

NEH Application Cover Sheet (GE-256032)**Exhibitions: Planning****PROJECT DIRECTOR**

Mr. Joshua Ruff
 Director of Collections & Interpretation
 1200 Route 25A
 Stony Brook, NY 11790-1992
 USA

E-mail: jruff@longislandmuseum.org
Phone: (631) 751-0066, ext. 224
Fax: (631) 751-0353

Field of expertise: Cultural History

INSTITUTION

The Long Island Museum of American Art, History & Carriages
 Stony Brook, NY 11790-1992

APPLICATION INFORMATION

Title: *Interpretive Plan for "A World Before Cars" Gallery.*

Grant period: From 2017-09-01 to 2018-08-31

Project field(s): History, Other; Arts, Other

Description of project: "A World Before Cars" represents the latest phase of a major redesign of the LIM's carriage museum, which contains one of the largest and finest holdings of horse-drawn vehicles and related transportation artifacts in the country. Utilizing the expertise of skilled consultants and the highly-regarded H. Lee Skolnick Architecture and Design Partnership, the LIM will plan an interpretive gallery composed of hands-on activity areas that explore the experiences of carriage riding/driving, the integral role of horses in 19th century America, and the ways in which carriage design innovations informed and influenced automobile design. From a ride simulation exercise to interactive computer kiosks and a comparative display of carriage and automobile parts, this new gallery will be designed to engage a variety of different visitor age and experience levels, providing an immersive entry into the world of carriages, and the unexpected ways in which they connect to our modern lives.

BUDGET

Outright Request	40,000.00	Cost Sharing	35,682.00
Matching Request	0.00	Total Budget	75,682.00
Total NEH	40,000.00		

GRANT ADMINISTRATOR

Mr. Neil Watson
 1200 Route 25A
 Stony Brook, NY 11790-1992
 USA

E-mail: nwatson@longislandmuseum.org
Phone: (631) 751-0066, ext. 242
Fax: (631) 751-0353

**NATIONAL ENDOWMENT FOR THE HUMANITIES
PUBLIC HUMANITIES PROJECTS
PLANNING GRANT**

THE LONG ISLAND MUSEUM

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NEH PLANNING GRANT: *INTERPRETIVE PLAN FOR “A WORLD BEFORE CARS” GALLERY*

1. THE NATURE OF THE REQUEST:

The Long Island Museum seeks \$40,000 from the National Endowment for the Humanities (NEH) to cover a portion of the costs associated with the planning of a new core interactive exhibition space in our Carriage Museum, *A World Before Cars*. Scheduled to open in March of 2020, *A World Before Cars* will help extend and deliver the humanities themes of our renewed Carriage Museum to the broadest possible audience, through a variety of engagingly-interactive learning experiences.

The Long Island Museum owns one of the largest and finest collections of horse-drawn vehicles and related transportation artifacts in the country. The collection includes nearly 200 examples of horse-drawn conveyances, mostly American – pleasure driving vehicles, coachmen-driven vehicles, sleighs, freight and trade wagons, public transportation and fire-fighting carriages. From 2003 through 2013, the museum engaged in the major redesign, reinterpretation, and reinstallation of its Carriage Museum, made possible in large part to substantial NEH support, over several project phases. In this process, the museum converted the Carriage Museum from a static display of horse-drawn vehicles into a lively exhibition experience where visitors can explore carriages in their social and economic context as key components of the transportation systems that shaped America, from the nation’s westward expansion to the growth of urban areas, from the 18th century to the first stages of the automobile era. The revamped Carriage Museum includes a 30-foot fiber-optic map exploring the evolution of 200 years of Long Island’s transportation routes, vehicles placed in life-like historic settings (for instance, New York City in the 1890s), and a series of audio, manual, and video interactives integrated throughout. However, an even more robust and sophisticated level of interactivity is a major goal of this current proposed project.

To build upon the success of our reinvigorated Carriage Museum and to further improve the overall visitor experience and humanities content, the museum now turns to the last remaining 2,400-square-foot area on the lower floor of our Carriage Museum which did not change during the reinterpretation project. This space is to be re-envisioned and reinstalled as *A World Before Cars*, an interpretive gallery and activities area that, through a series of immersive interactive exercises and content delivery kiosks, will emphasize the following humanities themes:

- **Just as automotive experiences of 21st century America reflect a broad range of socioeconomic realities, carriage riding and driving mirrored and influenced a diverse set of economic, social, and cultural features of 19th century life:** through a ride simulation incorporating a combination of actual carriage interiors and virtual reality techniques that provides visitors a chance to roleplay alternative experiences and choices—from a scenario of privilege and comfort, reflected by a ride in a brougham, to the more common and austere frugal experiences of a farm wagon and horsecar—visitors will gain first-hand knowledge

of the different types of carriage travel experiences, and how such travels resembled choices and restrictions that travelers face in their daily lives today.

- **Horses were the motive power of the American economy and society before the automobile:** through harnessing/reining and other activities, as well as a digital content interactive kiosk, visitors will learn about the functions, purposes of, and the different breeds of horses essential to society during America's pre-automotive era.
- **Carriages underwent enormous design revolutions in the 19th century and the American automobile owes much of its design and earliest technological innovation to the carriage:** through several carriage design interactives and a large-scale comparative display between carriage and automotive parts, visitors will see correlations and distinctions between cars and carriages, making physical and technological connections to their own lives.

In completing this new area, the museum will enlarge and reinforce the scope of our Carriage Museum's humanities themes, and also present new material in a vivid and compellingly hands-on way to appeal to family audiences and visitors of all ages. The new gallery will dovetail neatly with the rest of the Carriage Museum's efforts to explore themes of class, technological change, and the multiple ways that carriages were essential to 19th century American life. However, it also advances the museum's overall narrative to cover important topics that need more attention: namely, the actual physical realities of carriage travel, which were a function of class, locale, and other experiences; the centrality of horses to 19th century American transportation and life; and the strong foundation that carriages provided for the automobiles that we drive today.

Further, we will address some of the strongest desires that visitors have expressed since the redesign of our Carriage Museum: the need for more interactive exercises and activities that provide an immersion into the world of carriages and give them the feel and experiences of riding carriages, handling horses, and exploring carriage design and its relation to cars. A large number of visitors have expressed this sentiment over the past 18 months in our Carriage Museum's comment book, and in audience surveys – as indicated in our response to question 7 of this narrative:

- "I wish there was one carriage to sit in to see how it felt. Otherwise very interesting. This museum had a lot of different types of carriages, which was nice."
- "Great exhibits...Need interactive/kid-friendly exhibits."
- "Very nice presentation. Would love to see a horse and carriage ride available!"
- "Amazing! Wish there was at least one carriage we could go in. Very enjoyable."

This grant will make it possible for the museum to take the next step and plan this new hands-on learning and activities space through expert outside consultation, working with outstanding scholars in the fields of transportation and equine history, as well as with a nationally-leading architectural firm and expert interactive designer in the creation of executable plans to be utilized in the implementation phase.

2. HUMANITIES CONTENT:

- **Just as automotive experiences of 21st century America reflect a broad range of socioeconomic realities, carriage riding and driving mirrored and influenced a diverse set of economic, social, and cultural features of 19th century life:** through a ride simulation featuring real and reconstructed carriages combined with virtual reality technology, visitors will be able to learn about and choose between the alternative experiences of three distinct carriage ride scenarios.

Much as the experiences of riding in a plush, expensive luxury automobile today can be sharply contrasted with that of an affordable compact car, carriage rides of the 19th century spanned a wide gamut that depended largely upon the vehicle's functional purpose, its locale of use, and the owner and user's economic level. People in society were judged by their mode of travel; horse-drawn transportation became a very precise and visible marker of status, over time. Just as today we judge distinctions between a small and boxy Nissan Versa and a sleek and elegant Mercedes-Benz S Class, late-nineteenth century pedestrians could instantly assume the rank of passersby by a glance at their horses and carriages.

A certain stratification and distinction between vehicles had existed from the very dawn of the carriage era in America – in the 17th and 18th centuries – but increased during the Civil War and the years that followed, as the explosive growth of industrialization and big businesses spurred the rise of a millionaire class, who craved creature comforts. As elaborate palaces were built for societal elite along New York's Fifth Avenue and in country house enclaves like Long Island's North Shore, carriages became an increasingly sophisticated portable extension of this luxury. The wealthiest members of society often owned more than a dozen vehicles for every purpose, including coachman-driven park drags, broughams, and enclosed coaches of every description. The finely-trimmed interiors of these vehicles were outfitted in the most elegant fabric and material combinations available at the time: broadlace and diamond-pleated silk harmonized with ivory, brass, and mahogany fittings. Luxurious interiors included heavily-padded backrests, to better cushion the ride, calling card compartments, fine clocks, mirrors, and pneumatic pull string devices to notify the driver if a stop was needed. Naturally, the luxury features continued outside and included smoother, better suspensions, facilitating a safer, quieter, and far less bumpy ride. The prices on a coach-class or larger vehicle in the 1870s and 80s ranged from \$1,200 to \$2,500 or more—vastly exceeding the average annual working man's wages (\$400).

As the trade journal *The Carriage Monthly* explained, in 1889, high-end carriage makers gave “their attention and best thought and energy to bring their vehicles up to the highest standard known to the art, combining elegance and perfection of design, strength, durability and comfort.” In a public setting such as Manhattan's Fifth Avenue, the carriage maker's art went beyond creature comfort and entered the realm of public spectacle, which reinforced class distinctions. Edith Wharton, born into wealth and privilege, recalled in 1938 that *In my seventeenth year* [1879], *there*

suddenly appeared in Fifth Avenue a very small canary-yellow brougham with dark trimmings, drawn by a big, high-stepping bay and driven by a coachman who matched the brougham in size and the high-stepper in style. In this discreet yet brilliant equipage, one just caught a glimpse of a lady whom I faintly remember as dark-haired, quietly dressed, and enchantingly pale, with a hat brim lined with cherry color, which shed a lovely glow on her cheeks. It was an apparition surpassing in elegance and mystery any that Fifth Avenue had ever seen.

However, for the vast majority of Americans who experienced it, carriage rides meant and felt something quite different. Vehicles made for the use and ownership of working and middle class people were fitted with far less ornamentation and elements of comfort. Wheels, springs, and all major parts of a vehicle—from seats and interior upholstery to door panels—were produced primarily with cost and basic necessity in mind. Travel journals and first-person accounts of rides in farm wagons and other ubiquitous vehicles provide insight into the realities and challenges of horse-drawn transportation for most. Contrast Wharton's description with the experience of 21-year-old Abbie Bright, a young teacher who set out to see the American West in the spring of 1870, riding in a farm wagon. In her diary, she wrote, from a trail in Kansas: *After dinner the horses were hitched to the big wagon again, and off we started for Red Oak Shelter eight miles farther. We sat on a spring seat, which was untop of the wagon-box. My feet did not touch the floor, and when the horses went faster than a walk, I had to hold fast to the seat, to keep from bouncing off. It would have been less tiresome to have sat on my trunk, and rested my feet on the floor.* The pickup trucks of their day, farm wagons were owned by every farmer who could afford at least one kind of horse-drawn vehicle; they provided basic transportation for people and cargo, whether on the farm, riding into town, or overland trips.

While most Americans lived in the countryside in the nineteenth century, American urban and suburban residents of all classes were also regular carriage riders in the form of the horsecar. A carriage on steel rails pulled by one or two horses along a regular route, they began a new era of mass transit when first introduced in New York City in 1832. As Mrs. N. T. Munroe of Boston observed in 1871, *It is unromantic, it is plebeian, it is terribly democratic, yet I like it. It is open to all classes.... We call upon it as freely as upon a hired servant. If we wish to go a block or two, we step into a horse-car; if we wish to cross the city from one depot to another, we take a horse-car; if we are to go a mile or two into the country, we take a horse-car. It isn't the winged chariot, and it has no fiery steeds; it isn't even an imposing equipage, but it is cheap, it is convenient, it will rest our weary limbs, carry us along easily on our daily errands, and is indeed more fitted for those errands than would be the chariot of the gods or car triumphant.* While supplemented by first cable cars and then electric streetcars and the subway, the horsecar survived in New York City until 1917.

How the research ties into our new gallery plans: Visitors will be able to learn, experience, and appreciate the very different scenarios of carriage riding and driving in the 19th century, whether that be the experience of a luxurious brougham, a farm wagon, or a trip aboard a horsecar. Each of these different carriages and the rides that

they provided meant extremely separate experiences, and visitors will be able to recognize those differences by the role-playing ride simulation exercises described below.

Relevant Scholarship: Daniel Claro, “Bodies in Motion: Material Culture and the Experience of Mobility, 1803-1851,” Ph.D. dissertation, 2013, University of Delaware; Roy Rosenzweig and Elizabeth Blackmar, *The Park and the People*, 1988; Jessica Ellen Sewell, *Women and the Everyday City: Public Space in San Francisco, 1890-1915*, 2011; T. Veblen, *The Theory of the Leisure Class*, 1899; Sam Bass Warner Jr., *Streetcar Suburbs: The Process of Growth in Boston, 1870-1900*, 1978.

- **Horses were the motive power of the American economy and society before the automobile:** through harnessing/reining activities and a digital content interactive kiosk, visitors will learn about the functions of, the purposes served by, and the different breeds of horses essential to society during the pre-automotive era of American history.

In 1903, a new Detroit automobile company, Oldsmobile, predicted, in a boldly-headlined advertisement, “the Passing of the Horse.” The ad’s illustration featured a well-dressed matron sitting in a runabout automobile and waving a handkerchief goodbye at a paddock with two mournful horses being left behind. The copy contrasted the car’s “silent horse power” as “measurable, dependable and spontaneous,” all a superior step up from the old horse power “generated by supplies of hay and oats” that was “variable, uncertain and irresponsive.”

But the moment of the horse’s “passing” had been a long time in coming, and, just a few years earlier, perhaps unthinkable. As one transportation historian writes, we should “remember that the horse’s replacement by a mechanical contrivance was by no means a universally shared anticipation.” And that was predominately due to the horse and carriage’s integral roles in all aspects of 19th century American life. Far from being incompatible with the rise of industrial America, horses played a key role in shaping it. The horse and mule population grew at twice the rate of the human one between 1840 and 1910. Horses were relied upon in both urban and rural settings—for work, for moving daily provisions, and for getting around. And in addition to their innumerable services, horses needed to be fed, bedded, and housed, and there was important business to be had in supplying oats, barley, hay, and straw, with providers of this as common as gas stations are today.

Horses were bred for both work and pleasure. Draft breeds, including the Percheron, Shire, Clydesdale, Belgian, and Suffolk, hauled omnibuses on city streets, helped to power steam machinery, and transported massive loads of goods. In the context of pleasure, horses such as the American Standardbred, English hackney, and other breeds of lightweight horses were paired to drive broughams and sporty owner-driven vehicles, in park thoroughfares, along fancier urban drives, and around estates.

Despite their critical economic and cultural significance to 19th century America, horses faced increasing scrutiny for their liabilities as both a source of urban environmental pollution and the interruptions they could sometimes pose due to health vulnerabilities. In the fall of 1872, a severe horse influenza outbreak, which became known as the Great Epizootic, left much of the eastern United States at a standstill. One historian describes Philadelphia as completely paralyzed by the episode: “Streetcar companies suspended service; undelivered freight accumulated at wharves and railroad depots; consumers lacked milk, ice and groceries; saloons lacked beer; work halted at construction sites, brickyards and factories; and city governments curtailed fire protection and garbage collection.”

By 1900 (when the U.S. census first counted horses by locality), New York County (Manhattan) had over 130,000 horses, more than any other county in the country. These huge urban herds posed problems of cost, pollution and traffic congestion. Living and dead, horses were everywhere. Urban horses lived on average only four years, and by the 1880s New York City was removing 15,000 bodies annually. Beyond this, horse pollution was a serious health concern since each horse daily dropped between 10 and 20 pounds of manure, much of it on city streets. New York City horses produced between 800,000 and 1,300,000 pounds of manure daily, or 150,000 tons each year.

How the research ties into our new gallery plans: Through a series of different hands-on activities, visitors will gain access to the 19th century world of the horse and will learn and experience care and interaction with horses, as well as a better understanding of how horses provided the motive power that made carriages and early industrial America go. They will also learn more about the different breeds of horses.

Relevant Scholarship: M. Berger, *The Devil Wagon in God’s Country*, 1979; Ann Norton Greene, *Horses at Work*, 2008; R. Howard, *The Horse in America*, 1963; Clay McShane and Joel Tarr, *The Horse in the City*, 2007; Catherine McNeur, *Taming Manhattan: Environmental Battles in the Antebellum City*, 2014.

- **Carriages underwent enormous revolutions in design in the 19th century. Importantly, the American automobile owes much of its design and earliest technological innovation to the carriage:** through a carriage design digital interactive and a large-scale interactive comparison, visitors will see correlations between cars and carriages, making physical and technological connections to their own lives.

On the upper floor of our Carriage Museum, in our *Making Carriages* gallery, a Studebaker Victoria, 1903, sits at the end of a long line of vehicles made by that company. From a distance, most visitors see it as just another carriage, until they come closer and see the steering tiller, a front-end battery box, and chain drive shaft. It makes a vital point, one that we plan to vividly explore in our planned interactive gallery: the automobile that is essential to our daily existence, evolved directly out of carriage design and technology. Although few would recognize it, our 21st century cars are descendants of the vehicles that once dominated America’s 19th century streets.

It is the great irony of the carriage industry in the latter portion of the 19th century that its moment of highest economic strength – the 1880s and 90s – came just prior to its downturn and eventual replacement by the automobile. The post-Civil War success of the carriage industry depended upon rapid advancements in the industry’s design, technology, and professionalization. Advancements in the carriage trade during these years can be seen by every measure. In 1860, one of the nation’s largest carriage producers, Connecticut’s G. & D. Cook & Company, turned out one vehicle per hour; by 1880, the behemoth Studebaker Brothers Manufacturing Company in South Bend, Indiana, averaged one hundred wagons per day, or one every six minutes. Standardization of parts and mass production revolutionized the carriage industry, made vehicles more affordable to the general public, and helped create conditions for a new form of transportation, the automobile, to become preeminent.

The demise of horse-drawn vehicles started in the late-19th century with the gradual transition to other forms of transportation, particularly motorized streetcars and automobiles. The change from carriage to car did not happen overnight. From the late 1890s to the 1920s, carriages and automobiles overlapped on city streets. Early cars were expensive and unreliable, regarded more as amusing novelties than as a serious means of transportation. But by 1910 innovations in mass production and four-cycle engine technology had created a vehicle that was both more reliable and more affordable; it soon became clear that the car was here to stay. While there were still more than 4,600 carriage companies operating in the United States as late as 1914, by 1925 there were less than 150. By 1929, there were fewer than 90. Despite this tremendous fall off, as late as 1935, there were still nearly 3,000 buggies manufactured each year for use in rural areas.

Ironically, in many ways the new automobile industry was the child of the older carriage industry. Studebaker, for example, began as a carriage manufacturer and retooled its production to manufacture automobiles. Other early automobile companies were essentially assemblers, using parts often produced by carriage makers. Interestingly, following the precedents of 19th-century carriage factories, auto manufacturers such as Henry Ford succeeded through vertical integration—bringing all parts and processes under one roof.

So many parts integral to or associated with the automobile that we have come to take for granted originated in carriages: the foundation of our braking systems, which relies upon a brake shoe or block that applies friction or braking pressure to the wheel, emerged out of carriage manufacturer’s similar parts and realized efforts in the 19th century; the dashboard and windshield evolved out of earlier carriage features—known as “dashes” and “shields”—that were small panels affixed to the front of a vehicle to deflect the mud and water thrown up by the horses’ feet; our car trunks are descendants from carriage boots, compartments for storing luggage, provisions, and tools (the English still refer to this part of their car as a boot). Even the names of carriages migrated into the automobile industry. Once types of carriages, the station wagon, carryall, brougham, and runabout became car body styles. The brougham in

particular was also used as a model name by Cadillac, Daewoo, Holden, and Nissan, and as a luxury trim level offered on Ford, General Motors, and Chrysler automobiles throughout the 20th and early 21st centuries.

How the research ties into our new gallery plans: The new gallery and activities area will feature a 12-foot wall of three dimensional artifacts from both a modern automobile and a 19th century carriage; parts such as axles, springs, wheel hubs, and other items. Visitors will be able to visually connect the evolution of automobiles to their carriage precedents. Nearby, hands-on activities stations and an interpretive computer kiosk will feature carriage design activities and detail more of the backstory behind the transition between carriages and cars.

