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Historic Textile and Costume Collections in the Academic Setting

Linda Welters and Margaret Ordoñez, University of Rhode Island

Many colleges and universities with textile and apparel programs support collections of historic textiles, costumes, and related artifacts. The term “collection” can be defined as any group of objects stored in one location, whether that place is called a museum, gallery, study center, design lab, or, simply, a collection. Academic collections range in scope from small assortments of artifacts used in teaching to multiple collections in world-renowned institutions such as the Museum at the Fashion Institute of Technology, which is part of the State University of New York system.

Unlike museums and historical societies, whose main purposes are to collect and preserve cultural heritage, the primary mission of academic historic textile and costume collections is to support teaching and research. Teaching often supersedes research as the *raison d’être*. These collections function as units of an academic institution, which pays their operating costs.

The purpose of this monograph is to provide an overview of academic historic textile and costume collections and to present guidelines for the management of such collections. This monograph also documents the need for adequate space and staffing for presentation to administrators.

History of Academic Historic Textile and Costume Collections

The typical college textile and costume collection started as the teaching collection of a single faculty member to support courses and provide inspiration for textile and design students.

Personal teaching collections began almost as soon as home economics departments offered courses in textiles. At the beginning of the twentieth century, units on the history of textiles and the history of costume were part of a general course in textiles (Crooks, 1905; Marlatt, 1911). Jane Fales (1911) argued for inclusion of a separate course in historic costume in home economics programs to strengthen students' design abilities. At that time, no textbooks existed for costume history. Fales recommended acquiring old engravings and fashion plates to illustrate past fashions for historic costume students. The expansion of programs, combined with the growth of the Colonial Revival movement, spurred many instructors to acquire historic examples to support teaching. Teachers typically passed these items around in class so that students could examine them.

Collections in most U.S. land-grant institutions had their origins in the 20th century, from the 1930s through the 1970s. Private educational institutions began their textile and costume collections earlier. The Rhode Island School of Design Museum of Art, which houses a collection of over 15,000 textiles and costumes, was chartered in 1877 (Museum of Art, 2011). In land-grant universities, the collections operate as part of a specific department, usually a textiles and apparel unit. Their mission statements echo the "three-legged stool" of the land-grant university: teaching, research, and service (Duffield, 1979). In private institutions, the collections are a separate unit, often within a museum with permanent display space, for example, the Rhode Island School of Design Museum of Art and the Yeshiva University Museum (Museum of Art, 2011; Yeshiva University Museum, 2011).

Almost every major land-grant university historic textile and costume collection was begun by a faculty member who was passionate about collecting specimens. These personal teaching collections eventually formed the nucleus of departmental collections. Elizabeth Sage, the first clothing and textile professor at Indiana University, collected costumes and textiles while traveling to use as examples in her courses. Upon her retirement in 1937, she donated the collection to the university (The Sage Collection, 2010).

Helen Louise Allen, who taught at the University of Wisconsin-Madison from 1927 to 1968, amassed an outstanding collection to support teaching and research; she eventually donated it to the university (Helen Louise Allen Textile Collection, 2010). At the University of Rhode Island, Mary C. Whitlock donated her collection of costumes and textiles as well as securing sizable donations of eighteenth- and nineteenth-century artifacts from several local families. Many collections include objects acquired by faculty while traveling abroad, such as the Yugoslavian costumes and textiles purchased by Blanche Payne, author of the widely-used textbook *History of Costume,* while studying folk costumes in the Balkans (Ryesky, 1986). Payne wanted her students to develop an appreciation for craftsmanship by studying folk embroideries. Some of this material is now in the University of Washington's Henry Art Gallery.

Given the resources for proper management and promotional activities, a textile and costume collection has the potential to contribute to a reputation for program excellence, become a target for financial donations, and offer numerous opportunities for community outreach. The Goldstein Museum of Design provides a striking example of what collections can do for universities. Harriet and Vetta Goldstein were home economics instructors at the University of Minnesota from 1913 to 1949. They authored a best-selling book *Art in Everyday Life,* first published in 1925 by Macmillan, which went into four printings (Goldstein & Goldstein, 1954). Their collection of “illustrative materials for teaching” became the core of the museum’s collections of costumes, textiles, and decorative arts (*Goldstein Gallery Collections,* 1986, ix). Over the years the collections grew through gifts from individuals and groups, notably The

Fashion Group's donation of twentieth-century fashions in 1976. Renovations to McNeal Hall that same year made possible the creation of dedicated museum-quality storage facilities and a sizable gallery. The appointment of a curator followed. With the opening of the gallery, the Department of Design, Housing, and Apparel began an ambitious exhibition schedule that often included publication of exhibition catalogs. Exhibitions focus on a wide range of themes, including student design work (Goldstein Museum of Design, 2010). A "Friends of the Collection" group helps with fundraising and other activities. The current staff includes a full-time director, a full-time registrar and materials library coordinator, an assistant curator (80%), a photographer (50%), a preparator (50%), a grants writer (35%), and two half-time graduate assistants (McElvain 2011). The mission of the Goldstein Museum of Design is to: "advance the understanding and appreciation of design through education, exhibition, research, and preservation" (Goldstein Museum of Design, 2010). Today the Goldstein Museum is recognized as an important cultural resource for the entire Twin Cities metropolitan area.

Like the Goldstein, few university collections had a curatorial staff prior to the 1970s. The 1976 Bicentennial of the founding of the United States of America focused the nation's awareness on preserving the past. Bicentennial activities influenced apparel and textile program faculty and administrators, who began devoting resources to collections. They converted classrooms to collection storage and study areas. Faculty formally assumed responsibility for overseeing collections despite the fact that most had no training in museum management. They struggled to adopt professional standards for accessioning, cataloging, storing, and using the collections under their care. Little information was available in textiles and clothing literature; instead, faculty looked to publications by the organizations such as the American Association for State and Local History (Austin, 1978). The Bicentennial year inspired three articles in the

Journal of Home Economics that focused on storing, cataloging, and retrieving collections (Dirks, 1976; Edgeworth, 1976; Skewes, Horridge, & Smathers, 1976). The challenges facing those in charge of these collections finally prompted a workshop at Michigan State University in 1978 (*Historic Textile and Costume Workshop Proceedings*, 1978).

Few formal studies about university collections of textiles and costume have been undertaken. Frances Duffield (Auburn University), supported by a National Endowment for the Humanities grant, surveyed 141 colleges and universities about their textile and costume collections (Duffield, 1979). She reported that 65 of the 111 (58%) schools responding to her survey had collections that included historic textiles and costumes plus ethnic textiles and costumes. These collections provided objects for classroom use, student research, and exhibition. Sally Queen and Vicki L. Berger collected information on clothing and textile collections in the United States which included university collections (Queen & Berger, 2006).

During the 1980s and 1990s, academicians recognized that college and university collections offered an excellent medium for addressing social history, gender, race, diversity, postmodernism, and popular culture. Faculty at other universities began utilizing collection artifacts for upper-level courses in material culture theory (Littrell, 1987; Gunn, 1991; Carlson, Brandt, & Sanders, 1999). In keeping with findings of education specialists (McKeachie, Pintrich, Lin, & Smith, 1986), these faculty found that students retain information better with active learning experiences than by viewing images.

With technological advances in computers, digital imaging, and the Internet, opportunities to educate beyond the classroom have grown by leaps and bounds. One of the early examples is the 1985 videodisc of the Helen Louise Allen Textile Collection at the University of Wisconsin-Madison. The disc was purchased by libraries, universities, and collections throughout the United States, resulting in loans of collection objects to exhibitions at major museums. Beverly Gordon published a curriculum guide for use with the videodisc (Gordon, 1991). Numerous schools have begun ambitious projects to make their collections accessible online. At Drexel University, Kathi Martin (2005) has created an online searchable database that provides 3-D panoramas with multiple views. Some schools are choosing to make resources available through a CD-ROM format. At the University of Rhode Island, Joy Emery, Professor Emerita of Theatre and Project Director of the Commercial Pattern Archive (CoPA) has prepared four volumes of dressmaker paper patterns dating from 1868 to 1979 on compact discs (Emery, 2010). CoPA-Online is a subscription database currently with over 50,000 images of garments and pattern schematics.

Following the mandate of land-grant institutions, academic collections support the teaching, research, and service/outreach mission. The broad uses of collections that support teaching include the following:

1. To provide examples in historic textiles, historic costume, ethnic textiles and dress, theater costume, art, literature, language, women's history, and anthropology classes.
2. To teach about material life of various cultures.
3. To teach material culture theory.
4. To provide inspiration for creative work in apparel and textile design.
5. To develop archival research skills.
6. To practice textile conservation.
7. To learn collection management skills (acquisition, cataloging, storage, exhibition).

