



Lukens
Historic District
Interpretive Plan
Coatesville, Pennsylvania

National Iron & Steel Heritage Museum

Interpretive Plan

Table of Contents

Part 13
The Interpretive Plan5
What is Interpretation?7
People, Process & Product9
Historic Places11
Collecting for the Iron & Steel Heritage Museum13
Setting Priorities15
“The Usual, Unusually Well Done”19
Activities21

Part 223
Implementing the Interpretive Plan25
Terracina27
Graystone33
The Grounds37
Main Office41
Rebecca Lukens House47
The Lukens 112/120 Mill Complex51
The Mill Yard57

All photos of Lukens or Coatesville are courtesy of the Lukens Historic District, Hagley Museum & Library, or Graystone Society with the exception of cover and page 14 from [How Steel Is Made](#), and of page 22 of Bessemer converter in Pittsburgh city park, courtesy of Patrick Harshbarger.

For more information:
Lukens Historic District and National Iron & Steel Heritage Museum
c/o Stewart Huston Charitable Trust
50 South First Avenue
Coatesville, Pennsylvania 19320
(610) 384-2666

**Lukens Historic
District and National
Iron & Steel Heritage
Museum**

*Coatesville, Pennsylvania
McKelvey Museum Services*



Part 1

The Lukens Historic District and National Iron & Steel Heritage Museum

Interpretive Plan – Telling America’s Steel Story

The scope, scale, and dreams for the Lukens National Historic Landmark District and National Iron & Steel Heritage Museum are rich and enormous.

The story of Rebecca Lukens is remarkable and inspirational. She successfully laid the foundation for a great iron and steel company at a time when few women dared to break from traditional roles.

The story of Lukens People — and the iron and steel products they have made over the course of nearly two centuries — is equally remarkable, and also inspiring.

The stories are local but connect to the broader American experience, from the steel in battleships and landmark American buildings, to the hopes, dreams, and common experiences of hard-working everyday people.

The opportunity exists to create a Lukens Historic District and National Iron & Steel Heritage Museum that can truly be a special place of community pride, where local people come to learn about their heritage, as well as a site of regional, even national, historic significance.

**Lukens Historic
District and National
Iron & Steel Heritage
Museum**

*Coatesville, Pennsylvania
McKelvey Museum Services*

ABOUT THIS PLAN

The Stewart Huston Charitable Trust asked McKelvey Museum Services to advise on the techniques, tools, and locations available for a Lukens Historic District and National Iron & Steel Heritage Museum. A result has been the preparation of an Interpretive Plan to bring into focus a "vision" for the heritage museum.

- This Interpretive Plan provides a conceptual and practical framework for developing the site. The framework is expressed by themes that organize the historic stories to be told in ways that visitors will quickly and easily grasp them. The themes guide staff, volunteers, and consultants as well.
- It identifies the spaces within the site and museum, and, in general ways, how the spaces interlink and will be used to further the educational mission.
- It recognizes that the heart of the museum is its collections, broadly defined to include the buildings, grounds, landscape, artifacts, library and archives, historic photos, and artwork. The collections are what make a museum genuine and special.
- As a road map, the plan identifies which activities are appropriate, and by extension which activities are inappropriate. If followed, the plan provides necessary information to set priorities, avoid distractions, and keep the museum on course while moving through stages to complete interpretive development.
- It builds opportunities to engage and involve a variety of audiences – from the very young to the old, from those with a general interest in history to those with very specific interests, and from those wishing a loosely structured outing to those wishing an in-depth, structured experience.
- It captures the heritage of steel people and their work process and product.
- The plan is flexible to help assure that visitors have fun and learn something at the same time.



The Interpretive Plan

Telling America's Steel Story

Great history museums and heritage centers tell stories. Interpretation is a term that museum professionals and public historians have chosen to describe the process of developing the stories and the ways that they are told to the public.

The Lukens Historic District and National Iron & Steel Heritage Museum is filled with stories. Lukens people, too, have important stories to tell about steel process, product, and their lives in steel.

The Interpretive Plan lays out a thematic and practical framework for a vibrant future. Although its focus is primarily on issues of heritage museum development and programming, it is one component in an overall long-term strategic plan for the Lukens Historic District and Iron & Steel Heritage Museum that incorporates excellent historic preservation, community service and collaboration, and economic revitalization opportunities.

Themes

Themes are the conceptual and practical framework for developing interpretation at the Lukens Historic District and National Iron & Steel Heritage Museum. The three primary themes of *People, Process & Product* organize stories in ways that visitors will quickly and easily grasp.

Historic Places

The Lukens Historic District and National Iron & Steel Heritage Museum is blessed with beautiful Victorian architecture set in juxtaposition with steel mills and workers' housing creating as complete a picture of America's industrial age as found anywhere. The historic houses, mills, and grounds interlock to tell the whole steel story.

Collecting

The heart of a museum is its collections, broadly defined to include the buildings, grounds, landscape, artifacts, models, library and archives, historic photos, and artwork. America's steel heritage — from the smallest mementos to the largest machines — will be collected.

Activities

Visitors will come to participate and learn in a wide-range of heritage museum activities. People will have fun and at the same time learn about Lukens, Coatesville, and steel. A motto for planning museum activities is "the usual, unusually well done."

Setting Priorities

The overall goal is to create an attractive, lively, and welcoming Lukens Historic District and National Iron & Steel Heritage Museum that combines excellent preservation with high quality interpretive programs that serve a broad public. This can be achieved by setting priorities and following a staged program. This plan outlines Three Phases of interpretive development.

MAKING HISTORY SING *Stories Grounded in Historic Context*

What do we mean by telling stories? Museum professionals today understand that they need to do more than set up objects in display cases with labels. They need to organize the objects and the historic facts, associations, and themes into a narrative that tells something meaningful to visitors. They need to touch the senses, memories, and feelings of the visitor through more than guided tours and static displays. This involves some showmanship, but it is certainly neither dry, old-fashioned history recitation nor is it unfounded nostalgia or legend. As noted historian David McCullough has said, "museums need to make history sing."

*"Lukens People
have important stories to tell."*

**Lukens Historic
District and National
Iron & Steel Heritage
Museum**

*Coatesville, Pennsylvania
McKelvey Museum Services*

THE WORDS OF A MASTER OF INTERPRETATION

In its simplest form, **interpretation** is selecting from all the possible facts about a subject and presenting them to the visitors in a meaningful way. In the classic *Interpreting Our Heritage*, Freeman J. Tilden described his experience with visitors to National Park Service sites. He felt that interpretation must touch some experiences of the visitor to be effective. He also wrote:

Interpretation: An educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information.

and:

Interpretation is the revelation of a larger truth that lies behind any statement of fact.

and:

Interpretation should capitalize mere curiosity for the enrichment of the human mind and spirit.

and:

Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.

and:

The chief aim of Interpretation is not instruction, but provocation.

—Freeman Tilden
Interpreting Our Heritage, 1957

In the more than 45 years since Tilden wrote these words, the essence of interpretation remains the same, although methods of presentation have evolved. New technologies — particularly computer-aided design, graphics, and digital presentations — have opened a range of new possibilities. As well, a more sophisticated understanding of how people of various ages learn, particularly the need of youngsters to participate in history by not only seeing, but by touching, feeling, smelling, doing, and even tasting, has influenced museum activities and design to allow for a much wider range of personal experiences



What is Interpretation?

*“What is steel?
Where does
it come from
and how is
it used?”*

Interpretation is a term that museum professionals and public historians have chosen to describe the process of developing stories and the ways that they are told to the public.

Interpretation involves examination of historic buildings, objects, and other artifacts, and then finding ways that those physical remnants of past times support the development of historic themes. It is an organized, intentional program of imparting information to the visitor.

The chief aim of a museum is to reveal and provoke.

- *What is steel? Where does it come from and how is it made and used?*
- *What would Coatesville and America be like if it hadn't been for steel?*
- *Who was Rebecca Lukens? Why is she considered a pioneer of American business?*
- *What was it like to live in a steel town 150 years ago? Or 50 years ago?*
- *How does it feel to work next to tons of hot metal? What skills does it take?*
- *Imagine being in charge of a large steel company. What were the challenges? What were the successes and defeats?*
- *How does the past reveal the present?*

Lukens Historic
District and National
Iron & Steel Heritage
Museum

Coatesville, Pennsylvania
McKelvey Museum Services

IS THERE AN AUDIENCE FOR A STEEL HERITAGE MUSEUM?

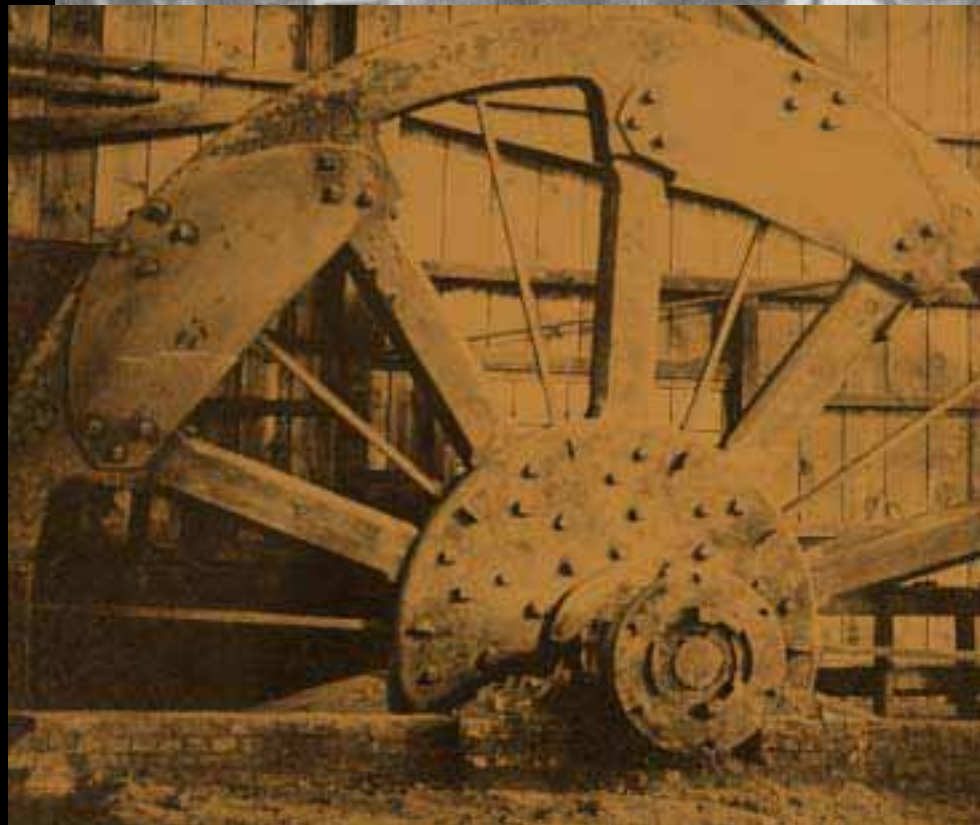
A survey of more than 350 people who attended the Graystone Society's Victorian Ice Cream Social (July 2003) found nearly unanimous opinion that the history of steel making is an integral part of Coatesville's identity. There is broad community support for the Lukens Historic District and National Iron & Steel Heritage Museum.

Historians observe that industrial heritage tourism is an area of expanding public interest — witness the success of new units of the National Park Service (e.g., Lowell and Steamtown) and the popularity of “how things are made” programs on cable television. Currently the steel story is not much told by American heritage museums. The Lukens Historic District National Iron & Steel Heritage Museum has the opportunity to become America's foremost museum of the steel industry.

MAKE THE STORIES LOCAL — MAKE THE STORIES NATIONAL

The people of Lukens have a story to tell. It is their story but it has a national context with links to steel communities throughout America.

- *For example, in interpreting how Lukens contributed to America's defense in the twentieth century with armor steel clad, the museum will also explore the importance of steel in general to military and industrial 'might' in the modern world.*
- *Or, when interpreting the story of Rebecca Lukens, the museum will draw connections to the influence of Quaker beliefs on American business and a range of progressive reforms, including women's rights, education, slavery abolition, anti-war, and temperance movements.*
- *Or, when interpreting Life in a Steel Town, the museum will touch on aspects of life unique to a steel community, as well as those with a broader context for comparison, such as ethnic American foodways, sports, and festivals.*



People, Process & Product

People, Process & Product — Organizing Themes

The Lukens Historic District and National Iron & Steel Heritage Museum will be very appropriately organized around the themes of **People, Process & Product**. These three general themes will allow the site and museum to work as a conceptual and practical unit. Specific spaces, collections, and activities will be suitably matched to the themes.

People. All of the people whose lives have touched and been touched by the steel industry and the Coatesville area and community will be interpreted. The people will be both the famous — such as Rebecca Lukens — as well as the less famous — such as the servants of Graystone mansion or the Lukens steel makers.

Process. The process of making iron and steel from mine to mill, with a focus on plate, will be interpreted. Process is broadly defined to include the obvious such as blast furnaces and roll mills, as well as the not so obvious such as transportation in and around the mills, testing materials, and even clerical work. Process will be interpreted through demonstrations and models.

Product. The products of America's steel industry will be interpreted. A dizzying array of products — both massive and small — will be interpreted to give visitors an appreciation and sense of awe for the wide-ranging uses and impact of steel product. Attention will be given to full-size artifacts, as well as scale models. Special attention will be given to Lukens plate.

The heritage museum will constantly ask and answer the question, “How does it work?”

Lukens Historic District and National Iron & Steel Heritage Museum

*Coatesville, Pennsylvania
McKelvey Museum Services*



Historic Places

Historic Places

The Lukens Historic District and National Iron & Steel Heritage Museum is blessed with beautiful Victorian architecture set in juxtaposition with operating steel mills, workers' houses, and a historic commercial district. It creates as complete a picture of America's industrial age as found anywhere.

The buildings and the open spaces between them are sites for interpretation and activity, but they await development. This plan proposes ways to use those buildings and preserve and interpret their important history. It will offer fun and exciting ways for visitors to experience life in a real steel town.

Terracina: A Victorian Home

Terracina is a lovely picturesque house built in 1850-51 by Rebecca Lukens for her daughter, Isabella Lukens Huston, and Isabella's husband, Dr. Charles Huston, representing the second generation of the family that owned and managed the mills. Terracina currently is furnished and open to the public as a historic house museum. Behind Terracina sits a **tenant house**, a provocative contrast to the niceties inherent in a wealthy Quaker family home.

