charm bracelet
- Charm bracelets are in

EMOTIONAL TAKEAWAY: Friendly, fun, elegant

ADDED BONUS:



III. Brand the area

SCHUYLKILL BLUFFS
and the Fairmount
Park Houses



WHY?

- Geographically dovetails with Schuylkill Banks
- Banks appeal (beauty, safety) may rub off
- Bluffs feels “Wuthering Heights”

EMOTIONAL TAKEAWAY

Cool, furtherance of something I like

HISTORIC FAIRMOUNT
BLUFFS

Home of the Fairmount
Park Houses



WHY?

- Fairmount adds location
- Reinforces days when overlook was more pronounced
- Bluffs still feels “Wuthering Heights”



CASPARI MCCORMICK | FAIRMOUNT PARK HOUSES

JANUARY 22, 2010

EMOTIONAL TAKEAWAY

Classic

 casparimccormick.com

WHAT NOW?

- Discuss
- Create visual explorations for one or two
- Further explore applicable taglines

Fairmount Park Houses

Logo Exploration

March 3, 2010

Where we are:

Research › Strategic truths › Name/ Positioning › **Logo Exploration**

Name Nominees:

- The Foundations of Fairmount Park
 - Informs readers of place in history
 - Building foundation/beginning play
 - “F” alliteration

Name Nominees:

- The Retreats of Fairmount Park
 - Houses literally were retreats
 - Retreats are places for reflection, regeneration
 - Treats gives word nice feeling

Name Nominees:

- The Charms of Fairmount Park
 - Houses are charming
 - Female appeal
 - Ring Schuylkill like charm bracelet

Tone

- Capture feeling of houses and grounds
- Welcoming
- Dignified
- Appealing to target

Evocative of properties

- Authentic
- Charming
- Educational
- Historic
- Inviting
- Warm

What you will see:

- Multiple logos with typefaces
- Brief verbal comments on each

What you won't see:

- Positioning lines
- Logo in situ



CASPARY MCCORMICK | FAIRMOUNT PARK HOUSES

MARCH 3, 2010

FOUNDATIONS



casparymccormick.com



CASPARI MCCORMICK | FAIRMOUNT PARK HOUSES

MARCH 3, 2010



THE FOUNDATIONS
of FAIRMOUNT PARK



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THE
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of FAIRMOUNT PARK

The Foundations

OF FAIRMOUNT PARK



CASPARI MCCORMICK | FAIRMOUNT PARK HOUSES

MARCH 3, 2010

CHARMS

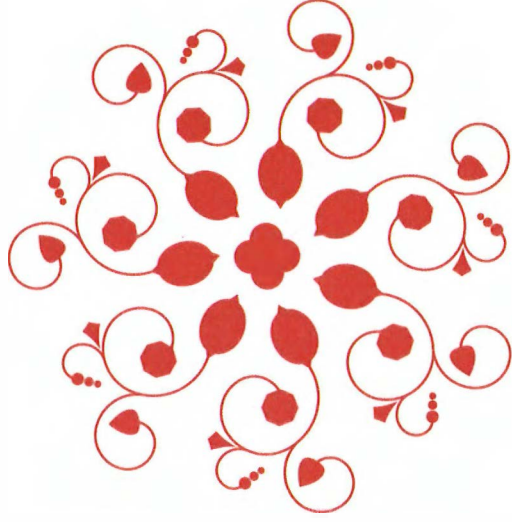


casparimccormick.com

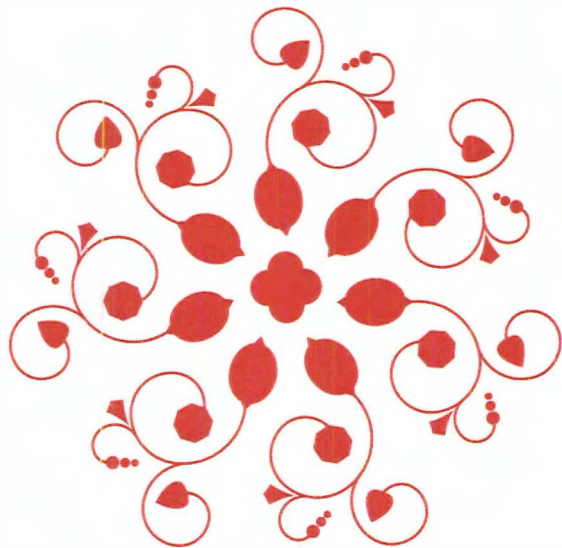
the CHARMS
of FAIRMOUNT PARK

The
Charms
Of Fairmount Park





The Charms OF FAIRMOUNT PARK



The Charms

OF FAIRMOUNT PARK



C-Scrolls decorate Mount Pleasant



A shape from the windows at Cedar Grove



Lemon trees grown at Lemon Hill



Topiary from front steps of Sweetbriar



Strawberries & cream at Strawberry Mansion



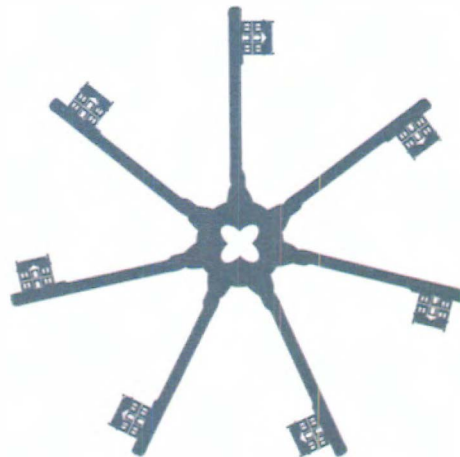
Octagon rooms at Laurel Hill



Icon from the front door of Woodford

THE CHARM S

of FAIRMOUNT PARK



THE
CHARMS
OF FAIRMOUNT PARK



CASPARI MCCORMICK | FAIRMOUNT PARK HOUSES

MARCH 3, 2010

RETREATS

 casparimccormick.com





CASPARI MCCORMICK | FAIRMOUNT PARK HOUSES

MARCH 3, 2010



THE RETREATS *of* FAIRMOUNT PARK



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The
RETREATS
of FAIRMOUNT PARK



THE
RETREATS
OF FAIRMOUNT PARK

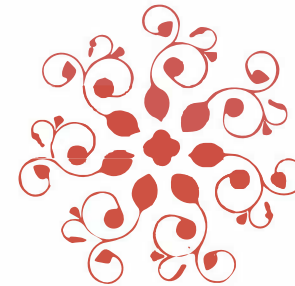
Next steps:

- Select one or two names
- Select one or two logos per name
- Place logos in likely spaces
- Add positioning lines

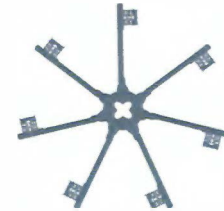
The
Charms
Of Fairmount Park



THE CH  ARMS
of FAIRMOUNT PARK



The Charms
OF FAIRMOUNT PARK



THE
CHARMS
OF FAIRMOUNT PARK

The  Foundations
OF FAIRMOUNT PARK



THE FOUNDATIONS
of FAIRMOUNT PARK



THE
FOUNDATIONS
of FAIRMOUNT PARK

The  RETREATS
of FAIRMOUNT PARK



THE RETREATS
of FAIRMOUNT PARK



The
RETREATS
of FAIRMOUNT PARK



THE
RETREATS
OF FAIRMOUNT PARK

Fairmount Park Houses

Logo Exploration
March 10, 2010

PROCESS

Research › Strategic truths › Name/ Positioning › Mark/Positioning line

TRUTHS:

Houses are:

- Authentic
- Charming
- Educational
- Historic
- Inviting
- Warm

Places that offer:

- Getaway to the past
- Insight into bygone era
- Voyeuristic appeal
- Character
- Welcome

OUR CRITERIA IN NAMING:

1. Convey major promise of houses
 - a. Intellectually
 - b. Emotionally
 - c. Visually
2. Assist in painting a picture, creating a feeling
3. Be ownable to area

OUR APPROACHES:

I. Retain Historic Houses of Fairmount Park
or change descriptive adjective

EXAMPLE: The Storied Houses of Fairmount Park

II. Center brand around word that summarizes collection of houses based on physical properties or
emotional reward

EXAMPLE: The Retreats of Fairmount Park

III. Brand the area, using houses as reasons to believe or essential elements

EXAMPLE: Schuylkill Bluffs

COLLECTIVE DECISION:

- Summarizing collection based on emotional reward or common elements best liked
- Retain Storied Houses as part of descriptive tagline:

THE STORIED HOUSES WHERE A TIMELESS PARK BEGAN

SHORT-LISTED NAMES AND RATIONALES:

THE CHARMS OF FAIRMOUNT PARK

- Houses are charming
- Female appeal
- Ring Schuylkill like charm bracelet
- Charm bracelets are in

THE FOUNDATIONS OF FAIRMOUNT PARK

- Informs readers of place in history
- Building foundation/beginning play
- "F" alliteration



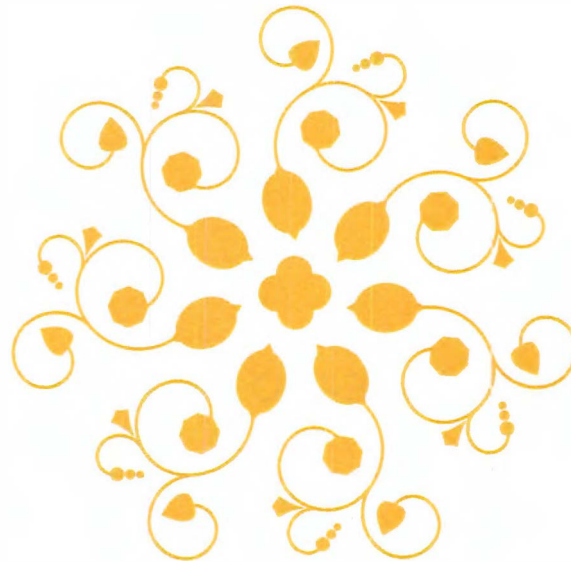
BRAND MARKS:



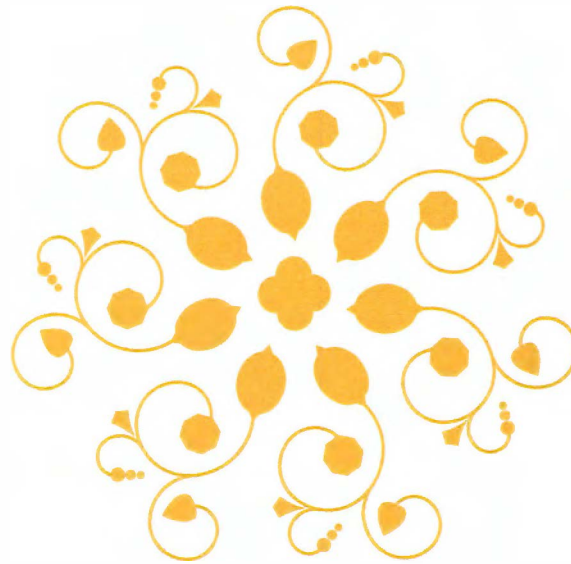


The Charms of Fairmount Park





The Charms
OF FAIRMOUNT PARK



The Charms

OF FAIRMOUNT PARK

*The storied houses where
a timeless park began.*



The Charms OF FAIRMOUNT PARK

*The storied houses where
a timeless park began.*



C-Scrolls decorate Mount Pleasant



A shape from the windows at Cedar Grove



Lemon trees grown at Lemon Hill



Tea Tables found at Sweetbriar



Strawberries & cream at Strawberry Mansion

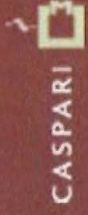


Octagon room at Laurel Hill



Icon from the front door of Woodford





CASPARI MCCORMICK | FAIRMOUNT PARK HOUSES

MARCH 10, 2010



 casparimccormick.com



Where better to experience the season's charms?

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur culpa qui officia deserunt mollit anim id est laborum.

TOUR HISTORIC HOMES WORTH CELEBRATING.
ALL DRESSED FOR THE HOLIDAYS.
DECEMBER 4, 5 AND 6: 11, 12 AND 13!



The Charms
OF FAIRMOUNT PARK

*The storied houses where
a timeless park began*



LEONARD M. WINGGREN - SECOND EY & LEMMON HILL DRIVES - PH: 408-804-8411 FAX: 408-804-8411

the
CHARMS
of FAIRMOUNT PARK



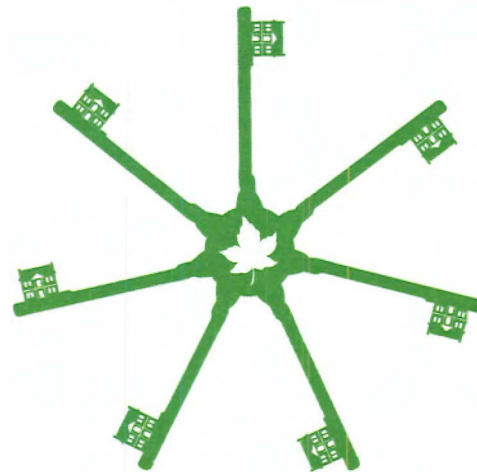
CASPARI MCCORMICK | FAIRMOUNT PARK HOUSES

MARCH 10, 2010



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THE
CHARMS
OF FAIRMOUNT PARK



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MARCH 10, 2010

The Foundations of Fairmount Park



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THE FOUNDATIONS
of FAIRMOUNT PARK

The storied houses where a timeless park began.



CASPARI MCCORMICK | FAIRMOUNT PARK HOUSES

MARCH 10, 2010

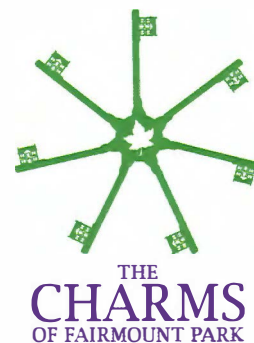


THE
FOUNDATIONS
of FAIRMOUNT PARK

 casparimccormick.com

WHAT NOW?

- Move forward with favored name to test, keeping second in reserve
- Isolate two logos for test
- Further illustrate logo/brand usage



