

NEH Application Cover Sheet

Museums, Libraries, and Cultural Organizations Implementation

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Field of expertise: U.S. History

INSTITUTION

Museum of the City of New York
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APPLICATION INFORMATION

Title: *New York at Its Core*

Grant period: From 2015-08-01 to 2016-07-31

Project field(s): U.S. History; History, General

Description of project: The Museum requests a \$1,000,000 Chairman's Special Award implementation grant from the NEH for "New York at Its Core," a major exhibition that will offer a unified consideration of New York City's past, present, and future, from the Lenape-Dutch encounter that began with Henry Hudson's 1609 voyage, to Hurricane Sandy in 2012 and beyond into an exploration of big challenges facing the city over the next generations. Opening in February 2016 as the culmination of a nine-year, \$96 million renovation project, it will transform the entire first floor of the Museum's landmark building on Fifth Avenue's Museum Mile. Through original artifacts and documents, historic images, archival audio and video, and interactive digital technology, this three-gallery, long-term exhibition will connect New York City's history with its ongoing life, engaging visitors in a consideration of the significance and changing nature of the urban experience in America's preeminent city.

BUDGET

Outright Request	1,000,000.00	Cost Sharing	5,894,504.00
Matching Request	0.00	Total Budget	6,894,504.00
Total NEH	1,000,000.00		

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NEW YORK AT ITS CORE: NARRATIVE

NATURE OF THE REQUEST

The Museum of the City of New York respectfully requests a \$1,000,000 Chairman's Special Award Implementation Grant from the National Endowment for the Humanities for *New York at Its Core*, the planned new long-term, signature exhibition of the renovated, expanded, and revitalized Museum.

New York at Its Core will be a landmark event: the first exhibition in the city's history to offer a unified consideration of the humanities themes that have shaped New York City's past, present, and future, from the Lenape-Dutch encounter that began with Henry Hudson's 1609 voyage, to Hurricane Sandy in 2012 and then beyond into an exploration of challenges facing the city over the next generations. Scheduled to open in February 2016 as the culmination of the Museum's nine-year, \$96 million *Modernization and Expansion Project*, it will transform the entire first floor of Museum's landmark building on Fifth Avenue's Museum Mile. The new core exhibition will occupy the two renovated first-floor galleries in the original 1932 building as well as the James G. Dinan and Elizabeth R. Miller Gallery, a soaring modern gallery built in 2008 as an addition to the Museum. (This represents a total of almost 8,000 square feet, plus supplementary space for media installations, including a new theater for an introductory film on the ground level).

Through some 400 original artifacts and documents, as well as historic images, archival audio and video, and interactive digital technology, this three-gallery, long-term (estimated 10-15 years) exhibition connects New York City's history with its ongoing life, engaging visitors in a consideration of the significance and changing nature of the urban experience in America's largest, most densely populated, and most diverse city. It offers a starting point for anyone seeking to understand the character of this vast center of human endeavor, and it points visitors to additional sources and places citywide that they can use after their visit to enhance their learning experience.

The great ambition of the project, and its potential to attract significant new audiences and reframe public understanding of a city that has been so influential in the nation's history, have led to this request for funding for a Chairman's Special Awards. *New York at Its Core* also directly addresses the goals of the Endowment's Common Good Initiative, by explicitly making connections between the study of the city's past and its choices in the future. This exploration is literally a civic one, emphasizing past citizens' actions and decisions that have transformed the city and inviting each visitor to step into the position of weighing the decisions that will affect the city and shape the common good in the years to come.

Four humanities-driven themes in New York's history, identity, and future prospects guide the exhibition's interpretive framework and the curatorial selection of materials: **money**, **diversity**, **density**, and **creativity**. *New York at Its Core* shows that, from its beginning, New York has always been defined by *money*: New Amsterdam was founded by the Dutch in 1624 as a commercial endeavor, taking advantage of its great natural harbor, and this has been a money town ever since. Arrivals from Europe, Africa, Asia, Central and South America, and the Caribbean came in great numbers—the human power that fueled the economy—and thus a noisy and sometimes contentious *diversity* has always characterized the city. The river-bound geography of New York and its relatively contained land mass have urged its growth skyward, producing the first city of skyscrapers, and helped make *density* a hallmark of city life in New York, bringing with it both challenges and dynamism. But the exhibition argues that the premier quality defining New York is *creativity*: the solutions and innovations that its people have devised over the centuries, drawing on the energies of this dense, diverse, money-driven metropolis—from steamships to derivatives, from tap dance to hip hop, from tenements to cast iron structures and then on to steel and glass skyscrapers. All of this adds up to the heady blend of excitement, conflict, and constant change that has made New York legendary.

This investigation unfolds in three galleries that take on three great phases of the city's history: Gallery 1: "*City of Spires and Masts*," 1609-1898; Gallery 2: "*Becoming the Capital of the World*," 1898-2012; and Gallery 3: "*The Future of the City Lab*." These three galleries will be complemented by a new, high-resolution version of the Museum's celebrated multimedia presentation, *Timescapes*, and by a new mobile app that will enable deeper and further investigation of the exhibition and the city itself. Building on the Museum's longstanding achievement and recognized accomplishment in incorporating exhibition and collections into exciting public education programs, including outstanding work with schools and teachers, the exhibition will provide a vital public forum for people of all ages to learn about and debate New York's past, present, and future.

HUMANITIES CONTENT

1) Background – Project Introduction. The New York story is central to the narrative of America, at once exceptional within and emblematic of the history of U.S. urbanism. New York has been the place of first arrival for tens of millions of immigrants seeking the American dream—as well as countless migrants seeking opportunities for economic and personal reinvention—thus constituting a de facto experiment in cultural pluralism. It has been a nexus of American economic power as well as cultural and ideological production; the engine of a unique and evolving form of American capitalism; a beacon of American energy, engineering, and ingenuity; a laboratory for urban democracy and power politics that played an outsized role in American governance; a crucible of struggles over inequality and exploitation; and to many, a problem to be solved.

Indeed, to many, New York represents the archetype of the American city: capitalistic, pluralistic, and cosmopolitan, with all the rewards and challenges of urban life. Founded by the Dutch as a distant outpost for the trade in beaver furs, New York was born a business proposition and forever bears the imprint of its commercial roots, including its pragmatic embrace of diversity. From its makeshift beginnings through the centuries that followed, New Yorkers encountered a recurrent set of concerns: how would heterogeneous peoples from all over the world coexist in a single place as they sought to make money, preserve their own communities and cultures while becoming New Yorkers and Americans, and overcome the challenges of one of the world's most densely populated places?

A central goal of *New York at Its Core* is to invite investigation about what is distinctive about this story, as New York went from a settlement of a few hundred Europeans, Africans, and Native Americans—an outpost on the edge of empire and a longshot in the struggle for urban dominance—to become one of history's grand cities. As much as other leading American cities, including Baltimore, Boston, Charleston, Chicago, Detroit, Los Angeles, Philadelphia, or San Francisco, have been cradles of innovation, diversity, tolerance, and other urban values, New York's early lead, vast size (today twice as large as the next largest metropolitan area), and unique configurations of people, space, and money gave it a special standing in the nation. Generations of new arrivals flooded into the city, adding to its creative energy, even as the tensions and conflicts among nationalities, races, religions, and classes at times threatened to tear the city apart. The challenges and opportunities of urban life radiated from the slender island of Manhattan, and its burgeoning "twin city" of Brooklyn, incorporating their hinterlands, as the density and diversity of natural species and then of the small towns and farmlands that fed the urban core gave way to the boroughs of Brooklyn, Queens, the Bronx, and Staten Island. And out of all that emerged a sturdy, resilient and brash mode evident in its culture, its politics and its business style, characteristic of the hyper-energized metropolis.

Viewing this story through a humanistic lens will help visitors understand that, as the most diverse major metropolis in the world, New York City has been a great laboratory and a litmus test for what happens when people of different backgrounds and beliefs live together: sometimes clashing and competing, sometimes collaborating, but always influencing and learning from each other. New York City is a paradigm of urban diversity, where dense living conditions put difference in close contact, creating an astonishing array of hybrid cultural expressions, from the most rarefied to the most popular and everything in between.

New York's expanding economic, cultural, and political influence made good its 19th-century moniker, "the Empire City," evoking both admiration and resentment in the region and across the country. Capturing the creative energy expressed in the city's architecture, infrastructure, neighborhoods, and astonishing array of hybrid cultural expressions, the exhibition highlights the core questions posed by New York life: how do people get along, how do they build their common ground and work toward a common good? New York City thus epitomizes the challenges and opportunities of urban life.

To ask these questions is to also ask how history speaks to the present and the future, especially in our increasingly urban age. Aside from its unique challenges, New York City has also faced the issues that all major cities must grapple with: ecology, housing, governance, economic competitiveness, city services, planning, law and order, the relationships between public and private space and interest, and the tensions among its people. These issues are ever more pressing in the 21st century, a fact *New York at Its Core's* drives home through its investigation of the present and future as well as the past. As the world urbanizes, experiences global migrations, and confronts the problems of environmental sustainability, the history of New York's dense, diverse society points to the future.

New York at Its Core seeks to investigate and raise important questions about these and many other themes. Its three-gallery exhibition synthesizes a broad spectrum of humanities scholarship—principally from the field of history, but also including art and architectural history, archaeology, anthropology, cultural theory, and urban studies. The exhibition also marshals important studies in social sciences, including sociology, political science, environmental studies, and economics, in its exploration of the causes and consequences of New York's patterns of urban development. Like the Museum itself, this core exhibition aims to exploit a variety of disciplines to analyze and portray the New York experience. It draws on and expands upon the work done in some of the Museum's most successful recent temporary exhibitions, including *Mannahatta/Manhattan: A Natural History of New York City*; *The Greatest Grid: The Master Plan of Manhattan, 1811-2011*; *Robert Moses and the Modern City: Remaking the Metropolis*; and *Growing and Greening New York: PlaNYC and the Future of the City*, whose success demonstrated visitors' appetites for engagement with the history of city building and of urban life and culture.

With this project, New York will gain what it, astonishingly, has never had: a dedicated exhibition about its own history and identity. Our nation has hundreds of cities and towns with big and small exhibitions displaying their history—Atlanta, Atlantic City, Boise, Chicago, Detroit, Louisville, Milwaukee, Park City, and Philadelphia, to name a few. World cities have expansive and dedicated historical museums with core exhibitions providing an overview of their municipal history: London, Amsterdam, Copenhagen, Vienna, Budapest, Paris, Madrid, Sydney, Singapore, Taipei, Mumbai, and many others. It is striking that New York has been so long without such an exhibition, and to address that gap is to fulfill the promise implicit in the name the "Museum of the City of New York."

2) *Conceptual Framework*. The complexity and magnitude of New York's 400 year history challenge any project that seeks to interpret the character of the city holistically. *New York at Its Core* embraces this challenge by being highly selective and strategic in marrying micro and macro narratives. The exhibition focuses on individual human stories, represented through particular artifacts and biographies; these are put into context against the macro stories of the city, expressed through the text as well as through graphic tools such as interactive mapping and bold and accessible visual representations of social and economic data. The exhibition is conceived not as a general survey of New York City history, but as a focused investigation of the dynamics that have shaped the city's character over time. Woven throughout the exhibition and linking the three galleries are four principal themes that have shaped New York's urban experience: *money, diversity, density, and creativity*.

The exhibition connects rich, fresh scholarship that links these threads of New York City's history over the course of more than four centuries:

A) New York has always been a money town—a fierce marketplace and financial engine of an expanding global economy. But it has also been a crucible of reforms to tame the excesses of capitalism. New York's special status in the nation's history is founded in its formidable economy. Leveraging the advantages of the great natural harbor, New Yorkers built a dynamic port and networks of trade—local, regional, national, and international. These in turn fostered the rise of robust agricultural, financial, manufacturing, consumer, and service sectors, ultimately making New York not only the lynchpin of the American economy, but a command-control center of international financial markets. The exhibition explores how the particular character of New York's complex and dense economy—characterized by extreme diversification, fierce competition, large immigrant flows, and high degrees of specialization—spurred creativity in fields of endeavor large and small. It traces the challenges embedded in New York's changing economy, as it evolved from a mercantile economy to a major industrial and financial center and eventually to a postindustrial, service-driven metropolis.

Within this story of structural change are important consequences for the aspiration of the people who have come to this city striving to “make it” in New York—at all levels of the economic spectrum. Their economic successes and disappointments have raised fundamental questions about equity, individual rights, and the relationship between individual and public good. The exhibition will investigate how New Yorkers have wrestled with the challenges of life in the city, including great disparities of wealth and poverty, and New York's varied efforts to provide a safety net to care for its residents. These issues have shaped a unique political discourse: a discourse about equity, fairness, basic rights and the obligations of a polis to its citizens, which has frequently set the pace for national considerations about the relationship between the oft-times incongruent imperatives of American capitalism and American freedom.

B) The diversity of New York has made it a cauldron of social conflict but also a model of cosmopolitan interaction and tolerance. New York's massive economy and its promise of a place to better one's circumstances drove huge numbers of newcomers to its shores over the course of its four centuries. Coupled with the city's reputation as place of refuge, this has made migration and immigration part of the city's DNA since its beginning. Today, with more than more immigrants than any other city on earth (three million, representing 37% of its population) and no ethnic/racial group representing more than 33% of the population, New York City's diversity remains unparalleled (London is the only other comparable city in the 21st century, and its history of deep ethnic pluralism is of relatively recent vintage). Moreover New York's patterns of diversity are distinctive: while it has unusually large minorities of Jews and Catholics, for example, the city has never had a majority of immigrants from any one place. In short: New York's diversity is exceptionally diverse.

New York's cosmopolitan identity initially grew out of the pragmatic tolerance of the Dutch, whose need to attract settlers led to a reported 18 languages being spoken in the small town just a generation after its founding. The exhibition traces the changing population profile over the course of successive waves of immigration and migration, showing these massive influxes changed the city's profile, from a city largely of Protestant Europeans—alongside Africans and Jews—at the end of the colonial period; to an increasingly Catholic metropolis by the middle of the 19th century; to a polyglot urban center that included millions of new immigrants from Eastern and Southern Europe in the late 19th and early 20th centuries; to a racially diverse modern city with the arrival of increasing numbers of African Americans and Puerto Ricans in the middle of the 20th century; to a truly global cosmopolis at the dawn of the 21st. These changes were often greeted with horror and defensive responses from established communities, and they generated embittered conflicts that destroyed lives and strained the social compact.

But this mixing of peoples also bred cultural creativity, social innovation, and an urbane cosmopolitanism, not to mention pioneering political alliances that led to deeper alignments in business and civil society, transforming New York into an experiment in cultural exchange.

C) Density is a critical condition of New York urbanism. New York has demonstrated how to make density sustainable by creating the support systems that both stimulate and manage growth. Whether navigating congested docks, pedestrian crowds and street traffic, or labyrinths of tenement, office, or apartment buildings, visitors and New Yorkers alike have long associated the city—especially Manhattan—with density. *New York at Its Core* explores the varied density of the city on many levels: the density of human population, the density of economic and cultural production, and the density and configuration of the built environment. It highlights how New Yorkers have struggled with competing visions of what makes a city a good physical and social place to live and work. They have debated the benefits of open space, the merits and challenges of compact living, and the value of density in fostering both local industries (“Tin Pan Alley,” the garment district, Times Square) and distinctive subcultures that give the city its vitality.

The exhibition presents some of the many innovative responses that New York has generated to the challenges presented by the dense landscape. In the 19th century, the Croton water system was the first in America—and the first in the world after Rome’s—to deliver clean water to millions (and its continuing ability to supply mountain water via gravity makes it still a marvel of urban infrastructure). New Yorkers countered the problems of density by bringing pastoral landscapes into the urban setting, as with Central Park and Prospect Park, or the 4,000 acre Bronx park system in the 19th century; by redesigning tenement houses or creating garden apartments, restricting building heights, and building subway systems that reached the far corners of the city in the early 20th century; and even by tearing out old neighborhoods to build modernist towers-in-the-park in the mid-20th century. Together, these efforts have enabled the city to grow to a scale that supports density in other many arenas: including world class educational institutions and research hospitals, museums, and theaters; thriving subcultures; and areas of economic specialization that produce more competition and innovation. And in the late 20th and early 21st centuries, New Yorkers have also embraced the advantages of density not only in spurring economic innovation and cultural cross-fertilization but in countering the challenges of climate change and energy conservation, thus greening the city in a new way.

D) Money, Diversity, and Density have produced challenges to New York’s livability but also the Creativity that drives its incessant change and excitement. Over the span of almost four centuries, the alchemy of money, diversity, and density has fostered New York City’s signature creativity. *New York at Its Core* probes the meaning of that creativity in the urban context, exploring the palpable energy that defines New York and continues to draw people from all over the globe to its five boroughs. The exhibition’s purpose is specifically to investigate how a dense, diverse city, driven by economic ambition, creates a setting in which ideas, cultures, and mores can cross-pollinate. This includes innovation not only in the performing, literary, and visual arts, but also in business, science, architecture, politics, and urban planning.

Cities are famous as bastions of creativity, and this exhibition probes a special blend of creativity that is historically emblematic of New York. It includes the creativity of cultural hybridity, generated as people from different parts of the world and with different backgrounds bump up against one another and influence each other’s endeavors, collaborating, competing, and borrowing from one another. Added to this is the context of the perpetual influx of new energy that stems from New York’s continual state of what demographers call “churn,” with an extraordinary rate of population turnover. This means that there is a constant supply of fresh, sometimes discordant ideas converging upon the city. As waves of newcomers have come to city from across the country and around the world, they bring with them a sense of critical distance, constantly asking new questions about old practices and fueling new movements in politics, ideology, and religion, and in the many fields of imaginative creation, whether in fiction, drama, art, or architecture.

A third factor is the high level of competition and specialization that the sheer size and physical arrangement of New York allows, producing an astonishing variety of economic niches and opportunities for innovation in business.

The point of this four-part intellectual framework is not to displace other concepts; we understand that the terms are not comprehensive, and other themes will be interwoven throughout the exhibition. And neither are the themes mutually exclusive. Indeed, the goal is not to isolate these four forces from one another, but to show their profound interconnection. The exhibition will intertwine these key ideas by providing context for the objects, images, and interactives via interpretive text, infographics, maps, and data visualizations that allow visitors to follow the individual threads through the three galleries and to make connections among them. The recurring message is that the four keywords are deeply interrelated: that money-making and the diversity and density of peoples in New York have repeatedly generated challenges and conflicts—sometimes bitter and violent. At the same time, money, diversity, and density also repeatedly inspire new creative solutions to the city's problems and those of its people. Some of the solutions are more effective than others for a time, though none ever fully “solve” the dynamic challenges of urban living in New York. And some of today's solutions then become tomorrow's problems. By this perspective we choose complexity over triumphalism, seeking to probe the contradictions with the history of the city and its remarkable energy.

3) Humanities Themes Embodied in Three Galleries

The themes listed above weave explicitly through the three exhibition galleries:

In **Gallery 1**, eight thematic sections, arranged chronologically, work together with media presentations and interactives (see *Project Formats* section and attached *Exhibition Walkthrough*) to immerse visitors in the world of New York in the centuries before the political consolidation of the five boroughs. This is the saga of a dynamic and growing port city, embedded into regional, national, and international systems of trade, information, and migration. In Manhattan, merchants made and lost fortunes trading everything from furs, flour, cotton, sugar, and slaves, to stocks, bonds, and real estate; where immigrants arriving by the shipload—not just Protestants from Northern Europe, but increasingly Catholics from Ireland and Germany, and then other newcomers from Eastern and Southern Europe and China—swelling the population from fewer than 100,000 in 1800 to more than three million a century later; and where the challenges of life in New York's increasingly crowded streets, workshops, and homes generated creative responses to urban congestion that made yet more urban growth possible. Across the East River, Brooklyn grew from a rural community of fewer than 6,000 in 1800 to 600,000 in 1880, the nation's third largest city (after New York and Philadelphia). In Queens, Staten Island, and the Bronx, farmsteads and villages of Dutch, English, Scandinavian, and African families became denser and more diverse at a slower pace, as migrants from New England, Ireland, Germany, and later Italy, Eastern Europe, and elsewhere gradually increased population from about 13,000 in 1800 to 148,000 by 1880. These outlying farming and fishing communities were not “marginal” to the city's genesis: they supplied food and fuel to Manhattan and Brooklyn and their trading networks, afforded rural “retreats” for 19th-century suburbanites and commuters, and were integral to the region's evolution as the nation's leading industrial zone. By the 1890s, the future of these communities—and their de facto integration into the city's fabric of multiplying transit lines, business districts, and residential neighborhoods—was intertwined with the future of the “Empire City” itself, leading to the debates and political jockeying that culminated in the consolidation of the five-borough City of Greater New York in 1898.

The four themes illuminate this narrative. For example:

Money: New York's astonishing rise as a trading center is traced from its origins as a Dutch fur-trading outpost of a few dozen people (1624) that became a network of agricultural towns around a growing city, then the nation's busiest seaport (1796), largest city (1810), and the American “capital” of finance, industry,

labor, and culture in the mid and late 19th century. By 1840, Wall Street's banks had surpassed Philadelphia's to become the nation's leading pool of credit and investment capital, and the street's bankers were the leading middlemen between European lenders and American canals, railroads, and states seeking foreign money. Similarly, the city's merchants linked the American and transatlantic economies, shipping southern cotton in exchange for British manufactures and Irish immigrants. The influx of foreign-born labor in turn led master artisans to subdivide work tasks, lower wages, and transform their workshops into mass-producing industrial plants between the 1790s and 1880s. By 1898, New York held more banking capital than any other place in America, was home to more corporate headquarters than any other American city, and its financiers were inventing the modern business firm and ways to fund it. The gallery repeatedly juxtaposes the dynamism and wealth generated by merchants, investors, and innovators with the struggle for survival and security experienced by generations of New Yorkers. Visitors learn that over time the city's booming market economy bred crises (the public health disaster of tenement housing, the violent Brooklyn trolley strike of 1895) as well as successes (the Erie Canal, Cornelius Vanderbilt's railroads), challenging New Yorkers to confront great inequalities of wealth and opportunity, and to ponder new and changing meanings of the relationship between the urban "common good" and robust individualism.

Diversity: New York's role as a place where generations of racially, ethnically, and religiously diverse people and different social classes have confronted each other is a recurring theme in Gallery 1. In the 1640s and 1650s, the New Amsterdam area became an incubator for some of North America's earliest articulations of religious toleration as Jews, Lutherans, and Quaker sympathizers argued for the rights of conscience and public worship. But their arguments were forged in conflict with the colony's Calvinist officials and clergy, underscoring that diversity was in fact a highly charged issue in New York from the beginning. If Jews came to enjoy rare civil rights in colonial English New York, enslaved Africans and African Americans found respite from their bondage only in flight or resistance, while Catholics remained a proscribed group until after the American Revolution. The recurrent ability of diverse minorities to coexist and find common ground in the city came at the cost of economic discrimination (with white cart drivers keeping blacks out of their vocation in the early and mid-19th century) and bloody violence (repeated 19th-century riots between Irish and Germans, Protestants and Catholics, and white attacks on black homes, businesses, and churches). Visitors learn that for generations of New Yorkers, the city has been a difficult as well as inspiring place; its challenges and miseries have been as much part of its "DNA"—and of its incentives to social innovation—as has its signal successes in social harmony.

Density: Density—the closeness or compactness of people and things—was a dynamic ingredient in New York's evolution. The 17th-century city emerged as a concentrated European town at Manhattan Island's tip with scattered "satellite" farms and villages linked to the port by small boats and ferries. The interaction of closely assembled merchants, artisans, and laborers generated networks of trade, production, and consumption, drawing ever-greater numbers of newcomers and spurring increasingly specialized fields of business and work in the 18th and 19th centuries. By the 1880s, no other place in the western hemisphere had the same variety of specialized, compactly populated work and business zones, stretching from the clustered grain elevators, coffee piers, and tobacco warehouses of the Brooklyn waterfront to Manhattan's concentrated hardware, leather-working, garment, theater, and department store districts. New densities of population and industry also spread a patchwork of factory communities, neighborhoods, and retail districts across Kings County, Queens, the Bronx, and Staten Island as ferries and trains channeled immigrants out from lower Manhattan and downtown Brooklyn. But in the 19th century, these densities also fostered residential overcrowding in the burgeoning Lower East Side and South Brooklyn, epidemics of cholera in 1832, 1849, and 1866, and warfare between the Dead Rabbits and Bowery Boys, gangs competing over "turf" during the 1850s. Visitors learn that the benefits and drawbacks of urban density became recurrent causes of change. New Yorkers repeatedly turned from the dense core of Lower Manhattan for space, relief, and creative responses on the periphery—in the form of new neighborhoods, Central and Prospect Parks, and the Croton

Water System shielded from the befouled wells and ground water of the built-up city. In turn, these innovations replaced the lesser density of farming and fishing communities with greater densities of population, business, and stress in upper Manhattan, Brooklyn, Queens, the Bronx, and Staten Island, generating a movement to meet shared problems by consolidating the whole metropolitan region in 1898.

Creativity: The ingredients going into New York's early history—a great natural setting, an uninhibited market economy, inflows of diverse people, the forging of connections between people living and working in very close proximity—also made it a world-class center of creative responses to urban opportunities and challenges. Visitors will encounter many examples of this creativity in Gallery 1, including the founding of the Bank of New-York in 1784 and the nation's first African-American newspaper, *Freedom's Journal*, in 1827; audacious, visionary projects such as the Street Grid Plan (1811), the Erie Canal (1817-1825), and Central Park (1850s-1860s); the rise of the nation's most powerful labor movement, invigorated by immigrant workers in the Central Labor Union (1882) and American Federation of Labor (1886); and cross-cultural collisions that generated tap dance in the 1840s and Coney Island amusements in the 1890s. But visitors also learn that not all creative solutions successfully “solved” New York's problems: Father Mathew's temperance movement (1849) did not end poverty and crime, nor did Jacob Riis's tenement house activism (1880s-1890s) end the problem of families crowded in apartments that lacked plumbing, light, or reliable heat.

Gallery 2 presents the story of New York in four great chronological eras linked to the tumultuous highs and lows of the 20th century city: its meteoric growth, both economic and demographic, in the first three decades; the ways in which New Yorkers' dramatic responses to the crisis of the Great Depression and World War II changed the city as its fortunes rose with that of the nation in the postwar era; the existential economic threats of the 1960s and 1970s; and the stunning reinvention of the city in the late 20th and early 21st centuries. It is equally concerned with the city's changing demographics and particularly with the new waves of arrivals from around the world: Yiddish-speaking Jews, southern Italians, and others from Eastern and Southern Europe in the early decades of the century; African-Americans and Puerto Ricans in rising numbers during and after the world wars; and newcomers from Africa, Asia, Latin America, and the Caribbean after federal immigration reform in 1965, who together remade New York. Here, as in Gallery 1, the four themes weave through the narrative, including:

Money: Visitors will be able to follow the structural changes in the city's economy, over the course of the 20th century. Few people realize New York was at the start of the 20th century the largest manufacturing city in the nation, making more garments, beer, cigarettes, paints, leather goods, jewelry, among many other products than any other place in America. The gallery will trace the dramatic upheavals that occurred as New York moved away from an economy based highly dependent on manufacturing and the port to a primarily white-collar economy tied to financial services and industries such as real estate, insurance, and tourism. The rapid pace of change placed New York at the center of a global economic stage, and the city's economic engine experienced the boom and bust cycles that have long characterized financial markets. Visitors will learn of the diverse economic impact of figures ranging from corporate pioneer J.P. Morgan; to Harry Pace, the Harlem Renaissance entrepreneur who created Black Swan Records; to Eddie Antar, founder of the Crazy Eddie electronics retail chain. And visitors will also learn about the strains that change created, as in the 1980s when a new set of tensions arose, when areas around the city saw a dramatic increase in real estate values at the same time that it was contending with a crisis of homelessness, and several neighborhoods, in particular the East Village, experienced explosive debates about poverty, gentrification, and public space.

Diversity: The gallery opens at the height of Ellis Island immigration, which reached a peak of over a million new arrivals in 1907, and traces the stunning changes in the city's population as New York went from being dominated by Irish and German immigrants and their descendants to being a place where, by the middle of the 20th century, the joke was that a “balanced ticket” in New York was an Irishman, an Italian, and a Jew.

At the same time, in an era when few cities opened their arms to the nation's emancipated African Americans, New York became known as the "capital of black America," the home of the Harlem Renaissance and the headquarters for the NAACP. The gallery will further document the stresses that emerged as New York moved to being a "majority minority" city in the second half of the 20th century, with the further influx of African Americans and Puerto Ricans in large numbers. After the reform of federal immigration laws in 1965, new waves of international arrivals transformed the city yet again. This produced new cultural and economic vibrancy, but also tensions, including an eight-month-long boycott of Korean grocers in Brooklyn—sparked by conflict with a Haitian patron—and the three days of riots in Crown Heights which, touched off by the death of the child of Guyanese immigrants, exposed tensions within a community composed of African-Americans and Orthodox Jews.

Density: The 20th century story is the history of the relationship of the boroughs of the city to one another and to the growing metropolitan region. This gallery will explore the impact of infrastructure on that relationship, for example, the subway emerged as the framework for 20th century real estate development, knitting together the five-borough city and producing new residential neighborhoods out of whole cloth. As Lower Manhattan's density became untenable for some, garden apartments in parts of Queens and the Bronx offered spacious alternatives with easy access to Manhattan via the new subway lines. The gallery will also consider the impact of parkways and cars on city life as roads such as the Bronx River Parkway helped to create a metropolitan region. Figures such as Robert Moses and Fiorello LaGuardia play a seminal role here as building projects from the New Deal era and well beyond reconsidered the density and the overall mobility both within the city its greater region. As a counterpoint to modernists and road builders such as Robert Moses, the gallery looks at activists who pushed back against a vision of New York punctured by vast roadways and monolithic towers located in superblocks, and the disruptions and evictions that developments on that scale provoked.

Creativity: As New York experienced unprecedented levels of diversity in the 20th century, the unique mixture New York cultural and economic production likewise expanded into new territory. Jazz musicians flocked to the "Big Apple" because their innovative musical form could receive its widest audience in a city used to change and reinvention. Here, they made new creative collaborations with first- and second-generation European New Yorkers, as in the case of Jewish impresarios such as Lew Leslie, who promoted African-American stars like Bill Bojangles Robinson and Florence Mills during the 1920s. During and after World War II, the city became a magnet for international artists, performers, and producers including George Balanchine, to Sol Hurok, Yehudi Menuhin, and Vladimir Horowitz. This gallery will also locate creativity in New York's urban politics, highlighting the means by which the political reformers of the city, heavily influenced by immigrant populations, brought creative solutions to poverty, overcrowding, particularly in the midst of the Great Depression. Similarly, during periods of economic downturn—such as in the 1970s—creative New Yorkers invented new forms of entrepreneurship, including new types of artistic expression in the form of music, dance, and visual art. And the gallery will also cover the creativity of individual entrepreneurs, focusing on figures such as Misa Chang, a Chinese immigrant who innovated with takeout menus and Chinese food delivery on the upper west side of Manhattan in the 1970s.

Gallery 3: *New York at Its Core* concludes in a cutting-edge, hands-on gallery that investigates where New York is today and what its future could hold, explicitly identifying the decision points that the city faces in the medium to long term. The goal of the gallery is to provide information connecting past, present, and future by highlighting the keywords of the exhibition, and to provide a neutral forum in which to engage the value choices facing the city as a whole. The gallery does not attempt to predict the future. Rather, it describes where we are now, offers visitors a chance to dig deeper, presents hands-on simulations in which they can test different scenarios and presents an immersive collective visualization of the ideas that the visitors are generating in the gallery.

All of the content is structured around five big questions for the future: What will drive the city's economy? How can New York maintain its characteristic diversity? How will we accommodate population growth, and how much density is desirable? How can the city's transportation continue to provide mobility for the city's future population? How can the city adapt and respond to the threat of rising sea levels and the unpredictable effects of a changing climate? The key themes of the exhibition intersect with all five questions. For example:

Money: Visitors will have the opportunity to explore a wide range of ways in which money continues to define New York and is a critical determinant of its future. This includes an investigation of the current structure of the economy and its leading sectors, along with an exploration of the future of the financial sector in a changing global economy, and the ways in which the city may be able to promote other areas of economic development. This will be balanced by a focus on both the economic challenges faced by many New Yorkers, exacerbated by rising inequality and a rapidly changing labor market, and the creativity exhibited by residents as they find new and innovative ways to make a living. Visitors will learn about New York's economy and labor market in comparison to other global and domestic cities; for example, New York has a higher per capita GDP than almost any other large financial center, but the path to well-paying jobs is narrowing (and the middle class is shrinking). Spotlights on specific people and organizations involved in innovative enterprises invite a consideration of alternate paths for the future economic landscape of the city for the better. Interactive experiences ask visitors themselves to imagine activities or programs for specific sites that could provide economic opportunity to underserved neighborhoods.

Diversity: Continuing the themes addressed by the other galleries, a major focus here will be immigration, and specifically the implication of continual demographic turnover on the dynamism of the city. Visitors to this gallery will learn that today, one third of the city's population were born in another country and that half of all New Yorkers speak a language other than English at home. Interactive data presentations will reveal the details of this demographic transformation, but exploring where international immigrants are coming from and how the profile of today's arrivals is changing. Visitors will also experience the qualitative, humanistic impact of this diversity, in the form of photographs and videos showing the sheer variety of cultures in New York—sometimes intermixed on the same block and made visible by store signs and window displays. Spotlights on individual neighborhoods in demographic flux, complete with insights on residents' hopes and fears for the future, add an additional layer to understanding New York's diversity today. Visitors will also have opportunities to engage with the playful, creative side of this diversity, with hands-on explorations of food culture and musical mash-ups.

The issue of *density* will be of special focus in this gallery, as the way in which the city manages growth and development is central to shaping its future. New York is growing, and while its growth rate is not unusually high compared with many other urban areas (particularly in the developing world), the city does have inherent physical constraints and a population density already higher than any other U.S. metropolis. The question of how we accommodate a growing population—as well as an exploration of the relative merits and challenges associated with density—will be addressed here, through the lenses of housing, infrastructure and services capacity, as well as more intangible factors such as the exhilaration and frustration inherent in being surrounded by so many other people. For example, real-time data show the pace of the city's growth, and maps and charts demonstrating not only population density but other associated metrics, such as resource consumption and transit utilization. Future-oriented scenario exercises will enable visitors to weigh in on different growth strategies, such as alternatives for housing our growing population.

New York's characteristic *creativity* is manifest in this gallery in multiple ways. Content addressing all of the key questions will spotlight specific individuals, organizations, businesses, and policymakers engaged in creative endeavors in the city. These examples will include creative ways of making a living or developing new

business opportunities, innovative approaches to community development, and original solutions to the big challenges facing the city. The gallery will also feature “on-the-boards” projects that have been proposed for New York; and case studies from other cities that could have applications here. This content will be informative in its own right, but will also serve to prime visitors to think creatively about the future of the city, and to express that creativity through their experience with the interactives, many of which are being designed not only to accommodate but to encourage out-of-the-box thinking and solutions. For example, for the density question, visitors will have a chance to select from a number of sites around the city and design their own skyscraper for that site. They will have wide latitude in the design process, with an interface that allows for maximum formal flexibility and inventiveness, while also having an underlying evaluation system that will provide feedback on the potential housing capacity, structural viability, and environmental performance of their design, which they will be able to see rendered in space and potentially in three dimensions by sending the design to a 3D printer.

Conclusion: The 21st century is an urban age: cities are the most dynamic units of growth and change in today’s world. Today, New York claims pride of place as a premier global city. At the same time, however, it also faces daunting economic, social, physical, and environmental challenges that threaten its future. By exploring the challenges and promises of urbanism, *New York at Its Core* highlights New York’s exceptionalism but also make clear commonalities with and implications for cities worldwide. It will offer New Yorkers a deeper understanding of their home and choices they face as the city confronts its future, while visitors from around the world will find much that is directly applicable to their own hometowns. The exhibition invites investigation of the changing role of New York City, and by extension, all cities, in humanity’s political and cultural landscape.

PROJECT FORMATS

New York at Its Core is first and foremost a three-part, interactive exhibition; it is augmented by *Timescapes*, a three-screen multimedia introductory film, and a mobile app; and it is accompanied by a lively series of school and public programs.

1) *Exhibition: New York at Its Core* will occupy the entire first floor of the Museum and will be presented in three galleries: Gallery 1: “*City of Spires and Masts*,” 1609-1898 (The Vratatos Family Gallery), Gallery 2: “*Becoming the Capital of the World*,” 1898-2012 (First Floor North Gallery), Gallery 3: *Future of the City Lab* (James G. Dinan and Elizabeth R. Miller Gallery). Together, these provide almost 8,000 square feet of exhibition space. Through an ambitious amalgam of history and technology, objects and data, the three galleries will appeal to a new generation of visitors. The three galleries mobilize a combination of *data- and map-driven visualizations of the exhibition keywords; contextualized historic artifacts* (objects, images, media); *opportunities to explore history more deeply; immersive environments; people-based interactives; and simulations*. The exhibition is ambitious in its deployment of technology to extend the capacity of the space to explore additional aspects of New York’s rich history and to engage visitors in experiential learning, and to make connections among the specifics of the objects and case studies presented and their broader humanities context.

Visualizing Money, Diversity, Density, and Creativity: All three galleries use animated maps and data visualization to trace the changes in the key urban ideas over time. In Galleries 1 and 2, overview maps introduce each of the key concepts, while Gallery 3 uses a multimedia introductory section, “The Big Now,” to immerse visitors in maps, data visualizations, and video designed to evoke the city in the 21st century. Through these techniques, as well as the interpretive text, visitors will understand the quantitative and geographic changes of how money, density, diversity, and creativity have played out in New York City over time and space.

Use and interpretation of historic artifacts: It is a central premise of every project at the Museum of the City of New York that encounters with genuine historic artifacts are key to the learning experiences that museums provide. Galleries 1 and 2 rely heavily on original historic material in their narrative sections. Context and connections are provided through traditional exhibition texts and a supplementary mobile app., digitized resources, as well as, in Gallery 1, digitized contextual primary sources presented in motion-activated projections around key artifacts, and, in Gallery 2, an interweaving of audio and video augments the objects and provides historic context (see *Project Resources* below, *Project Walkthrough*, and *Object List*).

Encouraging deeper exploration. All three galleries provide opportunities for visitors to dig beneath the information presented in the physical gallery, pursuing specific personal interests or questions that arise for them individually. Interactive screens and a mobile app provide multiple points of entry for visitors' investigation of New York City history in Galleries 1 and 2. In Gallery 3, a set of "Dig Deeper" interactives allows the presentation of layered data for each of the key themes and major questions. Also, the Museum will implement a new Collections Management System in 2015, with support from the IMLS, which will make in-gallery access to the collections far easier and more intuitive.

Use of immersive environments to create emotional connections and stimulate the historical imagination. Large-scale invocations of city scenes are important to all three galleries: in Gallery 1, the changing sense of place is captured in an immersive, morphing projection of streetscapes over time; in Gallery 2, each zone has large-scale moving archival moving and still images; in Gallery 3, the introductory section, the "Big Now," uses large-scale video to bring the contemporary city to life. See *Walkthrough* for more information.

Connections to individual human stories and multiple perspectives: All three galleries mobilize a variety of faces and voices of New Yorkers to illustrate the range of perspectives for understanding history and debating the urban future. These provide an emotional link for visitors. Specifically, Gallery 1 features individual interactive life stories in the central media interactive; Gallery 2 offers life stories within the map interactives at the center of each zone; and Gallery 3 depends heavily on interviews and narratives embedded within the "Big Now," to bring contemporary history to life. For example, in a commissioned video piece, contemporary artist Neil Goldberg interviews individual New Yorkers about their vision for the future of their block.

Simulations: Hands-on learning is fundamental to the entire project, but plays a particularly important role in Gallery 3: *The Future of the City Lab*. The unique challenge of staging an exhibition on the future calls for unconventional and innovative approaches to engaging audiences in an exploration of what is inherently unknowable. This gallery will thus rely heavily on mediated experiences to reverse the conventional position of the visitor vis-à-vis the museum—in this gallery, the visitors will, to a large extent, be actively creating the content, which is a reflection of the fact that shaping the future is very much an ongoing collective enterprise. Rather than engaging in "futurology," or fanciful speculation about what the future will bring, our approach here is to posit that the future is conditional and open, predicated on actions and decisions made in the present. Visitors will be confronted with these decisions in by playing games that are fun and engaging as well as content-rich, and which draw on individual lived experience, without requiring foreknowledge or expertise in planning and policy. (See *Walkthrough* for description of individual games.)

2) A *Mobile Application* for the exhibition is also being developed, for which funding will be sought separately. Entitled "MYCNY," short for "My City of New York," it will enable visitors to create a customized journey not only through *New York at Its Core*, but through the city itself. In the exhibition's galleries, visitors may choose to learn more about select objects through specially produced audio and video. The app will also

generate recommendations for further exploration based on objects they mark as favorites. These will include suggestions for books, films, and cultural institutions curated by the exhibition project team. The app will extend the exhibition into the city itself by generating customized walking tours. It will suggest historic and contemporary sites relevant to stories and objects in the exhibition. Integrated with GPS technology, it will notify users when they are near these sites and provide images and information about them.

The digital dimensions will expand *New York at Its Core* into a virtual “exhibition without walls,” which will help New Yorkers and visitors connect the history that they encounter at the City Museum with their ongoing encounter with New York itself, encouraging them to continue their exploration with new tools in hand, including a heightened ability to read and interpret primary sources, and a heightened sense of connection to the past.

3) A new, high-resolution version of the Museum’s introductory multimedia film, *Timescapes*, will be presented in a dedicated digital theater on the ground floor. *Timescapes* gives an overview of the city’s physical development, and will reinforce the messages presented in the galleries, leveraging the same mapping vocabulary used in the animations and interactives.

4) Through *Public Programs*, the Museum is a venue for important discussions about where the city has been and where it is going. A themed public program series, including gallery talks, lectures, panel discussions, and walking tours, is being planned for *New York at Its Core*. Leading observers of the city, including scholars, artists, historians, and policymakers, will share insights in programs that examine the exhibition’s four core themes and will introduce visitors to individuals who shape public discourse both in and beyond New York.

5) *School Programs*: Our Frederick A.O. Schwarz Children’s Center will take full advantage of *New York at Its Core*, developing *Education Programs and Curriculum Materials* for K-12 students and teachers, which will link New York’s history to the New York City Scope and Sequence for Social Studies and Common Core Learning Standards for English Language Arts in History. Working with classroom teachers and historians, the Center will develop and evaluate three, inquiry-based field trips—one for each of the exhibition’s three galleries, which will be adjusted according to grade level; pre-and post-visit materials for educators, including a downloadable teacher resource guide; and professional development programs. The exhibition will provide a rich educational resource. New York City students are required by the New York State Department of Education to study local history in the 2nd, 4th, 7th, and 8th grades, and programs and curriculum development materials designed for *New York at Its Core* will strengthen students’ history knowledge and skills, helping to address the persistent, citywide problem of student underachievement in social studies. These programs are expected to serve over 20,000 students and 2,000 teachers in the exhibition’s inaugural year.

PROJECT RESOURCES

The exhibition draws upon a wide variety of historic and contemporary materials, both physical and virtual, from the collections of the Museum and beyond. The Museum’s 750,000-object collection provides an interdisciplinary, cross-media resource for interpreting and exhibiting the history of New York City, and includes paintings, prints, and drawings; photographs; sculpture, furniture and decorative arts; costumes and textiles; manuscripts and ephemera; theater history; and objects of everyday life.

The Museum’s collections are newly accessible and discoverable due to major progress on a *Collections Planning Project* over the last decade. The Museum’s strategic plan, under the leadership of Susan Henshaw Jones, the *Ronay Menschel Director* of the Museum since 2003, has focused on three goals: restoring and updating the physical plant (the *Modernization and Expansion Project*); invigorating the programs and exhibitions (including temporary exhibitions and *New York at Its Core*); and attending to the needs of the

collection through conservation and establishing intellectual and physical control of the collection (*Collections Planning Project*).

With the support of major federal and private grants, including an Upper Manhattan Empowerment Zone grant that launched the digitization project; and cataloguing and digitization grants, including photographs (NEA, 2011 and Bloomberg Philanthropies, 2011), works on paper and paintings from the J. Clarence Davies collection of New Yorkiana (NEH, 2011), the ephemera collection (NEH, 2014), the Reginald Marsh photographs and print collection (NEA, 2011), theater collection photographs (IMLS, 2013), the silver collection (IMLS and Henry Luce Foundation, 2014), the Wurts Brothers photography collection (Leon Levy Foundation), and numerous others—the Museum has created new metadata for over 400,000 items, and made 165,000 available to the public via a Collections Portal. Conservation projects have included the Bellevue Wall of Prayer (Save America's Treasures, 2005), the portrait collection (NEA, 2009), the Yiddish Theater Collection (David Berg Foundation, 2008), and marine paintings (J. Aron Charitable Foundation, 2007).

This increased access to the Museum's collection greatly enriches the two historic galleries of *New York at Its Core*. The Museum's vast and rich photography and print collection provides a visual history of the city that in turn provides the visual power of the media displays. Photographs from the Museum's collection by Jacob Riis, the Byron Company, Wurts Brothers, James Van Der Zee, Berenice Abbott, Stanley Kubrick, and Bruce Davidson illustrate an array of topics in the city's history, from wealth and poverty to street life, industrial labor, and race relations. The objects selected range from Chinese export porcelain with the coat of arms of New York State to speakeasy cards from the 1920s to the Bellevue Wall of Prayers, the spontaneous memorial to the victims of 9/11. Artwork from the Museum's collection includes John Trumbull's portrait of Alexander Hamilton, sketches and lithographs from the 1860s by Brooklyn artist Fanny Palmer, Hughson Hawley's "portrait" of the Singer Building skyscraper, and Reginald Marsh's watercolor of Depression-era "Hooverville" residents.

However, the exhibition is not limited by the holdings of the Museum. To tell the stories of money, diversity, density, and creativity, we have also forged deep relationships with other significant repositories for this project. The goal is not only to illuminate the city's history, but to highlight the collections of peer institutions and to direct visitors to other resources for their continued investigation. Our colleagues at institutions such as City Lore, Columbia University Library, the Brooklyn Historical Society, the Center for Jewish History, the Center for Puerto Rican Studies, the Dominican Studies Center, the Ellis Island National Immigration Museum, the Italian American Museum, the Museum of American Finance, the Museum of Chinese in America, the National Museum of the American Indian, the New York City Municipal Archives, the New York Public Library, the New York State Museum, the New-York Historical Society, the Schomburg Center for Research in Black Culture, the Staten Island Historical Society, the Tamiment Library, and many others, have been instrumental in providing collaboration and access to their collections and resources.

The Museum also has access through its collaboration with the City of New York to a wide variety of archaeological materials. With a grant from the City's Landmarks Preservation Commission, we are currently leading an effort to catalog and digitize the City's archaeological collections, a project that has yielded items such as corn cobs uncovered in Brooklyn's Hendrick Lott House that are believed to represent efforts by 18th and early 19th-century African Americans to maintain West African religious practices.

Additional outreach to private collectors and individuals is ongoing. For example, the never-used letter declaring municipal bankruptcy in 1975 will be on loan from a lawyer involved in the bankruptcy proceedings; a private collector of East Village history is lending material related to the Tompkins Square riots over gentrification; and a collector of Bowery history is lending materials related to a Great Depression

flophouse. New acquisitions are also being sought, particularly to tell the story of the past 50 years, for which carefully selected ephemera, publications, and artifacts can bring the stories to the city to life, especially for aspects that have not yet been captured in traditional collecting institutions.

Since this is a long-term exhibition, many loan materials will need to be rotated out—as will fragile materials from the Museum’s collection—and the curatorial team is developing a list of additional objects to bring in over the course of the next several years.

The digital and media content relies similarly on a wide variety of sources. A grant from the IMLS (2014), which is enabling the Museum to replace and upgrade its Collections Management System, will enable visitors to easily access and explore additional digitized materials from the collection directly in the gallery. Map interactives and data visualizations will be informed by data gathered from geographers and social scientists throughout the city. In particular, the Department of City Planning has been tremendously helpful in supplying demographic data; Center for Urban Research at CUNY has offered valuable tools for visualizing that demographic data; and The Lionel Pincus & Firyal Map Division at the New York Public Library has provided access to newly digitized maps, atlases, and reports for the purpose of creating interactive maps and data visualizations. The resources for the *Future of the City Lab* are being compiled from a diverse array of sources drawing on the work of universities, think tanks, and government agencies that will enable us to keep the portrait of the present up to date. Video content is being provided by collaborators such as City Lore, the Library of Congress, the Vanderbilt Television News Archive, and the Prelinger Archives and other sources.

PROJECT HISTORY

It is not an exaggeration to say that the Museum has aspired to have a core exhibition since its founding in 1923. However, as the Museum’s collections grew, especially after 1932, when the institution moved from Gracie Mansion—a 19th-century structure that now serves as the official residence of the Mayor of New York City—to the red brick neo-Georgian building that was constructed as the new home of the Museum at 1220 Fifth Avenue, its exhibition plan tended to follow its collecting, rather than setting the goals for collecting. Galleries devoted to period rooms, period alcoves, marine memorabilia, firefighting apparatus, historical prints and maps, and historical playthings became established. There was no clear sense of chronology, no “core experience” for visitors looking for keys to understanding the sweep of the city’s history. An attempt in the late 1960s to organize the galleries to tell the chronological story of New York City—a Dutch Gallery opened in 1967 and an English Colonial and Revolutionary Gallery in 1969—ended when the Museum’s administration changed.

The pre-history of this effort to establish a core exhibition began in the late 1980s when the Museum anticipated an expansion and renovation project and undertook an NEH-funded self-study project to wrestle with the question of how to tell the stories of New York, and another in the late 1990s as the Museum prepared to relocate to the New York County Courthouse in downtown Manhattan—a plan that ended in 2002 when the New York City Department of Education moved to the courthouse.

The current stage of exhibition planning is part of the Museum’s decade-long revitalization that began under the leadership of Susan Henshaw Jones in 2003, which includes interpretive planning for the renovated building. The concept for a major exhibition on the city’s sweeping 400-year history became part of the Museum’s strategic plan in 2004, but had to await progress on pressing issues regarding building renovation and collections storage. The renovation project began in 2006, and accomplished the building of a new gallery, creation of climate controlled on-site collections storage, and the renovation of (to date) two-thirds of the historic building, with the remaining wing to be completed in the spring of 2015. Concept development for *New York at Its Core* began in earnest in spring-summer 2011, about mid-way through the renovation project. Strategic planning by Ralph Appelbaum Associates established the functional uses for the renovated

building: the use of the second and third floor galleries for temporary shows and the installation of a long-term exhibition on the history of New York on the entire first floor.

The exhibition development was temporarily paused for re-conceptualized, however, when the Museum was asked by the City of New York to take over the South Street Seaport Museum, which we managed from September 2011 – July 2013. Under consideration during this time was the possibility of dividing the core exhibition chronologically between the City Museum uptown and the Seaport Museum downtown, with New York's early history told at the Seaport Museum, in the heart of where the city began. Ultimately, after Hurricane Sandy devastated the Seaport Museum and ravaged the building systems in the Museum's historic buildings on Schermerhorn Row, it became impossible to continue programming. Therefore, we ended our management agreement with the city in July 2013.

We then re-examined our plans for the core exhibition and re-cast it as a three-gallery show to be installed on the entire first floor of the City Museum's building in East Harlem, the renovation of which would be completed by June 2015. Dr. Ballon was selected as co-curator in early 2013, and when Dr. Jaffe joined the team in fall 2013, the project team was fully assembled. Studio Joseph was brought on board for schematic exhibition design and Local Projects for schematic media design in summer 2013. In September 2013, the scholarly advisory committee was convened for the first time, and they have continued to meet with the exhibition curatorial team on a quarterly basis, as the content for the exhibition developed.

CHAIRMAN'S SPECIAL AWARD

The Museum asks for consideration of *New York at Its Core* for a Chairman's Special Award, based on the importance of its topic, its leveraging of partnerships with other history organizations, its potential to engage large audiences in an innovative, citywide exploration of history and urban development, and its groundbreaking connection of rigorous investigations of the past, present, and future in a single project.

New York at Its Core is the first synthetic exhibition about the full sweep of New York City history. Long requested and long awaited by the scholarly community and general public, *New York at Its Core* will provide for the first time a single place where New Yorkers and tourists can experience an overview of the city's history, something that great city museums around the world, including the Museum of London, the Singapore History Museum, or the Amsterdam Museum, offer. Given the worldwide interest in New York City, the over 50 million tourists who visit the city annually, and the importance of New York to national and world history, the exhibition has the potential to reach a vast audience.

Moreover, the importance of cities is even greater in the 21st century than ever before, as we look at an increasingly urban future. While other exhibitions have endeavored to engage visitors in thinking about the future of their communities—the Guggenheim/BMW Lab and Siemens sustainable cities project at The Crystal in London are the two most salient examples—none have embedded such an extended exploration in a humanistic investigation of the city's past. By doing this, *New York at Its Core* can create a model of other institutions, and provide an embodiment of the public humanities in action. The ambition of *New York at Its Core* is not only to fulfill the mission implicit in the name of the institution, but to rebrand and reposition the Museum itself, enable it to tell the story of New York to a much broader audience, raise the awareness of urban issues and the role of history in providing context to address them, and to engage public attention to the ways the very nature of the urban life has been reframed over the past generations.

AUDIENCE, MARKETING, AND PROMOTION

New York at Its Core is intended for a general audience, from historians and scholars to students, lifelong learners, and anyone with an interest in New York City's history. The exhibition will continue the Museum's tradition of producing scholarly yet accessible shows that capture the public's imagination, examining vital

issues linking the city's past to its present and future. We expect that this highly anticipated exhibition will drive a surge in attendance.

Based on current annual attendance of about 225,000, we project that over 350,000 national and international visitors will see *New York at Its Core* and participate in associated education and public programs in its inaugural year.

Our Communications and Marketing department, assisted by the marketing agency PHIL & Co. and the Marketing Committee of the Board of Trustees, will create a comprehensive strategy to promote *New York at Its Core*. Marketing tools to be utilized include:

- Print materials, including a program calendar and *City Courant*, a scholarly journal.
- Press releases sent to over 100 print and online media outlets, prompting coverage in newspapers, television, radio, and professional journals (*The New York Times*, *The Wall Street Journal*, *Financial Times*, etc.), as well as by local and national broadcast media.
- An opening reception invitation mailed to over 10,000 individuals, including members of arts and humanities organizations, Museum donors and members, and elected officials.
- Prominent placement of exhibition information on the Museum's homepage (www.mcny.org)
- Weekly e-blasts and a monthly e-newsletter sent to over 38,000 recipients
- Extensive social media marketing, including Facebook (currently over 27,000 Likes) and Twitter (currently over 22,000 followers); postings will provide updates on the exhibition and related programs and enable visitors to share information, including through user-generated campaigns such as hashtag-sharing. We will also use Google AdWords advertising to promote the exhibition.
- A city-wide marketing campaign (street pole banners, subway and bus shelter ads, etc...)
- Strategic and targeted outreach to community/educational institutions and other interest groups.

PROJECT EVALUATION

As part of the exhibition development process, the Museum will engage an audience evaluation firm, Randi Korn & Associates, to conduct formative evaluations with prototypes of the exhibition design, texts, and interactives in the spring of 2015, to test their success relative to the project's learning objectives. Feedback gleaned from these studies will enable the curators and designers to adjust their strategies for final implementation. In the spring of 2016, Randi Korn Associates will return for follow-up summative evaluations, conducting pre- and post-visit interviews with visitors and educators. Additionally, the Museum will evaluate the project's reach, impact, and overall success using the following metrics:

- *Exhibition attendance:* We anticipate that *New York at Its Core* will reach an audience of 350,000 visitors in its inaugural year. We will measure attendance through Altru, an admissions ticketing system.
- *Participation in education and professional development programming:* We expect that over 20,000 K- 12 students and 2,000 teachers will be served by education programs and curriculum materials in the show's inaugural year. Randi Korn & Associates will assess the degree to which the field trips support students and teachers work toward the achievement of stated outcomes.
- *Participation in public programs:* In its inaugural year, the Museum will hold at least 30 public programs to expand upon the themes of the core exhibition, including gallery talks, walking tours, lectures, and panel discussions, which are expected to draw approximately 35,000 people.
- *Visitor feedback:* The Museum will collect qualitative and quantitative feedback from visitors and participants in school and public programs through written and online evaluations.
- *Virtual visitation:* The Museum will use Google Analytics to track the number of web visits and page views for exhibition-related pages on the website and Collections Portal and for the mobile application.
- *Media coverage:* We will track press coverage in print, broadcast, and web-based media.

- *Social Media coverage:* We will track social media activity on various platforms, principally Facebook, Instagram, and Twitter, using numerous criteria, including mentions, retweets, @ replies, follower counts, and Google PageRank.

ORGANIZATIONAL PROFILE

The Museum celebrates and interprets the city, educating the public about its distinctive character, especially its heritage of diversity, opportunity, and perpetual transformation. Founded in 1923, the Museum connects the past, present, and future of New York City. We serve the people of New York and visitors from around the world through exhibitions, school and public programs, publications, and collections. Our current home, a Colonial Revival building on Fifth Avenue, opened in 1932. New York City residents comprise about 40% of our walk-in audience. Visitors from the tri-state area make up about 10%, about 35% are foreign visitors, and roughly 15% are from the other parts of the U.S. We are committed to serving our home neighborhood of East Harlem, a community which is 55% Hispanic and 33% Black, and in which 38% of residents live below the poverty line. Through our *I'm a Neighbor* program, we offer free admission to anyone who lives, works, or attends school in East Harlem. All East Harlem schools attend field trips free of charge.

Today's City Museum is dedicated to exploring the qualities that define New York: its changing population; the experience of its physical place; the tumultuous political and economic history of the city; and the vibrant arts and design scene that has made New York the cultural capital of the nation. All of the Museum's programmatic activities are rooted in a collection of more than 750,000 images and objects. These collections provide an interdisciplinary, cross-media resource for interpreting and exhibiting many aspects of the history of New York, including the development of its built environment, its changing politics, culture, and population, and the contributions of its citizens in fields such as business, the arts, and government.