Research is another important purpose for historic textile and costume collections. Respondents to Duffield's survey reported that collections had been used in the research for over 135 theses and dissertations (1979). At Florida State University, the Carter Collection of Peruvian Textiles has been the subject of at least four dissertations (Pottberg, 1976; Raison, 1981; Voso Lab, 1981; Christiansen, 1999). Faculty members use collections for their own research as exemplified by a thorough study of an eighteenth-century man's suit at the University of Manitoba (Condra & Clayton-Gouthro, 1997). Sometimes the research topic is the management and use of collections as shown by studies of cataloging and identification systems (Rowold & Schlick, 1983; Kondo, 1996). To inform scholars outside the university about the contents of collections, some universities have published catalogs (*Goldstein Gallery Collections*, 1986; Ordoñez, 1982; University of Hawaii, 1989). More recently, efforts are being made to digitize images of artifacts and upload them to web sites along with catalog information (Helen Louise Allen Textile Collection, 2010).

For land-grant universities with a service mission, collections of historic costume and textiles offer numerous outreach opportunities. Galleries with rotating exhibits allow the university community and visitors the chance to see artifacts on display. Tours of the collection may be offered to potential students and their parents, high school students, and special interest groups (e.g., spinners, weavers, quilters, embroiderers, museum docents, historic re-enactors, Girl Scouts, vintage clothing enthusiasts). Faculty may show selected artifacts at primary and secondary schools and at local club meetings. A volunteer program allows interested people, particularly retirees, a chance to become involved in the day-to-day operation of collections. In these ways, the collections become valuable cultural resources for the community. The publicity garnered from such outreach activities often pays off in unanticipated ways.

Some universities have found that historic costume and textile collections have the potential to attract significant donations from historically minded individuals. In 1983, Kent State University acquired a world-class costume collection from Ohio natives Shannon Rodgers and Jerry Silverman (Kent State University Museum, 2010). The Ohio State University inaugurated an addition to Campbell Hall to house a gallery and storage area for the Historic Costume and Textile Collection, thanks to donations from the Schottenstein family and other donors. In 1997, the University of Nebraska-Lincoln received the Ardis and Robert James collection of 1000 quilts that formed the nucleus of the International Quilt Study Center (International Quilt Study Center and Museum, 2011). The Jameses, originally from Nebraska, have continued to be actively involved in strengthening the International Quilt Study Center and providing a lead gift to fund the building of a quilt museum, which opened in 2008. Iowa State University's Apparel, Educational Studies and Hospitality Management Department received a bequest from Bertha and Edward Waldee to build a state-of-the-art storage center (The Bertha & Edward Waldee Storage Facility, 2010). Colorado State University named its facility the Avenir Museum after receiving a large gift from the Avenir Foundation ("$1.25 million gift names Avenir Museum of Design & Merchandising," 2008–2009). Another donation, this one from the Louise Arnold Trust, allowed the Gustafson Gallery, one of the Avenir Museum's two galleries, to move to a new and upgraded location ("Colorado State University's Gustafson Gallery," 2011).

Historic textile and costume collections have been a presence on many college and university campuses for decades. Managing such collections is a challenge for many reasons, particularly lack of time, money, and expertise. Following are ten guidelines to aid managers and administrators of such collections.

Guidelines for Management of Historic Textile and Costume Collections

In this section, we present guidelines for managing historic textile and costume collections that are consistent with current museum practice. Recommendations in ten key areas address the basics of collection management and use. These recommendations cover mission; staff; organizational system; storage; policies for accessioning, deaccessioning, and loaning objects; classroom use; exhibition; emergency response and recovery; and documentation of a collection's value to the university.

Recommendation 1: Develop a mission statement to define the collection and provide direction for its growth, management, and use.

Establishing the mission of a costume and textile collection is essential and should be the first task before developing policies and procedures. The team who develops the mission statement should include those who will make policy decisions and use collection objects as well as any faculty who potentially could use it, including instructors in other departments.

The mission statement defines the purpose, scope and administration of the collection (*Museum mission statements*, 1998). It should be consistent with the academic unit's mission. This statement identifies the academic department responsible for salaries and management along with where the collection is housed and its official name. Preserving historic and ethnic textiles, apparel, accessories, home furnishings, equipment, and related archival materials for teaching, research, and exhibition is the purpose of many university collections. The scope of the collection should mirror its purpose and is essential in determining what should be in the collection and its future growth. Academic collections generally place no time or geographic restrictions on their holdings, which have implications for space requirements.

By way of example, the University of Rhode Island's Historic Textile and Costume Collection Mission and Management Policies are included as Appendix A.

Recommendation 2: Identify (assign or hire) one person to oversee the collection. If that person is a full-time faculty member, give that person release time to accomplish goals.

In the past, when a university faculty member developed a collection as a teaching tool, she (or he) took responsibility for the collections. In many instances, when the founding professor retired, a younger faculty member looked after the collection. As collections grew, a faculty member who used the collection objects in class took over the responsibility, either as part of the workload or in addition to teaching assignments. Often, with no training in museum studies, the faculty member struggled to juggle a growing collection, teaching, research, and service. In a number of institutions, this is still true. In departments that offer graduate degrees, graduate assistants help handle the collection. They provide badly needed aid, but since their preparation and skills vary, they require training to work safely and effectively.

Promoting and managing a collection require a number of tasks including administration, registration, curation, and exhibition. Whether separate people or one person assumes these roles depends on the size and maturity of a collection. Ideally, a collection should have a permanent, full-time manager. A non-faculty person with museum studies training may be more cost-effective than assigning faculty to the position, although faculty involvement in governance should exist. If the collection manager is not faculty, a faculty member could assume the administrative role as director. Other faculty should help develop policies, serve on committees, and curate exhibitions.

The person managing the collection should have a master's degree with coursework in textile and costume history so that objects are properly identified for cataloging and use in classes. Preferably, the manager has training in museum studies (accessioning, registration, exhibition techniques) and basic knowledge about assessing condition and conservation needs. If the person assigned to oversee a collection has not had collections management training, short courses and publications are available. Common titles for the position include collection manager, director, or curator—although the person may not have curatorial responsibilities if research and exhibition are not part of the job description. Depending on the size and use of the collection, additional staff or graduate assistants may be needed.

Recommendation 3: Create an organizational system to facilitate recording collection holdings and augmenting retrieval of objects and related documents.

Often faculty establish a formal textile and costume collection when closets and cupboards in the department begin to overflow, if more than one instructor can use collected objects, or when a donor offers a large group of objects that would be useful in teaching. The textiles, clothing, and accessories should be organized so that the faculty know what is in the collection and where to locate each object. Retrieval requires a discrete identification number for each object with its location recorded.

In the past, faculty used a variety of systems from simple to quite complex for cataloging collections. The system most often used in American collections today is a three-part number based on the year of the donation, a number assigned to the donor, and a number assigned to each object in that donation. The first object donated by the first donor in 2011 has the accession number 2011.1.1. This number, attached to the object, identifies it in collection records. A useful reference to registration methods is *Museum Registration Methods*, now in its fifth edition (Buck & Gilmore, 2010).

The quickest way to attach an accession number to an object is to write the number and its location with permanent ink on a tag made of acid-free paperboard, Tyvek, or narrow-woven tape. A string attached to a tag or the tape can be sewn to the object with loose, 1/4-inch stitches at a hem, seam allowance, or area with more than one layer of fabric. The tag should be sewn in a consistent place on like objects, such as on the left sleeve of a garment. Ideally a woven tape on which the number is written in permanent ink should be sewn inside a garment or to a textile in case the tag comes off or is removed for exhibition. The placement of the tape should provide access that requires minimum handling of the object—not the underarm seam or neckline of a garment stored on a hanger.

Collection records can be as simple as 3 x 5-inch index cards, but a record of collection holdings can be entered into database software very easily. The program can be as simple as File Maker Pro, which works quite well for collections of textiles and costumes and allows images to be associated with records. ACCESS is another widely available software program that comes with Microsoft packages. Currently it does not allow images to be attached. For collections that are part of a university cataloging system, a more complex but more expensive collection management system such as PastPerfect or Museum Data Solutions is available.

With a computerized system, related documents and photographs can be scanned so that they are searchable in the database. Digital images of collection objects are less expensive to make than film photography and easily added to the database. Photos may be printed and mounted on the storage box for easy identification. Images can include multiple views and close-ups of details. Object descriptions and images in a database allow faculty, students, and other researchers to view collection holdings, minimizing handling the actual objects. Additional database records of donors, loans, exhibition history, and conservation treatments help complete a collection's records. Frequently backing up the files and storing the back-up disk in a separate location is wise.

Reference books, exhibition catalogs, and Internet sites provide information for identifying, describing, assigning provenance, and dating objects. Additional help and contacts can come from attending meetings of professional organizations devoted to textile and costume history. Two of these are the Costume Society of America and the Textile Society of America. The American Association of State and Local History (AASLH) and other state/regional museum associations also offer resources such as publications and conferences. AASLH has recently begun offering webinars, including one on collection policies.

Recommendation 4: Select storage areas, conditions, methods, and materials that will preserve the condition and appearance of the objects in the collection.

