Narrative Section of a Successful Application

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

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

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

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

**Project Title:** American Material Culture: Nineteenth-Century New York  
**Institution:** Bard Graduate Center  
**Project Director:** David Jaffee  
**Grant Program:** Summer Seminars and Institutes
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I. Table of Contents - i
American Material Culture: Nineteenth-Century New York
Summer Institute for College and University Teachers
Director, David Jaffee, Bard Graduate Center

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

A. Intellectual Rationale

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

At the same time, however, material culture studies has developed into a rich interdisciplinary field with practitioners from art history, historical archaeology, folklore, cultural history, literature and other areas. Preeminent academic institutions such as the Winterthur Program in American Material Culture and the Bard Graduate Center have broadened their scope from the study of decorative arts to material culture, and many of the leading practitioners in the field have been graduates of these programs, or others such as the Cooperstown Graduate Program, which are oriented more towards training museum professionals. Important cultural institutions, such as the Smithsonian Institution, the Winterthur Museum, and The Metropolitan Museum of Art, provide pre- and postdoctoral fellowships to bring scholars to their collections to pursue research. These programs do not provide training in “learning to look” or the analysis of artifacts, but rather assume a prior knowledge of how to use
the materials in their collections. This means that those already in the ranks of college teachers find it difficult to use these wonderful materials for their teaching and scholarship in a rigorous and meaningful way, or pass along adequate training to their students, if their own backgrounds have not included formal instruction. While a few college faculty might pick up informal training by gaining access to curators and collections, without knowing what sort of materials they might use, and more importantly why and how to use those materials, the field has been overly restricted in its ranks and reach. This institute is an effort to broaden the use of American material culture in teaching and research in the humanities to include the many teachers and scholars who desire further training in its uses.

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

This NEH-sponsored summer institute at the Bard Graduate Center would provide a significant opportunity to obtain training in the literature of American material culture studies. Equally important, participants would gain access to prominent New York City museum and historic houses and other collections, where they would study objects with the aid of those
institutions’ curatorial and other staff. Finally, given the expertise of the faculty involved in the institute, we will be able to model how these materials can be used in the classroom, through our discussions and the sharing of exemplary assignments. We will also include an introduction to the use of new media by making ample use of our Digital Media Lab. The Bard Graduate Center has developed an expertise in this new field by its collaborations with several leading universities and museums, as well as its own staff of innovative practitioners of new media pedagogy and production.

We have three major intellectual goals in this institute. First, we will provide a broad introduction to the historiography of material culture studies in the United States, with an emphasis on methods and models, with examples drawn from art history, history, anthropology, sociology, historical archaeology, cultural geography, folk-life studies, food ways cultural studies, and literary criticism. Second, nineteenth-century New York City will serve as our case study for the four weeks of the seminar, drawing on the rich existing scholarly literature and the city’s wonderful range of local collections in well-known museum collections and lesser known historic house museums. The city will be our laboratory to explore important issues, such as ethnicity and class, of broad curricular impact that go well beyond New York and can be applied by the participants to their own locales, using a range of cultural institutions that will include the Museum of the Chinese in America, the Merchant’s House Museum, and the Lower East Side Tenement Museum—a tenement house museum that interprets the complex ethnicity of the neighborhood’s nineteenth-century inhabitants. Because New York became a national center of cultural production in the nineteenth century, the prints of lithography firms such as those of Currier and Ives or the products of metropolitan furniture shops—either high or low—increasingly reached a national market of consumers. Third, those involved in the institute will
gain facility with the methods and modes of material cultural study by intensive engagement with the wide range of materials that were made or used in the nineteenth century. Our hands-on work will make this possible and allow for the transferability of the institute’s work to the particular teaching or research goals of individual participants. Many examples of the items we will study are also available in local institutions across the United States today for participants to use in their subsequent teaching or research. A broad survey of several centuries that ranged across the entire continent in a few weeks cannot achieve this goal. Participants would also be able to make use of leading regional collections, as we will include field trips to Hudson River houses and the Yale University Art Gallery. Finally, participants will bring their own case studies drawn from their teaching or research to the institute, and consultation with the institute leader and faculty, along with their fellow participants, will enable them to utilize the training from the institute to develop and deepen their practice when they return to their home institutions.

