

## NARRATIVE

### 1) STATEMENT OF NEED:

The American Textile History Museum (ATHM) is engaged in a multi-phase program, now dubbed the Chace Project, to make its collections accessible to the broadest possible audience. This proposal seeks funding for Phase III in a four-phase project. Phase III will add three new categories of objects from the Osborne Library's collections (prints, photographs, and paintings) to the growing number of artifacts and printed matter available online through the Chace Catalogue.

The project described in this proposal is the next step in ATHM's efforts to achieve the highest goal of the Museum's strategic plan—to "enhance ATHM's position as the national museum of American textiles"—through the highest-priority activity under that goal—to "make the collections better known and accessible." See the strategic plan summary.

The Museum developed its strategic plan in 2004 through a committee of trustees, advisors, and staff in consultation with community leaders, and assisted by TDC Consultants of Boston. Under the current strategic plan, ATHM is focusing on goals and activities that help fulfill its vision of telling America's story through the art, science, and history of textiles. The plan also supports ATHM's mission of collecting, preserving, and interpreting objects and informational materials in the textile field by a) building institutional capacity; b) developing and strengthening relationships with regional, national, and international audiences; and c) pursuing access and interpretation strategies that benefit audiences and the Museum alike. This project will help ATHM continue to make progress in each of those areas. (Please note in regard to item "b) developing and strengthening . . . audiences" that attendance figures reported on the Program Information Sheet are much lower than normal because the Museum's galleries were closed for most of the 12 months previous to this application while staff and designers completely renovated and redeveloped the public spaces. The numbers reflect visitation since the opening of the museum's galleries in June 2009, plus visitors to the collections and education departments, which remained open while the galleries were closed.)

As part of the strategic planning process, TDC Consultants assessed audience demographics and reported on-site visitation averaging 71% from the Northeast, with the rest spread evenly through the rest of the United States. Library clientele is less concentrated in the Northeast with about 35% coming from outside the region and another 5% from abroad. With so many users from outside the New England region it is imperative that the collections be accessible to all audiences, especially since many of our items are one-of-a-kind.

The library's audience is diverse, including scholars and non-scholars in industrial, technological, labor, and local history; environmental specialists, architects, and renovators; spinners and weavers, textile artists, and designers; machinery restorers; genealogists; publishers, filmmakers, and exhibit designers. Typical examples include a visitor interested in Japanese silkworm breeding; a designer looking at calico prints from the 1860s; an Australian writing a book on their sheep industry; a Harvard Freshman Seminar class; the American Quilt Study Group; a lawyer investigating the effects of asbestos in mills; Greek immigrants working in mills; the radicalization of the Lowell "mill girl"; dress reform; and the hemp industry.

ATHM embarked on the Chace Project in 2004 with the goal of making all its collections accessible by putting the entire collections catalogue online. The Museum's institutional capacity is enhanced by the documentation of and access to the Museum's collections, a fundamental element of museum and library work that has always been recognized as essential for achieving its highest aims as a public trust. Year by year, the Museum's library

and curatorial collections of machinery and textiles have added to the Chace Catalogue, making these records accessible to the public. This has strengthened and broadened its relationships with audiences here and abroad. Exhibitions and educational programs based on the contents of our library and curatorial collections, both as tools for background research and through the objects themselves, also serve to extend the Museum's capacity to benefit our visitors and enhance the Museum's reputation.

The Chace Project also supports Museums for America's category of funding under Collections Stewardship/Management of Collections, the aim of which is "to maintain and improve the management of our museum collections in order to fulfill the museum's public service mission." The goals listed under this category specific to the museum's project are registration or accessioning, cataloguing, and the digitization of collections. Collections security/safety and risk assessment are also considered as components of our long-range strategy to catalogue and digitize our collections. Our closed and alarmed stacks, supervised use of items, use of photocopies and digitized images to minimize handling of originals, and a museum-wide disaster plan speak to our concern for the security and safety of our collections.

