

**A P P L I C A T I O N**

**EAMC 607, British Design History (Winter/Spring 2018)**

January 8 - January 27, 2018 (Field Study in the UK: January 13 - 27)  
 Please note: student final project presentations are tentatively scheduled for   
Monday, February 12, 2018 (to be finalized based on the participants’ course schedules).

\*Applications are due by **Wednesday, October 4, 2017**

The Winterthur Program in American Material Culture (WPAMC) invites applications from University of Delaware graduate students for its 2018 course on British Design History (EAMC 607). The course includes a week of study at the Winterthur Museum, followed by two weeks of field-based study in the UK. The course is registered in the Spring Semester of 2018 to accommodate the final project due date (early February), although the classroom time and trip take place in January. Thanks to funding generously provided by the Office of Graduate and Professional Education (OGPE) and the Center for Material Culture Studies (CMCS), the course may accept up to four UD graduate students.

This course examines the influence of Britain Design History on global culture, beginning with the destruction of the monasteries and continuing to the beginning of the Great Depression. During this era, England and, subsequently, the United Kingdom became a world power and an empire that absorbed, modified, and exported design ideas from around the world. It made lasting contributions to architecture, art, landscapes, decorative arts, technology, and world navigation that were disseminated through exports, emigrating craftsmen, the military, prints, and design books. The course begins at the Winterthur Museum and includes two weeks of field-based learning, primarily in London, England. Work includes readings, discussion, a paper, and public presentation that is due early in the Spring Semester of 2018.

Our organizing question is how people in the Atlantic World filtered global designs, and how those designs configured the expectations of those who settled British America, and shaped the United States. Last year’s itinerary of the trip is attached but this year’s itinerary will change as the course faculty determine. Dr. Catharine Dann Roeber, Brock W. Jobe Assistant Professor, Office of Academic Programs, Winterthur Museum, will lead the trip with a co-leader (to be determined).

Here is what previous non-Winterthur Fellows had to say about the course’s impact on their research and professional interests (also see the blog <http://sites.udel.edu/materialmatters/>):

*Participating in the British Design History trip had a monumental effect on my research and scholarship in two primary ways. The first was the introduction it provided to a wide range of materials relating to the business practices and long histories of a variety of trades in the seventeenth through nineteenth centuries. This exposure in turn encouraged me to study not only the prints that emerged from artists' workshops, but the practices and pressures that shaped their publishers' businesses. Thanks to the British Design History course, I learned the questions I needed to pose in order to write a history of the print publishing industry.*

*The second particularly influential aspect was the remarkably comprehensive introduction the trip provided to London and its resources for archival research. I felt especially grateful for this experience at two particular moments: first, when I was developing a detailed itinerary of archives to visit in order to apply for a fellowship from the Paul Mellon Centre to support research in London. And subsequently, after I was awarded the fellowship, the level of familiarity with London I had gained from the BDH trip allowed me to dive immediately into an extremely productive three months of archival research.*

Amy Torbert, ABD, Department of Art History; Dissertation title: *Going Places: The Material and Imagined Geographies of Prints in the Atlantic World, 1770–1840*.

*The British Design History trip was absolutely vital for the development of my research. Devoted study of British design history in the context of Winterthur's program opened my awareness of how to incorporate British material into an American art research project. When I was conceiving of my dissertation project as a transatlantic and transnational approach to American art and material culture in the period of the Revolution, it was with the lessons of the trip in mind. Visits I made to the British Museum, the V&A, Hampton Court, and the Greenwich Maritime Museum on the trip allowed me to identify museums and collections that have become important to my dissertation, and to which I returned for research. The most concrete example of this is a three-month fellowship I had at the Caird Library of the Greenwich Maritime Museum. A lot of my research has been devoted to trying to understand the difference in the methodology and approach of British art historians/material culture folks to the material and period I cover. I have found that British scholarship on the 18th century, and the British Atlantic/maritime world has been useful for framing my own concerns and my own approach to the subject from an American point of view. The opportunity to learn from curators and scholars firsthand on the Winterthur trip gave me my first significant access to these approaches, and these scholars. Finally, for someone who is deeply involved in a British American art historical and political moment in American history, I found the primer on British art history and material culture studies invaluable.*

Emily Casey, ABD, Department of Art History; Dissertation title: *Waterscapes: Representing the Sea in the American Imagination, 1760-1815*

*The British Design History trip influenced my studies in ways I did not even anticipate when I applied for the course. Dissertation topic aside, as a doctoral student in Preservation Studies I benefitted tremendously from observing historic preservation practices in London, including adaptive reuse strategies I've not seen in the United States. Overall, the course in English Design History, including both the classroom time at Winterthur and our sojourns through London, allowed me to understand the historical landscape in that city in a way that I could never have achieved without taking this course.*

Michael Emmons, Preservation Studies Program, Department of Art Conservation; Working dissertation title: *Inscribing Early America: Marking Self, Time, and Space in the Mid-Atlantic, 1700-1870*

Applications are competitive, and we ask applicants to articulate reasons why the trip would be instrumental in shaping their scholarly and professional interests. Up to 4 University students will accompany the 8 Winterthur Program Culture Fellows and 2 faculty members. The Winterthur Program will cover the cost of airfare, lodging, incidental travel, insurance through the Office of Global Studies, and a small subsidy for food to help mitigate the exchange rate.

The course is not a vacation. It is physically and intellectually intense; it requires extended walking (up to 6 miles in a single day), climbing stairs, standing in galleries, and long days. Students will have limited free time other than evenings (some) and one day off. Unless otherwise noted on the sample itinerary from 2017, almost all events are required.

All applicants are responsible for the costs of a valid US Passport, some food costs, and other incidental expenses. We also ask your department to match the award provided by the OGPE/CMCS with $800 (per student) to help cover costs of the trip. The matching funds must be received by the end of fall semester 2017.

**Applicants must:**

1. Complete the application form.

2. Write a one-page statement describing how this course will complement your intellectual and  
professional goals and attach it to the application file.

3. Provide the name of a faculty member or director of your academic program who can support your application and state how the trip will benefit your course of study. Before making awards a member of the committee will call them for a reference. If you have already chosen a Dissertation chair, he or she should serve as your reference.

4. Agree to the terms of the award by signing the application.

5. Agree to be available and participate in the final student presentations in early February.

6. Submit the application via email with a scan of your valid passport (passport must be valid through July 2018 to comply with new international travel regulations) to: Laura Olds Schmidt (los@udel.edu). For questions, please call 302-831-2678.

**APPLICATION**

**EAMC 607, British Design History, 1530-1930**

**DUE: Wednesday, October 4, 2017**

**Name**­­­­­­­­­­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Program/Degree**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Major Field**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**Minor Field**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Emergency Contact Name**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Relationship**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**Phone**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Name of advisor who can support your application**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

If you have traveled to London previously, please explain when and for what purpose:

Describe **ANY** medical problems (including food allergies) that may be of concern during the trip:

I agree to the following conditions if I am accepted into the course:

* There are no legal or other circumstances that would prevent my entry into the United Kingdom.
* I will refund to the University of Delaware any expenses incurred on my behalf in the event I am unable to attend. These expenses may include but are not limited to: airfare, hotel bills, admissions fees, taxes, transportation fees, insurance, or other costs associated with the trip.

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