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

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

**Institute Design:** We will follow a thematic scheme with such weekly topics as *Space and Place* or *High/Low in Material Culture* to focus our visits to various collections of nineteenth-century New York City material culture; this thematic approach will introduce a variety of historical case studies, genres of objects such as furniture or historic houses, and methodological approaches to using material culture for the participants and facilitate the transfer of the institute’s NYC materials to their own teaching or research. We will hold two seminars each week: the first to open up the week’s theme will be led by Project Director David Jaffee and the week’s guest instructor, who will also be available for several days to lead visits to collections and walking tours. A second weekly seminar each week will focus on processing that week’s reading and site visits, to help the participants integrate those materials along the way and to facilitate how those experiences will work with their research and teaching projects. Guest faculty will lead additional seminars for one or two days. The BGC will host an opening and closing banquet as
well as a weekly lunch for participants to meet the guest instructor. Each week will also feature a digital workshop where we will introduce participants to new methods of collecting information about artifacts, as well as methods of presentation such as digital exhibitions, video essays, Prezi presentations, Omeka exhibits, and collaborative wikis for scholarly use and student projects. Over the course of the program, participants will design and create collaborative new media projects using software tools in the Bard Graduate Center’s Digital Media Lab (DML) for later implementation in their teaching or research. The Bard Graduate Center will host those projects and support them after the institute, along with an institute wiki and Omeka installation to continue collaboration and consultations. Our DML Director, Kimon Keramidas, currently offers frequent workshops in these and other digital tools to the BGC community, and he will participate in similar work in the institute.

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

Week by Week Outline

Week One, July 6-10: Introduction to American Material Culture Studies and Craft to Industry. In our opening session on Monday morning, we will discuss some general themes of the study of American material culture as well as explain the structure and logistics of the institute. In that first seminar, co-led by Catherine Whalen, we will explore a range of different disciplinary and methodological approaches, based upon pre-institute reading (see Appendix A for detailed schedule and readings). The historiography of American material culture studies,
along with the approaches of art history and the decorative arts and consumption studies, will be
discussed, introducing participants to some iconic works such as those by Charles Montgomery
and Jules Prown. The discussion will continue in the afternoon and consider the study of
consumerism along with the approaches of history and anthropology to the study of material
culture. The afternoon will conclude with a Library Session, conducted by the BGC library staff,
to introduce participants to the BGC collections, survey other local library collections and
discuss their relative strengths based upon the participants’ interests, and explain how library and
collections access will work. We will also demonstrate the various decorative arts and material
culture databases that are available at the BGC. On Tuesday we will begin our hands-on work
with objects by conducting a workshop on silver artifacts at the New-York Historical Society (N-
YHS) with Ken Ames (BGC) and Debra Schmidt-Bach (N-YHS). Because of the need for
participants to physically handle the silver, we will need to break up the group into two
alternating sessions. David Jaffee will lead the other group in various “looking” exercises in the
Historical Society’s Luce Center Open Storage. In the afternoon we will begin our consultations:
participants will meet to discuss their projects with Jaffee and Whalen. Wednesday’s discussion
will focus on the field of visual culture as Joshua Brown will join us as conclude our
introductory seminars on the methods and approaches to material culture study. On Thursday we
will take a full day trip to New Haven, led by guest lecturer Edward S. Cooke Jr., to visit the
Yale University Art Gallery (YUAG). He will lead two hands-on workshops on the changing
modes of production in ceramics and furniture in the first half of the nineteenth century as
participants will work with the collections in the Art Gallery’s Study Collection and its Furniture
Study where over 1000 objects can be examined (Cooke, Art and the Empire City). We will
begin our Friday morning digital workshops led by the BGC Director for the Digital Media Lab,
Kimon Keramidas; the first one will survey the various resources available for material culture scholarship and teaching along with the use of wikis and blogs for teaching and research. In the afternoon participants will be able to begin their research projects with work in library or museum collections.