## **2) PROJECT DESIGN:**

**Background:** The Chace Project was initiated in 2004 with a grant from the Chace Foundation of Providence, Rhode Island, to enable ATHM to upgrade its collections management software and develop a web-based catalogue. Phase I began in 2005 and included the Museum's purchase of MIMSY XG, a widely used collections management system, from Willoughby Associates, Ltd. (recently purchased by Selago Design of Ottawa, Canada). Museum staff mapped our old database system to MIMSY XG, and Willoughby Associates worked with ATHM to develop MIMSY XG's capacity to accept MARC records. Books, pamphlets, and manuscripts were added to the database. Having completed Phase I, we applied for an IMLS grant in 2007 to enable us to proceed to Phase II to upgrade the web component of the new database, which was not adequate for the needs of our online users, and to make our trade catalogues, advertising ephemera, broadsides, trade cards, and textile labels available online. We were awarded a grant for \$108,417 in 2008. We are in the process of finalizing the improvements to the Chace Catalogue's design, search capabilities, and authority files. Project staff supported by this grant will have completed the accessioning and cataloguing of 4,000 trade catalogues by October 31, 2009 and will be accessioning, cataloguing, and scanning the remaining categories of materials through July 31, 2010 when the grant ends. We are seeking funding for Phase III, which will include the accessioning, cataloguing, and scanning of prints, photographs, and paintings. Phase IV will continue the process of creating greater access to our collections of engineering and architectural drawings and insurance maps. To date 20,096 collection records have been published to the Chace Catalogue and are now accessible to all visitors to the website. Of these records 18,019 are specific to the library. Online access has already made a noticeable difference in the volume and variety of the public we serve. This is evident in the number of research inquiries and the volume of inter-library loan requests. Requests for information and loans have increased by an average of 14% since the Chace Catalogue went online.

**Description of the collections to be accessioned, catalogued, and scanned:** The collections of the Osborne Library are an unparalleled resource for researchers, both scholarly and non-scholarly, who wish to investigate the industry that served as the basis for America's industrial revolution and continues to reinvent itself for the 21<sup>st</sup> century with man-made fibers for the sports, aerospace, safety and medical products industries. While several other museums and libraries may contain examples of our holdings, the Museum's goal is to be an institution with a comprehensive collection covering all aspects of a single industry. Our image collections are one-of-a-kind resources that are unique in and of themselves, but also serve to enhance and illuminate the work

of researchers in the book, manuscript, machinery, textile, and costume collections. Publishers and exhibit designers are among the heaviest users of our image collections.

Our print collection comes in a variety of mediums: lithographs, etchings, engravings, woodcuts, and photomechanical prints. This collection includes lithographs of textile cities, towns, and textile establishments; engravings depicting textile mills from the 19<sup>th</sup> century; and photomechanical prints featuring 20<sup>th</sup>-century mills. For example, Woodbury and Company of Worcester, Massachusetts, produced oversized photogravures of textile mills for the boardroom accompanied by stationery with miniaturized views of the same mill. Happily, we received all of the company's textile-related prints when they closed their doors. The collection also features brilliantly colored prints of textile machinery; a variety of awards to mills for their products especially at international and national exhibitions; Army-Navy "E" awards issued during and after WWII to industries that had re-tooled for war production; membership certificates such as one for a spinner in Utica, NY, dated 1894; engravings of textile disasters (like the collapse of the Pemberton Mill in Lawrence, Massachusetts; and many examples of fashion plates. This collection consists of approximately 1,000 items that will be accessioned, catalogued, and scanned.

Our early photographic images consist of daguerreotypes, ambrotypes, tintypes, and albumen prints. These are most often views of mills, machinery, and workers holding the tools of their trade such as printing blocks and shuttles. One early and valuable example is a daguerreotype of a woman standing beside a power loom that is the earliest known image of its kind. Most of the collection, however, is gelatin silver prints of mills, workers at their machines, and group photographs taken on the factory floor; they range from the early 20<sup>th</sup> century to the 1950s. Of the collection's 14,000 images, the Librarian will select 3,000 items that she considers of most interest to researchers. It is also a number we can reasonably catalogue within two years.

Our paintings collection consists of 68 views of mills, portraits of mill owners, their families and executive staff, and textile workers. Our most famous painting of the Middlesex Woolen Mill in Lowell, Massachusetts, ca. 1848 is often attributed to the well-known New England painter, Fitz Hugh Lane (1804-1865), although it is unsigned. It has been borrowed many times by other institutions, most recently by the Smithsonian Institution. The earliest drawing (ink and watercolor) of a cotton mill in our collection is dated 1827. The mill was located in Hopkinton, Massachusetts. It is embellished with handwritten notes describing the building and the machinery on each floor. A set of watercolors of men at work in the Cyril Johnson Woolen Company of Stafford Springs, Connecticut, includes views of wool sorting, carding, weaving, dyeing, and shearing cloth. These served as the basis for the company's advertising campaign in the late 1940s and 1950s, which appeared in popular magazines of the period.

**Project activities and overall goals:** Project activities, which will be completed between August 1, 2010 and July 31, 2012, are focused on improving intellectual control of and access to the Osborne Library's collection of prints, photographs, and paintings.