LOGO/TAG GUIDELINES

4 color



*Storied houses
that ring the River*

2 color
Black & pms 302



*Storied houses
that ring the River*

White
Reversed out



MEMBER/TAG GUIDELINES



CHARMSofFairmountPark.com



*Storied houses
that ring the River*



COLOR GUIDELINES

4 Color



C M Y K
6 100 0 30.5

Pantone



PANTONE 234

Web



#990066



C M Y K
0 51 94 60



PANTONE 469



#553300



C M Y K
43 0 34 38



PANTONE 5555



#336655



C M Y K
0 65 100 8.5



PANTONE 167



#BB6600



C M Y K
0 91 100 51



PANTONE 1815



#660000



C M Y K
100 18.5 0 51



PANTONE 302



#003366



C M Y K
0 0 100 30.5



PANTONE 613



#999933



KEY SYMBOLS



Strawberries and Cream at Strawberry Mansion



Icon from front door of Woodford



Octagon rooms at Laurel Hill



C scrolls decorate Mount Pleasant



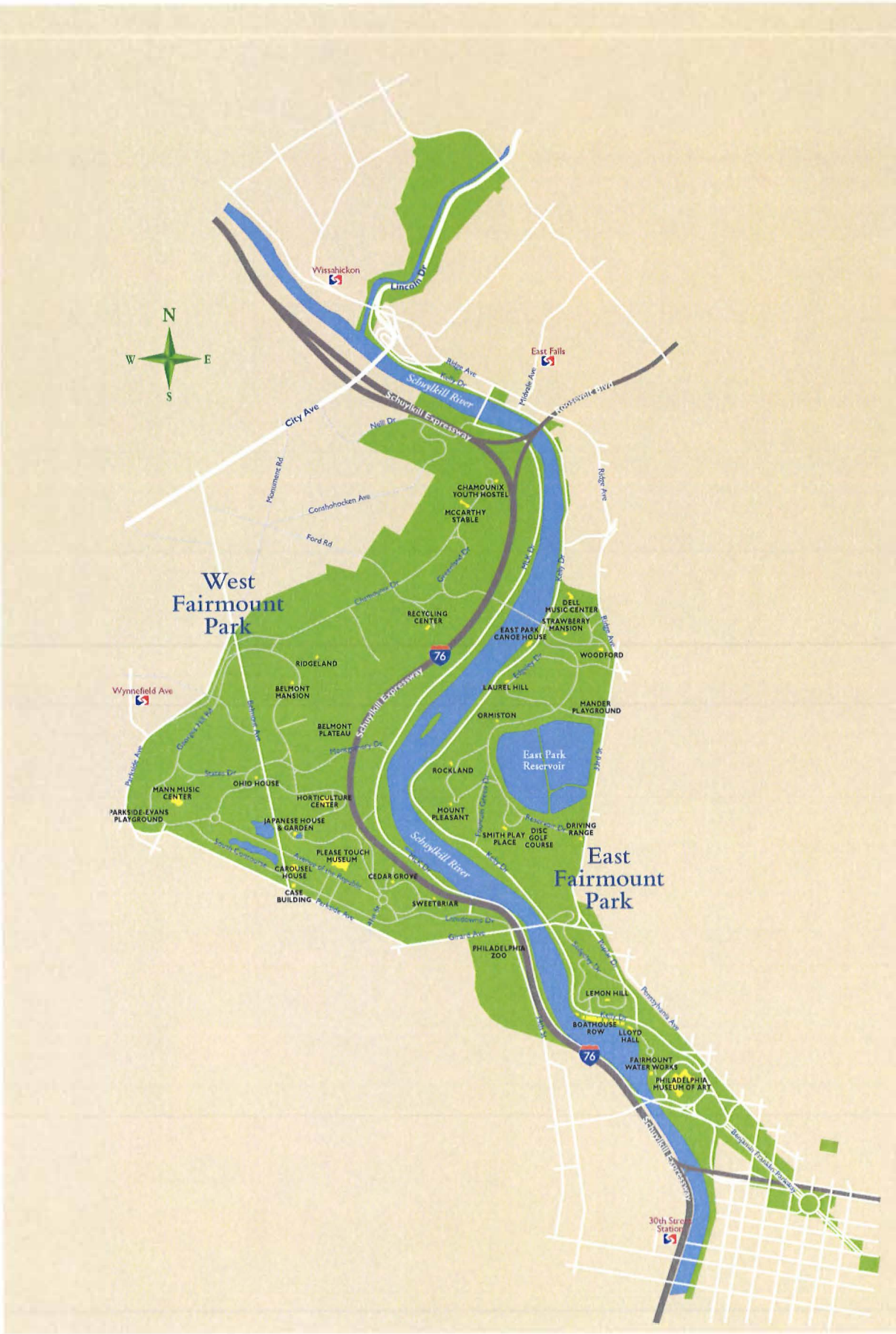
V shape of windows at Cedar Grove



Shape of window above door at Sweetbriar



Lemon trees grown at Lemon Hill



Philadelphia's acquisition of the historic houses, beginning with Lemon Hill in 1844, resulted in the creation of Fairmount Park, one of the largest municipal parks in the country. This led to the preservation of the houses, the most significant group of eighteenth- and early nineteenth-century domestic architectural examples in the United States. Illustrating more than a century of style, fashion, and domestic life, the houses provide a unique glimpse into Philadelphia's rich history.



STRAWBERRY MANSION



CEDAR GROVE



SWEETBRIAR

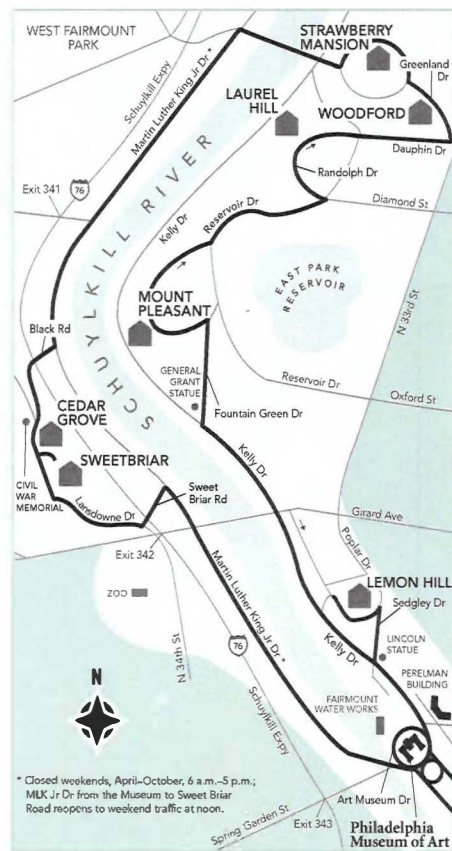
This brochure was made possible by the Fairmount Park Conservancy and the Fairmount Park Houses.

To learn more about Fairmount Park, visit fairmountpark.org or fairmountparkconservancy.org.



Lemon Hill: West Sedgley Drive and Poplar Drive (19130)
Mount Pleasant: 3800 Mount Pleasant Drive (19121)
Laurel Hill: Randolph Drive and East Edgely Drive (19121)
Woodford: 33rd Street and West Dauphin Street (19132)
Strawberry Mansion: 2450 Strawberry Mansion Drive (19132)
Cedar Grove: Lansdowne Drive and Cedar Grove Drive (19131)
Sweetbriar: 3800 Sweetbriar Drive (19131)

For directions to the Fairmount Park Houses from the Philadelphia Museum of Art, visit fairmountparkhouses.org or the Museum's Visitor Services Desks.

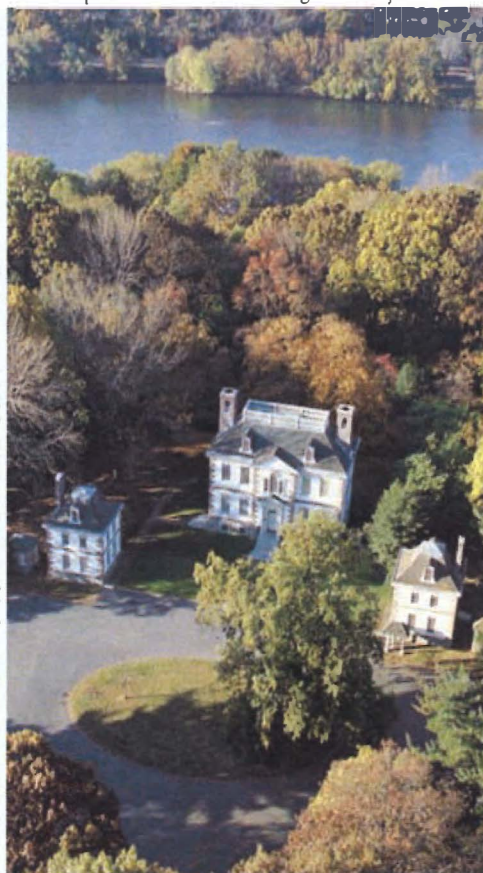


© 2008 Philadelphia Museum of Art 0608-3253



FAIRMOUNT PARK HOUSES

Philadelphia's Historic Villas along the Schuylkill River



LEMON HILL



MOUNT PLEASANT



LAUREL HILL



WOODFORD

Within Philadelphia's Fairmount Park stands a group of seven eighteenth- and early nineteenth-century historic houses established as rural retreats by prominent families of the city. Some of these homes functioned as working farms, including productive dairies, orchards, and extensive fields and game lands, while others provided an elegant, fashionable, and healthy summer retreat from Philadelphia's urban environment, heat, and periodic epidemics.

LEMON HILL: Oval Room

Philadelphia merchant Henry Pratt built this stately summer villa in 1800 on property formerly owned by merchant, entrepreneur, and financier Robert Morris. Named after the lemon trees that Morris grew in the greenhouse he had built on the property, Lemon Hill was designed in the neoclassical style and features graceful, oval rooms with curved doors and fireplaces on each of its three floors.

