

Envisioning America in Maps and Art
An NEH Summer Seminar for School Teachers
July 18 – August 12, 2011

Letter from the Co-Directors
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Director of the Hermon Dunlap Smith Center for the History of Cartography
The Newberry Library

Diane Dillon, PhD
Director of Scholarly and Undergraduate Programs
The Newberry Library

Dear Colleague,

We are delighted to hear of your interest in *Envisioning America in Maps and Art* the NEH summer seminar that we will direct at the Newberry Library from July 18 to August 12, 2011. We are looking forward to welcoming 16 schoolteachers as summer scholars to Chicago to trace the interplay between American art and mapping from the transatlantic encounter to the 21st century.

Over the past two decades, the two of us have been studying aspects of the relationship between mapping and art from the perspective of a historian of cartography and an art historian. Jim Akerman is a geographer and historian of cartography whose research interests include the history of atlases, transportation and tourist cartography, popular mapping, and the social and political aspects of mapmaking and map use. He has a strong interest as well in the classroom and research use of historic maps by teachers at all levels, and has directed nine NEH summer institutes and seminars since 1996. Diane Dillon is an art historian who specializes in American art and visual culture. Her research has focused on world's fairs, urban landscape representations, and the consumption of visual culture (including maps). In 2010, she co-directed with Jim Akerman an NEH summer institute for college and university teachers titled *Mapping and Art in the Americas*. Over the past years we have also collaborated on two major exhibitions, *Maps: Finding Our Place in the World* (mounted at Chicago's Field Museum and Baltimore's Walters Art Museum in 2007-08) and *Make Big Plans: Daniel Burnham's Vision of an American Metropolis* (mounted throughout the Chicago region and online in 2009). These recent collaborations have deepened our mutual appreciation of the relationship between mapping and art, and we are looking forward to broadening our understanding of this large and complex topic with you next summer. Summer scholars will also pursue their own research projects using the Newberry's world-renowned holdings of cartography, history, geography, art, literature, and the history of printing from the 15th to the 21st centuries.

This letter provides a brief overview of the goals and content of the seminar and, we hope, anticipates the most important questions you may have. Should you need additional information, please contact Jim Akerman or the Smith Center's Program Assistant, Will Gosner, at the addresses and numbers given below. Application cover sheets and instructions, along with further information about the institute content, schedule, and readings, may be obtained from the Newberry's website at <http://www.newberry.org/smith/envisioningamerica.html>.

THE SCOPE OF THE SEMINAR

Mapping and visual art skills are taught in nearly every American school system at one grade level or another. As teaching tools, maps and art rely on the ability of graphic representations to stimulate spatial understanding and imagination of the world about us in ways that verbal forms of communication cannot. Yet disciplinary boundaries in academia as well as conventional definitions of "map" and "art" often obscure their shared features. The tendency in American education has been to teach them separately and quite differently. School curricula usually introduce mapping as a practical navigational, scientific, or descriptive tool useful in contemporary life, but of little relevance

to the study of culture and history. Art, on the other hand, is usually taught as a mode of self-expression, formal invention, or decoration, with little connection to scientific and other types of representation. The distinctions we draw today between mapping and art might have surprised the publishers of the first printed work to describe America to a European audience, the so-called *Columbus Letter* (1493), which reported Columbus's first encounter with what would later be called America. The publishers added illustrations of Columbus's discoveries (see Fig. 1) that combine visual elements we commonly associate both with mapping (such as the names of places and coastal outlines) and graphic art (pictures of ships, mountains, and people). But whether we define these images as maps or art is less important than how, within the graphic conventions of their own period and culture, they visualized, described, and promoted interest in a remote and unfamiliar place. In this respect, these first European images of America are not unlike the art and maps we might use in classrooms today to help students comprehend places beyond their usual experiences.

Since Europeans' first encounters with the New World, maps and art have together shaped the way Europeans, Americans, and others have understood America. Geographical imagery shaped evolving ideas about America's geography and natural resources, its landscape, and the nature of its people. Maps and views mediated the contest for empire in the Americas and the emergence of new national identities. These images registered encounters between radically different forms of topographic and historical representation and ways of comprehending space. And, landscape art, topographical drawing, tourist mapping, and commercial cartography formed impressions of the American landscape and promoted its settlement, development, and consumption. Cartographers are fond of observing that mapping hovers between art and science, recognizing that attractive, legible design is important to the function of maps as useful representations of the world. But this ambiguity of the images in the *Columbus Letter* suggests that this purely utilitarian idea of the place of art in cartography obscures a rich history of the relationship between American maps and art that has broad implications for the enhancement of teaching about and with geographical imagery across a broad spectrum of classroom subjects and contexts.

