

Preservation, Access, and Digital Connections:  
Processing the Blanche Payne Yugoslav and Other Regional Costume  
Photograph and Drawing Collection

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A thesis submitted in partial fulfillment  
of the requirements for the degree of

Master of Arts

University of Washington

2009

Program Authorized to Offer Degree:

Museology  
University of Washington  
Graduate School

University of Washington  
Graduate School

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**Abstract**

Preservation, Access, and Digital Connections:  
Processing the Blanche Payne Yugoslav and Other Regional Costume  
Photograph and Drawing Collection

Erin Whitney

Chair of the Supervisory Committee:  
Associate Director of Museology, Wilson E. O'Donnell  
Museology

This thesis project seeks to process, make accessible, and virtually connect the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection, held at the University of Washington Libraries' Special Collections, with its associated costume materials, which are held at the Henry Art Gallery. In doing so, this project provides a context for understanding the collection as a whole. Processing the materials held in Special Collections allows them to be preserved, while intellectually arranging and integrating materials that had been held in different areas of Special Collections. It provides access to the collection for researchers, educators, and students at the University of Washington. Placing the collections and finding aids online also provides access to distance researchers.

The materials held in the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection in Special Collections are photographic prints, pattern drawings, watercolor paintings, and postcards that Blanche Payne had collected or created on her trips to the former Yugoslavia and various other countries during 1930 and 1936-1937. These materials depict regional costume worn in the former Yugoslavia, as well as daily activities of the people who lived there. It was important to make the materials accessible to researchers because they provide information about the costume materials held at the Henry Art Gallery, and also depict a time when regional costume was still worn, but was rapidly disappearing. This information is invaluable to researchers interested in regional costume, and also provides an opportunity for people in the Seattle area and abroad to reconnect with their cultural heritage.

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## PREFACE

In the summer of 2008, I briefly volunteered at the Henry Art Gallery, helping to handle and photograph costumes and textiles for their Digital Interactive Galleries project. At this time I had also been working with Nicolette Bromberg, the Visual Materials Curator in the Special Collections Division of University of Washington Libraries, processing and preserving photograph collections. I initially wanted to do a thesis project involving costume collections, and Judy Sourakli, the Curator of Collections at the Henry Art Gallery, suggested taking a look at the Blanche Payne Collection.

Blanche Payne was a professor in the Department of Home Economics at the University of Washington from 1927-1966 and collected costumes and associated materials during two trips abroad in 1930 and 1936-37, mostly focusing on Europe and the former Yugoslavia. She wrote a seminal text on costume called *The History of Costume* and created a manuscript about the regional costume of the former Yugoslavia, which remains unpublished. She used many of the photographs she took of people in regional dress and patterns she had created from folk costume both *in situ* and in museums in her manuscript. The materials Payne collected consist of many costume pieces, photographs, postcards, pattern drawings, and watercolor paintings of regional costume in the former Yugoslavia, Europe, and other places such as the Middle East, Africa, and Mexico. After Payne's death, her collection was separated into costumes, photographs, and artwork and resided with different institutions and people, including the Museum of History and Industry, the Henry Art Gallery, the executor of her estate (John Sweet), and the Special Collections Division of the University of Washington Libraries.

Judy Sourakli, the Curator of Collections at the Henry Art Gallery, noted that researchers from the Ethnographic Museum, in Belgrade, had recently been interested in using the archival material for an exhibition. In addition, the world costume community knew about the collection, and wanted to be able to access it. Judy suggested that working on this project would allow me to combine my interest in costume with my knowledge of photograph collections, and would create an extremely useful tool for costume historians.

I mentioned the collection to Nicolette Bromberg, the Visual Materials Curator at Special Collections, as a possibility for a thesis project, and we assessed it to determine its extent. We had previously been under the assumption that the collection was very scattered and would be challenging to gather and make sense of; however, we found that most of the materials (photographs, negatives, watercolor paintings, and postcards) that had been transferred from the Museum of History and Industry and the Henry Art Gallery resided in two accessions and one collection. Related materials such as pattern drawings were found in the associated Blanche Payne Manuscript Collection.

Processing the visual materials from the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection was a great opportunity to utilize my experience with photograph collections and my Museological training, while tying into my interest in costume collections. Working on this project also provided a service to both of the repository institutions while making these objects accessible to researchers.

