

NEH Application Cover Sheet (GE-259267)**Exhibitions: Planning****PROJECT DIRECTOR**

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INSTITUTION

Worcester Art Museum
 Worcester, MA 01609-3123

APPLICATION INFORMATION

Title: *Permanent Installation of Medieval Arms & Armour*

Grant period: From 2018-04-02 to 2019-03-29

Project field(s): Arts, General; Military History; Medieval History

Description of project: The Worcester Art Museum seeks funding from the NEH to support planning activities for the long-term installation of its collection of arms and armor. WAM acquired the highly significant collection in 2014 from the Higgins Armory Museum and plans to design an innovative installation, consisting partly of open storage, with emphasis on accessibility, both physical and intellectual. The grant would help fund preparatory activities including specialist review of the collection, brainstorming by regional academics and educators to suggest possible interpretive approaches, and consultation with interpretation and design specialists to turn these ideas into concrete plans for a compelling and engaging installation that will appeal to diverse audiences. The installation's core humanities concepts will be the contrast between the superficial purpose of the objects and their actual complex functions, and the meaning of their enduring power as symbols today when they are no longer in actual use.

BUDGET

Outright Request	40,000.00	Cost Sharing	112,309.00
Matching Request	0.00	Total Budget	152,309.00
Total NEH	40,000.00		

GRANT ADMINISTRATOR

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Abstract

The Worcester Art Museum seeks funding from the NEH to support planning activities for the long-term installation of its collection of arms and armor. WAM acquired the highly significant collection in 2014 from the Higgins Armory Museum and plans to design an innovative installation, consisting partly of open storage, with emphasis on accessibility, both physical and intellectual. The grant would help fund preparatory activities including specialist review of the collection, brainstorming by regional academics and educators to suggest possible interpretive approaches, and consultation with interpretation and design specialists to turn these ideas into concrete plans for a compelling and engaging installation that will appeal to diverse audiences. The installation's core humanities concepts will be the contrast between the superficial purpose of the objects and their actual complex functions, and the meaning of their enduring power as symbols today when they are no longer in actual use.

Draft proposal to the National Endowment of the Humanities for a Planning Grant to support the long-term installation of Arms & Armor at the Worcester Art Museum

Nature of the Request

In 2014 the Worcester Art Museum (WAM) acquired the Higgins Armory collection of armor and arms. The Higgins collection, the second largest of its kind in the country, has at its core a rare grouping of suits of plate armor from 15th- to 17th-century Europe; the collection also spans the globe and reaches back into antiquity. In 2020-21, the museum will open a long-term installation of arms and armor, displaying substantially the entirety of the 2000-object collection, combining gallery displays and open storage.

This application is for an Exhibition Planning Grant to help the museum develop an enduring, engrossing exhibition that utilizes this remarkable collection to promote the humanities to a general audience. The museum's goal is to elicit stories that can be told of this wide-ranging collection, and develop modes of interpretation to engage a broad and diverse audience, as well as design a modern, accessible exhibition space that utilizes new approaches to exhibitions.

Suits of armor and their related arms have a demonstrably broad demographic appeal. People who might not otherwise be drawn to museums are nonetheless drawn to these objects, with their associations of heroism, wonder, empowerment, a semi-mythic past, and contemporary popular culture. At the same time, these are complex objects shaped by a network of factors including power relations, notions of the body, technology, fashion, art, design, gender, class, and relations to history. The public has a natural fascination with these objects, and a collection this size affords the opportunity to explore these objects from a variety of interpretive angles.

WAM's arms and armor galleries will empower visitors to explore their own interests, taking advantage of the complexity of the objects to delve past the surface and unpack some of the meanings that lie beneath the surface. The installation will emphasize accessibility, both physical and intellectual, allowing visitors of diverse ages, educational and cultural backgrounds, and physical capacities, to find their own path in exploring the stories embodied in these objects. The installation will be multisensory and multimedia to account for diverse learning styles, and it will emphasize the multiple thematic lenses through which these objects can be understood, exploring the interpretive possibilities of open storage by grouping objects to highlight these themes rather than simply organizing them on the basis of form.

This planning project will bring specialist expertise to WAM to help us better understand the objects and the stories they embody. Based on this deepened understanding of the collection, the museum will enlist local academics and educators to brainstorm interpretive strategies that reflect the experience of scholars and teachers who have used these objects as vehicles for humanistic inquiry. These strategies will also more broadly engage visitors of various age and education levels outside of specifically educative contexts.

Armed with these ideas, the in-house team will meet with an interpretive consultant to help us craft an interpretive plan, selecting themes and concepts and mapping out the interpretive tools. Finally, the team will meet with a design consultant in concert with the interpretive consultant to turn this interpretive plan into a physical vision.

The installation's specifics will be determined during the planning process, but at this stage we anticipate organizing the visitor experience around two key concepts. First, the ostensible material

purpose of these objects represents only part of their real function—indeed their real function is often at odds with the ostensible purpose—and we must therefore dig past the surface to understand them. Second, people today still respond powerfully to these works as symbols: why do they remain so important even when they have largely vanished from our material culture?

Project Description

Humanities Content

Arms and armor are commonly and predictably understood in utilitarian terms, as practical implements of violence to assist with the work of killing or surviving. In reality, arms are far more complex, and a deeper understanding of these objects has much to tell us about the role of violence in human culture, not only in the past, but also in our world today.

Even in most arms and armor scholarship, these objects are accepted at face value, analyzing them from a purely military and technological point of view, or completely decontextualizing them as art objects. Such approaches also dominate museum presentations of arms and armor, which typically interpret them either in terms of the evolution of military technology, or as pure works of art. The limitations of this scholarship reflect a field peopled by only a few curators and almost no academics. This installation must therefore blaze its own trail through an underdeveloped field of study, but also has the opportunity to contribute something meaningful to the scholarly understanding of these objects.

The planning process will guide the direction of the project, but our working assumption is that the installation will begin with the proposition that armor and arms, and the violence they represent, are often deceitful: they present themselves as pragmatic vehicles for achieving a material goal, where in reality they are often shaped as much by non-pragmatic considerations, often to the point of undermining their own effectiveness in achieving their ostensible purpose. This failure to understand arms and violence remains at play in modern contexts: we commonly understand weapons and violence in exclusively pragmatic terms, overlooking the crucial role played by psychological and social factors. The following introduction to the topic will suggest the variety of forces that shape arms and armor, among them technology, class, culture, gender, power, and esthetics.

The image of the knight in shining armor endures in popular culture, now fully globalized through film, television, and computer games. The reality behind the myth is complex and often surprising. The suit of armor is widely associated with the Middle Ages, but articulated suits of plate steel came into existence very late in the medieval period, after 1350. Most surviving examples actually date to the early modern period. During its heyday from about 1350 to 1650, the suit of plate armor served a range of practical, ceremonial, and decorative purposes; it was produced by highly skilled craftsmen in one of the most advanced sectors of the pre-industrial economy; and it was deeply involved in the world of symbols by which people identified themselves and their place in society.

As early as the Stone Age, laboriously polished stone weapons attest to the symbolic power of arms. The advent of bronzemaking technology significantly increased the design and decoration possibilities of arms and armor, enhancing their capacity to carry social and cultural meaning. Meanwhile, changing arms technology went hand-in-hand with social change. The relatively simple helmet, shield, and spear of the Greek hoplite, combined with straightforward tactics and a shared civic identity, made possible a new kind of citizen-soldier that shaped the societies of ancient Greece. The power of the Roman state depended on its capacity to furnish large armies of footsoldiers with standardized equipment. By contrast, medieval feudalism, which evolved after the collapse of Roman economic infrastructure, supported a military elite of knights who were trained in combat from horseback and able to afford their own costly horses, weapons, and armor—the last normally consisting of a plate helmet of iron or steel,

with body armor consisting of a mail shirt. Knightly armor was a crucial part of a technological system that concentrated power in the hands of the feudal aristocracy.

These power dynamics were under increasing strain by the late Middle Ages. Cheaply equipped footsoldiers, motivated by emerging regional and national identities, proved themselves capable of defeating armored knights at battles like Falkirk, Sempach, and Agincourt. These changing battlefield realities may be one of the reasons why knights of the 1300s began to supplement their mail body armor with elements of plate. By 1400 the well-dressed knight was attired from head to toe in a suit of articulated steel plates. But non-military factors probably also played a part. Europe in this period saw substantial growth in cities, trade, and production of raw materials, and there was increasing sophistication and specialization in technology, including significant improvements in metallurgy that made possible the production of large steel plates that would not crack under stress.

The new technology gave rise to a surprisingly modern-looking industry. The blast furnace, developed in the 1300s and 1400s, played a major role making plate armor possible, not only reducing the cost but also improving the quality of the raw material. Armorers beat the iron into sheets with the assistance of water-driven triphammers. The sheet metal was cut into shape, then hammered by hand to achieve the desired form. This was the most difficult part of armor-making: it required a master craftsman to transform flat sheets of steel into articulated three-dimensional exoskeletons that followed the complex contours of the human body and flexed naturally with its motions. Hence, while aspects of armor production look quite modern, the core process of shaping and assembling the plates remained a traditional craft that paralleled the conservatism of the feudal structure. Armor-making was passed from father to son, and craft guilds jealously guarded the privileges of this prestigious trade, often to the point of suppressing innovation that might undermine the position of established practitioners.

The design of armor was partly determined by function, but fashion also played a major role. Before 1400, plate body armor often consisted of multiple plates riveted inside a fabric shell. As the craft of armoring matured, it became more common to wear “white harness,” a suit of armor composed of large steel plates without any covering. In a white harness, the decorative effect was achieved through the medium of the steel, and the armorers of different regions developed distinctive styles, taking inspiration from contemporary civilian fashion. The increasingly sophisticated technology made armor a statement of cultural as well as military power: only the very wealthy could keep up with the trends in battlefield couture.

Owning armor, like becoming a knight, was a privilege to which one was born. Knights specialized in armored close-quarters combat, especially on horseback. A future knight would begin training by age 6, first in horsemanship, and later in the martial arts of combat with lance, sword, and other hand-to-hand weapons. The main qualification for knighthood was having parents of knightly class who had the means to raise their child to the same calling. The expense of armor, weapons, and horse meant that the future knight either had to inherit an estate to support him, or find employment in the armed retinue of a feudal lord or monarch. Feudal society was heavily shaped by these forces, and arms and armor was part of the self-reinforcing cycle that kept power in the hands of the feudal 1%: only feudal landowners could afford this equipment and the training, and possession of this equipment enabled the feudal aristocrat to hold onto his power.

While armor was fundamentally practical in purpose, in the chivalric culture of the Middle Ages and Renaissance it took on meanings beyond the purely pragmatic. The emergence of plate armor opened up esthetic possibilities that appealed to the cultural sophistication of the late medieval aristocracy. Armor was wearable sculpture, and armorers developed its elegant organic shapes in ways that satisfied their aristocratic clients by enhancing both functionality and appearance. Armor also became part of the

increasingly elaborate cult of chivalry. Indeed the image of the “knight in shining armor” has its origins in the Middle Ages themselves, evoked in Arthurian romances consumed by elite readers, and given life in the hybrid sport-theater of the tournament. In these contexts both men and women were active participants in the culture of armor, though wearing armor remained a male prerogative—one of the charges brought against Joan of Arc was that she had worn a suit of armor.

Arms and armor from other times and places both parallels and counterpoints the story of the European knight. Armored and mounted warriors were crucial to the military power of the Mughals, Mamluks, and Ottomans. In these Islamic armies, heavy cavalry also fought as archers, so they wore flexible armor of small plates joined by mail rings that allowed them the flexibility for a more mobile style of combat. In Japan, the samurai also fought as horse-archers, and developed a parallel style of flexible armor consisting of tiny plates of lacquered iron bound together with colorful silk laces. As in Europe, both Japanese and Islamic armorers exploited the physicality of the armor’s structure to create objects that were beautiful as well as functional.

In all cultures where personal combat and armor have been important to the military and social system, armor and arms have been imbued with powerful cultural significance that is often at odds with their practical usefulness. European elites poured resources into armor long after it had outlived its cost-effectiveness on the battlefield. The Tokugawa shogunate deliberately restricted access to firearms and fostered the use of traditional arms and armor as a way to stave off the social change that came with gunpowder weapons—all during the unprecedented peace of Edo-Period Japan.

Across history and cultures, arms have been designed in elaborate forms that impress onlookers while undermining the object’s usability: multi-spiked weapons, oversized blades, and menacingly jagged edges can be found in arms from around the world, but their design makes them of limited use in an actual fight. Today, jihadis, gang members, and gun enthusiasts all share an attachment to weapons that ostensibly serve a practical purpose, yet arguably are actually statements about masculine identity and social affiliation. At the same time, the ubiquitous floral decoration on the arms of the samurai, Ottoman horsemen, and European knights challenges modern western ideas about masculinity: in all of these cultures, the elite mounted warrior was also expected to value gardens, poetry, and art.

Two star pieces from the Higgins Collection demonstrate the complexity of these objects. Both are outstandingly popular with visitors, illustrating that objects with strong popular appeal can also be excellent hooks to attract people to humanistic inquiry.

The first is a Japanese helmet in the shape of a sea-conch, made by Nagasone Tojiro Mitsumasa in 1618 (WAM 2014.89). The owner is unknown, but he must have been one of the leading men in early Edo-Period Japan: this spectacular helmet was much admired in its day, since several imitations were made later in the century. Its roots lie in the warlike helmets of the 1500s, made of overlapping strips of iron joined by rows of protruding rivets. In Nagasone’s version, the radiating strips of iron remain visible, but the conical rivets have morphed into the spikes of the conch-shell, painstakingly teased out by a craftsman of surpassing skill.



Figure 1 – Helmet in the shape of a conch shell (WAM 2014.89).

During the century before this helmet was made, Japanese armies grew in size as warlords vied for supremacy, and footsoldiers came to dominate the outcome of battle. Leading aristocrats sought to stand out amidst the sea of troops by commissioning *kawari-kabuto* like this one, outstanding helmets that would turn heads and mark the wearer as a person above the level of an ordinary samurai. This particular example alludes to the seashell's protective function, but it also symbolizes the wearer's leadership status and religious affiliation: generals carried conch shells as a signal-horn, and the conch also symbolized the Buddha's voice and the power of his teachings. At the same time, the splendor of this object is at odds with its protective purpose: although made of battle-grade sheet iron, the laboriously worked spikes and the tiny rivets that connect the plates guaranteed that the

helmet would have fractured under any significant impact—and yet it was made at a time when the peace of the Edo Period had yet to be fully established.

Another star object in the collection is a combination pistol-shield (WAM 2014.768). Henry VIII purchased several dozen of these shields in 1544; this example was probably sold from the Tower of London in the 1800s or earlier. Combination weapons were extremely popular with Renaissance aristocrats and remain highly collectible on the market today. Yet Henry did not acquire these curious weapons merely for show: eight of them have been recovered from the wreck of the *Mary Rose*, one of the largest ships in Henry's fleet, which sank in action in 1545.



Figure 2 – Combination pistol-shield (WAM 2014.768).

The Italian inventor of the gun-shield evidently convinced Henry that these costly objects were worth acquiring for his troops, but they can hardly have been popular with anyone who had to use them. The 10-pound shield would have been burdensome to carry and impossible to maneuver, while its 2-foot diameter offered little actual protection. It is a breech-loading weapon, meaning that it is loaded from the back—a muzzle-loading style would have made the shield pointless. Breech-loading weapons did not become common until the late 1800s, and for good reason: the inaccuracy of pre-industrial machining left imperfections in the seal of the breech, which could make the weapon as likely to blow out the back as the front.

Then as now, users of arms could easily be seduced by cunningly crafted objects that offered illusions of power, invulnerability and glamor. Henry VIII, the poster child of Renaissance hypermasculinity, newly enriched by the dissolution of the monasteries, was particularly susceptible to the charms of a nifty and expensive gadget. In fact, the pistol-shield would doubtless have been quite effective in the hands of a ceremonial bodyguard, serving as a symbol to proclaim the king's wealth, power, masculinity, and

modernity. But Henry seems to have lost sight of the line between display and functionality, a mistake that runs through the history of arms and armor.

Henry VIII's pistol-shield lies at the juncture between the age of armor and the age of gunpowder. Gunpowder weapons had been used in Europe since at least the early 1300s. In the 1400s, cannons became sufficiently effective to render the traditional castle obsolete. In the 1500s, handheld firearms came to be decisive on the battlefield. Armor had to be made heavier to resist the new weapons, and footsoldiers, who had to march with all the extra weight, began the trend of discarding parts of the armor that they considered too burdensome to wear. By the late 1600s armor had been abandoned by all except siege engineers and a few types of heavy cavalry.

The decline of armor heralded a period of revolutionary social change in Europe. Firearms made it possible to train and equip a soldier cheaply in a matter of weeks, where the armored knight required decades of training and extensive estates to maintain himself. Increasingly, military power rested not on a feudal network of highly trained and armored horsemen, but on administrative systems that could raise and control armies of unarmored footsoldiers wielding firearms. Armies of middle-class citizen-soldiers, cheaply equipped, quickly trained, and motivated by a shared ideology, could defeat highly trained aristocrats who had been born to the art of war. In time, these citizen-soldiers began to organize themselves, leading to social and political upheaval: every popular revolution from the late 1700s onward was made possible by this transition from the armored horseman to the firearm-equipped footsoldier. The shift in the distribution of power with the advent of firearms would have its modern counterpart in the rise of guerilla warfare and terrorism during the late 1900s.

Yet even though armor vanished from the battlefield, it remained an important symbol in western culture. Eighteenth-century aristocrats continued to have their portraits painted in armor, associating themselves with the imagined glories of a heroic past. Stray elements of armor persisted in ceremonial use: the gorget, or neck-plate, survived in vestigial form as a badge of rank as late as the American Revolution, and soldiers today still wear shoulder-braids that derive from the laces that once secured arm-armor to a knight's padded arming-jacket.

In the 1800s, a revival of interest in the Middle Ages brought with it an enthusiasm for armor. Original pieces were sought by collectors and scholars. Old armors were reconditioned, and stray elements were assembled to create full suits. New suits of armor were produced for a market eager for a piece of the past: some of these new armors were intended as honest reproductions, others as deliberate forgeries. Today, original armor remains a highly collectible item, and a lively market for reproductions has given rise to the reemergence of armoring as a modern craft.

Indeed, one of the remarkable advantages of WAM's collection is that these objects have an inherent resonance with everyone who visits the museum. Even the visitor who has no personal exposure to *Game of Thrones*, *Star Wars*, or *World of Warcraft* will still be aware of armor and swords as ubiquitous icons in our culture. The question of the enduring power of these objects is likely to play a central role in our interpretation, for it offers a rare chance to pose an open-ended cultural question that can be explored using the visitor's own knowledge base. It is also a question that has implications for our understanding of the past: whatever our answer, we can be reasonably sure that it has some relevance to the role of armor in the age when it was actually worn in battle, since these objects were being mythologized long before they disappeared from active use.

Project History

This project began with the transferal of the Higgins collection of arms and armor from Worcester's Higgins Armory Museum to WAM in 2014. A selection was displayed in WAM's *Knights!* exhibition from 2014 to 2016; this installation built on the experience of the Higgins Armory, creating a more experimental, interactive and hands-on exhibition than had previously been typical at WAM. During the installation's 30-month run, WAM gathered visitor data on the results of its experimentation through feedback kiosks, online surveys, and data-gathering by teams of student interns.

These findings heavily informed the reinstallation of WAM's Medieval Galleries, which opened in 2016, and continued the process of experimentation initiated with *Knights!* The reinstallation transformed these galleries from one of the least visited spaces of the museum into one of the most popular. This reinstallation was also taken as an opportunity to pilot some of the possibilities envisioned for the permanent arms and armor galleries: for example, a small "open-storage" installation of arms and armor, exploring objects thematically and cross-culturally.

The museum has already worked with a team of students from Worcester Polytechnic Institute (WPI) to generate visitor data on the various aspects of the new medieval galleries, through visitor observation, surveys, and a telemetry program created for the digital kiosks to track how they are being used. The team also piloted a new digital interactive for the galleries. This process of data-gathering and experimentation will continue with additional teams every year for the duration of the project and beyond.

Project Formats

The Arms and Armor Galleries will occupy the 4000 sq. ft. area of WAM's Upper Hiatt Gallery. This space will be roughly equally divided between a "gallery installation," in which a selection of choice objects will be presented as highlights of the collection, and open storage, in which the remainder of the collection will be accessible for visitors to explore.

A major goal of this installation will be to explore the potential of open storage as a vehicle for visitor inquiry, learning, and experience. Traditionally, open storage has been literally a form of storage: objects are visually accessible and data on the objects is made available, typically through computer kiosks, but there is little if any interpretation. We believe that with some effort and creativity we could present open storage thematically, providing tools to help visitors to interrogate the objects from a variety of possible directions and follow the lead of their own curiosity.

Overall, the keyword of this installation will be accessibility. Arms and armor have a remarkable power with the public, capable of drawing the interest of a broad audience across a wide range of ages, education levels, and socioeconomic and cultural backgrounds. Moreover, these objects not only draw the attention of a variety of onlookers, but they also have the power to excite their curiosity: people instinctively try to interpret the forms of the objects, imagining what it was like for people in the past to make, wear, or encounter them. This installation will take advantage of the power of these objects to entice visitors into humanistic inquiry.

WAM has in fact already begun to blaze a trail on this road to accessibility through our new Medieval Galleries, which were specifically conceived as a step toward the permanent Arms and Armor Galleries. Based on our experience with these galleries, we have begun to develop experience, insights, and data relating to interpretive modes, as listed below.

Hands-on. Tactile experiences are crucial to powerful museum visits. This is especially true with arms and armor: visitors are always curious about its weight and feel, and how it was made. Our data suggest that 40% to 70% of visitors interact with hands-on components of the Medieval Galleries, depending on age. Hands-on experiences also improve our ability to reach young children and people with limited vision.

Digital. Digital components are easy to overdo, but they remain a powerful component of a well-balanced installation. One of our most successful digital interactives has been a “myth or fact” mini-quiz that answers visitors’ frequently asked questions under the guise of a game: visitors frequently interact with each other as they play, proposing hypotheses and discussing their relative likelihood. Digital technology will also be essential in allowing visitors to access information on objects in open storage.

Signage. Labels and text panels remains an essential component in pretty much any installation. Our preference is to keep textual content short rather than extensive, and to find ways to invite visitors to ask their own questions of the objects, rather than telling them what to think about them.

“Static interactives.” One of the most unexpectedly popular features of the Medieval Galleries has been a map that shows key locations along with trade routes and trade materials used in artworks; it is accompanied by a selection of these materials, inviting visitors to guess which material is which. This low-cost, low-maintenance, highly educative “interactive” suggests that not all interactivity needs to be digital or even physical.

Seating. Seating is perhaps not often thought of as an interpretive tool, but our experience with the Medieval Galleries suggests that it should be. Appealing seating in the galleries encourages visitors to stay for a while; it provides a comfortable place from which to study the objects; and it makes the museum experience more sustainable for seniors, people with limited mobility, and families with small children.

Hand-held laminates. We have found that these mobile sheets are used by only a small number of visitors, about 25% or less depending on age group. However, these users do use them quite intensely, and the two-sided format allows us to introduce Spanish-language content into the gallery and to offer more depth than is possible in an object label.

Audiostops. The Medieval Galleries have explored the use of the audiodescription format to create guided-looking experiences for visitors. The audiowands are used by only a small number of visitors, but since the audiodescriptions improve access for visitors with limited vision, and can be developed with limited investment of money and staff time, they remain a likely candidate for inclusion.

With years of project development to come, specific content cannot be predicted, but two ideas may serve to illustrate some possible directions and the parameters that guide them.

“Scavenger Hunt.” The scavenger hunt format has proven enduringly successful, especially with younger visitors, but it has some attraction for adults as well. We might envision an app designed to use this format to offer visitors the opportunity for self-guided exploration of open storage through some of the themes described above. The visitor could select from among several thematic paths, for example Knights, Technology, Decoration, Swords, Samurai. The paths could also be calibrated for various age groups. Target items could be selected and interpreted with an eye to illuminating the theme in relation to the overarching takeaways of the gallery.

“Crowdsourcing.” Virtually every visitor has a strong personal reaction to these objects, and different objects appeal to different people. An app might be designed to solicit visitor observations and input on objects of their own choosing, to be shared on some publicly accessible site. The app could also record instances of visitor input for each object, allowing visitors to use it to weigh in on which objects they find most intriguing and why.

These are only two sample possibilities, and whether or how they might be implemented would depend on a range of factors—would an app actually see use, might similar goals be better achieved through non-digital means, can a scavenger hunt be crafted to embed meaningful thematic content, how would we manage the logistics of crowdsourced content, etc. The ongoing WPI collaboration will afford us the opportunity to brainstorm, pilot, test, and evaluate content of this sort prior to definitive implementation when the installation opens.

Project Resources

The core component of the Arms and Armor Galleries will be the approximately 2000 objects in the Higgins collection of arms and armor. A bit over half of these come from medieval and early modern Europe. There are also some 250 European and American objects from the period after 1650, largely swords, staff weapons, and other holdovers from earlier arms and armor, as well as pseudo-medieval objects from the Gothic Revival. The third largest grouping consists of about 200 Japanese objects, mostly from the 1600s to 1800s. The remaining five groupings number about 40-80 objects each: Ancient (mostly Bronze Age), South Asian, East and Southeast Asian, Islamic, and African. There are a few other small groups consisting of only a handful of objects each, such as Precolumbian and Oceanic.

This collection lives in the context of WAM’s encyclopedic collection of 37,000 objects. Arms and armor can be regarded as a “gateway drug” of museums: it has the power to bring people in the doors who might not otherwise come to a museum, and one of our deeper goals is to use these galleries to help visitors fall in love with the museum and its collection as a whole, as well as with museums in general. In addition to the arms and armor galleries, selected Higgins objects will be distributed throughout the museum, and relevant non-arms objects will be inserted into the arms and armor galleries. A central goal of this project will be to find ways to encourage visitors to explore the entirety of the museum, and to make connections across gallery boundaries.

The project is also enriched by the heritage of resources imported from the Higgins Armory, as further developed in the past few years of intense change and experimentation at WAM. The Higgins excelled in delivering outstanding visitor experiences with limited resources, and much of what was built there—personnel, programming, physical and digital assets—has been imported to WAM. Examples include hands-on arms and armor, used for live interpretive experiences for visitors; partnerships with volunteer reenactment organizations; and a wealth of digital content, particularly as developed over fifteen years of student projects by intern teams from Worcester Polytechnic Institute (accessible at www.wpi.edu/~virtualarmory). All of these resources continue to be developed at WAM.

Audience, Marketing, and Promotion

A core strategic priority for WAM is the development of family audiences, and the arms and armor galleries are closely tied to this goal. Families respond excellently to these objects: many come to the museum specifically to see the armor, and they respond to the objects with engagement and curiosity, pointing out features to each other, and speculating among themselves as to their significance. Based on

the experience of the Higgins Armory, we have found that an interpretive strategy that targets families with children around middle-school age works extremely well at appealing to a broad audience, not just of families with children, but a wide range of visitors of diverse ages, education levels, cultural backgrounds and interests. Consultations with the school teachers, described in the Work Plan, will also inform our strategies for marketing to families and children.

Another core audience for these galleries will be school and university groups. Regional schools have been visiting the Higgins collection for generations, for the exact same reasons as families: the evocative power of these objects has the capacity to excite young people about history. In 2017 WAM launched a new program with the Worcester Public Schools in which every 8th grader will visit the museum for a combined hands-on workshop and gallery tour, focused on the theme of Medieval and Renaissance arms and armor, and tied to the state curriculum. With this curriculum established, we will reach out to other schools in the region. The concentration of colleges and universities in central Massachusetts, as well as the large number of institutions within an hour of Worcester, also makes college-level students an important audience.

WAM has made increased accessibility a hallmark of its current and future planning, most prominently marked with the Access Bridge, designed by WHY Architecture, welcoming visitors through its historical 1932 entrance. The museum has also begun a partnership with Very Special Arts Massachusetts, an affiliate of the Seven Hills Foundation, which provides art experiences for individuals with disabilities. The program is called the Open Door Gallery and involves use of studio space, a gallery to show their works, and free access to the Museum galleries.

Building on the experience of the Medieval Galleries, we will also be looking to make the galleries accessible to people with various physical limitations. The Medieval Galleries have proved that designing for physical accessibility benefits a wide range of visitors. We consulted specialists during the design process, which led to a gallery design that accommodates the needs of visitors with various disabilities. This process will occur again for the proposed project during the design phase. Plentiful seating, hands-on experiences, and audio and tactile components address the needs of visitors with particular physical needs, but they also enhance the experience for visitors across the spectrum.

Since WAM acquired the Higgins Armory collection, it has maintained a series of events and exhibitions to highlight the collection and build momentum towards the proposed project. The *Knights!* exhibition, which ran from March 2014 to Nov. 2016, immediately followed the integration of the Higgins collections and was particularly popular with families and school groups. In December 2016, the newly renovated Medieval Galleries reopened, and during 2017 arms and armor has been introduced into other galleries throughout the museum. The museum also hosts events that connect to potential audiences for the proposed project such as our highly popular Star Wars Day.

This prior experience provides the museum's Marketing and Outreach departments with a unique advantage in preparing for the proposed project. Since there has been a steady supply of arms and armor events, WAM has been able to maintain a messaging momentum targeting groups that have a proven interest. Future marketing plans can draw from this well of previous experience and data gathered during several years of outreach campaigns closely related to the proposed project.

The marketing campaign around the Higgins Collection has been a deliberate and strategic effort to leverage the strengths of these objects towards WAM's ambitions to become a regional, rather than

local attraction. A comprehensive marketing and communications strategy was created with clearly identified target demographics (K-12 children, pre-K and caregivers, seniors, museum members, college students, special needs and adult art-lovers) and specific implementation tools for reaching each group: website, e-blasts to over 20,000 people, social media, brochures, and the museum's own magazine *Access*.

External media partners have been strategically selected to generate substantial added value. These collaborations also set the groundwork for future campaigns to establish WAM's presence throughout New England. A partnership with WGBH Boston, the local PBS affiliate, included radio and TV spots, forty live mentions and announcements on each radio station, images on the station's digital billboard, and features in WGBH newsletters. The print campaign also included Worcester Magazine, Baystate Parent, the Boston Globe, Worcester Living and the Worcester Telegram & Gazette. Billboard ads on major roads reached over 700,000 per week. Promotional efforts included other diverse outlets such as New England Cable News, Masslive.com, WBUR 90.9 and WSRS 96.1. Twenty five thousand promotional rack-cards were distributed at hotels, major attractions, cafes, colleges, libraries, YMCAs and many other venues. WAM also sent a live "Knight" in full armor to a series of promotional events such as parades, an Earth day event, a cartoon festival and street fairs.

Evaluation of the Project's Impact

Gathering visitor data has been ongoing since the installation of *Knights!* in 2014, and will continue throughout the current project and beyond: data gathered from the completed arms and armor galleries will inform the museum's direction in subsequent projects. This data is gathered through a variety of means: iPad kiosks distributed throughout the museum, email surveys, visitor interviews, and gallery observation. The museum has an ongoing partnership with WPI that brings student teams to the museum annually for various interdisciplinary projects. These groups excel at generating and analyzing visitor data, making use of observation, surveys, and digital tools. A regular annual cycle of internships also helps build our visitor data.

