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TH 495: Senior Research

3 March, 2020

Clothing Archival Final Project Paper

1) Central Statement:

The CWU theatre department's costume shop possesses a collection of approximately 400-500 garments and accessories ranging in age from the 1860s to the 1970s. These specific garments have been donated or found in our stock over the past many years. They have been set aside from our overall working collection at the discretion of the costume shop staff and faculty due to their historical significance or lack of strength for use in production. These articles of costume and dress have served as an incredible working resource in overall historical style trends and historical garment construction to the students and faculty of this prosperous department for the past several decades. Unfortunately, due to the constant growth of this collection, storage space and archival resources have become slim. This has prevented the proper storage and archival of these garments, forcing them to be stored in ways that are detrimental to their existence. I plan to sort, organize, document, archive, sample storage solutions, and submit a proposal suggesting how and why proper storage for this invaluable resource should be a top priority. This proposal will be submitted to department faculty and through CWU's "Source", in an effort to draw attention to finding the funding and necessary resources in order to maintain the integrity of such a crucial resource to this department.

2) Central Research Question:

My central research question is, what methods of conservation should be employed given the circumstances, lack of space, and budgetary limitations to best archive and store CWU theatre departments collection of historically relevant clothing? I am also curious as to how much funding is necessary to properly archive a collection like this. Other things to consider: It is a working collection, and must remain that way. It needs to be accessible and well organized for the many people who utilize it. Bringing accessibility to the forefront and drawing attention and interest to such a considerable resource will be crucial in creating the commitment necessary to keep this collection active. I hope to have a significant grasp on this process prior to my graduation in the spring of 2020 to ensure the execution of this undertaking to ensure that my energy and effort does not go to waste.

3) Purpose:

My justification for doing this project is to help maintain and extend the longevity and functionality of this collection. I would also like to increase the accessibility of its insight for as long as possible so it can serve as a resource of knowledge and information for future fashion historians to come. I have seen how this collection has benefited the education of myself, and numerous peers around me, as well as serving as an incredible teaching example and resource to my mentors and educators. I want to do everything in my power to ensure that this collection is well taken care of and has the potential to maintain this reputation. Making the collection more organized and accessible will also aid in its adoration for years to come.

4) Procedural Plan:

As I briefly stated above, absolute industry expectations and standards quite honestly are not possible for this collection in this current situation. To “properly” archive a collection of this

scale, one would need tens of thousands of dollars as well as a guaranteed indefinite climate controlled storage location, ample time, and a team of many helpers to execute all of the necessary tasks. Not to mention, a team of workers to perform routine maintenance, and inspect for damage and insect infestation. Given our limitations, that is not possible. I have researched to learn proper clothing archival procedure, as well as certain preferred alternatives. I have read the thoughts, ideas, and opinions of many authors on these subjects, have gleaned information from each source, and have established a realistic plan to archive this collection.

To begin, I will describe the “industry standard” process for garment archival. My sources all loosely follows the following guidelines. Initially prior to storage, each and every garment should be archivally dry cleaned, by a cleaner equipped with the proper technology, knowledge, and experience to handle garments of historical and financial significance. They then suggest doing any necessary repairs in order to maintain the integrity of the garment. Once this is done, the interior of the garment should be padded with wadded up colorless acid free tissue paper. The garment should then be wrapped in several additional layers of acid free tissue. An acid free cardboard garment archival box should be purchased, and the garment should be stored inside. Garments should be laid out flat if possible, but almost always be rolled instead of folded if they are too large to remain flat. Additional wadded tissue should be placed around to fill the voids in the package to prevent the garment from moving. You should also only put one garment in each box, excluding matching multiple piece ensembles (for the most part). Once boxed, the garments should be stored in a cool, dry, dark place. At least once annually, each box should be unpacked, and the garments should be inspected for new damage, insect infestation, and dust accumulation. Assuming that they have maintained their integrity, they should be repacked in

their boxes following the same method. However, if garments are rolled/folded, it is crucial that they are refolded in a different manner than they were previously. If you continually fold a degrading textile item on the same crease line multiple times, that fold line will wear (and sometimes disintegrate entirely) quicker and disproportionately to the rest of the garment. These above methods are a combination of suggestions from mentors, faculty members, and the books: *Your Vintage Keepsake: a CSA Guide to Costume Storage and Display*, *Managing Costume Collections: an Essential Primer*, and the article, “University Historic Clothing Museums and Collections” as listed in my bibliography.

