

The Curator's Toolkit:

Up Close and Personal with the Rosenbach's Collections

Course Syllabus for Fall, 2022



Artifact Lab in the parlor during *The Curator's Toolkit* at the Rosenbach, fall, 2021. Photo by Jobi Zink.

Course Description

Do you love discovering fascinating stories from history? Have you ever wanted to get up close and personal with museum and library collection objects, including rare books, manuscripts, paintings, furniture, precious metals, and ceramics? If so, then this course is for you.

The Curator's Toolkit will equip you with knowledge and skills for handling, studying, preserving, and learning from fine art, antiques, rare books, and manuscripts at the Rosenbach Museum & Library and beyond, and give you hands-on, behind-the-scenes access to a world-renowned museum and library collection. You will even have the opportunity to study the museum exhibition design process, research objects in the collection, and write text for an upcoming Rosenbach exhibition. In this course, the historic Rosenbach house becomes your laboratory for the study and enjoyment of art, artifacts, and historic texts.

Each Curator’s Toolkit course session will combine lectures and discussions with hands-on Artifact Labs that put real Rosenbach collection objects in students’ hands, in order to apply lessons from the course readings and learn directly from original materials. By the end of the course, students will have viewed and handled dozens of Rosenbach collection objects, including many pieces that are infrequently seen by the public. The course will also include a behind-the-scenes tour of the Rosenbach, a panel discussion featuring a book and manuscript conservator who recently conserved a rare Rosenbach medieval manuscript, and field trips to two other local libraries, where the class will enjoy VIP behind-the-scenes tours. Special attention will be paid to helping students navigate the rich collections of the Rosenbach and explore their personal areas of interest within our holdings—both during and after the course.

The course is intended as a foundational introduction to museums, libraries, and the study of historic artifacts, and no background knowledge is assumed or required. It is not primarily conceived as a professional development experience but rather as a behind-the-scenes exposure to museums and libraries for general audiences. All members of the public are welcome to enroll!

Learner Outcomes

By the end of the course, you will possess a metaphorical toolbox to help you continue artifact study on your own. You’ll know how to look at, safely handle, research, and write about historic objects while digging into collections at the Rosenbach. You will also have a deeper sense of how museums and libraries function as sites of cultural memory.

Course Schedule

The Curator’s Toolkit will for the most part meet onsite in the Denworth Room at the Rosenbach from 6:00 – 8:30 p.m. on various Tuesday nights between September 13 and December 13, 2022. Most course sessions will consist of presentations and lectures focused on the session’s theme, seminar-style discussions of readings covering issues in artifact study, and a hands-on Artifact Lab, in which class participants will study Rosenbach collections objects under the guidance of Collections Department staff. Three field trips are built into the schedule; make sure to confirm where class will meet prior to each session.

The course schedule also includes two Research & Writing Workshops, when students and instructors will collaborate on label writing for the class curation activity. Also included in the course schedule are two reading room tutorials with Elizabeth E. Fuller, the Librarian of the Rosenbach. These will occur on Tuesday nights when the course *does not meet*; you are requested to drop in for one of these sessions to meet with Elizabeth and talk about your object label assignment. Plan to spend approximately one hour meeting with Elizabeth.

Students are welcome and encouraged to make other research appointments during regular reading room hours. Visit the Rosenbach website for details.

Object Label Assignment

Students in *The Curator's Toolkit* will use the skills they acquire in the course to write a museum object label for possible inclusion in an upcoming exhibition focused on American history. Students will select an object of focus during the first class period and spend the rest of the course researching and writing about their chosen object. (Completion of the activity is optional! We want the object label assignment to be enriching but not stressful.)

A FIRST DRAFT OF YOUR OBJECT LABEL IS DUE TO ALEX AMES (ALAMES@ROSENBACH.ORG) BY 11:59 P.M. ON THURSDAY, NOVEMBER 17.

A FINAL DRAFT OF YOUR OBJECT LABEL IS DUE TO ALEX AMES AT 5:59 P.M. ON TUESDAY, DECEMBER 13.

Grading

There are no grades! This course is just for fun.

