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Restoring a Historic Costume Facility to a Proper Functional Level

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Janet A. Gatch

UHON 499-Senior Honors Project.

"Restoring a Historic Costume Facility to a Proper Functional Level."

Project Proposal:

Within the Clothing & Textiles Department (3rd Floor-Quigley) a facility is housed especially for the preservation of historic costumes. Unfortunately, its present condition displays a lack of knowledge in the physical storage of these garments and in the working organization of the facility. At present, the facility is overcrowded with needless articles, dirty, and dysfunctional. The task of restoring the facility has been attempted previously, aborted, and now it remains untouched and left almost useless. Therefore, in order to fulfill my final Honors Program course requirement for Spring 1992 graduation, I propose the following project: Using my past experience in historic costume preservation, written resources, and the knowledge of those interested in this area of clothing & textiles, museum studies, and costume research, I hope to transform the state of the historic costume facility in Quigley Hall to one that's organized, utilizes proper storage techniques, and is available for use by both faculty and students. As a result of this reorganization, I also hope to have the opportunity to share this learned knowledge with the students and faculty of the Clothing & Textiles Department through some formal means.

In order to fulfill 3 credit hours of coursework for this project, the following tasks will be accomplished:

- Documentation of the process through photographs and journal entries
- Removal of all unnecessary articles from the storage facility
- Properly padding hangers, spacing hanging garments, and utilizing muslin for dust covers
- Installing acid-free boxes and tissue paper for non-hanging garments and accessories
- Removing all plastic storage bags
- Re-organizing and updating the current cataloging system
- creating an area that would promote an academic atmosphere in historical costume study
- providing a handbook that would explain the working system of the facility and how to utilize it to its fullest potential

Project Syllabus

January:

- * 22- Familiarize self with facility and what it contains.
Photograph present condition of facility.
- 24- Match current cataloging cards to articles.
- 27- Match current cataloging cards to articles.
- 29- Match current cataloging cards to articles.
- 31- Move hanging garments to Room 310. Evaluate what acid-free
supplies are needed.

February:

- 3- Clean/re-arrange facility.
- 5- Clean/re-arrange facility.
- 7- Clean/re-arrange facility. Photograph end result.
- 10- TEC #160. No work will be performed.
- 12- Photograph articles. Assign accession numbers.
- 14- Photograph articles. Assign accession numbers.
- 17- Photograph articles. Assign accession numbers.
- 19- Photograph articles. Assign accession numbers.
- 21- Photograph articles. Assign accession numbers.
- 24- Photograph articles. Assign accession numbers.
- 26- Photograph articles. Assign accession numbers.

Project Syllabus (continued)

28- Photograph articles. Assign accession numbers.

March:

2- Organization of articles within the facility.

4- Organization of articles within the facility.

6- Organization of articles within the facility.

9- Organization of articles within the facility.

11- Organization of articles within the facility.

13- Organization of articles within the facility. Completion of research paper on proper storage techniques. All hangers should be padded.

16- Spring Break.

18- Spring Break.

20- Spring Break.

**23- Attachment of accession numbers. Proper storage of articles.

25- Attachment of accession numbers. Proper storage of articles.

27- Attachment of accession numbers. Proper storage of articles.

30- Attachment of accession numbers. Proper storage of articles.

April:

1- Attachment of accession numbers. Proper storage of articles.

3- Attachment of accession numbers. Proper storage of articles.

6- Attachment of accession numbers. Proper storage of articles.

8- Attachment of accession numbers. Proper storage of articles.

Project Syllabus (continued)

- 10- Attachment of accession numbers. Proper storage of articles. Photograph progress. All garment dust covers should be complete.
- 13- Organize cataloging/filing system.
- 15- Organize cataloging/filing system.
- 17- Organize cataloging/filing system.
- 20- Handbook work.
- 22- Handbook work.
- 24- Handbook work.
- 27- Handbook work.
- 29- Handbook work.

May:

- 1- Handbook completion. Photograph final state of facility.
- 4- Final details/presentations.
- 6- Final details/presentations.
- 8- Final details/presentations.
- 11- Final details/presentations.
- 13- Final details/presentations.
- 15- Submittal of project to Honors Program and Clothing & Textiles Department.

*From January 22 through March 13, the padding of hangers and the composition of a research paper on the proper techniques in storing historic garments and textiles will be performed.

**From March 23 through April 10, the construction of dust covers will be performed. Also, from March 23 through May 1, a facility handbook will be compiled.

Time	Monday	Tuesday	Wednesday	Thursday	Friday
8:00	AD 206 sect Beginning Fibers		AD 206		AD 206
9:00		Costume Shop work block 453-7592		Costume Shop work block 453-7592	
10:00	UHON 499		UHON 499		UHON 499
11:00	UHON 499		UHON 499		UHON 499
12:00	VES 446 s.1 Professional Practices		VES 446 s.1 Professional Practices		UHON 499
1:00					UHON 499
2:00	UHON 499		UHON 499		UHON 499
3:00	UHON 499	3:35 AD 207b s.1 Art History	UHON 499	3:35 AD 207b s.1 Art History	UHON 499
4:00	UHON 499		UHON 499		UHON 499
5:00					

Photograph Explanations

January 22, 1992

The following photographs were taken at the onset of my UHON 499 project and display the chaos of the facility.

1. Shoe storage and filing system--notice the clutter of the surrounding area
2. Vintage fashions improperly spaced and hung on unpadded wire hangers
3. A rack jam-packed with clothes from the '60's-70's
4. Top: textiles folded in piles against a bare wood surface and below: garments from the Turn-of-Century to the '60's on wire hangers
5. The disarray of accessories
6. Accessories and the inefficient use of space
7. Shows plastic storage bags and other types of articles within the facility
8. Flat boxes storage cabinet
9. The bottom of a hanging clothes cabinet
10. Illustrates how borrowed garments were returned
11. Hat and accessory storage--more plastic bags
12. A forgotten corner
13. Boxed storage atop the cabinets
14. A coffee table(?) and place to put purses
15. Shows the filth on the floor
16. Controls for the temperature controlled room
17. Shows temperature gauge
18. Outside wall of the facility
19. Boxed storage cabinet
20. The clutter of the hanging cabinets and the lack of padded hangers
21. More plastic and clutter
22. The outside door of the facility
23. Atop the file cabinet
24. Hat boxes that have been scattered about

As you can see, the facility was in a very disfunctional state. One could barely walk through the mess let alone find what they were looking for.

February 12, 1992

The next set of pictures shows the product after some reorganization and cleaning.

- 25-28. All hanging garments moved to room 310 and either stored on a rolling rack or in the existing cabinets there
- 29-31. The new accessory cabinet
32. The new flat storage cabinet for textiles
33. The reorganization of hats in process
34. Boxes placed atop the cabinets out of the way

35. More hat reorganization
36. More boxes atop the cabinets
37. The arrangement of the hanging and boxed storage cabinets
38. A work area for study within the facility

May 1, 1992

This is the final product of my UHON 499 project. This is the way the facility will stand until further work is undertaken. As one can see, there has been quite an improvement since January. One can now walk through the facility, find what they're looking for, sit and work.