As a participant in *Envisioning America in Maps and Art* you will explore how maps and art collectively shaped ideas about space, landscape, natural history, ethnography, commerce, and politics in the Americas. You will challenge received ideas about mapping and art in ways that will enhance your development as a teacher and scholar. In addition to reading and discussing recent scholarship, you will study a wide range of original maps and art in group settings, and will enhance your research skills by pursuing individual projects making use of the Newberry's rich holdings of cartography, geography, art, history, literature, and the history of printing from the 15th to the 21st centuries. While emphasizing objects relevant to teaching the history and culture of the Americas, the broad arc of seminar topics will promote the development of skills and insights relevant to a wide range of K-12 curricula, embracing social studies, science, mathematics, literature, and, of course, geography and art.

OUTLINE OF THE SEMINAR PROGRAM

During the four weeks of the program we will pursue two main complementary activities, seminars and research projects.

Afternoon Seminar Sessions. Most afternoons will begin with seminar-style discussions, lasting about one hour and forty-five minutes, devoted to a daily topic and assigned readings. After a break, we will close the sessions with one-hour workshops offering summer scholars the opportunity to work directly with selected original Newberry Library materials related to the daily topic. In these workshops, summer scholars will work in small groups under the guidance of the co-directors, and prepare a brief description and interpretation of one or more maps or artworks assigned to their group. The afternoon seminars and workshops will be complemented by field trips to the Art Institute of Chicago, the Museum of Contemporary Art, and local galleries to view and discuss American and map-related art. Most mornings and some entire midweek days will be set aside for reading and individual research projects.

The afternoon seminar sessions will be organized into four main topics, each of which we will explore for one week during the seminar.

Week 1, "Maps in Art, Art in Maps," will provide a broad overview of the historical and cultural relationship between art and cartography. On Monday morning (**Session 1**), the co-directors will provide an overview of the themes, organization, and logistics of the seminar. Our discussion will then turn to a critique of the distinctions and affinities drawn between maps and art, guided by four short, classic statements on the nature of maps, art, and their relationship. On Monday afternoon Library staff will offer an overview of the Newberry's collections and catalogs. Tuesday afternoon's seminar (**Session 2**), will consider how the long-dominant view of cartography as a progressive

science affected cartographers' views of the role of art in mapmaking, drawing on traditional histories of cartography and recent critiques. Our workshop that morning will introduce the summer scholars to maps and atlases that illustrate the role of design and aesthetics in cartography, including an early edition of the *Geography* of Claudius Ptolemy (1482), an engraved and colored Dutch atlas from the 17th century, a map-design manual for military engineers from the 19th-century, and pictorial tourist maps of 1930s Chicago. Tuesday morning, like most mornings for the rest of the seminar, will be set aside for individual reading and research. The co-directors will also begin a series of individual meetings with participants to discuss their research projects. Wednesday will begin with a group breakfast that will allow the summer scholars to discuss their preliminary ideas for their research projects. The rest of the day will be devoted to individual research and reading, and the conclusion of the co-directors' individual meetings with seminar members. Thursday's **Session 3** will review scholarly trends in the history of art in the Americas, highlighting its key points of intersection and divergence with the history of cartography. The afternoon's workshop will feature geographic art from the Newberry's collections, including depictions of Native Americans by European explorers, urban views, and landscape art and photography from the first explorations of Yellowstone National Park. Friday's **Session 4** will be an extended seminar session pondering how and why maps and mapping have been such a durable source of inspiration in the contemporary art scene and the survival of an artistic impulse in modern popular cartography. This session will feature a field trip to view geographical art and design at a local gallery or museum.