Inclusion at the Rosenbach Museum & Library

The Rosenbach is committed to stewarding diverse histories and creating inclusive interpretations, striving toward the best in library and museum practice. *The Curator's Toolkit* class curation activity builds on American-history curatorial work undertaken in the “*I Am an American!*” exhibition (www.alicedunbarnelson.com) to diversify our museum interpretation, and the course curriculum will explore inclusive approaches to artifact study and interpretation. To learn more about the Rosenbach's Commitment to Equity, visit <https://rosenbach.org/commitment/>.

Attendance

Students are encouraged to attend all or as many of the class sessions as possible, but instructors realize that individual schedules may prevent perfect attendance. If you need to miss a session, please contact the instructors who are leading the session for guidance.

Tuition and Class Size

Because of space constraints and the logistical management of Artifact Labs, class size is limited to 10 students. Tuition rates are below.

General public: \$500

Delancey Society and Rosenbach members: 10% discount

The Rosenbach is committed to diversity, equity, accessibility, and inclusion (DEAI), and is pleased to offer a full scholarship for tuition and course materials for **one BIPOC, LGBTQIA+, or low-income student for The Curator's Toolkit course**. To be considered for a scholarship, please write a letter of 1 – 2 pages in length addressed to Emilie Parker, in which you describe your interest in the course content, what you hope to gain from taking the course, your financial need, and your interest in DEAI in libraries and museums. Please submit a PDF version of your letter to eparker@rosenbach.org by the end of the day on August 17, 2022. The scholarship recipient will be notified by September 2, 2022. Read more about our ongoing Commitment to Equity here: (<https://rosenbach.org/commitment/>).

Photography Disclaimer

Rosenbach staff will be taking photographs of class activities throughout the run of *The Curator's Toolkit* to promote future offerings of the course. If you are uncomfortable with your image being used in Rosenbach digital communications and other social media, please alert the instructors. Otherwise, participation in the course sessions indicates permission to use your likeness in the efforts of Rosenbach employees and course instructors to promote this and future iterations of the course.

Course Logistics

First-floor Lockers – Large bags and food/beverage containers are not allowed in the Denworth Room during the course. Students are free to lock their belongings in a locker on the first floor of the Rosenbach for the duration of the course or make use of the student lounge (see below).

Student Lounge – Because we will be engaging with collection objects during Artifact Labs, food, drink, and large bags (including purses and backpacks) will not be allowed in the Denworth Room. Therefore, the South Study, across the hallway from the Denworth Room, has been reserved as a student lounge, where drinks and other supplies can be kept. If South Study is unavailable, other space(s) will be put at students' disposal.

Hand Washing – Before objects can be handled, students must freshly wash their hands and should expect to receive this request from instructors regularly. There is a sink in Denworth for easy hand-washing. (Note: as far as collection preservation is concerned, hand washing is not about germs but rather grime, and making sure no substances are transferred to objects that could harm them.

Supplies – In order to keep our books, manuscripts, and other objects safe, you will be required to write with a pencil rather than a pen during course sessions. Please bring pencils with you to class. Also, you will receive many handouts during the sessions, so a folder and/or binder is recommended.

Instructors

The Curator's Toolkit will be taught by the staff of the Rosenbach's Collections Department who oversee the daily work of taking care of the Rosenbach's books, manuscripts, and museum objects. Dr. Alexander Ames will serve as Instructor of Record, managing the logistics of each class session, leading discussion seminars, and serving as students' chief point of contact during the run of the course. Other Collections staff will offer lectures and lead Artifact Labs during various class sessions. Instructional staff include:

Judith M. Guston, Curator & Director of Collections

Elizabeth E. Fuller, Librarian

Jobi Zink, Registrar

Dr. Alexander L. Ames, Associate Curator (Instructor of Record)

Judith M. Guston (she/her/hers) is Curator & Senior Director of Collections at the Rosenbach Museum & Library. She graduated from Smith College with an A.B. in Classical languages and literatures and from Yale University with an M.A. in Classics. Guston later earned a masters in American material culture from the Winterthur Program of the University of Delaware, for which her research focused on material expressions of Jewish identity in early America. At the Rosenbach, Judy works with a wide range of collections, from the museum's single, historic Japanese manuscript to its significant American historical collections. She has also worked extensively with the Judaica collections in exhibitions, programs, and through conservation projects and significant acquisitions. She has curated, co-curated, and overseen over 80 exhibitions of all sizes on and off site and has been instrumental in protecting, moving, and installing the entire collection during periods of building expansion and construction. When not working, Judy enjoys travel, particularly to visit family in the southwest United States, where she is an avid hiker. At home, she keeps busy with ongoing improvements to her historic Center

City Philadelphia home.