39. Half-cabinet placed atop the flat textiles cabinet for extra storage
40. A shelving cabinet especially for hats
41. Atop the accessory cabinet are boxes of accessories clearly labeled
42. Shows the location of shoes, large flat textiles, a small library of costume books, and much counter space
- 43-44. Recently purchased hat boxes atop the hat cabinets
45. Clothing boxes atop the hanging storage cabinets
46. More clothing boxes and hats
- 47-49. Cabinet arrangement
50. Nightgowns and dress on padded hangers
- 51-52. Cabinet arrangement
- 53-54. Boxed storage cabinet
55. Boxed storage in a hanging cabinet
56. Inside a hat cabinet
- 57-58. Hanging storage with padded hangers
- 59-60. Inside hat cabinets
- 61-63. A closer look at the accessory cabinet
64. A completely empty half-cabinet
65. Inside the flat storage textile drawers
66. A close-up of the large flat textiles
- 67-68. More hats
69. Shoe storage
70. Boxed hats

At present there still remains some hanging garments in room 310 that still need decisions made as to whether or not they should be kept with the permanent collection. All hats have been stuffed with tissue paper to retain their shape; textile layers have been divided by muslin or tissue paper; boxes have been lined with tissue paper; hangers are now padded and there still is much storage space available for additions to the collection.

PROJECT SUMMARY

Looking back on this semester's project I can't help but feel exhausted. Although I learned quite a lot as to the proper techniques of storing historical garments and textiles through research and personal contacts, the project was mainly cleaning, rearranging, and had involved a lot of manpower. Of course the efforts were worth it. We now have a clean, neat, and orderly facility to work from, and I feel it's now at a hundred percent improvement from what it was in January.

The project was an eye-opener for me in that taking on independent studies and research is more difficult than it seems. I found it very hard to discipline myself and keep on a steady schedule of working within the facility. Other coursework and personal obligations often interfered with the times I had scheduled myself to work on the facility. I found also that if I came in to work on weekends, I accomplished more than during the week when more people were around.

For a project as such, money is very important. I was very thankful to receive the supplies that I did which adequately allowed me to work on the facility. Although more supplies are needed to complete what I had initially set out to do, I am certainly happy with the results.

Restoring a costume storage facility is, and will continue to be, very time consuming work. Because the articles are extremely delicate, great care must be undertaken not to damage the pieces anymore than they already may be. The process and knowledge of working with the collection is not difficult. It's just very important and tedious, but the results are worth the extra efforts put forth.

I was really surprised as I searched for information of proper preservation and storage techniques by how much is actually available and the number of individuals interested and concerned about preserving this particular past. When inquiring about supplies and information from individuals, I was greeted with enthusiastic responses and contributions of information and materials.

At present, the facility is workable except care must be taken not to excessively disturb the order the garments and articles are in--accessioning still needs to be undertaken. "Handle with care" is and will continue to be a rule of thumb with this collection since most pieces are exceptionately fragile and are not in a permanent storage state.

My recommendations for this collection would be the following: acquire more vintage pieces for the collection; contact the University Museum and see if any connections can be made with their collection and our department; do not let any articles within the permanent collection be worn--there

is an ample surplus of garments that may be worn that will not be a part of the permanent collection; encourage research to be done to adequately date the pieces; request more moneys for the necessary supplies needed to complete and upkeep the proper storage of the facility; encourage attendance at historical costume conferences and establish contacts with historical societies; and finally, use the collection as a part of the Clothing & Textiles teaching curriculum--it doesn't benefit anyone if it sits unused'

I am very glad I was able to undertake this project and to have accomplished as much as I did. I am disappointed I wasn't fully able to complete all I set out to do, but I believe I was undertaking too much for one person to handle. This project has also made me realize that historic costume should remain in my life as just a hobby and not a career direction. I look forward to working further on the collection as I continue as a graduate student within the Clothing & Textiles Department here at SIU-C, and having this knowledge will prove to be useful if I ever have the opportunity to be a "trouble-shooter" in this field of work.

The following is a journal I kept as I proceeded with my UHON 499 project. It is important to keep such a journal so as to be able to make a final trace as to the steps needed to undertake a project as such. It also illustrates the exploration of many ideas that were both successful and not.

November 18, 1991

The beginning of a new project is underway. I'm now going to take on the historic costume collection in the Clothing and Textiles Department. I took a series of 24 pictures to illustrate what the facility is and the incredible mess it is in.

December 12, 1991

I've brought the current "system" of cataloging the garments home with me for the break to maybe make some sense out of it. The facility seems to have a considerable collection, but the question is "Will I be able to find all these in the facility?" There seems to be at least 3 different organization systems, and I haven't the energy right now to figure it out. To me, the easiest way to identify the garments would be to divide them up by the kind of article they are and then match them up to the actual garments. I also have to go out and price the materials needed. I really need to come up with a game plan for the whole project. Photographs seem to be an excellent idea for keeping the articles straight over a long period.

December 23, 1991

After reading some articles I collected from the St. Louis Historical Society, I realize there needs to be alot done to our facility in Carbondale. Instead of using the muslin for just dust curtains, I think making individual garment bags would be more appropriate. I still need to talk with Jan, Lori, and possibly someone at the Chicago Historical Society for their opinions.

December 29, 1991

I think I've figured something out as a game plan. The first thing I've got to do is...well...let's do it this way.

1. Remove all articles from the facility.
 - can move to lab cabinets
 - gives an opportunity to examine each piece-find accession # if any
 - we can decide what we want in the collection then
 - match cards to garments
2. Clean facility--photograph progress
 - rearrange cabinets
 - maybe bring in flat drawers from 310
 - set up examining table
3. Create padded hangers
4. Write research paper
5. Photograph each piece before returning to the facility
 - record accession # if any
 - Double prints (cabinet album/file)
6. Return each piece to facility--photograph end result

- determine if any further supplies are needed for proper storage
- properly store piece--dust covers
- 7. Figure out file/organization system
 - accession #'s
 - computer?
- 8. Research each piece--historical costume class
 - as much info. on each piece from library sources
 - document sources
 - info. goes in file
 - estimate of garment's date
- 9. Development of facility handbook
 - Explanation of facility
 - care
 - organization
 - use
 - patterns for padded hangers/dust covers
- 10. Presentation to Department, Honors people, students

January 7, 1992

Decided on:

APA style documentation (out of Scott, Foresman Handbook) for preservation paper.

Things to do:

- Re-photograph facility (24 roll--get double print)
- Create sample padded hanger
- Ask about photographing the collection
- Ask about moving the collection out, then cleaning, photographing, returning
- Ask about past research done on the collection
- Write for supply catalogs
- Key possibly?
- Consolidate phone #'s
- Jan. 21-30--transfer all pieces from facility--look for acc. #'s, go through pieces with Sue, evaluate supplies, match cards
- Feb 3-6--clean facility, rearrange if necessary
- Feb 10-27--photograph all articles--return to facility
- March 2-12--organization within facility--proper storage

*** 4 different systems of organization!!!!!!!!!!!!!!!!!!!!

The easiest way to match cards to articles possibly is to divide up by article type then by the 4 different systems. If possible then after removing articles from the facility and then examining them, attach the respective card to the article--possibly by string/hole on card then to hanger or paper clip to box.

