



WINTERTHUR

Winterthur Program in American Material
Culture Handbook for Graduate Study

2021-2022

Martin Brückner, Director

University of Delaware | 77 E. Main Street | Newark, DE 19711 | Phone: 302-831-
2678 <http://www.winterthurprogram.udel.edu/>

Local Emergency and Crisis Help Lines

Winterthur Public Safety Dispatch Office:	302-888-4647
UD Public Safety:	302-831-2222
UD Helpline 24/7/365:	302-831-1001
UD Center for Counseling & Student Development:	302-831-2141
261 Perkins Student Center	
Emergency: https://sites.udel.edu/counseling/services/#crisis	
General: https://sites.udel.edu/counseling/	
<i>You may wish to keep a link to the Center on your smart phone or digital desktop, as the site contains further links to phone numbers and online resources, including "self-help" resources.</i>	
UD Student Health: http://www1.udel.edu/studenthealth/about-shs/location.html	
Student Health Service 282 The Green, Laurel Hall:	302-831-2226
UD Emergency / Safety — Contact University Police:	
If calling from <u>on-campus</u> in Newark, dial:	911
If calling from <u>off-campus</u> , dial:	302-831-2222
UD Psychiatric Services 209 Laurel Hall:	302-831-8992
UD Office of Student Conduct 218 Hulliher Hall:	302-831-2117
UD Student Wellness & Health 231 South College Avenue:	302-831-3457

Other Local Emergency and Health Options

Christiana Hospital (Newark, DE):	302-733-1000
Psychiatric Emergency (Crisis Line):	302-320-2118
Psychiatric Mobile Crisis Unit (New Castle County):	302-577-2484
MeadowWood Hospital (New Castle, DE):	302-328-3330
Rockford Center (Newark, DE):	302-996-5480
Saint Francis Hospital (Wilmington):	302-421-4100
Wilmington Hospital (part of Christiana Care, Wilmington, DE):	302-733-1000
Penn Medicine (Philadelphia):	800-789-7366

National Hotlines

Poison Control for Any Kind of Substance:	800-222-1222
Alcoholics Anonymous (AA) (Wilmington, DE) http://www.ndiaa.org	
AA 24-Hour Hotline for Northern Delaware:	302-655-5113
The Drug and Alcohol Addiction Resource Center:	800-390-4056
National Drug Information Treatment and Referral Hotline:	800-662-HELP
(a.k.a. Substance Abuse & Mental Health Services Administration)	800-662-4357

Rape and Incest National Network (RAINN) Crisis Hotline:	800-656-4673
National Domestic Violence Hotline	800-799-SAFE 800-799-7233 800-787-3224
National Mental Health Association:	800-969-6642
National Suicide Prevention Lifeline:	800-273-TALK 800-273- 8255
National Association of Anorexia Nervosa & Associated Disorders (ANAD) (Long distance)	847-831-3438

Additional Resources

Winterthur Museum, Human Resources Department: Resource for professional development, employment, etc.	302-888-3017
UD Graduate & Professional Education: 234 Hullahen Hall	302-831-8697
Health Advocate: http://healthadvocate.com	610-825-1222
Ulifeline: http://www.ulifeline.org Recommended resource by the UD Center for Counseling and Student Development, for more information about suicide and mental health in college students.	
UD Office of Equity and Inclusion https://sites.udel.edu/oei/	302-831-8063
UD Office of Disability Support Services https://sites.udel.edu/dss/	302-831-4643

UD Center for Counseling and Student Development:

<https://sites.udel.edu/counseling/resources/#staff>

Although this section of the **Center for Counseling & Student Development** website serves primarily as a guide for faculty and staff, it provides a valuable summary of protocols including the rights and policies related to student privacy and critical emergency contacts, in the event you or one of your colleagues is in crisis.

Weather-related emergencies and safety:

For **Winterthur Museum** closings and late openings, call **302-888-4999**.

For **University of Delaware** closings and late openings visit **UD's home page** at <https://www.udel.edu/> or call **302-831-2000**.

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Section 1: Introduction

The Winterthur Program in American Material Culture at the University of Delaware offers a two-year M.A. degree fully funded through the Winterthur Museum, Garden & Library and the University of Delaware. Our program is focused on the study of American material culture and the decorative arts and students are required to pursue research in one of these fields as a complement either to their work in a particular material, period, or thematic concern; or, leading to innovative approaches that engage with object analysis, the digital humanities, and/or the public face of cultural heritage work.

This handbook provides an outline of the requirements for this degree. Many other aspects of graduate study at the University of Delaware are covered by general University regulations that are published online at the Graduate College website: <http://grad.udel.edu/policies/>. Please note that policies and regulations are subject to change. Other useful information on matters such as campus life, computer technology, policies on responsible computing, resources for foreign students, student health insurance, as well as a convenient index are available at the University of Delaware Graduate College website.

Information specific to the Program including the admissions process is available on the Program website: <http://winterthurprogram.udel.edu/> and the Graduate College website: <http://grad.udel.edu/apply/>.

Many resources exist at the University and Winterthur to provide guidance and assistance to you during your two years in the Program. If you need help, please don't hesitate to ask for it. Your well-being is important!

As a Fellow of the Program, your participation grants the University and Winterthur permission to publish or display photographic or video images of you taken during Program coursework and events. Images may be used in promotional material, publications, or other applications.

Mission

Our mission is to teach Fellows to:

- Study the relationships of people and their things in an equitable and inclusive way.
- Advance critical scholarship and analytical thinking via research and interpretation.
- Think about objects from interdisciplinary theories and perspectives.
- Sharpen written, oral and visual communication skills.
- Prepare highly-skilled, ethical, and intellectually curious graduates as future leaders in cultural heritage professions

Methods

Fellows spend the majority of their time working with the extraordinary collections of decorative arts, historic interiors, printed and manuscript library materials, and gardens at Winterthur. Fellows quickly develop critical and ethical skills and competencies that serve them well when studying 17th through 21st century material culture.

From the Program's inception, Winterthur has granted Fellows handling privileges so that they can study design, materials, fabrication techniques, tool marks, structure, and surface finishes with a wide range of objects at Winterthur. Program faculty teach analytical skills in the required Connoisseurship classes over three semesters.

Thinking critically about objects requires broad interdisciplinary knowledge of historiography, theory, and content based on a wide range of contexts. We value the breadth of perspectives and build opportunities for students to learn from a wide variety of cultural heritage professionals. The Program requires Fellows to take courses in academic disciplines that will inform their grasp of historical contexts and theory. They generally select courses in the Departments of Art History, English and History to fulfill this requirement, but may select from courses in other units with permission of the Program's Director.

Fellows also gain professional experience working with staff at Winterthur, museums and historic sites in the region, antiques dealers, auction houses, and field survey crews.

Finally, Program faculty conduct field-based learning to expose students to a range of careers, people, objects and ideas. These courses and trips engage: museum, preservation, and conservation practices; design, decorative arts, and art history; historical landscapes, archaeology, and architecture; auctions, antiques dealing, and collecting; and libraries, archives, and special collections.

Careers

We study things to serve the interests of people. After graduation, Fellows find careers in museums, academic teaching, preservation, consulting, development, law, business, and the antiques trade—careers where intellectual agility, professional adaptability, research skills, self-discipline, and lucid communication are prized.

Program faculty and staff work with individual students to hone their resumes, discuss interview strategies, and share information about careers and jobs. Individuals must retain responsibility for seeking out career counseling, participating in career workshops offered at Winterthur and the University, and gathering information.

General Expectations as a Winterthur Fellow

During your two years as a student in the Winterthur Program in American Material Culture, you are a valued member of the intellectual and professional life at both Winterthur and the University of Delaware. We expect you to participate in activities that will enrich your academic, professional, and personal lives. With so many offerings at both institutions, the choices can be overwhelming. To help you make informed decisions about attendance at Winterthur and University activities, the following guidelines were created. If you are ever in question about the importance of your presence at an optional event, please ask faculty and staff of the program who will be happy to help you assess the need and/or merit of attending.

First and foremost, your coursework and your personal well-being should be the first priorities when deciding which events to add to your busy schedules. If you anticipate a conflict with a mandatory event, please speak to the Program Director and faculty in Winterthur's Academic Programs department to make them aware of your possible absence.

There are only a few non-curricular events during your two years where participation is considered **mandatory**. These include:

- Interview Weekend (typically mid-March - participation by signup for both years)
- Final Thesis Presentations (typically the final Thursday in May)
- Montgomery Competition (typically early September - first-year students attend, second-years present) ([schedule to be determined for academic year 2021 – 2022](#))
- Thesis Seminar / Visit Days (typically four fall Fridays - EAMC 869 class portion required for second-year students; visit day activities by signup for first-year students and second-year presenters)

We expect you to participate in some of the numerous opportunities to expand your professional experience at Winterthur and the University. We suggest you examine the event calendars at both institutions (and others in the region) early and often to identify events of interest to you and to see if these will fit in your schedules. There are occasions when opportunities arise with short notice. We try to alert students to events as far in advance as possible and to inform students of those where attendance is more strongly encouraged. Class representatives will often help coordinate students to ensure representation at various events. As a rough guideline we suggest that you may want to attend 1 to 2 extra activities that suit your interests at Winterthur, the University, or other institutions each semester. These may include:

Winterthur Workshops and Lectures

Winterthur Research Fellowship Program Events

Winterthur Collections Walks

Public Lectures and Workshops at Winterthur

Workshops and lectures sponsored by the Art History, History, English, and other Programs

Affiliated with the Center for Material Culture Studies at the University of Delaware

Conservation / WUDPAC talks and workshops

Traditionally, students are provided opportunities to volunteer with Winterthur sponsored conferences and public programming. We encourage you to take part in these opportunities if your schedule allows. These include, but are not limited to:

- Delaware Antiques Show
- Winterthur Conferences
- Emerging Scholars Conference
- Other UD and Winterthur conferences
- Guiding special guests and groups through the Winterthur collections

Other non-mandatory activities that students have enjoyed over the years and that may be of interest to you include:

- Winterthur's Point-to-Point Steeplechase event
- The Winterthur Invitational
- Winterthur Yuletide events
- University-sponsored social events
- Optional field-based learning

Participation in extracurricular events can enrich your knowledge, expand your horizons, and introduce you to new scholarship, leading scholars, curators, and craftspeople in the world of material culture. Having access to these opportunities at the University and Winterthur is one of the things that makes this program unique. Time management will help you incorporate a sensible number of events to fit your individual interests and professional goals.

To stay abreast of current information related to both Winterthur and the University, we ask that you check both your Winterthur email (Outlook based) and your University email (Gmail). Important announcements are made through both systems.

Like the faculty and staff at Winterthur and the University of Delaware, Fellows are expected to uphold the values and ethics of both institutions in all official activities.

Please see Catharine Dann Roeber if you have any questions or conflicts.

Non-Discrimination, Sexual Misconduct, and Student Code of Conduct

WPAMC Fellows are members of two different institutions (Winterthur Museum, Garden & Library and the University of Delaware) and are thus subject to as well as participants in two different institutional systems when it comes to questions about discrimination, harassment, or other forms of misconduct. Below are the relevant statements and contacts for each institution.

University of Delaware Non-Discrimination Statement

<http://www.udel.edu/home/legal-notice/>

The University of Delaware does not discriminate against any person on the basis of race, color, national origin, sex, gender identity or expression, sexual orientation, genetic information, marital status, disability, religion, age, veteran status or any other characteristic protected by applicable law in its employment, educational programs and activities, admissions policies, and scholarship and loan programs as required by Title IX of the Educational Amendments of 1972, the Americans with Disabilities Act of 1990, Section 504 of the Rehabilitation Act of 1973, Title VII of the Civil Rights Act of 1964, and other applicable statutes and University policies. The University of Delaware also prohibits unlawful harassment including sexual harassment and sexual violence.

For inquiries or complaints related to Title IX, please contact:

Danica Myers
OEI Director & University Title IX Coordinator
Hullihen Hall, Newark, DE 19716
(302) 831-8063
titleixcoordinator@udel.edu
<https://sites.udel.edu/oei/>

For complaints related to Section 504 of the Rehabilitation Act of 1973 and/or the Americans with Disabilities Act, please contact:

Elizabeth Reed
Director and University ADA Compliance Coordinator
Alison Hall, Suite 130, Newark, DE 19716
(302) 831-4643

For complaints related to Title VII and age discrimination, please contact:

Brook Minor, Esq
Director, Employee & Labor Relations (UD Department of Human Resources)
413 Academy Street, Newark, DE 19716
(302) 831-2171
employee-relations@udel.edu

OR Contact the [U.S. Department of Education, Office for Civil Rights](#)

Abridged Version – The University of Delaware is an equal opportunity/affirmative action employer and Title IX institution. For the University's complete non-discrimination statement, please visit <http://www.udel.edu/home/legal-notice/>.