A Collections Portal on www.mcny.org features over 150,000 high resolution images from our collections, enabling anyone with an internet connection to explore New York City's past. Since 2008, the Museum has raised over \$3.5 million for the collections digitization project, including grants from NEA, NEH, IMLS, Bloomberg Philanthropies, and the Henry Luce Foundation, among others.

The Museum mounts approximately twelve special exhibitions every year, and as a history museum concerned principally with meanings, narratives, and associations, rather than an art museum concerned with aesthetics, nearly all of these shows demonstrate a strong humanities focus. Drawing on our vast collections, these exhibitions target history, politics, urbanism, theater, fashion, architecture and design, and public policy, and the interaction among them. Recent and highly acclaimed shows include *The Greatest Grid: The Master Plan of Manhattan, 1811-2011*, a scholarly and hugely popular exhibition about the evolution of the Manhattan street grid, and *Activist New York*, an ongoing exhibition which illuminates the ways New Yorkers have advocated and exercised their power to shape the city and the nation from the 17th century to the present.

By early 2016, the Museum's nine-year, *Modernization and Expansion Project* will be complete. With soaring, modern galleries, climate-control throughout the building, state-of-the-art storage facilities for collections, a modern auditorium, a new digital lab, and a vast online library of historic photographs and materials, the Museum will be equipped to serve a new generation of museum goers and urbanists. With the completion of this transformative project, the Museum will reintroduce itself to the public with *New York at Its Core*.

PROJECT TEAM

Susan Henshaw Jones is the *Ronay Menschel Director* and President of the Museum. As Director since 2003, she has led a remarkable transformation of the institution, including the capital project now nearing completion; the modernization of collections access and stewardship; and the launch of new and ambitious

exhibitions and public and education programs. From 1994-2002 she served as President and Director of the National Building Museum. Ms. Jones was President of the New York Landmarks Conservancy from 1988 to 1994 and Executive Director from 1974 to 1980. She is a trustee of the Historic House Trust and a fellow of the New York Academy of History. She received a B.A. in English from Vassar College, and an MBA from Columbia University. Under her direction, *New York at Its Core* is being planned and conceptualized by three co-curators: Dr. Hilary Ballon, Dr. Sarah Henry, and Dr. Steven H. Jaffe.

The work of the exhibition's curators is guided by an historical advisory committee of 18 scholars, including Kenneth T. Jackson, the Jacques Barzun Professor of History and the Social Sciences at Columbia University, and Mike Wallace, who won the Pulitzer Prize for *Gotham: A History of New York City to 1898*. A separate committee of urbanists is advising the development of the *Future of the City Laboratory*. A list of advisory committee members and their bios is enclosed.

Sarah Henry, Ph.D., Deputy Director & Chief Curator, leads a team of scholars and academic advisors in the core exhibition's creation. She oversees all Museum programs, including exhibitions, public programs, and publications. Among the scores of scholarly and engaging shows she has organized for the City Museum are: *Amsterdam/New Amsterdam: The Worlds of Henry Hudson* and *The Glory Days: New York Baseball, 1947-1957*. Prior to joining the Museum in 2001, she was Assistant Professor of History at Union College. She holds a Ph.D. in History with distinction from Columbia University and a Bachelor's degree *summa cum laude* in History and Mathematics/ Philosophy from Yale University. She is focusing on the content and development of Gallery 2.

The eminent architectural historian *Hilary Ballon, Ph.D.*, who organized our blockbuster *The Greatest Grid* and edited its related book, is overseeing the content and development of Gallery 3. She is University Professor of Urban Studies and Architecture at New York University. Dr. Ballon's scholarship focuses on cities and the intersection of architecture, politics, and social life, focused in recent on New York City. She previously curated *Robert Moses and the Modern City*, the 2007 exhibition that re-evaluated his physical transformation of New York in the mid-20th century. Dr. Ballon was a principal author and co-editor of the accompanying book, *Robert Moses and the Modern City: The Transformation of New York*. Her previous books include *New York's Pennsylvania Stations*, and *The Paris of Henri IV: Architecture and Urbanism*, which won the Alice Davis Hitchcock Prize for the Most Distinguished Work in Architectural History and is widely cited as a model for its consideration of urban planning in relation to social, political, and economic forces.

Steven H. Jaffe, Ph.D. is an independent scholar and urban historian who is the author of several books, including *New York at War: Four Centuries of Combat, Fear, and Intrigue in Gotham*, as well as *Capital of Capital: Money Banking + Power in New York City, 1784 – 2012*. He has curated exhibitions for the Museum, including *America's Mayor: John V. Lindsay and the Reinvention of New York* and *Activist New York*. Dr. Jaffe is developing the content of Gallery 1. He previously served as Senior Projects Historian at the New-York Historical Society and as Curator of the Permanent Exhibit and Senior Historian at the South Street Seaport Museum. Dr. Jaffe received his Ph.D. and M.A. in History from Harvard University and a BA. in History, *summa cum laude*, from Princeton University.

Kubi Ackerman is Project Director for the *Future of the City Lab*. He has led multi-faceted design-research projects for the public sector, non-profit, and academic spheres, which incorporate mapping, data visualization, and graphic design with a focus on social, economic, and environmental sustainability. Before joining the Museum, he was Strategic Development Coordinator for the Cooper Union Institute for Sustainable Design, where he developed research initiatives to address critical sustainable design issues in New York City, including climate change and energy use.

Mr. Ackerman has a Master's of Architecture from Columbia University and a BA in Studio Arts from Wesleyan University.

Frances Rosenfeld, Ph.D. is the Museum's Curator of Public Programs and will conceive and implement a themed public program series for *New York at Its Core*. Dr. Rosenfeld earned her PhD in European and urban history from Columbia University and has taught history to undergraduates at Columbia, Cooper Union, and Williams College. A native New Yorker, she joined the Museum in 2012.

The designer for the core exhibition is Studio Joseph, led by principal Wendy Evans Joseph, who designed many distinctive shows for the Museum, including *The Greatest Grid*, *Eero Saarinen: Shaping the Future*, and *Stephen Burrows: When Fashion Danced*, as well as for other institutions, the Museum of Art and Design and the Peabody Museum of Natural History among them. Local Projects, a distinguished media design firm, is overseeing the exhibition's technological and interactive components. With Thinc Design, Local Projects was the lead exhibition designer of the 9/11 Memorial Museum, and they recently completed the relaunch of the Cooper Hewitt Smithsonian Design Museum. They also created *Timescapes*, our multi-media portrait of New York, which will be expanded in conjunction with *New York at Its Core*.

WORK PLAN

August 2015: Framing and mount-making begins. Museum collections objects arrive from storage and conservation. Loan objects arrive. Galleries are prepped. On-site construction begins.

September 2015: On-site construction completed. Casework and exhibition furniture arrives from off-site fabricator and is installed. Advisory committees meet to consult on public and educational programming.

October 2015: Co-curators and the advisory committees review and finalize the exhibition script, including text panels and object labels, and the content of the interactive elements and the mobile application. Graphic designer begins to create text layouts. Framing and mount-making completed. Computer and media hardware installation begins. Hallway digital graphic installed and software testing begins.

November 2015: Installation of casework, exhibition furniture, and media hardware complete. Graphics vendor installs photo-reproductions in galleries. Registrar and art handlers begin installation of objects.

December 2015: Text in layout reviewed and approved, sent to fabricator for printing. Object installation continues. On-site installation and testing of interactive and media software begins. Meeting of the advisory committees held to discuss public and education programs in development.

January 2016: Graphics vendor installs text panels. Object installation completed. On-site installation and testing of interactive and media software completed.

February 2016: *New York at Its Core* Opens. Public/Education programs begin. Mobile app launched.

March-April 2016 Summative evaluation by Randi Korn Associates.

FUNDRAISING PLAN

As of January 2014, over \$4.7 million has been raised for the exhibition to date, and an additional \$2 million for related programming, including opening events, an advertising and media campaign, and companion exhibitions. Current funders include Chairman James G. Dinan and his wife Elizabeth R. Miller, who have made a generous \$2 million gift; several Museum trustees, whose gifts total over \$1.5 million; and foundations, including the Dyson Foundation and the Anna-Maria and Stephen Kellen Foundation. Naming opportunities are being offered to donors, and a trustee committee has been organized to raise funds for the exhibition. The Museum has identified and will continue to seek support from a broad range of funding sources, including corporations, foundations, individuals, and government agencies, and we are confident in our ability to raise the remaining funds for *New York at Its Core*. The Museum has a strong track record of securing support for a robust annual calendar of exhibitions, and in our most recently completed fiscal year, we raised over \$19 million, a new record.

NEW YORK AT ITS CORE: EXHIBITION WALKTHROUGH

New York at Its Core occupies the entire first floor of the Museum of the City of New York in three galleries: The Vratatos Gallery (first floor south); the First Floor North Gallery; and the James G. Dinan and Elizabeth R. Miller Gallery (first floor center), linked by the central Rotunda and public circulation spaces. The exhibition experience begins when visitors leave the admissions area and find a text panel highlighting the key themes of the exhibition and introducing its three-gallery organization. From this vantage, visitors' attention is drawn to the ends of the central corridor by large LED installations that will occupy the entire wall at each end. Each LED display features rotating digitized images of the city during the period covered in the adjacent gallery. (These LED presentations pick up on the award-winning light installation at the center of the Rotunda, a chandelier of light by the exhibition designer, Studio Joseph.) The introduction directs visitors to turn right to begin with Gallery 1, although the design and conceptualization embrace the possibility that visitors may choose to start with Gallery 2 or 3 instead.

GALLERY 1: "City of Spires and Masts" 1609-1898. As visitors approach the LED installation at the south end, they encounter an introduction to the adjacent gallery, including text and a map orienting visitors to the story of New York from Henry Hudson's voyage of exploration in 1609 to the creation of the five-borough city in 1898. The text gives an overview of the period and of how the key themes help us to understand the evolution of the city during the era. Visitors will learn that this is the saga of a dynamic port and its surrounding region, where fortunes were made trading everything from furs and slaves to stocks, bonds, and real estate; where immigrants swelled the population from under 100,000 to more than three million over the course of the 19th century; and where the challenges of life in lower Manhattan's and Brooklyn's increasingly crowded streets, workshops, and homes generated creative responses that transformed the outlying areas and made yet more urban growth possible. Visitors then enter the gallery, which is designed around three elements: between the exhibition's two entrance doors, are *animated overview maps*, which give a holistic view of the changes in density, diversity, money, and creativity in New York during this period. A *central media/interactive installation* cycles through streetscapes and personalities of the city over time, allowing visitors to immerse themselves in particular New York places in time and to dive into the stories of some of the people who inhabited each era. The main content in the gallery is carried by eight *narrative niches* of objects, images, graphics, and text, which are navigated chronologically counter-clockwise around the room.

1) Animated Overview Maps. Between the entrance doors of the gallery are four animated maps depicting the entire period from 1609 – 1898, each one focusing on one of the four key words of the exhibition. The **money** animation shows the expansion of the seaport into an increasingly specialized terrain of far-flung industrial, financial, commercial, warehouse, and harbor zones. These ranged from Manhattan's 19th century leather, coffee, banking, and other districts to the budding factory and wharf areas of Staten Island, the Bronx, Queens, and especially Brooklyn (where over half of the nation's sugar was landed and refined by 1880). The "money city" was also a place of inequality, a fact that can be mapped through the disparities in wealth between largely native-born and immigrant neighborhoods as recorded in real estate assessments. The animation will also show New York's rising fortunes relative to other urban economies, as it surpassed Philadelphia, Baltimore, and Boston in its trade volumes and networks.

The **diversity** animation will map the diversity of the colonial "walking city" through the proliferation of church and synagogue congregations, and the genesis of outlying free black communities (spreading from SoHo and Greenwich Village, to downtown Brooklyn, Sandy Ground in Staten Island and Weeksville in Brooklyn. By the 1830s, recognizably ethnic patterns of settlement by immigrant groups as well as African Americans turned the city into a quilt of distinct neighborhoods and institutions that continued to shift and expand over the next 70 years. It will show the changing makeup of the population, as the foreign-born

population soared from 9% in 1830 to an all-time high of over 50% in 1855, by 1890, 80% of New Yorkers were immigrants or their children. Conflicts between these groups are indicated by pinpointing the urban “battlegrounds” between Protestants and Catholics, Irish and Germans, and whites and blacks, in violent confrontations, riots, and strikes throughout the 19th century.

The **density** map plots the phenomenal growth of New York’s population in time and urban space: it took two centuries for the metropolitan area to reach 100,000 people, but the next 100,000 took only 15 years. The pace only accelerated, with the population increasing by 50% per decade up to the Civil War, and then doubling every 25 years for the rest of the century. Brooklyn’s rate of population growth was even greater. The animation shows the concentration of population in lower Manhattan, rivaling London’s slums as the most densely populated place on earth by the 1850s. The sequence will also plot the relationship between population density and urban problems, such as fires and epidemics; as well as the construction of infrastructure networks supporting density, including the street grid, the Croton water system, harbor docks, piers, and ferry, street car, and elevated train lines.

Finally, the **creativity** animation explores how the ingredients of money, diversity, and density together fostered New York’s dominance as what Walt Whitman called in 1860 “the no more beyond of the New World”— a concentrated and growing hub of theaters, daguerreotype studios (more on Broadway than in all of England in the 1850s), advertising agencies (42 in the city in 1870, over 400 by the 1890s), museums, patent applicants, benevolent societies, charitable institutions, publishers, department stores, and parks.

2) *Central Media/Interactive Installation.* A striking initiation into New York in the period from 1609 to 1898 is provided by a multipart media experience located in the center of the gallery. The backdrop is located at the far (western) wall, where a series of giant, immersive projected images of iconic New York streetscapes provides a visual focus. Each of the ten archival images is tied to a specific place in time (e.g., Five Points in 1827, East New York in Brooklyn, 1867). The streetscapes rotate every few minutes, dissolving during a slide transition into a current photograph of the same site in the 21st century, giving visitors the sense of traveling through time in the streets of New York. Together, these streetscapes enable viewers to understand the evolution of life, including the rapid transformation of the Bronx, Brooklyn, Queens, and Staten Island, as outlying farms and villages became bustling waterfronts, factory zones, and residential neighborhoods.

The projected streetscapes provide the backdrop for five vertical freestanding interactive screens in the center of the room, facing visitors as they enter. As the backdrop changes, the screens presents a rotating array of historical figures linked to the historical “moment” on the big streetscape. For example, for the 1827 Five Points image, visitors will “meet” immigrant radical reformer Fanny Wright, pioneering African-American journalist Samuel Cornish, prostitute Helen Jewett, merchant’s clerk Richard Robinson, and William Henry Lane (“Master Juba”), inventor of tap dance. Visitors activate the screens to explore the life and context of the individual more deeply through digitized images, documents, and interactive maps. The screens are programmed so that visitors may continue their exploration even after the streetscape changes; only idle screens advance automatically with the changing backdrop. The streetscape and interactive screens provide a virtual visit to New York in the 17th, 18th, and 19th centuries, and illuminate the themes of money, diversity, density, and creativity through the stories of individual New Yorkers, providing an experiential bridge to the objects and images in the narrative niches.

3) *Narrative Niches.* Surrounding the central media experience are eight narrative sections arrayed along the north and south walls of the gallery. Each is located in a u-shaped niche that traces how money, diversity, and density interacted to promote particular creative responses during an era of the city’s history. Each is introduced with an overview text and centers on a handful of highlighted artifacts, displayed in individual jewel box-like cases on the wall. Surrounding the key artifacts are changing motion-activated digital

projections of archival images, documents, maps, quotations, and charts that provide context for the object on view. Below the key artifacts are horizontal cases with additional documents and objects, which enrich the presentation. Examples of how the objects and themes are deployed in the niches follow:

Niche 1: Born to Trade (1609-1664) introduces visitors to the Dutch settlement of New Amsterdam as an outpost for making money in the fur trade, as the site of the European-Lenape encounter, and as the crucible for the emergence of a diverse population in Manhattan and its rural environs. By approaching a scale model of Henry Hudson's vessel, *Haeye Maen* (mounted in a wall case), visitors activate a projection on the wall around the case. The projection includes modern maps showing how the Dutch imposed their own geographical conception of "New Netherland" on "Lenapehoking," the traditional territory of the Lenape people. The projections also include 17th-century engravings of North American flora, fauna, and people, and quotations detailing early encounters with the native people.

Similar "constellations" of projected images and quotes surround the niche's other key objects, mounted in wall cases: strips of conch shell, drilling tools, and wampum beads that illustrate the creative response of Dutch fur traders and colonists in adapting Lenape Wampum as a currency, but also the mixed results for the Lenape of their integration into the Dutch market economy; a rare Lenape war club evoking the bloody wars that exploded as Dutch settlers and tax collectors collided with native communities; and a Dutch Bible belonging to the colonial Bogert family (1730), suggesting the dominance of the official Dutch Reformed Church in the face of campaigns for toleration by Jews, Lutherans, and Quakers, and the persistence of Dutch religious and cultural practices well beyond the end of Dutch control in 1664.

Niche 2: Imperial Port (1664-1775). Walking into Niche 2, visitors enter English New York City, which sustained but also transformed the Dutch legacies of trade and social diversity. Under English rule, enslaved Africans became ever more vital to the city's and region's labor force. Stepping to the first wall case in Niche 2, visitors view a stark and simple artifact—a piece of an ankle shackle, uncovered under lower Manhattan's Hanover Square—accompanied by projection of a 1773 advertisement for the sale of "a Negro Man and Woman." Wall projections show maps of New York's 18th-century "Middle Passage" for slaves to East River wharves, and the overlap between the slave trade and the city's booming exchange of New York grain and flour for Caribbean sugar.

The centrality of maritime trade in shaping the city will be further amplified in the next wall case, containing the engraved silver oar (ca. 1725) that served as the official mace of the city's colonial Vice Admiralty Court, where disputes between the port's merchants were aired and judges distributed cargoes seized from enemy ships by New York privateers. Prosperity drew new immigrants (including the pirate William Kidd during the 1690s), and New York's artisan, laboring, and seafaring communities became a heady mix of religions and ethnicities, a fact shown by an elegant coffeepot crafted by Jewish silversmith Myer Myers. Another silver piece throws an abrupt "curve ball" into the narrative of urban diversity: a silver beaker engraved with anti-Catholic imagery; adjoining text points out that Roman Catholicism was barred from the colony by the Dutch and English. The final case displays an 18th-century leather water bucket, exemplary of the ever-present risk of fire in the compact city of wooden buildings. The accompanying horizontal case contains corncobs believed to have been used in the religious lives of slaves in 18th-century Brooklyn; six sugar tongs crafted by New York silversmiths of varied ethnicities; a 1769 newspaper full of merchants' ads; a rattle used by the city's colonial and early national firefighters, and a 1787 certificate of membership for a volunteer fireman.

Niche 3: Rebirth (1776-1825). The creative responses of New Yorkers to economic needs, pressures, and ambitions after the Revolution launched New York as the nation's "Empire City," the Western Hemisphere's leading seaport and largest metropolis. Niche 3 traces the trajectory of New York's remarkable rebound from the turmoil of British occupation (1776-1783). (The horizontal case holds relics of that struggle, notably a

small piece of the door to the Rhinelander Sugar House and two keys, grim reminders of the fate of prisoners of war held there, at least 11,000 of whom died in British custody in and around New York City.) The wall installation highlights the jumpstarting of the city's postwar economy under the leadership of Alexander Hamilton (whose portrait by John Trumbull hangs here), often acting in collaboration with ex-loyalists. In a wall case, a ceramic table set, painted with the official emblem of the State of New York by Chinese artists for the export trade (c. 1790-1810), illustrates the role played by New York merchants in opening the new nation's profitable China trade.

The next wall case highlights another innovation: a scale model of Schermerhorn Row (1810-1812), the block of offices and warehouses that helped to spark a rearrangement of the city's space into a distinct "downtown" business district and "uptown" residential districts. The concurrent transit revolution triggered by Robert Fulton's invention of the steamboat in New York is represented here by tickets for early steam ferries (1814-1825) between Manhattan and Brooklyn, turning the Long Island community into a rapidly growing suburb and then a city in itself. A final document in Niche 3 reveals another side to this booming economy: the receipt for the sale of a "Negro Wench named Maria," illuminating the persistence of slavery until the contested "gradual emancipation" law of 1799 finally ended forced labor in New York in 1827. In the final wall case, a vintage scale model of the canal boat *Empire of Troy* introduces the vastly important innovation of the Erie Canal (built 1817-1825), which enabled New York to outstrip all other East Coast ports in connecting commercially to the frontier West.

Niche 4: Confronting Density (1810-1865). Commercial success drew new arrivals from Europe and the American hinterland, swelling the population of the city and bringing overcrowding, traffic jams, contagious diseases, fires, and shortages of fresh water. Niche 4 explores efforts to manage urban density, focusing on three visionary systems created by New Yorkers before the Civil War: the Commissioners' Plan (1811), which laid out the numbered street grid of Manhattan, the Croton Water System (1836-1842), and Central Park (1853) and parks it inspired.

The first wall installation showcases a "farm map" by the Grid's surveyor. Below are 19th-century handbills with maps of plots advertising uptown land for development, as well as for tracts in Brooklyn, Queens, the Bronx, and Staten Island, which deployed their own grid plans. In the next wall case, a medicine cabinet (1814) belonging to Queens land owner Rufus King, evokes the epidemics that took thousands of lives in the crowded city. Next, visitors will see an artifact of a system some New Yorkers blamed for disease—a section of wooden pipe from the city's privately managed Manhattan Water Company (1799)—paired with projections of 19th-century broadsides, casualty lists, advertisements, maps, and lithographs of the new Croton Water System, to illuminate the creation of an entirely new infrastructure that enabled further urban growth. The final wall case highlights the great park building era of midcentury, displaying the personal surveying kit of Calvert Vaux who, with Frederick Law Olmsted, designed Central Park (1857), as well as Fort Greene Park (1867), Prospect Park (1869), and Ocean Parkway (1874-1880) in Brooklyn. The wall projection includes a map of the immigrant and African-American Seneca Village that was destroyed when Central Park was built.

Niche 5: The New Work Force (1830-1865). Between 1830 and 1860, waves of Irish, German, and other European immigrants helped to swell Manhattan's population from 203,000 to 814,000 and Brooklyn's from 21,000 to 279,000. This transformation is the subject of Niche 5, where visitors encounter a model of the packet ship *Yorkshire*, which brought thousands of refugees from the Irish Potato Famine (1845-1851) to New York, with projections of a medley of ads for the Tapscott Brothers, who aggressively marketed steerage tickets in Europe. These demonstrate that New York's role as landfall was not "natural," but actively promoted by creative New York entrepreneurs. Below, visitors will see remnants of the life immigrants created for themselves: the few surviving archeological artifacts from the Five Points site.

This assemblage speaks to the reality of daily work and home life for immigrants in a district condemned by middle-class contemporaries for its poverty, immorality, violence, and racial mixing.

The forging of a new urban popular culture out of mingled native white, immigrant, and African-American traditions is illustrated by two objects from the Museum's collection: an oil painting of blackface minstrel performer T. D. Rice on the stage of the Bowery's American Theater in 1833, and a guitar used by his fellow white minstrel, Napoleon Gould, in New York minstrel shows during the 1850s. As visitors will learn, the New York stage became the launching pad for generations of New York Irish, German, Italian, and Jewish performers who donned blackface. The nearby media installation on Master Juba shows that African Americans also shaped New York's contributions to American popular culture.

The exhibition next asks visitors to consider how poverty, wage labor, racism, and religious animosity all bred sometimes violent tension between groups. An array of badges and night sticks document the emergence of a professionalized police force to protect the city against crime, labor unrest, and "mob" violence, the latter manifested tragically in the Civil War Draft Riots of July 1863. Rotating contemporary wood engravings depict this explosion, which pitted immigrant rioters against immigrant policemen in the city's streets. Following the riots, Tammany Hall Democratic political "Boss" William M. Tweed cemented his organization's appeal to white working-class voters, to his own benefit—a fact exemplified by Tweed's personal gold-handled tiger-headed cane and the 19-karat gold bracelets he gave his daughter as a wedding present. But Tammany also helped build the city and empowered generations of Irish Americans, who in turn groomed newcomers in the ways of American urban power.

Niche 6: The New Economy: Finance and Industry (1865-1898). Visitors next enter an era when New York's role as the nation's financial center (holding one-quarter of the country's total banking assets by 1870) and industrial hub (with 6,000 workshops in 1863 growing to some 30,000 by 1900) outshone its continuing role as the nation's busiest seaport. Visitors first encounter the iconic tool of Wall Street's Gilded Age ascendancy: a New York Stock Exchange stock ticker, part of the new telegraphic communications network enabling traders and bankers to extend their reach nationally and globally. Projected images bring to life the hubbub and frenetic pace of downtown financial business, the career of railroad tycoon Cornelius Vanderbilt, and Wall Street's recurrent "crashes" in 1857, 1873, and 1893.

The city's postwar commercial and industrial surge also fostered the rise of labor unions, a process that had begun before the Civil War but that now reached unprecedented numbers of workers, including new immigrants from Eastern Europe and Italy. An 1882 New York cigar mold, which simplified production and thus devalued the skills and wages of the city's immigrant cigar makers, symbolizes the challenges that led many workers to found and join unions. In the case below are artifacts of the struggle by cigar makers to unionize, raise pay, and improve working conditions: including cigar boxes produced by unionized New York shops and a *carte de visite* photograph of immigrant cigar maker Samuel Gompers (1850-1924), mastermind of the American Federation of Labor. The human costs of poverty, overcrowding, and immigrant adaptation also increasingly troubled middle-class reformers, as illustrated through a wall installation of several modern prints from Jacob A. Riis's glass plate negatives, and by projections of proposals for improved tenements that resulted in New York's 1901 Tenement House Law. The law alleviated the worst effects of crowding in new buildings, but did nothing to eliminate thousands of preexisting slums. The visitor will leave Niche 6 having learned that Gilded Age New Yorkers pioneered an array of innovative strategies in finance, transportation, labor relations, and housing regulation, but that underlying problems of poverty, harsh working conditions, labor strife, and overburdened housing persisted.

Niche 7: Marketing Diversity (1865-1898). Another aspect of diversity and creativity were the many ways in which New Yorkers created a distinctive consumer culture out of diverse “ingredients” in the late 19th century. On the Bowery, native Protestant, African American, Irish, German, Jewish, Italian, and Chinese New Yorkers concocted unpredictable “mash-ups” of ethnic traditions and American pastimes. Visitors get to inspect an electric tattooing pencil, concocted by “Professors” Elmer Getchell and Samuel O’Reilly but refined and patented by Thomas Edison in the 1890s, along with projections of ads for Bowery tattoo parlors. Next is Howard McLean’s 1905 oil painting of a performance at the Doyers Street Chinese Theater, where between 1895 and 1910 Chinese immigrants could hear traditional Cantonese operas. Projections of Yiddish theater handbills and posters of German-American beer halls also evoke the ethnic mix of the Bowery’s commercial culture. In Brooklyn, entrepreneurs merged the raffish pastimes of the Bowery with new technologies to create the amusement parks and sideshows of Coney Island, offering a respite from tenement neighborhoods and factory labor. On view are a rotating assemblage of colored souvenir postcards showing New Yorkers enjoying such turn-of-the-century attractions as the “Shoot the Chutes,” and the “Loop the Loop,” as well as a lapel button advertising “Ye Olde Mill” ride (1900).

The final wall case here reminds visitors that despite the exuberant culture, the realities of city life remained a struggle for many inhabitants. The cover of *Harper’s Weekly* for February 2, 1895 showing National Guardsmen shooting at strikers in Brooklyn documents the city’s ongoing divisions escalating into violence. Economic depression (1893-1897), labor strife, and a sense of class war between “Haves” and “Have Nots” remained as much part of this New York as the Bowery and Coney Island. Indeed, fears for the city’s safety, and the desire by officials and businessmen to coordinate the metropolitan region’s police and military defenses, would contribute to the crusade for municipal consolidation.

Niche 8: Making Greater New York (1880-1898). In 1898, almost three centuries of growth culminated in the political consolidation of the five boroughs into Greater New York. As Niche 8 will show, the five-borough city was the outcome of late 19th-century developments in transit infrastructure, urban planning, concerns for further growth, and a shared sense of the metropolitan area’s “imperial” destiny in national and global affairs. The first wall case contains two small maquettes of the Statue of Liberty modeled by its creator, Frederic Auguste Bartholdi. The statue’s placement in New York Bay affirmed New Yorkers’ own sense of their harbor—shared by the “twin cities” of New York City and Brooklyn—as the hemisphere’s most vital port, a fulcrum of urban prosperity, and the world’s foremost gateway for immigrants.

The growing popularity of the idea of the unity of the region is evoked in the horizontal case below by the six-foot-long wrench used in the construction of the new Brooklyn Bridge (1883), ultimate symbol of the linkage of the nation’s largest and third-largest cities. The bridge was part of an expanding network of transit lines crisscrossing the region, speeding the movement of people and goods and facilitating the development of new communities on the periphery, as symbolized by an antique scale model of a City Hall Park-bound trolley car. Contemporary maps, timetables, photographs, and prints of these mass transit systems and vehicles—and of commuters crowding onto them – appear as projections on the wall.

The third wall case—an assemblage of badges and lapel buttons marking the first five-borough municipal election of 1897—is paired with the gallery’s final installation, the framed large color lithograph “Panoramic View of New York City and Vicinity.” Led by planner-reformer Andrew Haswell Green, businessmen and civic leaders had come to believe that only a unified municipality could solve the problems that threatened to erode the urban region’s future primacy. The movement was not universally embraced, as a wall projection of the anti-Consolidation song sheet “*Up with the Flag of Brooklyn!*” (1895) indicates. Voters (and powerful politicians) ultimately supported consolidation. In 1898, Greater New York became the world’s second largest city, and would overtake London by 1925.

GALLERY 2: “Becoming the Capital of the World” 1898-1912. On leaving Gallery 1, signs guide visitors to the north end of the first floor. There an LED installation of 20th-century images and footage evokes the dizzying pace of change in New York after 1898, as the five-borough city exploded into the metropolis we know today. As in the anteroom to Gallery 1, the content and themes of the adjoining gallery are introduced by text and graphics adjacent to the LED installation. These provide visitors an overview of the changes in money, diversity, density, and creativity in New York’s long 20th century—defined here as running from the moment of the consolidation of the five-borough city in 1898 to 2012, the year that Superstorm Sandy focused the city as never before on the new challenges of the 21st century.

Introductory text explains that the evolution of New York in the 20th century was profoundly shaped by the ups and downs of the city’s increasingly global economy, whose story it traces across the course of the 20th century, as the manufacturing and port economy rose to an apex in midcentury and then declined precipitously, along with the city’s population. This left some to question whether the city had a future at all, only to have the skeptics proven wrong, as New York remade itself yet again as a postindustrial, global city. New York was also remade by new waves of people from around the world, as a city largely of Europeans and their descendants became a truly global city, transformed first by Yiddish-speaking Jews, southern Italians, and others from Eastern and Southern Europe; African Americans and Puerto Ricans in rising numbers during and after the world wars; and newcomers from all corners of the globe after immigration reform in 1965. New domestic migrants continued to flood the city, as well, even as many New Yorkers dispersed to the suburbs. These transformations were intertwined with changes in the physical city, as New York’s mass transportation, towering skyscrapers, and expansion into the “outer boroughs” helped remake the metropolis and its region.

Visitors then enter a gallery with a very different look and feel from that of Gallery 1. Gallery 2 is designed on a grid pattern that evokes the streets and avenues of the gridded city and makes extensive use of video, capitalizing on the fact that the advent of moving images coincides almost precisely with creation of the five-borough city. It carries forward some of the interpretive techniques of Gallery 1, starting on the east wall, where *animated overview maps* enable visitors to explore the changing population, economy, built environment, and social history of 20th century New York. Visitors then move through the grid of walls and cases, progressing closer to the present time as they move through the gallery. Along the way, they explore four *chronological zones*, each of which occupies a row of the gridded floor plan, and each of which deals with a key era in the changing city of the 20th century. The narrative of each zone is divided into two parts: one on the south end and one on the north end of the zone, each with two large vitrines that combine artifacts, photographs, art works, documents, and ephemera with infographics and video content that interweave investigations of density, diversity, money, and creativity. Covering each end wall are immersive still images showing the changing cityscape.

Running down the central spine of the room is a *central digital zone* created by pairs of media walls facing each other in each zone, combining *video features* and *interactive components* that introduce and anchor the interpretation of the era, while thematically and chronologically linking the north and south parts of their respective zone. Each of the four chronological zones are designed so that visitors may elect to visit the center overview media installations before, between, or after investigating the narrative histories in the vitrines.

1) *Animated Overview Maps*. As in Gallery 1, between the entry doors are a series of animated maps focusing on the themes of the exhibition:

The **money** map dramatizes such factors as the rise, changing composition, and ultimate decline of manufacturing in New York. This is especially visible in the garment industry, which started in the tenements, became concentrated in sweatshops and then factories, then consolidated into the Garment

District—the world’s first purpose built urban industrial zone, and the national juggernaut of garment production. The animations also trace the changing fortunes of the financial and banking sectors, showing their economic power and changing location in the city. Also on view are the swelling fortunes and then decline of the port; the increasing influence of retail, including not only department stores, but the vast number of small establishments that provided a living for generations of new arrivals, and the proliferation of service industry jobs in the final decades of the 20th century.

The **diversity** animation highlights the changing role of New York’s immigrant society, as the percentage of foreign born climbed to a 20th-century high of 41% in 1910, fell to a low of 18% in 1970, and rose again through the 1980s and 90s to reach 37% in 2010. Over the course of the century, as the animation will show, New York’s ethnic and racial composition and geography changed dramatically, the result of outflows of suburb-bound white middle class families, the arrival of African American and Puerto Rican newcomers, institutionalized segregation (most notably through racially discriminatory mortgage policies), changing global patterns of migration, and changing federal laws (1924 and 1965). This map will also relate the outflows of population to the suburbs in the 1950s, 60s, and 70s and the patterns of post-1965 settlement, integration, and segregation, showing the succession of ethnic neighborhoods.

The **density** animation shows the varied dynamics of population density in the five boroughs. For example, it will illustrate how the subways dispersed density up the length of Manhattan and into Brooklyn, Queens, and the Bronx, and how bridges and tunnels, including the East River bridges in the early 20th century and the Verrazano Bridge in midcentury, brought increased density in Brooklyn, Queens, and Staten Island. The maps will also show the change in the physical density of the city’s built environment, reflecting changing building heights and mass and use of open space. Other animations will show the creation of new parks, especially in the Depression era, and the remaking of the waterfront for recreational use in the late 20th and early 21st centuries.

Finally, the **creativity** animation brings out some of the threads of the innovative output of this vast metropolis in the 20th century. It will include the growth and spread of the city’s many theater districts and associated industries, as well as the location of artists’ studios and galleries—as 140 galleries in 1929 dropped to 30 during the Depression, later swelling to 406 in 1960 and 761 in 1975—and their effect on the neighborhoods that they helped to enliven and revive (including SoHo, Chelsea, and Williamsburg). It will also consider the expansion of higher education, including the expanding City University system, which added 20 combined colleges and graduate schools in the 20th century; as well as the location and value of the nonprofit sector, including private foundations, which helped cement New York’s role as an international center for cultural and scientific advancement.

2) Four Chronological Zones. Each of the four zones explores a theme in the city’s 20th century history; they are, from east to west: The Progressive City; The New Deal City; The Fall of New York?, and New York Comes Back. The sections proceed chronologically, but also overlap temporally, reflecting the “rough edges” between the major themes.

Zone 1: The Progressive City. As visitors enter the first zone of the gridded exhibition, they are introduced to the newly expanded five-borough city in a period of expansion and prosperity: from the time of municipal consolidation (1898) to the eve of the Great Depression (1929). Four themes shape this period: the meteoric growth of New York’s economy, as New York surpassed London to become the most important urban economy in the world; the changing nature of New York’s diversity, as unprecedented numbers of immigrants from Eastern and Southern Europe in the years leading up to World War I gave way to new black and Caribbean arrivals during and after the war; the transformation in New York politics, as New Yorkers

pioneered a new form of urban liberalism in response to the conflicts and stresses emerging out of the new economy; and the transformation of the built environment, as the city made its way both up—in the form of skyscrapers, and out—as networks of transportation wove together not just the five boroughs, but the metropolitan region, promoting new paradigms of urban density.

1A: The Immigrant City: On the south side of the first zone, two vitrines focus on the two decades of growth between 1898 and the end of World War I, as New York's expanded scale dwarfed that of every other American city. It was the most important port city in the country and its largest manufacturing center, producing more than 10 % of the entire nation's products; by 1900, 69 of the 100 largest American corporations had their headquarters in Manhattan. And New York was on its way to becoming the world's capital of finance as well, surpassing London in the aftermath of World War I.

The first vitrine in this section provides visitors with statistics about the huge immigration of this era, with a peak of a million arriving in 1907. The new New Yorkers and their children were to transform the city; noticeably in the case of Jewish New Yorkers, who became the city's single largest ethnic group, deeply engaged in its politics, economy, and culture. Along with Italians and other new arrivals, they staffed the swelling manufacturing economy. The most important industry was garment production (by the early 1900s, New York produced 70% of women's clothing sold in the U.S.); tools of that trade from individual workers and small proprietors introduce some of the people who worked in the multitude of small shops across the city. Meanwhile, a new scale of industrial production was transforming former farmland in the new boroughs, as in Queens, where factories created such products as an Ideal Toy Yellow Kid doll and Chiclets chewing gum. Visitors also explore how the manufacturing economy was enabled by the dynamic port, moving raw materials and manufactured goods. The concentration of capital networks and financial resources further enabled the flow of goods as well as building great fortunes, as illustrated by statistics charting the growth of capital markets and by Paul Strand's iconic photograph of the House of Morgan at 23 Wall Street, the world's most powerful bank.

Facing this exploration of the immigrant city and its economy is a second display case that investigates the range of creative "progressive" responses to the problems of the early 20th century city. As finance and industry boomed, and immigration increased concerns about urban congestion, many New Yorkers came to view the unbridled economy as a threat. The result was a distinctive New York brand of progressivism that put the city on the cutting edge of urban reform. On view are striking photographs working and living conditions, and of the aftermath of the galvanizing Triangle Waist Company fire (1911). Photographs also illustrate the activism of immigrant workers, as they challenged employers for increased wages, shorter hours, better working conditions, and the right to organize. This activism catalyzed the previously conservative Tammany Hall into action, a change that would help remake Democratic politics nationally. The varieties of activism are illustrated through documents from the Factory Investigating Committee, the Pujo Committee, and muck-raking New York City journals, alongside a seltzer bottle emblazoned with the emblem of the Socialist Labor Party. Visitors will also encounter objects related to a great weapon New Yorkers deployed against the miseries of overcrowding—the subway, which would provide the framework for the city's expansion. These include the ceremonial shovel that was used to break ground for the city's first subway, and a subway sign for the IND, the municipally owned and operated line pioneered in the 1920s and ultimately built out during the New Deal as an alternative to the public-private endeavors of the IRT and the BRT lines.

Central Digital Zone 1: Linking 1A and 1B and bridging the pre- and post-War I city, are two large-scale interactive walls deploying video, archival images, and interactive content that together present an investigation of specific places and people in the pre-Depression city. The content visually traces the changing density and diversity of the city, including early 20th-century footage by Thomas Edison; William Kennedy Dickson's *Bargain Day* (1905); scenes from *The Musketeers of Pig Alley* (1912) and clips from *Today and Yesterday*

(1929). The *interactive components* will enable visitors to explore various layers of life in New York before the Depression, including the effect of the growing subway system on neighborhood development, and to meet New Yorkers who occupied different neighborhoods of the city. Examples include publisher and journalist Salloum Mokarzel from the Little Syria neighborhood in lower Manhattan; in Harlem, Lucille Green Randolph, a beauty parlor owner and wife of A. Philip Randolph; Luigi Fugazy of the South Village, whose life as a padrone and banker helps visitors to understand how immigrants acclimated to life in New York City; and J. Clarence Davies, a Jewish real estate developer (and donor of the Museum's foundational collection) who was instrumental in the development of the Bronx.

1B: Becoming the "Big Apple": At the north end of the first zone, *Becoming the "Big Apple"* shows how, by the close of the war, big business and financial accumulation drove New York's transformation into something new, exciting, but also unsettling—a densely concentrated metropolis of tall buildings, sprawling transit systems, and millions of people, the world's most populous city, busiest port, and arguably its most important literary and theatrical center. This section focuses on the impact of the changing demographics, with falling European migration and the rise of the Great Migration from the South; the world of the Jazz Age city, with its cross currents of bohemianism, Prohibition (and the creativity of the people who made a living off it), and a new mingling of Jewish, Irish, Italian, and African American performing arts traditions; and finally the ways that Jazz Age New Yorkers reshaped the city's density with skyscrapers and an increasingly regional outlook.

The first vitrine explains the changing nature of New York's diversity in this era. After immigration reform in 1924, the immigrant generation and their children continued to shape the city; new arrivals added to the creative energy, notably the black migrants from the South who in the years during and after World War I turned Harlem into the "capital of black America" and, in collaboration with white artists, redefined New York culture. Among the people who are featured here is Harry Pace of Black Swan Records, who recorded, produced, and marketed music by African-American performers. The cultural hybridity of 1920s New York is illustrated artifacts from "the Great White Way," which caught the tailwinds of Bohemian New York counterculture in productions by Eugene O'Neill (with an original manuscripts of *Desire Under the Elms*). Original programs and sheet music from *Blackbirds of 1928*, the first all-black Broadway production (produced by Jewish impresario Lew Leslie, featuring Florence Mills, whose beaded purse is on display, as well as Bill "Bojangles" Robinson, represented by his bronzed tap shoes) demonstrate the rich collaboration between black and Jewish performers and producers. A very different kind of creativity and cultural collaboration is on display in objects from New York's Prohibition Era: alongside speakeasy cards and bootlegging menus are police mugshots ("Bertillon cards") of the Jewish, Italian, Irish, and other gangsters who constituted a multicultural underworld.

The next a display case explores how New Yorkers addressed density in the 1920s, as new technologies enabled builders to push "up" into the sky and "out" into the surrounding boroughs. Images of the massive 1915 Equitable Building suggest the alarm about physical density that spurred New York's first-in-the-nation zoning resolution (1916). That law in turn gave the skyline the iconic setback skyscraper, epitomized here by the architect's model from the Empire State Building. Meanwhile, the development of metropolitan and regional transportation systems further dispersed residential density. The ongoing expansion of the subway changed neighborhoods, as illustrated by photographs, real estate brochures, and site plans illustrating a new paradigm of urban life—new garden developments in the "outer boroughs." New urban problems came with this expansion, as shown by documents memorializing the restrictive covenants that kept these new neighborhoods far more homogeneous than the older, dense tenement districts. Also on view are objects related to the expansion of the metropolitan region, including a medallion from the opening of the Holland Tunnel.

Zone 2: New Deal City. In the second zone of the exhibition, visitors are met with a very different city. Once the epicenter of the irrational exuberance of the 1920s stock market and runaway consumerism, by the 1930s New York had become a national symbol of despair, full of breadlines and apple sellers, idle workers and despondent financiers. New York's fortunes ultimately turned with those of America, as the city emerged as "the capital of the world" after World War II, with the creation of the United Nations and the triumph of the city's corporate economy and artistic avant-garde. This zone, covering the 1930s to the early 60s, is bifurcated by this change in circumstances. But it is tied together by the urban liberalism of New York's New Deal, which would define politics, labor relations, and urban planning in the city until the 60s, well after the return of prosperity had made the Depression a distant memory.

2A: The Depression & New Deal: The north pair of vitrines in this zone deal with the 1930s: the urban challenges of the Depression and New Yorkers' response. They show that the crisis launched New York's urban liberalism to a zenith of local and national influence. With deprivation, business failures, and personal tragedies sweeping the city, New Yorkers coalesced around a progressive agenda. Organized labor leaders and other prominent New Yorkers became an essential part of the coalition that pushed for and won reforms that Mayor Fiorello LaGuardia called "a daring experiment in social and political democracy," a beacon of the nation's New Deal.

The first vitrine looks at New York's Depression. Visitors learn that by late 1932, nearly one-quarter of all employable New Yorkers were jobless; 6,000 unemployed men sold apples on street corners and thousands of homeless New Yorkers occupied shantytowns. As late as 1941, 400,000 city men and women remained without work. Striking images from the Museum's collection, including photographs from Berenice Abbott's *Changing New York* series and works by Reginald Marsh, bring the Depression-era city palpably to life. Also on view are a ticker tape from the day of the crash; the story of New Yorker Joseph Sicker and his scheme to distribute apples to the unemployed for resale; and the struggles of ordinary New Yorkers for survival in the form of rent strikes and anti-eviction protests, movements for relief and job programs, union membership drives, and political agitation.

The second display case focuses on New York's New Deal and its impact on the social and built environment of the city. Mayor LaGuardia and his coalition turned New York into one of the nation's most important social and economic laboratories during the New Deal. One group of objects speak to the physical transformation of the city under the New Deal, as LaGuardia and master builder Robert Moses deftly leveraged federal funds to transform the city's infrastructure, reshaping its physical density with parks, pools, bridges, tunnels, and roads. The result was the emergence of a new kind of public city that challenged the paradigms of 19th century urban density. Visitors encounter these projects through maps, photographs, video, and artifacts, such as an array of trowels used at groundbreakings for WPA projects, which give a sense of the range and volume of these efforts in all five boroughs.

New York's New Deal also addressed issues of economic power in the city, as veterans of earlier reform crusades in New York, including Senator Robert Wagner and Labor Secretary Frances Perkins, advanced a progressive social agenda in Washington, helping to turn FDR's New Deal into a crusade for federally backed labor rights and welfare programs. Health insurance, public housing, workers' rights, and taming the power of banks were all on the agenda. The range of programs is illustrated through graphically striking WPA posters. Diversity is also central to the story, as issues of racial justice had a special resonance in minority neighborhoods, where the effects of the Depression were especially harsh; photographs and news clippings speak to the unrest that exploded in the Harlem Riots of 1935 and 1943 and Adam Clayton Powell Jr.'s "Don't buy where you can't work" campaign.

Central Digital Zone 2. The two sections of “The New Deal City,” encompassing the years before and after World War II, are linked by *video features* and *interactive components*. One *video feature* situates the impact of the Depression on the city landscape through AP and March of Time newsreels, traces the rapid development of the midcentury city through WPA promotional videos, and follows the story into the glamour and soaring skyscrapers of postwar Manhattan featured in promotional films for tourists. Also included are more intimate portrayals of working-class residential neighborhoods through amateur and art films such as *Greenwich Village* (1944), *In the Street* (1948), and *Daybreak Express* (1953). In the *interactive component*, visitors can explore various aspects of New York in pre- and post-war eras, including a catalog of construction including the parks, parkways, pools, bridges of the 1930s, and the highways and massive slum clearance projects of the 40s and 50s. The interactive features individual people, including émigrés fleeing fascist Europe and African Americans and Puerto Ricans who settled in the city during and after World War II. Among the individuals whose life stories are embedded in this map are wartime arrivals, including artist Marc Chagall; activist Antonia Pantoja; and George Swanson Starling, who came as part of the “Second Great Migration.”

2B: The Capital of the World: The next two display cases carry the story into the postwar period. The New Deal transformed the physical and political relations in the city, but it did not bring New York out of the Depression. It was World War II which made New York the busiest port in the world, brought renewed prosperity and employment, and waves of newcomers. By 1945, New York was, in the words of historian Thomas McCormick, the “central metropolis” of the world economy; in E.B. White’s description, New York in the era of the United Nations “was now becoming the capital of the world.” The city set to work remaking itself in a new modern image, and in the process transformed the entire region.

The first vitrine focuses on New York’s new identity as the world’s cultural, financial, and diplomatic capital, symbolized by the U.N., the international dominance of Wall Street, and the global impact of the city’s arts scene. Photographs show the transformation of midtown, as new International Style skyscrapers rise, home to resurgent business, media, and advertising sectors. A photo shoot from the roof of Lincoln Center, under construction, speaks to the nexus of culture, glamour, and new construction that was redefining the city. New York now rivaled Paris in the design business, as the city became a world center of the fashion industry in a way earlier designers could only have dreamed. On view is a dress by Arnold Scaasi, symbolizing the zenith of the fashion industry in New York, accompanied by photographs of the designer himself and David Dubinsky, the powerful head of the ILGWU and now an integral part of New York’s New Deal coalition. A 1951 fashion photo shoot for *Vogue* by Cecil Beaton, of a model in front of Jackson Pollock painting at Betty Parsons Gallery, points to the nexus of business, design, and art that embodied the exciting postwar city.

The next case focuses on the five-borough city and metropolitan region in the postwar years. At the heart of this is a tension between the prosperity of the city and the challenges of updating its 19th-century style density, especially as federal dollars were pouring in to build new commuter suburbs. This is illustrated by New York newspapers filled with advertisements for housing in newly built communities in the surrounding counties, along with a broadside decrying “Luxury for UN Staff” in contrast to the “Barracks for War Heroes.” Visitors will learn how New York strove to beat the suburbs at their own game, with slum clearance projects that promulgated a new model for urban life, as, following a new federal housing law in 1949, planners, politicians, developers, and architects bulldozed acres of old tenements in Manhattan, the Bronx, and Brooklyn. Their optimism about a new form of urban density was based on a vision of replacing densely crowded 19th-century housing with sleek high-rise apartment towers linked by efficient roadways. This effort was orchestrated by Robert Moses, who leveraged federal dollars not only for housing but for massive highways and for his last great bridge, the Verrazano-Narrows, which would radically increase the density of Staten Island.

These physical changes took place in dialogue with changing diversity, as Puerto Ricans and African

Americans arrived in larger numbers in the 1940s and '50s. Illustrations include Alice Neel's *A Spanish Boy*, along with material designed to guide the new arrivals, such as a guidebook entitled "Nueva York y Usted," published in 1952, and photographs of black New York cultural icons of the 1950s drawn from the Museum's collection of over 2,000 portraits by Carl Van Vechten.

Zone 3: The Fall of New York? In the third zone of the gallery, visitors are confronted with the striking fact that, within a generation of the zenith of New York's international status as the capital of the world, all of the metrics of the city—its physical and population density, the viability of its economy, and the social fabric of its diversity—seemed to be in jeopardy. The first niche of this zone looks at the forces of structural economic change (money), declining population (density), and changing demographics (diversity), that contributed to the sense of crisis, and while the second niche looks at the creative responses that assured people that the city itself held "seeds of its own regeneration," in the words of Jane Jacobs.

3A: The Collapse of the New Deal City: A combination of problems produced an era of "urban crisis" in New York during the 1960s and 70s, including the impact of suburbanization, deindustrialization, the loss of the port, and the decay of inner-city minority neighborhoods. (Many of the problems had been building since the 1950s, so this zone reaches back to overlap temporally with the previous section.) Objects in the first vitrine speak to the underlying causes of the economic decline. Seeking cheaper costs in less crowded, less expensive, and less regulated business environments, manufacturing firms left the city: New York lost over 600,000 factory jobs between 1960 - 1975 alone. Concurrently, the infrastructure of the port shifted to New Jersey, with a loss of 238,000 port-related jobs from 1953 - 1982. Visitors will explore these trends through interactives at the center of the zone, and via ephemera documenting the departure of firms, such as advertisements, protest materials, and urban reports about the "Commercial Slum Zone" in SoHo. A model of the proposed Lower Manhattan Expressway dramatizes the level at which the city was prepared to write off industrial areas altogether.

The effects of New York's waning role as an industrial hub and seaport providing work for newcomers was evident in deteriorating conditions and growing anger in inner-city neighborhoods, now also beset by problems of race-based discrimination. New arrivals increasingly crowded into remaining tenement districts and into the new public housing blocks, which concentrated poverty and racial segregation much as older housing had. Through photographs and video footage, as well as protest documents, visitors will learn about communities such as Harlem and Brownsville where tensions with police and frustrations over poverty and inequality triggered anger, as race riots exploded every year between 1964 and 1968.

The next display case documents the spreading fear that the future of the entire city was at stake, as crime, declining population, decaying infrastructure, and budget problems intensified the sense of a city in turmoil. On view are artifacts such as a jacket from the Savage Nomads, one of the most notorious gangs of the 1960s and 70s; a courtroom sketch from the trial of the David Berkowitz, the "Son of Sam" killer; and photos from arson-plagued Bronx and Brooklyn neighborhoods. Alongside these symbols of urban decline are objects connecting the crisis of the municipal budget to the crisis of New York's version of New Deal liberalism. By 1969, over 1,000,000 city residents received welfare aid to offset the effects of poverty. Reliant on Washington grants and Wall Street bank loans to pay for expanding social services, the city government found it more and more difficult to balance its budgets and the social and economic compact behind New York's New Deal threatened to fall apart. On view to dramatize the fiscal crisis are a never-issued memo announcing municipal bankruptcy, as well as a bond issued by the Municipal Assistance Corporation, the State agency organized to take control of the City's finances.

Central Digital Zone 3: Here, video and interactives bridge the problems of 3A with the creative responses of 3B, capturing both the decay and the electric spirit of New York in the 1960s and '70s. In the *video features*,

visitors will get a sense of the growing disorder and despair through excerpts from documentaries such as *Man Alive: The Bronx Is Burning* and *80 Blocks from Tiffany's*, as well as footage and commentary from the extensive news coverage of the era. Other clips will also show the cultural vibrancy of this period through selections from documentaries and art films such as Ulli Lommel's *Blank Generation* (1980), *Wild Style* (1983), and Harvey Wang's video exhibition *Garden of Eden*. *Interactive components* allow visitors to explore the changing economic landscape of the city, trace the geography of deindustrialization, and meet individuals from all parts of the city and hear their views about how to respond to the challenges New York was facing. These include landmarks activist Margot Gayle; Bedford Stuyvesant's Elsie Richardson, who was instrumental in creating the nation's first nonprofit community development corporation; Helen Buckler, who coined the name "Boerum Hill" and founded the Boerum Hill Association in 1964; and housing commissioner Roger Starr, who advocated for "planned shrinkage."

3B: Creativity in the Ashes: The north vitrines capture the creativity of New Yorkers in the 1960s and 70s who filled in the vacuum left by the economic decline. They converted abandoned industrial areas into zones for creating art, mobilized communities to provide local economic and residential development, and created new businesses, from food to fashion to consumer goods.

The first vitrine focuses on the reuse and rethinking of the built environment left vacant by deindustrialization or disrupted by development. It includes the work of artists using vacant loft space to make art— a trend that went back to the Abstract Expressionists who made art in the abandoned lofts of Coenties Slip, including Robert Indiana, who literally made art out of the detritus of the city. Also featured is the rethinking of the "South Houston" district in Manhattan, where community members, artists squatting in lofts, preservationists, and city planners created SoHo, remaking an entire de-industrializing district as a hub for residence, art, retail commerce, and tourism. Paired with these artistic expressions are examples of creative new thinking in the 1960s and 1970s about communities from Bedford-Stuyvesant to downtown Brooklyn to the South Bronx.

The second vitrine highlights creativity in the form of new entrepreneurship in the 1960s and 70s that embraced the gritty brand of New York City. Some grew out of cultural expressions, as in hip hop and breakdancing, which emerged from the streets, gyms, and basketball courts of the Bronx and Brooklyn during the 1970s; or clubs such as CBGB/OMFUG on the Bowery, which fostered a new "downtown" arts and performance scene of Punk and New Wave music and culture. On view are archival footage and ephemera from block parties and performances, along with photographs and an original turntable from the early days of old-school hip hop. These are paired with advertising campaigns and new media projects that banked on the marketability of New York attitude from Crazy Eddie and Doyle Dane Bernbach's "You Don't Have to Be Jewish to Love Levy's," to *Sesame Street* (1969) and *Saturday Night Live* (1975). Original drawings, footage, and ephemera bring these ventures to life, including the ultimately grungy New York resident, Oscar the Grouch in his garbage can, on loan from The Sesame Street Workshop.

Zone 4: New York Comes Back. The final zone looks at New York's extraordinary turnaround of the late 20th and early 21st centuries, in the arena of *money* (a resurging and restructured economy, but with great disparities of rich and poor); *density* (a reversal of the city's population decline and reinvention of the patterns of urban life); and *diversity* (New York's population becomes truly global). From a place whose imminent fall was being predicted, within a span of a generation New York was heralded as a new model of successful urbanism. But the city also faced extraordinary challenges in the new millennium.

4A: Regeneration and Its Discontents: The display cases at the north end focus on the 1980s and 1990s, the changes in the economy, population, and governance that reversed its fortunes, and the conflicts that arose in this time of great change. The first vitrine looks at the creative energy that turned around the economy as

New York was reinvented as a postindustrial city and an immigrant city. Visitors will learn that as early as the 1970s, the percentage of New Yorkers working in the city's financial and professional services sectors began to rise, and that in 1980s and 90s a new economy emerged, reflecting a resurgent Wall Street prosperity abetted by the pro-business "neo-liberalism" of Ed Koch's and Rudolph Giuliani's City Hall. This resurgence in turn bred tremendous economic creativity of a new sort, as Wall Street bond traders, bankers, and "Quants" (quantitative analysts) helped to launch sophisticated new financial instruments, including mortgage-backed securities that soon transformed world markets. On view will be photographs and ephemera documenting the lifestyle—and scandals—that this new activity produced, as well as depictions from popular culture of a resurgent and often avaricious New York, including posters from the movies *Wall Street* and *Working Girl*. A further symbol of New York's rising fortunes was the coming of age of the World Trade Center as a destination for tourists and diners, as illustrated by a Milton Glazer-designed table setting from Windows on the World, the restaurant at the top of the World Trade Center, and the 1976 *New York Magazine* cover declaring it "The Most Spectacular Restaurant in the World."

Equally influential was a flood of new arrivals, now coming from all over the world. The effects of the Hart-Cellar Act of 1965, reforming Federal immigration policy, was felt in New York beginning in the 1970s, but accelerated dramatically in the 80s and 90s. New immigrants from Asia, Latin America, the Caribbean, Africa, the Middle East, the (former) Soviet Union, and elsewhere helped to reverse the city's population decline: between 1980 and 2000, New York City increased by a net total of nearly 1,000,000 new residents and doubling the foreign-born proportion of the city's population from just 18% in 1970 to 36% in 2000, close to that of a century earlier. They transformed economic niches and created new ones, as visitors will learn through photographs, video, and personal and business artifacts, and they changed the very look and sound of the city.

