

**Haan Mansion Museum of Indiana Art
Volunteer Training Manual**

Docents

Operations Volunteers

Policies
Procedures
History

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Ongoing Challenges

The challenges for the Museum are:

- Finding ways to attract more visitors;
- Building a good membership base;
- Attracting and training committed volunteers who understand the Museum and its collections so that they can provide meaningful experiences for guests;
- Building an engaged Board to nurture and support the Museum;
- Providing educational programs related to Indiana culture;
- Gaining community support;
- Attracting more sponsors and grants to support programs; and
- Building the endowments to make the Museum viable in the long term.

Volunteer Categories

Volunteers and Docents

Docent refers to volunteers who interact with visitors as greeters or tour guides and assist with other tasks.

There are three levels of docents:

- **Hospitality Docents** — will meet and greet visitors, take admission fees, and give an introduction to visitors concerning the history of the Haans, the Worlds Fair, and moving the mansion. They will give an overview of the contents of the Museum and time line of the acquisitions by group, but will not talk about individual pieces.
- **Daily Docents** — will be able to do all tasks associated with the Hospitality Docent. In addition, they will be able to explain some of the major items on the first floor to visitors, and generally be a roaming guide during daily tours. The Daily Docent Guide must be studied and learned, and there will be a list of items that must be covered during each tour, with some optional items to be covered at the discretion of the Daily Docent. Daily Docents will also assist Master Docents with large groups.
- **Master Docents** – will be able to do all of the above tasks and give a complete guided tour of 1 1/2 hours, describing not only the contents but relating stories about the collection. A separate Docent Guided Tour booklet will contain detailed information about the contents of the Museum, and there will be a list of items that must be covered during the tour.

Operations Volunteer refers to volunteers who help with the operations of the Museum. Generally this includes office help, kitchen help, grounds work, setting up Christmas decorations, and other tasks of this nature.

Generally, docents deal extensively with the public and operations volunteers are not expected to interact on a substantial basis with visitors. Each of these categories have specific training requirements before the volunteer is permitted to operate in that capacity.

Docent Training

Knowledge Requirements

Training occurs in several subject areas. All volunteers at any level are required to study the following subjects that are covered in this booklet:

Basic Knowledge

- Culture of the Museum (Working with Visitors)
- Museum policies
- Safety
- Visitor behavior

History

All three levels of docents must know the information in the Background and History section of this booklet.

- The St. Louis World's Fair
- The Connecticut Building at the Fair
- The purchase of the building by William Potter and move to Lafayette
- The inheritance of the house by the grandsons and subsequent purchase by the Haans
- The Haans' story before the Mansion purchase
- Starting the art collection, furniture, and ceramics
- Starting the museum and donating the house
- Donating the contents, and the future of the Museum

Content Descriptions and Stories

A detailed guide to the Mansion, contents, and stories is being put together. An abbreviated version will be required for all Daily Docents and knowledge of the complete version will be required of all Master Docents. No script will be written for docents. It is expected that docents will learn the contents of their respective responsibilities and will conduct tours in their own style as they react to the interests of visitors.

For all three docent levels, there will be a list of mandatory subjects by room that each docent is expected to cover. After they have been covered, the docent can continue in that room as they desire.

Training Requirements

Once they are near mastering the material, docents will participate in two live sessions observing other certified docents. The docent will then perform the

Special Exhibitions and Open Hours

The wheelchair accessible path meanders past 25 sculptures, including works in bronze, stone, clay, glass and steel. Volunteers identified and purchased or donated appropriate native plants, prepared the ground, planted and watered the plants, and made changes needed for drainage on the hilly areas.

instrumental in making the garden possible.

The Haans decided to use more intimate sized sculptures called garden sculptures in contrast to large public sculptures. They felt that the entire garden needed to be wheelchair accessible, so Bob designed the trail to wind around the backyard so that the slope of the path is less than 1 in 20. A \$50,00 grant from the Indiana Department of Tourism Development and a \$22,000 from the Community Foundation of Greater Lafayette were

Accessibility and Security

Volunteers recently set up a library of books about Indiana art that can be checked out by members. The library also has books by Indiana authors and music by Indiana composers.

The Museum received an accessibility and security grant from the NCHS Foundation for a wheelchair ramp and security. Two bathrooms were fitted with accessibility upgrades, and a wheelchair ramp has been installed. Security cameras have been installed throughout the Museum and in the Sculpture Garden.