Winterthur Museum, Garden & Library Non-Discrimination Statement

(from the Winterthur Museum Handbook)

Non-Harassment, Non-Discrimination

Winterthur Museum, Garden & Library is committed to the principles of equal employment. We are committed to complying with all federal, state, and local laws providing equal employment opportunities, and all other employment laws and regulations. It is our intent to maintain a work environment that is free of harassment, discrimination, or retaliation because of age, race (including traits historically associated with race, which include, but are not limited to, hair texture and protective hairstyles such as braids, locks, and twists), marital status, color, national origin, ancestry, religion, sex, sexual orientation (including transgender status, gender identity or expression), pregnancy (including childbirth, lactation, and related medical conditions), physical or mental disability, genetic information (including testing and characteristics), veteran status, uniformed service member status, status as a victim of “domestic violence,” a “sexual offense,” or “stalking” (as those terms are defined by state law), employment status, or any other status protected by federal, state, or local laws. Winterthur is dedicated to the fulfillment of this policy in all aspects of employment, including but not limited to recruiting, hiring, placement, transfer, training, promotion, rates of pay, and other compensation, termination, and all other terms, conditions, and privileges of employment.

For inquiries or complaints, please contact:

Brin Taylor
Director of Human Resources
Winterthur Museum, Garden & Library
(302) 888-4830
btaylo@winterthur.org

Section 2: Curriculum

Academic Requirements

We believe that the best material culture scholarship merges an intensive curiosity about objects and context; in addition, we believe in examining objects through a broad range of critical perspectives and theories. Our approach is also grounded in the proposition that objects have answers to big questions: Why do things look the way they do? How did they get that way? What do they mean?

Since its inception, the Program has taken an interdisciplinary approach to the study of material culture. The Program requires 42 credit hours of coursework at the 600 to 800 levels. The credit hours include 24 credits of core courses and 18 hours of other courses approved by the Program Director. The core courses in Connoisseurship teach Fellows how to look at objects. Other core courses expand upon the object-centered methodology of the connoisseurship courses. All Fellows take Material Life in America in the fall semester of their first year. During this course, they work with collection objects, primary documents, and important theoretical and secondary literature. In January of the first year, they study British design history at Winterthur and in the U.K., to help connect the broad currents of American design with British foundations in a global context. Three separate, non-credit, week-long field trips during summer and winter sessions – typically through Southern states, Northern states, and an urban location – further emphasize the importance of field study for material culture knowledge. The capstone experience is the master's thesis.

As part of their elective coursework, Fellows must also fulfill a Distribution Requirement of two graduate seminars (6 credits total) in different academic disciplines at the University, generally in the Departments of Art History, English, or History. With permission of the Program Director, Fellows may also take courses in other disciplines. In general, the distribution requirement emphasizes research, historiography, and interpretative goals. Finally, Fellows also select 4 elective courses based on their career and intellectual goals. Fellows pursuing the Graduate Certificate in Museum Studies (MSST) must prioritize Museum Studies electives and MSST-cross-listed courses to fulfill certificate requirements.

Course registration for Fall Semester normally starts the middle of April; registration for Spring Semester starts the middle of November. **All** students consult with the Program Director about course selection prior to registration.

Required Core Courses

EAMC 601 Introduction to Decorative Arts in America to 1860 (a.k.a. Summer Institute)*

(3cr) EAMC 602 Material Life in America (3cr)

EAMC 607 British Design History, 1530-1930** (3cr)

EAMC 620 Northern & Southern Field Study (non-credit)

EAMC 620 Urban Field Study (non-credit)

EAMC 671 Connoisseurship I (3cr)

EAMC 672 Connoisseurship II (3cr)

EAMC 673 Connoisseurship III (3cr)

EAMC 869 Thesis Research (6cr)

* Registered in the Fall Semester ** Registered in the Spring Semester

Connoisseurship Courses

Connoisseurship courses develop material literacy. We understand connoisseurship is a complicated term with no easy definition; however, we primarily understand it as close-looking and encourage interrogation of this term throughout your two years of study. Incoming students begin this education during a four-week August orientation course, Introduction to American Decorative Arts (colloquially known as “Summer Institute”). This course makes intensive use of the Winterthur's collections, orients Fellows to the campus, and provides a firm foundation for the coursework that follows. Students learn the history of style and practice different ways of thinking about and looking at objects.

Connoisseurship I is a required course in the fall semester of the first year. It gives Fellows hands-on experience working with objects in differing media such as furniture, books, organics, paintings and prints, ceramics and glass, textiles, and metals. Faculty from Winterthur's Academic Programs, Curatorial and Conservation departments, and visiting experts teach this course. The class also has access to outstanding specialists in traditional crafts and includes field trips to historic sites, collections, and artisan's shops.

Connoisseurship II continues the intensive survey of various decorative arts media.

Connoisseurship III continues the intensive survey of various decorative arts media.

Please note that the sequence of Connoisseurship blocks is subject to change as faculty and staff responsibilities shift to meet exhibition schedules or research projects.

Note: In 2021-22, students will participate in four workshops on Ethics & Values.

Sequence of Coursework — First Year

A minimum of 9 credits are required each fall and spring semester to maintain stipend and tuition scholarship eligibility.

Second Summer Session

EAMC 601 Introduction to Decorative Arts in America to 1860 (a.k.a. Summer Institute)* (3cr)

Fall Semester

EAMC 602 Material Life in America (3cr)

EAMC 671 Connoisseurship I (3cr)

Elective or distribution course (3cr)

Winter Session

EAMC 607 British Design History** (3cr)

Spring Semester

EAMC 672 Connoisseurship II (3cr)

EAMC 673 Connoisseurship III (3cr)

Elective or distribution course (3cr)

* Registered in the Fall Semester ** Registered in the Spring Semester

Sequence of Coursework — Second Year

A minimum of 9 credits are required each fall and spring semester to maintain stipend and tuition scholarship eligibility.

First Summer Session

EAMC 620 Southern Field Study (non-credit)

Thesis research

Second Summer Session

EAMC 620 Northern Field Study (non-credit)

Thesis Research

Fall Semester

EAMC 869, Thesis Research (3cr)

Elective or distribution course (3cr)

Elective or distribution course (3cr)

Winter Session

EAMC 620 Urban Field Study (non-credit)

Spring Semester

EAMC 869, Thesis Research (3cr)

Elective or distribution course (3cr)

Elective or distribution course (3cr)

* Registered in the Fall Semester ** Registered in the Spring Semester

Elective Courses

Fellows register for graduate courses, usually listed at the 600 level or above. Course offerings are subject to change as faculty members take sabbatical, retire, or new members are hired. For the most up-to-date information on current courses, students are urged to consult the University's online course catalog and course offering descriptions by semester:

<https://udapps.nss.udel.edu/CourseDescription/index.action>.

Fellows primarily pursue elective courses in the following areas: Anthropology, Art History, the Center for Historic Architecture (CHAD), English, History, Museum Studies Program, Urban Affairs, and the Winterthur Program in American Material Culture.

Internships

Fellows may take advantage of internships to augment professional training and experience. There are two strategies for gaining this experience: Museum Studies Program Internship course (MSST 804, 3cr) <https://www.museumstudies.udel.edu/internship-requirements/>; or other professional experiences generally registered under the EAMC 666, Special Topics / Independent Study course (3cr). The latter course is directed study that may or may not take the form of an internship. The Museum Internship course is required for those planning to earn the Museum Studies Certificate. All students pursuing the certificate must consult with the Museum Studies Program Director to agree upon a suitable site placement. The goal is professional training and may include work in curatorial, development, publications, and/or public programs areas. The MSST Internship requires 350 hours

of work as approved by the MSST Program Director.

Ethics & Values

Beginning in the fall semester of 2021, and per student request, first-year WPAMC Fellows are required to attend 4 workshops (tba) on subjects addressing the ethics and values of the museum profession and/or work in cultural heritage institutions. Workshops will vary in form and content, and will take place in conjunction with first year WUDPAC Fellows.

An example of an internship proposal follows.

INTERNSHIP PROPOSAL (SAMPLE)

Winterthur Program in American Material Culture Internship Proposal

STUDENT: Jane Doe
SEMESTER: Fall 2016
COURSE: EAMC 666 Independent Study or MSST 804
INSTRUCTOR OF RECORD: Thomas Guiler (EAMC)
PLACEMENT: Collections, Chester Co Historical Society, West Chester,
PA PROJECT MANAGER: Ellen Endslo, Curator eendslo@chestercohistorical.org
PURPOSE: To gain collections management and exhibition experience
To increase understanding of development pressures & practices

PROJECTED TASKS/GOALS:

Catalog discrete collection at CCHS, as agreed with Ellen Endslo; Assist with final development and installation of Civil War exhibition and/or paper doll exhibition; If possible, discuss/assist with earlier stages of a future exhibition.

Development perspectives:

Arrange interview with Ellen Endslo about collection policy & cultivation of donors at CCHS;
If possible, assist with a cultivation activity related to the Civil War exhibition, such as an exhibit opening or a public program; If possible, arrange interview/s with president of CCHS, about development and cultivation, board relationships, and human resource management/budgeting.

SKILL DEVELOPMENT:

Learn Past Perfect collections management system; Learn standard cataloguing practice;
Develop skills in interacting with CCHS members and friends, as possible.

WORK SCHEDULE:

154 hours, completed prior to mid-December 2016, to be determined

COURSE REQUIREMENTS:

At least three meetings with instructor, prior to, mid, and end of semester; Written piece (5-7 pages) including journal (date, time, and tasks) and reflections on the internship/goals/tasks.

Solicit end-of-semester letter from internship supervisor.

Approval by:

Instructor of Record: _____ Date: _____

Project Manager: _____ Date: _____

Director: _____ Date: _____

Internship or Independent Study?

The distinction between an internship and directed study is best defined by the anticipated outcomes: an internship usually involves some kind of practical work experience or a form of applied professional practice (such as how to use Raiser's Edge in the Development Office); independent studies typically focus on content knowledge (such as an expanded knowledge of English ceramics developed over a full semester). Some special-topics classes blur these definitions. From the perspective of the University's registration requirements, the distinctions do not matter, but many Fellows feel they are important for career planning.

Independent Study

Although we encourage Fellows to pursue the Museum Studies Certificate if they aspire to careers in Museums, some students enter the program with prior professional experience or simply cannot fit the Museum Studies Internship into their schedules. For these students there may be benefits to approaching internships in the form of an Independent Study course. In the past, these independent studies have taken place with administrators, antiques dealers, auction houses, conservators, curators, development officers, editors, educators, historic site administrators, librarians, and scholars. Faculty and staff are available to consult about upcoming projects and potential opportunities at Winterthur and local area institutions. Independent Study is registered under special topics course number, EAMC 666.

Fellows who wish to pursue an Independent Study must consult first with the Program Director. The Program Director will ask whether the objectives of the proposed directed study could be met within the general rubric of an existing graduate seminar as all independent study courses carry implications for institutional resource management, faculty workloads, and best practices for student learning. Typically, the primary training in specific content knowledge is properly satisfied through the thesis requirement, but there are times when the Program grants exceptions if they are in the best interests of a student's intellectual and professional goals or if an exceptional need or opportunity arises.

Winterthur Program Independent Study Policy

Fellows are limited to one Independent Study / Internship / Special Topics course during their two years. Students wishing to take a second Independent Study / Internship may petition (by proposal) the Executive Committee of the Program for approval (by full committee vote) during the fall or spring committee meeting but as a general rule, the Committee discourages these requests.

The Graduate College also provides guidelines for registering special topics / independent study classes:

- 1) No student may register for more than **one** special topics course in any one semester except under unusual circumstances and only with the permission of the Program Director;
- 2) Special topics courses complement existing course offerings; they are not intended to substitute for them. The principle is that most graduate students benefit from engagement with their peers in seminar or group settings.

Independent Study Guidelines

Fellows are responsible for initiating Independent Study by consulting the Program Director. The "Instructor of Record" for Independent Study must have faculty status at the University.

The Instructor of Record validates progress, aids as requested, and registers the grade under their name. The "Project Manager" (who may or may not be the Instructor of Record) superintends the course of study, submits a written evaluation at the end of the project (1-2 pages single-spaced in the form of a memorandum or letter), and assigns the final grade. The Project Manager may be, for example, a Winterthur staff member without faculty status or a staff member at another museum, historic site, auction house, etc.

Although program internships and independent study projects vary, the normal rule for graduate-level course work is 3 hours of classroom contact for 9 hours of homework, meaning that students commit about a day and a half per week for 13 weeks to the project. It is understood that students and supervisors will devote more time on some weeks than on others due to conflicts or work deadlines.