Early data, especially that gathered for *Knights!*, tended to be big-picture and derived from open-ended questions; these elicited many recurring responses that allowed us to develop a sense of visitor reactions to the objects and their presentation. Visitors clearly engaged with the arms and armor at an emotional level; they wanted to see more of it; and they were curious about it, particularly how it was used and how it was made. Visitors had many questions about these objects, and wanted the installation to answer them; they also particularly liked the interactive components of the exhibition, especially hands-on experiences. Over time, the data-gathering has shifted to become more granular and focused, delving into the specifics of various interpretive media, as referenced above under Project Formats. This methodology will continue in an iterative process as the design for the arms and armor gallery proceeds.

Organizational Profile

The Worcester Art Museum (WAM) was founded in 1896 and stewards a collection of over 37,000 objects of international importance, including exceptional works of European, Asian, and American art, as well as distinguished examples from the ancient world. Since integrating the collection of the Higgins Armory Museum in 2014, it also houses the second largest collection of arms and armor in the Americas.

In its 120-year history, the WAM has been at the forefront of many museum practices that today are commonplace. It was the nation's first art museum to recognize the importance of engaging children,

and it began the first programs to work with children independently (1911) and within a school context (1919). The museum continues to emphasize these activities, with a particular focus on the inclusion of the new and diverse demographics of the region.

WAM boasts a long track record of celebrating new art forms, as with its groundbreaking 1904 photography exhibition, and of introducing important artists to American audiences, such as its acquisitions of work by Claude Monet in 1910 and Paul Gauguin in 1921. WAM also has one of the oldest conservation labs in the country and was the first American museum to publish technical information in an exhibition catalogue (1935). WAM continues to make important contributions to the field of art conservation.

As Worcester has evolved from a proud manufacturing town to an active player in the greater Boston area, the museum now serves a much broader region, providing a crucial cultural resource to a diverse community, while also remaining an important academic partner for the city's 13 colleges. It operates on a \$10 million annual budget, is governed by an active 25-member Board of Trustees and 189-member Corporation, employs 75 full-time and 146 part-time personnel (including studio faculty), and enlists an active roster of hundreds of volunteers and 65 volunteer docents.

Moving forward, WAM intends to further expand its regional appeal while at the same time participating in the revival of Worcester. New Trustees and Corporators include distinguished representatives from the greater Boston area and New York. Former Director of the Museum of Fine Arts, Boston, Malcolm Rogers, is our first trustee from Britain.

The permanent installation of the arms and armor collection is of major significance to the museum's mission and strategic priorities. The title of the museum's current Strategic Long Range Plan is *Transforming a Venerable Institution into a Regional Anchor*. WAM is poised to simultaneously embark on an ambitious program of world-class exhibitions and a generational upgrade of the physical infrastructure necessary to support them. We envision this exhibition as a key step towards achieving this revitalization of the museum's regional significance by helping us to connect our collection more effectively with broad and diverse audiences, while boosting the institution's prestige and its ability to attract major support.

Project Team

Internal

Jeffrey L. Forgeng is Curator of Arms & Armor and Medieval Art at WAM, and also serves as Adjunct Professor of Humanities at Worcester Polytechnic Institute. He began curating the Higgins collection of arms and armor at the Higgins Armory in 1999, where he helped build the Armory's highly successful exhibits and programs, as well as curating multiple nationally touring exhibitions. He played a major role in rescuing the Higgins Collection during the Armory's final years prior to its shutdown in 2013, and joined WAM in 2014. He is the author of numerous scholarly and popular articles and a dozen monograph books. Forgeng will serve as project lead.

Jon L. Seydl joined the Worcester Art Museum as the Director of Curatorial Affairs and Curator of European Art in 2014. From 2007 to 2013 he served as Curator of European Painting and Sculpture at the Cleveland Museum of Art. He received his Ph.D. in History of Art the University of Pennsylvania. As

head of the museum's curatorial and programming functions, Seydl provides ongoing leadership and direction to the project.

Marcia Lagerwey, Senior Curator of Education and Experience, has a Ph.D. in Women's Studies from Clark University as well as a Master's Degree in Arts Administration from Framingham State College. She has worked in the museum world for over 25 years and oversees the department of Education and Experience at the Worcester Art Museum. Her work focuses on connecting all audiences to art from around the world through accessible, interactive experiences and in-gallery learning. Lagerwey worked closely with Forgeng to co-curate the reinstallation of the medieval galleries at WAM, and will partner similarly in the new arms and armor galleries.

Katrina Stacy is the Associate Curator of Education and Experience. She has worked at WAM for 13 years. Her current work focuses on the creation, facilitation, and evaluation of collection and exhibition interpretation; public events and programs; the museum's tour program and docent education; and the development of multimedia content.

Neal Bourbeau is the Education Programming Coordinator. He has been a museum interpreter at Old Sturbridge Village, the Old New-Gate Prison and Copper Mine Museum, and the Higgins Armory Museum. At the Armory, Bourbeau was responsible for creating and maintaining the museum's public programs and training its staff. At WAM he both continues Higgins programs and creates new ones. He will bring to the project his years of on-the-ground experience interpreting the collection for the public.

Vivian Li is a specialist in late imperial to contemporary art in China and has lectured widely on 20th century Chinese art as well as global post-1945 art. Since 2015 she has served as WAM's Assistant Curator of Asian Art. She will collaborate with the exhibition team in coordinating the display of Asian arms and armor in relation to the museum's Asian galleries.

Bill MacMillan is the Project Conservator of Objects, Higgins Collection. Before joining WAM in 2014 he was the Conservator/Exhibits Preparator for the Higgins Armory Museum for 25 years. At the Armory, he was responsible for the care of the collection as well as designing and installing the Armory's highly successful temporary and permanent exhibits. He also acted as conservator, courier, mount maker, and installer for multiple nationally touring exhibitions. He will bring three decades of experience to the team's deliberations on the display and interpretation of the collection.

Elizabeth Athens has been Assistant Curator of American Art at WAM since 2015. During this time Athens oversaw the installation of the exhibition *American Folk Art, Lovingly Collected* and is currently organizing a major exhibition examining the influence of Winslow Homer's 1881–82 trip to England. Athens will collaborate with the project in the interpretation and display of objects from the Americas, some of which will likely be displayed in the American galleries.

Matthias Waschek holds a Ph.D. on French art of the end of the 19th century (Bonn University, Germany). After 11 years as the Director of Academic Programs at the Louvre, he directed the Pulitzer Arts Foundation in St. Louis for 9 years. The Director of the Worcester Art Museum since 2011, he leads the renewal of an important institution in the cultural life of New England. Since the Arms and Armor Galleries are one of the keystones of the museum's current strategic direction, Waschek provides input to the project at the strategic level.

External

Megan Dickerson (Interpretation Consultant) has worked in interpretive program and exhibition planning in museums for over fifteen years. At Boston Children's Museum, she was part of the team that created the Learning Together staff training curriculum designed to increase family learning opportunities in museum settings. Dickerson has her BA in History and her MA in Play and Playwork, and is a specialist in the development of playful museum environments.

wHY Architecture (Design Consultant) The firm's 25-person team, led by founder and creative director Kulapat Yantrasast, encompasses architects, landscape designers, makers and strategic thinkers, who work as four independent yet interconnected workshops — 1) ideas, 2) buildings, 3) grounds and 4) objects. With offices in Los Angeles and New York, wHY's team members and network of experts share a commitment to collaboration and approaching projects from many different angles to deliver holistic, sustainable solutions across scales. The firm's projects convey clarity of thought and attention to detail with an openness and flexibility for the making of a dynamic experience. wHY has worked with a number of museums on both architecture and exhibition design, including the Speed Art Museum, Harvard Art Museums, and LACMA.

Object Consultants

Thom Richardson (Japanese) is former Deputy Master of the Royal Armouries, based in the Tower of London and Leeds. He joined the staff of the Tower Armouries in 1984 having previously worked in the Department of Oriental Antiquities of the British Museum and as Curator of Oriental Art at Manchester City Art Gallery. He served as Keeper of Armour and Oriental Collections from 1996 and as Deputy Master from 2014–6. He remains a Curator Emeritus of the museum, as well as serving as a Visiting Fellow at the University of Southampton. Richardson is author of numerous books on European and Asian arms and armor.

Stuart Pyhrr (Medieval/Renaissance/Islamic) is Distinguished Research Curator in the Department of Arms and Armor at The Metropolitan Museum of Art. He began his life-long career at the Met as assistant curator in Arms and Armor in 1977. He served as curator and department head from 1988 to 2013 (Arthur Ochs Sulzberger Curator in Charge from 1997). During those years he was responsible for the researching, cataloging, display, and publication of the department's encyclopedic collection of over 14,000 objects, and most notably directed the refurbishment and reinstallation of the Arms and Armor Galleries in 1991. He recently coauthored *Islamic Arms and Armor in the Metropolitan Museum of Art*.

Rachel Parikh (South Asian) is the Calderwood Curatorial Fellow in South Asian Art at Harvard Art Museums. She received her PhD in the History of Art from the University of Cambridge in 2014. She held a one-year research assistant position with the Asian Art Department at the Art Institute of Chicago (2013-2014) before joining the Department of Arms and Armor at the Metropolitan Museum of Art as the Andrew W. Mellon Curatorial Fellow (2014-2016). While at the Met, she co-curated the exhibition, *Power and Piety: Islamic Talismanic Arms and Armor* (2015-2016). She currently serves as a catalogue specialist of Indian and Islamic arms and armor for the Wallace Collection in London.

Philip Tom (East/Southeast Asian) has been involved with antique arms and armor for most of his adult life. A graduate of the University of Hawaii, Honolulu, with an MA degree in East Asian History with a minor in Medieval Europe, he has turned this education plus work experience with museums in Hawaii into a more-than-forty-year avocation and career that has involved restoration, trade, research, and publication in the field of historical arms, with emphasis on the arms of East Asia.

Ethan Rider (African) has been researching, appraising, selling, and photographing African tribal art since 2004. Among his primary areas of focus have been the weapons of sub-Saharan Africa. This year he will publish *Something Magical: The Kwagh-hir of the Tiv*, which will be the preeminent book on the vastly understudied topic. In 2015, he was entrusted with the renovation of a 20,000 square foot gallery and supervised the installation of 5,000 objects of the Jerome Bunch collection of African art in San Jose.

Stuart Mowbray (Modern) is the editor-in-chief of *Gun and Sword Collector* magazine, the world's foremost periodical specializing in collectible antique weapons. He has written numerous books on the subject and has edited most of the reference books published in the field of sword collecting during the past two decades. He has also served in an advisory capacity for the Smithsonian Institute, the Springfield Armory Museum, Colonial Williamsburg, the Cody Firearms Museum, the Metropolitan Museum of Art, the Pilgrim Hall Museum, the National Firearms Museum, the Discovery Channel, the History Channel, as well as numerous other institutions nationwide.

John Herrmann, Jr. (Ancient) is Curator of Classical Art, Emeritus, of the Museum of Fine Arts, Boston. He received his PhD in the History of Art from the Institute of Fine Arts of New York University. At the MFA, he was a protagonist of the Museum's program of Classical exhibitions. Since retirement from the MFA in 2005, he has continued an active program of research and is the Vice President for the Association for the Study of Marble and Other Stones In Antiquity (ASMOSIA). He is also active as a consultant on ancient art.

Academic Consultants

The brainstorming session on humanistic interpretation of WAM's arms and armor will be attended by a variety of local and regional scholars who have used the collection in their teaching, whether at WAM or previously at the Higgins Armory Museum. Note that given the complexities of scheduling, we anticipate that the final list of participants will be 9 people.

Barbara Beall-Fofana is Professor Emerita of Art History at Assumption College, a Visiting Professor of Art History at Clark University, Worcester, MA and President of the Archaeological Institute of America - Worcester Chapter. Her strong interest in museums, their relationship to viewers and the display and interpretation of objects is evidenced in her book, *Understanding the Art Museum*. In the past decades she has expanded her medieval focus to include the art and architecture of Africa and of Islam, currently lecturing and leading seminars on these topics at Clark University.

Constance Areson Clark has worked as a zookeeper at the Bronx Zoo, an aviculturist at the National Aquarium in Baltimore, a biology laboratory technician, and a museum technician at the U. S. National Museum of Natural History at the Smithsonian Institution. At WPI since 2006, she teaches courses on the history of science and technology. She is the author of *God or Gorilla: Images of Evolution in the Jazz Age*.

James Powers is a Professor Emeritus of History at the College of the Holy Cross, whose publications include two books and a number of articles dealing with various aspects of military history and its connection to Romanesque art, as well as military life and influences in Spanish municipal life.

Francisco Gago-Jover is Professor of Spanish at the College of the Holy Cross. In the last few years he has been involved in several online projects: the *Digital Library of the Old Spanish Texts*, the *Lexical Studies of Medieval Spanish Texts* and the *Lexical Studies of Medieval Galician-Portuguese Texts* databases. His current research lies in the realm of the Digital Humanities.

Lorraine Attreed is Professor of History at the College of the Holy Cross, where her publications include studies of medieval English towns, the role of women in international relations, and the depiction of military activities in Romanesque art. She is presently preparing a study of fifteenth-century diplomatic activity involving England and the Iberian world, to inform English-speaking readers of the importance of the Anglo-Iberian connection before the Tudor period.

Paul Russell is Professor of History-Emeritus at Anna Maria College. He has published major academic books and articles related to the progress of the Protestant Reformation, the history of medicine, early modern Central European pamphlet literature and was the founder and director of the Anna Maria College Honors Program. As a scholar, his research specialties focus on the Holy Roman Empire during the 15th and 16th centuries.

Thomas Martin is Jeremiah O'Connor Professor in Classics at the College of the Holy Cross. He has published extensively in Classics and Greek and Roman history, including ancient warfare, and is one of the founders of the Perseus Digital Library. He has also worked to bring knowledge of ancient history to general audiences through television documentary appearances and book reviews for the History Book Club.

Mary Dockray-Miller is Professor of English in the humanities department at Lesley University, where she teaches undergraduate courses in the history of English literature, the history of the English language, medieval studies, and world mythology. Her published work focuses on the roles of medieval European women in cultural and literary production; she is the author of *Motherhood and Mothering in Anglo-Saxon England* and *The Books and the Life of Judith of Flanders*.

Diana Lados is the Founding Director of the Integrative Materials Design Center, an industry-government-university consortium established at WPI ten years ago, and dedicated to advancing the frontiers of sustainable materials-process-component design and manufacturing for performance, reliability, and recyclability. Since 2010 she has been supervising WPI undergraduate projects that use the arms and armor of the Higgins Collection as a vehicle for studying the history of technology.

Malcolm Parkinson taught the history of science and technology for many years at WPI, where in the 1970s he co-founded a program for undergraduates to do projects at museums. Involved with the Higgins Armory Museum in the 1970s and 1980s, he advised students doing exhibits there based on the museum's collections. That involvement spurred his studies of jousting in early modern Europe and of the cultural and historical context of the technology of war.

Education Consultants

The brainstorming session on the interpretation of WAM's arms and armor for younger audiences will be attended by a variety of local and regional educators who have used the collection in their teaching.

Cindy Alberts is a 29-year veteran teacher teaching language arts and social studies in a priority school district. Her classes study the Middle Ages as part of the social studies curriculum, and for the past few years she has been bringing a group of 100 students to WAM to learn about knights and the Middle Ages.

Brian Zawodniak has been teaching middle school social studies since 1995; he also has been active as a Revolutionary War reenactor since 1997. The world of reenacting has made him familiar with

experimental archeology and appreciative of the significance and importance of artifacts and their impact in world history.

Kenneth Brooke is a Social Studies teacher at Needham High School. He teaches World History to freshmen and sophomores, the Greater Boston Project, an interdisciplinary course, to seniors and is coordinator of the Needham-Shanghai Exchange program, the National History Day program and the school quiz team.

Colleen Kelly has 22 years of teaching experience (grades K-12). She works with multiple institutions of higher education, museums, libraries and community partners to provide opportunities for teachers and students. She currently works as a liaison, providing content/pedagogy professional development workshops to teachers and administrations.

Kimberly Di Rodi earned her B.A. and M.A. in History from Clark University. She currently works as a History teacher at Foxborough Regional Charter School, where she teaches courses in World History, Art History, and Women and Gender Studies. Before teaching middle and high school students Kimberly worked as a Museum Educator at the Higgins Armory Museum.

Mark Vital has been a teacher for over 25 years, teaching for 12 years at various universities and settling in at the Advanced Math & Science Academy for the last seven. Teaching a variety of classes in the English Department, he has presented curriculum to all levels of students in grades 6 through 12.

Workplan

The workplan envisions a multistage process, informed by the similar approach used successfully in developing its medieval galleries. The work begins with a comprehensive review of the collection, assisted by consultants specializing in the various main areas represented. The updated object information generated by the process will be used by the curator to create a collection overview that surveys the parameters of the collection, and suggests some possible thematic approaches. This overview will be shared with two contact groups, consisting of regional academics and educators, each of which will meet for a daylong brainstorming session to generate and explore interpretive possibilities relevant to the age and education levels they work with. The museum's exhibition development team will meet to debrief on these sessions, and the curator will again assemble an interpretive overview. This document will be shared with an interpretive consultant, who will visit the museum to discuss interpretive strategies with the development team. Based on this work, the curator will create an interpretive plan. This plan will be shared with the museum's design firm WHY Architecture, who will visit the museum in conjunction with a second visit from the interpretive consultant to help the internal team turn the interpretive plan into a physical vision: this will be at the level of a schematic visual concept, to be developed into an exhibit design after the period of this grant. The interpretive plan and design concept will be integrated into an exhibit prospectus that can be shared with potential funders and other constituencies; it will also be circulated to the two contact groups to solicit a final stage of written feedback.

Date	Description	Personnel
March 2018	Forgeng sends object reports to arms and armor specialists.	Forgeng Intern/Fellow

Apr-June 2018	Visits by arms and armor specialists to review collection (7 visits, 1-5 days each)	Forgeng Registration/Macmillan Object consultants
July 2018	Forgeng and intern update collection records and assemble collection overview Collection overview circulated to contact groups	Forgeng Lagerwey Intern/Fellow
Aug-Oct 2018	Contact group meeting: Academics Contact group meeting: Teachers In-house team reviews contact group input	Forgeng Lagerwey Bourbeau Stacy Contact group consultants
Nov-Dec 2018	Forgeng assembles concepts and ideas generated by contact groups and in-house team Concept and idea document shared with Interpretation Consultant Interpretation Consultant visit (2 days): meet with in-house team to develop interpretive plan Other curators consult on integration of arms and armor with other parts of collection	Forgeng Intern/Fellow Seydl Lagerwey Stacy Bourbeau Macmillan Li Athens Dickerson
Dec 2018	Interpretive plan assembled and shared with Design and Interpretive Consultants Joint visit by Design and Interpretive Consultant: meeting with in-house team to discuss design concepts	Forgeng Lagerwey Waschek Seydl wHY Architecture Dickerson
Jan 2018	wHY Architecture generates concept sketches	wHY Architecture
Feb 2019	Forgeng assembles exhibit prospectus Exhibit prospectus shared with consultants	Forgeng Intern Lagerwey
Mar 2019	Consultant feedback	Contact group consultants

Project Funding

We will approach the funding of this exhibition and the care of the Higgins collection from both the broader aspects of its needs and impact on the Worcester Art Museum as well as the specific needs of this exhibition. The 2014 acquisition of the Higgins collection to the Worcester Art Museum included formal agreements with specific requirements, including the understanding that WAM would dedicate 4,000 square feet of space to the exhibition of this collection. Over the past 5 years, Worcester Art Museum has raised over \$7 million through local foundations and individuals as well as national foundations for the care and exhibition of the Higgins armor collection.

Over the fall of 2016 and early winter of 2017, WAM conducted a comprehensive campus master planning study addressing various space and facility needs that, among other things, considered the impact of decisions regarding the location and exhibition of the former Higgins collection. The findings of this study were presented to the Board of Trustees in the late spring of 2017. Beginning in the fall of 2017, the Board and staff will vet this plan in detail. The plan will then be returned to the Board for approval.

In response to the needs arising from the integration of the Higgins collections, the space and facility needs of WAM, and the need to build the endowment, WAM is in the early stages of preparing for a capital campaign. We are presently interviewing consulting firms with the intent of conducting a feasibility study during the winter/spring of 2017-18. One significant piece of the case for support will be the integration and exhibition of the former Higgins Collection and the many ways that it strengthens and enhances the Worcester Art Museum.

While addressing these more comprehensive issues, we will simultaneously be submitting proposals to support the planning, development and implementation of the arms and armor permanent exhibition at WAM. Along with other prospective funders, we intend to approach the Kress Foundation, Carpenter Foundation, Aga Khan and the Japan Foundation. Additionally, it is our hope to continue our work with the Manton Foundation. Local foundations and private donors are also enthusiastic about this project and have expressed interest in supporting it.

The Higgins Armory was a beloved, regional institution. The integration process into WAM generated tremendous support from the local funding community. These relationships remain strong and we anticipate our supporters will embrace these transformational opportunities to exhibit this amazing collection and strengthen the Worcester Art Museum.

JEFFREY LOUIS FORGENG

Professional History

2014–present: Curator of Arms & Armor and Medieval Art, Worcester Art Museum, and Adjunct Professor of Humanities, Worcester Polytechnic Institute.

1999–2014: Paul S. Morgan Curator, Higgins Armory Museum, and Adjunct Professor of Humanities, Worcester Polytechnic Institute.

1998: Colonial Interpreter, Plimoth Plantation, Plymouth MA.

1991–1997: Editor, *Middle English Dictionary*, University of Michigan.

University Education

B.A. (History), Brown University, 1983.

M.A., Ph.D., Centre for Medieval Studies, University of Toronto, 1985, 1991.

Selected Publications

The Book of Horsemanship by Duarte I of Portugal. Woodbury, Suffolk: Boydell and Brewer, 2016.

The Art of Swordsmanship by Hans Lecküchner. Woodbury, Suffolk: Boydell and Brewer, 2015.

The Art of Combat. A German Martial Art Treatise of 1570 by Joachim Meyer. 2nd ed. London: Frontline Books, 2014 (orig. ed. London and New York: Greenhill Books and Palgrave Macmillan, 2006).

The Illuminated Fightbook: Royal Armouries Manuscript I.33. London: Royal Armouries Museum/Extraordinary Editions, 2013.

“‘Owning the Art’: The German *Fechtbuch* Tradition.” In *The Noble Art of the Sword: Fashion and Fencing in Renaissance Europe*. Ed. Tobias Capwell. London: The Wallace Collection, 2012. 164–75.

Daily Life in Stuart England. Westport CT and London: Greenwood Press, 2007.

(with William R. Short) “Das Wikingererbe am Beispiel Island.” In *Die Wikinger: Kunsthalle Leoben Ausstellungskatalog 2008*. Leoben: Stadtgemeinde Leoben, 2008. 47-84.

“Arms, Armor, and the Artist.” In *Knights in Shining Armor: Myth and Reality 1450-1650*. Ed. Ida Sinkevici. Piermont NH: Bunker Hill Publishing for the Allentown Art Museum, 2006. 36-55.

(with David Cram and Dorothy Johnston). *Francis Willughby's Treatise on Games*. Aldershot: Ashgate, 2003.

The Age of Armor: The Higgins Armory Museum (exhibition catalogue). Virginia Beach: Donning Company, 2002.

“Joachim Meyer: Encyclopédiste du combat médiéval.” *L'Art de la guerre* 1:1 (Apr.-May 2002): 20-27.

Daily Life in Medieval Europe. Westport CT and London: Greenwood Press, 1999.

Robin Hood: The Shaping of the Legend. Westport CT and London: Greenwood Press, 1998.

Daily Life in Elizabethan England. Westport CT and London: Greenwood Press, 1995; 2nd ed. 2009.

Daily Life in Chaucer's England. Westport Ct and London: Greenwood Press, 1995; 2nd ed. 2009.

Falconry: The Medieval Art [Video]. Toronto Medieval Video Series. Toronto: Toronto Media Services, 1990.

Selected Exhibitions

- "Now thrive the armourers": Arms and Armor in Shakespeare.* Higgins Armory Museum, October 2004-September 2005; Folger Shakespeare Library, Washington DC, summer 2008.
- Passage to India: The Arms and Armor of South Asia.* Higgins Armory Museum, October 2003- June 2004.
- The Age of Armor.* Higgins Armory Museum, February 2003-August 2003. Subsequent tour to 16 sites around the United States, March 2004-September 2008.
- Lords of the Rings: Two Millennia of Mail.* Higgins Armory Museum, February-September 2002.
- Romance in Steel: The Heritage of Armor.* Higgins Armory Museum, January-June 2001.
- A Double-Edged Weapon: The Sword as Icon and Artifact.* Higgins Armory Museum, January-November 2000; subsequent tours to Tennessee, Arkansas, Texas, and Colorado, 2001, 2009-10.

Selected Papers and Presentations

- "The Medieval Art of Swordplay" and "Designer Steel: Function and Fashion in Medieval and Renaissance Armor." Detroit Institute of Arts, 17 May 2014.
- "Duarte I of Portugal's treatise on horsemanship (c. 1430)." Animals in the Renaissance: A Symposium. Renaissance Center, University of Massachusetts Amherst, 5 Nov. 2011.
- "Pedro Monte and the Training of the Late Medieval Man-at-Arms." International Congress of Military and Arms Museums. National Museum of Ireland, Dublin, 16 June 2010.
- "The Martial Arts Treatises of Paulus Hector Mair, c. 1550." Round-Table-Gespräch "Ring- und Fechtbücher des Mittelalters." Zentrum Mittelalterforschung/Österreichische Akademie der Wissenschaften, Krems-an-der-Donau, Austria, 23 Oct. 2009.
- "Martial Arts of the Medieval Knight." Carol P. Dorian '79 Memorial Lecture in Art History. Lafayette College, April 2007.
- "Designer Steel: Armor as Fashion in the Late Middle Ages and Renaissance." Symposium for *Love and War: The Weaponized Woman*, The Museum at the Fashion Institute of Technology, New York, September 2006.
- "'Arms and the Man': Evolution and Meanings in the Age of Armor." Mobile Museum of Art, Alabama. Nov. 6 2004.
- "Swordplay in Shakespeare." Shakespeare and Company Lecture Series. Lennox MA, July 2004.

Selected Consultancies and Media Appearances

2015. BBC Channel 4. *Time Crashers*.
2008. History Channel. *Modern Marvels: Strange Weapons*.
2005. History Channel. *History vs. Hollywood: Kingdom of Heaven*
2003. WNET (PBS-New York). *Warrior Challenge: Knights*.
- 2002 (July). *Elle Magazine*. "Chain Reaction."
2002. History Channel. *Modern Marvels: Axes, Swords and Knives*.
2001. History Channel. *The Most* (Kevlar, Mail, Armored Cars).

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Professional Experience and Employment History

Worcester Art Museum, 2014–present

Director of Curatorial Affairs and Curator of European Art (2014-17)

Senior Director of Collections and Programs and Curator of European Art (2017)

Leadership and Management

- Leading team of 32, with 9 direct reports, in 6 departments: Conservation, Curatorial, Education and Experience, Exhibition Design and Fabrication, Library and Archives, and Registration.
- Restructured team, hiring curators of Arms & Armor, Asian and American Art; Chief Registrar; and 2 curatorial fellows. Revised job descriptions across division to address WAM's visitor focus.
- Senior management team for strategic planning, capital projects, and campus master plan.
- Craft and manage annual budget for departments, exhibitions, and programs (~\$3M).
- Guiding division through Board-mandated deficit reductions and restructuring while maintaining momentum for exhibitions and programs and responsibly stewarding collection of 37,500 objects.
- Fundraising, including stewardship of trustees, donors, and collectors, and endowment, estate planning, and promised gifts. Developing overall grant strategy and grantwriting.

Collections and Exhibitions

- Coordinate exhibition program with ~\$800K budget, in 4 spaces with loan & collection projects.
- Initiated collaborative, cross-divisional approach to developing and executing exhibitions that maintains a focus on visitors, including family audiences, while maintaining scholarly integrity.
- Launched initiative to present entire collection on line, adding over 25,000 records in two years, with working group to determine priorities for database and website.
- Revised key documents, including Collections Management Policy and Disaster Plan.
- Forging integration of the Higgins Armory Museum collection into the museum.
- Developed first systematic approach to curatorial collecting in 20 years. Launched Collections Advisory Committee; revamped guidelines for Collections Committee.

Curatorial Work

- Acquisitions: Otto Dix, *Pregnant Woman*; J.-P. Van Brée, *Studio of the Painter Van Daek*; M. Cabrera, *Virgin of Guadalupe*; H. Hajjaj, *My Rock Stars Experimental, Vol. I*
- Lead curator for *Raphael's Cowper Madonna* (2015), *Veiled Aleppo* (2015), *Blood and Honey* (2016); venue curator for *Hassan Hajjaj: My Rock Stars* (2015) and *Highest Heaven* (2017).
- Curatorial liaison for areas without dedicated staff, including contemporary, ancient Mediterranean, African, ancient Americas, and Oceanic collections.

Cleveland Museum of Art, 2007–2013

The Paul J. and Edith Ingalls Vignos, Jr., Curator of European Painting and Sculpture, 1500–1800

- Thematic reinstallation of European collection in 15 galleries. Initiated rotations of textiles and prints. Collection-based exhibitions in galleries. Relational hangings with contemporary art.
- Acquisitions: Valerio Belli, *Mars, Minerva, Venus, and Cupid*; Pedro de Mena, *St. Peter of Alcántara*; Mino da Fiesole, *Julius Caesar* (*Apollo Magazine* 2009 Acquisition of the Year); Isaac Oliver, *Madonna and Child*; Johann Georg Platzer, *The Artist's Studio*; Alessandro Cesati, *Portrait of Philip II, King of Spain*; Henry Bone, *Bacchus and Ariadne*; 15 portrait miniatures.
- Initiated the museum's first on-line catalogue, a pilot project for British portrait miniatures.
- Lead curator for *Rembrandt in America* (2011-12) and *The Last Days of Pompeii* (2012-13).

- Collaborated with Cleveland-based performance group Theater Ninjas on an original production, *The Excavation*, for *The Last Days of Pompeii* exhibition. Fundraised for project.
- Developed programs, including 2009 symposium and scholars day for *Rembrandt in America*, seminar with Ernst van de Wetering (2008), public conversation with Svetlana Alpers and Mariët Westermann (2009), and lecture by Allan McCollum (2013).