When selecting storage areas, consider environmental factors such as temperature, humidity, air movement, lighting, pollutants, and insect or microorganism infestation. Basements and attics with varying temperature and humidity or rooms with abundant natural light should be avoided. Objects may be stored vertically on hangers, packed in boxes, or rolled. Each method has its advantages and disadvantages. A number of conservation supply firms offer a wide variety of lignin- and acid-free papers and boxes, which are safer than cardboard, wood, or polyvinyl chloride plastic. A list of suppliers is provided at the end of this monograph. Specific suggestions about proper storage of textiles and clothing are covered in publications by Boersma et al. (2007), Finch and Putnam (1985), Landi (1992), Mailand and Alig (1999), and Ordoñez (2001). The Textile Specialty Group of the American Institute for Conservation includes a chapter on storage in its Conservation Catalog, which is available on line (2010).

Other important tasks are monitoring the environmental conditions in storage areas and systematically checking for insects, pests, and mold (Pinniger, 2001). These responsibilities can be assigned to a specific person so that they are not neglected. The areas designated for storage should be secure; wiring in many university buildings allows alarm systems to be installed. Campus or municipal requirements may dictate whether smoke detectors or sprinkler systems are used.

Recommendation 5: Convene a committee to develop and implement policies for accessioning and deaccessioning objects.

An accessions policy should reflect the purpose and scope of a collection as identified in its mission statement. For both legal protection and donor relations, an accessions committee—not a single person—should establish and carry out this policy. This committee often includes collection staff, faculty who use the collection, and graduate assistants with collection management responsibilities. The decision to meet regularly or as needed depends on the frequency of new accessions. The length of committee meetings can be shortened if members screen objects to be considered in advance.

Criteria for accessioning objects into a collection are essential in developing a policy. Artifacts should support the purpose of the collection and either fill a gap in collection holdings or be in better condition than a similar object already accessioned. Documentation that ties objects to the university, local area, or state strengthens the potential of a donation, if geographic provenance is a feature of the mission statement. Ideally objects should fit into available storage space, be in good enough condition to be shown in classes or exhibitions, and not pose a threat to other collection holdings. Objects that offer support for special research interests, or are considered rare or of artistic-cultural merit, deserve special consideration. Potential donations of dubious or unlawful origin should not be accepted. Likewise, the donor should be the legal owner.

Whereas museums and historical societies may have funds to support purchases, the limited resources of academic departments often restrict accessions to donations. The accessions committee must be very selective in what is accepted if space is limited. A collection should not be a dumping ground for those weeding out their closets to get a tax deduction. Gaps in the collection holdings provide guidance in accepting donations.

Some departments have study collections; worthwhile objects that are in poor condition or duplicate collection holdings could be accepted for a study collection. The University of Rhode Island also has a textile conservation collection that includes objects with good potential for classroom projects or demonstrating deterioration. Donor information should be retained with these objects for future reference in case they are accessioned into the permanent collection or used in publications. Donors are credited with these donations just as they are for gifts accessioned into the collection.

Donors should give objects unconditionally to a collection. Loans and conditional gifts can present problems in the future. Loaned objects can be recalled with no compensation for the care and storage they have received while on loan. No commitments should be made to donors for exhibiting, storing, conserving, keeping a collection intact, or retaining a collection in perpetuity without serious consideration. Such conditions can compromise the safety of objects and complicate storage decisions. The university, department, or state should be the absolute owner of all property accepted, with the donors signing a Deed of Gift form.

Appraisal of objects donated to a collection is the donor's responsibility. For tax purposes, any question about the value assigned to an object is between the donor, possibly an appraiser, and the Internal Revenue Service. This is standard practice for museums today (Buck & Gilmore, 2010).

One person should be responsible for accessioning new objects. This usually includes assigning accession numbers, entering information into the collection inventory, obtaining the signed Deed of Gift form, preparing an acknowledgement letter and list of donations for the donor, and attaching accession number tags appropriately. This person also should obtain and record background information, including family genealogy.

The accession committee can assist in two other activities related to the growth, development, and management of a collection. First, faculty who use a collection usually know where weaknesses in holdings exist. They and other committee members can evaluate holdings to determine what needs to be added to the collection. Publishing a "want list" in an alumni newsletter or other publication might result in donations to fill voids and potentially provide funds to purchase needed objects. Setting up an endowment for purchases and supplies is a worthy goal. The accession committee should discuss objects being considered for purchasing.

A second responsibility of the accessions committee is identifying and reviewing objects for deaccessioning, which should be a serious consideration for collections that have limited space for growth. Collection objects should reflect the mission of the collection and fit within its time and geographic parameters. If they do not, they should be deaccessioned.

Members of the accessions committee can help identify the objects that are duplicates or in poor condition—deteriorated to the point that their value for teaching, research, or exhibition is limited. Original and subsequent owners frequently altered clothes, but if any have been altered unskillfully or so that they do not reflect any period well, those garments are prime targets for deaccessioning. The committee also should consider objects that pose a threat to the collection (cellulose nitrate, cellulose acetate, rubber, foam, polyvinyl chloride components) or that cannot be stored correctly and safely (furs).

When the accessions committee is considering an object for deaccessioning, they could try to notify the donor that an object is to be removed from the collection. Transfers and exchanges with other collections are good ways to create more space for collection holdings. Such collections include a departmental study collection, a university theater department, another university, or a museum/historical society. This type of arrangement may be more acceptable to donors, university administrators, and attorneys than deaccessioning or auctioning objects. Sales of collection holdings must have approval of administrators and the university attorney. Furthermore, the Code of Ethics for Museums (2000) created by the American Association of Museums states that proceeds from the sale of deaccessioned museum objects shall be used for acquisitions or direct care of the collections.

The collection mission statement and the accession guidelines provided to prospective donors inform them about the collection and procedures for gifting. In addition, the guidelines could list the information that would be appropriate for collection records, including when and where purchased and used, maker, cost of item or materials, photographs of object in use—could be scanned and returned.

Upon rare occasions, departments in charge of collections are eliminated. In the past, this has happened at the University of Washington, the University of Maryland, the University of Connecticut, and Michigan State University. The University of Washington's Costume and Textile Study Center, established in 1958 to serve students in the College of Home Economics, was transferred to the Henry Art Gallery in 1982 after the home economics programs folded. At the University of Connecticut and the University of Maryland, the costume and textile collections were transferred to the theatre departments. At Michigan State University, when the College of Human Ecology disbanded, the textile and apparel programs shifted to the Department of Art and Art History, while the future of the collection is uncertain.

If an administrative unit that includes a textile/costume collection is dissolved, faculty and administrators should assess possibilities for transfer to a new administrative unit. Maintaining a collection at the institution where it was founded is always preferable to transferring it to another institution or sending it to an auction house for a variety of reasons. Academic collections often began as a renowned professor’s teaching aids; alumni and friends of the institution are often donors and supporters. Thus, disbanding collections risks poor public relations. Collections have value as instructional tools for a wide variety of courses besides textile and costume history. Further, collection holdings sometimes include artifacts of local provenance that illustrate early settlement of the region.

Recommendation 6: Devise ways to transport and handle objects to minimize stress and keep them clean in the classroom and during use for class projects.

Faculty and staff should devise a system for retrieving objects from the collection and for returning them soon after use. A secure space should be dedicated to assembling objects and holding them until needed. This space should be large enough for at least one padded table, carts, and rolling racks.

Using a university collection in classes is one of the prime reasons for its existence, as is preserving the objects' condition, so careful handling to avoid stress is important. Carts and rolling racks support objects as they are transferred from collection storage to the classroom. Racks need to be tall and have a bottom shelf so that long dresses do not touch the floor. Cotton sheeting on a table provides a clean surface for objects. How faculty handle objects in class conveys their importance and potential fragility to students. Even though staff probably will not wear gloves when working with objects in the collection, choosing instead to wash their hands frequently, wearing gloves in class or before other groups signifies care in handling. To move or show a garment on a hanger, holding a hanger by the bare metal hook rather than at the shoulder prevents injury to the fabric. Providing adequate support for textiles being lifted for viewing avoids stress at corners or upper edges. Unless students wear white cotton gloves, they should look and not touch collection objects in the classroom. Study collections of unaccessioned artifacts are an option that provides students with hands-on experience.

Students assigned to analyze a collection object for a research project may need to look at the interior of garments or the back of textiles. Staff should decide if students should wear gloves or wash their hands; in either case, the students should not touch their hair and skin while analyzing the object. Long hair should be secured and potentially harmful jewelry removed. Again objects can lay on a sheet-covered table. The students need to be shown how to handle objects carefully without stressing any part, particularly if the fabric, such as a weighted silk, is weak. They should record data with a pencil. Students need assistance in putting a garment on a manikin and at no time should try on a garment or accessory. The days when students modeled collection holdings are long gone although pictures of their doing so still exist.

Provisions need to be made for faculty outside the department to use objects from the collection. These faculty may not have experience handling objects from a collection and either need to be instructed how to do so or someone with experience from one of the collection committees needs to facilitate use outside the department.

Recommendation 7: Mount exhibitions that are as close to museum standards as possible.

Exhibitions are good promotional tools and offer experiential learning opportunities for students. However, plan and mount exhibitions only if a professional appearance can be achieved. An amateur-looking exhibition is worse than not exhibiting at all. Additionally, improper display techniques could harm objects.