Administered by the Colonial Dames of America, Chapter 11

Open Wednesday–Sunday, 10:00 a.m.–4:00 p.m.,

April 1–mid-December*

(215) 232-4337



MOUNT PLEASANT: Upstairs Hall

Between the years 1762 and 1765, Captain John Macpherson, a successful Scottish privateer and American patriot, established what John Adams described in 1775 as “the most elegant seat in Pennsylvania.” He employed as his master builder Thomas Nevell, an apprentice of Edmund Woolley, the builder of Independence Hall. The resulting country estate features grand classical architecture, stunning interiors and vistas, and the best craftsmanship of colonial Philadelphia.

Administered by the Philadelphia Museum of Art

Open Tuesday–Sunday, 10:00 a.m.–5:00 p.m.*

(215) 763-719

LAUREL HILL: Dining Room

Rebecca Rawle, a wealthy widow, built a small country house in the Georgian style around 1767. After her second marriage to British Loyalist and Philadelphia mayor Samuel Shoemaker, she lost her house during the American Revolution, when the state seized property of British sympathizers, but later was successful in regaining her property. The house features an unusual octagonal room, which was added during the early nineteenth century.

Administered by the Women for Greater Philadelphia

Open Wednesday–Sunday, 10:00 a.m.–4:00 p.m., July 1–mid-

December; Saturday & Sunday, 10:00 a.m.–4:00 p.m., April–

June; and by special appointment*

(215) 233-1776



WOODFORD: Parlor

In 1756–58, William Coleman, a Philadelphia merchant and close friend of Benjamin Franklin, built this elegant summer retreat. Today the house is furnished with an extraordinary collection of eighteenth-century antiques begun by Naomi Wood, a Philadelphia collector. The Georgian-style house contains an impressive display of period furniture and decorative arts, including delaware.

Administered by the Naomi Wood Trust

Open Tuesday–Sunday, 10:00 a.m.–4:00 p.m.*

(215) 229-6115



STRAWBERRY MANSION: Ballroom

Formerly known as “Sumnerville,” the center section of Strawberry Mansion was built in the Federal style around 1790 by renowned lawyer Judge William Lewis, who drafted the first law abolishing slavery in the United States. The mansion’s second owner, Judge Joseph Hemphill, added the Greek Revival wings during the 1820s. The house features period furnishings, an important doll collection, antique toys, and other early American artifacts.

Administered by the Committee of 1926

Limited availability due to restoration. Please visit

fairmountparkhouses.org for more information.

(215) 228-8364



CEDAR GROVE: Kitchen

Originally located in the Frankford section of Philadelphia, Cedar Grove was moved to Fairmount Park in 1926–28. Built by wealthy widow Elizabeth Coates Paschall in 1748–50, the house became the summer residence for five generations of her family. Featuring an unusual two-sided wall of closets and many of the original family furnishings, Cedar Grove depicts life as it might have been in the early 1800s.

Administered by the Philadelphia Museum of Art

Open Tuesday–Sunday, 10:00 a.m.–5:00 p.m.*

(215) 878-2123



*Closed on major holidays

SWEETBRIAR: Etruscan Room

Built in 1797 by Philadelphia merchant Samuel Breck, Sweetbriar was the year-round home of the Breck family. Breck was intimately involved in the development of the city of Philadelphia during the early 1800s and was active in the founding of a public school system. Sweetbriar’s neoclassical architectural style and interior furnishings reflect the new fashion of its era based on designs from ancient Greece and Rome.

Administered by the Modern Club of Philadelphia

Open Wednesday–Sunday, 10:00 a.m.–4:00 p.m.,

July 1–mid-December*

(215) 222-1333



PLANNING YOUR VISIT

Admission

Admission per house for individual self-guided tours is \$5 for adults, \$3 for senior citizens, and \$2 for children (ages 6–12).

Group Tours

Park House Guides are available for groups of 15 or more people. Reservations are required. Please call (215) 684-7863 for details. For school group information and reservations, call (215) 684-7582.

Special Programs

For more information on educational programs and events, including lectures, concerts, and specialized tours, please call (215) 684-7926 or the individual Park Houses.

Accessibility

For more information about accessibility at these sites, please call (215) 684-7601.

For general information about the park houses, visit fairmountparkhouses.org.

HISTORIC AMERICAN BUILDINGS SURVEY

SCHUYLKILL RIVER VILLAS

HABS NO. PA-6184

Location: Fairmount Park, Philadelphia, Philadelphia County, Pennsylvania. Fairmount Park stretches for five miles along the banks of the Schuylkill River and, along with its northern neighbor, Wissahickon Park, comprises almost half of the 8,700 acres administered by the Fairmount Park Commission. The river divides Fairmount Park into an eastern and a western section which exhibit different patterns of villa distribution. Extending from Fairmount Avenue and the Benjamin Franklin Parkway to Ridge Avenue, the East Park contains a relatively dense grouping of villas. The West Park lies between Spring Garden Street and City Line (or Northwestern) Avenue, and its villas tend to be separated by greater distances.

Present Owner and Use: Villas within Fairmount Park are owned by the City of Philadelphia but are generally occupied and maintained by various private organizations.

Dates of Construction: The villas were built between the mid-eighteenth and early nineteenth centuries. Completed by 1745, Belmont Mansion appears to be the earliest house in the park that could qualify as a villa; the latest is either Rockland or Arnest, both erected ca. 1810.

Significance: The mid-nineteenth century creation of Fairmount Park coincidentally preserved a unique example of proto-suburban development in America. Over one hundred years earlier, affluent Philadelphians had started to establish rural retreats outside their city, frequently combining fashionable residential architecture with carefully landscaped grounds. A crucial part of this activity occurred along the banks of the Schuylkill River, within the future bounds of Fairmount Park. The Georgian and Federal-style villas have fared better than their grounds which survive in fragmentary, often illegible form. Yet no other site in the Philadelphia area contains so much evidence of the city's unusual villa-building phenomenon.

Historian: Aaron V. Wunsch, HABS, Summer 1995

History:

Penn's Philadelphia and Early Signs of Extra-urban Development

After receiving an enormous land grant from the King of England in 1681, William Penn promptly began to establish the layout of his new colony, Pennsylvania. He located Philadelphia between the Delaware and Schuylkill Rivers, ensuring that ships would have easy access to the colonial capital. While this piece of planning reflected much foresight, the boundaries that Penn initially envisioned for his city encompassed an unmanageably large quantity of land. In his revised plans, he excluded a large area from the northern and western parts of the city and designated this tract "the liberty land of free lots."¹ He also decreed that 100 hundred acres of this land and two lots within city limits would be granted to anyone who bought 5,000 acres in the colony.² Not until 1854 did the "Liberties" (as they came to be known) become part of Philadelphia proper.

Officially founded in 1682, Philadelphia experienced prosperity and rapid population growth over the next few decades. The city's geographic location facilitated trade, and Penn's commitment to religious tolerance within his colony proved equally attractive. By 1720, roughly 10,000 people could call themselves Philadelphians.³ Like Penn himself, most of the early settlers were Quakers, and while their numbers included merchants, far more were artisans. At the start of the eighteenth century they

¹George B. Tatum, *Penn's Great Town* (Philadelphia: University of Pennsylvania Press, 1961), 18.

² Maria M. Thompson, "Evolution of a County Property: 'Laurel Hill,' East Fairmount Park, Philadelphia," 1982 (Fairmount Park Commission archives), 1-2. Not all "liberty land" seems to have changed hands according to this system; see, for instance, the chain of title supplied in Appendix B of Lorraine McVey's "The Cliffs," (an unpublished report compiled for University of Pennsylvania Professor Roger W. Moss, 1994). While apportioning land in the Liberties, William Penn also acknowledged the validity of certain Dutch and Swedish claims that predated his colony; see Martin J. Rosenblum, R.A. and Associates, "Belmont Mansion, Historic Structures Report," 1992 (Fairmount Park Commission archives), 1.