J. Paul Getty Museum, Los Angeles, 2002–2007

Associate Curator of Paintings (2006–07) and ***Assistant Curator of Paintings*** (2002–06)

- Lead curator for *Tiepolo Oil Sketches* (2005), *Jacques-Louis David: Empire to Exile* (2005), and *From Caspar David Friedrich to Gerhard Richter* (2006)

Philadelphia Museum of Art, *Research Coordinator, European Paintings*, 1994–2000

- Coordinated *The Splendor of Eighteenth-Century Rome*, a 2000 exhibition with the Museum of Fine Arts, Houston; collaborated on Philadelphia and Houston installations

National Endowment for the Humanities, Washington, *Program Specialist*, Museums Program, 1991-94

Education

Ph.D., History of Art, 2003. University of Pennsylvania, Philadelphia

Field of Study: Italian Art, 1585–1815

Dissertation: *The Sacred Heart: Art and Religion in Eighteenth-Century Italy*, Advisor: Malcolm Campbell

M.A., History of Art, 1998. University of Pennsylvania, Philadelphia

Thesis: *The Woman's Studio: Artemisia Gentileschi in Naples*

B.A., History of Art, 1990. Yale University, New Haven

Cum Laude and Distinction in the Major; Senior Essay: *Dichotomies in the English Landscape Garden*

Marcia Lagerwey

(b) (6)

Home [REDACTED] Office 7816463769

Email address: marcialagerwey@worcesterart.com

EDUCATION Clark University, Worcester, MA., Ph.D. in Women's Studies, May 1998;
Framingham State College, Framingham, MA, Master of Arts in Museum Administration, May 1989;
Calvin College, Grand Rapids MI, Bachelor of Arts in Education 1976, Certified in Art and English, K-12.

EXPERIENCE

WORCESTER ART MUSEUM, Senior Curator of Education and Experience, current position. Formerly Associate Director of Education, 2004-1997; 2004-2012.

Responsible for direction and oversight of all Education Programs, including tours, events, programs, and classes. Direct the staff and operations of all Education programs and events. Develop, recommend, supervise, and monitor annual budget for Education and Experience Department. Work collaboratively with other curators to develop exhibitions and audience-focused interpretive strategies for all museum exhibitions and audiences. Collaborate with other departments, including Marketing, Visitor Services, and Development to plan for and implement accessible and meaningful experiences for all our visitors. Oversee design and publication of all education program publications. Develop and oversee collaborations with school systems and universities including preparation and supervision of grant-funded programs. Participate in long-term strategic planning, implementation, and evaluation as part of the Curatorial Division.

SIMMONS COLLEGE, Director of Admission for Adult Education --July 1997-October 1999.

Directed two offices and all admission activities for Simmons' nine Graduate Studies Programs including Education, Special Education, Teaching English as a Second Language, Communicators Management, Modern Languages, Gender and Cultural Studies, English, Children's Literature, and Archives Management Directed all admission activities for the Dorothea Dix Scholars Program for undergraduate women 23 years and older. Counseled adult students about school/work transitions, Managed and directed publications and marketing for all programs. Created state-of-the-art view books and travel pieces for Dix Scholars Program and nine Graduate Studies Programs. Supervised and mentored full-time staff of five and six work-study students. Led staff retreats. Directed travel for staff in the Graduate Studies Admission Office and the Dorothea Dix Scholars Office. Member of Executive Enrollment Management Committee and college-wide Enrollment Management Committee. Developed strategic marketing plan for the Dorothea Dix Scholars Office. Worked with faculty to research, recommend, and direct new initiatives at the undergraduate and graduate levels in the areas of accelerated degree programs and corporate education.

PUBLICATIONS

"Wilma Ditmar Lagerwey: Stories from the Home front During World War II," Presented at the National Women's Studies Association (NWSA) Conference, 2000.

“Radiant Pages Spaces and Traces of the Absent ‘Feminine,” Presented at the National Women’s Studies Association ~NWSA) Conference, 2000.

“Radiant Pages: Spaces and Traces of the Absent ‘Feminine,” Presented at Clark University Women’s Studies Symposium, 1999.

“Knowing Through the Self: A Community of Creative Women,” Presented at the National Women’s Studies Association (NWSA) Conference, 1996.

“Writing My Mother’s Life,” Poem in Ad Hoc Monadnock, **1995**.

“In a Room of One’s Own: A Metaphorical, Autobiographical and Analytical Exploration of the Rooms of Women’s Writing and Creativity,” in Phoebe/Journal of Feminist Scholarship Theory and Aesthetics, 1993.

“Birth is the First Betrayal,” Poem, Common Thought, 1993.

“Opening Doors to Possibilities: The Worcester Art Museum’s Scholarship Program,” in Journal of Museum Education, 1992.

“Art Museum Education: Building on Traditions,” American Association of Museums, 1989,

GRANTS/AWARDS

Semi-Finalist, Bunting/Radcliffe Fellowship Program, 2001.

Frances A. Kinnicutt Award, 1985. Awarded \$1,200 to study the work of women artists in Europe.

Award of Excellence, 1982. For enterprise stories (a three-part series on spouse abuse) from the Michigan Press Association

Member, Education Subcommittee of the Board of the Worcester Art Museum.
Member, Long Range Planning Committee of the Board of the Worcester Art Museum, 1992-1997.

Member, Art AllState Steering and Artist Selection Committees, Worcester, MA. Assisted in the planning and implementation of statewide art festival for high school juniors, 1988-1997.

Member African Advisory Council, Worcester Art Museum, for exhibition “Wild Spirits, Strong Medicine: African Art and the Wilderness, 1990-1991,

MEMBERSHIPS

National Art Educators Association (NAEA)
American Association of University Women (AAUW)
American Association of Museums (AAM)

Current Employment

Associate Curator of Education, 2014-Present

Worcester Art Museum, Worcester, MA

- Organize and maintain balanced calendar of exhibition and permanent collection-related programming initiatives; plan & implement exhibition and collection-based programming, including: exhibition opening parties, artist talks and lectures, audio tours, web & technology-based interactives, gallery guides, and community days.
- Act as liaison to curatorial department; serve on exhibition planning teams.
- Plan and implement all new docent training and continuing education; manage 65 docents.
- Create and maintain project-related budgets.
- Oversee Public Events + Public Events Assistant; includes all exhibition openings, community days, and annual Flora in Winter intervention.
- Oversee Education Programming Coordinator; includes arms + armor demonstrations, 8th grade LEAP program, and Gallery/Studio Workshop program
- Oversee Tour Program Coordinator; includes tour planning and booking, all scheduled group and school visits, and 4th grade LEAP program

Previous Experience

Assistant Curator of Education, 2005 – 2014

Outreach Coordinator, 2003 – 2005

Worcester Art Museum, Worcester, MA

Capstone Reader, 2016

Harvard Extension School, Cambridge, MA
Graduate Program in Museum Studies

Adjunct Faculty, 2013

Clark University, Worcester, MA
Directed Reading course for advanced Baroque art history students

Adjunct Faculty, 2004 – 2012

Bay Path University, Southbridge, MA
Humanities 101: Fine and Performing Arts

Summer Arts Camp Coordinator & Instructor, 2003

City Arts for Youth, Inc., Providence, RI

Education Staff Assistant, 2002 – 2003

Museum of Art, Rhode Island School of Design, Providence, RI

Education Department Intern, 2003

The Museum of Contemporary Art, Los Angeles, CA

Curatorial Intern, 2002

Fitchburg Art Museum, Fitchburg, MA

Recent Lectures

Conference: "Cooperating Association Partnerships for a New Century"

We Need our Guests to Survive: How Prioritizing Guest Comfort Changed our Institution, May 2017
Presenting a session on customer service for 150 National Park Service superintendents, this lecture highlighted concrete examples of audience engagement initiatives in the Worcester Art Museum, backed by ongoing data.

2016 Annual NEMA Conference: "Plug In: Museums and Social Action"

Program Failures: What Can We Learn?, November 2016
Organized session with co-panelists Lynn Thomson, Manager of Family and Community Engagement, Currier Museum of Art and Tara Young, Deputy Director, Museum of Russian Icons.

Worcester Institute for Senior Education (W.I.S.E.)

Learning to Look, May 2011-2013
As part of a course for Seniors, taught an introductory course on looking at art in an art museum, reviewing why museums make the decisions they do, and highlighting works on view with curious characteristics that can only be observed through careful observation.

Worcester Art Museum, Worcester, MA

New Docent Training Course, 2008-2009; 2013-2014; 2017-2018 (underway)
Designed, recruited, implemented, and evaluated three classes of New Docents for the Worcester Art Museum.

***Bronze Casting*, April, 2012**

As part of docent continuing education, lectured on the process of lost wax bronze casting, highlighting specific works from WAM's permanent collection.

***Traveling to China*, June 2011**

Given to all Museum Staff, Museum docents, and select members of the public, this lecture summed up my role as travel organizer to a group of 30 in China, and also provided art & cultural history.

***Pre-Columbian Art History*, January, 2009**

As part of new docent training, I lectured on the history of ancient Aztec and Mayan cultures, including pre-Columbian religious rites, scientific and mathematic innovations, architectural developments, and sculptural traditions.

***WAM and the Concept of Beauty*, November 2009**

This was provided through the Worcester Art Museum's adult class program. The goal was to scientifically analyze what makes some art "beautiful" to see if there are cross-cultural constants that apply to all art, and to analyze the most popular works of art in the museum collection.

Education

Rhode Island School of Design (RISD), Providence, RI
MA, Art Education (Museum Education Strand), May 2004
GPA: 3.94, Graduate with High Honors

University of Massachusetts, Amherst, MA
BA, Studio Art & Anthropology (Double Major), May 2002
GPA: 3.691, Dean's List 7 Semesters, Cum Laude

Neal A. Bourbeau

(b) (6)

(b) (6)

<http://www.linkedin.com/pub/neal-bourbeau/55/ab2/571/>

EXPERIENCE

Worcester Art Museum, Worcester Ma.

Education Programming Coordinator

Full-time Hourly Jan. 2014 - current

- Assisted in the integration of the Higgins Armory Museum collection and programming with the Worcester Art Museum.
- Gathered and analyzed visitor attendance data of education programs.
- Researched historic material, developed and taught educational and interactive program experiences that were enjoyed by more than 9,000 guests annually.
- Worked as part of a team planning programming for special museum events.
- Trained and coordinated volunteers and staff in familiarity of Medieval Arms and Armor.
- Marketed museum events and programs.
- Responsible for developing family friendly interactive programs including: Arms and Armor Presentations, Art Carts: Family Fun and Helmutt's Drop-in Studio.

Higgins Armory Museum, Worcester Ma.

Program and Outreach Manager

Education Gallery Interpreter

Full-time Salary June 2005 - Dec. 2013

Part-time Hourly Nov. 2004 - June 2005

- Supervised, scheduled and trained education staff in performing daily operations, including school tours, public and private programs as well as general customer service.
- Performed programs both within the museum and via outreach programs serving about 60,000 guests annually.
- Worked as part of an energetic and creative team to generate and market Special Event Days.
- Researched historic material to create and update programs and the associated training documents.
- Coordinated volunteer historical re-enactors.

Connecticut Commission on Culture and Tourism at Old New-Gate Prison and Copper Mine Museum, East Granby Ct.

Museum Guide

Seasonal Full-time Hourly July - Nov. 2004; May - June 2005

- Interpreted 18th and 19th Century Prison and Mine for 12,000 visitors annually.
- Operated and trained staff on use cash register for Visitor Center and Gift Shop sales.
- Development of training documents for use cash register for Visitor Center and Gift Shop.
- Maintained an inventory of Gift Shop Merchandise.

Old Sturbridge Village, Sturbridge Ma.

Lead Exhibit Interpreter

Full-time Hourly May 1995-Nov 2003

Part-time Summer 2010-2012

- Interpreted early 19th Century Rural New England through verbal and physical interaction by demonstrating various trades for over 250,000 visitors and students annually.
- Coordinated the day-to-day operation of the Agriculture Program & the Pottery Shop, as well as trained and supervised staff.

EDUCATION

B.A., History, Class of 1993 from the University of Massachusetts, Amherst MA.

SKILLS

Teaching, Customer Service, Public Speaking, Organized, Creative, Team Player, Microsoft Office Suite, Writing, Mac OS X, Research, Data Gathering and Analysis, Marketing, Internet Usage and Social Media (Facebook, Social Web)

REFERENCES - Available on request

VIVIAN LI
55 Salisbury Street
Worcester, Massachusetts 01609
vivianli@worchesterart.org

EDUCATION

- Ph.D. 2015 **University of Michigan**, Ann Arbor, Michigan, History of Art
Dissertation: “Art’s Public Lives: Post-1949 Sculpture in China”
Committee: Joan Kee (advisor), History of Art
 Martin J. Powers, History of Art
 Alex Potts, History of Art
 Wang Zheng, Women’s Studies and History
- M.A. 2006 **Ohio State University**, Columbus, Ohio, History of Art
- B.A. 2003 **University of Texas at Austin**, Austin, Texas, History of Art (Honors) & Plan II

RESEARCH AFFILIATIONS

- 2014 – 2015 *Visiting Scholar*, History of Art Department, **Rice University**, Houston, Texas.
2013 *Visiting Scholar*, **Sichuan Fine Arts Institute**, Chongqing, China.

CURATORIAL EXPERIENCE

- 2015 – present **Assistant Curator**, Asian Art Department, Worcester Art Museum, Worcester, Massachusetts.
- 2014 **Exhibition Consultant**, “The Rent Collection Courtyard: Fifty Years,” Pacific Asia Museum, Pasadena, California.
- 2011 – 2012 **Adjunct Assistant Curator**, “Arts of the Islamic World Gallery,” Asian Art Department, Museum of Fine Arts, Houston, Texas.
- 2006 – 2008 **Curatorial Assistant**, Asian Art Department, Museum of Fine Arts, Houston, Texas.
- Summer 2003 **Curatorial Intern**, “Moving Pictures” and “Matthew Barney: The Cremaster Cycle,” Contemporary Art Department, Guggenheim Museum, New York, New York.

TEACHING EXPERIENCE

- Spring 2011 **Graduate Student Instructor**, History of Art Department, University of Michigan, Ann Arbor, Michigan, “Architecture and Modernity” (Prof. Claire Zimmerman).
- 2007 – 2008 **Lecturer**, “Arts of China,” Glassell School of Art, Houston, Texas.

SELECTED HONORS & AWARDS

2014 – 2015	<i>Rackham Predoctoral Fellowship</i> , University of Michigan.
2014	<i>Getty Research Institute Library Grant</i> , J. Paul Getty Trust.
2013 – 2014	<i>Charles Lang Freer Fellowship</i> , Freer Gallery of Art, Smithsonian Institution.
2012 – 2013	<i>Fulbright Student Researcher Fellowship</i> , IIE/U.S. Department of State.
2012	<i>Fulbright Critical Language Enhancement Award</i> , IIE/U.S. Department of State.
2012	<i>Foreign Language Area Studies Fellowship</i> , U.S. Department of Education.
2011 – 2012	<i>Rackham International Research Award</i> , University of Michigan.
2009	<i>Rackham Recruitment Award</i> , University of Michigan.
2006	<i>Graduate Research Award</i> , Asian American Studies, Ohio State University.
2004 – 2005	<i>Graduate Fellow</i> , Ohio State University.

PUBLICATIONS

2016	“Redefining Artistic Value in Communist China: <i>Rent Collection Courtyard</i> ,” <i>Oxford Art Journal</i> 39, issue 3 (December 2016), forthcoming.
2014	“Original Imitations for Sale: Dafen and Artistic Commodification,” in “Theorizing Imitation in a Global Context,” ed. Paul Duro, special issue of <i>Art History: Journal of the Association of Art Historians</i> 37 (September 2014): 728-743.
2013	“Self-Made American Art Education,” <i>Contemporary Artists (Dangdai meishujia)</i> 85 (April 2013): 56-59.
2012	“Breathing and Democratic Space,” <i>The Contemporary Visual Studies Reader</i> , ed. James Elkins, et. al. New York and London: Routledge.
2009	Artist biographies for <i>Your Bright Future: 12 Contemporary Artists from Korea</i> , exhibition catalogue. Houston and Los Angeles: Museum of Fine Arts Houston and the Los Angeles County Museum of Art, distributed by Yale University Press.
2009	“Chinese Art Exhibitions Abroad,” <i>Encyclopedia of Modern China</i> , ed. David Pong, et. al. Farmington Hills: Scribner’s Sons/Thomson Gale/Macmillan.
2009	“Rustic Realism” and “Propaganda Art: Peasant Painting” with Julia F. Andrews, in <i>Encyclopedia of Modern China</i> , ed. David Pong, et. al. Farmington Hills: Scribner’s Sons/Thomson Gale/Macmillan.
2007	“All Roads Lead to Pop,” in <i>Red Hot: Asian Contemporary Art from the Chaney Family Collection</i> , exhibition catalogue. Houston: Museum of Fine Arts, Houston, distributed by Yale University Press.
2007	“Dislocating Asian American Art,” <i>Glasstire: Texas Visual Arts</i> , review of <i>One Way or Another: Asian American Art Now</i> exhibition, Asia Society. http://glasstire.com/2007/03/14/dislocating-asian-american-art/
2006	“The Art of Representation: Asian American Art in the Mainstream Art World,” <i>International Journal of Diversity in Organisations, Communities and</i>

Nations 5 (2006): 93-104.

PROFESSIONAL ACTIVITIES

PRESENTED PAPERS:

- | | |
|----------------|---|
| September 2016 | “Re-Moved: Art and Spatial Politics in Taiwan,” 34th Congress of the International Committee of the History of Art (CIHA), Beijing, China. |
| March 2015 | “Cultivating Artists for the People: Sichuan Fine Arts Institute,” in “Institutionalizing Creativity: Art Academies in the People’s Republic of China, 1949-2008” panel, Association of Asian Studies Annual Conference, Chicago, Illinois. |
| August 2014 | “Maoism and the Global Circulation of Third-World Visual Culture,” International Conference on Modern China in Global Contexts, 1600-Present, Institute of Modern History, Academia Sinica, Taipei, Taiwan. |
| May 2014 | “The Creation and Definition of Artistic Value in Communist China,” Postwar—Art between the Pacific and the Atlantic, 1945-1965 Symposium, Haus der Kunst, Munich, Germany. |
| April 2014 | “Reconstructing Permanence: <i>Monument to the People’s Heroes</i> ,” Research in Progress series, Freer and Sackler Galleries of Art, Washington, D.C. |
| October 2012 | “ <i>Rent Collection Courtyard</i> : A Case of Sculptural Logic and Its Transmission,” Logic of Image and Its Interpretations: the 3 rd International Graduate Symposium of Art History, Peking University, Beijing, China. |
| May 2012 | “Art After the Revolution,” 3 rd International Conference on Visualizing Asia in the Modern World, Princeton University, Princeton, New Jersey. |
| February 2011 | “Tale of Two Arts: Dafen and Chinese Contemporary Art,” in “Imitation, Copy, Reproduction, Replication, Repetition, and Appropriation” panel, College Art Association Annual Conference, New York, New York. |
| April 2010 | “A Culture of Denial: Franz Kline and East Asian Art,” graduate student representative for the University of Michigan at 45 th Graduate Student Seminar, Art Institute of Chicago, Chicago, Illinois. |
| March 2006 | “The Art of Representation: Asian American Art in the Mainstream Art World,” in “Multiculturalism and the Asian American Artist” panel session, Association for Asian American Studies Annual Conference, Atlanta, Georgia. |

SERVICE:

- | | |
|------|--|
| 2016 | Panel Chair, “Building an Alternative Modernity: Artistic Exchange between Postwar Socialist Nations” panel, College Art Association Annual Conference, Washington, D.C. |
| 2015 | Panel Co-organizer with Yao Wu, “Institutionalizing Creativity: Art Academies in the People’s Republic of China, 1949-2008” panel, Association for Asian Studies Annual Conference, Chicago, Illinois. |

- 2007 Invited Panelist, “Curatorial Insight into Contemporary Asian Art,” panel in conjunction with *Kyomei: Resonance* exhibition, Poissant Gallery, Houston, Texas.
- 2006 Panel Chair, “Multiculturalism and the Asian American Artist,” Association for Asian American Studies Annual Conference, Atlanta, Georgia.

RESEARCH LANGUAGES

Mandarin Chinese, Classical Chinese, Japanese (intermediate), and German (beginner)

PROFESSIONAL AFFILIATIONS

College Art Association
Association for Asian Studies
Association for Asian American Studies

William MacMillan • Arms & Armor Conservator

(b) (6)

2014-Present Project Conservator of Objects, Higgins Collection, Conservation Department

Worcester Art Museum, Worcester, MA

Responsible for the conservation and maintenance of the Higgins Arms and Armor collection. Duties include planning, documentation, and implementation of conservation treatments. Also responsible for overseeing the storage and maintenance of the Higgins Collection and related items. Duties require direct contact with the objects in the permanent and temporary exhibitions. Duties require close coordination with all relevant departments and participation on related committees.

1998- 2014 Conservation Technician/ Exhibits Preparator

Higgins Armory Museum, Worcester, MA

Responsible for planning, developing, installing, and maintaining permanent and temporary exhibitions throughout the museum. Responsible for cleaning, conserving, and maintaining objects in the museum's collection. Duties include maintenance and care of the permanent and temporary exhibitions throughout the museum. These exhibitions include arms and armor of many types, paintings, sculpture (wood, metal, and mixed-media), fabrics, and prints. Also responsible for installation, lighting, labeling, and design of permanent and temporary exhibitions. Also responsible for the cleaning, storage, and maintenance of the permanent collection. Duties require direct contact with the objects in the permanent and temporary exhibitions. Duties require close coordination with all relevant departments, Executive Director, and members of the Education/Exhibits committee, to implement policy set by the Board of Directors.

1989- 1998 Exhibits Preparator and Adjunct Curator for Exhibitions

Higgins Armory Museum, Worcester, MA

Responsible for installing and maintaining permanent and temporary exhibitions throughout the museum.

1986-1990 Vice- President

Grove Street Gallery, Worcester, MA

Responsible for the installing and maintaining of temporary exhibitions in a fine arts gallery with an annual program of eleven shows. Exhibits included paintings, photography, sculpture, mixed- media, and artist installations. Helped oversee day-to-day running of the gallery and studio spaces.

Professional Training

Metropolitan Museum of Art

New York, NY

Objects Conservation

Training under the supervision of Robert Carroll; focus on armor and ancient firearms.

Metals Conservation Summer Institute

Worcester Polytechnic Institute, Worcester MA

In conjunction with IMLS, Metals Processing Institute, and Higgins Armory Museum. Acted as faculty, as well as earned certification.

References available upon request.

ELIZABETH ATHENS

Contact
Information:

(b) (6)

Professional
Affiliation: Assistant Curator of American Art
Worcester Art Museum
55 Salisbury Street
Worcester, MA 01609

RESEARCH INTERESTS

American and British art of the eighteenth and nineteenth centuries
The intersection of science and aesthetics
Transatlantic natural history

EDUCATION

Yale University, New Haven, CT, 2008–2015

M.Phil., Ph.D., History of Art

Dissertation: "Figuring a World: William Bartram's Natural History"

Committee: Tim Barringer (advisor), Amy Meyers, Alexander Nemerov, and Jennifer Raab

Williams College Graduate Program in the History of Art, Williamstown, MA, 2003–2005

M.A., History of Art

Qualifying paper: "Seeing, Saying, Hearing, Knowing: Thomas Eakins's *The Agnew Clinic*"

Advisor: Marc Simpson

Lawrence University, Appleton, WI, 1995–1999

B.A. with honors in course: Major in Studio Art (printmaking), Minor in Art History

Awards: Kohler Foundation Scholarship; Jane and Raymond Taylor Scholarship

TEACHING EXPERIENCE

The College of the Holy Cross, Worcester, MA, Spring 2016 and Spring 2017

Instructor of Record, The Arts in America (VAHI 220)

Senior thesis advisor, Tom Martis, "W.J. Stillman and the Photographically Illustrated Book"

Rhode Island School of Design, Providence, RI, Spring 2014

Instructor of Record, Survey of American Art, Colonies to Armory Show (H102)

Wheaton College, Norton, MA, Fall 2013

Instructor of Record, Arts of the Western Tradition (ARTH 111/211), co-taught with Profs.

Evelyn Staudinger and Toubia Ghadessi

Summer Institute for Art Museum Studies, Smith College, Northampton, MA, Summer 2011

Samuel H. Kress Teaching Fellow: *Led discussions and evaluated student work*

Yale University, New Haven, CT, 2009–2011

Head Teaching Fellow: *Scheduled sections at university museums and prepared exam reviews*

Introduction to the History of Art II (HSAR 112b), Prof. Alexander Nemerov

Teaching Fellow: *Developed lesson plans, led discussion sections, and evaluated student work*
Introduction to the History of Art I (HSAR 112a), Profs. Millette Gaifman and Jackie Jung
Introduction to the History of Art II (HSAR 112b), Prof. Alexander Nemerov
American Photographs, 1839–1971 (HSAR 159), Prof. Alexander Nemerov

MUSEUM EXPERIENCE

Worcester Art Museum , Worcester, MA Assistant Curator of American Art	Mar. 2015–present
Yale Center for British Art , New Haven, CT Andrew W. Mellon Graduate Research Fellow	2011–2012
The Metropolitan Museum of Art , New York, NY Research Assistant, American Paintings and Sculpture	2005–2008
Williams College Museum of Art , Williamstown, MA Edith and Herbert Lehman Foundation Publications Intern Curatorial Intern	2004–2005 2003–2004

PUBLICATIONS

"Vital Matters: William Bartram's Portrayal of Natural Knowledge." *Winterthur Portfolio*, under review.

"Relic, Photograph, Text: Picturing History in *Gardner's Photographic Sketch Book of the War*." *History of Photography*, 41:1 (Mar. 2017).

"Chaotic Life: Representing the Freshwater Polyp." *J18: A Journal of Eighteenth-Century Art and Culture* (Sept. 2017), www.journal18.org.

Exhibition review. Sterling and Francine Clark Art Institute. *Whistler's Mother: Grey, Black, and White* (July 4–Sept. 27, 2015). *caa.reviews* (Apr. 2016), www.caareviews.org.

"William Bartram's Inimitable Picture: Representation as the Pursuit of Natural Knowledge." *Journal of Florida Studies* 1:4 (Dec. 2015), www.journaloffloridastudies.org.

"Andy Warhol's Production Kitchen." *Gastronomica* 9, no. 2 (Summer 2009): 45–50.

Contributing author. *American Impressionism and Realism*. Exh. cat. South Brisbane, Australia: Queensland Art Gallery; New York: The Metropolitan Museum of Art, 2009.

"Knowledge and Authority in Thomas Eakins's *The Agnew Clinic*." *The Burlington Magazine* CXLVIII, no. 1240 (July 2006): 482–85.

Contributing author. *Encounter: The Williams College Museum of Art*. Williamstown, MA: Williams College Museum of Art, 2006.

LECTURES AND PAPERS

"'A Lively Animated Picture': William Bartram and Drawing *Ad vivum*," invited paper, Bartram Trail Conference, Mar. 2017

"The Animating Mark: William Bartram's Drawing from the Life," College Art Association annual conference, Feb. 2017

"Thomas Eakins and Authority," invited lecture, Rhode Island College, Nov. 2016

"Andy Warhol's Pleasure with Food," invited lecture, Wichita Art Museum, Oct. 2016

"The Art of Science in Early America," invited lecture, Shrewsbury Artists Guild, Oct. 2016

"William Hogarth's Lines and the Pleasures of Pursuit," Translation and Transmission in the Early Americas, Omohundro Institute/Society of Early Americanists joint conference, June 2016

"A New World: William Bartram in the East Florida Colony," College Art Association annual conference, Feb. 2016

"Severin Roesen and American Still-Life Tradition," Worcester Art Museum, Jan. 2016

"William Bartram's Curious Performances," Recording Nature in the Early Atlantic World, Charles Brockden Brown Society biennial conference, Oct. 2015

"The Economies of Landscape," invited lecture, Mildred's Lane Summer Session / Experience Economies: Landscape Experience, July 2015

Graduate student participant, The Ends of American Art, Stanford University, Nov. 2014

"Site, Relic, Text: Alexander Gardner's *Photographic Sketch Book of the War*," Material Culture Lunch, Yale University, Sept. 2014

"Monstrosity, Ornament, Ecology: William Hogarth's Natural Knowledge," The Production of Ornament: Reassessing the Decorative in History and Practice, University of Leeds, Mar. 2014

"Scientific Ornamentation: William Bartram's Visual Rhetoric," Traces of Early America graduate student conference, McNeil Center for Early American Studies, Sept. 2013

"'Productions of the Surface': William Bartram and Sensible Nature," American Society for Eighteenth-Century Studies annual conference, Apr. 2013

"Mirror Reflections: Edgar Allan Poe, Louis Agassiz, and the Genealogy of Scientific Racism," C19: The Society of Nineteenth-Century Americanists biennial conference, Apr. 2012

SYMPOSIA AND PANELS

Participant, "Resembling Science: The Unruly Object Across Disciplines" working group, Rare Book School Conference, Oct. 2017

Panel chair, "Graphic Encounters: Transforming Native Subjects in Early American Print and Drawing," Omohundro Institute annual conference, June 2016

Program committee member, Omohundro Institute annual conference, June 2016

"The World Inscribed: Linear Representation of the Early Modern Americas," Translation and Transmission in the Early Americas, Omohundro Institute/Society of Early Americanists joint conference, June 2016

"Knowledge, Profit, and Beauty: Natural History Exchange between London and the Americas," Society of Early Americanists annual conference, July 2014

Co-organizer, Annual American Art Symposium, Yale University, Apr. 2009 and Apr. 2010

EXHIBITIONS

Co-curator/Catalogue author for *Coming Away: Winslow Homer and England*, Worcester Art Museum, Worcester, MA, Nov. 2017–Jan. 2018 (organizing partner and second venue: Milwaukee Art Museum)

Researcher for William Bartram exhibition, Yale Center for British Art, New Haven, CT, dates TBD (additional venues: American Philosophical Society and Royal Botanic Gardens, Kew)

Research assistant/Catalogue author for *American Impressionism and Realism*, Queensland Art Gallery, South Brisbane, Australia, May–Sept. 2009

Research assistant for *American Stories: Paintings of Everyday Life, 1765–1915*, The Metropolitan Museum of Art, Oct. 2009–Jan. 2010 (second venue: Los Angeles County Museum of Art)

Research assistant for *Americans in Paris, 1860–1900*, The Metropolitan Museum of Art, Oct. 2006–Jan. 2007 (additional venues: National Gallery, London; Museum of Fine Arts, Boston)

Curatorial intern for *Moving Pictures: American Art and Early Film, 1880–1910*, Williams College Museum of Art, July–Dec. 2005 (additional venues: Reynolda House; Grey Art Gallery, New York University; Phillips Collection)

Curator for *Walker Evans: The Brooklyn Bridge*, Williams College Museum of Art, Oct. 2003–Jan. 2004

FELLOWSHIPS AND GRANTS

Fothergill Research Award, Bartram Trail Conference, 2016

U.S. Curatorial Travel Grant, Terra Foundation for American Art, May 2016

CHAViC Fellowship, American Antiquarian Society (declined)

Luce/ACLS Dissertation Fellowship in American Art, 2014–2015

Research Fellowship, Library Company of Philadelphia, May–June 2014

Samuel Thorpe Jones and Charles Jones Scholarship, Yale University, 2013–2014

University Dissertation Fellowship, Yale University, 2013–2014
Research Fellowship, Sterling and Francine Clark Art Institute, July–Aug. 2013
Henry S. McNeil Fellowship, Yale University, 2012–2013
Departmental Research Award, History of Art, Yale University, Fall 2012
Library Research Fellowship, American Philosophical Society, Aug. 2012
Summer Research Grant, Paul Mellon Centre, May–June 2012
Luce Foundation Research Grant, Yale University, Summer 2010
Arader Research Grant, Yale Center for British Art, Apr. 2010
John Marshall Phillips Fellowship, Yale University, 2009–2010
Prendergast Fellowship, Williams College Graduate Program in the History of Art, 2003–2005

MEMBERSHIPS

American Association of Museum Curators
American Society of Eighteenth-Century Studies
C19: The Society of Nineteenth-Century Americanists
Charles Brockden Brown Society
College Art Association
Society of Early Americanists

7/28/17

To whom it may concern:

I am writing to give my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I have offered to serve as a participant in WAM's daylong brainstorming session on interpretive themes and approaches to the collection. I understand that I am expected to review beforehand a collection overview (provided by the museum's curator), and bring to the meeting my own ideas and perspectives on the ways in which these objects might be interpreted for school-age and family audiences. At the end of the process, I will receive a prospectus on the exhibition and will send in a page of concluding observations to help the planners in their work. For this work I will receive an honorarium of \$500.