In **Week 2, "Visualizing the Transatlantic Encounter and Colonial America, 15th-18th Centuries,"** we will begin a chronological survey of mapping and art in the Americas. On Monday (**Session 5**) we will discuss how maps shaped European conceptions of the Americas, from the earliest reports of Columbus's voyages to the explorations of Alexander von Humboldt. We will examine how cartography facilitated, recorded, published, and promoted European exploration of the New World, and consider how map design evolved over this period to reflect shifting tastes and interests. The afternoon's workshop will familiarize the summer scholars with some of the first printed maps to show America ca. 1507-08, richly illuminated manuscript sea charts, and an edition of the first modern world atlas by Abraham Ortelius (1570). Tuesday's **Session 6** will consider how Native Americans and the American landscape were depicted in maps and views, prints, paintings, and book illustrations, such as John White's ca. 1585 drawings of Indians in North Carolina and images of people, flora, and fauna on Samuel de Champlain's map of New France (1612). Wednesday, another free day for individual research and reading, will again begin with a group breakfast that will facilitate the summer scholars' discussion progress on their research projects. In Thursday afternoon's **Session 7** we will consider how maps mediated the European struggle for imperial domination of colonial America, focusing on the geopolitical and administrative uses of maps and the depiction of European and Native American settlements, politics, and identities. Among the maps we will view and discuss will be John Smith's maps of Virginia and New England and maps deployed by Britain and France in their 18th-century struggle for dominance in North America. Friday's **Session 8** will turn to the processes of exchange and adaptation between indigenous geographical representations and European cartographic and artistic practices in New Spain and North America. In the workshop portion of the session, summer scholars will study several examples of indigenous maps of localities in 16th-century Mexico, and traces of Indian geographical information on French and British maps of North America made in the 17th and 18th centuries.

Week 3, "Visualizing National Identities in 19th-Century North America," will examine how new genres of commercial and scientific mapping, fine and popular art, and graphic propaganda shaped emerging American national identities. In Monday's **Session 9** we will ponder how the design and use of maps and atlases helped citizens of the United States and Mexico visualize the territorial, political, and cultural identities of their emerging national communities. In the workshop portion of the session the summer scholars will analyze documents such as *Chapin's Ornamental Map of the United States* (1845), García y Cubas's *Atlas geográfico ... de la República Mexicana* (1848), and Emma Willard's maps for her *History of the United States* (ca. 1835). **Session 10**, on Tuesday afternoon, will address how views and maps promoted Americans' identification with specific places, landscapes, and communities, focusing on bird's-eye views of cities and towns, illustrated county atlases, and albums of landscape views such as William Cullen Bryant's *Picturesque America* (1872-74). Wednesday will be set aside for reading and research. Thursday's **Session 11** will examine the close working relationship between geographical reconnaissance, surveying, topographical art, photography, and scientific illustration in the exploratory expeditions of the American West, including Fremont's expeditions of the 1840s, the Pacific Railroad Surveys of the 1850s, and the great surveys of the 1870s and 1880s led by John Wesley Powell and others. We will consider scientific and aesthetic dimensions and of these expeditions, which incorporated the work of artists and photographers such as Albert Bierstadt, Thomas Moran, and W.H. Jackson, as well as its role in promoting the West to the American public. In the late

afternoon/early evening we will visit the Art Institute of Chicago to view the collection of American landscape art. Friday's **Session 12** seminar will consider the interplay of design and data in the scientific mapping, graphics, and photography produced by American federal agencies, including the United States Geological Survey, the Coast and Geodetic Survey, and the Census Bureau, and late in the century, by urban reformers. All of these groups used maps as a way to visualize phenomena that is not otherwise readily encompassed by the eye, from population statistics to the contours of underground geological formations.

Week 4, "Visions of Ideal Pasts, Presents, and Futures, in the 20th Century" will conclude the seminar with three sessions focused on the impact of mass distribution of maps and geographical imagery on diverse elements of 20th-century American culture, including consumer behavior, concepts of history, urban planning, tourism and leisure, environmental stewardship, and personal mobility. In **Session 13** (Monday) we will examine the cartography of American travel and tourism and this genre's use of map design and art to promote American mobility and shape national identity in the 19th and 20th centuries, drawing extensively on the Library's rich holdings of road maps, railroad publications, airline maps, travel brochures, and guidebooks. Tuesday afternoon's **Session 14** will consider how American urban planners have made use of maps, views, photography, and other types of illustrations to formulate and promote their vision of urban futures, focusing in particular the 1909 Burnham and Bennett *Plan of Chicago*. A final **Session 15** on Wednesday will consider how World's Fairs and theme parks presented idealized visions of past and future landscapes through maps, views, and other graphics. The seminar will conclude with two days devoted to presentations of individual projects, culminating in a closing evaluation session.