*When photographing, mark down year donated/presented and assign an arbitrary number in a series starting w/ #1. The accession # should then look as follows: ex. 1961/1

Add small case letters if more than one piece after the series #:

ex. 1961/2a-e

If per say a card is not found for an article or if a donation/presentation date is not given or is unknown, the article will be assigned "1992" then series # and then possible piece letters: ex. 1992/1 a & b

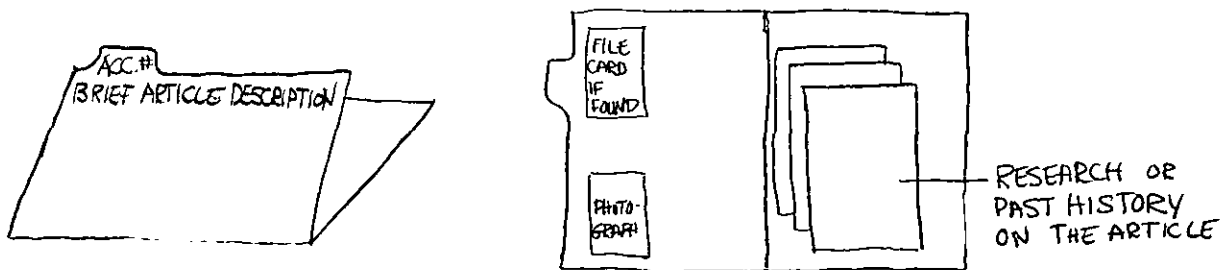
In this way all the articles in the facility will have an accession number that will be used to access a file labeled as such. This number will appear on the garment itself, a hang tag attached to the hanger, on the back of the two photographs (1 album/1 file), and on the file itself.

I chose not to use the dates of the garments or categorize them by types because of the differences of opinion that may arise. With the presentation year as the main categorization point, it gives a definite foundation for organization. As new articles are donated to the collection the same procedure should continue as such:

ex. year donated/ series # for that year--pieces
ex. 1993/54 a-c

Note: If there is only one article for the series #, you do not add any letters following.

I also chose this system of organization because research can now be done on each piece easily. The filing system will be as follows:



After research has been carried out, it is only then that one can organize the facility according to the dates. The acc. #'s will always remain the same, but the garments' storage in the facility can be chronological.

January 8, 1992

I think a notation of "CT" should be put prior to the year of presentation:

ie. CT 1966/4 a-c

or CT 1966.4 a-c

January 9, 1992

After dividing the cards up by article type, I realize that most of the cards are duplicates. I therefore stapled like cards and filed them alphabetically by article type for easy access. The file however is full.

After much thought, I might be able to work in the facility if only I removed the hanging garments. In this way I could rearrange cabinets, clean, and organize the boxes and accessories.

January 14, 1992

I've read a bit more of the material I collected from the library and it's proven to be quite useful. The brief book from the Chicago Art Institute's Textile Department gave a better impression of how they should be stored. I'd like to go through all the material tomorrow and take notes and start a reference page.

After experimenting with 1 bag of batting, it's not necessary to use the loose fiberfil for the hangers. I was able to get 10 relatively well-padded hangers from 1 bag of batting alone. This is the Walmart "poly-fil, extra-loft, 100% bonded polyester" for \$6.97 a bag. I did prepare an informal reference page of sources. At present I have 8 sources. I feel that these have covered this project's subject of storage of textiles and historical garments quite well, and I'm afraid any more references/sources will just repeat the same information. I'll call Sue tomorrow morning to set up an appointment. The topics I'd like to discuss with her are as follows:

- May we move rolling racks of hanging garments into 310 if necessary?
- May I have a key to the grad. office?
- Present her with a current and "needed now" list of supplies to get this half of the semester's project underway.
- Explain that catalogs should be coming containing acid-free materials. I won't be able to tell what we'll definitely need of the acid-free stuff until mid-semester.
- How much \$ is the department allowed for a project as such?
- How long does a purchase order take?
- Can we get one mid-semester for acid-free material or more muslin?
- Explain process: clean/rearrange facility, match cards to garments, photograph (double print), assign accession #'s, proper storage of garments/articles, attach acc. #'s to garments, filing system
- May we take photographs? Most effective in seeing collection without handling it.
- May we move the set of long, flat drawers from 310 into the facility?

-Ask that no-one uses the articles in the facility this semester.

-Does she have any information as the the technical functioning of the facility?

-Should we schedule a regular meeting time?

January 15, 1992

I finished typing up a schedule of my school week, and I've comprised /typed up a syllabus. I believe it's pretty reasonable, but we'll see how things work out. I need to make some photocopies, and then I'll submit a file to Sue containing a project description, syllabus, my weekly schedule, and projected expense sheet.

January 16, 1992

All went well with my meeting with Sue. It seems I'll be getting all that I asked for if it's possible for them. Janice is letting me audit the class if I choose.

January 22, 1992

The facility contains many treasures except space. The flat textiles and quilts are good pieces. We have an over abundance of hats, and they might need to be moved out along with the hanging garments. Tricia and I schemed a rearrangement of sorts. The place is really filthy.

January 24, 1992

Today was very productive. I mainly got rid of all plastic (some is still on the hanging garments) from the hats and accessories. I moved all empty boxes out of the facility and all unneeded wood shelving (at the moment). To see what the collection holds, I stocked the hat boxes in the corner and under the glass cabinets, moved the accessories into the glass cabinets, and the shoes below the g. cabinets. Sweeping was also performed except I still need to keep sweeping because there is just so much dust. I got most of the unknown box/bag stuff out to see what else I had to work with. Some items are tagged w/ the o-tag and/or with a card. Instead of attaching the box card to the items. It might be easier to just match the cards when I take the pictures. I keep finding more cards stashed and thrown here and there. I'd like to get a few more garment racks and organize the hanging stuff Monday/Wednesday and move the racks to 310. I need to get sheets of what not to cover the racks, though. I'm also taking the gloves home to wash them.

January 27, 1992

The movement of the hanging garments is a real dizzying challenge. I brought in 2 more garment racks, and I've been just relieving the tension of the one already in there. I still need to get into the other cabinets--they're all jam-packed. Later...I separated the polyester from the good stuff. All the older stuff is now spaced.

January 29, 1992

I called University Products, Museum Quality..., and Helene Von Rosenfield for catalogs. If I need any more I can write Talas (w/#2) and Cherish. According to Londa, the money request should go through soon. I gained many more articles from Jan Hiatt yesterday, and Vince gave me an article today. I need to get over and photocopy all of Jan's and some book stuff. It's cheaper after midnight though--there's alot to be photocopied.

January 31, 1992

11:30 meeting with Sue

- Tell of the progress made
- Next is to move hanging garments out--possibly hats/garment boxes
- Need cleaning supplies
- Furniture rearrangement
- Still receiving supply catalogs
- We have an ample supply of tissue paper
- Might need tubes to roll large textiles
- When would be a good time to go through the hanging garments?