³Sam Bass Warner, Jr., The Private City: Philadelphia in Three Periods of Its Growth (Philadelphia: University of Pennsylvania Press, 1970), 4-5.

were joined by immigrants from Germany, Ireland and Scotland.⁴

Life in the city did not suite all of its inhabitants, and those who could afford to leave on a temporary basis often did so at an early date. In 1698 Gabriel Thomas could already refer to "many Curious and Spacious Buildings which several of the Gentry have erected for their Country-Houses"⁵ and over the next fifty years such buildings became an increasingly common sight. To some extent William Penn set the precedent for this sort of development when, in the 1680s, he took up residence at Pennsbury, an estate some twenty-five miles north of the newly-founded city.⁶ However it was not Pennsbury but country seats like Isaac Norris's Fair Hill (1712) and James Logan's Stenton (1723-30), located several miles outside city limits, that provided a model for extra-urban growth.⁷ In general, Norris and Logan erected grander houses than those who followed their lead. More typical of the pattern were small cottages or "Plantation Houses" such as Elizabeth Paschall's original Cedar Grove (1748), containing two or three rooms and often designed to accommodate only daytime visitation; "At best they served as week-end lodges or as retreats from the city during recurrent smallpox scares."⁸

Most plantation-house construction occurred in the liberty lands or, more specifically, in the Northern Liberties (between the Delaware and Schuylkill Rivers) and in an area west of the Schuylkill known as Blockley Township by the early eighteenth century. Waterways were the focus of intense development: Stenton and Cedar Grove were both located near creeks while John Smith's estate Point-no-Point (ca. 1746) occupied and extensive

⁴Ibid.

⁵As quoted in Elizabeth McLean, "Town and Country Gardens in Eighteenth-Century Philadelphia," in British and American Gardens in the Eighteenth Century, ed. Robert P. Maccubbin and Peter Martin. (Williamsburg: Colonial Williamsburg Foundation, 1984), 137.

⁶Roger W. Moss, The American Country House (New York: Henry Holt and Co., 1990), 103.

⁷John M. Dickey and Sandra Mackenzie Lloyd, "Mount Pleasant Historic Structures Report, 1987," p. 7-8, Fairmount Park Commission archives.

⁸Carl and Jessica Bridenbaugh, Rebels and Gentleman: Philadelphia in the Age of Franklin (New York: Reynal and Hitchcock, 1942), 191.

tract along the Delaware.⁹ Nor was this pattern coincidental. As part of his effort to make Philadelphia "a greene Country Towne" Penn had encouraged garden cultivation on city lots. A 1698 description of Edward Shippen's "extraordinary fine and large Garden" may indicate that Penn's wishes were occasionally fulfilled, but far more often they were thwarted by row-house builders who made gardening a secondary priority.¹⁰ Those who wanted to surround their houses with substantial gardens would have to look elsewhere, and the well-irrigated Liberties supplied the ideal location.

A Closer Look at the Schuylkill River Valley and the Rise of the "Villa"

In the mid eighteenth century, Philadelphia's ascendancy was becoming clear. The Pennsylvania capital continued to thrive after the French and Indian War (1763) and by the start of the Revolution, it was not only the richest and most powerful city in colonial America but also the second largest in the British Empire.¹¹ To a large extent, Quaker merchants had been the driving force behind the plantation-house movement, and now they took increasing responsibility for creating the "Athens of America." It was they who dominated the city's political and economic spheres, rising from a "merchant plutocracy into a privileged aristocracy."¹² As the merchant elite experienced this transition, it acquired an increasing affinity for the trappings of European gentility. The new taste was something of an upper-class affectation, but it also reflected "intimate contacts with England and the Continent" that grew more frequent after 1748 when Francis Rawle "initiated the Philadelphia custom of making the Grand Tour."¹³

The character of the rural retreat changed accordingly. The small cottage gave way to a more formal residence that is best described as a villa.

⁹Ibid., 192.

¹⁰McLean, op. cit., 136, 137; George B. Tatum, Penn's Great Town (Philadelphia: University of Pennsylvania Press, 1961), 24.

¹¹Tatum, op. cit., 27; E. Digby Baltzell, Philadelphia Gentlemen: The Making of a National Upper Class (New York: The Free Press, 1958), 179.

¹²Bridenbaugh, op. cit., 13.

¹³Ibid., 193-94.

...tracing its origins to houses erected along the Thames river near London [and ultimately to ancient and Renaissance Italian precedent], the "villa" was, in the eighteenth century, a seasonal country dwelling of smallish, symmetrical, and classical character located within a comfortable day's journey by boat, coach, or horse from Philadelphia, New York, Boston, and Baltimore. Often with pleasure grounds attached, villas were in the country without being of the country. Typically they did not adjoin income-producing lands but reflected economic, social, and political success achieved elsewhere. As residences they were to provide a pleasant retreat from the heat and odors of the city, or an escape from the yellow fever, typhoid, and cholera that regularly savaged urban populations.¹⁴

Even without disease, summertime conditions in Philadelphia could be extremely unpleasant, and when the wealthy decided to "summer" outside the city, their stay usually began in the spring and extended into the fall.¹⁵ Class, of course, was also part of the equation. When the villa-dwellers returned from their retreats, they clustered together in the same part of Philadelphia, now known as Society Hill. Here they waited out the winter, and when springtime finally arrived they repeated their seasonal pilgrimage, illustrating E. Digby Baltzell's dictum "The higher the social class, the more social distance is reinforced by geographical isolation."¹⁶ The increasing popularity of the "country" life during the 1750s is indicated by Scull and Heap's maps depicting more than 200 houses within ten miles of the city limits.¹⁷

In the 1760s, a section of the Schuylkill River valley was the scene of concentrated villa-building activity. The area lay east of the river, within the Northern Liberties, and its dense

¹⁴Moss, op. cit., 4-6. According to Moss, Philadelphians began applying the term "villa" to their rural retreats at the close of the eighteenth century (p. 76).

¹⁵Ibid., 107.

¹⁶Baltzell, op. cit., 174, 179.

¹⁷McLean, op. cit., 137. This figure is somewhat misleading because Scull and Heap's maps make no distinction between "country houses" and houses that are simply located in the country. However, many of the rural property owner's names shown on the maps are also those of city residents, reflecting a settlement pattern with roots in Penn's "liberty lands" allocation system.

foliage, high bluffs and impressive views must have attracted urbanites' attention at an early date. Subdivision served as the catalyst for development. In 1753, Quaker merchant Joshua Fisher purchased roughly 53 acres of a 270-acre tract that had belonged to the Mifflin family since Penn's division of the "liberty lands." Underscoring the landscape's suitability for villa construction, Fisher went on to build The Cliffs on his property, naming it after his grandfather's English estate.¹⁸

Of greater consequence to the area's character was a series of real estate transactions that began in 1754 after the death of Thomas Shute. During the late seventeenth century, Dennis Rotchford created a 200-acre estate by consolidating lands that William Penn had granted to others, and since 1707 it had been in Shute's possession.¹⁹ The estate formed a promontory known as Edgerlie or Edgeley Point, and Shute used it as a farm, conditionally bequeathing it to his son Joseph. When, in 1754, Joseph failed to meet the terms of his father's will, Abel James bought the property from the elder Shute's executors. Joseph managed to buy back the family farm two years later, but his creditors soon forced him to relinquish it. Twice the land was exposed to public sale, and by the Fall of 1760 it had been divided among five individuals: William Coleman, Benjamin Mifflin, Joseph Galloway, Joshua Howell and the well-traveled Francis Rawle. Most of these men were associated through friendship or business but three of them were also related to Thomas Shute's executor, Edward Warner. As Coleman's brother-in-law, and father-in-law to both Howell and Rawle, Warner represented a significant link between houses that stood or arose along Edgley Point Lane. Coleman erected Woodford in 1756, Rawle's widow (Warner's daughter) Rebecca built Laurel Hill around 1767, and Howell inhabited Edgeley, the old Shute homestead, with Warner's daughter Katherine.²⁰

Rebecca Rawle represented another crucial connection between villa-dwellers. Upon her husband Francis's death in 1761, she inherited what had once been John Smith's rural retreat, Point-no-Point (see above). The latter was the scene of Francis's demise, and perhaps this explains Rebecca's decision to establish her own country seat at Laurel Hill. Samuel Shoemaker, a Quaker merchant, lawyer, and politician, married her in 1767, adding a

¹⁸McVey, op. cit., 1-2, 4, 14. The Cliffs's construction date is unclear but probably lies at the earlier end of a 1753-1777 time range.

