



NATIONAL ENDOWMENT FOR THE
Humanities

DIVISION OF EDUCATION PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Summer Seminars and Institutes application guidelines at

<http://www.neh.gov/grants/education/summer-seminars-and-institutes>

for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials. The page limit for the narrative description is now **fifteen** double-spaced pages.

Project Title: American Material Culture: Nineteenth-Century New York
Institution: Bard Graduate Center
Project Director: David Jaffee
Grant Program: Summer Seminars and Institutes

Table of Contents

I. Table of Contents.....	i
II. Narrative Description	1
A. Intellectual Rationale.....	1
B. Project Content and Implementation	6
Institute Design.....	6
Week-by-week Outline.....	7
C. Project Faculty and Staff	12
D. Participant Selection.....	15
E. Publicity and Project Website.....	16
F. Professional Development for Participants.....	18
G. Institutional Context.....	18
III. Budget and Budget Narrative	21
IV. Appendices	24
A. Daily Schedule: Details	24
1. Week One Plan	30
2. Week Two Plan	31
3. Week Three Plan	32
4. Week Four Plan	33
B. Detailed Reading List	34
C. Résumés.....	43
D. Letters of Commitment	81
E. Participant Accomplishments	102
F. Project Director’s Statement	105
V. Evaluations	108

American Material Culture: Nineteenth-Century New York
Summer Institute for College and University Teachers
Director, David Jaffee, Bard Graduate Center

The Bard Graduate Center: Decorative Arts, Design History, Material Culture proposes a four week summer institute in July of 2015 for 18 college teachers to study American Material Culture: Nineteenth-Century New York with the goal of bringing this important field into wider use for teaching and research in the humanities. This program will build on our successful Summer Institutes in 2011 and 2013 where we held an extremely fruitful series of seminars, sites visits, and participant activities. (See Appendix F for discussion of changes in this year's institute) The 2015 institute will focus on nineteenth-century artifactual materials with an emphasis on New York City as a national center for fashioning cultural commodities and promoting consumer tastes. Leading practitioners in this interdisciplinary field of study will serve as faculty. Participants will study significant texts in the scholarly material culture literature, as well as pursue hands-on work with artifacts in local and regional collections. We would anticipate applications from faculty and others with some experience doing artifactual work, as well as those who have never taught or studied material culture, as we did in 2011 and 2013 where we drew an extremely large pool of wonderfully qualified applicants. We would ask that applicants come with a teaching or research project in hand that they can work on during the four weeks of the institute.

A. Intellectual Rationale

While definitions of material culture still remain a matter of scholarly debate, there is little doubt that the study of objects made or modified by humans, what we call artifacts, remains

underutilized by humanists because of the assumption that special training is required, along with the difficulties of obtaining access to museum and other repositories of the physical evidence of human culture. Leaders in this field, such as Cary Carson of Colonial Williamsburg, long ago forecast that material culture studies would become one of the critical components of the new social history of the 1970s, because of the wondrous opportunity that these objects of everyday life provided to understand the experiences of people who typically did not leave written records but their objects and household goods. We have seen the growing use of humanities scholarship in history museums and historic houses as part of a broader cultural contextualization of the visual and material record. More recently, there has been a visual or pictorial turn in many fields of the humanities, with a growing reliance upon visual materials and studies of media representations. However, the widespread integration of the artifactual record by scholars and teachers, in a variety of disciplines that Carson and others anticipated, has not yet come about.

At the same time, however, material culture studies has developed into a rich interdisciplinary field with practitioners from art history, historical archaeology, folklore, cultural history, literature and other areas. Preeminent academic institutions such as the Winterthur Program in American Material Culture and the Bard Graduate Center have broadened their scope from the study of decorative arts to material culture, and many of the leading practitioners in the field have been graduates of these programs, or others such as the Cooperstown Graduate Program, which are oriented more towards training museum professionals. Important cultural institutions, such as the Smithsonian Institution, the Winterthur Museum, and The Metropolitan Museum of Art, provide pre- and postdoctoral fellowships to bring scholars to their collections to pursue research. These programs do not provide training in “learning to look” or the analysis of artifacts, but rather assume a prior knowledge of how to use

the materials in their collections. This means that those already in the ranks of college teachers find it difficult to use these wonderful materials for their teaching and scholarship in a rigorous and meaningful way, or pass along adequate training to their students, if their own backgrounds have not included formal instruction. While a few college faculty might pick up informal training by gaining access to curators and collections, without knowing what sort of materials they might use, and more importantly why and how to use those materials, the field has been overly restricted in its ranks and reach. This institute is an effort to broaden the use of American material culture in teaching and research in the humanities to include the many teachers and scholars who desire further training in its uses.

Compelling reasons have come together to hold such an institute now. The digital turn in the humanities has increased the visibility of material culture in recent years. The growing proliferation of online museum collections makes available, at least in a virtual form, more and more of these materials for use by college teachers; online cataloguing now enables easier preparatory work for visits to museums and other repositories for hands-on work. Sophisticated digital exhibitions extend the promise of encounters with artifacts, without always providing the same background necessary to understand the cultural meaning of those materials. Too often, these wonderful objects are introduced in the classroom or even introduced into the scholarly monograph as mere illustrations to complement the main discussion, rather than to derive insights and understandings that might not be available from the textual record alone.

This NEH-sponsored summer institute at the Bard Graduate Center would provide a significant opportunity to obtain training in the literature of American material culture studies. Equally important, participants would gain access to prominent New York City museum and historic houses and other collections, where they would study objects with the aid of those

institutions' curatorial and other staff. Finally, given the expertise of the faculty involved in the institute, we will be able to model how these materials can be used in the classroom, through our discussions and the sharing of exemplary assignments. We will also include an introduction to the use of new media by making ample use of our Digital Media Lab. The Bard Graduate Center has developed an expertise in this new field by its collaborations with several leading universities and museums, as well as its own staff of innovative practitioners of new media pedagogy and production.

We have three major intellectual goals in this institute. First, we will provide a broad introduction to the historiography of material culture studies in the United States, with an emphasis on methods and models, with examples drawn from art history, history, anthropology, sociology, historical archaeology, cultural geography, folk-life studies, food ways cultural studies, and literary criticism. Second, nineteenth-century New York City will serve as our case study for the four weeks of the seminar, drawing on the rich existing scholarly literature and the city's wonderful range of local collections in well-known museum collections and lesser known historic house museums. The city will be our laboratory to explore important issues, such as ethnicity and class, of broad curricular impact that go well beyond New York and can be applied by the participants to their own locales, using a range of cultural institutions that will include the Museum of the Chinese in America, the Merchant's House Museum, and the Lower East Side Tenement Museum—a tenement house museum that interprets the complex ethnicity of the neighborhood's nineteenth-century inhabitants. Because New York became a national center of cultural production in the nineteenth century, the prints of lithography firms such as those of Currier and Ives or the products of metropolitan furniture shops—either high or low—increasingly reached a national market of consumers. Third, those involved in the institute will

gain facility with the methods and modes of material cultural study by intensive engagement with the wide range of materials that were made or used in the nineteenth century. Our hands-on work will make this possible and allow for the transferability of the institute's work to the particular teaching or research goals of individual participants. Many examples of the items we will study are also available in local institutions across the United States today for participants to use in their subsequent teaching or research. A broad survey of several centuries that ranged across the entire continent in a few weeks cannot achieve this goal. Participants would also be able to make use of leading regional collections, as we will include field trips to Hudson River houses and the Yale University Art Gallery. Finally, participants will bring their own case studies drawn from their teaching or research to the institute, and consultation with the institute leader and faculty, along with their fellow participants, will enable them to utilize the training from the institute to develop and deepen their practice when they return to their home institutions.