I am very excited to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection. I can't wait to be able to show my students more of this great collection

Sincerely,

Cindy Alberts

Cynthia Alberts

(b) (6)



Qualifications:

29 years of experience as a classroom teacher both in elementary education and special education

Work History: (all for the town of Plainfield)

2010 – Present: 6th grade classroom teacher

2000-2009: 2nd grade classroom teacher

1999: 4th grade classroom teacher

1988-1998: special education teacher, inclusion & self-contained models

Education:

MA: Education, Concentration: Learning Disabilities, 1990
University of CT, Storrs, CT

BS: Elementary Education/Special Education, 1988
Saint Joseph College, West Hartford, CT

Certification:

Elementary Education PreK-8 & Special Education PreK - 12

Professional Activities:

16 yr. Technology mentor, TEAM reviewer for state of CT, Webmaster for PCMS, TEAM mentor, STEP technology committee member, revised many curriculums (most recently- 6th grade LA – summer 2016), former district scorer for writing prompts, presented several SMARTBoard trainings throughout my district, trained in reading assessment measures such as DRA, former faculty coordinator for science department, former member of Curriculum Coordinating Council

Personal Activities:

Former Girl Scout Leader for Pomfret Troop 5156, former Pomfret Cub Scout leader, past member of Pomfret Republican Town Committee



College of the Holy Cross
Department of History
1 College St
Worcester, MA 01610
508 793 2465

July 24, 2017

To whom it may concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I will be serving as a participant in WAM's daylong brainstorming session on interpretive themes and approaches to the collection. I will review beforehand a collection overview provided by the museum's curator, and bring to the meeting my own ideas and perspectives on the ways in which these objects might be interpreted for college students and other post-secondary audiences. At the end of the process I will receive a prospectus on the exhibition, and will send in a page of concluding thoughts to help the planners in their work. For this work I will receive an honorarium of \$600.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection.

Sincerely,

Lorraine C. Attreed
Professor of History
latticeed@holycross.edu

VITA
LORRAINE C. ATTREED
PROFESSOR OF HISTORY, COLLEGE OF THE HOLY CROSS

PERSONAL HISTORY

Born (b) (6)
Home address: , phone
Professional address: Department of History Box 66A, College of the Holy Cross, Worcester, MA 01610; office phone: (508) 793-2358; office fax: (508) 793-3881
E-mail: lattreed@holycross.edu Webpage:
<https://holycross.edu/academics/programs/history/faculty/lorraine-c-attreed>

PROFESSIONAL EDUCATION

Ph.D., 1984, Harvard University (History)
A.M., 1981, Harvard University (History)
M.A., 1980, University of York, England (Medieval Studies)
B.A., 1976, University of New Mexico, Albuquerque (Anthropology), Phi Beta Kappa

PROFESSIONAL EMPLOYMENT

2004+, Professor, History Department, College of the Holy Cross.
1992-2004, Associate Professor, History Dept., Holy Cross College.
1986-92, Assistant Professor, History Dept., Holy Cross College.
1984-85, Lecturer on History, Harvard University.

TEACHING SPECIALTIES

English and European medieval history (300-1600) especially legal, urban, and social history; Renaissance Europe; Ancient Near East and Greece; Ancient Rome; military history; women's history; film history.

BOOKS PUBLISHED

The King's Towns: Identity and Survival in Late Medieval English Boroughs, New York and London: Peter Lang, 2001.
The York House Books, 1461-1490, 2 vols., London and Gloucester, England, and Wolfeboro, N.H.: Alan Sutton Publishing, 1991.

SELECTED ARTICLES IN SCHOLARLY JOURNALS SINCE 2000

With James F. Powers, "Justice, Conflict, and Dispute Resolution in Romanesque Art: The Ecclesiastical Message in Spain," *Gesta* 57.1 (April 2018), forthcoming.
With James F. Powers, "Women in the Context of Romanesque Combat Scenes in Spain and France: Virtue, Judgment and Rape," in *The Medieval Way of War: Studies in Medieval Military History in Honor of Bernard S. Bachrach*, ed. Gregory I. Halfond (Farnham and Burlington, VT: Ashgate Publishing, 2015), 223-49.
"Geophysical Radar (GPR) Scanning and the Remains of King Richard III," *Blueline: Newsletter of the Association of Earth Science Editors*, Fall/Winter 2013, forthcoming.
"The Changes of Fortune – Gender, Patronage and Diplomacy in the Early Career of Margaret of Austria (1480-1530)" *Mediterranean Studies*, 20 (2012): 3-27.

“Faith and Forgiveness: Lessons in Statecraft for Queen Mary Tudor,” *Sixteenth-Century Journal*, 36 (2005): 971-89.

“Rival Jurisdictions and the Definition of Urban Identity in Medieval English Towns,” *Journal of Interdisciplinary History* 32 (Spring 2002): 571-92.

“Henry VII and the ‘New Found Island’: England’s Atlantic Exploration and the Anglo-Azorean Syndicate,” *Mediterranean Studies* 9 (2001): 65-78.

“Friends in Need or in Deed?: Anglo-Portuguese Relations in the Fifteenth Century,” *Mediterranean Studies* 8 (2000): 143-56.

Also published book reviews in journals *Speculum*, *Albion*, *The Historian*, *Journal of Interdisciplinary History*, and *Medievalia et Humanistica* and the on-line *Medieval Review*. Humanities reviewer for *Choice: Current Reviews for Academic Libraries*.

HONORS & PROFESSIONAL ASSOCIATIONS

Recipient of grants from the NEH, Krupp Foundation, Hewlett-Mellon foundation, Batchelor-Ford foundation. Fellow of the Royal Historical Society of England; American Historical Association; Historical Society; Medieval Academy of America; North American Conference on British Studies; Western Front Association (WW1 Studies); Urban History Association (formerly on board of directors); New England Medieval Conference (past secretary); Marshall Scholar (University of York, 1977-79); Phi Beta Kappa (past president Holy Cross chapter); Phi Alpha Theta (history honors).

SERVICE AND ACTIVITIES WITHIN THE GREATER COMMUNITY

September 2007: Keynote Speaker, “Ricardian Studies: A Scholar’s Perspective,” annual general meeting of the Richard III Society, Worcester, Mass.

Feb. 2004: invited talk to St. Michael’s Episcopal Church, Worcester, on Lady Margaret Beaufort, Henry VIII’s Grandmother.

August 2001: slide lecture “War or Commerce? Urban Development from Medieval Towns to Today’s Retirement Communities,” to Westminster-Canterbury of the Blue Ridge Residential Living Community, Charlottesville, Virginia.

August 2000: slide lecture “A Maid for All Seasons: Joan of Arc and Her Enduring Legacy,” to Westminster-Canterbury of the Blue Ridge Residential Living Community, Charlottesville, Virginia.

October 1999: slide lecture “Multiculturalism in the Middle Ages: The Experience of ‘The Other’ in Northern Europe,” to Westminster-Canterbury of the Blue Ridge Residential Living Community, Charlottesville, Virginia.

August 1998: slide lecture “Art, War and History: What Endures?” to Westminster-Canterbury of the Blue Ridge Residential Living Community, Charlottesville, Virginia.

August 1997: slide lecture “The Bible in Stone: Illustrations in 12th-Century Romanesque Art” to Westminster-Canterbury of the Blue Ridge Residential Living Community, Charlottesville, Virginia.

January and February 1997: two papers (with slides and film clips), “A Knight at the Movies: Henry V, From Hero to Anti-Hero,” and “A Knight at the Movies: Richard III, From Demon to Dictator,” for Higgins Armory Museum, Worcester, Shakespeare and Chivalry series.

CLARK UNIVERSITY



July 28, 2017

Grant Reviewer at the NEH:

Please accept this letter as evidence of my enthusiastic support and strong commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

The Worcester Art Museum sent a clear invitation to potential participants outlining the expectations for a daylong brainstorming session on interpretive themes and approaches to the collection. I am delighted to participate in all the phases of this project, including a beforehand review of the collection overview provided by the museum's curator, resulting in my presentation of my own ideas and perspectives on the ways in which these objects might be interpreted for college students and other post secondary audiences. At the completion of the process I will receive a prospectus on the exhibition and will send in a page with my concluding thoughts to help the planners with their work, receiving an honorarium of \$600.00.

We are truly fortunate to have the Higgins Armory collection of arms and armor now at the Worcester Art Museum. I am delighted to be part of the 'team' that will participate in the next phases of presenting and interpreting this phenomenal collection, and making it accessible to the public.

Sincerely,

Barbara A. Beall-Fofana, Ph.D.

Professor *Emerita* - Art History, Assumption College, Worcester, MA

Visiting Professor - Art History, Clark University, Worcester, MA

President, Archaeological Institute of America (AIA), Worcester Chapter

BARBARA A. BEALL FOFANA, Ph.D.

(b) (6)

bbeall@assumption.edu

Abbreviated *Curriculum Vitae*

Citizenship: [REDACTED]

bbeallfotana@clarku.edu

EMPLOYMENT - Recent

Professor Emerita - Art History, Assumption College, Worcester, MA (since Spring 2011) Former Chair, Dept. of Art, Music and Theater. Lectures and Upper Level Seminars: Art & Politics (Honors Program, Survey - Art History, Introduction to Architecture, African Art & Architecture, Italian Renaissance, Medieval Art & Architecture Women and Art.

Visiting Professor - Art History, Clark University, Worcester, MA (2012 -present)

Lectures and Upper level seminars: African Art & Architecture and Islamic Art & Architecture

Bard Clemente Program in the Humanities, Worcester, MA (2014-present)

EDUCATION

Ph.D., Brown University, Dept. of the History of Art and Architecture, Providence, RI

Dissertation: The Codex Amiatinus: Issues of Form, Function and Production, 1997

M.A. Brown University - Medieval focus and Classics - The Lararia of Pompeii, 1993

M.A. UMASS, Amherst, 1991

M.Ed. Clark University, 1973

B.A. Bard College, Annandale-on-Hudson, NY/Study Abroad - Loyola University, Rome Italy

CURATORIAL EXPERIENCE - 1990s

Curator of Undergraduate Exhibition - "A Re-viewing of Medieval Objects," at The Phillips Memorial Library, Providence College, Providence, RI, 12 January - February 1999

Proctorship, David Winton Bell Gallery at the List Art Center, Brown University
Providence, RI, 1994-1995

Curator of Exhibition, "The Collection and Classification of Prints: Implications for Viewing and Studying Prints," David Winton Bell Gallery, List Art Center, Brown University
Providence, RI, 4 February - 12 March 1995

Curatorial Internship, Mead Art Museum, Amherst College, Amherst, MA, 1990

FELLOWSHIPS AND GRANTS - Selected

CIC – Council of Independent Colleges Workshop Grant - *Artistic Workshop Practices in Late Medieval and Renaissance Italy*, Birmingham Museum of Art, Birmingham, AL, 2010

Assumption College grants: Provost's Award, Full year sabbatical, curriculum development grants, University development grants (2000-2011)

Francis A. Kinnicutt Award - Travel and study Veneto Region, 2005

A. A. Heckman Research Grant for Scholars, Hill Monastic Manuscript Library, St. John's University, Collegeville, Minnesota, 1998

Andrew W. Mellon Fellowship at the Vatican Film Library, St. Louis University, St. Louis, Missouri, 1997

Research Grants, Dept. of History of Art and Architecture, Brown University, 1997-1998

Pirandello Lyceum Scholarship, 1993-1994

Fiat Foundation Italian Studies Fellowship, 1993

Brown University Fellowships, 1991-1996

University Fellowship, Clark University, 1972-1973

New York State Regents Scholar, 1965-1969

PROFESSIONAL MEMBERSHIPS

College Art Association (CAA), Archaeological Institute of America - President and Program Chair
Worcester Chapter, College Art Association, ACASA – Arts Council of the African Studies Association (ACASA), International Center of Medieval Art.

PUBLICATIONS - Selected

Books: *Understanding the Art Museum - You, the Art and the Museum*, Prentice Hall, 2007.

Paxton, Images of America Series with Arcadia Publishing, 2013 – for the 250th anniversary celebration of the incorporation of the Town of Paxton, MA.

Articles/Reviews: Book Article in *Reformation – Journal of the Tyndale Society*, Vol. 18 No. 1, December, 2013, 157-163. “Devotional Practices in the late Middle Ages and Renaissance: Issues of Change, Adaptation, Upheaval and Persecution,” of Angeliki Lymberopoulou and Rembrandt Duits. Eds. *Byzantine Art and Renaissance Europe*. Burlington, VT: Ashgate Press, 2013 and Mitchell Merback. *Pilgrimage and Pogrom: violence, memory, and visual culture at the Host-Miracle shrines of Germany and Austria*. Chicago: Chicago University Press, 2013.

Review of the exhibition, *The Global Africa Project*, at the Museum of Arts and Design, New York City, November 17, 2010-May 15, 2011 in *Design and Culture –The Journal of the Design Studies Forum*.

Review of Alidori, Laura; Benassai, Lucia; Castaldi, Lucia; Ceccanti, Melania, et al., eds., *Bibbie miniate della Biblioteca Medicea Laurenziana di Firenze*. With an introduction by Maria Grazia Ciardi Dupré Dal Poggetto. (Biblioteche e Archivi, 12.) Florence: SISMEL, Edizioni del Galluzzo, 2003. In *Speculum - A Journal of Medieval Studies*, Vol. 81, No. 2, April 2006.

“Entry Point to the Scriptorium Bede Knew at Wearmouth and Jarrow: The Canon Tables of the Codex Amiatinus,” *Conference Proceeding of The International Conference – Bède le Vénérable: bilan et perspectives*, Amiens, France, 3-5 juillet 2002.

“The Tabernacle Illumination in the Codex Amiatinus Re-considered,” *Conference Proceedings of The Second Annual International Conference on Biblical Studies in the Early Middle Ages*, Gargnano, Lake Garda, Italy, June 2001 (Peer reviewed). *The Illuminated Pages of the Codex Amiatinus: Issues of Form, Function and Production*, (Ph.D. diss., Brown University, 1997) Ann Arbor: University Microfilms International, 1997.

"The Codex Amiatinus: The Significance of a Production Error," *Manuscripta*, Proceedings of the Twenty Third Saint Louis Conference on Manuscript Studies, Saint Louis, Missouri, 4-5 October 1996.

"Treasures from the Scholar's Studio." In *The John M. Crawford, Jr. Bequest of Chinese Art*, Exhibition Catalogue. Providence: Brown University and the Museum of the Rhode Island School of Design, 1993.

"Biography of John M. Crawford, Jr." Contributor to *The John M. Crawford, Jr. Bequest of Chinese Art*, Exhibition Catalogue. Providence: Brown University and the Museum of the Rhode Island School of Design, 1993.

PRESENTATIONS - selected

“Divergent Historical Trajectories: A Tribute on the 1300th Anniversary of Ceolfrith’s Journey to Rome Carrying on of the Three Great Pandects of Wearmouth and Jarrow,” 43rd Saint Louis Conference on Manuscript Studies, Saint Louis, Missouri, 14-15 October, 2016.

“An Exploration: Ethiopian Icons and Monophysitism,” Ninth International Conference of Iconographic Studies: ICONS & ICONOLOGY, Museum of Russian Icons, Clinton, MA June 11-13, 2015.

“Envisioning the New Republic: Collaboration of a Loyalist Artist and a Revolutionary Patron,” September 3, 2014. Invited Faculty Gallery Talk at the Worcester Art Museum, Worcester, MA.

“The Canon Tables of the Codex Amiatinus (Florence, Biblioteca Medicea Laurenziana *MS Amiatino I*): A Retrospective Study of Manuscript Production, Communication and the Dissemination of Information,” The Mark Roskill Memorial Graduate Student Lecture at UMass Amherst Art History Department, 21 October 2011 (Invited).

“Survival and Revival: Florentine Adaptation of an Iconographic Program Linked to Rome,” Southern African Society of Medieval and Renaissance Studies at Mont Fleur, Stellenbosch, South Africa, 2-5 September 2010.

Kenneth Brooke



July 21, 2017

To whom it may concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018. I have taken my students to the WAM and, in the past, regularly brought my students to the Higgins Armory. I am so glad that the arms and armor will be exhibited in the future. The collection is fantastic.

I am looking forward to serving as a participant in WAM's daylong brainstorming session on interpretive themes and approaches to the collection. I will review beforehand a collection overview provided by the museum's curator, and bring to the meeting my own ideas and perspective on the ways in which these objects might be interpreted for school-age and family audiences. At the end of the process I will receive a prospectus on the exhibition, and will send in a page of concluding observations to help the planners in their work. For this work I will receive an honorarium of \$500.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection.

Please let me know if you need any further information.

Yours Sincerely,

Kenneth Brooke

KENNETH D. W. BROOKE

(b) (6)

Tel:

Email: kenneth_brooke@needham.k12.ma.us

CURRENT EMPLOYMENT

HISTORY TEACHER: Needham High School, Needham, MA 2002-present

- Teacher of 10th grade World and American History, 9th grade World History, 12th Grade World Since 1945
- Co-creator and teacher of The Greater Boston Project (GBP) (2013 – present) – an interdisciplinary course for seniors combining history, English, math and foundational skills such as collaboration and use of technology (2013 – present)
- Forged relationships and arranged field studies visits for GBP with many organizations such as: Massachusetts Historical Society, Leventhal Map Center, Greater Boston Food Bank
- Member of Needham High Interdisciplinary Learning Team
- Introduced Facing History into curriculum
- Developed oral history web site with over 150 student web pages
- Initiated and led exchange programs with schools in Albertville, France in 2007 and Shanghai, China (2009 - present). Co-ordinator of the Needham-Shanghai Exchange program
- Co-ordinator of National History Day and judge at Regional, State and National levels
- Homeroom mentor, Mentor to colleagues: 2005, 2006, 2008, 2012, 2016, 2017; advisor for student teacher: 2006
- Coach for JV Boys Tennis (2016 - present)

PREVIOUS EMPLOYMENT

HISTORY TEACHER, Chelmsford High School, 1998-2002, Chelmsford, MA

- Teacher of 10th grade World History, Psychology and International Relations to all levels

ACTOR/EDUCATOR, 1996-present

- Writer and performer of educational reenactments on Charles Dickens and the Boston Massacre
- Writer and performer of interactive reenactments on German soldiers in the American Revolution and the life of Johann Wolfgang von Goethe for the Goethe Institute, Boston, MA, 1996-1998
- Performer of one-man show, "A Christmas Carol", for Faneuil Hall Marketplace, libraries etc

TEACHER, 1991-1998

- Teacher of German for Newton Community Education, Newton, MA, 1996-1998
- Teacher of English at Truhlarska School, Prague, Czech Republic, 1995.
- Teacher of History at The Barclay School, Stevenage, United Kingdom, 1993-1994. Teacher of History and German at The Minster School, Leominster, United Kingdom, 1991-1993

TOUR GUIDE

- Guide at the Boston Tea Party Ship, 1996-1997, bilingual Boston city guide, 1996-1998
- Guide for US students on educational tours in Europe, 1991, 1993, 1996, 1998

EDUCATION

UNIVERSITY OF MASSACHUSETTS, 2000-2, Boston, MA in History. GPA: 3.97

LEICESTER UNIVERSITY, 1990-1991, Leicester, United Kingdom

Post-Graduate Certificate in Education. Major in **History**, minor in **German**.

BRISTOL UNIVERSITY, 1985-89, Bristol, United Kingdom

B. A. Joint Honors in **German** and **Politics**. Study year abroad at the Univ. of Goettingen, Germany

PROFESSIONAL

- Massachusetts Educator's Certificate in Social Studies, License for Director/Supervisor
- Co-presenter at MassCue Leading Future Learning Conference on 21st Century Skills: 2015

- Developed, taught summer Graduate course on Standards Based Education: 2008, 2009
- Presented full-day Professional Development on Learning Goals to R.J. Grey Middle School, Acton. MA: 2011
- Presenter of workshop at the NERC Social Studies conference: 2001, 2005, 2007
- Presenter at conference on “Dickens and America” at the Tsongas Center, Lowell, MA (2002)
- Selection of courses taken: Colonial Encounters, Mentoring, Differentiated Instruction, EMI – Talking about Race, Middle East, Facing History, Modern Africa, South Asia

INTERESTS

- Traveled extensively in Europe and Asia
- Enjoy playing with my four children, piano, tennis, reading, soccer - playing and refereeing
- Coordinator of referee program for Medfield Youth Soccer (2016 - present)



Department of
Humanities and Arts

100 Institute Road
Worcester, MA 01609-2280, USA
508-831-5246, Fax: 508-831-5932
www.wpi.edu

To whom it may concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I will be serving as a participant in WAM's daylong brainstorming session on interpretive themes and approaches to the collection. I will review beforehand a collection overview provided by the museum's curator, and bring to the meeting my own ideas and perspectives on the ways in which these objects might be interpreted for college students and other post-secondary audiences. At the end of the process I will receive a prospectus on the exhibition, and will send in a page of concluding thoughts to help the planners in their work. For this work I will receive an honorarium of \$600.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection.

Sincerely,

Constance Clark
Associate Professor of History

Constance Areson Clark

Associate Professor of History
Humanities and Arts
Worcester Polytechnic Institute
100 Institute Road
Worcester, MA 01609
Telephone: 508 831-5712
E-mail: cclark@wpi.edu

Ph. D. History, University of Colorado at Boulder, 2002

M. A. History, University of Colorado at Boulder, 1996

B. S. Biological Sciences, State University of New York at Stony Brook, 1978

CURRENT POSITION: Associate Professor of History, Worcester Polytechnic Institute, Worcester, Massachusetts, since July 2010
Assistant Professor of History, Worcester Polytechnic Institute, Worcester, Massachusetts, July 2006-July 2010

PREVIOUS POSITION: Assistant Professor of American Culture, Randolph-Macon Woman's College (now Randolph College), Lynchburg, Virginia. 2002-2006

MAJOR PUBLICATIONS:

Popularizing Science," pages 479-49 in Georgina M. Montgomery and Mark Largent, editors, *A Companion to the History of American Science* (John Wiley & Sons, 2016)

"Images of Evolution in Victorian Culture," *Victorian Review* Vol. 41, Number 2 (Fall 2015): 27-35

"'You Are Here': Missing Links, Chains of Being, and the Language of Cartoons," invited (but also peer-reviewed) paper for *Isis*, Focus section on Darwin Iconography, September, 2009: 571-589

God or Gorilla: Images of Evolution in the Jazz Age, Johns Hopkins University Press, 2008

"Ignoring the Elephants: Visual Images and Jazz Age Critics," *Museums and Social Issues* 1.1 (April 2006): 103-110

"Evolution for John Doe: Pictures, the Public and the Scopes Trial Debate," *Journal of American History*, March, 2001

MAJOR HONORS, AWARDS AND GRANTS

Romeo Moruzzi Young Faculty Award for Innovation in Undergraduate Education, Worcester Polytechnic Institute, 2010

National Endowment for the Humanities (NEH) Fellowship, year-long support for research and writing, 2005-2006

Louis Pelzer Memorial Prize, 2000, Organization of American Historians, for "Evolution for John Doe: Pictures, the Public and the Scopes Trial Debate"

SCHOLARSHIP IN PROGRESS

Book chapter on the history of anthropology

Looking at Animals, (tentative title), a book on zoos, museums and changing representations of animals.

In the Vernacular (tentative title), a longer term book length study of the role of changing media technologies and the role of visual images in shaping communication about science, technology, and environmental issues to the general public

PARTIAL LIST OF CONFERENCE PRESENTATIONS:

Organization of American Historians, (OAH) Annual Meeting, Commentator for panel, “Anti-evolutionism in the 1920s,” April 2010

History of Science Society (HSS), Annual Meeting, Commentator for panel, “Drawing in Print Culture: Why Cartoons Matter in the History of Science,” November 2009

Fifth British-North American Joint Meeting of HSS, CSHPS, and BSHS, Halifax, Nova Scotia, “The Cave Man, the Strenuous Life and the Irreverent Funny Pages,” August, 2004

American Association for the Advancement of Science, Annual Meeting, Denver, Colorado, “Museums, Popular Science, and the Scopes Trial,” February, 2003

Organization of American Historians, Annual Conference, Toronto, Ontario, Canada, “Evolution for John Doe: Visual Pedagogy in the Scopes Trial Debate,” April, 1999

EDITORIAL BOARD:

Editorial Board for *The Oxford History of American Science, Medicine, and Technology*, Editor-In-Chief
Hugh R. Slotten (Oxford University Press, 2014)

INVITED TALKS:

Worcester Polytechnic Institute, Women’s Leadership Program, talk for panel on Career Paths for Women, January, 2012

Worcester Polytechnic Institute, in partnership with the New England Museum Association, the National Association for Museum Exhibition and Higgins Armory Museum, panelist for conference: “Fostering an Interactive Culture: A Participatory Program and Workshop,” featuring museum exhibit specialist Nina Simon, September 22, 2011

Randolph College, “‘They did not exist until Art had invented them’: Science, Art, Technology, and History,” Keynote Address, Third Symposium of Artists and Scholars, April, 2011

American Museum of Natural History, New York, Margaret Mead Film Festival, “Scientists and Lantern Slides at the American Museum,” invited talk for a panel on the history of Magic Lantern Slides, November 2010

Worcester Art Museum, “The Bridge, the City and the Fog,” invited talk for panel on Monet at the Museum, given before an audience of the general public, October, 2010, given before museum donors, May, 2010

University of Connecticut, “Where was Darwin at the Great Monkey Trial? Iconography of an Evolution Debate” for panel, “The Legacy of Charles Darwin,” February 10, 2009, part of the Coastal Perspectives Lecture Series - Year of Science, 2009

The Johns Hopkins University Colloquium in the History and Philosophy of Science, “Gorillamania to Pithechophobia: Irreverence, Evolution, and Vernacular Science, 1859-1929,” September, 2008

July 26, 2017

Kimberly Di Rodi

(b) (6)

To Whom It May Concern,

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I will be serving as a participant in WAM's daylong brainstorming session on interpretive themes and approaches to the collection. I will review beforehand a collection overview provided by the museum's curator, and bring to the meeting my own ideas and perspective on the ways in which these objects might be interpreted for school-age and family audiences. At the end of the process I will receive a prospectus on the exhibition, and will send in a page of concluding observations to help the planners in their work. For this work, I will receive an honorarium of \$500.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection.

Sincerely,

Kimberly Di Rodi
History Teacher
Foxborough Regional Charter School

Kimberly Di Rodi

(b) (6)

A large black rectangular redaction box covers the area below the name and above the 'Licensure and Education' section.

Licensure and Education

- **Preliminary License, History 5-12, #472035**
- **Sheltered English Immersion**, August 21, 2015
- **MA, History**, Clark University, Worcester, MA, 2011
- **BA, History with a minor in Women and Gender Studies**, Clark University, Worcester, MA, 2009.

Work Experience

Foxborough Regional Charter School Foxboro, MA

History Teacher, August 2014-present

- Collaborated with 7th grade team members
- Differentiated materials for SPED and ELL students
- Created blended learn opportunities for 7th graders
- Designed curriculum for 11th and 12th grade classes “Art History” and “Women and Gender”
- Implemented stations and time-on-task activities
- Executed project based learning in the classroom

West Boylston Public Schools West Boylston, MA

Substitute Teacher, March 2012-Present

Long-Term 5th Grade Math Substitute Spring 2013

ABA Teaching Assistant- Summer 2014

- Developed lessons in line with the common core
- Assisted students with MCAS preparations
- Communicated with administrators and teachers about student behaviors and Education Plans

John Woodman Higgins Armory Museum Worcester, MA

Fall 2007-December 2013

- Acted as Reservations and Guest Relations Coordinator from July 2013 until the museum closed in December 2013
- Presented educational programs to school groups and the general public
- Trained employees, volunteers, and interns
- Taught educational workshops
- Developed, researched, and presented new education programs
- Answered phones, emails, and walk in inquiries about the museum

Spirit of Knowledge Charter School Worcester, MA

Humanities Tutor and Substitute Teacher, November 2010-June 2011

- Assisted with classroom management
- Lead tutoring sessions with anywhere from 2-25 students
- Provided academic support to students grade 7-9 in History, English, Art and Math

Book Reviews

- Wrote review of *A History of Stepfamilies in Early America* by Lisa Wilson, published in *The New England Journal of History*

Other

- Hiring Committee for Dean of Students and Families, 2015
- National History Day Coordinator, January 2016- present
- Mock Trial Assistant Coach 2016-2017
- Class Council Advisor

MEGAN LUCIA DICKERSON

(b) (6)

(b) (6)

| www.takeplayseriously.org

July 25, 2017

To whom it may concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018 - 2019.

I will be serving as an interpretive consultant for the project. I will review beforehand a collection and interpretation overview provided by the museum's curator, and come to WAM for 2 days to discuss helping them turn their interpretive ideas into an executable interpretive plan that reflects current best practices in museums. I will return to WAM once more when the museum's architectural consultant works with WAM to turn the interpretive plan into a working physical vision. For this work I will receive an honorarium of \$[REDACTED] and travel expenses.

I have developed and implemented family learning programs and exhibitions for over fifteen years, and have been very impressed with the level of thoughtfulness and commitment Worcester Art Museum has demonstrated in their efforts to make their galleries more accessible. I am delighted and honored to be partnering with WAM as it plans the next phase of its work with the Higgins Armory collection.

Sincerely,



Megan Dickerson

MEGAN LUCIA DICKERSON

(b) (6) | (b) (6) | www.takeplayseriously.org

EXPERIENCE

Manager of Exhibition Development

The New Children's Museum, 2013 – Present

Envisioning a unique exhibition practice in which the museum partners with artists to create play spaces;
Managing, training and supporting a team of eight exhibition professionals, including oversight of floor staff;
Innovated and institutionalized new methods of engagement (playwork) and evaluation (design thinking);
Responsible for grant fundraising and management of a \$350,000 budget;
Overseeing all aspects of exhibition research, design, development and fabrication.

Senior Community Partnerships Manager

Boston Children's Museum, 2005 – 2013

Responsible for sustaining museum partnerships with libraries, parks and other key civic partners;
Served on strategic team during a 88,000 sq ft expansion and oversaw "museum without walls" programming;
Expanded the award-winning BNY Mellon YouthLeaders program, an innovative youth work apprenticeship;
Managed seven staff and a \$300,000 annual departmental budget, including two federal grants.

Also at Boston Children's Museum:

Cultural Programs Educator, 2003 – 2005

Research, program and outreach for over 40 culturally responsive programs and festivals each year.