As you can possibly assume, following this strict, rigorous, and incredibly expensive process is not possible in these circumstances. Taking that into account, I plan to implement as many of those processes as I can into my plan, but unfortunately many corners will still have to be cut. In *Your Vintage Keepsake: a CSA Guide to Costume Storage and Display*, Margaret Ordoñez does a terrific job of listing alternative options besides the “best”, usually for financial reasons, so that hobby archivists like myself are still able to preserve their collections to the best of their abilities. That being said, the following plan truly just is, given my research, my opinion of what the best plan of action is to get this collection to a more accessible state. However, I do hope that in the future, we are able to archive this collection to much higher standards.

My first mode of action will be to unpack everything from storage, and sort each garment by decade/time period. I will remove all garments from their cardboard boxes, plastic tubs, garment bags, and hangers and lay them all out on the tables in the costume shop (having covered them with pre-washed lengths of unbleached cotton muslin). I will start with the earliest (generally speaking the most fragile/at risk) garments and take a very rough flat photo of each

one, using a small whiteboard, to assign a number to each garment and include that in each photograph of the physical garments. Alongside my photographs, I will start a log, including the catalog number as well as a basic description of each garment. I will start with the oldest garments, and work my way through time until I am finished. As I document each garment, I will then re-wrap it in what acid free tissue paper we have, and then repack them into boxes.

However, more contemporary (some 1940s-50s) stable garments will be rehung on the modest padded hangers that we already have. As I work through this process, I will also keep a log of which garments end up in each storage box/which cabinet hanging garments are hung in. This will ensure that I know the location of each and every garment once they are back in their boxes. Once I have this done with the entire collection, I will transfer my written log into an excel document in order to keep a documented list. I will also upload all of my flat photos to a public google drive, and individually link each photo to the spreadsheet, creating a clickable attachment of the photos so that there is never any discrepancies on my paperwork and files. Please see appendix "B" to see this spreadsheet, or appendix "C" to view the link to the public google drive of archival images.

Once the entire collection has roughly been accounted for, I will begin my process of digital catalog creation. I will go through individually again with each garment, taking well lit, high resolution images in front of a neutral background of each garment on a dress form. I will also photograph any other unusual details, construction elements, or methods that I find worth noting. Once This is complete, I will lay out photograph galleries on a "Wix" website page template. I will create tabs for each decade/category, and delineate all garments between them. For the galleries, I will just include one basic full- shot of each garment. I will link an additional

web page for each garment that follows up with more information about each garment. These web pages will include additional photographs, notes on condition, storage location, approximate age, provenance, date of archival, archivist, etc. My website will also include a tab about the collection's background and history as well as my project and process. Please see appendix "D" to view a link to the in- process website database.

Once the digital web archive is complete, I will begin to prototype archival storage options as outlined in *Your Vintage Keepsake: a CSA Guide to Costume Storage and Display*. I will create a sample padded hanger, a sample muslin storage bag, and three sizes of muslin garment bags to be used for hanging garments. I will also sample numerous labeling methods in order to track specific pieces and understand them in relation to their identification number.

I also met with Christina Barrigan our department chair recently in order to request a little bit of funding to be able to purchase some muslin, hangers, stable storage options, and other various archival materials. Tina was very excited to hear about my project, and was very enthusiastic about helping me to find this financial support in order to continue my process. I was able to find all of the necessary supplies, at very affordable prices mostly on Amazon. I was particularly impressed with the stable storage box options that I was able to source for a great price. Please see appendix "A" to view my list of requested materials and supplies from our department in order to begin the archival sampling process.