¹⁹Thompson, op. cit., 1-2.

²⁰Ibid., 3-11.

Germantown villa to the family's holdings. In 1797, her son William bought Harleigh, an estate close to his friend William Lewis's Summerville (later Strawberry Mansion). The Summerville property, in turn, bordered Woodford, which William Rawle's sister Margaret and her husband Isaac Wharton had acquired in 1793.²¹ Throughout much of her life, Rebecca Rawle documented the constant interaction of the villa-dwellers in her diary,²² clearly demonstrating that "country" living was *exclusive* not *reclusive* in nature. It was an opportunity to associate with one's peers while displaying that badge of wealth, "social arrival"²³ and cosmopolitan Anglophilia: the villa.

To a large extent, Philadelphia villa architecture was born during the 1760s in areas like Edgeley Point, but a number of substantial "country houses" predated this development by many years. Summing up the transformation of the rural retreat after 1760, Carl and Jessica Bridenbaugh have commented, "Quaker simplicity gave way to the new elegance of the Georgian."²⁴ Such a statement begins to account for the differences between the simple, "Early Georgian" Stenton²⁵ and examples of "High Georgian" architecture on Edgeley Point, but belies the fact that Quakers were still the primary commissioners of these houses.

Efforts to precisely identify the parties responsible for designing villas outside the city often prove fruitless. Most were probably conceived and erected by members of the Carpenters's Company of Philadelphia under the supervision of a master builder, and this attribution seems especially valid for grand houses like Governor John Penn, Sr.'s Lansdowne (1773).²⁶ However, gentlemen architects appear to have had a strong influence in the design of such retreats as Belmont Mansion (ca. 1745) and The Solitude (1784-5), discussed below. In any case it is important not to draw too clear a distinction between these creative camps. Even those members of the gentry who dabbled in the discipline of architecture would need to consult with a

²¹Ibid., 11, 27, 28; Kecia L. Fong, "Laurel Hill, Historic House," (an unpublished report compiled for University of Pennsylvania Professor Roger W. Moss, 1994), 2.

²²See Fong, op. cit., 19-20.

²³The phrase is Thompson's, op. cit., 7.

²⁴Bridenbaugh, op. cit., 196.

²⁵See Tatum, op. cit., 36.

²⁶Moss, op. cit., 84; see also Tatum, op. cit., 36.

master builder before proceeding with their plans, and both designers might well have been familiar with a limited array of pattern books by Anglo-Palladian architects like James Gibbs, Batty Langley, Robert Morris and William Halfpenny.²⁷

In evaluating the villa-builders' work, some historians have emphasized the importance of vernacular traditions over pattern books. Others are even willing to assert that Philadelphians' mid-eighteenth-century country seats represented "a new and indigenous architectural form."²⁸ Perhaps more striking than the differences amongst the villas or between them and other Georgian buildings are their multiple similarities. Mark A. Bower has traced the evolution of the two-story-high, three-bay-wide, hipped-roof house along the banks of the Schuylkill, starting with The Cliffs and reappearing at Laurel Hill, Woodford, The Solitude, Ormiston (1798), Lemon Hill (ca. 1800) and Rockland (1810).²⁹ Correspondences also appear in the dimensions and locations of these buildings's rooms. The extent to which these variations on a theme bespeak "a vernacular tradition dominated by apprentice-trained craftsmen"³⁰ is debatable, but to assert that the entire pattern falls within the conventions of Georgian house design would be overly dismissive.

Another chain of related designs began with Mount Pleasant. An exceptional amount of information exists on the latter's construction, due to the survival of Thomas Nevell's daybook. Nevell was a master carpenter who belonged to the Carpenters's Company. Between 1762 and 1765, he built the house for Scottish landowner and privateer John Macpherson, employing a site that had once been part of the Shute estate.³¹ Nevell may have based

²⁷On the role of pattern books in Georgian architecture, see Robert Tavernor, Palladio and Palladianism (London: Thames and Hudson, 1991), 178-85.

²⁸Compare Bridenbaugh, op. cit., 197-97 to Dickey and Lloyd, op. cit., 9-12.

²⁹Mark A. Bower, "Loudon" (Masters Thesis, University of Pennsylvania, 1986), 7 as discussed in Dickey and Lloyd, op. cit., 9-12.

³⁰Dickey and Lloyd, op. cit., 11.

³¹Macpherson purchased the tract from Benjamin Mifflin in 1761; see the chain of title supplied in Jocelyn Kimmel's, "Mount Pleasant, East Fairmount Park, Philadelphia," (an unpublished report compiled for University of Pennsylvania Professor Roger W. Moss, 1994).

Mount Pleasant on a plate in Abraham Swan's A Collection of Designs in Architecture (1757) and apparently introduced certain architectural devices to the Philadelphia builder's vocabulary. The house's one-bay pedimented pavilion, pierced by a Palladian window, predated similar features on Cliveden in Germantown (1763-67), Port Royal in Frankford (1765-67), Laurel Hill and Woodford.³² Macpherson's background made him an unconventional villa-builder and his house seems to have set a new standard.

Like most Georgian country seats in the Schuylkill River valley, Mount Pleasant had two, nearly identical facades: one overlooking the water, the other facing the carriage drive. Siting was of paramount importance to villa-builders, who sought to maximize the views their houses commanded, and also took into consideration such utilitarian factors as ventilation. However their overriding concern was the relationship between the house and its grounds, part of a single Anglo-Palladian conception by the mid-eighteenth century. The tracts of land on which villas were located tended to be fairly small, and villa-dwellers did not depend on them for subsistence. In the case of Edgeley Point, subdivision had actually precluded significant agricultural usage;³³ Woodford's lot was a mere twelve acres. While Villa gardens often contained fruits and vegetables, they became increasingly decorative, functioning primarily as a "transition between the house and the landscape."³⁴

The study and practice of English landscape-gardening techniques was a major pastime of the eighteenth-century American gentleman and had an especially long history in the Philadelphia area. The earliest colonists to settle in the Pennsylvania capital were often familiar with contemporary English garden design and came prepared with their own horticultural supplies. They perceived no clear-cut distinction between "ornamental" and "practical" gardens, and "It was not really until the mid-eighteenth century that larger landscape gardens began to be laid out around elegant country houses picturesquely positioned along river scenery near the city."³⁵ By this time the Philadelphia botanist John Bartram

³²Dickey and Lloyd, op.cit., 19-20. Those who commissioned Cliveden, Port Royal and Mount Pleasant (Benjamin Chew, Edward Stiles and John Macpherson, respectively) also occupied townhouses in Philadelphia's Dock Ward, where Nevell himself lived.

³³Fong, op. cit., 19.

³⁴Moss, op. cit., 78.

³⁵McLean, op. cit., 136, 137.

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 1, 1861. It is a very important document, as it sets out the President's policy for the new year. The President states that he is pleased to see the Congress assembled, and that he is confident that the country is in a good position to meet the challenges of the future. He also mentions the recent election of Abraham Lincoln as President, and expresses his confidence in the new administration.

2. The second part of the document is a letter from the Secretary of the Treasury to the Congress, dated January 1, 1861. It is a very important document, as it sets out the Secretary's policy for the new year. The Secretary states that he is pleased to see the Congress assembled, and that he is confident that the country is in a good position to meet the challenges of the future. He also mentions the recent election of Abraham Lincoln as President, and expresses his confidence in the new administration.

3. The third part of the document is a letter from the Secretary of the Interior to the Congress, dated January 1, 1861. It is a very important document, as it sets out the Secretary's policy for the new year. The Secretary states that he is pleased to see the Congress assembled, and that he is confident that the country is in a good position to meet the challenges of the future. He also mentions the recent election of Abraham Lincoln as President, and expresses his confidence in the new administration.