Elizabeth E. Fuller (she/her/hers) is the Librarian of the Rosenbach Museum & Library. She holds an A.B. in history and historic preservation from Goucher College and an A.M. from the University of Chicago Graduate Library School. In a career at the Rosenbach that has spanned more than three decades, Elizabeth has held a wide variety of responsibilities, ranging from cataloging manuscripts to heading Rosenbach security and managing the library's active reader services program. She has curated and co-curated numerous exhibitions at the Rosenbach, including, most recently, *The Rights of Woman: Gender in Robert Burns's Enlightenment* (2020); *Ulysses and the Marble Halls of Memory* (2019), and *Alice in Phillyland* (2015-2016). Active in the regional and national professional communities, Elizabeth is a member of the OPAC Working Group of the Philadelphia Area Consortium of Special Collections Libraries (PACSCSL) and on the Advisory Board of the Marianne Moore Digital Archive Notebooks Project.

Jobi Zink (she/her/hers) has over 20 years of professional experience in the field of collections stewardship. In addition to managing the incoming and outgoing loan program at the Rosenbach and the intake process of new acquisitions, Jobi maintains the collections management system for objects and routinely conducts inventories of the collections. She manages the Rosenbach's research queries and image requests. Jobi has held leadership positions on the board of the Mid-Atlantic Association of Museums (MAAM) and the Registrar's Committee of MAAM (RC-MAAM), and has served as a grant reviewer for the IMLS Museums for America program. Before joining the Rosenbach in 2014, Jobi was the Senior Collections Manager and Registrar at the Jewish Museum of Maryland where she worked for 15 years. Jobi earned her M.A. in Art History with distinction from American University and her B.A. in Art History from Emory University. She has also taken Museum Studies coursework at George Washington University.

Dr. Alexander Lawrence Ames (he/him/his) is the Associate Curator of the Rosenbach Museum & Library. He holds an M.A. in public history from St. Cloud State University (St. Cloud, Minnesota), as well as an M.A. in American material culture, an M.A. in history, and a Ph.D. in history of American civilization and museum studies from the University of Delaware. His book, *The Word in the Wilderness: Popular Piety and the Manuscript Arts in Early Pennsylvania*, was published by the Pennsylvania State University Press in 2020. Alex has also published scholarly essays on library history and bookbinding history, including an essay in volume 6 of *Suave Mechanicals: Essays on the History of Bookbinding* titled "The Faith that Binds: Swiss-Anabaptist Devotional Bookbindings in Early America," coauthored with book conservators Chela Metzger of UCLA Libraries and Erin Hammeke of Duke University Libraries. He also hosts *Cloister Talk: The Pennsylvania German Material Texts Podcast*, available at <https://anchor.fm/cloistertalk>.

Recommended Texts

The books listed below are recommended for the course. Digital copies of articles, podcast episodes, and TED Talks will occasionally be assigned; see the course schedule for details.

Books The Rosenbach Will Provide Free of Charge:

- Ames, Alexander Lawrence. *The Word in the Wilderness*. University Park, PA: Penn State Press, 2020. (Copies provided by the Rosenbach.)
- Guston, Judith M., ed. *Chosen: Philadelphia's Great Hebraica*. Philadelphia: Rosenbach Museum & Library, 2007. (Copies provided by the Rosenbach.)
- Tannenbaum, Judith. *Framing Fraktur: Pennsylvania German Material Culture and Contemporary Art*. Philadelphia: University of Pennsylvania Press, 2015. (Copies donated by the Free Library of Philadelphia Rare Book Department.)
- Weatherwax, Sarah, Erika Piola, and Kinaya Hassane. *Imperfect History: Curating the Graphic Arts Collection at Benjamin Franklin's Public Library*. Philadelphia: Library Company of Philadelphia, 2021. (Copies donated by the Library Company of Philadelphia.)