Individual Research Projects. Summer programs at the Newberry offer visiting teachers superb opportunities to renew and develop scholarly interests and skills at a premier research library. Accordingly, each summer scholar will be expected to pursue a research project during the seminar. The projects may continue work already begun and need not be completed during the seminar. However, we will ask each scholar to prepare a brief (2-3 pages) report and present their work to their peers on the final two days of the seminar. These projects may contribute to the development of new courses, course materials, Web sites, or lesson plans; or they may contribute, more generally, to the summer scholar's teaching through scholarly development or through the production of new materials and resources. An elementary school media specialist might, for example, create an online resource tracking the history of their state in maps. A high school history teacher might research and prepare an image-rich unit on the history of urban planning. A high school English teacher could develop an exercise for her students to create a pamphlet using maps and views to advertise a railroad. A middle-school social studies teacher could create a Web site on the art of Arctic exploration for collaborative use with his school's art department. Use of Newberry Library items in their research will be expected, but we will also encourage summer scholars to use online resources, since these have great potential for further use beyond the seminar and in the classroom.

In the mornings during the first week of the seminar the co-directors will hold individual sessions with summer scholars to advise them about their projects. The scholars will be encouraged to discuss progress on their projects with the entire group during mid-week breakfast meetings and will present their work to the group more formally during the final two days of the seminar.

QUALIFICATIONS

Please see the "Application Information and Instructions" for eligibility guidelines for NEH seminars and institutes for schoolteachers at <http://www.newberry.org/smith/envisioningamerica.html> for eligibility guidelines for NEH seminars and institutes. Teachers specializing in a wide variety of classroom subjects (including the social sciences and sciences as well as the humanities) and teaching at all grade levels will be considered for participation. Substitute teachers and home-school instructors are welcome to apply. No particular knowledge of cartography or art is required. The ideal summer scholar will bring to the group an appreciation of the relevance of the study of historical maps and art to their teaching, but will have had little opportunity to gain the knowledge, skills, and strategies needed to develop this interest into a classroom asset. We do not expect that you will have extensive prior knowledge of the literature in the history of art or cartography. Neither will we require you to have previously incorporated the study of historic maps or art in any of your classes. However, your application essay should identify concrete ways in which concentrated study of historic maps and art will enhance your professional development and teaching.

FACILITIES AND COLLECTIONS

During the seminar, the summer scholars will enjoy all the privileges of fellows at the Newberry Library. They will be assigned private research carrels located in quiet rooms not open to the general public, and convenient to the

Center for the History of Cartography and the Department of Special Collections. Summer scholars will be able to reserve materials to their carrels (within the guidelines of the library's normal reserve policies) and will have access to their carrels during the times when the building is open (7:30 AM–5:15 PM Monday, Friday, and Saturday; 7:30 AM–7:45 PM Tuesday–Thursday). Reading room hours are 9:00 AM–5:00 PM Tuesday–Friday and 9:00 AM–1:00 PM on Saturday. Most materials accessed in our Department of Special Collections may only be used during scheduled reading room hours. The building is closed on Sunday. Research carrels are intended for study and for storage of research materials and library materials. Summer scholars will have access to a refrigerator for daily food and beverage storage and a lounge for lunches and breaks.

Envisioning America in Maps and Art scholars will have access to a full range of computing facilities during their stay at the library. Summer scholars who bring a laptop equipped for wireless access (802.11b standard) will be able to connect to the Internet from their carrels. A communal workstation near the carrels is equipped with Internet access, word processing and other software, and a laser printer. Online bibliographic services are available from workstations in the library's Reference and Bibliography Center. Scholars wishing to have access to databases at their home institutions should arrange for proxy access. Summer scholars may use personal digital cameras to photograph Newberry Library materials. To facilitate communication and the exchange of ideas before, during, and after the seminar, the Newberry will establish a Google Group for the use of summer scholars and staff.

Most importantly, you will have the opportunity to work with the Newberry Library's magnificent holdings of 1.5 million books, 5 million manuscript pages, and more than 500,000 manuscript and printed maps. The Library is renowned for its holdings in early modern history, literature, American Indian history, genealogy, geography, cartography, travel, the exploration and settlement of the American Midwest and West, visual and material culture, and the history of printing and publishing. Access to these collections is supported by an expert and energetic reference and curatorial staff, including two map librarians, and by an extensive index and reference collection, including digital and online reference tools. A full range of photographic and reprographic services is available at the Newberry. You can obtain additional information about the library's hours, collections, and readers' services by visiting our website at <http://www.newberry.org/>.