## ACKNOWLEDGEMENTS

I would like to thank my committee members for their advice and involvement, both in and outside of school. Thanks to the professionals at the Henry Art Gallery and UW Libraries for providing valuable expertise. Thanks to the Museology program for introducing me to new skills and specialized knowledge of a field I am privileged to be a part of. Thanks to my friends and colleagues for making my life fun and interesting. Thanks to my family for their love and support. Thanks to Web 2.0 for providing necessary distractions during the writing process. And finally, thank you to everyone who had no idea what Museology was, but listened to me talk about it anyway.

## DEDICATION

For Mimi, I miss you every day.

## INTRODUCTION

This project sought to preserve, make accessible, and connect through digitization the Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection held at the University of Washington Libraries' Special Collections, with its associated costume materials which are held at the Henry Art Gallery, in order to provide a context for understanding the collection as a whole. Processing the materials would allow them to be preserved, while intellectually arranging and integrating materials that had been held in different accessions in Special Collections would provide access to the collection for researchers, educators, and students at the University of Washington. Putting the collections and finding aids online would provide access to distance researchers.

While definitions of museums vary, they generally have two primary purposes: the preservation and collection of objects, and making these objects accessible to the public.<sup>1</sup> The primary responsibility of an archivist is to "...establish and maintain control, both physical and intellectual, over records of enduring value."<sup>2</sup> This includes selecting, arranging and describing (according to knowledge of best practices and historical context of the materials), preserving, and making these materials accessible to researchers.<sup>3</sup> The museum curator and archivist have similar tasks; however, the former generally works with three-dimensional objects, while the latter works with paper, film, photographs, and electronic records.<sup>4</sup>

The mission statement of an institution such as a museum, archives, or library, "...states concisely the objective or *raison d'être*...the essential purpose for which it exists and which justifies the very considerable efforts needed to establish or maintain it."<sup>5</sup> A mandate claim "...focuses the mission statement on the field or discipline for which [it] claims responsibility, delineating the collection, research, exhibition or educational field which [it] is

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<sup>1</sup> G. Ellis Burcaw, *Introduction to Museum Work* (New York: Altamira, 1997), 18-21; "What is a Museum?" *American Association of Museums*, <http://www.aam-us.org/aboutmuseums/whatis.cfm>

<sup>2</sup> "So You Want to Be an Archivist: An Overview of the Archival Profession," *Society of American Archivists*, <http://www.archivists.org/profession/overview.asp#Archives>.

<sup>3</sup> *Ibid.*

<sup>4</sup> *Ibid.*

<sup>5</sup> Barry Lord, "Institutional Planning," chapter 3 in *Manual of Museum Planning*, eds. Gail Dexter Lord and Barry Lord (Oxford: Altamira, 2001), 45.

operating or proposes to operate, and claiming responsibility for those aspects of that discipline or subject which [it] assumes as its own.”<sup>6</sup> These statements basically define how the institution serves its constituency, and who comprises that constituency.

The mission of the Henry Art Gallery is as follows:

The Henry Art Gallery delivers a direct experience of the art of our time. The Henry Art Gallery engages diverse audiences in the powerful experience of artistic invention and serves as a catalyst for the creation of new work that inspires and challenges. Exhibitions, **collections**, and public programs stimulate **research and teaching at the University of Washington**, provide a creative wellspring for **artists, students, and educators**, and reveal a record of modern artistic inquiry from the advent of photography in the mid-19th century to the multidisciplinary art and design of the 21st century.<sup>7</sup>

The Henry Art Gallery utilizes its collections, in addition to other resources, to engage and stimulate researchers, artists, students, and educators and educate them about art from the mid-19<sup>th</sup> century to present. The University of Washington Libraries “...enriches the quality of life and advances intellectual discovery by connecting people with knowledge.”<sup>8</sup> One of the ways the Libraries do this is through, “...building, organizing, preserving and providing research level resources for the University’s communities,” including using the Library itself, as a means, “...to maintain and provide efficient access to [their] collections.”<sup>9</sup>

Since collections are integral to the missions of these institutions, it is important that they are processed so that they are easily accounted for, preserved for future generations, and accessible to educators and researchers.<sup>10</sup> However, often collections are accepted by institutions that consist of different material types, and these collections are fractionalized, generally for reasons of preservation or collection scope.<sup>11</sup>

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<sup>6</sup> Lord, 45-46.

<sup>7</sup> Henry Art Gallery Art Gallery, *About Us*, <http://www.henryart.org/about-us> (emphasis mine)

<sup>8</sup> “Mission Statement,” *University of Washington Libraries*  
<http://www.lib.washington.edu/about/mission.html>

<sup>9</sup> Ibid.

<sup>10</sup> Burcaw, 20.

<sup>11</sup> Judy Sourakli, personal communication, Winter 2009.

