



## **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 Public Programs application guidelines at <http://www.neh.gov/grants/public/americas-historical-and-cultural-organizations-planning-grants> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Public 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.

**Project Title:** Rear Yard Exhibit

**Institution:** Lower East Side Tenement Museum

**Project Director:** Renee Epps

**Grant Program:** America's Historical and Cultural Organizations: Planning Grants

# THE LOWER EAST SIDE TENEMENT MUSEUM

## Planning the Interpretation of the Rear Yard of 97 Orchard Street

### NARRATIVE

#### NATURE OF THE REQUEST

The Lower East Side Tenement Museum seeks \$40,000 from the National Endowment for the Humanities (NEH) to cover part of the costs associated with the planning of a new Rear Yard Exhibit, scheduled to open in 2010. The Rear Yard Exhibit, located in the 500-square-foot backyard of the Museum's flagship tenement building at 97 Orchard Street, will recreate the yard and privies (the toilet facilities used by the building's residents from 1864 until 1905) of the building to appear as they might have in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

The Rear Yard Exhibit will interpret important though mostly overlooked aspects of daily life in 19<sup>th</sup> century urban America, recreating the place where 97 Orchard Street's residents used the toilet, washed their clothes and socialized. The Rear Yard Exhibit will add an essential layer to Museum visitors' understanding of what life was like for the tenement's thousands of immigrant residents. Visitors to the Tenement Museum are shocked to learn that until the early 20<sup>th</sup> century, tenants at 97 Orchard Street did not have indoor plumbing. Visitors assume only rural Americans ventured outside to access their water supply or to use the toilet during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. While this was true for many middle-class city residents who typically had interior plumbing by 1880, working-class tenement dwellers were part of the majority of Americans who used outdoor toilets and water hydrants, or spigots, into the early 20<sup>th</sup> century.

As it does for all its public programs, the Museum will draw upon a rich resource of artifacts, documents, photographs and research materials to create educational programming around the Rear Yard Exhibit. While relatively few of these sources document specifically how the rear yard was experienced at 97 Orchard Street, evidence suggests that the conditions were typical of tenements throughout the Lower East Side. In addition to using primary and secondary sources illustrating neighborhood conditions, planning for the Rear Yard Exhibit will include input from outside experts to ensure that the exhibition offers a deep and nuanced understanding of American social, ethnic, urban, working-class and immigrant history.

Work on the exhibit from April 2008 through March 2009 will focus on four key areas: (1) gathering research about the privies and public sanitation at 97 Orchard Street and on the Lower East Side; (2) revising the humanities themes for the exhibition and identifying ways the themes can be most successfully interpreted in the exhibition; (3) preparing specifications and detailed drawings for the reconstruction work needed to reveal a portion of the archaeology, reconstruct the privy shelters and the wooden plank fence surrounding the yard, and reset the paving stones; and (4) vetting the research, themes, interpretive formats, architectural specifications and drawings with the project's advisors and making appropriate revisions.

In addition to the exhibit, which will be visited by an anticipated 130,000 visitors annually, outcomes of the project include: (a) a 36-page, illustrated Gallery Guide recounting the basic narrative and expanding on the various themes in greater depth; (b) an exhibit script and an encyclopedic source book that will aid scholars doing further research on the exhibit's themes; (c) educational programming for children grades K-12; and (d) a website segment featuring the Rear Yard Exhibit. As the Tenement Museum has done with each of its restored, interpreted apartments, over time it will develop a wide range of auxiliary

programming for the Rear Yard Exhibit, including visual and performing arts, dialogue series, lectures and symposia. The project's consultants will help develop content for the Gallery Guide, exhibit script and source book, school programming and website, as well as decide on the best formats for bringing the history of the rear yard to visitors.

The NEH grant will be used to cover part of the total cost of \$101,672 associated with the planning and development of this new exhibit.

## **PROJECT INTRODUCTION**

### **The Tenement Rear Yard**

In 1900, C.A. Mohr, an inspector with the Tenement House Commission, observed of a tenement rear yard, "this place by no means receives the attention it deserves." While Mohr was referring to the inability of New York City's Board of Health to manage the problems associated with the yard in 1900, his quote is an apt reminder of how few Americans today are aware of how their urban ancestors retrieved water, washed or used the toilet in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

At the time inspector Mohr was visiting rear yards on the Lower East Side, 97 Orchard Street's yard housed six privies shared by 105 tenants, primarily immigrants, living in eighteen apartments. The crowding of residents in 97 Orchard Street meant that over 17 people shared each toilet. Not only did the tenants share toilets, they also shared a single hydrant that supplied the building with water.

The crowded conditions at 97 Orchard Street were not unusual. Between 1860 and 1900, New York's population increased from 813,669 to over 1,850,000 people, and by then, 70 percent of New Yorkers lived in tenements. At the turn of the 20<sup>th</sup> century, the Lower East Side was reported to be the most densely populated place on earth with an average of 800 people per acre. On the square block that included 97 Orchard Street, the Tenement House Department counted over 2,200 residents in 1903. The rear yards of the tenements that were home to this large population were relatively uniform: each yard was between 400 to 600 square feet and included outhouses because none of the tenements had indoor toilets. While most of the yards housed six outhouses, the tenement at 95 Orchard Street provided only five, and the tenements at 262 and 264 Broome Street each housed only four.

While the conditions of New York's tenements were crowded and unbearable by today's standards, for most of the immigrants who lived at 97 Orchard Street near the turn of the 20<sup>th</sup> century, these conditions were an improvement over what they had left behind in Europe. According to Dr. Maurice Fishberg, the "small towns in Eastern Europe are in a pitiful condition from the standpoint of health and sanitation. There is no water supply; no system of public sewerage...water is obtained either from wells or rivers...usually by percolation below the surface from cesspools and decaying animal and vegetable matter in the neighborhood."

By the end of the 19<sup>th</sup> century, the conditions of New York's tenement rear yards were a central focus of debates about sanitary technology, hygiene and immigration among reformers and health inspectors. Many accused tenement landlords or janitors of neglecting to maintain the rear yards of their buildings. Reformers and inspectors were not the only ones concerned about the poor conditions of tenement rear yards; the tenants themselves expressed disgust about their toilet facilities. In 1894, one Lower East Side resident observed of the privies in the yard of her building, "Four families have to use one toilet, men, women, and children...we use it as little as possible. I have the children go to the toilet at school, for I am afraid of sickness." According to the resident, the Board of Health inspector told her the outhouses, which she referred to as "school sinks," were "all right" when they were built, but now "they stink horribly and in other tenements are just as bad."