Week Two, July 13-17: New York, High and Low. This week shifts the emphasis to study of the domestic interior from the perspective of different classes and how we can study not just the estates of the elite but the working class as well. Our Monday seminar will be led by guest lecturer Katherine Grier, whose book *Culture and Comfort* is a foundational text for understanding how the parlor became the site for middle class identity, and we will focus on the parlor, that archetypal room in the mid-century Victorian home, adopting a social historical approach along with investigating the rhetoric of “parlor making” with artifacts and texts (Ames). Grier will be joined for two days by Amelia Peck of The Metropolitan Museum of Art whose expertise on American period rooms will form the basis for our Tuesday morning visit, with Peck as guide, to the Museum’s redesigned period rooms and the American Wing’s galleries. On Wednesday, we will have a full day visit to two Hudson River estates in the greater New York region to explore the changing relationship of city and hinterlands. The idealization of nature and the rise of rural residences can best be understood by studying the architectural writings of Alexander Jackson Davis and A. J. Downing, along with seeing their buildings. We will include a visit to Lyndhurst, the Gothic Revival mansion designed in 1838 by Davis as a country villa and then redesigned in 1864-65. Its comprehensive collection of original decorative furnishings showcases the phenomenon of wealthy New Yorkers who built county estates along the Hudson and allow participants to better understand the goals of nineteenth-century landscape design. We will also visit Glenview, a Hudson House, designed by New York architect Charles
Clinton in Gothic and Renaissance Revival styles that lies just outside the Bronx in Yonkers, to see the later arrival of American Arts and Crafts style. Thursday morning will feature a visit to the Lower East Side Tenement Museum with a behind the scenes tour of the collections and a discussion of how the LES Museum tells the story of the immigrant working class residents of 97 Orchard Street amidst the neighborhood of the Lower East Side (Dolkart). On Friday, the digital workshop will explore 3D printing for its exciting possibilities for the creation of objects and object reproduction for the study of material culture.

**Week Three, July 20-24: Space and Place.** For this week, we will focus on how the early nineteenth-century port city of New York experienced a striking social and spatial differentiation among its inhabitants over the century as well as how the participants can use historic houses and walking tours in their teaching and research. Our guest instructor, Bernard Herman, will lead our Monday seminar in readings in landscape studies and vernacular architecture, such as those by Elizabeth Blackmar, Dell Upton, and Herman’s *Town House* study, and will guide our investigation of the grid pattern of 1811 and the growth of middle class row houses and artisans’ dwellings. On Tuesday, Jack Tchen will conduct a walking tour of Chatham Square in Chinatown, and talk about the recovery of the history of the Asian-American community of the nineteenth century and the cultural traditions of intermingling and improvisation in the burgeoning port city of early New York; he will also lead a visit to the new Museum of the Chinese in America (he is a co-founder). Herman will lead a visit on Wednesday morning to the Storage Facility of the American Folk Art Museum for a session with their exemplary textile collection to guide participants in thinking about the complex issues around the concept of folk art and to learn to look at quilts as a way of understanding social relationships and civic relations. On Thursday, the second seminar will continue our disciplinary discussions,
surveying the fields of historical archaeology and food ways. Cindy Lobel will join us for our morning discussion and a late afternoon food-based walking tour; she is the author of a new food on 19th century New York food and culture. Cynthia Copeland will lead our midday tour to the nearby site of Seneca Village, to talk about how archaeological and historical archival research allow for the reconstruction of the African-American and Irish immigrant community in the Central Park area that was displaced by the Park’s construction (Rosenzweig & Blackmar, Alexander). We will host an evening discussion to follow up on the week’s rich array of readings and site visits. The digital workshop this week will delve into how Omeka and other digital tools can facilitate the creation and use of online exhibitions in teaching and research.