Exhibitions should be mounted in a secure space, either behind glass, within stanchions, or guarded. If not protected by glass, objects should be out of viewers' reach. The space should be locked when offices are closed.

Recommended light levels are a maximum of five foot candles or 50 lux. Floodlights are preferred over spotlights; the latter create hot spots. Temperature, humidity, and air circulation are a concern. Textiles should be protected from a wall or a floor surface by fabric or paper. Lord and Lord (2002) edited a basic exhibition guide that covers a number of important topics.

No pushpins, staples, or nails should be used to mount objects. These create severe stress in isolated areas of a textile, potentially damaging the fabric. Manikins need to support garments without causing stress. Appropriate undergarments help create the correct silhouette. Garments from specific time periods require specialized or modified dress forms, particularly Empire gowns (1790–1820), monobosom styles (1900–1910), and flat-chested dresses from the 1920s. Ideas for creating low-cost manikins may be found in Brunn and White (2002).

Text for exhibitions in the academic setting should be more educational than they would be in an art museum. Exhibitions are teaching opportunities. Labels can incorporate facts and themes students have studied in coursework. Interpretation of objects can be a joint effort between faculty and students. Be aware that writing the text and labels for an exhibition is very time consuming. A helpful source for labels is Serrell (1996).

Hosting exhibition openings and guest lectures garner publicity for the collection and the department. An additional way to extend outreach is through exhibition brochures or catalogs.

Recommendation 8: Develop and implement a loan policy.

Once a collection is established and becomes known as a resource, requests to borrow objects for exhibitions may occur. Guidelines for loaning objects are part of the collection management policy. The accessions committee or one of similar composition develops a loan policy and loan agreement form. The committee decides if an object may be loaned to a particular institution. Factors for the committee to consider include the condition of the object and its value to the collection. The committee creates a condition analysis form to be filled out before an object is loaned and again when it is returned. The policy includes how the collection is to be credited in an exhibition and on promotional material. It specifies that neither the collection name nor the objects should be connected with any commercial product endorsement. A borrower could be required to obtain permission to photograph a loaned object.

The loan policy can stipulate acceptable lighting, temperature, and humidity levels as well as length of time an object can be exhibited and security measures needed to protect it from viewers. Provisions can be included for a committee member to examine an object while on loan and for an object to be recalled at any time if agreement conditions are not met.

The policy can state that borrowed objects are not to be dismantled, cleaned, repaired, or otherwise altered when on loan without written permission from the collection director or chair of the loans committee. The policy can require that the borrowing institution have a trained professional to handle the object or arrange for one of the committee to install and then remove the object. If damage occurs, this person should be notified immediately by the borrowing institution. The borrower must provide evidence of insurance, unless this requirement is waived. Staff determines value prior to the loan. The borrower is responsible for all packing and transporting expenses unless other arrangements are approved.

Recommendation 9: Develop an emergency response and recovery plan.

For existing collections and after the basic requirements are met for setting up a new collection, the faculty and staff should begin to formulate plans for response and recovery if their collection were to be affected by an emergency such as fire, flood, water leak, earthquake or tornado/hurricane. The process can begin with a number of mitigation steps. Recognize potential risks for the geographic region and the building that holds the collection. Identify possible problems that could be prevented by proper building maintenance and repair. Would the current air circulation system in the building spread soot during a fire? Are the collection storage spaces protected with a sprinkler system? Wet objects are better than burned objects in case of a fire moving quickly through a collection of very flammable fabrics.

Determine if the collection is covered by an insurance policy. Is the policy sufficient to cover all of the objects as well as the housing units? If not, select the most valuable objects in the collection, have them appraised, and get a rider that covers them specifically. Identify their storage location and mark their storage containers so that they can be removed before an impending disaster occurs, if time permits; or retrieved and treated first after an adverse event.

The university probably has a disaster response plan, but it may involve the "big picture" rather than specific collections and libraries on campus. Each of these entities should develop its own plans that fit their objects, location, and staff/faculty. Nonetheless, the campus personnel trained in disaster prevention, response, and recovery could make some valuable suggestions about security and preparation during a visit to the storage and exhibition areas. Arranging for representatives from the local fire and police departments to become familiar with the collection spaces and the identified "most valuable" objects should be part of the initial planning. The university planners may have contracts set up with local vendors for recovery activities, but again these may not be suitable or sufficient for a costume and textile collection, and planners need to look for appropriate vendors of supplies and recovery services prior to a disaster. Make connections with area museums and institutions that have freezers or space for drying or storing objects.

Developing a response strategy before a situation compromises part or all of a collection ensures timely, effective, and efficient actions. This involves identifying a response coordinator and team members, devising a method to contact these people, identifying tasks to be accomplished, securing basic supplies, developing guidelines for handling wet or soot-covered objects and planning training sessions. The response coordinator's responsibility is to work with the response team to ascertain conditions, plan recovery strategies, identify salvage priorities, photograph and document objects and storage/exhibition conditions, identify supplies needed, approve expenses, and be the contact person with the media and press, unless someone from the university's news media would assume that role.

Removal of objects to a secure location or for treatment is the next step. Again, guidelines for handling and packing soot-covered or wet textiles, garments, accessories, books, and photographs need to be defined in preliminary planning. Objects can be air dried if facilities and space are available for quick action to prevent mold growth and dye migration. Freezing is an option if the number of objects is too large to handle under the circumstances. Final actions include assessment of plans after their implementation following a disaster and modifying them as needed. The plans should be reviewed yearly to adjust for changes in policies and personnel.

Sources of information about preparing for emergencies and creating emergency response and recovery plans have increased dramatically in the last decade to the point of being overwhelming. Where does one begin? Many early plans involved library and archival collections; the resulting guidelines do not fit textile and costume collections, although general response procedures might be useful. Plans for museums with many types of objects and multiple departments that need to be involved might be too complex for a college costume and textile collection unless it is part of a university museum. Procedures for handling textiles, clothing and accessories during response and recovery are quite specific. Plans from The University of Alberta and the University of Rhode Island are directed specifically to their departmental costume and textile collections (Becker, Richards, Ellis, and Lemiski [2002], Williams [2010]). Williams' thesis includes annotated bibliographies of guidelines, policies, models, case studies of emergency responses, and treatment reports that help identify and select sources.

The University of Rhode Island's Historic Textile and Costume Collection's Disaster Emergency Response and Recovery Plan is included as Appendix B.

Recommendation 10: Document use of the collection to justify the resources needed to support the staff and space assigned to it. Use the collection to increase outreach activities.

Establishing and maintaining a historic textile and costume collection requires staff, space, utilities, computers, and supplies. To ensure continued support for the collection, its value to the department, university, community, and outside researchers must be documented. An account of the number of objects used, students and scholars served, visitors, participants in programs presented to organizations, and publications using collection objects must be kept. An annual report should be prepared for administrators whether or not it is required. The report can include how the collection was used for classes and research, community outreach, and exhibition. Significant accessions, monetary gifts, and grants could be described. Special needs can be identified in the report.

Securing publicity for the collection also ensures its continuation and support. Working with the campus news bureau to advertise activities related to the collection generates positive publicity. Creating activities to augment special occasions, exhibitions, and campus or local activities reaps benefits. If a dedicated exhibition space is not available, using safe places to display collection holdings not only expands its outreach, but also helps to gain attention. Copies of articles published about the collection should be retained and listed in the annual report. Retaining a list of senior projects and graduate theses that included collection objects provides information for promotional purposes.

Conclusions

Textile and clothing collections can provide visual and hands-on experiences that are meaningful for academic communities. They are valuable resources for a wide range of classes and research. Sufficient staffing and proper management are essential to using a collection to its fullest potential. By following the ten recommendations presented here, faculty and administrators can establish and manage a collection that can be a great asset to the department and academic institution.

Resources

American Association of Museums (www.aam-us.org)

American Association of State and Local History (www.aaslh.org/)

Association of Academic Museums and Galleries (www.aamg-us.org/)

Conservation Resources International (www.conservationresources.com)

Costume Society of America (www.costumesocietyamerica.com)

Gaylord Bros. (www.gaylord.com)

Light Impressions (www.lightimpressionsdirect.com)

Metal Edge, Inc. (www.metaledgeinc.com)

Museum Data Solutions (www.museumdatasolutions.com/)

Past Perfect (www.museumsoftware.com)

Talas (www.talas-nyc.com)

Textile Society of America (www.textilesociety.org/)

University Products (www.universityproducts.com)

Appendix A

Historic Textile and Costume Collection
Mission and Management Policies

Collection Mission

I. Mission Statement

The mission of the Historic Textile and Costume Collection is to support teaching in the Department of Textiles, Fashion Merchandising and Design as well as other department at the University of Rhode Island; promote research by students, faculty, and visiting scholars; and provide artifacts for use in class and exhibition in the Textile Gallery and other museums.