Yet, when 97 Orchard Street was first constructed in 1863, sanitary conditions appear to have been better than those found elsewhere in New York City. Compared to outhouses that emptied into cesspools or stone-lined pits, 97 Orchard Street's "school sink," or sewer connected privies, were considered a healthier toilet facility. While the term "school sink" was not commonly used until the 1870s, this type of outhouse appears to have been installed at 97 Orchard Street when the tenement was constructed in 1863 by Lucas Glockner, the building's first landlord, even though there was no regulation requiring him to do so. It was not until the passage of the Tenement House Act of 1867 that owners and landlords of tenements were required to provide at least one outhouse for every twenty residents, connected to the sewer where possible. Museum researchers hope to determine to what extent Glockner was unusual among his neighbors in installing a sewer-connected outhouse.

Health department reports from the time suggest that despite the few laws regulating the construction or mechanics of tenement toilet facilities, most Lower East Side landlords may have installed sewer-connected outhouses. For example, Dr. J.T. Kennedy, a health inspector examining sanitary conditions in the neighborhood in 1865, claimed the Lower East Side's sewage system was more complete than most in the City. He found the neighborhood to be "one of the few sections of the city blessed with salubrious living conditions." Kennedy went on to note that three-fifths of the neighborhood's 48 blocks "in good sanitary condition," two-fifths were in a "mixed sanitary condition," and "none were bad." In contrast, conditions of rear yards in other parts of the City were particularly notorious even in the 1860s. For example, Dr. William Toms, one of J.T. Kennedy's colleagues, found unsewered rear yards in the Five Points neighborhood where the "drainage is generally imperfect," and the outhouses were "covered and surrounded with filth, so as not to be approachable."

Prior to the turn of the 20th century, immigrant tenement dwellers appear to have had few complaints about the sanitary conditions of rear yards on the Lower East Side. For example, in 1871, an inspector noted of the Eleventh Sanitary District bounded by Houston, Grand, and Essex Streets and the East River, which was part of the Lower East Side, "complaints by citizens against filthy privies and obstructed sewer constructions have not been very frequent." Tenants may have had fewer complaints about the conditions of the rear yard in 1871 as compared to later residents because tenants in the 1870s did not face the overcrowding that came to be a hallmark of the neighborhood just a few decades later. According to the 1870 census, only 72 residents occupied 97 Orchard Street that year, as compared to the 105 people who inhabited 97 Orchard Street in 1900. Rather than sharing each toilet with over 17 people, 97 Orchard Street's first tenants shared each outhouse with only 12.

By 1900, the over-crowded and deteriorating conditions at 97 Orchard Street were reflective of those of the city's tenement districts generally, and reformers views of tenement rear yards became increasingly critical. Where middle-class reformers had once found sewer-connected privies a cause for praise, they now found them unsanitary and referred to them as "promiscuous toilet arrangements." Reformers and city officials agitated for new legislation to improve conditions in tenements and tenement neighborhoods, and in 1901, the New York State Legislature passed the Tenement House Act of 1901, which the architectural historians Andrew Dolkart and Richard Plunz regard as one of the most significant housing laws enacted in American history.

For tenements erected before 1901, the new law had far reaching consequences. Designed to ameliorate the dangerous and unsanitary conditions often found in these old-law tenements, it required the removal of all privy vaults from rear yards and their replacement by interior "individual water-closets of durable non-absorbent material, properly sewer connected." By 1905, 97 Orchard Street had been retrofitted with indoor plumbing, including flushable toilets.

### **Excavating the Past at 97 Orchard Street**

Located on Manhattan's Lower East Side – a neighborhood which has been immigrant portal for almost two centuries – 97 Orchard Street was home to an estimated 7,000 people from more than a dozen countries between 1863 and 1935. The Tenement Museum moved into 97 Orchard Street in 1988 and began meticulously researching and restoring the five apartments of actual past residents that are currently toured by the Museum visitors. To reconstruct the rear yard of 97 Orchard Street, the Museum has begun conducting extensive research on the yard's appearance and mechanical operation in the 19<sup>th</sup> century. Shortly after moving into 97 Orchard Street, the Tenement Museum discovered an "I-Card" filled out by Charles Bretzfelder, a Tenement House Department Inspector who visited the building in 1902. As part of his inspection, Bretzfelder identified six "school-sinks" (sewer-connected privies) in the southwest corner of the rear yard. The tenants of 97 Orchard Street used outhouses from 1863 until 1905, when according to the *Real Estate Record*, the landlord of 97 Orchard Street installed two water-closets on every floor of 97 Orchard Street at a cost of \$8,000.

In 1991, the Tenement Museum hired historical archaeologist Dr. Joan Geismar to excavate the southwest corner of the rear yard where the "school sinks" had been located. Because this variety of toilet had never been discovered during the excavation of a 1860s home, Dr. Geismar and her team set out to uncover what had preceded it. Expecting to find a round, deep, dry-laid, stone-privy pit, which according to Dr. Geismar was ubiquitous throughout New York in mid-19<sup>th</sup> century urban rear yards, she was surprised to find instead the remnants of a water-cleansed brick privy vault believed to date from the building's construction in 1863 in the northwest corner of the rear yard. According to Dr. Geismar's analysis, the absence of a stone privy pit and the presence of a water-cleansed privy indicate that Lucas Glockner was ahead of the law when it came to backyard toilet facilities.

While the exact physical composition of 97 Orchard Street's privies cannot be known for certain, archaeological research, reformers accounts, and available photos of similar facilities help paint a picture of their appearance. Based upon an examination of photographs taken of Lower East Side tenement rear yards at the turn of the 20<sup>th</sup> century, 97 Orchard Street's privy shed probably housed six compartments positioned in a row, each compartment roughly two feet six inches wide by three feet nine inches deep, divided by wooden partitions. The Museum's research on the construction of school sinks posits that each compartment had a door with a small hole and a lock. The floors, seats, and casing between the floors and seats in each compartment were likewise probably made of wood. Below this structure, underground, sat a narrow, rectangular, mortared brick vault, 12 feet long and four and a half feet wide, filled with water. Each compartment of the privy probably had a funnel connecting the seat with the vault below, allowing waste to fall into the water-filled vault. In addition, the brick vault had a drain on the east end, which connected to the sewer system. The drain might have been stopped with an iron cylindrical hollow plug, about one foot in height, and a bar and rod used to lift it out of the drain. There was also a pipe needed to connect the vault with water from the Croton Aqueduct to periodically flush out the school sink privies, which was done by opening a plug that allowed water to wash the waste into the sewer system.

Because it could be flushed, the water-cleansed privy was a great improvement over the stone privy pit. Water via the Croton Aqueduct was widely available on the Lower East Side by 1863 when a man named John Duffy laid 38 feet of sewer in Orchard Street between Delancey and Broome Streets. Nineteenth century sanitary experts recommended flushing the privy vault weekly or, even better, daily. Such regularity, however, appears not to have been common, and clogging became a serious problem. Although there is no evidence of 97 Orchard Street's privy vault clogging, sources document other Lower East Side landlords employing plumbers to clear the sewer lines of their outhouses. For example, on September 7, 1892, the owner of the tenement at 135 Avenue C paid the "Practical Plumber and Gas

Fitter” \$5.80 to clear the building’s “school sink & sewer” as well as the yard’s connection to the Croton water supply.