**Week Four, July 27-31: Visual Culture.** This week’s seminar will focus on visual culture. We will begin the week with our guest instructor Joshua Brown. On Monday he will conduct a seminar on the burgeoning literature on the study of visual materials and their relation to the study of New York; he will begin the participants’ study of the various genres of prints (woodcut, lithograph photograph, half tone, cartoons, illustrated newspapers) in their technical aspects as well as their plural cultural meaning. (Brown, Jaffee) On Tuesday we will broaden our hands-on work with Ivan Gaskell who will conduct a workshop in the nineteenth century collections of Native American material culture at the American Museum of Natural History that constituted some of the foundations for the field of American Anthropology; Gaskell’s workshop will serve also to highlight issues surrounding the exciting field of the culture of collecting, along with the topic of New York’s role in the emergence of new public institutions of culture such as museums and libraries. On Wednesday Brown will lead a hands-on session at the New-York Historical Society Print Room; our investigation of the new immigrant communities will emphasize the way that these groups become visible in such material cultural forms as prints and
illustrated periodicals; New York’s visual culture became the national culture as it became the center for the production and distribution of illustrated newspapers, stereograph catalogs, the work of the Ashcan School of painters, and even the new technology of film by Thomas Edison such as *What Happened on 23rd Street* (Zurier, Harris). Brown will also conduct a workshop on the use of new media to teach and research American material and visual culture based upon the ASHP’s ample experience. Thursday and Friday will conclude with the participants’ project presentations and plans for follow-up work.

**C. Project Faculty and Staff**

**David Jaffee** (Director) is Professor and Head of New Media Research at the Bard Graduate Center and directed the 2011 and 2013 BGC NEH Summer Institutes. He is a scholar of American material culture, author of *A New Nation of Goods: Material Culture in Early America*, a prize-winning study of craftsmen and consumers and the critical commodities, such as chairs, clocks, books, and family portraits, that fashioned a new Victorian culture in the decades before the Civil War. He has led numerous new faculty development seminars and programs, including the NEH supported *New Media Classroom, Learning to Look* with the American Social History Program, and NEH’s EDSITEMENT, while directing two major NEH grants to develop multimedia resources. His articles on artisans and artifacts in early America have appeared in *The Journal of American History, William and Mary Quarterly, New England Quarterly*, along with publications in the scholarship of teaching and learning on how students learn and faculty teach with material culture evidence. He is curating the 2014 BGC Focus Gallery exhibit, *Visualizing Nineteenth-Century New York*. 
**Catherine Whalen**, Assistant Professor at the BGC, will be the lead guest lecturer for the first week and contribute to subsequent sessions. She teaches courses on the Methods and Theories of American Material Culture, the Culture of Collecting, and American Craft. She has completed a book on *Material Politics: Francis P. Garvan, American Antique Collecting and Cultural Nationalism in the Interwar United States* and is the Director of the BGC [Craft, Art and Design Oral History Project](#).

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

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

**Bernard L. Herman** is George B. Tindall Professor of American Studies at the University of North Carolina, Chapel Hill. He will be the lead guest lecturer in week two. His books include *Architecture and Rural Life in Central Delaware 1700-1900* and *Town House: Architecture and Material Life in the Early American City, 1760-1830*—each awarded the Abbott Lowell Cummings Award as the best book on North American vernacular architecture. He has published essays on quilts, self-taught and outsider arts, foodways, historical archaeology, and theoretical approaches to the study of objects.
Katherine C. Grier, Professor of History and Director of the Museum Studies Program at the University of Delaware, will be the lead guest lecturer in week three. A scholar of American material culture, her research interests lie in the history of everyday life in America, especially household routines, domestic interiors, and foodways. Her books include *Culture and Comfort: Parlor Making and Middle-Class Identity, 1850-1930* and *Pets in America: A History.*

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


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

Cindy Lobel is Assistant Professor of History at Lehman College (CUNY), and the author of *Urban Appetites: Food and Culture in Nineteenth-Century New York* (2014) along with
many articles on food ways, historic New York neighborhoods, public history, and material culture.