After I have created/come up with different storage options, I will begin to sample them by beginning to archivally package up our collection and determine which products will work better than others. I will also analyze which methods work best for different type of garments and varying applications. As stated above, industry standards are not going to always be possible in

this situation. However, in *Your Vintage Keepsake: a CSA Guide to Costume Storage and Display*, Margaret Ordoñez clearly outlines several different chemical compounds of plastic and discusses which ones are better for archival in terms of a lower rate of off-gassing. For readers who are unaware, off-gassing in this context, is when plastic compounds start to degrade (which happens very quickly) and begin to release toxic and volatile gasses. These gasses are incredibly harmful for antique textiles and are directly correlated to an exponentially increased rate of decomposition (Ordoñez 2001). In my supplies list (see appendix “A”), I requested the purchase of some plastic tubs made from a chemically stable plastic (polyethylene) for storage. These tubs are also made from dark opaque plastic in order to filter out light and prohibit fading. They also have sturdy, overhanging lids in case these tubs were ever to be exposed for water, it would likely run over the top edge of the container rather than directly into the tubs and onto the garments which is the case for split-lid boxes. Realistically, I think that the majority of our collection will eventually be stored in individual small muslin bags inside of these specific plastic tubs. While this is not the ideal option, it is right at the cross road of affordability and effectiveness. Remaining garments including furs, heavy (but stable) coats and jackets, as well as some sturdy 1940s-50’s garments will likely be stored on home-made padded hangers and covered with home-made muslin garment bags to prevent fading and dust accumulation.

Once the whole collection is documented, input into the database, and stored properly (to the best of our abilities), I may potentially experiment with some bar coding software. I will be meeting with a faculty member named Allen Larsen from the music department. He has coded software in order to catalog, and bar code the music departments entire collection of sheet music, instruments, electronics, and all other assets. I am looking for advice about the potential of

coding some software and printing sew- in barcode labels in an attempt to bar code this collection. That way, we would be able to track, inventory, and check garments in this collection in and out. I also hope that my efforts would potentially inspire a larger scale organization, documentation, and inventory of our departments entire collection of costumes, as well as potentially props, lighting instruments, and other physical assets. I also plan to do some additional research on this topic as well as look into some pre- made software programs that are specifically designed for this purpose.

After Completing all of these processes, its likely that the collection will eventually be stored in the small exterior room in Hebel Hall directly outside of the departments main costume storage room. This space would be nice as it is moderately temperature controlled, and is free of light pollution that could potentially lead to the fading of some of these garments. It would also be a convenient and accessible location for us given its proximity to McConnell. There is also the potential that I may be able to request some storage space in the old international studies building (across from the library) as our department as a whole has requested a large amount of space there, as international studies transitions to a new location.

Ultimately, once this whole process is complete, I will present all of my work, research, and a plan of action for what I think the next steps should be in terms of archival storage options at Source in an attempt to secure funding to complete the said plan. Through my presentation at Source, I hope to draw attention (and hopefully additional finances) to this collection. I hope that it continues to grow, and that I have outlined my processes and methods clearly enough that future students, staff, and faulty members will have no trouble adding new garments to the documentation and the physical collection. I truly am optimistic that this collection will continue

to grow and be a useful asset to this department. I also hope that its knowledge becomes more accessible and that more students, staff, and faculty take advantage of its undeniable wealth of information in the coming years.