In addition to what remained of the brick privy vault, Dr. Geismar and her team discovered the remnants of bluestone paving stones. A photograph depicting Fanny and Sam Rogarshevsky, residents of 97 Orchard Street in 1919, supports Dr. Geismar’s discovery, showing the rear yard of 97 Orchard Street covered in paving stones.

According to Dr. Geismar, the primary source of water for the tenants was a backyard hydrant. She conjectures that the water used to flush the outhouses may have come from a stone drain – discovered during the 1991 excavation of 97 Orchard Street’s rear yard – that conducted rain water from the building’s roof into the privy vault.

An assortment of 319 artifacts were discovered and processed during Dr. Geismar’s excavation. Several “primary” artifacts were found, including copper pennies, a clear glass mug, and a fragmented ceramic chamber pot. In addition to the outhouses, tenants would have used chamber pots frequently in their apartments and then emptied the contents into privy vault. It is possible the chamber pot discovered by the Museum was dropped when one of the tenants was emptying it in the privy vault.

The Museum plans to use the archeology of 97 Orchard Street’s rear yard and its research on how different people, such as tenants, janitors, landlords, reformers, and inspectors viewed tenement rear yards, to interpret interrelated humanities themes.

### **Humanities Themes**

Through its Rear Yard Exhibit, the Museum will explore several humanities themes:

- Daily life in 19<sup>th</sup> century urban America;
- Tenement rear yards as both a communal and private space; and
- Urban Sanitation and Technological Change over time.

Because historic house museums have traditionally concentrated their attention on life inside the walls of the home, outhouses have been neglected in the interpretation of historic houses. Even when historic house museums have interpreted the outhouses, they were often presented as decorative structures within an estate’s garden. More recently, however, museums have explored the function and design of outhouses. For example, interpreters at Colonial Williamsburg have recreated how outhouses were used and cleaned. Visitors to Monticello can also see an outdoor privy, which was restored with the workrooms and slave quarters on the plantation and helps provide visitors with a better understanding of day-to-day life for the diverse groups that lived on the plantation in the 18<sup>th</sup> century. Reconstructing and interpreting the rear yard at 97 Orchard Street will similarly help visitors to the Tenement Museum understand fully what daily life was like for the vast majority of Americans in the 19<sup>th</sup> century.

As part of its exploration of daily life in the 19<sup>th</sup> century, the Museum will use the Rear Yard Exhibit to examine the many ways in which the rear yard was experienced and thus, understood, by the varying segments of the population who visited and used them. Certainly, middle-class reformers and working-class immigrants experienced the rear yard differently. For housing and public health inspectors tenement rear yards were objects of enduring concern; for tenement residents, however, rear yards were a center of daily life. Through the Rear Yard Exhibit, the Tenement Museum will add yet another layer to the story of tenement life in New York by presenting the different perspectives that reformers, city officials, landlords, janitors and tenement dwellers brought to debates about sanitation and housing reform in late 19<sup>th</sup> and early 20<sup>th</sup> century.

The Rear Yard Exhibit will also serve as an opportunity to examine the role of community in immigrant life. Before running water was installed inside the building at the turn of the 20<sup>th</sup> century, women usually washed laundry in wooden tubs outside by the hydrant in order to save the labor of hauling it up dark tenement stairways. There, they met and interacted with the building's other residents, including children. With few parks in Lower Manhattan, the rear yard provided one of the only places for children to play. Few men are seen in photographs of tenement rear yards suggesting the yard was the domain of women. However, these photographs do not provide a full picture of the rear yard since they were taken during the day when men typically were working away from their tenement buildings. After returning home in the evening, men likely used the rear yard for socializing with their neighbors while their wives prepared meals.

The rear yard was not only a communal space; it also one of the only places where tenement dwellers could experience any privacy. While it is common today for individuals to have their own bedrooms or to live alone, tenement dwellers typically shared all their living spaces. Indeed, the only "private space" was in the rear yard inside the privy shed. In fact, the word "privy" comes from the Latin *privus* meaning single or alone.

The Rear Yard Exhibit will also provide the Tenement Museum with an important opportunity to explore the many issues surrounding technological change and urban sanitation during the 19<sup>th</sup> century. When German immigrant Lucas Glockner built 97 Orchard Street in 1863, he provided toilet facilities that, while not state-of-the-art, were superior to what the law required. Less than forty years later however, housing reformers railed against this same type of toilet facility, calling them one of the primary tenement house "evils." What accounts for this transformation? By interpreting the privies and rear yard of 97 Orchard, the Tenement Museum will explore how, in a single generation, concerns about sanitation helped galvanize public opinion behind the idea that outhouses were intolerable and should be replaced with more modern, indoor toilet facilities.

### **History of the Project**

Since its charter in 1988, one of the Tenement Museum's primary goals has been to offer a picture of how ordinary Americans lived during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. On the Museum's tours of the tenement, visitors learn how the thousands of tenants who inhabited 97 Orchard Street cooked, cleaned, ate, worked, played, and slept in their 325-square foot apartments. Currently, visitors can also gain a sense of where residents used the toilet by viewing two hallway water closets that were installed in 1905. Yet, a full understanding of daily life at 97 Orchard Street before 1905 remains incomplete. In order to allow Museum visitors to experience life at 97 Orchard Street as it was lived by the building's 19<sup>th</sup> century residents, it is essential that visitors can explore and examine the space where tenants used the toilet, washed their clothes and socialized with neighbors.

The Museum has hoped to eventually interpret the privies in the rear yard of 97 Orchard Street since it discovered the 1902 "I-Card." When the Museum first hired Dr. Geismar to excavate the area where the Inspector identified the location of the outhouses, her dig revealed no evidence of the privies. In 1993, Dr. Geismar returned to excavate the north part of the yard and discovered a brick-lined privy vault along with dozens of artifacts.

Much of the initial planning to interpret the rear yard of 97 Orchard Street focused almost solely on the privies. Early planning documents envisioned an exhibit that focused on the archeological excavation of the rear yard, the use of the privies and the relationship between tenement reform and urban outhouses.

After receiving a NEH consultation grant for \$10,000 in March 2007, Museum staff gathered small groups of scholars to review the research to date, suggest new areas for research and identify themes to

be interpreted in the exhibition. In April 2007, the Lower East Side Tenement Museum convened its first meeting of historical advisors, including two preeminent historical archaeologists specializing in New York City and an architectural historian specializing New York's vernacular architecture.

The participants agreed that the Museum should interpret the entire rear yard of 97 Orchard Street, expanding its scope beyond just the privies. They believed that the reconstructed back yard would more accurately be interpreted if it were presented as a multi-purpose space, one in which the building's former residents worked, played and socialized. The advisors identified themes for the exhibit to explore, such as the backyard as a multi-use space and the development of sanitary technology. The participants also suggested using elements of the rear yard as interpretive media, including the reconstructed privy stalls and hanging laundry.