Books We Recommend You Purchase:

- Krill, Rosemary T. *Early American Decorative Arts, 1620-1860: A Handbook for Interpreters*. Nashville, TN: American Association for State and Local History.

[Order an e-book from the website <https://rowman.com/ISBN/9780759119468/Early-American-Decorative-Arts-1620-1860-A-Handbook-for-Interpreters-Revised-and-Enhanced> or find a second-hand copy online.]

- Leavell, Linda. *Holding On Upside Down: The Life and Work of Marianne Moore*. New York: Farrar, Straus and Giroux, 2013.

- Lubar, Steven. *Inside the Lost Museum: Curating, Past and Present*. Cambridge, MA: Harvard University Press, 2017.

[This book is available at a 25% discount when ordered directly from Harvard University Press: <https://www.hup.harvard.edu/exhibits/HX7837>.]

Readings Policy: The instructors are aware that the realities of life may make it difficult to complete every recommended reading, video, and podcast episode for each session. Readings and assignments are *recommended*, not *assigned*, and we simply ask students to complete enough of them to be able to participate actively in class discussions. The instructors and students may occasionally collaborate to assign smaller teams to focus their efforts on different

subsets of readings. Also, they will identify which readings should be prioritized as the class progresses.

(You will notice that readings drop off toward the end of the class; it is expected that students will want more time to work on the object label assignment near the conclusion of the course.)

The Curator's Toolkit

Fall, 2022 Course Schedule and Assignments

Tuesday, September 13 – Introduction to Object Study and Exhibitions

Part 1: Orientation, material culture studies, how to study an object, and selecting your object of focus for your object label.

Part 2: Designing and fabricating museum exhibitions roundtable discussion, with a curator-led tour of *18 Reasons to Read Ulysses*.

Recommended Readings and Assignments for Completion Before Class:

- Charles Montgomery, "The Connoisseurship of Artifacts," in *Material Culture Studies in America*, ed. Thomas J. Schlereth (Nashville, TN: American Association for State and Local History, 1982), 143-152. [Copy provided by instructors.]
- Chapter 1, "Interpreting Decorative Art Objects"; Chapter 2, "Looking at Objects"; and Chapter 3, "Understanding Style"; in Krill, *Early American Decorative Arts*.
- Introduction, "Explore"; Chapter 1, "Why Collect?"; and Chapter 2, "Collectable"; in Lubar, *Inside the Lost Museum*.
- Eugene Dillenburg, "What, if Anything, Is a Museum?" *Exhibition: A Journal of Exhibition Theory & Practice for Museum Professionals* (Spring, 2011). Link here: https://www.name-aam.org/exhibition_spring2011
- Watch *The Rosenbach Podcast* teaser trailer <https://www.youtube.com/watch?v=IPDcufzrziPI>
- *The Rosenbach Podcast*, episode 1, "The Celtic Muse" (introduction to Rosenbach-style object study)
- *The Rosenbach Podcast*, episode 2, "Parlor Talk" (introduction to our collections and museum interpretation)

Tuesday, September 20 – Exploring the Rosenbach and Studying Decorative Art

Part 1: Nooks-and-crannies tour of the Rosenbach with Jobi Zink, Registrar of the Rosenbach.

Part 2: Metals, Ceramics, and Glass Artifact Lab (Denworth Room).

Assignments for Completion Before Class:*In preparation for registrarial tour –*

- Chapter 3, “Acquisitions”; Chapter 4, “In the Field”; and Chapter 5, “Who Collects?”; in Lubar, *Inside the Lost Museum*.

In preparation for Metals, Ceramics, & Glass Artifact Lab –

- Chapter 12, “Ceramics”; Chapter 13, “Glassware”; and Chapter 14, “Silver Objects”; in Krill, *Early American Decorative Arts*.
- Jill Weitzman Fenichell, “Fragile Lessons: Ceramic and Porcelain Representations of Uncle Tom’s Cabin,” *Ceramics in America* (2006), Chipstone Foundation. Accessible here: <http://www.chipstone.org/article.php/280/Ceramics-in-America-2006/?s=prints>

Tuesday, October 4 – Reading Room Tutorial with Elizabeth E. Fuller

All students are asked to sign up to attend one reading room visit with Elizabeth during the run of the course, to study your object for your writing assignment. Sessions should last +/- 1 hour and will take place in small groups.