The flow of work will entail the following: 1) Clare Sheridan, Librarian, will manage the project. She will coordinate work, monitor the quality of the accessioning and cataloguing, and resolve conflicts in authority work. She will also be responsible for inventorying collections. Any research regarding artist and medium will be the Librarian's responsibility. 2) Jane Ward, Assistant Librarian, will retrieve each object and the corresponding paper-based records, then create/upgrade accession records in MIMSY XG, our collections management database. Existing accession records are incomplete and are contained in a combination of log books and folders making it necessary to review and consolidate information. In some cases, collections were

accessioned as groups and need individual records. Each object will be measured. The next step is scanning the item to create TIF and JPG images to be used in the database and in the Chace Catalogue. Ms. Ward, assisted by a volunteer or intern, will be responsible for the scans. Each TIF image will be created at 300dpi and stored in a master file, while the corresponding JPG image, to be attached to each item in the catalogue, will be a lower resolution image at 72dpi. 3) Once accessioning is complete, Margaret Duggan, Library Cataloguer, will catalogue the item with OCLC's Connexion Client, either copy-cataloguing or creating original records for unique items. We expect that 98% of the records will be original. All records will conform to MARC21 standards. Ms. Duggan will standardize terminology, control vocabulary, and develop consistent subject headings. Each record will be saved to a local file that is batch uploaded to OCLC's WorldCat database on a weekly basis. Ms. Duggan will verify that the OCLC and MIMSY XG records are consistent. OCLC records will then be downloaded into MIMSY XG carrying with them the MARC formatting. The Cataloguer runs two separate searches of the MIMSY database after each export to make certain that all of the records have exported to MIMSY, corrects any errors, and re-exports. 4) ATHM's Chace Catalogue Coordinator will then publish the records to the Chace Catalogue. She will also serve as a troubleshooter for any database problems in addition to photographing oversized items that need to be scanned. With the already successful completion of accessioning and cataloguing of books, pamphlets, manuscripts, and trade catalogues and the processing and scanning of advertising, trade cards, broadsides, and textile labels by the end of the current grant period, the staff has developed an efficient workflow.

Finally, since much of the print and photograph collections have not been catalogued, staff will be instructed in identifying various formats: lithographs, etchings, engravings, photomechanical prints, for instance, as well as ambrotypes, albumen prints, etc. The Northeast Document Conservation Center in Andover, Massachusetts, will train project staff in identifying formats in the print and photographic collections. The training will take place over two days at NEDCC: one day for prints in August 2010 and one day for photographs in December 2010 or January 2011. Museum collections will be used as examples. Suzanne Martin Gramly will address prints and Monique C. Fischer will address photographs. This learning experience will add accuracy to our cataloguing of graphics and images and will enhance our overall knowledge of the collections' content.

**Evaluation Process:** Museum staff has evaluated its procedures and methods for storing and retrieving information over the life of the Chace Project. Evaluation of the data itself is a straightforward process because the MARC formats and standards for records are so well established and accepted. ATHM catalogues its collection through OCLC utilizing MARC21 records and imports the records to our local MIMSY database because this process insures that high quality, consistent data is provided to internal and online users. Progress on accessioning and cataloguing will be monitored every month through statistics available from OCLC (through its regional provider Lyris, formerly Nelinet) and from the Chace Catalogue Coordinator.

Quality control for the scanning of objects will be assured by cross-checking of images and records. The Assistant Librarian will have the original object in hand for scanning and will be able to make any image adjustments necessary. She will also check any scanning by a volunteer or intern. The Cataloguer will also have the object in hand and will be able to double-check image quality. The Chace Catalogue Coordinator will also verify that each image meets the established technical standards. All monitors on which images are viewed are color calibrated with Colorvision Spyder2PRO to assure consistency. The master TIF database is backed up nightly to an external hard drive. The MIMSY XG server is also backed up nightly by our IT manager.

**Intended Audience:** The addition of prints, photographs and paintings to the Chace Catalogue will be publicized through a variety of means to reach our intended audiences: publishers, students (at all levels),

researchers and writers, exhibit designers, textile artists and craftspeople, and the general public. We will inform the Museum's membership through ATHM's newsletter, *Textile Times*, and will post information as part of the Flash sequence on ATHM's home page. With visits to the website averaging 1,042 pageviews per day and increasing, we will reach a large audience that looks to our website for information on a regular basis. Press releases about the Chace Catalogue will be sent to colleges and universities, publishers, scholarly publications, and professional associations such as the Textile Society of America, the Costume Society of America, the Society for Industrial Archeology, the Society for the History of Technology, and other organizations that publish journals dealing with American history and textile-related subjects. ATHM's library records are sent to OCLC's WorldCat database and can also be found on MassCat, a statewide database that harvests OCLC records.