5) Procedural Execution/discussion:

First of all, I would like to say that everything in this process turned out to be exponentially more complicated than I had initially thought. My first big realization was that software coding and creating a digital database resource was not a realistically achievable goal, especially someone with very minimal computer science skills like myself. Secondly, I realized that every process of clothing archival takes much more time than I had previously thought. Each step requires extensive research, thought, planning, preparation, care, gentleness, cleanup, documentation, and analyzation. Even my initial weekend of sorting garments and taking crude flat photos took over 20 hours just to do the pre 1930s garments (about 120 total). That time did however include my time spent creating the initial catalog document as well. The in- process catalog can be seen under appendix “B.” The photograph process is still incomplete, as I still need to do 1930-onward. This will not be finished this quarter. In terms of my actual plan and my findings from my hands on experience, I was obviously not able to get as far as I would have liked with my project due to my sheer misassumption of time that each step would take. I was also not able to move forward with my dreams of bar coding for a variety of reasons. Firstly, it requires fairly in- depth skills of computer science and coding that I just don't have. Please see appendix “E” to see a transcription of my notes from my meeting with professor Allen Larsen for a more in- depth explanation of that. Secondly, being able to purchase the computer programs and supplies was not really possible, especially if I was not sure that I was capable of completing

the project. Lastly, due to the chaotic nature of the end of last quarter, the department was not able to order my supplies until it was too late to be able to prototype padded hangers, muslin garment bags, muslin storage bags, and computer printable clothing labels which I would've used to print my bar codes.

6) Next Steps:

For the time being, my work on this project is done. However, disregarding the uncertainty of next quarter, I plan to complete roughly documenting the whole collection. If you take a look at appendix “F”, you can specifically read my plan for next quarter for what I plan to complete for Scott Robinson’s Univ. 400 class. To put it briefly, I will continue with my white board taking flat photos on a table top, and assigning an item number to each garment. Once this is done, I need to continue with taking beautiful archival photos on a dress form in front of a neutral background. My initial archival photos I took were not terrific, so I am experimenting to improve my methods and achieve clearer, more detailed photos. At this exact moment in time, I still need to make my prototype storage methods from muslin. My requested supplies did finally get ordered last week just as I was leaving town. These should all be delivered to CWU already, and be ready for me to start my work next quarter. Once that is done, I just need to continue to upload data to the website database, and keep laying out information and photos to complete the website. After my whole database is complete, and I have examples of my archival methods, I will present all of this information at source, and request additional funds to complete the archival and proper storage plan of this collection.

8) Appendices:

A) List of supplies requested to be purchased by Tina Barrigan

Item:	Quantity:	Purpose:	Link:	Cost:
Iron on transfer sheets	1 package	printing my own barcode labels	https://w	\$7.95
Quilted Cotton Fabric	2 yds	to make padded coverings for hanger	https://w	\$24.49
Archival Markers	1 3 pack	for marking documents, labels etc.	https://w	\$7.78
Unbleached muslin	10 yards 44" wide	for making garment bags and pouche	https://w	\$35.90
Hangers	1 10 pack	to be padded for hanging garments	https://w	\$17.99
Bias tape	white 1" 30 yds	for printing barcode labels on	https://w	\$9.39
Bias tape	white 7/8" DF 25 yds	for printing barcode labels on (wider	https://w	\$15.17
Plastic tubs	1 6 pack	for clothing storage	https://w	\$51.70
Poly batting	48" 2 yds	for padding handers	https://w	\$7.99
			Total:	\$178.36

B) Spreadsheet of all items in collection cataloged so far with links to photos

My apologies, this did have to distort quite severely to be a part of this document. I will also submit my separate excel file of the same chart.