Relevant Scholarship: Thomas Kinney, *The Carriage Trade*, 2004; Paul A. Kube, *Wagon-Making in the United States during the Late-19th through Mid-20th Centuries: A Study of the Gruber Wagon Works at Mt. Pleasant, Pennsylvania*, 2005; Steven Lubar, *Engines of Change*, 1989; Museums at Stony Brook (now the Long Island Museum), *19th Century American Carriages: Their Manufacture, Decoration and Use*, 1987; Museums at Stony Brook, *The Carriage Collection*, 1986. Clay McShane, *Down the Asphalt Path: The Automobile and the American City*, 1994; Ward John Regan "Carriage Trade in Gilded Age America," 2000 Ph.D. dissertation, Stony Brook University; Kathleen Franz, *Tinkering: Consumers Reinvent the Early Automobile*, 2005.

3. PROJECT FORMAT(S) AND PARTICIPANT EXPERIENCE:

The new gallery will tie beautifully to the rest of the reinterpreted Carriage Museum and will carve out a unique and lively new space of learning, fun, and shared family visitor experiences. *A World Before Cars* will also work naturally with and help to extend our education programs (three separate successful school programs now run out of the Carriage Museum). The museum staff has begun some preliminary planning, devising ways in which visitors would be able to approach, learn, and explore this proposed core interactive exhibition space. With the guidance of the consultants and scholars for the *A World Before Cars* project, this planning process will help to refine, revise, and produce the most effective methods of conveying these vignettes of 19th century life and transportation to our 21st century audience.

CARRIAGE RIDE AREA: The centerpiece of this space will be a carriage ride simulation involving a brougham, a farm wagon, and a reproduction of part of a horsecar. This area will include a multi-sensory experience where visitors will be able to climb into the vehicles and will include sight, sound, touch, and smell to make it a truly immersive experience.

Through virtual reality technology and video projection, this activity will have several discrete scenarios which will involve preparing for and embarking on a horse-drawn road trip with your family in late-19th century America. Here, visitors may have a chance to visit several kiosk stations to feed, harness and prepare their horses and vehicles for a selected journey. Choices about what vehicle to choose would be hinged on

the economic position of the rider, location, purpose of journey and weather conditions ahead. Roleplay in the journey – the choice of actual characters for each scenario – will be based upon actual archival material identified from the Museum's Carriage Reference Library and other archival sources, based upon diaries, letters, and other original source material. Possible options will include: a wealthy family traveling in a high-end customized brougham from their suburban home into the city; a family boarding a public horsecar to get from their apartment building into the city center for work and shopping; and a farmer and his family taking a ride to move produce to market on their farm wagon. Visitors would have a chance to make decisions on what equipment to pack, what vehicle to choose, what horses (and how many) would be best suited for the trip. The actual rides would provide the combination of several physical carriage interiors (some reproduction) that visitors will be able to climb into and also utilize virtual reality headsets, video projections, and motion to simulate their ride. Sometimes they would have to face the frustration of obstacles that could hinder their chances of reaching the desired destination. A common thread that would be emphasized throughout the entirety of the experience would be the social and economic differences between these travelers and how much of an impact these factors would have on their transportation options and comfort.

HORSE ACTIVITIES AND LEARNING AREA:

In order to explore and interact with a horse, this station will feature an articulated and lifelike horse mannequin, replete with a bridle and harness for visitors to manipulate and attempt to properly connect. Providing visitors the opportunity to handle real leather and metal equipment will facilitate learning through tactile experience. A positive reinforcement (possibly a green light or an audible sound) will indicate if visitors have completed each step correctly (or a red light or negative audible sound) will direct them to trying it another way to correct their mistake. They will gain insight into the depth and complexity of what may initially seem like a simple task.

An additional station will allow visitors to try their hand at shoeing a horse, as a farrier would have done in this time. With a chance to handle the metal shoe and nails that would have been used, several size hoof models would be presented to enable visitors to learn about the skills a farrier would need in order to apply the mechanics of accurate nailing techniques.

At a touch-screen computer kiosk nearby, visitors will also be able to learn more about different horse breeds and try their hand using digital grooming tools, such as brushes, combs and hoof picks, to complete basic grooming needs and learn why such care was essential in keeping a horse healthy. Taking on the role of a farmer's child or the groom of a wealthy city dweller, visitors could learn how these tasks would be essential to their everyday lives. For juxtaposition, a separate screen at this station will feature fancy bridle rosettes, horse costumes and instructions on how to braid a show horse's mane. Here visitors would also learn about another side to horse grooming, but one that would only exist in a world of wealth and leisure.

Although the horse will be the primary focus of this area, other animals that were used to pull wagons and carriages would be mentioned here as well. Oxen, dogs, goats and even people would have been selected for specific vehicles, such as an oxen for a covered wagon; a dog or goat for a child's cart; men for a firemen's parade hose or street vendor's carts. A touch screen area would include their images, and visitors would try to pick the best mode of power for each potential vehicle. This activity could include some incorrect options to choose from to make it more challenging as well as further information about each animal/person.

CAR COMPARISON AND CARRIAGE DESIGN ACTIVITY AREA:

The chance to compare and contrast carriage and car parts – arranged dynamically on a large gallery wall – will powerfully visually emphasize the connection between the automobile and carriage (**note: the LIM owns many relevant carriage parts in its permanent collections to choose from for this display area*). In an additional adjacent area, various parts of each vehicle could be hidden in drawers that visitors might open to explore and possibly connect to a large car/carriage model to find out each object's name, purpose and how it evolved.

Right beside this, an interactive kiosk and additional activities station will give visitors the opportunity to explore carriage design and recognize some of the ways that creation of carriages changed over the 19th century. A successful carriage designer required a unique combination of skills including an aesthetic eye, scientific precision and a skillful hand to render the desired functions and visually appealing pieces that culminated in a fine carriage. By using primary sources from prominent carriage designers in our collection, such as drawings and design templates from the successful Brewster & Company designer and German immigrant Herman Durholtz (1864-1935), this station would allow visitors to try their hand at the various tasks involved in this intricate design field and assemble their ideal carriage from top to bottom. By combining tactile and virtual options, visitors will have a chance to compare a variety of carriage bodies available and calculate their weight, size and overall carrying capacity. Scenarios of what goods would be carried in each wagon could be presented on a screen. Dependent on the selections made, visitors would base their final choices on overall weight and passenger capacity, how many horses would be needed to pull a carriage of certain weight and how the weight and horses would affect their carriage traveling speed. They would learn about the importance of precision for a wheelwright and how to measure the wheel size, which would make a difference in speed and agility. By having a cast iron "traveler", a tool used by blacksmiths or wheelwrights to measure the circumference of the outside of the wheel to determine how long to cut the iron for the rim, visitors could try this task on a sample piece of iron and then use their findings to decide on the overall size of the wheel.

Aesthetics would be a primary concern for the carriage trimmer and painter, so visitors will also have a chance to sample swatches of fabric to pick for their carriage interior, paint colors to consider for their exterior and decide whether or not to include accessory options such as a glovebox, a lantern or whip socket. Cost would always be a

consideration for any carriage designer. Prices and currency of the era and our modern year could be analyzed on comparative screens, paired with average household salaries for common occupations and the cost of carriages and customized options. After all practical, financial, and style considerations have been made, their design and all of its specifications could appear on screen for a virtual ride and sent to them via email.

For the youngest visitors, an area will be set aside for a large scale block-like puzzle with carriage/car parts to assemble. An audio story kiosk will contain a carriage and also an old-fashioned car ride, complete with sound effects and music.

4. PROJECT RESOURCES:

The best resources to support humanities research for this project springs from our large Carriage Reference Library. Materials in the Carriage Reference Library support the museum's horse-drawn vehicle collection, the finest in the nation. Its holdings include over 1,200 titles, 1,500 volumes, 600 trade catalogs, 12 unpublished monographs on vehicle types, 1,100 bound and unbound volumes of nineteenth-century trade and 15 linear feet of carriage trade-related business records, archives and ephemera.

A majority of books, catalogs and periodicals in the library were published during the second half of the 19th century and reflect the period of peak production and use of horse-drawn vehicles as well as the mass production and distribution of printed material in the United States. Some of the items relate directly to the manufacture and decoration of horse-drawn vehicles, such as the James Marsh Whitehead trimmer's patterns, the Dreese brothers carriage and sleigh ornament patterns and the customer specification drawings for Brewster & Company. These publications are invaluable resources that document business activities of specific firms and provide technical and aesthetic information, nomenclature, and statistics on the manufacture and distribution of horse-drawn vehicles and are frequently consulted by museum staff and outside researchers.

The Carriage Reference Library also contains a significant holding of pre-1850 trade literature that is an especially rare and significant resource for the study of early forms of road transportation, theories of draft (the exertion of the horse and resistance of the vehicle) and how these factors influenced carriage designs and construction methodology. These volumes have been used by researchers (from The Colonial Williamsburg Foundation and Ashlawn Plantation) for special projects relating to the interpretation of eighteenth century horse-drawn vehicles. Museum staff often refer to these holdings when developing exhibitions and educational programs.

The library also includes a rich collection of more than 1,000 technical and presentation drawings, customer specifications, carriage designs in preliminary and complete renderings, and lesson plans in carriage drafting which represent the process of designing, making, and marketing carriages. Among the major firms represented are: Henry Hooker and Company, New Haven, Connecticut; Brewster & Company, New

York; Hooper and Company, London; James Cunningham Sons and Company, Rochester, New York; and the Studebaker Brothers Manufacturing Company, South Bend, Indiana. Some of these materials are reproduced and used as graphics in the Carriage Museum exhibitions. They are often consulted by scholars and conservators for their descriptive information regarding original materials and design.

Additional significant archival material and ephemera relating to specific employees engaged in all aspects of the carriage trade provide a unique perspective on this complex industry and are one-of-a-kind research resources for the study of horse-drawn vehicles. These items include: account books and patterns; the tools and implements of James Marsh Whitehead, trimmer for the Charles Grube Carriage Company, Rahway, New Jersey; journals, letters, drawings and watercolors, crest and monogram patterns sketch books, and carriage designs from Herman Durholz, designer and limner for Brewster & Company; and published design books, prick patterns and renderings of carriage, wagon and sleigh decorations from Jean Pierre and Fred Dreese, carriage painters from Franklin, New York. These primary materials are used by museum staff for development of exhibitions and programs.

The recently acquired business records of the Graves Carriage Shop (16 bound volumes) help to document the day-to-day operations of small, family owned carriage shop, much of which is installed in the *Making Carriages* exhibition in the Carriage Museum. The records were frequently consulted during the development of the exhibition.

Documents of related industries such as harness making are also well-represented. Serial titles such as *The Harness-Gazette*, *The Saddler's and Harness-Maker's Journal*, and the company records of the Smith-Worthington Harness and Saddlery Manufacturing Company, which were microfilmed and distributed to other libraries holding Smith-Worthington records as a cooperative project organized and funded by the National Museum of American History.

5. PROJECT HISTORY: Brief history of the project to date

The project for which funding is sought represents an important next step in the comprehensive undertaking of reinterpreting and reinstalling our Carriage Museum, the largest and finest in the nation. The overall effort, which began in 2003, has been recognized by the museum's board and staff as one of its top institutional priorities. The result so far provides an entirely different, and infinitely better, experience for visitors. The reinstalled galleries are bold and exciting, as well as effectively informative; the design is inviting and flows in an audience-centered manner; the stories of the vehicles and the people who created and owned them are told in unique and compelling ways. The project to date – 22,600 square feet, spread over six separate galleries – has been solidly successful, by almost every measure. However, by one measure—audience interactivity—we have learned from experience that we still have a ways to go. *A World Before Cars* will help to take us there.

Our long-term goals when we embarked on the project more than a decade ago were:

- To provide a museum of transportation history rather than just a showplace for carriages;
- To make collections more accessible to the general public;
- To create an engaging family-friendly experience for visitors.

Front-end research as we were beginning the Carriage Museum's renovations provided critical information on audience interest in the old carriage exhibition and asked visitors what new stories and topics they wanted to see. We found that visitors wanted to learn more about the people connected with the vehicles and about horses as well. Many visitors noted the absence of audio/visual enhancements, and hands-on features. We were struck by the high percentage of visitors who found the exhibition "interesting" and the low percentage of those who found it "fun" or "enjoyable." For many visitors, the overall experience of the Carriage Museum was simply overwhelming (too many vehicles; too little to do).

The NEH has been involved in the overhaul from the outset; indeed, the Long Island Museum launched its reinterpretation project with an NEH consultation grant in 2003, which enabled the museum to assemble a team of humanities scholars who worked with the project team to develop the interpretive framework to recreate the Carriage Museum. (A NEH "We the People" implementation grant followed.)

The project team developed an interpretive approach that was thematic, organized around key themes that provided context for visitors to understand the economic, technical, social, and other external influences that affected horse-drawn vehicles. A major goal of the project was to explore the human dimensions of the production and use of these vehicles by bringing attention to the lives of the people who built, owned, and used them.

This approach guided this project over four separate previous phases of redesign and reconstruction of the Carriage Museum:

- **Phase One**, completed in 2004, provided an orientation gallery, *Going Places*, with nine iconic vehicles and a large interactive transportation map of Long Island, introducing visitors to the many purposes carriages played in American life;
- **Phase Two**, finished in 2006, revealed to visitors how carriages were manufactured and sold. *Making Carriages* includes an authentic working small-town carriage shop, with moving machinery and parts, juxtaposed with the story of mass industrialization. In the next area, the *Carriage Exposition Gallery* explores how the vehicles were sold to consumers, set within the backdrop of a 19th century world's fair;
- **Phase Three**, completed in 2010, was the *Gentleman's Coach House*, the realistic recreation of a 19th century carriage stable that explores the lives of

immigrant stable hands, coachmen, and grooms, contrasted with those of wealthy estate owners.

- **Phase Four**, completed in 2013, the LIM introduced the story of horse-drawn transportation to urban and park-like settings in two new galleries, the *Streets of New York* and *Carriages for Sport and Pleasure*.

Since the winter of 2014-15, museum staff began thinking carefully about the next steps for completing the Carriage Museum with a new interactive core area. We conducted audience evaluations throughout 2015 and 2016 and spoke to the members of our consultant team to begin putting the pieces together for this next phase, ***A World Before Cars***.

6. AUDIENCE, MARKETING, AND PROMOTION:

The museum will develop a comprehensive marketing plan that builds upon prior successes in marketing the Carriage Museum, in an effort to publicize the new exhibition and related programs. The plan will include the use of television, radio, print media, and creation of a special brochure. The new exhibition will be promoted on the museum's website and we will work with other websites throughout the region to cross-promote the exhibition. A weekend family festival celebrating the opening of the exhibition will include carriage rides throughout Stony Brook village where the museum is located. The museum will work with tour operators and tour group planners to develop packaged tours and themed itineraries in cooperation with other transportation-related attractions.

The use of social media to promote the new exhibition will include announcements on the museum's Facebook, Instagram and Twitter pages, as well as on carriage-related sites. We will send e-blast notices to our database of more than 3,900 museum contacts throughout installation of the new galleries to keep them apprised of our progress, as well as announcements upon completion of the exhibition with an invitation to visit.

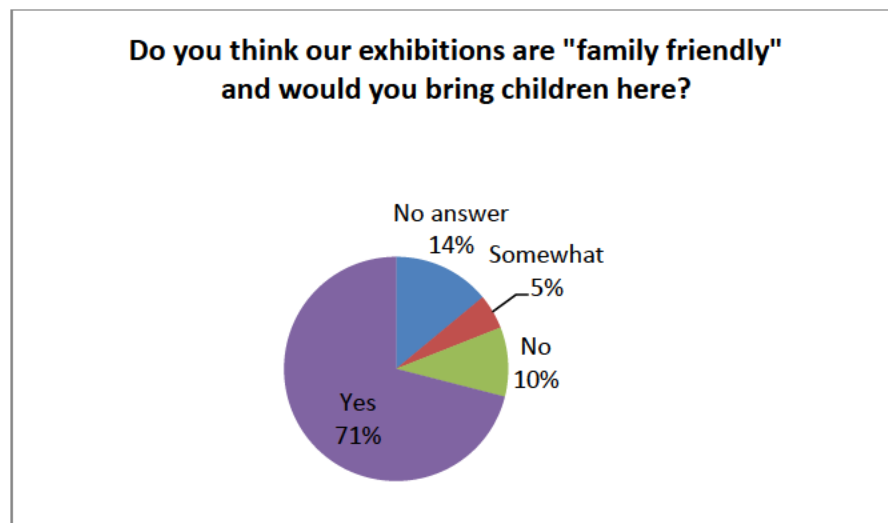
Media coverage of new carriage exhibition openings has been consistently successful in the past in local area newspapers as well as regional media outlets such as the *New York Times*, *Newsday*, *The Carriage Journal*, *Carriage Driving Magazine* and other carriage-related publications. The Project Director, Joshua Ruff, will also publish articles related to the new work in *The Carriage Journal* and will present a lecture springing from the effort at the CAA/CWF International Carriage Symposium, an event held at Colonial Williamsburg every two years, that is normally attended by 500-1,000 people (Mr. Ruff most recently presented at this conference in early 2016).

7. AUDIENCE EVALUATION:

As the museum's staff began discussing this project in the spring of 2015, it was realized that new audience evaluation data was critically needed to help us begin to guide this process. In order to assess how well the Carriage Museum is currently doing and to determine what kinds of changes visitors would like to see, LIM undertook a

series of front-end evaluations on three separate occasions, involving a total of 112 different visitors. The evaluations used a mixed-method approach (consisting of both interviews—44 respondents—and surveys— 68 respondents) aimed at collecting qualitative and quantitative data; the methodology was designed by the curatorial and education staff at LIM. The interviews were conducted during two of our Family Fun Days (July 26 and October 25, 2015); the survey was administered and collected during two major public symposiums, both of which also took place in the Carriage Museum (October 3, 2015 and October 22, 2016). In addition, an online survey was posted on our website in December 2016.

Overall, what the museum found was both encouraging and also vigorously reinforced the need for us to find new and deeply immersive ways to make the Carriage Museum a more hands-on space. In general, a large majority of survey respondents did actually consider the museum to be a “family friendly” place:

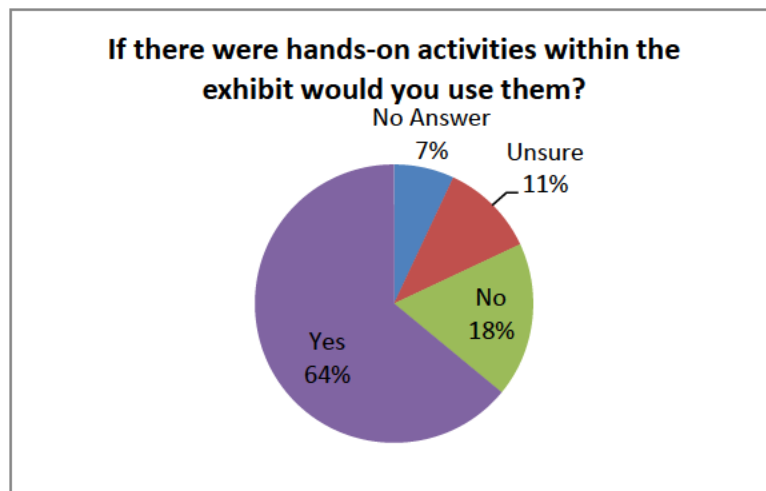


However, almost all the visitors who thought it was family friendly still had suggestions for how it could be better, or felt that hands-on activities could be more fully integrated into the entire museum. Many visitors gave more than one suggestion, while some gave none. Some of the most relevant and common suggestions appear below:

Suggestion	# of responses	% of visitors who gave this answer
More hands-on would be helpful	24	21%
A carriage that visitors, or at least kids, could get into	21	19%

Exhibitions could be improved with more interactive or participatory activities	12	11%
Expressed an interest in models or things to assemble	8	7%
More shows and performances like those on Family Fun Days	5	4%
A dedicated activity area where they wouldn't have to worry about their kids breaking anything	2	2%
Some sort of brochure, guide or scavenger hunt for the galleries	7	6%
More for younger children	6	5%
Kids got bored	4	4%

Note that the most specific frequent suggestion was the carriage that visitors could climb into, which has become a very important element of this project. LIM's school and children's programs (which totals approximately 1/3 of our overall visitation) are very interactive and hands-on; however, there is less for regular visitors and families to do on their own visits. Visitors overwhelmingly felt that hands-on activities would be a good addition to the museum and that they would use them.