Graystone

Across from Terracina is **Graystone**, a mansion built by Abram Francis Huston and his wife Alice Calley in 1889. The prestigious Philadelphia architectural firm, Cope & Stewardson, designed the building, which later served as Coatesville's city hall. On the grounds of Graystone is a **carriage house**, which also served as the city police department and jail. The Graystone Society oversees the operation of Terracina and Graystone. Graystone is currently undergoing development as a rental property with uses to be

determined and restoration plans by Dagit Saylor Architects. Potential small-scale exhibits and activities in the house and on the grounds will interpret life in the mansion and its surrounding community.

Main Office:

Life in a Steel Mill & Town

The **Main Office**, also designed by Cope & Stewardson and built in 1902, anchors the historic district. The building currently serves a variety of uses including offices for several local organizations and the Stewart Huston Charitable Trust. First floor areas also house archival materials related to the Lukens Steel Company and an interesting array of memorabilia and working models. The first floor will include the restored Lukens Steel president's office and exhibits and activities that interpret the building and steel company management and workers.

The Grounds:

A Welcome Swath of Green

The **outside grounds** of the houses and office add a welcome swath of green within the industrial landscape of Coatesville. They are currently the site of a successful annual ice cream social, sponsored by the Graystone Society. More activities and events are planned to make use of this historic landscape. Planning is also underway to restore and interpret its historic gardens and plantings.

Lukens Historic District and National Iron & Steel Heritage Museum

*Coatesville, Pennsylvania
McKelvey Museum Services*



Rebecca Lukens House :

The Lady and Her Community

The **Rebecca Lukens House**, currently vacant, is crucial to the landscape and interpretation of the district. It was the home of the remarkable Quaker woman who operated Lukens in the nineteenth century. The rear section, an addition, served as the Company Store for employees in the twentieth century. The Company Store will be documented and then removed to restore the house to its appearance during Rebecca Lukens's lifetime. Exhibits will tell her story and the story of the family and community of people who made the company successful.

The Lukens 112/120 Mill Complex: The Future National Iron & Steel Heritage Museum

The mill complex between South First Avenue and the West Branch of Brandywine Creek adjacent to Terracina is as great an area in size as all of the historic houses, office, and grounds taken together. At the heart of the complex are the **112/120 Mill Buildings**, vast, connected steel-frame sheds. There are additional buildings including a motorhouse and an active plane shop, as well as the archeological site of the first mill from the 1820s. The property is currently owned by ISG with discussions on-going for its adaptive re-use as the National Iron & Steel Heritage Museum with enormous spaces to display and interpret the large artifacts and machines of Coatesville's and America's steel heritage, as well as supporting functions such as a gift shop, theater, restrooms, and office and meeting spaces. The themes of **Process & Products** will have their strongest representation in the mill buildings where these activities historically took place, and for this reason the 112/120 Mill Complex is absolutely critical to the overall long-term effort. There cannot be a

National Iron & Steel Heritage Museum component to the site without it, but some small-scale interpretation of **Process & Product** will occur in other places until the mill comes on line as a heritage center.

The Mill Yard

The **Mill Yard**, the grounds outside the 112/120 Mill Complex buildings, offers an important space for heritage museum activities and explorations. A goal will be maintaining the character of an active steel mill yard where materials and products are transported, stored, or merely cast-off when no longer useful. Special events, like a "grinding" competition or demonstrations, will be held here. It may also be the sight of an active transportation system such as a narrow-gauge railroad for carrying visitors. The mill yard will offer an important counterpoint to the green grounds outside the historic houses and office.

Collecting

Collecting for the National Iron & Steel Heritage Museum

Collections – broadly defined as buildings, landscape, objects, photographs, documents – are what make a museum legitimate and genuine. Visitors appreciate the associations and feelings of a 'real' historic place filled with artifacts, exhibits, and activities.

Museums care for and interpret their collections; they must also develop them. The Lukens Historic District and National Iron & Steel Heritage Museum already has significant buildings. Terracina is a furnished Victorian home, but the rest of the District is in need of developing its artifact collections, especially as they relate to the **Process & Product of Steel**.

To further this aim, a finding aid has been developed identifying the most important machines, tools, testing equipment, workers' belongings, and steel products that should be collected when the opportunity arises. Lukens People will be encouraged to discover the joy of collecting their heritage.

The National Iron & Steel Heritage Museum is poised to begin collections development. To do so, it must reach out to the Coatesville community for donations, as well as to the steel industry at large. Artifacts will range from objects as small as steelworkers' lunch buckets and contents of pockets and purse to objects the size of locomotives and rolling mills.

Lukens Historic District and National Iron & Steel Heritage Museum

*Coatesville, Pennsylvania
McKelvey Museum Services*

FROM MODELS TO FULL SIZE: TECHNOLOGICAL STORIES

Interpreting large-scale technology can be a tricky business. In a museum, industrial processes and machines are rarely in active production. Furthermore, even with the machine in front of visitors, just how it works is often obscured by size and the parts of the machines that are out-of-sight.

An excellent technique for telling technological stories is modeling. Models allow visitors to see the full industrial process in miniature, often with cutaways and moving parts that reveal what is obscure in the actual machine. The Lukens Historic District and National Iron & Steel Heritage Museum already has a significant collection of models at its disposal — including rolling mills — as well as an impressive collection of model trains, boats, boilers, and other objects that made use of Lukens plate.

A cornerstone of collecting for the National Iron & Steel Heritage Museum will be collecting and displaying models. Some models will then “spring” to full size as the 112/120 Mill Complex and Mill Yard are filled with the actual machines and products. The museum will constantly answer the question, “How does it work?”

MAKE COLLECTING A PUBLIC PROGRAM

A key recommendation of this plan is for the Lukens Historic District and National Iron & Steel Heritage Museum to reach out and invite the community to become part of a public collecting program. This approach has worked at other museums (e.g., Pittsburgh Regional History Center or Beamish, England).

A finding aid for objects and stories that the museum wishes to collect will be developed. These lists may be shared with Lukens people and the community. Let them know that the museum is adding to its collection of objects, letters, home movies, photographs, and memories. Let them know that the museum wants to know about the things that are important to them, and it is offering a place where trained staff members will preserve the things, study them, learn from them, and present them to the public in enjoyable ways. The museum will come alive with memories.

Setting Priorities

Setting Priorities — *Phased Development*

It is well understood that the Lukens Historic District and National Iron & Steel Heritage Museum must work within the constraints of staff size, financing, facilities, and competing demands.

The First Step Has Already Been Taken — Set The Course

The first step in implementing this plan will be for all interested parties and potential contributors to read, consider, and discuss the recommendations. The Interpretive Plan is a living document. It is meant to establish a vision with some organizational concepts and concrete suggestions so that everyone involved can imagine the many wonderful activities that can occur here. It is essential to establish a realistic process with appropriate steps to achieve large goals. The Interpretive Plan recommends three, five-year phases of development. The phases, however, are not a rigid timetable. If opportunity presents itself in an earlier phase to start or complete some activity planned for a later phase, then it should be carefully considered.

Phase 1 (Years 1-5)

1A: Focus public activities on Terracina, Graystone, the Carriage House, the Main Office, and the Grounds. Bring alive the stories of the **People** who lived and worked in these buildings. Establish regular, expanded hours. Offer excellent tours of Terracina. Develop and offer regular outdoor programs such as noon time concerts and demonstrations. Make the Grounds welcoming to casual visitors with banners, benches, and walks. Offer walking tours of the historic district and accustom visitors

to exploring both sides of South First Avenue. Develop a calendar of special events.

1B: Acquire and stabilize the Rebecca Lukens House. Develop an interpretive scheme for the building based on solid research. Collect artifacts and plan exhibits. Offer walk-through tours of the restoration process.

1C: Establish the Main Office as the initial repository for models, exhibits, and collections related to the development of the National Iron & Steel Heritage Museum. Plan exhibits on working in a steel mill and the people who worked at Lukens from the front office to the back shop. Offer temporary exhibits on the museum's development and plans for the 112/120 Mill Complex. Plan for public and volunteer research and study space.

1D: Acquire and stabilize the 112/120 Mill Complex. Offer regular walk-through or look-in tours at the very least. Research the history of the mill buildings and document them. Begin the restoration and re-use process. Research and collect artifacts, and plan exhibits on **Process & Product** to eventually be installed in the National Iron & Steel Heritage Museum. Display and interpret newly acquired large artifacts on the grounds, in available buildings, or in temporary shelters.

1E: In the Mill Yard or Grounds establish exhibit or storage buildings to display vehicles (Lukens ambulance and fire truck), map of Lukens Steel, model of the mills and working HO-train layout, and areas to demonstrate blacksmithing and grinding. Some of these areas might be temporary until permanent space becomes available in the 112/120 Mill Complex.

Lukens Historic District and National Iron & Steel Heritage Museum

Coatesville, Pennsylvania
McKelvey Museum Services

**PHASE 1 —
THE FIRST FIVE YEARS**

Plan for a vibrant future in the historic district and beyond.

- Adopt excellent historic preservation activities that incorporate community service, collaboration, and research.
- Work with the community to seize economic revitalization opportunities. Build bridges with partners.
- Get the “vision” in good focus, then work diligently on strategies where one success builds on another.
- Phase 1 will establish good programs, good community connections, and good success. This work can start immediately, but will easily extend over the next five years.
- Hold a “Needs & Opportunities” conference, bringing scholars together with staff, volunteers, and stakeholders in the project to discuss ideas and the latest scholarship. Hold this conference early on, but after professional staff is on board.

**PHASE 2 —
THE SECOND FIVE YEARS**

Midway through Phase 1, start plans for Phase 2, expanding on Phase 1 activities in the historic district, but also start the detailed planning and exhibit development for the National Iron & Steel Heritage Museum in the 112/120 Mill Complex and the Rebecca Lukens House.

**PHASE 3 — TEN YEARS
FROM NOW AND BEYOND**

While executing Phase 2, build on success and begin plans for a big, lively, hugely popular and nationally significant industrial history museum that brings life and vitality to the **People, Process & Products** of Lukens Steel.



Setting Priorities

Don't Wait to Bring People to the Lukens Historic District and National Iron & Steel Heritage Museum

Phase 1 should start with what is visible and well within control — specifically, focus on Terracina, Graystone, the Main Office, and the Grounds. Hire a small, energetic, experienced staff charged with building community relations and programs. Bring life to Terracina and the Grounds through programs that bring people to the historic district. Establish the Main Office as the initial repository and exhibition area for the planned National Iron & Steel Heritage Museum. Offer a list and sample of planned programs and a take-home brochure describing the project. Let people in on the excitement of what is being planned.

Phase 2 (Years 5-10)

2A: Continue to refine interpretation and activities on **People** at Terracina, Graystone, and on the Grounds. Build on successful activities, audiences, and traditions.

2B: Move exhibits and activities into the Rebecca Lukens House. Invite the public to see the progress. Interpret the process of preservation and restoration. Plan for a grand-opening celebration.

2C: Continue to develop and install permanent exhibits on Lukens Company history and Lukens Steel **People** — including Huston family leadership, management, and workers — in the Main Office.

2D: Move exhibits, artifacts, and activities related to **Process & Product** into the 112/120 Mill complex buildings in stages as spaces become available. Invite the public to see the progress on the new National Iron & Steel Heritage Museum. Interpret the process of preservation and restoration. Plan special events to welcome new artifacts and mark milestones.

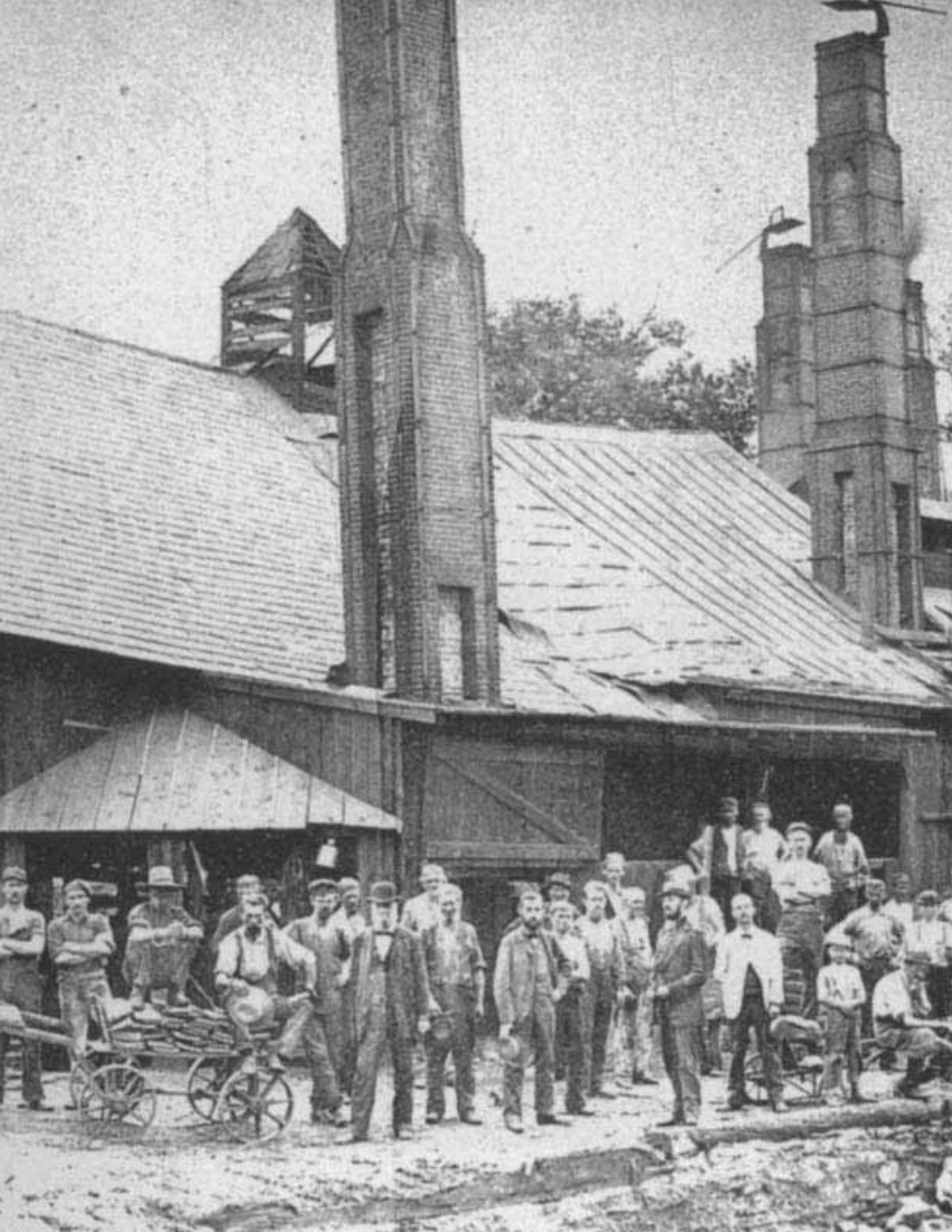
Phase 3 (Years 10-15)

3A. Continue to refine interpretation at Terracina, Graystone, the Main Office, Rebecca Lukens House, and the Grounds. Build on success.