All students submit a proposal for Independent Study to the Program Office (Coordinator and Program Director) prior to registering for EAMC 666. Before the proposal comes to the Program Office, it should be approved by both the Instructor of Record and the Project Manager. Approval can be in the form of a signature or an e-mail, copied / pasted into the proposal or forwarded. Once approved, the Program Coordinator will register the student for the course and file the proposal form. All proposals (sample follows) must include:

- Name of the student
- Semester (e.g. fall 2016)
- Project Manager(s) Name / Title(s)
- Name of the Instructor of Record (Tom Guiler)
- Place of Study (department, institution with address)
- Purpose/Learning Objectives
 - (e.g. to gain collections management experience in a historical society)
- Projected Tasks and Goals (with details summarized under bullet points)
- Skills Practiced or Gained
- Evaluation Criteria
- Other Details (as appropriate)

Please note: the Fellow, Instructor of Record, and Project Manager should discuss the projected tasks fully before listing and approving them in the proposal. The task list should be appropriate to one semester's work. Any major change in the task list, after the Fellow, Instructor of Record, and Project Manager approvals should be discussed and documented in an updated proposal. This step should prevent undocumented 'scope creep' and assure that expectations are consistently shared by all.

It is up to the Instructor of Record to coordinate any necessary meetings or inspections with the Fellow and Project Manager and to enter a grade via the University's online system. The Fellow and/or Project Manager may request input or help from the Instructor of Record at any time.

The Program Office will confirm the Fellow is properly registered for EAMC 666.

INDEPENDENT STUDY PROPOSAL (SAMPLE)
Winterthur Program in American Material Culture
Independent Study Proposal

Advanced Furniture Connoisseurship & Curatorial Practicum

STUDENT: John Doe

SEMESTER: Fall 2016

PROJECT MANAGER: Josh Lane, Curator, Collections, Winterthur Museum

INSTRUCTOR OF RECORD: Thomas Guiler

PLACE OF STUDY: Winterthur Museum, Garden & Library, Winterthur, DE

LEARNING OBJECTIVES:

To gain a better understanding of and confidence in attribution and analysis of furniture, particularly relating to the eighteenth and early nineteenth centuries.

To assist with and build experience in curating an exhibition with a furniture focus. To further enhance skills required for a career in museum curation.

COURSE STRUCTURE:

Student and advisor will meet regularly in the collection for furniture study. Particular areas of focus will include wood analysis, construction techniques, formal vocabulary, and identification of stylistic and regional differences.

Student will also gather regularly for additional, self-directed furniture study in order to enhance independent connoisseurship skills.

Student plans to consult with Brock Jobe, Greg Landrey, Mark Anderson, and Linda Eaton for additional expertise in the areas of wood analysis, regional distinctions, and upholstery.

Sessions with Josh will also include a check-in regarding the progress of the curatorial project described below.

ASSIGNMENTS & EVALUATION:

Final oral exam (25% of final grade): to be conducted by Josh Lane in the collections.

Curatorial project (60% of final grade): creation of materials for a small furniture exhibition on the theme of rural furniture, to be executed in three stages.

1) Object selection: student will develop a list of approximately 20 works in the collection, across periods and forms, representing a range of rural furniture practices.

2) Object research: student will be responsible for investigating the history of a small selection of the above objects.

3) Label text: student will draft exhibition labels, to be based on the above research. Participation (15% of final grade): based on the quality of participation in the study.

Approval by:

Instructor of Record: _____ Date: _____

Project Manager: _____ Date: _____

Director: _____ Date: _____

Field-Based Learning

One of the Program's strengths is its requirement to participate in field-based learning and other travel opportunities. During the two-year program, students and faculty travel as a group and individually for course work, enrichment, and research. The following directives apply to all group travel. They also apply to individual travel, as appropriate. For example, individual travel does not require communication with faculty. We strongly suggest, however, common sense communication of itinerary and plans for safety.

Course work travel currently includes trips to the North, the South, and an urban environment (EAMC 620, 3 non-credit field studies); a trip during the Craftsmanship course (EAMC 609); a journey to England during the British Design History course (EAMC 607); and occasional day and overnight trips during Connoisseurship and other courses. Other day or overnight enrichment trips are occasionally scheduled to Washington, D.C., or other locations.

Other field-based learning opportunities, such as the Classical Institute of the South (The Historic New Orleans Collection) and MESDA Summer Institute (Museum of Early Southern Decorative Arts) accept applications for fellowships in the summer before or after the Second Year.

Since WPAMC is a collaborative program with the University of Delaware, University standards and practices for faculty and student conduct and responsibilities apply, especially as regards travel. Each student is expected to read and abide by the UD Code of Conduct (See Section 10). It establishes standards of behavior for students and student organizations at the University.

The University has a long history of providing field study and study abroad opportunities for students. The University's Institute for Global Studies provides a Health and Safety Guide. Program guidelines are based on these common sense directives. All students and faculty should familiarize themselves with these guidelines: <http://www.udel.edu/global/studyabroad/information/known-student.html>

The University of Delaware Institute for Global Studies has also prepared an Agreement and Release Form for international field trips. If a release form is necessary, the Program Office will ask students to fill out and to sign one for designated trips.
<http://www.udel.edu/global/studyabroad/information/safety.html#form>

Please remember that University and Winterthur policies are subject to change. Check the appropriate online information for the most current information. (See [Appendix B](#) for **Winterthur Program Travel Policy & Contact Information.**)

Petitioning for Variance in Degree Requirements

In general, students should address questions about variations for degree requirements to the Program Director. Depending on the issue, they will attempt to resolve problems in a manner consistent with University, Winterthur, and Graduate Office policy and practice. Matters that involve changes in policy require a written petition that will go to the Program's Executive Committee for deliberation and resolution, and they may require review by the University's Faculty Senate.

Section 3: Thesis

Introduction

The thesis enables Fellows to develop an original scholarly research project in material culture studies or decorative arts that integrates their training in object analysis and interpretation. Many Fellows have “published” versions of their thesis research (sometimes years after graduation) in the form of exhibitions, articles, educational programs, catalogs or books. While the thesis is a capstone experience in Fellows’ education, it is also part of a learning process that typically continues throughout a career. Keep the experience in perspective.

Theses may incorporate several forms of scholarship, such as a written document, an exhibition project, or a website. All theses must have a written component, as described below, and all should demonstrate a high level of intellectual rigor and innovation. Work closely with your advisor(s) to develop thesis ideas, to identify research resources, and to set benchmarks for successful progress.

Formats

The thesis can be a written document of 40-60 pages (not including title pages, illustrations, notes, and bibliography). Theses may be longer, but in general, students are encouraged to emphasize quality over quantity. Establish a schedule that allows you to advance your writing several pages every day; managing your time effectively will help minimize the stress of a major project.

Alternatively, the thesis can combine a creative, material, or digital project and a required companion paper of approximately 20 pages (not including title pages, illustrations, notes, and bibliography). All theses introduce the project, explain the argument(s), methodology, historiography, and its scholarly or academic contribution.

Topics

One of the hardest parts of writing a thesis is selecting a topic. Fellows will want to choose something they are interested in, but not all topics are good prospects for research. Some have already been studied extensively; others lack sufficient evidence to draw any real conclusions. We generally urge students to approach the selection of a topic from one of two general directions: 1) you have a significant question or topic that you want to study or 2) you find a body of evidence that will sustain research and analysis. The hard part is to strike a balance between ideas and evidence. For further guidance, curators and faculty at Winterthur maintain lists of possible research topics. Also, a list of completed theses on file in the Winterthur Library is available at http://library.winterthur.org:8000/Thesis_Author_list.html.

Talk with faculty, curators, and librarians about promising bodies of evidence and critical questions. Once you have identified a topic, always ask yourself: So what? Who cares? Why? Good theses are carefully researched and well written. Great theses also engage ideas about cultural process whether they are tightly focused on decorative arts or material life. Remember that Winterthur theses consider the world of objects. It is critically important to work with your advisor/s to outline a reasonable length and scope of your project considering the length of time for completing the thesis.

Thesis Prospectus Guidelines

This is a two-step process, including a Precis and a Prospectus. The Precis consists of an up to 300-word project description to be shared with your advisor and the program director. Prospectuses include a written synopsis of the thesis topic, a critical annotated bibliography, a summer research timeline of work, and a proposed budget.

All prospectuses, no matter the final thesis format, require early and active planning during the winter and spring of your first year to ensure that the requisite resources (travel for field study and/or visiting collections; purchases such as hardware; technical support by coursework, consultant, or content specialist; etc.) are readily available. All thesis prospectuses will be due on the **3rd Friday of April** (submitted by email to the Program Director, Program Coordinator, and your advisor). The prospectus is to be signed by both your advisor and the Program Director (two samples follow).

Prospectuses should include clear and practical timelines for the development and completion of each part of the thesis project.

- The prospectus should not exceed one and a half pages in length single spaced. It should have your name at the top, followed by a working title.
- The opening paragraph should identify the general topic you are planning to explore and how you think this topic will contribute to material culture or decorative arts scholarship.
- The body of the prospectus should explore the general historiography related to your topic and the principal primary evidence (objects and documents) you will use.

- Append a working annotated bibliography of the most important primary and secondary sources (not more than 2 pages single-spaced).
- Include a summer research timeline and budget.

The timeline is an outline of your summer work and travel when you are not involved in field studies. You can also add a timeline of work that extends into the fall and spring semesters. The budget is an *estimate* of costs for research travel, supplies, entry fees, etc. It is understood that this will be a *best estimate* of your time and expenses. Do not hesitate to ask for assistance in determining these figures. The prospectus, timeline, and budget (together) serve as your application for thesis funding to both Winterthur and the University.

Thesis Advisement

Your advisor should be someone you are comfortable with. Remember, this is your thesis and you need to make certain that the advisor you select will have sufficient time to work with you. If your advisor is the faculty member with the greatest expertise on your topic but is so busy that they will take weeks to get drafts back to you, you are going to become frustrated. Choose wisely and do not be afraid to ask about an advisor's work load, sabbatical prospects, or travel plans. *No thesis advisor may take on more than two students in any one class and most accept advisees on a first-come-first-served basis.* Additional guidelines and suggestions for selecting an advisor will be discussed at the fall thesis meeting for first year students.

Your prospectus will identify:

- A primary advisor who is a regular or affiliated faculty member of the University of Delaware (most Winterthur faculty are affiliated University faculty)
- Theses that combine a creative, material, or digital project may benefit from at least one secondary advisor with expertise in the project's technical, material, and/or artistic content. Such individuals may serve in an informal capacity, offering guidance to students as needs arise; or they may serve in an official capacity, in which case they must hold a graduate degree equal to or higher than the program's MA degree and would serve as a co- or secondary approver of the completed thesis.

Logistics

As students develop their projects, they should also keep in mind the need to document their work and progress. Depending on the nature of the project, this may include a written or photographic log of work, notes, or other forms of documentation as deemed appropriate by you and your advisor(s). Remember, whenever doing thesis field work, it is essential to make clear and careful records as you never know whether you will make it back to a particular site. Create a field-work kit that includes—camera, smart phone, laptop/tablet, pencils, measuring tape, notebook, etc. You will need digital images for thesis presentation. Disasters happen and hard drives crash. Back up your work.

Before you begin writing, make sure that you download and follow the thesis guidelines posted on the University of Delaware Office of Graduate Studies website. All theses submitted to the University must be formatted using “UDThesis Styles” MSWord Template. The Program uses the *Chicago Manual of Style*. More information on this will be provided at informational sessions scheduled during the fall of your first and second year at Winterthur. The template is accessible here: <http://www1.udel.edu/it/research/files/publish/udthesis/index.html>.

The final written portion of your thesis will eventually be submitted to the University of Delaware Office of Graduate Studies in May of your second year for permanent online storage and dissemination. If your thesis includes a material or digital product, then the written component should include or attach additional material in commonly accessible formats (e.g., embedded links to digital websites or a pdf file of exhibition text).

Human Subjects Review

Winterthur Fellows are obligated to comply with the human subjects review process mandated by Federal law. Information and forms for this review are now available online at: <http://www.udel.edu/research/preparing/humansub-protocolreview.html>. Most oral history falls into this category and students should check they are in compliance with the Graduate Office.

Thesis Schedule

Students should expect to conduct the bulk of their research during the summer between their first and second year. First year students may change thesis topics until August 1 with the approval of the thesis advisor; after that date students require the permission of their thesis advisor, the Program Director and a petition to the Program's Executive Committee justifying the need for a change. Please refer to <http://www.udel.edu/gradoffice/polproc/dates.html> for updates.

First Year

Second Summer Session

- Receive Student Handbook with general thesis guidelines

Fall Semester

- **Mid-fall:** Informational Session to introduce general thesis process

Spring Semester

- Identify a thesis topic and select Advisor(s)
- **Mid-March:** Precis due to Advisor and Program Director
- **3rd Friday in April:** Thesis Prospectus due to Advisor & Program Director (submit signed, approved copies to Program Coordinator)
- **May:** Thesis funding awarded

Second Year

Summer Sessions

- Thesis Research
- **August 1:** Deadline to petition change of thesis topic to Program Director

Fall Semester

- Work with Advisor to determine progress benchmarks
- **September:** Informational Session to introduce Thesis Seminar
- **October/November:** Thesis Seminar meets weekly during four fall Visit Days

Spring Semester

- Review <http://grad.udel.edu/policies/step-by-step-guide-to-graduation> for dates and full instructions.
- **Mid-February (date TBD):** Application for Advanced Degree due (mid-February - date TBD)

- **February/March:** Arrange to submit the required master's thesis documents to the Graduate College on or before the submission deadline (late April date TBD annually). Email eburget@udel.edu to request an appointment prior to the Graduate College's April deadline. <http://grad.udel.edu/policies/step-by-step-guide-to-graduation>
- **March:** Work with Advisor to revise and assemble "final draft"
- **1st week of April:**
 - Theses due to Program Director "nearly final draft" (pdf version). Program Director may also request a(n) MSWord version at this point to share edits or corrections.
 - Deliver signed cover pages to Program Director.
 - Send PDF version of thesis to Program Coordinator as soon as approved by Program Director for submission to the College of Arts & Sciences for signature.
- **Late-April (date TBD):** Theses due at UD Graduate Office (fees for optional bound copies apply)
- **May 15:** All receipts for funding reimbursement due to Winterthur per award criteria.
- **Final Thursday in May:** Thesis Presentations.

A nearly final draft—defined as a thesis formatted using “UDThesis Styles” MSWord Template, with all but the very final copyediting completed—is due into the Program Director during the first week of April (date to be set each year by Program Director) in a .pdf format. The Program Director will share this version with the Dean’s office. Your Advisor must sign and approve all thesis cover sheets before the Program Director and the Dean will sign them.

The final version of the thesis is due at the Graduate College on the day specified (via their website). It will conform to all guidelines of that office and students must check in with the appropriate staff to make certain all paperwork is in order. The Program Director reviews these guidelines in a meeting with Second Year Fellows each September.

Do not assume that Winterthur staff, Program Faculty, or peers know the most current guidelines; they change. Please carefully review the Step-by-Step process for graduation from University of Delaware at <http://grad.udel.edu/policies/step-by-step-guide-to-graduation/>.

Two thesis prospectus samples follow; the prospectus is to be signed by both your advisor and the Program Director.

THESIS PROSPECTUS (SAMPLE)
Winterthur Program in American Material Culture

Student: Jane Doe

Advisor(s): J. Ritchie Garrison and Jennifer Van Horn, co-advisors

**Robert Stewart and the Furniture Business in Antebellum Natchez,
Mississippi**

Antebellum cabinetmaker Robert Stewart's life and work spanned one of the most contentious periods in American history, in one of its most complex places: Natchez, Mississippi, a Gulf South town of great diversity and incredible wealth. Natchez was a sophisticated society with familial and economic ties to the North and abroad, home to more millionaires by 1850 than anywhere else in America. But equally present was the "other" Natchez—a third of the city's population was enslaved, a quarter foreign-born, and hundreds more lived as free people of color. Robert Stewart occupied a unique, historically significant place here, as his clients spanned social, economic, and racial lines: he sold cabinet pieces to free blacks, bookcases to some of the South's wealthiest slave owners, and coffins to both.

Born in Pennsylvania around 1796, Stewart migrated to Natchez as a young adult and began working as a cabinetmaker and undertaker, building a profitable business among Natchez' diverse clientele. Stewart's business grew and evolved as his adopted city did, both buoyed by a booming cotton economy and the growth of a powerful, white upper-class with a taste for fine furnishings. By the 1850s, Stewart and his journeymen were producing fashionable, built-in cases for some of Natchez' grandest plantation homes; however, his business had become dominated by retail in his downtown warehouse rather than manufacturing. Importing furniture from centers like Philadelphia and New Orleans, Stewart provided urbane Natchezians with the types of goods that proved the town was anything but backwater.

Excitingly, several pieces of Stewart's furniture have been identified recently, some still in the homes for which they were originally built. Stewart's furniture speaks to his great skill, to Natchez's refinement, and to the networks of connections within Natchez' seemingly fragmented society. Careful study of these pieces, including at least two bookcases, Stewart's personal desk, and an invalid chair, will provide valuable insight into the evolution of his business and of Natchez' development in the antebellum period. Because Stewart was born in the North, his life can also shed light on the formation of a Southern identity in the decades leading up to the Civil War. Stewart's decision to contract with the Confederacy provides the opportunity to explore the economic, personal, and political motivations for such a decision. Stewart's role in furnishing the community's expression of identity opens fascinating questions about how Natchezians viewed their place in the broader Atlantic world.

Years of research by Mimi Miller, Director of the Historic Natchez Foundation, along with fieldwork conducted by the Classical Institute of the South, have laid a foundation for analysis that is long overdue. Though recent material culture scholarship has addressed the antebellum Gulf South, most focus on specific topics like vernacular architecture and plantation slavery. This project will contribute to the burgeoning body of work on the material culture of the region, bringing into focus the complex, sophisticated, and tumultuous nature of Natchez through its furniture trade via a man who lived and worked in the heart of it.

Thesis Prospectus Annotated Bibliography

Primary Sources:

Classical Institute of the South, Gulf South Decorative & Fine Arts Database,
<http://cdm16313.contentdm.oclc.org/cdm/landingpage/collection/p16313coll17>.

The Classical Institute of the South has identified and catalogued at least five Stewart pieces: an invalid chair, two armoires, a bookcase, and Stewart's personal desk. These pieces will form the starting point for my study of Stewart's furniture, along with additional pieces in private collections either made or retailed by Stewart, which have been identified by Mimi Miller.

Robert H. Stewart Family Account Books, Louisiana and Lower Mississippi Valley Collections, Special Collections, Hill Memorial Library, Louisiana State University. Mss 404, 4732.

The account books, daybooks, and other archives of Robert Stewart and his son Robert H. Stewart form the documentary foundation for understanding Stewart's furniture and the evolution of his business. Especially valuable are early account books which detail clients and flow of capital in the undertaking business, furniture inventories from 1855-1895, and ledgers from 1822-1893 that detail making and repairing furniture with journeymen and contracts with the Confederacy.

Robert H. Stewart Family Papers, 1836-1862. Amistad Research Center, Tulane University.

These Stewart family holdings at Tulane supplement those at LSU with additional account books and personal correspondence, some of which will hopefully shed light on Stewart's network of connections across the United States that allowed him to import and retail furniture in Natchez. (These papers have not been studied by Mimi Miller.)

Stewart Photograph Collection, Mississippi Department of Archive and History.

Taken by Robert Livingston Stewart and William Percy Stewart, Robert Stewart's grandsons, this extensive collection of glass plate negatives depicts Natchez at the end of nineteenth century. Though produced thirty to forty years after the elder Robert Stewart's death, these photographs depict significant buildings, including the furniture warehouse. The photographs have been digitized and made available online and will be helpful in understanding Stewart's world and legacy.

Secondary Sources:

Busch, Jason T. "Such a Paradise Can Be Made on Earth: Furniture Patronage and Consumption in Antebellum Natchez, Mississippi, 1828-1863." Master's Thesis in the Winterthur Program in Early American Culture at the University of Delaware, 1998.

Busch's thesis outlines much of the history of Natchez furniture in the antebellum period, including both locally made and imported furniture and does include Robert Stewart in his analysis. Busch does not, however, employ a material culture analysis of any surviving Stewart pieces, and a closer look at Stewart's life specifically is needed since more information has come to light.

Harrison, Stephen G. "Furniture Trade in New Orleans, 1840-1880: The Largest Assortment Constantly at Hand." Master's Thesis in the Winterthur Program in Early American Culture at the University of Delaware, 1997.

Harrison's thesis deals with New Orleans as a point of trade between North, South, and West, demonstrating the ways in which furniture moved between regions in the decades before, during, and after the Civil War.

His work is particularly valuable to my research in its analysis of makers like Charles Lee, Joseph Meeks, and others who distributed furniture in large amounts to the antebellum South. It does not, however, address the cultural meanings behind the widespread use of Northern made pieces in Southern plantation homes, nor does it look specifically at Robert Stewart or Natchez in detail.

Holden, Jack D. *Furnishing Louisiana: Creole and Acadian Furniture, 1735-1835*. New Orleans: Historic New Orleans Collection, 2010.

Though this publication focuses on earlier furniture primarily produced locally in Louisiana, it is a helpful reference work for understanding furniture of the Gulf South, some of which would still have been in use when Robert Stewart was living and working in Natchez. Because Stewart did retail New Orleans-made furniture, this book's analysis of the furniture trade in New Orleans gives insight into the origins of this economic network which was so critical to Stewart's financial success.

James, D. Clayton. *Antebellum Natchez*. Baton Rouge: Louisiana State University Press, 1993.

A general history, James' book provides a useful overview of Natchez' early development up to the Civil War. Though dated in its interpretation, the work remains important in the historiography and provides important context for the rise of the nabob culture in this period from which Stewart built his customer base.

Johnson, William. Edited by William Ransom Hogan and Edwin Adams David. *William Johnson's Natchez: The Antebellum Diary of a Free Negro*. Baton Rouge: Louisiana State University Press, 1993.

William Johnson, free man of color, barber, and entrepreneur in antebellum Natchez, kept this lengthy and revealing account of his life. Johnson's business connected him to members of Natchez society across socioeconomic strata, and sheds light on the unique and complex racial dynamics of the town. An introductory essay by William L. Andrews provides relevant statistical data on Natchez demographics and economy in this time frame, contextualizing the world Johnson experienced.

Kenny, Peter M. and Michael K. Brown, et al. *Duncan Phyfe: Master Cabinetmaker in New York*. New York: Metropolitan Museum of Art, distributed by New Haven: Yale University Press, 2011.

The most up-to-date, in-depth scholarship on this renowned nineteenth century cabinetmaker, this book is useful to my research on Stewart for its analysis of the distribution of Phyfe pieces beyond the Northeast. The Sterling family of Feliciana Parish, Louisiana, for instance are documented having purchased Phyfe furniture, giving important insight into Stewart's retail business model.

McInnis, Maurie Dee. *The Politics of Taste in Antebellum Charleston*. Chapel Hill: The University of North Carolina Press, 2005.

A leader in the material culture of the American South, McInnis presents a strong methodology for interpreting the architecture and interior spaces of antebellum Charlestonians in the context of a plantation society. Because Charleston was a well-established city declining in national significance at the time that Natchez was becoming more developed and economically strategic, the two cities make an interesting contrast for understanding why Natchezians made the stylistic and consumer choices they did.

Poesch, Jessie J. *The Art of the Old South: Painting, Sculpture, Architecture, and the Products of Craftsmen, 1560-1860*. New York: Knopf, 1983.

Poesch's pivotal work is a historiographical landmark for the handling of the decorative arts of the American South. Taking a broad look at the diverse area as a whole, Poesch's work on the adoption of classicism and Gothicism in the South and on importation of furniture from the North is important, but the book avoids dealing too directly with the idea of Southern identity. Discussions of trade imply this tension between distinct regionalism and entangled national networks that connected North and South before 1860, but more work is needed in establishing what these implications mean for our understanding of antebellum Southern consumers.

Rothman, Joshua D. *Flush Times and Fever Dreams: The Story of Capitalism and Slavery in the Age of Jackson*. Athens: University of Georgia Press, 2012.

Rothman's history of the antebellum period addresses Natchez as a place of incredible wealth, establishing a political and economic context for the development of the region and the spirit of the age that drove the city's rise. This book provides critical background on the economy, in the context of slavery, in which Stewart was operating and broad cultural mindset that may have influenced his personal and financial aspirations.

Smith, J. Frazer. *Plantation Houses and Mansions of the Old South*. New York: Dover Publications, 1993. Smith's illustrated work includes a chapter on Natchez homes, with historical and architectural overviews of Arlington, Melrose, and others. Section essays introduce the architectural development of the area, an important consideration as Stewart's built-in pieces became part of the architecture of these substantial homes.

Vlach, John Michael. *Back of the Big House: The Architecture of Plantation Slavery*. Chapel Hill: University of North Carolina Press, 1993.

Vlach's critical work is an important additional consideration for my research because the institution of slavery was so foundational in defining all aspects of Natchezians society in the antebellum period.

Vlach's

analysis of how enslaved people experienced, shaped, and manipulated the architecture of plantation slavery will help shape the way I understand Stewart's life, business, and furniture, viewed through the eyes of not only those who purchased the furniture but those who also experienced it from a very different perspective.

Thesis Summer Research Budget Estimate

Lodging Estimate:

July 10	Tulane	AirBnb in New Orleans	\$205
July 11	Tulane/LSU	AirBnb in Baton Rouge	\$321
July 12-15	LSU Spec. Coll.		
July 16-28	Natchez	Mimi Miller	\$0

Food Estimate: \$300

\$15/day x 20 days = \$300

Mileage* Estimate: \$600

Wilmington, DE to Baton Rouge, LA: about 1,050 miles

Baton Rouge, LA to Natchez, MS: about 100 miles

(*to be reimbursed at current government mileage rate: 2017 \$0.535 per mile)

Rental Equipment Estimate: \$400

Lighting setup, DSLR camera, etc.

Research Fees Estimate: \$100

Admission fees, duplication service fees

Total Estimate: \$1,950

Approval

Advisor _____ Date _____

Director _____ Date _____

THESIS PROSPECTUS (SAMPLE II)

Winterthur Program in American Material Culture

Thesis Prospectus (including digital and exhibition components)

Student: Jane Doe

Advisor(s): Catharine Dann Roeber

Digital Tutor: TBD

Unity by Design: Modernism at Winterthur

Scattered throughout Winterthur's campus is a modern furniture collection designed after World War II and purchased by Winterthur after 1962. These couches, chairs and other furnishings remain un-researched and un-catalogued. This lack of scholarship seems to be at odds with an institution renowned for the study of American furniture. My thesis will explore the perceived juxtaposition of modernism at an institution rooted in traditional Americana. The project will use the modern furniture at Winterthur to better understand how seemingly dissimilar aesthetics coexist and to explore the various meanings of American design in a cross generational context. Removed from the sterilized setting of a museum collection or historic home, this is a living collection that can offer a distinctive perspective on how modernism was and is experienced.

The collection is estimated to be between 200-300 pieces primarily acquired by Henry Francis du Pont from 1965-1969 for the new Louise Dupont Crowninshield research building and library at Winterthur. Using the close looking skills I have developed from working in museum collections and as a Winterthur fellow, I will examine the objects to interrogate their design, construction and use. Winterthur's existing early American furniture collection provides the opportunity to do comparative construction analysis to explore modernism's role in the spectrum of American design history. I will also construct oral histories with scholars and staff such as Jonathan Fairbanks, Jeff Groff, Greg Landrey and Charlie Hummel, who know best the purchase and use history of Winterthur's Knoll furniture. By studying the letters, receipts and assorted ephemera surrounding the Knoll furniture acquisition in the Winterthur Archives, I will gain a better understanding of what was purchased and why. Consultation with conservation staff such as Joelle Wickens, who has worked extensively on modern furniture materials, will assist in interpreting the Knoll collection's design from a materials and manufacturing perspective. My research will also use resources at the Hagley Museum and Library's Manuscripts and Archives Department, including the William Pahlmann papers, to better understand the modernist market culture and brand advertising.

My thesis, composed of a traditional research paper and exhibition, is interdisciplinary and multimedia in design. Taking a cue from MOMA curator Juliet Kinchin's exhibition, "How Should We Live? Propositions for the Modern Interior," I will examine how modernist designers articulated a vision for complete American design through its furnishings. In his house turned museum, in both interpreted houserooms and workspaces, H.F. Dupont put forth a vision for "how to live" embodied in furniture/furnishings form. Theoretical analysis will look specifically at modernism as it was deployed by designers and consumed by individuals in the mid to late 1960s. These design firms, such as Knoll and Herman Miller, cultivated an aesthetic rooted in the notion of revolution; they marketed their products to suggest the objects could create a new style of living. Though designers in the mid to late 1960s marketed their aesthetic as groundbreaking, comparative analysis using Winterthur's early American furniture collection will address how modernism both was similar and dissimilar to previous American furniture design.

The project will also address issues surrounding collecting and museology. Winterthur's Knoll furniture will be evaluated as a collective group and key examples will be identified for possible accessioning. This will enable a close analysis of how institutions define and redefine what qualifies as "significant." It is essential to my project that an archival record of all the modernist furniture at Winterthur be created. I have already begun working with the registrar's office to develop the framework that will

house this information. I will probably create an Excel spreadsheet that will then be turned into an Emu (Winterthur's database) record of some form.

Theoretical interpretation will give way to the manifestation of an exhibition. The exhibition has been discussed with Winterthur staff including Linda Eaton, Joy Gardiner, Tom Savage, Catharine Dann Roeber, and various relevant staff members. Each has embraced the project with supportive enthusiasm. The exhibition will take place in a non-traditional setting, potentially the Atrium. It will consist of 4-8 objects from the Winterthur collection. Some will be displayed in a traditional manner where guests can observe and consider the objects. Others may be interactive, and visitors may be invited to sit in and experience the furniture first-hand. I am working with conservation staff to get some of the modernist pieces conserved for display. The non-traditional nature of the collection provides an exciting opportunity for innovative display.

The objects can sit in one of the many open public spaces and visitors can gain insight to the objects using iPad that will accompany the display.

The digital exhibition will be an addition to the physical exhibition. It will allow me to share my findings with an audience outside of academia. My site will have each of the physical objects displayed so that visitors can click on the specific furniture that interests them to learn more. Similar to <https://renvenetian.cmog.org/>, the object selection will lead to a pop up page with the tombstone information and a short essay about the piece. Certain objects will be compared to objects in the Winterthur collection that visitors may see on their house tour. The website, <https://www.nms.ac.uk/explore>, provides a great example of integrated content. Along with the specific objects, there may also be oral histories, interviews and videos. The digital content will be accessible and integrated in way to foster exploration as well as close looking. I want to use digital media to give users an enriched sense of the collections' materiality: to present a different understanding of design at Winterthur as well as a distinct interpretation of Knoll furniture cultivated through the lens of an institution strongly associated with traditional Americana.

This summer I will begin developing the essential research background and technological skills necessary to construct an academic paper and online exhibition. In consultation with Emily Guthrie, I have decided that WordPress is the best platform for this project. Emily Guthrie is still developing the long-term preservation of the site but believes it will be integrated into the museum's existing archive of digital exhibitions. I will use DELPHI funding to buy the necessary equipment to build this site as well as registration fees for online classes at Lynda.com. Once I have a better understanding of my project, I will work with a digital media tutor to finalize my site. Nico Carver will also operate as a great digital tutor at the University of Delaware.

In mid-summer I will travel to institutions like The Grand Rapids Art Museum, Fuller Craft Museum and The Cranbrook Art Museum to study the objects and archives related to Knoll and other modernist designers. While these are largely exceptional collections of American modernist furniture, understanding these archetypical, high-end objects will better frame Winterthur's Knoll collection, which is more representative of widely used mid-range objects. I will also visit the Knoll archives in Pennsylvania so I can get a better understanding of how this furniture was designed and marketed. Conversations with scholars such as Bobby Tigerman, a Winterthur graduate who wrote her thesis on Florence Knoll and is now a Decorative Arts Curator at LACMA, and longtime Knoll employee and Winterthur alumna Coco Kim, will also help me refine my work.

Thesis Timeline:

Spring 2018

Contact all Winterthur/UD staff involved directly and indirectly in project. Outline guidelines for access, information, etc. Check on staff time availability and schedules to work into overall research plan/schedule.

Background reading as possible to refine “so what questions” and identify models for digital exhibition

Summer 2018

Begin researching and cataloguing collection

Begin building digital skills necessary to successfully assemble a word press site

Contact both UD and Winterthur to see what my best option for long time hosting

is Begin contacting various scholars related to Knoll and Mid-century modern

design Conduct oral histories i.e., interview relevant individuals at Winterthur

Begin research for theoretical portion of thesis i.e. reading secondary sources and scholarship that has been conducted on mid-century modern furniture

Pursue the possibility of a small exhibition at Winterthur

Fall of 2018

By the end of my fall semester I intend to have the written portion of my thesis primarily completed. I anticipate writing between 20-30 pages. This initial body of work will function as an evolving draft. But, having completed the lion share of work on my written thesis I will have more time to dedicated to curatorial development in the digital realm.

Continue to build and develop digital skills and start to structure website

Winter 2019

Visit collections and speak to other scholars in order to build a better understanding of existing research Continue to edit and work on written thesis

Have a template for how I want the physical exhibition and website to exist constructed and begin developing content that I can insert into the site

Spring 2018

Dedicated to exhibition (physical and digital) design and structure

Proposed physical opening of exhibition is early May with digital component completed by mid-April

Continue to edit written thesis

Proposed Budget

Technological Gear MacBook Pro -

\$1,549.00 Apple Care - \$229.00

USB Lightening Cable - \$25.00 Lynda.com –

19.95 x 10 = \$199.60

TCL 49S305 49-Inch 1080p Roku Smart LED TV (2017 Model) - \$299.00

G-Technology 1TB G-DRIVE mobile USB-C/USB 3.0 Portable Hard Drive - \$59.95

Travel

California

Flight - \$742.00

Airbnb – approximately \$100.00 a night x 5 = \$500.00

Food – 50 dollars a day x 5 = \$250.00

Michigan

Cranbrook Academy

Airbnb – approximately \$100.00 a night x 3 = \$300.00

Mileage - \$0.545 x 618 = \$336.81

Food - \$50.00 x 3 = \$150.00

Total - \$4,640.00

Thesis Prospectus Annotated Bibliography

Primary Sources:

Knoll Associates, Inc., ed. *Furniture Price List: July 15, 1964*. New York: The Company, 1964.

This is likely the price list the H.F. du Pont used when acquiring the Knoll Furniture for Winterthur in 1964. This will give a good perspective on what H.F. du Pont was looking at when he acquired the furniture for Winterthur.

Knoll Associates, Inc. and Richard Schultz, eds. *The Knoll Leisure Collection*. New York, N.Y: Knoll Associates, 1966.

This is the catalogue that most of the Knoll furniture came from. It will give a good perspective on how Knoll was advertising and framing their brand. It will also provide insight into what appealed to H.F. du Pont regarding Knoll furniture.

Knoll International, Inc, ed. *Wholesale Price List: January 15, 1965: Knoll Textiles*. New York, N.Y: The Company, 1965.

Color was very important to H.F. du Pont as expressed in the interior of the Winterthur house. This source will provide insight into the spectrum of hues that H.F. du Pont was selecting from. It will enable me to better understand the aesthetic he was striving for in comparison to the rest of the house.

du Pont, Henry Francis. "Henry Francis du Pont Papers, Series 6-11," n.d. Archives 45.

This record houses H.F. du Pont's records from the later period of his life including 1963-69. My study of these papers will allow me to get a better understanding of H.F. du Pont's involvement in the library renovation.

Secondary Sources:

Dormer, Peter. *The Meanings of Modern Design: Towards the Twenty-First Century*. New York, N.Y: Thames and Hudson, 1990.

Dormer's compilation relies on Art Historians, Historians and Philosophers to cultivate a nuanced depiction of modernism in the 20th century. It will be a very important text in the creation of a definition of how modernism operated at Winterthur.

Falino, Jeannine J., Jennifer Scanlan, and Glenn Adamson, eds. *Crafting Modernism: Midcentury American Art and Design. The History of Twentieth-Century American Craft*, v. 4. New York: Abrams : In association with MAD/Museum of Arts and Design, 2011.

This exhibition catalogue will give me a better understanding of how large institutions write about and discuss their modernist objects. Since I plan to create an exhibition it is imperative that I have texts such as this to guide my thought process.

Hine, Thomas. *Populuxe*. New York: Knopf, 1986.

Hine's book takes a sweeping look at American culture in the 50's and 60's. It will provide a good framework for the broader cultural moment that motivated H.F. du Pont to acquire modernist furnishings. Chapter 3 specifically observes the capitalist underpinnings of late modernism in relation to design.

Koenig, Gloria. *Charles & Ray Eames, 1907-1978, 1912-1988: Pioneers of Mid-Century Modernism*. Koln ; Los Angeles: Taschen, 2005.

Some of the modernist furnishing display Eames labels. This presents an exciting opportunity to study an arrange of mid-century modern designers. Because Charles & Ray Eames are so influential and notorious in American modernism, I intend to read this entire text to get a broad perspective on the scholarship of modernisms evolution.

Tigerman, Bobby. "‘I Am Not a Decorator’: Florence Knoll, the Knoll Planning Unit, and the Making of the Modern Office," 2005.

My project was partially inspired by the discovery of this thesis. Tigerman takes a critical approach to standard understanding of what modernism is and how it operates specifically in the case of Florence Knoll. Her text will provide a great framework for building my own understanding of modernism at Winterthur.

Votolato, Gregory. *American Design in the Twentieth Century: Personality and Performance*. Studies in Design and Material Culture. Manchester ; New York: New York: Manchester University Press; Distributed in the USA by St. Martin's Press, 1998.

This text takes a material culture approach to American modernism. Chapters analyze how modernism operated in a variety of settings including libraries and offices. It also discusses the consumerist and capitalist underpinnings of mid-century modernism.

Approval

Advisor_____Date_____

Director_____Date_____

Thesis Research Funding

Estimate research expenses early. Thesis research expenses include travel (air / train / public transportation and/or documented mileage), accommodations, food during travel, reproduction rights, drawing materials, software, tools, admission fees, and other charges.

Thanks to several generous donors, the Program is often able to award funding in the form of reimbursement to Fellows for thesis research expenses. Your complete thesis prospectus (with budget) may serve as your application for Program funding sources.

Additional limited support for research and professional development is also available from: The Society of Winterthur Fellows (SoWF), Office of Graduate & Professional Education (OGPE) at the University (<http://grad.udel.edu/fees-and-funding/funding-opportunities/>), and the Center for Material Culture Studies (CMCS) (<https://www.materialculture.udel.edu/index.php/opportunities/>). Application requirements, reimbursement policies, and post-award reporting vary for these sources; please check individual requirements. More information on applying will be provided during your first year.

Fellows will receive notice of Program thesis research funding awards at the end of the spring semester of their first year. This notification includes detailed reimbursement requirements and deadlines. Funds may be awarded by Winterthur, the University, or a combination of both.

All reimbursements require a cover sheet (provided by Winterthur's Academic Affairs Administrator) and dated/itemized receipts (quality scans/photos are acceptable). Submit all documentation to Winterthur's Academic Affairs Administrator by May 15 prior to graduation, unless by special approval. Please check with Winterthur's Academic Affairs Administrator if you have a question about whether or not an expense is allowed or how best to provide documentation for reimbursement. Please speak with faculty and staff for advisement on how best to maximize your possible research funding.

- **Meals:** Provide dated/itemized receipts. Alcoholic beverages are not reimbursable. Lunches with a third party can only be reimbursed for the Fellow's (grantee's) meal cost. Please use the GSA/General Services Administration per diem meal rates as a guide for your meal expenses. Meal costs that exceed standard per-diem rates may be reduced accordingly. <https://www.gsa.gov/travel/plan-book/per-diem-rates/meals-and-incidentals-expenses-mie-breakdown>
- **Travel:** Provide dated/itemized receipts. For travel by car, include a map that documents the total mileage. Mileage will be reimbursed at the standard allowable rate.
- **Other purchases:** Provide dated/itemized receipts.

Citations

Thesis citations will conform to the standards published in the latest edition of the ***Chicago Manual of Style (CMOS)***, available in both the University and Winterthur Libraries and online via the University of Delaware Library databases. It is essential for your professional career to document your sources, and to avoid charges of academic misconduct including but not limited to plagiarism, fabrication, or cheating. The last three topics are defined and explored in the Student Code of Conduct in Section 10 of this Handbook.

Although the *Chicago Manual* covers the citation of printed and on-line sources, it does not adequately cover the proper citation of objects or object collections. The Program has adopted the standards used by Winterthur's Publications department and the *Winterthur Portfolio* and illustrated in Appendix A. As is true for the *Portfolio*, these citation conventions trump any that are specified by the Institution that owns the object and should be sufficient to cover the intellectual property rights held by the custodial institution. (See [Appendix A](#) for **Winterthur Program Citation Style**.)

Thesis Seminar

Second-Year Fellows participate in 4 thesis seminar sessions, normally held Fridays in the Fall, coinciding with Visit Days. We organize the seminar to sharpen ideas and arguments and help accelerate the writing process. The seminar is required, and prospective applicants to the Program and your thesis advisor(s) are invited to observe. There will be two presenters at each session. Each presenter writes a 7-8-page double-spaced synopsis of their findings for their scheduled date.

The synopsis should include a brief summary of the problem, the principal evidence, key historiography, and a preliminary argument or findings. Each presenter will email the synopsis to everyone in the seminar and to their thesis advisor at least two days before we meet.

Students signed up for the following week's session will lead the discussion (with the students in the first meeting leading discussion during the final session). Presenters do not read their papers aloud since they pre-circulate them. Instead, they present a fifteen-minute PowerPoint show to illustrate their research and argument, using images that will appear in their thesis. Presenters will have a total 45 minutes, of which 10 minutes are given to the presentation and the remainder to peer-guided discussion.

Each discussion leader will moderate one presentation, leaving the second presentation to the other leader. After the presentation, the discussion leader should offer a few comments, opening with the points they most liked about the prepared paper, and then using questions to critique the paper's ideas, then invite discussion by classmates and faculty. (Prospective applicant visitors are encouraged to observe only.)

McClung Fleming Prize

All theses received by May 1 are eligible for the E. McClung Fleming prize, the Program's annual thesis prize named in honor of one of the Program's earliest and most beloved teachers. The prize carries a cash award of \$500 and consideration for publication in the *Winterthur Portfolio*. The prize committee also can award an honorable mention (\$100).

Thesis Presentations & Graduation Information

The University's main graduation ceremony is normally the last Saturday of May. Although Fellows may attend the University's graduation ceremony if they wish, the Program conducts Thesis Presentations at Winterthur on the Thursday afternoon preceding the Saturday morning graduation. During these Presentations, each Fellow makes a 15-minute illustrated presentation on the results of their thesis research. Parents, spouses, selected guests, friends, staff, and faculty are invited to these presentations and the graduation celebration reception that follows.

Because the completion of the thesis is essential for the degree, please review University graduation information below.

For a step-by-step Guide to Graduation including the University of Delaware thesis manual, see: <http://grad.udel.edu/policies/step-by-step-guide-to-graduation/>

For the Application for Graduate Degree see: http://www1.udel.edu/gradoffice/forms-new/Advanced_Degree.pdf

Fellows will receive their diplomas in the mail when the Registrar's Office at the University has confirmed that the student has successfully completed all requirements.

Section 4: Annual Events

In the event that these “non-credit” Annual Events conflict with scheduled classes, a Fellow’s first responsibility is to be in class, unless excused by their instructor.

Annual Events

Montgomery Prize Competition (TBD 2021–2022)

Second Year students are required to present an object at the Montgomery Prize Competition in the fall of their Second Year. Started by the former Director of the Winterthur Museum, Dwight Lanmon, the objective is to acquire or borrow an item valued at or less than \$75 and make a case for adding it to a museum collection. WPAMC Fellows work with WUDPAC Fellows during this exercise, which employs almost all of the research and analytical skills they have acquired during their first year. Faculty members circulate the guidelines for the Montgomery Competition in the fall and spring of the First Year to give students sufficient time to find and research an object. Attendance is required for all Fellows.

Fall Visit Days (October & November, four Fridays)

First-year Fellows help to greet and escort visitors to Thesis Seminar and meet them for lunch on four Fridays each fall. Second-year Fellow Thesis Seminar presenters are required to attend lunch with visitors; all other second-years are encouraged to attend lunch.

Delaware Antiques Show (early November, Thursday-Sunday)

Winterthur has hosted the Delaware Antiques Show for over fifty years. Admission to the DAS Opening Night is complimentary as a student volunteer. Contact Jill Abbott for information about volunteer opportunities. Fellows receive free admission to the DAS throughout the weekend, which includes lectures and special tours. Attendance is recommended for all fellows.

Interview Weekend (March, Thursday - Saturday)

Attendance and full participation in Interview Weekend are required for all Fellows. This event requires Fellows to rearrange their schedules to prioritize participation in a variety of events and duties (often requested Wednesday afternoon / evening through mid-afternoon Saturday). See Section 9.

Material Culture Symposium for Emerging Scholars

(Late April, Friday/Saturday every other year; next in 2022)

The Center for Material Culture Studies hosts a symposium for Emerging Scholars. Fellows work with other University graduate students to host the event, guide in the collections, and often serve in leadership and support roles. Attendance is required for all Fellows. See Section 9.

Winterthur Point-to-Point Steeplechase (Early May, Sunday)

Volunteer opportunities abound. Free admission available.

Winterthur Graduation and Thesis Presentations (Late May, Thursday afternoon)

Attendance is required for all Fellows. See Section 9.

Society of Winterthur Fellows (SOWF) Events

The Society hosts periodic events for alumni. Attendance is often required for all Fellows.

Winterthur Public Programs

Winterthur hosts conferences and special events that have opportunities for student volunteers. Fellows are encouraged to attend and volunteer at these events.

Research Fellowship Program Events

Winterthur hosts 25+ visiting research fellows each year, including graduate students, senior scholars, independent researchers, and artists and artisans. Fellows are encouraged to attend these events.

Academic Programs Lectures and Workshops

The Academic Programs department organizes occasional lectures and workshops in the Fall and Spring Semesters. These events are geared primarily towards Fellows. They feature guest speakers in a variety of disciplines from Winterthur, the University of Delaware, and beyond. Your attendance at these events is encouraged and appreciated.

Section 5: Guiding

Public Engagement Requirement

The Program's Executive Committee requires that each student is responsible for fulfilling 12 required shifts of public engagement over the course of 2 years. Public Engagement is a requirement for fulfillment of the expectations of the Winterthur Program in American Material Culture (in addition to coursework, thesis, etc.). Students are responsible for completing the shifts before graduation.

The goal of the requirement is to provide an introduction to and opportunities for a variety of tools used by museum professions to engage audiences in the 21st century, from guiding to social media and more. The range of activities included will assist graduates in building the strongest portfolio of collections and institution-based experiences to prepare them for further academic work and/or careers in cultural heritage.

Students will complete 12 shifts total to fulfill the requirement. We recommend averaging 3 shifts a semester so you are not creating a backlog for yourself in the second year spring semester. Further information on the Public Engagement Requirement will be distributed early in the fall semester.

Section 6: Museum Studies Program

The Museum Studies Program is a Graduate Certificate Program overseen by the University of Delaware's Department of History <https://www.museumstudies.udel.edu/graduate-courses/>. The Certificate requires 12 credit hours, which include two required core courses, an internship and one cross-listed elective. Regardless of whether they seek the certificate, many Fellows take one or more courses in the Museum Studies Program to gain more training in museum management, collections management, exhibitions, historic properties, and museum education. Some of this course work is offered as semester length, three credit courses; some of it is offered in the form of shorter one-credit courses.

Fellows pursuing the Graduate Certificate must schedule an advisement meeting with the MSST Program Director in the fall and spring of their first year, to check in regarding requirements and internship placements. <https://www.museumstudies.udel.edu/wp-content/uploads/2015/03/MSST-Certificate-Checklist-2016.pdf>.

Museum Studies coursework complements the day-to-day institutional and staff relationships Fellows build at Winterthur. Many Fellows value the chance to contrast Winterthur with the operation of other institutions and collections; courses in Museum Studies also provide an opportunity to work with graduate students in other academic disciplines.

We also encourage Second Year Fellows to participate in the Program's Collection's Aid Projects in January even if they can only spare a day or two. Contact the MSST Office below for more information.

Museum Studies offers opportunities for students to attend conferences and events related to professional development, including the Annual Small Museums Conference. Contact the MSST Office below more information.

Museum Studies Program Office

77 East Main Street
Newark DE, 19711
302-831-1251

<http://www.museumstudies.udel.edu>

Subscribe to MuseWeekly

UD MuseWeekly is a weekly e-news that contains jobs, internships, conferences, announcements, and museum news. See <http://www.museumstudies.udel.edu/museweekly>.

Section 7: Progress

Progress

All Fellows are expected to attend full time, meet required obligations, and complete their coursework in accordance with Graduate School Policy.

Graduate students at the University of Delaware are expected to maintain an overall GPA of 3.0 and to complete coursework no later than the stipulated dates when coursework is due, or the incomplete deadline is reached. Program policy discourages incompletes but recognizes that they are sometimes unavoidable. The Program expects that students will complete all requirements within five years of matriculation although students may petition the Graduate College for an extension and pay the necessary sustaining fees if their work remains unfinished.

Failure to complete coursework in a timely fashion or to maintain satisfactory grades provides grounds for dismissal. In the event of unsatisfactory progress or behavior, the Program Director will notify the student in writing of the deficiencies and work with the individual student on a course of improvement. If the situation persists, the Program Director will consult the Program's Executive Committee and the Director of Graduate Studies. This protocol is to ensure that a student is treated in accordance with University policy.

Disability Support Services

Any student who thinks they may need an accommodation based on a disability should contact the Disability Support Service (DSS) office as soon as possible. The DSS office: www.udel.edu/DSS is located at 119 Alison Hall, 240 Academy Street, Phone: 302-831-4643 and website. This office has the responsibility of documenting physical, medical, psychological, learning, and other disabilities and providing reasonable accommodations for them. The student is the primary advocate for themselves. Students are expected to introduce themselves to faculty members to communicate the approved accommodations and how they may be implemented. The DSS Office welcomes faculty input, as it is often necessary to determine whether the accommodation(s) is reasonable for specific classes. Essential components of the curriculum may not be altered, unless agreed upon by faculty.

Leave of Absence

Students may arrange a leave of absence as provided by the Office of Graduate Studies policy. A graduate student who seeks a leave of absence for personal, medical, or professional reasons should obtain written approval from the department chair or graduate program coordinator; and comply with requirements of their health insurance plan. The request and the recommendation from the department should be sent to the Graduate College: <http://www.udel.edu/gradoffice>. The length of time needed for the leave should be indicated. Upon approval by the Graduate College, the student's academic transcript will record the approved leave in the appropriate semesters, and the absence will not affect the limitation of time for completion of the degree requirements as given in the student's official letter of admission. The Graduate College will send written notification of approval or denial of the requested leave. A medical leave of absence in no way negates the student's financial responsibility to the University. If the student is a financial aid recipient, they should contact the Program Director to discuss the medical leave of absence and its potential ramifications.

Grade Grievance and Other Related Academic Complaints

The University's procedure to file a grade grievance and other related academic complaint is as follows:

A student with a complaint should, where appropriate, first try to reach agreement with the faculty member. This concern will be forwarded to the faculty member, in writing, within 10 business days of the end of the semester. Upon being notified of a student complaint, the faculty member must meet with the student to discuss the complaint within 10 business days.

If the faculty member does not meet with the student within 10 business days, or if such a meeting would be inappropriate under the circumstances, or if the issue remains unresolved after a meeting between the student and the faculty member, the student may submit a written appeal to the Program Director (or their designee), who will attempt to mediate the complaint. The appeal must be submitted within 5 business days of the meeting between the student and the faculty member.

The department chair, or their designee, must issue a written decision on the appeal and a description of the proposed resolution, if any, no later than 15 business days after its submission.

A student may appeal a decision by the department chair, or their designee, to the dean of the college in which the department is organized. If requested, the department chair, or their designee, shall provide the name and contact information for the appropriate dean to the student. This appeal request must be submitted no more than 5 business days after the date on which the department chair's decision was sent.

The dean will select the members of the hearing panel within 15 business days of their receipt of the appeal or, if that is too close to the end of a semester or session, within 15 days after the beginning of the next semester. This hearing panel shall consist of 5 members, 3 faculty members and 2 students. Of the faculty members, only 1 may be from the same department as the faculty member in question. The other 2 faculty members shall be drawn from other departments within that college or, if the college has too few departments, from other colleges. Of the student members, both must be either undergraduate students (if the student submitting the grievance is an undergraduate) or graduate students (if the student submitting the grievance is a graduate student.) Neither of the student members may be enrolled in the department of the faculty member in question.

The hearing panel shall:

- Select the date, time and location of the hearing and notify the student and faculty member of this information.
- Make available to the student and faculty member, at least 5 business days prior to the hearing, all material that has been furnished to the hearing panel and the names of any witnesses who may give testimony.
- Provide the student and faculty member with the opportunity to hear all testimony and examine all documents or other materials presented to the hearing panel.
- Provide the student and faculty member with the opportunity to question each witness.
- Allow the student and faculty member each to be assisted by an advisor of their choice from among the members of the University community. The advisor may help prepare the presentation before the hearing panel, raise questions during the hearing, and, if appropriate, help prepare an appeal. A department chair who has mediated or attempted mediation is not permitted to serve as advisor to either party.
- Permit the faculty member and student to make a summary statement at the conclusion of the hearing.
- Make an audio recording of the hearing that shall be kept in the dean's office for at least one calendar year after the hearing's conclusion. No other electronic devices (included, but not limited to, cellphones, computers and additional recorders) may be used, unless expressly permitted by the members of the hearing panel.
- Apply a preponderance of the information standard when deciding whether the student has proven the facts underlying the grievance.

Within 10 business days after the conclusion of the hearing, the hearing panel shall prepare a written decision and proposed resolution, if any. The hearing panel shall inform the Registrar's Office (for undergraduate students) or the Graduate College (for graduate students) and the dean of the college in which the student is enrolled of the decision.

A student or faculty member who is not satisfied with the decision by the hearing panel may appeal to the Academic Appeals Committee of the Faculty Senate: <http://www.udel.edu/facsen>. This appeal must be submitted within 30 business days of the date on which the hearing panel's decision was sent. This Committee, on reviewing the case, may uphold the decision of the college committee without a hearing or decide the appeal should be heard.

The Chair of the Academic Appeals Committee may appoint an ad hoc hearing panel from among the current members of the committee, consisting of 3 faculty members and 2 students, or the entire committee may serve as the hearing panel. If the submitting the appeal is an undergraduate graduate student, the 2 student panel members must be undergraduate graduate students, and if the student submitting the appeal is a graduate student, the student panel members must be graduates. During the hearing, the student and faculty member may be assisted by an advisor they have chosen from the University community. The process set forth for the hearing panel (above) also shall govern this hearing.

The decision of the Academic Appeals Committee or, if applicable, the ad hoc committee, shall be final. The committee shall inform the Registrar's Office (for undergraduate students) or the Graduate College (for graduate students) and the dean of the college in which the student is enrolled of the decision.

No grade shall be changed as a result of a grade grievance complaint, except as follows. In the case of a grade grievance, the University Registrar's Office is authorized to change the student's grade in the following situations:

- When the student and the faculty member agree;

- If the department chair approves the student's appeal and the faculty member does not appeal that decision;

- If the dean approves the student's appeal based on the hearing panel's recommendation and the faculty member does not appeal that decision; or

- If the Academic Appeals Committee approves the student's appeal.

Section 8: Funding

Funding

All students admitted to the Program receive a Fellowship that includes both tuition and a stipend. Under University policy, “Fellows are expected to give their full-time attention to graduate study and may not engage in any remunerative employment while holding the fellowship”--meaning Fellows are not allowed to seek other kinds of employment while on fellowship. UD policy further states that the Dean's permission is required for any exception to this “no other employment policy” and APPROVAL BY THE DEAN must be forwarded to the Graduate College.”

In practice, these guidelines provide some flexibility when “employment” contributes to a student’s education (e.g. the Program’s guiding requirement).

The Program has no teaching or work requirements except those enumerated previously. The Fellowship begins August 1 of the matriculating year and concludes on May 31 of the second year. Pending “satisfactory progress,” students will receive the equivalent of 22 months of support.

Fellows ordinarily complete all their requirements during this period and there is no provision for support (including reimbursements) beyond that time frame.

Additional support may be available from Winterthur, the Center for Material Culture Studies (CMCS) <https://www.materialculture.udel.edu/index.php/opportunities/>, the Society of Winterthur Fellows, or the UD Graduate College <http://grad.udel.edu/fees-and-funding/funding-opportunities/> for students to attend professional meetings, conduct research in other collections, or give presentations. Students apply for these funds and must follow the appropriate guidelines. Funding is competitive and we encourage Fellows to learn more about their options well before application deadlines come due. Many of these sources require evidence of matching support and deadlines that are secured at least one month prior to their use. Although certainly not an exhaustive list, refer to <http://grad.udel.edu/fees-and-funding/funding-opportunities/> for a listing of funding opportunities.

Funds Administered by University of Delaware

Delaware Public Humanities Institute (DELPHI) *(Center for Material Culture Studies)*

Held in the first two weeks of summer, this Institute provides intensive training in the public humanities and provides \$5000 stipends (subject to Federal withholding) for summer research. Acceptance is competitive, but in recent years, one to three Fellows have participated each year. For additional information see: <http://www.materialculture.udel.edu/index.php/delphi/>.

The Friends of Rockwood John Sweeney Graduate Research Fund

The Friends of Rockwood established this support in 2014 to honor the long-term service of John Sweeney to the Friends of Rockwood. Mr. Sweeney served on the boards of The Friends of Rockwood, Inc., the University of Delaware Library, the Rockwood Museum and other organizations. The Fund was established at the University of Delaware as an endowed fund to support initiatives such as research, travel to conferences and public humanities projects that relate to The Friends of Rockwood's core interest: Victorian and nineteenth-century culture between 1837 and 1914. The application process will include a statement of work, a projected budget and a plan for reporting results. This support is awarded at the discretion of the Program Director in consultation with faculty in Winterthur’s Academic Program’s department.

Collection-Based Research Grant

This matching competitive grant program will provide funding of up to \$300 to graduate students at the Doctoral and Master's level to support short-term collection-based research travel. Funding may cover transportation and housing expenses. Proposals should be submitted at least one month in advance of travel. Details are available on the Graduate College website:
<https://www.udel.edu/academics/colleges/grad/current-students/funding/>.

Professional Development Awards

These awards are available via the Graduate College to help University of Delaware graduate students participate in significant professional conferences pertaining to their field of study. Guidelines and application form are located online at:
<https://www.udel.edu/academics/colleges/grad/current-students/funding/>. Funds support travel to give papers or attend professional conferences and require matching funds from the Program Office.

Society of Winterthur Fellows (SOWF) Professional Development Funds

Fellows are eligible to apply for up to \$300 of matching funds. Funding is limited and is competitive. Email the Program Office for the online forms. Students who receive these funds must prepare a one- page synopsis of the project accompanied by a photo that may be published in the *Society of Winterthur Fellows Newsletter* and/or website.

Winterthur Program Professional Development Funds

Generous support from friends of the Program has allowed the Program Office to provide a *modest* amount of Professional Development Funding on a case-by-case basis. Students must petition the Program Director for support and include a budget. Priority is given to applications that match other sources of funding whether from the University or Winterthur. As with SOWF funding, students must submit a one-page report outlining how they used the funds following their trip or presentation (In the case of matching funding, only one report is necessary, but a copy should be submitted to the Program Office). In general, no students may apply for these funds more than once in a given year. Contact the Program Office for further information.

Additional University Resources for Graduate Funding and Fellowships

The UD Research Office —Human subjects review, training in grants and award processes, advice and support, institutional coordination.

<http://www.udel.edu/research/> and <http://www.udel.edu/research/preparing/funding.html>

Morris Library Resources —Training and support for finding awards, fellowships, and grants.
Contact: Carol Rudisell at rudisell@udel.edu

Research guide for Foundations and Grants — <https://guides.lib.udel.edu/grants>

Foundation Grants to Individuals — <https://library.udel.edu/databases/gtio/> (Access from Morris Library computers only).

Funds Administered by Winterthur Museum, Garden & Library

The Winterthur Fellows Book Fund

The Winterthur Fellows Book Fund generously provides WPAMC (Winterthur Program in American Material Culture, formerly known as WPEAC/Winterthur Program in Early American Culture) Fellows with a gift to purchase books. Fellows can order any book currently in print. Fellows receive a 20% discount on books ordered through the Winterthur bookstore. The fund provides students with the opportunity to start their own reference library of material culture and decorative arts titles. In the past, students have purchased materials for their thesis, key reference texts, preparation material for next steps after the Program, or simply books that are of interest.

The Morrison and Fenella Heckscher Fund

The Heckscher Fund supports a reimbursement of up to \$200 worth of expenses over the course of the Fellow's two years study. The expenses can include travel to do research, conference registration, and photo permission fees for theses or research papers. Recipients should write a thank-you note to Mr. and Mrs. Heckscher.

Scott LaFrance Graduate Research Scholarship

An anonymous donor endowed this Scholarship in 2015 to honor Scott LaFrance (WPEAC 1985), a noted architectural historian and material culture scholar. The scholarship is awarded at the discretion of the Program Director, in consultation with faculty in Winterthur's Academic Programs department. The fund provides support to a Fellow or Fellows who are working on thesis topics related to the 20th century or later.

Coco Kim Scholarship

This fund, created by Coco Kim (WPEAC 1985), supports WPAMC research and travel. Awards are made at the discretion of the Program Director and faculty in Winterthur's Academic Programs department. Recipients should write a thank-you note to Coco Kim.

The Brock Jobe Student Travel, Research and Professional Development Fund

Applications for drawing from this fund may be submitted by students from both WPAMC and WUDPAC for travel, research or professional development. Priority is to be given to students pursuing a furniture-related subject. Any interested student is to submit an application stating need, purpose and projected expenses to the Academic Programs Director. Awards will be given at the discretion of the academic programs director in consultation with the Program Director. This is a fund that may grow with additional gifts made in Brock's honor.

Please note the amounts and guidelines for all of these funds are subject to change; we cannot guarantee that they will remain current for a Fellow's entire course of study as some of them are subject to change within the terms under which they were established, and occasionally, there are additional research and professional development funds available

Whenever possible, the funds are used to reimburse reasonable expenses incurred while Fellows pursue their research rather than being granted in a lump sum as a stipend. For details regarding requesting reimbursement, please see: Thesis Research Funding, page 34.

Supplemental Funding Opportunities (Select examples)

The Decorative Arts Trust Summer Research Grants

The Dewey Lee Curtis Scholarship Fund awards three research grants of \$500 each to graduate students in the field working on a Master's thesis or PhD dissertation. Interested students should complete an application online or download, complete and email completed application. Summer Research Grant applications are due in late April. For additional information:

www.decorativeartstrust.org.

Peter Wentz Farmstead Society

The Peter Wentz Farmstead Society awards the Albert T. and Elizabeth R. Gamon Scholarship in honor of Albert T. and Elizabeth R. Gamon on an annual basis. This academic award will be available on a one-time only basis to a student who is currently pursuing a degree in Pennsylvania German History, Cultural Studies or Decorative Arts and/or related Museum Studies. For additional information email: mail@PeterWentzFarmsteadSociety.org.

Society of American Period Furniture Makers (SAPFM)

SAPFM provides educational grants for different categories, such as field studies, travel and photography of furniture objects (especially good for theses), and helping to cover the cost of seminars, conferences, etc. The link to their education page with more info is www.sapfm.org/education-grants.

There are many additional opportunities for funding. Please speak with Program staff for advisement and be creative in searching for these on your own.

Section 9: Program Operations

Public Relations and Deportment

Whether at Winterthur or the University, Fellows are expected to conduct themselves professionally. Given the museum setting that Fellows negotiate daily, matters of dress and deportment often assume a different level of importance than in the more student-oriented environment of the University. Winterthur faculty and staff will address these topics during Summer Institute and at other times if there are matters of concern. We ask that students be sensitive to the importance of working with the public in a friendly and appropriate manner.