II. Administration

The Collection is located in Quinn Hall on the Kingston campus. The Department of Textiles, Fashion Merchandising and Design (TMD), College of Human Science and Services is responsible for its management and conservation. The Director is a faculty member who has one-third release time for the administration of the Collection and other responsibilities. The Collection Manager has a part-time position. Both appointments are for the academic year.

III. Background

Departmental faculty established the Collection in 1951 to preserve historic and ethnographic textiles, clothing, accessories, home-furnishing fabrics, and related materials and equipment that they used in their classes. Research involving objects from the Collection has increased significantly. Exhibitions in the Quinn Hall Textile Gallery enhance the visibility of the Collection and offer a venue for educating the University Community.

IV. Scope

The textiles, clothing, accessories, equipment, and documents in the Collection focus on the history of Rhode Island and New England, other areas in the United States, and worldwide cultures.

Accessions Policy

I. Accessions Committee

The Accessions Committee determines what objects will be accessioned into the Collection. The committee is composed of the Collection Director, Collection Manager, and departmental faculty who use the Collection objects regularly in class and for research. The Collection Manager arranges the meetings, keeps records of decisions, follows through with the accessioning process, and notifies donors about objects not selected.

At the Director's request, a committee member may screen a large potential donation prior to committee consideration. All members must review potential gifts either at committee meetings or by appointment. A simple majority vote prevails.

II. Accessions Criteria

An object is judged appropriate for accessioning if it:

1. Supports the mission of the Collection.
2. Fills a gap in the Collection holdings.
3. Is not of dubious or unlawful origin.
4. Is in good enough condition to be shown in classes and exhibitions.
5. Is in better condition than a similar object already accessioned, especially if it has a stronger provenance.
6. Has strong documentation that ties it to Rhode Island or New England.
7. Offers strong support for special research interests.
8. Is considered rare or of artistic-cultural merit.
9. Does not pose a threat to other Collection holdings.
10. Fits into current storage facilities and can be cared for properly.

III. Non-Accessioned Objects

Valuable objects in poor condition can be accepted for the Conservation Collection housed in the Textile Conservation Laboratory. Records will be kept on those objects that might be reconsidered for accessioning into the Collection after treatment.

IV. Accessioning Responsibilities

The Collection Manager is responsible for accessioning, which includes assigning accession numbers, entering descriptions and related information into the Collection inventory, vacuuming objects, attaching identification tags, preparing a list of objects in each donation to be included with the letter of acceptance for the donor, and obtaining Donor Release forms.

V. Sources of Acquisitions

Private individuals, corporations, and other institutions may donate objects to the Collection. Loans will not be accepted. No special commitments shall be made for exhibiting, storing, conserving, keeping a collection intact, or retaining a collection in perpetuity without the support of the Accessions Committee.

The University becomes the absolute owner of all property accepted. Donors will sign a Donor Release form that contains these stipulations. Appraisal of an object's value is the donor's responsibility. The TMD Department will not pay for appraisals.

If funds are available and with approval from the Accessions Committee, the Collection staff may purchase objects that meet the accessions guidelines.

VI. Deaccessioning

With the approval of the Accessions Committee, an object may be transferred, exchanged, put up for auction, or discarded. Reasons for deaccessioning include an object's being:

1. Inappropriate to the mission and scope of the Collection.
2. Deteriorated to the point that it has no value for teaching, research, or exhibition.
3. A threat to the rest of the Collection or staff.
4. The duplicate of a like object in the Collection or being accessioned that is in better condition.

The Collection Manager is responsible for recording relative information in Collection records. Any funds gained from transfers or auctions should be placed in the Historic Collection Special Account at the URI Foundation.

Loan Policy

I. General Guidelines

Loans of objects from the Collection to organizations are possible if the items are to be used for educational purposes. Objects are not loaned to individuals for personal use.

The condition of each item and importance to the URI Collection are prime considerations in approving a loan. Objects must be able to withstand handling, climatic changes, exhibition conditions, and transit.

Loans will be made for a specified period of time. A contractual agreement must be made between the Director, Collection Manager, and borrower prior to a loan. Extensions must be approved in writing by the Director, who reserves the right to recall any object at any time and to examine loaned objects during regular hours on the borrower's premises.

The exhibition area must provide constant and adequate protection of borrowed objects from hazards of fire, exposure to high light levels, extremes of temperature or humidity, insects, dirt, theft, and handling or touching by unauthorized or inexperienced persons. Installation of an exhibit must be done by a trained person.

The Director and Collection Manager must approve arrangements for packing and transport of objects. The staff may choose to deliver an object. All expenses of packaging, insuring, and transporting borrowed objects must be borne by the borrower unless other documented arrangements are made with the Director.

Borrowed objects must not be sublet or otherwise transferred to another party or institution. The Collection name should not be connected with any commercial product endorsement without written agreement from the Director.

Borrowers must secure permission from the Director to photograph borrowed objects. They may not reproduce objects in any media for purposes of pecuniary gain without written permission of the Director. The manner in which photographs of objects are to be used must be specified in the agreement. The Director must approve the description of objects in photographs to be published. Borrowers must credit the University of Rhode Island Historic Textile and Costume Collection and include the object's donor and accession number with any photograph.

The Director and Collection Manager must authorize loans of objects from the Collection. They and the borrower must sign the loan agreement.

Before any items are released, the Director or Collection Manager must evaluate and record the condition of each object. They should assign a value to each object based on replacement cost. The Collection Manager is responsible for record keeping. Likewise, when objects are returned, the staff will check for any changes in condition. They will note minor changes in the Display Record. Serious changes will merit special attention, and the Director will notify the borrower to negotiate a satisfactory settlement.

The Director, Collection Manager, or departmental faculty will transport, exhibit, and supervise use of objects loaned to other departments on campus.

II. Borrower's Responsibilities

Loaned objects from the Collection should remain in the condition in which they were borrowed. They shall not be dismantled, cleaned, repaired, or otherwise altered in any way except with written permission from the Director. If damage or deterioration is noted in an object on loan, the borrower must notify the Director at once.

The borrower signing the loan agreement and the institution the borrower represents are responsible for insuring that the conditions for loans are met. If an item is damaged or lost, the signer and the institution are responsible for the cost of repairs or replacement. Non-URI borrowers must indicate in writing that sufficient insurance or coverage will be provided.

Access to the Collection

I. For Class Instruction

URI faculty members are encouraged to use Collection holdings in classroom instruction. They may request specific objects or ask the Collection Manager to select appropriate examples. The Director, Collection Manager, or TMD faculty will provide safe transportation for the objects to a classroom.

The faculty member is responsible for proper respect and treatment of objects in the classroom. The faculty should wear white cotton gloves to handle objects in class, and students should look, but not touch. Objects are returned to the Collection immediately after class and should not be stored in classrooms or offices. Objects from personal collections should not be intermingled with Collection objects and will not be allowed in the storage rooms.

II. For Research

Undergraduate and graduate students, faculty, staff, and visiting scholars may request objects for research. Students conducting a material culture analysis assignment should submit their final report on a compact disk so that information can be transferred to the Collection database. Researchers should notify the Director when they publish information or a photograph of a Collection object.

A fee may be charged for publishing photographs of objects in the Collection. All captions must credit the University of Rhode Island Historic Textile and Costume Collection and include the object's donor and accession number.

An appointment to examine objects must be made in advance with the Collection Manager, who will determine the extent and manner of handling each object and select an appropriate place for the examination.

III. For Conservation Treatment

Objects may be treated by students in a textile conservation class after they have submitted a condition analysis and recommendations for treatment to the faculty member in charge of the class. A final treatment report must be submitted on a disk for the Collection database. Treatment by the Collection Manager or a student working for her also should be documented.

IV. For Exhibition

The Director is responsible for overseeing exhibition of Collection objects in the Textile Gallery. The Director, Collection Manager, TMD faculty, invited guests, and students enrolled in TMD 580 Curatorship can be the curator of a Textile Gallery exhibition.

Objects may be borrowed for exhibitions elsewhere. See Loan Policies.

Policy Implementation

I. Staff Responsibilities

The Director and Collection Manager are responsible for the implementation of this Collection Management Policy. The TMD Department Chair and faculty add their support by promoting the Collection, using it carefully, and serving on the Accessions Committee. The Collection Manager records use of the Collection during the school year and writes an annual report with input and final approval from the Director and Department Chair. The Manager sends the final report to the College Dean, Department Chair, and the Director at the end of the academic year.

II. Policy Review

The Director, Collection Manager, and Department Chair will review this Collection Policy every three years and make appropriate changes. Faculty can submit ideas for changes at any time.

III. Exceptions to the Policy

For particular cases and unusual circumstances, exception to this Policy may be requested in writing to the Director, who with the Collection Manager and Department Chair will make the final decision. A record of an exception will be recorded by the Collection Manager in appropriate places.