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

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

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

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

D. Participant Selection

We anticipate great interest in this institute with its wonderful faculty, its rich set of activities that enable hands-on work, and ample access to amazing New York City and other local collections. Our selection committee will consist of Jaffee, Whalen, Gaskell, and Brown. All will
receive online application materials and meet to make the selections. As part of the application, applicants will write an essay explaining why they want to participate in the institute, their goals, their teaching experiences, especially with objects, and how they believe their participation in the institute will improve their teaching and scholarship. In addition we will ask them to describe a teaching or research project for the institute that does not have to be focused on New York, but relevant to the skills and models offered in the institute. We seek broad geographic and disciplinary diversity, while also looking to attract emerging scholars and senior faculty; community college faculty will be encouraged, along with educators in museums and libraries.

E. Publicity and Project Website

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

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

**F. Professional Development**

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

**G. Institutional Context**

The Bard Graduate Center, located in New York City, is a graduate institution of Bard College, a liberal arts school with a distinguished reputation for innovation in the arts and sciences. Established in 1993, the BGC’s degree programs award the M.A. and Ph.D. Our graduate program reflects an encyclopedic approach to the material world, drawing on methodologies and approaches from art and design history, economic and cultural history, history of technology, philosophy, anthropology, and archaeology. We also have an award-wining exhibition program in our Main Gallery, and our 2013 participants enjoyed a special reception in our Gallery and a curator-led tour of the *Salvaging the Past: Georges Hoentschel and French Decorative Arts from*...
the Metropolitan Museum of Art exhibit, an experience that we will be able to repeat with another exhibit in the 2015 summer, along with visiting our new Focus Gallery exhibit space with Ivan Gaskell, who heads that initiative. The BGC also sponsors a rich array of research activities from a series of weekly seminar series in such fields as American material culture, design history, and cultural history, to special symposia scattered throughout the year including a recent one, “Mapping New York.” We have launched the journal *West 86th* with the University of Chicago Press along with an e-monograph series, “Cultural Histories of the Material World.”

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

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

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

WEEK ONE (Guest Instructor: Catherine Whalen; Guest Faculty: Edward S. Cooke, Jr., Kenneth Ames, Joshua Brown, and Debra Schmidt-Bach)
Topic: Introduction to American Material Culture Studies and Craft to Industry

Sunday July 5
Arrival in New York

Monday, July 6
Morning: Welcome and Introductions (to be continued over lunch at BGC)
Seminar with Catherine Whalen and David Jaffee on the historiography of American material culture studies, the approaches of art history and the decorative arts.
Lunch: BGC
Library Orientation to resources at the Bard Graduate Center and other local libraries (Watson Library, Metropolitan Museum of Art, New-York Historical Society). BGC Library Staff.

Tuesday, July 7
Discussion to be followed by Hands-on Workshop (conducted in two groups)
Group A: Silver Workshop and then Luce Tour
Group B: Luce Tour and then Silver Workshop
Afternoon: Conferences and Research (Jaffee and Whalen)
Evening: Welcome Banquet
**Wednesday, July 8**
Morning: Seminar with Joshua Brown and David Jaffee on visual culture and the visuality of the city.
Afternoon: Conferences with David Jaffee and Josh Brown

**Thursday July 9th**
Day Trip to Yale University Art Gallery, New Haven.
Morning: Hands-on workshop with Edward S. Cooke, Jr. in the Art Gallery Study Collection of glass, ceramics, and silver.