3B. Complete the restoration and the final staged installation of the National Iron & Steel Heritage Museum in the 112/120 Mill complex buildings. Open spaces for steel arts-and-crafts studios, meetings, or resource center to research steelworker family history.

Lukens Historic District and National Iron & Steel Heritage Museum

*Coatesville, Pennsylvania
McKelvey Museum Services*



A Motto

*A motto for
the development
of the Lukens
Historic District
and National
Iron & Steel
Heritage
Museum,
especially in
Phase 1, should
be “the usual,
unusually
well done.”*

“The Usual, Unusually Well Done.”

Every Museum Has a Beginning

Museums that are the most successful are not shy about adapting what has worked well in other places to their own circumstances. The United States has thousands of historic house museums and sites. There are fewer examples of industrial heritage museums, but there are some that are quite successful. It is particularly appropriate to adopt “best practices,” borrowing freely from what works best at similar museums and historic sites.

High-quality museums and historic sites that merit close examination, especially about what worked or did not work in their early development, include the Hagley Museum (Wilmington, DE), the Sloss Furnace National Historic Landmark (Birmingham, AL), the Lowell National Historic Park (Lowell, MA), and the National Canal Museum (Easton, PA).

Establish a Solid Museum Organization.

The Interpretive Plan and goals set for the Lukens Historic District and National Iron & Steel Heritage Museum are too large to be achieved without an adequate organization backing them. *Investing in quality, experienced paid staff* who have training in and understand museums and public history is critical. They must also understand their roles as the coaches in an undertaking that will involve organizations and individuals from throughout the Coatesville community and beyond.

**Lukens Historic
District and National
Iron & Steel Heritage
Museum**

*Coatesville, Pennsylvania
McKelvey Museum Services*



Build Community Support.

Ultimately, a museum rises or falls on community support. It relies on the community for donations and funding, as well as for the energy and spirit that makes the museum culturally worthwhile. The best interpretive plan can be laid, but without community involvement, it will likely amount to little. The public needs to feel welcome, not just to attend events and exhibits, but to volunteer time and invest their talents and experience in the site and bring it to life. The Lukens Historic District and National Iron & Steel Heritage Museum needs those who have lived the steel industry to tell their stories.

People First

In many ways, the Lukens Historic District is blessed to have **People** as its primary interpretive focus as it begins Phase 1. This thoroughly human and inclusive topic creates wonderful opportunities to create an identity, establish friends and partners, and build a program that lasts.

Establish a Tradition of Solid Scholarship & Research

Creative interpretation feeds off of solid scholarship and research. Time invested early in the planning process to check facts, develop research reports, organize documents and files, and flesh-out the stories that can be told will pay huge dividends later on. Capture the history of donated objects now. Undertake an oral history program and collect the “collective memory” of the community.

What do we know? And of what we know, what is important to tell? How will we tell it?

Critical to successful interpretation is a scholarly understanding of the history of the buildings, grounds, and landscape, as well as their current and potential uses. The importance of a considerate matching of appropriate spaces to themes and activities cannot be overstated. Solid scholarship is required to build and flesh out the stories, as well as prioritize what stories should be told.

Bring Cohesiveness to Interpretation through Design.

Careful consideration should be given to using a common pallet of design elements — such as logos, color schemes, and a sense of visual rhythm — for the look and layout of exhibits, brochures, signs, the Web site, and other media. This is not meant to be “slavish” to a particular code of graphic and exhibit design. A pitfall of many museums — especially when first starting — is developing a series of exhibits and publications that come across as *ad hoc* and unrelated. To avoid a hodgepodge appearance, work with experienced graphic designers and architects to develop the Lukens Historic District and National Iron & Steel Heritage Museum “look.”

Activities

Activities Some Ways to Interpret

The Lukens Historic District and National Iron & Steel Heritage Museum needs to become a place of activity, attracting significant numbers of visitors and becoming a place of greater community involvement.

Museums have many well-known and proven ways to deliver their message and involve the public. A combination of many approaches is necessary to success, and the combination will vary depending on the place, resources, staff, the type and number of visitors.

The following are recommended as high priority activities for Phase 1. Further details for these and other potential activities and development of each major area of the site are found in Part 2.

Phase 1: High Priority Ways to Interpret.

1. Orientation Exhibit.
Place: Main Office.
2. Traditional Static Exhibits.
Places: Main Office, Graystone.
3. Participatory Exhibits & Programs.
Places: Grounds, Terracina, Graystone.
4. Guided Tours.
Places: Terracina, Rebecca Lukens House (restoration), 112/120 Mill Complex (restoration).
5. Self-Guided Tours.
Places: Graystone, Main Office, Grounds.
6. Special Events.
Places: Throughout the Historic District, all seasons, indoor and outdoor.
7. Outdoor Signage.
Places: Throughout the Historic District.
8. Open Storage.
Places: Outdoors or in temporary buildings display gross functional objects being added to the collection.

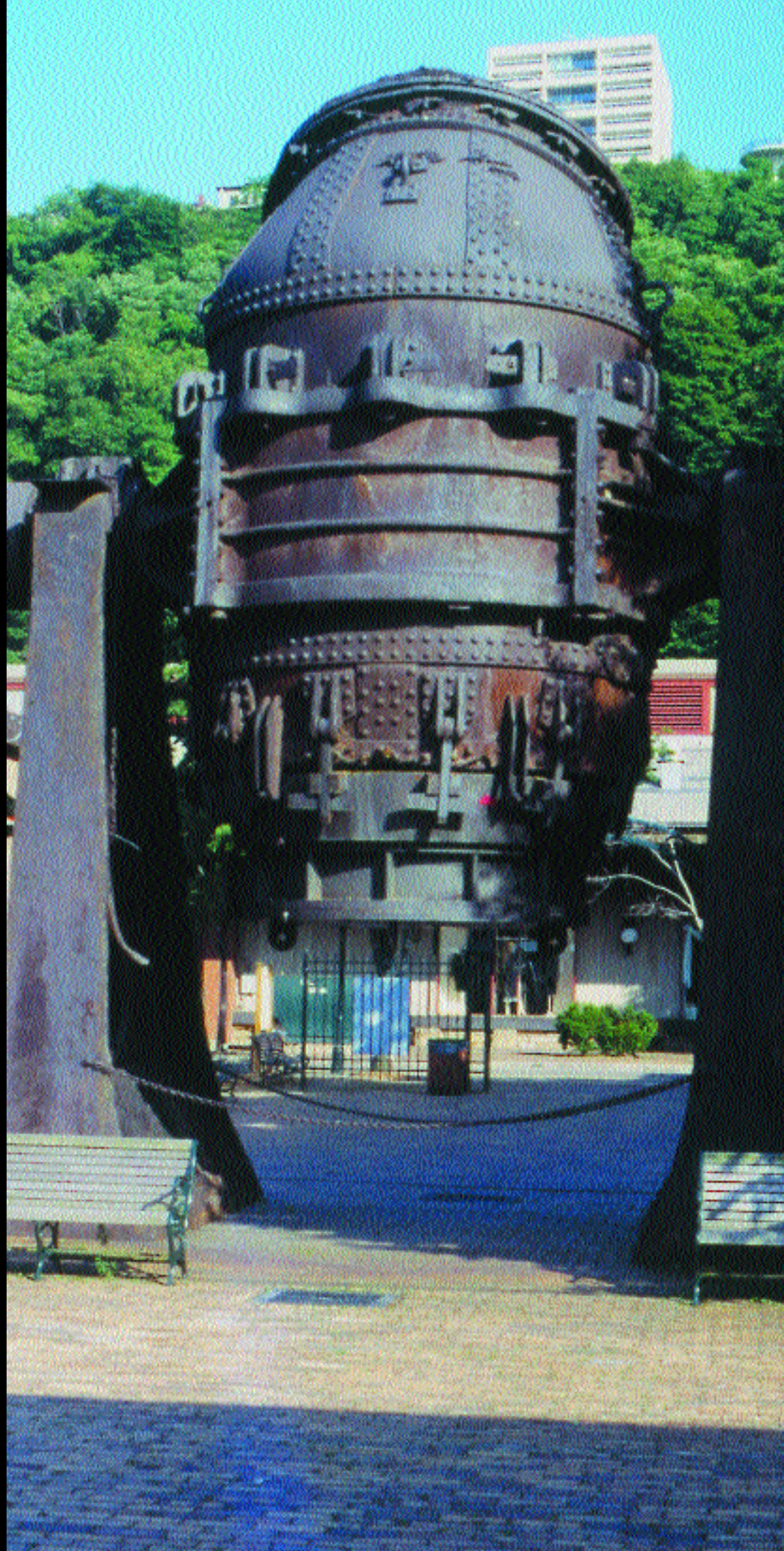
Lukens Historic
District and National
Iron & Steel Heritage
Museum

Coatesville, Pennsylvania
McKelvey Museum Services

30 WAYS TO INTERPRET

The following are some of the well-known and proven ways that history museums and historic sites have chosen to deliver their message. Of course, interpretation at the Lukens Historic District and National Iron & Steel Heritage Museum should combine many of these approaches.

1. Entrance exhibit ("come-on-in" before paying admission).
2. Orientation exhibit (to prepare visitors for touring the site).
3. Static exhibits.
4. Participatory exhibits.
5. Audio-visual presentations.
6. Guided tours.
7. Self-guided tours.
8. Live-ins (camping, living on site).
9. Role-playing.
10. Street actors.
11. School group tours.
12. Publications – books.
13. Special events.
14. Programs in schools.
15. Programs/Lectures at gatherings.
16. Radio, television & print media.
17. Guide sheets & brochures.
18. Gift shop.
19. Story telling & drama.
20. Craft demonstrations.
21. Outdoor signs.
22. Roadside markers.
23. Personal audio.
24. First-person interpretation.
25. First-person interpretation with Third-person options.
26. Third-person interpretation.
27. Archaeology digs with amateurs.
28. Workshops and classes.
29. Web sites.
30. Visitors services and members programs.



Part 2

Interpretive Planning for Buildings and Grounds — Themes, Activities & Artifacts

Key interpretive themes and potential artifacts and activities have been identified for each of the buildings and for the grounds. This part of the plan seeks to make best use of the site's physical resources and their associated history. At this stage, key artifacts and activities have been compiled in lists, which provide an interpretive "vision" for each space. It is very important to remember that *these are suggested artifacts and activities* and subject to further research and development.

**Lukens Historic
District and National
Iron & Steel Heritage
Museum**

*Coatesville, Pennsylvania
McKelvey Museum Services*



Implementing

*“We know
precious little,
and much
inspiration
is in the
details yet
unexplored.”*

Implementing the Interpretive Plan — Themes, Historic Places, Collections & Activities or Making It All Come Together

This part of the Interpretive Plan seeks to make best use of the site's physical resources and their associated history. The principal themes and ways to interpret have been matched to each of the major buildings and the outside spaces.

The following essays and lists offer an interpretive “vision” for each of the seven major historic places — Graystone, Terracina, the Main Office, the Grounds, the Rebecca Lukens House, the 112/120 Mill Complex, and the Mill Yard.

What follows for each of the seven historic places are **suggestions**, developed over brainstorming sessions, and subject to further research, development, and prioritization based on available resources. The focus of the suggestions tends to be on Phase 1 activities. Phases 2 and 3 activities, in most instances, require further research and development, as well as detailed studies of the buildings to be renovated/rehabilitated. The lists are meant to describe and make increasingly concrete the creative and wide-ranging interpretive potentials of the Lukens Historic District and National Iron & Steel Heritage Museum.

Some general words of advice: The places within the historic district and museum are parts of a whole and cannot be thought of as individual, isolated pieces. The themes and stories by necessity overlap and reinforce, and there may be opportunities to develop or introduce a theme, exhibit component, or program first in one space, such as the Grounds or the Main Office,

Lukens Historic District and National Iron & Steel Heritage Museum

*Coatesville, Pennsylvania
McKelvey Museum Services*



because it is available to the public now, and then move it later to another space such as the 112/120 Mill Complex, as it is made available.

Start small but don't stop dreaming "big." The plan of phased development recommends starting immediately with small programs that can be implemented in the currently available historic buildings and grounds. The ultimate goal, however, is to offer a variety of programs — large and small — over a large area. Keep the 'big' long-term vision of heritage tourism in mind and don't let short-term setbacks or distractions throw the project off course.

The story of America's steel heritage and the impact it has had on everyday life should be told with power, drama, and large scale. Showmanship is appropriate when grounded in historic context. After all, the pouring of hot steel or the passing of a slab through a rolling mill is dramatic and awe-inspiring.

As a general rule, a successful ride doubles attendance. A variety of activities and rides, including several ways to travel through and experience the site, like vintage auto, horse-drawn cart, train, or overhead crane adapted to carry visitors through the 112/120 Mills, will help build the critical momentum and public presence to be successful over the long run.

Interpretive planning must take into account different audiences and styles of learning. What appeals to the 'history buffs' may not appeal to those seeking a relaxing family outing. Build variety and different levels of intensity into the interpretive programs and special events.

Don't forget to answer the simple questions — "What is It?" and "How Does It Work?" Much about steel process and product is not familiar to a modern-day general audience.

Share the process of museum development with the public as much as possible. Make collecting a public program and let the public and local community guide and answer research questions. Ask former steel workers and their families to make contributions of memories, objects, and ideas, and let them know that those contributions will be taken care of and appreciated.

Fact Sheets are an excellent and proven way to distill historic information and share it with staff and volunteers. Reference is made to fact sheets in many parts of this report. Fact sheets present pertinent information about a topic in concise form. Never more than two pages long, they are given to staff and volunteers, and particularly the guides, to use as sources of site-approved information. Fact sheets reflect good research and are absolutely as accurate as possible.