Appendix B

HTCC EMERGENCY RESPONSE AND RECOVERY PLAN

2010–2011

This plan is a guide for responding to an emergency involving the University of Rhode Island Historic Textile and Costume Collection (HTCC) by the persons responsible for carrying out the necessary tasks. These people and the lines of succession are identified in the following chart.[1]

Table 2. 2010 Response Organizational Chart

Emergency Response Coordinator
Susan Jerome—Collection Manager,
Margaret Ordoñez—Collection Director, or
Martin Bide—TMD Interim Department Chair
Initial Response Team
HTCC Accessions Committee:
Claire Kapstein, Blair Gagnon, Susan Hannel, Linda Welters
Textile Conservation Graduate Students
Emergency Recovery Coordinator
Margaret Ordoñez—Collection Director,
Claudia Iannuccilli—TAB Member, or
Linda Welters—TMD Faculty

[1] Components of the Seattle Art Museum plan and the St. Louis Art Museum plan were useful in developing the Response Plan. Seattle Art Museum, *Emergency Response Planning Handbook* (March 2001) Section III, 33-40, 90-91; Saint Louis Art Museum, *Collections Recovery Plan*, October 29, 2007.

<u>Volunteer Recovery Team</u>

Conservators and people who work with textile and costume collections

The initial actions begin with the Emergency Response Coordinator, who will be designated following the hierarchy listed above depending on availability after discussion with TMD Department Chair and College of Human Science and Services Dean. One specific person is not designated because in 2010-2011:

a. Susan Jerome, Collection Manager, has a less than full-time position for the academic year and also is employed by other institutions;
b. Margaret Ordoñez, Director of the HTCC, should be the Recovery Coordinator because of her expertise in Textile Conservation;
c. Martin Bide, TMD Interim Department Chair, or his designee could serve as the Response Coordinator;
d. Linda Welters, TMD faculty, will be on sabbatical leave and out of the country during fall semester.

As soon as the Response Coordinator is aware of an emergency situation affecting the HTCC, s/he will assess the incident and determine if it is or might become a serious emergency and then put the Emergency Plan into effect if conditions warrant. Responders might not be permitted to enter Quinn Hall until the building has been examined and deemed safe by the fire marshal or the Coordinator of URI Office of Emergency Management. When access to Quinn Hall is permitted, the Coordinator will gather information and develop an initial strategy based on personnel available and nature of the emergency.

The Coordinator will take immediate steps to reduce, halt, or eliminate risk if it involves the physical plant within Quinn Hall (broken water pipe, roof leak, clogged drain or toilet). If the

HTCC is compromised, s/he will work with the Office of Emergency Management and URI staff to establish a secure base of operations. The Coordinator will contact and report to the following as appropriate:

Shad Ahmed, Coordinator, Office of Emergency Management and Chief, Emergency Medical Services (874-4974)

Joshua Manfredo, Emergency Management Specialist and Deputy Chief of Emergency Medical Services (874-4960)

Katharine Axford, Specialist, Office of Emergency Management (874-4578)

Audra Dolan, Specialist, Office of Emergency Management (874-4397)

URI Security Dispatcher (874-2122) who will contact Robert Drapeau, Director, Public Safety and the police as needed

University Facilities Services Control Center (874-4060)

Jerry Sidio, Director, University Facilities Services (874-5488)

Anne Gregson, Coordinator, URI Safety and Risk Management (874-2591)

Linda Acciardo, Director, Communications and Marketing (874-2116)

If faculty and staff are not on campus when the emergency occurs, if deemed necessary, the Coordinator will contact the first member of the HTCC Initial Response Team on the phone list to make her/him aware of the type and extent of the emergency and suggest time and method of response. The Initial Response Team will be composed of the members of the HTCC Accessions Committee (faculty who use the Collection in classes) and textile conservation graduate students. Immediately after notification, that team member will call the next person on the phone list. S/he will leave a message if that person is not available, continue trying to reach her/him, and then call the following responder on the list.

The Initial Response Team will meet with Emergency Response Coordinator at a designated secure place to plan the response. When the Initial Response Team is assembled, the Coordinator will assign members to survey conditions on all floors of Quinn Hall, the Textile Gallery, and the HTCC. The team should photograph areas involved in the incident to document conditions. The Coordinator will arrange for chronological documentation of significant events, using an assistant, if possible. S/he will record times, actions, persons involved, and anecdotal information.

The team will access emergency supplies from storage in preparation for recovery activities; if this storage has been compromised or supplies are inadequate, they will determine needs and locate replacements. The Response Coordinator must authorize purchases and contacts with other institutions. S/he will thoroughly brief her/his replacement at the scene.[2]

The Response Coordinator, Recovery Coordinator, and Initial Response Team will gather information about the condition of the HTCC objects and strategize the best procedures to achieve an organized and productive recovery. They will determine the need for the Volunteer Recovery Team and a time table; the Recovery Coordinator will initiate that contact.

Recovery is the salvage phase of the plan.[3] The following salvage instructions are designed to "respond to an emergency from a collections point of view."[4] Responsibilities and instructions for the Recovery Coordinator and volunteer responders are specified for different

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[2] Heritage Collections Council Project, *Be Prepared: Guidelines for Small Museums for Writing a Disaster Preparedness Plan* (Australia, May 2000), 35, 37, 39-45 http://www.collectionsaustralia.net/sector_info_item/2 (accessed January 18, 2010); California Preservation Program (CPP), *Generic Disaster Plan Workbook, Module 2, Disaster Response,* http://www.calpreservation.org/disaster/ generic/unit2.html (accessed November 15, 2009); Dorge and Jones, *Building an Emergency Plan,* 49-51, 61, 189.

[3] Parts of the salvage instructions were adapted from *The University of Albert Clothing and Textiles Collection Disaster Contingency Plan* with permission of the authors: Alyssa Becker, Elizabeth Richards, Shirley Ellis, and Shawna Lemiski.

[4] Dorge and Jones, 154.

types of damage and treating various artifacts. Each staff person and responder should have a laminated copy of this document.

The Recovery Coordinator will assign Initial Response Team and volunteer Recovery Team members to examine, photograph, and document the condition of objects affected by the incident. When possible, first treat artifacts from the priority list.

According to salvage decisions and the magnitude of the incident, the Recovery Coordinator will assign responders to pack damaged objects for storage, relocation, or transportation to service providers according to procedures in the following sections. She will supervise all recovery activities and arrange for chronological documentation of significant events, using an assistant, if possible. She should record times, actions, persons involved, and anecdotal information.

The two Coordinators will continually reevaluate the state of emergency, response, and priorities. They will consult about the need for service providers and authorize contacts with service providers and outside aid (Appendix D). When appropriate, they will declare the emergency over and coordinate its review.

SALVAGE OF FIRE-DAMAGED OR SOOT-COATED ARTIFACTS

Soot is a very fine particulate soil; the smaller the size of particles, the harder removal becomes. Many of the following procedures aid in soot removal. Byproducts from fires often are acidic and may be oily, conditions that complicate removal and long-term effects of contamination.

Procedures

1. Wear latex-free gloves that can be easily exchanged or cleaned with soap and water to prevent recontamination of surfaces while working.

2. Conservators should wear goggles, surgical masks and gowns if heavy soot deposit is present.
3. Keep handling to a minimum. Do not move artifacts before vacuuming unless absolutely necessary.
4. Do not touch sooty surfaces of an artifact as this will push soot further into its surface. Objects may be evenly coated with soot, making the extent of contamination difficult to detect.
5. Prepare soot-damaged textiles for moving to another location by placing single layers on bread trays or in milk crates that will stack to avoid contact with a soot-covered surface. If using boxes or photographic trays, create spacers from materials such as Ethafoam® or cardboard to prevent layers of objects from touching one another.
6. Do not place packing materials on top of objects; anything pressing on the artifact will drive soot into the surface.
7. Do not open soot-covered boxes; if they are dry, tie woven cotton tape around them to keep the tops on and place them in plastic bags; seal bags. If contents are wet, clean surface of box to prevent deposition of soot on interior contents; change gloves before handling wet objects. Rehouse wet objects according to the directions in the following Salvage of Wet Textiles section.
8. Leave rolled textiles rolled; if possible, do not wrap. Support the textile by placing a cushioning material under the ends of the roll as a cradle.
9. Do not move charred or burned artifacts until they have been photographed; then isolate them from other objects and pack them separately.
10. Avoid using a fan to circulate air while soot-covered objects or surfaces are present.

Remedial Actions

Remove soot from articles as soon as time, space, and circumstances allow.

1. Vacuum dry, sooty artifacts using a vacuum cleaner with a HEPA filter, adjustable suction, and upholstery tool. Reduce suction to a level that will not disturb the artifact, but still reduce soot. Do not touch the soot-covered surface artifact with your fingers or disturb the artifact with overly powerful suction. Do not use protective screens, as they will leave an imprint on the object's surface, reduce the amount of particulate removed, and potentially transfer soot to another surface. Hold the upholstery tool near the fabric surface and brush soot into the vacuum nozzle using a soft brush such as a Hake or round mop-style brush.
2. Once artifacts are vacuumed, more soot can be lifted with dry-cleaning sponges. Lift the soot off rather than rub it into the surface.
3. Clean hard surfaces of buttons, buckles, beads, non-gelatin sequins, etc. with slightly dampened, cotton-tip swabs.
4. Treat wet, soot-contaminated textiles as quickly as possible particularly if the combustion by-products are acidic. If they cannot be treated immediately, prepare for air drying or freezing, if appropriate for an object, exercising the procedures listed at the beginning of this section.
5. Caution: Neither thermal deodorization nor ozone treatment is an appropriate odor-reducing treatment for museum collections. Small artifacts can be placed above a small tray of baking soda or activated charcoal and sealed in a polyethylene bag.