The second vitrine in this pair documents the conflicts over money, diversity, and space that arose along with the transformation of the economy. New York's solution aligned with that of the nation in the 1980s—trimming the size of government, rolling back regulations, and inventing a postindustrial economy based on financial and service jobs—and stark antagonisms over wealth and poverty, race, housing, and access to resources simmered as the city's income disparity widened and as homelessness, AIDS, and crack addiction became public crises. To many, New York seemed to be two cities—one of wealth, power and privilege, the other of daily struggles and hardship. Video and artifacts of the Tompkins Square Riot of 1988, creative artifacts of AIDS agitation, such as Keith Haring's *Silence=Death* poster, and an example of the controversial decals that were used to paper over windows of abandoned buildings, highlight the rising tensions of the era.

Another set of conflicts arose between ethnic racial groups when, as in generations before, tensions flared up into bitter and sometimes violent conflagrations. The exhibition includes footage, photographs, and documents from some of those flash points, including the Crown Heights riot of 1991, the Washington Heights Riot of 1992, and African-American boycott of Korean grocers in Brooklyn. The densities and economic implications of the new immigration were complex, as newcomers revived the commercial sectors and civic life of poor neighborhoods, but also encountered low-paying work (especially for undocumented aliens) and overcrowding in substandard housing, much like earlier generations of New York immigrants.

Central Digital Zone 4: These trends of the 1980s and 1990s are further dramatized in the fourth *video features* and *interactive zone*, which brings to light stories of particular New Yorkers in transforming neighborhoods. Highlights include excerpts of videos based on the *City of Memory* interviews of recent immigrants by CityLore; the documentary *Dollars and Dreams: West Africans in New York* (2007) and films such as *Trinidad in Brooklyn*. *Interactive components* allows deeper exploration of some of the changes afoot in the 1980s and 90s; for example, the dramatic changes in real estate prices, and allows visitors to meet newcomers to the city, ranging from *Milagros Batista*, a Dominican immigrant and former Director of Health

Programs at Alianza Dominicana; Pakistani immigrant *Tariq Hamid*, the owner and operator of Shaheen Sweets, a family-run bakery and candy shop in Jackson Heights; and *Boris Talis*, a Russian-born martial arts specialist and local celebrity in the Eastern European neighborhoods of Brighton Beach, who also hosts a Russian-language radio show and offers tours of New York's Russian community.

4B: Facing the 21st Century. The exhibition ends with a pair of display cases that look at the extraordinary challenges that New York has faced in the young 21st century. The first of these were the terrorist attacks of 9/11, which shook the city, the nation, and the world. They also highlighted the diversity of New York, as 115 nations lost citizens in the attacks on the two buildings. The story of the tragic losses of that day are told through materials such as remnants of the building, along with a chart showing the country of origin of those lost. The subsequent questions of how to revive the site and the neighborhood raised fundamental questions about density and creativity in the city, as New Yorkers debated how to how to rebuild; these debates are illustrated by protest materials from activists who sought to preserve the site as sacred ground, exhibited alongside early plans for the site by Daniel Libeskind.

The theme of money also reemerged with a vengeance in 2008, when the “financial meltdown” exposed the structural problems in New York's financial industry, as illustrated by a painting of Bernard Madoff made by artist Geoffrey Raymond, with annotations by members of the public responding to the Madoff scandal and the meltdown more broadly. And the final display case in this gallery refocuses the visitors' attention on the pressing question facing the future of urban density, setting the groundwork for issues to be explored in Gallery 3. Here, the threats presented by rising sea levels is dramatically highlighted by Superstorm Sandy and its impact; drawing on the Museum's 2013 exhibition *Rising Waters: Photographs of Sandy*. And finally, the issues of density and 21st century environmentalism merge in an investigation of some of the changes that have been made in the city's layout in the new millennium, included expanded infrastructure for bicycling and walking, and reclaiming of former industrial land for parkland, including before-and-after photographs of Concrete Plant Park in the Bronx and the High Line in Manhattan.

GALLERY 3: *Future of the City Lab*. The exhibition will culminate in the *Future of the City Lab*, which concerns big challenges the city will face over the next two to three generations. While New York is enjoying a period of economic success and ascendancy, there are also daunting economic, social, and environmental challenges ahead that threaten to undermine the quality of urban life and the city's competitive position. New York is an iconic global city; as such, it is exceptional but also illustrative of the urban condition. This gallery will explore the challenges and promise of 21st century urbanism in ways that highlight New York's uniqueness but also make clear commonalities with and implications for cities worldwide.

Staging an exhibition on the future creates special opportunities to engage audiences in thinking about an inherently unknowable subject. This gallery will reverse the conventional position of visitors in museums: here they will actively create the content, reflecting the fact that shaping the future is an ongoing collective enterprise. The exhibition is founded on the idea that the future is conditional and open, predicated on actions and decisions made in the present. Visitors will be confronted with these decisions by playing games that are fun as well as content-rich and that draw on individual lived experience, without requiring expertise in planning and policy.

The *Future of the City Lab* consists of four areas, or zones, each with a distinctive experiential character. Visitors are introduced to the gallery, and to the New York of today, through a *multimedia presentation* called the “Big Now.” They will then find more detailed, in-depth information about the state of the city and the challenges it is facing in the “Dig Deeper” zone, where *kiosks with interactive touch screens* allow visitors to pursue their interests. This information primes visitors for “Actions and Choices,” where a variety of

interactive experiences prompt visitors to *imagine the future of the city*. The results of these activities will be displayed on a *continually changing bank of screens* showing these “Visions of the Future.”

Much of the material presented in this gallery, particularly in the “Dig Deeper” and “Actions and Choices” zones, presents topical data and information on real-world projects, which are recently completed, underway, or proposed for near future. The content will need to be periodically updated, and the digital platform for displaying this information is being designed to facilitate such changes and ensure that the content stays fresh and relevant.

The “Big Now”. Upon entering the gallery, visitors encounter an immersive installation that highlights current conditions in the city. Dubbed the “Big Now,” it gives a sense of the New York’s dynamic pulse and flow. Presented across a large bank of screens, it provides baseline contextual information on where the city stands today with respect to the unifying themes of money, diversity, density, and creativity and serves as an accessible introduction to the topics that will be explored in the gallery. The display combines animated maps, dynamic data visualizations, and videos that capture how people cope with the city. The material also includes artistic interpretations of urban conditions, such as impressionistic video features on its diverse subcultures, street life, and sometimes invisible but prevalent patterns of city living. For this latter content, the video artist Neil Goldberg, whose work focuses on the gestural expressivity and commonality of people participating in quotidian urban activities (such as waiting for, or missing, a train connection). The “Big Now” presentation begins with an overture, and then moves successively through each of the key exhibition themes, extrapolating related issues and posing future-oriented questions concerning each theme. Below is a detailed description of the theme of density to provide a sense of the variety of representational techniques that will be employed.

Density is introduced with a series of narrative statements designed to draw the audience in with clear, accessible language (“New York is growing. Where will this additional population fit? NYC is the densest city in the U.S., but compared to other international cities, New York is not unusually large or dense.”). This narrative is illustrated with dynamic data visualizations of various dimensions of New York’s growth and density, such as a real-time dashboard of population flows into and out of the city, growth projections over the next 30 years, and average space per person in NYC compared to other cities. The presentation poses the question of where and how the city can accommodate its growing population, but does not suggest an answer, motivating visitors to explore the issue in other parts of the gallery.

The density of New York heightens the risks of the changing climate: as our population is growing, the amount of habitable land may be decreasing due to rising sea levels. Animations of the city-at-large, as well as certain neighborhoods or streets, showing the area that could be flooded (according to the recent projections) will be shown, as well as images of “edge conditions” around the city’s waterfront. New York is a coastal city, and the threat of rising waters is compelling us to rethink the relationship of the city to the waterfront. The question of how to address this challenge is raised, with further opportunity for exploration to occur in other parts of the gallery. Visitors then go on to explore how the city’s density is manifest through its perpetual pulse and flows of water, solid waste, and people, which are shown as a series of animated maps of the watershed, waste disposal system, and metro area commuter patterns, all of which tie the city to its wider region. These maps will be data-driven (for example, by representing volumes or people as moving dots) and aesthetically striking. A map illuminating the daily rhythm of regional commuting is supplemented by time-lapse video of commuters streaming through Grand Central station, the volume of human movement vividly illustrating E.B. White’s remark that “Commuters give the city its tidal restlessness.”

New York has two great assets that undergird its density and shape its character: it has walkable streets and an expansive transit system. The “Big Now” continues with material on the city’s pedestrian (and increasingly bicycle-friendly) orientation, with a video interpretation of the “sidewalk ballet.” The 24/7 pulse of the transit

system is conveyed through data on ridership. The system logs 5.5 million rides per day, and to convey this astonishing fact, an animated map will show transit patterns over the course of a day, accelerated to emphasize both the volume and the rhythm of these patterns. This macro view is supplemented with time-lapse video showing the flow of commuters as they stream in and out of trains and around stationary platform features, such as buskers, followed by images of the city's streets during transit strikes or blackouts, illustrating that the transit system is "the lifeblood of the city." This theme would not be complete without acknowledging the daunting challenges facing the transit system, which is old, expensive to repair, and underfunded, and here visitors will see the comparative costs of capital transit construction projects, which are many times higher here than equivalent projects in other cities. Viewers are left with the question of what changes need to be made to ensure that our system can continue to serve New Yorkers in the future.

The "Big Now" continues with the other key themes, using similarly dynamic juxtapositions of words and imagery. The section on "diversity" begins by observing that "New York is a microcosm of the world," which leads to a dynamic animated map showing migration patterns to and from New York, including origins of the city's immigrants as well as destinations of domestic out-migrants. The theme of "money" is addressed through explorations of the city's role as a capital of finance, and will include maps and imagery of the unceasing commercial activity, but also by spotlighting the "creativity" demonstrated by New Yorkers as they seek out myriad ways of making a living. The presentation ends with the central questions for visitors to this gallery: "How will we shape the future of New York? What future do YOU want?" While the "Big Now" is the least interactive element of the gallery, it orients visitors and prepares them to curate their subsequent experience of the gallery. Depending on what piqued their interest, they may choose to explore a particular theme in great depth, following it through the subsequent zones of the gallery ("Dig Deeper" and "Actions and Choices"), or choose to sample from a wider range of different topics.

"Dig Deeper". The second zone, "Dig Deeper," frames five challenges, which are introduced by guiding questions.

Money: Continued investment and economic growth are critical to the city's future. What will drive the city's economy? How can we provide opportunities for residents to move up the economic ladder?

Diversity: New York is the most diverse city in the world. This diversity drives its creative spirit, manifest in business, the arts, and social life. How can New York maintain its characteristic diversity?

Density: The city is projected to grow by 500,000 people in the next 20 years. This will have profound effects on the city's density, infrastructure, and ability to provide social services. How will we accommodate this growth, and how much density is desirable?

Mobility: Public transit has enabled New York's growth and is critical for the day-to-day functioning of the city. How will this system continue to provide mobility for the city's future population?

Rising Seas: Rising sea levels and the unpredictable effects of a changing climate pose existential risks to New York, a coastal city. How can the city adapt and respond to this threat?

Each of these issues is presented in a kiosk, where interactive screens give visitors access to a wealth of metrics, contextual information, and comparative data. The information is organized into several tiers, allowing for intensive "data dives" into topics of special interest. Rich quantitative material is interwoven with qualitative elements, such as personal stories and narrative photographic profiles of neighborhoods in transition.

The money kiosk, for example, will give visitors five pathways to investigate the future economy. One pathway involves New York's current trends. Upon selecting this topic, visitors see metrics on New York's overall economic performance, including GDP growth and employment, in aggregate and disaggregated by economic sector. This data is presented in a clear and visually compelling manner, with simple animations to make it more dynamic and engaging, and with short, clear headlines summarizing the key take-aways. For

example, a chart showing projections for individual sectors of the economy is titled, “Major industries have declined over the past decade, while new ones are taking their place.” The chart will change to highlight declining sectors (e.g. manufacturing) and growing sectors (e.g. technology, healthcare, and education). In addition to this top-level text, visitors are able to solicit deeper contextual information that serves to concretize the data by touching clearly marked areas on each chart, which provide definitions of terms (such as GDP) and examples of what types of business fall into the various sectorial categories.

In the kiosk addressing diversity, visitors will learn that half of the population speaks a language other than English at home, and will be able to select an interactive world map to see where our immigrants are coming from. For the question on density, visitors will learn about the city’s growth rate (an animated visualization of daily population growth will show an average increase of 84 people per day in New York, as compared to a daily increase of 1,991 in Lagos, for example), and explore the question of how much density is desirable. Digging deeper on mobility will lead to information on the city’s subway system, including the challenges of increasing ridership and maintenance costs and a spotlight on the system’s largest construction project, the Second Avenue line. Visitors to the rising seas kiosk will have access to detailed interactive maps of the threatened coastal areas, and will see what affected communities are doing to mitigate the risks. The volume of data and information in the “Dig Deeper” zone will reward repeat visits, and will provide a solid foundation for engaging with questions on the future.

“Actions and Choices”. The third zone of the gallery prompts visitors to think explicitly about the future. “Actions and Choices” solicits active participation through interactive simulations and games, each addressing one or more of the key questions. The games are not only enjoyable; they provide a modality well-suited to test ideas, experiment, and think imaginatively about future urban possibilities. In addition to these participatory elements, this zone showcases projects that are currently planned or proposed in New York, and international examples that show how cities around the world have tackled similar problems, inviting consideration of their applicability and potential impact. The interactives, situated in rooms and niches embedded in the wall of the gallery, enable visitors to explore the key questions through hands-on experiences and to express their own perspectives on the future of the city by adding their voices to the gallery content. We have identified three types of interactive experiences: 1) Scenario-based games, which simulate the process of urban planning or decision-making at a citywide or neighborhood scale; 2) Creative activities that stimulate the imagination; and 3) Simple prompts that ask visitors to answer a question, propose an idea, or express an opinion or preference.

To think about mobility in the city, for example, visitors will play a transportation planning game. A map of the city is displayed on a large touch-screen along with a brief introductory segment explaining the purpose of the game and how to play it. Users will have access to virtual tools, in this case representing different transit modes, to draw on the map. At the scale of the entire city, users will be able to use the subway line tool, while the bus and bicycle lane tools will be available as one zooms in to successively smaller areas of interest. Users will be able to draw lines representing subway lines, bus routes, or bike lanes directly onto the map, and see the results of their efforts displayed as feedback. These results will include estimated costs (based on density and other characteristics of the areas traversed, and factors such as whether the line will be crossing under or over a water body), number of people served (as an estimate based on the capacity of each transit modality and population living and working within a specified distance), connectivity score (the degree to which the proposed line connects with other transit lines, and other factors). Another tool will allow you to develop their own “transit of the future” system—gondolas, fleets of self-driving electric vehicles, hyperloops? The game is designed to be flexible: users can, if they wish, develop highly impracticable scenarios or get rigorous feedback on a more practical proposal. It will be accessible, fun, and interesting for visitors with a wide range of content knowledge and facility with scenario planning.

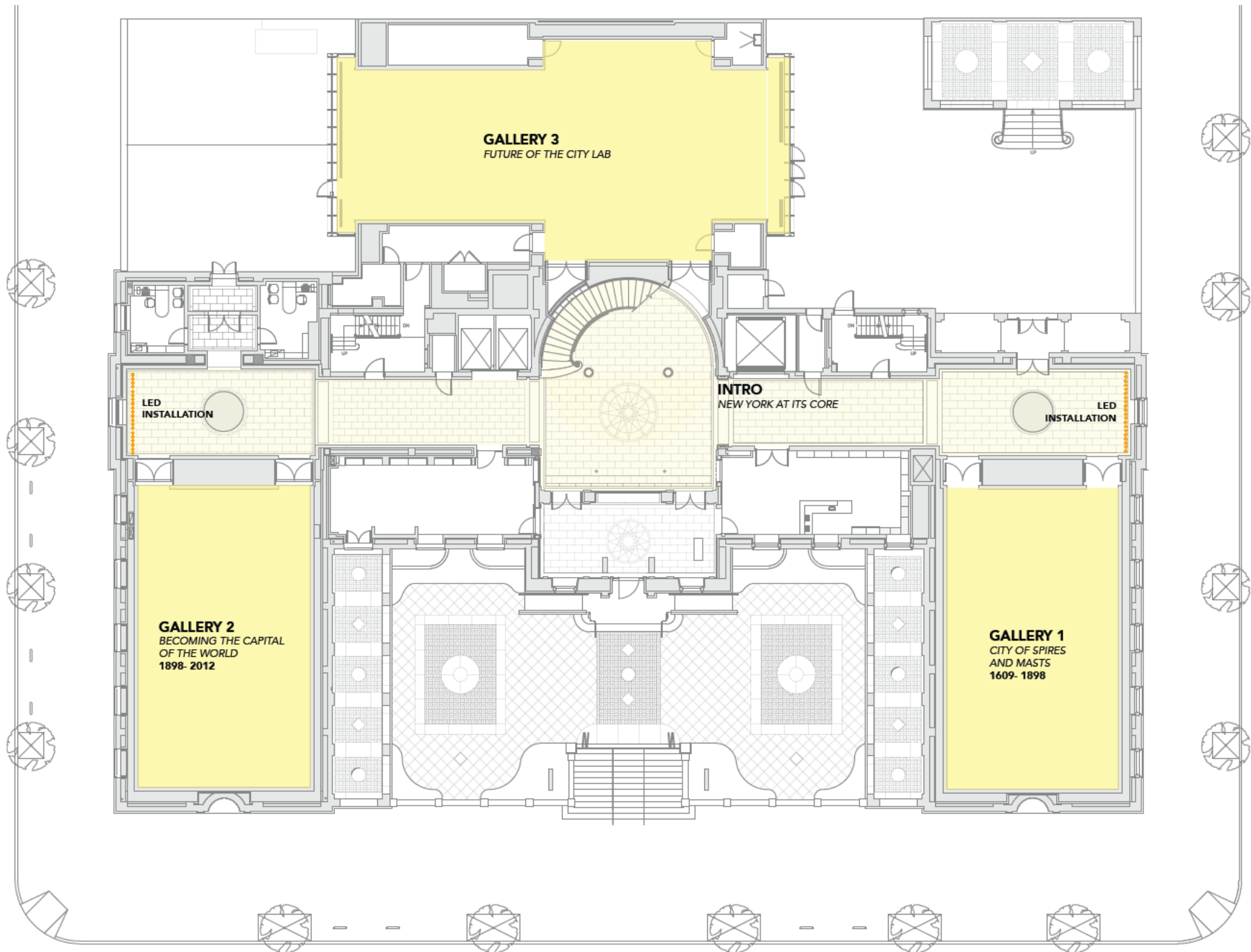
The results of visitor's engagement with the game will be recorded for others to see and projected on the "Visions of the Future" screen. Users may also have the opportunity to send themselves the resulting images or maps, or to create an updated NYC subway map in the style of the existing MTA map, with their own proposal superimposed. In this way the game encourages the visitor to imagine him/herself in the position of transportation planner, and provides a fun and educational experience that encourages creativity while also teaching users about the real constraints inherent in planning for the future.

Another modeling game addresses the related themes of governance and budgeting. In "Mayor for a Day" visitors make decisions that highlight the tradeoffs inherent in municipal governance and the difficulties of weighing competing interests. An example of the type of questions that players have to grapple with is: "The environment commissioner suggests limiting future development in high-risk coastal areas, but residents complain that this will unfairly decrease their property values. Do you support the commissioner's plan?" For each question, users can ask for more contextual information to help them make the decision, explain their choice, and see other visitors' responses. At the end of the game, users will see the cumulative effect of their answers on the hypothetical future New York. Visitors are then able to have a snapshot of their face superimposed onto a photograph of a mayor at a lectern, as if delivering a policy speech, and can choose to have the image appear on the "Visions of the Future" board.

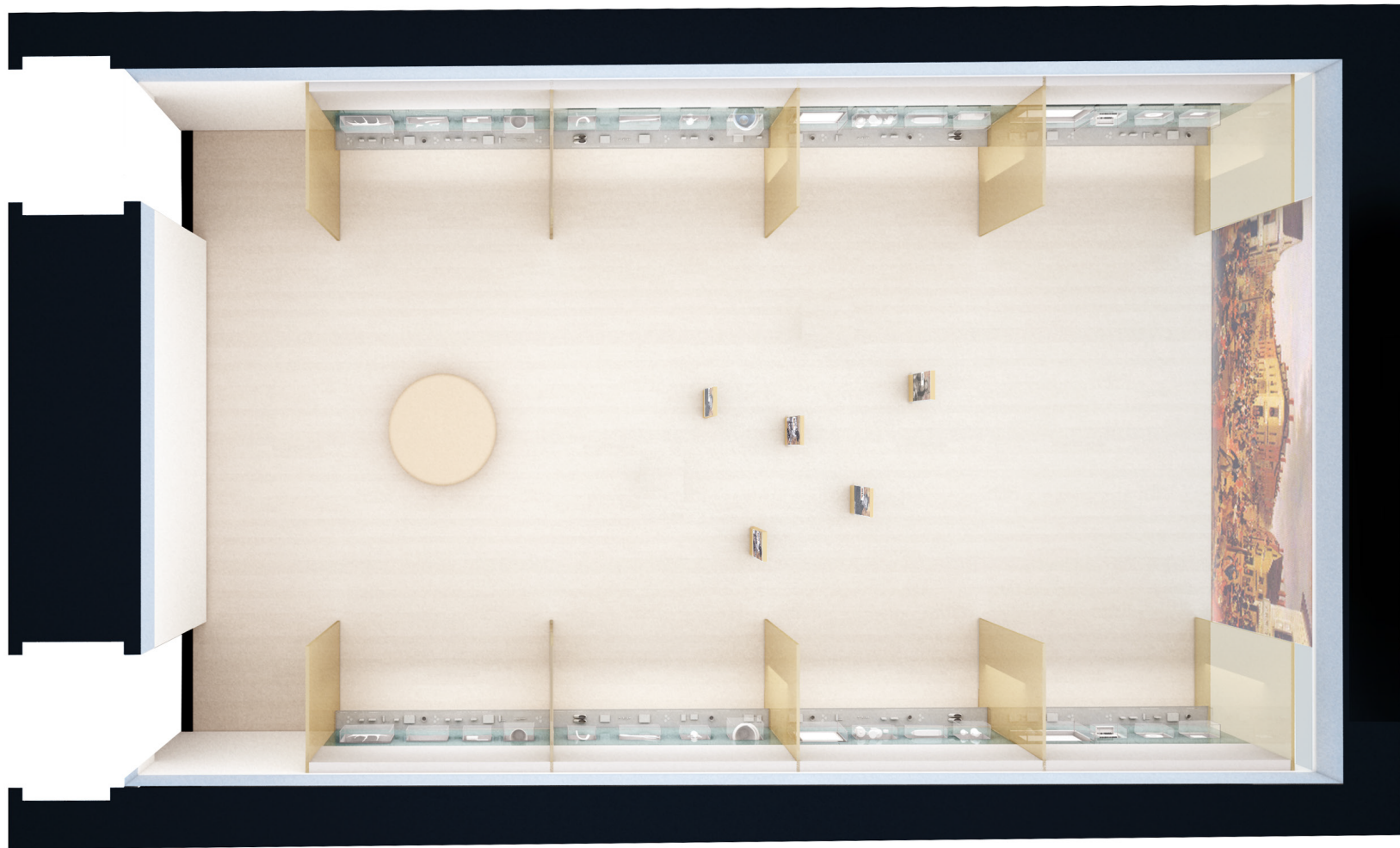
Another creative experience, associated with the theme of density, is a "Design Your Own Skyscraper" application, which allows visitors to select from a number of sites around the city and design their own building for that site. Again using a touchscreen interface with a number of different drawing "tools" to choose from users are able to sketch a building for the site, having wide latitude in the design process. Once they have developed a design that they are satisfied with, they will be presented with feedback on a variety of metrics. They can then see their design rendered in its spatial context and to send these images to themselves as well as to the "Visions of the Future" board. It is envisioned that the scale models of the designs may be made available to their designers as 3D printed objects.

"Visions of the Future". Each of the interactive experiences described in the "Actions and Choices" zone produce an artifact, whether in the form of an image or text (or combination thereof) that can be displayed for both the creator and other visitors to see. The fourth zone in this gallery, "Visions of the Future," is where this takes place. Here, large screens display the outcomes of the interactives, which are projected from the "Actions and Choices" niches on the opposite wall, as a continually changing mosaic of images and text in the form of visitor-generated renderings, maps, vote tallies, written submissions, and other material. This zone demonstrates that the future is continually being shaped by our choices in the present, and that there is no one predestined outcome but rather a web of potential paths. Interspersed with the user-generated content will be other, curated images of the future, including renderings from proposed "on-the-boards" projects and more speculative propositions from architects, planners, and artists who have developed ideas for New York's future.

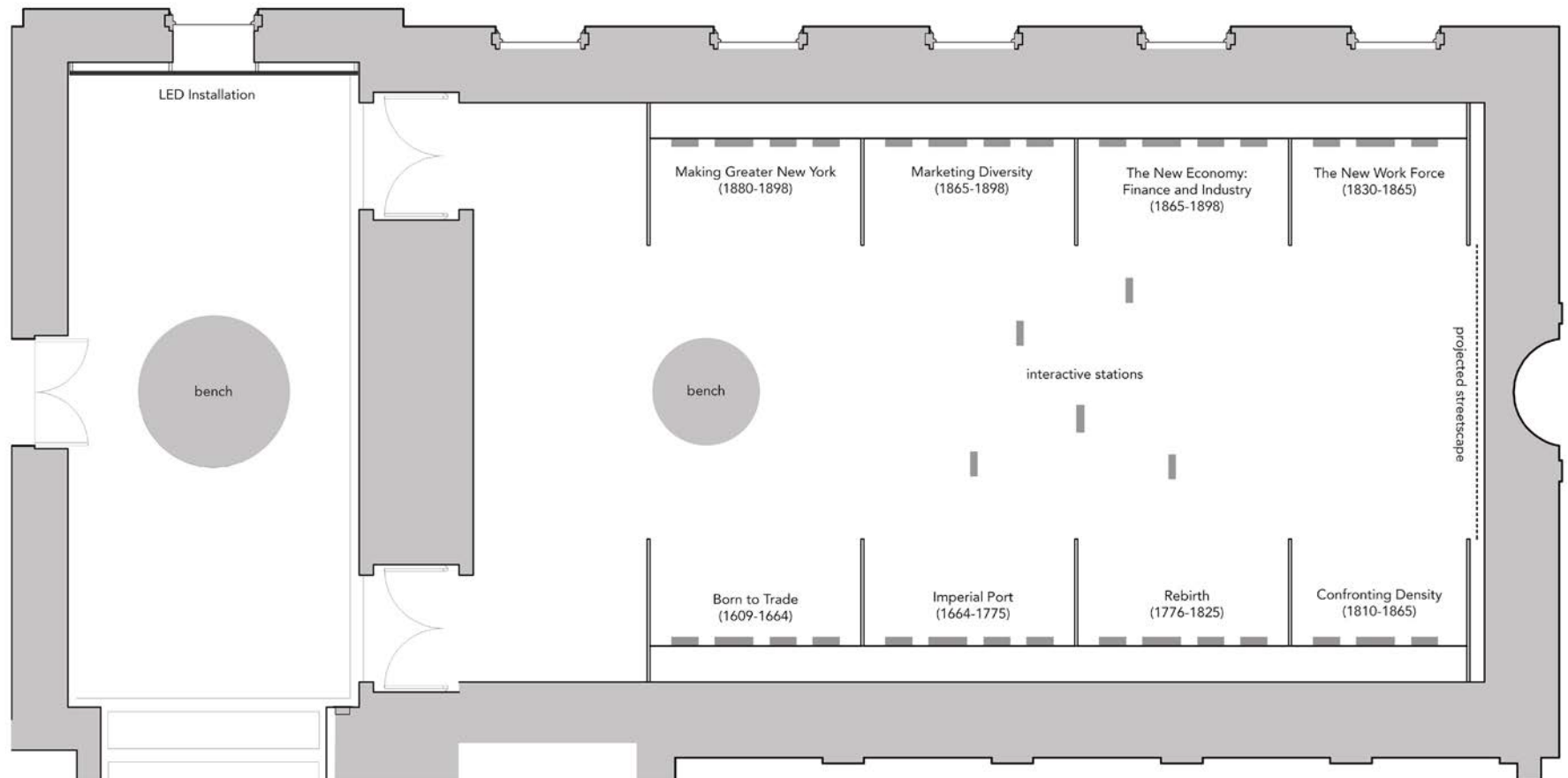
The Future of the City Lab will cater to all levels of interest and will provide an engaging and inspirational experience for casual observers and experts alike. Ultimately, the visitors will leave with a deeper understanding of how the city's past and present are actively shaping its future, and will carry that insight with them as they leave the Museum and reenter the city itself, to be experienced anew with fresh perspective.



FLOOR PLAN NEW YORK AT ITS CORE, MUSEUM OF THE CITY OF NEW YORK, 1ST FLOOR



GALLERY 1
CITY OF SPIRES AND MASTS 1609-1898
FLOOR PLAN RENDER



GALLERY 1
CITY OF SPIRES AND MASTS 1609-1898
FLOOR PLAN



GALLERY 1
CITY OF SPIRES AND MASTS 1609-1898
GALLERY RENDER

1664 - 1775 |

1664 - 1775 |



GALLERY 1
CITY OF SPIRES AND MASTS 1609-1898
NICHE RENDER

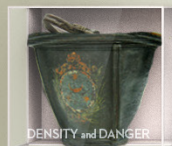
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IMPERIAL PORT

1664 - 1775

“New Yorkers talk very loud, very fast and all together. If they ask you a question, before you can utter three words of your answer, they will break out upon you again, and talk away.”

—John Adams, 1774



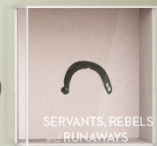
DENSITY and DANGER



CREATIVE PORT



MERCHANT'S CITY



SERVANTS, REBELS RUNAWAYS

1775: 18,500

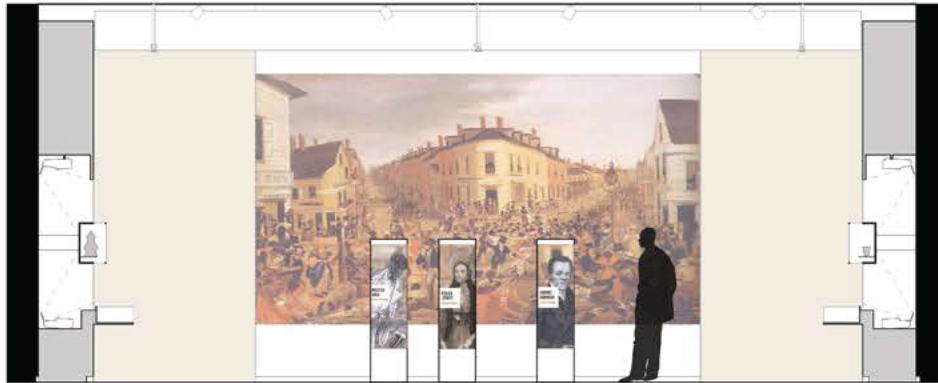
1664: 4,930

GALLERY 1

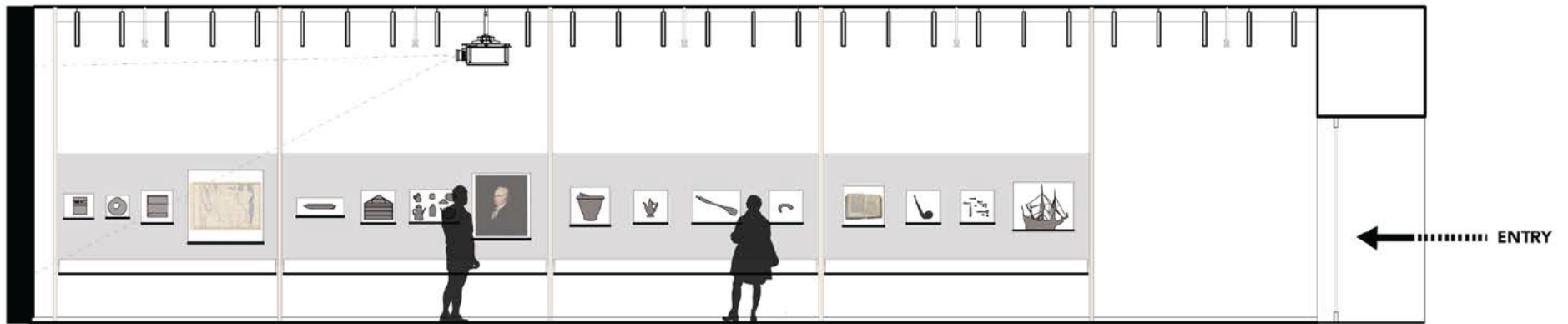
CITY OF SPIRES AND MASTS 1609-1898

NICHE RENDER, showing changing content

GRANT11812254 - Attachments-ATT4-1237-designs.pdf



GALLERY SECTION

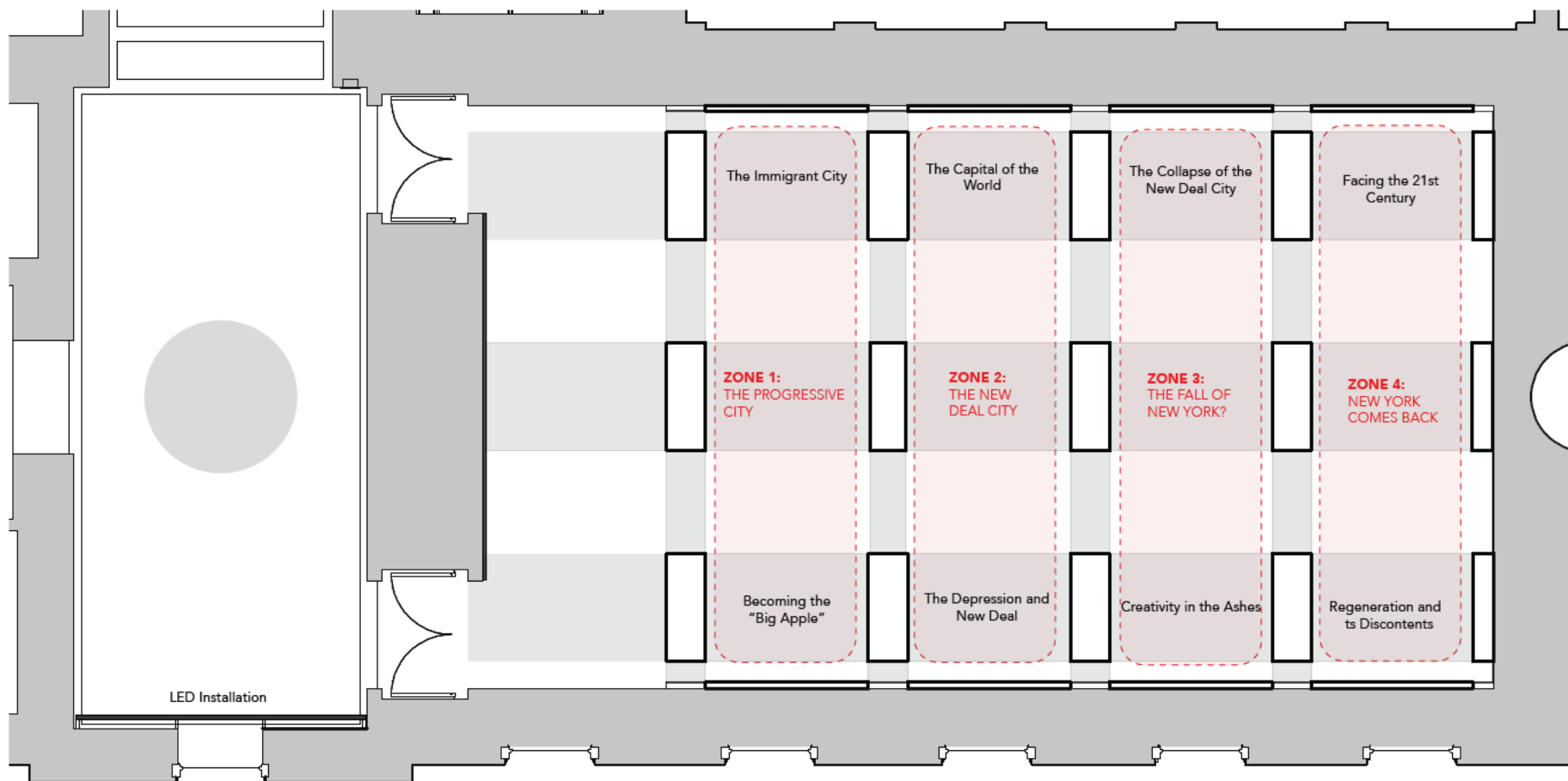


NORTH WALL





GALLERY 2
BECOMING THE CAPITAL OF THE WORLD 1898-2012
FLOOR PLAN RENDER



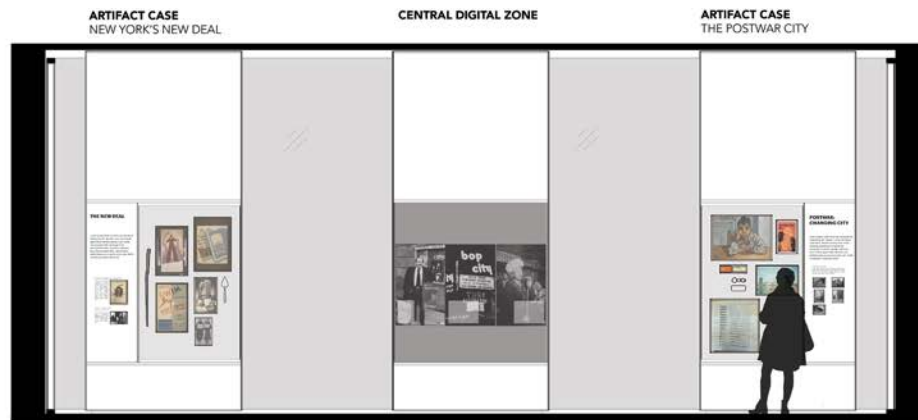
GALLERY 2
 BECOMING THE CAPITAL OF THE WORLD 1898-2012
FLOOR PLAN



GALLERY 2
 BECOMING THE CAPITAL OF THE WORLD 1898-2012
GALLERY RENDER



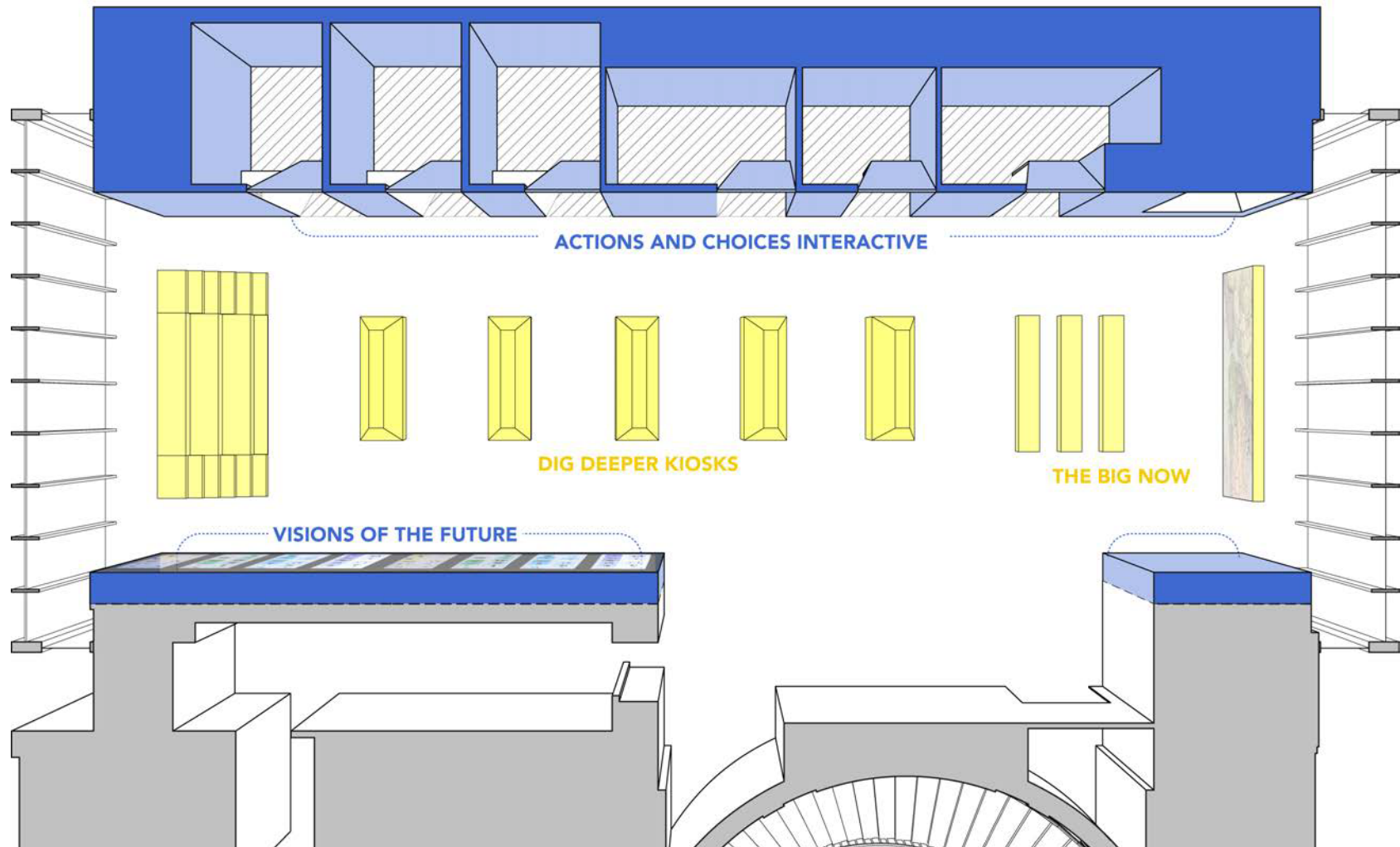
GALLERY 2
 BECOMING THE CAPITAL OF THE WORLD 1898-2012
 ZONE RENDER

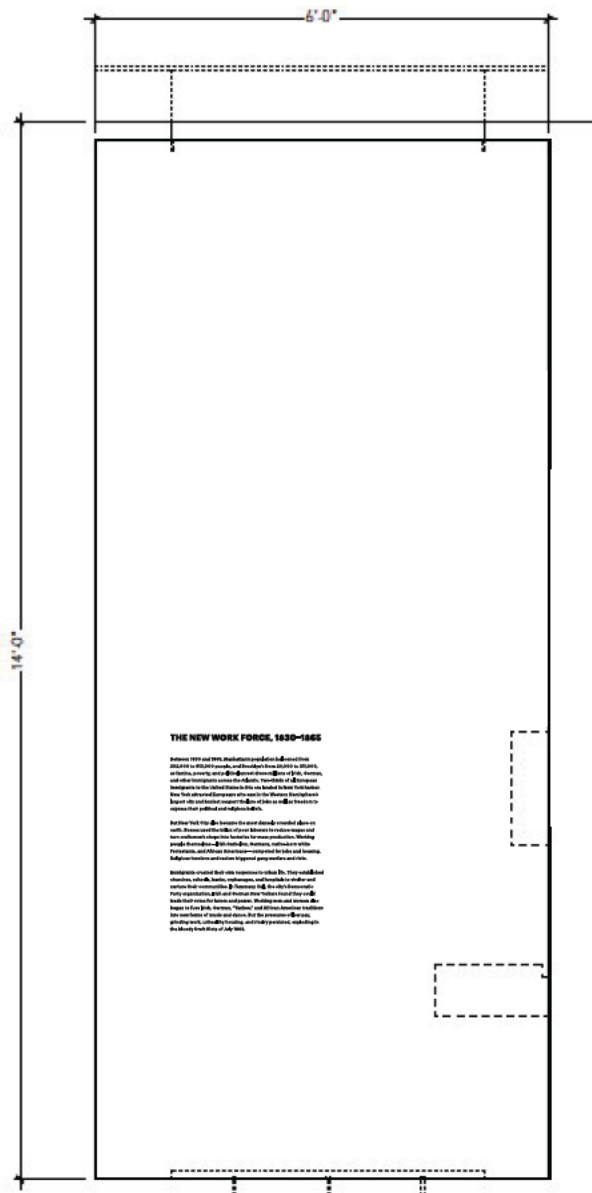


GALLERY SECTION



SOUTH WALL





THE NEW WORK FORCE, 1930-1965

Between 1930 and 1965, the American workforce underwent a dramatic transformation. As the economy grew, the demand for labor increased, and the workforce expanded to include a wider range of people. This period saw the rise of the middle class and the emergence of new industries. The workforce became more diverse, and the demand for education and training increased. The period also saw the rise of labor unions and the struggle for workers' rights.

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THE NEW WORK FORCE, 1830–1865

Between 1830 and 1865, Manhattan's population ballooned from 202,000 to 813,000 people, and Brooklyn's from 20,000 to 311,000, as famine, poverty, and political unrest drove millions of Irish, German, and other immigrants across the Atlantic. Two-thirds of all European immigrants to the United States in this era landed in New York harbor. New York attracted Europeans who saw in the Western Hemisphere's largest city and busiest seaport the lure of jobs as well as freedom to express their political and religious beliefs.

But New York City also became the most densely crowded place on earth. Bosses used the influx of poor laborers to reduce wages and turn craftsmen's shops into factories for mass production. Working people themselves—Irish Catholics, Germans, native-born white Protestants, and African Americans—competed for jobs and housing. Religious tensions and racism triggered gang warfare and riots.

Immigrants created their own responses to urban life. They established churches, schools, banks, orphanages, and hospitals to shelter and nurture their communities. In Tammany Hall, the city's Democratic Party organization, Irish and German New Yorkers found they could trade their votes for favors and power. Working men and women also began to fuse Irish, German, "Yankee," and African American traditions into new forms of music and dance. But the pressures of low pay, grinding work, unhealthy housing, and rivalry persisted, exploding in the bloody Draft Riots of July 1863.

New York at Its Core

Gallery 1: *City of Spires and Masts, 1609 - 1898*

Object List

Niche 1: Born to Trade (1609-1664)

Note: A final list of reproduced images, maps, quotations, and graphics for Niche wall projections is currently being selected/generated. The following is a list of actual objects to be displayed in Gallery 1:

Model of the Ship *Haeve Maen*, 1934

Joseph Wheeler Appleton

Wood

Museum of the City of New York, M34.63

Lenape ritual dog burial, Upper Manhattan, n.d.

Archeological material

New York City Landmarks Preservation Commission

Conch shells stripped to make wampum, n.d.

Archeological material

New York City Landmarks Preservation Commission

Conch strips from the site of the Wampum factory at Seapack, New Jersey, n.d.

Archeological material

Museum of the City of New York, F2012.64.376

Flaked drill point, Manhattan, n.d.

Archeological material

Museum of the City of New York, 65.49.13

Boring tool from the site of the Wampum factory at Seapack, New Jersey, n.d.

Archeological material

Museum of the City of New York, F2012.64.383

Lenape and Iroquois pottery sherds, Dutch tile fragments, and comb excavated from the household of Sara

Kierstede, Pearl Street, ca. 1642 - ca. 1693

Archeological material

New York State Museum

Lenape war club from the Delaware River Valley, collected by Johan Printz, 1600-1650

Wood with inset copper

Skokloster Castle, Sweden, 6906

Bogert family Bible, 1730

Museum of the City of New York, 48.150.3232

Deed for land sold by Asser Levy, Jewish colonist under the Dutch and English, to Christian fellow colonist Jacob Young, 1677

Museum of the City of New York, 34.86.1

"Liber A" Record book registering Dutch Reformed marriages between enslaved Angolans, and between a German-born soldier and an African-born woman, 1639-1695

Collegiate Reformed Dutch Protestant Church, Collegiate Church Archives

Niche 2: Imperial Port (1664-1775)

Ankle cuff excavated in Hanover Square, 18th century

Wrought iron

Museum of the City of New York, 82.181.9

Hendrick Lott House corncobs, part of a Brooklyn African American "spirit cache," 18th-early 19th century
Archeological material

New York City Landmarks Preservation Commission

Mace of the Vice-Admiralty Court of the Province of New York, ca. 1725

Charles Le Roux

Silver

Museum of the City of New York, deposited by the United States District Court for the Southern District of New York, L2966A-C

New-York Chronicle, June 15, 1769

Museum of the City of New York, Newspaper Collection

Coffee Pot, 1755-1775

Myer Myers

Silver

Museum of the City of New York, 76.107

Scissor-type sugar tongs, ca. 1760

John Brevoort

Silver

Museum of the City of New York, 49.22

Bows-type sugar tongs, 1787-1798

Jeronimus Alstyne

Silver

Museum of the City of New York, 34.265

Sugar tongs with scissor-shaped handles, owned by Philipse family, 18th century

Maker unknown

Silver

Museum of the City of New York, 54.121.23

Bows-type sugar tongs, owned by Rapelye family, late 18th century

William Chawner

Silver

Museum of the City of New York, 36.276.15

Sugar tongs with curved bow and tapered arms, owned by General Lewis Morris, ca. 1783

Daniel Van Voorhis

Silver

Museum of the City of New York, 58.30.1

Scissor-shaped sugar tongs, 1730 -1760

George Fielding

Silver

Museum of the City of New York, 49.82.28

Beaker engraved with anti-Catholic verses, 1707 - 1750

Made by Hugues Lossieux, St. Malo, France, 1707; engraved by Joseph Leddel, New York, ca. 1750

Silver

Museum of the City of New York, 76.79

Fire bucket, 18th century

Leather

Museum of the City of New York, 43.91.73

Watchman's rattle, early 19th century

Wood

Museum of the City of New York, 39.249

Certificate: "These are to Certify that Peter Thompson is pursuant to Law nominated and appointed one of the Firemen of the City of New York," July 5, 1787

Hand-colored engraving

Museum of the City of New York, 34.419.33

Niche 3: Rebirth (1776-1825)

Key and lock from old Rhinelander Sugar House, Rose & Duane Streets, New York, ca. 1769

Metal

Museum of the City of New York, 29.64A-B

Key from old Rhinelander Sugar House, Rose & Duane Streets, New York, 18th century
Metal
Museum of the City of New York, 37.352

Sons of Liberty snuff box, "To/Mr. Evert Bancker/a Son of Liberty/in New York/Pitt and Liberty and no
Stamp act," 1765
Enamel
Museum of the City of New York, 48.250.2

"Pitt and Liberty" ceramic punch bowl fragments, 18th century
Delftware (archeological material)
New York State Museum, 89.1.117

Pot shard from the bottom of a footed bowl, "The Undaunted Burgoyne" printed under glaze, ca. 1777-1783
Creamware (archeological material)
Museum of the City of New York, 82.181.1

Salt-glazed stoneware "Evacuation Day Jug", 1800-1805
John Crolius, Clarkson Crolius
Stoneware
Museum of the City of New York, 82.130

Portrait of Alexander Hamilton, ca. 1804-1808
John Trumbull
Oil on canvas
Museum of the City of New York, 71.31.3

Counterfeit Ogdensburgh Bank banknotes, 1830
New York City Municipal Archives

Chemical Bank \$3 banknote, possibly counterfeit, 1830
Museum of American Finance, 2003.4.22

Merchants Bank \$2 banknote, 1826
Museum of American Finance, 2003.4.70

Bull's Head Bank banknote, Mid-19th century
Museum of the City of New York, 42.43.6

City Trust Co. Bank banknote, 1839
Museum of the City of New York, 57.67.2

Bill of Lading for Brig *Achilles*, Puerto Rico to New York, carrying 31 barrels of coffee, March 20, 1807
Private Collection

Coffee pot, Chinese export porcelain decorated with the coat-of-arms of New York State, 1790-1810
Porcelain
Museum of the City of New York, 59.117.1A-B

Tea Caddy, Chinese export porcelain decorated with the coat-of-arms of New York State, 1790-1810
Porcelain
Museum of the City of New York, 59.117.4A-B

Cream pitcher, Chinese export porcelain decorated with the coat-of-arms of New York State, 1790-1810
Porcelain
Museum of the City of New York, 59.117.6A-B

Teapot, Chinese export porcelain decorated with the coat-of-arms of New York State, 1790-1810
Porcelain
Museum of the City of New York, 59.117.3A-B

Coffee cup, Chinese export porcelain decorated with the coat-of-arms of New York State, 1790-1810
Porcelain
Museum of the City of New York, 59.117.19

Sugar bowl, Chinese export porcelain decorated with the coat-of-arms of New York State, 1790-1810
Porcelain
Museum of the City of New York, 59.117.11A-B

Scale cutaway model of Schermerhorn Row, n.d.
Wood
South Street Seaport Museum, 93.15

Document box of Abraham Schermerhorn, owner 8-10 Fulton Street, son of builder Peter Schermerhorn,
ca. 1830-50
Painted tin
South Street Seaport Museum, X79.321

Fulton Ferry Ticket, 1856
Museum of the City of New York, X2011.12.130

Fulton Ferry Ticket issued to John Webb, Jr. by N.W. Van Duyne, 1848
Museum of the City of New York, 47.245

Fulton Ferry Ticket issued to Edward Stelle, 1850
Museum of the City of New York, 38.477

Grand Street Ferry Ticket, 1842
Museum of the City of New York, 50.98.1

Bill of sale by Jacob Van Wageningen to John Jones for a "Negro Wench named Maria" for the sum of sixty pounds, September 3, 1785
Museum of the City of New York, 34.86.2

Slave manumission ledger from Flushing, Queens, ca. 1808
New York City Municipal Archives

Canal barge model, *Empire of Troy*, 1951
Wood
Museum of the City of New York, 51.218

Handcartman's License of George Hurst, 1825
George Smith and Jabez C. Lord
Silver
Museum of the City of New York, 37.259.1

Street Cries of New York, *The Charcoal Cart*, 1840 -1844
Nicolino Calyo
Watercolor on paper
Museum of the City of New York, 55.6.12

Handkerchief, street cries of New York, ca. 1814
Linen
Museum of the City of New York, 29.100.613

Niche 4: Confronting Density (1810-1865)

Randel Farm Map, 1811
John Randel, Jr.
Office of the Manhattan Borough President

"Large & Peremptory Sale of Valuable Property in the City of New York at Public Auction," 1853
Anthony Bleecker
Lithograph
Museum of the City of New York, 29.100.3060

"Large & Peremptory Sale of About 325 Harlem Building Lots, Including Valuable River Fronts, Known as the Milledoler Estate, at Auction," 1852
Anthony Bleecker
Lithograph

Museum of the City of New York, 29.100.3346

“Map of the Village of East Tremont in the Town of West Farms, Westchester County, New York,” 1866
Surveyed by William G. Livingston
Lithograph
Museum of the City of New York, 29.100.2895

“Hitchcock & Denton's Map No.2 of Ozone Park, the ‘Harlem of Brooklyn,’ only 30 minutes from New York City Hall via the East River Bridge,” ca. 1882
Hitchcock & Denton
Lithograph
Museum of the City of New York, 29.100.2895

“Absolute Sale: 22 Fordham Lots at Auction Including ‘Edgar A. Poe Cottage,’” 1889
Smyth & Ryan
Lithograph
Museum of the City of New York, 29.100.2890

Map of the City of New York and Island of New York as laid out by the Commissioners appointed to the Legislature, 1811
William Bridges (d. 1814 - Cartographer) Peter Maverick (1780-1831 artist)
Hand-colored line engraving
Museum of the City of New York, 29.100.2730

Traveling medicine case, belonged to Queens land-owner Rufus King, ca. 1814
Made by Reece, London
Wood, glass
Museum of the City of New York, 41.304.4A-B

Manhattan Water Company wooden water pipe, late 18th century
Wood
Museum of the City of New York, 94.62

Field drafting set once owned by Calvert Vaux comprising leather case, pencil, metal dividers and wood burnisher, painted with floral decoration and monogram, 1860-1870
Metal, wood, leather
Museum of the City of New York, 74.145A-D

Design for Laying out the Grounds Known as Fort Greene or Washington Park, in the City of Brooklyn, 1867
Hayward, States & Koch
Hand-colored lithograph

Museum of the City of New York, X2011.5.159

Design for Prospect Park in the City of Brooklyn, 1869

Hayward, States & Koch

Hand-colored lithograph

Museum of the City of New York, X2011.5.165

Preliminary study for Belvedere Castle (Central Park) showing south elevation, 1867

Calvert Vaux

Black ink and colored washes on cloth-backed paper

New York City Municipal Archives

Niche 5: The New Work Force (1830 -1865)

Packet ship model, four-rig ship *Erin's Isle*, before 1938

Museum of the City of New York, M38.7

Cup depicting Father Theobald Mathew from 472 Pearl Street, ca. 1850

Earthenware (archeological material)

Museum of the City of New York, 2007.11.1

Children's tea cup from 472 Pearl Street, ca. 1860

Porcelain (archeological material)

Museum of the City of New York, 2007.11.3

Four toy marbles from 472 Pearl Street, ca. 1860

Glass, clay (archeological material)

Museum of the City of New York, 2007.11.4

Vegetable dish with blue transfer-printed landscape from 472 Pearl Street, ca. 1860

Earthenware (archeological material)

Museum of the City of New York, 2007.11.9

Soda water bottle from 472 Pearl Street, 1847 -1855

J & A Dearborn & Co.