On July 31, 2007, the Museum convened another historical advisors meeting, this time focused on immigration, public health and New York City history. Participants of this meeting also reviewed the Museum's research and offered advice on interpreting the space. Two of the advisors, Dr. Alan Kraut and Dr. David Rosner, believed that the rear yard exhibit would leave an indelible image in the mind of visitors by showing them how unsanitary tenement rear yards had become and how such dangerous conditions affected the health of tenement dwellers. During the meeting, the advisors discussed the multiple perspectives on the yard that could be included in the exhibit, including the tenants, landlords, reformers and city inspectors.

The advisors spent the significant part of the July 31 meeting vetting and revising the humanities themes, which Museum staff had drafted following the meeting in April. The advisors also discussed how the humanities themes linked easily with the Museum's existing tours as well as with the *Schneider's in Kleindeutscheland* exhibit, which will interpret the lager beer salon that was located in the basement of 97 Orchard Street between 1864 and 1886 and is slated to open in 2010.

While gathering historical advisors during the past year, the Museum has compiled its own research on the rear yard of 97 Orchard Street, including photographs of former residents, which appear to have been taken in the yard, and over 300 artifacts discovered during Dr. Geismar's excavation. Museum staff is also researching other collections with information about tenement rear yards and urban outhouses, including the New York Public Library's Tenement House Department Collection, the records of the Charity Organization Society at Columbia University, Board of Health Records at the New York City Municipal Archives and the patent information for urban sanitary technology in the U.S. Patent Office.

During this initial planning period, the Museum worked with Nick Leahy, a principal at Perkins Eastman Architects to begin creating an architectural plan for the exhibit. Mr. Leahy participated in all the Museum's advisory meetings and has developed preliminary drawings of the rear yard of 97 Orchard Street, identifying the placement of the outhouses, the water hydrant and the entrances to the exhibit area.

## **DESCRIPTION**

As part of its initial planning for the Rear Yard Exhibit, project staff developed a preliminary walkthrough that provides a sense of how Museum visitors might experience the exhibit. This preliminary exhibit walkthrough will serve as the starting point for planned discussions with consultants about how best to interpret and present the story of 97 Orchard Street's rear yard.

During the planning process, Museum staff and consultants will evaluate the best method for interpreting the rear yard, and options include: 1) as part of a guided tour; 2) as a self-guided experience;



or 3) a combination of the two. The exhibit planning team will also resolve how visitors should enter 97 Orchard's rear yard and how the yard should appear. The Museum is considering including in the exhibit the reconstructed wooden privy shed and water hydrant, paving stones which cover the ground, and a wood-plank fence surrounding all sides of the rear yard. Clothes could be hung on lines above the yard, and a wooden wash tub and water buckets may sit on the ground near the hydrant.

### Exhibit Orientation

Because Museum staff have not determined how visitors will enter the Rear Yard Exhibit, the question of how best to orient them to the space also remains to be decided during the planning process. One option involves including the orientation as part of the Museum's existing tours. Another option is to create label copy for the exhibition that orients the visitor, and a third option is to staff the exhibit with a tour guide who provides the orientation.

While there is no specific order in which visitors will tour the exhibit, it is likely they will be initially drawn to the privy shed, which will be the most conspicuous part of the exhibition.

### Privy Shed

Located in the northwest corner of the rear yard, a wooden privy shed with six doors leading to separate stalls could potentially be situated with its back to the wall which separates the yards of 97 and 99 Orchard Street.

### *Shed Design*

The exhibit team is currently using Tenement House Department "I-Cards" and photographs to research designs of privy shed structures. The photographs reveal that while privy sheds were typically constructed with vertical wood planks, most of the other design elements were not uniform. For example, some privy shed roofs were peaked, some slanted, and others flat. All of the stalls were illuminated via holes in the upper parts of the doors, but the shapes of the holes differed. While most doors had half-moons cut in the top of the shed doors, holes were also diamond-shaped and occasionally v-shaped; one example shows a door with vents. The photographs also reveal that most privy doors were numbered, and in many instances, graffiti was written on the shed's exterior. Since these photographs were taken in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, they may not accurately reflect how the outhouses appeared at 97 Orchard Street earlier in the 19<sup>th</sup> century. Still, they offer the best visual evidence available for determining the appearance of rear yards. The exhibit planning team will use these photographs, as well as other documents like sanitary inspection reports, to determine a design for the privy shed.

### *Interpretation of the Privy Stalls*

The Museum is considering using the stalls in the privy shed to explore the exhibition's different humanities themes. The exhibit team does not currently plan to present a linear narrative in the stalls so visitors would be able to proceed through them in any order. While there is general consensus about using the interior of the privy stalls as interpretive space, questions about how to interpret the exhibit themes and what types of interpretive media to use will be determined during the planning process.

The exhibit team has drafted six potential ways to interpret the six stall compartments. These proposed interpretations will be reviewed and revised extensively during the planning process.

### *Stall 1*

Opening the door to the first stall, visitors might learn about the archeological excavation of the rear yard in 1993. The primary artifact discovered during the excavation was the brick-lined privy vault, which is where human waste collected before it was flushed out into the sewer system. Stall 1 could

explain how the brick-lined privy vault functioned. Museum staff is currently exploring if and how to exhibit the archeological excavation to visitors. In addition to exhibiting some of the privy vault, the stall could potentially include a small display case containing artifacts, such as the chamber pot, discovered during the excavation. Interpreting the chamber pot would potentially help link the rear yard to the tenants' day-to-day life inside 97 Orchard Street.

#### *Stall 2*

The second stall might explore the decision by Lucas Glockner, who built 97 Orchard Street, to install a brick-lined privy vault, a technology that was ahead of what New York City required by law. At the time he made his decision to install what would subsequently be known as a "school sink," there was a fierce debate among sanitary reformers about what the ideal toilet facility was for tenement dwellers. While most reformers preferred the "school sink," some complained that immigrant tenement dwellers used to using their outhouses as trash receptacles, would damage the sewer system.

#### *Stall 3*

Maintaining the privies was the responsibility of the janitor, and reformers frequently complained about the poor job done by janitors in keeping the outhouses clean. Stall 3 could depict a stall after it had been used repeatedly by 70 to 110 people – which only includes the number of people who would have been living in 97 Orchard Street at a given time and does not take into account usage by customers from the saloon that was located in the basement of 97 Orchard Street. Questions addressed by this portion of the exhibit could include: what did tenement dwellers think about using outhouses; what sanitary concerns were associated with outhouses; and how might these concerns have affected the janitor responsible for caring for them? Museum researchers are currently trying to identify the building's janitors in the late 19<sup>th</sup> century.

#### *Stall 4*

When visitors open the door to the fourth stall, they might learn about the health problems associated with outhouses from the perspective of a resident who died of a common water-borne illness and/or of Dr. J.T. Kennedy, the sanitary inspector who explored conditions in the 10<sup>th</sup> Ward for the Citizen's Commission in 1865.

#### *Stall 5*

Sitting inside the privy was one of the only places where residents of 97 Orchard Street could find private space. Ironically, these private spaces were located in an area shared by the entire building. Interpretive media in the exhibit might help explore the intersection between private and public space by allowing visitors to sit by themselves inside the stall. The exhibit team is examining the viability of recreating the smell of the privies inside this stall.

#### *Stall 6*

When visitors pull the handle to the door of Stall 6, a recording could be activated with someone shouting, "Hey, someone's in here." This experience will help visitors appreciate the small ratio of toilets to the number of residents in tenements like 97 Orchard Street. The exhibit team has not yet decided how this information might be more fully presented to visitors.

#### Water Hydrant

While archeologist Joan Geismar found no artifact evidence for a water hydrant in the rear yard at 97 Orchard Street, she believes it was located in the middle of the yard. However, in photographs taken by the Tenement House Department of rear yards, the hydrant is most frequently placed near the edge of the yard adjacent to the privy shed. During the planning process, the Museum team and project

consultants will discuss and decide where the hydrant should be reconstructed in the yard. Reproductions of wash tubs and water buckets may surround the hydrant.

Here, the exhibit might incorporate the story of Bridget Moore, an Irish-Catholic immigrant who lived at 97 Orchard Street in the 1860s and '70s, to explore the rear yard as a place for housework. While doing her laundry, Bridget would have interacted with the building's other women, including German-speaking immigrants such as Natalie Gumpertz, Caroline Schneider and Fredericka Dreyer.

The Museum is exploring the option of including handheld audio devices in the exhibit. These devices could hang on the wall between 97 and 99 Orchard Street and would be available to visitors if they wanted to use them. Picking up one of the devices and placing it by an ear, a visitor could listen to imagined conversations between Bridget Moore and some of her German-immigrant neighbors. These conversations could include: the women's explanations about doing laundry in the rear yard as well as neighborhood gossip – such as the disappearance of Natalie Gumpertz's husband, which the Tenement Museum currently interprets on one of its tours – that might have been shared among the women while they did the wash.

#### Laundry Lines

The Museum is considering exhibiting half-a-dozen lines of laundry hanging in the backyard. They will be strung from fire escapes to wooden poles that are part of the plank fence. While the laundry could certainly help recreate the atmosphere of the rear yard in the 19<sup>th</sup> century, the Museum is also exploring the possibility of using the clothes as canvases for label copy for the exhibition.

#### Space for Play

A portion of the exhibition might interpret the yard as a place for children's activities prior to the advent of parks and playgrounds on the Lower East Side. For example, the exhibit could include home-made wooden toys, such as a scooter modeled on the one found in 97 Orchard Street.

#### Viewing the Rear Yard

The Museum's exhibit team is exploring ways for visitors to see tenement backyards as the Tenement House Department saw them in the early 20<sup>th</sup> century. One idea under consideration is to allow visitors to view historic photos of rear yards in varying conditions of repair and use either through two or three "pay-per-view" style binoculars located on the stair tower on the edge of the rear yard or through "peep holes" created in the fence of 97 Orchard Street.

This part of the exhibit could explain the demise of tenement outhouses, employing the perspective of tenement inspectors like Charles Bretzfelder, who investigated conditions at 97 Orchard Street in 1902 and created the "I-Card" referenced earlier. In addition, the Museum is considering incorporating an explanation of the impact of the 1901 housing laws that led to the elimination of the outhouses at 97 Orchard Street by 1905.

Tenement House Department officials were not the only people who took pictures in the rear yard of tenements; and another viewer could recreate the vantage point where pictures of former residents, Fannie and Sam Rogarshevsky were taken in 1919.

#### The Wood-plank Fence

As part of the plan to reconstruct the wood-plank fence surrounding the rear yard, the Museum is considering using the fence to display images or text for the exhibition. For example, along the fence separating Allen Street from the rear yard, the Museum might share with visitors the research it used to

create the Rear Yard Exhibit. Interpreted “peep holes” that were mentioned earlier could also be installed in the fence.

## **AUDIENCE**

Millions of native-born Americans and contemporary immigrants trace their beginnings in this country to homesteads such as the Museum’s landmark tenement building, yet 97 Orchard Street is the only site of its kind to be preserved and interpreted in America. As a result, the Museum consistently attracts a large and growing audience. In Fiscal Year 2006, the Museum attracted 124,900 visitors, which represented 100 percent growth in visitation in just five years. In Fiscal Year 2007 (July 1, 2006 – June 30, 2007), the Museum’s visitation continued to increase, and nearly 130,000 visitors, including more than 34,000 K-12 students, participated in the Museum’s on-site programming and tours. The Tenement Museum is now one of the most-visited historical sites in Manhattan and, more broadly, one of the most-visited National Trust sites in the country. Visitors come from across the City, country and the globe to experience the Museum’s tours and educational programming as well as to participate in the special workshops and events the Museum’s offers, such as English for Speakers of Other Languages classes and book club meetings. In fact, a survey of Museum visitors revealed that they hail from all 50 United States and more than 30 countries.

The Museum expects that the Rear Yard Exhibit will draw a significant audience given the timing of its expected opening, its thematic focus and the Museum’s outreach and publicity plans for the exhibit. The Rear Yard Exhibit is slated to open within the same year as *Schneider’s in Kleindentschland*, a new permanent exhibit that will interpret immigrant commercial life by recreating the lager beer saloon of which operated in one of the basement storefronts of 97 Orchard Street between 1864 and 1886. The publicity surrounding the opening of both exhibits will mutually reinforce each other, at once creating increased awareness of the new exhibits and the Museum generally.

The Rear Yard Exhibit is unique among the Museum’s programs because it lies at the intersection of many of the themes explored throughout the different tours of 97 Orchard Street. The Museum expects that the thematic diversity of the exhibit will have a broad appeal to audiences because they will be able to explore a range of issues simultaneously through one program. The exhibit’s thematic diversity will also allow visitors to continue to learn about issues addressed on other tours in which they have previously participated. In addition, the Rear Yard Exhibit will be a departure from the Museum’s previous exhibits because it will be outdoors. The Museum believes that new audiences will also be attracted by the innovative format and presentation of the exhibit.

## **Publicity Plans**

The Tenement Museum’s Public Relations and Marketing Department consciously employs efficient and cost effective vehicles to reach the public and has had great success using media and partnerships to generate greater interest in and awareness of the Museum’s programs among new audiences.

## **Media**

According to a 2006 visitor survey, 34 percent of visitors came to the Tenement Museum as a result of print, television or radio coverage. The Tenement Museum has recently received coverage: by the Hallmark Channel, Sino Television and CBS Market Watch; in newspapers across the country including *AM New York*, *The Dallas Morning News*, *The Miami Herald*, *The Philadelphia Inquirer*, *Portland Press Herald*, *New York Post*, *New York Daily News*, *The New York Times*, *San Jose Mercury News*, *The Seattle Times*, *The Toronto Star* and the *Village Voice*; through radio outlets such as WNYC, WFUV, Chicago Public Radio and Radio Free Europe; in national magazines like *InStyle*, *Encore*, *Harper’s Bazaar Japan* and *Food & Wine*; and through specialized media outlets like *German Life*, *History Talk*, *Irish Echo*, *Ming Pao*, *Music Industry*

*News Network* and *Empire State Magazine*.