Number:	Description:	Age:	S C o o u n r c d e: i t i o n :	Box:	L o c a t i o n :	Picture:	U L s e o a a b n l a e b : l e:
1	White lawn mantle with embroidery and lace (has sleeves)			2			
2	White? Silk? Bolero with ruffled lace tiers			2		https://	
3	Navy soutache bolero tunic			2		https://	
4	Tiered floral lace capelet. New from older material			2		https://	
5	Lace capelet with colorful plaid silk taffeta collar and bead work			3		https://	

6	Shredded silk and lace bodice with dark covered buttons			3	https://
7	Black silk and cotton bodice with pastel striped collar			3	https://
8	Green brown silk bengaline velvet bodice glass irredescent beads			7	https://
9	White linen blouse MOP back buttons Jabot collar pinned on			2	https://
10	Navy silk and wool bodice			3	https://
11	Black silk soutache mourning bodice			3	https://
12	Green silk floral blouse. Fasceted glass clear buttons			?	https://
13	Black devoré velvet floral bodice. Metal buttons			3	https://
14	White? Cotton lawn and lace batiste Shirtwaist			2	https://
15	Pink silk bodice huge sleeves. Green glass beads lace work			7	https://
16	Black silk taffeta blouse with sailor tie in front			3	https://
17	White linen bodice button front ruffled collar and cuffs			2	https://
18	Rust colored silk bodice w/ velvet and tappestry decoration			7	https://
19	Purple grey silk striped bodice two-tone			?	https://
20	Cotton lace overskirt? Chevron effect			2	https://
21	Black cotton pintuck overskirt. Bustle			2	https://
22	Black velvet with soutache and beads bodice (mourning)			3	https://
23	Black and white ribbed cotton over bodice			2	https://
24	Black silk bodice with pintucks mourning			3	https://
25	Black and navy wool and silk jacket (goes with 0026)			7	https://
26	Black and navy Tiered skirt Franklin and Simon label (goes with 0025)			7	https://
27	Blue wool edwardian dress. Lime and blue silk collar attached pinafore belt			3	https://

28	White cotton gauzy overskirt/under?			2	https://	
29	White tulle and yellow garden dress lace and silk embroidery			3	https://	
30	Black silk faille and velvet edwardian dress			2	https://	
31	White cotton and lace lawn dress			3	https://	
32	Off white cotton with one inch ribs lawn dress			2	https://	
33	Rust silk taffeta 1880s Bodice (goes with 0034)			7	https://	
34	Rust silk taffeta Bustle skirt (goes with 0033)			7	https://	
35	Ivory silk and lace wedding dress emp waist			NB	https://	
36	Ivory tulle with silk ribbon lace overskirt			2	https://	
37	Blue and white linen faux vest front. MOP button			2	https://	
38	Black silk taffeta corset (under or over?) black velvet trim			7	https://	
39	Black silk taffeta corset decorative. Black bead trim			7	https://	
40	Pink silk bodice, pearl buttons, lace cuffs			7	https://	
41	Off white silk blouse, pintucks CF, mop buttons			2	https://	
42	White cotton blouse, MOP buttons			2	https://	
43	White cotton lawn blouse, missing sleeves and collar			2	https://	
44	Black silk with lace overlay dress. Red silk flowers at waist			2	https://	
45	Ivory silk wedding dress skirt (goes with 0046)			NB	https://	
46	Ivory silk wedding dress bodice (goes with 0045)			NB	https://	
47	Mens white linen shirt. Dickie collarless			2	https://	
48	White cotton and lace blouse. Missing sleeves			2	https://	
49	White silk capalet, yellow silk ribbon trim, tie at CF			2	https://	