Tuesday, October 11 – Manuscripts and Rare Books

Part 1: Manuscripts and Rare Books, from Antiquity to the 20th Century.

Part 2: “Here Lies the Heart”: Studying the Books, Manuscripts, and Archive of “that Furious Lesbian” Mercedes de Acosta. A Case Study in the Power of Queer Storytelling.

Assignments for Completion Before Class:

- Raymond Clemens and Timothy Graham, Part One, “Making the Medieval Manuscript,” *Introduction to Manuscript Studies* (Ithaca, NY: Cornell University Press, 2007). [Copies of some contents of this section will be provided by instructors; the book is on deposit in Rosenbach reading room.]
- British Library, “An Introduction to Illuminated Manuscripts,” view this website for contextual information and to see examples – <https://www.bl.uk/catalogues/illuminatedmanuscripts/TourIntroGen.asp>

- Watch this video, made accessible by Rare Book School: “How to Operate a Book” with Gary Frost (1986) – <https://www.youtube.com/watch?v=YgzsOy0Vd9I>
- Watch this video, made accessible by Rare Book School: “The Anatomy of a Book: Format in the Hand-Press Period” (1991) – <https://www.youtube.com/watch?v=Efxddk09p0g>
- Familiarize yourself with the PACSCL digital project *Bibliotheca Philadelphiensis*, of which the Rosenbach is a major participant: <https://bibliophilly.pacscl.org/>
- The Mercedes de Acosta Papers at the Rosenbach Museum & Library: collections guide. <https://rosenbach.org/wp-content/uploads/2021/09/The-Mercedes-de-Acosta-Papers-20210520.pdf>
- Patricia White, “Black and White: Mercedes de Acosta’s Glorious Enthusiasms,” *Camera Obscura* 15, no. 3 (2001): 227-265. <https://patriciawhite.swarthmore.edu/wp-content/uploads/2015/02/White-Patricia-Black-and-White.pdf>

For those of you interested in reading a highly academic and scholarly but very useful and important essay that will prepare you well for the session’s first Artifact Lab, read:

- Harold Love, “Early Modern Print Culture: Assessing the Models,” *Parergon* 20, no. 1 (January, 2003): 45-64. [Copy provided by instructors.]

Tuesday, October 18 – Exploring the Library Company of Philadelphia

Field trip to the Library Company of Philadelphia: curator-led tour of the *Hearing Voices* exhibition and workshop with the Graphic Arts Department.

Assignments for Completion Before Class:

In preparation for visit to the Library Company of Philadelphia –

- Sarah Weatherwax, Erika Piola, and Kinaya Hassane, *Imperfect History: Curating the Graphic Arts Collection at Benjamin Franklin’s Public Library*
 - Chapters 1 and 2 are required; please select at least one other chapter to read.
- “Episode 5: Creating Inclusive Museum Spaces: A Conversation with Vashti DuBois, Founder of The Colored Girls Museum,” *Voices of Change: A Podcast Inspired by Alice Dunbar-Nelson*, <https://rosenbach.org/virtual-exhibits/podcast/>.

In preparation for reading room tutorials and object label assignment –

- Judy Rand, “Less is More. And More is Less.” *Exhibition* (Spring, 2016): 37-41. [Copy provided by instructors.]
- Carol Bossert, “Labels Unleashed: Breaking the Tyranny of Information,” *Exhibition* (Spring, 2016): 17-22. [Copy provided by instructors.]
- *The Rosenbach Podcast*, episode 3, “Live from the Reading Room” (introduction to reading room work, in advance of the first reading room tutorial)
- Chimamanda Ngozi Adichie, (2009) “The Danger of a Single Story,” TED Talk, <https://www.youtube.com/watch?v=D9Ihs241zeg>
- Examples of Rosenbach object labels:
 - *American Voyager: Herman Melville at 200*, Gallery Gateway at <https://rosenbach.org/gallery-gateway-melville/>
 - *Manjiro: Drifting, 1841 – 2020*, <https://rosenbach.org/gallery-gateway-manjiro/>
 - “I Am an American!”: *The Authorship and Activism of Alice Dunbar-Nelson*, www.alicedunbarnelson.com
 - Rosenbach label style guidelines. [Copy provided by instructors.]