Materials

1. Vacuum cleaner with HEPA filter, adjustable suction, and upholstery tool
2. Hake or round mop-style brushes
3. Dry-cleaning sponges

4. Cotton swabs
5. Dust masks
6. Latex-free gloves
7. Goggles
8. Disposable gowns
9. Woven tape, ½” in width

SALVAGE OF WET ARTIFACTS

This section outlines initial steps to salvage wet textiles. After identifying which objects are wet and prioritizing them in order of initial treatment, responders might be able to blot and air dry them in labs and classrooms on the third floor of Quinn Hall, depending on the number and circumstances. In this case, they could be transported to the various rooms on carts or trays. If classrooms are compromised, objects will have to be removed from high-humidity areas and bagged to be taken to another location to dry or be frozen, which is discussed later. Alternative space could be sought in the Memorial Union ballroom or well- ventilated auditoriums on campus such as the one in Edwards Hall. Monitor the relative humidity (RH) to ensure it stays below 65% to avoid further damage. Also monitor for mold constantly until all objects are dry.

Procedures

1. Identify wet textiles by touching and looking for stains on tissue paper or box, tide lines, dye transfer, alteration of texture, active mold growth, or musty odor
2. Prioritize the wet objects to be salvaged in the following order:
    a. Artifacts at greatest risk of damage, including those with an active mold growth, which should be isolated in polyethylene bags immediately
    b. Objects listed on the Priority List

c. Colored artifacts and composite objects, such as those containing metal findings, baleen boning, or gelatin sequins
d. Undyed artifacts without problematic components

3. Prepare surfaces for laying textiles and costumes horizontally by covering tables with polyethylene plastic, which can be kept clean and dry by wiping with disposable towels.
4. Fully support the wet textiles when moving them. Water adds weight to cloth, increasing the possibility of strain or damage when handling and moving it.
5. If wet or water-damaged garments are on hangers, lay the garment on the hanger flat on a clean, dry, non-absorbent surface; carefully slip buttons through buttonholes, move hooks from eyes, or force snaps apart without stressing the fabric; gently remove the hanger and save with other hangers to be checked, refurbished, or discarded. If wet or water-damaged garments or accessories are on dress forms or mannequins, open fastenings as above. Two or more people should lift the garment from the form, removing mannequin arms from garment first, if possible. If not possible, disconnect arms from mannequin, support with the garment, and lift as a unit.
6. To remove wet objects from boxed storage, provide support when lifting objects from the box; place it on a clean, dry, non-absorbent surface and separate fabrics from paper as much as possible. Do not open or close buttons and other fastenings.
7. Consider if space is adequate to unroll or unfold wet rolled or folded textiles or paper; if not, do not unroll or unfold and transport as is.
8. Blot wet objects gently with clean, absorbent materials. Do not blot gummy, moldy, sooty, dirty, or fragile surfaces nor gelatin sequins or beads/pearls with water-soluble coatings.

9. For objects with metal components such as buttons or buckles, blot artifact and then place a barrier such as polyester film or polyethylene sheeting between the metal and the textile. A non-woven textile such as Reemay® can be used for a barrier as a last resort. If garments need to be unbuttoned or hooks and eyes or snaps opened to allow for air circulation, do so carefully because strain can damage a weakened wet fabric.
10. Prevent transfer of soot, soil, or dye from one surface to another. Avoid layering objects one over the other. If that is not feasible, place polyethylene sheeting as a barrier between layers of fabrics.
11. Air dry wet textiles with as few folds as possible if space permits. See following section on air drying.
12. If objects must be removed from the building, wrap each object individually or groups of small like objects in polyethylene bags or sheeting. Definitely, isolate moldy objects. If a three-dimensional object needs internal support, crumple Reemay® inside the object. Secure enclosures with woven cotton tape.
13. Label each bag or packet with a hang tag that includes: accession numbers, brief description of objects, problems (wet, damp, tide lines, dye transfer, mold, soot, soil, metallic components, boning), location removed from, treatment so far (blotted, frozen, air dried), and salvager's name. Write the same information on "Documenting Damaged Objects Report Form." See Template 5 in Appendix E.
14. Support artifacts in transport in their existing containers, on photographic trays, Coroplast® sheets or boxes, or sturdy waterproof material. Be certain that rough edges of the support do not damage artifacts.

15. Open bags and dry textiles immediately or freeze if conditions or number will delay treatment, especially if mold growth is present. Analysis and treatment should be carried out in a safe location. These activities will be accomplished by TMD faculty, textile conservation graduate students, trained volunteers, or hired consultants.

Materials

1. Absorbent blotting materials (towels, unused mattress pads, disposable diapers or pads)
2. Polyethylene bags and sheeting
3. Reemay®
4. Woven cotton tape
5. HB pencils
6. Labels or hangtags
7. Plastic bread trays and milk crates; Coroplast® sheets

FREEZING WET TEXTILES

Do not freeze glass beadwork, wax, bone, ivory, painted wood, or painted textiles; air drying is a safer alternative. Some objects may be transported and frozen in bags in bread trays or milk crates, which create their own cover as they stack except for the top container that could be empty or covered with plastic sheeting. Bagged and wrapped objects must be labeled.

Determine the availability of freezers on the URI campus in Butterfield and Mainfaire Dining Halls. If additional space is needed, contact the Mashantucket Pequot Museum and Research Center in Mashantucket, Connecticut. For large scale needs, get in touch with Munters Corporation. See Appendix D for contact information.

Materials:

1. Polyethylene sheeting

2. Rigid, waterproof trays for stacking artifacts to be frozen (plastic bread trays and milk crates)
3. Sheets of Coroplast® to line bottoms of bread trays and milk crates

AIR DRYING DAMP OR WET TEXTILES

Damp Artifacts

1. Lay the object on a clean polyethylene-covered surface or hang on a plastic hanger, if it is only damp and stable enough to be hung.
2. Remove excess moisture by blotting with towels or other absorbent materials. Change blotting materials frequently to avoid any transfer of dye or soil.
3. Support and shape the damp area of a three-dimensional object with a non-woven textile such as Reemay®.
4. Have hair dryers plugged in and in close proximity. Monitor dye transfer. If dyes appear to be bleeding, blot and use a hair dryer on low heat and fan settings to dry the damp area quickly should dyes begin to bleed.
5. Be alert for mold growth while handling; once object is dry, inspect for mold with ultraviolet light; mold will fluoresce if present.
6. If objects are not contaminated with soot, use an oscillating fan to move air around the room without blowing directly on the objects, unless soot is present. In addition, dehumidifiers will help lower actual humidity.

Materials:

1. Blotting materials (quilt pads, towels, disposable diapers, or paper)
2. Polyethylene sheeting
3. Polyester film (Mylar®) if possible
4. Reemay®

5. Fans
6. Hair dryers
7. 100 % cotton sheeting to cover quilts and flat textiles

SALVAGE OF WET ORGANIC MATERIALS

Freezing

1. Freeze feathers, wood, ivory, antler, bone, plastic or horn only if they are a component of an artifact that must be frozen; air dry, if possible.
2. Use a barrier such as polyester film (Mylar®) to separate a textile from these attached materials.

Air Drying

Feathers

If wet:

1. Gently align barbules with fingers.
2. Lay individual feathers on soft blotting material, such as a clean-cotton towel or microfiber cloth. Allow to dry slowly at room temperature. Do not use fans directly. Change blotting materials as needed.
3. Prevent down feathers from clumping by drying gently with a hair dryer on cool setting.

If dirty:

1. Rinse carefully in clean water (deionized, if possible).
2. Proceed to dry feathers following the above directions.

Wood

1. Rinse and sponge off obvious soil; blot to dry.

2. Air dry slowly by loosely draping with polyethylene sheeting. Ensure consistent air circulation in the area. Watch for mold growth.

Ivory, Antler, Bone, and Horn

If wet:

1. Blot gently and air dry in a ventilated area. If the only available drying area has low humidity, place specimens in a perforated polyethylene bag or drape loosely with polyethylene sheeting to slow drying.
2. Monitor for crocking.

If dirty:

1. Rinse carefully in clean water (deionized, if possible).
2. Proceed to dry following the above directions.

<u>Materials</u>:

1. Latex-free gloves
2. Blotting materials (quilt pads, towels, disposable diapers, or microfiber cloths)
3. Polyethylene sheeting
4. Polyester film (Mylar®)
5. Non-woven textile such as Reemay®
6. Fans
7. Hair dryers

SALVAGE OF WET INORGANIC MATERIALS

<u>Air Drying</u>

Ceramics, Glass, and Stone

1. Watch for unstable pieces, applied finishes, salt or mineral deposits. Do not blot these.

2. Blot gently and air dry on a clean, non-abrasive surface.

Metal

1. Freeze only if metal is a component of a larger artifact that should be frozen.
2. Use latex-free gloves. Take extra care to avoid abrasion, as some soft metals such as silver scratch easily.
3. If the metal has no applied finish, unstable surface, corrosion, or fire damage:
   a. Rinse object with clean water (deionized, if possible).
   b. Blot gently and air dry on a clean, non-abrasive surface. If possible, use a hair dryer on warm setting to speed drying.
4. Use a barrier such as polyester film (Mylar®) to separate a textile from attached metal.