50	Black and white cotton farm dress			2	https://
51	White cotton bustle underskirt, two tier ruffle at hem			1	https://
52	White cotton gauze blouse. Pink and blue embroidery on sailor collar. Serged seams			?	https://
53	White cotton underskirt eyelet at hem			1	https://
54	White cotton underskirt lace at hem, pintucks			1	https://
55	White cotton underskirt embroidery at hem (white)			1	https://
56	White cotton underskirt eyelet at hem and insert six inches above hem			1	https://
57	White silk blouse rose lace inserts, CF and collar			?	https://
58	White cotton underskirt eyelet at hem. Otsd pintucks			1	https://
59	White cotton underskirt lightweight. 2 lace inserts at hem			1	https://
60	White cotton underskirt Plain, blue staining throughout			1	https://
61	White cotton underskirt 20 inch waist, lace at hem. Pintucks wide waist bead			1	https://
62	White cotton underskirt Still starched. Fancy lace inserts at hem. Pink silk ribbon			1	https://
63	White cotton underskirt Knee length. Short, hankerchief hem			1	https://
64	Ivory silk underskirt, pink and green silk bows at hem. Scalloped hem			1	https://
65	Heavy white linen corset cover, eyelet at neck			1	https://
66	White cotton corset cover, crocheted yoke and shoulder strap			1	https://
67	White linen corset cover, lace at neck and armseye. Drawstring at waist			1	https://
68	White cotton split bottom bloomers			1	https://
69	Ivory cotton split bottom bloomers			1	https://
70	Pink and white striped cotton nightgown. V neck snaps at side			1	https://
71	White cotton chemisé. Nightgown, tiered eyelet at hem			1	https://

72	White cotton yoked nightgown, eyelet			1	https://
73	White cotton chemisé with later attached ruffle			1	https://
74	Lavender silk kimono jacket	20s		4	https://
75	Pink silk nightgown	20s		4	https://
76	Ecru silk slip with basket embroidery at CF	20s		4	https://
77	Nude and black silk slip. Shattered, scalloped hem and neck	20s		4	https://
78	White lace camisole. Pale blue embroidery	20s		4	https://
79	Brown silk and lace dress	20s		4	https://
80	Destroyed pink and nude dress. Flower and rhinestones	20s		4	https://
81	Black silk with lace collar dress	20s		4	https://
82	Black and green silk dress	20s		4	https://
83	Black silk dress with attached capelet. Lots of tiny buttons CF	20s		4	https://
84	Orange silk? Short dress	20s		4	https://
85	Black silk dress with horiz. Pintucks at waist	20s		4	https://
86	Black silk dress. Multicolor stripes at neckline	20s		4	https://
87	Brown silk dress. Buttons CF, metallic bit at right shoulder	20s		4	https://
88	Black angular silk taffeta and lace dress	20s		4	https://
89	Black silk with lace yoke Rhinestone belt buckle dress	20s		4	https://
90	Black lace sleeveless with hankerchief hem dress	20s		4	https://
91	Nude silk with black velvet trim dress. True VTG?	20s		4	https://
92	Navy with white collar silk dress and belt	20s		5	https://
93	Green cotton print feedsack dress	20s		5	https://

94	White and black dress. Missing tunic?	20s		5	https://	
95	Black and green silk dress asymmetrical	20s		5	https://	
96	Nude and pink silk and lace dress	20s		5	https://	
97	White crocheted cotton dress with MOP buttons	20s		5	https://	
98	Orange and pink frankenstein dress	20s		5	https://	
99	Blue and white cotton depression dress	20s		5	https://	
100	White, pink, colorful cotton depression dress	20s		5	https://	
101	White silk dress with black and white embroidery	20s		5		
102	Black silk slip with scalloped hem	20s		5	https://	
103	Black velvet coat with gold embroidery	20s		6		
104	Shades of red, rust, orange fancy mantle	20s		6		
105	Navy and white multicolor crepe dress	20s		6		
106	White dress with doors print, colorful	20s		6		
107	Black and white print silk dress	20s		6		
108	Black silk dress with lace inserts	20s		8	https://	
109	Mauve silk satin dress	20s		8	https://	
110	Teal silk kaftan with purple and green silk flowers	20s		8	https://	
111	Rose print silk chiffon dress	20s		8	https://	
112	Black faille with monkey fur trim dress and belt	20s		8	https://	
113	Orang silk sheer dress with velvet capelet?	20s		8	https://	
114	Navy beaded silk chiffon dress. true vtg?	20s		8	https://	
115	Ivory silk chiffon with rhinestone studs dress	20s		8	https://	