**Friday, July 10**
Morning: Orientation to the Digital Media Lab with Kimon Keramidas. Survey of online material culture resources.
Late morning: Debriefing discussion for the week.
Afternoon: Conferences and Research

**Saturday, July 11**
Optional Trip to Governor’s Island and New York Harbor

**WEEK TWO (Guest Instructor: Katherine Grier; Guest Faculty Amelia Peck)**
**Topic: New York, High and Low**

**Monday July 13**
Lunch with Guest Instructor Katherine Grier.  

**Tuesday July 14**  
Morning: Visit to the Metropolitan Museum of Art’s Nineteenth-Century American Period Rooms and Decorative Art Galleries with Amelia Peck and Katherine Grier.  
Afternoon: Conferences and Research (David Jaffee and Katherine Grier)

**Wednesday July 15**  

**Thursday July 16**  
Afternoon: Seminar with Kasey Grier – Pedagogy.  
Evening: High/Low Wrap-up Session

**Friday July 17**  
Morning: Digital Workshop: 3D printing and spatial history for the study of landscape and material culture studies.  
Afternoon: Conferences and Research

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

**Monday, July 20**  
Morning: Seminar with Bernard Herman and David Jaffee on space and place.  
Lunch with Bernard Herman  
Afternoon: Conferences and Research (Jaffee and guest instructor Bernard Herman)
Tuesday July 21

Wednesday July 22


Thursday July 23
Brown bag lunch with Cynthia Copeland.
Afternoon: Food-based walking tour with Cindy Lobel that retraces the restaurant, food-shop and housewares landscape of 19th-century New York.
Evening: Space and Place Wrap-up Discussion with Herman (Bard Hall)

Friday, July 24
Morning: Digital workshop on digital tools for exhibitions in teaching and research with Kimon Keramidas
Afternoon: Conferences and Research

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

Monday July 27
Lunch with Guest Instructor Joshua Brown

Tuesday July 28
Afternoon: Session with Brown on developing digital resources for studying and teaching material and visual culture (Picturing U.S. History and others).

Wednesday July 29

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

Thursday. July 30
Morning: Discussion of Visual Culture visits
Afternoon: Presentations
Evening: Closing Banquet

Friday, July 31
Institute Wrap-up Discussion.
Planning for follow-up with wiki and conference presentations.
**Week One, July 5 – 11, 2015**  
**Topic:** *Introduction to American Material Culture Studies and Craft to Industry*  
**Guest Instructor:** Catherine Whalen; **Guest Faculty:** Edward S. Cooke, Jr., Kenneth Ames, Joshua Brown and Debra Schmidt-Bach

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

IV. Appendix A. Daily Schedule, Week I - 30
## Week Two, July 13 - July 17, 2015  
**Topic:** *New York, High and Low*  
**Guest Instructor:** Katherine Grier; **Guest Faculty:** Amelia Peck

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<tr>
<td><strong>Morning</strong></td>
<td>Seminar on the new domestic interior, immigrant culture, the rising bourgeois and mansion home (Jaffee and Grier)</td>
<td>Visit to the Metropolitan Museum of Art’s Nineteenth-Century American Period Rooms and Decorative Art Galleries (Peck and Grier)</td>
<td>Day trip to Alexander Jackson Davis’s Gothic Revival Lyndhurst (1842-1868) in Tarrytown, NY, and the Trevor family’s Glenview (1877) in Yonkers, NY (Peck and Grier)</td>
<td>Visit to the Lower East Side Tenement Museum, tour of 97 Orchard St., behind-the-scenes tour of the Museum collections with David Favarolo, Dir. of Curatorial Affairs</td>
<td>Digital Workshop on 3D printing and spatial history for the study of landscape and material culture studies</td>
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<td></td>
<td>Lunch with Guest Instructor Katherine Grier</td>
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<td><strong>Afternoon</strong></td>
<td>Visit to the Merchant’s House Museum Buildings</td>
<td>Conferences and Research (Jaffee and Grier)</td>
<td>Day trip (cont.)</td>
<td>Seminar on Pedagogy (Grier)</td>
<td>Conferences and Research</td>
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<td>Evening: High/Low Wrap-up Session</td>
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### IV. Appendix A. Daily Schedule, Week II - 31
## Week Three, July 20- July 24, 2015