We will also be participating in the IMLS Digital Collections Registry, and will report records to the Digital Commonwealth, a portal to collections in Massachusetts. We will create links to other websites that will direct interested individuals to the Chace Catalogue, such as the Center for Lowell History, the Hagley Museum, Philadelphia University, etc. Based on our interviews with database users, we believe that these links will direct users to us and will be one of the most important methods of making our holdings known, and therefore, accessible.

### **3) PROJECT RESOURCES: TIME, PERSONNEL, BUDGET:**

With five years' experience in processing collections, the library staff has established a routine that has been tested and refined to provide speed and accuracy. The full-time Assistant Librarian will work four days per week on the accessioning/scanning process (scanning will add to her processing time). The Assistant Librarian will perform other library duties one day a week in conjunction with the Librarian. The part-time, temporary Cataloguer will be employed three days per week. (Cataloguing duties will revert to the Librarian and Assistant Librarian once the Chace Project is completed.) A commitment of one day per week from the Chace Catalogue Coordinator and one day a week from the Librarian, will keep the project on schedule. We have estimated that 4,068 items will be processed. This total works out to ten items per day, based on four days a week and fifty weeks a year for two years.

The Librarian will manage the overall project for the equivalent of one day per week and will inventory the print, photograph, and painting collections. Other library duties such as acquisitions, grant-writing, rights and reproductions, research questions, etc. will be performed in the remaining time. Ms. Sheridan, who has forty-two years' library experience and has been with the museum since 1983, is responsible for all paper-based and other two-dimensional materials in ATHM's collections. Ms. Sheridan has a master's degree in library science from Columbia University and a master's degree in archival management from the University of Massachusetts Boston. Cataloguer Margaret Duggan will work three days a week and will be responsible for cataloguing all materials processed under the grant through OCLC, importing the records to MIMSY, and ensuring that records are ready to be published to the Chace Catalogue. Ms. Duggan holds a master's degree in library and information science from Simmons College (Boston) and has worked in the field since 1989 as an information specialist and manager of corporate library research centers. She is skilled in database management and troubleshooting and has been especially helpful in developing effective solutions to database conflicts. Assistant Librarian Jane Ward will accession all the materials processed under the grant. Ms. Ward holds a master's degree in library and information science from Simmons College and has worked in specialized and archival collections since 1988. She is also an experienced editor and proofreader, making her ideal for this project, which relies on accuracy and attention to detail. Curatorial Assistant and Chace Catalogue Coordinator Deborah Giusti will manage the database and website interface development, working with the staff and advisory group.

Ms. Giusti has eight years' experience working with museum collections, education, and exhibits; she has been responsible for the Chace Catalogue since 2006. Ms. Giusti holds a bachelor's degree from Regis College (Weston, MA) in museum studies/history.

The budget for this grant has been carefully devised by the project manager, Clare Sheridan, who has successfully managed grant budgets for over twenty years. The budget for intellectual control and access is based on recent experience with the accessioning and cataloguing of books, manuscripts, and trade catalogues, and the accessioning, cataloguing, and scanning of advertising, trade cards, and broadsides. Ms. Sheridan has worked with the processing team since 2006 to accomplish tasks similar to those described above and, therefore, is confident that the project staff, with their combined professional experience, will carry their efficiency and expertise into the next two years. Project costs for personnel are within the rate of non-profits in this region, and supplies and services have been estimated from archival suppliers and consultants. Staff costs are based on ATHM salary figures and the estimated time required to complete their tasks. Finally, the number of items to be processed (4,068) has been carefully calculated based on production figures over the last five years.

IMLS funds will support 50% of the Assistant Librarian's salary and 100% of the Cataloguer's salary. IMLS will also provide \$1,800 for the print/photograph identification workshops by the Northeast Document Conservation Center, \$527.50 for acid-free supplies, and 50% of OCLC's costs for two years (\$4216.90). The Museum's match will consist of funds for personnel directly involved with this project, i.e., 20% of the Librarian's salary, 30% of the Assistant Librarian's salary and 20% of the Chace Cataloguer Coordinator's salary. The Museum will also pay 50% of OCLC's costs for two years (\$4216.88) and 100% of MassCat costs for two years (\$800).