January 31, 1992 (cont.)

After contemplation, I've decided to move the garments on Monday during the day/evening when the grad. office is not so busy and Trish will be in 310. The cards seem to be in a pretty logical order--I'll go over them again next week. I need to contact the maintenance man on Monday for cleaning supplies. Before I leave today I'd like to just get familiar with the boxes in the cabinet. Then I'll start the cleaning process on Monday. There really has to be a better way to arrange everything than the way it is now. Maybe I can draw up some diagrams over the weekend.

I've come to the dark, grim realization that although I do know what needs to be done to achieve the ideal storage facility, there are just some factors you can't control: space and money. Acid-free boxes are very expensive--I'll just have to settle for the hat boxes (probably not acid-free) and any other flat boxes I can get from retailers. As far as space--I have the facility and possibly some portion of the grad. office. Maybe we can come up with a better hanging system than the cabinets. As far as padding hangers, it might have to be only limited to those very special, old garments. There just isn't enough space to accomodate all the garments (hanging) w/ padded hangers. Hopefully we can photograph everything.

February 3, 1992

I moved all the hanging garments from the facility to 310. The old stuff is in the first 2 sets of cabinets and the racks are just in the corridor. I requested a mop and dust rags from the maintenance man--hopefully--Yes!!!!He's here with the stuff.

I got all those photocopied articles into a binder. I need to get more construction paper to separate the articles. Finding acid-free products, has gotten almost futile! Either the companies don't exist anymore, or they don't carry what I need, or the things are just too darn expensive. I think our best bet again is the hat boxes and twill tape. Then I'll need to get a hold of stores for other garment boxes. Wednesday I hope to either start cleaning up in there or even if I'm ambitious, clean and rearrange. I'd like all cleaning finished by Friday.

February 5, 1992

Well I cleaned and I rearranged! I put all the boxes that were in the cabinets on top of the cabinets. Friday I think I'll move all the hats to 310--shift the large glass cabinet, bring in the drawers, eliminate the present table and bring in a narrow one. I still will be mopping and wiping down the area. *The moneys have been approved.

February 7, 1992

Today I went through the hats and tallied the sizes. We have a large collection with some very interesting pieces. To accommodate all the hats, it'll be very expensive. I found more cards--they've been filed. Monday evening during lab I hope to get the drawers from 310 in and the examining table. I want to ask Trish's opinion on the accessories cabinet, half-cabinet, and lay-out. I also need to get that other table out.

February 12, 1992

I brought in the drawers and skinny table from 310. The half-cabinet doesn't sit on top of the drawer unit proportionately. I'm hoping that a) the half cabinet can be eliminated from the facility or b) it can be placed atop one of the large cabinets. I need to check into getting the box cabinet converted into a hanging one and also the placement of the half-cabinet. I took pictures of the facility's present state after rearrangement and cleaning. I still have about six pictures left on the roll. Sue just gave me another magazine with information. Friday I'm going to try to go fetch some supplies--I have half the purchase orders. Monday I can proceed with pictures and the assignment of acc. #'s.

February 14, 1992

- Hat boxes--we have over 182 hats!
- Acid-free boxes are way 'spensive--try to ask retailers around town.
- Buying supplies this weekend.
- Probably (definitely) will need more film.
- Start taking pictures next week--assigning acc. #'s.

Talked w/Sue--I need to come up with total price of hat boxes--that'll be the determining factor. It rained much today so I post-poned the shopping trip.

February 15, 1992

Calculations for hat box prices:

144 @ 12x12	(\$2.15 e)	50 Bxs./Ctn.	\$85.00
24 @ 14x14	(\$2.50 e)	50 Bxs./Ctn.	\$100.00
8 @ 16x16	(\$3.00 e)	25 Bxs./Ctn.	\$60.00
6 @ 18x18	(\$3.10 e)	25 Bxs./Ctn.	\$62.50

182

12x12	2 cartons	\$170.00
	+ 44	94.60

		\$264.60
	or	
	3 cartons	\$255.00 (150 total)
14x14	1 carton of 50	\$100.00
	or	
	24 (\$2.50)	\$60.00
16x16	1 carton of 25	\$60.00
	or	
	8 (\$3.00)	\$24.00
18x18	1 carton of 25	\$62.50
	or	
	6 (\$3.10)	

\$255.00
 60.00
 24.00
 18.60

\$357.60--188 Bxs.

February 16, 1992

I went and purchased the materials from Wal-mart and K-mart. An itemized listing is as follows:

\$10.79e	1 Photo album (hold 750)	\$10.97
\$10.11e	3 PKgs. Film--Kodak 400 (84 pictures)	\$30.33
\$.86e	2 Spools 100% cotton thread	\$ 1.72
\$ 1.87yd.	43 2/3yds. 100% cotton muslin	\$81.66
\$ 6.97e	5 PKgs. batting	\$34.85

Now I'm ready to take pictures!

February 17, 1992

The temp. and humidity is really high today. The heat must be jacked up in the building. I finished photographing, assigning acc. #'s, and labeling the adult shoes with acc. #'s. I still need to do the children's. Some of the cards match the shoes. Most of the cards are too vague, and the shoes have no #'s. Besides the baby shoes Wednesday, I'll try to do hats. All supplies bought from Wal-mart/K-mart are in the facility.

February 19, 1992

I'm kind of concerned about the temp./humidity problem. Things are just too irregular. I didn't achieve much today because of the bake sale. I did finish photographing /assigning accession #'s to the baby shoes. Friday I need to try to get all the hats done and clean a bit more.

Already I've taken 64 pictures. The hats will be another 182+.

February 21, 1992

I photographed about 30 hats. I've hardly even touched the rest of the pile. We're probably going to run out of film with the hats. I'm going to try to cut the strips of batting for the padded hangers. Later...all pieces are cut. Janice Threw mentioned that maybe a class could help out in padding the hangers.

February 24, 1992

I photographed another box of hats. I'm really not making much progress. I'd like to come in this weekend to work if possible. I'll try to finish the hats on Wednesday--at least I really have no other obligations past 2:00.

February 26, 1992

Took pictures of hats. Will finish Friday.

March 1, 1992

I finished up all the pictures--(84x3=252 total). This only encompassed the hats, shoes, and a few other accessories. I need to talk w/Sue for suggestions. I still need to order twill tape, hat boxes (maybe), call around to department stores/bridal shops for box donations, more film, get sticky labels for photo album and file folders. I think this next week I'll concentrate on padding hangers more than anything else.

Sue:

- Used all 9 rolls on hats/shoes/other accessories. Can I get more film?
- What about developing?
- What about a videotape?
- Hat boxes: Total price--\$357.60 for 188 from Milliner's Supply. Do we want to purchase?

Goals: pad hangers, write paper on proper techniques of costume storage, setting up a model so others can continue afterwards.

March 5, 1992

Padded hangers today. I wrapped about half of the old stuff hangers with the help of Janice Threw and Vince. I need to finish the rest soon and then work on covering them.