The museum has learned a good amount from these initial surveys, but this is just the beginning of our effort to carefully consider visitor opinions at every step of the planning process of *A World Before Cars*. Built into our planning project is continued audience evaluations, both front-end and preliminary formative, which will help to guide the careful formulation and completion of visitor-centered activities in the new gallery. Our designers, Paul Orselli and Lee H. Skolnick Architecture and Design

Partnership, both have extensive experience in audience evaluations and will be involved in the design and execution of it with museum staff.

8. ORGANIZATIONAL PROFILE:

Now in our 78th year, The Long Island Museum (LIM) is dedicated to inspiring people of all ages with an understanding and enjoyment of American art, history, and carriages, as expressed through the heritage of Long Island and its diverse communities. Located in the village of Stony Brook (population 16,000) on the North Shore of Long Island, New York, the LIM was incorporated in 1939 as a non-profit educational organization, the museum was chartered in 1942 by the State of New York Education Department. Accreditation by the American Association of Museums was first received in 1973 and was most recently reaccredited in 2010. In 2006, the LIM was named an Affiliate of the Smithsonian Institution.

The LIM is privately supported with an annual operating budget of \$2.47 million in 2016-17. Twenty full time and eight part-time employees work with a thirteen-member board of trustees and over 200 volunteers to achieve the museum's goals.

The main complex is comprised of nine acres with three modern museum buildings and four historic structures relocated to this site in the 1950/60s. Overall, museum collections reflect the history and culture of 19th and 20th century America, with a strong emphasis on Long Island. The Art Museum has a permanent collection of American art (with emphasis on Long Island and New York) and two changing exhibition galleries used for Art and History exhibitions. The Carriage Museum is home to the finest collection of American horse-drawn transportation artifacts in the world. Roughly half of the collection is on permanent exhibition in this 25,000 square foot facility. The Carriage Museum has served as a vital research resource for scholars from a variety of disciplines; over the past several years, visiting researchers have come from diverse institutions including Colonial Williamsburg, New York University, and the Palace of Versailles.

The museum serves a regional/local audience of more than 35,000 visitors each year, not only from Suffolk and Nassau Counties, but also the New York metropolitan area. Museum audiences include individuals, families, and senior citizens. In addition, community, education and social groups visit with group tours.

Increasingly, exhibitions and public programs have built on topics that reflect the rich history and cultural heritage of the Island; exploring historical issues like suburbanization and new immigration to the area. A range of educational programs target different audiences with life-long learning opportunities that include workshops, family festivals, lectures, and demonstrations. The museum's school programs serve more than 12,000 students annually, drawing from schools throughout Suffolk and Nassau Counties.

9. PROJECT TEAM:

The staff team is headed by **Neil Watson**, Executive Director at the Long Island Museum, who has nearly 30 years of professional museum experience and began his tenure here in October 2013, after previous directorships at the Katonah Museum of Art, New York, the Delaware Center for the Contemporary Arts, Delaware, and curatorial positions at the Museum of Glass, in Tacoma, Washington, and the Norton Museum of Art, in West Palm Beach, Florida. **Joshua Ruff**, the Director of Collections & Interpretation at the museum since June of 2013, has 18 years of experience as a curator at the LIM and was the interpretive team leader of the last two phases of the Carriage Museum's reinterpretation project, from 2010-2013. Ruff will serve as the team's project director. **Jonathan Olly**, Assistant Curator at the Long Island Museum since February of 2016, has a Ph.D. in American Studies from Brown University, and has previously worked at Brown University's Haffenreffer Museum of Anthropology and the New Bedford Whaling Museum. **Lisa Unander**, Director of Education, has been with the museum since 2006. Unander supervises 33 docents and 4 educators teaching in 9 programs, 3 of which relate to the museum's collection of horse-drawn vehicles and take place in the Carriage Museum. Unander, with her staff, will be especially crucial to guiding and executing the project's audience evaluations. **Beth Chiarelli**, Assistant Director of Education, holds an MA in Museum Education from Bank Street College. She has worked as a classroom teacher and as an educator for The Paley Center for Media and Theater for a New Audience. **Jessica Pastore** recently joined the staff as a Museum Educator. She has previously worked as an educator at the New-York Historical Society and the Intrepid Sea, Air & Space Museum, and holds an MA in World History from New York University. **Joe Esser**, the museum's Preparator and Exhibition Designer for 5 years now, is in charge of the mounting of on-site exhibitions and dealing with buildings and system issues. **Andrea Abrahamsen**, Curatorial Assistant, has worked with LIM since January 2015. She is currently working towards her master's degree in museum studies from Johns Hopkins University.

The consultants and outside design team for this project have a range of expertise and backgrounds which are strongly compatible for the museum's interpretive content and visitor experience aims. **Steven Lubar**, professor of history and American civilization at Brown University, was previously the chair of the division of technology at the Smithsonian's National Museum of American History, where he headed the team responsible for the permanent exhibition *America on the Move*; he has been involved with the reinterpretation of our Carriage Museum from the beginning, and provides a strong continuity to this current project. **Clay McShane's** scholarship encompasses mobility studies, urban studies, and transportation, through books that include *The Horse in the City: Living Machines in 19th Century America* (Johns Hopkins University Press, 2007), *Down the Asphalt Path: American Cities and the Automobile* (New York: Columbia University Press, 1994), and *Technology and Reform: Street Railways and the Growth of Milwaukee, 1887-1900* (Madison: State Historical Society of Wisconsin, 1975). From 1976 until retiring in 2012, he was a professor in the Department of History at Northeastern University. He is the only scholar to have published books on streetcars, automobiles, and carriages in the growth of American cities, and is in a unique position to advise on an exhibition that explores connections between these

three. **Ann Norton Greene**, the author of *Horses at Work: Harnessing Power in Industrial America* (Harvard University Press, 2008), is a Lecturer and Administrator in History and Sociology of Science at the University of Pennsylvania. Dr. Greene will be able to provide special guidance on the portions of the gallery focused on horses and carriage riding and driving. **Tony Scarlatos**, a professor in the Department of Computer Science at Stony Brook University and a specialist in multi-media, computer-human interaction, and multimodal interfaces, has worked with the Long Island Museum in the design and development of several digital-based interactives for temporary exhibitions. Scarlatos will be a crucial member of the team's development of two new touch-screen computer kiosks for this gallery. **Paul Orselli**, principal behind the Paul Orselli Workshop, has worked for more than 30 years on the creation of innovative and immersive exhibitions at many different types of museums around the world, including the Brooklyn Children's Museum, the Miami Museum of Science, and the Fashion Institute of Technology Museum. A native Long Islander, he has also worked on several previous projects for the Long Island Museum and has frequently collaborated with our chosen design firm for this project, **Lee H. Skolnick Architecture & Design Partnership**. In many ways, Skolnick is the perfect choice for this new gallery, with their diversified background as the award-winning designers of history, science, and children's museums around the world. Previous projects include a nationally-touring exhibition on the Hubble Space Telescope, the DiMenna Children's History Museum at the New-York Historical Society, and the Batsto Historic Village Visitor's Center, in New Jersey.

10. WORK PLAN:

DATE	ITEM	PARTICIPANTS
June, 2017	In advance of grant notification, continue to collect audience feedback over the summer during the museum's busiest period	Project team, some discussion/coordination with Lee H. Skolnick
September, 2017 (***notification and actual project start date)	Scheduling full meeting on-site at the LIM (2 days); disseminate preliminary packet for consultant review prior to meeting	Project team, consultants
September, 2017	NEH grant award announced to public and media	Project team, marketing
October-November, 2017	Full meeting on site with staff and consultants	Project team, consultants
November-December, 2017	Consultants provide initial notes/assessment prior to full project report	Project team, consultants

November-January, 2017	Museum, working with Paul Orselli and Skolnick, prepares and conducts preliminary front-end evaluations	Project team, Orselli, Skolnick
February, 2018	Review of collected audience data and comments from consultants	Project team, consultants
March-April, 2018	Follow up individually with project team and consultants (not on-site) regarding project status	Project team, consultants
Late April, 2018	Final consultant reports due	Project team, consultants
May, 2018	On-site concept design meeting	Project team, Orselli, Skolnick
Late June, 2018	Initial draft due of concept design plan	Project team, Orselli, Skolnick
July, 2018	Consultants and staff review concept design plan and work with Orselli/Skolnick on edits	Project team, consultants, Orselli, Skolnick
August-September, 2018	Orselli/Skolnick completes final concept design plan and creates preliminary budget for NEH implementation grant and materials	Project team, Orselli, Skolnick
October-December, 2018	Preparation for NEH implementation grant submission in Jan. 2019	Project team, Orselli, Skolnick

11. COST SHARING PLAN:

The LIM has a well-established track record of raising funds in support of the Carriage Museum and its exhibitions and programs from several sources, including the National Endowment for the Humanities, the Institute of Museum and Library Services, the Empire State Development Corporation, the New York State Council on the Arts, and corporate and individual contributors. The museum will provide project cost share for a small portion of the Skolnick team design fee, project team staff salaries, fringe benefits, and indirect costs from its general operating budget. The LIM will seek additional funding from corporations, private foundations and individual donors. Further, the museum will raise support from individual donors through its Adopt-a-Carriage program, which provides permanent naming opportunities on selected carriages in recognition of substantial donations to the project.

**NATIONAL ENDOWMENT FOR THE HUMANITIES
PUBLIC HUMANITIES PROJECTS
PLANNING GRANT**

THE LONG ISLAND MUSEUM

**RESUMES AND LETTERS OF COMMITMENT
PROJECT TEAM**

Project Title: INTERPRETIVE PLAN FOR "A WORLD BEFORE CARS"

- 1. Neil Watson (Executive Director, The Long Island Museum)**
- 2. Joshua Ruff (Director of Collections & Interpretation, The Long Island Museum)**
- 3. Jonathan Olly (Assistant Curator, The Long Island Museum)**
- 4. Lisa Unander (Director of Education, The Long Island Museum)**
- 5. Beth Chiarelli (Assistant Director of Education, The Long Island Museum)**
- 6. Jessica Pastore (Educator, The Long Island Museum)**
- 7. Joe Esser (Exhibition Designer & Preparator, The Long Island Museum)**
- 8. Andrea Abrahamsen (Curatorial Assistant., The Long Island Museum)**
- 9. Steven Lubar (professor of history and American civilization at Brown University)**
- 10. Ann Norton Greene (Lecturer and Administrator in History and Sociology of
Science at the University of Pennsylvania)**
- 11. Tony Scarlatos (Professor in the Department of Computer Science at Stony Brook
University)**
- 12. Paul Orselli (Principal, Paul Orselli Workshop)**
- 13. Dr. Clay McShane (Professor Emeritus of History, Northeastern University)**
- 14. Lee Skolnick (Lee H. Skolnick Architecture & Design Partnership)**
- 15. Jo Ann Secor (Lee H. Skolnick Architecture & Design Partnership)**

NEIL WATSON

PROFESSIONAL EXPERIENCE:

Executive Director, The Long Island Museum, Stony Brook, NY.

November 2013 – Present. Provide leadership for the Long Island Museum and oversee operations of the LIM's 14 building campus and all of its exhibition and education programs. Responsible for managing a staff of 18 full-time and 8 part-time and supervising an annual operating budget of \$2,300,000. Oversee endowment of \$7,000,000. Over the past two years LIM has reopened the History Museum and initiated a new annual outdoor sculpture program and added two new music programs, the chamber music of the North Shore Pro Musica and Stony Brook University's singer/songwriter series Sunday Street. Created a new level of membership for artists entitled LIMarts: a Collaborative Arts Group, which currently stands at 110 members.

Executive Director, Katonah Museum of Art, Katonah, NY.

March 2005 – November 2012. Exhibitions: curated *Under the Radar: Leslie Lerner*, with catalogue and essay (July 12 – October 5, 2008); Co-curated *Shattering Glass: New Perspectives*, with catalogue and essay (November 11 – February 24, 2008), the most visited exhibition in the history of the KMA. Set up partnerships with other museums to organize and present scholarly exhibitions such as *Bold Cautious True: Walt Whitman and the Art of the Civil War Era* with the Dixon Gallery and Gardens, and *Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy* with the Mint Museum. Co-curated outdoor site-specific exhibitions on museum grounds. Oversaw operations of the KMA's facility and all of its programs. Responsible for managing a staff of 12 full-time and 16 part-time. Supervised annual operating budget of \$1,900,000. Oversaw endowment of \$6,000,000. Spearheaded new three-year Strategic Plan approved by the board in fall 2011. Increased museum membership by 45%. Programming: oversaw expansion of education programming to include award-winning outreach programs such as Smart Girls and Thinking Through Art. Installed a poet-in-residence program. New programs included: John Scofield's Shades of Jazz, a summer outdoor jazz program curated by renowned guitarist John Scofield; Crosstalk, a lecture/discussion series voted "Best of Westchester" by Westchester Magazine in 2010 and profiled in the *New York Times*; Second Saturdays, a spring and summer monthly party with art and musical themes tying into exhibition schedule. New funding included: two-year IMLS grant of \$115,000 for Hispanic outreach program. Other public grantors include NEA, New York State Council for the Arts, Westchester Arts Council, Coby Foundation. Oversaw capital project with architects Weiss Manfredi, raising total of \$1.2 million for the first design phase.

Executive Director, Delaware Center for the Contemporary Arts, Wilmington, DE.

March 2003—March 2005. Oversaw operation of the DCCA's 35,000 square foot facility including education wing and twenty-six artists studios. Responsible for managing a staff of ten full-time and eight part-time. Supervised and balanced annual operating budget of \$800,000. Created a road map for completing \$2 million dollar capital campaign, including ongoing fundraising and grant proposals. Oversaw the DCCA's exhibition program of 25 exhibitions annually, as well as education programming.

Chief Curator, Museum of Glass: International Center for Contemporary Art, Tacoma, Washington.

June, 2001—January 2003. Opened 75,000 square foot facility plus three outdoor plazas in July 2002. Planned, budgeted, and hired curatorial staff, including exhibition designer, registrar, assistant curators, and Visiting Artists and Hot Shop Coordinator. Designed

and implemented 13,000 square feet of flexible exhibition space. Ground-floor planning for security, fire, volcano, earthquake emergency planning. Oversaw all curatorial operations, including exhibitions management, budgets, and design. Managed curatorial staff. Created exhibition schedule through 2003 –2004. Co-created and oversaw AT&T Visiting Artists Program for the Museum's Hot Shop. Worked closely with the Education Department to design theater-based tours and traditional docent-led tours for exhibitions.

Curator of Exhibitions and Contemporary Art, Norton Museum of Art, West Palm Beach, Florida. September, 1996—May, 2001. Responsible for exhibitions management, including scheduling, installation, budgets, and design; curated contemporary shows from the permanent collection; curated traveling contemporary exhibitions; supervised documentation, research, and conservation of the contemporary collection; research and review for acquisitions and loans; involved in long-term strategic planning and departmental budgeting.

Curator of Exhibitions and Contemporary Art, Tampa Museum of Art, Tampa, Florida. September, 1995--September, 1996. Responsible for choosing and mounting exhibitions of contemporary art, including budgets, contracts, and design of shows; directed the production of exhibition catalogues; formulated annual curatorial budget; supervised curatorial support staff, including Registrar's office; researched and prepared grant proposals; served as liaison with Education Department to present exhibition programs; oversaw preservation and presentation of the permanent collection; curated changing exhibit of the permanent collection; oversaw the documentation, research, and conservation of the collection; researched and reviewed works for acquisitions, deaccession, and loans.

Gallery Director, Helander Gallery, New York. 1991--November 1994. Curated gallery exhibitions; administrated all gallery activities and functions; networked with broad base of artists, consultants, galleries, and publications for reviews and articles; responsible for client outreach and sales as well as gallery financial planning; supervised gallery accounting and gallery staff; handled career management of gallery artists.

EDUCATION:

1971-72 Carnegie-Mellon University, Pittsburgh, PA

1973-76 Rhode Island School of Design, Providence, RI. B.F.A.

All exhibition and bibliography history has been removed to minimize document length. They are available upon request.

Joshua M. Ruff

(b) (6)

W: (631) 751-0066 x224, H:

Mobile:

EMAIL: jruff@sjcnj.edu; jruff@longislandmuseum.org

Employment

June 2013 to present	Director of Collections and Interpretation, The Long Island Museum of American Art, History & Carriages, Stony Brook, NY
March 1999 to May 2013	Curator of Carriages and History, The Long Island Museum of American Art, History & Carriages, Stony Brook, NY
September 2009 to May 2013	Part-time Curator, The New York City Police Museum, New York, NY
May 2005 to present	Part-time Consulting Curator, Smithtown Historical Society, Smithtown, NY
January 2000 to present	Senior Lecturer/Adjunct Professor (Long Island, New York State, and American History Courses), St. Joseph's College, Patchogue, NY.

Education

MA, 1996	State University of New York at Stony Brook, Stony Brook, NY; US History
BA, 1994	Syracuse University, Syracuse, NY; History and Broadcast Journalism

Exhibitions Curated (selected list)

"Long Island in the 1960s," The Long Island Museum, Stony Brook, NY, June 24-December 31, 2016.

"Gilding the Coasts: Art & Design of Long Island's Great Estates," The Long Island Museum, Stony Brook, NY, June 26-October 25, 2015.

"American Horizons, East to West: Landscape Painting and Photography," The Long Island Museum, Stony Brook, NY, February 27, 2015-August 2, 2015

"75 @ 75: Treasures from the Collection," The Long Island Museum, Stony Brook, NY, June 26-October 25, 2014

"Long Island at War: Battle Front and Home Front," The Long Island Museum, Stony Brook, NY, May 23-December 28, 2014

"The Streets of New York" and "Driving for Sport and Pleasure," The Long Island Museum, Stony Brook, NY, opened May 2013 (long-term exhibitions in Carriage Museum)

"Long Island, America's 1950s Frontier," The Long Island Museum, Stony Brook, NY, July 20-December 30, 2012

"9/11: A Uniform Response," The New York City Police Museum, New York and Melbourne, Australia (Victoria Police Museum), September 7, 2011-May 24, 2012 and September 11, 2012-March 11, 2013

"Artist as Witness," The New York City Police Museum, New York, NY and Washington, DC (Russell Senate Office Building), September 1, 2010-May 9, 2011.

"The Gentlemen's Coach House" and "European Carriage" galleries, The Long Island Museum, Stony Brook, NY. Permanent exhibitions, opened March 1, 2010 (interpretive team leader).

"Eye on the Storm: the 1938 Hurricane and Long Island's Dangerous Coast," The Long Island Museum, Stony Brook, NY. June 21-October 26, 2008

"Living the American Dream: Levittown and Long Island's Suburban Boom," The Long Island Museum, Stony Brook, NY. February 10-July 7, 2007

Exhibitions Curated (continued, selected list)

"Beach Bound!! Long Island's Summer Playgrounds," The Long Island Museum, May 29-October 31, 2004

"The Crowd Goes Wild!!! Spectator Sports on Long Island," The Long Island Museum, Stony Brook, NY. June 15-November 3, 2002. **Winner of AASLH Certificate of Commendation.**

Selected Presentations and Lectures

"Delancey Kane's Tally-Ho, An Icon of American Road Coaching," CAA /CWF International Carriage Symposium, Colonial Williamsburg, Williamsburg, VA, January 30, 2016

"Art on Wheels: the Omnibus Grace Darling," Old Berwick Historical Society, Berwick, Maine, March 27, 2014

"Building a Cottage Industry: Levitt & Sons," New York State Public Historians Conference, Hauppauge, April 2012

"Selling the American Dream: William J. Levitt and Levittown," New York State History Conference, Cooperstown, NY, June 2007

"An American House Laboratory: H.F. du Pont's Chestertown House," Winterthur, DE, June 2007

"Examining Ethnic History on the Local Level: the Experience of New Neighbors, Migrations and the Changing Face of Long Island," Museum Association of New York Conference, Saratoga Springs, NY, May 2001

"One of the Fairest Spots on the Atlantic': the Colonial Revival and Regional Identity, 1880-1940," University of Virginia and U.S. National Parks Service Conference on Colonial Revival, University of Virginia, November 2000

Selected Publications

Gilding the Coasts: Art & Design of Long Island's Great Estates, The Long Island Museum, 2015

"A Civil War Treasure Returns to Long Island," Smithsonian American History Museum Blog, October 25, 2014, <http://americanhistory.si.edu/blog/civil-war-treasure-returns-long-island>

75 @ 75: Treasures from the Collection, The Long Island Museum, 2014

New York City Police, with Michael Cronin (Arcadia: Charleston, SC, 2012).