Program Interpreter, 2003

Taught kindergarten school visits and engaged general visitors with programming in exhibits.

CONSULTANCIES + INTERNSHIPS

Educator and Marketing Specialist

Jonathan Corwin House (The Witch House), 2003
New brochure, exhibit signage & marketing plan.

Museum Assistant

Old South Meeting House, 2003
Led theatrical Boston Tea Party experiences.

Teaching Assistant

Citizen Schools, 2003
Afterschool programming for ELL 4th graders.

Education Interpreter

Peabody Essex Museum, 2002
Produced a theatre event in four historic houses.

Visual Arts Intern

MASS MoCA, 2002
Research and artist support for the *Fantastic!* exhibition.

Museum Consultant

Latino Museum of History, Art and Culture, 2002
Oversight of a move of 150 paintings and prints to storage.

EDUCATION

MA, Play and Playwork

University of Gloucestershire (UK), 2016

BA, History

University of California Los Angeles, 2001

EXHIBITION HISTORY

The Wonder Sound (Exhibition Developer & Curator) June 2016, The New Children's Museum, San Diego
A 1200 sq. ft, three-story fort created by artist Wes Sam-Bruce in collaboration with six community partners.

Eureka! (Exhibit Developer & Curator) Oct 2015, The New Children's Museum, San Diego
An exhibition featuring five artists that acts as a platform for visitors to "dig deeper" to understand California.

Low & Slow (Exhibit Developer and Curator) May 2015, The New Children's Museum, San Diego
Noé Olivas solo exhibition, including a real lowrider truck plus "art deliveries" from gallery to communities.

The Pop-Up Children's Museum (Creative Director) Jun - Aug 2012, Boston Children's Museum, Boston
A temporary play space that transformed a park in Roxbury, in collaboration with community partners.

The Hall of OddAnimals (Exhibit Developer & Designer) Mar 2012, Boston Children's Museum, Boston
An immersive studio exhibit showcasing taxidermied animals and the artwork of artist Jef Czekaj.

Blue Laws (Artist) Feb 2012, Institute of Contemporary Art, Boston
An artwork exploring antiquated "blue laws," performed with visitors in collaboration with gallery guards.

Bumpkin Island Art Encampment (Founder & Curator) Jul 2007 - Jul 2011, Boston Harbor Islands, Boston
A five-day project in which up to 40 artists take over an island to create immersive, site-specific art.

Willy Wonka in Smellovision (Experience Designer) Jul 2007 - Dec 2009, Somerville Arts Council, Somerville
A screening of Willy Wonka and the Chocolate Factory with piped-in smells and costumed Oompa-Loompas.

826Boston/Greater Boston Bigfoot Research Institute (Designer) Apr 2008, 826Boston, Boston
A hybrid exhibit-store using cryptozoology as springboard for exploring and questioning the natural world.

Boston Black: A City Connects (Outreach & Evaluation) Jul 2004, Boston Children's Museum, Boston
A neighborhood-style family exhibit that highlights the diversity of Boston's Black communities.

Fantastic! "Threshold of Wonder" (Exhibit Developer) Jul 2002, MASS MoCA, North Adams
Artifacts from New England utopian communities form the entrance to an exhibit on utopian art.

TEACHING & SELECTED CONSULTANCIES

May 2017 **Playwork: A Free Play Revolution for Children's Museums**, Association of Children's Museums

April 2016 **Playworking the Children's Museum: Beyond Play-Based Learning**, US Play Coalition

Sep 2015 **Planning Consultant**, San Diego Museum of Man

May 2014 **Everyday Magic: Intro to Design Thinking**, Association of Children's Museums

Jun 2013 **Play in Museums**, Greater Boston Museum Educators Roundtable

May 2013 **Designing for Children**, Planningness Conference

April 2013 **The Power of Play for All Families**, Early Childhood Summit, Boston

March 2012 **Museum Play**, training for National Museum of the American Indian staff, Washington, DC

March 2012 **Play in the City**, speaker at Harvard Graduate School of Design

May 2010 **Living the Mission Inside and Out**, Association of Children's Museums

April 2007 **Second Home or Empty Nest? Sustaining Adolescent Involvement**, American Alliance of Museums

April 2006 **Healthy Traditions: Promoting Healthy Lifestyles through Community Partnerships**, ACM

PUBLICATIONS

- (2017) Researching children's play and contemporary art, in Russell, W, Lester, S and Smith H (eds) *Practice based research in children's play*, Bristol: Policy Press.
- (2017) Playworking the children's museum: A not-quite-how-to guide. San Diego: The New Children's Museum.
- (2017) Masters thesis: What is essential is invisible to the eye: Stories of value in a children's museum.
- (2014) Solvitur ambulando: It is solved by walking, *Journal of Applied Research on Children: Informing Policy for Children at Risk*. 4(2).
- (2013) Children's museums as placemaking partners, *Hand to Hand*, Quarterly Journal of the Association of Children's Museums, 27(1)
- (2012) The Pop-Up Primer (published at www.takeplayseriously.org)
- (2010) Game on: Boston Children's Museum tests models of multilingual family outreach, *The Art of Participation: Shared Lesson in Audience Engagement*, Wallace Foundation.
- (2009) Outreach that empowers, May/June *Dimensions*, Association of Science and Technology Centers
- (2001) Honors thesis: Reeling in sprawl city: Neutra and Schindler at mid-century

AWARDS, FELLOWSHIPS + SELECTED GRANTS

- 2017 **AAM Special Achievement Award**, Exemplary Innovative Practice, *The Wonder Sound*
- 2016 **Action Research Award**, US Play Coalition, The Playworker Project
- 2015 **San Diego 40 Under 40**, San Diego Metropolitan Magazine, honoree
- 2014 **Museum Camp**, Santa Cruz Museum of Art and History, selected delegate
- 2013 **Vanguard Award**, Next City, a national honor for urban advocates under 40
- 2013 **National Medal of Honor for Museum and Library Services**, IMLS, member of winning program team
- 2012 **Participation Learning Network**, Boston Foundation, Massachusetts Cultural Council, Wallace Foundation
- 2011 **Museums for America grant**, IMLS, Museums and Libraries are for Families
- 2011 **Bridges Conference Cohort**, PISEC (honoring GoKids partnership with Boston Housing Authority)
- 2009 **Museums for America grant**, IMLS, GoKids in Boston Neighborhoods

COMMUNITY SERVICE

- City of San Diego**, Public Art Commission Panelist 2017
- Institute of Museum and Library Services**, Field Reviewer and Panelist 2010 - 2017
- National Association of Museum Exhibition**, AAM, Board Member 2015 - 2017
- Berwick Research Institute**, Board Member 2003 - 2012
- Discover Roxbury**, Committee Member 2013
- Center for Design + Play**, Co-Founder 2012-2013



Mary Dockray-Miller, Ph.D.
Professor of English
Humanities Program
mdockray@lesley.edu

20 July 2017

To whom it may concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018. The museum is a stellar example of a mid-sized art museum with excellent collections, programming, and community outreach.

With colleagues from other institutions in the region, I will be serving as a participant in WAM's daylong brainstorming session on interpretive themes and approaches to the collection. I will review beforehand a collection overview provided by the museum's curator, and bring to the meeting my own ideas and perspectives on the ways in which these objects might be interpreted for college students and other post-secondary audiences. At the end of the process I will receive a prospectus on the exhibition, and will send in a page of concluding thoughts to help the planners in their work. For this work I will receive an honorarium of \$600.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection. The Museum is a crucial part of the city's cultural and educational community, and I am excited to be able to contribute to this initiative.

Sincerely,

A handwritten signature in black ink that reads "Mary Dockray-Miller".

Mary Dockray-Miller

Mary F. Dockray-Miller

Humanities Program
College of Liberal Arts and Sciences
mdockray@lesley.edu

Lesley University
29 Everett St
Cambridge MA 02138

• Education

Loyola University Chicago: M.A. in English November 1992, Ph.D. in English May 1996. Dissertation:
"Mixed Pairs: Gender Construction in Anglo-Saxon Art and Poetry"

• Teaching Experience

College of Liberal Arts and Sciences, Lesley University, Cambridge, MA.

Professor of English, 2009-present

Associate Professor of English, 2003-2009

Assistant Professor of English, 2000-2003

• Publications

Books:

The Books and the Life of Judith of Flanders. Burlington, VT: Ashgate Publishing, 2015.

Saints Edith and Æthelthryth: Princesses, Miracle Workers, and their Late Medieval Audience. Medieval Women: Texts and Contexts vol.25. (Turnhout: Brepols, 2009).

Motherhood and Mothering in Anglo-Saxon England (St. Martin's Press, 2000).

Selected Essays:

"Judith of Flanders and Her Books: Patronage, Piety, and Politics in mid-eleventh century Europe" in *Telling Tales and Crafting Books, Essays in Honor of Thomas H. Ohlgren*, eds. Dorsey A. Armstrong, Shaun F. D. Hughes, and Alexander L. Kaufman. Kalamazoo, MI: Medieval Institute Publications, 2016.

"Old English Literacy, the Digital Revolution, and New Media Aliteracy" *The Heroic Age* 14.1 (2010); available open access <http://www.heroicage.org/issues/14/dockray-miller.php>

"The St. Edith Cycle in the Salisbury Breviary" *Fifteenth-Century Studies* 34 (2009): 48-63.

"Old English Literature and Feminist Theory: A State of the Field" *Literature Compass* 5 (2008): 1-11.

"The Middle English Verse of Boston Public Library MS 124" *Women and Language* 30 (2008): 23-26.

"The Myth of the Medieval Virgin Nun" in *Misconceptions about the Middle Ages*, eds. Stephen J. Harris and Bryon Grigsby. New York: Routledge, 2007, 60-62; paperback repr. 2009.

"Historical Sources of the Middle English Verse *Life* of St. Æthelthryth" *ANQ* 20 (2007) 8-11.

"The *eadgyth* Erasure: A Gloss on the Old English *Andreas*" *ANQ* 18 (2005): 3-7.

"Mary Bateson, Scholar and Suffragist (1865-1906)" in *Women Medievalists in the Academy*, ed. Jane Chance. Madison: University of Wisconsin Press, 2005, 67-78. (Reviewed in *The Medieval Review* 06.06.01).

"The Maternal Performance of the Virgin Mary in the Old English *Advent*" *NWSA Journal* 14.2 (2002): 38-55.

"Female Community and the Old English *Judith*" *Studia Neophilologica* 70.2 (1998): 165-172.

"The Masculine Queen of *Beowulf*" *Women and Language* 21.2 (1998): 31-38.

"*Beowulf's* Tears of Fatherhood," *Exemplaria* 10.1 (1998): 1-28.

"Feminine Preoccupations: English at the Seven Sisters," *Modern Language Studies* 27.3 (1997): 139-155.

"The Feminized Cross of *The Dream of the Rood*" *Philological Quarterly* 76.1 (1997): 1-18.

Numerous editorial projects, conference presentations, books reviews, invited talks, etc.



July 21, 2017

To whom it may concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I will be serving as a participant in WAM's daylong brainstorming session on interpretive themes and approaches to the collection. I will review beforehand a collection overview provided by the museum's curator, and bring to the meeting my own ideas and perspectives on the ways in which these objects might be interpreted for college students and other post-secondary audiences. At the end of the process I will receive a prospectus on the exhibition, and will send in a page of concluding thoughts to help the planners in their work. For this work I will receive an honorarium of \$600.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection.

Sincerely,

A handwritten signature in blue ink that reads "Francisco Gago-Jover".

Francisco Gago-Jover
Professor of Spanish

FRANCISCO GAGO-JOVER

PROFESSOR OF SPANISH

441 Stein Hall
College of the Holy Cross
Worcester, MA 01610
(508) 793-2507
fgagojov@holycross.edu

EDUCATION

PhD (Hispano Romance Linguistics & Philology)	University of Wisconsin-Madison	1990 - 1997
MA (Spanish)	University of Wisconsin-Madison	1988 - 1990
Licenciado en Geografía e Historia	Universidad de Valladolid	1980 - 1985

PUBLICATIONS (selected)

A. BOOKS

- 2007: *Diccionario militar de Raimundo Sanz. Edición y estudio*. Zaragoza: Institución «Fernando el Católico». [co-edited with Fernando Tejedo-Herrero]
2002: *Vocabulario militar castellano (siglos XIII-XV)*. Granada: Editorial Universidad de Granada.

B. DIGITAL PROJECTS

- 2011 - present: *Digital Library of Old Spanish Texts*. Ed. Francisco Gago-Jover. Hispanic Seminary of Medieval Studies. <http://hispanicseminary.org/textconc-en.htm>
2011 - present: *Lexical Studies of Medieval Galician-Portuguese Texts. An On-Line Bibliography of Concordances, Glossaries, Vocabularies and Selected Word Studies*. Eds. Michael J. Ferreira, Francisco Gago-Jover, and Ernesto González-Seoane. Hispanic Seminary of Medieval Studies. <http://www.hispanicseminary.org/lsmgpt/>
2004 - present: *Lexical Studies of Medieval Spanish Texts. An On-Line Bibliography of Concordances, Glossaries, Vocabularies and Selected Word Studies*. Eds. Steven N. Dworkin and Francisco Gago-Jover. Hispanic Seminary of Medieval Studies/*La corónica, A Journal of Medieval Spanish Language, Literature & Cultural Studies*. <<http://www.hispanicseminary.org/lsmst>>

C. ELECTRONIC PALEOGRAPHICAL EDITIONS

- 2006: *Texto y concordancias del Diccionario militar de Raimundo Sanz (Barcelona: Juan Piferrer, 1749)*. CD-ROM. New York: Hispanic Seminary of Medieval Studies. [co-edited with Fernando Tejedo-Herrero]
1994: *Texto y Concordancias del 'Tratado de las Armas' de Diego de Valera. Ms. 1341, Biblioteca Nacional, Madrid & Ms. 1098, Casanatense, Rome*. Microfiche. Madison: Hispanic Seminary of Medieval Studies.
1994: *Texto y Concordancias del 'Libro del Cavallero Çifar.' Ms. Esp 36, Bibliothèque Nationale, Paris*. Microfiche. Madison: Hispanic Seminary of Medieval Studies.

D. ARTICLES

- 2015: "La Biblioteca Digital de Textos del Español Antiguo (BiDTEA)." *Scriptum Digital*, 4 (2015), pp. 5-36.
2012: "El léxico militar en el Poema de Alfonso XI." *Cuadernos del Instituto Historia de la Lengua*, 7 (2012): 457-509.
2012: "Catálogo descriptivo de la lexicografía militar española anterior a la primera guerra mundial." *Revista de lexicografía*, 17 (2011): 33-63.
2008: "Glosarios y diccionarios militares del siglo XIX." In Pérez Pascual, J. I. et al. *Actas del II Congreso Internacional de Lexicografía Hispánica: El diccionario como puente entre las lenguas y culturas del mundo*. Alicante: Taller Digital / Fundación Biblioteca Virtual Miguel de Cervantes. pp. 670-677.
2007: "Léxico militar del siglo XVIII: El Diccionario militar de Raimundo Sanz." In Campos, M.; Coteló, R.; Pérez Pascual, J. I. (eds.), *Historia de la lexicografía española, Anexos Revista de Lexicografía*, 7, Universidade da Coruña. pp. 59-68.
2006: "El Diccionario militar de Raimundo Sanz en el contexto de la lexicografía especializada del siglo XVIII." *Dieciocho* 29.1 (2006): 85-106. [co-authored with Fernando Tejedo-Herrero]
1998: "Los términos militares en los diccionarios de español: El caso de yelmo." *Revista de lexicografía* 4 (1997-98): 81-89.

E. REVIEWS

- 2013: Review of Noel Fallows, *Jousting in Medieval and Renaissance Iberia*, Woodbridge/Rochester, The Boydell Press, 2010. *Tirant* 16 (2013): 378-380.
- 2013: Review of *PhiloBiblon* (<http://bancroft.berkeley.edu/philobiblon/>). *Digital Philology* 1.2 (2012): 323-328.
- 2009: Review of *Images of Salvation: The Story of the Bible through Medieval Art*. Dee Dyas, ed. CD-ROM. 2nd edition. Nottingham, UK: Christianity and Culture Project, 2004. *La corónica* 37.2 (2009): 197-203.
- 2007: Review of *Tesoro de la lengua castellana o española*. Eds. Ignacio Arellano and Rafael Zafra. DVD-ROM. Studiolum, 2006. || Biblioteca Aurea Hispánica, 21. Madrid: Iberoamericana~Vervuert / Pamplona: Universidad de Navarra. *Revista de lexicografía* 13 (2006-2007): 187-194.

CONFERENCE PARTICIPATION AND INVITED LECTURES (selected)

- 2016: "El Old Spanish Textual Archive (OSTA): diseño y desarrollo de un corpus de textos medievales." Conference given at the Departamento de Lengua Española of the Universidad de Valladolid, Valladolid, March 7.
- 2016: "El Old Spanish Textual Archive (OSTA): diseño y desarrollo de un corpus de textos medievales." Presented during the session «Linguistic Variation and change through corpora» at the 8th Conference on Corpus Linguistics (CILC 2016), Málaga, Spain, March 2-4.
- 2013: Discussant for *La corónica* International Book Award: Noel Fallows, *Jousting in Medieval and Renaissance Iberia* (A Panel Discussion) at the 48th International Congress on Medieval Studies, Kalamazoo, May 9-12.
- 2011: "The Digital Library of Old Spanish Texts." Invited Lecture at the First International Colloquium on Digital Methods for Medieval Hispanic Studies, organized by the Medieval Hispanic Text and Manuscript Seminar, Magdalene College, Oxford University, July 8-9.
- 2010: "El léxico militar: aproximaciones a su estudio (Breve estado de la cuestión)." Seminar given at the Centro de Investigaciones Lingüísticas de la Universidad de Salamanca (CILUS), Salamanca, March 2.
- 2010: "Métodos y herramientas en la lexicografía del siglo XXI" Seminar given at the Jornadas de Lingüística 2010 organized by the Universitat de les Illes Balears, Palma de Mallorca, April 28.
- 2006: "Glosarios y diccionarios militares del siglo XIX." Presented during the Segundo Congreso Internacional de Lexicografía Hispánica, Alicante, September 19-23.
- 2004: "La edición de textos medievales en la era informática: Nuevas tecnologías para viejos problemas." Lecture given at the University of Massachusetts-Amherst, October 28.
- 2004: "Léxico militar del siglo XVIII: El *Diccionario militar* de Raimundo Sanz." Presented during the Primer Congreso Internacional de Lexicografía Hispánica, A Coruña, September 14-18.
- 2003: "Una aproximación al léxico militar de la Edad Media: El *Diccionario de voces militares medievales*." Universidad de León, Spain, May 23.
- 2003: "El rey llamó a su mesnada: Military Vocabulary in the Chronicles of Alfonso Onceno." Presented during the session «The Reign of Alfonso XI, 1312-1350» at the 38th International Congress on Medieval Studies, Kalamazoo, May 8-11.
- 2002: "El léxico militar en el *Dictionary of the Old Spanish Language*: Historia y actualidad de un proyecto." Lecture given at the Centre de Recherches Historiques de l'École des Hautes Études en Sciences Sociales, Paris, France, November 18.
- 2002: "Armor and Castles: Military Lexicon and the Dictionary of the Old Spanish Language." Lecture given at Colgate University, Hamilton, NY, March 7.
- 1998: "El diccionario de términos militares del español medieval: problemas y aportaciones." Presented during the session «The creation of an exhaustive Old Spanish Dictionary through computer techniques: the Madison project» at the Kentucky Foreign Language Conference, April 16-18.

July 20, 2017

To whom it may concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I will be serving as a consultant for the review of WAM's ancient collection, consisting of about 50 objects. I will spend one day reviewing this collection with WAM's curator, Jeffrey Forgeng, verifying the accuracy of the museum's records on the objects and making recommendations regarding their display, interpretation, and care. For this work I will receive an honorarium of \$[REDACTED] plus travel and lodging costs.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection.

Yours truly,

John J. Herrmann, Jr.
Curator of Classical Art, Emeritus
Museum of Fine Arts, Boston

Consultant on Ancient Art

[REDACTED]

JOHN J. HERRMANN, JR.

John F. Cogan, Jr. and Mary L. Cornille Curator of Classical Art, Emeritus
Museum of Fine Arts, Boston

(b) (6)

CURRICULUM VITAE

Education

Ph.D., Institute of Fine Arts, New York University 1973
M.A., Institute of Fine Arts, New York University 1964
B.A., Yale College, 1959

Employment. Museum of Fine Arts, Boston: Joint Head of the Department of Art of the Ancient world, 1999 – 2004; Curator, Department of Classical Art, 1996- 1999; Associate Curator, 1985-1996; Assistant Curator, 1976-1985. **American University of Rome,** Instructor, History of Art, 1974-76. **Committee for the Rescue of Italian Art,** research fellow 1969-74

Archaeological and geological fieldwork. □ □ Principal investigator, survey and analysis of marble quarries in Algeria, 2006-11; Field director (with Soprintendenza ai Monumenti di Firenze), excavation of S. Reparata, Florence (1970-72)

Governing boards of scholarly and cultural organizations: Executive Committee, Association for the Study of Marble and Other Stones In Antiquity (ASMOSIA): President 1995-1998, Councilor 2000-2009; Vice President 2009 to present. Dedham Historical Society, Director, 2006 to 2012.

Author: of twelve books, as author or joint author, most recently *Pottery, Pavements, and Paradise* 2013, and eighty-plus published articles and contributions to catalogues, as well as numerous articles in course of publication.

Fields of research:

Marble studies: pioneering work on quarries, marble, and marble products from Thasos and Algeria; contributor (in collaboration with scientists and other specialists) of one or more articles to the proceedings of ASMOSIA conferences of from 1992 to the present (ASMOSIA II-X); editor ASMOSIA V. Contributions to conference proceedings *Decor - Decorazione e architettura nel mondo romano* 2017. Contributions on marble in *Africa Romana* 2010 and 2013, the Getty Conference proceedings of 1990, conference *Thasos: matières premières et technologie de la préhistoire à nos jours* 1995; articles in *Dossiers d'archéologie* 1992, *Bulletin de correspondance hellénique* 1977.

Ancient sculpture: works on Roman bronze sculpture, reworked marble portraits, sculpture from Roman Egypt and the Holy Land: recent titles; *Demeter-Isis or the Egyptian Demeter?* 1999; *A Marble Maenad from the Holy Land* 2008-09.

Ancient architecture and architectural decoration: book, *The Ionic Capital in Late Antique Rome* 1988; identification and reconstruction of the Baths of Maxentius on the Palatine, 1976.

Ancient ceramics. African Red Slip Ware: *Pottery, Pavements, and Paradise* 2013; *Light From the Age of Augustine: Late Antique Ceramics From North Africa (Tunisia)*, 2002 and numerous articles. Greek and related ceramics: *Vase-painting in Italy: Red-figure and Related Works in the Museum of Fine Arts, Boston*; Etruscan section & essay on color, 1993; entries and essays in exhibition catalogues.

Greek and Roman armor and authenticity issues of bronze. As consultant for collectors, dealers, and the Mougins Museum of Classical Art, which displays the largest private collection of Greek and Roman arms and armor in the world.

Curator or joint curator of 13 temporary exhibitions on ancient art: Museum of Fine Arts, Boston; Brockton Art Museum; Harvard Divinity School; Lyndon Baines Johnson Library, Austin; Knights of Columbus Museum (New Haven)

Grants and fellowships. For a lecture tour of Algeria: US Embassy, Algiers, December, 2012. For research and fieldwork on ancient marble sources of Algeria, Tunisia, and Thasos: Samuel H. Kress Foundation, 2007, 2005, 1993-5; AIMS/CEMAA (American Institute for Magrib Studies/Centre d'études maghrébines à Algérie), 2007, 2004; Lamb/Mellon Curatorial Research Grants, Museum of Fine Arts, Boston, 1997, 1989-91. For travel to ASMOSIA Conferences: Samuel H. Kress Foundation, 2009, 2006. For support of the ASMOSIA conference, Boston, 1998: Samuel H. Kress Foundation. Other grants: National Endowment for the Arts Fellowship for Museum Professionals 1980-81; Research Fellowship, Committee for the Rescue of Italian Art (Florence), 1969-72; Samuel F. B. Morse Fellowship (Institute of Fine Arts), 1968-69

WORCESTER PUBLIC SCHOOLS

COLLEEN KELLY
HISTORY AND
SOCIAL SCIENCE LIAISON
kellyca@worc.k12.ma.us

DR. JOHN E. DURKIN ADMINISTRATION BUILDING
20 IRVING STREET
WORCESTER, MASSACHUSETTS 01609-2493
TELEPHONE (508) 799-3676

July 28, 2017

To Whom It May Concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I will be serving as a participant in WAM's daylong brainstorming session on interpretive themes and approaches to the collection. I will review beforehand a collection overview provided by the museum's curator, and bring to the meeting my own ideas and perspective on the ways in which these objects might be interpreted for school-age and family audiences. At the end of the process I will receive a prospectus on the exhibition, and will send in a page of concluding observations to help the planners in their work. For this work I will receive an honorarium of \$500.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection.

Sincerely,



Colleen Kelly, Ed. D.

Colleen A. Kelly, Ed. D.

Worcester Public Schools
Durkin Administration Building
20 Irving Street
Worcester, MA 01609
(b) (6)

(b) (6)

kellyca@worc.k12.ma.us

EDUCATION

- Doctorate of Education, Educational Leadership, 2017
Nova Southeastern University, Fort Lauderdale, FL
- Master of Education, Leadership and Administration, 2003
Worcester State College, Worcester, MA
- Master of Education, Middle School Education/History, 1996
Worcester State College, Worcester, MA
- Bachelor of Arts, Political Science, Concentrations in English and Art History, 1994
College of the Holy Cross, Worcester, MA

CERTIFICATIONS

Principal/Assistant Principal: K-6, 5-8, 9-12
Social Studies Teacher: 5-8, 9-12
Library/Media Science: All Levels
Supervisor/Director: Pending

PROFESSIONAL EXPERIENCE

Quinsigamond Community College (2014-present)

Adjunct Professor (2014-present) Responsible for developing and teaching courses in the area of Liberal Arts.

Worcester Public Schools (1994-present)

History and Social Science Liaison (June 2004-present) - Responsible for the revision, alignment, sequencing and implementation of the History and Social Science curriculum for an urban school district of approximately 25,000 students. The primary duties include analyzing data from a variety of sources to develop and implement professional development for teachers, creating common syllabi and assessments, creating and sustaining content specific professional development, and working with museums, libraries, institutes of higher learning, the Department of Elementary and Secondary Education and community partners to support student learning. Selected projects include:

- Design and present workshops to teachers, Focused Instructional Coaches and Administrators in the content area of history and social science and library research, modeling research-based pedagogy proven effective in the implementation of content area curriculum.

- Attend state and national conferences at the request of the Massachusetts Department of Elementary and Secondary Education, including participation on the Massachusetts History and Social Science Framework Revision Committee.
- Collaborate with local museums and libraries to create out of classroom field trip experiences connected to grade specific content for approximately 9,000 students.

Library Media Specialist Liaison K-12 (June 2009-present):

- Coordinate and expand professional development trainings for the district Library Media Specialists, including work with college research librarians, trainers from Microsoft Office 365, GALE databases, Alexandria automation systems and Naviance platforms
- Work with the Worcester Public Library to expand offerings to public school students through partnerships with the library and the opening of One City, One Library branches of the public library in our public schools
- Collaborate with the English Language Arts Department and The College of the Holy Cross on a summer reading case study for urban middle school reluctant readers
- Increase the usage of school libraries, including workshops for elementary library volunteers.

Advanced Placement Liaison-all disciplines (January 2009-June 2010):

- Organize and promote Advanced Placement Family Awareness Events to bring more rigorous classroom opportunities to a wider range of students.
- Coordinate and expand the current Advanced Placement course offerings, enrollments and professional development opportunities for teachers.

History Teacher at North High School
(August 2002-June 2008)

Advanced Placement World History Teacher at North High School
(August 2002-August 2005)

Department Chair of History and Social Sciences at Worcester East Middle School
(June 2000-August 2002)

Social Science Teacher at Worcester East Middle School
(August 1995-June 2002)

Librarian//Multi-Media Specialist K-6 at six elementary schools
(September 1994-June 1995)

PROJECTS OF NOTE, PRESENTATIONS, PUBLICATIONS, and AWARDS

- Author of a 2017 case study: The Under Representation of Hispanic Males in Urban Advanced Placement Courses
- Co-author/co-director of 3 separate Teaching of American History Grants totaling \$3.5 million designed to provide teachers with professional learning opportunities with nationally renowned scholars, graduate level courses in history and primary sources for classroom use
- Co-author/co-director of a \$200,000.00 National Endowment for the Humanities Grant. This grant created a nationally recognized website for the study of the historical period 1815-1860 with contributions from scholars, curators and teachers.

- Co-director of a federal \$1 million Advanced Placement Grant designed to provide professional learning opportunities for Advanced Placement teachers and workshops for Advanced Placement students
- 2009 state award winner for excellence in curriculum and professional development, nominated by the Department of Elementary and Secondary Education, Massachusetts Council for Social Studies
- Contributing teacher/editor to the Houghton Mifflin grade 3 textbook, *Massachusetts Studies*
- Panelist/presenter at the 2006 NERC conference, 2006 OAH national conference, 2007 SHEAR national conference

PROFESSIONAL AFFILIATIONS

Organization of American Historians

Massachusetts Council for Social Studies

Central Massachusetts Council for Social Studies

Worcester Women's History Project

Worcester Arts and Humanities Education Collaborative

July 21, 2017

To whom it may concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I will be serving as a participant in WAM's daylong brainstorming session on interpretive themes and approaches to the collection. I will review beforehand a collection overview provided by the museum's curator, and bring to the meeting my own ideas and perspectives on the ways in which these objects might be interpreted for college students and other post-secondary audiences. At the end of the process, I will receive a prospectus on the exhibition, and will send in a page of concluding thoughts to help the planners in their work. For this work, I will receive an honorarium of \$600.

I am also very excited about the opportunity of working with the Worcester Art Museum and the curator to complement the gallery displays with an "education corner" that would feature work by WPI students who participated in our IQP junior projects on "The Historical Evolution of Materials in Arms and Armor". I initiated this on-going IQP program at WPI in 2010, and advised more than a dozen projects that resulted in unique hand-made historical pieces, comprehensive project reports, and a website providing valuable literature and information about the materials and manufacturing of these pieces in the context of the time period and geographical location.

Website: <https://web.wpi.edu/academics/me/IMDC/IQP%20Website/index.html>

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection.