### Marketing Partnerships

Collaborative promotions and joint marketing ventures with the local Business Improvement District continue to help drive new heritage tourism to local businesses and the Tenement Museum.

Additionally, the Museum has partnered with other organizations such as: the Museum of the City of New York, The Museums of Lower Manhattan (of which it is a member); The Merchant's House Museum, the National Parks of New York Harbor (of which it is an affiliate); the National Trust for Historic Preservation; NYC & Company (formerly the New York Convention and Visitors Bureau); and the New York Travel Advisory Bureau. These alliances provide access to local and national marketing vehicles including press contacts and mailing lists, website links and joint coupons and collateral materials. The Museum also partners with organizations and institutions, such as the Literacy Assistance Center and the League for the Hard of Hearing and ArtEducation for the Blind, that market its programs to specific audiences.

The Museum will also promote the Rear Yard Exhibit with its own promotional materials, including the:

- Museum Brochure: Produced bi-yearly, the Tenement Museum's main brochure is distributed to 80,000 people per year via direct mail, drop off and free distribution by NYC & Company to other museums and tourist attractions around the metro area.
- Group and Education Brochures: These targeted brochures are distributed to 10,000 educators, group leaders, tour operators and travel agents each year.
- Exhibit Opening Press Releases: Press releases will be sent to local, regional and national press and other stakeholders including funders, Museum partners and local community organizations.
- Opening Event: An opening event hosted at the Museum will bring attention to the new exhibition and will recognize exhibition supporters. The opening event will feature a separate printed invitation sent to Museum supporters and members, local elected officials and other key stakeholders.

### Outreach to Underserved Groups

New York City has long served as a gateway for immigrants to this county, and this is no less true today; currently, 36 percent of New York City residents were born aboard.<sup>1</sup> The Tenement Museum anchors its programming in the Lower East Side, and the Museum's location in a historic and contemporary immigrant neighborhood underscores its mission to use history as a tool to examine the present. Many of the issues examined through the Rear Yard Exhibit will be relevant to the different immigrant communities in the Lower East Side and from the across New York City. The Museum will make special efforts to reach out to this constituency through:

- Free and Subsidized Tours: With support from the New York City Department of Cultural Affairs, the Museum is able to offer free and subsidized tours to schools and community groups from underserved neighborhoods across the City.
- Audio/Printed Guides in Other Languages: Realizing that language is often a barrier to access for immigrant groups, the Museum will offer audio/printed guides of the Rear Yard Exhibit in other languages.
- Community Advisor Meetings: As it does with all of its exhibits, the Museum will reach out to diverse, local groups to preview the Rear Yard Exhibit. One group could include local residents with whom the Museum could discuss issues such as public and private space and living conditions and daily life in Lower East Side tenements today. Another group could include master plumbers and sanitary engineers who could provide perspective on current issues of

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<sup>1</sup> "Immigration City." *The New York Sun*, April 3, 2006.

plumbing and sanitation and on water conservation and water treatment and sanitation. A third group might include housing experts who could provide information about maintenance issues and discuss questions about tenant and landlord responsibility. In addition to feedback about the exhibit, these groups will also provide the Museum with input regarding the most effective ways to target and/or refine its outreach efforts to the local community.

- Outreach to Foreign Language and Ethnic Press: The Museum will invite a number its contacts in the foreign language and ethnic press to tour the Rear Yard Exhibit, in order to drive new interest in audiences to the exhibit. Special attention will be paid to media outlets serving Spanish-speaking and Asian communities as these represent the majority immigrant groups on the Lower East Side today.

### **Audience Evaluation**

The Tenement Museum is committed to continually evaluating its exhibits and programs. Integral to the planning process, scholars and community stakeholders will provide feedback on the humanities themes, exhibit narratives and interpretive techniques. As it has done with previous exhibitions, the Museum's staff will vet interpretive materials with public visitors, teachers and students. An audience evaluation conducted by Randi Korn & Associates will help inform the planning process. This qualitative evaluation, conducted in spring 2007, included several recommendations for improving the Museum's interpretive programming. Once the Rear Yard Exhibit opens to the public, the Museum will engage an evaluation consultant to assess the success or failure of the exhibit to achieve its objectives.

### **ORGANIZATION HISTORY**

The Lower East Side Tenement Museum's mission is: *to promote tolerance and historical perspective through the presentation and interpretation of the variety of immigrant and migrant experiences on Manhattan's Lower East Side, a gateway to America.* As the first and only museum in the United States to commemorate the history of urban, working-class immigrants, the Tenement Museum interprets and preserves a critical piece of American history while demonstrating its continued relevance. The Tenement Museum believes that history is a vital tool for understanding and addressing contemporary issues, and for over 19 years, it has been a pioneer in the use of history and historic preservation to accomplish social objectives, including to: welcome, orient, and teach English to new immigrants; stimulate understanding through dialogue among immigrants and migrants from diverse backgrounds; unite a diverse and historically fractious local community around historic preservation; offer immigrants and economically disadvantaged children and adults a historical perspective on their situation; assist visitors of all ages to compare and contrast the experience of immigrants/migrants past and present; and create opportunities for meaningful exchange between contemporary immigrants/migrants and longer-rooted Americans.

The Tenement Museum anchors its programming in the Lower East Side, a historic neighborhood which has served as a gateway to America for hundreds of thousands of immigrants for more than 180 years. The Museum's flagship building is located at 97 Orchard Street, and in just over seventy years this tenement was home to an estimated 7,000 tenants from more than 20 nations. Built by a German-immigrant in 1863, this six-story 25 x 88.5 foot building was condemned as a residence in 1935. The Tenement Museum occupied the building in 1988.

Today, five restored apartments present and interpret the lives of families who once lived there. Museum visitors can chose among thematically organized tours of these apartments as well as a public walking tour which explores the neighborhood around the tenement. In addition to its tours, the Museum's services include: art installations; lectures and reading; and English language classes for recent immigrants. In 2007, the Museum served nearly 130,000 visitors, including more than 34,000 K-12 students, through its on-side programming and exhibits. The Museum's award winning website,

[www.tenement.org](http://www.tenement.org), was visited by more than 300,000 people last year. The Museum's annual budget totals \$5.4 million dollars, and its staff includes 38 full-time employees as well as 56 part-time employees and volunteers.