#### **4) IMPACT:**

This project is the next step in ATHM's plan for providing intellectual access to all its collections online. At the end of this project, four of the five broad categories within the library collection (books, manuscripts, trade literature and trade ephemera, broadsides, and images) will be accessible online. We know that collections can only reach their potential as research resources when they are readily available. We also know that increasing numbers of interested individuals begin their search for information and materials on the internet. ATHM's preliminary and exit interviews have borne out these trends. The Osborne Library serves both a scholarly and non-scholarly clientele. About 50% of the users of the Osborne Library's services fall into the non-scholarly category. These includes high-school students (National History Week is a big draw), former mill workers or managers, relatives of former workers seeking information about their occupational status, residents of mill towns and cities in the North, South, and Midwest, etc. We want to increase our exposure to these audiences so that their textile heritage is not lost. We know that our library is an untapped resource for new research in technology transfer, environmental pollution, accident rates and industrial illnesses, architecture, impact of tariffs, labor unions, etc., and that the image collections can support this research. We want to encourage new research and know that the Chace Catalogue may inspire future scholars. Our image collections will add value to their work. Excellent examples are Angela Lakwete's *Inventing the Cotton Gin: Machine and Myth in Antebellum America* (Johns Hopkins University Press, c2003), which used a variety of our images, and Joan Severa's *Dressed for the Photographer: Ordinary Americans & Fashion, 1840-1900* (Kent State University Press, c1995), which included several of our early photographs.

Internally, the project will also impact staff by increasing intellectual control over the library's objects, resulting in a greater ability to manage collections, use, and interpret them more effectively in programs and exhibitions

and, thereby, increase the Museum's audience. It will also facilitate the use of this collection for study purposes by staff and loans to other museums. The IMLS report, *Museums, Libraries & 21<sup>st</sup> Century Skills*, is an effective tool for clarifying and enhancing the work of the Museum's education and exhibits departments, both of which work closely with the library. As the report states, "All libraries and museums--and the people they serve--stand to benefit from becoming more intentional and purposeful about accommodating the lifelong learning needs of people in the 21<sup>st</sup> century, and doing this work collaboratively in alignment with community needs." The Museum has just completed a two-year renovation of its core exhibit, renaming the old exhibit, *Textiles in America*, as *Textile Revolution: A Journey Through Space and Time*. This new title captures the dramatic changes we made by bringing the exhibit up to and beyond the 21<sup>st</sup> century. Keenly aware of changes in technological development within the textile industry, the museum has committed itself to an exhibition that can easily be updated as new technologies are advanced. At the same time an effort has been made to make the exhibit visitor-friendly for all ages. The use of images and artifacts from the Osborne Library was extensive. As a result, the library has also enlarged its scope to include books and journals dealing with current innovations in the textile industry.

At the same time, our Education Department continues to expand its school, home schooled, and on-site and off-site programming to include such curricula as: "Cash or Credit: How and What Did the Native Americans and Early Colonists Trade?"; "The Itsy Bitsy Spider, and the Production of Rayon Thread"; "Junk to Jackets," in which children learn how recycling is used in the textile industry to make cloth; and "Technical Tools" where children work in teams to problem-solve how to overcome the technical difficulties experienced by the U.S. cotton industry. Quilting programs teach children hand skills that are rapidly being lost. All of these programs, including adult programming such as spinning and weaving classes, have made use of the Osborne Library and its images.

In short, better control and access will have a direct impact on how well ATHM fulfills its mission to share the important role of textiles in American culture. In the 21<sup>st</sup> century, online accessibility is a prerequisite for a dynamic and engaging library.

## BUDGET FORM: Section B, Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	\$91,128.82	\$64,451.74	\$155,580.56
2. Fringe Benefits	\$18,669.66	\$18,669.67	\$37,339.33
3. Consultant Fees	\$1,800.00		\$1,800.00
4. Travel			
5. Supplies and Materials	\$527.50		\$527.50
6. Services			
7. Student Support			
8. Other Costs	\$4,216.90	\$5,016.88	\$9,233.78
<b>TOTAL DIRECT COSTS (1-8)</b>	<b>\$116,342.88</b>	<b>\$88,138.29</b>	<b>\$204,481.17</b>
9. Indirect Costs		\$30,672.17	\$30,672.17
<b>TOTAL COSTS (Direct and Indirect)</b>	<b>\$116,342.88</b>	<b>\$118,810.46</b>	<b>\$235,153.34</b>

### Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	\$116,342.88
2. Cost Sharing:	
a. Applicant's Contribution	\$118,810.46
b. Kind Contribution	
c. Other Federal Agencies*	
d. TOTAL COST SHARING	\$118,810.46
3. TOTAL PROJECT FUNDING (1+2d)	\$235,153.34
Percentage of total project costs requested from IMLS	49.5 %

\*If funding has been requested from another federal agency, indicate the agency's name:



