We are looking forward to seeing you in Brooklyn at the 2012 Students and Faculty in the Archives (SAFA) Summer Institute! Below we have compiled some preliminary materials about our project, as well as some helpful logistical information about the institute. If you have any questions, don’t hesitate to contact SAFA co-directors Julie Golia (jgolia@brooklynhistory.org) and Robin M. Katz (rkatz@brooklynhistory.org).

Logistics and Schedule

- We will provide all meals and snacks from breakfast on Thursday to luncheon on Friday.
- Thursday sessions will take place at Brooklyn Historical Society at 128 Pierrepont Street.
- Friday sessions will take place at St. Francis College, one of our partner schools, just a few blocks away at 180 Remsen St.
- We suggest bringing a laptop, tablet, or notepad for taking notes.
- On Thursday, you’ll be spending some of your time in BHS’s landmark Othmer Library. The library is very beautiful – and very cold. Please bring a sweater!
<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30 am - 10:00 am</td>
<td>BREAKFAST</td>
<td>Brooklyn Historical Society (1st floor)</td>
</tr>
<tr>
<td>10:00 am - 11:15 am</td>
<td>Introduction to SAFA</td>
<td>Shellens gallery</td>
</tr>
<tr>
<td>11:15 am - 11:30 am</td>
<td>COFFEE BREAK</td>
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<tr>
<td>11:30 am - 1:30 pm</td>
<td>Presentations by Brooklyn Faculty</td>
<td>Brooklyn Historical Society (1st floor)</td>
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<tr>
<td>1:30 pm - 2:30 pm</td>
<td>LUNCH</td>
<td>Brooklyn Historical Society (1st floor)</td>
</tr>
<tr>
<td>2:30 pm - 4:30 pm</td>
<td>Concurrent sessions</td>
<td>Brooklyn Historical Society (2nd floor)</td>
</tr>
<tr>
<td>5:00 pm</td>
<td>Walking Tour Departs</td>
<td>Home of Bill and Marj Coleman, BHS trustees</td>
</tr>
<tr>
<td>6:00 pm</td>
<td>Arrive at DINNER RECEPTION</td>
<td>Brooklyn Heights</td>
</tr>
</tbody>
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**Reimbursements and Honoraria**

- Please complete the **enclosed W-9 form** so that we can process checks to you.
- You will receive a $500 honorarium upon completion of the Summer Institute.
- We will reimburse your travel and lodging costs up to $1,100. We will ask you to submit receipts at the Summer Institute. If you will have additional receipts (such as a return train ticket home), you will still be able to mail these in later. **Reimbursement checks will be sent after the Summer Institute, once all receipts are received.**
SAFA Summer Institute 2012 Participants

**BHS Staff**
Julie Golia, Public Historian / SAFA Co-Director
Robin M. Katz, Outreach + Public Services Archivist / SAFA Co-Director
Lauren Onifer, SAFA Archives Assistant
Deborah Schwartz, President
Jacob Nadal, Director of Library and Archives

**Brooklyn Faculty**
New York City College of Technology (City Tech), CUNY
Peter Catapano (History)
Justin Davis (Speech and Communication)
Robin Michals (Photography)
Jody Rosen (English)
Geoff Zylstra (History)

Long Island University, Brooklyn Campus
Melissa Antinori Berninger (English)
William Burgos (English)
Sara Campbell (English)
Leah Dilworth (English)
Kimberly Jones (History)
Deborah Mutnick (English)

St. Francis College
Athena Devlin (American Studies)
Alexandria Egler (Religious Studies)
Sara Haviland (History)
Eric Platt (History)
Jennifer Wingate (Art History)

**National Partner Representatives**
Philadelphia, PA
Jeff Hyson (History), St. Joseph’s University
Randall Miller (History), St. Joseph’s University
Beth Twiss Houting, Historical Society of Pennsylvania
Jason Allen, Cliveden of the National Trust for Historic Preservation

Burlington, VT
Chris Burns, University of Vermont Special Collections
Prudence Doherty, University of Vermont Special Collections
Elizabeth Fenton (English), University of Vermont

Providence, RI
Holly Snyder, Brown University Libraries
Elisa Miller (History), Rhode Island College

New Bedford, MA
James Lopes, New Bedford Whaling Museum
SAFA: just a few sample materials

Some national partner participants have requested to see SAFA course materials ahead of the June 2012 Summer Institute. Included here are some sample materials, as well as directions on how to visit select course websites.

By the end of the grant period in December 2013, we hope to publish a robust project website filled with rich content including analyzed project findings; articles on pedagogy; best practices for archives and cultural institutions; sample syllabi, assignments, and in-archive activities; digitized documents; and other project documentation. These products are currently being crafted and refined. You’ll be seeing much more of this material in person at the Summer Institute, and we welcome feedback on what final products would be most useful for a national audience.

Sample Course Materials
At the end of this packet, we are including sample course materials from two SAFA courses taught in the spring 2012 semester. These include syllabi, citation lists, assignments, in-archives activities, and contextual materials provided to students.

Sample Course Websites
SAFA courses are required to have a course website. By the spring 2012 semester, project staff and faculty determined that a blog structure would best serve the needs and capacities of first year students, their professors, and the universities. At the Summer Institute, we will discuss how the quality and usefulness of blogs varied significantly. For now, if you’d like to look at examples of our more successful blogs, we would suggest the following:

Professor Sara Haviland, St. Francis College, U.S. History, 1896-present
http://safa.brooklynhistory.org/haviland-s12/

Professor Kimberly Jones, Long Island University Brooklyn, History 2: World Civilizations Since 1500
http://safa.brooklynhistory.org/jones-s12-1/

Professor Eric Platt, St. Francis College, U.S. History, 1896-present
http://safa.brooklynhistory.org/platt-s12/

Professor Jennifer Wingate, St. Francis College, Commemorative Practices in the U.S.
http://safa.brooklynhistory.org/wingate-s12/
Sample Course Materials

HIS 1201: US History 1896 – Present
Prof. Eric Platt
St. Francis College

http://safa.brooklynhistory.org/platt-s12/
Dr. Eric Platt (eplatt@sfc.edu)
HIS 1201-4: MWF 11:15-12:10, Room 3402
Office: Room 7008
Office Hours: M 3:00-4:00, WF 12:30-1:30 & by appointment

US History 1896 to Present

Course Description:
This course traces the political, economic, cultural, and social history of the United States since 1896. In the process we will examine the events, ideas, institutions, and people that have helped make the United States of America what it is today.

Learning Goals:
• Explain the evolution of 20th-century American political democracy.
• Trace the progress of American foreign policy during the 20th century as the country transitioned from an emerging power to the world’s only superpower.
• Describe economic developments during the 20th century and their impact on the average American worker.
• Recognize the similarities and differences in the historical experiences of diverse groups in American society and these groups’ roles in shaping American society.
• Gain awareness of cultural trends in 20th-century America.
• Improve critical thinking, research, and communication skills.

Requirements:
• Attend and participate in class
• Complete assigned readings and responses
• Complete blog postings
• Exam 1: Wednesday, February 22; Exam 2: Monday, April 2
• Coney Island project: Wednesday, March 14
• Final exam: TBD

Readings:
• Charles Denson, Coney Island: Lost and Found [Do NOT purchase. This book will be given to you during the second week of class.]
• Additional readings from the class website [Angel]

Class Schedule and Assignments:
Week 1: Introductions
January 18: Introduction to the Course
January 20: The Gilded Age
Week 2: Turn-of-the-Century America
January 23: Immigration and Urbanization
January 25: Introduction to Coney Island

Reading:
- [Angel] Patterson, *America in the Twentieth Century: A History* (Chapter 1)
- Denson, *Coney Island: Lost and Found* (Chapter 3)

Week 3: Turn-of-the-Century America (cont.)
January 30: American Imperialism
February 1: Labor Unrest and Grassroots Populism  [First Blog Due]
February 3: Discussion

Reading:
- American Promise, Chapter 21 (pp. 745-756)
- [Angel] Moss, *America Since 1900* (pp. 23-32)
- [Angel] Rudyard Kipling, “The White Man’s Burden”
- [Angel] Editorial from *San Francisco Call*
- [Angel] Selection from Jacob Riis, *How the Other Half Lives*

Week 4: Progressive Crusades at Home and Abroad
February 6: Progressivism and Politics
February 8: American Involvement in World War I
February 10: Discussion

Reading:
- American Promise, Chapters 21 (pp. 756-782) and 22
- [Angel] Selection from Upton Sinclair, *The Jungle*
- [Angel] “A Doughboy’s Letter from the Front”
- [Angel] Wilson’s Fourteen Points Speech

Week 5: The 1920s: The First Modern Decade?
February 13: Boom Times
February 15: The Roaring Twenties
February 17: Discussion

Reading:
- American Promise, Chapter 23 (pp. 825-853)
- [Angel] “Flapper Jane”
- [Angel] “The Monkey Trial”
- [Angel] “Scopes Trial, Day 7: Darrow Examines Bryan”
- [Angel] Online Assignment

Week 6: Brooklyn Historical Society
February 20: Presidents’ Day  [No class]
February 22: Exam #1
February 24: Introduction to Brooklyn Historical Society (BHS)
Week 7: The Great Depression and New Deal
February 27: Choose Source for Coney Island Projects (BHS) [Second Blog Due]
February 29: “Brother, Can You Spare a Dime?”
March 2: Roosevelt and the New Deal [Third Blog Due]

Week 8: The Great Depression and New Deal (cont.)
March 5: Work on Coney Island Projects (BHS) [Fourth Blog Due]
March 7: The Second New Deal
March 9: Discussion
Reading:
- American Promise, Chapters 23 (pp. 853-858) and 24
- [Angel] “Hard Times and Hoovervilles”
- [Angel] Franklin Delano Roosevelt, “First Inaugural Address”
- [Angel] “Working People’s Letters to New Dealers”

Week 9: World War II
March 12: America Enters World War II
March 14: Fighting the Fascists [Coney Island Projects Due]
March 16: Discussion
Reading:
- American Promise, Chapter 25
- [Angel] Franklin Delano Roosevelt, “Four Freedoms Speech”
- [Angel] “Press Release on Use of Atomic Bomb”

Spring Break: March 17-25 [No Class]

Week 10: Cold War
March 26: Beginning of the Cold War
March 28: Height of the Cold War
March 30: Discussion
Reading:
- American Promise, Chapters 26 (pp. 947-960; 972-978), 27 (pp. 988-995), and 29 (pp. 1064-1069)
- [Angel] Joseph McCarthy on Communists in the U.S. Government

Week 11: Middle-Class World of the 1950s
April 2: Exam #2
April 4: “Fair Deal” to “Middle Way”
April 6: No Class [Easter Break]
Reading:
- American Promise, Chapters 26 (pp. 960-972) and 27 (pp. 983-988; 996-1009)
Week 12
April 9: No Class [Easter Break]
April 11: Society and Culture of the 1950s
April 13: Jim Crow Era

Week 13: The Civil Rights Movement and Vietnam
April 16: Civil Rights Movement
April 18: Civil Rights Movement (cont.) / Discussion
April 20: Vietnam
Reading:
- American Promise, Chapters 27 (pp. 1009-1015), 28, and 29 (1070-1096)
- [Angel] Selection from Rosa Parks: My Story
- [Angel] Online Assignment

Week 14: Malaise? Revival?
April 23: Nixon and Watergate
April 25: The Carter and Reagan Administrations
April 27: The End of the Cold War
Reading:
- American Promise, Chapter 30

Week 15: Turn-of-the-Century America, Take II
April 30: Recent American History / Review for Final
Reading:
- American Promise, Chapter 31 (pp. 1141-1157)

Grade Breakdown:
Exam 1: 20%
Exam 2: 20%
Blog Posts: 8% (2% each)
SAFA Web Project: 15%
Responses: 6% (Drop lowest grade)
Class Participation: 6%
Final Exam: 25%

Grading Scale:
A 92-100%
A- 90-91%
B+ 88-89%
B 82-87%
B- 80-81%
C+ 78-79%
C 72-77%
C- 70-71%
D 60-69%
Classroom Policies

Reading and Class Participation:
Class discussion is very important for this course. You are expected to attend every class and to be fully prepared to discuss the assigned reading. Your class participation grade will reflect your attendance, the frequency and quality of your contribution to class discussion, and your willingness and ability to listen and respond to the ideas of others. Please feel free to ask questions during lecture.

Academic Honesty:
You are encouraged to collaborate with other members of the course in studying and preparing assignments, but all final work must be your own. Cheating on tests will have severe consequences, as you will receive an automatic “F.” Plagiarized work will also not be accepted and is surprisingly easy to discover. To avoid plagiarism:

1. Do not copy word-for-word from the source you are using. Instead, summarize the main points or ideas of the material in your own words and phrasing, and give credit to the source you have used.
2. If you do need to use someone’s exact words, be sure to put quotation marks around the direct quote and cite the source and page number(s).

Talk to me if you have any questions about how to avoid plagiarism.

Attendance:
St. Francis College’s academic policies require regular attendance to all classes, including this one. Four unexcused absences will result in a lower grade for the class. If you are unable to make it to a class for a legitimate reason, please let me know. An excused absence is usually granted for illness, family emergency, and participation in college events. If you will be missing class due to a college event, please tell me ahead of time.

You are expected to be on time and remain until the end of the period. I will be taking attendance at the beginning of each class. If you are late, it is your responsibility to talk to me after class in order to make sure that you are not marked absent for the day.

Phones and Other Electronic Equipment
Phones and other pieces of electronic equipment are great at keeping us all in touch with each other and the world around us. But they can also be disruptive and interfere with class. I want to hear you participating in class discussion and asking questions, not hear your phone going off in the middle of lecture! Phones, iPods, etc., must be silenced or turned off once class begins. Also, laptops should be used for taking class notes, not surfing the web or updating your Facebook status.

Late Work:
All assignments are due the day they are assigned. You are welcome to either e-mail me your work or turn it in during class. Unexcused late work will result in a lower grade for the assignment. No unexcused late assignments will be accepted after the last regular day of class.
Class Visit #1
Prof. Eric Platt
February 24, 2012
11:15 – 12:10
Professor: Eric Platt
Course: US History: 1896 - Present, St. Francis College
Class Visit 1 / 3: Friday 2/24/12, 11:15 – 12:10 pm

**Citation List**

**Station 1: Eugene Armbruster photographs**

Shooting the Rapids, 1903, v1972.1.769; Early Brooklyn and Long Island photographs, ARC.201; Brooklyn Historical Society.

Coney Island, 1903, v1972.1.770; Early Brooklyn and Long Island photographs, ARC.201; Brooklyn Historical Society.

Dreamland, 1904, v1972.1.771; Early Brooklyn and Long Island photographs, ARC.201; Brooklyn Historical Society.

Dreamland, 1904, v1972.1.772; Early Brooklyn and Long Island photographs, ARC.201; Brooklyn Historical Society.

Luna Park, 1904, v1972.1.773; Early Brooklyn and Long Island photographs, ARC.201; Brooklyn Historical Society.

Japanese Village, Luna Park, 1904, v1972.1.774; Early Brooklyn and Long Island photographs, ARC.201; Brooklyn Historical Society.

Luna Park, v1972.1.775; Early Brooklyn and Long Island photographs, ARC.201; Brooklyn Historical Society.


**Station 2: Anders Goldfarb photographs**


Bike on the Coney Island Boardwalk, 1984, v1992.48.21; Anders Goldfarb photographs; Brooklyn Historical Society.

**Station 3: Limbert family collection**
Woman with children, circa 1900, v1990.53.1; Limbert family tintypes, ARC.055; Brooklyn Historical Society.

Two woman with children, circa 1900, v1990.53.2; Limbert family tintypes, ARC.055; Brooklyn Historical Society.

Woman between two children, circa 1900, v1990.53.3; Limbert family tintypes, ARC.055; Brooklyn Historical Society.

Child on bench, circa 1900, v1990.53.4; Limbert family tintypes, ARC.055; Brooklyn Historical Society.

Woman with baby and child, circa 1900, v1990.53.5; Limbert family tintypes, ARC.055; Brooklyn Historical Society.
Station 1: Eugene Armbruster photographs

The Early Brooklyn and Long Island photograph collection is comprised of approximately 1,400 black-and-white photographs taken by various photographers from circa 1860 to 1920. The photographers are primarily amateur photographers.

Eugene L. Armbruster (1865-1943) was a resident of the Bushwick neighborhood of Brooklyn and worked at a cigar box manufacturing company in Brooklyn. He was born in Baden-Baden, Germany in 1865 and immigrated to the United States in 1882. As an amateur historian, he published several books and pamphlets including The Eastern District of Brooklyn; Long Island: It's Early Days and Development; and The Wallabout Prison-Ships, 1776-1783. As an amateur photographer, Armbruster’s dominant subject was the New York City area. His subjects were often street scenes, houses, and churches, among others. He also extensively photographed Coney Island around 1910. Armbruster was married and had two children. He died on September 21, 1943 and is buried in Queens.
Station 2: Anders Goldfarb photographs

Anders Goldfarb is a contemporary photographer living and working in New York. Goldfarb was born in Brooklyn and grew up in Flushing, Queens. He earned a BA in Cultural Anthropology from SUNY-Stonybrook (1975), a BFA from Eastern Michigan University, and an MFA in Photography at SUNY-New Paltz (1986).

He worked at the Associated Press (AP) as a printer on the evenings and weekend for 10 years while doing freelance work with other photographers during the weekdays. The AP offered employees a leave of absence after a 10-year period of employment, so he saved money and finally took his leave in 1997. He stayed in New York City and spent his 2-year leave shooting.

Goldfarb lived in the Greenpoint neighborhood of Brooklyn for over twenty years. He currently lives in Manhattan. To learn more, please see http://andersgoldfarb.com/.
Station 3: Limbert family collection

The Limbert family resided at 469 Ovington Avenue in the Brooklyn neighborhood of Bay Ridge. Anna Cristina Thorer (1871-1964) married Jesse Tanton Limbert in October of 1894. They had two daughters, Elsie (1898 - 1993) and Christina (circa 1896-1985), who attended Public School 102 in Bay Ridge. As an adult Christina was active in the Bay Ridge Historical Society. Neither Elsie nor Christina married, and Elsie lived in the house at Ovington Avenue her entire life.

The Limbert family collection (ARC.055) includes six tintype photographs of unidentified members of the Limbert family taken at a Coney Island studio, circa 1900.

Note: Because one of the tintypes is too fragile to handle physically, only 5 are available today.

What is a tintype?

A tintype is an early form of photography invented in the 1850s. Tintypes grew in popularity in the United States during the Civil War, and were common until the early 20th century. Because tintypes could be developed quickly while a customer waited, they were often sold as souvenirs at carnivals and fairs.

Tintypes are not made of tin, but of iron. They also (and more accurately) called ferrotypes. The iron sheet was “japanned” or blackened, and then coated with liquid collodion solution and sensitized. After exposure, the plate was developed, fixed, and rinsed. After drying, the plate was varnished to protect the image. The resulting image was positive appearing.
Care and Handling: Please put on gloves before handling any photographs.

1. Rotate through each of the three stations of photographs set up for you. Spend 5 minutes at each station and answer the following questions:

   Who or what is in the pictures? Why are they at Coney Island? What is happening around them?

   What kind of photographer is taking the pictures?

   Who do you think is the photographer’s intended audience?

   What do these pictures tell you about Coney Island?

2. Come together as a group and discuss the following questions:

   How has Coney Island changed over time?

   What makes the photographers different from each other?

Archival Collections Used:
Eugene Armbruster photographs; Photography Collection; Brooklyn Historical Society.
Anders Goldfarb photographs; Photography Collection; Brooklyn Historical Society.
Coney Island Tintypes, Limbert Family Collection, ARC.055; Brooklyn Historical Society.
Class Visits #2 and #3

Prof. Eric Platt

February 27, 2012

and March 5, 2012

11:15 – 12:10
Professor: Eric Platt  
Course: US History: 1896 - Present, St. Francis College  
Class Visit 2 and 3 / 3: Monday 2/27/12 and Monday 3/5/2012, 11:15 – 12:10 pm

Citation List

Wax Head and Hands of Nat King Cole, 1986.77.10; Brooklyn Historical Society.

Main collection F129 .C75 A76p 1924

Main collection F129 .C75 C67 1941

Main collection HE327 .I76 1917

Closed stacks F129 .C75 H69 1906

*The Improvement of Coney Island*. New York: Department of Parks, 1939.  
Reffolio TC 343 .NS8 193

*Brighton Beach Race Course at Coney Island*. Brooklyn, NY: Brighton Beach Racing Association, 1886.  
Main collection SF323 .B75 1886

Various articles from  

Fire Insurance Atlas (39a) 1907

Luna Park March and Two Step, 1903, M1987.9.2; Broadside collection, box 1; Brooklyn Historical Society.

My Little Coney Isle, 1902, M1987.9.4; Broadside collection, box 1; Brooklyn Historical Society.
Various items from Coney Island Jockey Club collection, 1987.007; Brooklyn Historical Society.

Seidl Society’s Brighton Beach Programme, 1894; Brooklyn ephemera collection, ARC.272, series 5: Entertainment, box 2, folder 8a; Brooklyn Historical Society.

“St. Michael’s Day” ticket stub to Dreamland, September 1, 1909; Brooklyn ephemera collection, ARC.272, series 5: Entertainment, box 2, folder 8a; Brooklyn Historical Society.

Advertising Card for Rough Rider’s Ride; Brooklyn ephemera collection, ARC.272, series 5: Entertainment, box 2, folder 8a; Brooklyn Historical Society.

Luna Park tickets, 1933 – 1939; Brooklyn ephemera collection, ARC.272, series 5: Entertainment, box 2, folder 8a; Brooklyn Historical Society.

Manhattan Beach Programme Gilmore’s Band Grand Concerts, 1889; Brooklyn ephemera collection, ARC.272, series 5: Entertainment, box 2, folder 8a; Brooklyn Historical Society.


Flat Maps B A-1879b.Fl

*Map of the County of Kings Showing the Ward and Town Boundaries.* 1869.

Flat Maps B A-1869b.Fl
HIS 1201-4
Source Analysis Worksheet
2-27-12

Type of source:

List some unique physical characteristics of source:

When was the source created?

Who created the source?

Why was the source created?

Who was the intended audience?

What information would help you better understand the source?

What does this source tell you about the history of Coney Island?
SAFA Web Project:  
History of Coney Island

One of our main goals this semester is to examine the history of twentieth-century New York City/United States of America through the lens of Coney Island. Another is to gain competency in working with primary sources through our time at the Brooklyn Historical Society (BHS). This project integrates both of these goals by asking you to use an archival source from BHS along with additional outside sources to create a paper on some aspect of the history of Coney Island.

On your second visit to BHS, you chose the archival source that you want to focus on for your project. You then spent the rest of that class examining and analyzing your source. I provided you some general questions to help you start your analysis.

Between your second and third visits to BHS, each of you will conduct additional background research on the general topic of your source. For example, if you picked the tickets from the Coney Island Jockey Club, you will probably look for additional sources that discuss horse racing at Coney Island. If you selected the “Luna Park March and Two Step,” you might choose to look into other songs written about Coney Island or the history of Luna Park. In doing this background research, you must examine at least three different works:

- *Coney Island: Lost and Found*
- One additional **print** primary or secondary source
- One additional **internet** primary or secondary source

I have included in this packet of instructions a list of possible print and internet-based sources to use, although you are free to use other sources as well. To ensure that you have looked at least **two** of these three sources before your third visit to BHS, we will spend a few minutes discussing what you learned from the additional sources during the visit. Your fourth blog will also be on this topic.

During your third and final visit to BHS, you will complete your analysis of your chosen source. In doing so, you will build on both your work from your previous visit and the additional research you did outside of class. I will also work with you to take photo(s) of your source for inclusion in the class website.

The final step of this project is to write a paper that integrates both your analysis of the archival source at BHS and your research on the general subject associated with it. Your paper must utilize and cite both the archival source and the other three sources as well. Citing a source does not necessarily mean quoting it. You can also paraphrase the information from it as well. Parenthetical citation works best for this assignment, with a corresponding works cited page at the end. With parenthetical citation, whenever the writer utilizes another's facts, words, or ideas, the writer briefly acknowledges the source.
within the text of the essay. Your essay should also contain an identifiable introduction and conclusion.

2-4 pages, double-spaced
Due: Wednesday, March 14

Textbook:
Denson, Coney Island: Lost and Found

Print Source Suggestions:
Michael Immerso, Coney Island: The People’s Playground (F129.C75 I46 2002)

John F. Kasson, Amusing the Million: Coney Island at the Turn of the Century (F 129.C75K37 1978)


Eric J. Ierardi, Gravesend, Brooklyn: Coney Island and Sheepshead Bay (F129.G693 I37 1996)

Harvey Stein, Coney Island (F129.C75 S8 1998)

Richard Snow, Coney Island: A Postcard Journey to the City of Fire (F 129.C75S66 1984)

Internet Source Suggestions:
Articles from Wikipedia (www. wikipedia.org)

Videos from YouTube (www.youtube.com)

Coney Island History Web Site (www.westland.net/coneyisland/)

PBS’ American Experience, Coney Island (www.pbs.org/wgbh/amex/coney/)

Coney Island History Project (www.coneyislandhistory.org)

Brooklyn Daily Eagle Online (eagle.brooklynpubliclibrary.org/Default/Skins/BEagle/Client.asp?Skin=Beagle)
New York Times Archive (Access via library website)
Sample Course Materials

FA 2408
Commemorative Practices in the US
Prof. Jennifer Wingate
St. Francis College

http://safa.brooklynhistory.org/wingate-s12/
St. Francis College
Department of Foreign Languages, Fine Arts, and International Cultural Studies

Spring 2012 FA 2408 Commemorative Practices in the United States  Prof. J. Wingate
Tuesday/Thursday 1:20 – 2:45 p.m.  3 Credits, Room 7213

Office Hours:  Tues. 11:10-12:10
Thurs. 3:00 to 4:00
or by appointment

Office: 6011
Phone: (718) 489-5440
E-mail: jwingate@sfc.edu

Course Description:  This course surveys commemorative practices in the United States from the colonial period to the present, focusing on how individuals and groups remember the past, honor people and events, and reflect on occasions of personal and/or national significance. It will examine “collective” and “cultural memory,” how it relates to history and identity, and how it is produced by objects and images. While this course places an emphasis on how memories and tributes are given physical form in monuments, souvenirs, and impromptu shrines, other commemorative practices covered will include oral histories, poetry, and film. The histories and debates surrounding a number of major memorials will be studied in depth. The class will visit two memorial sites in New York, as well as archival collections at the Brooklyn Historical Society.

Objectives:

1) To show how commemorative practices reflect and shape cultural values.
2) To define collective and cultural memory and give examples of the different types of narratives and images that contribute to collective and cultural memory. To explain the relationship between memory and history and between memory and identity.
3) To identify monument trends from throughout U.S. history, differentiate among the major forms and types (“common man” memorials, living memorials, counter-monuments, etc.), and explain them as products of their socio-historical time.
4) To visit and analyze commemorative sites in New York City and assess their changing meanings through history.
5) To consult and interpret the commemorative significance of primary archival materials at the Brooklyn Historical Society (BHS) as part of the “Students and Faculty in the Archives” (SAFA) project. To use the BHS photography, Civil War, and oral history collections to show how the commemorative roles of photography changed over the 19th and 20th centuries and how identity and personal experience help form public memory.

Required Texts:

Course Requirements:

1. Regular class attendance and class participation including two trips to the Brooklyn Historical Society and two trips to local monuments (all take place during class time). A maximum of three hours of absence is allowed per semester for reasons of illness or other necessity.

2. Assigned readings in texts and posted on Angel, written responses to questions about readings, posted reflections on the class website (http://safa.brooklynhistory.org), and ability to knowledgeably discuss readings in class.

3. Two exams (one on March 1 and one during Finals period). Make-up exams may only be given at the professor’s discretion for serious and documented reasons (e.g. certified doctor’s note on letterhead for serious illnesses), and only then if you contact the professor within a week of the exam. Please make every effort to contact the professor as soon as possible.

4. A final paper (due April 26) OR lead class discussion for part of class (with slides) on a day of your choosing starting March 27. Prof. Wingate to provide details.

5. Regular consultation of class information on Angel: slide presentations from class (to be posted as the semester progresses), reading questions, announcements, and other course materials as they become available. I will also send e-mail reminders and announcements to student Angel accounts.

Basis for the Grade and Grading Standards:

midterm exam 25% 100 – 93 A
final exam 25% 92 – 90 A-
paper/project 25% 89 – 88 B+
class participation 12.5% 87 – 83 B
assignments 12.5% 82 – 80 B-

79 – 78 C+
77 – 73 C
72 – 70 C-
69 – 60 D
59 or lower F

Exams: Exams may include slide IDs, slide ID discussions, term discussions, and essays.

Slides: For straight slide IDS, identify slides by artist, title, and period

Slide ID discussions, identify the work and then discuss how it is important within the context of the course.

Terms: Define and describe the terms as they pertain to the history of U.S. commemorative practices, discussing their significance within the context of the course and providing examples of art works to illustrate your answer.

Short Answers/Essays: These may include slide comparisons or may ask you to address a particular theme covered in the course.
Academic Integrity: Academic dishonesty (cheating or plagiarism) on exams or papers is a very serious matter and will be dealt with as such. Such conduct may incur very severe penalties. Consultation of electronic devices during an exam will result in automatic failure.

Lecture Topics and Assignments:

Thurs. Jan. 19 Introduction: What is memory? What does the study of commemorative practices entail?

Tues. Jan. 24 Commemoration and Family Keepsakes in Early America: Colonial Portraits, Portrait Miniatures, Gravestones, etc.


Tues. Jan. 31 Daguerreotypes, the Popularization of Portraiture and the Emergence of an American “Visual Culture”

Thurs. Feb. 2 Visual Culture of the Civil War Era: Abolitionist Imagery; Civil War Era Painting, Sculpture, and Photography

Tues. Feb. 7 Trip to see Photographs from the BHS collection (Meet in SFC lobby at 1:20. We will walk together to the BHS as a group)
Read BHS “History of Photography” handout (for Feb. 7); Review insets from last Tuesday’s reading in Orvell: “The daguerreotype and other early processes” (p. 21), “Photographic Formats” (p. 25), and “Amateur Photography” (p. 35). Post visit reflections on website. Prof. Wingate will provide writing prompts.

Thurs. Feb. 9 Guest Lecture by Dr. Wendy Galgan on Civil War Commemorative Poetry

Tues. Feb. 14 Civil War Commemorative Sculpture
Read Savage, Standing Soldiers, Kneeling Slaves, pp. 90-128 (Chapter 4). Answer questions.

Thurs. Feb. 16 Trip to Grand Army Plaza (Dress warmly! We’ll take the subway)
Start reading Chapter 6 (pp. 162-208) in Savage, Standing Soldiers, Kneeling Slaves

Tues. Feb. 21 Trip to BHS to look at archival materials pertaining to Civil War commemorative practices
Complete reading Chapter 6 in Savage, Standing Soldiers, Kneeling Slaves plus handouts for BHS trip (materials related to the Cranston papers, the Lincoln Monument subscription books, and the Personal War Sketches album of the Harry Lee Post of the G.A.R.) Post visit reflections on website. Prof. Wingate will provide writing prompts.

Thurs. Feb. 23 Overview of themes from Tuesday’s BHS visit; plus visit to Howard Skrill’s exhibit in the Callahan Center

Tues. Feb. 28 Review for Midterm

Thurs. March 1 Midterm
Tues. March 6  World War One: Fighting Soldiers

Thurs. March 8  Trip to Red Hook Doughboy (Dress appropriately if it’s cold or wet! We’ll take the bus)

Tues. March 13  Follow up discussion of WWI readings. Watch movie, All Quiet on the Western Front

Thurs. March 15  Women as Keepers and Makers of Memory: Pacifist Memorials
Download from Angel and read: Jennifer Wingate, “Motherhood, Memorials, and Anti-Militarism: Bashka Paeff’s Sacrifices of War” Woman’s Art Journal 29, no. 2 (Fall/Winter 2008): 31-40. Answer questions.

Tues. March 20 and Thurs. March 22  NO CLASS spring recess

Tues. March 27  World War Two, Living Memorials, and the Pursuit of “Better Living”; Distribution and discussion of paper assignment

Thurs. March 29  Holocaust Memorials and “Counter-Monuments”; Overview of trends in post-war art that impacted public commemorative art
In Senie and Webster, read James Young, “Holocaust Memorials in America: Public Art as Process,” pp. 57-69

Tues. April 3  Watch movie, Maya Lin: A Strong Clear Vision
Read Chapter 2 in Marita Sturken, Tangled Memories, “The Wall and the Screen Memory,” pp. 44-84 Post reflections on website. Prof. Wingate will provide writing prompts.

Thurs. April 5  NO CLASS Easter recess

Tues. April 10  Watch excerpts from movie, The Deer Hunter
Read Chapter 3 in Sturken, “Reenactment and the Making of History: The Vietnam War as Docudrama,” pp.85-121

Thurs. April 12  Workshop paper ideas and research progress

Tues. April 17  AIDS Activist Art and Commemoration

Thurs. April 19  The History of Collecting Oral Histories; Guest Visit by BHS Oral Historian Sady Sullivan
Oral history listening exercise. Post reflections on website.

Tues. April 24  Guest Lecture by Dr. Greene on the 9/11 Memorial, Museum, and 1 WTC in Lower Manhattan
Read (download from Angel): “Architecture of Grief and the Aesthetics of Absence,” Ch. 5 in Marita Sturken, Tourists of History: Memory, Kitsch, and Consumerism from Oklahoma City to Ground Zero (Durham, NC: Duke Univ. Press, 2007)

Thurs. April 26  Review for Exam (Final Papers are Due)

Date of Final TBA
Class Visit #1

Prof. Jennifer Wingate

February 7, 2012

1:20 – 2:45
Professor: Jennifer Wingate
Course: Commemorative Practices in the US, St. Francis College
Class Visit 1 / 2: Tuesday 02/07/12, 1:20 – 2:45 pm

Citation List

Group 1


Daguerreotype of Christina Payne Hallock, circa 1850s, DAG.04; Photography collection; Brooklyn Historical Society.

Child on bench, circa 1900, v1990.53.4; Limbert family tintypes, ARC.055; Brooklyn Historical Society.

Woman with baby and child, circa 1900, v1990.53.5; Limbert family tintypes, ARC.055; Brooklyn Historical Society.

Group 2

Three women, circa 1900, v1990.53.6; Limbert family tintypes, ARC.055; Brooklyn Historical Society.

Stereoscopic view of Luna Park at night, 1903, v1972.1.1031; Early Brooklyn and Long Island photograph collection, ARC.201; Brooklyn Historical Society.

Daguerreotype of Magdalena Hulst née Messerole, circa 1850s, DAG.09; Hulst family papers, ARC.135; Brooklyn Historical Society.


Group 3

Daguerreotypes of Joshua and Ann Titus, circa 1840s, DAG.28; Photography collection; Brooklyn Historical Society.

Daguerreotypes of Thomas U. and Annie Titus, circa 1850s, DAG.29; Photography collection; Brooklyn Historical Society.
Woman with children, circa 1900, v1990.53.1; Limbert family tintypes, ARC.055; Brooklyn Historical Society.


**Group 4**

Daguerreotype of unidentified man and woman from the Bergen family, circa 1850s, DAG.17; Photography collection; Brooklyn Historical Society.

Lantern slide, play room in model tenement, circa 1900, v1991.110.389; Brooklyn Bureau of Community Service records, ARC.129; Brooklyn Historical Society.

Daguerreotype of George Frost and John Middagh Hicks, circa 1860s, DAG.07; Photography collection; Brooklyn Historical Society.


**Group 5**


Daguerreotype of John W. Livingston and Captain Jarrett, circa 1850s, DAG.15; Photography collection; Brooklyn Historical Society.

A BRIEF HISTORY OF PHOTOGRAPHY

TIMELINE

Ancient - 17th cent.  Camera obscura (projects an image of surroundings on a screen)
1840s – 1860s  Daguerrotype and Calotype popular
1850s – 1870s  Cartes-de-visite popular
1850s and later  Stereoscopes popular
Late 1850s  Ambrotype / tintypes popular
1850s – 1920s  Lantern slides popular
1870s  Cabinet cards replace cartes-de-visite in popularity
1880s – 1900s  First easy-to-use cameras for non-professionals
1930s  Major steps forward in color film (Technicolor, Kodachrome)
Late 1930s  Single-lens reflex (SLR) cameras invented
1948  Black and white Polaroid (instant camera and film) invented
1963  Color Polaroid invented
1975  First digital still camera invented
1990  Adobe Photoshop released
1991  First digital SLR
2000  First camera phone
2001  Polaroid bankrupts
2004  Kodak stops producing film cameras

Themes  Move towards cheaper, faster, easier, more portable, more democratic production. Technological improvements in sharpness, focus, color. In digital age, more emphasis on post-production, more preservation concerns with files.

GLOSSARY

album  A blank book for the insertion of photographs, stamps, or picture

ambrotype  A glass plate was coated with collodion solution and dipped in a solution of silver nitrate. The plate was then placed in the camera and exposed. After the plate was developed and fixed, the back of the plate was blackened resulting in a positive appearing image. Like the daguerreotype, ambrotypes were usually placed in cases.

candid  A photograph taken spontaneously, sometimes without the subject’s awareness.
cartes-de-visite  The carte-de-visite image got its name from the fact that it was roughly the same size as a formal calling card (about 2 ¼ inches by 4 ¼ inches). Consisted of a photograph glued to a square-cornered card only slightly larger than the print. The larger cabinet card (about 4 ¼ by 6 ½ inches) later eclipsed the carte-de-visite format in popularity.

daguerreotype  The first practical photographic process famed after its French inventor Louis Daguerre. A thin copper plate was coated with silver and then highly polished. This plate was then sensitized to light with iodine fumes. Once exposed in the camera, the latent image was developed with mercury vapor and then fixed and rinsed. This resulted in a a one-of-a-kind positive image, which due to its fragile nature, had to be placed in a sealed case with a glass cover.

landscape  A representation of an outdoor scene. Can be a drawing, painting, photograph, or other art form.

lantern slide  A transparent image on glass, approximately 3½ × 4 inches, that is intended to be viewed by projection. Lantern slides may have images that are hand-painted, printed, or photographed.

portrait  A representation of an individual's likeness. Can be a drawing, painting, photograph, sculpture, or other art form.

print  A copy of a photograph, usually made from a negative.

stereograph  Two photographs mounted together which, when viewed together, give the illusion of three dimensions. Common from the 1850s through the 1910s. Usually viewed with a special viewer.

subject  The content described or depicted in an artwork. In portrait photography, the subject is a person.

tintype  An iron sheet was japanned or blackened, and then coated with liquid collodion and sensitized. After exposure, the plate was developed, fixed, and rinsed. After drying, the plate was varnished to protect the image. The resulting image was positive appearing. Also called ferrotype.

ADAPTED FROM / RESOURCES:

http://www.archivists.org/glossary/
http://photo.net/history/timeline
http://www.pbs.org/wgbh/amex/eastman/timeline/index.html
http://photography.nationalgeographic.com/photography/photographers/photography-timeline.html
http://photomuse.org/chrono.htm
http://memory.loc.gov/ammem/collections/landscape/lanternhistory.html
1. Please put gloves on before handling any photographs.

2. As a group, spend approximately 10 minutes looking at each photograph and answer the following questions about EACH photograph (your group should fill in one worksheet for each photograph).

   Can you identify the subject of the photograph?

   Why do you think this photograph was taken? Was it made for commemorative purposes? If so, was it intended for private or public use? Where might it have been kept or displayed or viewed?

   If it wasn’t intended strictly for commemorative purposes, what was the intended function of the photograph? Why was it taken? Who was the intended audience?

   What kind of photographer took the picture? (professional? documentary photographer? “artist”? friend or relative of the subject?) How can you tell?
What does the photograph tell you about its subject? How much of this information is dependent on the photographer’s choices? What were some of those choices? If the subject is a person, do his or her choices regarding self-presentation play a role in what the image conveys?

Are there any notable physical characteristics of the photograph? Can you identify the photographic process, technique, or format (using the provided glossary of terms and chronology to help you)?

What questions do you have about this photograph?
3. **Conclusion and homework assignment.** Begin to answer the following questions with your group. We’ll continue the discussion after we come together as a class at the end of our visit. Also **post your responses** to at least two of these questions on the class website. When you make your post, check the category “Photography at the BHS.” Please include three tags (three words, topics, or subjects related to the content of your post). Use the handout (also posted on Angel) if you need help logging on to the website, creating a nickname/display name, etc.

What makes these photographs different from one another? What makes them the same?

After spending time with these images, what conclusions can you draw about the changing roles of photography through time?

What impact does the medium, technique, or format have on the photograph’s function?

Has this exercise changed the way you think of photography? If so, how? What questions has it raised?
Class Visit #2
Prof. Jennifer Wingate
February 21, 2012
1:20 – 2:45
Professor: Jennifer Wingate
Course: Commemorative Practices in the US, St. Francis College
Class Visit 2 / 2: Tuesday 02/21/12, 1:20 – 2:45 pm

Citation List

Group 1
Letter, Alfred Cranston to Elizabeth Cranston, October 11, 1861; Cranston family papers, 1994.013, box 1, folder 1; Brooklyn Historical Society.

Transcript of letter, Alfred Cranston to Elizabeth Cranston, October 11, 1861; Cranston family papers, 1994.013, box 1, folder 2; Brooklyn Historical Society.

Constitution and By-laws of the Wives and Daughters of the Fourteenth Regiment War Veterans, 1896 - 1899; Cranston family papers, 1994.013, box 2, folder 40; Brooklyn Historical Society.

Certificate of membership, Wives and Daughters of the Fourteenth Regiment, circa 1900; Cranston family papers, 1994.013, box 4, folder 46; Brooklyn Historical Society.

Group 2
Letter, Alfred Cranston to Elizabeth Cranston, March 28, 1862; Cranston family papers, 1994.013, box 1, folder 3; Brooklyn Historical Society.

Transcript of letter, Alfred Cranston to Elizabeth Cranston, March 28, 1862; Cranston family papers, 1994.013, box 1, folder 4; Brooklyn Historical Society.

Sketch of certificate of membership, Wives and Daughters of the Fourteenth Regiment, 1899; Cranston family papers, 1994.013, box 4, folder 43; Brooklyn Historical Society.

Group 3
Letter, Alfred Cranston to Elizabeth Cranston, February 18, 1863; Cranston family papers, 1994.013, box 1, folder 5; Brooklyn Historical Society.

Transcript of letter, Alfred Cranston to Elizabeth Cranston, February 18, 1863; Cranston family papers, 1994.013, box 1, folder 7; Brooklyn Historical Society.

Program, Full Dress Reception of the 14th Regiment, May 23, 1887; Cranston family papers, 1994.013, box 2, folder 31; Brooklyn Historical Society.

**Group 4**

Letter, Alfred Cranston to Elizabeth Cranston, May 11, 1864; Cranston family papers, 1994.013, box 1, folder 8; Brooklyn Historical Society.

Transcript of letter, Alfred Cranston to Elizabeth Cranston, May 11, 1864; Cranston family papers, 1994.013, box 1, folder 9; Brooklyn Historical Society.

Photograph of General Fowler’s Monument, circa 1900; Cranston family papers, 1994.013, box 1, folder 11; Brooklyn Historical Society.

Newspaper clipping, “Annual dinner of the fourteenth,” May 18, 1890; Cranston family papers, 1994.013, box 2, folder 21; Brooklyn Historical Society.

Newspaper clipping, “From the battle field,” December 2, 1894; Cranston family papers, 1994.013, box 2, folder 25; Brooklyn Historical Society.

**Group 5**

Personal War Sketches presented to Harry Lee Post No. 21, Brooklyn, 1892; Grand Army of the Republic, Department of New York, Harry Lee Post No. 21 records, 1977.078, box 2; Brooklyn Historical Society.
Biographical note

Alfred Cranston (1840?-1919) and Elizabeth Petford (dates unknown)

Alfred Cranston was born in Savannah, GA around 1840, the eldest of seven children. At the age of four, his family moved to Brooklyn, N.Y. As a young man, he served with Engine 17 of Brooklyn's Volunteer Fire Department, and enlisted in Company 1 of the 14th Regiment of the New York State Militia in 1861. The regiment, known as Brooklyn's "Fighting Fourteenth," was in turn part of the 84th New York Infantry Regiment. Cranston fought in the Civil War from 1861 to 1864, eventually reaching the rank of Captain. Throughout the war, he maintained an active correspondence with his fiancée Elizabeth Hollington Petford. Cranston and Petford married in 1864 following his discharge, and Cranston became a member of Citizens Lodge No. 628, F. and A.M. (Free and Accepted Masons) in Manhattan. They had three children: Alfred Petford (b. 1865); Henrietta, or "Etta" (b. 1866); and Ella Maude (b. 1870). In 1865, Cranston was officially discharged from service as a firefighter during the reorganization of the Brooklyn Firefighters brigades, but seems to have remained a member of the Brooklyn Volunteer Firemen's Association until his death. In 1893, Cranston became superintendent of the Postal Telegraph Building in Manhattan, home of the Postal Telegraph-Cable Company. He retired in 1898.

Alfred Cranston remained active in veterans' affairs in the years after the Civil War. He served as Secretary of the 14th Regiment War Veterans Association, which held annual reunions and sponsored monuments such as the new 14th Regiment Armory at 8th Avenue and 15th Street in Brooklyn. Cranston was a charter member of the U.S. Grant Post No. 327 of the Grand Army of the Republic ("G.A.R."), Union Veterans of the Civil War. In 1909, the National Tribune, the official newspaper of the G.A.R., established a veterans' "colony" in the newly-founded town of St. Cloud, FL, having taken title to 35,000 acres of land through a subsidiary, the Seminole Land & Investment Company. In 1914, as a G.A.R. member and a Civil War veteran, Cranston received a "land script" worth $25 for purchase of a lot in the St. Cloud veterans' colony. The Cranston family began to spend summers in the Florida town, which, by 1914, boasted the second-largest G.A.R. post in the country. Cranston died in St. Cloud in 1919 at the age of 79. He had been a member of the Baptist church for over fifty years.

Elizabeth Hollington Petford Cranston was the daughter of Henrietta Hollington and the Rev. Charles Petford, a Baptist clergyman. The Petfords immigrated to the U.S. from Astwood, England shortly after their marriage. Charles Petford died of pneumonia in 1850 when Elizabeth and her sister, Emma, were children. Henrietta Petford later married a man named Richards, who imported needles manufactured in England by the Hollingtons. As Mrs. Alfred Cranston, Elizabeth Petford was active in the Society of the Wives and Daughters of the 14th Regiment War Veterans, serving as the Society's president from 1893 to 1915. After her tenure as president ended, she was named honorary president of the Society. She also took part in numerous church and charity activities.

Alfred Morehouse (1838-unknown) and Mary Elizabeth Coward (1838-unknown)
Alfred Morehouse, son of Calvin Morehouse and Elizabeth Van Riper, was born in Brooklyn in 1838. Like Alfred Cranston, he served as a volunteer firefighter, and worked in Harding's Tea Store as either an associate or partner. He and Mary Elizabeth Coward (b. 1838, in Tom's River, N.J.) were married in 1859 or 1860 and celebrated their golden anniversary in 1909. They had two daughters, Emma Louise and Minnie, both of whom were eventually buried with them in the same plot in Green-Wood Cemetery.

*Alfred Petford Cranston and Emma Louise Morehouse*

Alfred Petford Cranston and Emma Louise Morehouse were married in 1888, and had two daughters--Lillian Elsie and Marion Morehouse--before divorcing circa 1902. Alfred went on to marry his pregnant mistress. Like his father, Alfred Petford Cranston worked for the Postal Telegraph-Cable Company.

**Scope and Contents**

The Cranston family papers comprise 2.5 linear feet of letters, clippings, books, certificates, ephemera, and photographs. The material originates from three generations of the Cranston and Morehouse families of Brooklyn, N.Y., who witnessed--among other events--the Civil War and Brooklyn's transition from an independent city to a borough of New York City. The majority of the collection relates to the lives of Alfred Cranston and his wife Elizabeth Petford Cranston, covering the period from 1846 to 1923 (bulk dates 1860 to 1915). The collection also contains items relating to their daughter Ella Cranston, the Morehouse family (from which family a daughter, Emma Louise, married the Cranstons' son, Alfred Petford Cranston), and the Oliver and Bellows families.
Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material
ARC.245

Scope and Contents

The collection principally contains the records of two major Brooklyn-based Civil War relief associations, the War Fund Committee and the Women's Relief Association. A large portion of the collection concerns one significant project undertaken by these organizations, the Brooklyn and Long Island Fair of 1864, also known as the Sanitary Fair. In addition, the collection holds a miscellany of other materials, primarily concerning the Civil War or dating from the Civil War era.

Documentation of the Brooklyn and Long Island Fair covers both its financial aspects and the events and exhibits taking place there. The collection holds floor plans for the Fair site at the Academy of Music; stereographs of the New England Kitchen exhibit; a full run of Drum Beat, the Fair's newspaper, and sheet music for a song of the same name; programs; performance scripts; announcements; admission tickets; posters; placards; broadsheets; and artifacts. Several artifacts known or believed to have been exhibited at the Fair are in the collection, including a strand of George Washington's hair, a set of correspondence from the Mexican War, a scrapbook of Confederate song lyrics, and an album of autographed writings compiled by Gertrude Lefferts Vanderbilt. This album includes contributions by Hawthorne, Longfellow, and James Fenimore Cooper, among many others; a complete list of contributors is found in the container list of Series 3.

In addition to the Fair, the collection holds financial records, minute books, and print matter concerning the War Fund Committee and the Women's Relief Association's other activities. The War Fund's Home Trust of the Volunteers, Lincoln Monument Fund, and East Tennessee Fund are among the projects well-represented in the collection. Other Brooklyn and New York relief organizations from the Civil War era are included to a limited extent in the collection. These include documents from the Brooklyn Bureau of the American Freedmen's Friend Society (led by local African-Americans), the Brooklyn and Long Island Christian Commission, and the Brooklyn fund established in response to an 1866 fire in Portland, Maine. Some print matter and ephemera from other Brooklyn and New York area organizations, not necessarily engaged in relief efforts, are also in the collection. The collection also holds some material concerning sanitary fairs in other cities, especially Albany, New York City, Philadelphia, and St. Louis. Some copies of newspapers from fairs at Boston, Indianapolis, New York, and Philadelphia are in the collection.

An extensive miscellany of Civil War era materials, and some earlier, are included in the collection. These materials include wartime poems, manuscript remarks of Capt. Samuel Whiting concerning the war and his service as U.S. consul to the Bahamas, political tracts and other print matter, Confederate regiment supply requisitions, orders for the 13th and 26th regiments of the New York State National Guard (unrelated to service in the war), commercial advertising broadsheets, and a copy of Bradstreet's Commercial Reports for New England (circa 1865, partly obscured by its use as a scrapbook), among other documents.
The Grand Army of the Republic (GAR), a national fraternity of Union Army Civil War veterans, came to prominence in the late 19th century. This collection, spanning the period circa 1870 to 1935, contains records of the Brooklyn-based Harry Lee Post No. 21, a unit of the New York Department of the GAR. The records are comprised of member lists, meeting minutes, one photograph, and four bound volumes detailing the activities of the Post and the military backgrounds and personal histories of hundreds of Post members, with particular emphasis on their dates of death and burial locations.
Group 1

Part A. Instructions: Please follow the handling instructions outlined by Julie and Robin.

Letter, Alfred Cranston to Elizabeth Cranston, October 11, 1861; Cranston family papers, 1994.013, box 1, folder 1; Brooklyn Historical Society.

Start by reading the letter from Alfred Cranston to Lizzie (the original letter, not the typed transcription). Take care to keep the pages of the letter in order.

One member of the group should read the letter aloud. You may take turns reading, switching every page or so, depending on the length of the letter.

The typed transcription is there for your reference if the handwritten letter is very lengthy or difficult to read.

1) While you read, make note of the following: What’s the date of the letter? Where was Alfred when he wrote it and/or where was it mailed from? Are there any notable physical characteristics of the actual letter?

2) If you had to summarize the main points of the letter, what would they be? What kinds of experiences does Alfred share with Lizzie? What sense does this letter give you, 150 years later, of the daily experience of war?
Part B. Please follow the handling instructions outlined by Julie and Robin.

1) Constitution of the By-laws of the Wives and Daughters of the Fourteenth Regiment War Veterans

Describe the document physically: its size, format, etc.

Elizabeth Cranston served as the President of the Society of the Wives and Daughters from 1893-1915. What does this document tell you about why the organization was founded? Or about what kinds of activities members participated in?

2) Certificate of Membership, Society of the Wives and Daughters of the 14th Regiment War Veterans.

Describe the document physically:

Why do you think certificates of membership like this existed?
Group 2

Part A. Instructions: Please follow the handling instructions outlined by Julie and Robin.

Letter, Alfred Cranston to Elizabeth Cranston, March 28, 1862; Cranston family papers, 1994.013, box 1, folder 3; Brooklyn Historical Society.

Start by reading the letter from Alfred Cranston to Lizzie (the original letter, not the typed transcription). Take care to keep the pages of the letter in order.

One member of the group should read the letter aloud. You may take turns reading, switching every page or so, depending on the length of the letter.

The typed transcription is there for your reference if the handwritten letter is very lengthy or difficult to read.

1) While you read, make note of the following: What’s the date of the letter? Where was Alfred when he wrote it and/or where was it mailed from? Are there any other notable physical characteristics of the actual letter?

2) If you had to summarize the main points of the letter, what would they be? What kinds of experiences does Alfred share with Lizzie? What sense does this letter give you, 150 years later, of the daily experience of war?
Part B. Please follow the handling instructions outlined by Julie and Robin.

1) Sketch of certificate of membership, Society of the Wives and Daughters of the Fourteenth Regiment, 1899; Cranston family papers

Describe the document physically: its size, format, etc.

Elizabeth Cranston made this design for a certificate of membership for the Society. What do you make of the care she took to design such an attractive and elaborate certificate? What meaning or purpose did such certificates of membership fulfill?

2) Newspaper clipping, “From the battle field,” December 2, 1894; Cranston family papers, 1994.013, box 2, folder 25; Brooklyn Historical Society.

Alfred Cranston was a member of the 14th Regiment War Veterans Association and kept clippings pertaining to the Association’s activities. What commemorative event does this clipping pertain to? Why significance did it hold for the Association’s members?
Group 3

Part A. Instructions: Please follow the handling instructions outlined by Julie and Robin.

Letter, Alfred Cranston to Elizabeth Cranston, February 18, 1863; Cranston family papers, 1994.013, box 1, folder 5; Brooklyn Historical Society.

Start by reading the letter from Alfred Cranston to Lizzie (the original letter, not the typed transcription). Take care to keep the pages of the letter in order.

One member of the group should read the letter aloud. You may take turns reading, switching every page or so, depending on the length of the letter.

The typed transcription is there for your reference if the handwritten letter is very lengthy or difficult to read.

1) While you read, make note of the following: What’s the date of the letter? Where was Alfred when he wrote it and/or where was it mailed from? Are there any other notable physical characteristics of the actual letter?

2) If you had to summarize the main points of the letter, what would they be? What kinds of experiences does Alfred share with Lizzie? What sense does this letter give you, 150 years later, of the daily experience of war?
Part B. Please follow the handling instructions outlined by Julie and Robin.


   Alfred Cranston was a member of the 14th Regiment War Veterans Association and kept clippings pertaining to the Association’s activities. What commemorative event does this clipping pertain to? Or what commemorative function did the article serve?

2) Program, Full Dress Reception of the 14th Regiment, May 23, 1887; Cranston family papers, 1994.013, box 2, folder 31; Brooklyn Historical Society.

What kind of event was this program made for? One page solicits funds for the erection of a monument. Which monument? Where? What does this program tell you about the 14th Regiment War Veterans Association and the kinds of events and activities they participated in? What meanings did those activities hold for the Association’s members?
Group 4

Part A. Instructions: Please follow the handling instructions outlined by Julie and Robin.

Letter, Alfred Cranston to Elizabeth Cranston, May 11, 1864; Cranston family papers, 1994.013, box 1, folder 8; Brooklyn Historical Society.

Start by reading the letter from Alfred Cranston to Lizzie (the original letter, not the typed transcription).

Take care to keep the pages of the letter in order.

One member of the group should read the letter aloud. You may take turns reading, switching every page or so, depending on the length of the letter.

The typed transcription is there for your reference if the handwritten letter is very lengthy or difficult to read.

1) While you read, make note of the following: What’s the date of the letter? Where was Alfred when he wrote it and/or where was it mailed from? Are there any other notable physical characteristics of the actual letter?

2) If you had to summarize the main points of the letter, what would they be? What kinds of experiences does Alfred share with Lizzie? What sense does this letter give you, 150 years later, of the daily experience of war?
Part B. Please follow the handling instructions outlined by Julie and Robin.

1) Newspaper clipping, “Annual dinner of the fourteenth,” May 18, 1890; Cranston family papers, 1994.013, box 2, folder 21; Brooklyn Historical Society.

Alfred Cranston was a member of the 14th Regiment War Veterans Association and kept clippings pertaining to the Association’s activities. What commemorative event does this clipping pertain to? Why were events like this important to the Association’s members?

2) Photograph of General Fowler’s Monument, circa 1900; Cranston family papers, 1994.013, box 1, folder 11; Brooklyn Historical Society.

Describe the photo:

The 14th Regiment War Veterans Association dedicated a memorial at Gettysburg, an armory on 8th Ave. in Brooklyn, and this memorial in Fort Greene. What do these activities tell you about the Association and its goals?
Group 5

Personal War Sketches presented to Harry Lee Post No. 21, Brooklyn, 1892; Grand Army of the Republic, Department of New York, Harry Lee Post No. 21 records, 1977.078, box 2; Brooklyn Historical Society.

Please follow the handling instructions outlined by Julie and Robin.

1) Describe the album physically: What materials is it made of? How big is it? etc.

2) For additional background information (beyond what you read before your visit today) spend about 5-10 minutes looking at the Preface, the Charter of the Post (p. 3) and the History of the Post’s organization (p. 5).

Then start looking at the individual “personal war sketches.” What are some of the categories or types of information included on a given page?
3) Though certain types of information are included on almost every page, the pages also differ from one another. How are the pages personalized or individualized?

4) Some pages list “intimate comrades” or “important events”. What constituted an important event varied from person to person. What are examples of events deemed “important”? Some varied ones can be found on pages 37, 54, 57, 168, 194, 250, 289… but you should browse and read as many as possible. List at least six “important events”:

_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
5) What do the “important events” tell you about how different Post members experienced the war or how different veterans chose to remember their war experiences?

6) As you flip through, take note of the place of birth for Post members.

List five to ten different places of birth:

___________________________________________

___________________________________________

___________________________________________

___________________________________________

___________________________________________
7) What overall function did albums like these serve? What function do they serve for researchers at the BHS today?
Visiting Lecture (on campus)
by Sady Sullivan, Director of Oral History

Prof. Jennifer Wingate

April 19, 2012
1:20 – 2:45
“In erecting formal reminders or replicas of something we ought to remember, we risk further forgetfulness: by making symbols or remnants stand for the whole, we ease ourselves into an illusion. In James Young’s words, “Once we assign monumental form to memory, we have to some degree divested ourselves of the obligation to remember…. Under the illusion that our memorial edifices will always be there to remind us, we take leave of them and return only at our convenience.” Moreover, monuments—war memorials for example—blend imperceptibly over time into the landscape: they become part of the past, rather than a reminder of it.1

In the United States discussion of such matters usually takes place under the sign of “memory wars.” Who has the right to design an exhibition, assign meaning to a battlefield, inscribe a plinth or a plaque? These are tactical skirmishes in the greater cultural conflict over identity: national, regional, linguistic, religious, racial, ethnic, sexual. In Germany (or Poland) arguments about how to remember or commemorate the recent past have been distilled into painful, compensatory attention to the extermination of the European Jews—planned in Germany, executed in Poland. Instead of recording and giving form to pride and nostalgia, commemoration in such circumstances rouses (and is intended to rouse) pain and even anger. Once a public device for evoking and encouraging feelings of communal or national unity, public commemoration of the past has become a leading occasion for civic division, as in the current dispute over whether a Holocaust memorial should be built in Berlin.

The place of the historian in all this is crucial but obscure. The contrast between memory and history should not be overstated: historians do more than just remember on behalf of the rest of the community, but we certainly do that too. Mere remembering, in Milan Kundera’s words, is after all just a form of forgetting and the historian is responsible, at the very least, for correcting mis-memory.2 In Nice today, for example, the main shopping street has been relabeled with a plaque reading “Avengueda Jouan Medecin. Consou de Nissa 1928-1965.” This is a politically correct attempt, in the French context, to remind passers-by that the local inhabitants once spoke an Italianate Provençal patois and to invoke on behalf of the city’s distinctive identity the memory of that language. But Jean Médecin, the mayor of Nice between 1928 and 1965, had no particular interest in local dialects or customs, did not use the old Niçois form of his name or title, and was as French, and French-speaking, as they come—as were most of his constituents in his day. This one instance can stand for many where a false past has been substituted for the real one for very present-minded reasons; here at least the historian can help set memory back on its feet.
Historians do deal in memory, then. And we have long been in the business of criticizing and correcting official or public memory, which has ends of its own to serve. Moreover, in the writing of contemporary or near-contemporary history, memory is a crucial resource: not just because it adds detail and perspective, but because what people remember and forget, and the uses to which memory is put, are the building blocks of history too. Saul Friedländer has put memory—his own and others’—to exemplary use in his history of Nazi Germany and the Jews; Henry Rousso very effectively turned an account of the way in which the French successively remembered and forgot the Vichy years into a history of postwar France itself. Memory here is made a subject of history, while history resumes, at least in part, an older, mnemonic role.\(^3\)

Thus when the French historian Pierre Nora draws a clear distinction between “memory,” which “wells up from groups that it welds together,” and “history,” which “belongs to everyone and to no one and therefore has a universal vocation,” he seems at first to be drawing too stark a contrast. Surely we all agree today that such tidy lines separating subjective and objective ways of understanding the past are blurred and arbitrary, relics of an older, innocent approach to historical study? How is it that the director of the most important and influential modern project for the dissection of national historical memory should choose to begin by insisting on so rigid a distinction?\(^4\)

The following excerpt is from:


“History is what trained historians do, a reasoned reconstruction of the past rooted in research; it tends to be critical and skeptical of human motive and action, and therefore more secular than what people commonly call memory. History can be read by or belong to everyone; it is more relative, contingent on place, chronology, and scale. If history is shared and secular, memory is often treated as a sacred set of absolute meanings and stories, possessed as the heritage or identity of a community. Memory is often owned; history is interpreted. Memory is passed down through the generations; history is revised. Memory often coalesces in objects, sites, and monuments; history seeks to understand contexts in all their complexity. History asserts the authority of academic training and canons of evidence; memory carries the often more immediate authority of community membership and experience. In an essay about the slave trade and the problem of memory, Bernard Bailyn aptly stated memory’s appeal: "Its relation to the past is an embrace. . . ultimately emotional, not intellectual."
Papers are due Thursday, April 26
*I will not accept papers by e-mail.
*In addition to giving me a hard copy of your paper, you also must submit your papers electronically on Angel using Turnitin. Do not e-mail the papers to me. Submit a hard copy plus a digital copy via Turnitin.

**Paper timeline:**
**Tuesday, April 3** Turn in the citations for two published sources on your topic.
**Tuesday, April 10** Annotated bibliography is due
The annotated bibliography is a bibliography that includes brief summaries (short paragraph for each citation) of the main points in three published sources. Two published sources must be books or articles from peer review journals. The third source may be a newspaper or magazine article.
**Tuesday, April 17** Be prepared to share an informal five minute overview of your ongoing research and paper progress with the class. This is an opportunity for us to learn about one another’s projects and to offer input and suggestions.
**Friday, April 20 (optional)** Last day to give me drafts of your papers for my review and comments. Please leave them in my mailbox located next to rm. 6004 by noon on Friday. I will not accept paper drafts by e-mail.

**Format and paper length:**
6 pages, typed and double spaced. Use 12-point Times New Roman font. 1 inch margins all sides. Please paginate. Use a separate title sheet that lists your name, course number, professor’s name and title.

**Paper content:**
Choose a topic on the attached list of topics on the day that the assignment is distributed (or propose an alternate topic by Tuesday, April 3 when the citations for two published sources are due). All topics must relate to commemorative practices in the United States.

This is a research paper that will require you to synthesize information published about your chosen topic. In formulating a thesis, you should make a list of the major themes, questions, and ideas raised in the literature on your topic, and attempt to relate those ideas to one or more themes of the course this semester, which include but are not limited to:

- the formation of collective/cultural memory
- tensions between official and vernacular memory
- the relationships among memory, identity, and history
- the gendering of commemorative practices
- the relationship between personal and public memory
- the changing meanings of memorials over time
- how collective memories are contested
Research and citations:

This paper requires you to consult a minimum of three published sources: two books or peer-reviewed journal articles and one additional published source (article in a magazine, newspaper, or non-peer reviewed journal). Many peer-reviewed journal articles may be accessed electronically using the SFC library’s databases (like JSTOR and OmniFile Full Text Mega). Some books may be accessed electronically using ebrary. Newspapers may be accessed using the ProQuest database. *When you cite published sources that you access electronically, you must still cite them properly as published sources, NOT as website addresses.*

Additional sources may include primary research collections and archives as well as digitized collections and websites. If you use the internet, you should be familiar with the five criteria for evaluating web pages. See me or Miyo Davis, SFC Reference Librarian and Fine Arts Liaison, or another reference librarian with any questions. See me for additional recommended bibliography on your individual topics or artists.

Cite all sources using the Chicago Manual of Style format for footnotes or endnotes. The SFC Library research guidelines page outlines the proper Chicago Style citation format: 1. Author, *title* (place of publication: publisher, date), page number. You do not need a bibliography if you use proper CMS footnotes or endnotes.

Important:
Grammar, spelling, sentence structure, and the organization and development of your ideas will be taken into account in assessing your grade. Please proofread, edit, and rewrite when necessary to organize and more forcefully present your ideas. State your thesis clearly at the beginning of your paper. Each paragraph should focus on one idea or line of inquiry and should have an introductory sentence that backs up your thesis and/or moves your argument forward. Paragraphs should never exceed one page in length.

Things to avoid:
• the first person (keep the tone formal)
• semicolons (use sparingly if at all)
• large sections of cut and pasted text or long and un-integrated quotations from your sources

A Statement on Plagiarism:
There is nothing wrong with using the words or thoughts of others or getting their help so long as you explicitly acknowledge your debt and so long as that material is a building block for your own thinking rather than a substitute for it. Unintentional plagiarism is still plagiarism.

It’s plagiarism when you pass off the work of others as though it were your own:
  1. copying without quotation marks or paraphrasing from someone else’s writing without acknowledgment;
  2. using someone else’s facts or ideas without acknowledgment;
  3. handing in work for one course that you handed in for credit for another course without permission of both instructors.
Some books related to commemorative practices and memorials in the SFC library:


**Recommended Databases:** JSTOR, Academic Search Complete, OmniFile Full Text Mega, ProQuest newspapers and historical newspapers

**Recommended Websites:**
* New York City Department of Parks and Recreation Memorials Division [http://www.nycgovparks.org/sub_your_park/monuments/monuments](http://www.nycgovparks.org/sub_your_park/monuments/monuments)
* Smithsonian Institution Research Information System [http://www.siris.si.edu/](http://www.siris.si.edu/) [search Art Inventories for information on particular artists and sculpture]
Possible paper topics:

**Portrait Miniatures**
- a visit to the Met’s portrait miniature gallery in the new “Galleries for Painting, Sculpture and Decorative Arts” would be required
- read Katherine Reider, “Gifting and Fetishization: The Portrait Miniature of Sally Foster Otis as a Maker of Female Memory,” in Goggin and Tobin, eds., *Women and Things* (see bibliography on previous page; this book is in the SFC library)

**The Civil War gallery in the Brooklyn Museum’s American Art permanent collection exhibition, “American Identities”**
- how are museums repositories of memory? what meanings or narratives emerge from the juxtaposition of particular art objects? How do curators engage in commemorative practices?
- requires a trip to the Brooklyn Museum

**The Civil War gallery in the Metropolitan Museum of Art’s new “Galleries for Painting, Sculpture and Decorative Arts”** (on the second floor of the Museum’s American Wing; Gallery 762)
- how are museums repositories of memory? what meanings or narratives emerge from the juxtaposition of particular art objects? How do curators engage in commemorative practices?
- requires a trip to the Metropolitan Museum of Art

**Commemorating Women of the Confederacy**
- topic will need to be narrowed down; see Mills and Simpson, eds. *Monuments to the Lost Cause* as a starting point (see bibliography on previous page; this book is in the SFC library)

**Commemorating the Triangle Shirtwaist Factory Fire**
- start with Ellen Wiley Todd, “Remembering the Unknowns: the Longman Memorial and the 1911 Triangle Shirtwaist Fire,” *American Art* 23, no. 3 (Fall 2009): 60-81

**The Red Hook Doughboy or other specific WWI memorials**
- calling the VFW in Red Hook to set up an appointment to speak with Sal would be highly recommended if you choose this topic
- bibliography: Trout, Wingate

**Women Sculptors and WWI**
- Wingate, “Monumental Visions: Women Sculptors and WWI” in Goggin and Tobin, eds., *Women and Things* (see bibliography on previous page; this book is in the SFC library) and the article assigned for class about Bashka Paeff’s *Sailors’ and Soldiers’ Memorial* in Maine

**Neoclassical women sculptors of the Civil War era**
- options could include Harriet Hosmer (and her proposal for the Freedman’s Memorial), Edmonia Lewis (sculptor of *Forever Free*), Vinnie Ream (sculptor of Lincoln for the capitol rotunda), and Sarah Fisher Ames (who modeled a bust of Lincoln)
- The chapter on the Freedman’s memorial in Savage, see me for additional bibliography, there are a lot of potential sources for this topic
The Rise of “Victims” Monuments
• may include discussion of the VVM and/or Holocaust memorials; the Oklahoma memorial, 9/11 memorials
• see sections of Savage, Monument Wars and Young, Holocaust Memorials and Meaning (see bibliography on previous page; these book are in the SFC library). Also, Sturken, Tangled Memories, search JSTOR.

Temporary Memorials
• see Erika Doss, Emotional Life of Contemporary Public Memorials (see bibliography on previous page; this book is in the SFC library and available as an e-book); Sturken, Tourists of History (re: 9/11 temporary memorials); also check JSTOR and Academic Search Complete

Specific local 9/11 memorials (excluding the one at ground zero, for example the Firefighters’ Monument across the street from ground zero on the wall of Engine and Ladder Company 10)
• see Erika Doss, Memorial Mania and also Sturken, Tourists of History (see bibliography on previous page; these books are in the SFC library). Check the bibliography of Tourists of History for other sources.

AIDS commemorative practices and/or art
• Topic will need to be narrowed down. Options include the AIDS quilt (see Sturken, Tangled Memories), projects by the artist collective Gran Fury, AIDS oral histories from the BHS (only five are transcribed, reading them will require an appointment), art by David Wojnarowicz, Felix Gonzalez Torres, and the not yet realized AIDS memorial park near the site of the former St. Vincent’s hospital.

Claes Oldenburg’s Lipstick (Ascending) on Caterpillar Tracks (1969-74), Yale University and/or other Oldenburg “anti-monument” projects, like his Placid Civic Monument (performance, 1967) and Barnett Newman’s Broken Obelisk (1963-69)
• some of these might be a good point of comparison for Lowell’s poem, “For the Union Dead”
• search keywords “Oldenburg” and “monuments” using Academic Search Complete database

Civil Rights memorials and/or art
• Topic needs to be narrowed down. Some options include the plaque added on the steps of the Lincoln Memorial, the new MLK memorial in DC, artwork by Faith Ringgold, David Hammons, etc.

Virtual Memorials or Memorial Tattoos
• use database Academic Search Complete

Commemorative poetry

Civil War photographs and memory

The Slocum disaster in U.S./N.Y. memory