Glass (archeological material)

Museum of the City of New York, 2007.11.10

Anthropomorphic pipe from 472 Pearl Street, ca. 1860

Mullenbach & Thewald

Clay (archeological material)

Museum of the City of New York, 2007.11.13

Coffee cup from 472 Pearl St., decorated with gothic revival motifs, ca. 1860

Graniteware (archeological material)

Museum of the City of New York, 2007.11.9

Thomas D. Rice performing his "Jump, Jim Crow" routine at the American Theatre on Nov. 25, 1833

Artist unknown

Oil on canvas

Museum of the City of New York, 32.483

Guitar of Napoleon W. Gould, a performer, composer, and arranger who played in Christy's Minstrels, ca. 1848 - 1880

Wood

Museum of the City of New York, 49.202.3A-B

Billie club, presented to police Captain Matthew T. Brennan, ca. 1850

Wood

Museum of the City of New York, 35.267.1

Policeman's badge, 8 pointed star with police crest, 1853

White metal

Museum of the City of New York, 36.217.2

Police captain's badge of the 6th district, owned by Matthew T. Brennan, mid-19th century

Metal

Museum of the City of New York, 34.240.6

Badge of patrolman James G. Sergeant of the Metropolitan Police, #1392, ca. 1867

Metal

Museum of the City of New York, 47.74.32

Metropolitan police badge, no. 460, ca. 1870

Yellow metal

Museum of the City of New York, 30.103.1

Handbill for *The Emigrant's Lament*, 1863

Museum of the City of New York, 41.361

"The Riots in New York: The Rioters Burning and Sacking the Colored Orphan Asylum," 1863

Harper's Weekly

Wood engraving

New York Public Library, 809575

"The Riots in New York: Conflict between the Military and the Rioters in First Avenue," 1863

The London Illustrated News

Wood engraving

New York Public Library, 809571

Globe ballot box, 1856 -57
Samuel C. Jollie
Glass, iron
Museum of the City of New York, 50.81.1

William M. Tweed, 1866-71
Sarony & Co.
Carte de Visite
Museum of the City of New York, 41.366.30

Cane presented to William M. Tweed, handle in the shape of a tiger's head, 1869
Wood, gold, ruby, enamel
Museum of the City of New York, 49.66.2

Pair of cuff buttons belonging to William M. Tweed, Mid-19th century
Diamonds, onyx, gold
Museum of the City of New York, 49.66.20AB

Watch inscribed "Americus 6 WMT" presented to William M. Tweed by members of the Americus Engine Co. No. 6, Jan. 1, 1851
James W. Faulkner, 359 Broadway
Gold
Museum of the City of New York, 70.94.1

Ring with seal engraved with Tweed arms; belonged to William M. Tweed, Mid-19th century
Gold
Museum of the City of New York, 70.94.2

Bracelets initialed "MAT" for Mary Amelia Tweed, eldest daughter of William M. Tweed, with leather case, ca. 1875
Retailed by Thomas Kirkpatrick, NY
Gold, diamond
Museum of the City of New York, 70.94.3A-B

Boss Tweed's key to room 526 of the Metropolitan Hotel, ca. 1871
Metal
Museum of the City of New York, 49.405.2B

Niche 6: The New Economy: Finance and Industry (1865-1898)

Stock ticker with glass dome, used in the New York Stock Exchange from 1867 to 1930, ca. 1865

New York Quotation Company
Metal, glass, cloth, brass
Museum of the City of New York, 43.420A-C

Opera glasses, ca. 1900
Blonde tortoise shell, diamonds
Museum of the City of New York, 77.83A-B

Lorgnette, ca. 1890
Silver
Museum of the City of New York, 29.158.7

Brisé fan, ca. 1900
Tortoise shell
Museum of the City of New York, 79.15.46

Folding fan with opera glasses, ca. 1900
Silk, gilded ivory, metal, mother-of-pearl, enamel
Museum of the City of New York, 78.32.47

Brisé fan with oriental floral design, ca. 1885
Probably Japanese or Chinese
Tortoise shell, gold
Museum of the City of New York, 54.358.3

Collapsible opera hat, in original box from Youman's at 719 Broadway, belonged to Collis Johnston (1853-1886), ca. 1870 - 1880
Museum of the City of New York, 50.102.2A-C

Pair of carriage boots, ca. 1900
Label: "Lord & Taylor"
White brocaded silk trimmed with white fur and pink ribbons
Museum of the City of New York, 69.126.2A-B

Lady's corset, ca. 1900
Label: B. Altman & co. / 'The Grecia'
Heavy white cotton, with lace and grosgrain ribbon trim
Museum of the City of New York, 71.198.6

Garment drafting machine, 1888
McDowell Garment Drafting Machine Company
Metal
Museum of the City of New York, 40.468.1A-H

Cigar mold, 1882
The Miller Dubrul & Peters Mfg. Co., New York & Cincinnati
Wood
Private Collection

Henry George cigar box, ca. 1885
Private Collection

Labor leaders Samuel Gompers, John Burns, and David Holmes, ca. 1893
Byron Company
Gelatin silver print
Museum of the City of New York, 93.1.1.8930

Union boss cigar box label, ca. 1897
Museum of the City of New York, 35.30.64

Union workers cigar box label, ca. 1897
Museum of the City of New York, 35.30.4

Bandit's Roost, 59 1/2 Mulberry Street, ca. 1890
Richard Hoe Lawrence, Jacob A. Riis, Henry G. Piffard
Modern print from hand-colored gelatin silver transparency
Museum of the City of New York, 90.13.2.59

Street Arabs in sleeping quarters, ca. 1890
Jacob A. Riis
Printing-out paper
Museum of the City of New York, 90.13.4.126

"Knee-pants" at forty five cents a dozen - A Ludlow Street sweater's shop, ca. 1890
Jacob A. Riis
Printing-out paper
Museum of the City of New York, 90.13.4.151

Lodgers in a crowded Bayard Street tenement - "five cents a spot," ca. 1890
Jacob A. Riis
Printing-out paper
Museum of the City of New York, 90.13.4.158

The Mulberry Bend, ca. 1890
Jacob A. Riis
Printing-out paper

Museum of the City of New York, 90.13.4.117

Niche 7: Marking Diversity (1865-1898)

Electric stencil pen, ca. 1875-1885

Edison's Electrical Pen & Duplicating Press Co.

The Henry Ford Museum, 50.155.31

Only a Bowery Boy sheet music, 1894

Chas. B. Ward; music by Gussie L. Davis.

New York Public Library, 1166745

Bowery and Elevated Road, New - York, ca. 1905

Postcard

Museum of the City of New York, X2011.34.3676

Yiddish Theater Program, "The New Messiah or David Alroy", 1901

Museum of the City of New York, 32.288

Painting depicting the interior of the Chinese Theater at 5-7 Doyers Street showing a performance of a Cantonese opera, ca. 1905

Howard McLean

Oil on canvas

Museum of the City of New York, 91.76.23

Chinese newspaper published in New York City, 1894

Museum of the City of New York, 90.13.2.13

Chuck Connors, ca. 1890 - ca. 1905

Cabinet card, signed

Private Collection

Pamphlet, "Bowery Life", ca. 1904

Chuck Connors, Richard K. Fox Publishing Co.

Private Collection

Shooting the Chutes, Luna Park, Coney Island, New York, ca. 1905

A. Loeffler, Union News Company

Postcard

Museum of the City of New York, X2011.34.2124

Helter-Skelter, Luna Park, Coney Island, New York, 1905 -1914

George P. Hall and Son, Illustrated Postal Card Co.

Postcard

Museum of the City of New York, X2011.34.2068

The Dragon's Gorge, Luna Park, Coney Island, New York, ca. 1905
Postcard
Museum of the City of New York, X2011.34.2058

Bird's Eye View, Coney Island, New York, ca. 1905
Samuel Langdorf & Co.
Postcard
Museum of the City of New York, X2011.34.2088

The Tickler at Luna Park, Coney Island, ca. 1905
Published by M. & Co., New York.
Postcard
Museum of the City of New York, X2011.34.2041

Witching Waves, Luna Park, Coney Island, New York, ca. 1905
Postcard
Museum of the City of New York, X2011.34.2031

Dreamland from the Chutes, Coney Island, New York, ca. 1905
Samuel Langdorf & Co.
Postcard
Museum of the City of New York, X2011.34.2303

Hippodrome Stage. Luna Park. Coney Island, New York., ca. 1905
Postcard
Museum of the City of New York, X2011.34.2037

Creation, Entrance in Dreamland, Coney Island, ca. 1905
Postcard
Museum of the City of New York, X2011.34.2243

Button: Ye Olde Mill, Coney Island, 1900
Whitehead & Hoag Co.
Metal
Museum of the City of New York, 92.33.12

"The Great Strike in Brooklyn," Feb. 2, 1895
Harper's Weekly
Museum of the City of New York, Newspaper Collection

The Seventh Regiment Gazette

Brooklyn Strike Number, Vol. IX No. 3, February 1895
Museum of the City of New York, 36.362

“The strike on the trolley system in Brooklyn. Troops of the twenty-third regiment, state National Guard, charging a mob of strikers,” Jan. 31, 1895
Frank Leslie's Illustrated Weekly
Wood engraving
Museum of the City of New York, Newspaper Collection

47th Regiment Armory, ca. 1910
Postcard
Museum of the City of New York, X2011.34.2292

Fourteenth Regiment Armory, Brooklyn, New York, 1905-1914
Illustrated Postal Card Co.
Postcard
Museum of the City of New York, X2011.34.2288

23rd Regiment Armory, Brooklyn, New York, 1905-1914
Illustrated Postal Card Co.
Postcard
Museum of the City of New York, X2011.34.2293

Ninth Regiment Armory, New York, 1904
Detroit Photographic Co.
Postcard
Museum of the City of New York, F2011.33.263

[Armory of Seventh Regiment.], ca. 1905
American News Company
Postcard
Museum of the City of New York, X2011.34.3223

Armory, 8th Regiment N.Y.N. Guard. New York, ca. 1904
American News Company
Postcard
Museum of the City of New York, X2011.34.3222

Niche 8: Making Greater New York (1880-1898)
Maquette for the Statue of Liberty, ca. 1870
Frédéric Auguste Bartholdi (1834-1904)
Terracotta
Museum of the City of New York, 41.421

Maquette for the Statue of Liberty, 1875
Frédéric Auguste Bartholdi (1834-1904)
Bronze
Museum of the City of New York, 37.13

Statue of Liberty "American Committee Model," 1879
Metal
Museum of the City of New York, X2010.11.8463

Wrench used in construction of the Brooklyn Bridge, 1869-1883
Iron
Museum of the City of New York, 85.83.4

Mechanical trolley car, late 19th century
Toy
Painted tin
Museum of the City of New York, 39.482

Campaign Button: Henry George for Mayor of Greater New York, 1897
Metal
Museum of the City of New York, 43.118.5

Campaign Button: Benjamin F. Tracy for Mayor of Greater New York, 1897
Metal
Museum of the City of New York, 96.184.242

Campaign Button: Seth Low for Mayor of Greater New York, ca. 1897
Metal
Museum of the City of New York, 2011.5.13

Campaign Button: Patrick J. Gleason for Mayor of Greater New York, 1897
Metal
Museum of the City of New York, 43.118.4

Ribbon badge for delegate to the first Republican city convention for Greater New York, Sept. 28, 1897
Silk, metal
Museum of the City of New York, 51.183.5

Ribbon badge for delegate to the first Democratic city convention for Greater New York, Sept. 30, 1897
Whitehead & Hoag Co.
Silk, metal
Museum of the City of New York, 96.79.45

Ribbon badge, Republican Worker, Benjamin F. Tracy for mayor, and Republican emblem for Greater New York, 1898

Silk, metal

Museum of the City of New York, 36.327.47

Pamphlet, Municipal Consolidation Inquiry. Communication of Andrew Haswell Green to the Legislature of the State of New York, 1890

Museum of the City of New York, 29.100.494

Panoramic View of New York City and Vicinity, 1912

United States Printing and Lithograph Company for Jacob Ruppert (1867-1939)

Color lithograph

Museum of the City of New York, X2011.5.230

New York at Its Core

Gallery 1: City of Spires and Masts, 1609 - 1898

Illustrations



Lenape war club from the Delaware River Valley, collected by Johan Printz, ca. 1600-1650

Wood with inset copper

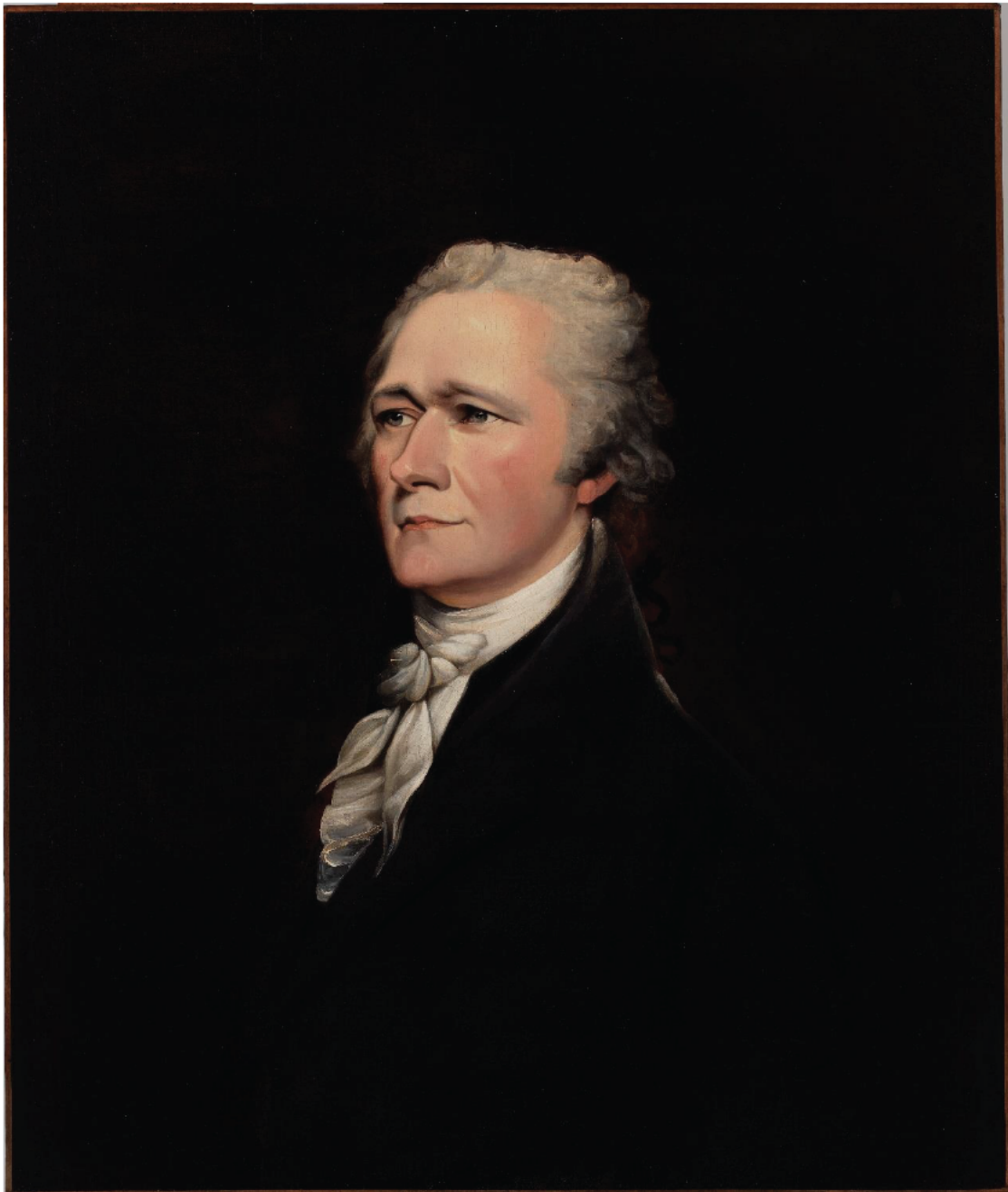
Skokloster Castle, Sweden, 6906



Fire bucket, 18th century

Leather

Museum of the City of New York, 43.91.73



Portrait of Alexander Hamilton, ca. 1804-1808
John Trumbull (1750-1831)
Oil on canvas
Museum of the City of New York, 71.31.3



Traveling medicine case, belonged to Queens land-owner Rufus King, ca. 1814
Made by Reece, London
Wood, glass
Museum of the City of New York, 41.304.4A-B



Maquette for the Statue of Liberty, ca. 1870
Frédéric Auguste Bartholdi (1834-1904)
Terracotta
Museum of the City of New York, 41.421

New York At Its Core

GALLERY 2: *Becoming the Capital of the World 1898-2012*

Object List

Zone 1: The Progressive City

1A: The Immigrant City

Case 1A.1

Jewish immigrants being screened after arriving at Ellis Island, January 1, 1907
Photographer unknown
Photograph
Getty Images, 513682777

Dutch immigrant Dingenis Glerum with his wife and eleven children, 1907
Augustus Sherman
Gelatin silver print
National Park Service

Inspection card for Freda Kirsten from Ellis Island, 1923
Ellis Island Archives, 22238

Oxidized steel industrial shears used by the Fogel family for work at the Salta Knitting Mill (125th Street and Park Avenue), 1920s
Steel
Museum of the City of New York, 96.189.1

Singer sewing machine and iron used by the Fosco family for domestic purposes and garment work in the home, 1920s
I. M. Singer & Company
Metal, wood
Italian American Museum

Hat made by Halperin's Prospect Millinery Shop in the Bronx, 1920s
Museum of Jewish Heritage, 2000.A.759

Business card for Halperin's Propect Millinery Shop in the Bronx, 1920s
Museum of Jewish Heritage, 2000.A.767

Tiffany Lamp manufactured in Queens, ca. 1909
Tiffany & Co.
Glass, bronze, lead
Museum of the City of New York, 58.306.9A_D

Portrait of Louis Comfort Tiffany, ca. 1908
Photographer unknown
Photograph
Library of Congress, BIOG FILE - Tiffany, Louis C. <item> [P&P]

Yellow Kid doll manufactured in Queens, ca. 1907
Private Collection

Ephemera from Ronzoni manufacturing plant in Queens, ca. 1910
Ronzoni Macaroni Company
Private Collection of Ronzoni family

Box from early Chiclets manufacturing in Queens, ca. 1915
American Chiclet Company
Private Collection

Sugar refineries in Brooklyn, 1900
Photographer unknown
Photograph
Museum of the City of New York, X2010.11.13698

Industrial Map of New York City showing Manufacturing Industries, 1922
Museum of the City of New York, 42.412.7

Panorama of Long Island City showing the neighborhood's manufacturers, ca. 1925
La Guardia and Wagner Archives

Longshoreman Bail hook, n.d.
South Street Seaport Museum, 1997.28.1

Diagram used as evidence in the Pujo Committee hearings showing affiliations of J.P. Morgan & Company, National City Bank, First National Bank, Guaranty Trust Company, and Bankers Trust Company of New York City with large corporations of the United States, February 15, 1913
Arsène Paulin Pujo and Subcommittee of the House Committee on Banking and Currency
Fraser Federal Reserve Archive of Federal Reserve Bank of St. Louis, Money Trust Investigation Files

Wall Street, 1915
Paul Strand
Platinum palladium print
Whitney Museum of American Art, 91.102.2

J. P. Morgan striking photographer with cane, May 11, 1910
Photographer unknown
Photograph
Library of Congress, LC-USZ62-20579

Case 1A.2

The Tenement-House Committee maps published in *Harper's Weekly*, June 1, 1894
Frederick E. Pierce
Library of Congress, g3804n ct001463r

[In a sweatshop], ca. 1911
Lewis Hine, Jacob A. Riis
Gelatin silver print
Museum of the City of New York, 90.13.3.122

East Side women discussing price of meat during New York City Meat Boycott, April 1910
Bain News Service
Photograph
Library of Congress, LOT 10862

A clothing workers' strike in lower Manhattan features signs in English, Italian, Russian, and Yiddish, ca. 1909
Photographer unknown
Photograph
Brown Brothers Sterling, PA

Image showing the aftermath of the Triangle Shirtwaist Fire, captioned, "One girl who escaped, lost two sisters in fire," 1911
Color lantern slide
Catherwood Library Kheel Center, Cornell University, 6153PB1S18G400C[1]

"Wall Street Bubbles: Always the Same," May 22, 1901
Puck Monthly Magazine
Library of Congress, Illus. in AP101.97 1901 (case X) [P&P]

First page of Louis Brandeis article, "Big Men and Little Business," part of his book *Other People's Money and How the Bankers Use It*, January 3, 1914

Louis D. Brandeis

Museum of American Finance, 2008.08.503

Louis D. Brandeis, 1915-1920

Bain News Service

Photograph

Library of Congress, LC-B2-3747-9 [P&P]

S.S. McClure, founder of the muckraking McClure Newspaper Syndicate and publisher of *McClure Magazine*, 1857-1949

Bain News Service

Photograph

Library of Congress, LC-B2-1102-8 [P&P]

Seltzer bottle with emblem of the socialist party etched on the side in Yiddish, n.d.

Glass

Museum of the City of New York, 73.215.2

Paper flower produced by child labor at 14 Bedford Street, New York, 1918

New York State Library

Factory Investigating Committee card recording work environment and experience of Francesco Biazzo, a hydraulic-press operator in a candy factory, 1913

Factory Investigating Committee

New York State Archives

Conditions in a factory uncovered by Factory Investigating Committee, ca. 1913

Factory Investigating Committee

Photograph

New York State Archives

Workroom of A. Alpi and Company at 69 West Houston Street, ca. 1906

Photographer unknown

Photograph

Italian-American Chamber of Commerce

Portrait of Charles Murphy in Tammany Hall, 1910 - 1920

Brown Brothers

Gelatin silver print

Museum of the City of New York, F2012.58.964

Brown derby worn by New York Governor Al Smith, ca. 1930

Fur felt, grosgrain band

Museum of the City of New York, 45.117.33

Tammany Hall corner stone laying ceremony; front row (right to left): Al Smith, John R. Voorhis, James J. Walker, Willis Holley; second row (right to left): Francis D. Gallatin, James A. Foley, 1929

Gelatin silver print

Museum of the City of New York, 45.117.260

Ceremonial shovel used in the first excavation for The Underground Rapid Transit Road in front of City Hall; handle grip made of oak taken from vessel used in Battle of Lake Erie and handle made of gum timber from tree planted by Alexander Hamilton, March 24th, 1900

Tiffany and Company

Sterling silver, wood

Museum of the City of New York, 54.373

Independent System (IND) roll sign curtain showing subway stops, ca. 1940

New York Transit Museum, 2007.66

Map showing routes of the Interborough Rapid Transit Company (IRT), 1924

Library of Congress, LOC2007630432

Interior N.Y. subway, 14th Street to 42nd Street, 1905

American Mutoscope and Biograph Co.

Film

6 min. and 18 sec.

Library of Congress, lcmp002 20761s1 20761s2

1B: Becoming the "Big Apple"

Case 1B.1

"Immigration Bill Signed by President," May 26, 1924

The Day, New London, Connecticut

Private Collection

Couple in Raccoon Coats, 1932

James VanDerZee

Gelatin silver print

Museum of the City of New York, 2002.108.16

Fire!! A Quarterly Devoted to the Younger Negro Artists Volume 1, Number 1, 1926

Schomburg Center for Research in Black Culture, New York Public Library, Astor, Lenox and Tilden Foundations

Tales of the Jazz Age, 1922

F. Scott Fitzgerald
Charles Scribner's Sons
Private Collection

Flapper dress worn by original "best dressed list" actress, Ann Andrews, 1920s
Museum of the City of New York, Costumes and Textiles Collection

Cocktail cup, ca. 1928
Tiffany & Co.
Silver
Museum of the City of New York, 91.102.2

Cocktail mixer, ca. 1928
Tiffany & Co.
Silver
Museum of the City of New York, 91.102.2.1A-C

Villa D'este Club, Inc. speakeasy card, 1920s
Museum of the City of New York, 56.370.26

"Dew-Tone" bottle prepared with Dewey's old sauterine, ca. 1921
H.T. Dewey and Sons Company
Glass filled with liquid
Museum of the City of New York, 91.26.1

Bertillon card for gangster William Connolly
Municipal Archives, Box 65, Case No. 30741

Mayor Jimmy Walker's cane, n.d.
Painted wood, ivory
New-York Historical Society, 2010.24.109
Manuscript for *Desire Under the Elms*, ca. 1924
Eugene O'Neill
Museum of the City of New York, 57.148

Phonograph Record of "Oh Daddy" and "Down Home" sung by Ethel Waters, 1921-1922
Black Swan records
Polyvinyl chloride, paper
The Henry Ford Museum, 91.218.6

Portrait of Ethel Waters, January 1, 1930
Photographer unknown
Photograph
Getty Images, 85237941

Sheet music for *Old Man River* from original Broadway production of *Show Boat*, 1927
Museum of the City of New York, Theatre Collection

Stein's Black Face for Minstrel make-up, n.d.
The M. Stein Cosmetic Company
Museum of the City of New York, 65.77.32

Boris Auerbach's performance of William Siegel and Henry Levine's sex play, *Warsaw at Night*, ca. 1928
Trio Press
Lithograph
Museum of the City of New York, X2011.7.18

Program from original Broadway production of *Blackbirds of 1928*, 1928
Liberty Theatre
Museum of the City of New York, TMP.00102753
Purse owned by Florence Mills, n.d.
Gold mesh
New York Public Library, Astor, Lenox and Tilden Foundations, Florence Mills Collection

Florence Mills, 1922
John D. Kisch
Getty Images, 494817215

Bronzed tap shoes owned by Bill "Bojangles" Robinson, 1920s
Museum of the City of New York, Costumes and Textiles Collection

Shoes owned by George M. Cohan, n.d.
Museum of the City of New York, 58.153.7ab and 58.153.8ab

Langston Hughes, 1932
Carl Van Vechten
Gelatin silver print
Museum of the City of New York, 42.216.310

Case 1B.2

Equitable Building Real Estate Prospectus, 1915
The Skyscraper Museum

"The Future of Trinity Church," illustrated in *Puck Monthly Magazine*, 1907
Albert Levering
Library of Congress, LOC3b06992r

The Maypole – Empire State Building, New York, 1932
Edward Steichen
Gelatin silver print
The Museum of Modern Art, 486.1964

Original architectural model for the Empire State Building, 1930
Plaster, wood
Museum of the City of New York, 38.407

Empire State Building to Chrysler Building & Queensboro Bridge, January 19, 1932
Samuel H. Gottscho
Photograph
Museum of the City of New York, 88.1.1.2153

Rockefeller Center, RCA Building, oblique view from 50th Street, September 1, 1933
Samuel H. Gottscho
Photograph
Museum of the City of New York, 88.1.1.2867

Advertisement for Jackson Heights, 1919 - 1921
Queensborough Magazine
Queens Chamber of Commerce

Gates Avenue Association minutes, October 29, 1924
Brooklyn Historical Society, 1977.177

Medallion from Holland Tunnel opening, 1927
Tiffany and Company
New-York Historical Society, 1949.15

Illustration of Holland Tunnel tubes in *The Eighth Wonder*, 1927
Carl C. Gray, Harold F. Hagen
Private Collection

Graphic Regional Plan for New York City, 1928

Williams & Heintz Company and the Committee on Regional Plan of New York and Its Environs
Museum of the City of New York, 33.19.16.2

Bronze traffic signal model lamp from the intersection of Fifth Avenue and 42nd Street, 1919

Joseph Freedlander

Museum of the City of New York, 90.12

Death certificate of first man killed by an automobile, ca. 1897

Municipal Archives, New York City Vital Records, Death Certificates: Manhattan

Zone 2: New Deal City

2A: The Depression & New Deal

Case 2A.1

Headline from *Brooklyn Daily Eagle*, "Wall St. In Panic As Stocks Crash," October 24, 1929

Brooklyn Daily Eagle, Brooklyn, New York

Museum of American Finance, 894.5

Ticker tape from stock market crash, October 29, 1929

New York Stock Exchange

Museum of American Finance, 197.11.21

Sign from Bowery flophouse, the Comet Hotel, at 104-106 Bowery, 1928 - 1930s

Collection of Adam Woodward

Talman Street between Jay and Bridge Streets, Changing New York, 1936

Berenice Abbott

Museum of the City of New York, 40.140.248

Letter from New York taxi company owner Jacob Banner accepting government offer for paid return to Russia, 1931

Municipal Archives, Walker Subject Files, Box 58, Unemployment Relief Correspondence No. 2

"Resolution and Demands of Unemployed Council Delegation upon City Government" memorandum, 1931

Municipal Archives, Jimmy Walker Subject Files, Box 58 Unemployment Relief Correspondence No. 2

Drawer of deposit cards stamped "Closed" from Banca Stabile on Mulberry Street after it was closed by the U.S. Government due to depleted funds, 1932

Italian American Museum

Sketches by Reginald Marsh for the murals of the Rotunda of the U.S. Custom House at Broadway and Bowling Green, 1937
Reginald Marsh
Watercolor on paper
Museum of the City of New York, 76.24.126

"Apples 5 cents" sign from Joseph Sicker's campaign to help the unemployed by providing them with apples, 1930s
Rare Book Division, New York Public Library, Astor, Lenox and Tilden Foundations

National Chairman of the International Apple Association Joseph Sicker providing unemployed men with apples to sell on the street, Oct. 30, 1930
Photographer unknown
Photograph
Corbis, BE065192

West Houston and Mercer Streets, showing a shantytown constructed there, October 25, 1935
Berenice Abbott
Museum of the City of New York, 43.131.1.40

Erie Basin, ca. 1930
Robert Cummings Wiseman
Graphite and pencil on paper
Museum of the City of New York, 46.136.11

Poster from the Municipal Committee for Relief of Home Owners, 1934
Municipal Archives, LaGuardia Oversized Box 3

Case 2A.2

Campaign poster declaring "LaGuardia's Victory" from LaGuardia mayoral campaign,
Municipal Archives, Municipal archives LaGuardia oversized, Box 4, No. 309

Walking stick with inscription that reads, "The Blue Eagle is flying all over the nation, scaring the hunger away, we had enough of this depression, cheer up the Blue Eagle is in partnership with the N.R.A. New York City," 1933
Smithsonian American Art Museum, 1986.65.5

Trowel used in the cornerstone laying ceremonies for the Welfare Island Dispensary (now known as Roosevelt Island), May 26, 1939
La Guardia and Wagner Archives, 0151LAG

Trowel used in laying the cornerstone for the Washington Heights Health and Teaching Center, October 17, 1938

La Guardia and Wagner Archives, 0147LAG

Trowel used on the occasion of the laying of the cornerstone of the Machine and Metal Trades High School (now known as Life Sciences Secondary School), December 30, 1941

La Guardia and Wagner Archives, 0146LAG

Trowel to commemorate the cornerstone laying of the Astoria-Long Island City Health Center, September 28, 1936

La Guardia and Wagner Archives, 0148LAG

Souvenir trowel used in a ceremonial cement lay on Circumferential Parkway (now known as The Beltway parkway, or Leif Erickson Drive), December 10, 1938

La Guardia and Wagner Archives, 0123LAG

Trowel used by Mayor Fiorello LaGuardia in laying the cornerstone of the Central High School of Needle Trades (now known as the High School of Fashion Industries) presented by the Needlecraft Educational Commission, November. 29, 1938

La Guardia and Wagner Archives, 01241LAG

Trowel used by Mayor Fiorello LaGuardia in laying the cornerstone of the Administration Building at New York Municipal Airport, April 15, 1939

La Guardia and Wagner Archives, 0125LAG

Souvenir trowel from the cornerstone laying at the Mott Haven Health Center with inscription reading, "The first of a series of district health centers of the Department of Health, City of New York," June 18, 1935

La Guardia and Wagner Archives, 0112LAG

Slum clearance video showing New Deal clearance and construction project, October 15, 1934

Fox Movietone News Story

6 min. 22 sec.

Fox Movietone News Collection, Moving Image Research Collections, University of South Carolina

Mural Study: Triborough Bridge, 1936

Louis Lozowick

Lithograph

Smithsonian American Art Museum, 1985.8.10

President Franklin D. Roosevelt at the White House signing the Wagner Unemployment Bill; standing, left to right: Rep. Theodore A. Peyser of New York, Secretary of Labor Frances Perkins, and Sen. Robert Wagner of New York, June 6, 1933

Associated Press

Photograph

Associated Press Images, 063844

Works Progress Administration poster advertising better housing, December 18, 1936

Benjamin Sheer

Silkscreen

Library of Congress, LC-USZC2-5647; POS - WPA - NY .S54, no. 1

Works Progress Administration poster advertising *The East Side West Side Exhibition of Photographs*,

January 5, 1939

Anthony Velonis

Silkscreen

Library of Congress, LC-USZC4-6179; POS - WPA - NY .V44, no. 2

Works Progress Administration poster advertising the foreign trade zone of Staten Island, December 8, 1937

Jack Rivolta

Silkscreen

Library of Congress, LC-USZC2-830; POS - WPA - NY .R58, no. 4a

Works Progress Administration poster advertising free music instruction, 1938

Anthony Velonis

Silkscreen

Library of Congress, LC-USZC4-5901; POS - WPA - NY .V44, no. 8

Works Progress Administration poster advertising the Learn to Swim Campaign, July 22, 1940

Federal Art Project

Silkscreen

Library of Congress, LC-USZC2-5399; POS - WPA - NY .W33, no. 1

Headline from Harlem Riot of 1935, reading, "Mother Grieving for Son, Victim of Riots," April 6, 1935

New York Amsterdam News, New York, NY

Reproduction

Schomburg Center for Research in Black Culture, New York Public Library, Astor, Lenox and Tilden Foundations

Reverend Adam Clayton Powell, Jr. marching in the "Don't buy where you can't work" campaign, 1942

Photographer Unknown

Photograph

In Motion, 1211924

Damaged dummies strewn outside a wrecked store on West 125th Street, August 2, 1943

New York Daily News

Getty Images, 98195011

2B: The Capital of the World

Case 2B.1

New York skyline showing United Nations, November 12, 1952

Samuel H. Gottscho

Gelatin silver print

Museum of the City of New York, 56.323.48

Manufacturers Hanover Trust, ca. 1954

Ezra Stoller

Photograph

Esto Photographics

Short cocktail dress, 1950s

Arnold Scaasi

Museum of the City of New York, 83.121.8

Fashion designer Arnold Scaasi holding a hat of his design in his Manhattan apartment, September 20, 1965

Nick Machalaba

Photograph

Corbis, 42-26120823

Garment worker from *LOOK* shoot, n.d.

LOOK

Museum of the City of New York, LOOK Collection 12242

David Dubinsky, President of International Ladies Garment Workers' Union, n.d.

LOOK

Museum of the City of New York, LOOK Collection 12242

American Fashion Critics Award presented to accessories designer Nina Wolfe, 1945

Cartier

Museum of the City of New York, 88.74.1A-B

Cecil Beaton's photograph of a model in front of Jackson Pollock painting at Betty Parsons Gallery, *Vogue*,
March 1951

Cecil Beaton

Private Collection

"Culture City," *LOOK* centerfold detailing the new Lincoln Center, 1960
Private Collection

Case 2B.2

"Barracks for War Heroes Luxury for U.N. Staff," August 7, 1947
New York Journal American
Municipal Archives, O'Dwyer Oversized, Box 2

Full page of housing advertisements in *The Herald Tribune*, May 11, 1947
The Herald Tribune
Municipal Archives, O'Dwyer Oversized, Box 2

Block 1 Parcel 2 Lot 82 1152 Redfern Ave, 1950
New York City Housing Authority
Photograph
La Guardia and Wagner Archives, New York Council on Housing Authority Collection, 02.005.2893

A tenement being demolished for phase two of the Governor Alfred E. Smith Houses, November 1950
New York City Housing Authority
Photograph
La Guardia and Wagner Archives, New York Council on Housing Authority Collection, 02.003.13916

A woman and her infant pose in their slum kitchen in the Navy Yard section of Brooklyn, 1948
New York City Housing Authority
Photograph
La Guardia and Wagner Archives, New York Council on Housing Authority Collection, 02.003.07855

Vandalized building at 78 East 108th Street in East Harlem, the future site of Lehman Houses, June 24, 1958
New York City Housing Authority
Photograph
La Guardia and Wagner Archives, New York Council on Housing Authority Collection, 02.015.15683

Badges presented to Robert Moses for Triborough Bridge Authority Chairman, Commissioner of
Department of Parks, and Triborough Bridge Authority
Leather, silk, velvet, and enamel
Museum of the City of New York, 94.64.7A-D

Schedule of public housing projects from 1947-1952, ca. 1952
Municipal Archives, O'Dwyer Oversized, Box 2, No. 185

Robert Moses, June 4, 1959
Arnold Newman
Photograph
Getty Images, 53466622

Nueva York y Usted booklet for Puerto Rican immigrants, 1953
Municipal Archives, Mayor Impellitteri Subject Files: Puerto Rican Problems in New York City, Box 85, No. 992

A Spanish Boy, 1955
Alice Neel
Oil on canvas
Museum of the City of New York, 98.46.5

Ticket for first class on Trans Caribbean Airways, 1950s
Centro de Estudios Puertorriqueños, Hunter College

Alvin Ailey, March 22, 1955
Carl Van Vechten
Gelatin silver print
Museum of the City of New York, 58.38.2

Mahalia Jackson, April 3, 1962
Carl Van Vechten
Gelatin silver print
Museum of the City of New York, 62.106.2

Bobby Short, Jan. 3, 1962
Carl Van Vechten
Gelatin silver print
Museum of the City of New York, 62.47.5

Zone 3: The Fall of New York?

3A: The Collapse of the New Deal City

Case 3A.1

Flyer announcing closure of the American Safety Razor Plant, 1954-1954
United Electrical Workers Union Archive, University of Pittsburgh

"Don't Buy Judy Bond Blouses," n.d.

Catherwood Library Kheel Center, Cornell University, 5780.109

Schaefer Brewery bottle machine sign, 1976
Private Collection

The Wastelands of New York City, 1962
City Club of New York
New York Public Library, Astor, Lenox and Tilden Foundations, D-16 5166 no. 1-6

Lower Manhattan Expressway model showing insertion of expressway in neighborhood, 1941-71
Metropolitan Transit Authority
Wood with two replaceable pieces
MTA Bridges and Tunnels Special Archive

"Moses Must Go," Metropolitan Council on Housing open letter to Mayor Wagner, 1959
Metropolitan Council on Housing
Tamiment Library & Robert F. Wagner Labor Archives, New York University, Metropolitan Council on Housing, PEO36 Box 58
Angry demonstrators at rally during Harlem riots, July 1, 1964
Truman Moore
Getty Images, 50676753

Incident at 133rd Street and Seventh Avenue last night as Harlem was torn by disorder, 1964
Getty Images, 90000709

African-American civil rights activist Bayard Rustin talks to a reporter during the Harlem Riots, July 23, 1964
Getty Images, 78877416

Firemen Fighting Fire in Harlem, 1968
Corbis, BE051501

Case 3A.2

Near Bathgate Avenue and East 173rd Street, 1976 - 1982
Mel Rosenthal
Gelatin silver print
Museum of the City of New York, 2013.12.40

Cover of *Life* declaring, "The Cities Lock Up," November 19, 1971
Private Collection

Time cover covering the blackout of 1977 that reads, "Once More, With Looting," July 25, 1977
Private Collection

"Welcome to Fear City" pamphlet distributed by the Council for Public Safety, a collection of police and firefighter unions, 1975
Jack Bigel Collection, Archive on Municipal Finance and Leadership, Baruch College

Court Drawing from trial of David Berkowitz, the "Son of Sam" killer, 1978
Anthony Accurso
Watercolor and ink on paper
Museum of the City of New York, 90.41.20

Untitled [woman sitting in the corner of subway, walls above covered with graffiti], 1980 - 81
Bruce Davidson
Photograph
Museum of the City of New York, 2006.26.8

Subway #1, 1984-85
Bruno Lucchesi
Glass, metal, terracotta, wood
Museum of the City of New York, 94.80.1

Dungaree vest from South Bronx gang the Savage Nomads, ca. 1977
The Bronx County Historical Society Collections, 1977.2

"Ford to City: Drop Dead," October 1975
New York Daily News
Reproduction
New York Daily News

Formal declaration of municipal bankruptcy, drawn up in order to petition a judge for a restraining order against the banks that were the City's creditors, 1975
Collection of Ira Millstein

New York Governor Hugh Carey, right, and Felix Rohatyn, chairman of Municipal Assistance Corporation, pressing members of a House economic stabilization subcommittee in Washington to enact legislation to aid deficit-ridden New York City, Oct. 21, 1975
Charles Gorry
Photograph
Associated Press Images, 7510211134

Municipal bond issued by the Municipal Assistance Corporation, ca. 1975
William and Anita Newman Library, Baruch College

Protest to save Hostos Community College as budget cuts threatened to shut it down, 1975-1976

Photographer unknown

Photograph

Gerald J. Meyer Collection, Hostos Community College

Poster to save Hostos, "We accuse the members of the Emergency Financial Control Board of crimes against the community," 1976

Gerald J. Meyer Collection, Hostos Community College, Box 1

3B: Creativity in the Ashes

Case 3B.1

Moon, 1960

Robert Indiana

Wood beam, iron rimmed wheels

The Museum of Modern Art, 288.1961

Gloria Swanson standing in the rubble of the Roxy Theatre, photographed for *Life*, October 1, 1960

Eliot Elisofon

Photograph

Getty Images, 50555167

Girls in the Windows, 1960

Ormond Gigli

Photograph

Gilman Contemporary

A Child's Playground, Bathgate Avenue, 1976 - 82

Mel Rosenthal

Gelatin silver print

Museum of the City of New York, 2013.12.6

Roof Piece, 1973

Trisha Brown (choreographer), Babette Mangolte (photographer)

Photograph

Broadway 1602

Elsie Richardson and Shirley Chisholm, n.d.

Photographer unknown

Photograph

Bedford Stuyvesant Restoration Corporation

Bedford Stuyvesant Restoration Corporation Coloring Book, n.d.
Bedford Stuyvesant Restoration Corporation
Brooklyn Historical Society, BSRC, arc 124 folder 1

Guardian Angels' book *Street Smart*, ca. 1979
Museum of the City of New York, Guardian Angels box

Beret worn by the Guardian Angels, 1970s
Museum of the City of New York, Guardian Angels box

Architectural eagle head from the original Pennsylvania Station, n.d.
Private Collection

American writer Jane Jacobs (on the left) and architect Philip Johnson (on the right) stand with picketing crowds outside Pennsylvania Station to protest the building's demolition, New York City. 1963
Walter Daran
Photograph
Getty Images, 3227424

Case 3B.2

Invitation to Kool Herc party, August 11, 1973
Cindy Campbell
Private Collection

Turntable used by Grandmaster Flash, ca. 1980
Technics
National Museum of American History, Smithsonian Institution, 2006.0060.03

Customized jacket, worn by Crazy Legs, 1980s - 90s
Fabric, metal
National Museum of American History, Smithsonian Institution, 2006.0056

Oscar the Grouch puppet from *Sesame Street*, 1969 - present
Sesame Street Workshop
Sesame Street Workshop Archives

Crazy Eddie advertisement, ca. 1986
Private Collection

Saturday Night Live with Lily Tomlin and James Taylor, September 18, 1976
Film
The Saturday Night Live Archives

Saturday Night Live with Steve Martin and Kinky Friedman, October 23, 1976

Film

The Saturday Night Live Archives

Saturday Night Live with Ralph Nader and George Benson, January 15, 1977

Film

The Saturday Night Live Archives

Synthetic jersey blouse, ca. 1973

Stephen Burrows

Museum of the City of New York, 96.50.3

Advertisement for Levy's bread, "You Don't Have To Be Jewish To Love Levy's," ca. 1967

Private Collection

Original sketches for "I Love NY," 1976

Milton Glaser

Paper, ink, and tape on board

The Museum of Modern Art, 389.2009

Original sketches for "I Love NY," 1976

Milton Glaser

The Museum of Modern Art, 388.2009

Milton Glaser, 1985

Sam Haskins

Photograph

Collection of the photographer

Zone 4: New York Comes Back

4A: Regeneration and Its Discontents

Case 4A.1

Movie poster from *Wall Street*, 1987

Oliver Stone

Private Collection

Working Girl movie poster, 1988

Mike Nichols

Private Collection

Bonfire of the Vanities 1987

Tom Wolfe

Farrar Straus Giroux

Private Collection

Bright Lights, Big City, 1984

Jay McInerney

Vintage

Private Collection

"Rents Get Ridiculous," June 17, 1996

New York Magazine

Private Collection

"The New Gold Coast," September 2, 1996

New York Magazine

Private Collection

"New York Is Back," December 19-26, 1994

New York Magazine

Private Collection

"The New Bohemia: Over the Bridge to Williamsburg," June 22, 1999

New York Magazine

Private Collection

"The Most Powerful Real Estate Brokers in New York," March 17, 1997

New York Magazine

Private Collection

Merger Mania Arbitrage: Wall Street's Best Kept Money-Making Secret, 1985

Ivan Boesky

Holt Rinehart & Winston

Private Collection

White plastic V-guard hard hat marked with logo of the Trump Organization and the words "Trump World Tower," signed in gold marker by Donald Trump, ca. 2000

Mine Safety Appliances

Plastic

New-York Historical Society, 2001.162

Cover of *New York Magazine* declaring World Trade Center restaurant, Windows on the World, "The Most Spectacular Restaurant in the World," May 31, 1976

New York Magazine
Private Collection

Plate, cup, and saucer from Windows on the World, n.d.
Milton Glaser
New-York Historical Society, 2003.46.1A-E

Girl on roller blades, ca. 2001
Mel Rosenthal
Gelatin silver print
Museum of the City of New York, 2008.37.1

Lisa, Canton Taste Restaurant, 1988
Kitty Katz
Photograph
The Museum of Chinese in America, 1994.009.019

Dominican carnivale mask, n.d.
Private Collection

Korean Fish Dealer's Association Towel, ca. 1996
South Street Seaport Museum, 96.26.3

Llega Papa party flag, 2012
Collection of Steve Jaffe

Prayer book from a Bay Ridge mosque, n.d.
Private Collection
Tool used for shaping Indian sweets, n.d.
Private Collection

Russian sambo martial arts diagrams, n.d.
Private Collection

Case 4A.2
Silence=Death, 1989
Keith Haring
New York Public Library, Astor, Lenox and Tilden Foundations, 1577323

Bulldozer, 1983
Meryl Meisler

Photograph
Collection of the Photographer

"The Lower East Side: There Goes the Neighborhood," May 28, 1984
New York Magazine
Private Collection

"Class War" flyer for Tompkins Square Park anniversary concert, 1990s
Collection of Clayton Patterson

Banner from Tompkins Square Riots, "Stop the War on the Poor! Gentrification Is Genocide," 1990s
Collection of Clayton Patterson

Protesters with "Stop the war on the poor gentrification is genocide" banner, 1990s
Photograph
New York City Parks

"Dope bags" from the Lower East Side, 1990s
Collection of Clayton Patterson

Sheet metal window decal used in abandoned buildings in the Bronx to mask the decay along the Cross-Bronx Expressway, 1980s
Sheet metal
The Bronx County Historical Society Collections

In the South of Bronx of America, 1976-1982
Mel Rosenthal
Gelatin silver print
Museum of the City of New York, 2013.12.30

"New York, New York: Blacks vs. Jews," August 24, 1991
ABC Evening News with Forrest Sawyer
Film
30 min.
Vanderbilt Television News Archive, 136558

"New York, New York Racial Tension: Blacks vs. Koreans," May 11, 1990
NBC Evening News with Lucky Severson
Film
3 min. 10 sec.
Vanderbilt Television News Archive, 574931

"New York, New York Washington Heights: Civil Unrest," July 7, 1992
CBS Evening News with Giselle Fernandez
Film
3 min.
Vanderbilt Television News Archive, 345729

Crown Heights Riots, August 21, 1991
David Burns
Photograph
Associated Press Images, 9108210510

Washington Heights Riots, 1992
Ricky Flores
Photograph
Collection of the photographer

Boycotts Red Apple
Frankie Ziths
Photograph
Associated Press Images, 9005200184

4B: Facing the 21st Century

Case 4B.1

Statue, 2001
Jeff Mermelstein
Photograph
Library of Congress, Unprocessed in PR 13 CN 2002:082

"Preserve sacred ground" poster, 200s
National September 11 Memorial & Museum, 2014.4.409

Rubble from the World Trade Center terrorist attacks, 2001
Museum of the City of New York

Early World Trade Center sketch
Daniel Libeskind
Lower Manhattan Development Corporation Archives

New Yorkistan, 2001
New Yorker
Museum of the City of New York, 2003.23.1

Seasons Greetings, December 2008
Geoffrey Raymond
Oil on canvas
Collection of Geoffrey Raymond

The Occupied Wall Street Journal, ca. 2011
Museum of the City of New York

Case 4B.2

Camp Rubicon Muck Out Sundries Shoppe, Queens, 2012
C. Bay Milin
Inkjet print
Museum of the City of New York, 2014.42

Mary Bayer Salvages a Piece of Her Wizard of Oz Memorabilia Collection, Breezy Point, Queens, Nov. 3, 2012
Colm O'Molloy
Inkjet print
Museum of the City of New York, 2014.31

A Beachfront Home Lies in Tatters, Staten Island, Nov. 9, 2012
Benjamin Lowy
Inkjet print
Museum of the City of New York, 2014.44.4

Untitled, Brooklyn, Oct. 29, 2012
Chris Ozer
Inkjet print
Museum of the City of New York, 2014.52

Street Design Manual, 2009
New York City Department of Transportation
New York City Department of Transportation

Concrete Plant Park space before construction, 2000s
New York City Parks
Photograph
New York City Parks

Completed Concrete Plant Park, ca. 2009
New York City Parks
Photograph
New York City Parks

A Railroad Artifact, 30th Street, May 2000
Joel Sternfeld
Photograph
Luhring Augustine Gallery

A Peach Tree, October 2000
Joel Sternfeld
Digital C Print
Luhring Augustine Gallery

New York at Its Core

Gallery 2: *"Becoming the Capital of the World" 1898 - 2012*

Illustrations



Ceremonial shovel used in the first excavation for The Underground Rapid Transit Road in front of City Hall; handle grip made of oak taken from vessel used in Battle of Lake Erie and handle made of gum timber from tree planted by Alexander Hamilton, March 24, 1900

Tiffany & Co.

Sterling silver, wood

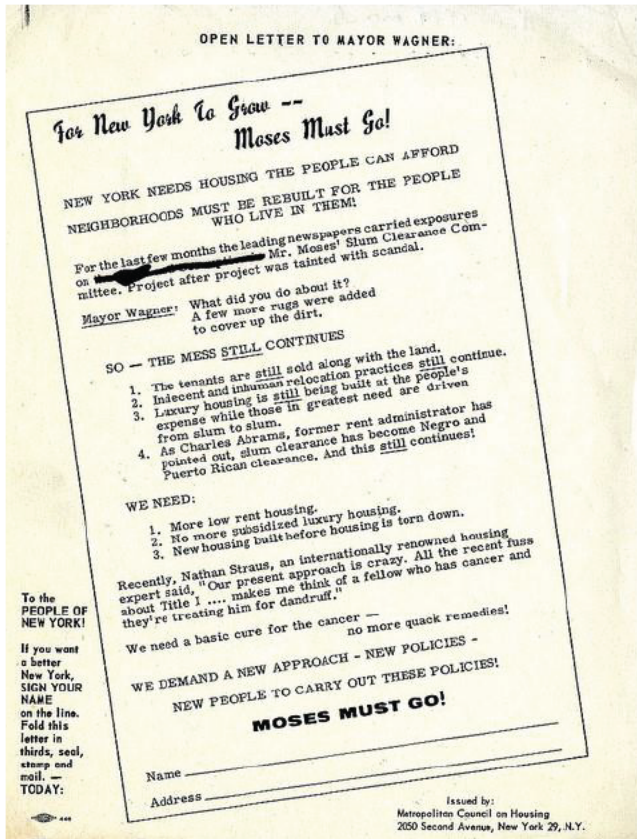
Museum of the City of New York, 54.373



Seltzer bottle with emblem of the socialist party etched on the side in Yiddish, n.d.

Glass

Museum of the City of New York, 73.215.2



Open letter to Mayor Wagner declaring, "Moses Must Go," 1959
Metropolitan Council on Housing
Tamiment, PEO36 Box 58, Metropolitan Council on Housing

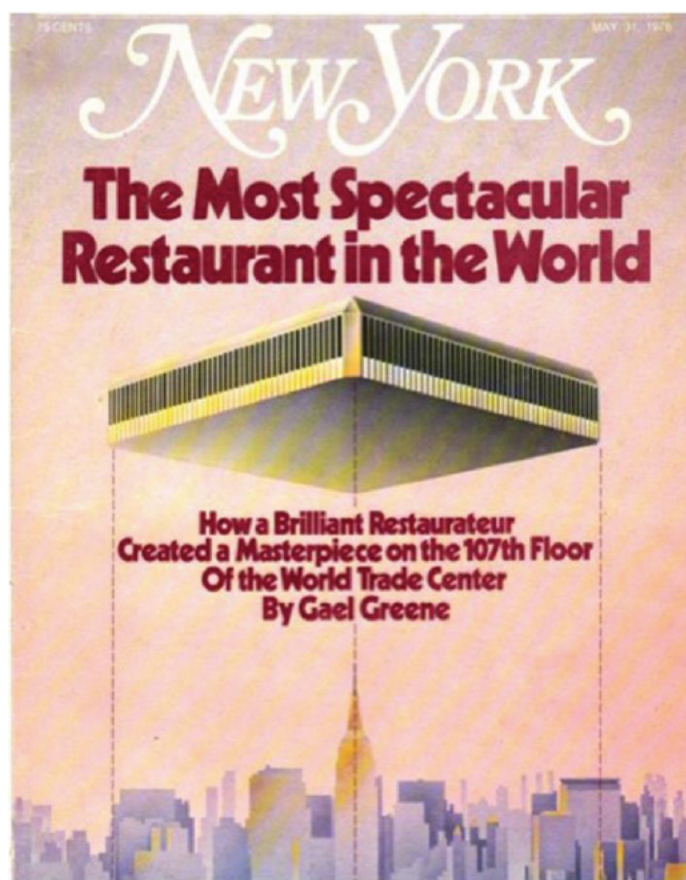


Subway #1, 1984-85

Bruno Lucchesi

Glass, metal, terracotta, wood

Museum of the City of New York, 94.80.1



"The Most Spectacular Restaurant in the World," May 31, 1976

New York

Private Collection

New York at Its Core

Gallery 1: *City of Spires and Masts, 1609 - 1898*

Sample Text

A Level Text:

The New Work Force, 1830-1865

Between 1830 and 1865, Manhattan's population ballooned from 202,000 to 813,000 people, and Brooklyn's from 20,000 to 311,000, as famine, poverty, and political unrest drove millions of Irish, German, and other immigrants across the Atlantic. Two-thirds of all European immigrants to the United States in this era landed in New York harbor. New York attracted Europeans who saw in the Western Hemisphere's largest city and busiest seaport the lure of jobs as well as freedom to express their political and religious beliefs.

But New York City also became the most densely crowded place on earth. Bosses used the influx of poor laborers to reduce wages and turn craftsmen's shops into factories for mass production. Working people themselves—Irish Catholics, Germans, native-born white Protestants, and African Americans—competed for jobs and housing. Religious tensions and racism triggered gang warfare and riots.

Immigrants created their own responses to urban life. They established churches, schools, banks, orphanages, and hospitals to shelter and nurture their communities. In Tammany Hall, the city's Democratic Party organization, Irish and German New Yorkers found they could trade their votes for favors and power. Working men and women also began to fuse Irish, German, "Yankee," and African American traditions into new forms of music and dance. But the pressures of low pay, grinding work, unhealthy housing, and rivalry persisted, exploding in the bloody Draft Riots of July 1863.

B Level Text:

Life in the Five Points

Built on landfill over the Collect Pond as the city expanded during the 1810s, the Five Points neighborhood in Lower Manhattan was filled with households of poor Irish and African American families by the late 1820s. "Five Points" became a watchword for everything middle-class New Yorkers feared about their city's growth: alcoholism, prostitution, violence, poor Catholic foreigners, and mixing between blacks and whites. By the 1850s the district came to rival London's slums as the most densely populated place on earth.

While saloons and brothels clustered in the Five Points, so did hundreds of immigrant families who tried to survive and prosper through the labor they performed in their small apartments. Relics of their daily lives surfaced in 1990-1991, when archeologists unearthed thousands of artifacts beneath Pearl, Park, and Baxter Streets. Objects found there show how ordinary people adapted to life in the new land, and sought domestic comforts in New York's thriving retail marketplace.

Object Label:

Cup depicting Father Theobald Mathew, ca. 1850

William Adams & Sons

Earthenware

Museum of the City of New York, gift of the U.S. General Services Administration, 2007.11.1

This cup found beneath 472 Pearl Street in the Five Points evokes the popularity of the temperance crusader Father Theobald Mathew (1790-1856) among many New Yorkers.

A priest who journeyed from Cork to New York in 1849 with the message that Catholics should pledge not to consume alcohol, Mathew was greeted by thousands of Irish immigrants. The cup was probably bought in a store or at a local temperance event.

The five-story brick tenement house at 472 Pearl Street, owned by Irish immigrant Peter McLoughlin, contained about twenty households totaling 98 people in 1850, including laborers, boatmen, tailors, laborers, and women serving boarders. Most were born in Ireland, while some came from Germany, England, and several U.S. states.

New York at Its Core

Gallery 2: *Becoming the Capital of the World, 1898 - 2012*

Sample Text

A Level Text:

Progressive Reform

By the 1900s, increasing numbers of New Yorkers believed that the unbridled industry and finance driving the city's growth was, in fact, posing dangers to the city and the nation. To journalists and reformers, J. P. Morgan and other Wall Street bankers appeared to possess an alarming degree of control over the business corporations they funded, enough to sway the American economy for their personal gain. Echoing Jacob A. Riis, other investigative reporters and photographers exposed persistent poverty in the tenements and workshops populated by recent immigrants. The city's unrivaled growth seemed to continue to be shaping a city starkly divided between "haves" and "have-nots."

In 1911, a fire at the Triangle Waist Company, a Manhattan garment factory, took the lives of 146 workers, mostly young Jewish and Italian women. The fire exposed conditions threatening the safety of thousands of working New Yorkers. It also galvanized labor leaders, socialists, middle-class reformers, and Tammany Hall's two state legislators, Al Smith and Robert Wagner, Sr., to collaborate in a crusade for change. Smith's and Wagner's New York State Factory Investigating Commission (1911-1915) sent agents to worksites across the city and state to monitor hazardous conditions. In its wake the state legislature passed over 20 new laws and the city instituted 30 new ordinances to force employers to improve safety, eliminate risks, and shorten work hours.