"Diasporas in Suburbia: Long Island's Recent Immigrant Past," *Long Island History Journal*, December 2009, http://www.stonybrook.edu/lihj/IssueFiles/V21_1/Articles/Ruff/ruff.html

"For Sale: The American Dream," in *American History* magazine, December, 2007. Online version: "Levittown: the Archetype for Suburban Development," <http://www.historynet.com/levittown-the-archetype-for-suburban-development.htm>

"One of the Fairest Spots on the Atlantic Coast': the Colonial Revival & Modernism on Long Island, 1880-1942," in *Re-Creating the American Past: the Colonial Revival* (University of Virginia Press, 2006)

Eight encyclopedia captions for *New York State Encyclopedia* (Syracuse University Press, 2005)

Professional Affiliations, Consultations, Awards & Fellowships

Grant Review Panelist, Museum Program, New York State Council on the Arts, 2014-16

Associate Editor, *Long Island History Journal*, 2009-Present

Grant Review Panelist, Institute of Museum and Library Services, Washington, DC, 2008

Award of Commendation, AASLH (American Association of State and Local History), for *The Crowd Goes Wild!!! Spectator Sports on Long Island*, 2003

Winterthur Museum & Library Research Fellowship, for *Improving the Past: the Colonial Revival on Long Island*, August, 2000

JONATHAN MORIN OLLY

(b) (6)

EDUCATION

- Ph.D., American Studies, Brown University, 2013
- M.A., Public Humanities, Brown University, 2008
- B.A., History, University of Massachusetts Amherst, 2002

PUBLICATIONS

- "Freeborn Garretson and 'Black Harry' Hosier in Northwest Connecticut;" "Slavery in Northwest Connecticut;" "The Connecticut 29th and 31st Volunteer Infantry Regiments;" "Northwest Connecticut;" in David Levinson, ed., *African American Heritage in the Upper Housatonic Valley*. Great Barrington, MA.: Berkshire Publishing, 2006.
- "Wish You Were Here: Postcards of the Chesapeake," in Michael Valliant, ed., *At Play on the Bay: A Companion to the Exhibition at the Chesapeake Bay Maritime Museum*. St. Michaels, MD.: Chesapeake Bay Maritime Museum, 2005.
- "Carefree Days Under Sail: The Postwar Promotion of Chesapeake Bay Dude Schooners," *Chesapeake Bay Maritime Museum Quarterly* 2, no. 3 (Fall 2004): 12-16.
- "Lagoda: A Legacy in Wood, Iron, and Sail," *Nautical Research Journal* 49, no. 3 (Fall 2004): 144-153.

PUBLIC HISTORY EXPERIENCE

Assistant Curator, Long Island Museum, Stony Brook, N.Y., 2/2016-Present

- Assist curatorial team in the formulation, research, and curation of exhibitions and other projects. Collaborate with curatorial staff in management of museum collections. Answer research requests from the public about museum collections and Long Island art, history, and culture.

Vernon Research Fellow, Newport Restoration Foundation, Newport, R.I., 5/2014-1/2016

- Conducted archival research on the social and architectural history of Newport's 18th-century Vernon (Gibbs-Gardner-Bowler) House; cataloged collection of Vernon family papers and wrote finding aid.

Student Curator, Haffenreffer Museum of Anthropology, Brown University, Bristol, R.I., 9/2011-2/2012

- Co-curated the exhibition "Carving Culture on the Northwest Coast: The Totem Pole," including design, development, writing text, artifact selection, fabrication, and installation. Collaborated with curatorial team on layout, installation, and artifact research for exhibition "Customes, Manners & Worships: Rhode Island Begins," and installation of exhibition "Crafting Origins: Creativity and Continuity in Indigenous Taiwan."

Volunteer Researcher/Fabricator, Westminster Stories project, The Museum On Site, Prov., R.I., 11/2009-12/2009

- Performed background research and fabrication for temporary public history installation.
<http://www.themuseumonline.com/westminsterstories/>

Curatorial/Educational Intern, Penobscot Marine Museum, Searsport, ME., 6/2007-8/2007

- Designed and led a weekly half-hour long program for children on mechanics of sailing. Wrote interpretive panels for outdoor interactive exhibition. Collaborated with curator to plan summer 2008 folk art exhibition.

Cataloging Assistant, National Heritage Museum, Lexington, MA., 11/2005-7/2006

- Cataloged artifacts and maintained existing records. Supported curatorial team in exhibition installation and disassembly.

Volunteer Researcher/Advisor, Upper Housatonic Valley African American Heritage Trail,
Great Barrington, MA., 8/2005-12/2006

- Served on AAHT advisory council. Researched and wrote essays for National Heritage Area guidebook.

Curatorial Assistant, Norman Rockwell Museum, Stockbridge, MA., 1/2005-11/2005

- Worked with curatorial staff in formulating collections cataloging policy. Cataloged archival collections. Gave presentations to visiting groups and new staff on the archives' mission and holdings. Supported curatorial team in installation and disassembly of exhibitions.

Kerr Center for Chesapeake Studies Intern, Chesapeake Bay Maritime Museum, St. Michaels, MD., 5/04-12/04

- Researched and wrote articles for museum's publication. Cataloged artifact and manuscript collections.

Sailing Apprentice, Hudson River Sloop Clearwater Inc., Beacon, N.Y., 9/2003-10/2003

- Practiced traditional sailing skills aboard replica 19th century vessel on the Hudson River. Developed and implemented short programs to visiting school groups about river history, ecology, and navigation.

L. Byrne Waterman Curatorial Intern, Kendall Institute, New Bedford Whaling Museum,
New Bedford, MA., 8/2002-8/2003

- Collaborated with curatorial team on layout, research, and assembling artifacts for exhibitions "False Whalers: Slavers and Fenian Patriots in Disguise," and "Treasures of the Kendall Collection." Wrote history of museum ship model for publication. Cataloged and photographed artifacts. Built architectural scale models for exhibition planning.

Curatorial Intern, Armed Forces History Collection, National Museum of American History,
Washington, D.C., 6/2001-7/2001

- Worked on the exhibition "West Point in the Making of America, 1802-1918," locating artifacts and researching West Point graduates. Transcribed American POW secret diary from Korean War.

TEACHING EXPERIENCE

Teaching Assistant, Brown University, Department of American Studies, 9/2007-5/2012

- "American Icons," Professor Elliott Gorn, Spring 2012
- "The Automobile in American Culture," Professor Patrick Malone, Fall 2008
- "The Urban Built Environment," Professor Patrick Malone, Spring 2008
- "Methods in Public Humanities," Professor Steven Lubar, Fall 2007
 - Planned and co-curated exhibition "From AA to Zouave: Collections at Brown" (Fall 2007), including developing exhibition theme, selecting artifacts, writing text, designing layout, and installation.

Conducted weekly discussion sections, graded papers and exams, and advised up to 60 students each semester.

Lecturer, Teaching American History Summer Institute, Bristol Community College, Fall River, MA, 8/2010

- Presented lectures on New England maritime history and commercial fishing to elementary and secondary school teachers.

Teaching Fellow, Brown University, Department of American Studies, 1/2009-5/2009

- "Old Salts and Sacred Cod: Culture, Environment, and Food in New England," Spring 2009
Developed and taught undergraduate seminar, invited guest speakers, graded papers, and advised students.

RESEARCH INTERESTS

Museums and libraries, public history, fisheries, monuments and memorials, the urban built environment, foodways, historical archaeology, tourism, environmental history, memory, material culture, and photography.

Lisa Unander

(b) (6)

SUMMARY:

Museum professional with nearly 20 years of experience in various museum settings, including historic homes, art and history museums. Specializes in the field of museum education and public programming.

PROFESSIONAL EXPERIENCE:

The Long Island Museum of American Art, History and Carriages, Stony Brook, NY

May 2006 to March 2013, *Assistant Director of Education*

March 2013 to present, *Director of Education*

- Create, implement and analyze school programs.
- Work with educators and guides to evaluate and revise programs in accordance with school curriculum guidelines and New York State and national learning standards.
- Research, plan and carry out museum public programs, workshops and festivals.
- Help create and continue to evolve programming for people with Alzheimer's Disease and other forms of memory loss, including gallery tours and coordinating annual art exhibition featuring work by participants in day programs.
- Work with schools, colleges, libraries and community groups to create programs, and connect with a variety of audiences.
- Develop and leads group tours to support exhibitions and curriculum.
- Oversee, train and supervise staff, docents, volunteers and outside educators for all public and education programs.
- Organize and run bus trips to various cultural institutions.
- Assist in the preparation of grants and department budgets.
- Oversee and train education staff and docents for school field trip programs.

Raynham Hall Museum, Oyster Bay, NY

October 1999 to May 2006, *Education Coordinator*

- Planned educational programs for the museum.
- Designed, implemented and marketed school tour programs.
- Publicized and carried out special events and classes.
- Conducted school, adult and general public tours.
- Oversaw volunteers, docents and interns.
- Prepared public program press releases and wrote quarterly newsletter.

Guild Hall Museum, East Hampton, NY

January 1997-August 1997

May 1998-August 1998

May 1999-August 1999

Intern

- Interned in Development office, assisting with fund-raising and special events.
- Involved in preparation and public relations for three major museum galas.
- Solicited committee members and sponsors for annual events.
- Maintained database for massive mailings.

OTHER RELATED EXPERIENCE

United States Merchant Marine Academy, King's Point, NY

September 2000 to 2009

English Tutor

- Worked one-on-one with cadets to improve grammar skills, style and overall presentation of papers
- Assisted cadets with all stages of writing, including outlines, rough drafts and final compositions.

C.W. Post Campus, Long Island University, Brookville, NY

September 1999 to May 2001

Graduate Assistant

- Guided college students in organizing, developing and editing papers.
- Taught *Writing Workshop* to incoming freshmen who needed to improve writing skills.

EDUCATION:

Southampton College, Long Island University. September 1995-May 1999.

- B.A. in English/Creative Writing
- Graduated Magna Cum Laude.

University College London, England. Summer 1996.

- Studied Art and Architecture both in the classroom and the field.
- Examined Shakespeare's works through theater performances.

AFFILIATIONS:

- Board Member at Large, *Long Island Museum Association*, 2016
- Advisory Board Member, *Professional Education Program at Stony Brook University*, NY, 2016

(b) (6)

EDUCATION

Bank Street College, New York, NY ~ MS Childhood Education, Museum Education

- Initial Certification: New York State Education Department, Childhood Education (1-6)
- Independent Thesis Project: An Immigration Curriculum for Upper Elementary Students

Smith College, Northampton, MA ~ BA Theatre Arts

- Honors: Cum Laude, Phi Beta Kappa
- Award: Mollie Rogers Humanitarian Award

EXPERIENCE

Assistant Director of Education

The Long Island Museum

October 2016-present

- Teach on-site educational programs for students grades Pre-K through 12. The programs have varying focuses, using the museum's art and history collections to enhance social studies and art curriculums.
- Collaborate with Education Director to develop, assess and revise education programs as needed.
- Share responsibilities with Educators to develop and teach summer and vacation programs for children.
- Recruit, train and supervise docents and interns.
- Oversee administration of programs for access audiences, specifically the *In the Moment* program for people with dementia.
- Administrative duties including scheduling, preparing budgets, coordinating mailings.

Classroom Teacher

Social Studies Teacher, Grades 6-8

The Laurel Hill School

September 2013- June 2015

- Developed and implemented standard-based social studies curriculum with aim of bringing history alive for students with a variety of learning styles. Lessons incorporated exploration of artifacts, original documents and works of art.
- Designed pre-visit and post-visit lessons for museum trips as well as three-day excursions to Boston and Washington D.C. that served to enrich curriculum
- Created culminating projects that drew on students' developing knowledge and creativity
- Maintained open communication with parents through individual meetings, phone and email
- Assessed and wrote narrative evaluations of students' performance each trimester
- Served as advisor for homeroom of 16 students: met with students monthly after communicating with their core and specialist teachers, informed parents as needed of academic or social challenges
- Facilitated weekly discussions with small groups of students around various current events. Co-created PowerPoint presentations that introduced and explained topics.

First Grade Teacher

Bay Ridge Preparatory, Brooklyn, NY

September 2009- June 2011

- Devised and used standard-based social studies and science curriculum that tapped into students' curiosity and creativity
- Taught from *Investigations Math Curriculum* and *Readers and Writers Workshop*
- Collaborated with learning specialists to meet the needs of all students, differentiating lessons in response to students' varying needs and strengths
- Created year-end culminating project that drew on students' developing knowledge, skills and ability to work together in small and large groups
- Wrote weekly newsletters to parents outlining classroom goals and related activities
- Maintained open communication with parents through individual meetings, phone and email
- Fostered family involvement in various learning experiences such as reading time
- Assessed and wrote detailed narrative evaluations of students' performance each trimester

EXPERIENCE (continued)

Museum Educator/Teaching Artist

The Paley Center for Media, New York, NY

January 1999-November 2009

- Co-facilitated "Recreating Radio," a workshop for children ages eight and older
- Led group discussions on the history of radio drama
- Conducted group activities in which students enacted and created sound effects for short radio plays

Step-Up, New York, NY

September 2005-June 2006

- Co-planned and co-taught weekly after-school drama workshops to middle school students at The Young Women's Leadership Academy
- Co-directed a twenty-minute play written and performed by the students in an off-Broadway venue

Theatre for a New Audience, New York, NY

September 2003- June 2005

- Collaborated with NYC school teachers in twelve-week theater residencies for their upper elementary and middle school classes
- Guided students in creating and performing plays inspired by professional Shakespeare productions
- Led professional development workshops for classroom teachers with focus on integrating theater into core curriculum

Coordinator

NYC Arts in Education Roundtable, New York, New York

2003-2005

- Managed membership of over 100 arts organizations
- Monitored organizational and project budgets
- Assisted in administration of annual *Face to Face Conference* as well as forums throughout the year

Education Associate

Theatre Development Fund, New York, NY

1996-2001

- Helped oversee in-school residency programs serving more than 3,500 students in 35 schools
- Coordinated professional development workshops for 50 teachers and artists
- Monitored and prepared departmental budget reports
- Developed individual program budgets
- Assisted in editing a quarterly newsletter for students
- Supervised department's high school intern

Professional Experience

Long Island Museum of American Art, History, and Carriages. Stony Brook, NY. 2017 -

Museum Educator (January 2017 – Current)

- My current position at LIM involves leading history and art based school programming with a focus on Long Island life, assisting with the planning and execution of special events and educational programs for a variety of audiences, and performing administrative tasks vital to the functionality of the Education Department.

Intrepid Sea, Air & Space Museum. New York, NY. 2015-2016.

Per Diem Educator (June 2015 – December 2016)

- My time aboard the Intrepid was a whirlwind of experiences. As a Per Diem Educator, I worked with four different sub-departments within Education; School Programs, Out of School Time Programs, Community Engagement, and Access.
 - **School Programs.** My role as a school programs educator involved leading inquiry-driven and VTS based tours aboard the ship. Programs were history, space, aviation, or water themed and tailored to meet the curriculum needs of the visiting students.
 - **Out of School Time Programs.** As a CASA educator in multiple school districts, I have brought challenging and engaging content to participating students and their schools weekly.
 - **Community Engagement.** This department and its programming are dedicated to bringing education, information, and inspiration to those who may not generally feel comfortable in a museum setting.
 - **Access.** This department is committed to providing programming for students and families with various special needs.

New-York Historical Society. New York, NY. 2014-2016.

Senior Museum Educator (September 2014 – December 2016)

High School Programs Intern (Summer 2014)

- My position at NYHS has been multifaceted and fluid. During the school year I mainly led inquiry and object-based museum and outreach programs with school groups Pre-K through 12. These programs were aligned with Social Studies Common Core standards and cater to all levels and learning types.
- This experience has made me comfortable working with students with special needs, students on the spectrum, ELLs, and gifted students. Flexibility, improvisation, and knowledge of American history were required for success. Occasional public and family programming quickly became part of my repertoire.

American Museum of Natural History. New York, NY. Summer 2012.

MEEP (Museum Education Employment Program) Intern

- During this eight-week internship, I received intensive training in gallery content, basics of tour giving, public speaking, and inquiry and object based teaching methods. I developed and presented themed tours to dozens of visiting camp groups and otherwise engaged visitors at educational touch carts in the museum halls.
- I was also given the opportunity to volunteer in the Discovery Room; a hands-on learning experience for young children that encourage explorations into cultures and the sciences. Through this unique experience I discovered a love and an aptitude for educating younger learners.

Other Relevant Experience

Sandy Run Middle School. Dresher, PA, Spring 2014.

Student Teacher

- During this semester, I taught a full schedule of seventh and eighth grade social studies classes. My responsibilities included planning and implementing interesting and effective lessons using progressive teaching methods to seventh and eighth grade classes and foreseeing to the general duties of a full-time teacher.

Breakthrough of Greater Philadelphia. Philadelphia, PA, Fall 2013.

Volunteer Teacher

- I was given the opportunity to independently teach a seventh grade world cultures program. I worked with a small group of underserved urban students to improve their grammar and writing skills while simultaneously exploring religions, world cultures, and diversity in the Philadelphia area.

Grumblethorpe Historical House. Philadelphia, PA, Spring 2012.

Research and Museum Program Composition

- This work study position allowed me to perfect my research practice as I composed a museum program for the educators at Grumblethorpe Historic House. I spent several months intensively researching the history of the home and the family whom resided in it, culminating in a final program script for use with visitors.