Furthermore:

Archival materials are valued both for the information they contain (informational value) and as artifacts (intrinsic or artifactual value). A conflict between the two criteria may develop when the original is deteriorated: you may have to choose between preserving original documents (physical preservation) and preserving their contents (intellectual preservation).<sup>12</sup>

The issues of preservation versus access and intellectual preservation versus physical preservation are exemplified with the case study of the Blanche Payne Collection (this herein refers to the overarching collection of Blanche Payne materials). Costume collections were stored at the Henry Art Gallery, and associated archival collections were given to the University of Washington Libraries' Special Collections Divisions, in order that each type of collection receive specialized care. It is normal practice to separate object and archival collections into different repositories;<sup>13</sup> however, this can obscure the intellectual context of a collection. By recreating the context of a collection, a more complete understanding of its research potential and implications may be understood.

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<sup>12</sup> Sarah R. Demb, "Preservation," in *Museum Archives: An Introduction*, ed. Deborah Wythe (Chicago: Society of American Archivists, 2004), 101.

<sup>13</sup> Nicolette Bromberg, personal communication, Spring 2009.

### **Overview of Thesis Paper**

The first chapter of this paper discusses research methodology. The second chapter includes contextual information for the project, including a review of the literature available on creating connections between collections and interviews with professionals in the field. The third chapter describes the historical context and importance of regional costume in the former Yugoslavia. The fourth chapter includes the case study of processing the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection, as well as biographical information about Blanche Payne and the scope and provenance of the costume and visual materials she collected for the University of Washington. Finally, the fifth chapter of this paper contains conclusions, including limitations and recommendations for further work and research.

## CHAPTER I: METHODOLOGY

Three methodologies were used in this project: a literature review, informal interviews, and a case study on preserving and making collections accessible, using the Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection.

### **Literature Review**

The literature review contains information about topics related to the project, including standards for processing and preserving photographic collections, information about making collections accessible online, best practices in the fields of Museology and Archives, and case studies for how other institutions have sought to balance between preservation and access with their collections.

### **Interviews**

Interviews, mostly in the form of informal discussions, were conducted with professionals in the museum, archives, and library fields. From Winter Quarter 2009 to Summer Quarter 2009, these individuals were consulted on methods for researching, preserving, processing, and digitizing the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection.

### **Case Study: The Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection**

The issues involved with processing and creating digital and physical access to photograph collections led to the case study of the Blanche Payne Yugoslav and Other Regional Costume Photographs and Drawings Collection. Utilizing best practices, case studies, and advice from professionals in the field, the collection was processed and made accessible

online, and a plan was made for providing a visual and intellectual connection between the collection held at Special Collections, and the corresponding collection of costume materials held at the Henry Art Gallery. This plan was one interpretation of how two institutions might recreate the context between materials that had once belonged to one collection.

## CHAPTER II: BACKGROUND AND CONTEXT WITHIN THE FIELD

### Literature Review

The literature review included best practices of processing photograph collections, including preservation, arrangement and description, and digitization, prior research and models for dealing with preservation and access in collections, and research on regional costume from the former Yugoslavia.

#### Preservation, Access, and Digital Connections

Several sources provided practical information about the preservation and processing of photograph collections. The Gaylord Brothers' *Gaylord Preservation Pathfinder No. 3: Archival Storage of Photographic Materials* was a short illustrated pamphlet for the preventative conservation of photographs,<sup>14</sup> while Bertrand Lavédrine's, *A Guide to the Preventive Conservation of Photograph Collections* was a resource which described the deterioration of photographs, standards for processing and providing access to photograph collections, preventative conservation of photographs during storage and exhibition, and information on the creation of photographs.<sup>15</sup> *Photographs: Archival Care and Management*, by Mary Lynn Ritzenthaler, was a comprehensive source which provided information on all aspects of working with photograph collections, including: types and characteristics of photographs, history of the photographic process, how to read and research photographs, photo processing, procedures for physical, legal, and intellectual control over photographic materials, and public outreach and fundraising.<sup>16</sup> Finally, in *Museum Archives: An Introduction*, Deborah Wythe provides the theory behind archives and their relationship to museums, including discussion of best practices in archives, and the processing of photograph

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<sup>14</sup> Gaylord Bros, *Gaylord Preservation Pathfinder No. 3: Archival Storage of Photographic Materials*, (Syracuse: Gaylord Bros., 1994).

<sup>15</sup> Bertrand Lavédrine, *A Guide to the Preventive Conservation of Photograph Collections*, (Los Angeles: Getty Conservation Institute, 2003).