Interview Weekend

Interview Weekend is important for maintaining the Program's vitality. Fellows are involved in many aspects of support and **all Fellows** are expected to participate. The two Class Representatives are instrumental in the coordination and planning of the Weekend. While the Program's Executive Committee controls some aspects of the Weekend's events, others are open to modification subject to pragmatic logistical, administrative, and budgetary concerns. The Program Director and Program Coordinator manage the Weekend with staff and faculty, the Class Representatives and Annual Events Coordinators to ensure that the weekend goes smoothly.

Program Operations

It is the responsibility of individual students to make certain that they inform the Program Director and/or Program Coordinator of any changes in their status, including major life changes, health concerns, address and contact information changes, and arrests. Students should also update their UD Employee Demographic Data webform with pertinent changes.

Fellows are subject to the rules, regulations, and policies of both the University and Winterthur and should exercise due diligence at **both** institutions to ensure they are in compliance with ethical, research, safety and security policies and protocols. Fellows receive an orientation to these protocols during Summer Institute.

Access to Collections *(please consult access policy set by Winterthur)*

See [Appendix C](#) and direct any questions to Catharine Dann Roeber.

Class Administrative Roles

We ask that each WPAMC class member take on an administrative support role. These roles help with the work of running the program and give Fellows an opportunity to meet people inside and outside the institution. Many of these roles build administrative skills for your resume.

During Summer Institute, the Class will select its roles. Some roles require consistent work; some are more seasonal. The main expectations are that everything gets done well, roles play to people's strengths, and everyone has some opportunity to get to know other offices and people. Remember: workloads can never be divided up equally! Work with your classmates to decide how best to assign roles and help each other. Finally, if you feel overwhelmed, do not hesitate to ask for assistance or delegate.

Catharine Dann Roeber will be the Winterthur supervisor for these roles and will work with the Program Director to ensure that these roles run smoothly and uphold program guidelines set by the University and Winterthur. During your two years, please contact Catharine with any questions related to your role.

Class Representative

Annual Events Coordinator (AEC)

Calendar and Event Communication Coordinator

WPAMC Representative to UD Graduate Student Government (GSG) Material

Matters Blog Coordinator and Editor

Social Media Coordinator and Editor

Public Programs and Registration Office Representative / Thank-You Note Coordinator

Material Culture Studies Liaison

Section 10: University Code of Conduct

UNIVERSITY OF DELAWARE CODE OF CONDUCT

All students are responsible for knowing and abiding by the University's Code of Conduct. Familiarize yourself with the University's policies on Academic Honesty and other policies: (<http://www1.udel.edu/stuguide/19-20/code.html>)

Academic Honesty

Alcohol Complicity

Disruptive Conduct

Drugs

Endangering the Safety of Others Failure

to Comply

False Information Guests

Hazing

Misuse of University Materials, Services or Property

Off-Campus Conduct

Residence Hall Regulations

Responsible Computing and Use of University Computer Resources Sexual

Assault

Sexual and Other Discriminatory Harassment Student

Organizations

Theft

Weapons, Dangerous Instruments, and Explosive Chemicals or Devices on Campus

Note:

A violation of the Code of Conduct may also constitute a violation of city, state, or federal law and vice versa. If so, simultaneous prosecutions may result. Students should be aware that student status does not insulate them from awareness of and compliance with other laws.

Appendix A

Winterthur Program Citation PRINTS AND PAINTINGS

Portrait of a woman (generic title/no italics) Gerret Duyckinck New York, New York; 1690–1700 Oil on panel
1956.565 Bequest of Henry Francis du Pont

The Brigand Alarmed Samuel Finley Breese Morse Italy; 1830–31
Oil on canvas
1991.38 Museum purchase

Neshaminy
Attributed to Thomas Birch Philadelphia, Pennsylvania; 1794–1851 Watercolor
with graphite underdrawing on laid paper
1959.40.19 Museum purchase

Falls of St. Anthony on the Mississippi
John Hill (engraver), after a painting by Joshua Shaw Philadelphia, Pennsylvania: M. Carey & Son,
1819–20 Aquatint with watercolor on wove paper
1969.413.2 Gift of Mrs. Alfred C. Harrison

LIBRARY COLLECTIONS

Drawing of a teapot
Workshop of George Christian Gebelein Boston, Massachusetts; 1909–45 Watercolor on paper
94x1 Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library

The Charm of the Antique
Robert and Elizabeth Shackelton
New York, New York: Hearst's International Library Company, 1914
NK2240 s52 Printed Book and Periodical Collection, Winterthur Library

Design for a carriage Signed "J. Lenhard"
Leipzig, Germany; about 1800 Ink and color wash
00x53.1 Joseph Downs Collection of Manuscripts and Printed Ephemera, gift of Edmond L. Lincoln, Winterthur Library

Sister Sarah Collins
New Lebanon, New York; July 1912 Silver gelatin print
SA24.1 Edward Deming Andrews Memorial Shaker Collection, Winterthur Library

CERAMICS

Dish

London, England; 1670–90 Earthenware (tin-glazed)

1954.538 Bequest of Henry Francis du Pont

Plate

Dihl et Gerhard

Paris, France; 1800–1815 Porcelain

1999.8.1 Gift of Donald S. Kane in memory of Berry B. Tracey

Table centerpiece

Yorkshire or Staffordshire, England; 1775–85 Cream-colored earthenware (or) Earthenware (creamware)

2000.5 Museum purchase with funds provided by the Henry Francis du Pont Collectors Circle

FURNITURE

Side chair

John Q. Publick

Philadelphia, Pennsylvania; about 1875 Red oak, white oak, maple, ash

1963.34 Gift of Mr. James Biddle

Dressing table

Base: Boston, Massachusetts; 1700–1720

Top: Continental Europe, probably Switzerland; 1700–1720 Walnut with maple, white pine, slate tabletop, brass drawer pulls

1998.1 Museum purchase and partial gift of Gregory M. Cook

GLASS

Bowl and vase

Probably Clevenger Brothers

Clayton, New Jersey; 1927–49

Glass (nonlead)

1959.3259 Bequest of Henry Francis du Pont (bowl)

1962.134 Museum purchase (vase)

Wineglass

Shop of William Beilby

Newcastle upon Tyne, England; about 1765 Lead glass

1975.44.1 Museum purchase

METALS

Teapot and sugar bowl with lid William
Van Buren

New York, New York; about 1795

Silver, wood

1977.79 Gift of Marshall P. Blankarn (teapot)

1980.182 Gift of Marshall P. Blankarn (sugar bowl)

Tankard

Simeon Soumaine

New York, New York; about 1730 Silver

1963.524 Gift of Henry Francis du Pont

Beaker

Maker unknown

New York, New York; about 1690 Silver Marked

“HH”

1958.95.1 Museum purchase with funds provided by Henry Francis du Pont

TEXTILES

Table cover

Deerfield Society of Blue and White Needlework Deerfield,
Massachusetts; 1896–1926

Linen

.36 Gift of Anne Landon Allen in memory of Mary Taylor Landon

Needlework picture

Elizabeth Edwards America or England; 1711

Silk embroidered on linen

.3046 (frame) Bequest of Henry Francis du Pont

Textile panel

Printed at Bromley Hall, England; 1760–80

Copperplate on linen

1961.1759b Bequest of Henry Francis du Pont

Appendix B

Winterthur Program Travel Policy & Contact Information

The following points are excerpted/based on University documents:

Act responsibly, safely, and in a way that reflects well on the University and Winterthur.

Devise workable strategies for contacting the faculty leader and colleagues at all times, remembering that many American cell phones will not work in the UK or Europe.

Standards of Conduct

The University and Winterthur may terminate a student's participation in a travel program if their actions violate laws, University rules, or damage the Program or its reputation. The Office of Graduate and Professional has ruled that students who are sent home shall bear the expenses.

Risks of Travel

Any trip involves risks related to travel conditions, different social and economic conditions, different standards of design and safety, and possible differences in availability of legal and medical help. Efforts are made to provide students with information about destinations, but students need to make their own investigations of the areas they travel to. The student is responsible for any risk when traveling independently or when separated or absent from Program activities.

Independent Activity

If a student travels independently or is separated from the activity that is sponsored and affiliated with the University, they are responsible for their personal health and safety. If a student becomes detached from the group, fails to meet transportation, or becomes ill or injured, the student is responsible for contacting and reaching the group at the next destination or returning home, and bearing the cost. When the Program uses Winterthur or University vehicles for transportation, the vehicles may only be used for Program activities.

Contact Information

Winterthur Program in American Material Culture Office:

From the U. S.: 302.831.2678

From abroad: Access code for the U.S. (this will vary depending on your site) 302.831.2678

Winterthur Public Safety Dispatch Office:

From the U. S.: 302.888.4647

From abroad: Access code for the U.S. (this will vary depending on your site) 302.888.4647

UD Institute for Global Studies:

From the U.S., toll-free: 1-888-831-4685

From abroad: Access code for the U.S. (this will vary depending on your site) 888-831-4685

UD Public Safety:

From the U.S.: 1-302-831-2222

From abroad: Access code for the U.S. (this will vary depending on your site) 302-831-2222

Safety and Personal Health

- Know how to reach your faculty director(s) 24 hours a day in case of emergency.
- Make sure you have contact information for other students on your program.
- If you are going to be away overnight, provide your faculty director(s) with the appropriate contact information and location of where you'll be.
- Know where to go for help - names/locations of hospitals, clinics, and police stations locally.
- Know your own medical and health needs. Carry any documentation you need. Carry proof of insurance (and a claim form, if possible). Know what your personal and HTH Worldwide health insurance covers.
- Know about site-specific health/safety precautions that you can take. For example, in countries where people drive on the other side of the road, newcomers are often involved in pedestrian accidents—struck by a vehicle because they looked the wrong way when crossing a road.
- High-risk behavior is strongly discouraged during free time (driving a vehicle, hitchhiking, etc.).
- If you have a life-threatening medical condition (e.g. diabetes, peanut allergy) consider sharing this with others in your group. They may be more equipped to help you if something happens.
- Trip leaders try to accommodate various dietary needs, but it is the student's responsibility to make the trip leader aware of life-threatening conditions and bring foods that supplement their preferences. It is not possible to alter trip itineraries around individual dietary preferences.
- If you travel abroad, purchase medications before departure. Foreign medications may differ from those in the U.S.

Street Safety

- Use caution.
- Drug and alcohol use are risks from a safety perspective. See section below.
- Be careful about sharing Program-related information with strangers.

Sexual Assault Prevention

- Travel with other people and watch out for one another.
- Do not be alone with strangers or accept a drink from a stranger.
- And—if you are assaulted—get to a safe place and contact your faculty director(s). Local authorities, the Institute for Global Studies, and UD Public Safety should also be contacted as soon as possible.
- Familiarize yourself with what the University considers to be sexual assault and harassment by reading the University's Code of Conduct.

Drug and Alcohol Use

- If consumed at all, alcohol should always be consumed in moderation and in compliance with local and national laws, as well as cultural attitudes about alcohol use. Local laws about alcohol may differ from home.
- Students **MUST** avoid any possible involvement with drugs. If students are arrested for breaking the law in a foreign country, the laws of the host country prevail, without exception. The University of Delaware, the faculty director, and the U.S. Department of State cannot help.

- Please refer to the sections on drug and alcohol use in the UD Student Code of Conduct.

Appendix C

Student Access at Winterthur

Students' Winterthur ID badges will be active from the start of summer institute to August 31 of their graduating year.

Requests for access extensions will be considered by the Director of Academic Programs. Upon conclusion of their program studies, students are to return their badges to the Academic Programs office so that badge core electronics may be reused.

Students' Winterthur ID badges permit the following access and privileges:

- Walking gardens and grounds: dawn-dusk
- Museum wing: 7 days, 6am-10pm
- Research building (floors 3 & 4): 7 days, 6am-10pm
- Research building (floors 1 & 2): 24/7
- Collections access privileges (access to collections areas)
- Escorting privileges (escorting visitors into collections areas)
- Handling privileges (handling collection objects within the spaces where they are located)

Students may access the museum collections 7 days a week, 7am-5:30 pm. Students planning to be in the collections on holidays, or outside these access hours, must make arrangements with their supervisor and Dispatch ahead of time. Please request this privilege only when absolutely necessary.

Students may access library special collections (Downs Collection, Rare Book Collection, Winterthur Archives, Microfilm) via research appointment. Appointments are available Mondays, Wednesdays, and Fridays, 10am-12pm and 1-4pm. Please send item requests at least 24 hours in advance to reference@winterthur.org. Students may access the main reading room and open stacks 24/7.

Students should report a lost or stolen badge to Dispatch immediately so that their badge can be deactivated, and contact Winterthur's Academic Affairs Administrator so they can coordinate the paperwork needed to issue a replacement badge. Students will be issued a \$10 replacement fee for a lost badge.

Please reference the "Winterthur Policies, Procedures & Protocol" document provided during Summer Institute.

Appendix D

University of Delaware Academic Calendar

<https://www1.udel.edu/registrar/cal/calendars/2020-2022.pdf>