THE NEWBERRY AND CHICAGO

You will find the Newberry to be an exceptionally collegial and congenial place to read and to work. There will be other academic programs operating at the Newberry during the summer. Summer is also a busy research time for local Chicago scholars and for visiting short-term fellows. Many summer scholars will welcome the opportunity to interact with other members of the Newberry's academic community, including the staff of its four research centers concerned with the history of cartography, American Indian history, Renaissance studies, and American history and culture. The Newberry Library is located in the heart of Chicago's Near North side, convenient to many of the city's museums, libraries, and other cultural and educational institutions. Our seminar activities will include field trips to some of these institutions and walking tours of parts of the city, designed to enable the summer scholars to compare the experience of the city "on the ground" with its representation in maps and art.

STIPENDS AND HOUSING

Summer scholars will receive a stipend of \$3,300 to help cover their expenses during the four weeks of the seminar, an amount stipulated by the NEH. The first installment of the stipend (\$1,650) will be paid upon arrival, and a second installment will be paid during the third week of the seminar. The Newberry is located in one of the most expensive residential areas in the city of Chicago, but affordable housing can be found within easy commuting distance. Please be aware that your housing and travel costs may exceed your stipend. Almost certainly, you will have to spend some money out of your own pocket for daily living expenses. In return for this expense you will have an opportunity to live and work for four weeks in the heart of this exciting city.

The Newberry has an agreement with Club Quarters, a national chain of residential hotels, to offer housing to summer scholars at special rates. Club Quarters operates two hotels in central Chicago that are within a short bus ride or moderate walk from the Newberry. The hotel at 75 West Wacker Drive is closer to the Newberry, while the hotel at 111 West Adams is in the heart of the downtown. There are several options for rooms at these two facilities: the Club Size room is \$59.00 per night plus tax; the Standard Size room is \$69.00 plus tax; the Studio Apartment is \$79.00 plus tax; the Deluxe Studio Apartment is \$94.00 plus tax. The regular rooms can be booked for any period of time, but the apartments must be leased for a minimum of 30 days.

Canterbury Court Apartments also offers special rates to summer program participants. This building is located at 1220 North State Street, just four blocks north of the Newberry. Studio apartments are available for \$1200.00 per

month, plus \$160.00 per month for an air conditioner. One-bedroom units are \$1500.00 per month, plus \$160.00 for each air conditioner. These apartments are not taxed, but do require a security deposit of \$200.00 per month. One month is the minimum stay, but stays can be extended by the day or week, with the rates pro-rated accordingly. The apartments are very basic; they are modestly furnished and have small kitchens, but do not include linens, bed pillows, kitchenware or dining utensils.

Summer scholars are, of course, free to make alternative housing arrangements. A full list of options within commuting of the Newberry that are frequently used by visiting scholars may be found at <http://www.newberry.org/research/felshp/housing.html>. We shall be happy to assist summer scholars in their search for housing, but please note that everyone will be responsible for finalizing their own housing arrangements and for making their housing payments.

HOW TO APPLY

Application materials are included with this letter or can be downloaded from <http://www.newberry.org/smith/envisioningamerica.html>. Applications can be submitted either in hard copy via regular mail or electronically as email attachments. Your application should include two letters of reference from colleagues inside or outside your institution. These letters should be from colleagues who have evaluated your teaching in the classroom, such as a department chair or principal. If your referees will be submitting their letters in hard copy, please ask each of them to sign their name across the seal on the back of the envelope containing their letter, and enclose the letters with your application. If your referees prefer to submit their letters by email, please ask them to email them directly to Will Gosner (gosnerw@newberry.org). Your completed application (including the letters of recommendation) must be postmarked or emailed no later than March 1, 2011. Paper applications should be addressed as follows: Envisioning America in Maps and Art, The Hermon Dunlap Smith Center for the History of Cartography, The Newberry Library, 60 W. Walton Street, Chicago, IL 60610. Email application should be sent as attachments to Will Gosner (gosnerw@newberry.org)

A local committee of scholars will review your application. We will inform you of their decision on April 1, 2010.

Perhaps the most important part of the application is the essay that must be submitted as part of the complete application. This essay should include any personal, academic and professional information that is relevant; reasons for applying to this institute; your intellectual, professional, and personal interest in the topic; qualifications to do the work of the institute and to make a contribution to it; what you hope to accomplish by participation, including a brief description of a potential institute project; and the relation of the project to your research and/or teaching. The essay should be no longer than 1000 words. For more information about the application process, please consult the NEH's application guidelines at <http://www.newberry.org/smith/envisioningamerica.html>.

We look forward to hearing more about your interest in *Envisioning America in Maps and Art*. Should you have any questions, please feel free to contact Will Gosner at the Newberry Library address given below.

Sincerely,



Jim Akerman



Diane Dillon

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