**Topic:** Space and Place

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

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<tbody>
<tr>
<td><strong>Morning</strong></td>
<td>Seminar on Space and Place (Jaffee and Herman)</td>
<td>Seminar on the recovery of the history of the Asian-American community in nineteenth-century New York (Tchen)</td>
<td>Seminar on Early Nineteenth Century Textiles at the American Museum of Folk Art DUMBO Storage on quilts from the 1800-1860 period (Herman)</td>
<td>Seminar on historical archaeology and food ways (Herman)</td>
<td>Digital Workshop on digital tools for exhibitions in teaching and research (Kimon Keramidas)</td>
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<td>Lunch with Guest Instructor Bernard Herman</td>
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<tr>
<td><strong>Afternoon</strong></td>
<td>Conferences and Research (Jaffee and Herman)</td>
<td>Walking tour of Chatham Square and a visit to the Museum of the Chinese in America</td>
<td>Buildings as artifacts – visit to the Wyckoff Farmhouse (ca. 1652) in Flatbush, Brooklyn, and the Jan Martense and Nicholas Schenck Houses in the Brooklyn Museum</td>
<td>Food-based walking tour retracing the restaurant, food-shop and housewares landscape of 19th-century New York (Lobel)</td>
<td>Conferences and Research</td>
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<tr>
<td></td>
<td>Walking tour of Chatham Square and a visit to the Museum of the Chinese in America</td>
<td>Wrap-up discussion session at MoCA</td>
<td>Buildings as artifacts – visit to the Wyckoff Farmhouse (ca. 1652) in Flatbush, Brooklyn, and the Jan Martense and Nicholas Schenck Houses in the Brooklyn Museum</td>
<td>Food-based walking tour retracing the restaurant, food-shop and housewares landscape of 19th-century New York (Lobel)</td>
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<td>Wrap-up discussion session at MoCA</td>
<td>Buildings as artifacts – visit to the Wyckoff Farmhouse (ca. 1652) in Flatbush, Brooklyn, and the Jan Martense and Nicholas Schenck Houses in the Brooklyn Museum</td>
<td>Food-based walking tour retracing the restaurant, food-shop and housewares landscape of 19th-century New York (Lobel)</td>
<td>Conferences and Research</td>
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# Week Four, July 27 - July 31, 2015
**Topic:** Visual Culture  
*Guest Instructor: Joshua Brown; Guest Faculty: Ivan Gaskell, Catherine Whalen*

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

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IV. Appendix A. Daily Schedule, Week IV - 33
Appendix B: Detailed Reading List


Cook, James. “Dancing Across the Color Line,” *Common-Place (October 2003)*


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


Webography

African Burial Ground

Alliance for American Quilts (online projects)
American Folk Art Museum

American Social History Project, City University of New York: The Lost Museum

Bard Graduate Center, Digital Media Lab

Brooklyn Museum: Jan Martense Schenck House

Center for History and New Media, George Mason University: Omeka (including Gallery Showcase)

Center for Material Culture Studies, University of Delaware

Currier and Ives: Perspectives on America (PBS)

History Wired: National Museum of American History

Lower East Side Tenement Museum

Lyndhurst

Mannahatta and the Welikia Project

Merchant’s House Museum

Metropolitan Museum of Art, Heilbrunn Timeline of Art History: Duncan Phyfe and Charles-Honoré Lannuier

Museum of Chinese in America (MOCA)

New-York Historical Society, The Henry Luce III Center For The Study Of American Culture

New York Public Library, Dennis Stereograph Collection

NYPL Map Warper and NYC Chronology of Place

Objects of History

Picturing America

Picturing U.S. History

Seneca Village Project
Slavery in New York

Vernacular Architecture Forum

Visualizing Nineteenth-Century New York (BGC-NYPL Student Exhibition)

Wisconsin Digital Library for Decorative Arts and Material Culture

The Victorian Society in America  (Metro New York chapter)

Yale University Art Gallery  (American Decorative Arts)