Sincerely,



Diana A. Lados, Ph.D., FASM
Milton Prince Higgins II Distinguished Professor
Director, Integrative Materials Design Center (iMdc)
Worcester Polytechnic Institute
100 Institute Road, Worcester, MA 01609
Phone: 508-831-6168; Fax: 508-831-5178
E-mail: ladosa@wpi.edu
Website: <http://www.wpi.edu/+imdc>

CURRICULUM VITAE

DIANA A. LADOS

a. Education and Training

Polytechnic University of Bucharest, Romania	Mechanical Engineering	B.S./M.S., 1997
Southern Illinois University, Carbondale, IL	Mechanical Engineering	M.S., 1999
Worcester Polytechnic Institute, Worcester, MA	Materials Science and Eng.	Ph.D., 2004
Worcester Polytechnic Institute, Worcester, MA	Metal Processing Institute	2004 – 2005
Post-Doc & Research Scientist (materials processing and mechanical behavior of materials)		

b. Research and Professional Experience

Worcester Polytechnic Institute, Worcester, MA

Milton Prince Higgins II Distinguished Professor, Department of Mechanical Engineering and Director, Integrative Materials Design Center (iMdc)	12/14 – present
Associate Professor, Department of Mechanical Engineering and Director, Integrative Materials Design Center (iMdc)	3/12 – 11/14
Assistant Professor, Department of Mechanical Engineering and Director, Integrative Materials Design Center (iMdc)	7/07 – 2/12
Visiting Assistant Professor, Department of Mechanical Engineering and Research Professor, Metal Processing Institute	8/06 – 6/07
Research Professor, Metal Processing Institute	1/06 – 7/06

Polytechnic University of Bucharest, Bucharest, Romania

Assistant Professor, Department of Mechanical Engineering	10/97 – 1/98
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c. Synergistic Activities

- Significant research contributions in the areas of materials design and evaluation for fatigue, fatigue crack growth, and high-temperature performance, and original work in novel materials processing and manufacturing – I conceived and established the *Integrative Materials Design Center (iMdc)*, an industry-government-university alliance, with more than 35 members, dedicated to advancing the state-of-the-art-and-practice in sustainable materials-process-component design and manufacturing for performance, reliability, and recyclability.
- Knowledge and techniques developed in my research are used by industry for *materials-process-component design for structural integrity*, and are considered by *ASTM Standards*.
- *Integrate undergraduate education with undergraduate/graduate research* and industrial collaborations (through the iMdc's "Early Mentorship Program").
- Active participation in *high-school programs and continuing education*, in collaboration with WPI Summer Programs and ASM International.
- Membership in national and international professional organizations: Founding member and chair for several committees in ASM and TMS; Reviewer for most prestigious journals in my field, including the *Board of Review (and Past Chair) for Metallurgical and Materials Transactions A & B*, and for various NSF panels.
- Organized several symposia and chaired sessions, including the well-recognized "Integrative Materials Design: Performance and Sustainability" symposium at TMS; Young Leader Lecturer at MS&T'09 and TMS'11; Team Leader for DOE-TMS Energy Initiative in "Materials Integration for Clean Energy Systems".

d. Publications, Presentations, and Patents

- More than 80 *peer-reviewed publications* in prestigious journals and conference proceedings, 2 book chapters, and over 250 *presentations, seminars, and invited lectures and keynotes* at symposia and workshops, professional group meetings, internal corporate meetings and reviews, and high school meetings.
- Various *software packages* have been developed at the iMdc, and are continually updated in collaboration with industrial and government partners.
- Several *patents* originated from my work, and two patents are being currently pursued.

e. Honors and Awards

Since 2010: *Fellow – Class of 2017* (ASM International); *2015 Sigma Xi Outstanding Senior Faculty Researcher Award* (WPI); *2014 Ralph R. Teetor Educational Award* (SAE); *2014 Brimacombe Medalist Award – Class of 2014* (TMS); *2013 Inaugural Tipper Silver Medal* (The World Academy of Structural Integrity); *2012 ASM Silver Medal Award*; Named in 2012 one of the 20 “*Women to Watch*” in New England for technical innovation and leadership; *2012 NSF-CAREER Award*; *2011 Kalenian Innovation Award*; *2011 Early Career Faculty Fellow Award* (TMS); Selected to the *NAE – 2010 Frontiers of Engineering Symposia* for both research and education; *2010 Sigma Xi Junior Faculty Researcher Award* (WPI); *2010 Robert Lansing Hardy Award* (TMS).

f. Civic, cultural, and other contributions

- Developed/advise since 2010 a series of junior IQP projects on “*The Historical Evolution of Materials in Arms and Armor*”. Junior WPI students from different majors work together in teams to learn fundamental aspects of materials science, fabricate historical pieces using tools/techniques typical to the studied time periods, and provide written and visual step-by-step documentation of their work (more than a dozen collection pieces have been made so far). Access to the project reports, interactive maps, materials and manufacturing details of the pieces, and other literature documentation is provided on the IQP website. This program has been designed to increase awareness, and get students of different ages and disciplines interested in materials science.
- JOM published a feature article entitled “*Diana Lados: Casting Creations in Aluminum & Photography*”, which featured my tennis achievements, aluminum artwork, and photographic work, September 2009
- Created and displayed two Photographic Exhibits at WPI for WPI and local communities:
 - “*Beauty, Color, and Life*” in the Gordon Library at WPI, March 15, 2010 – August 15, 2010: <https://web.wpi.edu/academics/me/IMDC/Lados2/index.html>
 - “*Life in Color*” in the Campus Center at WPI, March 15, 2016 – July 15, 2017: <https://video.wpi.edu/Watch/Zex3CFn>

g. Civic, cultural, and other contributions

- Professional tennis player, high school and college basketball, competitive mountain biking, track & field, snow and water skiing, rappelling, table tennis, badminton, in-line skating
- News reporter, on-air news reader, translator, (English/French/Italian to Romanian, Romanian to English/French/Italian, program subtitling and adaptation) for Antenna 1 – Romanian Television
- Interests: Reading, Traveling, Sports, Music, Poetry and Comedy Writing, Photography, Arts & Crafts, Interior Design
- Languages: English, French, Italian, and Romanian



July 21, 2017

To whom it may concern:

It is a pleasure to submit this letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I will be serving as a participant in WAM's daylong brainstorming session on interpretive themes and approaches to the collection. I have frequently used the collection for teaching and site visits both at the former Higgins Armory Museum and at the WAM, and I am very interested in doing all that I can to contribute to this important new initiative to increase the collection's visibility and value as a teaching resource for students and for the general public.

In advance of the session I will review an overview of the collection provided by WAM's curator and will bring to the meeting my own ideas and perspectives on ways in which these objects might be interpreted for college students as well as a wider post-secondary audience. At the end of the process I will receive a prospectus on the exhibition and will submit a summary of my concluding thoughts as an aid to the work of the planners. For my work I understand that I will receive an honorarium of \$600.

I am truly delighted to be a partner with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory Collection.

Sincerely,

A handwritten signature in cursive script that reads "Thomas R. Martin".

Thomas R. Martin
Jeremiah O'Connor Professor in Classics

CURRICULUM VITAE

Thomas R. Martin

Jeremiah O'Connor Professor in Classics

Department of Classics, College of the Holy Cross, Worcester, MA 01610

tmartin@holycross.edu, Tel. (508) 793-2550

EDUCATION

Ph.D. in Classical Philology, Harvard University 1978

American School of Classical Studies at Athens 1973-75, (member of Corinth archaeological excavation staff 1974, 1975)

A.M. in Classical Philology, Harvard University 1972

A.B. in Classics *summa cum laude*, Princeton University 1970

PUBLICATIONS AND RESEARCH

Books

Sovereignty and Coinage in Classical Greece (Princeton University Press 1985);
republished in Holy Cross CrossWorks (http://crossworks.holycross.edu/hc_books/3/)

Perseus 1.0. Interactive Sources and Studies on Ancient Greece, with Gregory Crane, Nicholas Cahill, Kenneth Morrell, Elli Mylonas, and Neel Smith (Yale University Press 1992)

The Challenge of the West. From the Stone Age to the Global Age, with Lynn Hunt, Barbara Rosenwein, R. Po-chia Hsia, and Bonnie Smith (D.C. Heath 1994)

Perseus 2.0. Interactive Sources and Studies on Ancient Greece, with Gregory Crane, Nicholas Cahill, Kenneth Morrell, and Neel Smith (Yale University Press 1996)

Ancient Greece. From Prehistoric to Hellenistic Times (Yale University Press 1996, revised edition 2000, second edition 2013); Chinese translation 2011; Italian translation 2004; Korean translation 2002, second edition 2016; Polish translation 1998, second edition forthcoming; Portuguese translation (Brazil) 1998; Turkish translation 2012

An Overview of Classical Greek History from Mycenae to Alexander, Perseus Project (1999 and earlier iterations)

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0009>

The Making of the West. Peoples and Cultures, with Lynn Hunt, Barbara Rosenwein, and Bonnie Smith (Bedford/St. Martin's 2001; second edition 2005; third edition 2008; fourth edition 2012)

The Making of the West. Peoples and Cultures. A Concise History, with Lynn Hunt, Barbara Rosenwein, and Bonnie Smith (Bedford/St. Martin's 2003; second edition 2007; third edition 2010; fourth edition 2013; fifth edition 2016; electronic edition 2016)

Sima Qian. Uomini e storie dell'antica Cina. Co-authored with Ivy Sui-yuen Sun. Translated Monica Berti. (Edizioni TORED 2008).

Herodotus and Sima Qian: The First Great Historians of Greece and China (Bedford/St. Martin's 2009)

Ancient Rome: From Romulus to Justinian (Yale University Press 2012); Korean translation 2016; Polish translation 2014; Portuguese translation (Brazil) 2014

Alexander the Great: The Story of an Ancient Life, with Christopher W. Blackwell (Cambridge University Press 2012)

Pericles: A Biography in Context (Cambridge University Press 2016)

Articles and Book Chapters

Fifty-four articles and book chapters on Greek and Latin texts and Greek and Roman ancient history.

Two-hundred fifty book reviews, the great majority for the general audience of The History Book Club.

TELEVISION, VIDEO, AND RADIO APPEARANCES

"Foot Soldier: The Greeks" on A&E Network, 1998

"Unsolved History: Trojan Horse" on the Discovery Channel, 2003

"Mysterious Worlds: Finding Atlantis" on The Learning Channel, 2004

NBC Today Show interview on the Olympics, 2004

"Modern Marvels: Athens Metro" on the History Channel, 2004

"Unsolved History: The Trojan Horse" on the Discovery Channel, 2004

ABCNews.com interview on Alexander the Great, 2005

Austrian National Radio interview on Alexander the Great, 2005

"Barbarians I: The Huns" on the History Channel, 2005

WNTK Radio (New Hampshire) interview on Iraq and ancient Greek freedom, 2006

"Barbarians II: The Vandals" on the History Channel, 2007

"Barbarians II: The Franks" on the History Channel, 2007

"The Dark Ages" on the History Channel, 2007

"Rome: The Rise and Fall of an Empire," for the History Channel International, 2008 (seven episodes)

"Ancient History: The Greek City-State and Democracy," Ambrose Video Publishing, 2007

"Ancient Rome: Republic," Ambrose Video Publishing, 2008

"Ancient Rome: Empire," Ambrose Video Publishing, 2008

"Human: Episode 4—Emergence of Coins," NHK (Japan Broadcasting Corp.), 2012

To whom it may concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I will be serving as a consultant for the review of WAM's collection of Western arms and armor of the 1700s to the present, consisting of about 250 objects. I will spend 1 day reviewing this collection with WAM's curator, Jeffrey Forgeng, verifying the accuracy of the museum's records on the objects and making recommendations regarding their display, interpretation, and care. For this work I will receive an honorarium of \$[REDACTED] plus mileage reimbursement.

Given the number of objects involved, and the curator's expertise with the museum's core western collection, Forgeng will preselect objects for review within the time available. I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection.

Best regards,

Stuart C. Mowbray

Stuart Mowbray

Mowbray Publishers, Inc.
54 East School Rd.
Woonsocket RI 02895
(401) 597-5055
stuart@manatarmsbooks.com

Select Publications

(with Erik Goldstein and Brian Hendelson), *The Swords of George Washington*. Woonsocket RI: Mowbray Publishing, 2016.

British Military Swords, Volume I: 1600 to 1660 The English Civil Wars and the Birth of the British Standing Army. Woonsocket RI: Mowbray Publishing, 2013.

(with Erik Goldstein) *The Brown Bess; An Identification Guide and Illustrated Study of Britain's Most Famous Musket*. Woonsocket RI: Mowbray Publishing, 2010.

(with Joe Puleo) *Bolt Action Military Rifles of the World*. Woonsocket RI: Mowbray Publishing, 2009.

(with Joe Puleo) *A Collector's Guide to Military Rifle Disassembly and Reassembly*. Woonsocket RI: Mowbray Publishing, 2007.

The Ames Sword Company Catalog: An Exact Reprint of the Original 19th Century Military and Fraternal Sword Catalog. Woonsocket RI: Mowbray Publishing, 2003.

The Darling Pepperbox: The Story of Samuel Colt's Forgotten Competitors in Bellingham, Mass. and Woonsocket, R.I. Woonsocket RI: Mowbray Publishing, 2003.

Civil War Arms Purchases and Deliveries. Woonsocket RI: Mowbray Publishing, 2000.

American Swords from the Philip Medicus Collection. Woonsocket RI: Mowbray Publishing, 1999.

(with Jennifer Heroux) *Civil War Arms Makers and Their Contracts: a facsimile reprint of the Report by the Commission on Ordnance and Ordnance Stores, 1862*. Woonsocket RI: Mowbray Publishing, 1998.

Work Experience

1986-present. Owner and editor, Mowbray Publishers, Inc.

Education

B.A., College of William and Mary, History and English, 1986.

To whom it may concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I will be serving as a consultant for the review of WAM's South Asian collection, consisting of about 70 objects. I will spend 2 days reviewing this collection with WAM's curator, Jeffrey Forgeng, verifying the accuracy of the museum's records on the objects and making recommendations regarding their display, interpretation, and care. For this work I will receive an honorarium of \$[REDACTED] plus travel and lodging costs.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection. The field of South Asian arms and armor has been greatly overshadowed by other aspects of South Asian visual culture, and has been subjected to limited scholarship. By contributing to WAM and Jeffrey's efforts, we will be able to create more exposure and understanding of these materials, as well as foster a stronger dialogue between the works in the arms and armor collection as a whole. As WAM now has one of the largest holdings of South Asian arms and armor in the country, it is important that the collection be represented as accurately as possible for not only members of the public, but also scholars in the field.

Thank you very much for your time.

With best wishes,
Rachel

Rachel Parikh is the Calderwood Curatorial Fellow in South Asian Art at Harvard Art Museums. She received her PhD in the History of Art from the University of Cambridge in 2014. She held a one-year research assistant position with the Asian Art Department at the Art Institute of Chicago (2013-2014) before joining the Department of Arms and Armor at the Metropolitan Museum of Art as the Andrew W. Mellon Curatorial Fellow (2014-2016). While at the Met, she co-curated the exhibition, *Power and Piety: Islamic Talismanic Arms and Armor* (2015-2016). She currently serves as a catalogue specialist of Indian and Islamic arms and armor for the Wallace Collection in London. She has published numerous articles and has presented her research at international platforms. Her first book, *The Khalili Falnama*, published by the Nour Foundation and Oxford University Press, will be released in late 2018.

Rachel Parikh, Ph.D. (Cantab.)

(b) (6)

rachel_parikh@harvard.edu

tel./ (b) (6)

<https://harvard.academia.edu/RachelParikh>

CURRENT POSITION **Calderwood Curatorial Fellow of South Asian Art Harvard Art Museums, Harvard University**

Cambridge, MA, United States of America

September 2, 2016 - August 31, 2018 (two-year position)

Duties: I am researching and cataloguing South Asian collection. My primary responsibility is to research and catalogue each object, attributing its date, place of origin, material, culture, and period. In addition, I translate any text, as well as identify the language and type of script it is written in. My work is then documented in the database (TMS). I am also responsible for other curatorial duties, including acquisitions, working with conservators for the preservation of the collection, maintaining our South Asian gallery, and executing two, argument-driven rotations of our paper material twice a year. Additionally, I act as a liaison between Harvard Art Museums and the University, particularly with the Department of History of Art and Architecture and the South Asia Institute, assisting with and conducting classes, lectures, and tours.

Catalogue Specialist, Indian and Islamic Arms and Armor The Wallace Collection

London, United Kingdom

September 2015 – present

Duties: I am researching and cataloguing the Department's collection of Indian and Islamic, particularly Persian and Ottoman, arms and armor. My responsibilities included establishing cultural and geographic attributions; determining date and material; translating and transcribing inscriptions; and writing descriptions for each object. This work will be featured on the Collection's website as well as through a physical publication.

PREVIOUS POSITION **Andrew W. Mellon Postdoctoral Curatorial Research/Collections Specialist Fellowship, 2014-2016**

Department of Arms and Armor, The Metropolitan Museum of Art

New York, New York, United States of America

September 2, 2014 - August 31, 2016 (two-year position)

Duties: I researched and catalogued the Department's collection of South Asian and Southeast Asian arms and armor. My responsibilities included establishing cultural and geographic attributions; determining date and material; translating and transcribing inscriptions; writing descriptions for each object; and inputting information into database, The Museum System (TMS). I also supported curatorial activities, including acquisitions, assisting with exhibitions from concept to de-installation, and liaising with other departments.

EDUCATION

Ph.D., University of Cambridge, Magdalene College, 2014

Cambridge, United Kingdom

Dissertation: Persian Pomp, Indian Circumstance: The Khalili *Falnama*

Supervisor: Professor Jean Michel Massing

MPhil (Distinction), University of Cambridge, Magdalene College, 2010

Cambridge, United Kingdom

B.A. (Distinction, Cum Laude) University of Illinois at Chicago, 2006

Chicago, Illinois, United States of America

**CURATORIAL
EXPERIENCE (Select)**

Exhibition Co-Curator, 2015-2017

The Metropolitan Museum of Art, New York, New York, United States of America
Power and Piety: Islamic Talismans on the Battlefield
August 29, 2016 - February 26, 2017

Exhibition Coordinator, 2015

The Metropolitan Museum of Art, New York, New York, United States of America
The Royal Hunt: Courtly Pursuits in Indian Art
June 20 - December 8, 2015

Research Associate, 2013-2014

Asian Art Department, Art Institute of Chicago, Chicago, Illinois, United States of America
July 1, 2013 - July 30, 2014 (one-year position)

PUBLICATIONS (Select)

ARTICLES

The Forged and The Divine: Weapons and Hinduism (working title). *Orientations: The Magazine for Collectors and Connoisseurs of Asian Art* (forthcoming, January 2018).

Yoga under the Mughals: From Practice to Paintings. *Divine Intervention: The Role of Religion and Ritual in South Asian Visual Culture*. Special edition of the *Journal of South Asian Studies*, 31:2, October 2015.

BOOKS

The Khalili Falnama: The Nasser D. Khalili Collection of Islamic Art. London: Nour Foundation and Khalili Collections (forthcoming, 2018).

**EDITED
VOLUMES**

Divine Intervention: The Role of Religion and Ritual in South Asian Visual Culture. Special edition of the *Journal of South Asian Studies*, 31:2, October 2015. (co-editor with Imma Ramos)

ESSAYS

Islamic Talismans on the Battlefield The Sunni Shi'i Divide (working title). *Islamic Occultism in Theory and Practice*. Edited by Francesca Leoni, Liana Saif, Matthew Melvin-Koushki, Farouk Yahya. Leiden: Brill (forthcoming, March 2019, co-author with Maryam Ekthiar).

Faith and Fate: The Khalili *Falnama* (MSS 979) and Shi'i Identity in Golconda. *Iran and the Deccan: Persian Art, Culture and Talent in Circulation*. Edited by Keelan Overton. Bloomington: Indiana University Press (forthcoming, 2018).

**CONFERENCES
(SPOKEN, Select)**

"Know and Be Aware: The *Falnama*, or 'Book of Omens'", *Divination in the Ancient World*, Center for Ancient Studies Symposium Fall 2016, Center for Ancient Studies, University of Pennsylvania, Philadelphia, USA, November 11, 2016.

"Behind the (Dama)scene: Cataloguing the Indian and Islamic Arms and Armour at The Wallace Collection", *All Depends Upon the Brave: Recent Research into Museum Collections of Ottoman, Middle Eastern and Asian Arms and Armour*, The Wallace Collection, London, United Kingdom, September 30 – October 1, 2016.

LANGUAGES

Arabic (speaking, reading)
Gujarati (speaking)
Persian (reading)
Spanish (fluent)

French (reading)
Hindi (speaking, reading)
Sanskrit (reading)

To whom it may concern:

Please accept this letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I will be serving as a participant in WAM's daylong brainstorming session on interpretive themes and approaches to the collection. I will review beforehand a collection overview provided by the museum's curator, and bring to the meeting my own ideas and perspectives on the ways in which these objects might be interpreted for college students and other post-secondary audiences. At the end of the process I will receive a prospectus on the exhibition, and will send in a page of concluding thoughts to help the planners in their work. For this work I will receive an honorarium of \$600.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection. My connection with the Higgins collection dates back to the late 1970s when I first directed student exhibits there and began to think about the relationship among war, technology and culture in medieval and early modern Europe.

E. Malcolm Parkinson
Professor Emeritus, History,
Worcester Polytechnic Institute

Brief Curriculum Vitae for E. Malcolm Parkinson

Personal

Home Address: (b) (6);
emp@wpi.edu; home phone; ; citizenship: ;

Degrees

B.Sc. in Applied Mathematics (in American parlance, Theoretical Physics), Queen's University, Belfast, Northern Ireland, UK, 1963, first class honors.

Ph.D. also at Queen's University, 1966, with dissertation "An Expansion Method for Calculating Atomic Properties" based on perturbation theory in quantum mechanics.

M.A. Princeton University, 1970, in history with emphasis on the history of science.

Professional Employment

Part-time Graduate Assistant in Research, 1967-1969, to Prof. T. S. Kuhn, Professor of History, Princeton University; using primary sources in English, French and German, worked on the evolution of modern physics, especially the quantum theory from 1900 to around 1924.

Asst. Prof. Humanities, Stevens Institute of Technology, Hoboken, NJ, 1970-1974.

Asst. Prof. History, Department of Humanities, WPI (Worcester Polytechnic Institute), 1974-1979; Assoc. Prof. History, from 1979 to retirement in 2008; Professor Emeritus from 2008.

Selected Publications, Presentations and Reviews

From 1966 to 1969, various papers in theoretical physics with A. Dalgarno in the American journal *Physical Review* and with M. Cohen in *Proceedings of the Royal Society of London*.

"William John Macquorn Rankine," in *Dictionary of Scientific Biography* XI, ed. C.C. Gillispie (New York; Charles Scribner's Sons, 1975): 291-295. Invited and refereed.

"Sir George Gabriel Stokes," in *Dictionary of Scientific Biography* XIII, ed. C.C. Gillispie (New York; Charles Scribner's Sons, 1976): 74-79. Invited and refereed.

With K. P. Ljungquist, " 'The Time Machine': College-Museum Collaboration at WPI," *Science, Technology and Society* 20 (1980): 1-4.

"Sir Philip Sidney on Jousting and Tilting," Triennial Congress of the International Association of Museums of Arms and Military History, Metropolitan Museum of Art, New York, 1981; paper printed in *Proceedings of the Ninth Triennial Congress of the International Association of Museums of Arms and Military History* (1981): 132-146.

"The Jouster on Jousting: Mounted Combat and Verisimilitude in the *Arcadia*," International Sidney Conference, Wilfred Laurier University, Ontario, 1982.

"Sidney's Portrayal of mounted Combat with Lances," *Spenser Studies. A Renaissance Poetry Annual* V (1985): 231-251. Invited and refereed.

"Weapons and Warfare." Chap FE in *Medieval Latin Studies; An Introduction and Bibliographical Guide*, eds. Frank A. C. Mantello and A. G. Rigg. Washington, D.C.: The Catholic University of America Press, 1996. Invited and refereed.

"The Artist at War" *Prologue* (Quarterly of the National Archives and Records Administration) 44 (Spring 2012): 44-52. On the muralist Barry Faulkner and the role of artists in creating camouflage for the Americans in World War I.

Leonardo Reviews On-Line, September 2013. Review of *Tromper l'ennemi; L'invention du camouflage moderne en 1914-1918* by Cécile Coutin: Éditions Pierre Taillac et Ministère de la Défense, Paris, 2012.

Selected Awards, Grants, and Honors

Fulbright Travel Grant to the US, 1966

Joseph Henry Fellowship, Princeton University, 1966-1970

NSF Travel Grant to Cambridge, England, 1969

Visiting Scholar, Institute for Cultural Analysis, New York University, Fall semester, 1984; the Director was the medievalist Prof. Norman Cantor and the theme of the seminars for the semester was "Love and Power in the Middle Ages."

Experience Working with Museums

Have supervised WPI undergraduates at various museums in New England, including the Peabody Museum in Salem and the Higgins Armory in Worcester when it was still an independent organization at its original site on Barber Avenue. In London in 1990, 1992 and 1994 conducted summer sessions for WPI students at HM Tower of London, the Imperial War Museum and the London Transport Museum.

From the late 1970s was active as a corporator in the Higgins Armory for almost thirty years. Was chairman of the exhibits and education committee in the period 1982-1988, and chairman of the board of trustees from 1985 to 1988 when the museum ran its first capital campaign, restructured the interior of the building and redesigned its exhibits and educational programs. Also ran the collections committee for a number of years.



College of the Holy Cross
Department of History
1 College St
Worcester, MA 01610
508 793 2465

July 24, 2017

To whom it may concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I will be serving as a participant in WAM's daylong brainstorming session on interpretive themes and approaches to the collection. I will review beforehand a collection overview provided by the museum's curator, and bring to the meeting my own ideas and perspectives on the ways in which these objects might be interpreted for college students and other post-secondary audiences. At the end of the process I will receive a prospectus on the exhibition, and will send in a page of concluding thoughts to help the planners in their work. For this work I will receive an honorarium of \$600.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection.

Sincerely,

James F. Powers

James F. Powers
Professor Emeritus of History
jpowers@holycross.edu

VITA
JAMES F. POWERS
PROFESSOR EMERITUS OF HISTORY, COLLEGE OF THE HOLY CROSS

BACKGROUND

Born, (b) (6) [REDACTED]
Home Address: [REDACTED]
Home phone: [REDACTED]
Professional phone: (508) 793-2358; Dept. Secretary: (508) 793-2465.
Email: jpowers@holycross.edu

PROFESSIONAL EDUCATION

Doctor of Philosophy in History, University of Virginia, 1966.
Master of Arts in History, University of Virginia, 1961.
Bachelor of Arts with Distinction, University of Virginia, 1957.

PROFESSIONAL EMPLOYMENT

Professor Emeritus, Department of History, College of the Holy Cross (2003-present).
Professor, Department of History, College of the Holy Cross (1978-2003).
Associate Professor, Department of History, College of the Holy Cross (1971-78).
Assistant Professor, Department of History, College of the Holy Cross (1966-71).
Instructor, Department of History, College of the Holy Cross (1963-66).

I have also taught graduate and undergraduate level courses in the following institutions: University of Virginia, Charlottesville; University of Massachusetts, Amherst; Clark University; Assumption College; Worcester State College; and Saint Louis University Institute, Ciudad Universitaria de Madrid.

LECTURER

As a Smithsonian Historical Resource Person, I have lectured on several of the Smithsonian Journeys tours of Spain & Portugal. I have also given lectures on a number of cruise lines, including Cunard, Crystal, Seabourne, Holland America, Celebrity, Royal Olympic and Sun Lines. I have also several courses in the Assumption College WISE senior education program in the past few years.

PROFESSIONAL AND HONORARY ASSOCIATIONS

American Historical Association; Medieval Academy of America; Society for Spanish and Portuguese Historical Studies (General Secretary [in effect, President], 1988-90, Executive Council, 1984-86); New England Medieval Conference (President, 1992-93, Vice-President, 1991-92, Executive Committee Member, 1979-84, 1990-93); American Academy for Research Historians on Medieval Spain (President, 1987-88, Secretary 1973-74); Board of Corporators, International Institute in Madrid; Phi Beta Kappa; Phi Alpha Theta (National History Honorary). Member of American Historical Association's *Premio del Rey* Prize Selection Committee, 1990-92. Phi Beta Kappa (past president Holy Cross chapter);

PUBLICATIONS
BOOKS

The Code of Cuenca: Municipal Law on the Twelfth-Century Frontier. Philadelphia: University of Pennsylvania Press, 2000.

A Society Organized for War: The Iberian Municipal Militias in the Central Middle Ages, 1000-1284. Berkeley, Los Angeles and London: University of California Press, 1988. Winner of Best Book Prize, Society for Spanish and Portuguese Historical Studies, 1988-90, April, 1992. This book is now available on the Internet, under the auspices of the LIBRO Grant from the NEH, at libro.uca.edu/socwar/war.htm.

PAMPHLET

Perspectives on Audiovisuals in the Teaching of History, Susan W. Gillespie ed. (Washington, D.C.: American Historical Association, 1999), contributed revised and rewritten article, "Lessons in the Dark: Teaching the Middle Ages with Film," 59-68.

SELECTED ARTICLES IN SCHOLARLY JOURNALS AND COLLECTIONS

(With Lorraine Attreed) "Justice, Conflict, and Dispute Resolution in Romanesque Art: The Ecclesiastical Message in Spain," *Gesta* 57.1 (April 2018), forthcoming.

"Judicial Combat in Medieval Iberia During the Twelfth and Thirteenth Centuries: Evidence in Law and Image," *Viator* 46.3 (October, 2015): 123-53.

(With Lorraine Attreed) "Women in the Context of Romanesque Combat Scenes in Spain and France: Virtue, Judgment and Rape," in *The Medieval Way of War: Studies in Medieval Military History in Honor of Bernard S. Bachrach*, ed. Gregory I. Halfond (Aldershot: Ashgate Publishing, 2015), 39-49.

"Towns on the Edge: Twelfth-Century Municipal War Policy in León-Castile and France," in James J. Todesca (ed.), *The Emergence of Laón-Castile c.1065-1500: Essays Presented to J.F. O'Callaghan* (Furnham: Ashgate Publishing, 2015), 33-45.

"The Early Reconquest Episcopate at Cuenca, 1177-1284," *Catholic Historical Review* 87:1 (January, 2001): 1-16.

"Claudio Sánchez-Albornoz y Menduñá (1893-1984)," in *Medieval Scholarship: Biographical Studies on the Formation of a Discipline*. Volume 1. *History*. Eds. Helen Damico & Joseph B. Zavadil (Garland Press, 1995), 233-46.

"Manuscript Illustration: The *Cantigas* in the Context of Contemporary Art," co-authored with Ellen Kosmer, in *Emperor of Culture: Alfonso X the Learned of Castile and His Thirteenth-Century Renaissance*. Robert I. Burns, S.J., ed. (Philadelphia: University of Pennsylvania Press, 1990), 46-58, 221-23.

"Alcance y provisión: Las milicias municipales en campaña por lo largo de las frontera de la Reconquista Ibérica," *Historia económica y de las instituciones financieras en Europa, Trabajos en homenaje a Ferran Valls i Taberner*, Manuel J. Paláez, ed. (Málaga, 1990), 3419-33.

"The Creative Interaction between Portuguese and Leonese Municipal Military Law, 1055-1279," *Speculum* 62 (January, 1987): 53-80.

"Two Warrior-Kings and Their Municipal Militias: The Townsman-Soldier in Law and Life," *The Worlds of Alfonso the Learned and James the Conqueror: Intellect and Force in the Middle Ages*, Robert I. Burns, ed. (Princeton, N.J., 1985), 95-129. (Reviewed, *American Historical Review*, June 1986).