In preparation for archives session on November 15 –

- Linda Leavell, *Holding On Upside Down: The Life and Work of Marianne Moore* (New York: Farrar, Straus and Giroux, 2013), chapters 1 – 8.
(Please start reading this book at your leisure as we prepare for the Moore archive session on November 15.)

Tuesday, October 25 – Manuscript Culture in an Age of Print at the Free Library of Philadelphia Rare Book Department

Part 1: From Manuscript to Print: Artifact Lab Focused on Pennsylvania German Religious Manuscripts in the Elkins Room, Free Library of Philadelphia Rare Book Department.

Part 2: Exhibition label writing workshop.

Assignments for Completion Before Class:

- Please skim the entirety of Alexander Lawrence Ames, *The Word in the Wilderness: Popular Piety and the Manuscript Arts in Early Pennsylvania* (University Park: Penn State Press, 2020), and carefully read Chapter 1 (“Heaven is My Fatherland”) and Chapter 2 (“The Spirit of the Letter”).

- Please review Judith M. Guston, ed., *Chosen: Philadelphia's Great Hebraica* (Philadelphia: Rosenbach Museum & Library, 2007), and be prepared to compare and contrast Judaic and Pennsylvania German manuscript traditions.
- Please read Janine Pollock's essay in Judith Tannenbaum, *Framing Fraktur: Pennsylvania German Material Culture and Contemporary Art* (Philadelphia: University of Pennsylvania Press, 2015).
- Linda Leavell, *Holding On Upside Down: The Life and Work of Marianne Moore* (New York: Farrar, Straus and Giroux, 2013), chapters 8 – 15.
- Please make sure that you've read Bossert and Rand articles (see October 18 readings) by this session!

Tuesday, November 1 – Reading Room Tutorial with Elizabeth E. Fuller

All students must sign up to attend one reading room visit with Elizabeth during the run of the course, to study your object for your writing assignment. Sessions should last +/- 1 hour and will take place in small groups.

Tuesday, November 15 – Archives and Cultural Memory

Marianne Moore Collection Workshop and Conversation with Author Linda Leavell (takes entire session)

Assignments for Completion Before Class:

- Linda Leavell, *Holding On Upside Down: The Life and Work of Marianne Moore* (New York: Farrar, Straus and Giroux, 2013), chapters 16 – 24.
- *The Rosenbach Podcast*, episode 4, "Artifacts of Inspiration" (contemporary poets' perspectives on the Rosenbach)
- A FIRST DRAFT OF YOUR OBJECT LABEL IS DUE TO ALEX AMES BY 11:59 P.M. ON THURSDAY, NOVEMBER 17.

Tuesday, November 29 – Writing Workshop: Object Label Crit Session

Assignments for Completion Before Class:

A FIRST DRAFT OF YOUR OBJECT LABEL IS DUE TO ALEX AMES (ALAMES@ROSENBACH.ORG) BY 11:59 P.M. ON THURSDAY, NOVEMBER 17. PLEASE SUBMIT IT ON TIME, SO THAT ALEX CAN CRITIQUE IT AND PREPARE FOR THE WRITING WORKSHOP.

Tuesday, December 6 – Studying Non-text-based Objects

Part 1: Prints & Paintings Artifact Lab (reading room).

Part 2: Artifact Lab in the Parlor (furniture, textiles, and interpreting interiors)

Assignments for Completion Before Class:

In preparation for Artifact Lab in the parlor –

- Chapter 7, “Furniture in the Chippendale or Rococo Style” and Chapter 8, “Furniture in the Federal or Early Classical-Revival Style,” in Krill, *Early American Decorative Arts*.
- Ann Smart Martin, “Magical, Mythical, Practical, and Sublime: The Meanings and Uses of Ceramics in America,” *Ceramics in America 2001*, Chipstone Foundation. Accessible here: <http://www.chipstone.org/article.php/4/Ceramics-in-America-2001/Magical,-Mythical,-Practical,-and-Sublime:-The-Meanings-and-Uses-of-Ceramics-in-America>
- Jonathan Prown and Richard Miller, “The Rococo, the Grotto, and the Philadelphia High Chest,” *American Furniture* (1996), Chipstone Foundation. Accessible here: <http://www.chipstone.org/article.php/229/American-Furniture-1996/The-Rococo,-the-Grotto,-and-the-Philadelphia-High-Chest>
- Thomas Chippendale, *The Gentleman and Cabinet-maker’s Director* (London: Printed for the author, 1754), <https://archive.org/details/gentlemancabine00Chip/mode/2up>. Please just look at the engraved images in the book to get a sense of high design standards in the British Atlantic world in the middle of the eighteenth century.
- Object labels 40 – 44 (pages 75 – 76), *In the Beginning: Three Jewish Firsts from The Rosenbach Collection* Gallery Gateway. Accessible here: <https://rosenbach.org/wp-content/uploads/2020/08/GG-ITB-FINAL.pdf>.
- Please peruse the correspondence described in the Gallery Gateway; digital copies of all the letters as well as images of Henrietta Clay’s copy of *A Book Hunter’s Holiday* will be emailed to you.

- Sophie White, “Geographies of Slave Consumption: French Colonial Louisiana and a World of Goods,” *Winterthur Portfolio*, vol. 45, 2/3, Summer/Autumn, 2011. 229-248. [Copy provided by instructors.]
- Chapter 19, “Textiles,” in Krill, *Early American Decorative Arts*.
- Chapter 20, “Needlework,” in Krill, *Early American Decorative Arts*.

In preparation for prints and paintings Artifact Lab –

- Chapter 17, “Paintings and Pictures”; and Chapter 18, “Prints”; in Krill, *Early American Decorative Arts*.
- Digitized pages from John Henry Brown, journal and account book, 1844-1890. AMs 573/14.1. [Will be distributed via email by instructor.]

Tuesday, December 13 – Introduction to Conservation & Conferral of Certificates

Part 1: Field trip to CCAHA

Part 2: Conservation discussion panel and conferral of certificates

Assignments for Completion Before Class:

A FINAL DRAFT OF YOUR OBJECT LABEL IS DUE TO ALEX AMES AT 5:59 P.M. ON TUESDAY, DECEMBER 13.

Readings and videos in preparation for class session –

- Chapter 6, “Into the Storeroom”; Chapter 7, “Paperwork”; and Chapter 8, “The Ethics of Objects”; in Lubar, *Inside the Lost Museum*.
- Please continue reviewing Rosenbach object labels available online via *Gallery Gateways* as you work on your own label.
- Review the CCAHA website: <https://ccaaha.org/>
- Read the “Frequently Asked Questions” page and other “About Conservation” content on the website of the American Institute for Conservation: <https://www.culturalheritage.org/about-conservation/what-is-conservation/faqs>
- Debra Hess Norris, “Preservation of our Photographic Heritage,” TED Talk, <https://www.youtube.com/watch?v=QSw0PCwe1oE>

Listen to these podcast episodes and read these online articles as a course capstone –

- *The Rosenbach Podcast*, episode 11, “The Refugees”
- *The Rosenbach Podcast*, episode 12, “The Case for Libraries and Museums in a Troubled World”
- Barbara Kirshenblatt-Gimblett, “Confronting Antisemitism: The Role of Archives, Libraries, and Museums,” in *Activating Archives, Libraries, and Museums in the Fight Against Antisemitism* (Center for Jewish History and jMUSE, 2021), <https://online.anyflip.com/drjgl/eyka/mobile/index.html>, 14-31.
- Hon. Carla Hayden and Hon. David S. Ferriero, “Preserving History, Providing Information, Supporting Democracy,” in *Activating Archives, Libraries, and Museums in the Fight Against Antisemitism* (Center for Jewish History and jMUSE, 2021), <https://online.anyflip.com/drjgl/eyka/mobile/index.html>, 92-95.



Object label assignment artifact study session in Denworth, during *The Curator's Toolkit* at the Rosenbach, fall, 2022. Photo by Jobi Zink.