Other Skills:

- Working Spanish language proficiency
- Knowledge of VTS, Inquiry and Object-based teaching
- NYCMER member
- Proficiency in Microsoft Word, Excel, PowerPoint, Publisher.
- Proficiency in Windows and Apple computers
- Curriculum, course, and lesson planning experience
- Extensive research and writing experience
- Extensive experience working with and teaching students of all ages and levels
- Extensive experience teaching in both gallery and classroom settings
- Global outlook developed through multiple study abroad experiences
- Education driven and willing to be a life-long learner as well as an educator
- Love and appreciation of museums and the world of museum education
- Type-A personality with meticulous attention to detail and organization

Joseph A. Esser

(b) (6)

RESUME

www.josephesser.net

EDUCATION

- 2010 MFA Studio Art, College of Arts and Sciences, Stony Brook University, Stony Brook, NY
- 2007 BFA Sculpture, College of Arts and Letters, Missouri State University, Springfield, MO
- 2004 AA Fine Art, State Fair Community College, Sedalia, MO

-Prior undergraduate studies:

- 2000-01 College of Architecture Planning and Design, Kansas State University, Manhattan, KS
- 1998-2000 Hammonds School of Architecture, Drury University, Springfield, MO

PROFESSIONAL EXPERIENCE

- 2011-Present Exhibition Designer/Preparator/Facilities, The Long Island Museums, Stony Brook, NY
Exhibition design, Art Handling and installation, facilities maintenance and aesthetics.
- 2010-Present Art Handler/Preparator, Staller Center for the Arts, University of Stony Brook, Stony Brook, NY
Art Handling and installation.
- 2007-Present Art Handler/Preparator (freelance), Long Island and New York, NY
Assisting various galleries, museums and private collectors.
- 2008-2010 Instructor of Record, Stony Brook University Department of Art, Stony Brook, NY
Fundamentals of Sculpture, ARS256.
- 2008-2010 Graduate Assistant, cDACT, Stony Brook University, Stony Brook, NY
Research Assistant. Assisting in creation of cross-disciplinary digital multimedia collaborations and exhibitions, technology research, light office duty and grant research.
- 2007-2008 Graduate Assistant, Stony Brook University Department of Art, Stony Brook, NY
Assistant Sculpture Studio Technician.
- 2006-2007 Undergraduate Assistant, Missouri State University Dept. of Art + Design, Springfield, MO
Assistant Sculpture Studio Technician.
- 2004-2007 Art Handler/Preparator, Missouri State University Art + Design Gallery, Springfield, MO
- 2002-2004 Art Handler/Preparator, Goddard Gallery, Sedalia, MO
- 2002-2004 Art Handler/Preparator, Daum Museum of Contemporary Art, Sedalia, MO

HONORS/AWARDS/RESIDENCIES

- 2010 Funded Residency, Sculpture Space, Utica, NY
- 2010 Pieper Purchase Prize, Stony Brook University, Stony Brook, NY
- 2009-10 Goldberger Fellowship, Stony Brook University, Stony Brook, NY
- 2007-10 Tuition Scholarship, Stony Brook University, Stony Brook, NY
- 2007-10 Teaching Assistantship, Stony Brook University, Stony Brook, NY
- 1998-2000 Art Activity Grant, Drury University, Springfield, MO

MISCELLANEOUS

- 2010 Sculpture Space *Works-in-Progress*, Utica, NY
- 2010 Visiting artist lecture, Mohawk Valley Community College, Utica, NY
- 2010 *Indicator*, Graduate Colloquium, Staller Center for the Arts, Stony Brook University, Stony Brook, NY

Joseph A. Esser

- 2005-07 Public Art Committee, College of Arts and Letters, Missouri State University, Springfield, MO
 2007 Art in Public Spaces Initiative, Missouri State University, Springfield, MO
 2006-07 President, Art Club, Missouri State University, Springfield, MO

HANDLING/INSTALLATION EXPERIENCE (major installations only)

- 2011 *MFA Thesis Exhibition*, Staller Center for the Arts, Stony Brook University, Stony Brook, NY
 2011 *Life is fleeting; therefore, life is beautiful*, AC Institute, NYC, NY
 2010 *Emotional Echo: Separation*, ISE Cultural Foundation, NYC, NY
 2010 *Faculty Exhibition*, Staller Center for the Arts, Stony Brook University, Stony Brook, NY
 2010 *Winslow Homer: The Pleasures of Summer, Mercedes Matter: Retrospective*, Guild Hall Museum, East Hampton, NY
 2010 *This is What We Leave With*, Staller Center for the Arts, Stony Brook Univ., Stony Brook, NY
 2010 *Fragile: Handle With Care*, Jeanie Tengelsen Gallery, Art League of Long Island, Dix Hills, NY
 2010 *URECA*, Student Activities Center Gallery, Stony Brook Univ., Stony Brook, NY
 2009 *LICA*, Student Activities Center Gallery, Stony Brook Univ., Stony Brook, NY
 2009 *Senior Show*, Staller Center for the Arts, Stony Brook University, Stony Brook, NY
 2009 *Hybrid Geographies*, Student Activities Center Gallery, Stony Brook Univ., Stony Brook, NY
 2009 *Arrival*, Lawrence Alloway Memorial Gallery, Stony Brook University, Stony Brook, NY
 2009 *President's Art Exhibition*, Stony Brook Sunwood Estate, Stony Brook, NY
 2009 *Projects '09*, Carriage House at Islip Art Museum, Islip, NY
 2009 *Indicator*, Lawrence Alloway Memorial Gallery, Stony Brook Univ., Stony Brook, NY
 2008 *Larry Rivers: Major Early Works*, Guild Hall Museum, East Hampton, NY
 2008 *The Art Students League of New York: Highlights from the Permanent Collection*, The Long Island Museum, Stony Brook, NY
 2008 *Sand: Memory, Meaning, and Metaphor*, Parish Art Museum, Southampton, NY
 2008 *SUNY Art Student Exhibition Series*, State University Plaza Gallery, Albany, NY
 2008 *Sonic Residues*, Student Activities Center Gallery, Stony Brook Univ., Stony Brook, NY

(installations prior to Spring 2008 omitted for length)

RELATED SKILLS

Shop/studio experience: shop safety, carpentry, metal fabrication, welding, lost wax casting and foundry operation, ceramics studio operation and alternative firing techniques, intaglio printmaking, shop equipment/tool maintenance and repair

Software experience (PC and Mac): Max/MSP, PureData, Microsoft Office Suite, AutoCad, Form-Z, 3d Studio Max, Maya, Photoshop, Illustrator, InDesign, Dreamweaver, Flash, AfterEffects, Premiere, Encore, Final Cut Pro, Pro Tools, et al.

Other technological experience: physical computing, digital interactive design/fabrication, microcontroller programming, Processing (language), custom circuit design/fabrication, electronic circuit soldering

Art handling/installation experience (2002-Present): 2-dimensional work, bronze, ceramic, plaster, stone, glass, wood, video, multimedia installations, sound installations, non-traditional media, outdoor work, large work (+1200lbs, e.g. Peter Voulkos, Jun Kaneko), packing/crating/shipping, documentation, storage, mechanical lift operation, lighting and lighting repair, pedestal/base construction and repair, wall preparation and repair, exhibition design

Design/construction experience: architecture school 1998-2001, architectural office employment 1998-2002, commercial and residential design/construction work, historic rehabilitation

EDUCATION	John Hopkins University <i>Currently working Towards a Master's Degree in Museum Studies</i>	Baltimore, MD <i>9/2015-Present</i>
	Saint Joseph's College <i>B.A. Degree in History</i>	Patchogue, NY <i>5/2015</i>
	Brooklyn College of the City University of New York <i>B.A. Degree in Communication Arts (Radio/TV/Film)</i>	Brooklyn, NY <i>5/2010</i>
HONORS	Recognition for Outstanding Volunteer Services at Long Island Museum, 2015 Dean's List, Saint Josephs College 2013-2015 & Brooklyn College, 2008-2010 Nominee for the Golden Key Honor Society Member of the Kappa Chapter of Sigma Chi Eta – Honor Society for the Communications Arts	
PROFESSIONAL EXPERIENCE	Long Island Museum <i>Curatorial Assistant</i>	Stony Brook, NY <i>7/2015-Present</i>
	<ul style="list-style-type: none">• Perform various tasks under Museum's head curator• Handling of rare artifacts with proper techniques• Performing visitor evaluations• Help preserve artifacts in collections• Conduct research for upcoming exhibitions• Created object labels for current exhibitions• Assist with the in-stall and de-install of new exhibitions• Interned in the curatorial department from 1/2015-6/2015	
	Long Island Cardiology Associates <i>Medical Records Clerk</i>	Brookhaven, NY <i>5/2011-Present</i>
	<ul style="list-style-type: none">▪ Pull and organize charts of patients coming in▪ Research new patients for any existing documents▪ Scan various documents▪ Answer faxes and phone messages▪ Send out mail and faxes▪ Office work tasks	
	Country Critters <i>Sales Associate/Animal Caretaker</i>	Patchogue, NY <i>9/2007-Present</i>
	<ul style="list-style-type: none">▪ Assist customers by answering pet related questions and handling their purchase of small animals, birds, and/or reptiles▪ Feed, clean, and care for various animals▪ Product ordering▪ Maintain social media	

MSG Varsity's The Challenge***Production Assistant/Executive Producer's Assistant*****NY, NY****The Long Island Museum
5/2010-3/2011**

- Assisted the Executive Producer in various administrative and office tasks, such as filing completed paperwork, updating game info sheets and promos
- Keeping in contact with schools while maintain relationships with high school advisors
- Prep students prior to show taping
- Post positions for internships on college websites

SKILLS

Proficient with use of PC and MAC based Microsoft Office with extensive knowledge in Word, Excel, and PowerPoint, ability to gain new knowledge and understand it quickly, quick on my toes, proactive, can type fast, very organized, customer friendly, and a good cook.

REFERENCES PROVIDED UPON REQUEST

Steven Lubar

Professor, Departments of American Studies, History, and History of Art and Architecture
Brown University P.O. Box 1880, Providence, RI 02912
lubar@brown.edu 401-863-6110 stevenlubar.net

Education

B.S., Humanities and Science, Massachusetts Institute of Technology, 1976
M.A., History, University of Chicago, 1977
Ph.D., History, University of Chicago, 1983

Employment

2004-present	Professor, Departments of American Studies, History, and History of Art and Architecture, and Director, John Nicholas Brown Center for Public Humanities and Cultural Heritage, Brown University.
2010-2012	Director, Haffenreffer Museum of Anthropology, Brown University
1982-2004	Historian, Specialist, Curator, and Department Chair, National Museum of American History, Smithsonian Institution

Selected Exhibits

Curator, "Engines of Change, The American Industrial Revolution, 1790-1860," permanent exhibition at the National Museum of American History, 1986
Project manager, "Material World," permanent exhibition at the National Museum of American History, 1988
Co-curator, "Workers and Managers," temporary exhibition at the National Museum of American History, 1989
Co-curator, "Information Age," a permanent exhibition at the National Museum of American History, 1990
Curator, designer and builder, "A History of Western Montgomery County," for Concerts in the Country and the Boyds-Clarksburg Historical Society, 1990
Co-curator, "Who's in Charge: A History of Workers and Managers in the United States," SITES traveling exhibition, 1992, and revised installation, National Museum of American History, 1996
Co-curator, "The Smithsonian's America," large temporary exhibition in Tokyo, 1994
Curator and project director, "World War II: Sharing Memories," temporary exhibition at the National Museum of American History, 1995
Co-curator and project director, "The Family Car," temporary exhibition at the National Museum of American History, 1997
Co-curator and project director, "Communities in a Changing Nation" permanent exhibition at the National Museum of American History, 1999
Smithsonian coordinator, National Museum of Industrial History, Bethlehem, Pennsylvania, 1999-2004
Co-curator and project director, "From Turbines to Tupperware: Industrial Drawings from the Smithsonian," temporary exhibit at the Payne Gallery, Moravian College, Bethlehem, Pennsylvania, 2001-2002
Co-curator and project director, "America on the Move," permanent exhibition at the National Museum of American History, 2003
Co-curator and project director, "Doodles, Drawings, and Designs: Industrial Drawings from the Smithsonian Institution Collections," SITES traveling exhibition, 2004
Advisor on student, faculty, and staff exhibits at John Nicholas Brown Center, Brown University, 2006-present
Supervisor/advisor of student, faculty and staff exhibits at the Haffenreffer Museum of Anthropology, 2010-2012
Curator, "Facing the Museum," Haffenreffer Museum, 2012
Curator, "CultureLab," Haffenreffer Museum, 2012
Advisor, "The Lost Museum," Brown University, 2014

Selected Publications

The Philosophy of Manufactures: Early Debate on Industry in the United States, ed. with Michael Folsom (Cambridge, MIT Press, 1982)
Engines of Change: The American Industrial Revolution, 1790-1860, with Brooke Hindle (Washington: Smithsonian Institution Press, 1986)
"Culture and Technological Design in the 19th-century Pin Industry: John Howe and the Howe

- Manufacturing Company," in *Technology and Culture*, April 1987
- "West Old Baltimore Road," *Landscape*, Spring 1991
- "The Transformation of American Patent Law," *Technology and Culture*, October 1991
- "Representing Technological Knowledge," *Proceedings of Conference on Critical Issues in the History of Science and Technology*, 1991.
- "Machine Politics: The Political Construction of Technology," in *History from Things*, edited by Steven Lubar and W. David Kingery (Smithsonian Institution Press, 1993)
- InfoCulture: The Smithsonian Book of Information Age Inventions* (Boston: Houghton Mifflin, 1993)
- History from Things: Essays on Material Culture*, ed. with W. David Kingery (Washington: Smithsonian Institution Press, 1993)
- "Representation and Power," *Technology and Culture*, April 1995
- "Exhibiting Memories," in Amy Henderson and Adrienne Kepler, *Exhibiting Dilemmas* (Washington: Smithsonian Press, 1996).
- "Men, Women, Production, Consumption," in Arwen Mohun and Roger Horwitz, *His and Hers: Gender and American Consumerism, 1900-1960*, University of Virginia Press, 1998
- "Archives and Information Culture," in *American Archivist*, September 1999
- Legacies: Collecting America's History at the Smithsonian* (Washington: Smithsonian Institution Press, 2001) (with Kathleen Kendrick)
- "The Making of *America on the Move* at the Smithsonian's National Museum of American History," *Curator: The Museum Journal*, 2005
- "From Collections to Curriculum: New Approaches to Teaching and Learning," in *A Handbook for Academic Museums: Beyond Exhibitions And Education* (Edinburgh: MuseumsEtc., 2012) (with Emily Stokes-Rees)
- "Timelines in Exhibits," *Curator: The Museum Journal*, March 2013
- "'To polish and adorn the mind': The United States Naval Lyceum at the Brooklyn Navy Yard, 1833- 1889," *Museum History Journal*, January 2014
- "Fifty Years of Collecting: Curatorial Philosophy at the National Museum of American History," *Federal History Journal*, January 2015
- "The Lost Museum," *Museum History Journal*, forthcoming 2017
- Lessons from the Lost Museum* (Cambridge: Harvard University Press, forthcoming)

Selected Consulting Activities

- "Hidden Treasures" radio project, 2002-2003
- The Long Island Museum, 2002-2004
- Consultant to WNET for educational program, "Invention," 2004
- Member, Blue Ribbon Selection Committee, National Inventors Hall of Fame, 2003-2006
- The Henry Ford exhibition planning, 2005
- Anchorage Museum exhibit planning, 2006
- National Museum of American history "American Dreams" exhibit planning, 2006
- American Precision Museum strategic planning, 2006
- New Bedford Whaling Museum exhibition planning, 2007
- Little Compton Historical Society, exhibition and history consulting, 2007-present
- Manitoga/The Russel Wright Design Center museum assessment program, 2009-2010
- Brooklyn Navy Yard exhibition, consulting curator, 2009-2012
- Rochester Museum and Science Center, exhibition on invention, 2009-2011
- National Museum of American History, "American Enterprise" exhibit, 2010-2015
- Wagner Free Institute of Science, 2012
- Boston Navy Yard, Boston National Historical Park, 2013

Selected Professional Service

- Member of Board of Directors, New Bedford Whaling Museum, 2005-2011; Collections Committee, 2011-present
- Member of Board of Directors, MIT Museum, 2005-2012
- Member of Rhode Island 1663 Colonial Charter Commission and Statehouse Restoration Society January 2015

Selected Awards

- Guggenheim Fellowship, 2015

ANN NORTON GREENE

303 Claudia Cohen Hall
249 S. 36th Street
Philadelphia, PA 19104-6304

Email: angreene@sas.upenn.edu
Phone: 215 898 4225

EDUCATION

Ph.D., University of Pennsylvania
M.Ed., Lehigh University
B.A., Brown University

CURRENT POSITION

Assistant Professor & Associate Director for Undergraduate Studies, Department of History and Sociology of Science, University of Pennsylvania, Philadelphia, PA

PUBLICATIONS

Horses At Work: Harnessing Power in Industrial America. Cambridge, MA: Harvard University Press, 2008.

"War Horses: Equine Technology in the Civil War," in *Industrializing Organisms: Introducing Evolutionary History*. Edited by Susan Schrepfer and Philip Scranton. New York, Routledge, 2004.

'The Now-Opprobrious Title of "Horse Doctor": Veterinarians and Professional Identity in Nineteenth Century America,' in *Healing the Herds: Disease, Livestock Economies, and the Globalization of Veterinary Medicine*. Edited by Karen Brown and Daniel Gilfoyle. Athens, OH: Ohio University Press, 2010.

"Industrialization and the Social Gospel," in *This Far By Faith: Tradition and Change in the Episcopal Diocese of Pennsylvania*, ed. David Contosta. University Park, PA: Penn State Press, 2012.

"Wolves in the Wissahickon: Deer, Humans and the Problem of Ecology in an Urban Park" in *Nature's Entrepot*. Ed. Brian Black and Michael Chiarrupa. Pittsburgh, PA: University of Pittsburgh, 2012.

Selected Book Reviews: *Agricultural History*, *Enterprise and Society*, *Environmental History*, *Journal of American History*, *Journal of Economic History*, *Journal of Interdisciplinary History*, *Journal of the Society for the History of the Gilded Age and Progressive Era*, *Reviews in American History*, *Technology and Culture*

AWARDS AND HONORS

Pioneer America Society Fred B. Kniffen Award for *Horses at Work* (award for best-authored book in North American material culture), 2009.

Brooke Hindle Postdoctoral Fellowship, Society for the History of Technology, 2005.

Research Grant, Center for the History of Business, Technology and Society, Hagley Museum and Library, Wilmington, DE, 2005.

Andrew W. Mellon Foundation Fellowship, Library Company of Philadelphia, Philadelphia, PA, 2002.

Chimicles Writing Fellowship, University of Pennsylvania, Philadelphia, PA, 2001-2002.

CONFERENCES

"Engineering the Erie," Society for the History of Technology, Detroit, MI, 2014.

"Organizing Water: Engineers and the Erie Canal in late Nineteenth Century America," History Workshop, University of Delaware, Newark, DE, 2014

"A Canal Runs Through It: The Erie and the Environment," American Society for Environmental History, San Francisco, CA, 2014

"The Erie Canal and the Environmental History," History and Sociology of Science Monday Workshop, University of Pennsylvania, Philadelphia, PA, 2013.

"Horstory: Horses in Global History," American Historical Association, 2013

"Horses on the Edge: from animal power to automotive power," American Society for Environmental History, 2007

"From horsepowered to horseless: the animal energy transition 1890-1920," American Historical Association, 2007

INVITED TALKS AND EXHIBITS

"The First—and the Second?—Gilded Age," Wilton Historical Society, Wilton, CT, 2015

"The Erie Canal, a Mule Named Sal, and American Industrialization," Wilton Historical Society, Wilton, CT, 2014

"How Horses Shaped American History And Why It Matters That They Did," Philadelphia Society for Promoting Agriculture, 2011.

"Making Vets: Veterinary History and the Penn School of Veterinary Medicine," Penn School of Veterinary Medicine, 2011

"Fairman Rogers," University of Pennsylvania Library, May 2011

"Horses in Industrial America," Philadelphia Area Center for History of Science and The Library Company of Philadelphia, 2010

"Philadelphia Carriage Horses," Radio Times with Marty Moss-Coane, WHYY FM-Philadelphia, 2010

"From Whales to Wind: A History of Energy." Backstory with the American History Guys, VFH Radio, National Public Radio, 2008

Exhibit Curator: "Equus Unbound: Fairman Rogers and the Age of the Horse," Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania, 2007.

PROFESSIONAL SERVICE

American Society for Environmental History, George Perkins Marsh Book Prize Committee (2010, 2013)
Energy and Society Editorial Board

History Commission, Diocese of Pennsylvania (public history)

Pennsylvania Magazine of History and Biography, Editorial Board (2009-15)

Society for the History of Technology, Executive Council (2013-16) Robinson Committee, Kranzberg Committee, Hacker Prize committee, co-convener Envirotech Special Interest Group

Tony Scarlatos
191 Northern Blvd.
St. James, NY 11780
631-584-6457

EDUCATION

MA, Adelphi University, 1995.
BFA, Pratt Institute, 1982.

ACADEMIC EXPERIENCE

State University of New York at Stony Brook
Faculty, Computer Science Department, 1995 - present.

GRANTS AND RESEARCH

SmartStep, Playmates Toys research contract, royalties for reference R-7893, \$40,000, 2008.

CRCD: Innovative Approaches to Computer-Human Interfaces, National Science Foundation award number EIA-0203333, effective dates August 2002 -July 2005, total amount \$402,135. \$21,000 Research Experiences for Teachers supplement awarded for July 2005 - February 2006. Senior Personnel.

The Learning Café, Department of Education (THAP) grant, 1998-1999. \$650,000. Sub-contractor.

Learning Technologies Grant, New York State Department of Education, 1997. Senior personnel.

PUBLICATIONS

Bouker, J.; Scarlatos, T., Investigating the impact on fluid intelligence by playing N-Back games with a kinesthetic modality, *Emerging Technologies for a Smarter World (CEWIT), 2013 10th International Conference and Expo on, IEEE Xplore*, vol., no., pp.1,3, 21-22 Oct. 2013

Scarlatos, T., SpaceSafari, *Journal of Educational Technology Systems*, Volume 41, Number 1, summer 2008. Refereed journal.

Scarlatos, L.L. and Scarlatos, T. (2010). Visualizations for the Assessment of Learning in Computer Games, presented at 7th International Conference & Expo on Emerging Technologies for a Smarter World (CEWIT 2010), Sept. 27-29 2010, Incheon, Korea.

Scarlatos, L.L. and Scarlatos, T. (2008). Teacher Directed Active Learning Games, *Journal of Educational Technology Systems*, 37(1), summer 2008, 3-18. Refereed journal.

T. Scarlatos and D. Nesterenko (2005). Let Your Fingers Do the Talking, *Journal of Educational Technology Systems*, Volume 33, Number 2, 165-172. Refereed journal.

L. Scarlatos and T. Scarlatos (2005). Physical Computing and Multimodal Input in Human Computer Interfaces. *Journal of Computing Sciences in Colleges*, 20(5), 8-14. Refereed journal.

T. Scarlatos, L. Scarlatos, and F. Gallarotti (2003). iSign: Making the Benefits of Reading Aloud Accessible to Families with Deaf Children. In *Proceedings of the Sixth IASTED International Conference on Computer Graphics and Imaging*. Honolulu, Hawaii, August 2003, 74-78. Refereed.