We know precious little, and much inspiration is in the details yet unexplored. Several stories — such as that of Rebecca or of the corporate history of Lukens — are currently well known, but many stories anticipated by this plan have yet to be fully researched and fleshed out. While the National Iron & Steel Heritage Museum will deal with iron and steel history over more than 200 years, it should not ignore, and perhaps even concentrate on the last 100 years when steel was supreme. The untapped resources in living memory are substantial and likely to be highly appreciated by future generations. Invest in research and don't overlook important steel stories simply because they haven't been written down yet.

Terracina

Terracina: A Victorian Home in an Industrial Landscape

— *The Lukens/Huston Family, Their Friends, and Their Employees*

Terracina is a lovely picturesque house built in 1850 by Rebecca Lukens for her daughter, Isabella Lukens Huston, and Isabella's husband, Dr. Charles Huston, representing the second generation of the family that owned and managed the mills. Terracina currently is furnished and open to the public as a historic house museum. Terracina is a Victorian home that offers opportunities to interpret domestic life and the Huston family, their friends and relatives, and their employees. The interpretation should be thoroughly focused on the theme of Terracina People.

Current Use: Terracina is a beautiful Victorian house that is in excellent condition, has a nice collection of decorative arts, and has such useful assets as a working kitchen and lovely piazza. It is currently used for guided house tours on weekends and for office space for the Graystone Society. Terracina's overall appearance and ambience remain residential and home-like. It is well suited to be the primary historic house museum because of its condition, history, collections, and current usage. Behind Terracina is a **tenant house** (ca. 1880), a provocative contrast to the niceties inherent in a wealthy Quaker family household. The tenant house is currently unoccupied.

Potential Interpretive Uses: Terracina is the place to honor and interpret the stories of the Lukens/Huston family and their descendants. This is the place to display and interpret much, and maybe most, of the family memorabilia, ranging from furniture to portraits. The walls and objects in the house should 'talk' and the

interpretation be fully focused on theme of People in a Victorian home in a mid- to late-19th-century steel town.

Graystone Society has done a fine job of furnishing the house, and although only a modest selection of the objects are original to Terracina, those that have been collected can serve admirably the purpose of telling the stories of the people who lived and worked in this home. Terracina is the place in the Lukens Historic District where steel mill owners and their family members and friends come to life. In addition, the personalities and tastes of Terracina's owners may be compared and contrasted with those of the people who worked at the house, including servants and day workers. The goal is to bring Terracina to life while offering excellent social history interpretation.

At its peak, Terracina was a busy place, filled with the activities of many different people of various ages. An opportunity exists to interpret the lives of children, the elderly, and multi-generational living in the Lukens/Huston enclave of South First Avenue. Life spilt out onto the grounds around the house, with gardens, greenhouses, a tenant house, carriage house, and even a schoolhouse for the children, as well as adjacent homes built by the Lukens and Huston families. This emphasis on family, and constant proximity of home and work, will interest many modern visitors.

The furnishings plan and overall policy for Terracina complements an interpretive focus on **People: The Lukens/Huston Family, Their Friends, and Their Employees.** A working thematic interpretation for Terracina will speak to its role as a home where real people lived and worked, a place of employment for

Lukens Historic District and National Iron & Steel Heritage Museum

Coatesville, Pennsylvania

McKelvey Museum Services

people charged with particular tasks, and a central architectural feature at once domestic, yet integrally linked to the community and the industrial buildings situated quite literally in its backyard. The interpretive challenge will be to bring these remarkably diverse connections to life, making Terracina a historic house museum that is distinct and memorable. Good interpretation, built on excellent research, can accomplish this. It is expected that this interpretation will emphasize the stories of real people whose lives intersected in the house, in its outbuildings, and on its grounds.

Suggested Interpretive Programs

- Identify several key family members, friends, and household employees, of various generations, and develop short, strong **biographies** of them to weave into the tours and programs.
- Create a **family photo album**, with reproductions/scans of portraits and photos that can be handed to visitors to browse. Holding and looking through such a tangible and familiar object will bring visitors closer to the family and create associations with the visitors' own experiences. Start with the Lukens/Huston family and then add other steel manager and worker families to the available albums.
- For each room, or area of the house, as it is now, **select existing artifacts** that can be used to illustrate the biographies. The portraits are among the objects with the strongest associations. Prepare 'fact sheets' for each portrait, including interesting information about the person, including, if possible, first-hand accounts or quotes from diaries or family reminiscences. Future acquisitions for Terracina should place a premium on those objects that

carry strong associations with the house and its People.

- Continue to offer a **guided tour** of Terracina. Incorporate the stories of the People who lived and worked there. The tour will bring the house to life for a broad public. Identify and train guides to give this tour. Open the house for guided tours on an increasingly regular schedule. Consider the biographies and choose a dynamic artifact, piece of music, diary quote (anything) that will help visitors imagine the points in the interpretive story.
- Develop **several different tours** and ways of delivering them (e.g., first person, third person, costumed interpreters, etc.). Fit the tours to different groups and interests (e.g., school children, general visitors, groups with specific interest such as decorative arts).
- Develop **school tours and related programs for children** that use *Terracina Family, Friends and Employees* as the focus for students to learn about social history. Excellent school programs are essential to assure the long-term health of a historic house museum. They build community, serve children, and offer important fundraising opportunities. Typically, school programs target students in grades 3-8 (those are the grades in which Pennsylvania schools usually study community and local, state, and national history). Convert the current office spaces into exhibit spaces filled with reproductions that can be touched and used.

- Contact descendants of the Lukens/Huston families and invite them to a **special family event** at Terracina. Use the piazza, put up a tent, fill the house with food and festivities that trigger memories.

- Develop an **annual event for Graystone Society members** building on a yet to be identified Terracina tradition. For example, at Wyck, the Haines family held a New Year Tea. The Friends of Wyck holds a similar New Year Tea, using many of the same foods and beverages, for its members. It is enormously popular because it is social, the food is good, and there are always exhibits and/or lectures that highlight family celebrations at various moments in time. A similar sort of event can become a signature for Terracina.

- **Expert evaluations on DVD.** Invite decorative-arts experts (like those on PBS's "Antiques Road Show") to come to Terracina to evaluate several choice artifacts related to the family history. Record their evaluations (1-2 minutes for each artifact) and then show the evaluations on portable DVD or other device as part of the house tour. The DVD might also be made available on the museum Web site.

- In the afternoons, an interpreter or guide could serve lemonade or some other refreshment on the piazza while informally discussing the house's history, upcoming events, and plans for the Lukens Historic District & Steel Heritage Museum.

- The **Tenant House**, built c. 1880 to the rear of Terracina offers some potentially provocative contrasts to life in the main house. Currently little is known of its history such as who lived here and how it has been used over time. The house's history needs research and then based on this context and the needs of the historic district and museum, it can be better utilized. Several ideas have been suggested ranging from an interpretive center for school children to a practical location for a volunteer and staff lounge. The first step is to learn more of the Tenant House's history and evaluate its condition and possible restoration needs.

Topics That Could Be Explored at Terracina

- The Lukens/Huston Family History
 - Make History Personal through Strong Biographies of Family Members – Develop biographies that consider personality traits and experiences and their roles in making successful lives. Details of individual lives can be used to illustrate broader trends in American social and cultural history.
 - Multi-generational Family Life on South First Avenue
 - Lukens/Huston Children
 - Lukens/Huston Parents
 - Lukens/Huston Grandparents
 - Passing the Lukens/Huston Traditions from Generation to Generation
 - Religious Beliefs and Their Influence on Home & Work
 - Integrating Work and Home Life at Lukens
 - Quaker and Family Business Connections
- Entertaining Friends, Family, and Employees
- Victorian Decorative Arts & Architecture
- Clothing and Foodways
- Develop "A Day in the Life of ..." for different family members and domestic employees.

Lukens Historic District & Steel Heritage Museum

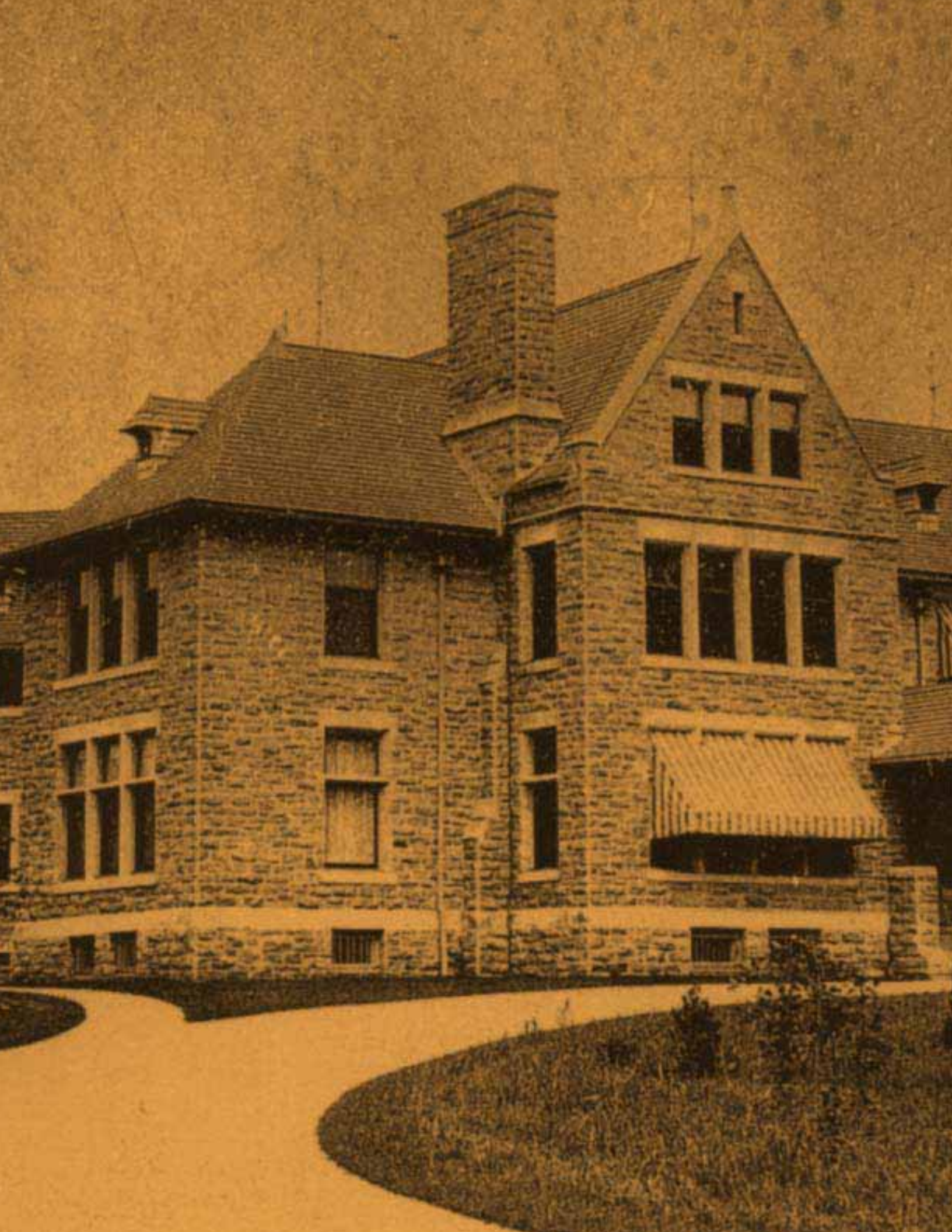
Coatesville, Pennsylvania

McKelvey Museum Services

Terracina

	Research Questions	Interpretive Activities	Collections Development
Phase 1: Tours	<ul style="list-style-type: none"> Research and prepare “fact sheets” with biographies of the Lukens/Huston family, friends, and employees. Research and prepare a “fact sheet” on the history of Terracina. Research family reminiscences, diaries, and traditions to establish imaginative “hooks” to draw visitors into the stories and people’s lives. Music, food, poetry, memorable childhood experiences, and Victorian tastes in art and furnishings are good starting points. 	<ul style="list-style-type: none"> Create family photo albums to be handed to visitors. Refine guided tours to use existing objects such as the portraits, Empire sofa, parlor furniture, and mirror, which are known to have been in the family, to tell stories of the people who lived and worked in the house. Establish expanded and regular hours. Train guides and develop different ways of delivering tours to various groups and interests. Coordinate with Graystone. Invite experts to evaluate key objects and furnishing in the house. Record the evaluations on DVD and integrate into the tour. 	<ul style="list-style-type: none"> Future acquisitions should place a premium on objects carrying strong associations with the house and its people.
Phase 1: School Programs	<ul style="list-style-type: none"> Establish a working group and collaborative relationship with local educators to identify and develop programs to fit within curriculum. Target state and district requirements in community, state, and American history. Develop school programs on interpretive themes appropriate to Terracina, focusing on Victorian social history with examples from the Lukens/Huston family, friends, and employees. 	<ul style="list-style-type: none"> Establish spaces in Terracina such as the current kitchen and offices or Tenant House that can be used for children’s activities and school programs. 	<ul style="list-style-type: none"> Collect objects, reproductions, and support materials that can be used for “please touch” school and children’s programs.

	Research Questions	Interpretive Activities	Collections Development
Phase 1: Special Events & Activities	<ul style="list-style-type: none"> Research the history of Terracina for family traditions, celebrations, and holidays. 	<ul style="list-style-type: none"> Establish a modern-day Huston/Lukens family event at Terracina. Make it festive with food and activities that trigger memories. Establish an annual event for Graystone Society members based on a Terracina tradition. Establish seasonal activities for the piazza, including serving refreshments and informal presentations on Terracina’s history. 	
Phase 1: Tenant House Development	<ul style="list-style-type: none"> Research history of the Tenant House. Establish its history of use, as well as who lived there, and their relationship (e.g., caretaker, etc.) to the Huston/ Lukens family. Based on this research and other identified needs of the site develop an interpretation and use for the building. Implement the Plan in Phase 2 or Phase 3. 		



Graystone

Graystone:

Over the course of its history, Graystone (1889), designed by architects Cope & Stewardson, has evolved from being a private home – the home of Lukens Co. President Abram Francis Huston and his wife – to a municipal building, to what is now a well-preserved but largely under-utilized building managed by the Graystone Society. The Graystone Society is currently seeking a tenant whose activities will be compatible with the historic mansion. Several possibilities have been raised including offices, a culinary institute, and a bed-and-breakfast.

This magnificent architecturally significant stone mansion is a focal point in Coatesville and within the Lukens Historic District. Few buildings in the immediate area rival its sophistication and overall maintenance. It is a jewel set back from the street, surrounded by green space. It is well preserved and undergoing some updates to its mechanical systems and some exterior/interior restorations. Graystone's prominence – in location, in appearance, and in available space – make it a critical component within the overall development plan for the Lukens Historic District.

Potential Interpretive Uses: Although Graystone will be adaptively re-used, the mansion's history and that of the people who lived and worked there can be interpreted by outdoor signs, as part of self-guided walking tours of the historic district, and by identifying ways to partner with the tenant as appropriate. For example, if the tenant is primarily using the building for office space, it might be appropriate to allow the public to visit one or two of the formal rooms on the first floor as an option. The woodwork and interior finishes are magnificent, and a small "mini-exhibit" could be developed to tell the

**Lukens Historic
District and National
Iron & Steel Heritage
Museum**

Coatesville, Pennsylvania

McKelvey Museum Services

mansion's story without interfering with the tenant's operations. The carriage house could also be considered for a mini-exhibit depending on whether it is part of the adaptive re-use plans or not. Other interpretive activities, such as gardening, children's games, and special events, can occur on the Graystone Grounds (see next section).

Suggested Interpretive Programs

- Offer **empty-house tours** while renovation work continues. Run a series of "old-house" renovation workshops for the public.
- Strategically place **outside interpretive signs** that interpret the house, its families, and usage over time. Use period photographs.
- Develop a **self-guided walking tour** of the historic district with part of the tour focused on the architectural and landscape history of Graystone.
- Consider a **mini-exhibit** for the front entry, parlor, or carriage house. Use the exhibit to tell the house's history from Lukens family home to city hall. This should not be dry history. Go for the "fun" or colorful stuff, like the Lukens family garden parties, visiting nurses association, and "upstairs and downstairs" showing the formal and working sides of the house.
- Consider **small, but evocative spaces of period furnishings** to interpret Graystone as the home of the Huston family in any rooms that are identified as open to the public.
- Interpret **the porch** using reproduction period chairs, rockers, and quiet children's games. Make it an oasis for sitting, resting, and relaxing.

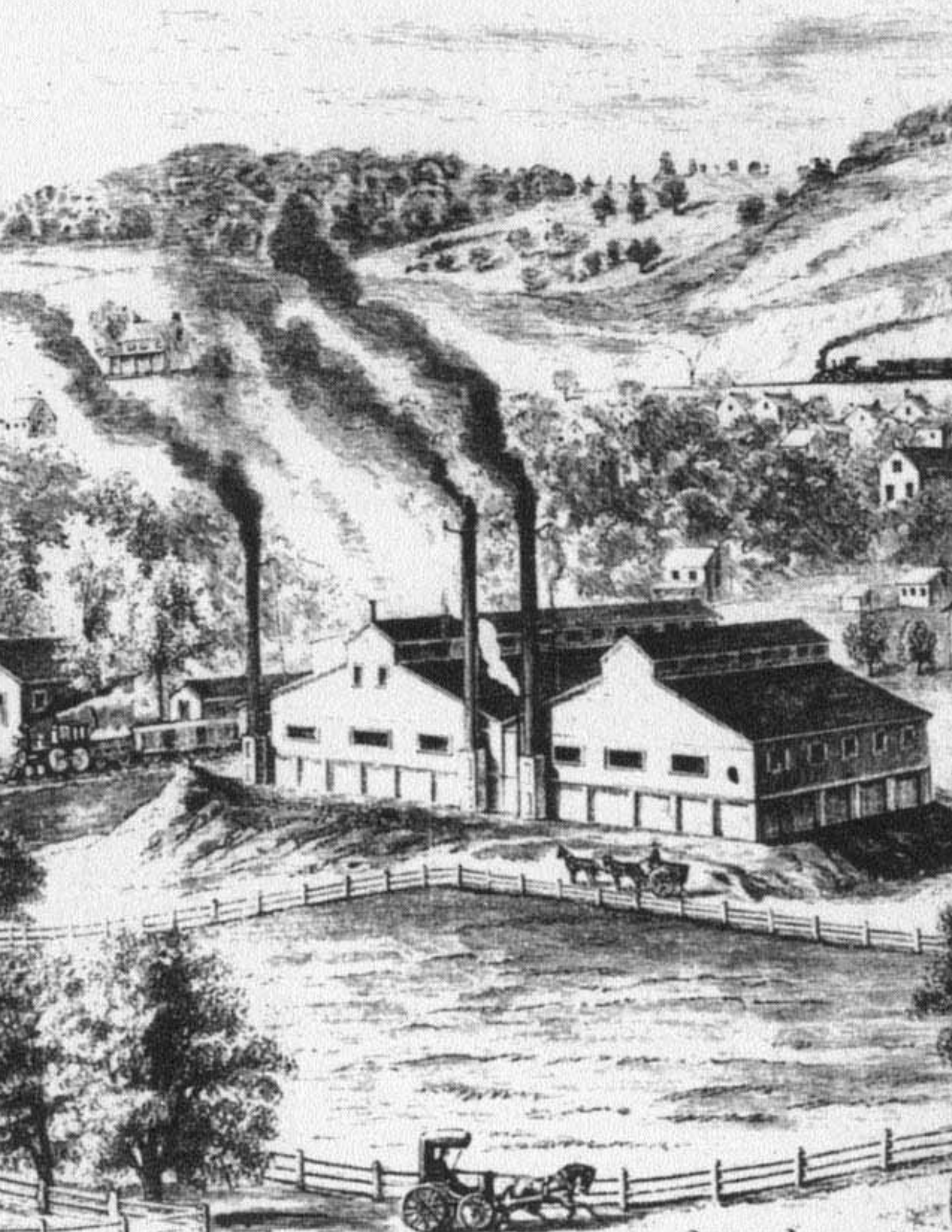
- Consider **partnering with the tenant** to offer interpretive programs. A bed-and-breakfast might offer special activities (Victorian parlor games in the evening) or a culinary institute might offer cooking classes that focus on Victorian-era dishes.

Topics That Could Be Explored at Graystone

- History of Graystone – Architecture and Landscape
- "Upstairs and Downstairs" at Graystone
- The Huston Family
- The History of the Carriage House – from stable to jail
- Graystone as an important place in a "steel town", first as the residence of the President of Lukens Steel, who employed many who lived in the community, and then, and for much longer, as City Hall for the community as a whole.

Graystone

	Research Questions	Interpretive Activities	Collections Development
Phase 1: Exhibits	<ul style="list-style-type: none"> ■ Research and prepare a "fact sheet" on the history of the mansion. ■ Research and prepare a "fact sheet" on the Huston family members who lived in the house. ■ Develop a research "fact sheet" on the history of Graystone's use as City Hall. ■ Conduct oral interviews with people who worked in Graystone when it was City Hall. 	<ul style="list-style-type: none"> ■ Plan and install outdoor signs that interpret the multi-faceted history of Graystone. ■ Run "empty-house" tours during restoration work. ■ Incorporate Graystone in self-guided walking tours of the Lukens Historic District. ■ Develop "theme" tours on areas such as Victorian architecture and landscape, coordinate with Terracina. ■ Consider installing "mini-exhibit" on the people of Graystone and the house's changing uses over time in the parlor, front entry, or carriage house. Partner with tenant to allow public access to select rooms. ■ Consider planning and installing small but evocative spaces for period furnishings in cooperation with the tenant. ■ Identify ways to partner with the tenant to offer interpretive programs as appropriate. 	<ul style="list-style-type: none"> ■ Organize existing historic photos and drawings of Graystone including images of the family members who lived there. ■ Collect for a "mini-exhibit" on the history of Graystone. ■ Collect period furnishings for selected period spaces. Consider particularly the porch, if agreeable to the tenant.



The Grounds

The Grounds: *A Welcome Swath of Green*

The **outside grounds** of the houses and office add a welcome swath of green within the industrial landscape of Coatesville. Historically, they have seen a variety of uses, from vegetable gardens to pony rides and fancy parties. The Graystone Society currently sponsors a successful annual ice cream social on the Grounds. More activities and events are planned to make use of this historic landscape. Planning is also underway to restore and interpret its historic gardens and plantings.

Current Use: The Grounds are currently pleasant but underutilized. Preservation and ongoing maintenance of the exterior of the buildings and the landscape are significant and ongoing challenges. So too are the demands to assure contributions to the community, as well as improving the overall environment and providing special services and spaces for downtown activities such as outdoor concerts.

Potential Interpretive Use: Creating a sense of place and community is critical to the success of the Lukens Historic District and National Iron & Steel Heritage Center, and perhaps no area is more vital to outwardly creating this sense of place than the Grounds between the buildings.

These need to be walkable spaces with historic links. The Grounds can be better used to further a number of community goals that bring more people and cultural activity into downtown Coatesville. This can be done through creative landscape development and programming and, in comparison to developing indoor exhibits, with a minimum of expense. The Grounds should include lovingly restored period

gardens and plantings, but there is also ample room to display and interpret a select few large industrial artifacts, along the lines of what has already begun with the Lukens industrial steam locomotive and cars adjacent to the Main Office. Something as simple as placing banners on South First Avenue and adjacent streets would visually identify the Lukens Historic District and create an increasingly festive, welcoming atmosphere.

Broad swaths of lawn should be considered multi-use areas — put up a tent, use the porches, serve refreshments. Consider a plant sale in the spring; monthly *crafts and antiques shows on the lawns* in the summer; regular bring-your-own-blanket *outdoor concerts* by the Lukens Band on summer evenings; an *old-fashioned movie night* with popcorn and a showing of the Disney film about steel; *pumpkin painting* and hay rides in the fall; *holiday music concerts* or a children's party that includes a visit by *Santa*, much like Lukens Steel did in the past. Many of these events can be collaborations with other organizations, benefiting many. For example, a local garden club could collaborate on a plant sale, the Lukens Band on more frequent concerts, and a local school or church for a fall festival that features "old fashioned" activities that would be fun for families. Whenever possible, these events should tie back into some theme associated with Coatesville's past, but in a light and fun way.

Consider more ambitious projects done in conjunction with the City of Coatesville and/or its Main Street program. For example, many communities have had wonderful community-building success by working together to create large play structures that incorporate slides, bridges, and pretend castles.

Lukens Historic District and National Iron & Steel Heritage Museum

Coatesville, Pennsylvania
McKelvey Museum Services

Graystone's grounds could be the place where the community works together to design and install a play structure that simulates Victorian houses with their nooks and crannies. The play structure could also take a very different route, and one that potentially could be a distinctive "signature." It could find ways to replicate big steel machinery and steel processes, and also steel products (such as a big train). Think of children moving through a big replica machine much as they love to move through the 'big heart' at the Franklin Institute in Philadelphia. This play structure could be fenced with established open hours, say 9 a.m. to sundown. After hours the play area could be locked. These play structures are magnets for families, and there are many communities which could offer advice about this successful program.

Suggested Interpretive Programs

■ **Welcoming signs, colorful plantings, street banners,** and other clues to let people know that they have come to an interesting, public-oriented place. **Include places to simply sit and relax or eat lunch.** Create spaces for children to play.

■ **Regular events,** like those listed above or the Ice Cream Social, to build a sense of tradition and expectation. Base some of these events on known historic activities, like the Lukens Band, or other types of musical or dramatic performances.

■ Invite a children's librarian to do a periodic **"fair-weather" story hour** while sitting on the porch or on the Grounds. Put this on a regular schedule and use Graystone during the winter or if it is rainy.

■ Interpret Graystone's unique and wonderful **iron gate.** A whole program could be built around it.

■ **Play marbles and other small space games** on the porches.

■ **Play croquet, badminton, hoop rolling, stilt walking, horseshoes, skip rope, or hot-air paper balloons and other 19th-c. active games** in the yard to the side of one of the houses. One costumed interpreter could help draw attention to the games, provide the equipment, explain rules, and generally supervise the event. It takes a special person who can get the resources together and lead visitors in fun, yet informative, activities. Identify a local team to get a tournament going, or create a local team.

■ Work with the landscape architect to **develop appropriate period plantings and gardens.** Solicit help from the community (e.g., Coatesville Garden Club) and offer workshops. Create centers of interpretation that attract children such as a sand-box with Victorian toys or a rabbit hutch. This might also take the shape of a community garden where Coatesville people are invited to plant vegetables and flowers with some direction from professional staff or consultants.

■ Start the outdoor interpretive sign project so that the "real history" is presented in different locations on the lawn and in the historic district.

■ Offer **'rides'** on the grounds. There are many possibilities including ponies and pony carts (as seen in a Huston family photo), horse-drawn carriages and wagons, a 'horseless carriage' (i.e., antique automobile), a garden train (relating to boiler plate, an important Lukens product), or rides in the

restored Lukens Co. ambulance and fire truck with interpretation of accidents and safety in the steel mill.

Topics That Could Be Explored on the Grounds

- Victorian Landscape and Gardening
- Architecture
- Sports & Leisure in a Steel Town
- Festivals & Music in a Steel Town
- The History of the "Yard" and Its Changing Uses (e.g., from a working yard where laundry hung to dry, water hauled from the well, etc., to a formal grass-covered front lawn and grounds.)
- Transportation
- Sites, Sounds, and Smells of a Steel Town from various periods of time (e.g., steam whistles, burning coal, clatter of horses' hooves on street pavers, smell of fresh laundry, etc.).
- Holiday Celebrations

Participatory Activities for a Victorian Porch

- Cat's Cradle (as seen in a Huston family photo at Hagley)
- Beadwork
- Needlework
- Macramé
- Marbles
- Flower Drying & Pressing
- Tea Parties

Victorian Games for the Yard

- Croquet
- Horseshoes
- Badminton
- Hoop Rolling
- Skip Rope
- Stilt Walking
- Hot-air Paper Balloons

The Grounds

	Research Questions	Interpretive Activities	Collections Development
Phase 1: Interpretive Site Development & Care	<ul style="list-style-type: none"> ■ Research the history of the Grounds and how they have changed over time. Prepare "fact sheets" on the Grounds. Cover a wide range of topics from the history of Graystone's iron gate and fences to a comprehensive list of former outbuildings and gardens. ■ Collect historic photos. Use the lists and photos to develop ideas for landscape architects on plans that incorporate historic features such as appropriate benches and places to sit and rest. 	<ul style="list-style-type: none"> ■ Establish areas for concerts, games, and other activities. ■ Make the Grounds welcoming. Establish and place outdoor interpretive signs. Create comfortable places for people to sit, relax, or have lunch. ■ Place street banners and welcoming signs. ■ Offer workshops on period plantings and gardens. ■ Establish a volunteer outdoor gardening care program with a local group such as the Garden Club. 	<ul style="list-style-type: none"> ■ Collect, plant, and care for appropriate period and heritage plantings, such as would have been found in the Lukens/Huston vegetable and flower gardens.
Phase 1: Tours		<ul style="list-style-type: none"> ■ Develop a brochure or site map with a self-guided walking tour. ■ Develop and offer on a regular basis a guided outdoor walking tour. Coordinate with those knowledgeable on Coatesville architectural history and expand beyond the Lukens Historic District to include the commercial downtown area. 	
Phase 1: Outdoor Activities	<ul style="list-style-type: none"> ■ Research games that were played in a steel town. Determine if there were local or regional variations of games specific to Coatesville, like rhymes used with jump rope. 	<ul style="list-style-type: none"> ■ Develop a series of outdoor activities and games, appropriate to various seasons, and offer them on a regular basis. ■ Develop a 'front porch' program of historic games for use either on the porch of Graystone or Terracina. ■ Develop a program of historic 'rides' that are offered on a regular basis or at all special events. Tie the rides into the historic themes of People, Process & Product. 	<ul style="list-style-type: none"> ■ Collect objects related to outdoor activities such as games.

The Grounds

	Research Questions	Interpretive Activities	Collections Development
Phase 1 Special Events	<ul style="list-style-type: none"> Research the history of the Lukens Band and other special events that have occurred historically on the Grounds and prepare fact sheets. Incorporate the history into special events, like playing a selection of the music the Lukens Band played 100 years ago at modern-day concerts. 	<ul style="list-style-type: none"> Continue Graystone Society's successful Victorian Ice Cream Social. Build on the success by expanding the program offerings. Establish a summer concert or drama series partnering with the city. Offer performances on a regular basis. Establish a "fair-weather" story hour with the local library. Establish an outdoor tournament with a local club — such as croquet or badminton. 	

Main Office

Main Office: Life in a Steel Mill & Town

The **Main Office**, built in 1902 and designed by architects Cope & Stewardson, anchors the historic district and has a beautifully restored main entry and staircase, as well as President's office. The first floor currently houses archival materials related to the Lukens Steel Company and an interesting array of memorabilia and working models.

The Main Office will interpret Life in a Steel Mill and Town. Permanent displays will introduce visitors to jobs in a mill from the top to the bottom of the organizational chart. This will be a thoroughly humanistic look at work — from lunch breaks to protective clothing to what various workers might have carried in their pockets and why. The office is also the place to interpret Lukens corporate history. During Phase 1, it is proposed that the Main Office also be the focal point for displays and models on the development of the National Iron & Steel Heritage Museum while work is ongoing at the 112/120 Mill Complex and Mill Yard. Exhibits will offer a wide ranging look at Coatesville and steel towns in general.

Current Use: The Main Office is currently used for offices and meeting space by the Stewart Huston Charitable Trust and several other local organizations, as well as a place to store archival materials from Lukens Steel. There is a wonderful collection of models — steam locomotives and ships built using Lukens plate, as well as the machines used to make the plate — and an office furnished as it was during the tenure of Huston-family presidents of Lukens Steel, including a wall of portraits of the past presidents. The woodwork of the main entry is worth a visit unto itself.

Potential Interpretive Uses: The Main Office, much as it once was the administrative headquarter of Lukens Steel, is on its way to becoming the central repository and administrative building for the proposed development of the Lukens Historic District and National Iron & Steel Heritage Museum. It is so very appropriate that it take on this role, and the consolidation of staff and support offices in the building is encouraged.

Its use as an interpretative space will evolve over time, but ultimately, a good portion of the first floor can be the place to tell the story of Life in a Steel Mill and Town, especially an overview history of the company and the multi-generational leadership of the Lukens and Huston families in the restored office space on the first floor, a discussion of how the organization of a large steel firm changed over time, and the many categories of employee, from office staff to mill hand. This may also be an appropriate place for a discussion of the financial challenges faced by the steel industry, and particularly Lukens, over time, and how the industry was able or not able to successfully adapt to competition and change. The Main Office will be dedicated to the People who worked at Lukens and other steel mills.

The Main Office will continue to be an appropriate site for small-scale exhibits and models that introduce the public to the concept of a large National Iron & Steel Heritage Museum until the opening of the museum in the 112/120 Mill Complex. These exhibits can utilize much of what is already in place in the Main Office. The model trains, the new working model of the roll mills, old photographs, and Lukens Steel memorabilia will intrigue many visitors.

Lukens Historic District and National Iron & Steel Heritage Museum

Coatesville, Pennsylvania
McKelvey Museum Services



These collections need simply to be presented in accessible ways — good exhibit, good labels, good interpretation — and made available to the public on a regular basis. These exhibits provide the opportunity to practice good museum technique, and also build public interest and support. To these may be added models of the National Iron & Steel Heritage Museum and conceptual drawings of its final appearance.

One of the central assets within the Main Office is the usable office space for museum staff and the company archives that remain on-site (The vast majority of the Lukens Steel business records are now located at the Hagley Library, Wilmington, DE). Even a glimpse of them reveals their potential for research and programmatic ideas. The Main Office is an appropriate repository for the archives, and it should serve as the primary location for the research and planning required for the Lukens Historic District and National Iron & Steel Heritage Museum.

Suggested Interpretive Programs

- Continue **cataloguing the archives** in the Main Office. Build the archives to include not just Lukens Steel materials but those associated with other steel makers and steel towns in the U.S. Make the archives available to all researchers. Use the archives to identify the stories to be told about Lukens Steel. Gathering all of the materials in one place will establish a working repository that will guide the project in large and small ways.
- Develop **small-scale exhibits**, using resources at hand, to build public awareness about the future Steel Heritage Museum. Use the existing models to show what full-scale artifacts and exciting displays are possible.

- Keep the Main Office alive with ongoing business and uses that bring people into the building. Offer Lukens-logo and Steel Heritage Museum-logo products (e.g., hats and t-shirts) for sale.

- **Sponsor an art, writing, or photography contest** that relates to steelwork (the mill, family stories or memories, etc.). Publicize it in the local papers and offer a reward and ceremony at the office.

- Develop a meeting room and research area that is dedicated to **Lukens Steel People**. Any former employee or family/friends of former employees should be encouraged to visit this room. Establish ways for them to research or browse Lukens memorabilia, photos, and records, as well as leave messages for other former employees or recollections of life and work at Lukens and in Coatesville. This could become an invaluable resource for future exhibit development.

- Invite Lukens retirees and visitors to a regular **lunchtime**.

- Establish an **oral history program** on Life in the Steel Mill. Interview former employees from all walks of life in the mill.

- Establish a space to install **small, rotating mini-exhibits** of steel and Coatesville objects, photos, and memorabilia. These exhibits will be nice “sales” pieces for people interested in the National Iron & Steel Heritage Museum and its long-term goals, and they will show-off new additions to the collections. They also will provide small but relatively “safe” practice for mounting exhibits that will be useful in the long run.

- Encourage public interest in the **story of Rebecca Lukens** — an important interpretive priority for the historic district. Organize and mount a mini-exhibit that presents her accomplishments. This may later be used in the Rebecca Lukens House & Company Store but in the meantime it fills an important void in the interpretation while the house & store are being restored.

- Develop **small traveling exhibits** for use outside the Main Office to build public awareness and interest. Set it up in libraries, civic buildings, storefronts, schools, and malls.

- Develop permanent exhibits on **Life in a Steel Mill and Town**.

- Develop permanent exhibits on the **Lukens Steel Company** corporate history, including the restored President’s office and the lower management offices.

- Consider participatory activities for the office such as assigning visitors a job in the mill and having them follow that worker’s daily routine or life history.

Topics That Could Be Explored in the Main Office

- Life in an Iron & Steel Mill**
- Craftsmanship & Specialization of Work
 - Pride in Work
 - Time Management
 - Wartime Production
 - Economic Good Times & Bad Times
 - Front Office
 - Hiring Procedures & Apprenticeships
 - Rules & Regulations
 - Time Clock
 - Lunch & Coffee Breaks
 - A Job for Life
 - Promotions & Changing Jobs
 - “I’m on Vacation”

- Working the Swing Shift or Night Shift
- Sales & Customers
- A Day in the Life of ...
- Unionization
- Women & Children in the Workforce
- Ethnicity & Race in the Workforce
- Safety & Accidents
- Health Care & Benefits
- Workers’ Clothing

Jobs in a Steel Mill

- Steelworkers
- Plate Makers
- Machinists
- Crane Operators
- Foremen
- Managers
- Clerks
- Secretaries & Typists
- Messengers
- Engineers
- Salesmen
- Lab Technicians
- Maintenance Crews
- President

Daily Jobs in the Company Office in 1900

- Typing & Copying (by hand)
- Accounting
- Running Messages
- Winding the Clock
- Taking Dictation
- Filing Purchase Orders
- Lighting Gas Lamps
- Sending Telegrams

Daily Jobs in the Company Office in 1985

- Word Processing on a Computer
- Xeroxing
- Accounting on a Computer Spreadsheet
- Making & Returning Telephone Calls with Customers and Suppliers
- Filing
- Turning on the Coffee Machine
- Loading Paper in a Tractor-Feed Printer
- Opening the Mail
- Scheduling Meetings & Workshops

Places in a Steel Town

- Steel Mills
- Churches
- Corner Store
- Neighborhoods
- Favorite Shops
- Schools
- Bars & Clubs
- Other Industries
- Train Stations & Depots
- Parks & Sand Lots

Life in a Steel Town

- Living in a Steelwork Family
- Birth & Death
- Childhood & Childrearing
- Courtship & Marriage
- Old Age & Retirement
- Education & Schools
- Leisure, Sports & Hobbies
- Rivalries with other Towns
- Music, Drama, & Entertainment
- Social Clubs
- City Government
- Law Enforcement
- Fire Safety
- Immigration, Ethnicity & Race
- Making A Living & Social Class
- Shopping & Stores
- Sanitation & Public Health
- Charity
- Holidays & Festivals
- Religion & Churches
- Foodways & Gardens
- Getting Around Town and to Work at the Mills
- Chores (e.g., Wash Day, Making Lunch)

Main Office

	Research Questions	Interpretive Activities	Collections Development
Phase 1: Exhibits	<ul style="list-style-type: none"> ■ Research and prepare a “fact sheet” on the corporate history of Lukens Steel. ■ Establish an oral history program of Life in the Steel Mill and Town. Interview former employees from all walks of life in the mill. ■ Begin developing a research file on jobs in the mill and the biographies/careers of various workers in different time periods. ■ Conduct research and development for a permanent exhibit on Life in a Steel Mill and Town to be installed in Phase 2. Develop exhibit script. ■ Conduct research and development for a permanent President’s office period room. 	<ul style="list-style-type: none"> ■ Establish regular hours and a secure but welcoming way to open the public parts of the Main Office to visitors ■ Establish changing displays on future plans for the National Iron & Steel Heritage Museum. Update them with progress. Publish a handout or brochure. ■ Refine existing displays of models. Use good exhibit technique and interpretation. Make them accessible to visitors on a regular basis. ■ Develop a series of rotating mini-exhibits on steel objects, photos, and memorabilia. ■ Develop a mini-exhibit on Rebecca Lukens until permanent space is available in her house. ■ Develop small traveling exhibits to raise awareness of the Lukens Historic District and National Iron & Steel Heritage Museum at public places such as the city library, storefronts, schools, and malls. ■ Establish the President’s office as a fully furnished period room. Interpret the challenges of running a large steel firm. 	<ul style="list-style-type: none"> ■ Continue collecting models of steel process and products. ■ Begin collecting for a permanent exhibit on Life in a Steel Mill and Town. Might include objects such as lunch buckets, the typical contents of workers’ pockets, protective clothing, etc.

	Research Questions	Interpretive Activities	Collections Development
Phase 1: Archives & Offices	<ul style="list-style-type: none"> ■ Continue cataloguing the archives. 	<ul style="list-style-type: none"> ■ Establish a reading and research room for staff, former employees, volunteers, and the public. ■ Dedicate an area to Lukens Steel People where former employees and their friends/families can leave messages and research or browse memorabilia and archives and leave recollections. ■ Invite Luken retirees to a regular lunchtime gathering. 	<ul style="list-style-type: none"> ■ Continue cataloguing the existing archives. ■ Develop the archives, continuing to collect Lukens materials and broaden the collections into the steel industry in general.
Phase 2 Exhibits	<ul style="list-style-type: none"> ■ Begin development of a list of special events that may be appropriate for the building — e.g., special shopping days, demonstrations, etc. 	<ul style="list-style-type: none"> ■ Fabricate and install permanent exhibit on Life in a Steel Mill and Town. 	



Rebecca Lukens House

Rebecca Lukens House *The Lady and Her Community*

The **Rebecca Lukens House**, currently vacant, is crucial to the landscape and interpretation of the historic district. The front section was the home of the remarkable Quaker woman who operated Lukens in the nineteenth century; it is the most intact of the buildings from this extraordinary era in Lukens history, and the one best able to tell the story of Rebecca and her association with Coatesville and the foundations of America's iron and steel plate industry. The rear section, an addition, was the cooperative Company Store for employees in the 20th century. This one building, then, combines crucial elements of the stories, a place defined by a particular family, the company they founded and operated for generations, and the community of people who made the company successful.

The Rebecca Lukens House will be restored to its appearance during Rebecca's lifetime. Phase 1 of this plan strongly recommends careful study of the house and its history, including stabilization, to determine the ways that the building may preserve, restore, and interpret the legacy established by Rebecca Lukens and the community that grew around the mills. Restoration and installation of exhibits and interpretive activities in the building can be completed in Phases 2 and 3 based on the conclusions reached during Phase 1.

Current Use: This building, also known as Brandywine Mansion with a core dating to the 1750s, is one of the most significant in the region for its direct historic association with the Pennock family, Rebecca Lukens and the beginnings of Coatesville and Lukens Steel. Present-day community members have memories of the building when it was the Lukens

Steel employees' cooperative company store, known for its fine butcher shop. The building is currently vacant and in relatively poor upkeep. It is important, therefore, to begin planning for the care and use of this building.

Potential Interpretive Uses: The Rebecca Lukens House is an ideal place to tell her courageous and inspiring story, as well as the way Rebecca fits into the context of women's history and the social/religious conditions of women's equality within the Quaker community that enabled her, at least in part, to become whom she was. The first step in any interpretive plan for the building is to study the building itself, carefully evaluating its condition, needs, and history. With this information in hand, it will be possible to better plan for how to tell the Rebecca Lukens story and use the spaces within the building.

Do a thorough condition assessment to identify structural concerns and potential crises. Use the assessment to do necessary repairs to assure that the building is stabilized and that there are no liability issues. A historic structure report or similar is required to collect much-needed information about the building and its history. Generally, take time to think through what this building can and should be in its "next life" within the historic district. Document the Company Store and preserve the remaining interior furnishings and fixtures for a possible exhibit on company stores (likely in the National Iron & Steel Heritage Center). Document the store, including oral histories, before removing the store additions to restore the house's 19th-century appearance.

In the end the Rebecca Lukens House may well be the best place to demonstrate what is unique about this Historic District, as it exists and as it grows to include the mill

Lukens Historic District and National Iron & Steel Heritage Museum

Coatesville, Pennsylvania

McKelvey Museum Services

buildings. For this unusual building truly incorporates in one place some of the most distinctive qualities of this place that carry enormous interpretive promise. It is a place that by its very evolution over time speaks to individual achievement, industrial development, community connections, changes in everyday life, and the highly personal interactions among the many People who made Lukens Steel a remarkable place worthy of preservation and interpretation to modern audiences.

Suggested Interpretive Programs

- It is premature to say whether the Rebecca Lukens House should be a historic house museum, or whether its stories would be told more effectively in some other format such as exhibitions, vignettes, multi-media, etc. More research and assessment of the building is required.
- Do a complete **physical assessment** of the Rebecca Lukens House. Identify any structural weaknesses or potential liabilities and stabilize the structure.
- Do a complete set of **photographs** of the house and store, inside and out, to document current conditions and provide a baseline for future work.
- Do a **historic structure report** (or similar study) of the Rebecca Lukens House. This will document the current state of the building, provide measured drawings, and make recommendations about maintenance and restoration. It will also provide a comprehensive history of the usage of, and changes to, the building. *Do this before making changes to the building that are irreversible.* This building is too important to make snap decisions about its future.

- Begin the process of decision-making about the **future development** of the House. This will include discussions about any restoration (inside and outside), adaptive reuse, overall interpretation, and general usage. These discussions will be important and should include input from a variety of perspectives – architects, historic district and museum supporters, museum professionals, community members, educators, and others. Wide ranging discussion will help make the best decision or set of decisions evident. This is a very sensitive site. Take time.
- Develop and use the Rebecca Lukens House to **interpret the life and accomplishments of a highly unusual woman** who was at once part of her time and way ahead of her time. This will be largely a 19th-century story that provides essential context for the district and larger development of the steel mill site.

Topics That Could Be Explored in the Rebecca Lukens House & Company Store

- Rebecca Lukens Biography: Her Life & Accomplishments
- Rebecca’s Legacy – The Importance of Lukens/Huston Family Leadership and Concern for the Community and Relationship with the Workforce
- The Role of Women in the 19th-Century
 - Rise of the Cult of Domesticity
 - Wife and Mother
 - Rebecca as a Traditional and Non-Traditional Woman
- The Influence of Quaker Beliefs on Reform Issues such as Women’s Rights and Slavery
- Quakers and the Formation of the Modern Family
- The Quaker Business Network and How It Supported Industrial Expansion

Rebecca Lukens House

	Research Questions	Interpretive Activities	Collections Development
Phase 1: Assessment & Planning for Future Adaptive Re-use and Interpretive Programming	<ul style="list-style-type: none"> ■ Do a complete physical assessment and historic structures report (or similar) that establishes a reasonably comprehensive history of the building and its uses over time. ■ Work with museum professionals, architects, supporters, and community members to discuss the adaptive reuse of the building with input on a wide-ranging discussion of the building’s future use. ■ Conduct oral history with community members who remember the Company Store. Identify people who worked or shopped in the store and interview them. This is better done before the store wing is removed, so that the interviewees who visit the space can be asked about the memories it evokes. ■ Compile all research materials into an interpretive planning document that focuses on the building and how each space will be used and interpreted. Determine what exhibits, demonstrations, programs, and other ways of interpreting are best for the building. Select topics for future in-depth research and development as exhibits, demonstrations, or activities. 	<ul style="list-style-type: none"> ■ Publicize the documentation effort and planning for the building. Offer empty house tours. ■ Offer tours and workshops of the stabilization and restoration process. ■ Place exterior signs and markers that interpret the building’s significance and plans for its future. 	<ul style="list-style-type: none"> ■ Photograph the house and store, inside and out. ■ Begin developing a collections strategy and lists of objects that might have been in the house and store. Look for historic inventories, photos, and other documentation that will aid in developing the finding aid. ■ Begin actively collecting for possible exhibits. Seize opportunities as they arise if the acquisition appears to be a good fit with themes and topics selected for the building.
Phases 2 & 3: Installation of Exhibits & Activities	<ul style="list-style-type: none"> ■ Continue researching specific themes and topics for exhibits and interpretive activities identified in Phase 1. 	<ul style="list-style-type: none"> ■ Move exhibits and activities into the Rebecca Lukens House & Company Store. Invite the public to see the progress. Establish a regular schedule of hours and activities. ■ Continue to interpret the process of preservation and restoration. 	<ul style="list-style-type: none"> ■ Continue collecting for the exhibits and interpretive activities.

Rebecca Lukens House

	Research Questions	Interpretive Activities	Collections Development
<p>Phases 1, 2 & 3: Special Events</p>	<ul style="list-style-type: none"> ■ Begin development of a list of special events that may be appropriate for the building. 	<ul style="list-style-type: none"> ■ Hold a celebration to kick-off the restoration project. ■ Hold special events and openings to commemorate milestones in the restoration of the building including a grand-opening celebration at the end. 	

Lukens Mill Complex

The Lukens 112/120 Mill Complex: *The Future National Iron & Steel Heritage Museum*

The Lukens 112/120 Mill Complex is admirably suited to be the centerpiece of the future National Iron & Steel Heritage Museum. At its heart are vast, connected steel-frame buildings and sheds that once housed the roll mills, motor houses, furnaces, soaking pits, and shearing, cooling, and loading processes for Lukens plate. New major exhibits, activities, and collections will tell the American story of steel *Process & Product*.

Imagine an accurate scale model of an ocean liner and then walking through an actual ocean liner's boiler made of Lukens plate, or imagine massive machines and equipment — from roll mills to armored tanks — against the daily play of light and shadow inside the 112/120 Mill Complex. Imagine riding through the museum in a crane, high above the exhibit floor.

The special nature of a National Iron & Steel Heritage Museum in actual buildings where steel was processed will not be lost on visitors. It is not an exaggeration to say that the complex has a visceral quality that is sure to appeal to modern generations increasingly removed from first-hand experiences with heavy industry and manufacturing. For this reason, the 112/120 Mill Complex is absolutely critical to the overall long-term effort.

Current Use: The 112/120 Mill Complex is currently owned by ISG. It is used mostly for storage and little of the original machinery remains, although, significantly, one stand of rolls has been preserved in situ. A glimpse inside reveals the potential of the buildings for already full-size

locomotives and cars are kept here and dwarfed within the cavernous space. The site has an impact similar to that achieved in ancient ruins with exposed foundations, dark corners, and shafts of light through windows and openings. Piles of odds and ends speak of past uses. Indeed, the archeological metaphor is more than appropriate since the foundations of the first Lukens mill from the 1820s underlay the site.

Potential Interpretive Uses: The 112/120 Mill Complex is the heart of the future National Iron & Steel Heritage Museum and a major exhibit on American steel. Here is where the interpretation of *Process & Product* will occur using models and large-scale artifacts. Much thought and collaborative work has yet to occur to determine exactly how to use the various buildings and spaces within the complex. Some decisions will no doubt be based on the costs of remediation, stabilization, and rehabilitation.

There is ample room to display gross-functional artifacts and offer a variety of interpretive programs and techniques. Few museums are blessed to have a space where "bigness" can be encouraged and in this case used to accurately portray the scale and impact of America's steel heritage. The museum in its final form could accommodate exhibits, a theater, collections in open storage, conservation & restoration shops, and arts & crafts workshops, and support basic functions such as restrooms, offices, food services, maintenance, and storage.

It will be some years before the 112/120 Mill Complex is fully restored and open as a museum, but many interpretive programs can begin now and as public safety permits. The first, and perhaps most important, is to spread the word about

Lukens Historic District and National Iron & Steel Heritage Museum

Coatesville, Pennsylvania

McKelvey Museum Services

the future plans for the museum. Establish mini-exhibits in the Main Office. Place outdoor signs or take-home brochures describing the project. Allow for opportunities to walk around the complex, to look in the buildings from established platforms or vantage points, or to walk through the buildings on roped-off paths as part of self-guided or guided tours. Use the outdoor spaces around the buildings (Mill Yard) for interpretive programs as soon as possible.

Laying the groundwork for a first-class, large-scale exhibit on the Processes & Products of America's steel heritage will take time. It is critical that the detailed interpretive planning progress hand-in-hand with the physical remediation and rehabilitation of the buildings during Phase 1. The process will be greatly facilitated by good communications among the museum board, staff, supporters, the public, and consultants, including public historians, curators, educators, designers, architects, planners, engineers, and public relations experts.

Programs that would lay a groundwork of common understanding include (1) documenting the history and use of the buildings and sharing that documentation with multiple users; (2) holding a symposium to share information and establish a state-of-the-art understanding of recent scholarship on the steel industry, heritage museums, and museum practice; and, (3) actively collecting to tell the steel heritage story. The artifacts will shape the exhibit and the use of space within the complex. As well, opportunities to acquire rare or hard-to-find objects for the exhibit will not be missed if collecting starts now.

The story of steel technology, of inventiveness, of applied science, of the blood-and-sweat of hardworking people, and of the impact steel has

had on everyday lives, should be told with power, drama, and large scale. 'Showmanship' and a 'gee, whiz-bang' feel are very appropriate as long as they are grounded in scholarship and appropriately set in historic contexts. After all, the pouring of hot steel or the passing of a slab through a roll mill is dramatic and awe-inspiring.

Models, flow diagrams, hands-on experiments, and interactive and participatory experiences will answer the "How Does It Work?" questions about steel Processes & Products. Questions to be asked about any object in the exhibit are (1) What Is It? (2) What Does It Do? (3) Who Made It? (4) What Are Its Relationships to Other Objects? (5) What Are Its Connections to the American Steel Heritage Story?

The National Iron & Steel Heritage Museum will benefit from collaborative relationships with teachers and educators. Science labs and hands-on experiences in chemistry, metallurgy, geology, and physics, and their links to history, are seldom found outside of schools. The Steel Heritage Museum, because of its connections to these disciplines, has the opportunity to create innovative programs and seek out funding sources in science and technology education that are seldom associated with history museums. This will set the Steel Heritage Museum apart from other local and regional history museums. Imagine the possibilities of a teaching lab where older students can work on experiments as part of class field trips or internships.

Children are an important part of the National Iron & Steel Heritage Museum's audience. It is recommended that exhibits include break-out areas or stations where small groups of children and parents can engage in participatory activities that encourage them to explore and play together.

The stations might be part of a Kids' Steel Trail. Larger school groups should be engaged in programs designed just for them and spaces should be provided for school programs. It is not recommended that major exhibits be designed for a segregated children's audience because of the issues of safety, wear-and-tear on materials that shortens their lifecycle, and significant staff time required to monitor and upkeep these type of exhibits.

Many famous artists have been inspired by industry, and there are even paintings by Demuth and Crawford inspired by the Lukens Steel Mills. Photography and arts contests can be a significant part of the interpretive program, as can exhibits that explore the historic and aesthetic connections between arts & industries. Possible programs include artists-in-residence and workshop/studio spaces.

Suggested Interpretive Programs

■ **Record the 112/120 Mill Complex buildings** — photographs, measured drawings or original plans, and concise histories of each building and the site's use over time. This is absolutely necessary as a benchmark, and it will assist immeasurably with planning. The documentation can also serve as the basis for a mini-exhibit or Web site advertising the future National Iron & Steel Heritage Museum. If for any reason a building or a part of a building were lost to an accident, it would have at least been recorded for posterity and could be restored if necessary. A workshop or interpretive program could be offered to the public on state-of-the-art recordation processes, such as Historic American Engineering Record (HAER) guidelines.

■ Offer **walk-through or look-in tours of the mill complex** as soon as possible. Get people excited about the museum. Create a **handout, a fact card, brochure and/or video** describing the National Iron & Steel Heritage Museum. Establish a way for the public to view or walk around some of the buildings as soon as practical. This could be a simple packed-dirt walkway or a platform at one end of a shed.

■ Establish a **Web site and URL** for the Lukens Historic District and National Iron & Steel Heritage Museum. Begin posting information and updates.

■ Hold a **steel heritage symposium** and invite scholars and museum professionals to present 'state-of-the-art' views of industrial heritage centers and scholarship on the steel industry. Use this as a springboard to further the themes and ideas for interpretive programming.

■ Whenever a new major artifact or object arrives at the museum **hold a welcoming party**. Invite visitors to **observe and learn about the restoration process**.

■ Develop a **transportation system for visitors**. Visitors love rides, and it aids those who may have difficulty walking long distances. This could be an open-air jitney, restored Lukens vehicles, or narrow-gauge train, but it should have some connection with steel.

■ **Restore an overhead crane** to carry visitors through the 112 or 120 mills. This would be a marvelous introduction to the museum, and a novelty ride that would be a signature museum activity. Narrate the ride. The activity has the likelihood to attract visitors by the hundreds and thousands rather than by the tens.

■ Develop a **public archeology program**. Explore the 1820s roll mill, the stone foundations of other former mill buildings, or the gardens and outhouses shown adjacent to the mills in historic photos.

■ Develop an exhibit or exhibit section on important **Lukens Inventions & Processes**. Collect objects for it.

■ Establish an **artist-in-residence program** for a steel sculptor or other artist with industry-related interests. Offer workshops. Sponsor contests for the best photograph or painting of steel-related subject matter.

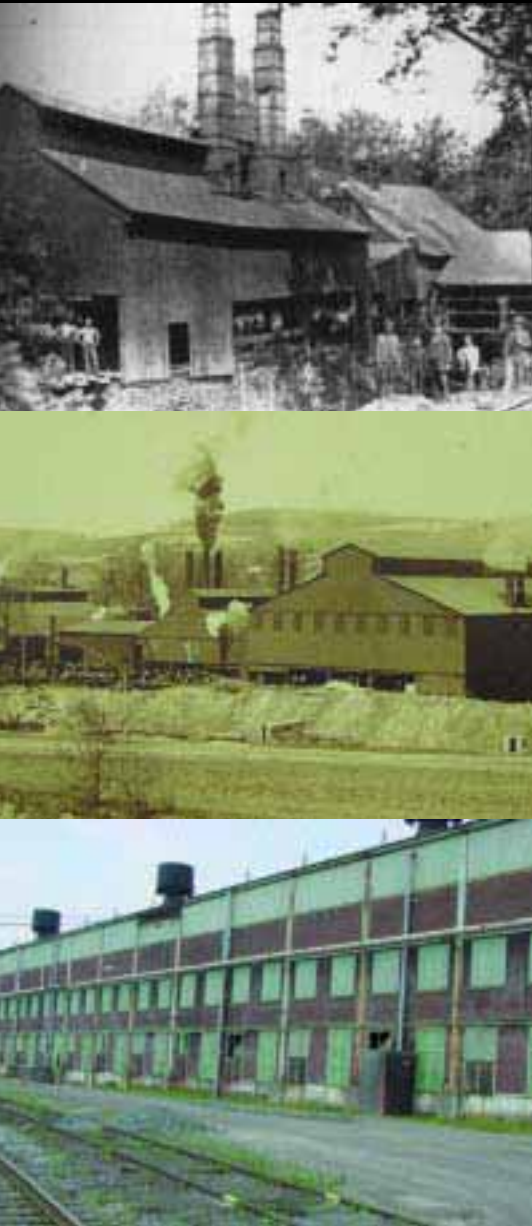
■ Collaborate with teachers and educators to develop programs that meet their needs for **arts, history, and science curricula**. Seek out grants from the National Science Foundation and other organizations interested in supporting science and technology programming for students.

■ For the Steel Heritage Museum, and the historic district in general, establish an **oral history program**. Collect personal experiences to make the interpretation rich in detail. Get the site back in touch with its pre-Bethlehem roots. Model the oral history program after other successful programs, for example, the interactive public history project called "Telling Lives" at the New-York Historical Society. Seek out grants through the Pennsylvania Humanities Council and other organizations interested in supporting oral history.

■ Develop plans and collect for a **large-scale exhibit on the history of American steel**. Exhibit development is a long-term project that will be based first on solid research, and then on a multi-faceted team of public historians, curators, museum educators, administrators, teachers, former steelworkers and managers, designers, and architects to come up with an exhibit plan that fits within the available spaces in the mill complex. It is important to tell the story of America's steel heritage from "soup to nuts." It is also important to create ways for the public to experience the sights, sounds, smells, vibrations, and heat of active steel processing. This highly interactive and engaging exhibit needs to be 'whiz-bang' with an element of showmanship tempered by a solid grounding in a high-quality historic context. Begin development of the exhibit in Phase 1 with the creation of a master plan, followed by further development and staged fabrication and installation in Phases 2 and 3.

■ Establish signature interpretive programs. For example, the largest Erector set in the world or the overhead crane ride.

■ Create opportunities to collaborate with the active steel works. This might mean special tours of the steel processes for small groups, as has sometimes been offered in the past. It could also be live video feeds from active parts of the plant into the museum on a daily basis.



Topics That Could Be Explored in the 112/120 Mill Complex

Themes in The History of Steel Technology & Science

- “Bigger is Better”
- Technological Transition from Iron to Steel in Late 1800s
- Wooden Age to Steel Age
- Impact of New Inventions
- Economic Impact of Steel on Life in the 20th-Century
- Advances in Metallurgical Science
- Geological Science
- “How Does It Work?”
 - raw materials to final product (process flow)
 - organization of work and workers
 - organization of space (buildings and spaces in between)
 - transportation in the mill
 - machinery
- Where is Steel Made?
 - List of former and active steel processing sites in Southeastern Pennsylvania.
 - Where steel is made around the U.S.
 - Where steel is made around the world.

Steel Processes

- Casting Metal
- Rolling Plate and Structural Shapes
- Spinning Metal
- Machining Metal
- Making Clad and Specialty Metals
- Process of Refining Iron & Steel from Mine to Furnace
- Making Steel
 - Blister & Crucible
 - Open Hearth, Bessemer & Oxygen Converter
- Welding & Lukenweld
- Riveting
- Quality Control & Materials Testing

Machines & Tools in a Steel Mill

- Blast Furnaces
- Converters
- Roll Mills
- Machine Tools

- Welding Machines
- Hand Tools
- Gauges
- Ladles
- Molds
- Power Hammers
- Blowers
- Motors

Lukens Iron & Steel Products

- Pressure Vessels (Boilers, etc.)
- Locomotives
- Nail Rod
- Trolley Poles
- Engine Blocks
- Tank Cars
- Ballistic Missiles
- Bridges
- Buildings
- A Lukens-Produced Piece of the World Trade Center
- Ships
- A List of Lukens Customers & Models of Their Products

Ways to Transport in a Steel Mill

- Crane
- Forklift
- Conveyor
- Narrow-Gauge Railroad
- Standard-Gauge Railroad
- Torpedo Car
- Bicycle
- Truck
- Ambulance & Fire Truck

Models & Artifacts for the Steel Heritage Museum (From Models to Full-Size)

- Roll Mills
- HO-Scale Layout of the Lukens Plant
- Blast Furnaces
- Oxygen Converters
- Open Hearths
- Head Spinning Machines
- Locomotives & Ships
- Military Equipment
- Great American Steel Buildings

Lukens Mill Complex

	Research Questions	Interpretive Activities	Collections Development
<p>Phase 1: Assessment & Planning for Future Adaptive Re-use and Interpretive Programming</p>	<ul style="list-style-type: none"> ■ Do a complete physical assessment and historic structures report that establishes a reasonably comprehensive history of this site and its uses over time. ■ Work with museum professionals, architects, supporters, teachers, and community members to discuss the adaptive reuse of the building with input on, and wide-ranging discussion of, the complex's future use as a museum. ■ Conduct oral history with community members who remember working in the mills. ■ Compile all research materials into an interpretive planning document that focuses on how each space will be used and interpreted. Select topics for in-depth research and development as exhibits, demonstrations, or activities. ■ Sponsor travel for key personnel to visit and research other industrial heritage museums and sites. Make contacts and observe first-hand and learn from other institutions' experiences and programs. 	<ul style="list-style-type: none"> ■ Publicize the documentation effort and planning for the complex. Offer empty building tours. ■ Offer tours and workshops of the stabilization and restoration process. ■ Place exterior signs and markers that interpret the complex's significance and plans for its future. ■ Hold a symposium on steel heritage geared toward collecting ideas from leading scholars and experts. ■ Establish a Web site ■ Conduct public archaeology programs. This may be very important if certain areas of the complex or mill yard are to be disturbed by construction. ■ Establish volunteer programs with specific goals such as the restoration of certain artifacts or guided walk-through tours of the buildings. 	<ul style="list-style-type: none"> ■ Develop a collections strategy and lists of objects for the steel story. Look for historic inventories, photos, and other documentation that will aid in further refining the finding aid. ■ Begin actively collecting for possible exhibits. Seize opportunities as they arise if the acquisition appears to be a good fit with themes and topics selected for the museum.

Lukens Mill Complex

	Research Questions	Interpretive Activities	Collections Development
Phases 2 & 3: Installation of Exhibits & Activities	<ul style="list-style-type: none"> Continue researching specific themes and topics for exhibits and interpretive activities identified in Phase 1. 	<ul style="list-style-type: none"> Move exhibits and activities into the 112/120 Mill Complex in stages building toward completion of a major large-scale exhibit on the history of American steel. Invite the public to see the progress. Establish a regular schedule of hours and activities. Continue to interpret the process of preservation and restoration. Establish an artist-in-residence program. 	<ul style="list-style-type: none"> Continue collecting for the exhibits and interpretive activities.
Phases 1, 2 & 3: Special Events	<ul style="list-style-type: none"> Develop a list of potential special events that may be appropriate for the complex — e.g., demonstrations, annual members' events, etc. 	<ul style="list-style-type: none"> Hold a celebration to kick-off the project. Hold special events and openings to commemorate milestones in the restoration of the building, acquisition of major new artifacts, and, of course, a grand-opening celebration. 	

The Mill Yard

The Mill Yard

The Mill Yard is an outdoor extension of the National Iron & Steel Heritage Museum in the 112/120 Mill Complex and provides a practical space for demonstrations, activities, and explorations. The Mill Yard with its brown-and-gray, earth-and-gravel surface, which should be maintained, offers an important contextual counterpoint to the green grounds of the historic district. The history of company ownership and management living and conducting business close to the works is one of the most important interpretive stories. The cheek-and-jowl relationship of the Mill Yard and the Grounds should be maintained as a reflection of steel town society laid down on the very landscape.

Current Use: The Mill Yard is currently an underutilized space. ISG stores some materials at the south end of the yard, and there is some occasional movement of materials and supplies, but most of the yard is barren and has been cleared of the materials and scrap that usually characterizes an active steel mill.

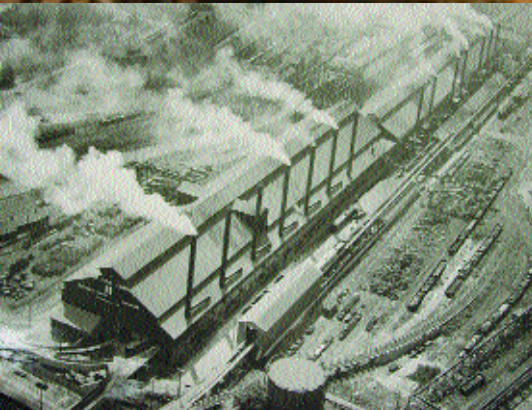
Potential Interpretive Uses:

Programming in the Mill Yard, such as walking tours, outdoor demonstrations, or train spotting, may get underway quickly and relatively inexpensively. The Mill Yard can be restored to the character and appearance of an active mill yard, where materials and products are transported, stored, or merely cast-off when no longer useful. The Mill Yard easily converts into a place to store and display objects that do not require protective covering or can be stored under temporary shelters until reaching their permanent locations. This type of landscape philosophy has been successful at other industrial museums, creating an intriguing area for visitors to roam and enjoy a sense of discovery when they turn blind corners or round bends and are faced with soaring smokestacks, the arcaded retaining wall holding back a hillside, or the hulking black walls of the open hearth shed on the opposite bank of the creek. Special events, like grinding or welding team competitions or Lukens workers reunions, can be held here.

Lukens Historic District and National Iron & Steel Heritage Museum

Coatesville, Pennsylvania

McKelvey Museum Services



Suggested Interpretive Programs

- Demonstrations of iron & steel processes such as blacksmithing, grinding, welding, and riveting.
- **Contests of skill.** For example, a popular event at the Baltimore Museum of Industry is the annual “forklift rodeo” where operators from area businesses compete in obstacle courses. Some similar annual event, such as grinding or welding team contests, can be established at the National Iron & Steel Heritage Museum. The event offers an opportunity to collaborate with area businesses and renew contacts with steelworkers, as well as interpret the skills to the public.
- Build interpretive programs around the restored **Lukens ambulance and fire truck.** Offer rides to visitors. Have costumed interpreters discuss accidents and safety at steel mills. Develop special events around these two wonderful vehicles, such as an annual Firemen’s or EMT’s muster.
- Hold an annual **Lukens Workers Reunion** in the Mill Yard and the Grounds. This can be a picnic or pot-luck event. Like similar worker and worker family reunions in New England, most notably in Manchester, New Hampshire, a gathering of family and friends to renew acquaintances and reminisce about the old days is a natural fit for the National Iron & Steel Heritage Museum. This is a time for sharing old pictures and objects. Heritage museum staff will be on hand to document the objects and to create an artifact and picture file, and identify sources for possible future donations. A video interview set-up might record brief memories of old times, and, in so doing, identify potential informants for in-depth oral history

interviews. Make it fun, free or nearly free of charge, and enlist a few key people involved with past company picnics to help organize it.

- Develop a **guided or self-guided walking tour** of the Mill Yard.
- Build a platform adjacent to the tracks for train spotting. Provide visitors with schedules to **watch the daily trains** arriving and departing the active ISG mills.
- Offer **demonstrations of how a steel mill transports very heavy products.** This might be coordinated with ISG to make it part of the active steel process next door.
- Build temporary shelters, such as pole barns, that can house artifacts that require protection or that can even accommodate an **HO-scale model layout** of Lukens until permanent spaces are available in the Steel Heritage Museum.

The Mill Yard

	Research Questions	Interpretive Activities	Collections Development
Phase 1: Tours & Exhibits	<ul style="list-style-type: none"> ■ Research the history and use of the Mill Yard. 	<ul style="list-style-type: none"> ■ Establish a walking tour of the Mill Yard. ■ Build an HO-Scale Model of the Yard and Mills. House it in a temporary shelter in the Mill Yard. 	<ul style="list-style-type: none"> ■ Establish a collections policy that addresses the Mill Yard and the types of materials and objects that could be stored there to restore it to the character of an active steel mill. ■ Store large objects in temporary shelters.
Phase 2 & 3: Special Events	<ul style="list-style-type: none"> ■ Research and identify special events such as contests of skill or Firemen’s or EMT muster to be held in the Mill yard. ■ Research the history of Lukens workers picnics and reunions. Incorporate past traditions into modern events. 	<ul style="list-style-type: none"> ■ Hold contests of skill or musters during Phase 1. Determine which are a good fit for annual or regular events in Phase 2 and beyond. ■ Hold an Annual Lukens Workers Reunion in the Mill Yard and Grounds. Make it an opportunity to collect reminiscences, develop collections, and identify potential informants for in-depth oral history. 	