March 8, 1992

I itemized a list for Londa to get the rest of the supplies. I need to check for the master copy of that chart grid to assign more accession #'s. I finished padding the hangers with what we had in batting. I need at least one more bag to finish up the remaining few of the older garments. I also need one as a prop for the video. I also washed 20 yards of muslin so I can begin covering the hangers tomorrow.

March 21, 1992

Well, after a few weeks of neglect of my project due to a need to work excessive hours at the costume shop, I need to revise my syllabus to a realistic state. First of all, let's face those realities:

1. Photographing each article is a time-consuming task--also very expensive. Having photographed the shoes, hats, and some accessories should give a good basis for someone to pick up on.
2. Assigning accession #'s to all might be a reality, but sewing in the twill tape tags won't be. An idea would be to use the hang-tags and o-tags for now until twill tape labels can be installed. Twill-tape, however, should be ordered.
3. Proper storage can only be semi-achieved. There needs to be a lot more space! Hat boxes are needed. Large storage boxes are needed. Tubes to roll the large textiles on are needed. The idea of muslin dust covers are impractical at this point. We would need another bolt at least, and the space is limited anyway for any extra worrying about dust covers.
4. The twill tape skirt supports are again too much to encounter for this semester. An example can be set up for demonstration.

March 23, 1992

After seeing Iowa State's facility I know I'm on the right track definitely. Their facility is considerably larger but has the same problem--space. They keep the temperature between 65-70 degrees--it's air conditioned year round. Bugs seem to be a problem because of the windows--they just have blinds to keep out the sunlight which is surprising. Although they realize the ideal is to pad hangers, many are not--again, this is due to space restrictions. Their accession # system is similar. They have a good idea--they use pre-made labels saying "Iowa State University--Textiles and Clothing Dept." with a space ample for an accession #. Their examining table is huge and is in the facility. When they are examining a garment and then have to leave it, they cover it with washed muslin. Their facility was in a bit of

disarray because of the recent acquisition of the University of Iowa collection. They tend to stack articles in drawers without the use of muslin/tissue paper. I found that to be very inappropriate as well as their use of bleached muslin.

March 23, 1992

48 1/2" x 29 1/2"--cabinet x 24 1/2"

Best possible solution(s) for it is

- a) get rid of it
- b) put it under the textile cabinet
- c) possibly seith the two tables

Decision made--leave it where it is. We need the storage space, it's too wide for the space allowed for the textile cabinet, and I like the long table for the examining/work table.

*Finished cutting out hanger covers.

March 27, 1992

Padded/covered all available hangers

March 28, 1992

Used PUREX detergent to wash all the muslin.

*It's advisable to use 2 hangers together, then pad, then cover with strips of muslin for shirt/skirt/pants ensembles.

Cabinet situation-- All 5 cabinets in the grad. office outside the facility are shelving cabinets filled w/ textile lab supplies or junk. The half cabinet in the facility at present looks as though it could be placed atop the 4 cabinets directly outside the facility. The cabinets in 303 (6 1/2 full atop) are at present empty or containing batting/ fiberfil and a few odds and ends. For starters, the batting and fiberfil could be used for the padded hangers and the space can be used for costume storage. I am concerned about the heat that rises in the room. In the costume facility itself there are 3 hanging storage cabinets and one shelving cabinet. Since there seems to be enough space elsewhere for box storage, I'd like to see another hanging cabinet within the facility in place of the shelving one. Also it may be possible to rig a pipe across two walls and have free hanging storage space. Another thought...those cabinets in 303 may be able to be brought down to the grad. office and put atop the cabinets there at a later date so the costume collection will be altogether.

15"x30" -- Dimensions of textile drawers.

After speculation on the availability of hanging space, here's one proposal: All garments needing to be hung from the 19th Century through 1950's should be hung in the storage facility itself providing free hanging space is installed or directly outside the facility providing the cabinets in the grad. office are converted to hanging storage. Keeping these garments within the realm of the bulk of the collection will keep them better stored and cared for, away from the reach of uneducated students and safe from theft. The next 3 decades (60-80's) can then be stored either in 310 in the back cabinets away from light or in 303 (not much hanging space is available in 303 though--the Bonnie Cashin collection may be housed there easily). In this way the garments can be used by the students for fashion shows, displays, etc. and will be out of the way of the more fragile parts of the collection.

- All hats have been photographed and assigned accession #'s
- All shoes have been photographed and assigned accession #'s
- Some of the accessories have been photographed and assigned accession #'s
- Everything that has already been photographed and assigned accession #'s have also had their card checked for and/or matched.

-The boxes in the cabinets at present have had their card found, but no new acc. # was assigned or a photograph taken.
-At this point, all hats may be removed from the facility to possibly room 303 for future storage. O-rings might be used for identification.

Garment identification:

Because twill tape or commercial identification labels are impossible to sew in at this point, here are temporary means of identification.

hats: o-rings (could be a permanent means)
hanging garments: hangtags from hangers
boxed garments: 3x5 index card with and acc. #
accessories: o-rings or hangtags
textiles: boxed--3x5 card
 flat--o-ring
 rolled--o-ring or hangtag
other: o-ring, hangtag, 3x5 card

March 29, 1992

Came up with a rough outline for the handbook.

April 5, 1992

Removed garments from racks and placed in cabinets.
Arranged hanging garments in facility. Went through all boxes. Began properly storing boxed articles.

April 6, 1992

Worked on preface to handbook.

May 1, 1992

At this point I'm going to close my journal entries with my present progress on the facility and handbook work. Much still needs to be completed, but a substantial amount of work has been performed on the facility enough that Sue has told me she'll submit a grade on the progress I've made. The final set of pictures will illustrate this as well. According to my project proposal, I've completed about 90% of what I've set out to do this semester. There's been many outside factors that have affected my progress:
-availability of funds for supplies
-availability of manpower to move fixtures into the facility
-time conflicts from other coursework/personal matters

As the facility stands right now, it is wall to wall storage units for the collection articles.

The fixtures include:

1 large accessory cabinet

1- 1/2 cabinet
4 hanging cabinets
4 shelving cabinets
1 flat textile cabinet

Outside the facility stands the file cabinet that houses facility info., hangers, supplies, etc. In room 310 four cabinets are being used to house the remaining hanging garments that are unable to be placed within the facility.

What has been accomplished is the padding of hangers (as many as I could get out of the approved batting), laying the textiles flat within the drawers and on the two shelves of the accessory cabinet, weeding out the old fragile garments from the more current ones, photographic documentation of the shoes, hats, and some accessories, and the assignment of accession #'s to each, properly storing boxed articles with tissue paper, the rearrangement and addition of more cabinets, the removal of all plastic bags from the facilities, excessive cleaning, reorganizing, and much research on the subject.