116	Peach silk chiffon with pink beads dress	20s		8	https://
117	Grey and black knit silk fringed top	20s		8	https://
118	Black silk dressing robe with white lace cuffs blue tassled belt	20s		8	https://
119	Pink silk slip with crocheted lace at neck (goes with 0120)	20s		8	https://
120	Pink silk bra with croched lace at neck (goes with 0119)	20s		8	https://

C) Link to the website database:

<https://pgliessman.wixsite.com/archive>

D) Link to google drive of rough flat photos:

<https://drive.google.com/drive/folders/1f14upAWPn1QMi4OqF0e6FBsmku2pbtZm?usp=sharing>

E) Notes from meeting with Allen Larsen 2/28/20 7:30 AM

Allen Larsen is a faculty member for the music department here at CWU. While he likes his work, his true passion is digital coding, cataloging, and inventorying. He has singlehandedly coded software in order to track, check in/out, inventory, and catalog the entire music department's inventory of musical instruments, sheet music, electronics, and all other physical resources. He has not only coded the cataloging software, but also experimented with numerous different types of bar coding software. He has discovered the best system for their needs, and has attached a pre- pasted barcode label to every physical asset their department possesses. Here are my notes from the meeting. Transcribed 3/15/2020.

- Filemarker is an apple product and is what Allen has used to write all of his software
- While it is an apple product it works on multiple platforms
- It is a relatively easy/user friendly application to use

- Their department has 5 different databases for tracking assets that he has created
- He has a signature tablet pad (digital) on his desks that students sign when they are checking things out. This technology could also be used when people check out costumes/ rent them
- He does not use a physical barcode scanner, but an IOS app that scans the barcodes that is linked to all of their departmental computers that have the databases downloaded onto them so when items are scanned, the command is sent to the computers.
- He compared Filemaker to Excel. He says Excel is a blank slate, and filmmaker is like that but on steroids. Can be altered and adapted to best suit the needs of what you are trying to do/ achieve (purpose of the database)
- Calls Filemaker “asset management”
- Forms that present the data are alterable and adaptable
- Go into layout mode of program and type “conditional statement”
- Under the scanned tab, it shows every time its been scanned and relates it to the scan of the room/cabinet (etc) that it is stored in. This way you can check the last time objects were accounted for.
- He says that this is a huge project, but is relatively simple at its core
- Once you connect an IOS (remote entry device) you are able to scan and input barcodes, unless you generate them yourself and upload them directly to the database.
- Do not have to have a physical server, but it has its advantages.
- Have to purchase filemaker (cost?)
- He told me that he has barcodes on every door jamb in the building and specific cabinets etc, which are scanned before any items are scanned when inventorying so you know where items

are located. He said that for costumes for instance, you could number and barcode plastic tubs that store accessories, and be able to keep track of items. Racks could also be barcoded so that you know exactly which racks garments are on. All barcode scans save timestamp (he's set up) so you can see when things have been scanned as well.

- In terms of the digital scripting/coding its pretty simple
- Don't keep your eggs all in one basket, because if it goes, it goes.
- App/database can be set up to use SMS messaging to send receipts, lists, lists of items rented/checked out etc
- He is happy on mac, but gets confusing when linking to universities outlook/Microsoft systems sometimes. Has to write code in order to override/solve some issues
- Lots of different kinds/types of barcodes. 128, 39, etc (39 is bad!) different symbologies have different purposes. code 128s allow error checking. He has started switching over to QR codes as they have a very low error rate and are accessible.
- Background script generates new codes, a script trigger has been written to regenerate new bar codes.
- One time fee to purchase bar code/QR code created "Geist Interactive" (spelling?)
- You can write a bar code created by yourself but it is very difficult.
- He uses JPG photos attached to website to document inventory.
- Stock tab could be used to ID costumes
- Can set up layout/theme etc
- Manage my database spreadsheets of each area, categories relate date. People to copies (or items) relationship graph showing how numbers relate for multiples of same inventory item