Smith, Wagner, and their colleagues forged a new vision of reform, one that used government as an assertive force to fight urban evils. Other New York reformers shared this approach as they championed the right of the state to investigate, regulate, and contain the power and advantages enjoyed by the city's financiers, industrialists, and landlords. A generation of New York activists would take this vision to City Hall and the White House during the Great Depression of the 1930s.

Object Label:

Card from the New York State Factory Investigating Commission Records, October 28, 1913
New York State Archives

Following the Triangle Waist Company fire, agents for New York State (including future U.S. Labor Secretary Frances Perkins) fanned out into the city's factories and sweatshops to collect data on safety and health conditions for wage workers.

While filling out this card, an investigator jotted down the words of immigrant Sara Goldberg, who earned six dollars for a 53 ½ hour work week in a Henry Street paper box company: "I thought I was coming to a golden land--& struck a factory. A grave."

New York at Its Core
Gallery 3: *Future of the City Lab*
Sample Text

A Level Text:
“Dig Deeper” – Mobility

Public transit has enabled New York City’s growth and is critical for the day-to-day functioning of the city. The transit system is already straining to keep up with the current number of riders. How will it meet the needs of the city’s growing population?

Among North American cities, New York is unusually dependent on public transit, with 56% of the population using transit to get to work. New York’s subway system is the busiest in the Americas, and the seventh busiest in the world. New Yorkers own fewer cars per person than residents of any other American city. New York City’s high rate of public transit use makes it one of the most energy-efficient cities in the United States.

Other cities around the world are modernizing and upgrading their transit systems. Barcelona is building a \$7 billion, 12-mile ultramodern transit system featuring automated, driverless trains. Shanghai already has a larger rail system than New York and is building 112 miles of additional lines by 2020. Meanwhile, New York’s 8.5-mile Second Avenue line has been in planning stages for nearly a century, and is projected to cost upwards of \$20 billion by the time it is completed in 2029.

B Level Text:
“Actions and Choices” – Mayor for a Day

Congratulations! You have been elected mayor of New York City for the day. You now have a number of tough decisions to make. Each of the following questions is based on real issues that New York mayors have faced in the recent past, or will face in the near future.

Here are some of the choices you face:

- The subway system needs upgrades. Without them service will be cut, leading to greater crowding. Some of your advisors say the increase will burden the working class who most depend on public transits. Other advisors say there's no other way to fund the improvements. Will you support a 50¢ surcharge on fares?
- A new recycling program is proposed that would decrease the city’s environmental impact and save money. However, the only available processing site is in a neighborhood whose residents are concerned about negative health impacts of the waste and truck traffic. Do you move forward with the program?
- The environment commissioner suggests limiting future development in high-risk coastal areas, but residents complain that this will unfairly decrease their property values. Do you support the commissioner’s plan?
- Housing advocates are pushing for a law mandating that new residential buildings include affordable units for low or moderate income people. Some developers argue that this will make new construction unprofitable and may discourage them from building at all. Do you support the mandate?

New York at Its Core

Gallery 1: *City of Spires and Masts, 1609 - 1898*

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New York At Its Core

Gallery 2: *Becoming the Capital of the World, 1898-2012*

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New York at Its Core
Gallery 3: Future of the City Lab
Bibliography

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- Washburn, Alexandros. *The Nature of Urban Design: A New York Perspective on Resilience*. Washington, D.C.: Island Press, 2013.

Resumes and Letters of Commitment

Key Project Staff - Museum of the City of New York

- Susan Henshaw Jones, President and *Ronay Menschel Director*
- Sarah M. Henry, Ph.D., Deputy Director and Chief Curator
- Franny Kent, Director, Schwarz Children's Center
- Frances Rosenfeld, Ph.D., Curator, Public Programs
- Kubi Ackerman, Project Director, *The Future of the City Lab*
- Susan Johnson, Project Director, *New York at Its Core*
- Jessica Lautin, Ph.D., Director of Digital Content, *New York at Its Core*
- Miranda Hambro, Exhibition Registrar
- Lilly Tuttle, Ph.D., Assistant Curator
- BJ Lillis, Exhibition Assistant
- Amelia Brackett, Research Assistant
- Shraddha Ramani, Research Assistant
- Brett Palfreyman, Ph.D., Andrew W. Mellon Foundation Postdoctoral Curatorial Fellow
- Lindsay Turley, Assistant Director of Collections
- Sean Corcoran, Curator of Prints and Photographs
- Phyllis Magidson, Curator of Costumes and Textiles
- Morgen Stevens-Garmon, Theater Collections Archivist

Humanities Consultants

- Hilary Ballon, Ph.D., Guest Co-curator
- Steven H. Jaffe, Ph.D., Guest Co-curator

Other Consultants

- Local Projects, Multimedia and Interactive Consultant
- Studio Joseph, Exhibition Design Consultant
- Randi Korn & Associates, Program Evaluation Consultant

Positions to be hired (Job Descriptions)

- Exhibition Director of Digital Technology
- Graphic Design Consultant
- Lighting Design Consultant

Advisory Committee

- Thomas Bender, Ph.D., Professor, Department of History, New York University
- Elizabeth S. Blackmar, Ph.D., Professor, Department of History, Columbia University
- Peter Derrick, Ph.D., Visiting Scholar, Rudin Center for Transportation Policy and Management, Robert F. Wagner School of Public Service, New York University
- Hasia R. Diner, Ph.D., Professor of Hebrew and Judaic Studies and History, Skirball Department of Hebrew and Judaic Studies, New York University
- Joshua Freeman, Ph.D., Professor of History, Murphy Institute, Queens College and the CUNY Graduate Center
- Evelyn Gonzalez, Ph.D., Professor, Department of History, William Patterson University
- Owen Gutfreund, Ph.D., Associate Professor of Urban Affairs and Planning, Hunter College

- Kenneth T. Jackson, Ph.D., Jacques Barzun Professor of History and the Social Sciences, Columbia University
- Lisa Keller, Ph.D., Professor of History, Purchase College, State University of New York
- Thomas Kessner, Ph.D., Distinguished Professor, CUNY Graduate Center
- Julia Ott, Ph.D., Assistant Professor of History, Eugene Lang College, The New School for Liberal Arts
- Carla Peterson, Ph.D., Professor, Department of English, University of Maryland
- Lynne Sagalyn, Ph.D., Earle W. Kazis and Benjamin Schore Professor of Real Estate, Division of Finance and Economics, Columbia Business School
- John Kuo Wei (Jack) Tchen, Ph.D., Associate Professor, Gallatin School of Individualized Study, New York University
- Mike Wallace, Ph.D., Distinguished Professor, Department of History, John Jay College of Criminal Justice
- Craig S. Wilder, Ph.D., Professor of History, School of Humanities, Arts and Social Sciences, Massachusetts Institute of Technology
- Sean Wilentz, Ph.D., George Henry Davis 1886 Professor of American History, Princeton University

SUSAN HENSHAW JONES

EDUCATION

MBA, Finance, 1985

Columbia University Graduate School of Business, New York, New York

BA, English Literature, 1969

Vassar College, Poughkeepsie, New York

CAREER EXPERIENCE

2003 to Present	President and Director MUSEUM OF THE CITY OF NEW YORK New York, New York President (September 2011-June 2013) SOUTH STREET SEAPORT MUSEUM New York, New York
1993 to 2002	President and Director NATIONAL BUILDING MUSEUM Washington, DC
1990 to 1993	President (1992-1993) Executive Director (1990-1992) NEW YORK LANDMARKS CONSERVANCY New York, New York
1987 to 1990	Lending Officer, Private Banking and Investment Division CITIBANK, N.A. New York, New York
1981 to 1983	Vice President HOKE, INC. New Jersey
1974 to 1980	Executive Director (1975-1980) Associate Director (1974-1975) NEW YORK LANDMARKS CONSERVANCY New York, New York
1972 to 1974	Cultural Affairs Assistant MAYOR'S OFFICE OF LOWER MANHATTAN DEVELOPMENT New York, New York
1969 to 1971	Administrative Assistant to Deputy Administrator BOSTON HOUSING AUTHORITY Boston, Massachusetts

SARAH M. HENRY

PROFESSIONAL EXPERIENCE

2001 - present **Museum of the City of New York** New York, NY

Deputy Director and Chief Curator (2005 - present)

Deputy Director / Vice President for Programs (2001 - 2005)

- Oversee programs of the Museum, including exhibitions, public programs, publications, and online content.
- Responsible for department's program strategy, daily operations, longrange planning, and budgeting.
- Member of Museum's Senior Management team, reporting to the Museum Director. Participate in institution-wide fundraising, personnel management, strategic planning, and board relations.
- Represent Museum's programs to print and broadcast media.
- Exhibitions: *New York at Its Core* (2016 - lead curator); *The Twin Towers and the City: Photographs by Camilo Jose Vergara and Paintings by Roman de Plas* (2011 – co-curator) *Joel Grey/A New York Life* (2011 – co-curator); *America's Mayor: John V. Lindsay and the Reinvention of New York* (2010 – co-curator); *Charles Addams's New York* (2010); *Facing Fascism: New York and the Spanish Civil War* (2007 – co-curator); *Radicals in the Bronx* (2005 – co-curator)
- Curatorial team (selected exhibitions): *Palaces for the People: Guastavino and the Art of Structural Tile* (2014); *Picturing Central Park: Paintings by Janet Ruttenberg* (2013); *Capital of Capital: New York's Banks and the Creation of a Global Economy* (2012); *Activist New York* (2012); *The Greatest Grid: The Master Plan of Manhattan* (2011); *Kevin Roche: Architecture as Environment* (2011); *Police Work: Photographs by Leonard Freed, 1972-1979* (2011); *Moveable Feast: Fresh Produce and the NYC Green Cart Program* (2011); *Glorious Sky: Herbert Katzman's New York* (2010); *Denys Wortman Rediscovered: Drawing for the World Telegram and Sun, 1930-1953* (2010); *Notorius and Notable: Twentieth Century Women of Style* (2010); *Samurai in New York: The First Japanese Delegation, 1860* (2010); *Cars, Culture, and the City* (2010); *Amsterdam/New Amsterdam: The Worlds of Henry Hudson* (2009); *Growing and Greening New York: PlaNYC and the Future of the City* (2008); *Valentina: American Couture and the Cult of Celebrity* (2009); *Campaiging for President: New York and the American Election* (2008); *The Glory Days: New York Baseball, 1947-1957* (2007); *The Jewish Daily Forward: Embracing an Immigrant Community* (2007); *Robert Moses and the Modern City: Remaking the Metropolis* (2007); *Black Style Now* (2006); *Tolerance and Identity: Jews in Early New York, 1654-1825* (2005); *Transformed by Light: The New York Night* (2005); *New York Comes Back: Mayor Ed Koch and the City* (2005); *Glamour, New York Style* (2005); *Once Upon a Time: McLoughlin Children's Books from the Liman Collection* (2005); *El Barrio: Puerto Rican New York* (2005); *New York's Moynihan* (2004); *Near East / New York* (2003); *Harlem Lost & Found* (2003); *Glass & Glamour: Steuben's Modern Moment, 1930-1960* (2003); *Roaring into the Twenties: The New New York Woman* (2003); *Horn & Hardart's Automat* (2002); *Raices: The Roots of Latin Music in New York City* (2002); *The City Resilient: Photographs by Joel Meyerowitz* (2002); *A Community of Many Worlds: Arab Americans in New York* (2002)
- Served as Chief Curator for the South Street Seaport Museum, under the Museum of the City of New York's oversight (2011-2013)
- Judge for New York City History Day
- Headed collecting related to the 9/11/2001 attacks on the World Trade Center
- Recipient of Manhattan Borough President's History Visionary Award, 2006

1996 - 2001 **Union College**

Schenectady, NY

MUSEUM OF THE CITY OF NEW YORK, 1220 FIFTH AVENUE, NY
NY 10029

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GRANT11812254 - Attachments-ATT9-1241-reseumesandlettersofcommitment.pdf

Assistant Professor of History

- Awarded John D. and Catherine T. MacArthur Assistant Professorship, 1996
- Taught "The United States since 1865," "The Progressive Era and World War I," "The United States between the World Wars," "American Labor History," "American Legal and Constitutional History," "Union College History," "War and American Society" and "The United States in the Era of World War I."

1995 - 1996 **Long Island University**

Brooklyn, NY

Adjunct Assistant Professor of History

- Taught "World History I" and "World History II"

SELECTED PUBLICATIONS

- "The Making of a Public Historian," *City Courant* (Spring 2014)
- *New York: The Story of a Great City*, ed. (Andre Deutsch, 2011)
- "Children as Witnesses to History," in *The Day Our World Changed* (New York: Abrams, 2002).
- "September 11 and the Mourning After: Reflections on Collecting and Interpreting the History of Tragedy" (with James B. Gardner), *The Public Historian* 24:3 (Summer 2002).
- "The Strikers and Their Sympathizers: Brooklyn in the Trolley Strike of 1895," *Labor History* 32:2 (Summer 1991): 329-53

SELECTED CONFERENCE PAPERS AND LECTURES

- DDC Talks (2014): "Palaces for the People: Guastavino and the Art of Structural Tile"
- American Association of Museums annual meeting, Philadelphia, PA, 2009, "Exhibiting Religions, Faith Communities and Religious Identity: A Curator Forum"
- New York State History Conference, New York, NY, 2006, "What Price History: An Inside View of Museums and Historical Societies"
- McCullough Hall Museum, Morristown, NJ, 2002, "Boss Tweed and the Politics of Corruption."
- Mid-Atlantic Association of Museums annual meeting, Albany, NY, 2002, "Documenting a Tragedy: Collecting and Preserving Materials from the Events of 9/11."
- New York City Archivists' Roundtable, New York, NY, 2002, "Archival Perspectives on Documenting the September 11 Tragedy."
- American Association of Museums annual meeting, Dallas, TX, 2002, "From Evidence to Artifact: Interpreting and Managing Sensitive Collections and Sites."
- A Museum for a City Colloquium, Brussels, Belgium, 2002, "The Role of a City Museum in a Time of Crisis."

EDUCATION

1995 **Columbia University**

New York, NY

Ph.D., U. S. History, awarded with distinction; M.Phil (1989); M.A. (1987)

- Dissertation: "Progressivism and Democracy: Electoral Reform in the United States, 1888-1919," nominated for the Bancroft Award

1983 **Yale College**

New Haven, CT

B.A., History and Mathematics/Philosophy, summa cum laude

Franny Kent

(b) (6)

* EDUCATION

Bank Street College of Education, New York City

Master of Sciences in Education, specialty in Museum Leadership- February 2001

Queens College of the City University of New York, Bachelor of Arts in Anthropology

* WORK HISTORY

Museum of the City of New York

New York, NY

Director, Schwarz Children's Center

6/04- present

South Street Seaport Museum*

Director, Schwarz Children's Center

10/11-7/13

High qualitative and quantitative results documented for long-term programs. In addition to commitment to maintaining results, overseeing the budgeting, planning, staffing, implementation and ongoing evaluation of the Museum's educational programming for students, teachers, and other adult learners include the following:

- **School and Summer Programs-* Museum Educators lead gallery and classroom experiences for school children in grades K-12 that correspond to the Common Core Standards in English Language Arts. Third party evaluator assessed **high positive impact** on student learning back in the classroom.
- **Mini Mates-* weekly hands-on art and story time program for 18 month to 3 year olds. Program **attendance tripled in one year** that resulted in adding additional classes.
- *Surpass! U.S. History Regents Preparation-* free 62-hour program for high school students in jeopardy of failing high school that helps prepare them for success on the U.S. History Regents exam. 23 of 27 failing students **passed the Regents with an average score of 77 points**.
- *NYC History Day-* Students in grades 6-12 create projects focusing on historical content as part of this regional competition for National History Day. **In its 25th year**, this program supports Common Core Standards on the national, state and local level.
- *Pinkerton Internship Program-* designed for 18-23 year olds, the program **engages disconnected and disadvantaged young adults working towards their GED** in a 6 month training and summer job experience to learn basic job skill, museum education, and New York City history. After a pilot year, **funding was continued after proven success** of the 2013 program.
- **Professional Development-* Provide content-rich Teaching American History Grant programs, P-Credit courses, and workshops for educators, in addition to an annual conference on teaching social activism in the classroom. Offerings have been **approved for NYC Department of Education professional credits** that can be used towards salary differentials.
- *Saturday Academy Program-* Free elective programs for middle and high school students focusing on themes in American History, plus an SAT course for East Harlem students that has **lifted participants' scores by an average of 147 points each semester**.
- **Family Programs-* Programming for toddlers and elementary age children and families to introduce them to the Museums' exhibitions and collections, including a **ten-year partnership with the Department of Homeless Services**.
- **Pioneer Programming-* Aboard the 19th century historic schooner *Pioneer*, children and teachers engage in a real-life sailing experience on New York Harbor that complements social studies, science, and literacy standards.
- *Adult Group Tours-* Pilot with a new cohort of Museum Scholars, PhD candidates with expertise in New York City History, who lead engaging gallery tours for adult populations.

***Note: The Seaport Museum was closed in 2011. By taking on the role of Education Director in October 2011, it was necessary to start planning, implementation, marketing, and evaluation from the ground up. Programs marked with a star were simultaneously run at both Museums, except for Mini Mates and Pioneer programming, which took place aboard the historic schooner.**

Jewish Children's Learning Lab

New York, NY

Education and Outreach Director

9/02- 6/04

Launched all educational aspects for the Children's Galleries for Jewish Culture by

- Developing, and managing all religious, public and private school programs in two fully interactive history-based exhibitions in conjunction with NYS Education Standards.
- Coordinating and expanding Family Programs and outreach initiatives throughout New York City
- Pioneering and leading professional development workshops for education leaders in the Department of Education and Board of Jewish Education and Jewish Theological Seminary

- Establishing relationships with political districts and Community Boards in New York City
- Maintaining statistical information on all visitors
- Directly managing docent team
- Recognizing problems and taking action to quickly remedy them
- Keeping Executive Director abreast of critical situations to improve overall operations of the institution

The Pierpont Morgan Library

New York, NY

Co- Creator and Educator for "Exploring with the Morgan" Program

2/03-1/05

- Pioneered multidisciplinary school and museum based program which combined art history and anthropological studies in two cultural institutions
- Research, create and develop the anthropological concepts for all educational resources, tours for students, training for educators, and field journals
- Train Museum Educators in all aspects of anthropological content.
- Designed program logistics between cultural institutions and schools.
- Lead educational inquiry based tours for participating groups and professional development workshops for teachers.

American Museum of Natural History

New York, NY

Moveable Museum Coordinator of School Programs for the Structures and Culture Exhibition

2/01-9/02

Assistant Manager of the Education Teaching Volunteers and Part-time Paid Staff

8/98-2/01

- Prepared and taught hands-on inquiry and object-based lessons focusing on Cultural Anthropology to over 100 upper elementary, middle, or high school students on a daily basis.
- Researched, created, managed, and led new and unique activities, based on a 38-foot exhibition housed in a converted recreation vehicle, for the 6 annual Educator's Workshops, numerous community outreach programs, and classroom presentations given annually.
- Updated and ordered field journals and other materials for the daily program.
- Assumed driving responsibilities and insure the upkeep of the vehicle and exhibition daily.
- Updated statistical database for program record keeping.
- Coordinated with school district coordinators, principals, and assistant principals to administer planned pre and post visit activities.

*** HONORS, CONFERENCES AND PRESENTATIONS**

Recipient of The Charles Marshall Robertson Memorial Award

June 2012

Presented in memory of Charles Marshall Robertson, Dean Emeritus of Pratt Institute, who served as Chairman of the Board of Trustees of The School Art League from 1965 through 1988. This award is granted to an art educator who has made a significant contribution to students in the New York City public schools.

NAEA Conference

March 2012

Panel Participant: Evaluating Single-Visit Programs at Art Museums

Presenters will share strategies for evaluating single-visit programs at museums, including guidance on developing and applying rubrics for observation.

NYCMER Conference

May 2011

Co-Presenter: Fieldtrips Can Make a Difference: Results of a Comprehensive Program Evaluation at MCNY

This session presents the findings of a rigorous evaluation of a 90-minute single visit fieldtrip offered by the Museum of the City of New York. Findings from the evaluation are highly positive—fourth grade students who participated in the program, *Traveling Through Time*, demonstrated greater historical knowledge and skills when compared to a control group of similar fourth grade students who did not participate in the program. Session participants will learn how the evaluation came to be, the research design, and the results as well as have an opportunity to discuss the implications of the study for museum education.

AASLH Conference

September 2010

Panel Participant: Determining the Effectiveness of School Programs: A Strategy for All

This session presents two institutions' strategies for evaluating school programs and specific ways in which each uses or will use the evaluation findings. Programming is often used to connect with and educate specific audiences; thus, it is important to ensure that these programs are as effective as possible.

Frances Rosenfeld, Ph.D.

(b) (6)

frosenfeld@mcny.org

PROFESSIONAL EMPLOYMENT

Curator of Public Programs

Museum of the City of New York, NY, NY, November 2012 - present.

Plan and implement approximately 60 public programs a year for adult audiences, including lectures, symposia, book talks, concerts, film screenings, and gallery talks related to the Museum's mission of exploring the past, present, and future of New York City. Provide the intellectual and day-to-day leadership in shaping and executing programs that advance that mission.

Project Writer and Creative Analyst

Perkins Eastman (Ehrenkrantz, Eckstut & Kuhn Architects), NY, NY, 2007-11.

Provided a historical and cultural perspective for this urban planning and architecture firm. Researched, analyzed and presented broader historical context for large-scale projects. Produced high-quality written deliverables for clients, created design narratives, project descriptions, marketing proposals, and website content. Participated in planning and client meetings. Projects included Buffalo Waterfront Canal Side; SUNY Downstate Master Plan, Brooklyn; Philadelphia Market East Strategic Development Plan.

Visiting Assistant Professor of History, **Williams College**, Williamstown, MA, 2000-02.

Designed and taught original lecture courses and seminars on European, British and urban history, 18th century to the present. Supervised and evaluated yearlong Bachelors' thesis projects.

Adjunct Instructor, **The Cooper Union for the Advancement of Science & Art**, NY, NY, 1999-00.

Led weekly discussion sections and evaluated student work for core humanities course, *The Making of Modern Society*.

Dissertation Research, Conducted research in state archives in London, Hamburg, and Berlin, 1997-99.

Teaching Assistant, **Department of History, Columbia University**, NY, NY, 1995-96.

Led weekly discussion sections and evaluated student work for Introduction to Modern European History and British History, 1832 to the Present.

Writer/ Researcher, *Encyclopedia of African-American Culture & History*, NY, NY, 1994.

Researched and wrote articles on various African-American artists and cultural figures for multivolume encyclopedia published by Macmillan, 1996.

COMMUNITY SERVICE

Vice President (Enrichment), **PS 87 Parents' Association**, NY, NY, 2009 – 2012.

Direct Assembly program for 1,000-student public school. Organized and led teams to create cultural arts programming for 10 – 12 school assemblies per year (e.g., music, dance, and theater performances,

math & science demonstrations), including recruiting and retaining presenters. In addition: propose and establish school partnerships with NYC arts organizations. Responsible for approx. \$70K annual budget.

Board President, West Side Children's Fund, NY, NY, 2006 – present.

Lead the six-person Board of educators and professionals of this philanthropic foundation; expand the foundation's vision; review and evaluate grant proposals; conduct site visits. Award \$60K yearly to 6 –7 organizations on the Upper West Side and Harlem.

Tutor & Youth Mentor, REACH, Goddard Riverside Community Center, NY, NY, 2003-06.

Tutored and mentored middle-school students from NYC public schools on a weekly basis; recognized with a Goddard-Riverside Good Neighbor Award for community service in 2006.

EDUCATION

Ph.D., Modern European History, Columbia University, NY, NY, May 2006.

Dissertation: "The Anglo-German Encounter in Occupied Hamburg, 1945-1950."

Pembroke College, Cambridge University, Cambridge, UK, 1992-93.

Post-graduate fellowship to study European history.

B.A., History, University of Chicago, Chicago, IL, May 1992.

AWARDS & FELLOWSHIPS

Wrote successful grant proposals to win graduate funding from highly competitive sources including:

Andrew W. Mellon Fellowship in the Humanities for graduate study, 1993-1999.

Social Science Research Council (SSRC) International Dissertation Research Fellowship, 1997-1998.

President's Fellowship, Columbia University, 1995-1997.

Stephen Koss Memorial Prize for Research in Modern British History, Columbia University, 1996.

Chicago/Cambridge Exchange Scholarship for year of study at Cambridge University, 1992-1993.

Emile Karafiol Prize for Best Bachelor's Essay in European & International History, U. Chicago, 1992.

LANGUAGES

Proficient in French and German

Experience

(b) (6)

Museum of the City of New York

Project Director, Future of the City Lab, New York, NY (2014 - present)

- Curating an exhibition on the future of New York City, addressing critical urban issues through metrics, case studies, and interactive media
- Coordinating research on subjects related to economic development, transportation, demographics, and climate change

Strategic Design

Independent Consultant, New York, NY (2013 - present)

- Developed a *Design for Food Systems to Improve Agriculture, Health, and the Economy* initiative in conjunction with the Center for a Livable Future at Johns Hopkins University and the Sociotechnical Systems Research Center at MIT
- Worked with Special Project Office on a variety of systems geography initiatives, including crisis mapping and evaluation of spatial access to financial services
- Conducted research on intermodal transit logistics for development along the South Brooklyn waterfront, focusing on global modal trends and local infrastructure resilience

Cooper Union Institute for Sustainable Design

Strategic Development Coordinator, New York, NY (2013 - 2014)

- Established a strategic approach for the development of research initiatives to address critical sustainable design issues in NYC, including climate change and building energy use
- Formulated a development plan to position the Institute to maximize institutional support from public and private sources

Columbia University, Urban Design Lab at The Earth Institute

Project Manager / Senior Research Coordinator, New York, NY (2007 - 2013)

- Led multi-faceted design-research projects addressing sustainable urban development in NYC, including an assessment of the potential for urban agriculture, implementation of infrastructure for stormwater management and energy efficiency, and waste stream evaluations
- Coordinated research for a multi-year, \$1.5 million project incorporating innovative visual communication and decision-making tools on redesigning urban food systems to alleviate diet-related disease in underserved populations in conjunction with researchers at MIT
- Developed a projective modeling tool to assess the economic and environmental impacts of urban development in the Hudson River Valley region
- Presented work at numerous conferences, symposia, and public events

Salvadori Center

Design Program Manager, New York, NY (2002 - 2006)

- Designed curriculum materials and developed interdisciplinary education and training programs integrating sustainable architecture and engineering concepts into content standards
- Organized and facilitated teacher-training workshops on incorporating project-based architecture and engineering lessons into the subject areas

Academy of Art College

Design Instructor, San Francisco, CA (1999 - 2001)

- Managed a fully-equipped design and fabrication shop for the Industrial Design Program
- Led conceptual design and model construction workshops for 150 students

Education

Columbia University

Graduate School of Architecture, Planning, and Preservation
New York, NY (Master of Architecture, 2007)

- Concentrated on research-driven design projects focusing on social and environmental sustainability

Wesleyan University

Middletown, CT (Bachelor of Arts with honors, 1998)

- Major: Studio Arts, concentration in architecture – Thesis: *Liminal Excavations: Design Proposals for the Revitalization of the Passageways and Arcades of Prague*

Awards and certifications

United States Green Building Council LEED Accredited Professional, 2009

Lucille Smyser Lowenfish Memorial Prize for Design, Columbia University, 2007

Ali Jawad Malik Honor Award for Excellence in History/Theory, Columbia University, 2007

Catherine Hoover Voorsanger Writing Prize, Columbia University, 2007

Select publications

Ackerman K. "Urban agriculture: quantitative aspects of design." In *Handbook of Metropolitan Sustainability: Understanding and Improving the Urban Environment* (Zeman, F, ed.). London: Woodhead Publishing Limited, 2012.

Cohen N and Ackerman K. "Breaking New Ground." *The New York Times* online edition, November 21, 2011. Accessed at: <http://bittman.blogs.nytimes.com/2011/11/21/breaking-new-ground/>

Ackerman K. *The Potential for Urban Agriculture in New York City: Growing Capacity, Food Security, and Green Infrastructure*. Urban Design Lab at the Earth Institute, Columbia University, 2011.

Plunz R and Ackerman K. "Managing and Modeling Fluvial Systems." In *Emerging Urban Futures in Energy, Ecology and Economy*. Eds. Baraltoo M and Holt-Damant K. Brisbane, Australia: University of Queensland Press, 2009.

Ackerman K and Conard M. "Designing a Foodshed for New York." *Oculus* Winter 2009.

Ackerman K. "Udržitelnost v Architektuře: Rozšiřování horizontu praxe." [Sustainability in Architecture: Expanding horizons of practice]. *Architekt* 11 2008: 2. [Prague, Czech Republic]

Hudson River Regional Modeling Initiative. Urban Design Lab at the Earth Institute, Columbia University, 2007.

Creating a Cultural Destination: Harlem 125th St. Corridor. Urban Design Lab at the Earth Institute, Columbia University, 2007.

Work samples

<http://www.coroflot.com/kubi/Work-Samples>

Susan Gail Johnson

(b) (6)

EDUCATION:

New York University

John W. Draper Interdisciplinary Masters Program, *Master of Arts* May 2005
Program in Museum Studies, *Advanced Certificate in Museum Studies* May 2005

University of Florida

Bachelor of Arts, with highest honors, GPA: 3.8 May 2000
Major: English; Minor: Business Administration

MUSEUM WORK EXPERIENCE:

Museum of the City of New York Aug. 2005 – Present
New York, New York

Project Director, New York at Its Core

Oct. 2013 – Present

- Direct the development of a new permanent exhibition, *New York at Its Core*, exploring the past, present and future of New York City, opening in the Museum's three first-floor galleries in spring 2016.
- Coordinate, manage, and support activities of three curatorial teams, project registrar, and exhibition, graphic, and experience design consultants.
- Manage project schedule and budget.
- Hire and oversee project assistants and interns.
- Develop ancillary projects including catalog, website, multimedia film, and printed materials.

Curatorial Associate

Aug. 2005 – Oct. 2013

- Supported Chief Curator, Museum curators and guest curators in the development of temporary exhibitions and exhibition catalogs.
- Coordinated, managed, and supported exhibition teams consisting of curator, exhibition designer, graphic designer, registrar, exhibition coordinator, and multiple vendors.
- Created and managed exhibition and catalog schedule and exhibition daily installation schedule.
- Managed exhibition and catalog budgets.
- Conducted primary research in libraries, archives, and museum collections to identify objects, images and props for display and for catalog.
- Organized and maintained database of all images and objects for exhibition and catalog.
- Wrote loan request letters.
- Assisted curator with creation of exhibition script and object labels.
- Developed and managed production of additional exhibition elements and ancillary materials such as interactive installations, films, multi-media presentations, websites, gallery brochures and mailings.
- Coordinated new photography and researched and secured reproduction rights for images used in exhibition, catalog, website, press, and ancillary materials.
- Point of contact person for catalog publishers, exhibition and graphic designers, vendors, and fabricators; processed vendor contracts and invoices.
- Oversaw interns and project research assistants.

Brooklyn Historical Society

Jan. 2005 – Apr. 2005

Brooklyn, New York

Exhibitions Intern, Dodgers Do It! Celebrating Brooklyn's 1955 Big Win!

- Supported curator, exhibition designer and exhibition team.
- Organized and maintained database of all images and objects used in the exhibition.
- Maintained object loan forms, organized requests for insurance certificates, wrote condition reports.
- Secured reproduction rights for images used in exhibition.
- Tested mock-ups of interactive exhibits.

**Chicken and Egg Public Projects in conjunction with
The Museum of the City of New York**

Jun. 2004 – Oct. 2004

New York, New York

Co-Curator, New York On Stage and Off *part of* PERFORM!

- Developed exhibition content by researching theatre history, identifying images and objects for exhibition; wrote exhibition text in collaboration with co-curator and Museum staff; and collaborated with exhibition designer.

PUBLICATION:

“‘Like a Glimpse of Gay Old Versailles’: Three Gilded Age Balls,” catalog essay in *Gilded New York: Design Fashion and Society*, edited by Donald Albrecht and Jeannine Falino, The Monacelli Press, 2013.

SELECTED PROJECTS AT THE MUSEUM OF THE CITY OF NEW YORK:

Stories the City Tells Itself: The Video Art and Photography of Neil Goldberg Mar. 2, 2012 – July 4, 2012
Exhibition

Curator: Sean Corcoran; Exhibition Designer: Blyth Design Studio; Graphic Designer: Sequel

Cecil Beaton: The New York Years

Oct. 25, 2011 – Apr. 22, 2012

Exhibition and catalog

Curator: Donald Albrecht; Exhibition and Graphic Designer: Pure+Applied

Mannahatta/Manhattan: A Natural History of New York City

May 20, 2009 – Oct. 12, 2009

Exhibition and catalog

Curator: Eric W. Sanderson; Exhibition and Graphic Designer: Abbott Miller, Pentagram

Paris/New York: Design Fashion Culture 1925 – 1940

Oct. 3, 2008 – Feb. 22, 2009

Exhibition and catalog

Curator: Donald Albrecht; Exhibition and Graphic Designer: Pure+Applied

Robert Moses and the Modern City: Remaking the Metropolis

Feb. 1, 2007 – May 28, 2007

Exhibition

Curator: Hilary Ballon; Exhibition and Graphic Designer: Pure+Applied

The High Style of Dorothy Draper

May 2, 2006 – Oct. 9, 2006

Exhibition and catalog

Curator: Donald Albrecht; Exhibition and Graphic Designer: Pure+Applied

OTHER WORK EXPERIENCE:

Ukeles Associates Inc. (UAI)

Aug. 2002 – Aug. 2005

New York, New York

Administrative Assistant, part time while in graduate school

The Quest Organization

Mar. 2001 – Aug. 2002

New York, New York

Office Manager

Spontaneous Combustion

Oct. 2000 – Dec. 2000

New York, New York

Administrative Assistant

References available upon request.

Jessica Lautin, PhD

(b) (6)

EDUCATION

UNIVERSITY OF PENNSYLVANIA

Philadelphia, PA

Ph.D. in History; Certificate in Urban Studies

2011

Dissertation: "The Elite and the Street: Black Class and Culture in Post-WWII Philadelphia"

Advisory Committee: Tom Sugrue, Michael Katz, and Kathy Peiss

PRINCETON UNIVERSITY

Princeton, NJ

A.B. in History (Cum Laude; senior thesis prize); Certificate in American Studies

2003

Thesis Advisor: Anthony Grafton

EXPERIENCE

MUSEUM OF THE CITY OF NEW YORK

New York, NY

Assistant Curator

Jan. 2014 – present

Andrew W. Mellon Postdoctoral Curatorial Fellow

Sept. 2011 – Jan. 2014

Core Exhibition Team

Working with Local Projects and Cooper Joseph Studio, developed case studies and proposed **interactives and data visualization** for permanent **exhibition on New York City's history from the Dutch settlement through the present.**

Mobile App, "A Walk through Gilded New York"

Responsible for all stages of conception, development and marketing of the Museum's first app, a walking tour that takes users to location **connected to the exhibition "Gilded New York"** and includes **audio narrative, objects from the Museum's collection,** and historic images paired with newly commissioned photographs of sites taken from the same perspective.

Capital of Capital: Money, Banking and Power in New York City: 1784-2012

Coauthor and project manager for book published by Columbia University Press based on an exhibition that ran from May to October 2012. As project manager, advised designers, Pure +Applied, directed research assistants, secured rights and reproduction of images, and liaised with both sponsors at Citi and advisory committee of scholars. Also co-organized and marketed book launch, featuring panel moderated by Adam Davidson (NPR).

"Designing Tomorrow: America's World's Fairs of the 1930s." Dec. 5, 2012 – March 31, 2012

As the local curator, worked with Cooper Joseph Studio to adapt and expand exhibition organized by the National Building Museum, securing objects and writing new text to enhance the New York story. Additionally: wrote copy for fundraising materials; collaborated with communications team to promote exhibition; led tours for over 300 people; and organized and led public programs including a conversation with E.L. Doctorow about **World's Fair** and full-day film-screening.

"Capital of Capital: New York's Banks and the Creation of a Global Economy." May 22, 2012 – Oct. 21, 2012

As assistant curator, was involved in all stages of the exhibition: developed narrative; located and secured objects from more than ten institutions; maintained object list; wrote and edited object labels and wall text; oversaw installation and liaised **with the exhibition's sponsor.** Following the opening, offered tours to over 150 people and developed public programs.

PUBLICATIONS

Coauthor, *Capital of Capital: Money, Banking and Power in New York City: 1784-2012*
(Columbia University Press, 2014)

Press

- Sam Roberts, "Hellfighters, High Finance and an Heiress," *The New York Times*, June 12, 2014
- Radio interview on The Brian Lehrer Show, May 29, 2014
<http://www.wnyc.org/story/new-york-city-money/>
- Interviewed for *Marketplace* and NY1

"Here at the Museum," *City Courant* (Winter 2013): 81-83.

"When Banks were Able to Print their Own Money, Literally," *Echoes: Dispatches from Economic History, Bloomberg*, Oct. 19, 2012

"More Than Ticky Tacky: Venturi, Scott Brown, and Learning from the Levittown Studio"
in *Second Suburb: Levittown, Pennsylvania*, ed. Dianne Harris (University of Pittsburgh Press, 2010), 314-339.

"Confessions of a Young Teacher," *Princeton Alumni Weekly* (2008)

HONORS

- National Endowment for the Humanities Summer Institute on 19th Century
New York City Material Culture, Bard Graduate Center July 2013
- Doris Quinn Dissertation Completion Fellowship 2010 – 2011
- Rockefeller Archive Center, "Philanthropy's Role in Arts and Culture"
(workshop participant) May 2010
- Graduate Fellowship for Teaching Excellence, University of Pennsylvania 2009 - 2010
- Critical Writing Teaching Fellowship, University of Pennsylvania 2009 - 2010
- Penn Prize for Excellence in Teaching by Graduate Students, Finalist 2008

CONFERENCES and TALKS

"Show Me the Money: Museum Conversations on Debt and Commerce," American Studies
Association Annual Meeting, panelist with Nancy Davis, Peter Liebhold, Kathleen Franz
David Cowen, Stephen Mihm, and Deborah Andrews 2013

"Exhibiting the City: The Role of Museums in Urban History," Urban History Association Biennial
Conference, organizer and moderator for roundtable with participants D. Bradford Hunt, Christopher
Klemek, Morris Vogel, and Amy Weisser 2012

"The Sounds of Philadelphia," panelist at Mid-Atlantic Popular & American Culture Association 2011

"'The Arts Are Not Our People': The Post-War Evolution of Urban Arts Policy in the United States,"
Urban History Association Biennial Conference, organizer and panelist with Alison Isenberg, Julia
Foulkes, Steve Conn and Amanda Johnson 2010

"'More than a Listening Post': WDAS Radio and Civil Rights in Philadelphia," American Studies
Association Annual Meeting, panelist with David Suisman and Suzanne Smith 2009

Miranda Hambro

(b) (6)

Skills:

Languages: Knowledge of Chinese (Mandarin), French, German.

***Computer
Skills:***

OS: Microsoft Windows; SCO Unix; Mac OSX

Applications: Photoshop; Microsoft Office; Dreamweaver

Databases: ARGUS; Paradox; Modes +; Oracle

Arts Experience:

Museum of the City of New York, New York (10/14-present)

Core Exhibition Registrar

- Facilitates all incoming loans for the exhibition New York at its Core.
- Retrieves and evaluates all collection items for the exhibition New York at its Core; arranges for conservation as necessary.
- Advises about object requirements in planning exhibition design.

University of California, Environmental Design Archives, Berkeley (9/06-11/13)

Assistant Curator.

- Oversaw loan program to museums, libraries and other institutions: including the preparation of object condition reports and permission documents, review of venue building specs, tracking of preservation issues, and management of object transportation and insurance.
- Curated and co-curated three exhibitions per year: writing captions, didactics, exhibition-related publications, press releases, essays and other text materials.
- Answered reference queries from scholars, students, practicing architects, and members of the general public in person, via e-mail and phone.
- Provided tours for classes and other interested groups.
- Managed the EDA Rights, Reproduction and Reformatting program, including copyrights and permissions; arranging for and supervising the reproduction of works in the collection; working with a variety of outside vendors; processing orders and invoices; and tracking the financial accounts.
- Provided proper storage and preservation for the collections according to museum and archival standards by examining drawings, photographs, and objects for the purposes of description, condition reporting, and treatment proposals; housing or re-housing collections in acid-free containers and folders; undertaking in-house conservation such as humidification, flattening, and mending; and training researchers about conservation issues and the appropriate handling, storage, packing, display, mounting, and environmental requirements of archival materials.
- Developed, wrote, and produced a semi-annual newsletter to donors, sponsors, etc.
- Maintained and updated EDA website.

- Maintained and added content to EDA digital exhibitions site on Omeka.

The Fashion Institute of Technology, New York City

The Museum

Assistant Registrar. (10/99-3/00)

- Oversaw museum's database upgrade, and trained staff in use of new database.
- Liaison for external software vendors.
- Ensured appropriate legal documentation for all incoming/outgoing loans and donations to the museum.
- Advised in implementation of collections management policies.

Museum Preparator. (7/96-9/99)

- Kept paper and database records of all objects entering or leaving the museum.
- Oversaw ongoing deaccessioning project.
- Maintained records relating to, and organized transportation for, all loans used in museum exhibitions (appx. 8 shows per year).
- Organized international shipments of clothing when necessary. Performed initial condition assessment for all incoming objects.

Division of Graduate Studies (2/99-3/99 & 2/00-3/00 concurrent with full time position in museum)

Adjunct Instructor, Computer Technology in the Art World.

- Taught five-week section of a semester long, newly created course.
- Gave graduate students grounding in the uses of computerized databases in museums, and the issues surrounding these databases.

Sotheby's, New York City (7/94-7/96)

Assistant Warehouse Manager, Contemporary and Arcade Paintings and Prints.

- Monitored and kept records of all property throughout the auction process.
- Researched and found lost property.
- Ensured existence of computer records of property on customized database.
- Acted as liaison with clients, other staff members and delivery agents. Assisted in implementing bar coding of all property.
- **British Museum,** London, Tour Guide, (1992-1993 concurrent with graduate studies)
- **Museum of London,** Student Attachment, (1992-1993)
- **Guggenheim Museum,** New York City, Curatorial Department Intern (6/92-8/92)
- **Museum of Modern Art,** New York City, Paintings & Sculpture Department Intern (9/91-12/91)

Other Experience:

Eastquest, Inc., New York City, Travel Coordinator, 6/05-6/06 & 3/01-4/01

William Moses Co., Inc., New York City, Property Manager, 5/03-3/05

Victoria Cruises, New York City & Chongqing, China, Cruise Director, 4/00-12/00

Lilly Tuttle

(b)
(6)

ltuttle@mcny.org

Education

Ph.D. History, New York University, January 2013

Teaching Fields: Twentieth-Century U.S. History; Urban History; Public History

Dissertation: "The Lower Manhattan Project: Design, Preservation, and Art, 1958-1985"

Primary Advisor: Professor Thomas Bender

M.A. American Studies, CUNY Graduate Center, coursework toward degree, 2004-2006

B.A. American Studies, Yale University, 2000

Work Experience

Assistant Curator, Museum of the City of New York (August 2012-Present).

Assistant Historian for Special Projects, New-York Historical Society (May 2011-August 2012).

Project Historian, "The Passage: A Moving Memorial," Mary Miss Studio (2010-2012).

Freelance Researcher, Winthrop Group (2006-2009).

Graduate Assistant, Graduate Program in Archives and Public History, NYU (2007-2008).

Exhibition Content Coordinator, New-York Historical Society (2004-2006).

English Language Instructor, International House, Wroclaw, Poland (2001-2002).

Public History Experience

Publications:

Stephen Burrows: When Fashion Danced (2013), Daniela Morera ed. *Edited essays and drafted introductory text for volume published in conjunction with exhibition on fashion and social history of the 1970s at the Museum of the City of New York.*

Revolution!: The Atlantic World Reborn (2011), Thomas Bender, Laurent Dubois, and Richard Rabinowitz, eds. *Researched and managed images for collection of scholarly essays published in conjunction with exhibition at the New-York Historical Society.*

Nueva York (2010), Edward J. Sullivan, ed. *Researched images for collection of scholarly essays published in conjunction with exhibition at El Museo del Barrio.*

Slavery in New York (2005), Ira Berlin and Leslie Harris, eds. *Researched and managed rights for images to accompany collection of scholarly essays published in conjunction with two exhibitions at the New-York Historical Society.*

Exhibitions:

Assistant Curator, *New York at Its Core*, Museum of the City of New York, ongoing.

Curator, *Cityscapes: Highlights from the Permanent Collection*, Museum of the City of New York, 2014.

Assistant Curator, *Rising Waters: Photographs of Sandy*, Museum of the City of New York, 2013.

Curator, *Currier & Ives and Other Winter Tales*, Museum of the City of New York, 2012.

Co-Curator, *Revolution!* (traveling exhibition), New-York Historical Society, 2012.

Curator, *Lincoln and New York* (traveling exhibition), New-York Historical Society, 2012.

Assistant Historian, *Robert H. and Clarice Smith New York Gallery of American History*, New-York Historical Society, 2011.

Research Assistant, *Nueva York*, El Museo del Barrio, 2009-2010.

Research Assistant, Writer, *Lincoln and New York*, New-York Historical Society, 2009.

Content Coordinator, *Legacies: Contemporary Artists Reflect on Slavery*, New-York Historical Society, 2006.

Research Assistant, Content Coordinator, *New York Divided: Slavery and the Civil War, 1815-1870*, New-York Historical Society, 2006.

Associate Curator, *Finding Priscilla's Children: The Roots and Branches of Slavery*, New-York Historical Society, 2005.

Research Assistant, Content Coordinator, *Slavery in New York*, New-York Historical Society, 2005.

BERNARD JOSEPH LILLIS

(b) (6)

EDUCATION	Wesleyan University Bachelor of Arts with High Honors in History Cumulative GPA: 3.9/4.0	Middletown, CT May 2012
EXPERIENCE	The Museum of the City of New York <i>Project Assistant</i> <i>Curatorial Intern</i> Assisted curators with historical and object research, project management, and implementation of books, public programs, and exhibitions.	New York, NY October 2013 - Present Oct. 2012 – Oct. 2013
	Cravath, Swaine and Moore LLP <i>Corporate Legal Assistant</i> Conducted Collateral Reviews for secured revolving-credit transactions. Conducted legal research on commercial law issues. Worked closely with attorneys to provide support on banking deals.	New York, NY June – Aug. 2010 & 2011
	Wesleyan Office of Residential Life <i>House Manager</i> Managed a residential community focused on health and well-being. Planned and hosted social and academic programming. Worked closely with residential life staff on recruitment, crisis management.	Middletown, CT Sept. 2010 - May 2011
	Bon Appétit Management Co. <i>Student Worker</i> Maintained dining area, served customers.	Middletown, CT Sept. 2009 - May 2010
	The Historical Society of Tarrytown and Sleepy Hollow <i>Intern</i> Catalogued photographic negatives and documents. Researched and implemented museum exhibits.	New York, NY June – Aug. 2009
ACTIVITIES	Hermes Magazine <i>Editor</i> Managed group finances and fundraising, acted as liaison to Student Budget Committee and Printer. Wrote, edited, and copy-edited content, design and layout. Managed list-serve and email.	Middletown, CT Sept. 2009 – May 2012
	Wesleyan Argus <i>Comics Editor</i> Led comics section, contributed artwork, recruited artists, and laid-out and edited weekly comics page.	Middletown, CT Sept. 2010 – May 2012
AWARDS and COMMITTEES	Dutcher Prize: awarded to the graduating senior with the best record within the history major. Meyer Prize: awarded for the best honors thesis in American history. History Majors Committee: organized departmental events. History Majors Search Committee: interviewed and evaluated candidates for tenure-track position, presented report to Hiring Committee. NAISA 2012 Poster Session: presented original research at indigenous studies conference. Davenport Grant: awarded in support of archival research on colonial New England.	
SKILLS	Microsoft Excel, Microsoft Word, Mac, web and database research, editing, copy editing, proof reading, HTML, Adobe Photoshop, Adobe Indesign, Lotus Notes.	

Amelia Brackett

(b) (6)

EDUCATION

BA with Highest Honors in History, *cum laude*, New York University. May, 2014
Minors in Environmental Biology and French.
College GPA: 3.71/4.0

PUBLICATIONS

"And those that are missing: The role and experience of Dr. Sabin's chimpanzees in the polio crusade of the 1950's." Published in *The Chicago Journal of History*, University of Chicago. Fall, 2013

"Bison Society Successful: Bison conservation at the turn of the twentieth century." Published in *The Historian*, New York University. Spring, 2013

INVITED TALKS

Eco-Logic on WBAI 99.5 FM New York. 2014

Meeting of the Linnaean Society of New York at the American Museum of Natural History. 2014

CONFERENCES

"Foundations for the sky: The North American federal scientists behind the Migratory Bird Treaty of 1916."

National Conference for the Council for Undergraduate Research. 2014

Phi Alpha Theta Regional Conference. 2014

"And those that are missing: The role and experience of Dr. Sabin's chimpanzees in the polio crusade of the 1950's."

Phi Alpha Theta Biannual National Conference. 2014

New York University Student Senators Council Colloquium. 2014

New York University 39th Undergraduate Research Conference. 2013

DISTINCTIONS

Helen M. Jones Prize in History.

Departmental award for best record in the history honors program. 2014

Penny and Bernard Sakin Research Scholar.

2013

History Honors Program.

My senior thesis investigated the American and Canadian scientific communities and the research involved in the Migratory Bird Treaty of 1916. 2014

Staff editor for *The Historian*.

2013-2014

AWARDS

Dean's Undergraduate Research Fund. 2014

Student Sentators Council Conference Fund. 2014

Dean's Undergraduate Research Conference Fund. 2014

EMPLOYMENT HIGHLIGHTS

Student caller at RuffaloCody

838 Broadway, 5th Floor, New York, NY, 10003

Supervisor: Julia Schramm, 212-998-6881

2013-2014

Theater for the New City

155 First Avenue, New York, NY, 10003

Supervisor: Edward Leibman, ed@hudsonferris.com

2012

Development Assistant. I wrote grant proposals for the theater's programs and drafted budgets. I also developed a new fundraising database using Excel and digitized their seasonal budget and fundraising binders. I attended board meetings to record and distribute the minutes.

Assistant Director and Curator for the Lower East Side Festival of the Arts. I communicated with artists, prepared for and took minutes at meetings, and worked closely with the director and the curator to organize the children's festival schedule and logistics.

FOREIGN LANGUAGE AND OTHER SKILLS

Microsoft Office, as used in my position as Development Assistant.

French, 2 semesters abroad, minor.

Public speaking and customer communication, as used in presentations of my research and at my jobs at RuffaloCody and Theater for the New City.

REFERENCES

Andrew Needham

King Juan Carlos I of Spain Center

53 Washington Square South, Floor 4E New York, NY 10012

212-998-8629

andrew.needham@nyu.edu

Julia Schramm

838 Broadway, 5th Floor, New York, NY, 10003

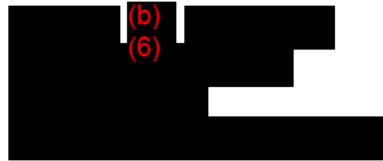
212-998-6881

SHRADHA RAMANI

(b) (6)

EDUCATION	Columbia University	May 2014
	Master of Science in Urban Planning, International Development concentration	
	Oberlin College	May 2008
	Bachelor of Arts in Environmental Studies	
EXPERIENCE	Planning Fellow, <i>OpenPlans</i>	Jun 2014 - present
	<ul style="list-style-type: none">• Set up the Shareabouts online mapping platform for clients and community organizations• Work with clients to gather meaningful public input• Turn data into actionable information, including reports, charts and maps	
	Planning Intern, <i>New York City Economic Development Corporation</i>	Oct 2013 - present
	<ul style="list-style-type: none">• Support staff in environmental review tasks related to post-Hurricane Sandy business recovery programs funded by CDBG grants• Assist with zoning analyses, environmental impact studies and land use applications	
	Research Fellow, <i>Special Project Office</i>	Jun 2014 - Aug 2014
	<ul style="list-style-type: none">• Created maps and charts of demographic data and land use patterns in support of an industrial redevelopment plan in Lynn, MA	
	Advanced GIS Teaching Assistant, <i>Columbia University GSAPP</i>	Jan 2014 - May 2014
	<ul style="list-style-type: none">• Guided students in finding data, developing research methodology, troubleshooting GIS analysis, and completing a final project	
	Intern, <i>Sustainable Urbanism International</i>	Jun 2013 - Aug 2013
	<ul style="list-style-type: none">• Geocoded, and analyzed spatial data on the effects of climate change in Guwahati, India• Developed policy recommendations and planning tools to improve the resilience of the city	
	Report Design Intern, <i>Sherwood Institute</i>	May 2013 - Jul 2013
	<ul style="list-style-type: none">• Edited and compiled a vision plan document for watershed restoration in Bangalore, India	
	Intern, <i>US Bureau of Reclamation</i>	May 2012 - Jul 2012
	<ul style="list-style-type: none">• Surveyed the green-up areas around the Central Arizona Project canal• Created a geodatabase of findings with attributes indicating existing conditions and vegetation types	
	Natural Resource Conservation Volunteer, <i>Peace Corps Ecuador</i>	Feb 2009 - Apr 2011
	<ul style="list-style-type: none">• Applied for and received a grant to promote sustainable community-based tourism in Las Tolas• Coordinated and executed all grant-related activities, including expanding tourist facilities, training service providers, and monitoring and evaluation	
SKILLS	Software: Geographic Information Systems (ArcGIS), webmapping (Mapbox & Tilemill), Adobe Creative Suite (Illustrator, InDesign), statistical analysis (Stata), Microsoft Office	
	Language: Proficient in spoken and written Spanish	

Brett Palfreyman
Curriculum vitae
December 2014



Museum of the City of New York
1220 Fifth Avenue
New York, NY 10029

EDUCATION

Ph.D., U.S. History 2014
Binghamton University

Dissertation: "Peace Process: The Reintegration of the Loyalists in Post-Revolutionary America"

M.A., U.S. History 2010
Boston College

B.A., History and Philosophy 2008
Boston College

CURRENT PROFESSIONAL APPOINTMENT

Andrew W. Mellon Foundation Postdoctoral Fellow 2014
Museum of the City of New York

PUBLICATIONS

"The Loyalists and the Federal Constitution: The Origins of the Bill of Attainder Clause,"
forthcoming from the *Journal of the Early Republic* 35 (Fall, 2015).

"The Ideological Consequences of the Reintegration of the Loyalists," in edited volume,
Reconsidering the Critical Period, eds. Douglas Bradburn and Brian Murphy, forthcoming from
University of Virginia Press.

"The Non-Juror Problem and the Ratification of the Constitution in Pennsylvania," invited to
revise and resubmit to the *William and Mary Quarterly*.

“Loyalists Left Behind,” forthcoming from the *City Courant: The Journal of the Museum of the City of New York* (Spring, 2015).

“Toasting,” *The Digital Encyclopedia of George Washington*, Mount Vernon, 2014.

“The Boston Draft Riots,” *The New York Times Disunion Blog*, July 16, 2013.

“Instructor’s Manual,” in Corey Brettschneider, *Constitutional Law and American Democracy: Cases and Readings* (New York: Aspen Publishers, 2011).

TEACHING

Instructor, Binghamton University

The Problem of Race in 20 th Century America	Summer 2012
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Teaching Assistant, Binghamton University

Early American Survey	Fall 2010, Fall 2012
The Great Depression and World War II	Spring 2011
Modern American Survey	Fall 2011
History of the American West	Spring 2012
Global Environmental History	Spring 2013

FELLOWSHIPS AND AWARDS

Fred W. Smith National Library for the Study of George Washington Research Fellowship	2015
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Gilder Lehrman Institute of American History New York City Research Fellowship	2014
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Kramer Doctoral Research Grant in History Binghamton University Foundation	2014
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State University of New York Research Foundation Summer Research Award	2011
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CURATED EXHIBITS

<i>The Thomas Jefferson Letters</i> Museum of the City of New York	2014
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Lindsay Turley

(b) (6)

Professional Experience

Assistant Director of Collections, Museum of the City of New York

New York, NY | June 2014 – Present

Manuscripts and Reference Archivist, Museum of the City of New York

New York, NY | 2010 – May 2014

- Seek out appropriate grant opportunities, author grant applications including project plan and budget, and prepare progress and financial reports for the Manuscripts and related collections; and work with other Collections staff with the assistance of the Director of Collections to do the same for their respective areas.
- Oversee Manuscripts and Ephemera collections, including the development and implementation of a full scale arrangement, processing, and description plan for the collection.
- Assess the Manuscripts and Ephemera collections in order to make further recommendations for accession and de-accession.
- Manage reference services by Museum staff and curators, other institutions, scholars, and commercial entities, both onsite and remotely, including tracking use of collections, development and maintenance of all applicable policies, and advising researchers of copyright responsibilities.
- Collaborate with Digital Projects Team in order to identify and prepare collections for digitization.
- Regular contributor to the Museum's Collections blog - <http://mcnyblog.org/author/mcnylt3472>
- Develop and oversee the "catablog" for the Museum of the City of New York's archival collections - <http://mcnycatablog.org>
- Execute and manage successfully funded grant projects, including hiring and supervising grant funded employees and multiple interns per semester on various cataloging and processing projects.
- Attend and report at all regular meetings of the Museum of the City of New York Collections Committee.
- Carry out departmental duties as assigned when Director of Collections is unavailable.

Assistant Archivist, American Civil Liberties Union

New York, NY | 2008 – 2010

- Accession, process, and catalog materials transferred to the Archives, including the development of the first comprehensive accessioning and cataloging guides for the ACLU Archives, using archival standards such as DACS, and train all Archives interns and new employees on these procedure
- Manage archival database based on a customized version of Inmagic Genie, including spring 2009 migration and ongoing customization and programming in XML.
- Provide reference and circulation services to staff, board members, and affiliate offices.
- Liaison with Princeton University's Mudd Manuscript Library, the permanent repository of all ACLU Archives, regarding reference and archival transfers.
- Manage digitization projects.
- Develop and maintain budgets for supplies, offsite storage, and document destruction.
- Develop and maintain ACLU Records Retention Schedules.
- Provide training to non-archival staff on transferring records and managing files according to retention schedules.
- Oversee secure document destruction program for organization.
- Manage relationship with offsite storage facility, including proposal to select new vendor in November 2009.
- Author Annual Report for Archives Department and identify and describe key projects for the coming years.
- Manage Archives pages on organization intranet.
- Hire and manage several interns and a part-time support staff.

College Assistant (part-time Processing Archivist)/ Preminger Intern/ Volunteer, Brooklyn College Archives & Special Collections

Brooklyn, NY | 2007 – 2008

- Process collections; write finding aids and container lists.
- Oversee, train, and provide support for interns.
- Research and write short biographies of donors to the collection.
- Select and scan photographs from archival collections for online and in-house exhibitions and write captions.
- Establish provenance for materials in the collection.

Library Assistant (part-time), Whitney Museum Library

New York, NY | 2006 - 2008

- Monitor reading room, staff reference desk, answer outside reference questions via phone and email.
- Provide support and assistance to patrons using electronic resources.
- Assist in house researchers with accessing archives and special collections.
- Search and import bibliographic records from OCLC, and create MARC records in Voyager.
- Assist patrons with research in print and electronic resources.
- Train and support interns and volunteers.
- Manage and track the flow of acquisitions.
- Day to day library duties such as shelving, paging, scanning, and copying.

Education

Master of Science in Information and Library Science, Pratt Institute

New York, NY | 2008

- Archives Certificate
- Museum Librarianship Certificate

Bachelor of Arts - English Literature, Tulane University

New Orleans, LA | 1999

- Minor in Business Studies

Affiliations, Presentations, and Honors

- Archivists Roundtable of Metropolitan New York (NYART) member; Board member: Treasurer, 2013-2015; Bylaws Revision Committee and Archives Week Committee member.
- Mid-Atlantic Regional Archives Conference (MARAC) member. Workshop leader, Fall 2014 Conference (Baltimore MD); roundtable presenter at upcoming Spring 2015 Conference (Boston, MA).
- Society of American Archives institutional member; member of the Museum Archives Section working group 2012-2013; presenter at SAA 2012.
- Pratt Circle member, graduated with distinction (highest honors).
- Recipient of the Preminger Internship Award, 2008, Brooklyn College Special Collections and Archives.

Additional Skills:

- Experienced with social networking sites and Web 2.0 technology such as Flickr, Facebook, and WordPress
- HTML proficient.
- Experienced in Adobe Photoshop.
- Experience with DACS, EAD, and XML; Practiced in various metadata schemas, such as TEI, MODS, and CCO.
- Experience with various content management systems: TMS (The Museum System), ARGUS, CONTENTdm, Inmagic Genie, FileMaker Pro, and Greenstone.
- Familiarity with Catalogers Desktop, Classweb, Voyager, MARC, OCLC, and AACR2.
- Coursework in conservation and preservation, digital projects, education outreach, and records management.
- Continuing education in FOIA requests and developing a Disaster Preparedness Plan.

Sean Corcoran

(b) (6)

scorcoran@mcny.org

EDUCATION

Syracuse University, Syracuse, NY

Master of Arts, Museum Studies, May 1999

Nazareth College, Rochester, NY

Bachelor of Arts, History, May 1996

PROFESSIONAL EXPERIENCE

Museum of the City of New York, New York, NY

- Curator of Prints and Photographs, May 2007 to present

George Eastman House International Museum of Photography and Film, Rochester, NY and Ryerson University, Toronto, Ontario, Canada

- Adjunct Faculty, Master of Arts Program in Photographic Preservation and Collections Management, September 2005 to April 2007
- Program Manager, Master of Arts Program in Photographic Preservation and Collections Management, July 2005 to April 2007

George Eastman House International Museum of Photography and Film, Rochester, NY

- Assistant Curator of Photography, June 2003 to present
- Curatorial Assistant, Department of Photographs, September 1999 to June 2003

Syracuse University Art Collection, Syracuse, NY

- Curatorial and Research Assistant, August 1998 to May 1999

The Margaret Woodbury Strong Museum, Rochester, NY

- Curatorial Assistant, spring 1996 to summer 1997

CURATORIAL EXPERIENCE (Selected)

Street Shots/NYC, Street Seaport Museum, December 15, 2012 - April 5, 2013. Jurist and Curator

London Street Photography, Museum of the City of New York, July 27, 2012- December 2, 2012, Curator

City Scenes: New York Street Photography, Museum of the City of New York, July 27, 2012- December 2, 2012, Curator

Stories the City Tells Itself: The Video Art and Photography of Neil Goldberg, Museum of the City of New York, March 1, 2012- May 28, 2012, Curator

Edward Burtynsky: Shipbreaking, South Street Seaport Museum, January 27, 2012 - May 31, 2012. Curator

Occupy Wall Street: A Photographic Document, Street Seaport Museum, January 27, 2012 - May 31, 2012. Jurist and Curator

Police Work: Photographs by Leonard Freed, 1972-1979, Museum of the City of New York, December 20, 2011- May 6, 2012, Curator

The Twin Towers and the City: Photographs by Camilo José Vergara, Museum of the City of New York, September 3, 2011 - December 4, 2011, Curator

Denys Wortman Rediscovered: Drawings from the World-Telegram and Sun, 1930-1953, Museum of the City of New York, November 18, 2010 - March 18, 2011, Curator

New York Through the Lens, Museum of the City of New York, February 17 - May 9, 2010, Curator

Legacy: The Preservation of Wilderness in New York City Parks, Photographs by Joel Meyerowitz, Museum of the City of New York, October 9, 2009 - March 21, 2010, Curator

Edge of New York: Waterfront Photographs, Museum of the City of New York, September 5 - November 29, 2009, Curator

Dutch Seen: New York Rediscovered, Museum of the City of New York, June 10 - September 18, 2009, Co-Curator w/ Kathy Ryan (*The New York Times Magazine*)

Broken Glass: Photographs of the South Bronx by Ray Mortenson, Museum of the City of New York, November 14, 2008 - March 6, 2009, Curator

Eudora Welty In New York: Photographs of the Early 1930s, Museum of the City of New York, November 6, 2008 - February 15, 2009, Curator

Manhattan Noon: Photographs by Gus Powell, Museum of the City of New York, December 15, 2007 - April 27, 2008, Co-Curator

John Sloan's New York, Museum of the City of New York, November 15, 2007 - March 27, 2008, Curator

Gerald Slota: Found, George Eastman House, October 14, 2006 - February 4, 2007 - Co-Curator

Aftermath: In the Wake of Hurricane Katrina, George Eastman House, August 25 - November 26, 2006 - Curator

Ron Jude: Alpine Star, George Eastman House, September 12, 2005 - February 18, 2006 - Curator

Vincent Cianni: We Skate Hardcore, George Eastman House, 2004-2005 - Curator

Site Seeing: Photographic Excursions in Tourism, George Eastman House, 2004 (Traveled through 2007, Chicago Cultural Center, Norton Museum of Art) - Curator

Picturing What Matters, George Eastman House, 2003 (Traveled through 2008, The Ringling Museum of Art, National Heritage Museum, Ohio Historical Society) - Co-Curator

Jazz: A New Millennium, George Eastman House, 2003 - Curator

Photographs from Iraq, George Eastman House, 2003 - Curator

Robert ParkeHarrison: The Architect's Brother, George Eastman House, 2002 (Travel through 2008, Museum of Photographic Arts, DeCordova Museum and Sculpture Garden, Le Mois de La Photo à Montréal, University of New Mexico Art Gallery, Herbert F. Johnson Museum of Art) - Co-Curator

PUBLICATIONS (Selected)

The City as Canvas: Graffiti Art from the Martin Wong Collection, Skira/Rizzoli, October 2013.

#Sandy: iPhone Photographs of Hurricane Sandy, Daylight Books, October 2013

Alexey Titarenko: A Retrospective (working title), Late 2013.

Coney Island: Photographs by Jeff Chien-Hsing Liao, Nazraeli Press, 2013.

The New Yorkers: Photographs by Robert Herman, Proof Positive Press, 2013.

127 / Yuichi Hibi, 339 Gallery, Philadelphia, 2012.

"Keizo Kitajima: Photoexpress Tokyo," *The PhotoBook Review*, Vol 1. No.1, Fall 2011. (Aperture)

Dutch Seen: New York Rediscovered, Foam_Fotografiemuseum Amsterdam, 2009. (Editor)

Broken Glass: Photographs of the South Bronx by Ray Mortenson, Museum of the City of New York, 2008.

"Steichen Autochromes: Two Previously Unknown Works by a Master," *IMAGE*, Volume 44, No. 2, 2006.

PHYLLIS MAGIDSON
CURATOR OF COSTUMES AND TEXTILES
MUSEUM OF THE CITY OF NEW YORK

MUSEUM OF THE CITY OF NEW YORK

7/94 -: Curator of Costumes and Textiles
10/91 - 6/94: Collections Associate, Office of Collections Management
8/80 - 9/91: Associate Curator/Costume Collection

METROPOLITAN MUSEUM OF ART/ COSTUME INSTITUTE

11/74 - Spring 1980: Curatorial Assistant

EXHIBITIONS:

Museum of the City of New York

Gilded New York: Design, Fashion, and Society (Fall, 2013), Stephen Burrows: When Fashion Danced (Spring, 2013), Worth/Mainbocher: Demystifying the Haute Couture (Web Presentation: Live, Spring, 2012) Notorious & Notable: Twentieth Century Women of Style (Fall, 2010), Valentina: American Couture and the Cult of Celebrity (Spring, 2009), Paris/New York (Fall, 2008), Black Style Now (Fall, 2006), Lily's Downfall (The Mount, Estate & Gardens, Summer, 2005), Glamour, New York Style (Spring, 2005), Roaring Into the Twenties: The New New York Woman (Spring, 2003), Adrian's Camelot (Winter, 2001-2002), Dressing for a New York City Childhood (Spring, 2001), The Junior League (Winter, 2000-01), The Stettheimer Dollhouse, (Reinstallation Fall, 2000), Guys & Dolls: The Fabled Musical of Broadway (Fall, 2000), The New York Century: World Capital, Home Town (Fall, 1999), Fashion On Stage: Couture for the Broadway Theater, 1910-1955 (Summer 1999), Broadway! The Great White Way in 1898 (Spring, 1998), Under The Big Top: Circuses in New York (Fall, 1997), New York Gets Married: Dressing for A Special Day (Summer, 1997), Uncommon Threads: 300 Years of New York Style (Fall, 1995), All The Frills Upon It: New York Bonnets On Parade (Spring, 1995), Ladies Miles: Entertainment and Emporia (Winter, 1995), His Honor the Mayor (January, 1994), Welcome To Your Second Home: New York's Ethnic Social Clubs (Winter, 1993), Broadway! 125 Years of Musical Theater (IBM Gallery/MCNY 1991), Within Bohemia's Borders: Greenwich Village, 1830-1930 (Fall, 1990), The Gibson Girl (Summer 1990), Selling the World of Tomorrow (Fall 1989), Celebrating George (Spring 1989), The Reluctant Pillar: New York Ratifies the Constitution (1988), Scents of Time (1989), Summer Silhouettes: Washable Fashion in the Nineteenth Century (Curator, 1987), The Best of the Best Dressed List (1986), Light As A Feather (1985), Fine Figure of A Woman (Curator, 1985), To Visit the Queen (1983), Worth in the Limelight (Curator, 1983), The House of Worth: The Gilded Age (1982), Introductions, Greetings and Farewells (1981), A Salute to Vera Maxwell (1980)

The Museum at FIT

Dance & Fashion (Fall, 2014), A Queer History of Fashion: From the Closet to the Catwalk (Summer, 2013) Fashioning the Modern Woman: the Art of the Couturiere, 1919-1939 (Winter, 2004), Femme Fatale (Fall, 2002)

New York Public Library for the Performing Arts

On Stage in Fashion (Fall, 2010), Curtain Call: Celebrating a Century of Women Designing for Live Performance (Nov 2008)

Nassau County Museum of Art

*Garden Party (Summer, 2014), Toulouse Lautrec and the Belle Epoque (Summer, 2003), Opulence: Art Nouveau to Art Deco (Spring, 2001), The Napoleonic World (Spring, 2001), Dance, Dance, Dance (Summer, 2000), The Revolutionary War: Founding the New Nation (Winter, 2000)
The 1960s (Summer 1999), Tiffany and White and Their Circle of Friends (Fall, 1998)*

The Metropolitan Museum of Art - Costume Institute

Death Becomes Her: A Century of Mourning Attire (Fall, 2014), Model As Muse (Summer, 2009), Poiret: King of Fashion (Spring/Summer, 2007), Chanel (Spring/Summer, 2005), Goddess: the Classical Mode (Fall, 2003), Blythe Spirit: The Windsor Set (Fall, 2002), Art and the Empire City (Fall, 2000)

The Imperial Style: Fashions of the Hapsburg Era (1979), *The Age of Diaghilev* (1977), *Vanity Fair* (1976)
Famous Women of Style (1975)

Exhibitions at other venues including: the Bruce Museum of Arts and Science, Musée Historique Des Tissus - Lyon, France, The Hudson River Museum, The Brooklyn Museum, The Queens Museum, Cooper-Hewitt Museum, The Detroit Institute of Art

LECTURES & COURSES:

Enduringly Modern: Fashion's Passion for the 1920s (MCNY, Fall 2003; FIT, *Couture & Culture in Paris 1919-1939*, Spring 2004)
New York's Ultra Chic: Jewels of Entitlement (Sotheby's Institute of Art, Fall 2000)
From Emporium to Fashion Capital (MMA, *Art and the Empire City* – Symposium, Fall 2000)
Fashion Bejeweled: The Stylistic Interdependency of Jewelry and Fashion (Summer 2000, Jewelry 2000, 21st Annual Antique and Period Jewelry & Gemstone Conference)
The American Century: America's Fashion Ascendancy and Its Roots (Fall, 1999)
Fashion: The Newest Art (NYU School of Continuing and Professional Studies, Nov. 1998)
To Embellish Daily Life: Period Textiles in Context (NYU School of Continuing Education, Dec. 1997)
Thread & Needle: American Women's Dependence on Needlework (Textile Study Group, MCNY, Western Reserve Historical Society, 1992)
Stylistic Relationships of Costume and Jewelry in the 19th Century (NYU School of Continuing Education in Appraisal Studies, Spring 1991)
Jewelry & Costume in the 19th Century (N.Y.U. Appraisal Studies Symposium, Summer 1990)
The Influence of Fantasy and the Theatrical on Late 19th Century Fashion (Bartow-Pell Mansion, The Connecticut Historical Society, 1989-1990)
Light As A Feather (Textile Conservation Group, 1987)

MEMBERSHIPS & AFFILIATIONS:

The Textile Conservation Workshop, Inc. – Board of Directors (2008 – present)
Fashion Walk of Fame/A Project of the Fashion Center Business Improvement District (2000, 2001)
Parsons's School of Design - Member of Jury of Selection (Spring 1980 – present)
The Costume Society of America
The American Institute for Conservation of Historic and Artistic Works

CONSULTING CONSERVATOR:

Constitution Island Association/West Point, Rye Historical Society, The Queens Museum, The Jewish Museum, The American Museum of the Moving Image, The Metropolitan Opera House/Costume Archives

SCHOLASTIC BACKGROUND:

The City College of New York - Masters of Fine Arts (1974)
The City College of New York - Bachelor of Art (1971)

HONORS/AWARDS:

Phi Beta Kappa
Dean's List
D'Andreas Award for Artistic Achievement

MEDIA/THEATER:

National Broadcasting Company: "*The Doctors*," "*Another World*," "*Lovers & Friends*;" Columbia Broadcasting Stations: "*Guiding Light*," "*As The World Turns*;" J. Walter Thompson Company: "*Kenneth and Company*;" The Metropolitan Opera Company; The New York City Opera Company; Hurok Concerts; The Royal Ballet; The Bolshoi Ballet; The Bolshoi Opera; The National Ballet of Canada

MORGEN L. STEVENS-GARMON

(b) (6)

EDUCATION

Pratt Institute, MS in Library and Information Sciences, *with Distinction*

- Earned Archives certificate

Hunter College – CUNY, MA in Theater

- Thesis on Pauline E. Hopkins's *Peculiar Sam; or the Underground Railroad*, the oldest extant play by an African-American woman.

University of Arizona, BA in Theater Arts, *magna cum laude*

RELEVANT EMPLOYMENT

Theater Archivist

Museum of the City of New York, New York, NY

July 2010 – Present

- Responsible for developing and implementing strategies for processing and cataloging MCNY's Theater Collection and providing reference services to researchers seeking collection access.

Metadata Creator

Museum of the City of New York, New York, NY

January – July 2010

- Cataloged the Museum's extensive Jacob A. Riis Collection.
- Documented appropriate authorization for over 20,000 access points across all collections.

Project Archivist

The Explorers Club, New York, NY

September – December 2009

- Input descriptive information from legacy finding aids into ICA-AtoM.
- Worked within grant deadlines providing weekly status reports and a final project assessment.
- Processed and provided archival description for select collections.

Temporary Archives Assistant

International Center for Transitional Justice, New York, NY

August – September 2009

- Worked within a short time frame to create inventories for over 50 linear feet of records.
- Coordinated with archivists at Duke University to organize safe shipment of sensitive materials.

Project Archivist

Brooklyn College, Brooklyn, NY

September 2008 – July 2009

- Organized materials related to *The Phoenix*, a Brooklyn newspaper.
- Processed over 150 cubic feet of the personal papers of lawyer and Harvard professor Alan Dershowitz.
- Collaborated with colleagues on the creation of comprehensive finding aids for both collections.

TECHNOLOGY EXPERIENCE

Programs: MS Office Suite, Argus, Innovative Millennium, PastPerfect IV, Archivists' Toolkit, ICA-AtoM

Metadata Structure Standards: MARC, EAD, Dublin Core

Metadata Content Standards: DACS, ISAD (G), CCO

PROFESSIONAL ORGANIZATION MEMBERSHIP

- Theatre Library Association, Executive Board Member, 2013-2015
- Metropolitan Archivist Roundtable, member

PUBLICATIONS AND CONFERENCES

"Scenes from the stage: digital documentation and access." SIBMAS International Conference: Body, Mind, Artifact: Reimagining Collections. New York, NY. June 10-13, 2014.

"Museum of the City of New York's Collection on Yiddish theater." New York State Archives Conference, June 7, 2013.

Posts on the Museum of the City of New York collections blog:
<http://mcnyblog.org/author/mgarmon/>, February 2012 – present.

"On Broadway" chapter from *New York: the story of a great city*. Editor Sarah M. Henry. London: Andre Deutsch, 2011.

HILARY BALLON

Deputy Vice Chancellor, NYU Abu Dhabi

University Professor, NYU

Professor of Urban Studies & Architecture, Robert F. Wagner Graduate School of Public Service

19 Washington Square North
New York University
New York, N.Y. 10011

Tel: (212) 992-7900
E-mail: hilary.ballon@nyu.edu

Employment

9/2007 - present New York University

1985-2007 Columbia University
Mellon Fellow, Assistant, Associate and Full Professor, Chair, Department of Art History and Archaeology; Director, Art Humanities

1985 Spring University of Delaware
Visiting Lecturer

Education

1978-85 M.I.T., Ph.D., June 1985

1973-77 Princeton University, B.A. with High Honors, June 1977

Teaching Awards

Great Teacher Award, Society of Columbia Graduates, Columbia University, Nov. 2000.

Presidential Award for Outstanding Teaching, Columbia University, May 1999.

Philip and Ruth Hettleman Teaching Award for Junior Faculty, Columbia University, 1989.

Selected Other Awards and Fellowships

American Academy of Arts and Letters, Arts and Letters Award in Architecture, 2012.

Fellow, Society of Architectural Historians, 2011.

Andrew W. Mellon Foundation, Principal Investigator, JSAH Online: Implementation Grant, 1/2009-3/2010; and JSAH Online: Planning Grant, 1/2007-10/2008. [These two grants funded my effort as editor of the *Journal of the Society of Architectural Historians* to create the first online scholarly journal with multimedia capabilities. JSAH Online, published by the University of California Press with JSTOR, went online in March 2010.]

William H. Whyte Award for *Robert Moses and the Modern City*, American Planning Association, New York Metro Chapter, June 2008

Andrew W. Mellon Foundation, Co-Principal Investigator, Consortium for Art and Architectural History Online, 1/2007-1/2008

Andrew W. Mellon Foundation, Co-Principal Investigator, Grant for Study on Scholarly Publication in Art and Architectural History, 2005-06.

Tukman Fellow, Dorothy and Lewis B. Cullman Center for Scholars and Writers, New York Public Library, 2004-05.

Académie Française, Prix d'Académie for *Louis Le Vau*, 2000.

Alice Davis Hitchcock Book Award for the Most Distinguished Scholarship in the History of Architecture, 1991-1992; awarded by the Society of Architectural Historians for *The Paris of Henri IV*, 1992.

Institute for Advanced Study, Princeton, Visiting Member, 1991-92.

Publications: Books

The Greatest Grid. The Master Plan of Manhattan, 1811-2011. N.Y. Columbia University Press, 2011.

Robert Moses and the Modern City: The Transformation of New York, co-editor with Kenneth T. Jackson. W.W. Norton, 2007.

Art History and Its Publications in the Electronic Age. Report on a Study Funded by the Andrew W. Mellon Foundation, co-authored with Mariët Westermann. Rice University Press, 2006; cnx.org/content/col10376/latest/.

New York's Pennsylvania Stations. N.Y.: W.W. Norton, 2002.

Louis Le Vau: Mazarin's College, Colbert's Revenge. Princeton: Princeton University Press, 1999.

The Paris of Henri IV. Architecture and Urbanism. N.Y./Cambridge, Ma.: Architectural History Foundation/M.I.T. Press, 1991.

Exhibitions

[Current] ***New York at Its Core***, Co-Curator, Museum of the City of New York, opening 2016.

The Greatest Grid. The Master Plan of Manhattan, 1811-2011, Museum of the City of New York, December 5, 2011 – July 15, 2012. Curator.

Selected Reviews: *New York Times*, Michael Kimmelman, "The Grid at 200: Lines that Shaped Manhattan," Jan. 3, 2012, front page. *Wall Street Journal*: Ada Louise Huxtable, "Crosshatching a Miracle," March 28, 2012, D7. *Architect's Newspaper*: Phil Patton, "Net Advantage," Feb. 1, 2012. 18. *Metropolis*: Karrie Jacobs, "The Almighty Grid," Feb. 2012. Prize: Victorian Society of America, NY Metropolitan Chapter, 2011 Exhibition Award for contributing to the understanding of 19th-century NY. *The Greatest Grid* set attendance records at the MCNY.

Robert Moses and the Modern City, Curator of 3-part exhibition, January–May 2007.

Remaking the Metropolis, Museum of the City of New York

The Road to Recreation, Queens Museum of Art

Slum Clearance and the Superblock Solution, Wallach Art Gallery, Columbia University

Selected Reviews: *New York Times*: Nicolai Ouroussoff, "Complex, Contradictory Robert Moses [Exhibition Review]," Feb. 2, 2007, E31; Robin Pogrebin, "Rehabilitating Robert Moses," Jan. 28, 2007, Section 2 [Arts & Leisure], 1. *The New Yorker*: Paul Goldberger, "Eminent Domain: Rethinking the Legacy of Robert Moses," Feb. 5, 2007, 83-5. *Wall Street Journal*: Ada Louise Huxtable, "Shows Try to Renovate Moses' Reputation," March 14, 2007, D10. *New York Sun*: Francis Morrone, "The Mighty City. Robert Moses's New York," Feb. 1, 2007, 11. *Washington Post*: Philip Kennicott, "A Builder Who Went to Town," March 11, 2007, N01. *Chicago Tribune*: Blair Kamin, "How 2 Urban Strongmen got things done," March 11, 2007. *Architectural Record*: Michael Sorkin, "Can Robert Moses be rehabilitated for a new era of building?," March 2007, 55-56.

Prize: William H. Whyte Award for "creativity in the field of planning," American Planning Association, NY Metro Chapter, 2008.

Frank Lloyd Wright: The Vertical Dimension, Skyscraper Museum, October 6, 2004-January 9, 2005. Curator.

Gateway to Metropolis: New York's Pennsylvania Stations, Wallach Art Gallery, Columbia University, February 1- April 1, 2000. Curator.



Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

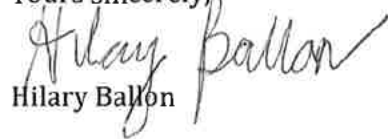
I write in my capacity as a co-curator of *New York at Its Core*, the three-part permanent exhibition organized by the Museum of the City of New York to interpret the identity of the city in its past, present and future. This letter confirms my commitment to co-curate the exhibition, an enterprise on which I have been working from the start. While I review the overall structure and connection between the three component exhibitions, my efforts are now concentrated on Gallery 3, the Future of the City Lab, which concerns the great challenges facing the city over the next two-three generations.

I have a long association with the Museum of the City of New York, where I guest curated two exhibitions that drew large attendance and critical attention: *Robert Moses and the Modern City* (2007), a re-evaluation of this titanic figure who reshaped NYC in the 20th century, and *The Greatest Grid: The Master Plan of Manhattan, 1811-2011* (2011-12), on the occasion of the bicentennial of the 1811 Commissioners Plan that established the city's signature grid.

New York at Its Core is a major undertaking of the Museum of the City of New York and a fitting project for this civic institution. For all its cultural and historical riches, the city has lacked an orienting exhibition that seeks to explain its personality. Moreover, the urban character of New York, its density and diversity in particular, shed light on fundamental urban conditions. It is oft stated that the 21st century is an urban age, with a majority of the world's population living in cities. *New York at Its Core* speaks to the urban age.

I wholeheartedly support the museum's application for the NEH Chairman's Special Award and appreciate your consideration of our application materials.

Yours sincerely,



Hilary Ballon

University Professor
Professor of Architecture and Urban Studies, Robert F. Wagner Graduate School of Public Service, NYU
Deputy Vice Chancellor, NYU Abu Dhabi

STEVEN H. JAFFE

(b) (6)

EDUCATION

Harvard University Ph.D. History, 1989

Dissertation: Unmasking the City: The Rise of the Urban Newspaper Reporter in New York, 1800-1850

Harvard University M.A. History, 1982

Princeton University B.A. History, *summa cum laude* and Phi Beta Kappa, 1981

Senior Thesis: The Second Bohemia: Artists and Writers in Nineteenth-Century Greenwich Village

WORK EXPERIENCE

Guest curator, "New York at Its Core," exhibition at the Museum of the City of New York, current, opening date: February 2016.

Curatorial consultant for "An Irrepressible Conflict: The Empire State and the American Civil War," exhibition at New York State Museum, Albany, New York, 2012-2013.

Guest curator, "Activist New York," inaugural exhibition in the Puffin Foundation Gallery, exhibition, Museum of the City of New York, 2012 – 2015.

Guest curator, "America's Mayor: John V. Lindsay and the Reinvention of New York, 1966-1973," exhibition, Museum of the City of New York, May-October 2010.

Consultant and oral historian, National September 11 Memorial and Museum at the World Trade Center, 2007-2008, 2011-2012.

Curator, "Greetings from Home: 350 Years of American Jewish Life," exhibition, American Jewish Historical Society, New York, NY, 2005.

Senior Projects Historian, New-York Historical Society, New York, NY, 2002-2004.
Curator, "Children at Risk: Protecting New York City's Youths, 1653-2003," exhibition, 2003. Co-curator and historian, preliminary development, "Slavery in New York" exhibition, 2004.

Historian (1993-2002) and Curator of the Permanent Exhibit (1997-2002), South Street Seaport Museum, New York, NY, 1993-2002. Curator, "Immigration in the Age of Sail" (1996), "World Port New York: Celebrating 30 Years of the South Street Seaport Museum" (1998), "All Available Boats: Harbor Voices and Images, 9.11.01" (2002). Historian and curatorial researcher for exhibition, "Captive Passage: The Transatlantic Slave Trade and the Making of the Americas," (The Mariners' Museum and South Street Seaport Museum, 2002).

Teaching Fellow, Harvard University History Department, Program in History and Literature, and Freshman Seminar Program, 1983--1992.

SELECTED PUBLICATIONS

Co-author with Jessica Lautin, *Capital of Capital: Money, Banking, and Power in New York City, 1784-2012* (Museum of the City of New York and Columbia University Press, 2014).

New York at War: Four Centuries of Combat, Fear, and Intrigue in Gotham (Basic Books, 2012).

"Legacies of the Spanish Civil War in New York," in Peter N. Carroll and James D. Fernandez, eds., *Facing Fascism: New York & the Spanish Civil War* (Museum of the City of New York/ New York University Press, 2007).

"'God Save Poor Jack Ashore': The New York Sailors' Strike of 1869," *Seaport*, XXXII, 1, Spring 1999.

Who Were the Founding Fathers? Two Hundred Years of Reinventing American History (Henry Holt & Company, Inc., 1996).

"Human Cargo: Immigration in the Age of Sail was Big Business" and "The Liverpool Connection," *Seaport*, XXX, 1, Spring 1996.

Contributor of ten articles to Kenneth T. Jackson, ed., *Encyclopedia of New York City*, Yale University Press, 1995.

"'This Infernal Traffic': New York Port and the Illegal Slave Trade," *Seaport*, XXIX, 3, 1995.

(b) (6)

January 6, 2015

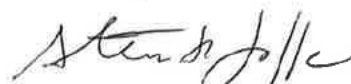
Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

I want to take this opportunity to affirm my commitment to the Museum of the City of New York's *New York at Its Core* exhibition project. This is a magnificent opportunity to present the city's history – and, indeed, the nature of urban experience over time-- to a broad public audience. *New York at Its Core* will not only be a rich educational experience but also an exciting endeavor in civic engagement, with the potential to lead museum-goers to make truly meaningful connections between history, present challenges, and future prospects.

As a historian and curator who has worked in New York City public history institutions for over twenty years, for me *New York at Its Core* is a culmination and application of the revolution in humanities scholarship on the city's past that has unfolded over recent decades. Being able to share this knowledge with a potentially limitless audience of visitors and App users is a great pleasure. I look forward to the completion and opening of *New York at Its Core* with great expectations.

Sincerely,



Steven H. Jaffe, Ph.D.

JAKE BARTON

Local Projects, LLC
123 William Street 8th Floor, New York, NY 10038

Selected Projects

New Retail Concept

12.2014- Present

Concept / Design / Production

Creating a new store for one of the top three retailers in America to redefine retail, storytelling and experience. To Debut in May 2015 in San Francisco

Bronx Music Heritage Center

12.2014- Present

Concept / Design

Full experience design for new hybrid museum and community center to honor the stories of music makers all across the Bronx

The Henry Ford Museum

8.2014- Present

Concept / Design / Production

Designing "Digital Life" a new approach to the entire Museum experience across all range of digital media, interpreting icons like the Rosa Parks' bus and the Kennedy Presidential Limo

One World Trade Center

1.2014- Present

Concept / Design / Production

Creating the "City Pulse" at the top of North America's tallest building. A composite experience of storytelling, visualization and conversation in a 18'-0" ring of technology

Brookfield Place

10.2013- Present

Concept / Design / Production

Creating a range of media pieces that engage a next generation shopping experience, including mobile, web, location-aware apps, mapping and interactive signage

American Museum of Natural History

4.2013- Present

Media Design

Designing a digital masterplan focused on visitor mapping and experience for the entire institution, including web, mobile, digital signage and in-gallery experiences.

SFMOMA

11.2012- Present

Media Design

Designing a digital masterplan for the entire institution, focusing on the new 225,000 square feet new Fisher Building and spanning web, mobile, digital signage and in-gallery experiences

Bill & Melinda Gates Foundation / New York Hall of Science

07.2012- Present

Concept / Design

Creating a broad array of "noticing tools" applications that allow students to experience scientific phenomena, and create a broad array of experiments and reports

Eisenhower Memorial

04.2011- Present

Media Concept/ Design

Creating media experiences embedded in the Frank Gehry Eisenhower Memorial

Cooper-Hewitt National Design Museum

05.2012- 12/2014

Concept/ Design/ Production

Conceived of a digital pen that invites each visitor to learn by creating design and coupled it with the "immersion room" where visitors create their own wallpaper in realtime.

National September 11th Memorial Museum

05.2007 – 05/2014

Media Design / Media Production

Partnered to create the institutional masterplan and exhibitions, and then designed and produced over 110 media pieces.

Cleveland Museum of Art

04.2011- 01/2013

Media Concept/ Design

Designing a suite of interactive media installations that connect and augment artworks within the permanent collection with interpretive material

Stone Barns Center for Agriculture & Sustainability

03.2011- 11.2012

Concept/ Design/ Production

Creating a mobile application that navigates people through the site and provides information about the farm

The Official NYC Information Center

11.2007 – 01/2009

Co-design with WXY Architecture

Designing all the media hardware and software including three interactive tables with object recognition, four large scale touch screens, and a GoogleEarth application

National Museum of American Jewish History

02.2007 – 10/2010

Media Design and Production

Designing interactive and linear media for new 25,000 square foot permanent exhibition

JetBlue
05.2006 – 09/2006

StoryCorps
12.2002 – 7.2006

**National Design Award- Smithsonian/
Cooper-Hewitt**

Core 77 Design Awards

IXDA Awards

AIGA Design Effectiveness

**D&AD Awards
Communicator Awards**

**AICP Next Awards- Apps
Webby Awards
Muse Awards**

**SEGD Dynamic Environments
Communication Arts**

**Design Distinction, Interactive
Bronze Clio**

The School of Visual Arts
2009 – 2011

New York University
2005 – 2009

Various Location
2005 – Present

AIGA/NY Board
2008 – 2010

Gravity Free Advisory Board
2008 – Present

Northwestern University
1990 - 1994

New York University
2001 - 2003

Interactive Design
Designed interactive storytelling unit, gathering 40,000 stories at sites like Rockefeller Center

Interaction Design
Developed original concept with StoryCorps team, listening stations, and motion graphics

AWARDS

Winner, Interaction Design, 2013
Finalist, Interaction Design, 2010
Nomination, Interaction Design, 2009
9/11 Names Arrangement / Memorial Guide, Professional Notable in Interaction, 2012
Dreams of Freedom, Interiors/ Exhibition category, 2011
Contemporary Issues Forum, Interiors/ Exhibition category, 2011
Explore 9/11/ We Remember, 2012

Contemporary Issues Forum, Digital category, 2011
Dreams of Freedom, Cross Media category, 2011
Give A Minute, Digital category, 2011
Gallery One, Finalist in Digital Design, 2013
NYBG in Bloom, Mobile Apps, Award of Distinction, 2013
Dreams of Freedom, 2011
Innovation & Expansion, 2011
Explore 9/11, 2011
9/11 Memorial Guide, Winner in Guides/Ratings/Reviews, 2012
Gallery One, Gold in Interpretive Interactive Installations, 2013
Sculpture Lens, Gold in Instructional Kiosks, 2013
ArtLens, Bronze in Mobile Application
Urbanology, Gold in Games & Augmented Reality, 2012
Explore 9/11, Gold in the Mobile Applications category, 2011
Contemporary Issues Forum, Bronze in the Interpretive Interaction category, 2011
Dreams of Freedom, Bronze in the Multimedia Installations category, 2011
The Official NYC Information Center 2010
Stone Barns iPhone App, 2012
Change By Us NYC, 2012
9/11 Memorial Guide, 2012
Civil Debate Wall, 2012
The Official NYC Information Center 2009 Interactive Annual 15
The Official NYC Information Center, 2009 I.D. Magazine Annual Design, Concept/Design
JetBlue StoryBooth, Clio Awards, Interactive category

TEACHING

Teaching Master's Interaction Design and Theory.

Teaching final Master's Thesis Class, Interactive Telecommunications Program
Leading twelve student's final projects to satisfy their master's requirement

Visiting critic at Yale, Columbia Architecture, and Parsons School of Design

AFFILIATIONS

Treasurer / Board Member for two year term

Advise Design Conference on potential presenters and trend ideas

EDUCATION

B.S.S., Bachelor in Science of Speech
Major: in Performance Studies; Minor: Scenic and Lighting Design

M.P.S., Masters Professional Studies
Interactive Telecommunications Program

LOCAL PROJECTS

123 William Street 8th Floor
New York, NY 10038
212.480.0479
info@localprojects.com
www.localprojects.com

January 7th, 2015

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Tricia,

I am writing to express my support for the **New York at Its Core** Exhibition at The Museum of the City of New York in New York City and to express my willingness to have Local Projects serve as the media design and production team for the project. Local Projects fully agrees and commits to participate in the scope including the planning, execution and installation of this new gallery.

I have been involved professionally in the Interactive Design field for over fourteen years and am founder and principal of Local Projects, a hybrid physical / digital design firm focusing on museums and public spaces whose clients include The 9/11 Memorial Museum, The Cooper Hewitt Smithsonian Design Museum, The Cleveland Museum of Art, The American Museum of Natural History, SFMOMA, The National Museum of American Jewish History, the Tech Museum, and the Eisenhower Memorial Commission. Our work has been featured on the NBC nightly news, the Today Show, PBS' Evening News Hour with Jim Lehrer, USA Today, the New York Times, and The Chicago Tribune, among others. After a worldwide search, and competition including 16 different firms, we were named, with Thinc Design, as designers for the National September 11th Museum at the World Trade Center, the principle interpretive experience for 9/11 at Ground Zero which opened in 2014 to great acclaim. We are collaborating with world-class architects like Frank Gehry Partners, Diller, Scofidio & Renfro, Davis Brody Bond, and Polshek Partners on projects of national importance. We have won every award in our field including the 2013 National Design Award, a Golden Pencil, and gold at the One Show.

Local Projects develops media for public spaces, with an emphasis on museums. While a lot of media work is ephemeral, our projects are often installed for years at high profile and highly trafficked spaces. From a graphic and an interaction design perspective, we have uncompromisingly high standards. All of which is to say that we were proud to have been able to contribute to the development thus far of the **New York at Its Core** Exhibition at The Museum of the City of New York, and feel that the design of space and the way in which it speaks to the built environment is a ground-breaking implementation of new digital ideas in physical space and one that we are passionate about seeing made possible for the Museum's membership, visitor ship and wider public.

We enthusiastically support the Museum's efforts to secure support for its implementation of this signature exhibition, and we very much look forward to a fruitful partnership.

Sincerely,



Jake Barton
Principal, Local Projects

STUDIO JOSEPH



WENDY EVANS JOSEPH FAIA, LEED AP

EXPERIENCE

- 1996-Present Studio Joseph. Founding Partner
formerly: Cooper Joseph Studio, 2010-2014; Wendy Evans Joseph Architecture, 1996-2010
- 1981-1993 Pei Cobb Freed & Partners, New York. *Senior Associate*
- 1977-1979 Architectural Resources Cambridge, Inc., Cambridge, MA. *Designer.*

EDUCATION

- 1978-1981 Harvard Graduate School of Design, Cambridge, MA. *Master in Architecture, with Distinction*
- 1973-1977 University of Pennsylvania, Philadelphia, PA. *Bachelor of Arts.*
Summa cum laude, with Distinction, Design of the Environment.

LICENSING

- State Licenses New York, Connecticut, Texas.
- LEED Leadership in Energy & Environmental Design accredited professional. (2006)
- NCARB National Council of Architectural Registration Boards certified. (2005)

PERSONAL AWARDS selected

- 2012 National Academy Museum and School. *Academician.*
- 2006 New York Jewish Women's Foundation. *Empowerment Award.*
- 2003 American Institute of Architects, College of Fellows Election to membership.
- 2002 American Women's Economic Development Corporation (AWED) Award.
- 2001 Working Woman Network. *Entrepreneurial Excellence National Award*
- 2000 University of Pennsylvania. *Special recognition from the Architecture Program.*
- 1984 American Academy in Rome. *Rome Prize, Fellow in Architecture.*
- 1981 Harvard University Graduate School of Design
American Institute of Architects: Henry Adams Medal for valedictorian.

MEMBERSHIP selected

- 2012-Present National Academy. National Academician.
- 2000-Present Museum of Modern Art. Department of Architecture and Design Council and acquisition review.
- 2000-2014 The American Academy in Rome. Secretary. Board of Trustees.
- 1995-Present The Architectural League of New York. Board of Trustees. President (2002-2006).
- 1992-Present University of Pennsylvania Graduate School of Fine Art. Board of Overseers, Chairman. (1992-2001).
- 2012- Present Mary Miss City as Living Laboratory, Board of Trustees.
- 2009 -Present Harvard University, Graduate School of Design. Dean's Advisory Council.
- 2005-2010 University of Pennsylvania. Board of Trustees
- 1999-2008 Harvard University, Graduate School of Design. Visiting Committee.
- 1993-1998 Salvardi Center on the Built Environment (SECBE). Board of Directors, Vice-President, Treasurer.

LECTURES selected

- 2014 American Institute of Architects, Dallas, TX Featured Lecture.
- 2013 National Arts Club, New York.
- 2011 Ft. Myers, Florida. April.
- 2009 University of Virginia. Featured lecture. Spring.
- 2009 Design Within Reach, New York. *On Guggenheim Museum Installation.*

STUDIO JOSEPH

AWARDS FOR EXHIBITION DESIGN (SELECTED)

Dallas Holocaust Museum	Dallas Holocaust Museum	2014	Chicago Athenaeum Awards
Frank Lloyd Wright Exhibition	Skyscraper Museum	2006	SARA New York
Greatest Grid	Museum of the City of New York	2012	AIA NY State
Greatest Grid	Museum of the City of New York	2012	SARA National
Klaus Moje: Painting with Glass	Museum of Art and Design, NY	2011	SARA National
Klaus Moje: Painting with Glass	Museum of Art and Design, NY	2010	SARA New York
MCNY Rebranding	Museum of the City of New York	2014	Chicago Athenaeum Awards
Klaus Moje: Painting with Glass	Museum of Art and Design, NY	2010	SEGD
Object Factory Exhibit	Museum of Art and Design, NY	2010	SARA New York
Object Factory Exhibit	Museum of Art and Design, NY	2010	SEGD
Rosh Hashanah	Jewish Museum, NY	2012	SEGD
Saarinien Exhibit	Museum of the City of New York	2011	SEGD
South Street Seaport Museum, Tool Table	South Street Seaport Museum	2014	SEGD
South Street Seaport Museum	South Street Seaport Museum	2012	SARA National
Starlight	Museum of the City of New York	2014	AIA NYC Chapter
Starlight	Museum of the City of New York	2014	AIA Small Projects
Starlight	Museum of the City of New York	2014	Architizer
Starlight	Museum of the City of New York	2013	IALD
Starlight	Museum of the City of New York	2013	SARA National
Starlight	Museum of the City of New York	2014	SARA New York
Starlight	Museum of the City of New York	2014	SEGD
Stephen Burrows	Museum of the City of New York	2013	AIA NY State
Stephen Burrows	Museum of the City of New York	2013	SARA National

STUDIO JOSEPH

19 December 2014

Ms. Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

500 Park Avenue 16E
New York, New York 10022
T 212.935.3392
www.cooperjosephstudio.com

It is a great pleasure to serve as the Exhibition Installation Designer for New York at Its Core, a major exhibition on New York City's 400 year history, which the Museum of the City of New York opening in 2016. This exhibition will be located on the Ground/Entry floor of the museum in three separate galleries. There will be some peripheral materials in the circulation areas throughout that floor as well.

My firm has had the pleasure to work with MCNY from time to time over the past eight years on projects that include temporary exhibition design, way finding signage, a temporary cafe and a large light installation in the historic stair hall. As a result, I have had the opportunity to get to know the museum staff, their standards for display and the treatment of artifacts and artworks as well as the attention paid to accessible design standards for graphics and media.

More specifically, for the Core exhibition, we have been involved with the curatorial team from Day One. This includes attending early meetings to determine the content scope and focus and sessions with the advisory committee. Workshops are held frequently to coordinate between the physical layout and casework, media and graphics so as to tell the story in the most dynamic, engaging and comprehensive way. Enclosed you will find images and plans of each space so that you can see the way that the environments dovetail efficiently and elegantly with the curatorial point of view. My firm coordinates our efforts with Local Projects, the media consultants.

As both architect and exhibition designer, I am always looking for the perfect relationship between education and the built environment. This project presents a great opportunity to make in-depth historical content to the public in new ways.

Sincerely,



Wendy Evans Joseph, FAIA LEED AP
Founding Partner

Stephanie Downey
Curriculum Vitae

Education

- MA 1995, The American University (Applied Anthropology, focus: Anthropology of Education)
- BA 1991, Southern Methodist University (Anthropology major, Art History minor)

Present Position 1999 - present

Managing Director, NY Office, Randi Korn & Associates, Inc. Responsible for conducting all phases of evaluation projects: designing research instruments, collecting and analyzing data, writing reports.

Adjunct Instructor 2012 - present

Bank Street College of Education, class: *Museum Research and Evaluation*

Prior Professional Experience

- 12/97 - 3/99 **Evaluation Consultant**
National Museum of American Art, Washington, DC
- 5/96 - 3/99 **Research Associate**
Mid-Atlantic Educational Equity Consortium, Chevy Chase, MD
- 5/95 - 4/96 **Program Assistant**
Mid-Atlantic Educational Equity Consortium, Chevy Chase, MD

Professional Organizations

- 2003 - Present: New York City Museum Education Roundtable
- 2002 - Present: National Art Education Association
- 1999 - Present: American Association of Museums
- 1999 - Present: AAM Committee on Audience Research and Evaluation

Publications

- "Museum-based Professional Development" (co-author Franny Kent-Del Valle). *Teachinghistory.org*. National History Education Clearing House, Mar.1, 2012. <http://teachinghistory.org/issues-and-research/roundtable-response/25429>.
- "The Parental Role in Children's Museums: Perceptions, Attitudes, and Behaviors" (co-authors Amanda Krantz and Emily Skidmore). *Museums & Social Issues*, 5/1, 15-33, 2010.
- "Measuring the Impact of Museum-School Programs: Findings and Implications for Practice." (co-authors Johanna Jones and Jackie Delamatre). *Journal of Museum Education*, 32/2: 175-188, 2007.
- "Visitor-Centered Exhibition Development." *Exhibitionist*, Vol. I, 2002.
- "Findings and Implications from an Evaluation of School Programs at the United States Holocaust Memorial Museum." *Visitors Studies Today!* Vol. I, 2000.
- "Materials MicroWorld: Front-end Evaluation of a Science Exhibition." *Current Trends in Audience Research and Evaluation*, 13:9-16, 2000.
- Museum Magnet School Discovery Box: Pre-K Through Grade 3, Educator Handbook*. Washington, DC: Smithsonian Institution, Office of Education, 1998. (Contributing Writer)

Presentations

- "Challenges and Findings from the Summative Evaluation of Race Are We So Different?" AAM Annual Meeting, Minneapolis, MN, 2012.
- "Evaluating Single Visit Program," Mid-Atlantic Association of Museums, Tarrytown, NY, 2012.

“Authentic Measures of Informal Learning: Developing Rubrics full day workshop,” Visitor Studies Association, Raleigh, NC, 2012.

“Evaluating Single Visit Program,” National Art Education Association, New York, NY, 2012.

“Authentic Measures of Informal Learning: Developing Rubrics full day workshop,” Visitor Studies Association, Chicago, IL, 2011.

“Field Trips Can Make a Difference: Results from School Program Evaluation at the Museum of the City of New York,” New York City Museum Educators Roundtable, Queens, NY, 2011.

“Authentic Measures of Informal Learning: Developing Rubrics full day workshop,” Visitor Studies Association, Phoenix, AZ, 2010.

“The Art of Problem Solving,” Thinking Like An Artist: Creativity and Problem Solving in the Classroom, A Conference for Educators Hosted by the Solomon R. Guggenheim Museum, 2010.

“Parents Perceptions of Play,” Play Symposium, Hofstra University, Hempstead, NY, 2010.

“Results of Art of Problem Solving Research,” National Art Education Association, Baltimore, MD, 2010

“The Role of Evaluation in Cultivating Creativity,” AAM Annual Meeting, Philadelphia, PA, 2009.

“Beyond the Party,” AAM Annual Meeting, Philadelphia, PA, 2009.

“Teaching Literacy Through Art: Research Findings,” National Art Education Association, New York, NY, 2007.

“Success Stories in Evaluation” American Association of State and Local History, Rochester, NY, 2008.

“Using Rubrics to Quantify Qualitative Data” Visitor Studies Association, Houston, TX, 2008.

“Serving Visitors with Choices: Using Audience Research,” AAM Annual Meeting, Chicago, IL, 2007.

“Teaching Literacy Through Art: Research Findings,” National Art Education Association, New York, NY, 2007.

“Why Research? A Tale of Two Arts in Education Programs and the Impact of Research on Their Programs,” New York City Arts in Education Roundtable, New York, NY, 2006.

“Alternative Assessments: Project Directors' Viewpoint,” Arts Education Partnership, Reston, VA, 2006.

“Developing Program Rubrics” New York City Museum Education Roundtable, New York, NY, 2003.

“Evaluating Interactive Art Galleries” National Art Education Association, Minneapolis, MN, 2003.

“Using Audience Research in Art Museums: The Baltimore Museum of Art” National Art Education Association, Minneapolis, MN, 2003.

“The Anacostia Museum Summer Academy: Program Evaluation Findings” Association of State and Local History, Portland, OR, 2002.

“Utilization Focused Evaluation” Association of State and Local History, Portland, OR, 2002.

“Using Audience Research in Art Museums: The Exhibition Development Process.” Visitor Studies Association, Orlando, FL, 2001.

“Using Evaluation in Museum School Partnerships” Museum School Symposium, Smithsonian Institution, Office of Education, Washington, DC, 1998.



January 13, 2015

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks,

Randi Korn & Associates, Inc. (RK&A), is a full-service planning, evaluation, and research firm based in Alexandria, Virginia with an office in New York. We are delighted to collaborate with the Museum of the City of New York (MCNY) to provide evaluation services for the new core exhibition under development. We have enjoyed a long relationship with MCNY, working with the Director of Education, Franny Kent, in 2007 and 2010 to conduct formative and summative evaluation of the Museum's school programs.

For the new core exhibition, we propose first conducting formative evaluation during the design-development phase. The purpose of formative evaluation is to collect visitors' behaviors, reactions, and comments with respect to exhibition ideas and prototype exhibits in order to isolate and correct potential problems. Formative evaluation examines aspects of exhibit components such as their placement, the instructions for using an interactive, the content of a label, or the relationship of one component to another. Once the final exhibition is installed, we would conduct summative evaluation. In summative evaluation we determine the overall effectiveness of the exhibition, gauge the degree to which the exhibition achieved its desired experience outcomes (results on visitors), and identify aspects of the exhibition that were most and least successful in terms of achieving those outcomes.

You may contact me if you have any questions at downey@randikorn.com.

Sincerely,

Stephanie Downey
Managing Director

Job Description
Director of Digital Technology
New York at Its Core

The Museum of the City of New York celebrates and interprets the city, educating the public about its distinctive character, especially its heritage of diversity, opportunity, and perpetual transformation. Founded in 1923 as a private, non-profit corporation, the Museum connects the past, present, and future of New York City. We serve the people of New York and visitors from around the world through exhibitions, school and public programs, publications, and collections.

New York at Its Core will be a landmark event: the first exhibition in the city's history to offer a unified consideration the humanities themes that have shaped New York City's past, present, and future, from the Lenape-Dutch encounter that began with Henry Hudson's 1609 voyage, to Hurricane Sandy in 2012 and then beyond into an exploration of challenges facing the city over the next generations. The exhibition will offer a starting point for anyone seeking to understand the character of this vast center of human endeavor, and it points visitors to additional sources and places citywide that they can use after their visit to enhance their learning experience.

The Museum seeks a Director of Digital Technology to direct the digital strategies for this major initiative. S/he will lead the Museum's team in work with consultants on:

- conceptualization and shaping of the technology systems
- establish guidelines for the design and specifications of hardware and software
- oversee the installation and ongoing operations, content updates, and maintenance of the various audio-visual, interactive technologies, and mobile/app technologies employed in the exhibition.
- collaborate with content developers, including media consultants, curators, and the Director of Digital Content

S/he will assume primary responsibility for ensuring that the back-end design, hardware components, and long-term maintenance of all technology elements are institutionally sustainable. S/he will also coordinate with the project architects, interaction designers, and the City Museum's Director of Information Technology, to integrate of the exhibition content into the systems framework.

Job Description
Lighting Designer
New York at Its Core

The Museum of the City of New York celebrates and interprets the city, educating the public about its distinctive character, especially its heritage of diversity, opportunity, and perpetual transformation. Founded in 1923 as a private, non-profit corporation, the Museum connects the past, present, and future of New York City. We serve the people of New York and visitors from around the world through exhibitions, school and public programs, publications, and collections.

New York at Its Core will be a landmark event: the first exhibition in the city's history to offer a unified consideration the humanities themes that have shaped New York City's past, present, and future, from the Lenape-Dutch encounter that began with Henry Hudson's 1609 voyage, to Hurricane Sandy in 2012 and then beyond into an exploration of challenges facing the city over the next generations. The exhibition will offer a starting point for anyone seeking to understand the character of this vast center of human endeavor, and it points visitors to additional sources and places citywide that they can use after their visit to enhance their learning experience.

Working in collaboration with Museum staff and the Exhibition and Media and Interactive Designers, the Lighting Design Consultant will work in two phases. During the first phase of work, Lighting Design, the consultant will complete a site survey to determine existing conditions, supplies and inventory; provide services for design and fabrication of all interior case lighting, LED light boxes and special LED installations; calculate loads and light levels; work with design team to create full scale mock ups of each case type, specify any additional lighting equipment needed, and create a comprehensive lighting plan for all three galleries all within the lighting purchases budget specified by the Museum.

During the second phase of work, Installation, the Lighting Design Consultant will oversee and direct the preparation, installation and focus of the lighting fixtures throughout the galleries and inside the casework; and conduct a final walkthrough with Museum staff for review and changes as needed.

12.14

Thomas Bender

Department of History
53 Washington Square South
New York University
New York, NY 10003
212.998.3773/thomas.bender@nyu.edu

Education:

B.A., University of Santa Clara, 1966
M.A., Ph.D., University of California, Davis, 1967, 1971

Employment:

University Professor of the Humanities, New York University,
1982- (also Professor of History)
Samuel Rudin Professor of the Humanities, NYU, 1977-1982
Assistant Professor to Professor of History, NYU, 1974-1978
Assistant Professor of Urban Studies and History, University of
Wisconsin-Green Bay, 1971-74

Awards and Honors:

Fellow, Davis Center for Historical Studies, Princeton, 2008-
2009
Fellow, Center for Advanced Studies in the Behavioral Sciences,
2005-2006
Mel and Lois Tukman Fellow, Cullman Center for Scholars and
Writers, New York Public Library, 2002-2003
Getty Scholar, 1992-93
Rockefeller Humanities Fellow, 1984-85
Guggenheim Fellow, 1980-81
Frederick Jackson Turner Prize, Organization of American
Historians, 1975 (for Toward an Urban Vision)
Phi Beta Kappa
Society of American Historians, elected, 1983
Fellow, American Academy of Arts and Sciences, elected 1994
Elected to Council, 2013
American Antiquarian Society, elected 2006

Publications: Books

A Nation Among Nations: America's Place in World History (New
York: FSG/Hill & Wang, 2006) Spanish edition, 2008
Co-author (with Colin Palmer and Philip Katz), The Education of
Historians in the 21st Century (Urbana: University of
Illinois Press, 2004)

The Unfinished City: New York and the Metropolitan Idea (New York: The New Press, 2002)
Intellect and Public Life: Essays on the Social History of Academic Intellectuals in the United States (Baltimore: Johns Hopkins University Press, 1993). Paper edition: Johns Hopkins, 1997.
New York Intellect: A History of Intellectual Life in New York City, from 1750 to the Beginnings of Our Own Time (New York: Alfred A. Knopf, 1987). Paper edition: Johns Hopkins University Press, 1988.
Community and Social Change in America (New Brunswick, NJ: Rutgers University Press, 1978). Paper edition: Johns Hopkins University Press, 1982, 1986, 1991.
co-author (with Edwin Rozwenc), The Making of American Society, 2 vols. (New York: Alfred A. Knopf, 1978).
Toward an Urban Vision (Lexington: Univ. Press of Kentucky, 1975) Paper edition: Johns Hopkins University Press, 1982

Books edited and introduced

Co-editor (with Ignacio Farias), Urban Assemblages: How Actor-Network Theory Changes Urban Studies (London and New York: Routledge, 2010) pbk 2012
Co-editor (with Alev Cinar), Urban Imaginaries: Locating the Modern City (Minneapolis: U.of Minnesota Press, forthcoming)
editor, Rethinking American History in a Global Age (Berkeley: University of California Press, 2002)

Articles in Scholarly and General Publications:

Articles in American Historical Review, Journal of American History, History of Education Quarterly, Reviews in American History, New York Times, Los Angeles Times, The Nation, Dissent, TLS.

Other

New York Council for the Humanities, 1989-1995, Chair 1993-5
Director, International Center for Advanced Studies, New York University, 1996-2007
Co-Director, New York Institute for the Humanities, 1978-80
Acting Director, New York Institute for the Humanities, 1982-83
Chair, NYU Society of Fellows, 1991-94
American Academy of Arts and Sciences, delegate to American Council of Learned Societies, 2008-2011
Organization of American Historians, Delegate to the American Council of Learned Societies, 2012-15

NEW YORK UNIVERSITY
A private university in the public service

Faculty of Arts and Science
Department of History
53 Washington Square South, 4th Floor
New York, NY 10012

Phone: (212) 998-8625
Facsimile: (212) 995-4017
E-Mail: thomas.bender@nyu.edu

THOMAS BENDER
*University Professor of the Humanities
and Professor of History*

December 18, 2014

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Colleagues:

It is with great enthusiasm that I serve on the Scholars Committee for the major exhibit, *New York at its Core* at the Museum of the City of New York. This major exhibition will cover the city's 400 year history in early 2016, when the current renovation is complete. As a historian of New York City and as an advocate of the public role of the humanities, I consider this an exhibition of major importance. It will enable visitors, whether from the city itself or out-of-towners, to discover, investigate, and discuss the full sweep of the past, present, and future of one of the history's great metropolises.