MULTIMEDIA DEVELOPMENT

The following projects were developed by my company, Art&Sol, founded in 1993.

Smithtown Township Arts Council (STAC)

Interactive Art Exhibition

Two interactive art pieces commissioned for a Halloween fundraiser to benefit STAC and the Smithtown Fire Department.

Presbytery of Long Island

Database-driven web site

Developed in Flash, ColdFusion, and Access, the content of this site is dynamically updated by 8 databases. The site serves 60 churches representing approximately 15,000 parishioners.

Long Island Museum

Interactive exhibits

"Create Your Own Carriage" a permanent, touch-screen interactive 3D exhibit – June 2008

"Lights, Camera, Action! Long Island in the Movies" June 2005 – October 2005

"The Crowd Goes Wild! A History of Sports on Long Island" June 2002 – October 2002

Brooklyn College

Courseware development for high school curriculum

The Learning Cafes are four Internet-connected learning labs in Brooklyn public high schools, funded by a Department of Commerce Telecommunications and Information Infrastructure Assistance Program (TIIAP) grant. On the client side the software guides the student through the lessons in a virtual cafe. On the server side the web site tracks student progress, scores on-line quizzes, and provides discussion groups. This project was presented at the Syllabus conference in July 1999.

Columbia University

Kermit95 communications software

Interface design for product launch.

Suffolk County Community College

Web-based Pine Email tutorial

SUNY Suffolk's Department of Information Technology uses this tutorial to administer 22,000 Email accounts. Students perform Pine Email tasks simulated in Java, and if they pass the proficiency test the program validates their Email account automatically. This project was a LISA finalist in 1998.

Long Island Lighting Company

Rigging crew field support and computer-based training application

The software assists rigging crews with calculations and tool selection, and provides a library of 3D simulations, digital video, and system diagrams. Deployed as a field support application and as a CBT unit to meet OSHA recertification requirements.

Resource Access Control Facility Employee Training

LAN-based interactive training that instructs employees in the use of mainframe security software. This project was featured on CNN business news in October of 1993.

Thomson Inc.

Multimedia sales catalog

Interactive catalog of high-tech parts for an aerospace company.

PAUL MICHAEL ORSELLI

1684 Victoria Street
Baldwin, New York 11510
(516) 223-1043
paul@orselli.net

EDUCATION

Wayne State University
1987

Detroit, Michigan. M.A.T., Master of Arts in Teaching, in Science Education. My Master's thesis was entitled, "Evaluating the Effectiveness of a Discovery Room as a Teaching Tool."

University of Michigan
1982

Ann Arbor, Michigan. B.S. in Anthropology and Zoology. A program emphasizing the evolutionary and behavioral aspects of biology.

EXPERIENCE

President
2002 - present

POW! (Paul Orselli Workshop, Inc.) Baldwin, NY
I founded POW! to develop exhibits and educational programs for clients in both formal and informal learning environments. I have consulted with numerous clients in North America and Europe, including some of the world's most noted museums and entertainment venues. (www.orselli.net)

Director of Exhibits
1996 - 2003

The Long Island Children's Museum. Garden City, NY
I was responsible for the exhibit development, planning and completion of the exhibit galleries and programs at the Museum's permanent site which opened in February 2002. My primary duties involved the design, prototyping, and maintenance of exhibit components and galleries in the 40,000 square foot facility.

Exhibits Director
1993 - 1996

The Ann Arbor Hands-On Museum. Ann Arbor, MI
My responsibilities included the creation and development of new permanent and traveling exhibitions, as well as the maintenance and coordination of existing exhibit components.

Exhibit Developer
1991- 1993

The Austin Children's Museum. Austin, TX.
In this position, I was responsible for the design and installation of all science and technology related exhibits. I also oversaw the schedule, budget, and production of various traveling exhibition projects. A notable example was the DOE and NSF funded energy exhibit, "GO POWER."

Exhibits Director
1990-1991

The Discovery Museums. Acton, MA.

Education Director
1987 -1990

As the first Education Director in the award-winning Science Discovery Museum, I was responsible for the development and implementation of all education, exhibit, and staffing programs. I managed a staff that grew from myself to over 50 managers, floor staff, and volunteers. In 1990, I became the Director of Exhibits for both the Children's Discovery Museum and the Science Discovery Museum.

Dr. Clay McShane
Professor Emeritus
History Department
Northeastern University
Boston, MA 02115

EDUCATION:

University of Wisconsin-Madison, M.A., 1970; Ph.D., 1975.
Smithsonian Institution, Certificate in History of Technology, 1971.
City College of New York, B.A., 1968.

WORK EXPERIENCE:

Professor, History Department, Northeastern University, 1976-2012.
Tenured 1981 and promoted to full professor, 1995.
Visiting Assistant Professor, History Department and Program in
Technology and Human Values, Carnegie-Mellon Univ., 1975-76.

BOOKS:

With Professor Joel Tarr of Carnegie-Mellon University, The Horse in the City: Living Machines in 19th Century America (Johns Hopkins University Press, 2007). Honorable mention for best book of the year, Society of City and Regional Planning Historians. The Automobile: a Chronology (Westport, CT: Greenwood Publications, 1997, to be reissued by Routledge Press, 2017).
Down the Asphalt Path: American Cities and the Automobile (New York: Columbia University Press, 1994).
Technology and Reform: Street Railways and the Growth of Milwaukee, 1887-1900 (Madison: State Historical Society of Wisconsin, 1975).

BOOK CHAPTERS OR ENCYCLOPEDIA ARTICLES:

With Joel Tarr, "Pferdestarken als Motor der Urbanisierung: Das Pferd in der amerikanischen Grosstadt im 19. Jahrhundert," in Dorothee Brantz/Christof Mauch, eds., Tierische Geschichte: Die Beziehung von Mensch und Tier in der Kultur der Moderne (Paderborn Munchen, Wien, Zurich: Ferdinand Schhoningh, 2010), 39-57
With Joel Tarr, "The Horse in the Nineteenth Century American City," in Dorothee Brantz and Christof Mauch, eds. Beastly Natures: Animals in Modern Environmental History (University of Virginia Press, 2010), 227-245.
with Joel Tarr, "The Role of the Horse in the Nineteenth Century American City," pp. 285-324 in D.A. Alexandrov and M. A. Laius, Man and Nature: Environmental History (St. Petersburg: St. Petersburg University Press, 2008). In Russian.
"Traffic Control Signals," an encyclopedia article in Akira Iriye and Pierre-Yves Saunier, eds. The Dictionary of Transnational History (London: Palgrave Macmillan, 2008)
"The Great Epizootic," Automobile Fatalities," and "The Belt Line Stable Fire," encyclopedia articles in Ballard C. Campbell, ed. Disasters, Accidents, and Crises in American History (New York: Facts on File, 2007-08)
with Joel Tarr, "The Horse as Technology - the City Animal as Cyborg," in Sandra L. Olsen, Laszio Bartosiewicz and Alice Choyke (eds.), Horses and Humans: The Evolution

of the Human-Equine Relationship. (Oxford: BAR International Series, 2007).

"La Construzione Sociale Della Strade in America," (translator unknown) in Mirko Zardini, ed. Asfalto: Il Carattere della Citta (Milano: Electa, 2003), 57-61.

With Joel A. Tarr, Carnegie-Mellon University, "The Centrality of the Horse to the Nineteenth Century American City," in Raymond Mohl, ed., Making of Urban America (Wilmington: Scholarly Resources, revised ed., 1997). Reprinted by the Environmental Literacy Council at <http://www.enviroliteracy.org/article.php/578.html> (2005)

WORK IN PROGRESS:

The American Urban Highway from Olmsted to Present. Two chapters have been presented as conference papers or articles. Seven are projected with and anticipated completion date of 2017.

CONSULTANCIES

Cell Phone Tours of Boston. Reviewed scripts for a walking tour of Boston keyed by cell phone, 2005.

Plan for the new transportation exhibit at the National Museum of American History, March, 2001.

America on Wheels, a planned transportation museum in Allentown, PA, June, 2000. This museum went bankrupt before opening.

History of Transportation Museum, New England Society for Energy Alternatives, Greenfield Mass. (September, 2000)

"Social History of the Automobile", 1995 WGBH documentary, -directed by Judy Quain.

"Automania", 1986 ITV (Britain), documentary directed by Julian Pettifer.

"Water and the Dream of the Engineers". 1984, video by Cine Associates.

A History of Communications Satellites, book by Delbert Smith, Madison, Wis., 1974-75.

COURSES TAUGHT:

Undergraduate: Urban History, U.S. 1938-60, U.S. 1960-present, History of Boston, Jewish-American History, U.S. History Surveys, History of the Automobile, History of Engineering, History of Impeachment, History of the Professions, History of Work and Leisure, History of Technology, Western Civilization, Urban History. History of the Cold War (seminar), History of the Road and Roadside (seminar) History of Animal-Human Relations (seminar), History of Capital Punishment (colloquium), and Introduction to College. Graduate: Urban History, Local History Methodology, U.S. Social History since 1900. I've also overseen fifteen M.A. theses, served on three dissertation committees and offered numerous independent study courses. I graded the departmental reading exam in Latin.

CURRENT ADDRESS

(b) (6)



LEE H. SKOLNICK, FAIA

Principal

Professional Affiliations

American Alliance of Museums
American Institute of Architects
Architectural League
Association of Children's Museums
Association of Science-Technology Centers
New York City American Institute of Architects
Society for Environmental Graphic Design Member

Board Memberships

Board Member, A Blade Of Grass, New York, NY, 2015 - present
Chairman of the Board, Architecture OMI, New York, 2008 - present
Vice President, Board Member, Longhouse Reserve, 2011 - present

Awards

Presidential Citation for Outstanding Achievement Award, Cooper Union, New York, NY, 2006
Lifetime Achievement Award for the Long Island chapter of the AIA, 2011

Education

Cooper Union for the Advancement of Science and Art
Irwin S. Chanin School of Architecture
New York, NY
Bachelor of Architecture 1979
Received George A. Ledlie Fund Prize

Boston Architectural Center
Boston, MA 1974-75

Hamilton College
Clinton, NY 1971-74

Related Professional Experience

GUEST SPEAKER (sampling)

IIDA Institutional Forum: Libraries - Designing to Connect Panel: From the ROYAL WE to the REAL WE--
Designing Libraries for US, New York, NY, June 2015

ACM Interactivity Conference, Tech Wows! Tech Whys? Panel: Does Technology Promote or Deter Social
Interaction?, Indianapolis, IN, May 2015

Cooper Union, Design as Interpretation, New York, NY, November 2014

Center for Architecture, AIA-NY Panel Discussion, New Kids on the Bloc: American Architects Working in
Post-Soviet Culture Sectors, New York, NY, November 2014

One Architecture Week, Creative Exchange on the Expanding Plane: Culture and Collaboration, Plovdiv,
Bulgaria, October 2014

The School of Museum Studies, University of Leicester, Culture as Catalyst, Leicester, UK, October 2014

Lee H. Skolnick Architecture + Design Partnership

LEE H. SKOLNICK, FAIA

Principal

One Design Week, Culture as Catalyst, Plovdiv, Bulgaria, June 2014

Consultantships

New York State Council on the Arts

Panelist for grants for Architecture, Planning and Design Division.

National Endowment for the Arts, Washington, DC

Served on Arts in Education Panel devoted to evaluating the existing state of design education in this country and charting new directions.

Cooper Hewitt Museum, New York, NY

Served on special panel mandated to offer recommendations on the future course of design education programs and initiatives at the Smithsonian's National Museum of Design.

Massachusetts Arts & Humanities Council Panelist, Boston, MA

Review of proposals for the creation of a primer on design to be used by state and local planning agencies, mayors, zoning groups, etc.

New York Hall of Science, Flushing, NY

Design of architectural training kit prototype for use in teaching training workshops to be implemented in schools and museums in New York metropolitan area. Co-authorship of Handbook.

New York State Council On The Arts Field Reviewer

Books And Articles Written By Lee H. Skolnick (sampling)

"Master Class: Design as Interpretation", Exhibitionist Magazine, National Association for Museum Exhibition, Spring 2014

"Beyond Narrative: Designing Epiphanies", Published 2012 in Museum Making: Narratives, Architectures, Exhibitions Edited by Suzanne Macleod, Laura Hourston Hanks and Jonathan Hale, Routledge Press, London, England

"Design as Interpretation: Where Narrative Dissolves into Epiphany", ACM - Hand to Hand magazine, Fall 2012

"Exhibition Design" entry for the Encyclopedia of Library and Information Services, Third Edition, co-written with Lee H. Skolnick and Dan Marwit, Taylor & Francis. Created under the auspices of the Graduate School of Education and Information Sciences, University of California, Los Angeles, 2010

"Lee H. Skolnick (AR '79)," AtCooper, February 2008

What is Exhibition Design? Co-authored with Jan Lorenc and Craig Berger, Rotovision Publishers, East Sussex, UK, 2007

"Towards a New Museum Architecture". Reshaping Museum Space: Architecture, Design, Exhibitions, Edited by Suzanne MacLeod, Routledge Publishers, Oxford, UK, 2005

Lee H. Skolnick Architecture + Design Partnership

JO ANN SECOR

Principal, Director of Museum Services

Professional Affiliations

American Association of Museums
AAM Committee on Audience Research and Evaluation (CARE)
AAM Museum Education Committee (EdCOM)

Education

Bank Street College of Education, New York, NY
Master of Science; Supervision and Administration in Museum Leadership 1983

Rhode Island School of Design, Providence, RI
Bachelor of Fine Arts; Teacher Education, Painting 1973

Professional Responsibilities at LHSA+DP

1986 – to Present

Responsible for overall management of the Exhibition and Interpretation work of the firm including development of project proposals, staffing and budgets; management of concept development with an emphasis on uniting institutional mission/vision with exhibit criteria, topics and themes and issues of visitor engagement and learning. Sample cultural facility projects include: Muzeiko: The America for Bulgaria Children's Museum, Sofia, Bulgaria; the Sony Wonder Technology Lab, New York, NY; the New York Historical Society, New York, NY; the Miami Children's Museum, Miami, FL; the Muhammad Ali Center, Louisville, KY; and the Cooper-Hewitt National Design Museum, New York, NY: The Intimate World of Alexander Calder.

Previous Professional Experience

1995-2003 New York University, New York, NY
Adjunct Professor, Museum Studies Program, Exhibition Planning and Design

1981-1988 Bank Street College of Education, New York, NY
Adjunct Professor, Museum Education and Graduate Program, Exhibition Design and Interpretation

1980-1986 Staten Island Children's Museum, Staten Island, NY
Program Director, Directed development and implementation of all exhibitions, community and education programs.

Related Work Experience

Workshops (Sampling)

One Design Week, Exhibit Design Workshop, Plovdiv Visitor Center, Bulgaria, June 2014

Member, Steering Committee, Narrative Architecture Workshop, University of Leicester, Leicester, England, April 2009

Design as Interpretation: Design Master Class Coordination / Instruction
University of Leicester, Leicester, England, January, 2007

Rochester Museum and Science Center; Two-day 'Innovation Workshop' with Board and Staff, Fall 2007

JO ANN SECOR

Principal, Director of Museum Services

Speaking Engagements (Sampling)

Association of Children's Museums, InterActivity 2012, "Transmedia Education", Portland, OR, May 2012

Mid-Atlantic Association of Museums Annual Meeting, Revolutionizing Museums, "Design as Interpretation: How Visual Communication can be Both Medium and Message", Philadelphia, PA, October 2010

National Association for Interpretation National Workshop, "Design as Interpretation: How Visual Communication can be Both Medium and Message", Hartford, CT, November 2009

Mid-Atlantic Association of Museums Annual Meeting, Invigorating Museums, "Connect, Create, Collaborate: Program Development Responsive to the New Technology and the Culture of Youth", Saratoga Springs, NY, October 2009

Mid-Atlantic Association of Museums, Creating Exhibitions Conference, "We Don't Need No Education...", April 2008

Design Master Class, University of Leicester, "Wonderment and Meaning-Making in Museums", Leicester, England, January, 2007

Advisory Boards

Member, Advisory Board, Bank Street College of Education Alumni Committee, New York, NY

Member, Advisory Board, Sports and Arts in Schools Foundation, Queens, NY

Publications

"Exhibition Design" entry for the Encyclopedia of Library and Information Services, Third Edition, co-written with Lee H. Skolnick and Dan Marwit, Taylor & Francis. Created under the auspices of the Graduate School of Education and Information Sciences, University of California, Los Angeles, 2010

"Philosophy and Fun at the Staten Island Children's Museum", written with Lee H. Skolnick, Kate Bennett-Mendez; Museum News, Volume 65, Number 5 June 1987



BROWN

John Nicholas Brown Center for
Public Humanities and Cultural Heritage

Joshua Ruff
Director of Collections and Interpretation
The Long Island Museum
1200 Route 25A
Stony Brook, NY 11790-1992

December 3, 2016

Dear Joshua,

I would be delighted to participate in the Long Island Museum's new planning grant to add an interactive exhibition area to the carriage exhibits. This letter indicates my agreement to participate, as well as my strong belief in the importance of this project.

I enjoyed consulting on the previous parts of the carriage exhibition. These projects took advantage of a great collection to tell new and important stories of the history of the local area, American urban history and the history of technology more generally. The new project you're undertaking will fill in the last missing part of the Museum's carriage displays, providing hands-on and immersive experiences that will help visitors understand not just what it was like to ride in a carriage, but also something of the work and skills of the carriage driver, builder, and repairer.

The new exhibition will help the museum reach new audiences, and will give all of your audiences new ways to engage with significant historical material. I think it has the potential to address contemporary issues, too, in a time of technological and cultural transition for the automobile, driving, and the city and suburb.

I understand that you are planning to pay scholarly consultants \$2,000, plus travel, for our participation. I agree to that compensation.

I look forward to working with you and all of the staff of the Long Island Museum, and wish you the best of luck in the grant-receiving process.

Sincerely,

A handwritten signature in black ink, appearing to read 'Steven Lubar', written over the printed name.

Steven Lubar
Professor, Department of American Studies



Department of History and Sociology of Science
Suite 303 Claudia Cohen Hall
249 S. 36th Street
Philadelphia, PA 19104-6304
Tel 215.898.8400 Fax 215.573.2231

Joshua Ruff
Director of Collections and Interpretations
The Long Island Museum
1200 Route 25A
Stony Brook, NY 11790-1992

20 December 2016

Dear Joshua,

I would be delighted to participate in the Long Island Museum's new planning grant to add an interactive exhibition area to the carriage exhibits. This letter indicates my agreement to participate, as well as my conviction that this is a significant project.

Materials from the Long Island Museum aided me in researching my book, *Horses at Work: Harnessing Power in Industrial America*. Evidence of the skilled craftwork and applied equine knowledge associated with the production and use of carriages contributed to my argument that the history of horse use is critical for understanding the social and material history of industrialization. I am very pleased to consult with the proposed interactive exhibits that will enable people to understand horse usage in the context of the past, as an important source of power, as a form of technology, and as a unique human-animal relationship, rather than a quaint and sentimental activity of the past. In addition, I hope the new exhibit can provide twenty-first century museum audiences with new perspectives on contemporary issues of mobility, energy consumption, infrastructure, animals, and work.

I understand that you are planning to pay scholarly consultants \$2,000, plus travel, for our participation in this project. I agree to that compensation.

I look forward to working with you and the staff of the Long Island Museum, and wish you success in grant acquisition.

Sincerely,

A handwritten signature in black ink, appearing to read "Ann N. Greene".

Ann N. Greene
Assistant Professor and Associate Director of Undergraduate Studies



TONY SCARLATOS
CREATIVE DIRECTOR

12/01/2016

Joshua Ruff
Director of Collections and Interpretation
The Long Island Museum of American Art, History & Carriages
1200 Route 25A
Stony Brook, NY 11790

Dear Joshua,

I am delighted to be invited to participate on your NEH planning grant team for a new interactive core space in the Carriage Museum. The project sounds very transformative, and I would be honored to work with the team you have assembled.

I'm happy to accept a payment of \$2,000.00 for my services in the planning phase of this project.

Sincerely,

Tony Scarlatos

191 NORTHERN BLVD.
ST. JAMES NY 11780

(631) 584•6457



LETTER

Paul Orselli Workshop, Inc.
1684 Victoria Street
Baldwin, NY 11510
TIN 11-3612973

December 1, 2016

Mr. Joshua Ruff
Director of Collections and Interpretation
The Long Island Museum of American Art, History & Carriages
1200 Route 25A
Stony Brook, NY 11790

Dear Joshua,

Please consider this my enthusiastic agreement to serve as a consultant for the **"A World Before Cars"** project at your museum.

I understand that in my role as an exhibit consultant I will assist in providing you, your staff, stakeholders, and other advisors with initial project assessment, preliminary evaluation/review of collected audience data, and a final concept design plan and budget in preparation for your for NEH implementation grant proposal. From our discussions, I know that the museum plans to pay me \$4,000 for my consultation during the planning process.

I am sure that my more than 30 years of work on the creation of innovative and immersive exhibitions, including several successful collaborations with you at The Long Island Museum of American Art, History & Carriages, as well as with your chosen design firm, Skolnick Architecture & Design Partnership, will bring value to the project. As someone who was born and raised in Detroit, in an extended family of auto workers, this project is of great personal and professional interest to me.

Creating exhibits and programming through **"A World Before Cars"** to make clear the connection between the evolution of carriage and automobile design and engineering presents a wonderful opportunity for visitors to find additional meaning in the amazing collections at your museum, specifically, and in American industrial history, in general.

I look forward to being part of taking **"A World Before Cars"** from concept to reality!

Sincerely,

Paul Orselli
President

Get more POW! info on the web: www.orselli.net

Lorraine Whiffen

From: Lorraine Whiffen <lwhiffen@longislandmuseum.org>
Sent: Tuesday, January 10, 2017 12:10 PM
To: lwhiffen@longislandmuseum.org
Subject: FW: Planning Grant
Attachments: Untitled attachment 00044.txt; Untitled attachment 00047.htm

-----Original Message-----

From: jolly@longislandmuseum.org [mailto:jolly@longislandmuseum.org]
Sent: Monday, January 09, 2017 2:44 PM
To: lwhiffen@longislandmuseum.org
Subject: Fwd: Planning Grant

----- Forwarded message from [REDACTED] -----

Date: Fri, 6 Jan 2017 19:52:12 -0500
From: Clay McShane <[REDACTED]>
Reply-To: Clay McShane <[REDACTED]>
Subject: Planning Grant
To: Jonathan Olly <jolly@longislandmuseum.org>

Jonathan M. Olly, Ph.D.

Assistant Curator

The Long Island Museum

1200 Route 25A

Stony Brook, NY 11790

January 6, 2017

jolly@longislandmuseum.org

Dear Jonathan:

The compensation and accommodations will be fine. I have worked on interactive exhibits before. Lubar and Greene are strong scholars. Obviously I've written a lot about carriages and infrastructure. Tying that into your proposed exhibit should work well.

Finally one speculative comment. In the nineteenth century, there were horse-powered ferry boats on the St. Lawrence, Lake Champlain and the New York Rivers. If it is possible to imitate that in your environment, It could prove a tourist draw.

Best wishes,

Clay McShane

--

Clay McShane
Professor Emeritus of History
Northeastern University

----- End forwarded message -----

Lorraine Whiffen

From: jolly@longislandmuseum.org
Sent: Monday, January 09, 2017 1:40 PM
To: lwhiffen@longislandmuseum.org; jruff@longislandmuseum.org
Subject: Fwd: Re: NEH planning grant for A World Before Cars
Attachments: Untitled attachment 00013.txt; Untitled attachment 00016.htm; image002.jpg; image001.jpg; image003.jpg; c.v..docx

----- Forwarded message from [REDACTED] -----

Date: Wed, 14 Dec 2016 23:05:15 -0500
From: Clay McShane <[REDACTED]>
Reply-To: Clay McShane <[REDACTED]>
Subject: Re: NEH planning grant for A World Before Cars
To: Jonathan Olly <jolly@longislandmuseum.org>

Jonathan:

Yes, I'd like to visit Long Island. In fact I met my wife in Peconic 50 years ago. I've met both Steve Lubar and Anne Greene before they are excellent scholars with whom I'd like to work. I'm not enthusiastic about retirement. So yes, I'd like to work on this project.

The c.v is attached.

Best wishes,

Clay McShane

On Wed, Dec 14, 2016 at 4:40 PM, Jonathan Olly <jolly@longislandmuseum.org> wrote:

> Dear Dr. McShane,
>
>
>
> Northeastern's History Department provided me with your email address.
> I'm writing to see if you would be interested in serving as a
> consultant for a planning grant which the Long Island Museum is
> submitting to the National Endowment for the Humanities in January
> 2017. The other two consultants are Steven Lubar at Brown University
> and Ann Norton Greene at the University of Pennsylvania. Your
> scholarship on horses, street railways, and automobiles in American
> cities is essential as we work on this exhibition, and we would additionally benefit from your participation.
>
> As a bit of background, the Long Island Museum of American Art,
> History, and Carriages in Stony Brook, N.Y. has nearly two hundred
> horse-drawn vehicles, ninety-one of which are currently on display in
> our carriage museum. From 2003 to 2013 the Long Island Museum
> reinterpreted and reinstalled the collection, changing a static
> display of vehicles into multiple exhibitions that explore horse-drawn

> vehicles in their social and economic context.
 >
 > The final part of this reinterpretation is a 2,400 square foot area
 > where we plan to put together the exhibition *A World Before Cars*. It
 > will have immersive interactive exercises and look at the range of
 > socioeconomic access to horse-drawn vehicles, how horses were
 > essential to American society in the pre-automobile era, and
 > technological innovations in carriages that transferred to automobiles.
 >
 >
 >
 > We're paying each consultant \$2,000 + travel/accommodation. If you
 > would like to participate, we would need a letter of commitment and a
 > current copy of your CV. I can provide you with further information
 > about what to include in the letter, should you be interested. We
 > would be looking at the fall of 2017 to start this project. I thank
 > you for taking the time to consider this offer, and I look forward to hearing from you.
 >
 >
 >
 > Best regards,
 >
 >
 >
 > Jonathan Olly
 >
 >
 >
 >
 >
 > Jonathan M. Olly, Ph.D.
 >
 > Assistant Curator
 >
 > The Long Island Museum
 >
 > 1200 Route 25A
 >
 > Stony Brook, NY 11790
 >
 > 631-751-0066, ext. 222 <(631)%20751-0066>
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 > www.longislandmuseum.org
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 > <<https://twitter.com/limuseum>> [image: instagram-new-icon]
 > <<http://instagram.com/limuseum>>
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Clay McShane
Professor Emeritus of History
Northeastern University

----- End forwarded message -----



December 5, 2016

Neil Watson, Executive Director
The Long Island Museum
1200 NY-25A
Stony Brook, NY 11790

Dear Neil,

This letter serves as confirmation of our firm's commitment to work with you and your project team to design the permanent exhibit, "A World Before Cars" for the Carriage Museum at the Long Island Museum (LIM) in Stonybrook, NY. Here at Lee H. Skolnick Architecture + Design Partnership (LHSA+DP), we strongly believe that as collaborative, creative partners, the Carriage Museum can achieve its objective of creating a fun, engaging and dynamic destination for families that ignites passion for American history and captivates audiences with unique, hands-on activities. As conceptualizers and designers of numerous children's museums, family discovery centers and educational facilities, we believe that we bring extraordinary expertise, talent and experience to your project.

With thirty-five years of experience as a fully integrated architecture + design firm, LHSA+DP seeks to create complete environments that embody their messages and immerse visitors in seamlessly unified experiences. We work closely with our clients, collaborating in a highly refined process to determine a project's unique intentions and translate them into a dynamically functioning interpretive space. Our process has consistently produced very positive results, including highly acclaimed exhibits that showcase treasured collections such as the Murtoth D. Guinness Collection of Mechanical Musical Instruments and Automata at The Morris Museum in Morristown, visitor centers, and multi-media experiences that fuse cutting edge interactivity with learning environments. We strongly believe in the critical, foundational role that cultural destinations play in their communities, and we work towards emphasizing that by considering the visitor first in all of our decisions.

LHSA+DP is committed to assisting LIM in achieving the objective of creating a unique, regional destination that places the visitor 'in' history through immersive and interactive exhibits that inform, engage and delight. LHSA+DP's fee for participation and production of the Concept Design Plan would be \$40,000.00. We welcome the opportunity to engage with you and your team on realizing this exciting project.

Sincerely,

A handwritten signature in black ink, appearing to read 'L.H. Skolnick'.

Lee H. Skolnick, FAIA
Founding Principal

Lee H. Skolnick Architecture + Design Partnership

75 Broad Street New York, New York 10004
tel: 212.989.2624 fax: 212.727.1702 skolnick.com



Budget Form

OMB No 3136-0134

Expires 6/30/2018

Applicant Institution: *The Long Island Museum*Project Director: *Joshua Ruff*Project Grant Period: *09/01/2017-08/31/2018*[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
			09/01/2017- 08/31/2018					
1. Salaries & Wages								
Project Director/Director of Collections & Interpretation (Joshua Ruff)	Annual Year Salary: \$ [REDACTED] (\$ [REDACTED] per hour)	80 project hrs.	\$ [REDACTED]	annual salary based on 35 hours per week		%		\$ [REDACTED]
Director of Education (Lisa Unander)	Annual Year Salary: \$ [REDACTED] (\$ [REDACTED] per hour)	80 project hrs.	\$ [REDACTED]	annual salary based on 28 hours per week		%		\$ [REDACTED]
Asst. Director of Education (Beth Chiarelli)	Annual Year Salary: \$ [REDACTED] (\$ [REDACTED] per hour)	50 project hrs.	\$ [REDACTED]	annual salary based on 30 hours per week		%		\$ [REDACTED]
Asst. Curator (Jonathan Olly)	Annual Year Salary: \$ [REDACTED] (\$ [REDACTED] per hour)	80 project hrs.	\$ [REDACTED]	annual salary based on 30 hours per week		%		\$ [REDACTED]

Educator (Jessica Pastore)	Annual Year Salary: \$ [REDACTED] (\$ [REDACTED] per hour)	30 project hrs.	\$ [REDACTED]	annual salary based on 25 hours per week		%		\$ [REDACTED]
Exhibition Designer & Preparator (Joe Esser)	Annual Year Salary: \$ [REDACTED] (\$ [REDACTED] per hour)	30 project hrs.	\$ [REDACTED]	annual salary based on 35 hours per week		%		\$ [REDACTED]
Curatorial Asst. (Andrea Abrahamsen)	Annual Year Salary: \$ [REDACTED] (\$ [REDACTED] per hour)	30 project hrs.	\$ [REDACTED]	annual salary based on 20 hours per week		%		\$ [REDACTED]
Executive Director (Neil Watson)	Annual Year Salary: \$ [REDACTED] (\$ [REDACTED] per hour)	20 project hrs.	\$ [REDACTED]	annual salary based on 35 hours per week		%		\$ [REDACTED]
								\$12,386
2. Fringe Benefits								
Project Director/Director of Collections & Interpretation	18% of funded portion of salary		\$ [REDACTED]					\$ [REDACTED]
Director of Education	18% of funded portion of salary		\$ [REDACTED]					\$ [REDACTED]
Asst. Director of Education	18% of funded portion of salary		\$ [REDACTED]					\$ [REDACTED]
Asst. Curator	18% of funded portion of salary		\$ [REDACTED]					\$ [REDACTED]

Educator	18% of funded portion of salary		\$					\$
Exhibition Designer & Preparator	18% of funded portion of salary		\$					\$
Curatorial Asst.	18% of funded portion of salary		\$					\$
Executive Director	18% of funded portion of salary		\$					\$
								\$2,229
3. Consultant Fees								
Skolnick Architecture & Design Partnership			\$40,000					\$40,000
Paul Orselli, Orselli Workshop			\$4,000					\$4,000
Tony Scarlatos			\$2,000					\$2,000
Ann Norton Greene			\$2,000					\$2,000
Clay McShane			\$2,000					\$2,000
Steven Lubar			\$2,000					\$2,000
4. Travel								
Ann Norton Greene	Philadelphia to Islip, Air (RT)		\$425					\$425
Steven Lubar	Providence to Long Island, Auto Ferry - \$70 each way (RT) (\$140), Mileage - 114 miles each way 228-RT), x.48 per mile (109.44)		\$249					\$249
Clay McShane	Maryland to Long Island, Amtrak (\$326), Long Island Railroad (\$36.50)		\$363					\$363

Ann Norton Greene, Steven Lubar, & Clay McShane	Hotel and per diem for (3 days, 2 nights)		\$900					\$900
5. Supplies & Materials								
	Basic art supplies - foam core, adhesive, modeling materials, for front-end evaluation mock-ups		\$250					\$250
6. Services								
								\$0
7. Other Costs								
								\$0
8. Total Direct Costs	Per Year		\$68,802		\$0		\$0	\$68,802
9. Total Indirect Costs								
	10% per year		\$6,880		\$0		\$0	\$6,880
10. Total Project Costs	(Direct and Indirect costs for entire project)							\$75,682
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: \$35,682 Third-Party Contributions: \$0 Project Income: \$0 Other Federal Agencies: \$0

TOTAL COST SHARING:	\$35,682
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12. Total Project Funding	\$75,682
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Total Project Costs must be equal to Total Project Funding ---->	(\$75,682	=	\$75,682	?)
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Third-Party Contributions must be greater than or equal to Requested Federal Matching Funds ---->	(\$0	≥	\$0	?)
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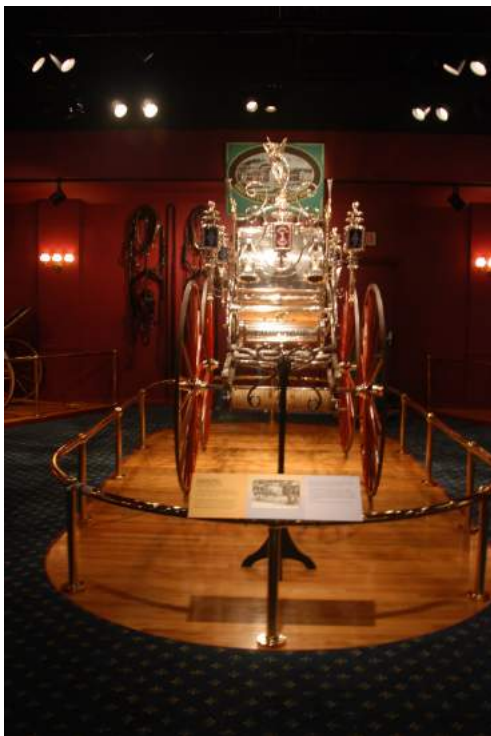
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¹ The Museums at Stony Brook was the previous institutional name of the Long Island Museum.

Supplemental Material for *A World Before Cars*

Gallery Images of the LIM's Carriage Museum



The images on this and the pages that follow are taken from portions of the Carriage Museum that were reinterpreted with the support of previous NEH-funded projects (2004-2013). **Above:** Studebaker section of the “Making Carriages” gallery. **Below:** center of the “Carriage Exposition” gallery.



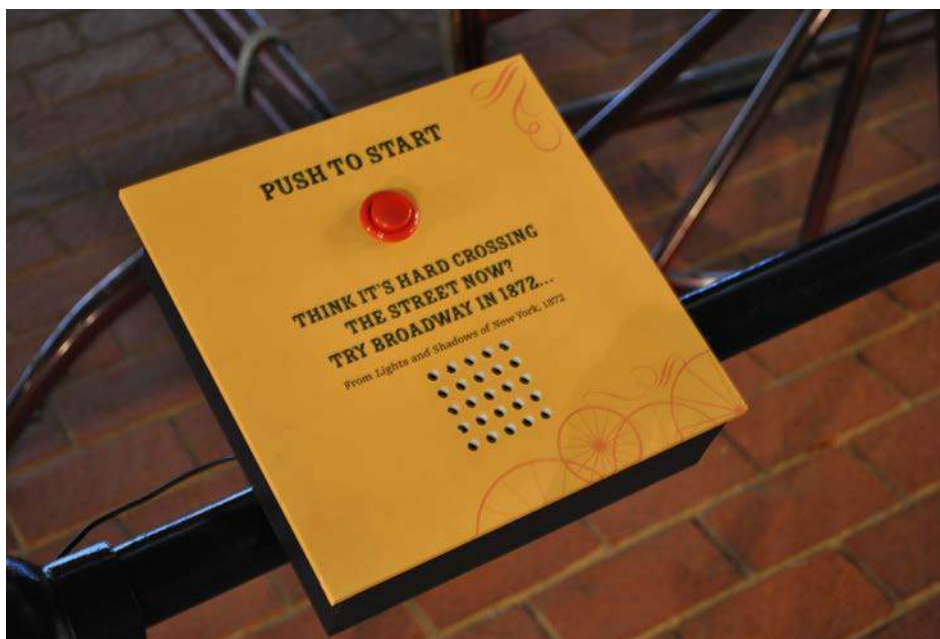
Top: “European Vehicles” gallery. **Below:** Working carriage shop, c. 1890, from Williamsburg, Massachusetts, Graves Brothers. The new exhibitions provided new and larger social and technological history contexts for the collection, providing a much more rich and humanities-centered backdrop for the vehicles.



Images from “Going Places,” the introductory gallery to the Carriage Museum. A large fiberoptic transportation map of Long Island, scaled to update over a 200-year timespan, can be seen at the far back of the gallery in the top photograph.



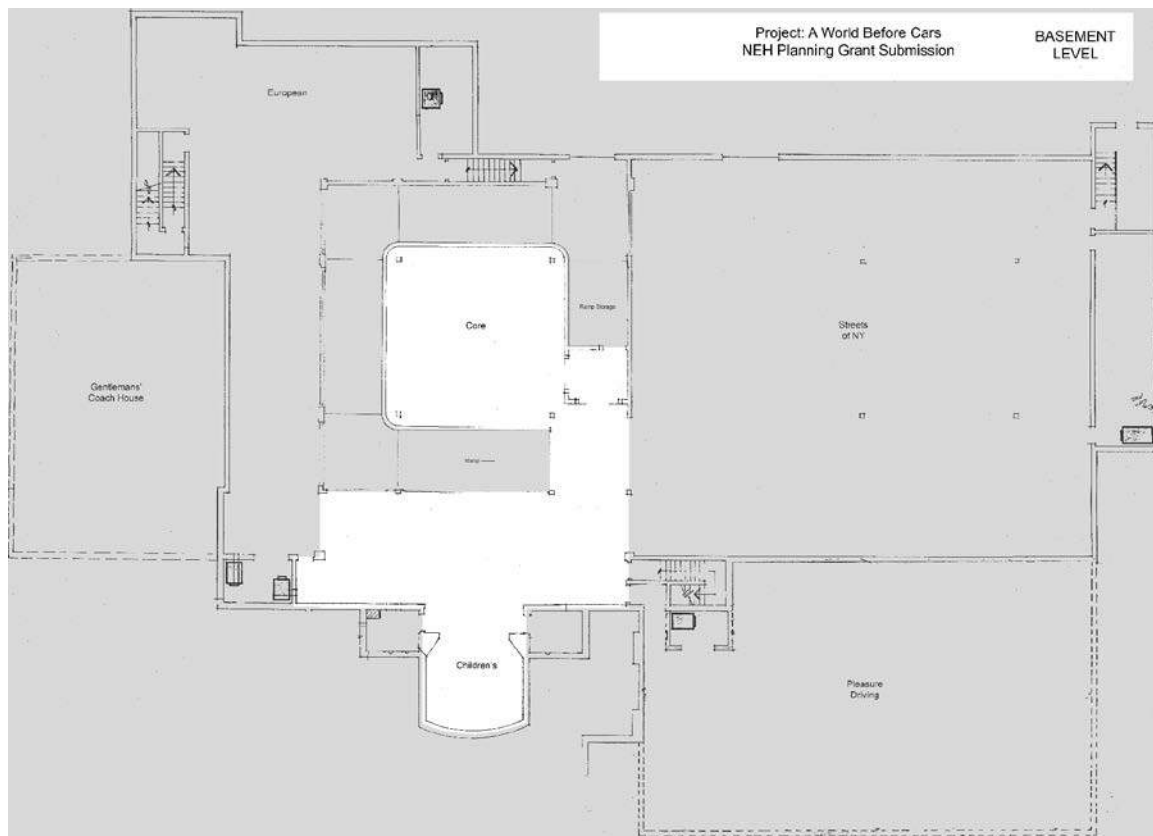
“Touch the Street” interactive in the “Streets of New York” gallery, the most recently-completed exhibition space in the Carriage Museum, finished in the spring of 2013. In the area photographed, visitors are able to compare different road surfaces that were common to the carriage era in New York and other cities – wood-block paved surfaces, crushed oyster shells, brick, and cobblestone.