<sup>16</sup> Mary Lynn Ritzenthaler, *Photographs: Archival Care and Management*, (Chicago: Society of American Archivists, 2006).

collections.<sup>17</sup> These references were mostly helpful in terms of providing credible information on processing photograph collections, especially preservation.

Several sources discussed the methods whereby archivists arrange and disseminate information about collections, including what elements influence how archivists think about information, which content standards to use in order to make the information accessible and more useful to the public and for collaboration with other institutions, and the digitization of collections. In “Making the Leap from Parts to Whole,” Jennifer Meehan attempted to understand and make generalizations about the process an archivist goes through to contextualize disparate information and make it accessible to the end user. The historical standpoint of a scholar, necessity of using evidence, and the role of inference influence the subjectivity of an archivist when he or she analyzes data. Furthermore, an archivist examines documentation and provenance as well as original order to construct the external and internal context for a collection.<sup>18</sup>

In “Archives and Experience: Musings on Meaning,” Kiersten Latham examines museum objects as “numinous” objects, or objects that induce a reverential experience in museum visitors.<sup>19</sup> She believes that archival material also inspires awe in visitors, when the value of the document as an object transcends the value of the information it contains. She cites Louise Rosenblatt’s continuum of efferent and aesthetic, which holds that people read to either glean bits of information from the text (efferent) or to immerse themselves in the of-the-moment experience of reading (aesthetic). In this way, text can be read as information or as a “poem.”<sup>20</sup> Latham maintains that it is possible for a visitor to have an “aesthetic experience” with a normal archival object since the reading of that object is based on the background of the viewer and conditions of viewing (the “matrix” of transactions).<sup>21</sup> While

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<sup>17</sup> Deborah Wythe, *Museum Archives: An Introduction*, (Chicago: Society of American Archivists, 2004).

<sup>18</sup> Jennifer Meehan, “Making the Leap from Parts to Whole: Evidence and Inference in Archival Arrangement and Description,” *The American Archivist* 72 (Spring/Summer 2009): 72-90.

<sup>19</sup> Kiersten F Latham, “Archives and Experience: Musings on Meaning,” *Collections: A Journal for Museum and Archives Professionals* 3, no. 2 (Spring 2007): 129.

<sup>20</sup> Latham, 127-128.

<sup>21</sup> Latham, 132.

this article was rather philosophical, it made a good point: that archival materials should be made accessible to visitors because they can provide an aesthetic and awe- inspiring experience in a similar manner to museum objects.

In “A Brave New World,” Jenn Riley and Kelcy Shepherd describe how archivists should utilize existing content standards for streamlining metadata and think about how to make hierarchical descriptions into “flat descriptions” for use by external (outside of house) sources. Archives can also collaborate with other institutions and make their information available through Web 2.0 technologies in order to reach more users.<sup>22</sup> Best practices help to maintain a level of professionalism and utility for any organization. Having a set of universal standards for museums, archives, and libraries would help communication between these fields and would facilitate accessibility to collections. These ideas influenced the goals of the project by striving to create a model or standard that other institutions could use to provide access to and create connections between their collections.

In “World of Museums: Wired Collections—the Next Generation,” Fiona Cameron discussed the need to modify past methods of collections documentation, especially at the item level, to reflect the plurality of meanings objects may have, current needs of non-specialist users, and current learning theories. The changing standards of object documentation are important in defining institutional identity and the relationship of the museum to the community.<sup>23</sup> While this project only used one method of collections documentation, it would have been interesting and valuable to consult costume historians or people involved in community groups in order to provide specialized descriptions at the item level. This is reflected in the opportunities for further research contained in the Conclusions section of this paper.

*Describing Archives: A Content Standard (DACS)*, is the current content standard for archival description in the United States, and is published by the Society of American

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<sup>22</sup> Jenn Riley and Kelcy Shepherd, “A Brave New World: Archivists and Shareable Descriptive Metadata,” *The American Archivist* 72 (Spring/Summer 2009): 91-112.

<sup>23</sup> Fiona Cameron, “World of Museums: Wired Collections—the Next Generation,” *Museum Management and Curatorship* 19, no. 3 (2001): 309-315.

Archivists. DACS is a culmination of theory, working groups, and previous content standards, and the front matter discusses the principles of describing archives, including definitions of arrangement and description.<sup>24</sup> The *Manual of Archival Description*, written by Margaret Proctor and Michael Cook, was another content standard for archival description, used in the United Kingdom.<sup>25</sup> Richard Pearce-Moses created *A Glossary of Archival and Records Terminology*, which is a glossary of archival terms published by the Society of American Archivists.<sup>26</sup> While these standards are important to list as resources, DACS and the *Manual of Archival Description* were not consulted for the case study section of this paper. However, the definitions provided in *A Glossary of Archival and Records Terminology* were very useful for the understanding of archives, and to provide concise and standard information in the paper.