My own scholarship on New York City history and my teaching of its history has covered the whole of history, with particular interest in the cultural, architectural, and political history of the city, and I hope to contribute broadly to the project.

This core exhibit of the Museum will, I think, play an important role as a starting point for engaging in the history and possibilities of New York City.

I would be pleased to answer any questions you may have.

Sincerely,



Thomas Bender

ELIZABETH BLACKMAR

Professor of History
Columbia University
Mail Code 2501
Fayerweather Hall
New York, NY 10027

(b) (6)
(b) (6) w. 854-3016;
e-mail eb16@columbia.edu

Education

Ph.D., March, 1981, Harvard University, History of American Civilization.
B.A., 1972, Smith College, cum laude, Phi Beta Kappa, High Honors in American Studies.

Teaching Experience

Professor of History, Columbia University, 1994-present
Associate Professor of History, Columbia University, 1991-1994.
Assistant Professor of History, Columbia University, 1983-1990.
Assistant Professor of American Studies and History, Yale University, 1979-1983.
Visiting Lecturer, Humanities Department, Stevens Institute of Technology, 1978-79.
Instructor, CUNY, Staten Island, WNET Continuing Education, Spring, 1978.

Professional Honors and Fellowships

Lenfest Distinguished Faculty Award, Columbia University, 2014
ACLS/New York Public Library Cullman Center for Writers and Scholars, Fellowship 2012-2013.
Nancy Lyman Roelker Mentorship Award, American Historical Association, 2012.
Huntington Library, Michael J. Connell Foundation Fellowship, 2009-2010.
New England Regional Fellowship Consortium, research fellowship, 2009-2010.
Mark Van Doren Teaching Award, Columbia College, 2006.
Columbia University President's Teaching Award, 1998.
Russell Sage Foundation, Visiting Scholar, 1995-1996.
National Endowment for the Humanities Research Grant, with Professor Roy Rosenzweig, 1987
Smithsonian Institution, National Museum of American History, Fellow, 1985-86.
Columbia University Council for Research in Social Sciences, Summer Grant, 1986, 1985; 1984.
National Endowment for the Humanities Fellowship, 1982-1983.
Samuel Stouffer Fellow, M.I.T.-Harvard Joint Center for Urban Studies, 1978-79.

Publications

with Roy Rosenzweig, The Park and the People: A History of Central Park, Cornell University Press, 1992; paperback, Henry Holt and Co., 1994).

Urban History Association's Prize for Best Book in North American Urban History 1993.
Mary Washington Book Prize for Historic Preservation 1993.
Public Works Historical Society's 1993 Abel Wolman Award.
Vernacular Architecture Forum's Abbot Lowell Cummings Book Award for 1993.
Library Journal: one of twenty-nine "best books published in 1992"
New York Historical Association Manuscript Prize, 1991.

Manhattan for Rent, 1785-1850 (Cornell University Press: 1989).

Vernacular Architecture Forum's Abbott Lowell Cummings Book Award, 1990.

Co-editor, Visions of History: Interviews with Radical Historians (Pantheon Books, 1983)

"Exercising Power: The Business Elite and the Public Realm," for Karl Kusserow, ed., Picturing Power: New York's Chamber of Commerce (Columbia University Press, 2013).

"Inheriting Property and Debt: From Family Security to Corporate Accumulation," in Gary Kornblith and Michael Zakim, eds., Capitalism Takes Command: The Social Transformation of Nineteenth-century America (University of Chicago Press, 2011)

"Peregrinations of the Free Rider: The Changing Logics of Collective Obligation," in Alfred Brophy and Daniel Hamilton, eds., Transformations in American Legal History: Essays in Honor of Morton Horwitz (Cambridge: Harvard Law School Press, 2008).

"Appropriating the Commons: The Tragedy of Property Rights Discourse," in Setha Low and Neil Smith, eds., The Politics of Public Space (Routledge, 2006).

"Of REITs and Rights: Absentee Ownership at the Periphery," in Jeffrey M. Diefendorf and Kurk Dorsey, eds., City, Country, Empire: Landscapes in Environmental History (University of Pittsburgh, 2005).

"The Congregation and the City," in Congregating and Consecrating: A History of Central Synagogue, with Arthur Goren (New York: Central Synagogue, 2004)

"Modernist Ruins," American Quarterly (Summer, 2001).

"Accountability for Public Health: Regulating the Housing Market in Nineteenth-century New York City," in David Rosner, ed., Hives of Sickness (Rutgers University Press, 1994).

"Uptown Real Estate and the Formation of Times Square" in William Taylor, ed., Inventing Times Square: Commerce and Culture at the Crossroads of the World (Russell Sage, 1992).

"The Distress of Property Law: Landlord-Tenant Relations in Antebellum New York," in William Pencak and Wythe Holt, eds., The Law in America, 1607-1861 (New York Historical Society, 1989).

"The Life and Times of the Verandah: A Social and Architectural History" with Elizabeth Cromley, in Richard Guy Wilson, ed., Victorian Resorts (American Life Foundation and Victorian Society of America, 1983).

"Going to the Mountains: A Social History of Catskill Resorts," in Resorts of the Catskills (St. Martins Press, 1979)

"Re-walking the Walking City: Housing and Property Relations in New York City, 1790-1840," Radical History Review (Fall, 1979), reprinted in Robert St. George, ed., Material Life in America, 1600-1850: A Reader (Northeastern U. Press, 1988).

Work in Progress: *American Alchemy: The Vexed Relation of Land and Capital*, 1609-present

Public History

Advisory Committee for Core Exhibit, Museum of the City of New York, 2013-

Researchers' Advisory Committee, New York Public Library, 2013-

Teaching American History Grant, in conjunction with Learning Through an Expanded Art Program (LEAP), Carl Ichan School, Bronx and Harlem Day School, Manhattan; Co-coordinated faculty and graduate student participation in teacher training program, 2009- 2013.

Museum of the City of New York, Teacher Training Program and Symposium with Docents, 2004-2005, 2011-2012.

New York Historical Society, teacher training program, summer 2012

New-York Historical Society, consultant, Civil Wars: New York and the End of Slavery 2005-2006.

Gotham Center, City University of New York, Teachers' Workshop, July, 2005.

Instructor, National Teachers Institute at the New-York Historical Society, August, 1999.

Newark Museum, Permanent Installation of the American Art Exhibit, 1998-99.

John Jay Heritage Center, Rye, New York, Spring, 1998.

Metropolitan Museum of Art, Exhibition on "Art in the Empire City," Winter, 1998.

"Before Central Park: The Life and Death of Seneca Village," New York Historical Society, 1996-97

"Southern City, Northern Ambition: The Growth of Washington, D.C." The Octagon Museum and Anacostia Museum, Washington, D.C.: 1994-1995.

COLUMBIA UNIVERSITY
IN THE CITY OF NEW YORK
DEPARTMENT OF HISTORY

January 12, 2015

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks,

I write to confirm my most enthusiastic participation on the Scholars Advisory Committee for the Museum of the City of New York's "New York at Its Core," the breathtakingly ambitious permanent exhibition on four hundred years of New York's history. What makes me so excited about being involved with this project is that it is actually going to be able to realize its ambition. For more than twenty-five years I have served on various advisory committees that have aimed to find a narrative strategy to open up an extraordinary wealth of humanities scholarship on the city's history to a wide public audience. For complex reasons of specific institutional histories (at the New York Historical Society, the South Street Seaport, and, in an earlier administrative incarnation, the Museum of the City of New York itself), none of these projects saw the light of day, but perhaps more significantly, none of these projects ever solved the conceptual problem of how to encompass the city's vast history within the format of an exhibition. Under the leadership of Sarah Henry and Hilary Ballon, the creators of "New York at Its Core" have truly and quite brilliantly solved that problem with their plan to interweave the four intricately- but lucidly-linked themes of money, diversity, density, and creativity. What makes their proposal at once so dynamic and satisfying is indeed the way they show how the things that visitors most readily associate with New York City—the drive for money, the extraordinary mix of people, the concentration of crowds, buildings, and neighborhoods—not only have a long and changing history but have fueled the creativity that makes the city what it is. And what is especially admirable is that they don't handle these themes on one, obvious and predictable register; rather, "money" includes them's that got and them's that don't, diversity is not simply about the cosmopolitanism of peoples but also the mix of economic enterprises, the city's density encompasses concentrations of cultural forms and expressions as well as of people and buildings, and creativity has led to failures as well as success. In other words, it is the unexpected freshness of their treatment of these themes that makes the proposed exhibition so stimulating without losing its overarching coherence. Their exceptionally imaginative integration of exhibition techniques, ranging from the display of artifacts to photography and film to an innovative use of animated digital maps, layers both the museum-going experience and also the intellectual content; visitors can connect to the stories of individuals and artifacts and at the same time see how those stories fit in a larger picture. The exhibit taps and rewards the vast curiosity of visitors trying to make sense of where this place came from, how it has come to terms with its divisions and conflicts, how it has withstood tumultuous economic crises, how it keeps regenerating itself in ways that have had a national impact. I have been in the position of a visitor in other cities (Vienna, London, Chicago) and can testify to the immense gratitude I experienced in viewing expansive exhibits that oriented my uncertain grasp of local (and national) history, grounding my further explorations. It is startling, as

well as depressing, that New York has had no comparable presentation of its past; and it has been inspiring to see “New York at its Core” take shape not simply to meet that need but to do so in a way that can reach visitors at all different levels of experience, knowledge, and curiosity.

I want to underscore that this permanent exhibit represents a fitting climax to the Museum of New York’s astonishing transformation over the last decade under the leadership of Susan Hensaw Jones and the curatorial skills of Sarah Henry. It is hard to think of another New York cultural institution that has so effectively reinvented itself to move to the center of the city’s engagement not simply with its past but with its present and future. Sarah Henry has mounted an astonishing array of exhibits on everything from the city’s seventeenth century origins to graffiti art to co-operative housing that have drawn new visitors as well as critical acclaim. The exhibitions on the grid and on Robert Moses (both curated by Hilary Ballon) represented major public and scholarly events; the programs and books that accompanied these exhibits fostered lively conversations about the political and landscape legacies of both the commissioners’ 1807 plan and the New Deal era. Indeed, these earlier exhibits have provided a test run for some of the major themes in “New York at its Core” and demonstrated how brilliantly the current team has been able to think through the use of exhibitions not simply as rewarding experiences in their own right but as platforms for an even richer public interrogation of the implications of the past. What repeatedly impresses me is how effectively the Museum has taken advantage of its absolutely remarkable collections of photography and print media, and, indeed, what it has done in the last decade to conserve and make those collections available through the web as well as through their innovative deployment in exhibitions. (In this respect I want to underscore that their track record on projecting images and film in other exhibitions is vital to appreciating the power of their plans for the twentieth-century gallery in “New York at its Core.”) I also want to note that the education staff of the Museum of the City of New York is the most creative and talented of any in the city; I have participated and been blown away by their programs for school classes. They really understand how to work with artifacts and images and with the landscape of the city itself to teach students to ask and investigate historical questions, and from my perspective what the Museum has done with educational programming has been crucial to its revitalization both as a partner within its neighborhood and as a destination for the city as a whole).

I am a social historian of New York history, having written books on the formation of its rental housing market in the eighteenth and nineteenth century, and, with Roy Rosenzweig, the history of Central Park that aimed to link that city landmark to 150 years of political as well as social change. Over three decades I have been involved in many different kinds of public history projects. Being associated with “New York at its Core” is hands-down the most satisfying public history venture that I have undertaken not only because the exhibition is finally meeting an enormous and long-standing demand on the part of New Yorkers and tourists alike but most especially because I have unbounded respect for the intelligence, imagination and acumen that I see its creators bringing to bear on its conceptualization and realization. I do most fervently hope that they will receive the support of a Chairman’s Special Award from National Endowment for the Humanities: this exhibition is a public expression of the vitality of the humanities at the highest level.

Sincerely,



Elizabeth Blackmar
Professor of History

Peter Derrick

(b) (6)

A large black rectangular redaction box covers the top portion of the page, obscuring any text that might have been present below the name and above the first paragraph.

Peter Derrick is a Transit Historian who earned his Ph.D. from New York University in American urban history in 1979. Dr. Derrick worked as a planner and as assistant director in the Planning and Capital Program Management departments at the Metropolitan Transportation Authority from 1982 to 1996, and helped direct the major investment study for the Second Avenue Subway. He is the author of *Tunneling to the Future: The Story of the Great Subway Expansion That Saved New York*, published by New York University Press in April 2001 (paperback, 2002), as well as numerous articles about mass transit. He is currently a Visiting Scholar at the Rudin Center for Transportation Policy and Management at the Robert F. Wagner Graduate School of Public Service at New York University. He has taught graduate courses in Urban Transportation Planning at NYU's Wagner School as well as courses for transportation professionals for the Rudin Center. He has also taught undergraduate courses in history and politics at several colleges. Dr. Derrick has also given numerous lectures about the history of New York's subway system.

He has also taught undergraduate courses in history and politics at Empire State College, Fordham University, Siena College and Lehman College of the City University of New York. He was a Peace Corps Volunteer in Korea, where he taught English as a Second Language.

Education

Ph.D., 1979, American History and Public Policy, Graduate School of Arts and Science, New York University.

M.A., 1967, History, Graduate School of Arts and Science, Columbia University.

B.A., with honors, 1965, History, Washington Square College, New York University. Phi Beta Kappa.

Regents Diploma, 1960, DeWitt Clinton High School, Bronx, New York.

Peter Derrick

(b) (6)

December 17, 2014

Tricia Brooks

Senior Program Officer, Division of Public Programs

National Endowment for the Humanities

400 Seventh Street, SW

Washington, DC 20506

Dear Ms. Brooks:

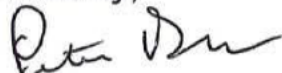
It gives me great pleasure to serve on the Scholars Committee for *New York at Its Core*, a major exhibition on New York City's 400-year history, which the Museum of the City of New York will present in early 2016 when its renovation project is complete. This exhibition will be an important contribution to the humanities, providing a place for museum visitors from around the world to discover, investigate, and discuss the full sweep of the past, present, and future of one of history's greatest metropolises.

My scholarship focuses on the history of transit in the United States. I am committed to aiding the exhibition's curators in the development and exploration of Gallery 3, specifically about the New York subway and its impact on the city.

I believe that this exhibition will fill a great need, offering a starting point for anyone seeking to understand, explore, or debate the character of the New York City. I would be pleased to answer any questions you may have.

A short vita is attached.

Sincerely,



Peter Derrick, Ph.D.

Peter Derrick

(b) (6)

A large black rectangular redaction box covers the top portion of the page, obscuring any information that might have been present below the name and above the first paragraph.

Peter Derrick is a Transit Historian who earned his Ph.D. from New York University in American urban history in 1979. Dr. Derrick worked as a planner and as assistant director in the Planning and Capital Program Management departments at the Metropolitan Transportation Authority from 1982 to 1996, and helped direct the major investment study for the Second Avenue Subway. He is the author of *Tunneling to the Future: The Story of the Great Subway Expansion That Saved New York*, published by New York University Press in April 2001 (paperback, 2002), as well as numerous articles about mass transit. He is currently a Visiting Scholar at the Rudin Center for Transportation Policy and Management at the Robert F. Wagner Graduate School of Public Service at New York University. He has taught graduate courses in Urban Transportation Planning at NYU's Wagner School as well as courses for transportation professionals for the Rudin Center. He has also taught undergraduate courses in history and politics at several colleges. Dr. Derrick has also given numerous lectures about the history of New York's subway system.

He has also taught undergraduate courses in history and politics at Empire State College, Fordham University, Siena College and Lehman College of the City University of New York. He was a Peace Corps Volunteer in Korea, where he taught English as a Second Language.

Education

Ph.D., 1979, American History and Public Policy, Graduate School of Arts and Science, New York University.

M.A., 1967, History, Graduate School of Arts and Science, Columbia University.

B.A., with honors, 1965, History, Washington Square College, New York University. Phi Beta Kappa.

Regents Diploma, 1960, DeWitt Clinton High School, Bronx, New York.

Hasia Diner is the Paul S. and Sylvia Steinberg Professor of American Jewish History at New York University, with a joint appointment in the departments of history and the Skirball Department of Hebrew and Judaic Studies and is the Director of the Goldstein Goren Center for American Jewish History. Previously she was a professor in the Department of American Studies at the University of Maryland at College Park. Professor Diner held a Fulbright Professorship at the University of Haifa in Israel, 1990-1991. She has been a Lilly Fellow at the Mary I. Bunting Institute at Radcliffe College, in 1998 won election to membership in American Academy of Jewish Research and in 2004 to the Society of American Historians. She has also been a fellow at the Shelby Cullom Davis Center for Historical Research at Princeton University. In 2010 she won a Guggenheim Fellowship.

She received her Ph.D. in History at the University of Illinois-Chicago. Her bachelor's degree was awarded in 1968 from the University of Wisconsin and her master's at the University of Chicago in 1970.

A specialist in immigration and ethnic history, American Jewish history and the history of American women, she is the author of numerous published books, including In the Almost Promised Land: American Jews and Blacks, 1915-1935 (1977, reissued, 1995); Erin's Daughters in American: Irish Immigrant Women in the Nineteenth Century (1984), and A Time for Gathering: The Second Migration, 1820-1880 which is the second volume in the Johns Hopkins University Press series, "The Jewish People in America" appeared in 1992.

Lower East Side Memories: The Jewish Place in America was published 2000 by Princeton University Press. In December 2001 Hungering for America: Italian, Irish, and Jewish Foodways in the Age of Migration was published by Harvard University Press. Basic Books released her history of American Jewish women, entitled Her Works Praise Her, in the Spring of 2002 which Professor Diner co-authored with Beryl Leif Benderly. The University of California Press released in the fall of 2004 The Jews of the United States: 1654-2000, a history of American Jewry as part of its series on the histories of modern Jewish communities.

We Remember with Reverence and Love: American Jews and the Myth of Silence After the Holocaust, 1945-1962 was published by New York University Press in the spring of 2009, to critical acclaim. It received the National Jewish Book Award in American Jewish studies in 2010 as well as the Saul Veiner Prize for the outstanding book in American Jewish history.

In addition W.W. Norton Publishers asked her to prepare a new critical edition of the 1890 classic, How the Other Half Lives by reformer Jacob Riis which also came out in 2009 and she is editing a multi-volume reference work on the history of American women.

Office Address: Skirball Department of Hebrew and Judaic Studies
New York University
53 Washington Square South
New York, N.Y. 10012
212) 998-8988
hrd1@nyu.edu



New York University

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Faculty of Arts and Science
Skirball Department of Hebrew & Judaic Studies

51 Washington Square south

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Telephone: (212) 998-8980

FAX: (212) 995-4178

December 17, 2014

Tricia Brooks

Senior Program Officer, Division of Public Programs

National Endowment for the Humanities

400 Seventh Street, SW

Washington, DC 20506

Dear Ms. Brooks:

It gives me great pleasure to serve on the Scholars Committee for ***New York at Its Core***, a major exhibition on New York City's 400 year history, which the Museum of the City of New York will present in early 2016 when its renovation project is complete. This exhibition will be an important contribution to the humanities, providing a place for museum visitors from around the world to discover, investigate, and discuss the full sweep of the past, present, and future of one of history's greatest metropolises.

I serve as Professor at New York University, in the Departments of History and Judaic Studies. My scholarship focuses on American Jewish history, the history of American immigration and ethnicity as well as women's history. I am committed to aiding the exhibition's curators in the development and exploration of the role of immigration in shaping New York's history and the ways in which ethnic communities developed and changed over the centuries. Furthermore I willing to explore with the staff the ways in which New Yorkers, across group lines interacted with each other and helped shape the city's civic culture. I believe that this exhibition will fill a great need, offering a starting point for anyone seeking to understand, explore, or debate the character of the New York City. I would be pleased to answer any questions you may have.

Sincerely,

A handwritten signature in black ink, appearing to read 'Hasia R. Diner', with a long, sweeping horizontal line extending to the right.

Hasia R. Diner, Ph.D.
Professor, New York University

JOSHUA B. FREEMAN

History Department
Queens College, CUNY
65-30 Kissena Boulevard
Flushing, N.Y. 11367-1597

JFreeman@gc.cuny.edu
212 817-8436

EMPLOYMENT:

2009- : Distinguished Professor/Professor of History, Queens College, Graduate Center, and Joseph S. Murphy Labor Institute, City University of New York

2003-2009: Executive Officer and Professor, Ph.D. Program in History, Graduate Center; and Professor of History, Queens College, City University of New York

1997-2003: Associate Professor/Professor of History, Queens College and the Graduate Center, City University of New York

1986-1997: Associate/Assistant Professor of History, Columbia University

EDITORIAL POSITIONS:

Senior editor, *International Labor and Working-Class History*, 1999-2003; editorial board member, 1997-

Consulting editor, *New Labor Forum*, 1998-

EDUCATION:

Rutgers University, Ph.D., History, 1983; M.A., History, 1976

Harvard University, B.A., June 1970

BOOKS:

Behemoth: Giant Factories and the Dilemmas of Modernity, Norton, forthcoming

American Empire: The Rise of A Global Power; The Democratic Revolution at Home, 1945-2000 Viking, 2012; paperback edition, Penguin, 2013

Working-Class New York: Life and Labor since World War II, The New Press, 2000; paperback edition, 2001; Winner, New York Society Library Book Prize for History

Audacious Democracy: Labor, Intellectuals, and the Social Renewal of America, co-editor with Steve Fraser, Houghton Mifflin, 1997

Who Built America? Working People and the Nation's Economy, Politics, Culture, and Society Vol. II, coauthor with David Bensman, Bruce Levine, Nelson Lichtenstein, David Brundage, Susan Benson, and Brian Palmer, Pantheon Books, 1992

In Transit: The Transport Workers Union in New York City, 1933-1966, Oxford University Press, 1989; paperback edition, 1992; Co-Winner, 1989 Philip Taft Labor History Book Award; new edition, with epilogue, Temple University Press, 2001

RECENT SCHOLARLY ARTICLES AND BOOK CHAPTERS:

"Giant Factories," *Labour/Le Travail*, 72 (Fall 2013), 177-203

"Militarism, Empire, and Labor Relations: The Case of Brice P. Disque," *International Labor and Working-Class History*, Fall 2011, pp. 103-120

"Lindsay and Labor," in *America's Mayor: John V. Lindsay and the Reinvention of New York*, edited by Sam Roberts, Columbia University Press and the Museum of the City of New York, 2010, pp. 118-131

"Seeing It Through: New York in the 1970s," in *New York 400*, Running Press and the Museum of the City of New York, 2009, pp. 415-418

"The Persistence and Demise of Ethnic Union Locals in New York City after World War II," *Journal of American Ethnic History*, Spring 2007, pp. 5-22

"Anatomy of a Strike: New York City Transit Workers Confront the Power Elite," *New Labor Forum*, Fall 2006, pp. 8-19

EXHIBITS AND FILMS (selected):

Academic Advisor, "At Home in Utopia," PBS, 2009

History Advisory Committee, Brooklyn Navy Yard Development Corporation, 2007-

Consultant and on-air interview, "New York," directed by Ric Burns, PBS, 2000-01

Ph.D. Program in History

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New York, NY 10016-4309
212.817.8430
history@gc.cuny.edu
www.gc.cuny.edu



January 5, 2015

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

It gives me great pleasure to serve on the Scholars Committee for *New York at Its Core*. This very ambitious exhibition on New York City's 400 year history, which the Museum of the City of New York will present in early 2016 when its renovation project is complete, will be major addition to the cultural life of the city. For the first time, on a permanent basis, it will provide a place for museum visitors from around the world, and New Yorkers as well, to learn about the full sweep of the past, present, and future of one of history's greatest metropolises.

I have had the pleasure of working with the Museum of the City of New York as an advisor on a number of previous exhibits, including the currently installed gallery on the history of political activism in New York and an earlier show about housing cooperatives in the Bronx. I have been extremely impressed by the leadership and curatorial staff of the museum, as well as by my fellow advisors for *New York at Its Core*, a stellar group of academics.

As a specialist in 20th century U.S. history and on workers and industry in New York, I expect to be particularly involved in developing the parts of the exhibit that cover the period from the New Deal forward. This is a complex story, which I anticipate the exhibit will tell clearly yet without oversimplification.

I believe that this exhibition will fill a great need, offering a starting point for anyone seeking to understand, explore, or debate the character of the New York City. I would be pleased to answer any questions you may have.

Sincerely yours,

A handwritten signature in blue ink, which appears to read "Joshua Freeman". The signature is fluid and cursive, with a long horizontal line extending to the right.

Joshua Freeman
Distinguished Professor of History
Queens College and the Graduate Center
City University of New York



EVELYN GONZALEZ

(b) (6)

/Work: (973) 720-2145

email: gonzaleze@wpunj.edu

EDUCATION:

- 1993 Ph.D. History, Columbia University. Dissertation: "City Neighborhoods: Formation, Growth, and Change in the South Bronx, 1840-1940."
- 1979 M. Phil. History, Columbia University.
Major: U.S. History. Minor: Latin American History.
- 1977 M.A. History, Columbia University, New York.
- 1975 B.A. summa cum laude, City College of New York. Major: History.

ACADEMIC EXPERIENCE:

- William Paterson University of New Jersey. Department of History.
Professor, September 2006 to the present.
Chair, September 2006 to Summer 2011.
Associate Professor, September 2001 - August 2006.
Assistant Professor, September 1995 - August 2001.

RESEARCH AND TEACHING FIELDS:

- | | |
|----------------------------------|-------------------------|
| United States Urban History | New York City History |
| The Urban Crisis | Urban New Jersey |
| History of the Sixties | Historiography |
| Wealth and Inequality in America | American Ethnic History |

PUBLICATIONS:

- "Blacks and Puerto Ricans in the Bronx: Racial Change, Population Growth and Residential Mobility, 1940-1970."
Article in Brian Purnell, ed. *Beyond the Burning: Blacks and Puerto Ricans in the Bronx Since World War II*. New York: Fordham University Press, forthcoming.
- The Bronx*. New York: Columbia University Press, paperback edition, 2006. (hardcover edition published, 2004, paperback 2006, ebook 2009).
- Book review, Richard Haw, *The Brooklyn Bridge: A Cultural History*, in *The American Historical Review* 112:4 (October 2007).
- Book review, Kevin M. Kruse and Thomas J. Sugrue, eds., *The New Suburban History*, in *The Michigan Historical Review*, 33:1 (Spring 2007).
- "Gotham Ghettos: African Americans and Latinos in Harlem and Brooklyn," Review Essay in *Journal of Planning History*, 5:2 (May 2006): 167-77.
- "Urbanization," 900 word essay and 13 entries on municipalities, in Maxine N. Lurie and Marc Mappen, eds, *The Encyclopedia of New Jersey* (Rutgers University Press, 2004).
- Book review, Augustin Lao-Montes and Arlene Davila, eds., *Mambo Montage: The Latinization of New York*, H-Net Reviews, September 2002.
- Encyclopedia entries for 8 Bronx Neighborhoods, in Kenneth T. Jackson, ed., *The Encyclopedia of New York City* (New Haven: Yale University Press, 1995; revised edition, 2010).
- "From Suburb to City: The Bronx, 1890-1940," article in Bronx Museum of the Arts, *Building A Borough: Architecture and Planning in the Bronx, 1890-1940* (New York, 1986).

PAPERS, PRESENTATIONS, HISTORICAL CONTRIBUTIONS:

- "Bronx Experiences." Video taping for "Decade of Fire," video in progress on the Burning of the Bronx. July 23, 2014.
Interviewed by Vivian Vasquez of Princeton University.
- "The Changing Bronx: Community Activism and Non-Profit Organizations." Talk given to Bronx educators, politicians, and community activists at the Museum of the City of New York, May 22, 2014.
- Membership in the Core Exhibition Scholars Committee, Museum of the City of New York, for The Five-Borough City Exhibit, 1663-2001, to be opened in 2016. Meetings held from September 2014 until 2016.
- "Decade of Fire: How the South Bronx was Burned," discussant at screening of video-in-progress, moderated by Alison Isenberg, directors Gretchen Hildebran & Vivian Vazquez, at Princeton University, April 16, 2013.

"Archival Sources for Urban History," talk and panel discussion given at opening ceremony of Urban History Association Conference, New York, October 25, 2012.

"Race and Immigration in the Twentieth Century Bronx," talk given at the Bronx Community College, July 8, 2011.

"The South Bronx from the 1960s to the 1980s," lecture and Power Point presentation for the Cornell University Preservation Sustainability Courses, sponsored by the Historic Preservation Planning Program & Cornell Cooperative Extension-NYC, held at SOBRO (the South Bronx Overall Development Corporation), 555 Bergen Avenue, Bronx, NY, in June 2008.

"Ethnic Neighborhoods and Community Planning," moderator and commentator for panel at the Twelfth National Conference on Planning History of the Society for American City and Regional Planning History, held in Portland, ME, in October 2007.

"Demographic Transformation: Newark and Environs, 1950-2000," paper delivered at New Jersey Forum: 23rd Annual New Jersey History Conference, November 2006, Trenton, NJ.

"Immigration and the Changing Cityscape: Social and Historical Aspects of Bronx Housing," paper delivered at "New Immigrants in The Bronx: Creating Urban and Ethnic Spaces Conference," sponsored by The Bronx Institute at Lehman College (CUNY), 12 May 2006.

"All You Ever Wanted to Know About Social Security: A Historian's Perspective," presentation delivered at New Vitality's Program for Older Americans Month, William Paterson University, Valley Road Campus, Wayne, NJ, 23 May 2006.

"Living Together and Apart: Race and Housing on the Grand Concourse." Panel Discussion and Q & A session at The Bronx Museum of the Arts' Talks and Walks Conference on the Grand Concourse. 24 September 2005.

"The Role of Neighborhoods in the Decay and Rebirth of the Bronx." Lecture given at the Urban Dialogues Seminar, Metropolitan College of New York. April 4, 2005.

"Newark Across the Hudson: The Newark Star Ledger and the New York Times, 1967." Paper for conference on Urban Unrest in 1960s New Jersey. New Jersey Historical Society, November 13, 2004.

"New Jersey: The Most Urban State and Its Cities." Provost's Faculty Book/Creative Expression Series. Cheng Library, William Paterson University, October 28, 2004.

"The Bronx." Lecture and book talk at Gotham Center, CUNY, October 19, 2004.

"The Bronx in New York City History." Lecture delivered at "New York is Book County" Fair, New York University, October 3, 2004.

Lecture on The Bronx, School of Journalism, Columbia University, September 7, 2004. Televised interview on *The Bronx*. Shown on Gary Axelbank's "Bronx Talk AM", Bronx Cable TV, Channel 67, May 27, 2004.

Radio interview with Host Sandra Beckmeier, KOOP Radio, 91.7FM, Austin, TX, 17 May 2004.

"There Goes the Bronx." Gouverneur Morris Lecture, Fordham University, 25 March 2004.

"Lessons for a New Century: Race, Housing, and Decline in Post-World War II American Cities." Paper delivered and Panel Discussion. OAH Annual Meeting, April 2001.

"Hood History: The South Bronx, Bedford-Stuyvesant, and East New York in Historical Perspective." Paper delivered at Gotham Center for New York City, 9 January 2001.

"Research and Publication in the Discipline of History." Panel discussion on the historical approaches to research presented at the Annual Conference of the Hispanic Association for Higher Education of New Jersey, held 18 February 1999, at Atlantic City, NJ.

"The Urban Decay Process: Housing, Crime, and Race in the South Bronx." Paper presented at the City Seminar, Columbia University on 24 March 1998.

"The South Bronx in the 1940s." Paper presented at the School of Management and Urban Policy of the New School for Social Research, New York City, 9 April 1996.

"Seeds of Decay: The South Bronx Before the Sixties." Paper presented at the 26th Annual Meeting of the Urban Affairs Association, New York City, March 1996.

"The Development of New York City's Community Boards." Paper at Urban Affairs Roundtable of Special Libraries Association, Annual Conference, New York City, June 1989.

RESEARCH IN PROGRESS:

"The City of New Jersey," ongoing research for book length manuscript.

"Newark Across the Hudson, 1960-1970," revision of article.

LANGUAGES:

Fluent in Spanish



WILLIAM PATERSON UNIVERSITY

DEPARTMENT OF HISTORY

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973.720.2319 FAX 973.720.3079

January 8, 2015

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

It is a pleasure and an honor to serve on the Scholars Committee for **New York at Its Core**. This is a major exhibition on New York City's 400 year history which the Museum of the City of New York will present in early 2016 after its renovation project is finished. This exhibition will be an important contribution to the humanities, providing a place for museum visitors from around the world to discover, investigate, and discuss the full sweep of the past, present, and future of one of history's greatest metropolises.

I serve as Professor of History at William Paterson University of New Jersey where I teach American History and US Urban History. My past work with the Museum has included giving talks and lectures on neighborhood history to community groups. This is in keeping with my scholarship which focuses on the history of cities and neighborhood change, with particular attention to New York City, and the many municipalities of New Jersey. I am committed to aiding the exhibition's curators in the development of exhibits dealing with the nineteenth and twentieth centuries, in a variety of subjects.

I believe this exhibition will fill a great need, offering a starting point for anyone seeking to understand, explore, or debate the character of New York City. I will gladly answer any questions you may have about the project.

Sincerely,

Evelyn Gonzalez, Ph.D.

Professor

William Paterson University

OWEN D. GUTFREUND

University Address:

Hunter College, City University of New York
New York City, NY 10065
(212)-396-6248
e-mail: owen.gutfreund@hunter.cuny.edu

Home Address:

(b) (6)

(b) (6)

(b) (6)

Ph.D., History (with distinction), Columbia University, 1998.

B.A., with Departmental Honors and distinction, Vassar College, 1985

Hunter College, City University of New York, 2009 – present

Associate Professor of Urban Affairs and Planning

Barnard College, Columbia University, 1993-2009

Associate Professor of History and Urban Studies, 2008-2009

Director of the Barnard and Columbia Urban Studies Programs, 2001-2009

Assistant Professor of History and Urban Studies, 2000-2008

Lazard Freres & Co., 1985-1989

Vice President, Public Finance and Municipal Bonds, 1989

Associate, Public Finance and Municipal Bonds, 1985-1988

SELECTED PUBLICATIONS

Twentieth Century Sprawl: Highways and the Reshaping of the American Landscape (Oxford University Press, 2004)

“Street Fight: The Draft Riots of 1863” in New York 400: A Visual History of America's Greatest City (Running Press and the Museum of the City of New York, 2009)

“Rebuilding New York in the Auto Age: Robert Moses and His Highways” in Robert Moses and the Modern City: The Transformation of New York, edited by Hilary Ballon and Kenneth T. Jackson (New York: W.W. Norton, 2007)

“L'Envahissement Des Campagnes par les Villes: L'Expansion Metropolitaine aux Etats Unis” in La Ville Insoutenable, Berque, Bonnin, and Ghorra-Gobin, eds. (Paris: Belin, 2006) p159-170

“The Path of Prosperity: New York City's East River Drive, 1922-1990”, in *Journal of Urban History*, Volume 21, Number 2 (January 1995) p147-183.

SELECTED OTHER PROFESSIONAL ACTIVITIES

Journal of Urban History, editorial board, 2007 - present

Encyclopedia of New York City (Second Edition), Associate Editor, 2005 - 2010

SACRPH, Board of Directors, 2011 - Present

- Program Committee co-chair, Oakland, 2009

Urban History Association, Board of Directors, 2006-2009

- 2012 Annual Meeting, Program Committee and Local Arrangements Committee

New York Council for the Humanities, Board of Directors, 1998-2005

- Chair, 2002 – 2003

- Vice-Chair, 2001 - 2002

The Skyscraper Museum, Board Member, 1996 - present

- Secretary/Treasurer, 1996 - 2001, 2004 - present

December 17, 2014

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

It gives me great pleasure to serve on the Scholars Committee for *New York at Its Core*, a major exhibition of New York City's 400 year history, which the Museum of the City of New York will present in early 2016. This exhibition will be an important contribution to the humanities, providing a place for museum visitors from around the world to discover, investigate, and discuss the full sweep of the past, present, and future of one of history's greatest metropolises.

I serve as an Associate Professor at Hunter College. My past work with the Museum has included public lectures and contributions to printed materials. My scholarship focuses on the history of cities, including urban design and planning, metropolitan settlement patterns, and impact of infrastructure and public works projects. I also do work on contemporary urban policy and planning issues. I am committed to aiding the exhibition's curators in the development of the exhibits for Galleries 1, 2, and 3. I will consult with them, as needed, about overall conceptual underpinnings of the exhibits, about the selection of exhibit items, about narrative elements of the exhibits, and about historical interpretations.

My background in public humanities programming includes six years on the board of the New York Council for the Humanities (two years as Chair), participation in dozens of public lectures at museums and public humanities venues, nearly twenty years serving museums and cultural institutions as a trustee or volunteer consultant, and many public humanities appearances on radio and television. Based on these experiences, I believe that this exhibition will fill a great need, offering a starting point for anyone seeking to understand, explore, or debate the character of the New York City. It will be one of the most noteworthy public history exhibits in the city, one that will draw on an extraordinarily wide range of consulting scholars from nationally-regarded universities. It will reach school children, local residents, and tourists for many, many years to come.

I would be pleased to answer any questions you may have, about the exhibit, about my involvement, or about the Museum.

Sincerely,



Owen Gutfreund, Ph.D.
Associate Professor, Hunter College

Professional Profile: Kenneth T. Jackson

Kenneth T. Jackson is Director of the Herbert H. Lehman Center for the Study of American History and the Jacques Barzun Professor of History and the Social Sciences at Columbia University. A magna cum laude graduate of the University of Memphis, he received his Ph.D. from the University of Chicago, and served for three years as an officer in the United States Air Force before joining the Columbia faculty in 1968. In 1990 he assumed the Barzun professorship, which honors one of the nation's most distinguished men of letters. Professor Jackson's best known publication is Crabgrass Frontier: The Suburbanization of the United States (Oxford University Press, 1985), which won both the Francis Parkman and the Bancroft Prizes. A New York Times notable book of the year, it has been reprinted five times in hardcover and twenty-nine times in paperback. His other books include The Ku Klux Klan in the City (Oxford, 1967); Atlas of American History (Scribner's, revised edition, 1978); Cities in American History (with Stanley K. Schultz: Alfred A. Knopf, 1972); and American Vistas (with Leonard Dinnerstein). He is the general editor of the Columbia History of Urban Life, twenty volumes of which had appeared as of 2010. He is the co-author with Camilo J. Vergara of Silent Cities: The Evolution of the American Cemetery (Princeton Architectural Press, 1989) and coeditor of Empire City: New York Through the Centuries (Columbia, 2002). He was the editor-in-chief of the Dictionary of American Biography from 1990 to 1996, and of the Scribner's Encyclopedia of American Lives from 1996 to 2005.

Professor Jackson is the editor-in-chief of the second edition of the Encyclopedia of New York City, first published by Yale University Press in 1995. This completely revised edition has more than 5,000 entries and more than 800 illustrations, providing a comprehensive overview of the city's diversity and breadth, including neighborhoods, ethnic groups, schools, religious denominations, people, and newspapers and magazines. Prof. Jackson has spent a lifetime making New York City come alive to thousands of students who take his legendary New York City history course at Columbia, which includes an all-night bicycle tour through the city.

Prof. Jackson has served as president of the Urban History Association (1994-1995), the Society of American Historians (1998-2000), the Organization of American Historians (2000-2001), and the New York Historical Society (2001-2004). He has won fellowships from the National Endowment for the Humanities, the American Council of Learned Societies, the Woodrow Wilson National Fellowship Foundation, the John Simon Guggenheim Memorial Foundation, and the Century Foundation. In addition to honorary doctorates from the City University of New York, St. Peter's College, the State University of New York, and the University of the South, he has received numerous awards including the University of Memphis' Distinguished Alumni Award, the Episcopal Diocese of New York's Servant of Education Award, the College of Physicians and Surgeons' Distinguished Award in the Humanities, Columbia University's Nicholas Murray Butler Medal, the New York Post's Liberty Medal, the

National Institute of Social Sciences' Gold Medal, and the Great Teacher award from the Society of Columbia Graduates. In 2001 he was named New York State Scholar of the Year by the New York Council for the Humanities.

He is a trustee of the Henry Luce Foundation, the Regional Plan Association, the Society of American Historians, the New-York Historical Society, the Columbia University Seminars, and the National Council for History Education. He is a member of the advisory board of the Gilder-Lehrman Institute of American History and of the Directors Council of the Historic House Trust of New York City, and he is a steward of the New York State Archives Partnership Trust. A former vestryman (1997-2004) of Trinity Church on Wall Street in lower Manhattan, Jackson is an elected member of Phi Beta Kappa, the Century Association, the Society of American Historians, the New York Academy of History, the American Antiquarian Society, and the American Academy of Arts and Sciences

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COLUMBIA UNIVERSITY
IN THE CITY OF NEW YORK
DEPARTMENT OF HISTORY

8 January 2015

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

It gives me great pleasure to write in support of the application of the Museum of the City of New York for the Chairman's Special Award for ***New York at Its Core***, a major exhibition on New York City's 400 year history, planned for early 2016. This exhibition will be an important contribution to the humanities, providing a place for museum visitors from around the world to discover, investigate, and discuss the full sweep of the past, present, and future of one of history's greatest metropolises.

I serve as on the Scholars Committee for the exhibition. I am currently Barzun Professor of History at Columbia University and my scholarship focuses on New York City. As Editor in Chief of the *Encyclopedia of New York City*, I can attest to the excellence of this exhibition, which will be the only such exhibit in New York to present a complete overview of the story of America's leading city. The amazing fact is that no institution has ever attempted to interpret the full history of the great metropolis. For that matter, no city in the United States has such an exceptional interpretation of its complicated past.

I am personally committed to aiding the exhibition's curators in the development and exploration of whatever galleries and topics they should designate..

This exhibition will fill a great need, offering a starting point for anyone seeking to understand, explore, or debate the character of the New York City. I would be pleased to answer any questions you may have.

Sincerely,



Kenneth T. Jackson
Jacques Barzun Professor of History
Columbia University

(1/2015)

Brief Curriculum Vitae

LISA KELLER

Professor of History, Purchase College, State University of New York (SUNY)
735 Anderson Hill Road, Purchase, New York 10577
(914) 251-6538 email: lisa.keller@purchase.edu

PhD. 1977 Cambridge University

B.A. 1973 Vassar College General Honors & Departmental Honors in History

Professional Positions

Professor, History, Purchase College	1988-
Director & Founder, Journalism Program, Purchase College	1997-2008
Director, Institute for Westchester & Local History, Purchase College	1993-
Lehman Faculty Fellow, Lehman Center for American History, & Adjunct Research Scholar, Dept. of History, Columbia University	2008-15
Chair, Seminar on the City, University Seminars, Columbia University	2004-

Awards and Grants

- Herbert H. Lehman Award for Distinguished Scholarship, New York Academy of History, April 2012
- Urban History Association Best Book Award 2009 (Jackson Prize), January 2011
- State University of New York Chancellor's Award for Excellence in Faculty Service 2005
- Gilder-Lehrman Fellowship in American Civilization, 2000
- Herbert H. Lehman Distinguished Scholarship Prize, New York Academy of History, for Triumph of Order: Democracy and Public Space in New York and London, April 12, 2012

Significant Publications

Executive Editor, Encyclopedia of New York City, 2nd Ed., Yale University Press, Dec. 2010

Triumph of Order: Democracy and Public Space in New York and London, Columbia University Press, November 2008; paperback Sept. 2010; Kindle Sept. 2011

Chapter: "The Grass is Always Greener: A Brief History of Public Space and Protest in New York and London," in Beyond Zuccotti Park: Freedom of Assembly and the Occupation of Public Spaces, New Village Press (2012)

Chapter: "Dreams Delivered: Following Diversity's Path in Westchester," in *Westchester: The American Suburb*, Fordham University Press in association with The Hudson River Museum, 2006

"Freedom in Death," op-ed article, *New York Times*, Nov. 6, 2005

"Shop, Walk, Work and Protest," op-ed article, *New York Times*, Aug. 29, 2004

"Westchester County" and "Purchase College" entries, *Encyclopedia of New York State*, June 2005

Academic and Scholarly Activities

Jury, New York Ten Best Mayors, City & State magazine, Nov. 18, 2013; online at http://issuu.com/cityandstate/docs/cs_111813_all Jury, Ten Best Governors, “City & State” magazine, 2013

Scholars Committee for Core Exhibition, Museum of the City of New York. 2013-15

Historical Consultant for Housing Exhibition, Museum of the City of New York, 2013-14

Reviewer, Charlene Mires, Capital of the World, in “The Public Historian,” Vol. 35, No. 2 (May 2014)

Reviewer, Sonia Hirt with Diane Zahm eds., The Urban Wisdom of Jane Jacobs, in the “Journal of Urban Affairs” (forthcoming)

Editorial Board, New York History

Appointed member of the advisory board of the Historic Corridor Task Force created by Governor Andrew Cuomo in March 2012

Review of Jerome Hodos, Second Cities, in the Journal of American History, (2012) 99:559-560

Panelist, "Urban History Encyclopedias as Civic Engagement and Scholarship," Organization of American Historians annual meeting, Milwaukee, April 19, 2012

Task force member, “Path Through History,” advisory board of the Historic Corridor Task Force created by Governor Andrew Cuomo, March 2012 (Gubernatorial appointment)

Local Arrangements Chair, Urban History Association Biennial Meeting, October 25-28, 2012
Panelist, “Freedom of Assembly: Public Space Today,” Center for Architecture, December 17, 2011

Guest, Leonard Lopate Show, WNYC New York Public Radio, November 11, 2011

Encyclopedia of New York City book tour and interviews, Dec. 2010-April 2011: New York Times, New York Daily News, New York Post, Wall Street Journal, Journal-News, Brooklyn Eagle, New York Observer, WNYC, Bloomberg News, Gothamist, Daily Beast, TimeOut, New York Magazine, The Guardian (London); Museum of the City of New York, Brooklyn Public Library, Mid-Manhattan Public Library, Skyscraper Museum, Barnes and Noble (Union Square), New York Society Library, Fordham University (Lincoln Center), Columbia University
<http://www.wnyc.org/shows/bl/2010/dec/23/big-book-new-york-places-worship/>
<http://www.wnyc.org/shows/bl/2010/dec/16/big-book-new-york-week-3/>
<http://www.wnyc.org/shows/bl/2010/dec/09/big-book-new-york-week-2/>
<http://www.wnyc.org/shows/bl/2010/dec/02/encyclopedic-new-york-new-entries/>

H-Urban Editorial Board Member, June 2010-

WNYC Public Radio, Brian Lehrer Show, Guest “Your Anecdotal Census,” June 22, 2010;
<http://www.wnyc.org/people/lisa-keller/>



School of Humanities

8 January 2015

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

I am writing in support of the application of the Museum of the City of New York for a Special Chairman's Award Implementation Grant from the National Endowment for the Humanities for *New York at Its Core*, the planned new long-term, signature exhibition of the renovated and revitalized Museum. I am serving on the Scholars Committee for this exhibition, and am very familiar with its contents and purposes. This exhibition will be undoubtedly one of the major "game-changers" for New York City, as there is nothing like it in existence anywhere. The story of America's preeminent city will be told from a humanities point of view, one which richly blends history with a synthesis of the diversity, complexity and achievements of the people of this great metropolis. Without doubt, *New York at Its Core* will serve as first stop for visitors from this nation and from around the world who seek to understand the development of this great port for newcomers.

I am particularly well-equipped to make these statements, as much of my professional expertise is related to New York. I am currently Professor of History at Purchase College, and also serve as Lehman Faculty Fellow at the Herbert H. Lehman Center for American History at Columbia University, where I am an adjunct Research Scholar. I am the Executive Editor of the *Encyclopedia of New York City* (2nd Ed.), and author of *Triumph of Order: Democracy & Public Space in New York and London*. I have written widely on the city, and have done numerous interviews with the press on the subject. On the Scholars Committee for this exhibit, I have been consulted on numerous topics, and in general have served as a consultant for the MCNY on many subjects. The MCNY remains in my mind one of the finest institutions of its kind in New York.

The absence of any sort of comprehensive exhibition on the history of New York is a major problem, which will be corrected by the existence of *New York at its Core*. I hope that the National Endowment for the Humanities will support this exhibition as fully as possible and enable thousands of Americans and foreign visitors to understand how this city operates and how it contributes to the story of our nation.

Sincerely,

A handwritten signature in dark ink, appearing to read "Lisa Keller". The signature is fluid and cursive, with a large, stylized "L" and "K".

Lisa Keller, Ph.D.
Professor of History
Purchase College, State University of New York

THOMAS KESSNER

(b) (6)

Phone: Office: 212 817-8437; (b) (6); email Tkessner@gc.cuny.edu

EDUCATION

1969-1975 Columbia University Ph.D. (With Distinction)
1967-1968 Columbia University M.A.
1963-1967 Brooklyn College B.A. (Magna Cum Laude, with Honors in History)

CURRENT POSITION

2005-ff Distinguished Professor of History, CUNY Graduate School

PUBLICATIONS- SCHOLARLY BOOKS AND MONOGRAPHS

The Flight of the Century: Charles Lindbergh and the Rise of American Aviation. Oxford University Press. Pivotal Moments in American History Series. 2010. Paper, Oxford UP 2012.

Capital City: New York City and the Men Behind America's Rise to Dominance, 1860-1900. New York: Simon and Schuster, 2003. Paper, Simon & Schuster, 2004.
Complex Chinese Characters edition, 2003. Simple Chinese Characters edition, 2004.

Fiorello H. La Guardia and the Making of Modern New York.
New York: McGraw Hill Publishers, 1989. Paper, Penguin, 1991.
*Choice Outstanding Academic Book of Year; *Washington Monthly* Most Notable Public Affairs Book, 1989; *New York Times* Notable Book of Year.

Today's Immigrants, Their Stories: A New Look at the Newest Americans.
New York: Oxford University Press, 1982. With Betty Caroli. Paper, Oxford Galaxy, 1983.

The Golden Door: Italian and Jewish Immigrant Mobility in New York City, 1880-1915.
New York: Oxford University Press, 1977. Paper, Oxford, 1977.

PUBLICATIONS- PUBLIC HISTORY

American Philanthropy and American History: The Elite Experience, 1890-1940. New York: Center for the Study of Philanthropy, 1999. With Ariel Rosenbloom.

American Philanthropy, the State, and the Public Sector, 1890-1970. New York: Center for the

Study of Philanthropy, 1999. With Ariel Rosenbloom.

The American Experience: Contemporary Immigrant Artists. Philadelphia: The Balch Institute, 1992. Edited with Cynthia Jaffee McCabe and Yi-fu Tuan.

Issues in Teaching the Holocaust: A Guide. New York: Yeshiva University Press, 1981. Edited with Robert Hirt.

Repatriation in American History. Select Commission on Refugee and Immigration Policy, Report to Congress. Washington, D.C. 1980.

Ethnic Heritage: A Teacher's Manual. New York City Board of Education, District 22, 1979. With Betty Caroli.

More than fifty articles and scholarly papers delivered before major international, national and local historical organizations, learned societies, scholarly organizations, colleges and universities.

Book Reviews: *The New York Times*, *Journal of American History*, *American Historical Review*, *Journal of Urban History*, *New York History*, *Culturefront*

OTHER NOTEWORTHY PROFESSIONAL EXPERIENCE (SELECTED)

1984-ff	Consultant for Museums: MCNY, Ellis Island, Jewish Heritage, NYHS
2006-2013	Evaluator/Site Visitor New Jersey Department of Education
1990-2010	Consult, Evaluator for NYU Press, Oxford U Press, Harvard UP, etc.
2009	Gilder-Lehrman Summer Institute for Teachers, American History
1990-2003	Editorial Boards: Journals, Publishing series, Encyclopedias
2001-12	Consultant and On Screen expert for history films
1987-1995	Director, National Endowment for the Humanities, Summer Seminars for College Teachers and High School Teachers
1986-87	New York Council for the Humanities, Resident Scholar
1981-89	Director, New York Council for the Humanities Summer Institutes for Teachers,
1981-83	Consultant, Select Presidential Commission on Refugee and Immigration Policy

Advisory Boards, Editorial Boards and Major Awards and Honors



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Thomas Kessner
Distinguished Professor of History
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December 26, 2014

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Tricia Brooks:

I have been asked to serve on the Scholars Committee for *New York at Its Core*, a major exhibition on New York City's 400 year history, to be presented by the Museum of the City of New York in early 2016.

I am delighted to accept this invitation because this Museum is one of the most important and dynamic public history venues in this city. Over the past decade, under the leadership of Susan Henshaw Jones, MCNY has become a recognized leader in presenting and shaping New York City history. Its exhibitions and presentations appeal across the spectrum, to scholars and laymen, college researchers and elementary students.

The Museum is an exciting intellectual space and I am proud to have been involved in a number of its undertakings, going back as much as 20 years. Presently I am advising on the Core Exhibit and participating in its innovative program for graduate student researchers.

This rich exhibition, with its audacious sweep and meticulous attention to historical detail will be an important contribution to the humanities. It will provide a place for all who are interested in this City and its fascinating and instructive past – tourists, visitors, school children, researchers, and New Yorkers of every stripe- to discover, investigate and savor the history of this global metropolis.

I have devoted much of my professional life in research, writing and teaching to the study of this city and I am impressed with the Museum's painstaking commitment to making this exhibition as accurate and relevant as modern scholarship can make it. An enormous amount of time and effort is going into achieving an engaging balance between fact and interpretation and



offering a textured reading of Gotham's past that is as inclusive, diverse, complex and intellectually provocative as the city itself.

This exhibition will fill a great need, in what has become not only a very appealing space, but a popular center for exciting New York scholarship. This panoramic exhibit will become the new departure for anyone seeking to explore and understand New York City and its past.

Sincerely,

A handwritten signature in black ink, reading "Thomas Kessner". The signature is fluid and cursive, with a long horizontal stroke extending from the end of the name.

Thomas Kessner,

Distinguished Professor

Julia Cathleen Ott

(b) (6)

ottj@newschool.edu

(b) (6)

Employment

Eugene Lang College and the New School for Social Research, 2006-present

- *Associate Professor in the History of Capitalism*
- *Co-Director, Robert L. Heilbroner Center for Capitalism Studies*

Education

Yale University, Ph.D. in History, 2007

Princeton University, B. A. in History with a Certificate in American Studies, 1997

Recent Awards and Fellowships

- *Visiting Scholar*, Institute for Public Knowledge, New York University, 2014
- *Grant Recipient*, National Endowment for the Humanities Summer Institute on American Material Culture, Bard Graduate Center, July 2013
- *Vincent DeSantis Prize for the Best Book on the Gilded Age and Progressive Era*, Society for Historians of the Gilded Age and Progressive Era, 2013
- *Russell Sage Foundation Visiting Scholar*, New York City, 2009-2010

Research

'A Stark Utopia: The Ideas, Individuals, and Institutions that Brought U.S. Inequality (manuscript-in-progress)

***When Wall Street Met Main Street: The Quest for an Investors' Democracy* (New York: Harvard University Press, 2011)**

Peer-Reviewed Articles

- "The Politics of Debt: How Labor Should Think about the Debt Question," *New Labor Forum* vol. 22 no. 1 (Spring 2013), 29-38 (with Dr. Louis Hyman)

Co-Editor, *Studies in the History of U. S. Capitalism*, Columbia University Press

Recent Conference and Invited Papers

- "Capitalism and Democracy," Keynote, Histories of American Capitalisms Conference, Cornell University, November 2014
- "The Small Investor and the Regulatory State in the Progressive Era," Harvard Law School, November 2014
- "Towards an Intellectual History of Anglo-American Financialization," Financialization and Its Consequences, Juan March Institute, Madrid, June 2014
- "'Be a Shareholder in Victory': The American Citizen-Investor in World War I," Debt, Democracy, and Citizenship symposium, Institut d'Études Politiques de Paris (Sciences Po), Paris, June 2013
- "Investors' Democracy as an Alternative to Industrial Democracy," Understanding the Re-Rise of Finance and Merchant Capitalism: Studying Its Impacts on Labor in the Neoliberal Era, The Labor and Employment Relations Association Annual Meeting, June 2013
- "Financial Nationalism in the Aftermath of the Great War," Intellectual Foundations of Global Commerce and Communications, Weatherhead Initiative for Global History, Harvard University, March 2013
- "Securities Exchanges as Nodes of an Expanding Neoliberal Network," Spaces of Finance and the Culture of Capitalism, Business History Conference, March 2013
- "Inequality and the 'Debt Question' in the United States," Globalization and Inequality panel, Social Research in a Transforming World Conference in honor of the Heuss Professorship, The New School, February 2013

Reviews and Review Essays

- Greta Krippner, *Capitalizing on Crisis: The Political Origins of the Rise of Finance* (Cambridge, MA: Harvard University Press, 2011) in *American Historical Review* vol. 117 no. 3 (June 2012): 898-899.
- Martijn Konings, *The Development of American Finance* (Cambridge: Cambridge University Press, 2011) in *Journal of American History* vol. 99 no. 3 (December 2012): 873-874.