Current interactives are integrated throughout the exhibition spaces and include a variety of tactile activities (touch boards, flipbooks) as well as audio-visual elements such as video and audio installations (like this push-button audio device). While these work well for us and will inform some of the activities in ***A World Before Cars***, the desire to complete a large hands-on interactive gallery in a larger, unified area has come from audience feedback and our effort to try to carry the overall museum's current themes forward to a larger family audience.



Photographs from the two older galleries that were not included in the 10-year reinterpretation process and which will now be the site of the proposed project, ***A World Before Cars***. The space is spread over two galleries and a dividing hallway and is approximately 2400 square feet. These two areas are located at the core of the museum, the first area that visitors see at the lower floor. There is much content and visual disparity between these older exhibitions and the newly reinterpreted areas. ***A World Before Cars*** will remedy this disparity but also bring the Carriage Museum to a higher, more engaging, and much-improved learning level to our audience.



The gallery areas indicated in white (non-shaded) will be the site of the new interactive area outlined in the LIM's ***A World Before Cars*** proposal.

Evaluation Data – Long Island Museum’s Carriage Museum, 2015-16

The Long Island Museum (LIM) undertook a series of front-end evaluations in order to assess how successful it currently appeals to a wide audience, including families with children, and to determine what kinds of changes visitors would like to see. These evaluations were focused on LIM’s permanent exhibitions in the Carriage Museum and sought to answer the following questions: 1) How can we make the Long Island Museum’s exhibitions more visitor oriented and family friendly? 2) Is the museum doing a sufficient job of this currently? 3) Would more interactive and hands-on activities make this better and is this what visitors want?

Methodology & Data Collection Process:

The evaluation used a mixed-methods approach aimed at collecting qualitative and quantitative data (Diamond, Luke and Uttal, 2009). The methodology was designed by the curatorial and education staff at LIM.

The evaluation included **interviews** with visitors. These occurred on two different Family Fun Days at the museum, one on July 26, 2015 and one on October 25, 2015. Admission on these days was free, and a number of family-oriented programs occurred throughout the day. The interviews included both very specific quantitative questions as well as more open-ended questions eliciting visitors' opinions on the exhibitions.

Staff stood in the middle of the ramp leading to the lower level of the Carriage Museum and interviewed visitors who had already been to that area. The lower level is the largest area of the Carriage Museum and currently has the most interactive spaces. It is also the area where additional interactive exhibitions would be placed. Nineteen visitors were interviewed in July and twenty-five in October. After the July program, staff realized that the interview was too long. Accordingly, the questionnaire was modified and shortened for the program in October.

The evaluation also consisted of **surveys**. Surveys were placed on each seat at LIM's public symposiums on October 3, 2015 and October 22, 2016. As with the interviews, the survey included both quantitative questions and an opportunity to provide more detailed responses. Fifty-eight participants either returned their survey at the end of the symposiums or mailed it back to the museum later. In addition, an on-line survey was posted on the museum's website in December 2016; a total of ten people responded.

It should be noted that a number of the interviews were effectively performed with a couple or a set of friends because multiple individuals answered the questions. As much as possible the primary interviewee is identified, but this is not always possible. The data from both the visitor interviews and the surveys were coded for analysis.

Findings:

The data showed an overall positive response to the museum's exhibitions, but also room for improvement. Even before being asked specifically about hands-on activities, a number of visitors (21%) asked for more hands-on activities and several (19%) suggested a carriage for children to climb into. The overall impression across the evaluations was that the LIM does many things well, but could do much more to improve visitor experience, especially for visitors with children.

While the symposium attendees were at the museum on that day primarily for the symposium, they were also given the opportunity to explore the museum. Additionally, a strong majority of them (88%) had been to the museum at least once before and a significant proportion (59%) had been four or more times previously, so in general their responses can be assumed to be based upon some familiarity with the museum and its exhibitions.

The audience for the Family Fun Days is quite different. Because these are free days with special programs, the Family Fun days attract a high proportion of visitors who have never come before and who would not normally visit. Additionally, while a wide range of people visit on these days, a high proportion consist of families with children. For the purposes of this evaluation this was an important audience to reach. However, this factor also meant that many visitors either declined to be interviewed or were highly distracted during the interview. This

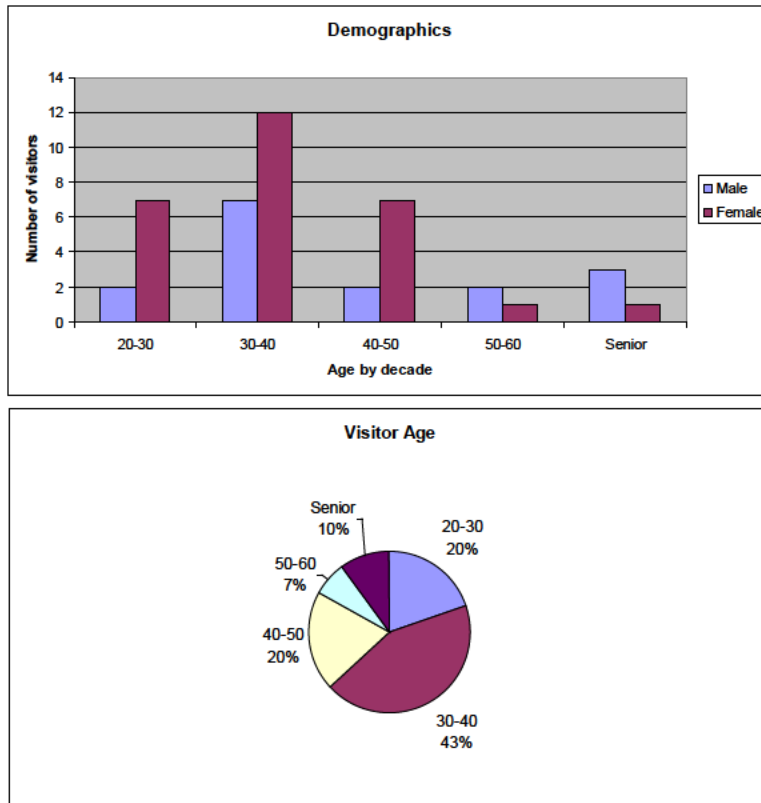
distraction meant that their answers were probably not as detailed, honest or specific as they might have been in other situations.

Of note, the interviews were conducted by individuals identified as museum staff, which might have made visitors more hesitant to express criticism. The answers on the surveys tended to be briefer, but the individuals completing them could be anonymous and therefore might have been more honest in their assessment.

Demographics - Who are the visitors?:

We did not collect age and sex information from the survey participants, so these data reflect the combined data from the 44 individuals interviewed on one of the Family Fun Days. 20% of those interviewed (9 visitors) were between the age of 20 and 30, 43% (19 visitors) were aged 30-40, 20% (9 visitors) were between 40 and 50, 7% (3 visitors) were age 50-60 and 10% (4 visitors) were seniors. 36% (16 visitors) were male, while 64% (28 visitors) were female. The charts below show the specific age and sex breakdown of the visitors.

- Of the 16 male visitors
 - 2 between 20-30 years old
 - 7 between 30-40 years old
 - 2 between 40-50 years old
 - 2 between 50-60 years old
 - 3 over 60 years old
- Of the 28 female visitors
 - 7 between 20-30 years old
 - 12 between 30-40 years old
 - 7 between 40-50 years old
 - 1 between 50-60 years old
 - 1 over 60 years old



Of these 44 visitors, 14% (6 visitors) were in groups of all adults and 70% (31 visitors) were in groups that included children and adults. The party composition of the remaining 16% (7 visitors) is unknown. The average party size was 3.92 people.

The remainder of the data reflects the combined responses from all 112 individuals from whom the LIM received information, whether through an interview or survey.

Are the Long Island Museum's exhibitions "Family Friendly"?

One of the keys questions the survey sought to answer was whether LIM is "family friendly". 71% (79 visitors) told us that the exhibitions were generally family friendly. 10% (11 visitors) felt the exhibits were not family friendly, 5% (6 visitors) said it was somewhat visitor friendly and 14% (16 visitors) did not give an answer to this question.

However, despite this encouraging response, almost all the visitors who thought it was family friendly still had suggestions for improvement, or felt that only some areas of the museum were family friendly. Many visitors gave more than one suggestion, while some gave none. The most common suggestions were for more hands-on activities (21% [24 visitors]), to have a carriage visitors could get into (19% [21 visitors]) and for more interactive or participatory activities (11% [12 visitors]).

Would visitors use hands-on activities?

LIM's school and children's programs are very interactive and hands-on, but there is less available for visitors on their own. Visitors overwhelmingly felt that hands-on activities would be a good addition to the museum and indicated that they would use them. While these activities may be aimed primarily at children, our evaluations suggest that adults enjoy them as well. 64% (72 visitors) felt they would use hands-on activities if they were available, while only 18% (20 visitors) thought they would not. 11% (12 visitors) were unsure if they would use hands-on activities and 7% (8 visitors) gave no answer to this question.

Visitors were also asked about other potential museum activities including audio guides, guided tours and family guidebooks, but that data is not included here.

This evaluation suggests that while there are things the museum does well, there is much area for improvement. The survey confirmed the speculation that hands-on and interactive activities would greatly improve visitor engagement. Of note, there was little mention of technology in the interviews. The interviewers never specifically mentioned technology, apart from asking about audio guides, so this is not conclusive. However, the responses suggest much greater interest in physical hands-on activities, such as items to touch, carriages to climb into and things to assemble. Furthermore, the responses indicate that these types of activities would help visitors, child or adult, become more immersed in the content presented in the exhibitions.

LISTEN LEARN
COLLABORATIVE
INTERPRETATION
STORYTELLING
DISTILL CREATE

LHSA+DP

Lee H. Skolnick Architecture + Design Partnership

FIRM OVERVIEW AND SELECTED PROJECTS

LEE H. SKOLNICK ARCHITECTURE + DESIGN PARTNERSHIP

FIRM PROFILE

Lee H. Skolnick Architecture + Design Partnership (LHSA+DP) is an integrated full-service architecture and exhibit design firm with special expertise in institutional planning and design, program development, master planning, interpretive exhibition planning and design, educational programming and graphic design. Since 1980, our firm has provided these services to visitor's centers, museums and educational institutions.

Founder and Lead Designer, Lee H. Skolnick, FAIA, has dedicated his professional life to exploring the ability of design to function as an interpretive tool, connecting people to their culture and communities. Based on this concept of "design-as-interpretation", LHSA+DP has developed an intensely collaborative approach and unique work process; Listen – Learn – Distill – Create. This methodology enables the firm to unearth the compelling and unique stories that underlie each design situation. This begins with immersion into the beliefs and vision of the project's owners and supporters and then extends to careful research into the intricacies of program, site, and context. As a result, the "story worth telling" becomes the guiding principle for every aspect of the project. Through the many modes of design, LHSA+DP finds the way to best tell that story in order to enrich the lives of its clients and their communities.

Having been involved in the design of exhibits, curricula and programs for over 50 children's museums since our founding, along with numerous science museums, LHSA+DP's understanding of how children learn has enabled us to use developmental theory and milestones as entry points into creating powerful, memorable and meaningful exhibition experiences for children as well as families

The firm has been recognized for its extraordinary work in such publications as Interior Design, the New York Times, Architectural Record and Museum Magazine. Our clients include the Laser Interferometer Gravitational-wave Observatory (LIGO), the Muhammad Ali Center, the Space Telescope Science Institute, SONY Wonder Technology Lab, the New York Hall of Science, the Smithsonian Institution, the Paley Center for Media, the American Museum of Natural History, and the National Geographic Society.

Mission

Design as Interpretation

Through collaborative design we unearth the compelling story behind each project to enrich the lives of our clients and communities.

Lee H. Skolnick Architecture + Design Partnership

75 Broad Street New York, New York 10004
tel: 212.989.2624 fax: 212.727.1702 skolnick.com



MURTOGH D. GUINNESS COLLECTION OF MECHANICAL MUSICAL INSTRUMENTS AND AUTOMATA, THE MORRIS MUSEUM



NEW-YORK HISTORICAL SOCIETY DIMENNA CHILDREN'S HISTORY MUSEUM



MUZEIKO AMERICA FOR BULGARIA CHILDREN'S MUSEUM



CHILDREN'S MUSEUM OF THE EAST END



DISCOVERY ROOM AT THE FLORIDA MUSEUM OF NATURAL HISTORY



THE INTIMATE WORLD OF ALEXANDER CALDER

LEE H. SKOLNICK ARCHITECTURE + DESIGN PARTNERSHIP

Integrated Design Services

Services

Since 1980, LHSA+DP has provided a unique range of architectural and exhibition design services to cultural facilities of varied scopes and sizes throughout the United States. We have developed award winning learning environments throughout the nation. Our unique combination of services allows us to offer exciting, synergistic opportunities to our clients.

Architectural Services

We provide an array of professional architectural services including site selection, interpretive and master planning, architecture for new buildings, historic preservation, adaptive re-use and renovation including LEED design. Often, our projects require the seamless integration of architecture and exhibit design offering us exciting opportunities to integrate the two. For example, we recently provided master planning, architectural services, exhibit development, and project management services for Aileron, Dayton, OH, Creative Discovery Museum, Chatanooga, TN and Kamique, Anguilla, British West Indies. We have also successfully brought projects to fruition in conjunction with local architectural firms and sub-consultants.

Interior Design Services

In crafting interiors that literally and figuratively embody a client's vision and needs, the LHSA+DP Interiors team approaches each project with vigor. Our diverse projects serve corporate, institutional, cultural, hospitality and residential clients. Our typical process takes a project from conceptual design through to completion, usually in conjunction with our architectural team.

Museum Services

LHSA+DP has the distinction among design firms of having a Museum Services division. Led by Jo Ann Secor, this staff is skilled in education, interpretation and design. Services range from overall cultural and educational facility planning to audience assessment and evaluation, content research development, interpretive exhibition design, interpretive graphic design, educational programming and curriculum development. As an integrated design firm, LHSA+DP has time and again been at the interface between the design vision and the complex realities that must be managed in order to bring such a vision to fruition. We have helped many organizations to achieve remarkable projects through our intense and immersive approach to design and our rigorous project follow through.

Graphic Design Services

LHSA+DP's Graphic Design department researches, conceptualizes, and creates dynamic interpretive graphic solutions for both indoor and outdoor environments, exhibitions, print, and web for a wide range of cultural institutions, corporations and exhibitions. We begin by working with our clients to understand their audiences, allowing us to create "personal entry points" and interpretive opportunities through the designed experience, thus empowering the visitor to make connections between the content, their personal interests, and their everyday lives. We then proceed with a thoughtful selection of typography, color palette, and design elements to define and complement our clients vision and identity. The graphic department ensures each graphic solution is creatively born out of the combined beliefs and visions of the client through thoughtful, effective, and inspiring design.

LEE H. SKOLNICK ARCHITECTURE + DESIGN PARTNERSHIP

Integrated Design Services

Planning

Master Planning and Strategic Planning are hallmarks of many of our most accomplished projects across all disciplines. LHSA+DP has been integrally and intimately involved in shaping criteria, creating programs, establishing objectives and directing the development process for a wide range of public institutions, museums, cultural centers and organizations. Our extensive experience interfacing with government agencies, construction and development authorities, boards of directors, trustees, private and public funding sources, user/visitor groups and community representatives has proven highly valuable as we bring together these diverse stakeholders to ensure a unified vision that can be implemented.

LHSA+DP's combined skills in architecture, interior design, exhibit design, interpretive programming and museum planning, have allowed us to assist both emerging and established institutions and cultural organizations. A strong component of our firm is our staff expertise and approach to interpretive planning and programming. Our multi-disciplinary team provides creativity and leadership throughout the process to ensure the development of dynamic interpretive plans and design, inspired by the underlying principles of the institution and the needs of its constituency.

MURTOGH D. GUINNESS COLLECTION OF MECHANICAL MUSICAL INSTRUMENTS AND AUTOMATA, THE MORRIS MUSEUM

Morristown, NJ



PROJECT OBJECTIVE

This permanent exhibition of over 150 objects from the Murtoogh D. Guinness Collection of Mechanical Musical Instruments & Automata is displayed in a new gallery addition at the Morris Museum in Morristown, NJ. The Guinness Collection is one of the most significant of its kind in the world.

After viewing a brief introductory video in an abstracted Victorian drawing room setting, visitors can view objects from the Collection in three thematic exhibition areas. One part of the exhibit emphasizes the scientific and technological aspects of the collection, while another explores social historical themes. The exquisite craftsmanship and elaborate movement of the automata are featured in the third thematic area.

A workshop area engages families and school children with the collection through various interactive exhibits. Period imagery, vibrant graphics and abstracted vignette environments are used to contextualize the objects on display. Throughout the exhibit, audio listening devices, video, and live demonstrations bring the spectacular objects of the Guinness Collection to life.

Services

Exhibition Planning and Design

Size

4,000 sf

Schedule

Opened November 2007

Lee H. Skolnick Architecture + Design Partnership

MURTOGH D. GUINNESS COLLECTION OF MECHANICAL MUSICAL INSTRUMENTS AND AUTOMATA, THE MORRIS MUSEUM

Morristown, NJ



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Morristown, NJ



"Designing an exhibition on a topic as obscure as mechanical musical instruments and automata is no mean feat. You [LHSA+DP] managed to create something that treated these unique performance objects with respect and yet contextualized them and brought them to life in ways that no installation has ever done. We have had wonderful feedback from our visitors...many exclaim how amazing the immersive environments are, and how they feel as if they have entered another world. All are engaged on many levels."

Ellen M. Snyder-Grenier, Curator of the Guinness Collection,
Morris Museum, Morris, NJ

Lee H. Skolnick Architecture + Design Partnership

NEW-YORK HISTORICAL SOCIETY DIMENNA CHILDREN'S HISTORY MUSEUM

New York, NY



PROJECT OBJECTIVE

This children's history museum at the New-York Historical Society transports children ages 8-12 into a world where the history of New York can be explored. The exhibits are created to help develop children's research and exploration through objects from the N-YHS's collection. Visitors become "history sleuths," or detectives, to unlock information that makes objects, events and historical persons come to life through the context of a child's life in New York. Visitors will use these new findings to continue discovery and meaning-making beyond the walls of the N-YHS as they experience New York City's streets, parks, public places and infrastructure.

The space is designed as a library of wonderment, full of objects and displays that blur the line between past and present, and that upon closer examination, reveal hidden opportunities to delve deeper into the historical context. A bookshelf spins to reveal technology kiosks that allow discovery of historical documents; keyholes focus visitors attention on an historical event; various "decoders" translate handwriting from the past, or aid visitors in developing symbolism and meaning from historical objects and depictions. "Portraits Come to Life" uses peoples innate fascination with personal stories to immerse them in the lives of individuals from New York's past through audio, scents, textures and other sensory elements. The DiMenna Children's History Museum also includes the Barbara K. Lipman Children's History Library, where the N-YHS makes its collection of children's books easily accessible.

Services

Interpretive Programming
Exhibit Design & Development
Graphic Design
Logo / Identity Design

Size

2,100 SF

Schedule

Opened Fall 2011

Lee H. Skolnick Architecture + Design Partnership

NEW-YORK HISTORICAL SOCIETY DIMENNA CHILDREN'S HISTORY MUSEUM

New York, NY



Lee H. Skolnick Architecture + Design Partnership

NEW-YORK HISTORICAL SOCIETY DIMENNA CHILDREN'S HISTORY MUSEUM

New York, NY



Lee H. Skolnick Architecture + Design Partnership

NEW-YORK HISTORICAL SOCIETY DIMENNA CHILDREN'S HISTORY MUSEUM

New York, NY



"What extraordinary good fortune for the New-York Historical Society to have worked with LHSA + DP to create our first-ever children's history museum! The team's knowledge, creativity and willingness to listen made our experience particularly pleasurable. At the start of our search for a great architect/design team to help us think through and design our new museum, the firm on the lips of virtually everyone we consulted was LHSA+DP. They are truly the best. Our DiMenna Children's History Museum and Barbara K. Lipman Children's History Library, both LHSA + DP products, not only are the jewels in the crown of our great institution, but have increased the percentage of young people visiting N-YHS by more than 500%. What an incredible achievement!"

Louise Mirrer, Ph.D., President & CEO, New York Historical Society,
DiMenna Children's History Museum

Lee H. Skolnick Architecture + Design Partnership