Theater Garden Stage

The Lafayette Civic Theatre's summer youth theater camp has been held on the Museum grounds for several years, ending with a performance in the Theater Garden each summer. The performances were held in the grass, with the patrons bringing lawn chairs for the lawn. Putting a stage in the theater garden became a priority, and the Museum received \$3500 from the City of Lafayette to begin the installation of a stage in the theater garden for the Civic Youth Theater and other programs. It covered the installation of the posts, and donations and volunteers will complete the project. The space will be used for music, poetry and other educational programs.

Gifting the Property to the Museum

The Haans donated the property to the Museum in 2015 so that the Museum would be eligible for grants, and would expect to attract more sponsorships. They felt that as long as they owned the property, the public perception would be that supporting the Museum was really just supporting the Haans. Bob and Ellie bought a home on Lake Freeman, but still spend most of their days at the mansion as full-time volunteers.

Applying Business Principles to the Museum

The Haans applied a lot of business principles to collecting art and starting a Museum. The biggest difference is that the museum is not a profit-making venture, funds are limited, and the Board of Directors makes the major decisions. The Museum still needs to present the best product possible, provide a meaningful experience, and have a satisfactory bottom line. Museums also need a good membership base, committed volunteers, and community support.

The collecting phase (the product) was very successful. The Haan Museum houses the best collection of historic Indiana paintings anywhere, an astounding collection of Indiana ceramics, and an extraordinary collection of American furniture.

The Haan Museum is very successful at providing meaningful experiences. Guest always seem very pleased with what they see, and many come back and bring out-of town visitors to share the experience. The next challenge was finding ways to share Indiana art and culture on a more regular basis in a way the guests could come free, at a time of their choosing.

Nature Trail

The first step was opening a Nature Trail on the grounds behind the Museum in 2015. During the summer of 2015, Bob converted parts of the Mountain Bike Trail to a Nature Trail that is almost 1 mile long and varies from moderate to difficult. He wrote descriptions for 30 native Indiana trees and posted other signs describing other features of the woods. The trail was officially opened in October, 2016. The Nature Trail is open free to the public every day, and the bike trail is still in use by local mountain bike riders.

Sculpture Garden

The second step was a sculpture garden with sculptures by Indiana artists, which opened in 2016. During the many visits to ceramic artists in 2014, the Haans noticed that several of the artists made outdoor sculptures, and decided to explore the possibility of putting a sculpture garden behind the Museum. The Board approved the use of the land behind the Museum for a sculpture garden, and Bob and Ellie started acquiring sculptures.

required duties during a demonstration tour of the Haan Museum for an evaluator.

After the tour, the docent and evaluator will meet and discuss the success or failure of the tour.

At the evaluator's discretion, the docent may be required to study the materials more thoroughly and lead another demonstration tour, or the evaluator can certify that the docent is ready.

A form will be filled out by the evaluator and filed.

Expectations

The Museum expects that you will:

- Be on time to the event or your tour.
- Know the material required for your docent level.
- Engage the visitors according to this manual.
- Commit to a minimum of one year due to the training time and learning curve.
- Serve as a docent at least once a month.

Docent Dress Code

Although codes of dress may vary based upon volunteer duties, it is expected that docents who work with the public will be dressed appropriately. Business casual is considered appropriate. Blue denim, t-shirts, shirts with advertising messages, and sneakers are not allowed for docents.

Operations Volunteer Dress Code

Blue denim, t-shirts, shirts with advertising messages, and sneakers are allowed for operations volunteers.

Immodest clothing is not considered appropriate at any time in any volunteer position. This includes plunging necklines, high hemlines, sagging pants, or going without a shirt.

Parking

Volunteers are asked to park on the street or in the first row along the wall to leave the best places for visitors.

Name Tags

Volunteers working with the public must wear volunteer name tags and make sure they are visible at all times. The museum will supply the name tags.

Cell Phones

Please turn ringers off when working with the public. If you anticipate a call of an emergency nature, get someone to cover for you and take the call out of any public area.

Purses

Volunteer's purses can be stored in the office off the kitchen.

Working with Objects in the Museum

Always take great care when working with or around the collections and mansion.

- Don't touch any object unless it is necessary to complete your assigned task.

- Don't touch the gold handles on the large Dick Hay vessel under any circumstances—it is real gold leaf.

- Don't be in a hurry to move objects, as it increases the chances of causing damage. Take your time.

- Get help moving long objects such as boards and ladders that could damage woodwork or collections. There should be one person at each end carefully watching and guarding their end of the ladder or board. Any object longer than three feet that can't be carried vertically requires two people.

- Protect wood surfaces:

- ◇ Never write on paper placed directly on a wood surface unless there is adequate padding under it.

- ◇ Don't place hot or wet objects directly on wood. Waterproof heat pads are available for use on tables. Be aware of this issue when working with food, visitors, or caterers. Inform the cater of this policy and find someone who can help if you are unsure of the procedure.

- ◇ Every collection object in the museum that is placed on furniture or the floor must have adhesive felt pads on the bottom. If it doesn't, bring it to a staff member's attention. On furniture legs with casters, do not use furniture casters with metal.

- ◇ Do not place objects directly on wood surfaces. This includes purses with metal, deliveries, catering equipment, cups and saucers. Use coasters under bottles, cans, and cups. Paper is okay.

- Protect floors and carpets:

- ◇ Remove wet or soiled shoes or boots before entering the Museum.
- ◇ Leave wet umbrellas outside.
- ◇ Make sure that there are sufficient mats for guests during inclement weather.

- ◇ Be aware of any wet or dripping objects.
- ◇ Immediately wipe up any water, drink, food, or other spills that could potentially leave spots or stains on the wood floors, rugs, or furniture.

Indiana artists in 2013. Those are mostly functional pottery like vases and bowls.

Bob and Ellie started visiting Indiana's most notable living clay artists in 2014, and purchased their best works. A lot of the work is decorative rather than functional, and that difference expands the possibility for producing unique forms. One of the artists was quick to point out that his work was ceramics (not pottery) because he didn't view pottery as art. Most of the major pieces in the collection were created by professors who started the ceramics programs at universities across Indiana, and their work reflects their personalities and their interests. Most are at or beyond retirement age, and sold their best pieces to the Haans because they were excited that ceramics would be featured in a museum.

Mountain Bike Trail

Bob and Ellie rode bicycles since their early years together. They rode a few organized long-distance rides locally before striking out on their own 100-mile rides. They later rode over 300 miles in 3 days a few times, but gave up road rides in favor of mountain biking. There are different challenges, including obstacles and a lot of hills. Their trips began to focus on mountain biking, but there were no trails in Lafayette, and it took a while to "get their legs". Bob built a trail in the back yard in 1998 and they both rode it frequently. He expanded the trail each year, eventually taking it down to Valley Street. When Bob and Ellie went on trips, they were ready to ride! They opened the trail to the public, and over 400 riders have signed disclaimers to ride it.

The Haan Museum

The Haans had already applied for non-profit status for a museum, and in 2013 Bob and Ellie decided that the time had come to get serious about the Museum. They held regular meetings with the Board of Directors, who decided call the mansion the Haan Mansion Museum of Indiana Art, and started monthly tours in May.

Endowments

The Community Foundation was offering matching funds for new money put into Endowment funds, so the Haans established two endowments – one to help cover operating expenses and the other to help cover maintenance. They knew that endowments would be critical to the museum's long-term survival, and the matching funds were too good to ignore. Building the endowments will be a major focus in the near future.

time, galleries never hung the important pieces – they called the last person that bought a major piece to see if they were interested. The Haans kept buying, so they kept getting great pieces. Within six years they had built a museum-quality art collection, and other museums began to borrow pieces for books and exhibitions about historic Indiana art.

Bob and Ellie felt that Indiana painters were among the best, and that the collection needed to be kept together so that the public could enjoy it. They decided that a museum would be the best way to accomplish that, and started to lay the groundwork for a museum dedicated to Indiana art.

Bob and Ellie decreased their art purchases drastically after they sold their business in 2003. Three TC Steele paintings of his children were offered for sale about that time, and the Haans bought them because they were important for the collection. They hadn't seen major figural works by Steele, and those show a different side of his talent. The Steele over the dining room fireplace was the last major Steele purchased. It was important to the collection because it was exhibited in the Central Art Palace at the St. Louis World's Fair.

American Furniture Collection

Bob and Ellie started buying antiques as soon as they were married because it was cheaper than buying new furniture, and of higher quality. After buying the mansion, they bought larger furniture that fit the scale of their new home. When they decided that there might be a museum in their future, they felt that an Indiana museum should have American furniture, and were drawn to Renaissance Revival in more formal woods like rosewood, mahogany and walnut. Ellie scoured the antique auction ads for the most impressive pieces they could find, and the Museum is now filled with monumental antiques rarely found even in major Museums.

Unlike paintings, major antiques are generally sold at auction, and most of the large pieces came from the East Coast or the South. The most popular piece is a superior grade Wooton desk made in Indianapolis about 1875. There are a lot of Wooton desks, but in 30 years of looking it is the only superior grade Wooton desk that the Haans ever saw in person. The superior grade desks were all custom made, and they were the largest and most ornate desks ever made by Wooton.

Ceramics

Bob and Ellie also collected items associated with the St Louis World's Fair, and the first pieces of pottery in the collection were three massive Weller vases that were exhibited at the Fair. The largest is about 7 feet tall, and won the Gold Prize for the Arts at the Fair. The Haans felt that ceramics would add an interesting touch to the Museum, and started collecting pottery by historic

The old wood floors do not have any sealant on them and are especially susceptible to damage.

- ◇ No spiked heels are allowed in the Museum.

Elevator Use

Volunteers, especially docents, should be familiar with how to use the elevator. Elevator use is restricted to those who are physically unable to use the stairs. It is not designed to be a high use elevator. Persons requiring the use of the elevator must be accompanied by a companion or docent.

Reporting Hours

Reporting the time that you spend helping the Museum is important for grants, so please record and report your time.

Museum Mission and Culture

Haan Mansion Museum Mission Statement

"The mission of the Haan Mansion Museum of Indiana Art is to preserve, protect and share the best of Indiana art and culture and the historic Haan Mansion property for future generations; educate the public about Indiana art, American furniture, and classical architecture and their relationship with Indiana history and culture; and instill a sense of pride in our Hoosier heritage."

Adopted on June 15, 2015 at the monthly Board meeting

Here is the statement broken down:

- Preserve, protect and share Indiana art and culture.
- Preserve, protect and share the historic Haan Mansion property.
- Educate the public about Indiana art, American furniture, and classical architecture.
- Educate the public about the relationship of the building and contents with Indiana history and culture.
- Instill a sense of pride in our Hoosier heritage

As defined by the mission statement, these are the primary responsibilities of volunteers and docents at the Haan Museum: preserve the collection, educate the public, and instill a sense of pride in Indiana.

How does this translate into a course of action for the Museum and docents?

Establishing a Healthy Culture at the Haan Museum

An organization's culture is the sum total of expectations of behavior of staff and volunteers. We have the opportunity to have a tremendous impact on the future of the Museum for years to come by establishing a very positive culture. Here are the steps we need to take to accomplish this goal.

While Operations Volunteers except those working inside the Museum won't have much customer contact, it is important to:

- Answer the door bell quickly.
- Make all visitors feel welcome.
- Be courteous to visitors and volunteers at all times,
- Be sensitive to cultural differences without highlighting them.
- When you are with visitors, they should be your only focus. Give them your undivided attention.
- Familiarize yourself with all items in the area you are covering.
- Cover all of the items on the required coverage list for the type of tour you are conducting.

The contents were sold before renovation was started by the grandsons. Even though it was in bad shape, they and their three boys moved in and decorated the house for Christmas.

Fortunately the Potter family had made structural repairs while the building was in the estate. The Haans had lived in the neighborhood for 7 years, and often walked past and wished that they could see the inside – they never dreamed that they'd have a chance to buy it. Bob worked on the electrical system in the kitchen right away, but they didn't start serious renovations until 1992.

The Haans hired someone to paint and wallpaper the first five rooms, and papered the last twelve rooms themselves. Other major projects included installing a heating and air conditioning system, wiring, insulation, storm windows and doors, resloping the gutters, installing an alarm system, and putting on a new roof. Bob did a lot of the work himself, and worked closely with contractors on planning and implementing major projects to assure the best results.

The Haans remodeled the kitchen in 2004, and put an elevator where the closet was so that guests with mobility problems could get to both floors. Bob designed the cabinets, which he patterned after the antiques and the architectural elements of the house. The kitchen renovation included raising the ceiling*, adding new crown molding and base molding, and having window and door casings made to match the second floor casings.

*There were verandas across the first and second floors of the mansion at the Fair, and the first floor veranda was shortened to accommodate the kitchen wing when it was rebuilt in Lafayette. The second floor veranda was left intact at the time, so the kitchen ceiling had to be lower than the other first floor rooms in order to fit under the veranda. The Potters later added a wing above the kitchen for the children and the nannie, but didn't raise the kitchen ceiling at that time.

When the old ceiling was removed, contractors found the capital for a column from the veranda. The capital was in good shape because it had only been exposed to the weather for about ten years. Ellie filled holes and sanded off rough areas of the capital so that a mold could be made to replace other capitals that were in bad condition. New capitals were made and installed above the remaining columns.

Building an Art Collection

The Haans started collecting historic Indiana art in 1992. They decided that Indiana art would be within their budget, and it would be easier to learn about Indiana artists than a wider group of American artists. Bob and Ellie started by buying small pieces at auction, and then bought a fairly major piece from an Indianapolis gallery. They soon got a phone call from the gallery offering a collection of eight major Indiana paintings. It was expensive, but they decided that they needed to buy it if they wanted to have a serious collection. At that

None of the trim is stained because homes in the 1700's usually had painted woodwork.

The Backgrounds of the Haans

Bob Haan was born in Tippecanoe County, and was raised on a series of farms in the area. He attended high school in Clinton County at Jefferson High School, now Clinton Prairie. He graduated from Purdue in 1964 with a degree in Mechanical Engineering. After working for a year, he went to the Harvard Business School and received an MBA in 1967. His first job was in Milwaukee.

Ellie Fodrocy Haan was born in Muskegon Heights, Michigan, and graduated from Catholic Central High School. During her teen age years she worked at jobs such as Burger King and the local ice cream parlor. Immediately after high school, she moved to Milwaukee to work and attend college.

Bob and Ellie met at a friend's house in 1968 and started dating immediately. They were married the following year and remained in Milwaukee until 1974, where they had two sons. In the meantime, Bob worked and Ellie continued her education while caring for their sons. The third son was born after they moved to Chattanooga where Bob was transferred.

Starting Haan Crafts Corp

During their three year stay in Chattanooga, they started Haan Crafts, a company that made kits to teach junior high students how to sew. Sales were all by mail, so when it looked like it would be successful, Bob's dad found a space in Otterbein so they could move their business to Indiana.

The company was always innovative, and Bob and Ellie designed a series of sports balls made from pile fabric. They proved so popular with boys in sewing classes that Haan Crafts soon became the dominant supplier to junior high home economics departments across the country. The company was strictly mail order, and they reached home economics teachers through catalogs and posters, and sent orders out by UPS and later Fed Ex.

In 2003, the Haans decided it would be an opportune time to sell the business. They sold it to their largest competitor, and spent their time working on the mansion and improving the art and furniture collections.

Buying and Renovating the Potter Mansion

Bob and Ellie Haan purchased the house from the Potter estate in 1984, closing on December 18. The house was empty because the daughters inherited the contents of the house and the grandsons inherited the building.

Working with Visitors

Here are some ways to make your tours rewarding to you and your visitors:

- Engage the visitor.
- Make eye contact with the visitors.
- Face the visitors, and not what you are talking about.
- Be interested in them by finding out where they are from and chit chat a little bit but don't be nose-y or be intrusive into their personal lives if they resist.
- Be personal with a short personal message or story (past tours, places you've visited, why you like to be a docent, your favorite piece, etc.).
- Tell stories about the house, paintings, or ceramics rather than just recite dates and names.
- Get right into the meat of your tour.
- Use a short sentence or description about an object and move on. Visitors don't want an analysis, there is too much to see.
- Pay attention to what they are interested in, and tailor the tour to fit their interests.
- If there are children in the group who seem disinterested, concentrate on objects they would enjoy, and involve them with the object.
- Talk with enthusiasm in your voice, share your passion.
- Talk with a conversational voice and tone, not in a lecturing voice.
- Vary the order you cover items; it will sound less rehearsed and more conversational.
- Occasionally ask if anyone has questions.
- Don't try to impress visitors with how much you know.
- Don't worry about being perfect. If a visitor seems to know about something, ask them a question.
- Try to end on time and cover all of your area. Visitors don't want to feel they've missed half of the Museum because you spent too much time early in the tour.