Nationally and internationally recognized, the Museum's programming, exhibits, and services are specifically designed to activate history as a resource for considering the present and to promote meaningful dialogue about enduring issues that have impacted the lives of immigrant and migrant communities. From its beginnings as a neighborhood walking tour of New York's Lower East Side, the Museum has grown to become the most visited historic site in Manhattan. The Tenement Museum has been accredited by the American Association of Museums and has been designated a National Historic Landmark. The first homestead of the urban working class and poor to be preserved in America, the Museum's flagship building at 97 Orchard Street is also the first to be listed on the National Register of Historic Places. In November of 1998, President Clinton signed congressional legislation declaring the Tenement Museum a National Historic Area affiliated with the National Park Service. As the first National Historic Site to feature the home of a single mother, the Tenement Museum is also included in the New York State Women's Heritage Trail.

## PROJECT TEAM

### Lower East Side Tenement Museum Staff (in alphabetical order)

- **Sarah Blannett, Education Director**, supervises the day-to-day operations of the Tenement Museum's Education Department, managing the public and group tours programs, K-12 school activities and immigrant arts programs. She has been with the Museum since 2005. Prior to joining the Tenement Museum, she was the founding curator of the Arab American National Museum. Ms. Blannett holds her BA in American Studies from Franklin and Marshall College and her MA in History Museum Studies from the Cooperstown Graduate Program. For this project, Ms. Blannett will represent the perspective of teachers and students during exhibit development and assist in developing the program outline and educational components for the Museum's website.
- **Renée Epps, Executive Vice President**, has worked at the Museum since 1991. In addition to her oversight of all of the Museum's operations, she has overseen the restoration and preservation of the Museum's 19th-century tenement building, as well as the development of the Museum's other properties at 90, 91, and 108 Orchard Street. Prior to her work at the Museum, Ms. Epps oversaw operations at the architectural firm of Smith Miller + Hawkinson and was the economics editor for *The Journal of Art* in New York City. Ms. Epps graduated from University of Kansas, with a BA in History and Art History. For this project, she will serve as the Museum staff liaison and will guide the consultation process to achieve the overall goals of the project, including coordinating with the preservation architect, scholars and Museum staff. Ms. Epps will work to ensure that the full resources of the Museum are employed in developing the exhibition plan successfully.
- **David Favaloro, Research Manager**, joined the Museum in 2004 and is responsible for: conducting and overseeing all research on the history of immigration, the Lower East Side and 97 Orchard Street, the Museum's landmark tenement; for the development and revision of Museum programs; drafting interpretive tour scripts and educator source books; serving as a liaison between the Museum and the academic community; responding to inquiries from staff and the public for research information; and managing research interns. Mr. Favaloro holds an MA in American History from the University of Massachusetts with a certificate in public history. For this project, Mr. Favaloro will conduct all the project research, as well as work with the project team to develop techniques through which various humanities themes can be most successfully interpreted in the exhibition.

- **Stephen H. Long, Vice President of Collections and Education**, has worked at the Museum since 1995. In this capacity, he oversees the planning and implementation of the Museum's permanent exhibitions, education programs and arts activities, as well as the Museum's collections and historical research. Recently, Mr. Long was awarded a Winterthur Fellowship for his research into the conflict over wallpaper in working-class homes. Prior to becoming Vice President, Mr. Long directed the Curatorial Department and managed the Museum's public programs and visitor center. Before joining the Tenement Museum, Mr. Long worked as a collections assistant for the Edison National Historic Site and the Wagner Labor Archives. Mr. Long holds a BA from Middlebury and MA in History from New York University. For this project, Mr. Long will oversee the project and serve as the liaison with the consultants. He will also help ensure that the Rear Yard Exhibit is consistent with and forwards the Museum's interpretive goals.

#### **Project Consultants (in alphabetical order)**

- **David Clinard** is the founder of Clinard Design Studio. He has extensive experience working with museums and galleries and has worked on projects with the American Museum of Natural History, the Museum of Art and Design, the Metropolitan Museum of Art and the Queens Museum of Art among many others. For this project, Mr. Clinard will develop exhibition lighting specifications for the rear yard and the privy sheds.
- **Dr. Jared Day** is adjunct Professor of History at Carnegie Mellon University. He is a specialist in American urban history and holds a Ph.D. in U.S. History from Columbia University. He is the author of *Urban Castles: Tenement Housing and Landlord Activism in New York City, 1890-1943*. Professor Day will review all stages of the exhibit's planning and implementation for historical accuracy.
- **Andrew S. Dolkart** teaches at the Columbia University School of Architecture, Planning, and Preservation and has written and lectured extensively about New York's architecture and development. He is the author of the *Guide to New York City Landmarks, Morningside Heights: A History of Its Architecture and Development*, as well as other publications based on his well-known walking tours of New York City neighborhoods. Since 1989, he has served as a historical advisor for the Tenement Museum. He will review all stages of the exhibit's planning and implementation for historical accuracy.
- **Dr. Amy Fairchild** is Associate Professor in the Department of Sociomedical Sciences at the Joseph L. Mailman School of Public Health, Columbia University. She is author of *Searching Eyes: Privacy, the State, and Disease Surveillance in America* and *Science at the Borders: Immigrant Medical Inspection and the Shaping of the Modern Industrial Labor Force, 1891 to 1930*. Dr. Fairchild will review all stages of the exhibit's planning and implementation for historical accuracy.
- **Dr. Joan Geismar**, an archaeologist with significant past experience working on sites in New York City, has worked as a contract archaeologist for the Museum since 1991. She will assist the Museum in identifying ways to reveal part of the archeological site in a manner that ensures its preservation and will review the exhibit planning and implementation related to the sites' archaeology for accuracy.
- **Dr. Alan M. Kraut** is a Professor of History at American University. He is a specialist in U.S. immigration and ethnic history, the history of medicine in the U.S. and 19<sup>th</sup> century U.S. social history. He is the author of six books, including *The Huddles Masses: The Immigrant in American Society (1880-1921)* and *Silent Travelers: Germs, Genes, and the "Immigrant Menace."* Active in bringing history to a broader, non-academic audience, Dr. Kraut has served as a member of the Statue of Liberty-Ellis Island Foundation and as a consultant to the National Park Service. Professor Kraut will review all stages of the exhibit's planning and implementation for historical accuracy.
- **Nicholas Leahy** is a principal at Perkins Eastman Architects. He joined the firm with extensive



experience as a designer on a wide variety of project types including cultural facilities, master planning, educational facilities, office buildings, public buildings, health care facilities, restoration, and housing. Prior to joining Perkins Eastman, Mr. Leahy was associated with the firms of Ben Thompson Associates in New York; Fletcher Priest Architects and Pentagram Design Limited, London, England; Berman Guedes Partnership, Oxford, England; and James Ritter, FAIA, Architect, Alexandria, Virginia. His most recent work includes serving as the principle architect for the 9,000 square foot renovation of the Hall of Human Origins at the American Museum of Natural History. For the Tenement Museum project, Mr. Leahy will create construction specifications and guidelines for the exhibit and help identify the project's restoration contractor.