4. The fourth part of the document is a letter from the Secretary of the War to the Congress, dated January 1, 1861. It is a very important document, as it sets out the Secretary's policy for the new year. The Secretary states that he is pleased to see the Congress assembled, and that he is confident that the country is in a good position to meet the challenges of the future. He also mentions the recent election of Abraham Lincoln as President, and expresses his confidence in the new administration.

5. The fifth part of the document is a letter from the Secretary of the Navy to the Congress, dated January 1, 1861. It is a very important document, as it sets out the Secretary's policy for the new year. The Secretary states that he is pleased to see the Congress assembled, and that he is confident that the country is in a good position to meet the challenges of the future. He also mentions the recent election of Abraham Lincoln as President, and expresses his confidence in the new administration.

6. The sixth part of the document is a letter from the Secretary of the State to the Congress, dated January 1, 1861. It is a very important document, as it sets out the Secretary's policy for the new year. The Secretary states that he is pleased to see the Congress assembled, and that he is confident that the country is in a good position to meet the challenges of the future. He also mentions the recent election of Abraham Lincoln as President, and expresses his confidence in the new administration.

had established his legendary nursery, producing specimens that reached international buyers. Locally, significant gardens appeared at Germantown estates like Fair Hill and Stenton, but the most celebrated examples were those along the Schuylkill. Among the oldest and most spectacular was Springettsbury's, begun by William Penn and enhanced by his son John. Located south of Edgeley Point on "Faire Mount," Springettsbury was eventually divided into other estates famous for their plantings: Andrew Hamilton's Bush Hill (1740s) and Robert Morris' The Hills (1770s). Henry Pratt's Lemon Hill was carved from the latter around 1800.³⁶

Little physical evidence remains of early villa landscapes in the Schuylkill River valley, but it is still possible to form a clear impression of one. Completed in 1745, Belmont was the country seat of William Peters, an Englishman who practiced law and, on account of his connections with the Penn family, held various public offices. An Anglican and son-in-law of a man expelled from the Philadelphia Monthly Meeting, Peters was an "outsider" in Philadelphia society and actually began work on his "Country Retirement" before owning a townhouse.³⁷ In 1762, Hannah Callender visited Belmont and recounted:

After a while passed through a covered passage to the large hall well furnished, the top adorned with instruments of music, coats of arms, crests and other ornaments in stucco, its sides by paintings and statues in bronze. From the front of this hall you have a prospect bounded by the Jerseys like a blue ridge. A broad walk of English Cherry trees leads down to the river. The doors of the house opening opposite admit a prospect of the length of the garden over a broad gravel walk to a large handsome summer house on a green. From the windows a vista is terminated by an obelisk. On the right you enter a labyrinth of hedge of low cedar and spruce. In the middle stands a statue of Apollo. In the garden are statues of Diana, Fame and Mercury with urns. We left the garden for a wood cut into vistas. In the midst is a Chinese temple for a summer house. One avenue gives a fine prospect of the City. With a spy glass you discern the houses and hospital distinctly. Another avenue looks to the obelisk.³⁸

³⁶Ibid., 138-40.

³⁷Rosenblum, op. cit., 11-15.

³⁸As quoted in Rosenblum, op. cit., 24.

Clearly Belmont's grounds were quite elaborate. Peters derived their design partly from Springettsbury, but was also highly attuned to recent English practice in architecture and landscaping. His decision to combine such naturalistic elements as the "wood" with formal avenues and allees reflects the influence of English aesthetic concepts that would not affect most other Philadelphia-area gardens for another few decades.³⁹

During the American Revolution, William Peters's son Richard joined forces with the rebel government and thus managed to hold onto Belmont. Other villa owners were not so lucky. The war effectively unseated Philadelphia's merchant class, fragmenting it into different camps;⁴⁰ some retained their wealth and much of their status, others lost everything. First the British took what they wanted, often destroying the properties of those who failed to side with the Crown.⁴¹ Once the Redcoats departed, other troubles lay in store for the wealthy. Overt Tory sympathies were not an asset, and the Pennsylvania legislature accordingly confiscated villas like Woodford and Laurel Hill, the latter despite Rebecca Rawle Shoemaker's claims that she, not her Loyalist husband, owned the estate.⁴² The Woodlands almost suffered the same fate, largely because of its owner William Hamilton's taste for English architecture and landscape gardening.⁴³ As pacifists who refused to take oaths, Quakers encountered much suspicion and hostility. Often they were presumed to be Tories and, like the Fishers of The Cliffs, stripped of many belongings and exiled. Merchants like Robert Morris, who contributed to the revolutionary cause, became rich, but they too endured harassment.⁴⁴

³⁹McLean, op. cit., 137, 141; Rosenblum, op. cit., 25-26.

⁴⁰Richard G. Miller, "The Federal City, 1783-1800," in Philadelphia: A 300 Year History, ed. Russel F. Weigley, 158 (cited in Thompson, op. cit., 15); Warner, op. cit., 23-37.

⁴¹Timothy Preston Long, "The Woodlands, A 'Matchless Place'" (Masters Thesis, University of Pennsylvania, 1991), 2.

⁴²The Park Houses, Fairmount Park, Philadelphia (Philadelphia: The Associate Committee of Women of the Philadelphia Art Museum, [date?]), Woodford entry (unpaginated); Thompson, op. cit., 1, 15, 21.

⁴³Tatum, op. cit., 40.

⁴⁴McVey, op. cit., 15; Warner, op. cit., 25, 34-34, 43-44.

Continuity and Change After the Revolution

Following the War of Independence, Philadelphia quickly regained momentum. By 1775 the city's population had reached 23,000.⁴⁵ The war transformed Pennsylvania's capital into the de facto capital of the nation, and throughout the last decade of the century the city officially served this function. Independence came at a price, and it was paid unwillingly by families in the Rawle-Shoemakers's position. Financial troubles beset the Rawle-Shoemakers well into the nineteenth century, ultimately necessitating the sale of Harleigh and Laurel Hill.⁴⁶ Nonetheless, a wave of villa construction swept the Philadelphia region in the post-war years, and many of those responsible for it came from the same set as before. For instance, around 1789 the Quaker lawyer, judge and politician William Lewis built Summerville (Strawberry Mansion) just north of Edgeley Point. While the house rose, Lewis leased nearby Woodford from Thomas Paschall, apparently a relative of the illustrious Quaker family at Cedar Grove.⁴⁷

As development on the west side of the Schuylkill soon demonstrated, the colonies' violent separation from England hardly dampened genteel Philadelphia's interest in British taste. Following in the steps of their British counterparts, the villa-builders sought to emulate the Arcadian landscapes described by Virgil and depicted earlier in the century by French painters. Nowhere in the Philadelphia area did the studied naturalism emerging at Belmont appear in more brilliant form than at William Hamilton's The Woodlands.⁴⁸

Subdivision occurred more slowly in Blockley than in the Northern Liberties across the river, and, at its largest, The Woodlands estate encompassed over 500 acres.⁴⁹ The son of Independence Hall's designer, Hamilton was friends with such eminent botanists

⁴⁵Warner, op. cit., 5, 11.

⁴⁶Thompson, op. cit., 33-37, 44.

⁴⁷Jay Platt, "Strawberry Mansion: The History of a Schuylkill River Villa," (a report compiled for University of Pennsylvania Professor Roger W. Moss, 1994), 3-4; The Park Houses..., op. cit., Woodford entry.

⁴⁸McLean op. cit., 142-43. For a thorough treatment of the subject see Long, op. cit. *passim*.