- Relationships are made in filmmaker with the data between the bar code creator, the iPhone app, the relationships graph, database, etc.
- Can get academic discounts for filemaker program
- Should start with a list of what I want the program to do/be capable of and what we need to be able to get out of it.
- Barcodes make tracking inventory incredibly easy. Used to take weeks, now can do whole building in a matter of hours.
- Junction table is a useful tool
- There is a lot to learn and do to create a database
- He said he is less involved, but the marching band purchased a program (??) and have iron in labels to track, inventory, and check in/out all of their uniforms. He knows little about it as it was repurchased.
- Ultimately, Allen and I began to realize how above my head this whole process was, specifically in regards to the coding. He said if there is a way to make it happen, he is willing to help our dept. A collaboration would be good, he could create the initial rudimentary program and coding in a couple of hours, it would be basic and functional. Then, we would just have to do data entry for all of our assets. He said his supervisor works close with Scott Robinson, so maybe chat with Scott and see if there is a way to begin a collaboration. He very much encouraged my exploration into these programs and thoughts about how to improve the functionality of our department. Think of all the ways this technology could be used to help support us and simplify. He did however say that the databases are only as useful as the data

and information entered. If you do not continually update database, and track inventory it will become outdated and archaic and not useful anymore.

F) Plan of action for Scott's class:

With everything having been so uncertain and up in the air at the end of this past (winter) quarter, my plan and project for this class has changed, shifted, and evolved uncountable times. For my departmental "Senior Research" class last quarter, I decided I wanted to sort, organize, catalog, archive, and properly store the theatre department's collection of historic costume. This collection is approximately 500-500 garments and accessories ranging in age from the 1860s to the 1970s. These specific garments have been donated or found in our stock over the past many years. They have been set aside from our overall working collection at the discretion of the costume shop staff and faculty due to their historical significance or lack of strength for use in production. These articles of costume and dress have served as an incredible working resource in overall historical style trends and historical garment construction to the students and faculty of this prosperous department for the past several decades. Unfortunately, due to the constant growth of this collection, storage space and archival resources have become slim. This has prevented the proper storage and archival of these garments, forcing them to be stored in ways that are detrimental to their existence. Initially for this course, I wanted to experiment with bar coding and inventorying software to construct a database to be able to track, inventory, and check items in/out of this collection. During my processes last quarter, I had two major revelations. Firstly, I realized that software coding and creating a digital database resource is not a realistically achievable goal, especially someone with very minimal computer science skills like myself. Secondly, I realized that every process of clothing archival takes much more time

than I had previously thought. Each step requires extensive research, thought, planning, preparation, care, gentleness, cleanup, documentation, and analyzation. That being said, I put just about 100 hours into my project last quarter and did not reach my desired goal. At this point, I have crude flat photos taken of the first 120 garments in the collection, which have been repacked into noxious packaging unfortunately. I have also taken nicer archival photos of approximately 35 of those same garments. Additionally, I have kept a log that assigns a number to each photographed piece, describes each garment, tells where it is located/stored, and includes a link to a digital image of each individual garment (which also includes the item number in the photograph). Lastly, I have begun to create an online database that includes high quality photos of each garment (including the construction), as well as all other relevant information such as item number, condition, age, if its labeled, provenance, storage location, and when it was archived. I have laid out the groundwork for the website, attached all of the archival photos that I have taken, and have completed the coding for one garment to fruition including its description. The status of the website can be viewed here: <https://pgliessman.wixsite.com/archive> . Now that the groundwork has been laid, all that is necessary, is to continue to enter data, photograph garments, and beautify the design of the website. To finish earning my credit hours for this course, I intend to continue the progress of my database, create some prototype storage options (with materials that are already in shipment to CWU), and draft a funds request proposal in order to find the necessary funding to properly store this collection in a way that is not detrimental to its existence. I will present all of this work to source in the spring, however that manifests this year, in hopes of securing the crucial resources to preserve this wonderful resource.

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