- **Dr. Edward T. O'Donnell** is an associate professor of history at College of the Holy Cross. He has published extensively on the history of New York, including, *Henry George for Mayor! Irish Nationalism, Labor Radicalism, & Independent Politics in Gilded Age New York City* and *1001 Things Everyone Should Know About Irish American History*. His most recent work is *Ship Ablaze: The Forgotten Story of the Burning of the General Slocum and the Loss of a Thousand Lives*. Professor O'Donnell will review all stages of the exhibit's planning and implementation for historical accuracy.
- **Dr. David Rosner** is Professor of History and Public Health at Columbia University Mailman School of Public Health and Director of the Center for the History and Ethics of Public Health. He has been a Guggenheim Fellow, a National Endowment for the Humanities Fellow and a Josiah Macy Fellow and was the University Distinguished Professor of History at the City University of New York. Professor Rosner will review all stages of the exhibit's planning and implementation for historical accuracy.
- **Kevin Schaefer** is Senior Mechanical Engineer at Excel Engineering, P.C.. He has developed a design approach that is sensitive to the building architecture and emphasizes integration of building systems design in the overall building aesthetic. His technical experience encompasses mechanical system design and analysis, plumbing and fire protection engineering, indoor air quality, energy management and digital control systems. For this project, Mr. Schaefer will provide specifications for site drainage and water supply for an active water hydrant. He will also work with the architect and the exhibit lighting designer to develop electrical and audiovisual specifications for the exhibit.
- **Dr. Christine Stansell** is Professor of History at the University of Chicago, where she is a leading historian of American Women. Her published work includes *City of Women: Sex and Class in New York, 1789-1860* and *American Moderns: New York Bohemia and the Creation of a New Century*. She is currently working on *Feminism, A History of Feminism* to be published as a Modern Library volume from Random House. Dr. Stansell will review all stages of the exhibit's planning and implementation for historical accuracy.
- **Dr. Diana diZerega Wall** is Professor Anthropology at the City University of New York and a historical archaeologist specializing in urban America. She is author or several books and articles including *Unearthing Gotham: The Archaeology of New York City*, *The Archaeology of Gender: Separating the Spheres in Urban America* and "Sacred Dinners and Secular Teas: Constructing Domesticity in Mid-19th-Century New York," in *Gender in Historical Archaeology*. Professor Wall will review the all stages of the exhibit's planning and implementation related to the sites' archaeology for historical accuracy.

**WORK PLAN**

| <b>Phase</b> | <b>04/08</b> | <b>05/08</b> | <b>06/08</b> | <b>07/08</b> | <b>08/08</b> | <b>09/08</b> | <b>10/08</b> | <b>11/08</b> | <b>12/08</b> | <b>01/09</b> | <b>02/09</b> | <b>03/09</b> |
|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| <b>One</b>   |              |              |              |              |              |              |              |              |              |              |              |              |
| <b>Two</b>   |              |              |              |              |              |              |              |              |              |              |              |              |
| <b>Three</b> |              |              |              |              |              |              |              |              |              |              |              |              |
| <b>Four</b>  |              |              |              |              |              |              |              |              |              |              |              |              |
| <b>Five</b>  |              |              |              |              |              |              |              |              |              |              |              |              |
| <b>Six</b>   |              |              |              |              |              |              |              |              |              |              |              |              |
| <b>Seven</b> |              |              |              |              |              |              |              |              |              |              |              |              |
| <b>Eight</b> |              |              |              |              |              |              |              |              |              |              |              |              |

**Phase One: April 2008 – May 2008**

David Favalaro finishes researching patents used in school sinks and hydrants commonly used in tenement districts and examining case records of the Charity Organization Society.

Graduate student researcher investigates primary source material, including Tenement House Department photos, reports by the Metropolitan Board of Health, the Citizen’s Committee, and New York City Health reports, to research the exhibition’s themes and help place the rear yard at 97 Orchard Street within the context of America’s immigration history.

**Phase Two: May 2008**

Steve Long assembles materials related to the project materials including updated research, description of humanities themes, interpretive concept, and preliminary drawings of the space.

**Phase Three: June 2008**

Steve Long identifies groups of community stakeholders, including residents of the Lower East Side, schoolteachers, master plumbers associations, and advocates for people with disabilities to participate in a series of community advisor meetings. These stakeholders will review the Museum’s plans and recommend strategies for making the exhibition relevant to their communities.

**Phase Four: July 2008**

Museum exhibit team and scholars familiar with the history and archeology of the project meet to discuss the humanities themes, the interpretive concept, and preliminary drawings. In addition to reviewing ensuring the project reflects the latest scholarship, they will review the community advisors recommendations for making the exhibition relevant to the Museum’s diverse stakeholders.

**Phase Five: August 2008**

Steve Long convenes meeting of interpretive planning advisors to shape help shape the interpretive content, drawing from the findings and recommendations of the previous consultations. The advisors brainstorm interpretive approaches for connecting the exhibition themes to the experiences of contemporary immigrants.

**Phase Six: September – November 2008**

Following up on the advisory meetings, Steve Long works with the Museum’s exhibit team to draft an interpretative plan describing how the exhibition will present the humanities themes and how visitors will experience the exhibition. He and Renee Epps will oversee the architect’s development of the construction specifications and guidelines for the exhibition. Steve Long will distribute the draft of the interpretive plan and the new architectural plans to the project’s scholars and community advisors.

David Clinard, Joan Geismar, Nick Leahy and Kevin Schaefer work with the Museum staff to develop plan for re-excavating and exhibiting the archeology of the outhouses.

**Phase Seven: December 2008 – February 2009**

The scholars and community advisors meet with the Museum’s exhibit team to review interpretive, archeological, and architectural plans for the exhibition and to brainstorm programs for a diverse audiences array of audiences, including persons with special needs and school children.

Steve Long works with Sarah Blannett to prepare a preliminary training guide and source book for museum educators to interpret the rear yard as part of their tenement house tours. Exhibit advisors propose potential articles for an exhibition “gallery guide” and Steve Long drafts a table of contents for the publication.

**Phase Eight: March 2009**

The scholars and community advisors meet with the Museum’s exhibit team for a final review of material produced during the planning process and to make recommendations for the implementation phase of the exhibition.

**FUNDRAISING PLAN**

To date, the Tenement Museum has received significant support for the Rear Yard Exhibit from a variety of sources. Costs for the Rear Yard Exhibit are being covered in part by a grant from the New York City Council, administrated by the New York City Department of Cultural Affairs, a grant from the Lower Manhattan Development Corporation and the National Trust for Historic Preservation.

The Tenement Museum is so grateful to the National Endowment for the Humanities for the consultation grant awarded in Fiscal Year 2007, which will help support vital planning work for the project. Additional support from the NEH through a prestigious planning grant will build on this initial investment by ensuring the continuation of planning and development for the Rear Yard Exhibit. Continued support from the NEH will help also attract additional funding from donors who will recognize the NEH’s support as a mark of the Museum’s success.