Materials:

1. Blotting materials (quilt pads, towels, disposable diapers, microfiber cloths)
2. Latex-free gloves
3. Polyester film (Mylar®) if possible
4. Polyethylene sheeting
5. Fans
6. Hair dryers

SALVAGE OF WET PAPER, BOOKS, AND PHOTOGRAPHS

Freezing

Books

1. Wrap each book with blank newsprint or freezer paper. Alternatively, bind with elastic-wrap compression bandages (ACE®) or cloth strips to keep books from warping.

2. Pack books spine down in milk crates one layer deep
3. Books or journals with coated paper damaged by water will stick together if not immediately frozen. Store them in cold water until treated. Freezing when wet and subsequent vacuum freeze-drying produce the best outcome. Air drying and vacuum thermal drying are not recommended.[5]

Photographs—paper-based

1. If possible, interleave each photo with freezer paper or waxed paper.
2. Stack in milk crates, being cautious not to pack them tightly.

Albums

1. Use polyester film (Mylar®) to isolate metal findings from surrounding materials. Interleave pages with freezer paper or waxed paper.
2. Pack spine down in milk crates one layer deep.

Patterns

1. Interleave with waxed paper or freezer paper between envelopes.
2. Pack in plastic milk crates (¾ full).

<u>Materials</u>:

1. Polyester film (Mylar®)
2. Elastic wrap compression bandages (ACE®), cloth strips
3. Waxed paper or freezer paper
4. Milk crates

<u>Air Drying</u>

[5] David Tremain, "Notes on Emergency Drying of Coated Papers Damaged by Water." http://cool.conservation-us.org/byauth/tremain/coated.html (accessed January 23, 2010).

Books

1. Stand up to air dry, but do not force book open. The pages can be opened as the book dries. Use bookends or any stable material to support the book.
2. If only a few items are affected, interleave the pages with blank newsprint or other absorbent material. Interleave every ten pages to begin with. Do not force absorbent material into the gutter of the book, or place newsprint after every page, as the extra bulk will strain the spine of the book.
3. Change blotting materials frequently.

Photographs—paper-based

Hang with plastic clothespins taking care to keep clothespins within the borders of the photographs or lay flat, face up, on absorbent paper. Keep photographs from contacting each other or other surfaces.

Cased Photographs

Daguerrotypes, ambrotypes, and tintypes

1. Do not freeze.
2. Leave case intact, open and air-dry.[6]

Albums

1. Use polyester film (Mylar®), or polyethylene sheeting to isolate metal findings.

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[6] Debra Hess Norris, "Disaster Recovery: Salvaging Photograph Collections," Conservation Center for Art and Historic Artifacts Technical Bulletin, (1998) 5. http://www.ccaha.org/uploads/media /0f9153102399e 9a1692bb 1132a234ea3.pdf (accessed October 9, 2009).

2. Interleave pages with freezer or waxed paper. Proceed to dry as if drying a book. Use a hair dryer on warm temperature and low fan settings to dry metal parts.

Patterns

1. Remove pattern pieces from envelope, unfold and lay flat on polyester film (Mylar®) or polyethylene sheeting.
2. Instruction sheets usually are acidic paper that tear easily when wet, so careful handling is essential.

<u>Materials</u>:

1. Blotting materials (quilt pads, towels, disposable diapers, or paper)
2. Polyethylene sheeting
3. Fans
4. Hair dryers
5. Cotton sheeting
6. Polyester film (Mylar®)
7. Clothes line
8. Plastic clothespins

ENVIRONMENTAL CONTROL—MOLD

<u>Safety Procedures for a Widespread Outbreak</u>

1. All workers should be fitted with:
    a. Shoe-covers (can be plastic bags or rubber boots)
    b. Disposable coveralls
    c. Latex-free gloves
    d. Respirator (NIOSH approved toxic dust respirator rated N95 or better)

    e. Safety goggles

2. Seal duct in affected area. Notify University Facilities Services.
3. Seal used materials in a plastic bag and dispose outside. Label "contaminated cleaning materials"
4. Restrict access to affected area
5. Lower humidity with dehumidifiers and desiccants
6. Use fans to exhaust air in room to outside building. Fans blowing in the room potentially could spread spores.
7. Inhibit mold growth on hard surfaces by washing them with 70% ethyl or isopropyl alcohol or a 5% solution of household chlorine bleach.

<u>Procedures for a Limited Outbreak</u>

1. Isolate affected artifacts by sealing them in transparent polyethylene bags
2. Inspect artifacts that were near the affected object. View under ultraviolet light to check for contamination.
3. Proceed with artifact analysis and treatment

IMPLEMENTATION

1. Meet with TMD department faculty to share HTCC plan and stress its importance; encourage them to join the Initial Response Team.
2. Distribute copies of the response and recovery plans and liability waiver to potential volunteer responders.
3. Arrange a conference call with volunteers providing the opportunity to ask questions or share concerns about the response and recovery plans or waiver.

4. Collect information from volunteer responder’s necessary to complete Template 1 in Appendix E.
5. Distribute contact list to designated offices.
6. Start mitigating the identified risks
7. Arrange for freezer space on and off campus
8. Investigate grant opportunities to fund costs of mitigating identified risks and to purchase emergency supplies and equipment
9. Begin purchasing and storing supplies and materials to support the HTCC Recovery Plan
10. Show the HTCC and Textile Gallery to supervisors of the fire and police departments and explain special needs of the Collection
11. Distribute digital and hard copies of the HTCC Emergency Response and Recovery Plan to the Department of Textiles, Fashion Merchandising and Design Department Office; Historic Textile and Costume Collection; Textile Conservation Lab, and office of the Collection Director. Send copies to the URI Risk Management office, URI Office of Emergency Management, and initial response team member’s homes. The TMD department chair may choose to upload a copy of the plan to the department’s website, allowing only proprietary access.
12. Follow-up with Shad Ahmed to ensure that a campus-wide committee is formed and recommend that:
    a. some equipment be purchased by the university as it is more cost effective to share resources.
    b. the Emergency Management Office identify suitable vendors and establish an account for the university.

c. the Emergency Management Office identify alternate spaces on and off campus to move collections when necessary.

13. Update Response and Recovery Plans and the responders list yearly

ASSESSMENT

Immediately following an incident for which the Response and Recovery Plans are activated, the Coordinators, key URI staff, responders, and service providers will be asked to evaluate the response and recovery by filling out a questionnaire. The desire for honest feedback needs to be stressed, and assigning blame should be avoided. Lessons learned should be the overriding theme of the evaluation.[7] See Template 6 in Appendix E for a sample questionnaire.

The Response Coordinator and the Initial Response Team will review the results of the survey. If any outside consultants or recovery services were used, they must be evaluated with respect to whether they should be utilized in the future. The findings will identify specific changes that need to be made to the plans. The information gleaned from the post-emergency evaluation should be included in a formal report with photographs and kept with other documentation of the event.[8] Letters of appreciation should be sent to those who participated in the recovery effort.[9]

AFTERWORD

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[7] Dorge and Jones, *Building an Emergency Plan*, 86.

[8] Texas State Library and Archives: State and Local Records Management Division, *Disaster Planning*, **“**Example Disaster Recovery Plan,” http://www.tsl.state.tx.us/slrm/disaster/recovery_plan.pdf (accessed January 23, 2010).

[9] Betty Walsh, “Salvage Operations for Water Damaged Archival Collections: A Second Glance,” *WAAC Newsletter* 19, 2 (May 1997) http://cool conservation-us.org/waac/wn/wn19/wn19-2/wn19-206.html (accessed November 16, 2009).

An emergency preparedness, response and recovery plan was developed for the URI Historic Textile and Costume Collection based on interviews and published response case studies, guidelines, policies, existing plans, and templates.

Alexandra Allardt, Claudia Iannuccilli, and Phillip Lessard who have experience in developing response plans for cultural heritage institutions generously shared their expertise. Invited URI personnel with responsibility for insurance and emergency preparedness made site visits to the HTCC and made suggestions for mitigation.

Susan Jerome, Collection Manager, provided vital information about the HTCC collection. The input from Dr. Margaret Ordoñez, who has decades of textile conservation experience, was invaluable in developing a plan for this collection and especially formulating procedures for recovery.

Knowledge gained from published sources, institutional plans, and the aforementioned people was synthesized to develop the customized plan. The staff and faculty of the Textiles, Fashion Merchandising and Design Department now have a mitigation, emergency preparedness, response, and recovery plan in case an emergency occurs that compromises the HTCC.

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