⁴⁹John R. Stilgoe, Borderland: The Origins of the American Suburb, 1820-1939 (New Haven: Yale University Press, 1988), 135.

as John Bartram and Thomas Jefferson. He studied English landscape theory, and after crossing the Atlantic to perform his own inspection, wrote in 1785 "The verdure of England is its greatest beauty and my endeavors shall not be wanting to give the Woodland some resemblance of it."⁵⁰ Hamilton introduced several new plant species to the United States and, in addition to laying out his Picturesque grounds, erected multiple greenhouses. In 1803, Jefferson described the Woodlands as "the only rival I have known in America to what may be seen in England."⁵¹

True to gentlemanly form, William Hamilton also acquainted himself with the latest in English architectural fashion. During the late 1780s, he transformed his forty-five-year-old house into an "outstanding American example of the Adamesque-Federal style," adding "the first giant portico on a Philadelphia building."⁵² The style had first appeared in Philadelphia at the start of the 1770s - earlier than in other colonial cities because of Philadelphia's economic, political and cultural primacy at this time.⁵³ A few miles north of the Woodlands lay Lansdowne, an enormous villa begun by John Penn in 1773 and destroyed by fire in the mid-nineteenth century. Lansdowne essentially belonged to the Anglo-Palladian tradition in which Woodford and Mount Pleasant were built, but its two-story, semicylindrical bays were a Federal-style hallmark that later graced The Woodlands and Chamounix (ca. 1802).⁵⁴ Other Adamesque features adorned The Solitude (1784-85), built on a fifteen-acre tract just north of Lansdowne by John Penn's cousin of the same name. Here delicate plasterwork covered the ceilings, a technique also used at Belmont and Mount Pleasant, and ultimately inspired by Roman and Renaissance "grotesques." John Penn designed The Solitude himself, creating a small, highly-symmetrical villa that reflected his penchant for privacy. Like William Peters and William Hamilton, Penn was versed in English ideas on architecture and landscaping. Depicted in John Nancarrow's ca. 1784 "Plan of the Seat of John Penn" (fig. ?), Solitude's grounds included a bowling green, a "Wilderness," twisting paths, a tree-

⁵⁰As quoted in McLean, op. cit., 142.

⁵¹Thomas Jefferson to William Hamilton, July 1806, as cited in McLean, op. cit., 143 and Stilgoe, op. cit., 136.

⁵²Richard Webster, Philadelphia Preserved (Philadelphia: Temple University Press, 1981) 195, 219.

⁵³Sterling Boyd, The Adam Style in America, 1770-1820 (New York: Garland Publishing, Inc., 1985), 8; Moss, op. cit., 84-85.

⁵⁴Moss, op. cit., 81-84; Tatum, op. cit., 41, 43, 49.

lined vista and an oblique *allee*.⁵⁵

Across the river, Federal-style villa-building reached its zenith around 1800 at Henry Pratt's Lemon Hill. The south wall of the house bulged forward in a huge bay, giving exterior expression to three levels of ovoid rooms. Pratt's gardens were the subject of much public interest in the early nineteenth century, and the greenhouse that Robert Morris had left on the property became an especially popular feature.⁵⁶

Disease had always been one of the reasons Philadelphians retreated to the surrounding countryside, but during the early 1790s their exodus took on a new urgency. A 1793 yellow fever epidemic claimed the life of one in ten city residents, and other outbreaks occurred throughout the decade.⁵⁷ In the same year, Pennsylvania Supreme Court Prothonotary Edward Burd acquired land that Joseph Galloway had long ago severed from the Shute estate. Burd waited until 1798 to build Ormiston on the Edgeley Point site, apparently modelling his villa on The Solitude - much as nearby Rockland's builder would do in 1810.⁵⁸ The landscaping Burd chose to perform was not as complex as Penn's but it is at least as well documented, both in writing and in surveyor John Hills's 1799 "Plan of Ormiston Villa" (fig?).

Philadelphia's bouts with yellow fever also factored into a larger pattern: the rise in country seats designed to accommodate continuous living. Perhaps the best example of this trend is Samuel Breck's Sweetbriar, standing north of The Solitude and across the Schuylkill from The Cliffs. Breck erected Sweetbriar in 1797, and concluded an 1830 diary description of the house and its carefully-landscaped grounds with the words "Sweetbriar is the name of my villa."⁵⁹ Yet, technically speaking, Sweetbriar

⁵⁵Moss, op. cit., 85-89; on the grounds see also McLean, op. cit., 142.

⁵⁶Owen Tasker Robbins, "Toward a Preservation of the Grounds of Lemon Hill in Light of Their Past and Present Significance for Philadelphian" (Masters Thesis, University of Pennsylvania, 1987), *passim*; Tatum, op. cit., 43-44.

⁵⁷Moss, op. cit., 77.

⁵⁸Moss, op. cit., 88-89; Thompson, op. cit., 18-19.

⁵⁹As quoted in Evan Kopelson, "Sweetbriar Mansion, Western Fairmount Park, Philadelphia, Pennsylvania" (an unpublished report compiled for University of Pennsylvania Professor Roger W. Moss, 1994), 23.

was not a villa but the Breck family's permanent residence, lacking an urban counterpart. It was not the first time a villa-like property had served this purpose. In their old age, genteel Philadelphians occasionally inhabited their country seats year-round, and sometimes these estates actually became working farms.⁶⁰ By the late eighteenth century, the reverse was also happening; designed as a farmhouse around 1755, Ridgeland became Francis Johnson's retreat in 1794.⁶¹ The crucial difference between Breck's case and these was that Breck intended to live full-time at Sweetbriar when he built it.

In his diary, Breck chronicled social activities on the west bank of the Schuylkill, portraying a way of life much like the one observed by Rebecca Rawle. Frequently he mentions visiting friends at The Woodlands, Lansdowne and Belmont Mansion.⁶² Although he makes no specific references to The Cliffs, there was little to obstruct his view of the latter, supporting Roger Moss's assertion that "By the early nineteenth century, few of the Schuylkill villas were out of sight of one another."⁶³ Breck also describes visiting Manayunk, the new mill town upriver, and expresses concern about the effects of the Fairmount Dam, completed south of Sweetbriar in 1821. As a result of the dam's existence, Breck eventually suffered the loss of property and, perhaps, of his only child. Understandably, "country" life along the Schuylkill ceased to suit him and he moved back to Philadelphia proper with his wife Jean.

In Breck's day, those who retreated to the outskirts of the city were already feeling the effects of industrialization. Like the Brecks, they often went elsewhere, "summering" on the Jersey Shore by the mid-nineteenth century.⁶⁴ Meanwhile, villa-dwellers on the Blockley side of the river were themselves involved in schemes to suburbanize the villa landscape, or rather to create planned suburbs where unplanned ones had existed for over half a

⁶⁰This was the case with Belmont Mansion; see Rosenblum, op. cit., 51; on the phenomenon, see also Bridenbaugh, op. cit., 191.

⁶¹See Cathleen Lambert, "Ridgeland Mansion, Fairmount Park, Philadelphia, PA" (an unpublished report compiled for University of Pennsylvania Professor Roger W. Moss, 1994), 5.

⁶²See The Recollections of Samuel Breck, H. E. Scudder, ed. (Philadelphia: Porter, 1877), *passim*.

⁶³Moss, op. cit., 78.

⁶⁴Thompson, op. cit., 45-46.

century.⁶⁵ The way of life that had brought Rebecca Rawle and Samuel Breck happiness, and caused them hardship for different reasons, was on the wane.

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Project Information:

The documentation of the Fairmount Park and the Schuylkill River Villas, Philadelphia, Pennsylvania, was undertaken by the Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER) of the National Park Service during the Summer of 1995 in cooperation with the Fairmount Park Commission, William E. Mifflin, Executive Director. For the Fairmount Park Commission, the principals involved were John McIlhenny, Historian; and Peter O'Dell, Management & Development Administrator. Working on behalf of the Fairmount Park Commission was the Fairmount Park Historic Trust, Larry L. Snyder, Executive Director; and Amy Freitag, Manager of Technical and Design Services. For HABS, the principals involved were Paul D. Dolinsky, Chief, HABS; and Robert R. Arzola, HABS Architect; and Catherine C. Lavoie, HABS Historian, who served as project leaders. The overview history for Fairmount Park was produced by HABS summer historian, Maria F. Ali, and the overview and individual reports for the Schuylkill River Villas, by Aaron V. Wunsch. The computer aided drafting, overlay maps of Fairmount Park were produced by HABS architects Robert R. Arzola and, J. Raul Vazquez, and architectural technician, Jonathan Hodge (The Catholic University of America). Large format photography was produced by HABS photographer, Jack E. Boucher.