"Frontier Competition and Legal Creativity: A Castilian-Aragonese Case Study Based on Twelfth-Century Municipal Military Law," *Speculum* 52 (July, 1977): 465-87.

"Townsmen and Soldiers: The Interaction of Urban and Military Organization in the Militias of Mediaeval Castile," *Speculum* 46 (October, 1971): 641-55.

I am also actively pursuing the depiction of medieval military arms, armor and equipment from surviving European artistic sources. This line of research led to my being accepted as a Member of the Institute for Advanced Research at Princeton University for the spring term of 1998, for which I was granted a Faculty Fellowship. I have done photographic research during the last 22 summers in Portugal, Spain and France, in connection with conference presentations offered in Portugal and Spain. I have constructed an Access database (currently in four files of two gigabytes each) consisting of my thousands of pictorial examples and their respective descriptive details to assist in the control of my materials, as well as to create statistical tables to account for their respective density of distribution in the Western European countries.

SERVICE AND ACTIVITIES WITHIN THE PROFESSION OF HISTORY

With Lorraine C. Attreed, I gave two papers with film presentations, "A Knight at the Movies: Henry V, from Hero to Anti-Hero," and "A Knight at the Movies: Richard III, from Demon to Dictator," Higgins Armory Museum, Worcester, Shakespeare and Chivalry Series, January 23 and February 13, 1997.

I also gave a paper and film presentation in the Higgins Armory Museum Series, War and the Human Experience: A Symposium. My part was entitled "The Movies Go to War," and was presented on January 30, 1997.

I have reviewed books for such journals as the *American Historical Review*, *Speculum*, *Journal of Military History*, *Law and History Review*, *The Historian*, *Medievalia et Humanistica*, *International History Review*, and others. I have also reviewed book-length manuscripts for Oxford University Press, Princeton University Press, Yale University Press, University of California Press, University of Pennsylvania Press, the *Speculum Monographs Series* of the Medieval Academy of America, Boydell & Brewer Publishers, and the Greenwood Press.

TALKS GIVEN TO CIVIC GROUPS

"Multiculturalism: Medieval Europe and Spain," given at the Westminster Canterbury Retirement home, Charlottesville, Virginia, September 22, 1999.

"The Y1K Crisis: The Myth of Fear & Loathing in Tenth-Century Europe," given at the Bohemians Club, Worcester, Massachusetts, September 16, 1999.

"Memorials of War in Art," given at the Westminster Canterbury Retirement home, Charlottesville, Virginia, August, 1998.

"The Bible in Stone," given at the Westminster Canterbury Retirement home, Charlottesville, Virginia, August, 1997.

"Pilgrimage in Medieval Art," given at the Westminster Canterbury Retirement home, Charlottesville, Virginia, August, 1996.



July 27, 2017

To whom it may concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I will be serving as a consultant for the review of WAM's medieval, early modern, and Islamic collections, consisting of about 1280 objects. I will spend 4 days reviewing this collection with WAM's curator, Jeffrey Forgeng, verifying the accuracy of the museum's records on the objects and making recommendations regarding their display, interpretation, and care. For this work I will receive an honorarium of \$(b) plus travel and lodging costs. Given the number of objects involved, and the curator's expertise with the museum's core medieval and Renaissance collection, Forgeng will preselect objects for review within the time available. Depending on my status at the Met at the time of the consultancy, I may ask that the honorarium be paid to the Met rather than to me.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection.

Sincerely,

Stuart W. Pyhrr

Distinguished Research Curator

Department of Arms and Armor

Stuart W. Pyhrr

Distinguished Research Curator

Department of Arms and Armor

The Metropolitan Museum of Art

1000 Fifth Avenue

New York, NY 10028

212-650-2955

Stuart.pyhrr@metmuseum.org

CURRICULUM VITAE (SUMMARY)**Education**

1977 Ph.D. studies in art history completed (ABD), Institute of Fine Arts, New York University

Areas of specialization: medieval and Renaissance, Islamic art history

1973 MA in art history, Institute of Fine Arts, NYU

Curatorial Experience in the Department of Arms and Armor at the Metropolitan Museum of Art

2013-Present Distinguished Research Curator

1997-2013 Arthur Ochs Sulzberger Curator in Charge

1988-1997 Curator in Charge

1982-1988 Associate Curator

1977-1982 Assistant Curator

1971-1977 Fellow and Research Assistant, part-time

Notable Professional Accomplishments

Installations: Supervised in 1988-1991 the renovation, redesign, and reinstallation of the Arms and Armor Galleries, a 10,000 sq.ft. space currently displaying 1100 objects from the department's holdings of European, North American, Islamic, and Asian arms. In 1995-6 initiated the creation of the Arthur Ochs Sulzberger Gallery for rotating exhibitions, which has since hosted eight thematic exhibitions drawn from the department's permanent collection. In 2011-12 supervised the refurbishment, re-

lighting, re-labeling, and partial reinstallation of the Arms and Armor Galleries on the occasion of the department's Centennial.

Exhibitions: Conceived and/or coordinated "The Art of Chivalry: European Arms and Armor from The Metropolitan Museum of Art," comprising 125 objects that traveled to six major American art museums 1982-84; "Liechtenstein: The Princely Collections" held at the MMA 1985-6; and "Heroic Armor of the Italian Renaissance: Filippo Negroli and His Contemporaries," held at the Met 1998-9 and designated "Exhibition of the Year" by *Apollo Magazine* in January 1999. Curated numerous smaller in-house exhibitions, mostly in the Arthur Ochs Sulzberger Gallery, including "European Helmets, 1450-1650: Treasures from the Reserve Collection" (2000-2001), "Arms and Armor: Notable Acquisitions 1991-2002" (2002-2003); "The Armored Horse in Europe 1480-1620" (2005-2006); and "Arms and Armor of Islamic World" (2016-current).

Acquisitions: Over three hundred departmental acquisitions were made by purchase or gift since becoming department head in 1988, many of which were highlighted in the exhibition catalogue accompanying "Arms and Armor: Notable Acquisitions 1991-2002" and in the Metropolitan Museum's annual or bi-annual "Recent Acquisitions" *Bulletin*.

Publications: Approximately 100 publications since 1973, including numerous entries for the catalogues accompanying the above-mentioned exhibitions, major studies on the history of arms and armor collecting in Europe and America, with monographic studies on several London dealers and the American collectors Clarence Mackay and William Randolph Hearst, as well as a centennial history of the Department of Arms and Armor (MMA *Bulletin*, summer 2012). The most recent publication is *Islamic Arms and Armor in the Metropolitan Museum of Art* (with David Alexander, 2015) and another, *Fit for a King: Armor from the Royal Workshops at Greenwich in the Metropolitan Museum of Art* (with Ian Eaves) is in preparation.

Pleasant House, Little Smeaton, W Yorks WF8 3LG

8 August, 2017

To whom it may concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I will be serving as a consultant for the review of WAM's Japanese collection, consisting of about 200 objects. I will spend 3 days reviewing this collection with WAM's curator, Jeffrey Forgeng, verifying the accuracy of the museum's records on the objects and making recommendations regarding their display, interpretation, and care. For this work I will receive an honorarium of \$[REDACTED] plus travel and lodging costs.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection.

Yours sincerely,

Thom Richardson

Curriculum Vitae

Thom Richardson

Full name: Roland Thomas Richardson

Date of birth (b) (6)

Permanent Address

(b) (6)

Employment

October 2016–present *Catalogue specialist, Ottoman, Middle Eastern and Asian arms and armour*

The Wallace Collection, Hertford House, Manchester Square, London W1U 3BN

Part-time contributor to the Complete Catalogue of Ottoman, Middle Eastern and Asian Arms and Armour.

October 2016–present *Curator Emeritus*

Royal Armouries, Armouries Drive, Leeds LS10 1LT

September 2015–present *Visiting Fellow*

University of Southampton

Assisting with PhD research projects.

September 2015–October 2016 *Collections and Research Advisor*

Royal Armouries

Partial retirement role mentoring junior staff, assisting with research planning, published *The Tower Armouries in the Fourteenth Century* 2016.

January 2014–September 2015 *Deputy Master*

Royal Armouries

Director in charge of curatorial, conservation, registrars, library and archive services for the museum over three sites, Leeds, Tower of London and Fort Nelson. Curated *Henry VIII* exhibition, Leeds Castle 2014, co-curated *Agincourt 600* exhibition 2015, published *Introductions to Islamic Arms and Armour* and *Arms and Armour of the Elizabethan Court* 2014.

April 1996–January 2014 *Keeper of Armour and Oriental Collections*

Royal Armouries

Recruited and managed a team of three curators in the armour and oriental department 1996–2001, took on overall responsibility as Head of Curatorial Services for the full team of nine curators of armour, oriental collections, firearms and edged weapons 2001–4. Co-curated Royal Armouries Kremlin exhibition in Moscow 1997, Kremlin exhibition at the Tower 1998, Louisville exhibition 2004, revised Louisville displays 2009. Prepared *Shogun* exhibition 2005. Co-curated *Henry VIII: dressed to kill* at Tower 2009, *Fit for a king* at Tower 2010, panels for Towton battlefield walk 2011, *Line of Kings* at Tower, 2013. Catalogued Fitzwilliam Museum Asian arms and armour collection 2006, British Museum European arms and armour collection 2007–10, acted as consultant to National Trust, contributing to redispays at St Michael's Mount, Hardwick. Contributed extensively to TV documentaries including *Arms in Action*, 1998. Lectured extensively in UK and abroad, including IMC, University of Leeds, 1996–2011, ICOMAM, conferences at Universities of Reading, Southampton and Glasgow, and Portland, Oregon, on Japanese armour. Acted as expert advisor to the Committee for the Export of Works of Art for armour and Asian weapons, secured temporary export bars on several significant objects.

July 1990–April 1996 *Keeper of Oriental Arms and Armour*

Royal Armouries

Set up new study collections of Oriental arms and armour, curated *Civil War* exhibition 1992, worked as leader of a team to prepare the Oriental Gallery for the Royal Armouries Museum in Leeds, wrote displays in the War Gallery for the Royal Armouries Museum in Leeds, worked with Yorkshire TV on the films for the Oriental Gallery for the Royal Armouries Museum in Leeds, prepared the gallery

computer interactives for the Royal Armouries Museum in Leeds, closely involved with the twinning agreement and annual exchanges of loans and mutual co-operation between the Nikko Toshogu Shrine in Japan and the Royal Armouries, organised *yabusame* (Japanese horse archery) display in Leeds and London in 1993. Responsible for specification, acquisition programming and management of the museum's STAR computerised catalogue/collection management system 1992–present.

March 1984– July 1990 *Senior Curator of Armour*

Royal Armouries

Reorganised study collections of the armour and equestrian collections, worked with Ian Eaves on the redisplay of the Tudor and medieval galleries, closely involved in saving the Popham armoury from Littlecote House for the national collection. Attended the Attingham Summer School for the English country house 1985, and was a member of the Attingham scholarship committee 1986–9

January 1982– March 1984 *Assistant Keeper of Oriental Art*

City Art Gallery, Mosley Street, Manchester M60 2BE

Catalogued and redisplayed the Asian collections of the Manchester City Art Gallery, with particular emphasis on Chinese ceramics, Japanese prints, the Egerton collection of Asian arms and armour, classical Greek and Roman collections, and the opening to the public of the seventeenth-century Wythenshaw Hall.

September 1979–January 1982 *Museum Assistant*

Dept of Oriental Antiquities, British Museum, London

Object packing, moving and numbering, assisted with mounting exhibitions on *Kiln Sites of Ancient China* and *The Vikings*.

January–September 1979 *Executive Officer, Computer billing systems*

Post Office Telecomms, Finsbury Circus, London

October 1978–January 1979 *Unemployed*

Education

January 2006–July 2013: *University of York*

PhD in History, thesis title 'The medieval inventories of the Tower armouries 1320–1410', includes edited transcripts of the Latin inventories and commentary on their significance in the study of fourteenth-century arms and armour.

October 1975–September 1978 *University of Bristol*

BA (Hons) 2.2, Classics

September 1967–March 1975 *St Bartholomew's Grammar School, Newbury, Berks*

GCE O levels: English Language, Mathematics, French, History, Latin, Greek, English Literature, Geography, Music

GCE A levels: Latin, Greek, History

Other relevant experience

Elected Fellow of the Society of Antiquaries of London, 2004.

Editor of the *Journal of the Arms and Armour Society* 1987–93, of *Arms & Armour* 2013–5. Extensive computer experience including database programming, use of MS Office applications. Extensive research and publication record, mostly on arms and armour subjects (see bibliography attached). French, Latin, Greek, Japanese, and some reading knowledge of Turkish, Arabic, Persian, Urdu, Hindi, and Chinese.

Interests and hobbies

Arms and armour, military history, wargaming, motor racing, longbow archery, slinging, guitar playing.

Ethan Rider

(b) (6)

July 21, 2017

To whom it may concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I will be serving as a consultant for the review of WAM's African collection (not including Japanese), consisting of about 40 objects. I will spend one day reviewing this collection with WAM's curator, Jeffrey Forgeng, verifying the accuracy of the museum's records on the objects and making recommendations regarding their display, interpretation, and care. For this work I will receive an honorarium of \$[REDACTED] plus travel and lodging costs.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection.

Sincerely,



Ethan Rider

ETHAN RIDER

(b) (6)



Appraiser, dealer, photographer, and researcher of African tribal art, with a focus on the weapons of sub-Saharan Africa, the material culture of the Tiv of Nigeria, and the ancient terracotta burial objects of West Africa.

PROFESSIONAL EXPERIENCE AND ACKNOWLEDGEMENTS

- 2017
 - Hired by the History Channel as a consultant on African weapons for *Forged in Fire*.
 - Pende mask sold in 2013 installed at the MFA, Boston (on display, permanent collection).
 - Photography published in HALI Magazine, Issue 191, Spring 2017.
 - Three knives published in Published: Lefebvre, *Ngbandi Yakoma: Armes Traditionnelles*, 2017.
 - Photography exhibited in *Sensual Assault*, Pioneertown, California.
- 2016
 - Lecture. *Collecting African Art for Young Collectors*, Fort Mason Center, San Francisco, CA.
- 2015
 - Photography published in Carpenter, *Indonesian Tribal Art*. (Didier Millet, Csi, 2015).
- 2014
 - Photography published (cover) in: Hagher, *The Kwagh-Hir Theater: A Weapon For Social Action* (Lanham: University Press of America, Inc., 2014).
- 2013
 - Lecture. *Monsters and Everyday Life in a Contemporary Nigerian Masquerade: the Bizarre Body Masks of the Tiv Kwagh-hir*. Santa Barbara, California.
 - Photography published in Cole, *Igbo: Visions of Africa* (Milan: 5 Continents Editions, 2013).
 - Appointment as National Chairman and Secretary of the Jerome Bunch Kwagh-hir Group, USA.
 - Initiated as an active member of the Tiv tribe, Benue State, Nigeria.
 - Traveled to eastern Nigeria to conduct field research on the Kwagh-hir masquerade.
 - (Also 2008-11) Exhibitor at the San Francisco Tribal & Textile Arts Show, Fort Mason Center, San Francisco, California.
- 2012
 - *FOCUS* Photography exhibition featured at the SF Tribal 8th annual Tribal Art Show, Fort Mason Center, San Francisco, California.
- 2011
 - Exhibitor at the San Francisco Fine Art Fair, Fort Mason Center, San Francisco, California.
- 2009
 - Exhibitor at the Los Angeles Asian & Tribal Arts Show, Santa Monica, CA.
- 2009
 - Exhibitor at the New York Tribal & Textile Arts Show, New York City, NY.
- 2007
 - Traveled to Burkina Faso with the non-profit SDAP to carryout research and humanitarian work in villages north of Bobo-Dioulasso.
- 2004-11– Gallery Director, SUJARO Gallery of African Art & Design, San Francisco, CA.

PRIOR PROFESSIONAL EXPERIENCE

- 2003-09 – Article Editor, *Airliners.net* (world's largest aviation website).
 - Over 150 political letters and essays published in numerous outlets in print and online.
- 2003
 - Interviewed by BBC radio as an aviation safety expert.
- 2001-02 – Independent media purchasing consultant, San Diego, CA.
- 1998-03 – Regional manager of five CD/Game Exchange retail stores, Cleveland, OH.

EDUCATION

UNIVERSITY OF PHOENIX
Bachelor of Science in Management, 2015

Phoenix, AZ

(b) (6)

31 July 2017

To whom it may concern:

Please accept my letter as proof of my willingness to support and commit for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018. I have known the collections since joining the Higgins Armory Museum in 1986. Many times, I took my students to view the collection.

I will be serving as a participant in WAM's daylong brainstorming session on interpretive themes and approaches to the collection. I will review beforehand a collection overview provided by the museum's curator, and bring to the meeting ideas and perspectives. During my undergraduate years, I worked at two different museums, helping to prepare teacher's boxes that could be used in the classroom as well as guiding groups of students. My doctorate is in Early Modern European history, including years of research in European archives and libraries. For ten years, during my teaching career, medieval and early modern European history were required of each student at Anna Maria College. That experience should provide useful insight into student reactions as well as how colleges and universities might profit from introducing their students to the collection.

At the end of the process I will receive a prospectus on the exhibition, and will send in a page of concluding thoughts to help the planners in their work. For this work I will receive an honorarium of \$600.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection.

Sincerely ours,
Paul Russell
Paul A. Russell, Ph.D., Professor of History-Emeritus

Paul Albert Russell, Ph.D.

Personal Data

Address: (b) (6)

Telephones: Home:
Cell:

Email:

Academic Data

Post-Graduate:	Boston College	1972-78	Ph.D. with Distinction in Early Modern European History
	Boston College	1971-72	M.A. with Distinction in American History
College:	Potsdam College, State University of New York	1967-71	A.B., <i>magna cum laude</i> in History & Education
Additional:	Eberhard-Karls-Universität Tübingen, Germany	1973-74	History & Theology
	The American University in Cairo, Egypt	1980-84	Modern Standard Arabic
	Boston College	1984-85	Higher Education
	Worcester Adult Educ.	1988-89	Italian language

Employment Data

Date:	Institution/Dept.:	Rank:
2014-present	Worcester Polytechnic Institute	Adjunct Professor of History
2013-15	Worcester State University	Adjunct Professor of World Languages
1/86-7/2014	Anna Maria College, Paxton, Ma.	Professor of History [1997]; School of Humanities & International Studies; tenured, May, 1991; Director, Honors Program, 2007-14; Professor Emeritus, [2014]
1984-86	Boston College, Chestnut Hill, Ma.	Lecturer in the History Department
1979-84	The American University in Cairo Egypt	Assistant Professor of History; Assistant Director, Arabic Studies Department
1978-79	Boston College, Chestnut Hill, Ma.	Instructor in the History Department
1976-79	St. John's Seminary, Brighton, Ma.	Lecturer in Church History
1972-76	Framingham State College, Framingham, Ma	Lecturer, History Department

Publications

Books

Russell, Paul and Membrino, Marcia L., *Paxton's Vital Statistics* (Baltimore, MD, Heritage Press, 1996. ISBN: 0-788405640 138 pp. with illustrations and index.

Russell, Paul A., *Lay Theology in the Reformation: Popular Pamphleteers in Southwest Germany, 1521-1525* (Cambridge, G.B. Cambridge University Press, 1986) ISBN: 0-52130727-9 [Paperback edition, 2001, ISBN: 0-521-520290] 287 pp. with illustrations and index.

Russell, Paul A. and Gordon, Mark A., *Cue's Guide to Old New York; A Walking Tour Guide and Historical Portrait of New York in Olden Times* (New York, North American Publishing Company 1976) ISBN: 0-91292052-1. 194 pp. with illustrations.

Translations

Russell, Paul A., transl., Grossmann, Peter, *Abu Mina; A Guide to the Ancient Pilgrimage Center* (Cairo, Egypt: German Archeological Institute, 1986) 29 pp. with illustrations and figures.

Articles

- 2001 "Andreas von Stuttgart," in *Die Deutsche Literatur, Biographisches und bibliographisches Lexikon, Reihe II: 1450 und 1620*, Series. II, Author-Lexicon, Vol. III, pp. 85-86.
- 1999 "Ficino's *Consiglio contro la pestilentia* in the European Tradition" in *Verbum, Analecta Neolatina* (Budapest, 1991) I, pp. 85-96)
- 1991 "Astrology as Popular Propaganda: Expectations of the End in the German Pamphlets of Joseph Grünpeck († 1533?)," in Antonio Rotondò, ed., *Forme e Destinazione del Messaggio religioso, Aspetti della Propaganda religiosa nel Cinquecento* (Florence, Italy, Leo.S. Olschki, 1991) pp. 165-195
- 1990 "Flight from the Plague: A Problem in Renaissance Ethics," *Spectrum*, 4/2 (1990), pp. 33-47.
- 1989 "Syphilis, God's Scourge or Nature's Vengeance? The German Printed Response to a Public Problem in the Early Sixteenth Century," *Archiv für Reformationsgeschichte*, 80 (1989), pp. 286-307.
- 1983 "'Your sons and Your daughters shall prophesy...' (Joel2:38) Common People and the Future of the Reformation to 1525," in *Archiv für Reformationsgeschichte* 74 (1983), pp. 22-40.
- 1977 "Cultural Artifacts in the Classroom," in S. Botein, et al. eds., *Experiments in History Teaching* (Cambridge, MA) p. 10.

Philip Tom

(b) (6)

22 July 2017

The Worcester Art Museum
55 Salisbury St.
Worcester, MA 01609

To whom it may concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018.

I will be serving as a consultant for the review of the WAM's East and Southeast Asian (not including Japanese) collection consisting of about forty objects. I will spend one day reviewing this collection with the WAM's curator, Jeffrey Forgeng, verifying the accuracy of the museum's records on the objects and making recommendations regarding their display, interpretation, and care. For this work I will receive an honorarium of \$ [REDACTED] plus travel and lodging costs.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection.

Sincerely yours,

Philip Tom

RÉSUMÉ of PHILIP TOM

Philip Tom has been involved with antique arms and armor in one way or another for most of his adult life. A graduate of the University of Hawaii, Honolulu, with an MA degree in East Asian History with a minor in Medieval Europe, he has turned this education plus work experience with museums in Hawaii into a more-than-forty-year avocation and career that has involved restoration, trade, research, and publication in various areas within the field.

RESTORATION: Basic skills were learned during summer employment with the Bernice Pauahi Bishop Museum's restoration project on the *Falls of Clyde*, a Glasgow-built iron hulled square rigger which once sailed between California and Hawaii. This was augmented by volunteer work at the US Army Museum now situated at historic Battery Randolph, an early-20th cent. seacoast bastion on Waikiki beach. During many years working full-time in the corporate world, he has expanded his skill-set in various arms-related specialties including sword-polishing, and the conservation and restoration of sword scabbards and hilts, and of firearms as well. For the past decade he has worked full-time at the trade, and has built a worldwide clientele over a lifetime of experience.

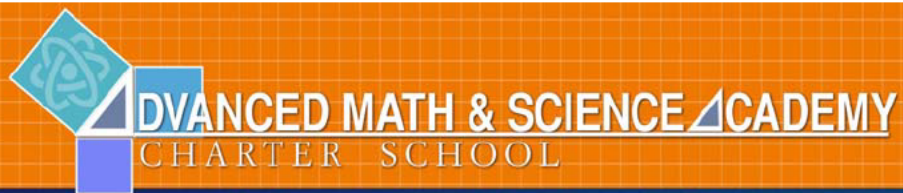
ANTIQUES TRADE: In conjunction with private work as a restorer, Philip has also been involved in the appraisal, purchase, and sale of old arms on the collector market. He has helped to build several unique private collections and has sold important pieces to museums.

ACADEMIC ACTIVITIES: Philip has always had a preference for the unfamiliar, the less-studied, the overlooked. For many years he has avidly researched the edged weapons of late imperial China, in particular the way in which their design and decoration has been influenced by concepts and fashions in adjoining culture-spheres such as Central Asia, India, and the world of Islam during centuries of trade and conquest. Connected to this are inquiries into topics such as the Sino-Indo-European character of Vietnamese weapons, the introduction of firearms into South and East Asia by the Portuguese during the Age of Discovery and Expansion, and the multifaceted relationship between weapons in northern Italy and the western Ottoman Empire in the early premodern era. Unlike many other specialists in the museum world, he has not limited his attention to the artistic and decorative side of things, but rather puts weight upon critical examination of mechanics and function, and also the study of the armorer's craft and the industrial and mercantile matrix in which it existed.

PUBLICATIONS: In addition to numerous articles in the popular press (mainly in the martial arts field), two academic publications stand out:

"Some Notable Sabers of the Qing Dynasty at the Metropolitan Museum of Art", *Metropolitan Museum Journal*, Vol. 36/2001, pp 207-22

"The Design and Decoration of the Saber in Late Imperial China", *Arma Virumque Cano* (a Festschrift in honor of the late Prof. Zdzislaw Zygmuntowski), Muzeum Narodowe w Krakowie, 2006



201 Forest Street, Marlborough, MA 01752 Phone: (508) 597-2400 Fax: (508) 597-2499 www.amsacs.org

July 24, 2017

Dear Mr. Forgeng,

Please accept this correspondence as letter of support for the upcoming brainstorming session to be held during the summer or fall of 2018. It is further understood that I would be providing feedback, and contribute to the discussion of possible interpretive approaches for the entire Higgins Armory collection found at the Worcester Art Museum.

I look forward to assisting in this worthy program.

Sincerely,

Mark A. Vital

Mark A. Vital, M.Ed, MBA/HRM
Teacher of English & Psychology
Head Coach Cross Country & Track
The Advanced Math & Science Academy
201 Forest Street
Marlborough, MA 01752

Mark A. Vital,

(b) (6)

Work Experience

Teacher of English Language Arts & World Literature and AP Psychology

8/2009 – Present **Advanced Math & Science Academy, Marlborough MA**

- Responsible for the preparation of lesson plans, curriculum development, course delivery & assessments for both 6th and 12th grade classes. Selected as the school's first psychology teacher. Developed all aspects of AP Psychology class. Average score of 27 AP Psychology students was a 4.0 for 2014. Written and received six grants that were earmarked for new technologies in the classroom. Vital part of the dynamic team/department that was ranked [#1 in MCAS ELA](#) scores for the entire state for four straight years. Selected as the 6th grade team leader.
- Selected ["Teacher of the Year"](#) (2012) for the entire city of Marlborough by the Marlboro Patch
- Selected by Turnitin.com as their [Secondary Education MVP](#) (2014) for grading and feedback category
- Selected participant of [Friends of the National World War II Memorial Teachers Network & Conference](#) (2017)
- Selected as a mentor for six straight years
- SEI Endorsement for both teacher and administrator from MA DESE

Teacher of English Language Arts

Summer 2015 **Marlborough High School, Marlborough, MA**

- Prepared for, taught and assessed students in three Title 1 classes: Grade 9 & 10 Literature, and American Literature.

Teacher of English Language Arts

9/2002 – 1/2009 **Marlborough High School, Marlborough, MA**

- Responsible for the preparation of lesson plans, curriculum development, course delivery and assessment. Taught grade 12 Business Communications, Public Speaking, MCAS Preparation and Screenwriting in Virtual High School (VHS). Wrote and received five grants that enhanced classroom technology. Presented workshop at Massachusetts Association of Teachers of Speakers of Other Languages Annual Conference (2005-08), Junior Class Advisor (2005-09), [Coordinator of system-wide Special Olympics](#) (2008-09), Coordinator of Gay Straight Alliance (2003-05), Nominated for Teacher of the Year (2005).

Teacher of Employment Skills

Summers (2005 – 2009) **MyWorks Program, Future Skills Institute, Marlborough, MA**

- Responsible for teaching work skills to both in and out-of-school candidates within a federally funded program. Classes included: resume and cover letter preparation, interviewing and presentation skills, and dressing for success. Participants either worked on project based learning, or were placed in six-week internships within the community.

Head Coach – Boys & Girls' Cross Country and Track & Field Teams

- Responsible for planning, coaching and meet management for a successful high school programs. Level I Certified.

9/2010 – Present **Advanced Math & Science Academy, Marlborough, MA**

- Girls' Team won [Massachusetts Charter School Championships](#) (2011-2016) State-wide recognition for both Doherty and Lord Award recipient for sportsmanship and community service (2017)

11/2002 – 3/2009 **Marlborough High School, Marlborough, MA (girls only)**

- Team won league championships (2003-09) and [District Championships](#) (2007-08). [Team recipient of state-wide Doherty Award for sportsmanship & community service four straight years by MIAA and MSTCA.](#)

College Instructor (Part Time)

9/1996 – 5/2002 **Northeastern University, Boston, MA**

- Responsible for the instruction of the ten-week class for the PHR/SPHR international exam offered by the Society of Human Resources Management (SHRM). Also, taught many other business and management courses.

9/1990 - 12/1996 **Newbury College, Brookline, MA**

- Taught many evening business courses to continuing education students, to include: Principles of Marketing, Business Policies & Strategic Planning, Small Business Management, Human Resource Management, Benefits & Compensation, Corporate Training & Development, International Management, and Principles of Management.

Regional Director of Human Resources

4/1998 – 5/2002 **Cablevision**, Boston, MA

- Responsible for the leadership and communication of all human resource activities for large telecommunications company with 850 employees in sales, customer service, call center operations and technical support. Supervised and challenged a team of diversified HR professionals. Successfully coordinated HR efforts to ensure a 3 billion dollar merger with AT&T.

Executive Vice President of Human Resources

11/1995 - 1/1998 **Genesis Consolidated Services**, Lexington, MA

- Responsible for all human resource activities in support of 2,500 employees at a dynamic Professional Employer Organization (PEO) that grew 11,000% in five years. Lead a team of five human resource professionals. As Board Member created forecasting model and implemented strategic plan, quality service guarantee & succession plans. Responsible for design, research and implementation of comprehensive benefit programs that increased participation by 240%.

Director of Human Resources & Marketing

12/1994 - 11/1995 **Fletcher, Tilton & Whipple**, PC, Worcester, MA

- As the first Director of Human Resources and Marketing, responsibilities included all human resource functions and marketing activities for large, well-established law firm. Supervised twenty-two legal secretaries and twelve paralegals. Significant accomplishments include: designing, implementing and managing comprehensive benefit programs and was responsible for establishing the firms' first training and development program, customer survey, marketing brochures and the first website.

Training Manager

3/1992 - 12/1994 **T.J. Maxx**, Worcester, MA

- Established an organizational vision for the Development and Training Department that supported 1,000 (+) associates working at large, diverse distribution center. Successfully established needs analysis, developed programs and trained management staff. While partnering with both operations and union officials, facilitated many facets of associate training to include ESL program, safety and operational skills. Selected as "Employee of the Month" – November 1994

Head Outdoor Track Coach – Men's & Women's Programs

10/1987 - 5/1992 **Clark University**, Worcester, MA

- Recruited student athletes, initiated appropriate workouts and prepared both men and women in order to compete at the collegiate level in Outdoor Track & Field. Many athletes received "All New England" and E.C.A.C. honors.

Director of Human Resources

8/1987 - 3/1992 **Community Healthlink**, Worcester, MA

- Responsible for all aspects of human resources in support of 350 healthcare professionals in a union environment.