Unfortunately, I was unable to complete everything I intended to do, but as I stated earlier, many other factors had a strong hand in this project. Because of the running out of supplies, not receiving needed supplies, and the delay in moving all the fixtures in the facility, the following was not accomplished:

- accessioning of the whole collection
- use of twill tape to hang skirts
- placement of articles in acid-free boxes
- the creation of a handbook of the working system of the facility

In effect, a handbook cannot be drawn up until all articles are boxed, accessioned, and are within the facility, as well as photographed. Also, I had wanted to do some formal presentations of the facility, but it wouldn't seem appropriate if the facility is not complete.

I will be attending graduate school here at SIU-C next semester, and I it may be that part of my responsibilities as a graduate assistant will be to continue on the facility. If so with additional funding for supplies, the facility can be completed, presentations can then be made, and further research can be done on the collection.

General Supplies

Hangers (preferably plastic)
100% unbleached cotton muslin
Extra-loft batting
100% cotton thread
Boxes (preferably acid-free, all sizes)
Tissue paper (preferably acid-free)
Hangtags
Key tags
100% cotton twill tape (1/4", 1/2" wide)
Indelible ink pens
File folders
Thin labels
Pencils
Tape measure
scissors/sheers
Fine hand sewing needles
400 speed film
Photo album
Camera/flash
Broom
Dust pan
Sponges/rags
Mild detergent
Mild dish soap
Mop
Pail
Cardboard cylinders or tubes, rods, pipes
100% cotton gloves
Other miscellaneous supplies

Useful Addresses and Telephone Numbers

Sue Ridley (project advisor)
Department of Clothing and Textiles
311 Quigley
Southern Illinois University at Carbondale
Carbondale, IL 62901
(618) 453-1970

Frederick Williams
University Honors Program Director
Faner Hall
Southern Illinois University at Carbondale
Carbondale, IL 62901
(618) 453-2824

Lori Huffman
Curator of Collections--University Museum
Faner Hall
Southern Illinois University at Carbondale
Carbondale, IL 62901
(618) 453-5388

Jan Hiatt
Costume Designer--Department of Theatre
Communications Building
Southern Illinois University at Carbondale
Carbondale, IL 62901
(618) 453-5741, office (618) 453-7592

Sharon Fivel
St. Louis Historical Society
Library and Collections Center
225 South Skinker
St. Louis, MO
(314) 746-4532

Chicago Historical Society
Clark St. at North Avenue
Chicago, IL 60614
(312) 642-4600

The Costume Society of America
Elizabeth S. Brown, Corresponding Secretary
55 Edgewater Drive
P.O. Box 73
Earleville, MD 21919
(410) 275-2329

The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028-0198

CAREERS: CONSERVATION

Note: CSA does not publish a list on careers in conservation.
Csa does not endorse any particular school or program.

The National Trust has issued the first Guide To Undergraduate and Graduate Education in Historic Preservation. Available from:

Education Services
National Trust
1785 Massachusetts Ave., NW
Washington, D.C. 20036

Crafts International, Winter, 1982 issue
comprehensive guide to conservation & restoration
training centers, interships, classes, organizations
Publications.

from Textile Conservation Group, Inc. Newsletter, Volume 1991, No. 6, October

TRAINING AND CAREERS IN TEXTILE CONSERVATION

The Conservation Center, Institute of Fine Arts, New York University, offers a four-year graduate level training program in textile conservation. Faculty from New York museums and other institutions provide formal course offerings which are supplemented by numerous visiting conservators.

Programs of study within textile conservation can focus on ethnographic, archaeological, decorative, costume, and fiber microscopy.

For further information please contact

The Conservation Center
Institute of Fine Arts
New York University
14 East 78th Street
New York, New York, 10021

212-772-5847

Note:

The Costume Society of America does not endorse any particular school or program.

DEGREE-GRANTING INSTITUTIONS WITH PROGRAMS IN HISTORIC COSTUME OR RELATED FIELDS

Many universities and colleges with courses in Home Economics/Family Living/Human Ecology offer courses and a possible major in Historic Costume. Some courses are offered in Drama/Theatre Production

Among many are the following:

School of the Art Institute of Chicago, a Fashion degree

Bowling Green State University, Bowling Green, Ohio 43403

B.A. Apparel Design and History

M.S. Textiles; Clothing; Program emphasizes

1. Historical cultural aspects of dress
2. International fashion merchandizing
3. Apparel design

Ph.D. Currently working on a Costume History concentration in the American Culture Ph.D. program

Brandeis University, Theatre Arts Department, Waltham, Ma 02254--Offers a summer study trip to England

University of California, Davis, Berkeley, Irvine

Colorado State University, Fort Collins, Colorado

University of Connecticut, Division of Family Studies, Storrs, Connecticut 06268
M.A. Concentration in Design and Resource Management, and Material Culture

Dalhousie University, Costume Studies Program, a three year diploma and certificate course of a conservatory type structure, that prepares technicians and designers for the theatre, film, television--even museum curators--
Halifax, Nova Scotia, B3H 3J5, (902-424-2233)

University of Delaware, in conjunction with the Winterthur Museum, offers graduate programs in costume and textile history and museum curator ship. Contact Art Conservation Graduate Program, University of Delaware, Newark, Delaware 19711.

Also has undergraduate program in Textiles and Clothing fields

Fashion Institute of Technology has Master's Program in Museum Studies, Costumes and Textiles: Museum Studies, Applied Arts, 227 W. 27th St, New York 10001

Florida State University, Tallahassee

Indiana University, Bloomington, Indiana--Undergraduate program, Home Economics
Has some summer special programs

Iowa State University of Science and Technology, Ames, Iowa 50011-1120, College of Family and Consumer Sciences, Dept. of Textiles and Clothing, 140 LeBaron Hall. Master's and doctoral levels in Textiles and Clothing (at PhD level a joint major). Historic dress may be area of interest.
Also undergraduate program in Textiles and Clothing.

International Academy of Merchandizing and Design, Chicago Campus, 350 N. Orleans
Apparel Cut, Chicago, Illinois 60654, AAS going into 4 yr program

Kansas State University, Manhattan, Kansas 66506, Department of Clothing, Textiles, and Interior Design. Undergraduate, Masters and PhD programs

Kent State University, Rodgers/Silverman School of Fashion Design and Merchandizing, 145 Rockwell Hall, Kent, Ohio 44242

Center for Museum Studies, John F. Kennedy University, 1717 Seventeenth St., San Francisco 94103 Graduate programs leading to MA

Mount Mary College, Fashion Department, 2900 North Menomonee River Parkway, Milwaukee, Wisconsin 53222. Undergraduate

New York University, in conjunction with the Costume Institute of the Metropolitan Museum of Art, offers a program in historical costume studies. Contact New York University, School of Education, Health, Nursing, and Arts Professions, Department of Art and Art Education, 755 York Building, Washington Square, New York, New York 10003. Graduate.

University of Maryland, Department of Textiles and Consumer Economics, College of Human Ecology, College Park, Maryland 20742. Undergraduate, M.S., Ph.D.

- University of Minnesota, 240 McNeal Hall, 1985 Buford Avenue, St. Paul, Minnesota 55108
Design, Housing, and Apparel .Costume and Textile History. Museology.--Graduate programs. Also undergraduate Programs.
- University of North Carolina, at Greensboro, North Carolina. Graduate and undergraduate programs, Textiles and Clothing, Home Economics
- North Dakota State University, College of Home Economics, Fargo, North Dakota 58105.
clothing, Textiles, and Design. Also textile and costume conservation.
- Ohio State University, Columbus, Ohio. Ph.D.
School of Home Economics, B.S. and M.S. in Home Economics; historic costume, fashion illustration and design, construction, and textile and costume conservation. Write Dept. of Textiles and Clothing, 262 Campbell Hall, 1787 Neil Avenue, Columbus, Ohio 43210-1295
- Oregon State University, Apparel, Interiors, and Merchandising, Milam Hall, Corvallis, Oregon 97331. Master's program of research/specialization in historic costume, historic textiles, cultural costume, cultural textiles. Also, a program in museum studies and Master's in Interdisciplinary studies are other options. Undergraduate courses, also.
- Purdue University, Consumer Sciences and Retailing, Matthews Hall, West Lafayette, Indiana 47907. Undergraduate programs in Textiles and Clothing, and graduate courses in Textile Science.
- Ray College of Design, Ray-Vogue. 600 Woodfield Drive, Schaumburg, Illinois 60173.
Undergraduate.
- Rhode Island School of Design, Providence, Rhode Island. Check for majors.
- University of Rhode Island, Textiles, Clothing, and Related Art Department, Quinn Hall, Kingston, Rhode Island 02881. Undergraduate program. Master of Science in Textiles, Clothing, and Related Art, focusing on the study of historic and ethnic textiles and costume, preparing students for work in museums and historical societies; post-secondary school teaching, textile conservation work, and Ph.D graduate study.
- San Francisco State University. Graduate interdisciplinary program, departments of Art, Anthropology, and Classics. Contact Director of Museum Studies, 1600 Holloway Avenue, San Francisco, California 94132
- University of Tennessee, College of Human Ecology, Knoxville, Tennessee 37916
Undergraduate, Master's, and Ph. D programs in Textiles and Apparel. Check for major in Historic Dress. (Included, but as a major?)
- Texas Tech University, College of Home Economics, Department of Merchandising, Environmental Design, and Consumer Economics, Box 4170, Lubbock, Texas 79509-1162
Graduate and undergraduate programs in merchandising, fashion design, and clothing and textiles. The college has a costume collection, so check for possible historic major. The department participates in the college doctoral program.
- Virginia Tech, 103 Wallace Hall, Blacksburg, Virginia 24061-0410. Clothing and Textiles. Graduate study, M.S. and Ph.D. degrees. Social, Psychological, Cultural, and Historical Aspects of Clothing and Textiles. There is an undergraduate program in clothing and textiles.
- Woodbury University. Write for information to Rosalie Utterbach, 6117 Corbin Ave Tarzana, California 91356

Other:

One of the world's finest courses in historic costume is offered through the University of London, Courtauld Institute of Art, History of Dress Department, 20 Portman Square, London W1H 0BE, England.. Master's degree.
Please check with universities about their art history programs as well. There are community colleges and art colleges with programs that might be adaptable.

Add: The University of Alberta, Home Economics, Dept. of Clothing and Textiles, Edmonton, AB Canada T6C 2N5 (M.Sc, Hist. T&C, post-grad Curatorship/Conservation)
Also, Centre for Embroidery Fashion and Textile Studies, 66 New Bond Street, London, W1Y 9DF, England, U.K. (Offers a Diploma in the History of Textile Techniques)

(over)

Add:

University of British Columbia
University of Georgia
University of Idaho
University of Illinois (Urbana-Champaign)
University of Mississippi, Columbia
Syracuse University
University of Wisconsin

These names have been given me, but I have
not yet checked them out.

August, 1990

Miami University, Dept. of Home Economics and Consumer Sciences
School of Education and Allied Professions
260 McGuffey Hall, Oxford, Ohio 45056
513-529-4900

University of Missouri-Columbia, College of Human Environmental Sciences,
Department of Textile and Apparel Management
137 Stanley Hall, Columbia, Missouri 65211
314-882-7317

University of North Texas/School of Human Resource Management
P.O. Box 5248, Denton, Texas 76203-5248
817-565-2436 (Home of the Texas Fashion Collection)

Prairie View A & M University, College of Applied Sciences and Engineering
Technology, P.O. Box 2663, Prairie View, Texas 77446-2663
409-857-4417, undergraduate and master's in Home Economics

Write, also, U.S.I.T.T. (United States Institute of Theatre Technology)
10 W. 19th Street, Suite 5A
New York, New York 10011--about universities with Historic Costume
majors in Theatre Departments.

Vocational Biographies

Clothing Conservator/Textile Consultant

Related Occupations

Theater Costume Designer/Wardrobe Supervisor
Museum Technician
Museum Curator

Marydiane Restores Clothes Found in Attics and Old Trunks

Her Renewal Skills Mesh with Public's Renewed Interest in the Best of the Past

The delicate bustling of a lady's crinoline and the tipping of a top hat in recognition are symbolic of the elegance and romance that dominated the 19th century.

Marydiane Scheemaker, of Hastings, N.Y., is not in search of an available beau, but she does wear white cotton gloves as was proper in those days. Marydiane is a costume/textile consultant who gives old garments new life and advises museums on the care, maintenance, and display of yesterday's treasured fashions. When

she goes to work, she wears the gloves to protect the delicate garments from her body oils.

"Old fabric, usually made of linen, cotton, or silk, is highly susceptible to acid and other chemicals our body releases," explains Marydiane. "I have to wear the gloves because the oils in my hands could stain the fabrics. You can wash your hands 10 times before touching a garment and still stain it."

Now, as a costume and textile consultant, she may spend a full day at a museum or high school giving a workshop, setting up an exhibit, or reorganizing a costume storage area. Another day she may be home with her 4-month-old baby Stacey, repairing an antique dress or textile weaving while Stacey naps.

Her consulting work gives her the flexible hours she wants with her present family obligations, but first she had to develop her expertise.

Wanted to Be an Artist or Designer

Marydiane cannot forget the earliest rumblings that prepared her for her career. When she was in 4-H, she learned how to sew. "I became very interested in fashion and creating fashions," she says. By holding various 4-H club offices, she also learned public speaking, a skill she now uses regularly.

At the time, she wanted to be an artist, fashion designer, or art teacher. Her activities in art club, a folk group, student council, year-book staff, and cheerleading were all helpful. "The most important aspect was learning the



Sometimes Marydiane imagines the early lives of the garments she restores.

fine art of compromise," she says of her many experiences working with people.

"Any and all art courses, home economics, history, writing, and public speaking would be helpful. Become familiar with local museums and historical societies. Join as a junior member and be willing to participate in activities," she suggests. "Some even offer internships to students. In any respect, it can give you a chance to see if you like this work."

Marydiane continued her education at Nazareth College of Rochester through scholarships, loans, work-study, and summer jobs as a salesclerk. She took several art courses, including art history and aesthetics. "I knew I wanted to pursue a career dealing with clothing. We went on day trips to museums, and here is where I encountered my first experiences with museums and historical societies."