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Exhibition-Related Research

- “Hand grenade savings bank, 1918-1919” (exhibition entry and copy) in *Masterpieces of Everyday New York: Objects as Story*, Sheila C. Johnson Design Center, Parsons School of Design, June 27 through September 4, 2013
- Consultant, *Capital of Capital: New York's Banks and the Creation of a Global Economy* (Columbia University Press, 2014) which documents and expands upon the Museum of the City of New York exhibit, May 2012 through October 2012

Opinion Pieces

- “Capitalism Studies: A Manifesto,” *Public Seminar*, April 17, 2014: http://www.publicseminar.org/2014/04/capitalism-studies-a-manifesto/#.VCXAODH_mcs
- “Slaves: The Capital That Made Capital,” *Public Seminar*, April 9, 2014: http://www.publicseminar.org/2014/04/slavery-the-capital-that-made-capitalism/#.VCXAiTH_mcs
- “Lessons From History: Is America Heading Toward Bankruptcy?” pre-debate white paper for *ABC This Week with George Stephanopoulos*, August 19, 2012: http://web1.millercenter.org/debates/whitepaper/deb_2012_0819_economic-future.pdf
- “When Americans Celebrated Federal Debt,” *Bloomberg Echoes*, May 17, 2012: <http://www.bloomberg.com/news/2012-05-17/when-americans-celebrated-the-federal-debt.html>
- “This Economic Recovery is Still Being Built,” post-debate commentary for *This Week With George Stephanopoulos*, May 3, 2012: <http://millercenter.org/ridingthetiger/this-economic-recovery-still-being-built>
- “Will Greg Smith Reform Wall Street?” *Bloomberg Echoes*, March 23, 2012: <http://www.bloomberg.com/news/2012-03-23/will-greg-smith-reform-wall-street-echoes.html>
- “When Uncle Sam Bought Back His Bonds,” *Bloomberg Echoes*, March 13, 2012: <http://www.bloomberg.com/news/2012-03-13/when-uncle-sam-bought-back-his-bonds-echoes.html>
- “We Are Our Demands,” *N+1 Gazette* (November 2011), 22: <http://www.nplusonemag.com/GAZETTE-2.pdf>

Selected Recent Engagements

- Commentator for Thomas Piketty, “Capital in the Twenty-First Century,” Institute for Public Knowledge, New York University, April 2014: <http://ipk.nyu.edu/news/83-capital-in-the-21st-century>
- Discussant, “Why Policy Needs History,” American Studies Association Annual Conference, 2013
- Participant, “Interchange: History of Capitalism,” *Journal of American History* website, September 16 to October 4, 2013
- Chair and Discussant, “Radical Democracy and Economic Justice,” Third Annual Radical Democracy Conference, New School for Social Research, March 2013

Media Appearances and Coverage

- “On the History of Widespread Stock Ownership,” *Who Makes Cents?* podcast, June 2014: <http://whomakescentspodcast.com/2014/06/02/julia-ott-on-the-history-of-widespread-stock-ownership/>
- “Markets Not Really Forces of Nature?” History for the Future podcast, *Remapping Debate*, WRTC (Pittsburg, PA), September 2013: <https://itunes.apple.com/us/podcast/remapping-debate/id354075489?mt=2>
- “Capitalism Classes Increasingly Popular in Colleges,” Chinese Central Television America (CCTV), May 12, 2013: <http://www.youtube.com/watch?v=vYbRp8u4xx4>
- “A Second Look at Capitalism,” *On Point with Tom Ashbrook*, National Public Radio, April 10, 2013: <http://onpoint.wbur.org/2013/04/10/capitalism>
- “In History Departments, It’s Up With Capitalism,” *New York Times*, April 6, 2013: <http://www.nytimes.com/2013/04/07/education/in-history-departments-its-up-with-capitalism.html?pagewanted=all>

Selected Service

Scholars’ Committee, Museum of the City of New York, 2012-present

Co-Organizer, Capitalizing on Finance Conference, Huntington Library, April 2013

Lead Organizer, Power and the History of Capitalism Conference, The New School, April 2010

Board of Trustees, Business History Conference, 2012-present

Submissions Reviewer for *Journal of American History*, *Business History Review*, *Enterprise & Society*, *Public Culture*, *Journal of Policy History*, *Critical Historical Studies*, *Journal of the Early Republic*, *Socio-Economic Review*

THE NEW SCHOOL

A UNIVERSITY

Department of History, Eugene Lang College The New School for Liberal Arts
Committee on Historical Studies, The New School for Social Research
80 Fifth Ave, 5th Floor New York, NY 10011

Julia Ott
Associate Professor of History
ottj@newschool.edu

January 5, 2015

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

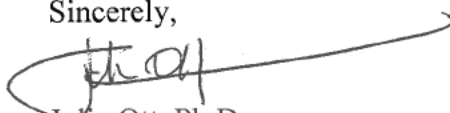
It gives me great pleasure to serve on the Scholars Committee for *New York at Its Core*, a major exhibition on New York City's 400 year history, which the Museum of the City of New York will present in early 2016 when its renovation project is complete. This exhibition will be an important contribution to the humanities, providing a place for museum visitors from around the world to discover, investigate, and discuss the full sweep of the past, present, and future of one of history's greatest metropolises.

I serve as Associate Professor in the History of Capitalism at Eugene College and the New School for Social Research at the New School. My past work with the Museum has included consulting on the preparation of the book *Capital of Capital: Money, Banking and Power in New York City, 1784-2012* (Columbia University Press, 2014). This book documented a 2012 MCNY special exhibit of the same name.

My scholarship focuses on the intersection between financial markets and political culture. I am committed to aiding the exhibition's curators in the development and exploration of all content related to the economic development of New York City, especially the history of the financial industry.

I believe that this exhibition will fill a great need, offering a starting point for anyone seeking to understand, explore, or debate the character of the New York City. I would be pleased to answer any questions you may have.

Sincerely,



Julia Ott, Ph.D.

CURRICULUM VITAE

Carla L. Peterson

(b) (6)

(b) (6)

Department of English
University of Maryland
College Park, MD 20741
(301) 405-3745
cpeterso@umd.edu

EDUCATION

1976	Ph.D.	Yale University Comparative Literature
1965	B.A.	Radcliffe College French History and Literature
1953-62		Ecole Internationale de Geneve Geneva, Switzerland

SELECTED FELLOWSHIPS AND AWARDS

2011-12	Maryland Institute for Technology in the Humanities Fellowship, University of Maryland
2008	Invited Visiting Professor, John F. Kennedy Institute for North American Studies, Free University, Berlin, Germany
2005-06	National Endowment for the Humanities Fellowship

EMPLOYMENT

University of Maryland, College Park
2001- Professor, English
1994- Professor, Comparative Literature and English
1983-94 Associate Professor
1977-83 Assistant Professor

RESEARCH AND SCHOLARLY ACTIVITY

Books

Black Gotham: A Family History of African Americans in Nineteenth-Century New York City. Yale University Press, February 2011; paperback, February 2012. Winner, 2012 best book on New York history, New York Society Library; Finalist, 2012 Frederick Douglass Prize, Gilder-Lehrman Institute

'Doers of the Word': African-American Women Speakers and Writers in the North (1830-1880). Oxford University Press, Race and American Culture Series, 1995. Paperback edition, Rutgers University Press, 1998. *Reprint*: Chapter 2, "A Sign Unto this Nation," in Black Women's Intellectual Traditions: Speaking their Minds. Ed. Kristin Waters and Carol Conoway. University of Vermont Press, 2007, pp. 129-70.

The Determined Reader: Gender and Culture in the Novel from Napoleon to Victoria. Rutgers University Press, 1986. Paperback edition, 1987. *Reprint*: pp. 207-26 in Modern Essays on Jude the Obscure. Ed. Penny Boumella. Macmillan, New Casebook series, 2000, pp. 75-94.

Selected Chapters in Books

"What Renaissance?: A Deep Genealogy of Black Life In New York City, 1820-1910." In Blackwell Companion to the Harlem Renaissance. Ed. Cherene Sherrard-Johnson. Blackwell, forthcoming 2015.

"An Easter Prayer, 1859." In Poet, Potter, Slave Myth: Collected Essays on David Drake. Ed. Michael A. Chaney. Oxford University Press, forthcoming 2014.

"Untangling Genealogy's Tangled Skeins: Alexander Crummell, James McCune Smith, and Nineteenth-Century Black Literary Traditions." Blackwell Companion to American Literary Studies. Ed. Caroline F. Levander and Robert S. Levine. Blackwell, 2011, pp. 500-16.

"Contesting City Space in Antebellum New York: Black Community, City Neighborhoods, and the Draft Riots of 1863." African American Place-Making: The Struggle to Claim Space in the US. Ed. Leslie Alexander and Angel David Nieves. University of Colorado Press, 2008, pp. 47-69.

- "Family." Keywords for American Cultural Studies. Ed. Bruce Burgett and Glenn Hendler. New York University Press, 2007, pp. 112-16.
- "Literary Transnationalism and Diasporic History: Frances Watkins Harper's 'Fancy Sketches (1859-60)'" Women's Rights and Transatlantic Slavery in the Era of Emancipation. Ed. Kathryn Kish Sklar and James Stewart. Yale University Press, 2007, pp. 189-208.
- "Commemorative Ceremonies and Invented Traditions: History, Memory, and Modernity in the 'New Negro' Novel of the Nadir (1892-1903)." Postbellum, PreHarlem. Ed. Barbara McCaskill and Caroline Gebhard. New York University Press, 2006, pp. 34-56.
- "Introduction," Frances Watkins Harper's Sowing and Reaping. African American Literature Beyond Race. Ed. Gene Jarrett. New York University Press, 2006, pp. 65-69.
- "Black Life in Freedom: Creating Elite Culture." Slavery in New York. Ed. Ira Berlin and Leslie M. Harris. New Press, 2005, pp. 181-214.
- "Remembering the Past, Inventing the Future: Black Family and Community in Nineteenth-Century New York City." Monuments of the Black Atlantic: Slavery and Memory. Ed. Joanne Braxton and Maria Diedrich. Forum for European Contributions to African American Studies. LIT Verlag, 2004, pp. 101-116.
- "Modernity and Historical Consciousness in the 'New Negro' Novel at the Nadir." African Diasporas in the New World: Consciousness and Imagination. Ed. Genevieve Fabre. Rodopi Press, 2004, pp. 161-180.
- "Notes of a Native Daughter: Reflections on Identity and Writing." Autobiographical Writing across the Disciplines. Ed. Diane P. Freedman and Olivia Frey. Duke University Press, 2003, pp. 138-55.
- "New Negro Modernity: Worldliness and Interiority in the Novels of Emma Dunham Kelly-Hawkins." Women's 'Experience' of Modernity, 1875-1945. Ed. Ann Ardis and Leslie Lewis. Johns Hopkins University Press, 2002, pp. 111-29.
- "'And We Claim Our Rights': The Rights Rhetoric of Black and White Women Activists Before the Civil War." Sister Circle: Black Women and Work. Ed. Sharon Harley. Rutgers University Press, 2002, pp. 128-45.
- "Eccentric Bodies." Forward to Recovering The Black Female Body: Self-Representations by African American Women Writers. Ed. Michael Bennett and Vanessa Dickerson, Rutgers University Press, 2000, ix-xvi.
- "The Novels of Emma Dunham Kelley: Christianity as a Theater of Interiority." African Americans and the Bible. Ed. Vincent Wimbush. New York: Continuum Press, 2000, pp. 266-80.
- "Frances Harper, Charlotte Forten, and African-American Literary Reconstruction." Challenging Boundaries: Gender and Periodization. Ed. Joyce Warren and Margaret Dickie. University of Georgia Press, 2000, pp. 39-61.
- "Subject to Speculation: Assessing the Lives of African-American Women in the Nineteenth Century." Working Across Disciplines: The Translation of Women's Studies from the Academic to Action. Ed. Kate Conway-Turner. University of Delaware Press, 1998, pp. 109-117.
- "Le surnaturel dans Moi, Tituba sorcière... Noire de Salem de Maryse Condé et Beloved de Toni Morrison." L'Oeuvre de Maryse Condé. Actes du Colloque sur l'oeuvre de Maryse Condé. Paris; L'Harmattan, 1996, pp. 91-104.
- "The Remaking of Americans: Gertrude Stein's 'Melanctha' and African-American Musical Traditions." Criticism and the Color Line: Race and Revisionism in American Literary Studies. Ed. Henry Wonham. Rutgers University Press, 1996, pp. 140-57.

Articles

- "African Americans and the New York Draft Riots: Memory and Reconciliation in America's Civil War." Nanzan Review of American Studies 27 (2005): 1-14.
- "Reconstructing the Nation: Frances Harper, Charlotte Forten, and the Racial Politics of Periodical Publication." Proceedings of the American Antiquarian Society, 107 (1998), 301-34.
- "The Color of Memory: Interpreting Twentieth-Century U.S. Social Policy from a Nineteenth-Century Perspective." Coauthored with Rhonda M. Williams. Feminist Studies, 24 (Spring 1998), 7-25.
- "Borderlands in the Classroom." American Quarterly, 45 (June 1993), 295-300.
- "Capitalism, Black (Under)development, and the Production of the African-American Novel in the 1850s." American Literary History, 4 (Winter 1992), 559-83.
- "The Trinity in Flaubert's Trois contes: Deconstructing History." French Forum, 8 (September 1983), 243-58.
- "Constant's Adolphe, James's 'Beast in the Jungle,' and the Quest for the Mother." Essays in Literature, 9 (Fall 1982), 224-39.
- "The Heroine as Reader in the Nineteenth-Century Novel: Emma Bovary and Maggie Tulliver." Comparative Literature Studies, 17 (June 1980), 168-83.
- "Dialogue and Characterization in The Portrait of a Lady." Studies in American Fiction, 8 (Spring 1980), 13-22.
- "Reading and Imagining in Madame Bovary." Kentucky Romance Quarterly, 27, No. 2 (1980), 163-78.



UNIVERSITY OF MARYLAND

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

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January 11, 2015

Tricia Brooks
Senior Program Officer
Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

I write in strong support of the Museum of the City of New York's application for a NEH implementation grant.

I currently serve on the Scholars Committee for the Museum's "New York at Its Core," a major exhibition on New York's 400 year history, which will open in early 2016 after completion of the Museum's renovation. To my mind, "New York at Its Core" constitutes an important contribution to humanistic studies, providing a place for visitors—young and old; students and tourists; American and international guests—to discover, explore, and debate the history of the great metropolis that is New York, from its earliest days of European settlement to the present.

I have long been an admirer of the Museum and was delighted when its public programming staff invited me to share knowledge of my field—nineteenth-century African American literature, culture, and history—with its museum goers. I participated in two events. In November of 2011, I gave a talk on my book, *Black Gotham: A Family History of African Americans in Nineteenth-Century York City*, published by Yale University in 2011 (and winner of the New York Society Library's award for the best book on New York history in 2012). In February of 2013, I participated along with several other scholars in a panel related to the Museum's recently mounted Currier & Ives exhibition. I was particularly impressed by the fact that, although the exhibit focused on Currier & Ives's famous winter scenes, the Museum chose to dedicate the panel to a discussion of Currier & Ives's infamous "Darktown Series," in which the city's and the period's virulent racism was on full display. The event was well-attended and the audience fully appreciated the Museum's willingness to expose the dark underbelly of nineteenth-century New York culture.

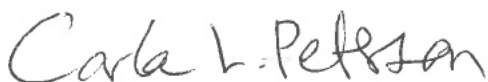
I was pleased once again when the Museum asked me to join the Scholars Committee for the "New York at Its Core" exhibition. The committee encompasses a broad range of professionals—scholars of different moments of the city's history; social and urban

historians; researchers who focus on different ethnicities, whether Native American, Jewish, African American, Chinese, or Hispanic—and we each bring our own particular perspective to the project. I was especially heartened that I was invited to join the group. I like to think that I bring to the table not only a general knowledge of nineteenth-century black New York, but also insight into specific historical characters and events, including little known interactions among white and black New Yorkers. Beyond that, I also offer my sensitivity as a trained literary critic to the many contemporaneous accounts of life in nineteenth-century New York.

Since we started our work, the Scholars Committee has been incredibly productive. Our meetings are characterized by lively discussion. We started out with the question: given that we cannot do a comprehensive survey of 400 years of New York City history, what are our options? We then debated multiple issues. What key terms can encompass the capacious history of the city? What should be our temporal starting point? What kinds of stories do we want to tell? What should be the physical layout of the exhibit? How can we best promote conversation and debate? How can we present material that will appeal to multiple audiences—from the earnest student to the casual tourist, from the New Yorker who lives down the street to the visitor freshly arrived from far-flung continents? How can we best to make use of digital technologies to accomplish our goals? We are slowly but surely coming up with innovative answers.

I'm convinced that "New York at Its Core" will fill a great need, offering a starting point for anyone seeking to understand the unique character of New York City. Please do not hesitate to contact me should you have any further questions.

Sincerely,

A handwritten signature in cursive script that reads "Carla L. Peterson". The signature is written in dark ink and is positioned above the typed name.

Carla L. Peterson
Professor Emerita
Department of English
University of Maryland

Biography

LYNNE B. SAGALYN

EARLE W. KAZIS AND BENJAMIN SCHORE PROFESSOR OF REAL ESTATE

DIRECTOR, PAUL MILSTEIN CENTER FOR REAL ESTATE

COLUMBIA BUSINESS SCHOOL

LYNNE B. SAGALYN is the Earle W. Kazis and Benjamin Schore Professor of Real Estate Development, at Columbia Business School where she is director of the Paul Milstein Center for Real Estate and the MBA Real Estate Program. This position marks a return to Columbia, where she had been a professor of finance and economics for more than twelve years, and to the MBA Real Estate Program, which she developed during that period.

An expert in real estate development and finance, Sagalyn has published extensively on a broad range of issues in the fields of real estate finance, urban development finance, and public/private partnerships. In addition, she has developed scores of cases for graduate-level teaching of real estate finance and investment strategy and been an innovator in curriculum for real estate study.

She is widely known for her research on public/private partnerships and city building. Her current projects include a book on the politics of rebuilding of the World Trade Center, a book on public/private development, and research on the media and urban issues. She is the author of *Times Square Roulette: Remaking the City Icon* (MIT Press, 2001), among other books and many articles, including recent work on the politics of eminent domain and the *Kelo* backlash.

Professor Sagalyn's activities outside academia are diverse. She has been a litigation expert, a consultant to both private firms and public agencies and a member of the New York City [Board of Education] Chancellor's Commission on the Capital Plan. She has done extensive executive teaching, particularly for Tishman Speyer Properties and the Urban Land Institute. For more than seventeen years she has served on corporate boards, and currently serves as Vice-Chair of UDR (NYSE:UDR) and as a director and chair of the audit committee of Blackstone Mortgage Trust (NYSE: BXMT). In the not-for-profit realm, she is a member of the board of directors of the Regional Plan Association (RPA) and the Skyscraper Museum and serves on the audit committee of New York City Planned Parenthood.

Prior to returning to Columbia in July 2008, Professor Sagalyn held appointments at the University of Pennsylvania in both the School of Design (City Planning Department) and the Wharton School (Real Estate Department).

Professor Sagalyn received her Ph.D. from the Massachusetts Institute of Technology in 1980, a Master of City and Regional Planning from Rutgers University in 1971, and was graduated from Cornell University in 1969 with distinction. Prior to her appointment at Columbia Business School, she was on the faculty of the Department of Urban Studies and Planning at M.I.T.

January 1, 2015

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

It gives me great pleasure to serve on the Scholars Committee for **New York at Its Core**, a major exhibition on New York City's 400-year history, which the Museum of the City of New York will present in early 2016 when its renovation project is complete. I serve on a number of civic boards, but I especially value my service for MCNY and support its mission as important to the city's history and as an example for other city museums. This particular exhibition will make an important contribution to the humanities, providing a place for museum visitors from around the world to discover, investigate, and discuss the full sweep of the past, present, and future of one of history's greatest metropolises.

I serve as director of the Real Estate Program and Paul Milstein Center for Real Estate as well as being a professor in the School's Finance and Economics Division. My scholarship focuses on the political history of how cities get built and rebuilt, and I am currently finishing a book on the politics of rebuilding the World Trade Center site destroyed on 9/11. I also wrote the definitive book on the redevelopment of Times Square.

I am committed to aiding the exhibition's curators in the development and exploration of all of the three galleries, but especially the 21st century gallery as that fits my particular area of expertise. I believe that the **New York at Its Core** exhibition will fill a great need, offering a starting point for anyone seeking to understand, explore, or debate the character of the New York City. I would be pleased to answer any questions you may have.

Sincerely,



Lynne Sagalyn, Ph.D.
Earle W. Kazis and Benjamin Schore Professor of Real Estate, Columbia University

Abbreviated Curriculum Vitae

John Kuo Wei Tchen

Jack.Tchen@nyu.edu

Professional

2015	Visiting Associate Professor, American Studies, Princeton University.
1999-	Associate Professor, The Gallatin School of Individualized Study & Department of Social and Cultural Analysis (2005), NYU; also History Department, NYU.
1996-	Founding Director, Asian/Pacific/American Institute, NYU.
1979-	Co-founder and historian, Museum of Chinese in America (originally New York Chinatown History Project). Reopened 2009 in Maya Lin designed space.
2008-09	Associate Chair, Department of Social and Cultural Analysis, NYU.
1996-2008	Founding Director, Asian/Pacific/American Studies Program and Institute, NYU.
2000, spring	Visiting Associate Professor, History Department & American Studies, Yale University.
1995-97	Associate Professor, Department of Urban Studies, Queens College, City Univ. of N. Y.
1994-97	Ph.D. Faculty, Sociology Program, Graduate Center, CUNY.
1992-97	Director of Asian/American Center, Queens College, CUNY.

Publications

Books

In progress	<i>Fit/Unfit – How eugenics remapped US cities & the nation</i> (proposed to New Village Press)
2014	<i>Yellow Peril ! An Archive of Anti-Asian Fear</i> (NY: Verso).
1999	<i>New York Before Chinatown: Orientalism & the Shaping of American Culture, 1776-1882</i> (Baltimore: The Johns Hopkins University Press).
1984	<i>Gentle's Photographs of San Francisco's Old Chinatown, 1895-1906</i> (New York: Dover Publications).

Edited Books & Journals

In progress	Co-editor w/Ric Burns, <i>The Chinese Exclusion Act</i> , companion book to documentary, Steeplechase Films (in contract negotiations)
2011-	Editorial board, <i>Public Imagining America</i> online journal.
2012	Essay, 'A' is for Arabs: <i>Media Stereotypes of Arabs and Muslims in the U.S.</i> Catalogue of the Jack G. Shaheen Collection, A/P/A Institute Publication.
2008	Co-PI, <i>Asian/Pacific Americans in Higher Education: Facts, Not Fiction: Setting the Record Straight</i> , Principle Investigator w/Robert Teranishi (NY: The College Board).
2001-04	Editorial Board, <i>Journal of American History</i> , Organization of American Historians.
1987	Editor, <i>The Chinese Laundryman: A Study of Social Isolation</i> by Paul C. P. Siu (NY: NYU Press).
1986-89	Editor, <i>Bu Gao Ban</i> , New York Chinatown History Project triannual publication.

Exhibitions, Book Chapters, Essays, Reports & Prefaces/Forewords

Forthcoming	Essay, "Below the Grid: Reclaiming the Abjected, Rejected, and Subjected – Manhattan's Port Cultural Commons" in <i>Blackwell Companion to American Urban History</i> , David Quigley, editor (NY: Blackwell)
2015	Chapter, "An Experience Un-Disappeared: A Counter-Archive to the "Master Narrative," <i>Waves of Identity: 35 Years of Collecting</i> , Museum of Chinese in America, exhibition catalogue.
2014-2014	Curator, "Memory Prints: The Story World of Philip Chen," Museum of Chinese in America w/exhibit publication.
2014-2015	Co-curator, "Haunted Files: The Eugenics Record Office," 8 Washington Mews Gallery & "The Normal: Public Images of the Eugenics Movement," Kimmel Windows, A/P/A Institute, NYU.
2012-2015	Chief historian, "Chinese American: Exclusion/Inclusion," New-York Historical Society exhibition.
2013	Essay, "Towards a Critical Curatorial Praxis," <i>Museums and Curatorial Studies Review</i> , inaugural issue.
2011-12	Co-curator, "'A' is for Arab: Stereotypes on Muslims and Arabs" traveling exhibition, A/P/A Institute.
2011	Foreword, <i>Him Mark Lai: Autobiography of a Chinese American Historian</i> , Judy Yung, with Ruthanne Lum McCunn and Russell C. Leong, eds. (SF & LA: Chinese Historical Society of America & UCLA Asian American Studies Center Press)
2011	Essay, "The "Dialogic Museum' Revisited: A Conversation Between John Kuo Wei Tchen and Liz Sevchenko," for <i>Letting Go? Historical Authority in a User-Generated World</i> , co-edited by Bill Adair, Benjamin Filene, Laura Koloski, and Paula Marincola (Philadelphia: Pew Center for Arts & Heritage)
2011	Essay, "Ground Zero and (Re-)Counting: Violent Rebirthing & Fast Forgetting," Special Issue on 9/11: Ten Years After, <i>Asian American Literary Review</i> .
2011	Essay, "The Yellow Claw: The Optical Unconscious in Anglo-American Political Culture," <i>Oxford History of Popular Print Culture, 1860-1920</i> , ed. Christine Bold. Oxford: Oxford Univ. Press.
2011	Essay, "New York After Chinatown: Canal Street and the 'New World Order,'" <i>Chinatowns in a Transnational World. Myths and Realities of an Urban Phenomenon</i> . Ed. Ruth Mayer & Vanessa Kunnemann. New York: Routledge.

- 2010 Essay, "Notes for a History of Paranoia: 'Yellow Peril' and the Long Twentieth Century," *The Psychoanalytic Review*, Vol. 97, No. 2. 2010.
- 2009 Essay, "George Washington: Porcelain, Tea, and Revolution," *Racially Writing the Republic: Racists, Rebels, and the Transformations of American Identities*, Bruce Baum and Dutchess Harris, eds. (Durham: Duke University)
- 2008-09 Co-curator, "With a First Step: Stories in the Making of America, core exhibition, Museum of Chinese in America, New York.
- 2008 Foreword, *Through Windows* by Susana Lei'ataua (Wellington, NZ: Steele Roberts Publishers).
- 2007 30 Years and Counting: A Context for Building a Shared Cross-Cultural Commons, Community Arts Network
- 2007 Essay, Off-Kilter: Adventures in Surplus Practice & Surplus Theory, Dewey Lecture, University of Michigan -Ann Arbor, Michigan. ginsberg.umich.edu/downloads/Tchen_Dewey_Lecture.doc
- 2007 Essay, "Asian," *Keywords for American Cultural Studies*, Glen Hedler & Bruce Burgett, eds. (NY: NYU).
- 2007 Essay, "The Imperative of Collecting Xenophobia," *Collecting Xenophobia: A Visual Essay from the Yoshio Kishi/Irene yah Ling Sun Collection, Fales Library & Special Collections, New York University* (NY: A/P/A Studies Publication)
- 2007 Preface, *Lost and Found: Stories of America's Concentration Camps* by Karen Ishizuka (Urbana: University of Illinois Press)
- 2007 Keynote, "Homeland Insecurities: Crisis & Fighting for the American Dream," *Foreseeable Futures* #5, Positions Paper, Artists and Scholars in Public Life, (Ann Arbor: Imagining America, University of Michigan)
- 2006 Essay, "On Forming Dialogic-Analytic Collaborations: Curating Spaces within/between Universities and Communities," *Redefining Identity Politics*, Michael Hames Garcia and Paula Moya, eds. (Hampshire GB: Palgrave MacMillan)
- 2005-06 Curator, "Archivist of the 'Yellow Peril': Yoshio Kishi Imagining a New America," A/P/A Studies Gallery, NYU, Museum of Chinese in the Americas Gallery & Dept. of Social and Cultural Analysis Gallery, NYU.
- 2005 Essay, "Freedom's Perch: The Slave Galleries and the Importance of Historical Dialogue," *Critical Perspectives in Animating Democracy* (Wash. D.C.: Americans for the Arts)
- 2003 Essay, "Vigilante Americanism," *Anti-Americanism*, Andrew Ross and Kristin Ross, eds. (NY: NYU).
- 2002 "The Secret Archives," in *Vestiges of War* (NY: NYU Press & A/P/A Studies).
- 2002 Essay, "Whose downtown?!", *After the World Trade Center*, Michael Sorkin and Sharon Zukin, eds (NY: Routledge).
- 1998 Essay, "Pluralism & Hierarchy: 'Whiz Kids,' 'The Chinese Question,' and Relations of Power in New York City," in *Beyond Pluralism: Essays on the Definition of Groups and Group Identities in American History*, edited by Wendy Katkin and Ned Landsman (Urbana: University of Illinois Press).

Awards and Honors

- 2012 Martin Luther King Jr. Award, New York University.
- 2000 History and Social Science Book Award for *New York before Chinatown*, Association of Asian American Studies.
- 2000 John Hope Franklin Prize, Honorable Mention for *New York before Chinatown*, American Studies Association.
- 2000 Brendan Gill Award, Honorable Mention for *New York before Chinatown*, Municipal Art Society, New York.
- 1994 Inaugural Clarence Ching Foundation Lecture, "Magic, Madness and Resistance: New York City in the Making of a Chinese American Consciousness," East/West Center, HI.
- 1993 City of New York Mayor's Award of Honor for Arts & Culture
- 1991 Charles Frankel Prize, National Endowment for the Humanities (renamed The National Medal of Humanities)
- 1990 New York State Governor's Art Award to New York Chinatown History Project
- 1989 Keynote speaker, "'Race' and Cultural Democracy," Martin Luther King, Jr. Celebration, Smithsonian Institution, Washington, D.C.
- 1985 American Book Award for *Gentle's Photographs of San Francisco's Old Chinatown*, Before Columbus Foundation, San Francisco.
- 1984 Recognition Award to the New York Chinatown History Project, Municipal Arts Society, New York.

Education

- 1992 Ph.D., United States History, New York University.
- 1987 M.A., United States History, New York University.
- 1975 M.A., East Asian Studies, University of Wisconsin-Madison.
- 1973 B.A., University of Wisconsin-Madison.

1.2015

January 8, 2014

Ms. Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

It gives me great pleasure to serve on the Scholars Committee for ***New York at Its Core***, a major exhibition on New York City's 400-year history, which the Museum of the City of New York will present in early 2016 when its renovation project is complete.

This exhibition will be an important contribution to the humanities, providing a place for museum visitors from around the world to discover, investigate, and discuss the full sweep of the past, present, and future of one of history's greatest metropolises. Having served on the MCNY's planning committee over the years, I've become increasingly convinced of the staff's deep commitment to both responding to public interests and presenting rigorous yet accessible exhibits.

Unfortunately, NYC does not have a museum dedicated to the history of the city such as Paris' Carnavalet or the Museum of London. I believe that this exhibition will fill a great need, offering a starting point for anyone seeking to understand, explore, or debate the character of the New York City. I would be pleased to answer any questions you may have.

Sincerely,



Professor John Kuo Wei Tchen
Founding Director, Asian/Pacific/American Institute &
Co-founder, Museum of Chinese in America

Curriculum Vitae (Condensed Version)

January 2015

Mike Wallace

(b) (6)

education:

Ph.D., Columbia University (1973); M.A., Columbia University (1966); B.A., Columbia College (1964)

teaching:

Assistant, Associate, Full, and Distinguished Professor of History, John Jay College of Criminal Justice, City University of New York (1971-2009); Instructor of History, Franconia College (1970-1971)

books:

Richard Hofstadter and Michael Wallace, eds., *American Violence: A Documentary History* (New York: Knopf, 1970).

Mickey Mouse History and Other Essays on American Memory (Philadelphia: Temple University Press, 1996). / Winner of the Historic Preservation Book Prize for 1997

Gotham: A History of New York City to 1898 [with Edwin G. Burrows] (New York: Oxford University Press, 1998). / Winner of 1999 Pulitzer Prize for History / Winner of 1998 New York Society Library Prize for Book of the Year / Winner of 1999 Brendan Gill Award from the Municipal Art Society / Book of the Month Club Selection / History Book Club Selection

A New Deal for New York (New York: Bell & Weiland, 2002).

A Narco History: How the United States and Mexico Jointly Constructed the "Mexican Drug War" [with Carmen Boullosa] (New York: OR Books, 2015).

contributions to books:

"Preserving the Past: Historic Preservation in the United States," in Susan Porter Benson, Steve Brier, Roy Rosenzweig eds., *Presenting the Past* (Philadelphia: Temple University Press, 1986).

"The Politics of Public History," in Jo Blatti, ed., *Past Meets Present* (Washington, D.C.: Smithsonian Press, 1987).

"Mickey Mouse History: Portraying the Past at Disney World," in Warren Leon and Roy Rosenzweig, *History Museums in the United States: A Critical Assessment* (Urbana: University of Illinois Press, 1989).

"Presenting the Urban Past," in Elizabeth Frostick, ed., *Making City Histories in Museums* (Leicester University Press, 1998).

"New York, New Deal," in Michael Sorkin and Sharon Zukin, eds., *After the World Trade Center: Rethinking New York City* (Routledge, 2002)

"New York and the World: The Global Context," in Peter N. Carroll and James D. Fernandez, eds., *Facing Fascism: New York and the Spanish Civil War* (New York University Press, 2007).

"Nueva York: the Back Story: New York City and the Spanish-Speaking World from Dutch Days to the Second World War," in Sullivan, Edward, ed., *Nueva York 1613-1945*. New York Historical Society and Scala Press, 2010

articles:

"Changing Concepts of Party in the United States: New York, 1815-1828," *American Historical Review*, 74 (1968).

"The Uses of Violence in American History," *American Scholar* (1971).

"The American Revolution: The Ideology and Psychology of National Liberation," *Perspectives in American History*, 6 (1972). [With Edwin Burrows].

"Ronald Reagan, Ellis Island, and Popular History," *History*, *Newsletter of the Organization of American Historians* (1987).

"Industrial Museums and the History of Deindustrialization," *The Public Historian* (1987).

"The Battle of the Enola Gay," *Museum News* (1995)

"Babylon on the Subway," *New York Review of Books* (2004)

"That Hamilton Man," *New York Review of Books* (2005)

fellowships & grants

Rabinowitz Foundation (1976), National Endowment for the Humanities (1980), New York Council for the Humanities (1984), J.M.Kaplan Fund (1984), National Endowment for the Humanities (1993), American Council of Learned Societies (1994), Guggenheim Foundation (2000), Center for Scholars and Writers [New York Public Library] (2001).

other professional activities

Director, *Gotham Center for New York City History*

Senior Historical Advisor and talking head for *Steeplechase Films*, on Ric Burns' *New York: A Documentary History* for public television.

Consultant, *South Street Seaport, Museum of the City of New York, Brooklyn Historical Society, Morris-Jumel Mansion, Historical Society of Western Pennsylvania, New-York Historical Society*.

Chief Historian, *Nueva York 1613-1945*, Exhibition of *New-York Historical Society* and *Museo del Barrio* (2010)

GOTHAM



CENTER
FOR NEW YORK CITY HISTORY

GRADUATE CENTER
CITY UNIVERSITY
OF NEW YORK
365 Fifth Avenue, Rm. 6103
New York, N.Y. 10016-4309
Tel: 212-817-8460
Fax: 212-817-1541
E-mail: Gotham@gc.cuny.edu
Web: www.gothamcenter.org

DIRECTOR
Suzanne Wasserman

BOARD OF ADVISORS

Mike Wallace, Chair
Jane Alexander
Brooke Astor (1902-2007)
Kent Barwick
Thomas Bender
Sam Brian
Ric Burns
Jacques D'Amboise
Paul Goldberger
Juan Gonzalez
Betsy Gotbaum
Pete Hamill
Kenneth T. Jackson
Susan Henshaw Jones
Paul LeClerc
David Levering Lewis
Ruth Messinger
Elihu Rose
Martin Scorsese
Mike Wallace [CBS] (1918-2012)
Steve Zeitlin

January 4, 2014

Tricia Brooks
Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

I first began working with the Museum of the City of New York back in the 1980s, with the goal of creating a 'permanent exhibition' that would present a graspable take on the entire sweep of New York City history. After many stops and starts, I'm delighted to say that the museum, under its current leadership, is closing in on fulfilling that ambition.

It's long been distressing that while many cities around the planet afford citizens, students and visitors alike a place where they can, must, go to get a handle on how they came into being, New York, though having several institutions that present pieces of the story, has never managed to construct an equivalent to the Museum of London and umpteen other city museums in the US and abroad.

So it gives me great pleasure to serve on the Scholars Committee for *New York at Its Core*. MCNY has assembled a crack team of scholars and, as a general historian of Gotham, I am committed to aiding the exhibition's curators in bringing the enterprise to fruition.

Sincerely,

Mike Wallace
Founder, Gotham Center for New York City History
Distinguished Professor, City University of New York Graduate Center and John Jay
College of Criminal Justice

CRAIG STEVEN WILDER

Professor and Head
History Faculty, E51-255
Massachusetts Institute of Technology
Cambridge, Massachusetts 02139

cwilder@mit.edu
t: 617.324.7537
f: 617.253.9406
<http://history.mit.edu/people/craig-s-wilder>

EDUCATION:

Doctor of Philosophy: Columbia University (1994).
Master of Philosophy: Columbia University (1993).
Master of Arts: Columbia University (1989).
Bachelor of Arts: Fordham University (1987).

ACADEMIC POSTS:

Professor: History, The Massachusetts Institute of Technology (July 2008-present). *Chair:* History (July 2012-present).

Professor: History, Dartmouth College (July 2002-June 2008).
Chair: African and African American Studies (July 2007-June 2008).

Associate Professor: History, Williams College, Williamstown, Massachusetts (July 2001- June 2002). *Assistant Professor:* (July 1995-June 2001).
Chair: African-American Studies (July 1999-June 2001).

Assistant Professor: History, Long Island University, the Brooklyn Campus (September 1991-July 1995).
Chair: Urban Studies (September 1993-July 1995).

OTHER PROFESSIONAL POSTS:

Senior Fellow: Bard Prison Initiative, Bard College through Eastern State Penitentiary and Woodbourne Penitentiary in New York State. (2007-present).

Visiting Professor: Department of History, University College, University of London (Fall 2007).

Visiting Professor: Departments of Historical Studies and Education, The New School University, New York (June 2006-June 2007).

PROFESSIONAL SERVICE:

Member: the Society of American Historians (2014-present).

Board Member: the Society for the History of the Early American Republic (2013-present).

Trustee: New York State Historical Association, including the Fenimore Art Museum, the Farmer's Museum, the Cooperstown Graduate Program, and the New York State History Conference (2010-present).

Associate: Board of Directors, Gould Farm, the nation's oldest therapeutic community for psychiatric rehabilitation. (2004-2007)

Member (2000-4), *Chair* (January 2001-January 2003): Committee on the Status of Minority Historians and Minority History, Organization of American Historians.

Editorial Boards: *New York History* (2006-present); *The New-York Journal of American History*, formerly *The New-York Historical Society Quarterly* (2002-2008); *Afro-Americans in New York Life and History* (2001-present)

Reviewer for Henry Holt, Norton, Yale University Press, Columbia University Press, the University of North Carolina Press, the University of Chicago Press, Fordham University Press, New York University Press, the *Journal of American History*, *Gender & History*, *American Quarterly*, and others.

CRAIG STEVEN WILDER

MUSEUM AND PUBLIC HISTORY PROJECTS:

Consultant: "The Central Park Five," a PBS documentary by Ken and Sarah Burns (2012).

Consultant: "My Brooklyn," a documentary by Kelly Anderson (2012).

Advisor: "In Pursuit of Freedom: The Abolitionist Movement in America," The Brooklyn Historical Society (2010-present)

Consultant and Advisor: Brooklyn Navy Yard's Building 92, museum of the maritime history of the United States (2006-present).

Advisor: "Slavery in New York," the New-York Historical Society's research program and exhibits on slavery and antislavery in the Mid-Atlantic region (2001-2006).

Consultant: "FDR: A Presidency Revealed," The History Channel (2005).

Consultant and Advisor: Museum of Sex, New York City; Brooklyn Museum of Art; Brooklyn Children's Museum; Museum of the City of New York; New York State Museum; New-York Historical Society; Weeksville Heritage Center; Chicago History Museum.

Consultant: "New York," a ten-hour PBS documentary by Ric Burns and Steeplechase Films (January 1997-September 2001).

BOOKS:

Craig Steven Wilder, *Ebony & Ivy: Race, Slavery, and the Troubled History of America's Universities* (New York: Bloomsbury, 2013; paperback 2014).

_____, *In the Company of Black Men: The African Influence on African American Culture in New York City* (New York: New York University Press, 2001; paperback 2005).

_____, *A Covenant with Color: Race and Social Power in Brooklyn* (New York: Columbia University Press, History of Urban Life Series, 2000; paperback 2001).

ESSAYS IN EDITED COLLECTIONS:

_____, "Black Civic Life and Social Institutions in Antebellum New York City," in Ira Berlin and Leslie M. Harris, eds., *Enslaved City: Black Life in Antebellum New York* (New York: New Press and New-York Historical Society, October 2005).

JOURNAL ARTICLES:

_____, "'Driven . . . from the School of the Prophets': The Colonizationist Ascendancy at General Theological Seminary," *New York History* (Summer 2012).

_____, "Of Mr. W. E. B. DuBois and Others: *The Souls of Black Folk* and the Moral Obligations of Intellectualism," *The A. M. E. Church Review* (April-June 2003).

_____, "'The Guardian Angel of Africa': A Financial History of the New York African Society for Mutual Relief, 1808-1945," *Afro-Americans in New York Life and History* (July 2002).

OTHER PUBLICATIONS:

Craig Steven Wilder, "A Story That Was Too Ugly to Tell," *The Chronicle of Higher Education*, 27 September 2013, lead article in the *Chronicle Review*, B4-5.

SELECT AWARDS AND HONORS:

Hurston-Wright Legacy Award for Non-Fiction, 2014. Hurston-Wright Foundation, Carnegie Library, Washington, DC. (October 2014).

Michael Harrington Book Prize, 2014, New Political Science, American Political Science Association. (August 2014).

2014 Literary Award, Black Caucus, American Library Association. (July 2014).

Columbia University Medal for Excellence, at the 250th Anniversary Commencement, the 75th anniversary of the Medal, and University's celebration of the 50th anniversary of the *Brown v. Board* decision. (May 19, 2004)

Hon. Master of Arts, Dartmouth College (2002).



Massachusetts Institute of Technology

77 MASSACHUSETTS AVENUE
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CRAIG STEVEN WILDER
Professor and Head

17 December 2014

Tricia Brooks
Senior Program Officer
Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

I am delighted to serve on the Scholars Committee for *New York at Its Core*—an important new exhibit on the long history of New York City—which the Museum of the City of New York is opening in early 2016. MCNY serves as the gateway to the history of New York for tens of thousands of residents and tourists who seek to discover the remarkable story of what is unarguably one of the world's greatest cities.

I have worked with the Museum of the City of New York for several years, as an advisor on exhibits and as an invited lecturer. It is among the city's most important cultural institutions—a link to the past in a rapidly changing metropolis.

As a scholar of cities (particularly New York), race and religion, I am thrilled to see that the newly renovated museum will house this significant exhibit. And I am committed to working with the curators and advisors to draw out the full potential of the galleries.

Please feel free to contact me with any questions or for additional comments.

Collegially,

Craig Steven Wilder

NEW-YORK HISTORICAL SOCIETY
MUSEUM & LIBRARY

January 12, 2015

Tricia Brooks

Senior Program Officer, Division of Public Programs
National Endowment for the Humanities
400 Seventh Street, SW
Washington, DC 20506

Dear Ms. Brooks:

It gives me great pleasure to serve on the Scholars Committee for *New York at Its Core*, a major exhibition on New York City's 400 year history, which the Museum of the City of New York will present in early 2016 when its renovation project is complete. This exhibition will be an important contribution to the humanities, providing a place for museum visitors from around the world to discover, investigate, and discuss the full sweep of the past, present, and future of one of history's greatest metropolises.

I serve as George Henry Davis 1886 Professor of History at Princeton University, and am the Michael and Leah Weisberg Fellow at the New-York Historical Society for 2014-15. My past work with the Museum has included research on politics in nineteenth-century New York City.

My scholarship focuses on the history of politics in the United States. I am committed to aiding the exhibition's curators in the development and exploration of Galleries 2 and 3, specifically all of the exhibits that touch on the city's political history from the American Revolution to the city's consolidation in 1898.

I strongly believe that this exhibition will fill a great need, offering a starting point for anyone seeking to understand, explore, or debate the character of the New York City and its history. I would be pleased to answer any questions you may have.

Sincerely,



Sean Wilentz

George Henry Davis 1886 Professor of American History, Princeton University
Michael and Leah Weisberg Fellow, New-York Historical Society, 2014-15

Curriculum Vitae

SEAN WILENTZ

Department of History
129 Dickinson Hall
Princeton University
Princeton, NJ 08544
(609) 258-4702/4159

(b) (6)

ACADEMIC EMPLOYMENT

George Henry Davis 1886 Professor of American History
Princeton University
2011 –

Director
Program in American Studies
Princeton University
1995-2006

I joined the Princeton faculty in 1979 as an assistant professor and have since held the positions of Associate Professor, Professor, Dayton-Stockton Professor of History, and Sidney and Ruth Lapidus Professor of History in the American Revolutionary Era.

AWARDS, HONORS AND FELLOWSHIPS (Selected, since 2000)

Michael and Leah Weisberg Fellow, New-York Historical Society, 2014-15.

Times Foundation Fellow, Huntington Library, San Marino, CA, 2010-2011.

Mrs. Giles Whiting Fellowship at the Dorothy and Lewis B. Cullman Center for Scholars and Writers, New York Public Library, 2006-07.

Bancroft Prize in American History and Diplomacy, 2006: *The Rise of American Democracy: From Jefferson to Lincoln*.

Pulitzer Prize Finalist, 2006: *The Rise of American Democracy: From Jefferson to Lincoln*.

ASCAP-Deems Taylor Award for music writing, 2005, for album notes to *Bob Dylan Bootleg Series 6: Live 1964: The Philharmonic Hall Concert*, Columbia Legacy; and 2013 for *360 Sound: The Columbia Records Story*, Columbia Records.

BOOKS:

360 Sound: The Columbia Records Story (San Francisco: Chronicle Books, 2012), 336 pp.

Bob Dylan in America (New York: Doubleday, 2010), 390 pp.

(ed.) *The Best American History Essays on Lincoln* (New York: Palgrave/Macmillan, 2009), 272 pp.

The Age of Reagan: A History, 1974-2008 (New York: HarperCollins, 2008), 564 pp.

Editor and Introduction, *The Politics of Hope and The Bitter Heritage: American Liberalism in the 1960s*, by Arthur M. Schlesinger, Jr. (Princeton, NJ: Princeton University Press, 2007), 576 pp.

Andrew Jackson (New York: Time Books/Henry Holt, 2005), 195 pp.

The Rise of American Democracy: Jefferson to Lincoln (New York: W.W. Norton, 2005), 1044 pp.

The Rose & the Briar: Death, Love Liberty & the American Ballad, ed., with Greil Marcus (New York: W. W. Norton, 2004), 406 pp.

(ed.) *David Walker's Appeal to the Coloured Citizens of the World* (1829; New York: Hill & Wang, 1995), 90 pp., with appendices and an introductory essay, "The Mysteries of David Walker."

The Kingdom of Matthias: A Story of Sex and Salvation in 19th-Century America, with Paul E. Johnson (New York: Oxford University Press, 1994; paperback, 1995), 222 pp.

The Key of Liberty: The Life and Democratic Writings of William Manning, "A Laborer," 1747-1814, with Michael Merrill (Cambridge, Mass.: Harvard University Press, 1993), 240 pp.

(ed.) *Major Problems in the Early Republic* (Lexington, Mass.: D.C. Heath, 1992), 568 pp. Revised Edition, with Jonathan H. Earle (2007), 505 pp.

(ed.) *Rites of Power: Symbolism, Ritual, and Politics Since the Middle Ages* (Philadelphia: University of Pennsylvania Press, 1985; paperback second edition, 2000), 350 pp.

Chants Democratic: New York City & the Rise of the American Working Class, 1788-1850 (New York: Oxford University Press, 1984, paperback, 1986), 446 pp. Twentieth-Anniversary edition with new preface, published by OUP, 2004.



Budget Form

OMB No 3136-0134
Expires 7/31/2015

Applicant Institution: *Museum of the City of New York*

Project Director: *Sarah M. Henry*

Project Grant Period: *8/1/2015 through 7/31/2016*

[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
			08/01/2015- 7/31/2016					
1. Salaries & Wages								
Susan Henshaw Jones, President and Ronay Menschel Director	Annual Salary (b) (6) 37 days total	10%	(b) (6)					(b) (6)
Sarah Henry, Ph.D., Deputy Director/Chief Curator	Annual Salary (b) (6) 365 days total	100%	(b) (6)					(b) (6)
Franny Kent, Director, Schwarz Children's Center	Annual Salary (b) (6) 183 days total	50%	(b) (6)					(b) (6)
Frances Rosenfeld, Ph.D., Curator, Public Programs	Annual Salary (b) (6) 183 days total	50%	(b) (6)					(b) (6)
Kubi Ackerman, Project Director, <i>The Future of the City Lab</i> (Gallery 3)	Annual Salary (b) (6) 365 days total	100%	(b) (6)					(b) (6)
Susan Johnson, Project Director, <i>New York at Its Core</i>	Annual Salary (b) (6) 365 days total	100%	(b) (6)					(b) (6)
Jessica Lautin, Ph.D., Director of Digital Content Ph.D., <i>New York at Its Core</i>	Annual Salary (b) (6) 365 days total	100%	(b) (6)					(b) (6)
Miranda Hambro, Exhibition Registrar	Annual Salary (b) (6) 365 days total	100%	(b) (6)					(b) (6)
Lilly Tuttle, Ph.D., Assistant Curator	Annual Salary (b) (6) 365 days total	100%	(b) (6)					(b) (6)

BJ Lillis, Exhibition Assistant	Annual Salary (b) (6) ; 365 days total	100%	(b) (6)					(b) (6)
Amelia Brackett, Research Assistant	Annual Salary (b) (6) ; 365 days total	100%	(b) (6)					(b) (6)
Shraddha Ramani, Research Assistant	Annual Salary of (b) (6) ; 365 day total	100%	(b) (6)					(b) (6)
Brett Palfreyman, Ph.D., Andrew W. Mellon Foundation Postdoctoral Curatorial Fellow	Annual Salary (b) (6) ; 182 days total	50%	(b) (6)					(b) (6)
Lindsay Turley, Assistant Director of Collections	Annual Salary (b) (6) ; 18 days total	5%	(b) (6)					(b) (6)
Sean Corcoran, Curator of Prints and Photographs	Annual Salary (b) (6) ; 18 days total	5%	(b) (6)					(b) (6)
Phyllis Magidson, Curator of Costumes and Textiles	Annual Salary (b) (6) ; 18 days total	5%	(b) (6)					(b) (6)
Morgen Stevens-Garmon, Theater Collections Archivist	Annual Salary (b) (6) ; 18 days total	5%	(b) (6)					(b) (6)
Exhibition Director of Digital Technology	To be hired (b) (6)	100%	(b) (6)					(b) (6)
2. Fringe Benefits								
All City Museum Staff		30%	\$284,324					\$284,324
3. Consultant Fees								
Hilary Ballon, Ph.D., Guest Co- curator	Fee of (b) (6) for exhibition content and development of Gallery 3		(b) (6)					
Steven H. Jaffe, Ph.D., Guest Co-curator	Fee of (b) (6) for exhibition content and development of Gallery 1		(b) (6)					(b) (6)

Local Projects: Multimedia and Interactive Consultant	Fee for development of media and interactive concept and design		(b) (6)					(b) (6)
Studio Joseph, Exhibition Design Consultant	Fee for development of exhibition concept and design		(b) (6)					(b) (6)
Randi Korn & Associates, Program Evaluation Consultant	Fee for summative evaluation		(b) (6)					
Graphic Design Consultant	To be hired		(b) (6)					(b) (6)
Lighting Design Consultant	To be hired		(b) (6)					(b) (6)
4. Travel								
Travel	For scholarly advisors and exhibition staff		5,000					\$5,000
5. Supplies & Materials								
Lighting Purchases	Lamps, filters, and specialty lenses		\$30,000					\$30,000
Reference Materials for Curatorial, Public Programs, and Education Staff	Publications and other scholarly resources for research and classroom use		\$6,000					\$6,000
General Materials and Supplies	Gaffers, duct and foam tape, paper for in-house labels, fabrics, any exhibition-specific tools or materials, etc.		\$5,000					\$5,000
6. Services								
Exhibition Construction and Fabrication	See budget notes		\$1,000,000					\$1,000,000

Multimedia Hardware	see budget notes		\$750,000					\$750,000
Matting, Framing, and Mountmaking	See budget notes		\$80,000					\$80,000
Text and Environment Graphics, including Reproductions and New Prints	See budget notes		\$150,000					\$150,000
Gallery Preparation	See budget notes		\$30,000					\$30,000
Installation Labor	See budget notes		\$50,000					\$50,000
7. Other Costs								
Honoraria for Advisory Committee	17 @ \$2,000/person		\$34,000					\$34,000
Object Loan and Permission Fees	20-30 loan objects for Gallery 1 and 180 loan objects and images for Gallery 2		\$50,000					\$50,000
Object Shipping (R/T)	Shipping from museums and institutions in New York City, New York State, including shipments from the Museum's off-site storage and to and from conservation studios		\$50,000					\$50,000
Conservation	Conservation and cleaning of paintings, prints, and 3-dimensional objects for the exhibition		\$75,000					\$75,000
Props & Mannequins	Purchase of exhibition materials		\$25,000					\$25,000

New Acquisitions	Acquisition of key artifacts		\$25,000					\$25,000
Consultant Reimbursables	Material samples, printing, local travel, and other exhibition related expenses		\$10,000					\$10,000
8. Total Direct Costs	Per Year		\$6,833,304					\$6,833,304
9. Total Indirect Costs								
12% of Items 3-7, excluding the portion of each individual budget line in excess of \$25,000			\$61,200					\$61,200
10. Total Project Costs	(Direct and Indirect costs for entire project)							\$6,894,504
11. Project Funding	a. Requested from NEH <div> Outright: \$1,000,000 Federal Matching Funds: \$0 TOTAL REQUESTED FROM NEH: \$1,000,000 </div> b. Cost Sharing <div> Applicant's Contributions: \$5,894,504 Third-Party Contributions: \$0 Project Income: \$0 Other Federal Agencies: \$0 TOTAL COST SHARING: \$5,894,504 </div>							
12. Total Project Funding								\$6,894,504

Total Project Costs must be equal to Total Project Funding ----> (\$6,894,504 = \$6,894,504 ?)
Third-Party Contributions must be
greater than or equal to Requested Federal Matching Funds ----> (\$0 ≥ \$0 ?)

BUDGET NOTES

6. Services

Exhibition-Related Services

Exhibition Construction and Fabrication:

Gallery 1

- \$64,000 for eight light box wall units
- \$50,000 for ten walls separating niches
- \$50,000 for 30 jewel box cases for key objects
- \$125,000 for eight wall-mounted linear cases
- \$20,000 for structures for five interactive stations
- \$5,000 for structure for animated overview maps
- \$50,000 for baffle ceiling
- \$5,000 for free-standing seating

Gallery 2

- \$220,000 for 11 free-standing archival cases
- \$48,000 for four free-standing media cases
- \$5,000 for structure for animated overview maps
- \$15,000 for vinyl flooring
- \$80,000 for eight LED lightboxes

Gallery 3

- \$60,000 for five interactive kiosks
- \$100,000 for seven activity stations
- \$30,000 for construction of walls
- \$20,000 for system to hang exhibition elements from ceiling
- \$3,000 for seating
- \$40,000 for two design elements hanging over interactive tables
- \$10,000 for screen to show "The Big Now"

Multimedia Hardware:

Gallery 1

- \$45,000 for high definition projector, lens, networked media player, and wires and mounting hardware for large scale wall projection
- \$64,000 for displays, touchscreen overlays, media servers and hubs, and cables and mounting hardware for five interactive stations
- \$87,000 for proximity sensors, short throw projectors, networked media players, and cabling and mounting hardware for eight case-wall projections

- \$38,000 for screens, touchscreen overlays, media servers and hubs, and cables and mounting hardware for overview animated maps

Gallery 2

- \$143,600 for displays, touchscreen overlays, interactive media servers, media hubs, and cables and mounting hardware for eight interactive screens in center of gallery
- \$38,000 for screens, touchscreen overlays, media servers and hubs, and cables and mounting hardware for overview animated maps

Gallery 3

- \$30,400 for displays, touchscreen overlays, media servers and hubs, and cables and mounting hardware for five interactive kiosks
- \$250,000 for displays, touchscreen overlays, media servers and hubs, and cables and mounting hardware for seven interactive activity stations
- \$54,000 for high definition projector, lens, networked media player, and cables and mounting hardware for "The Big Now" projection.

The following exhibition-related services are based on the Museum's average expenditures for an exhibition of this size (400 objects, approximately 8,000 square feet total) over the last three years, and are calculated according to the following estimates:

Matting, Framing, and Mountmaking:

- Mounts at \$200 per object
- Framing: new frames \$200 to \$500 each, depending on object size; re-use of existing frames \$100 each for labor and materials

Graphics Production and Signage and Reproductions and Enlargements:

- \$15 per square foot for adhesive-backed vinyl
- \$16 each for laminated 5" x 7" object labels
- \$150 to \$400 per reproduction, depending on size of print

Gallery Preparation: \$8,000-\$10,000 per gallery depending on paint type and aesthetic/design elements

Installation Labor: \$200 per day per laborer

Museum of the City of New York
Core Exhibition Gifts and Pledges Received To Date

<i>Donor</i>	<i>Amount</i>
James G. Dinan & Elizabeth R. Miller	\$2,000,000
William and Heather Vratatos	\$1,000,000
Estate of Pierre de Menasce	\$500,000
Dyson Foundation	\$250,000
Valerie and Jack Rowe	\$250,000
An Anonymous Donor	\$250,000
Tracey and Kenneth A. Pontarelli	\$250,765
Estate of James Lebenthal	\$100,000
Anna Maria and Stephen Kellen Foundation	\$50,000
Barker Welfare Foundation	\$25,000
Mary Ann and Martin McLaughlin	\$25,000
Kathy and Othon Prounis	\$25,000
Daryl Brown Uber/William E. Weiss Foundation	\$25,000
Ann and Adam Spence	\$20,000
New York State Council for the Humanities	\$3,000
<hr/>	
<i>Total Raised to Date</i>	\$4,770,765
<i>Exhibition Budget</i>	\$6,894,504
<i>To Be Raised</i>	\$2,123,739

Additional Information

Information on Public Accessibility and Admission

The Museum of the City of New York charges admission fees of \$14/adults and \$10/seniors and students, with children under 19 free at all times. All admission fees are suggested, not mandatory, and visitors are not required to make a donation. Through the Museum's "I'm a Neighbor" program, we offer free admission at all times to anyone who lives, works, or goes to school in our home neighborhood of East Harlem.