Battalion Administration Officer – 1st Lieutenant

5/1983 - 4/1987 **United States Army**, Ft. Ord, CA

Education

University of Massachusetts – Lowell – Lowell, MA

- Ed.S candidate (Administration, Planning & Policy)
Framingham State University, Framingham, MA
- Masters in Education – Curriculum & Instructional Technology (with Honors)
Rivier College, Nashua, NH
- Masters in Business Administration (MBA) with honors – Human Resource Mgmt.
Clark University, Worcester, MA
- Bachelor's Degree Major - Industrial Psychology
- Received a four year, full ROTC scholarship. Selected to Psi Chi (Nat. Honor Society)

Community

- Sweats for Vets – Founder and President of non-profit that provides clothing for homeless veterans. (2009-2017)
- The Highland City Striders – Founder and past-President of running club serving greater Marlborough. (2002-2017)
- Marlborough Recreation Department – Commissioner (2014-2017)
- Metro-West Human Resource Management Association – Past-President (2000-2002)
- Lexington Chamber of Commerce – Past-President (1996-1998)



July 27, 2017

Jeffrey Forgeng
Worcester Art Museum
55 Salisbury Street
Worcester, MA, 01609

RE: Letter of Engagement – Concept Design

Dear Jeffrey:

Please accept my letter of support and commitment on behalf of wHY Architecture for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018-19. wHY will be serving as design consultant for the project. We will review beforehand an interpretive plan provided by the museum's curator, and send a representative to WAM for one day to discuss with them how this plan might be turned into a physical design.

Project Description:

The Worcester Art Museum is engaged in a project to install approximately 1500 objects of arms and armor in a combination of gallery displays and open storage. wHY Architecture has been asked to provide a visual concept to give physical form to the museum's interpretive plan for displaying these objects in an engaging manner that will be appealing to a diverse general audience.

Scope of Services:

wHY will provide the following services under the terms of this letter agreement:

- Conduct a workshop (1 day) with all the key stakeholders at the museum (WAM Senior Staff, Curatorial Department, Exhibition Department, Conservation Staff and other relevant internal departments) to examine current conditions while learning in depth about the vision and identity of the museum.
- The IDEAS workshop will lead the team in analyzing the collection and conducting research towards developing a compelling vision and Concept Design for the gallery.
- Develop design of a few representative sections of the gallery to begin visualization of concept design. Produce drawings and images to document the design for both presentation and fundraising purposes.
- Produce concept design drawings and documents for Concept Design approval by museum and for initial feedback from cost consultant.
- Establish communication channels with the various team members to be used throughout the project.

Deliverables:

- Sketches to convey the design approach for the gallery space
- 2D Drawings: Floor plan of the gallery, elevations, sections
- A final concept package assembling the above items as approved by Owner.

Schedule:

We anticipate a 4-week effort upon the 1-day workshop and delivery of items required to begin study, depending on availability for meetings and review times. We have allowed for one meeting to be either at the property, at wHY or through video conference as appropriate.

Key Personnel:

The services provided under this letter agreement will be led by Kulapat Yantrasast, Creative Director and Kamilla Csegzi, Exhibition Designer.

Fees:

We propose to provide the foregoing services for a lump sum fee of **\$10,000** plus reimbursable expenses. Reimbursable Expenses are identified in the attached Exhibit A. Our fee for this work will be billed monthly. Optional Additional Services should they be authorized, will be billed per the hourly rates indicated on Exhibit A unless stated otherwise above.

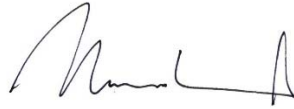
Miscellaneous Provisions:

- Once we are complete with this phase and should you decide to proceed, we will assemble all the fees and provide you with a contract for any future scope of services. You will be credited for the payments made under this letter agreement.
- Owner shall provide items requested by the Architect. A Survey is required for the work to commence.
- This letter agreement is effective when wHY first begins performing services on the Project, and continues until it is superseded by an executed Standard Form Agreement or it is terminated in writing.
- Either party may terminate this letter agreement for any reason by providing fourteen (14) days' written notice to the other party. Upon termination for other than cause, wHY shall recover payment for work performed prior to the date of termination.
- This Agreement shall be governed by and in accordance with the laws of the State of California.

If you have any questions about any of the terms of this Agreement, or at any point in the Work should you have any concerns, please do not hesitate to contact me. If

you are in agreement, please sign below and return a copy of this letter. We are very excited to embark together with you on this project.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Misa Lund', with a stylized, flowing script.

Misa Lund
Managing Principal
wHY Architecture Workshop, Inc.

Name (Print and Sign)

Date

Cc: K. Yantrasast

EXHIBIT A

Effective January, 2017

wHY reserves the right to revise January, 2018

Hourly Rates:

Creative Director	\$ [REDACTED]
Managing Principal	\$ [REDACTED]
Design Director	\$ [REDACTED]
Senior Associate	\$ [REDACTED]
Designer I	\$ [REDACTED]
Designer II	\$ [REDACTED]
Designer III	\$ [REDACTED]
Intern/Administrator	\$ [REDACTED]

Reimbursable Expenses:

wHY shall be reimbursed for expenses incurred in the interest of the project and shall be invoiced monthly. Reimbursable expenses will include a 10% administrative fee. The following items will be considered reimbursable expenses under this agreement:

1. Reproductions of drawings and other documents for presentation and submission, as well as presentation or exhibition as requested by the Owner
2. Project related shipment of drawings, documents, and samples by post, messenger or overnight delivery service
3. Project-related conference call and virtual meeting expenses
4. Project-specific software such as online survey tools
5. Mileage, tolls, cab fares, and parking incurred in service of the Project
6. Airfare, hotel, ground transportation and travel-related food expenses incurred in service of the Project
7. Purchase of research materials and data required for the project, approved or requested by the Owner
8. Additional insurance coverage or limits requested by the Owner in excess of that normally provided by **wHY** and Consultants and Engineers contracted directly by **wHY**
9. Materials costs for physical model, specifically purchased for the Project.
10. Materials generated for presentation to other than contracted client unless specifically included

Kulapat Yantrasast, Creative Director

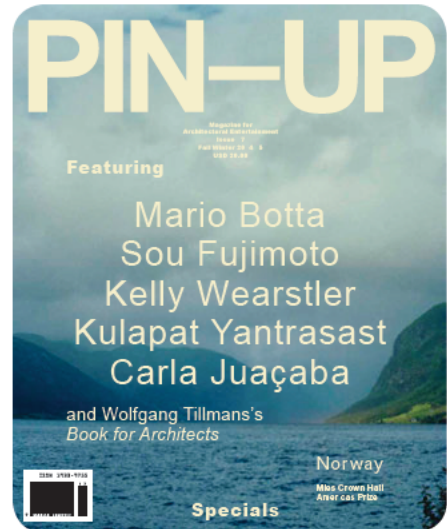
Born in Bangkok, Thailand, where he graduated with honors from Chulalongkorn University (1990), Kulapat received both his M.Arch. and Ph.D. degrees in Architecture from the University of Tokyo (1993/1996), under a Japanese Government scholarship. Upon graduating, Kulapat worked as Tadao Ando's close associate for more than seven years in Japan, leading several award-winning projects including the Pulitzer Foundation for the Arts in St. Louis, Missouri, Fondation Francois Pinault pour l'Art Contemporain in Paris, and Tom Ford's 'House in the Desert' in Santa Fe, New Mexico.

Regarded as a new generation architect, Kulapat's interdisciplinary approach to architecture and design is largely shaped and inspired by his passion for food and society, viewing each project as a mix of ingredients that yields its own unique recipe. To this end, wHY is structured as four workshops – Ideas, Buildings, Objects, Grounds – with one cohesive team capable of taking on all aspects of a project, from the planning and landscape design to architecture and furniture.

His approach and philosophy provides a purity of structure and clarity of thought with an openness and desire for creating dynamic environments, earning him numerous honors and awards over the years. In 2012, he was named one of the art world's 100 Most Powerful People and in 2009, Kulapat was the first architect to receive the Silpathorn Award for Design from Thailand's Ministry of Culture.

In 2014, he was the subject of numerous profiles in leading international publications – *Artforum*, *W*, *PIN-UP*, *Cultured* – on the occasion of completing three major projects – Pomona College Studio Art Hall, Harvard Art Museums (with Renzo Piano Building Workshop), and Kordansky Gallery. Additionally, wHY's projects have recently received coverage in *WSJ Magazine*, *Design Anthology*, *The Plan*, *The Los Angeles Times*, *NPR*, *Christie's Art News* and *The Boston Globe*. His personal home will be featured in a new book, *100 Contemporary Concrete Buildings*, published by Taschen and written by Philip Jodidio.

He is a frequent public speaker at leading institutions and organizations and has served on the Artists' Committee of the Americans for the Arts, the United States' oldest organization for support of the arts in the society, since 2005. In 2015, he was appointed a board member of the Pulitzer Foundation for the Arts, and he is an active member of the Design Council for Collective Design.



Professional Experience

wHY, Founder and Creative Director, Los Angeles & New York
2004 - Present

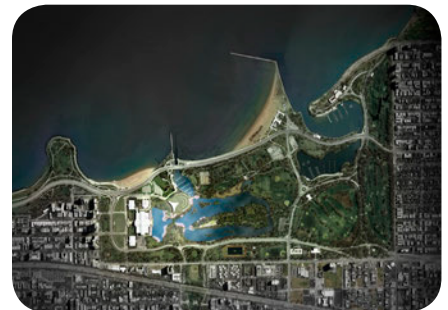
- Speed Art Museum, 200,000 sf, Louisville, KY
- Bibliotheca Alexandria Museum & Conf. Center, 200,000 sf, Cairo, Egypt
- Project120 Chicago Master Plan & Music Pavilion, Chicago, IL
- Worcester Art Museum Master Plan, 180,000 sf, Worcester, MA
- Grand Rapids Art Museum, 127,000 sf, Grand Rapids, MI
- Museum of Italian Judaism and the Shoah, 110,000 sf, Ferrara, Italy
- Marciano Art Foundation, 100,000 sf, Los Angeles, CA
- Harvard Art Museums Galleries & Interiors, 46,000 sf, Cambridge, MA
- Art Institute of Chicago Galleries, 46,000 sf, Chicago, IL
- Tyler Museum of Art, 40,000 sf, Tyler, TX
- Pomona College Studio Art Hall, 35,000 sf, Claremont, CA
- CalArts Student Center, 14,000 sf, Valencia, CA
- Kordansky Gallery, 13,000 sf, Los Angeles, CA
- House on the River Ping, 8,000 sf, Chiang Mai, Thailand
- Phuket House, 8,000 sf, Phuket, Thailand
- Perry Rubenstein Hollywood, 7,400 sf, Hollywood, CA
- Venice Beach House, 4,000 sf, Venice, CA
- Hollywood Sign House, 4,000 sf, Hollywood, CA
- LA River Art Bridge, 120 ft span / 1,200 sf, Los Angeles, CA

Tadao Ando Associates, Project Architect, Tokyo, Japan, 1996 - 2004

- Clark Art Institute, Williamstown, MA
- Modern Art Museum, Fort Worth, TX
- Pulitzer Foundation for the Arts, St. Louis, MO
- Fondation Francois Pinault pour l'Art Contemporain, Paris, France
- House in the Desert for Tom Ford, Santa Fe, NM
- Armani/Teatro, Milan, Italy

Awards & Engagements

Artists' Committee, Americans for the Arts, Since 2005
Silpathorn Award for Design, Ministry of Culture, Thailand, 2009
100 Most Powerful People in the Art World, Art + Auction, 2012
Design Council, Collective Design, Since 2013
Creative Director, Louisville Stoneware, Since 2015
Selected, Asian Art Museum Invited Qualifications Process, 2015
Best Garage Conversion, Kordansky Gallery, *Interior Design*, 2015
CORE Design Award, Notable Honor in the Built Environment, 2015
Board Member, Pulitzer Foundation for the Arts, Since 2015
"Top Emerging Architect" in the US, *Architectural Review*, 2015



Pomona College Studio Art Hall,
Speed Art Museum, 'To Live and Dine
in LA' in collaboration with The Library
Foundation of Los Angeles, Jackson
Park Chicago Framework Plan &
Music Pavilion

Kamilla Csegzi, Project Architect

Professional Experience

wHY, Project Architect, 2016 - Current

- The Met AAOA, NYC, 2016-2017
- City of David Masterplan, Jerusalem, Israel, 2017
- Albright Knox Art Gallery Masterplan, Buffalo, NY 2016
- Asian Art Museum, San Francisco 2016-2017

'After Belonging', Oslo Architecture Triennale, Exhibition Design Assistant, 2016

MODU Architecture, NYC, Architectural Designer, 2015

- Cloud Seeding Installation, Holon (Israel)
- Weather (Un)Control, Storefront for Art and Architecture, NYC
- 'Airwaves', The Architectural League of NYC

Brewin Design Office, Singapore, Architect 2014

- Pinacothèque de Paris, Singapore-Pinacothèque de Paris, Singapore
- The Empty Gallery, Hong Kong

Spark Architects, Beijing, Architect 2011-2013

- Wanda City Plaza, Tongzhou
- Developed a variety of large scale Retail Master Plans in Beijing, Hangzhou, Hainan, Ningbo and Chengdu

Ateliers Jean Nouvel, Paris, Intern Architect, 2010

Dominique Perrault Architecture, Paris, Intern Architect, 2009

Education & Credentials

- Columbia University GSAPP Master of Science in Advanced Architectural Design (MS. AAD) 2015; Teaching Assistant, 2015
- Ion Mincu University of Architecture and Urban Planning, Bucharest, Bachelor's Degree in Architecture and Urban Planning, 2010
- École Nationale Supérieure d'Architecture Paris Val de Seine, 2008

Residencies, Awards, Competitions

- William Ware Prize and Saul Kaplan Traveling Fellowship, Columbia University GSAPP, 2015;
- William Kinne Fellows Traveling Prize, Columbia University GSAPP, 2015;



John F. Kennedy Middle School

155 Raffia Road • Enfield CT 06082 • www.enfieldschools.org • (860) 763-8855 • FAX (860) 763-8888



July 27, 2017

To Whom It May Concern:

Please accept my letter of support and commitment for the Worcester Art Museum's proposed planning activities for its Arms and Armor Galleries in 2018. I will be serving as a participant in WAM's daylong brainstorming session on interpretive themes and approaches to the collection. I will review beforehand a collection overview provided by the museum's curator, and bring to the meeting my own ideas and perspective on the ways in which these objects might be interpreted for school-age and family audiences. At the end of the process I will receive a prospectus on the exhibition, and will send in a page of concluding observations to help the planners in their work. For this work, I will receive an honorarium of \$500.

I am delighted to be partnering with the Worcester Art Museum as it plans the next phase of its work with the Higgins Armory collection.

Sincerely,

A handwritten signature in black ink, appearing to read 'Brian Zawodniak', is written over a large, stylized, circular flourish that resembles a cursive 'B' or a decorative swirl.

Brian Zawodniak

Brian Zawodniak

(b) (6)

Education

2011

Sixth Year Certificate in Educational Psychology

Completion of the Three Summers Program at the Neag Center for Gifted Education and Talent Development at the University of Connecticut (thirty-three graduate credits)

1995

Secondary Education

Connecticut certification completed at Saint Joseph College, West Hartford, CT, Professional certificate (026- history and social studies) is valid from September 25, 2012 to September 24, 2018

1993

Master of Arts in History

Trinity College, Hartford, CT, Thesis: *Connecticut in King Philip's War* (copies housed at the Mashantucket-Pequot Research Library and Trinity College)

1989

Bachelor of Arts in History

Minor in Psychology, Keene State College, Keene, New Hampshire

1988

Ealing College, London, England, spring semester (concentration in history)

Honors

Member of *Phi Alpha Theta*, a national honor society for history majors

Enfield *Teacher of the Year* nominee for the 2002-2003 school year

Teacher Employment

July 2012-Present

Talented and Gifted Teacher—JFK Middle School

Teaching select students the skill sets necessary to produce creative projects (Type IIIs) and compete in academic competitions. The TAG program strives to give its students the courage and self-confidence to become leaders and innovators in hopes of benefiting our local and global communities

Sept. 1995 to June 2012

Social Science Teacher—JFK Middle School

Teaching World Geography and U.S. History to seventh and eighth graders respectively at the John F. Kennedy Middle School in Enfield, Connecticut; participating in the Hiking Club, Ski Club,

and Percussion Ensemble, co-creator of the Ultimate Frisbee Club, creator of the Archeology Club, Frame Drum Club, Off Season Running Club and the Scale Model Club; history teacher for the Enfield Summer School program, 1996-1999; Chairman, NEAS&C accreditation phases for the JFK social studies department, 2001-2002; Co-Chairman for the JFK Welcoming Committee (NEAS&C visitation), 2002-2003; Enfield Talented and Gifted (TAG) Committee member, March 2011, with participation in the curriculum, scheduling, and identification sub committees

June 1993 to April 2004

Adult Education Teacher

Teaching World War Two, the Revolutionary War, Connecticut's Early Colonial History, Loyalists in the American Revolution, World War Two on Film, the Simpsons and Sociology and the Civil War in Enfield, West Hartford and Manchester

Feb. 1992 to Jan. 1995

Vocational Teacher, Hartford Association for Retarded Citizens

Teaching citizens with mental retardation vocational skills in order to assimilate them into community work sites

Sept. 1991 to Jan. 1992
April 1995 to June 1995

Substitute Teacher

Substitute teacher for elementary, middle and high school levels in the Connecticut towns of Berlin, Cromwell, Hartford, Middletown, Rocky Hill and Wethersfield

Sept. 1989 to July 1991

Daycare Teacher

Head teacher for the Stork Club in Rocky Hill, CT, teacher of fourteen preschoolers, planned curriculum and co-supervised children aged four through eight at the state's tenth largest day care center

Seasonal Employment

May 2000 to Sept. 2001

Interpretive guide

Historical interpretive guide at Talcott Mountain State Park, the state parks division of the Connecticut Department of Environmental Protection



NATIONAL ENDOWMENT FOR THE

Humanities

Budget Form

OMB No 3136-0134

Expires 6/30/2018

Applicant Institution: *Name*

Project Director: *Name*

Project Grant Period: *mo/day/year through mo/day/year*

[click for Budget Instruction:](#)

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
			04/01/2018- 3/31/2019		01/01/20__- 12/31/20__		01/01/20__- 12/31/20__	
1. Salaries & Wages								
Jeffrey Forgeng		34w	\$	%		%		\$
Jon Seydl		2w	\$	%		%		\$
Marcia Lagerwey		6w	\$	%		%		\$
Katrina Stacy		2w	\$	%		%		\$
Neal Bourbeau		2w	\$	%		%		\$
William Macmillan		4w	\$					\$
Elizabeth Athens		3d	\$	%		%		\$
Vivian Li		3d	\$					\$
Mattias Waschek		1w	\$					\$
Registrar		2w	\$					\$
Admin Support		1w	\$					\$
Chief Preparator		1w	\$					\$
2. Fringe Benefits								
Jeffrey Forgeng	24%		\$					\$
Jon Seydl	24%		\$					\$
Marcia Lagerwey	24%		\$					\$
Katrina Stacy	24%		\$					\$
Neal Bourbeau	24%		\$					\$
Macmillan	24%		\$					\$
Elizabeth Athens	24%		\$					\$
Vivian Li	24%		\$					\$
Mattias Waschek	24%		\$					\$
Manninnen	24%		\$					\$

Admin Support	24%		\$					\$
Chief Preparator	24%		\$					\$
3. Consultant Fees								\$0
Thom Richardson	4d		\$					\$
Stuart Pyhrr	4d		\$					\$
John Herrmann	1d		\$					\$
Rachel Parikh	2d		\$					\$
Phillip Tom	1d		\$					\$
Ethan Rider	1d		\$					\$
Stuart Mowbray	1d		\$					\$
Megan Dickerson	5d		\$					\$
Teachers (6)	Single Mtg		\$3,000					\$3,000
Scholars (9)	Single Mtg		\$5,400					\$5,400
4. Travel								
Thom Richardson			\$1,400					\$1,400
Stuart Pyhrr			\$250					\$250
John Herrmann			\$60					\$60
Rachel Parikh			\$120					\$120
Phillip Tom			\$900					\$900
Ethan Rider			\$900					\$900
Stuart Mowbray			\$60					\$60
Megan Dickerson			\$1,800					\$1,800
Designer: wHY			\$1,800					\$1,800
5. Supplies & Materials								
Misc			\$500					\$500
6. Services								
Designer: wHY	4w		\$10,000					
7. Other Costs								
Richardson	Lodging		\$720					\$720
Pyhrr	Lodging		\$720					\$720

Tom	Lodging		\$180				\$180
Rider	Lodging		\$180				\$180
Dickerson	Lodging		\$720				\$720
Designer: wHY	Lodging		\$720				\$720
Teachers (6)	Lunch		\$200				\$200
Scholars (9)	Lunch		\$200				\$200
8. Total Direct Costs	Per Year		\$138,462		\$0	\$0	\$138,462
9. Total Indirect Costs							
Option 1 - 10%	Per Year		\$13,846.24		\$0	\$0	\$13,846
10. Total Project Costs	(Direct and Indirect costs for entire project)						\$152,309
11. Project Funding	a. Requested from NEH						
					Outright:		\$40,000
					Federal Matching Funds:		\$0
					TOTAL REQUESTED FROM NEH:		\$40,000
	b. Cost Sharing						
					Applicant's Contributions:		\$112,309
					Third-Party Contributions:		\$0
					Project Income:		\$0
					Other Federal Agencies:		\$0
					TOTAL COST SHARING:		\$112,309
12. Total Project Funding							\$152,309

Total Project Costs must be equal to Total Project Funding ---->

(\$152,309 = \$152,309 ?)

Third-Party Contributions must be
greater than or equal to Requested Federal Matching Funds ---->

(\$0 ≥ \$0 ?)

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Worcester Art Museum

ARMS AND ARMOR AT WAM

WAM's Collection

WAM is fortunate to have one of the three most important collections of armor and related arms in the Americas today. The collection consists of about 2000 examples of armor, weaponry, and related objects from across the centuries and around the globe. Its core lies in the classical age of plate armor in Europe during the late Middle Ages and Renaissance, about 1450-1650. The collection also stretches as far back in time as ancient Greece and Pharaonic Egypt, and far beyond the confines of Europe, with areas of secondary strength in African, Islamic, South Asian, and Japanese objects. Prior to 2014, WAM's arms and armor amounted to fewer than a hundred objects, mostly Japanese, Oceanic, and African. Most of the collection comes from the John Woodman Higgins Armory.

WAM Arms and Armor at a Glance	<i># of objects</i>
Ancient	50 Mostly bronze swords and helmets
European Medieval (500-1500)	170 Mostly excavated condition, many fragments
European Renaissance (1500-1650)	950 Mostly armor and armor components
Western Post-Renaissance	250 Late examples of armor, swords, some firearms
Japanese	200 Mostly armor in compromised condition; numerous spear- and arrowheads; few displayable blade weapons. Mostly 1700s-1800s
Other East Asian	40 Mostly blade weapons, 1800s
South Asian	70 Mostly armor and blade weapons, 1600s-1800s
Islamic	80 Mostly Turkish, armor and blade weapons, 1700s-1800s
African	40 Mostly blade weapons, 1800s

Core Strength: European Arms from the Age of Armor

The core of the collection lies in classical plate armor from late medieval and Renaissance Europe, c. 1450-1650, including about 25 suits of armor, in addition to armor components, edged weapons and firearms, accounting overall for almost half the collection. The collection also includes a number of objects related to arms and armor, including equestrian equipment, and books on warfare and personal combat. About 70% is armor and armor components; 15% staff weapons; 6% swords; 6% horse equipment; less than 2% firearms.

The suits of armor are without question the jewel in the crown of the collection. Museum-quality suits of armor are extremely rare on the market today, and it would be impossible to assemble this collection of suits today—the objects simply aren't available for purchase.

Outstanding highlights in this area are numerous, and include rare examples of late medieval knightly armor; a hunting sword made by the workshop that supplied the Hapsburg imperial house; a Nuremberg jousting armor of c. 1500; a cavalry armor belonging to Henry Herbert, earl of Pembroke, one of Shakespeare's patrons; and a pair of gauntlets from an armor of Philip II, the ruler who sent the Spanish Armada to invade England in 1588.



Desiderius Helmschmid (armorer) and Jörg T. Sorg the Younger (etcher), **Pair of gauntlets for Prince (later King) Philip of Spain (1527-1598)**. Germany (Augsburg), 1549-50.

Etched and embossed steel with gilding. WAM 2014.1155.13 & 14

These splendid gauntlets are from the Flowers Garniture, a suit of armor in the Spanish Royal Armory. Philip was portrayed wearing this suit in a painting by Titian (c.1488-1576) in the Prado Museum. The armor is also depicted on an Italian medal of 1555 by Jacopo da Trezzo (1519-89) and in later paintings by Rubens and Velázquez.

Secondary Strengths: Arms and Armor of Other Times and Places

Since John Woodman Higgins founded his Armory as a museum of metalcraft, he had a particular interest in documenting the evolution of metal technology in the Bronze and Iron Ages. The museum's *Ancient* collection is an area of substantial secondary strength that includes arms and armor of Greek, Egyptian, Roman, Etruscan, and Celtic origin, numbering about 50

objects. Important holdings include a rare grouping of Corinthian helmets—the characteristic headgear of Greek soldiers in the classical age. The museum’s gladiator’s helmet, dating to the Roman imperial period, is one of very few examples in the western hemisphere.



Helmet for a gladiator. Roman Empire, c. 1st century C.E.
Bronze. WAM 2014.115

This helmet, one of only three in the Americas, was once brightly polished and ornamented with a tall horsehair crest. It was probably used by a type of gladiator called a hoplomachus. These fighters used arms vaguely reminiscent of the Greek heavy infantryman (hoplite), including leg defenses, a small round shield, spear, and short sword.

Higgins was mainly interested in European armor, and filled out his collection with non-European objects more or less as an afterthought, acquiring visually appealing pieces chiefly as decoration. Yet because he was collecting in the first half of the 1900s, non-European arms and armor were not a major object of collecting, he was able to build a highly significant collection without even realizing it. Re-examination of these non-European holdings has been a priority during the past decade, and has resulted in some impressive discoveries.

The museum’s strongest non-Western area is the *Japanese* collection, numbering around 200 items. These include full suits of armor, a fine collection of decorative sword-guards (*tsuba*), and an early seventeenth-century helmet in the shape of a conch-shell, declared to be a “very important masterpiece” by Morihiro Ogawa, Japanese arms and armor consultant to the Metropolitan Museum of Art and the Boston Museum of Fine Arts.



Nagasone Tojiro Mitumasa, **Helmet in the form of a sea conch shell**. Japan, 1618.

Iron with traces of lacquer. WAM 2014.89

The owner of this helmet is unknown, but it certainly graced the head of one of the most important men in Japan in the days of Tokugawa Ieyasu, and was certainly seen by the shogun himself. The design was probably inspired by the riveted multi-plate construction of battlefield helmets of the day, with the rivets being transformed into the naturalistic spikes of the conch shell. This admired helmet also survives in two derivative copies, one at the Kumano Shrine in Japan and the other at the Metropolitan Museum of Art in New York.

The museum's *African* holdings number about 40 items, with particular strengths in objects from the Sudanic region, the Horn of Africa, and the Maasai people of eastern Africa. One fine example is WAM's Eritrean shôtel, an elegantly sculptural object whose form can be traced back to ancient Egypt, but which was actually crafted from a 19th-century French bayonet.



Shôtel (sword). Perhaps Galla people (Eritrea, eastern Africa), 1800s

Etched steel; brass; horn. WAM 2014.98

The distinctive curve of this shôtel is found on ancient Egyptian swords, and the etched surface imitates the look of "Damascus" steel. Unexpectedly, this graceful weapon was actually refashioned using the blade of a European bayonet.

The museum's holdings of *Islamic* arms and armor number about 80 objects (not including those from Islamic South Asia). The greatest area of strength is Ottoman Turkey, from which we have numerous items dating as far back as the apex of Ottoman power in the early 1500s.



Bow-case cover. Ottoman or Mamluk, 1600s
Iron, gold
WAM 2014.65

The Turkish peoples who migrated to Anatolia and Egypt in the Middle Ages had originally been herdsmen on the steppes of central Asia. Theirs was a highly mobile society, and their style of warfare relied heavily on horse-archery. Eventually they founded sedentary empires, but their heritage as migratory horsemen continued to play an important role in their culture, as witnessed by this decorative cover for a horseman's bow-case, which combines imperial luxury with a traditional central Asian form.

The museum's *South Asian* holdings consist of about 70 objects, roughly the same as other non-European regions, although the high overall quality makes this an area of particular strength. Stellar examples include a ceremonial Mughal dagger, with a delicately gilded hilt and gracefully sculpted blade of "damascus" steel, and several high-status shirts of mail containing tens of thousands of tiny 1/2" links, each hand-riveted in place.



Syan Hussein, **Sosun pattah (recurved sword)**. Northern India, 1867-68.
Crucible ("Damascus") steel; russeted iron; gold false-damascening (koftgari)
WAM 2014.373

Its name meaning "lily leaf" in Persian and Urdu, the graceful form of the *sosun pattah* belies its deadly practicality as a cutting weapon: the convex curve on this blade would deliver a devastating chopping attack. Such blades, akin to the Turkish yataghan, are attested in Indian art as early as the 500s, and may actually reflect contact with the Greco-Roman world.

Arms and Armor Collections

Arms and armor as a recognizable domain of collecting has existed in Europe since at least the late 1400s. Early collections were rooted in the tradition of the working arsenal, which over time gave rise to aristocratic and governmental collections displayed to enhance personal status or to reinforce the authority of the state. Arms and armor collections also overlapped with the emerging phenomena of the *Kunstammer* and *Wunderkammer*: both might include examples of arms and armor, and arms and armor collections might include objects selected for their beauty or unexpectedness. During the 1500s, these developments helped encourage the inclusion of non-European examples into armory collections.

Armor fell out of use in Europe during the 1600s, and much of it was lost or recycled. In the early 1800s, the Gothic revival gave rise to a thriving market in arms and armor—some of it early survivals, some of it of recent make—as well as inspiring popular interest in these objects. The market and interest have continued to this day. In American popular culture, armor is presented as a staple of the museum experience, but only a handful of museums in this country actually have significant holdings. Those institutions fortunate enough to have arms and armor to display know that these objects are exceptionally strong attractants for the general public.

To put WAM's collection into context, the following are the largest arms and armor collections in museums of the Americas. All are in art museums, except for the Royal Ontario Museum in Toronto, which is a generalist museum.

<i>Institution</i>	<i>Number of objects</i>	<i>Display space</i>	<i>% of collection on display</i>	<i>Comments</i>
New York (MMA)	14,000	12,000 sq. ft.	6% (900 objects)	
WAM	2000	4,000 sq. ft. (proposed)	90-100% (proposed)	
Philadelphia	1200		70%	
Chicago	980	5,000	35% (360 objects)	
Cleveland	350	4,000 sq. ft.	90%	
Detroit	200	7 vitrines	20%	
Toronto	100?			
St. Louis	94 (761 including non-European)		56% (53 objects, counting only the European collection)	Arms and armor artifacts fall under five curatorial departments: Ancient (8); African, Oceanic, and Ancient American (164);

				Decorative Arts and Design (94); Asian (470); and Islamic (25).
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