In 1975, she received her bachelor of fine arts degree from Syracuse University. She advises students to take courses in college that deal with the history of costumes, textile identification, fashion design, draping, weaving textile art, and figure drawing. Marydiane recalls: "I was active in various fashion shows and went on several field trips. I was beginning to feel strongly about the exciting differences between antique and modern clothing."

A Stroke of Luck

Marydiane was already on her way to clothing restoration and costume consultation in 1975 when she went to work for a Syracuse, N.Y., fashion designer. The job only lasted six weeks, however, because the company went bankrupt.

She was not out of work long. Dey Brothers and Company department store in Syracuse called her to join their executive training program. "I had interviewed with Deys during my senior year at S.U. through the career counseling office. It was a stroke of luck that they called just when I was in need of a job!"

She began as an assistant buyer in fashion retailing. She supervised 10 salespeople and was in charge of displays and advertising. "It was excellent experience and training, but I began

to see that it was not the job I wanted to do for the rest of my life."

In 1977, she was hired as an assistant to the director of the Regional Conference of Historical Agencies, an organization of museums and historical societies in New York state. Here her interests in fashion and history began to gel. Her job included publishing a museum newsletter, organizing a membership campaign, and routine office work.

In addition to her administrative duties, she also consulted museums and historical societies on costume/textile care, storage, and exhibiting techniques. She credits her on-the-job training at RCHA for this expertise. "I was constantly learning all aspects of the museum field. Here I was able to combine my art fashion background with costume/textile collections. I was able to attend workshops given by RCHA such as Basics of 19th and Early 20th Century Textiles, History and Dating of Costumes and Accessories, and Care and Identification of Textiles and Costumes."

Left and Returned

These workshops provided her with the knowledge she needed, but jobs in the field of costume conservation are becoming more competitive, she warns. "I should have gone to graduate school for a master's degree in museum studies. At the time, though, I just wanted to get out of school and work. Little did I know I would feel so differently later on."

"Now it would be almost impossible for me. The majority of schools with museum studies are far, and I would have to leave my family. If you want a permanent job in this field, a master's is a must."

"And you can't just adapt to this career because you are a good sewer," she states. "You must understand fabrics and textiles to make it." Cleaning old fabrics is a science based on knowledge of the fabrics and chemicals.

Marydiane has firsthand experience with this job market. Still searching for the job that would most satisfy her, she left RCHA in 1979 for Washington, D.C. She had high hopes of

working in the costume/textile department of the Smithsonian Institute. "but that was not to be," she sighs. "I spent almost a year in Washington and finally decided that these jobs were very hard to come by and that I also missed my family and friends.

"This career is often disappointing because museums usually don't have a great deal of money. When I returned to the RCHA, I had to do so on a part-time basis. They recently have run short of funding for outside consultants, so I probably won't be doing much more work for them unless they acquire additional funding," she adds.

Luckily for Marydiane's business, Independent Costume/Textile Consulting, the public has recently developed an interest in vintage garb. Tattered linens, cottons, silks, and clothing of other fabrics, hidden in attics for decades, now receive new life and are preserved through the artful fingertips of Marydiane. Thus their value is increased.

Rags to Riches

As part of her services, Marydiane consults individuals, museums, and historical societies. "Sometimes I will teach a group how to make padded hangers, for example, to hang a garment properly, or how to store a garment in acid-free paper. I use a lot of the Smithsonian Institute's suggestions for clothing conservation," asserts Marydiane.

She often shudders when people try to wriggle into the time-worn fashions of yesteryear without taking extra care. "Waistlines were tiny, and the old garments weren't made to handle, for example, deodorant, which wasn't even invented back then."

Work one day involved salvaging a wedding dress and shoes a client had found in the attic. "When they came to me, the shoes were cracked and crumpled. I carefully applied mink oil to make the shoes more supple so I could work on them. If I didn't, they would have fallen apart. After the oil set, I stuffed the shoes with tissue paper and shaped them and steamed the ribbons. (I didn't iron them.)"

The wedding dress was in shreds when Marydiane began. When she was done, her client was astounded. Many people think clothing in disrepair is ready for the rag pile, but Marydiane proves it isn't so.

Works Around Baby's Schedule

Marydiane enjoys working for herself. Her job provides the opportunity for travel to distant museums and historical societies. "I get to work with some fascinating pieces of clothing and textiles usually worth a lot of money. Every consultation or project is a challenge and a new experience." And Marydiane, who could also be considered a clothing doctor, often wonders who wore the garment she is mending and if anything exciting happened while the person was wearing the toggery.

Marydiane admits that her job's benefit of flexibility can also hinder her. It means she must discipline her hours. "As silly as it may sound, the biggest problem I am having is finding child care.

"That really is my only problem—having to work around my daughter's schedule. I also want to be with her as much as possible while she is young, so I probably do not have as much work as I could have."

Making the decision to be her own boss was easy for Marydiane, but she interjects, "You have to be a self-motivator. There's no one to check up on you or to remind you. I do my own typing and many other tasks that perhaps in an office or museum situation someone else might do for you."

Sometimes clients call her during her precious leisure hours with her family. "Of course, you can always call the client back when it is more convenient," she points out.

Marydiane and husband Bob like going back in time, not only through Marydiane's career, but even when they socialize. It's the old music—the twist and the melodies of the '50s and '60s that they like to listen to and dance to. Spare time might also consist of hunting for antiques and shopping at flea markets for bargains.

Expanding her consultations to full-time work will be the next step for Marydiane. "More people are becoming aware of the importance of their history and their past and

want to preserve family items and pass them on to future generations. Hopefully jobs will become more abundant."

SUMMARY

Marydiane Scheemaker, Hastings, N.Y., takes a step back in time. As a costume/textile consultant, she restores old garments and advises museums and historical societies on the proper care, storage, and exhibition of time-worn apparel from top hat to button shoes.

From her Hastings, N.Y., home, she operates a part-time consulting service, doing everything including the typing and recordkeeping. Others with a master's degree in museum studies and textile/costume preservation may find full-time work in larger museums.

JOB FACTS

Salary Range:

\$8,000 to \$18,000 per year, depending on hours, experience, and location

Educational Requirements:

Master's degree in museum studies usually required

Personal Characteristics:

Interest in old clothes, history, and fashion; self-initiative; desire for perfection, reliability, and responsibility; good personal skills to deal with clients; willingness to accept low pay and insecurity due to lack of funds for this work; willingness to travel

FOR MORE INFORMATION

The subjects of these biographies are not able to answer personal inquiries. For more information, please write to the following organization(s). Addresses listed are current as of publication date.

Costume Society of America
15 Little John Road
P.O. Box 761
Englishtown, NJ 07726

American Textile Manufacturers Institute
Ste. 300, 1101 Connecticut Ave. NW
Washington, DC 20036

*Visit local historical societies, and talk to museum curators for ideas.

To find biographies of similar careers, see separate booklet index and cluster listing. Look under Clothing, Fashion, Historical, Museum; also Consumer and Home Economics, Fine Arts and Humanities, and Personal Service Careers clusters.