As you give more tours, connecting with the visitors will become natural for you.

Off-Limit Areas

The basement and third floor are always off limits to visitors and volunteers unless accompanied by a staff member.

Please do not open closed doors and drawers except when necessary to complete your tasks.

Summary of Museum Policies

Smoking

To protect museum property and the health of staff, volunteers, and visitors, smoking is not allowed on Museum Property. Anyone wishing to smoke must leave the property.

Drugs and Alcohol

The possession or use of illegal drugs on the Museum premises is strictly prohibited. The use of alcohol on the Museum property is prohibited except for events where wine or other alcoholic beverages may be served and consumed in moderation if approved by the Executive Director.

If an employee, volunteer, or visitor is noticeably under the influence of drugs or alcohol, circumstances may dictate that they be asked to leave, or at least stop consumption if it is during an Museum event.

Food and Beverages

Visitors may bring snacks or lunch to the Museum but they must be consumed outside, either on the grounds or verandas. Volunteers acting in that capacity may bring snacks or lunch to the Museum and consume them on the grounds or verandas, or in the kitchen. Both visitors and volunteers must pick up their food and containers promptly after their meal or snack.

Drinks must remain in the kitchen except during official Museum events and meetings. Under no circumstances are drinks to be placed directly on Museum furniture or other objects.

Equal Opportunity - Anti-Discrimination

The Haan Museum accepts staff and volunteers on the basis of merit, qualifications, and competence as related to the position to be filled. Race, color, national origin, religion, sex, or physical condition will not influence acceptance of individuals for staff or volunteer positions. No one acting on behalf of the Museum will act in any manner that discriminates on any of these bases.

Harassment

All volunteers and staff are expected to conduct themselves in ways that ensure that others can work in an atmosphere free of harassment. Harassment can include verbal or physical abuse, unwelcome sexual advances, ethnic, sexist, or religious jokes or slurs, and pictures or posters pornographic in nature. Incidents under this policy should be reported to the Executive Director, and if this is not an alternative, directly to the Board Chairman.

Background and History

The Mansion at the St. Louis World's Fair

The mansion was the Connecticut Building at the 1904 St. Louis World's Fair. At the Fair it was covered in a temporary material called "staff" that was mostly Plaster of Paris and water. The building was meant to represent a gentleman's country home, and was furnished with antiques—including a writing desk used by George Washington during the First Continental congress, furniture that was made for Marie Antoinette, and items that were brought to America on the Mayflower.

The building was patterned after the 1820 Sigourney mansion in Hartford. Lydia Sigourney was a famous poetess whose home was the center of Hartford's cultural activities.

A member of Connecticut's Board of Lady Commissioners was looking for an ideal front door for the Connecticut Building. She saw the 1760 Hubbard-Slater mansion in Norwich, and asked to take a picture of the entry. The building was being torn down, and she got many parts, including the entire front entrance and a lot of interior columns, wainscoting and trim. Connecticut was trying to show their thrift, and they auctioned off the building at the end of the Fair. Robert Hall from Pittsburg purchased the mansion for \$2,300.

Potter Mansion History

Fanny Potter was from Connecticut and really wanted the building. Her family bought the mansion from Mr. Hall for \$3,000. The exterior was taken off the building and it was disassembled, each piece marked, and then shipped by rail to Lafayette, Indiana.

The Potters hired Mahurin Architects from Fort Wayne to draw plans to rebuild the mansion as a family residence. Very few changes were made, and the building is almost the same as it was at the World's Fair. The main changes were the addition of the kitchen wing and a porte cochere (structure above the driveway). Rooms for the kids and their nanny were added above the kitchen sometime before 1915.

The three floors and full basement are about 16,000 square feet. The third floor only covers the center part of the house and is finished, but not to the extent of the first two floors.

The second floor contains four sets of rooms, each with two bedrooms and a bathroom. Every bedroom has direct access to a bathroom without going into another part of the house.

There are seven fireplaces, but these have been capped at the roof and plugged with foam for energy conservation.

- Second Floor: In the hall next to the second floor elevator door.
- Third floor: Just outside the third floor elevator door.

Earthquake

Get everyone out of the building as soon as possible. Use the two fire exits.

Elevator Problems

The elevator can occasionally stop between floors. This happens when someone outside the elevator tries to open the outer door, or someone in the elevator opens the inner door. In either case, closing the door firmly and pushing the elevator button inside the car or on the landing will start the elevator again.

If there are problems with the elevator beyond this, you might have to call 911 if Bob is not around. Information they might need to know:

- A screwdriver in the hole at the top of the outer door outer can be used to pry the release lever up so the outer door can be opened.
- There is a crank in the elevator control room in the area under the kitchen that can be used to manually raise or lower the elevator.

Solicitation

Museum policy prohibits personal solicitation, or passing out, posting, or leaving solicitation materials without the express consent of the executive director. Areas in the museum may be made available for this purpose, but material must still be approved. In no case are materials pertaining to an exhibition to be placed in an exhibit except museum provided didactics.

Special events such as art fairs or paint outs may be held on the Museum grounds, and the executive director can authorize participants to provide their own materials without reviewing each one. Non-participants still must get individual permission.

Ethical Conduct

The Museum is committed to maintaining a reputation of fair, impartial, ethical, and proper conduct. Therefore, integrity must underlie all Museum relationships, including those with employees, volunteers, visitors, and vendors.

Conflict of Interest

Anyone acting on behalf of the Museum, including employees or volunteers, must only consider the best interests of the Museum in their decisions and actions, including accepting compensation. If conflict of interest is possible, the individual must withdraw from the decision-making process on that subject.

Visitor Behavior

Photography

Photography inside the Museum is allowed providing flash is not used and no photographs are taken of paintings directly. Photos including paintings that occur incidently as part of a broader photograph are permitted. Please remind visitors of the policy and courteously request that they stop the violating action.

Touching objects, opening doors and cabinets

Visitors are not allowed to touch or lean on objects or furniture in the Museum, nor are they allowed to sit in any chairs or sofas not designated for that purpose. If necessary, please remind them courteously not to touch the objects or furniture.

On occasion, the Executive Director may determine that guests may use the furniture during a special event.

Children

Children are discouraged but not prohibited from coming to the museum. Please tell the parents, "Please watch your child (children) closely. They must be near you and closely supervised at all times. We had a child cause serious damage to an important piece of ceramics, and don't want that to reoccur and cause us to change this policy."

Unruly Visitors

If you feel a visitor is acting inappropriately and you don't feel comfortable approaching them, call for help to handle the situation. This could include calling 911 if the matter seems threatening.

Complaints

If visitors have any complaints and you don't feel you can help, please refer them to the Executive Director. In any case, the complaints should be brought to the attention of the staff to avoid future complaints on that issue if possible.

Theft

Notify the Executive Director or another person of authority if you have good reason to suspect that any staff, volunteer, or visitor is attempting to steal or damage property.

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Safety

Visitor Injury

If a visitor requires medical attention, don't hesitate to call 911 if you think it is necessary. In any case, the Executive Director or other staff member should be notified as soon as possible.

Volunteer Injury

If a volunteer requires medical attention, don't hesitate to call 911 if you think it is necessary. In any case, the Executive Director or other staff member should be notified. There is a small first aid kit in the downstairs bathroom medicine cabinet for small injuries.

Tornados

The table tennis room at the bottom of the basement stairs is the designated storm shelter room. At the bottom of the basement stairs, go left through the next door and wait until the all clear signal is given.

Lafayette has a storm siren, but the best way to get storm information is through a cell phone.

The elevator goes to the basement, but the elevator car floor is not level with the basement floor. In the circumstance where someone is not able to negotiate stairs in the Museum during a tornado warning, volunteers must assist those visitors to the first floor bathroom or the hall at the top of the basement stairs, and stay with them unless they are accompanied by a responsible adult who stays with them..

Fire

In case of fire, direct everyone to either of the two main fire exits:

- The front door
- The door next to the side entry door off the driveway (goes to veranda).

Both are equipped with easy exit door knobs. Mobility challenged individuals should exit the front door where there is a wheelchair ramp.

Immediately call 911. Pushing the red button on the alarm control panel calls the security company, who will call the fire department.

All volunteers must be familiar with the locations of all fire extinguishers.

- Basement: At the bottom of the basement stairs on the stair post.
- First Floor: In the hall next to the first floor elevator door.
- First Floor: At the office exit door to the outside.

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