The institute draws upon the intellectual and pedagogical expertise of a consortium of individuals and institutions that make up the field of material culture studies, as represented by the Consortium for American Material Culture (CAMC). Founded by the Bard Graduate Center in 2007, CAMC brings together academics and curators at leading and relatively local institutions: Brown University, Yale University, Winterthur Museum, University of Delaware, University of Wisconsin-Madison, and the Smithsonian Institution. At our annual meetings the topic of collaboration in development of teaching materials has come up as an important mission. Several of the consortium members have helped in planning discussions for this project and will participate in the institute itself.

B. Project Content and Implementation

The Institute will be held over four weeks (July 6-31, 2015) at the Bard Graduate Center in New York City. The work of the institute will include lectures and group discussions, individual consultations between participants and the faculty, field trips to museum, library, and historic house collections in New York and Connecticut, and presentations by participants. The first week orientation will involve an overview to the field, along with assistance using the Bard Graduate Center facilities such as the BGC Special Collections, Visual Media Resources, and the Digital Media Lab. We will also begin our hands-on work in collections by visits to the New-York Historical Society and the Yale University Art Gallery. The subsequent weeks will feature a guest visiting faculty member who will serve as co-leader, one each week, along with other guest faculty to offer particular workshops and presentations.

Institute Design: We will follow a thematic scheme with such weekly topics as *Space and Place* or *High/Low in Material Culture* to focus our visits to various collections of nineteenth-century New York City material culture; this thematic approach will introduce a variety of historical case studies, genres of objects such as furniture or historic houses, and methodological approaches to using material culture for the participants and facilitate the transfer of the institute's NYC materials to their own teaching or research. We will hold two seminars each week: the first to open up the week's theme will be led by Project Director David Jaffee and the week's guest instructor, who will also be available for several days to lead visits to collections and walking tours. A second weekly seminar each week will focus on processing that week's reading and site visits, to help the participants integrate those materials along the way and to facilitate how those experiences will work with their research and teaching projects. Guest faculty will lead additional seminars for one or two days. The BGC will host an opening and closing banquet as

well as a weekly lunch for participants to meet the guest instructor. Each week will also feature a digital workshop where we will introduce participants to new methods of collecting information about artifacts, as well as methods of presentation such as digital exhibitions, video essays, Prezi presentations, [Omeka](#) exhibits, and collaborative wikis for scholarly use and student projects. Over the course of the program, participants will design and create collaborative new media projects using software tools in the [Bard Graduate Center's Digital Media Lab](#) (DML) for later implementation in their teaching or research. The Bard Graduate Center will host those projects and support them after the institute, along with an institute wiki and Omeka installation to continue collaboration and consultations. Our DML Director, Kimon Keramidas, currently offers frequent workshops in these and other digital tools to the BGC community, and he will participate in similar work in the institute.

We also envision offering evening and weekend activities to participants on an optional rather than required basis. These may include dinners with speakers, further museum visits, and outings to relevant New York sites, to further enliven material understanding of the city in the nineteenth century.

Week by Week Outline

Week One, July 6-10: *Introduction to American Material Culture Studies and Craft to Industry.* In our opening session on Monday morning, we will discuss some general themes of the study of American material culture as well as explain the structure and logistics of the institute. In that first seminar, co-led by Catherine Whalen, we will explore a range of different disciplinary and methodological approaches, based upon pre-institute reading (see Appendix A for detailed schedule and readings). The historiography of American material culture studies,

along with the approaches of art history and the decorative arts and consumption studies, will be discussed, introducing participants to some iconic works such as those by Charles Montgomery and Jules Prown. The discussion will continue in the afternoon and consider the study of consumerism along with the approaches of history and anthropology to the study of material culture. The afternoon will conclude with a Library Session, conducted by the BGC library staff, to introduce participants to the BGC collections, survey other local library collections and discuss their relative strengths based upon the participants' interests, and explain how library and collections access will work. We will also demonstrate the various decorative arts and material culture databases that are available at the BGC. On Tuesday we will begin our hands-on work with objects by conducting a workshop on silver artifacts at the New-York Historical Society (N-YHS) with Ken Ames (BGC) and Debra Schmidt-Bach (N-YHS). Because of the need for participants to physically handle the silver, we will need to break up the group into two alternating sessions. David Jaffee will lead the other group in various "looking" exercises in the Historical Society's Luce Center Open Storage. In the afternoon we will begin our consultations: participants will meet to discuss their projects with Jaffee and Whalen. Wednesday's discussion will focus on the field of visual culture as Joshua Brown will join us as conclude our introductory seminars on the methods and approaches to material culture study. On Thursday we will take a full day trip to New Haven, led by guest lecturer Edward S. Cooke Jr., to visit the Yale University Art Gallery (YUAG). He will lead two hands-on workshops on the changing modes of production in ceramics and furniture in the first half of the nineteenth century as participants will work with the collections in the Art Gallery's Study Collection and its Furniture Study where over 1000 objects can be examined (Cooke, *Art and the Empire City*). We will begin our Friday morning digital workshops led by the BGC Director for the Digital Media Lab,

Kimon Keramidas; the first one will survey the various resources available for material culture scholarship and teaching along with the use of wikis and blogs for teaching and research. In the afternoon participants will be able to begin their research projects with work in library or museum collections.

Week Two, July 13-17: *New York, High and Low*. This week shifts the emphasis to study of the domestic interior from the perspective of different classes and how we can study not just the estates of the elite but the working class as well. Our Monday seminar will be led by guest lecturer Katherine Grier, whose book *Culture and Comfort* is a foundational text for understanding how the parlor became the site for middle class identity, and we will focus on the parlor, that archetypal room in the mid-century Victorian home, adopting a social historical approach along with investigating the rhetoric of “parlor making” with artifacts and texts (Ames). Grier will be joined for two days by Amelia Peck of The Metropolitan Museum of Art whose expertise on American period rooms will form the basis for our Tuesday morning visit, with Peck as guide, to the Museum’s redesigned period rooms and the American Wing’s galleries. On Wednesday, we will have a full day visit to two Hudson River estates in the greater New York region to explore the changing relationship of city and hinterlands. The idealization of nature and the rise of rural residences can best be understood by studying the architectural writings of Alexander Jackson Davis and A. J. Downing, along with seeing their buildings. We will include a visit to Lyndhurst, the Gothic Revival mansion designed in 1838 by Davis as a country villa and then redesigned in 1864-65. Its comprehensive collection of original decorative furnishings showcases the phenomenon of wealthy New Yorkers who built county estates along the Hudson and allow participants to better understand the goals of nineteenth-century landscape design. We will also visit Glenview, a Hudson House, designed by New York architect Charles

Clinton in Gothic and Renaissance Revival styles that lies just outside the Bronx in Yonkers, to see the later arrival of American Arts and Crafts style. Thursday morning will feature a visit to the Lower East Side Tenement Museum with a behind the scenes tour of the collections and a discussion of how the LES Museum tells the story of the immigrant working class residents of 97 Orchard Street amidst the neighborhood of the Lower East Side (Dolkart). On Friday, the digital workshop will explore 3D printing for its exciting possibilities for the creation of objects and object reproduction for the study of material culture.

Week Three, July 20-24: *Space and Place*. For this week, we will focus on how the early nineteenth-century port city of New York experienced a striking social and spatial differentiation among its inhabitants over the century as well as how the participants can use historic houses and walking tours in their teaching and research. Our guest instructor, Bernard Herman, will lead our Monday seminar in readings in landscape studies and vernacular architecture, such as those by Elizabeth Blackmar, Dell Upton, and Herman's *Town House* study, and will guide our investigation of the grid pattern of 1811 and the growth of middle class row houses and artisans' dwellings. On Tuesday, Jack Tchen will conduct a walking tour of Chatham Square in Chinatown, and talk about the recovery of the history of the Asian-American community of the nineteenth century and the cultural traditions of intermingling and improvisation in the burgeoning port city of early New York; he will also lead a visit to the new Museum of the Chinese in America (he is a co-founder). Herman will lead a visit on Wednesday morning to the Storage Facility of the American Folk Art Museum for a session with their exemplary textile collection to guide participants in thinking about the complex issues around the concept of folk art and to learn to look at quilts as a way of understanding social relationships and civic relations. On Thursday, the second seminar will continue our disciplinary discussions,

surveying the fields of historical archaeology and food ways. Cindy Lobel will join us for our morning discussion and a late afternoon food-based walking tour; she is the author of a new food on 19th century New York food and culture. Cynthia Copeland will lead our midday tour to the nearby site of Seneca Village, to talk about how archaeological and historical archival research allow for the reconstruction of the African-American and Irish immigrant community in the Central Park area that was displaced by the Park's construction (Rosenzweig & Blackmar, Alexander). We will host an evening discussion to follow up on the week's rich array of readings and site visits. The digital workshop this week will delve into how Omeka and other digital tools can facilitate the creation and use of online exhibitions in teaching and research.

Week Four, July 27-31: *Visual Culture*. This week's seminar will focus on visual culture. We will begin the week with our guest instructor Joshua Brown. On Monday he will conduct a seminar on the burgeoning literature on the study of visual materials and their relation to the study of New York; he will begin the participants' study of the various genres of prints (woodcut, lithograph photograph, half tone, cartoons, illustrated newspapers) in their technical aspects as well as their plural cultural meaning. (Brown, Jaffee) On Tuesday we will broaden our hands-on work with Ivan Gaskell who will conduct a workshop in the nineteenth century collections of Native American material culture at the American Museum of Natural History that constituted some of the foundations for the field of American Anthropology; Gaskell's workshop will serve also to highlight issues surrounding the exciting field of the culture of collecting, along with the topic of New York's role in the emergence of new public institutions of culture such as museums and libraries. On Wednesday Brown will lead a hands-on session at the New-York Historical Society Print Room; our investigation of the new immigrant communities will emphasize the way that these groups become visible in such material cultural forms as prints and

illustrated periodicals; New York's visual culture became the national culture as it became the center for the production and distribution of illustrated newspapers, stereograph catalogs, the work of the Ashcan School of painters, and even the new technology of film by Thomas Edison such as *What Happened on 23rd Street* (Zurier, Harris). Brown will also conduct a workshop on the use of new media to teach and research American material and visual culture based upon the ASHP's ample experience. Thursday and Friday will conclude with the participants' project presentations and plans for follow-up work.

C. Project Faculty and Staff

David Jaffee (Director) is Professor and Head of New Media Research at the Bard Graduate Center and directed the 2011 and 2013 BGC NEH Summer Institutes. He is a scholar of American material culture, author of *A New Nation of Goods: Material Culture in Early America*, a prize-winning study of craftsmen and consumers and the critical commodities, such as chairs, clocks, books, and family portraits, that fashioned a new Victorian culture in the decades before the Civil War. He has led numerous new faculty development seminars and programs, including the NEH supported *New Media Classroom, Learning to Look* with the American Social History Program, and NEH's EDSITEMENT, while directing two major NEH grants to develop multimedia resources. His articles on artisans and artifacts in early America have appeared in *The Journal of American History*, *William and Mary Quarterly*, *New England Quarterly*, along with publications in the scholarship of teaching and learning on how students learn and faculty teach with material culture evidence. He is curating the 2014 BGC Focus Gallery exhibit, [*Visualizing Nineteenth-Century New York*](#).

Catherine Whalen, Assistant Professor at the BGC, will be the lead guest lecturer for the first week and contribute to subsequent sessions. She teaches courses on the Methods and Theories of American Material Culture, the Culture of Collecting, and American Craft. She has completed a book on *Material Politics: Francis P. Garvan, American Antique Collecting and Cultural Nationalism in the Interwar United States* and is the Director of the BGC [Craft, Art and Design Oral History Project](#).

Kenneth L. Ames is Professor at the BGC and author of books including *Death in the Dining Room* and *Beyond Necessity: Art in the Folk Tradition*. His areas of specialization are American decorative arts and material culture of the 18th and 19th centuries, material culture and social class, uses of the past in the present, traditional arts and crafts, and the antiques marketplace.

Ivan Gaskell is Professor, Curator, and Head of the Focus Gallery Project at the BGC, and is a scholar, curator, and author of studies ranging from Roman baroque sculpture, Native American baskets, to Congo textiles. He has a keen interest in the intersection of history, art history, anthropology, and philosophy, along with considerable expertise in conducting hands-on teaching workshops with objects.

Bernard L. Herman is George B. Tindall Professor of American Studies at the University of North Carolina, Chapel Hill. He will be the lead guest lecturer in week two. His books include *Architecture and Rural Life in Central Delaware 1700-1900* and *Town House: Architecture and Material Life in the Early American City, 1760-1830*—each awarded the Abbott Lowell Cummings Award as the best book on North American vernacular architecture. He has published essays on quilts, self-taught and outsider arts, foodways, historical archaeology, and theoretical approaches to the study of objects.

Katherine C. Grier, Professor of History and Director of the Museum Studies Program at the University of Delaware, will be the lead guest lecturer in week three. A scholar of American material culture, her research interests lie in the history of everyday life in America, especially household routines, domestic interiors, and foodways. Her books include *Culture and Comfort: Parlor Making and Middle-Class Identity, 1850-1930* and *Pets in America: A History*.

Joshua Brown, Executive Director of the American Social History Project and Professor of History at the Graduate Center of the City University of New York (CUNY), will be the lead lecturer in week four. He is author of *Beyond the Lines: The Pictorial Press, Everyday Life, and the Crisis of Gilded Age America*, and has served as executive producer on many digital NEH-sponsored projects, including *Liberty, Equality, Fraternity; History Matters*; [The Lost Museum](#); and [Picturing U.S. History](#).

Amelia Peck is Marica F. Vilcek Curator in the Department of American Decorative Arts and Manager of the Henry R. Luce Center for the study of American Art at The Metropolitan Museum of Art, and author of *American Quilts and Coverlets in the Metropolitan Museum*; *Alexander Jackson Davis: American Architect*; *Period Rooms in The Metropolitan Museum of Art*; *Candace Wheeler: The Art and Enterprise of American Design, 1875-1900*, and *The Interwoven Globe: The Worldwide Textile Trade, 1500-1800*.

Cynthia Copeland is the President of the Institute for the Exploration of Seneca Village History. She directed several digital learning projects at the New- York Historical Society, developed numerous programs and walking tours about New York City history, and also teaches at New York University.

Cindy Lobel is Assistant Professor of History at Lehman College (CUNY), and the author of *Urban Appetites: Food and Culture in Nineteenth-Century New York* (2014) along with

many articles on food ways, historic New York neighborhoods, public history, and material culture.

Edward S. Cooke Jr. is Charles F. Montgomery Professor, History of Art, American Decorative Arts, and Material Culture, at Yale University. He is author of *Making Furniture in Pre-industrial America: The Social Economy of Newtown and Woodbury, Connecticut*, as well as curator of five other exhibitions and author of numerous works, including studies of Boston's Arts and Crafts Movement and American studio furniture.

Debra Schmidt Bach is Associate Curator of Decorator Arts at the New-York Historical Society and one of the authors of *Stories in Sterling: Four Centuries of Silver in New York*, as well as curator of many exhibitions such as *Beer Here: Brewing New York's History* (2012).

Jack (John Kuo Wei) Tchen is Associate Professor of History and Director of Asian/Pacific/American Studies at New York University. He is the author of *New York Before Chinatown: Orientalism and the Shaping of American Culture, 1776-1882* and one of the founders of the [Museum of the Chinese in America](#).

Kimon Keramidas is Director for the Digital Media Lab, BGC. He received his PhD in Theatre from the CUNY Graduate Center. He has taught courses on media/performance, interface design, and other topics in theatre and new media. His research focuses on digital media with particular focus on intellectual property, information access, and video gaming.

D. Participant Selection

We anticipate great interest in this institute with its wonderful faculty, its rich set of activities that enable hands-on work, and ample access to amazing New York City and other local collections. Our selection committee will consist of Jaffee, Whalen, Gaskell, and Brown. All will

receive online application materials and meet to make the selections. As part of the application, applicants will write an essay explaining why they want to participate in the institute, their goals, their teaching experiences, especially with objects, and how they believe their participation in the institute will improve their teaching and scholarship. In addition we will ask them to describe a teaching or research project for the institute that does not have to be focused on New York, but relevant to the skills and models offered in the institute. We seek broad geographic and disciplinary diversity, while also looking to attract emerging scholars and senior faculty; community college faculty will be encouraged, along with educators in museums and libraries.

E. Publicity and Project Website

Our 2013 Summer Institute drew almost 200 applications from applicants (including an extraordinary number of graduate students) with a broad regional, institutional, and disciplinary range. We will draw upon those applicants, especially the network of our 2011 and 2013 participants who have maintained contact through our institute listserv. We will publicize the institute using electronic and other means, beginning the work through our partners in the Consortium of American Material Culture Centers, and also various museum, material culture, and American Studies listservs and electronic networks. We will also use our extensive Bard Graduate Center mailing lists, draw upon our extensive network in the museum and academic community created through an active seminar series and public programs, and include postings in our own material culture journal *West 86th*. Associations such as the Material Culture Caucus of the American Studies Association, the Pioneer America Society, *Material Matters* (online newsletter of the Smithsonian's Material Culture Forum), Vernacular Architecture Forum's newsletter *VAN*, Organization of American Historians Newsletter, regional chapters of the

American Studies Association, College Art Association, Modern Language Association, will also be tapped.

We will again develop a public website for attracting applicants and later dissemination, drawing material from our 2013 wiki to include the syllabus, readings, institutional information (housing, library) and other information. We will enhance that website with photographs, along with participant assignments and syllabi from the 2011 and 2013 summer institutes, while also collecting multimedia materials from the 2015 collection visits, walking tours, and other activities of our 2015 Summer Institute, creating a more robust web platform to collect and exhibit the work of the summer scholars during and after the summer institute. We will contextualize those images of artifacts, buildings, and other parts of our program with brief discussions, a form of “object lessons,” to be developed by participants and faculty. To support this effort we would build a robust Omeka installation. This setup would allow us to accomplish two goals. First, this installation will allow institute participants and faculty to add materials to an object database through mobile and web-based interfaces. In this way, participants can capture text and images during site visits and other research throughout the city during the summer. Furthermore, Exhibit Builder and [Neatline](#) (tool for telling stories with maps and timelines) plugins we will setup for Omeka will allow participants to use the materials captured in the development of digital exhibitions, which will allow them to display the work they have accomplished during the summer. The BGC is committed to hosting and supporting any of the digital materials that participants develop along with other possible project materials. We would also make this installation available to 2011 and 2013 to build upon the active community of previous Summer Scholars who remain in touch with us at the BGC.

We will again develop a collaborative wiki as an active platform to coordinate pre-institute readings and preparation, to contain institute materials and participant projects, and also to foster post-institute activities and discussions. Many of the 2011 and 2013 participants found using the wikis to be a valuable pedagogical experience and set them up in their own teaching along with using Prezi, the powerful presentation software that we included in the DML workshops.

F. Professional Development

Finally, we will propose a session to different professional associations and conferences such as the American Studies Association as a way to highlight the institute's faculty development activities, along with the participants' particular teaching and research projects as they develop after the American Material Culture Summer Institute. (See Appendix E for 2013 Participant Follow Up Activities).

G. Institutional Context

The Bard Graduate Center, located in New York City, is a graduate institution of Bard College, a liberal arts school with a distinguished reputation for innovation in the arts and sciences.

Established in 1993, the BGC's degree programs award the M.A. and Ph.D. Our graduate program reflects an encyclopedic approach to the material world, drawing on methodologies and approaches from art and design history, economic and cultural history, history of technology, philosophy, anthropology, and archaeology. We also have an award-winning exhibition program in our Main Gallery, and our 2013 participants enjoyed a special reception in our Gallery and a curator-led tour of the *Salvaging the Past: Georges Hoentschel and French Decorative Arts from*

the Metropolitan Museum of Art exhibit, an experience that we will be able to repeat with another exhibit in the 2015 summer, along with visiting our new Focus Gallery exhibit space with Ivan Gaskell, who heads that initiative. The BGC also sponsors a rich array of research activities from a series of weekly seminar series in such fields as American material culture, design history, and cultural history, to special symposia scattered throughout the year including a recent one, “Mapping New York.” We have launched the journal *West 86th* with the University of Chicago Press along with an e-monograph series, “Cultural Histories of the Material World.”

During the four-week Summer Institute, participants will have all of the academic resources of the BGC available to them. The faculty and staff make up a community dedicated to the study of material culture and foster the research tools essential to this type of institute. In addition to faculty members that will lead sessions, participants will have full access to the library and Digital Media Lab. The Bard Graduate Center Library is a non-circulating research collection supporting advanced studies in the decorative arts, design history, and material culture. The Library's collection comprises approximately 50,000 volumes, including monographs, periodicals, rare books, microforms, and videos. The Library subscribes to more than 250 periodicals and provides access to numerous subscription databases, periodical indexes, image resources, and other online research tools. The Visual Media Resources department maintains an extensive collection of digital media. [The Digital Media Lab](#) provides a number of resources for the BGC community, all of which are aimed at increasing the integration and implementation of new media tools within the curricular and research goals of the institution. The Lab provides a well-equipped space (14 Mac and Windows desktops) for participants to work on media projects that require significant computing resources such as audio and video editing, rendering of three-dimensional virtual spaces, and the development of multimedia online

virtual exhibitions. The Lab also manages and supports online tools and resources, such as blogs, wikis, and content management systems.

Over the years, the BGC has developed close working relationships with other nearby cultural institutions, most strongly with The Metropolitan Museum of Art and the New-York Historical Society. Participants in the Summer Institute will take advantage of these relationships by having special access to collections and archives that may not be available to the general public.

We will be able to provide quite affordable housing in New York City, always a concern, as participants needing accommodations will stay at the BGC's residence facility. Bard Hall, located at 410 West 58th Street, provides a variety of furnished studios and one- and two-bedroom suites with kitchens and baths. The 2011 and 2013 Summer Scholars were extremely pleased with the well-sited and reasonably priced apartments (\$1300 for the four weeks). The building is equipped with 24-hour security, air conditioning, a double-height lounge that opens onto a landscaped outdoor space, an exercise room, conference and study rooms, and laundry facilities. Apartments are equipped for phone, cable TV, and Internet connections. Participants will be able to take advantage of New York's amazing cultural resources and we will plan optional evening and weekend activities.

Appendix A. American Material Culture: Nineteenth-Century New York Daily Schedule: Details

WEEK ONE (Guest Instructor: Catherine Whalen; Guest Faculty: Edward S. Cooke, Jr., Kenneth Ames, Joshua Brown, and Debra Schmidt-Bach)

Topic: *Introduction to American Material Culture Studies and Craft to Industry*

Sunday July 5

Arrival in New York

Monday, July 6

Morning: Welcome and Introductions (to be continued over lunch at BGC)

Seminar with Catherine Whalen and David Jaffee on the historiography of American material culture studies, the approaches of art history and the decorative arts.

Readings: J. Ritchie Garrison, "Material Cultures," in *A Companion to American Cultural History*, ed. Karen Halttunen. Malden, A.: Wiley-Blackwell, 2008, 295-310; Jules David Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," *Winterthur Portfolio* 17 (Spring 1982): 1-19; 167-89; Kenneth Haltman, ed., *American Artifacts: Essays in Material*, Michigan State University Press, 2000, 1-10; Charles Montgomery, "Some Remarks on the Science and Principles of Connoisseurship," in *The Walpole Society Notebook 1961*. Walpole Society, 1962: 56-69.

Lunch: BGC

Afternoon: Seminar continued-consumerism and history. Readings: Jaffee, "Rogers Groups in the Home," *John Rogers: American Stories* ed. Kimberly Orcutt. New York: New-York Historical Society, 2010, 167-180; Ann Smart Martin, "Makers, Buyers, and Users: Consumerism as a Material Culture Framework," *Winterthur Portfolio* 28 (Summer/Autumn 1993): 141-157; Daniel Miller, "Coca-Cola: A Black Sweet Drink from Trinidad," in *Material Cultures: Why Some Things Matter*, ed. Daniel Miller. London: UCL Press, 1998, 169-187. Library Orientation to resources at the Bard Graduate Center and other local libraries (Watson Library, Metropolitan Museum of Art, New-York Historical Society). BGC Library Staff.

Tuesday, July 7

Morning: Workshop on Silver at the New-York Historical Society (Kenneth Ames and Debra-Schmidt Bach). Tour of Henry Luce III Center for the Study of American Culture, open storage collection David Jaffee; discussion of the history of Open Storage installations.

Discussion to be followed by Hands-on Workshop (conducted in two groups)

Group A: Silver Workshop and then Luce Tour

Group B: Luce Tour and then Silver Workshop

Readings: Barbara McLean Ward and Gerald W.R. Ward, eds. "Six Themes of American Silver," *Silver in American Life*, Boston: D.R. Godine, 1979, 3-47; Margaret K. Hofer and Debra Schmidt Bach, "Craft to Industry," *Stories in Sterling: Four Centuries of Silver in New York*. New York: New-York Historical Society, 2011, 82-115.

Afternoon: Conferences and Research (Jaffee and Whalen)

Evening: Welcome Banquet

Wednesday, July 8

Morning: Seminar with Joshua Brown and David Jaffee on visual culture and the visibility of the city.

Readings: Michael L. Wilson, "Visual Culture: A Useful Category of Historical Analysis?" in *The Nineteenth-Century Visual Culture Reader*, eds. Vanessa R. Schwartz and Jeannene M. Przyblyski. New York: Routledge, 2004, 26-33; James W. Cook, "Seeing the Visual in U.S. History," *Journal of American History* 95:2 (September 2008): 432-41; Sally Promey, "Situating Visual Culture," in *A Companion to American Cultural History*, ed. Karen Halttunen. Malden: Wiley-Blackwell, 2008, 279-294.

Afternoon: Conferences with David Jaffee and Josh Brown

Thursday July 9th

Day Trip to Yale University Art Gallery, New Haven.

Morning: Hands-on workshop with Edward S. Cooke, Jr. in the Art Gallery Study Collection of glass, ceramics, and silver.

Afternoon: Furniture Study Collection. Readings: Cooke, "The Study of American Furniture from the Perspective of the Maker," *Perspectives on American Furniture*, Ed. Gerald W. R. Ward. New York: W. W. Norton, 1988, 113-126; Catherine Voorsanger, "From the Bowery to Broadway: The Herter Brothers and the New York Furniture Trade," in Katherine Howe, Alice Frelinghuysen, and Catherine Voorsanger, *Herter Brothers: Furniture and Interiors for a Gilded Age*. New York: Abrams, 1994, 56-77.

Friday, July 10

Morning: Orientation to the Digital Media Lab with Kimon Keramidas. Survey of online material culture resources.

Late morning: Debriefing discussion for the week.

Afternoon: Conferences and Research

Saturday, July 11

Optional Trip to Governor's Island and New York Harbor

WEEK TWO (Guest Instructor: Katherine Grier; Guest Faculty Amelia Peck)

Topic: *New York, High and Low*

Monday July 13

Morning: Seminar with David Jaffee and Kasey Grier on the new domestic interior in its different modes, immigrant culture; rising bourgeois and mansion home. The emergence of the parlor and "parlor making" with artifacts and texts. Readings: Kenneth L. Ames, "Meaning in Artifacts: Hall Furnishings in Victorian America," *Journal of Interdisciplinary History* 9 (Summer 1978): 19-46; Katherine Grier. *Culture and Comfort: Parlor making and Middle-class Identity, 1850-1930*. Rochester: Strong Museum, 1988, 19-80; Bleeker & Van Dyke, *Catalog of Handsome Household Furniture, to be sold byThursday, April 22, 1841*. 8 pp.

J. L. Vandewater, *Catalogue of household furniture. New York : J. L.Vandewater, [ca. 1865]*

Lunch with Guest Instructor Katherine Grier.

Afternoon: Visit to the Merchant's House Museum Buildings as material artifacts and changing residential patterns in New York. Readings: Cantwell and Wall, *Unearthing Gotham*, 242-56.

Tuesday July 14

Morning: Visit to the Metropolitan Museum of Art's Nineteenth-Century American Period Rooms and Decorative Art Galleries with Amelia Peck and Katherine Grier.

Afternoon: Conferences and Research (David Jaffee and Katherine Grier)

Wednesday July 15

Day Trip with Katherine Grier and Amelia Peck to Alexander Jackson Davis's Gothic Revival Lyndhurst (begun 1842, completed 1868) in Tarrytown, New York, as well as the Trevor family's Glenview (1877) that is now part of the Hudson River Museum in Yonkers, New York. Readings. Amelia Peck, *Lyndhurst: A Guide to the House and Landscape*. New York: National Trust for Historic Preservation, 1998; Andrew Jackson Downing, *The Architecture of Country Houses*. 1850, reprinted by Dover, 1969 and others, 1-38, 135-142, 257-270.

Thursday July 16

Morning: Visit to the Lower East Side Tenement Museum. Tour of 97 Orchard Street and its apartments. Behind the scenes tour of Museum collections with David Favaro, Director of Curatorial Affairs. Readings: Andrew Dolkart, *Biography of a Tenement House in New York City*. Charlottesville: University of Virginia, 2006.

Afternoon: Seminar with Kasey Grier – Pedagogy.

Evening: High/Low Wrap-up Session

Friday July 17

Morning: Digital Workshop: 3D printing and spatial history for the study of landscape and material culture studies.

Afternoon: Conferences and Research

WEEK THREE (Guest Instructor: Bernard Herman; Guest Faculty: John Kuo Wei Tchen, Cynthia Copeland, Cindy Lobel)

Topic: *Space and Place*

Monday, July 20

Morning: Seminar with Bernard Herman and David Jaffee on space and place.

Elizabeth Blackmar, "Rewalking the 'Walking City': Housing and Property Relations in New York City, 1780-1840," in Robert St. George, ed., *Material Life in America*. Boston: Northeastern University Press, 1987, 371-384; Hilary Ballon, ed. *The Greatest Grid: The Master Plan of Manhattan*. New York: Museum of the City of New York, 2012, 27-55; Dell Upton, *Another City: Urban Life and Urban Spaces in the New American Republic*. New Haven: Yale University Press, 2008, 84-180.

Lunch with Bernard Herman

Afternoon: Conferences and Research (Jaffee and guest instructor Bernard Herman)

Tuesday July 21

Morning: Seminar with John Kuo Wei Tchen on the recovery of the history of the Asian-American community in nineteenth-century New York. Readings: Tchen, "Below the Grid: Reclaiming the Abjected, Rejected, and Subjected – Manhattan's Port Cultural Commons" in *Blackwell Companion to American Urban History*, David Quigley, editor. New York: Blackwell, forthcoming.

Afternoon: Walking tour of Chatham Square and a visit to the Museum of the Chinese in America. Wrap-up discussion session at MoCA; discussion of Museum's founding and history. Readings, *New York Before Chinatown: Orientalism & the Shaping of American Culture, 1776-1882*. Baltimore: The Johns Hopkins University Press, 41-96.

Wednesday July 22

Morning: Seminar on Early Nineteenth Century Textiles at the American Museum of Folk Art DUMBO Storage with Bernard Herman on quilts from the 1800-1860 period, with a focus on album and friendship quilts. Readings: Linda Eaton, "The bedspread gets along finely: making quilts in early America," in *Quilts in a Material World* (2007): 58-83; Susan E. Bernick, "A Quilt Is an Art Object when It Stands Up like a Man," In *Quilt Culture: Tracing the Pattern* Cheryl B. Torsney and Judy Elsley, eds. (1994): 134-150; Linda Pershing, "'She Really Wanted to Be Her Own Woman': Scandalous Sunbonnet Sue," in *Feminist Messages: Coding in Women's Folk Culture* Joan Newlon Radner, ed. (1993): 98-125; Bernard L. Herman, "'A cloak for all my errors': Voice, Virtuosity, and the Art of the Quilt" in *Layers: Unfolding the Stories of Chester County Quilts* Ellen Endslow, ed., (2009): 13-28; Teri Klassen, "Representations of African American Quilting: From Omission to High Art," *Journal of American Folklore* 122 (2009): 297-334.

Afternoon: Buildings as material artifacts. Visit to the Wyckoff Farmhouse ca 1652 in Flatbush, Brooklyn, along with the Jan Martense and Nicholas Schenck Houses in the Brooklyn Museum; discussion of the history of period rooms at BMA. Readings: Kevin L. Stayton, *Dutch by Design: Tradition and Change in Two Historic Brooklyn Houses: The Schenck Houses at the Brooklyn Museum*. New York: Brooklyn Museum, 1990; Bernard L. Herman, *Townhouse: Architecture and Material Life in the Early American City, 1780-1830*. Chapel Hill: University of North Carolina Press, 2005, 1-32, 118-54.

Thursday July 23

Morning: Seminar with Bernard Herman on historical archaeology and food ways. Readings: James Deetz, *In Small Things Forgotten: An Archaeology of Early American Life*. New York: Anchor Books/Doubleday, 1996, 212-52; Bernard L. Herman, "Introduction: Historical Archaeology and the Search for Context," in *Historical Archaeology and the Study of American Culture*, eds. Lu Ann De Cunzio and Bernard L. Herman. Winterthur: Winterthur Museum, 1996, 19-31; Lobel, *Urban Appetites: Food and Culture in Nineteenth-Century New York*. Chicago: University of Chicago Press, 2014, tbd.

Late morning: Tour of Central Park and Seneca Village with Cynthia Copeland. Recovery of African-American community of Seneca Village. Roy Rosenzweig and Elizabeth Blackmar, *The Park and the People*. Ithaca: Cornell University Press, 1988, 121-50, 340-69; Leslie Alexander, *African or American? Black Identity and Political Activism in New York City, 1784-1861*

(Urbana: University of Illinois Press, 2008. 154-74; Carla Peterson, *Black Gotham A Family History of African Americans in Nineteenth-Century New York*. New Haven: Yale University Press, 2012.

Brown bag lunch with Cynthia Copeland.

Afternoon: Food-based walking tour with Cindy Lobel that retraces the restaurant, food-shop and housewares landscape of 19th-century New York.

Evening: Space and Place Wrap-up Discussion with Herman (Bard Hall)

Friday, July 24

Morning: Digital workshop on digital tools for exhibitions in teaching and research with Kimon Keramidas

Afternoon: Conferences and Research

WEEK FOUR (Guest Instructor: Joshua Brown; Guest Faculty: Ivan Gaskell, Catherine Whalen)

Topic: *Visual Culture*

Monday July 27

Morning session on the visual culture of New York: Joshua Brown, *Beyond the Lines: Pictorial Reporting, Everyday Life and the Crisis of Gilded Age America*. Berkeley: University of California Press, 2002, 131-69; Jaffee, *Broadway and the Spectacle of Broadway* (manuscript) and/or material on E. & H.T. Anthony.

Lunch with Guest Instructor Joshua Brown

Afternoon: Visit to Museum of the City of New York, Costume Collection and Gilded New York. Phyllis Magidson, et al, *Gilded New York: Design, Fashion, and Society*. New York: Monacelli, 2014.

Tuesday July 28

Tuesday: Hands-on Workshop with Ivan Gaskell on Euro-American interest in Native American basketry in the late nineteenth-century, Department of Anthropology, American Museum of Natural History. Readings: Marvin Cohodas, *Basket Weavers for the Curio Trade: Elizabeth and Louise Hickox*, Los Angeles: Southwest Museum, 1997; Sarah H. Hill, *Weaving New Worlds: Southeastern Cherokee Women and their Basketry*, Chapel Hill: University of North Carolina press, 1997; Ivan Gaskell, "Some Cherokee and Chitimacha baskets: problems of interpretation," *Iconographies Without Texts*, ed. Paul Taylor. London and Turin: Warburg Institute Colloquia Series 13, 2008, 175-193.

Afternoon: Session with Brown on developing digital resources for studying and teaching material and visual culture ([Picturing U.S. History](#) and others).

Wednesday July 29

Morning: Visit to the Print Room, New-York Historical Society with Joshua Brown. Readings: Rebecca Zurier, *Picturing the City: Urban Vision and the Ashcan School*. Berkeley: University of California Press, 2006, 45-85; Neil Harris, "Iconography and Intellectual History: The Halftone Effect." In *Cultural Excursions: Marketing Appetites and Cultural Tastes in Modern*

America, ed. Neil Harris. Chicago: The University of Chicago Press, 1990, 104-17; Elliot Bostwick Davis, "The Currency of Culture: Prints in New York City," *Art and the Empire City*, 189-226.

Afternoon: Free. Optional DML workshops
Evening: Presentations of Participant Projects

Thursday, July 30

Morning: Discussion of Visual Culture visits
Afternoon: Presentations
Evening: Closing Banquet

Friday, July 31

Institute Wrap-up Discussion.
Planning for follow-up with wiki and conference presentations.

Week One, July 5 – 11, 2015 Topic: *Introduction to American Material Culture Studies and Craft to Industry*
Guest Instructor: Catherine Whalen; Guest Faculty: Edward S. Cooke, Jr., Kenneth Ames, Joshua Brown and Debra Schmidt-Bach

	July 5 (Sunday)	July 6	July 7	July 8	July 9	July 10	July 11 (Saturday)
Morning		Welcome and Introductions Seminar on the historiography of American material culture, the approaches of art history and decorative arts (Whalen and Jaffee)	Workshop on Silver at the New-York Historical Society (Ames and Schmidt-Bach) Tour of Henry Luce III Center for the Study of American Culture; open storage collection (Jaffee) Group A Group B	Seminar on visual culture and the visuality of the city (Brown and Jaffee)	Day Trip to Yale University Art Gallery, New Haven. Hands-on Workshop in the Art Gallery Study Collection of glass, ceramics, and silver (Cooke)	Orientation to the Digital Media Lab (Kimon Keramidas) Survey of online material culture resources. Debriefing discussion for the week.	Optional Trip to Governor’s Island and New York Harbor
		Lunch (BGC)					
Afternoon	ARRIVAL	Seminar (cont.), consumerism and history Orientation to BGC Library and other resources in New York area libraries and collections, including the Watson Library at the Metropolitan Museum of Art, and the New York Historical Society (BGC Library Staff)	Conferences and Research (Jaffee and Whalen) Evening: Welcome Banquet	Conferences (Jaffee and Brown)	Hands-on Workshop in the Art Gallery Furniture Study Collection (Cooke)	Conferences and Research	

**Week Two, July 13- July 17, 2015 Topic: *New York, High and Low*
Guest Instructor: Katherine Grier; Guest Faculty: Amelia Peck**

	July 13	July 14	July 15	July 16	July 17
Morning	Seminar on the new domestic interior, immigrant culture, the rising bourgeois and mansion home (Jaffee and Grier)	Visit to the Metropolitan Museum of Art's Nineteenth-Century American Period Rooms and Decorative Art Galleries (Peck and Grier)	Day trip to Alexander Jackson Davis's Gothic Revival Lyndhurst (1842-1868) in Tarrytown, NY, and the Trevor family's Glenview (1877) in Yonkers, NY (Peck and Grier)	Visit to the Lower East Side Tenement Museum, tour of 97 Orchard St., behind-the-scenes tour of the Museum collections with David Favaro, Dir. of Curatorial Affairs	Digital Workshop on 3D printing and spatial history for the study of landscape and material culture studies
	Lunch with Guest Instructor Katherine Grier				
Afternoon	Visit to the Merchant's House Museum Buildings	Conferences and Research (Jaffee and Grier)	Day trip (cont.)	Seminar on Pedagogy (Grier) Evening: High/Low Wrap-up Session	Conferences and Research

Week Three, July 20- July 24, 2015

Topic: *Space and Place*

Guest Instructor: Bernard Herman; Guest Faculty, John Kuo Wei Tchen, Cynthia Copeland, Cindy Lobel

	July 20	July 21	July 22	July 23	July 24
Morning	Seminar on Space and Place (Jaffee and Herman)	Seminar on the recovery of the history of the Asian-American community in nineteenth-century New York (Tchen)	Seminar on Early Nineteenth Century Textiles at the American Museum of Folk Art DUMBO Storage on quilts from the 1800-1860 period (Herman)	Seminar on historical archaeology and food ways (Herman) Tour of Central Park and Seneca Village (Copeland)	Digital Workshop on digital tools for exhibitions in teaching and research (Kimon Keramidas)
	Lunch with Guest Instructor Bernard Herman			Brown bag lunch with Cynthia Copeland	
Afternoon	Conferences and Research (Jaffee and Herman)	Walking tour of Chatham Square and a visit to the Museum of the Chinese in America Wrap-up discussion session at MoCA	Buildings as artifacts – visit to the Wyckoff Farmhouse (ca. 1652) in Flatbush, Brooklyn, and the Jan Martense and Nicholas Schenck Houses in the Brooklyn Museum	Food-based walking tour retracing the restaurant, food-shop and housewares landscape of 19 th -century New York (Lobel)	Conferences and Research

Week Four, July 27- July 31, 2015 **Topic: *Visual Culture***
Guest Instructor: Joshua Brown; Guest Faculty: Ivan Gaskell, Catherine Whalen

	July 27	July 28	July 29	July 30	July 31
Morning	Seminar on visual culture and the visuality of New York (Brown)	Workshop on Euro-American interest in Native American basketry in the late nineteenth-century, Department of Anthropology, American Museum of Natural History (Gaskell)	Visit to the Print Room, New-York Historical Society (Brown)	Discussion of Visual Culture visits	Wrap-up discussion Planning for follow-up with wiki and conference presentations
	Lunch with Guest Instructor Joshua Brown				
Afternoon	Visit to the Museum of the City of New York, Costume Collection and Gilded New York	Session on developing digital resources for studying and teaching material and visual culture (Brown)	Free Afternoon Optional DML workshops Evening: Presentation of Participant Projects	Presentations Evening: CLOSING BANQUET	

Appendix B: Detailed Reading List

Alexander, Leslie. *African or American? Black Identity and Political Activism in New York City, 1784-1861*. Urbana: University of Illinois Press, 2008, 154-74.

Ames, Kenneth L., "Meaning in Artifacts: Hall Furnishings in Victorian America," *Journal of Interdisciplinary History* 9 (Summer 1978): 19-46.

Ballon, Hilary. *The Greatest Grid: The Master Plan of Manhattan, 1811-2011*. New York: Columbia University Press, 2012.

Beckert, Sven. *The Monied Metropolis: New York City and the Consolidation of the American Bourgeoisie, 1850-1896*. New York: Cambridge University Press, 2003.

Berlin, Ira and Leslie M. Harris, eds. *Slavery in New York*. New York: New-York Historical Society, 2005.

Susan E. Bernick, "A Quilt Is an Art Object when It Stands Up like a Man," in *Quilt Culture: Tracing the Pattern*, Cheryl B. Torsney and Judy Elsley, eds. Columbia: University of Missouri, Press, 1994, 134-150

Blackmar, Elizabeth. *Manhattan for Rent*. Ithaca: Cornell University Press, 1989.

---- "Rewalking the 'Walking City': Housing and Property Relations in New York City, 1780-1840" in Robert St. George, *Material Life in America, 1600-1860*, 371-384. Boston: Northeastern University Press, 1987.

Burke, Doreen Bolger, et. al. *In Pursuit of Beauty: Americans and the Aesthetic Movement*. New York: Metropolitan Museum of Art, 1986.

Brown, Joshua. *Beyond the Lines: Pictorial Reporting, Everyday Life and the Crisis of Gilded Age America*. Berkeley: University of California Press, 2002.

Burrows, Edwin and Mike Wallace, *Gotham: A History of New York City to 1898*. New York: Oxford University Press, 1999.

Byron, Joseph. *Photographs of New York Interiors at the Turn of the Century* (New York: Dover, 1976.

Carson, Cary. "Material Culture History: The Scholarship Nobody Knows," *American Material Culture: The Shape of the Field*. Eds. Ann Smart Martin and J. Ritchie Garrison. 401-428. Winterthur: Winterthur Museum, 1997.

Clapper, Michael. "Imagining the Ordinary: John Rogers's Anticlassical Genre Sculptures as Purposely Popular Art," *Winterthur Portfolio* 43 (March 2009): 1-39.

Cohodas, Marvin. *Basket Weavers for the Curio Trade: Elizabeth and Louise Hickox*, Los Angeles: Southwest Museum, 1997.

Cohen, Patricia, Timothy Gilfoyle and Helen Lefkowitz Horowitz. *The Flash Press: Sporting Male Weeklies in 1840s New York*, 17-77. Chicago, University of Chicago Press, 2008.

Cook, James. "Dancing Across the Color Line," [Common-Place \(October 2003\)](#)

Cooke, Edward S. Jr., "The Study of American Furniture from the Perspective of the Maker," *Perspectives on American Furniture*, ed. Gerald W. R. Ward. New York: W. W. Norton, 1988, 113-126

Cooper, Wendy. *Classical Taste in America, 1800-1840*. Baltimore: The Baltimore Museum of Art, 1993.

Cromley, Elizabeth. *Alone Together: A History of New York's Early Apartments*. Ithaca, Cornell University Press, 1990.

Davis, John. "Children in the Parlor: Eastman Johnson's 'Brown Family' and the Post-Civil War Luxury Interior," *American Art* 10 (Summer, 1996): 51-77.

De Cunzo, Lu Ann and Bernard Herman. *Historical Archaeology and the Study of American Culture*. Winterthur: Winterthur Museum, 1996.

Deetz, James. *In Small Things Forgotten: An Archaeology of Early American Life*. New York: Anchor Books/Doubleday, 1996.

Dolkart, Andrew. *Biography of a Tenement House in New York City*. Charlottesville: University of Virginia Press, 2006.

Downing, Andrew Jackson. *The Architecture of Country Houses*. 1850, reprinted by Dover, 1969 and others.

Eaton, Linda. "The bedspread gets along finely: making quilts in early America," in *Quilts in a Material World: Selections from the Winterthur Collection*. New York: Abrams: 2007, 58-83.

Eidelberg, Martin P. *A New Light on Tiffany*. New York: New-York Historical Society, 2007.

Foster, George G. *New York By Gas-light and other Urban Sketches* ed. Stuart Blumin. Berkeley: University Of California Press, 1990.

Fowble, E. McSherry. "Currier and Ives and the American Parlor," *Imprint* 15 (Winter 1990): 14-19.

Gaskell, Ivan. "Some Cherokee and Chitimacha baskets: problems of interpretation," *Iconographies Without Texts*, ed. Paul Taylor. London and Turin: Warburg Institute Colloquia Series 13, 2008: 175-193.

Gayle, Carol. *Cast Iron Architecture in America: The Significance of James Bogardus*. New York: Norton, 1998.

Gilje, Paul A., and Howard B. Rock. *Keepers of the Revolution: New Yorkers at Work in the Early Republic*. Ithaca: Cornell University Press, 1992.

Grier, Katherine C., "Material Culture as Rhetoric: 'Animal Artifacts' as a Case Study," *American Material Culture: The Shape of the Field*, 65-104. Winterthur: Winterthur Museum, 1997.

-----*Culture and Comfort: Parlor making and Middle-class Identity, 1850-1930* (Rochester, Strong Museum, 1988).

Halttunen, Karen. *A Companion to American Cultural History*. Malden, MA.: Wiley-Blackwell, 2008.

Harris, Neil. "Iconography and Intellectual History: The Halftone Effect." in *Cultural Excursions: Marketing Appetites and Cultural Tastes in Modern America*, ed. Neil Harris, 304-17. Chicago, IL: The University of Chicago Press, 1990.

Heckscher, Morrison H. *Creating Central Park*. New Haven: Yale University Press, 2008.

Herman, Bernard L. *Townhouse: Architecture and Material Life in the Early American City, 1780-1830*. Chapel Hill: University of North Carolina Press, 2005.

----- "A cloak for all my errors': Voice, Virtuosity, and the Art of the Quilt" in *Layers: Unfolding the Stories of Chester County Quilts*, Ellen Endslow, ed. West Chester, Chester County Historical Society, 2009, 13-28.

-----"Architectural Definitions," *Gee's Bend: The Architecture of the Quilt*, eds. Paul Arnett, Eugene Metcalf, and Joanne Cubbs. Atlanta: Tinwood Books, 2006.

Hill, Sarah H. *Weaving New Worlds: Southeastern Cherokee Women and their Basketry*. Chapel Hill: University of North Carolina Press, 1997

Hills, Patricia. "The American Art-Union as Patron for Expansionist Ideology in the 1840s," in *Art in Bourgeois Society, 1790-1850*, ed. Andrew Hemingway and William Vaughan, 314-39. New York: Cambridge University Press, 1998.

Hodges, Graham. *Root and Branch: African Americans in New York*. Chapel Hill: University of North Carolina, 1999.

Hofer, Margaret K. and Martin Eidelberg: *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*. New York: New-York Historical Society, 2007.

Hofer, Margaret K. Hofer and Debra Schmidt Bach, *Stories in Sterling: Four Centuries of Silver in New York*. New York: New-York Historical Society, 2011.

Jaffee, David. "Rogers Groups in the Home," in *John Rogers: American Stories*, ed. Kimberly Orcutt. New York: New-York Historical Society, 2010.

-----"Scholars will soon be instructed through the eye": E-Supplements and the Teaching of U.S. History," *Journal of American History*, 89 (March 2003), 1463-82.

Kasson, John. *Amusing the Million: Coney Island at the Turn of the Century*. New York: Hill & Wang, 1978.

Kenny, Peter M. *Honoré Lannuier, Cabinet Maker from Paris : the life and work of a French Ebéniste in Federal New York*. New York: Metropolitan Museum of Art, 1998.

-----*Duncan Phyfe: Master Cabinetmaker in New York*. New York: Metropolitan Museum of Art, 2011.

Klassen, Teri. "Representations of African American Quilting: From Omission to High Art," *Journal of American Folklore* 122 (2009): 297-334.

Klein, Rachel. "Art and Authority in Antebellum New York City: the Rise and Fall of the American Art-Union" *Journal of American History* 81(March 1995): 534-61.

Knapp, Mary L. *An Old Merchant's House: Life at Home in New York City, 1835-1865*. New York: Girandole, 2014.

Leach, William. *Land of Desire: Merchants, Power and the Rise of a New American Culture*. New York: Vintage Books, 1994.

Le Beau, Bryan. "Art in the Parlor: Consumer Culture and Currier and Ives," *Journal of American Culture* 30 (March 2007): 18-37

Lobel Cindy, *Urban Appetites: Food and Culture in Nineteenth-Century New York City*. Chicago: University of Chicago Press, 2014.

McCandless, Barbara. "The Portrait Studio and the Celebrity," in *Photography in Nineteenth-Century America*, Martha A. Sandweiss, 48-75. Fort Worth: Amon Carter Museum, 1991.

Magidson, Phyllis et al, *Gilded New York: Design, Fashion, and Society*. New York: Monacelli, 2014.

Martin, Ann Smart, "Makers, Buyers, and Users: Consumerism as a Material Culture Framework," *Winterthur Portfolio* 28 (Summer/Autumn 1993): 141-157.

Martin, Ann Smart and J. Ritchie Garrison, "Shaping the Field: The Multidisciplinary Perspectives of Material Culture," *American Material Culture: The Shape of the Field* eds. Ann Smart Martin and J. Ritchie Garrison, 1-20. Winterthur: Winterthur Museum, 1997.

Masten April. *Art Work: Women Artists and Democracy in Mid-Nineteenth Century New York*. Philadelphia: University of Pennsylvania Press, 2008.

Olmsted, Frederick Law. "Public Parks and the Enlargement of Towns," *Journal of Social Science* 3 (1871): 1-36.

Peck, Amelia. *Alexander Jackson Davis, American Architect, 1803-1892*. New York: Rizzoli, 1992.

-----*Candace Wheeler: The Art and Enterprise of American Design, 1875-1900*. New York: Metropolitan Museum of Art, 2001.

-----*Lyndhurst: A Guide to the House and Landscape*. New York: National Trust for Historic Preservation, 1998.

Peters Harry T, Currier and Ives, *Printmakers to the American People*. New York: Doubleday, 1942.

Peterson, Carla L., *Black Gotham: A Family History of African Americans in Nineteenth-Century New York*. New Haven: Yale University Press, 2012.

Pilgrim, Diane, "Inherited from the Past: The American Period Room," *American Art Journal* 10 (1978): 4-23.

Prown, Jules David, "Mind in Matter: An Introduction to Material Culture Theory and Method," *Winterthur Portfolio* 17 (Spring 1982): 1-19.

Jules David Prown and Kenneth Haltman, eds. *Artifacts: Essays in Material Culture*. East Lansing: Michigan State University, 2000.

Reilly Bernard F., "Introduction," *Currier and Ives: A Catalogue Raisonne*. Detroit: Gale Research, 1984.

Rock, Howard B. *Artisans of the New Republic: Tradesmen of New York in the Age of Jefferson*. New York: NYU Press, 1979.

Rosenzweig, Roy and Elizabeth Blackmar. *The Park and the People: A History of Central Park*. Ithaca: Cornell University Press, 1992.

Schlereth Thomas J. "Material Culture Studies in America, 1876-1976," in *Material Culture Studies in America*, ed. Thomas J. Schlereth, 1-75. Nashville: American Association for State and Local History, 1982.

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