“Metadata for All,” by Mary Elings, examined the various content standards for archives, museums, and libraries, and reasons for their use. It concluded that, while each field may have experimented with different content standards and structures, they eventually settled on a standard that specifically fit their needs. However, these standards and structures generally shared some elements.<sup>27</sup> It would still be helpful to have one set of standards for archives, museums, and libraries; however, their unique attributes make specialized information necessary. This article was useful because it provided a discussion of which content standards different types of institutions use, in an attempt to integrate the information from various types of collections.

Alan Bain, in “Smithsonian Institution—Museum and Institutional Archives Programs,” described the scope and variety of the holdings of the Smithsonian Institution Archives, which were 80% Smithsonian records, 12% personal papers of research, curatorial, and administrative staff, and 8% records of non-Smithsonian organizations and professional

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<sup>24</sup> Society of American Archivists, *Describing Archives: A Content Standard*, (Chicago: Society of American Archivists, 2004).

<sup>25</sup> Margaret Proctor and Michael Cook, *Manual of Archival Description*, (Hampshire: Gower, 2000).

<sup>26</sup> *A Glossary of Archival and Records Terminology*, <http://www.archivists.org/glossary/> (accessed August 4, 2009).

<sup>27</sup> Mary W. Elings, “Metadata for All: Descriptive Standards and Metadata Sharing Across Libraries, Archives, and Museums,” *First Monday* 12, no. 3 (March 5, 2007), <http://www.uic.edu/htbin/cgiwrap/bin/ojs/index.php/fm/article/view/1628/1543>.

societies.<sup>28</sup> It was his hope to “...engender a discussion amongst museum and archives professionals as to whether the archives are meeting their institutions programmatic needs and the needs of researchers and the public audience.”<sup>29</sup> As this article did not actually provide the discussion that Bain hoped to engender in the museum and archives fields, it was not very helpful to this project.

Paula De Stefano, in “Digitization for Preservation and Access,” discussed the advantages and disadvantages of using digitization as a method of preservation for archives. She maintained that digitization is useful for providing online access to collection materials; however, it doesn’t have long-term preservation benefits like media such as microfilm.<sup>30</sup> This source was not as impactful, as it stated the obvious: that digitization of collections is more useful for online access to collections, than it is for long-term preservation. However, digitization is useful for the project because it allows users to access the materials online, which diminishes damage caused by repeated handling.

#### Case Studies from the Museum and Archives Fields

In her thesis project, *The Peter M. Bowers Collection: An Archival Project for the Museum of Flight* (2007), Amy Heidrick created an organizational and processing plan for the Peter M. Bowers Collection, a large aviation photography collection at the Museum of Flight. The collection was largely untouched since it had come into the Museum a year before, and had conservation issues. Heidrick’s thesis project involved creating a plan of action to ensure the proper storage and preservation of the collection, as well as completing a survey of the collection to determine its scope.<sup>31</sup> Her project paper provided a step-by-step template for creating a survey for large photograph collections, complete with worksheets depicting an image of each box in the collection; including information on the preliminary conservation she

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<sup>28</sup> Alan L. Bain, “Smithsonian Institution—Museum and Institutional Archives Programs,” *Collections: A Journal for Museum and Archives Professionals* 3, no. 2 (Spring 2007): 157.

<sup>29</sup> Bain, 156.

<sup>30</sup> Paul De Stefano, “Digitization for Preservation and Access,” in *Preservation: Issues and Planning* (Chicago: American Library Association, 2000), 307-322.

<sup>31</sup> Amy Heidrick, “The Peter M. Bowers Collection: An Archival Project for the Museum of Flight,” Master’s thesis, University of Washington, 2007.

had performed (removing rubber bands, staples, noting deteriorating objects, etc.). This template acted as a model for the paper portion of this thesis project, and her paper also provided references on photograph preservation.

“Preservation of Mixed-Format Archival Collections,” by Rachel Clark, is a case study of the Ann Getty Fashion Collection at the Library at the Fashion Institute of Design and Merchandising, which “...investigates a variety of preservation options for mixed-format fashion and costume collections...”<sup>32</sup> The collection is of ‘look books’, “publications containing photographs or illustrations of a designer’s newest collections for a given season,”<sup>33</sup> as well as videocassettes of runway shows, typed and handwritten paper documents, color and black-and-white sketches, black-and-white and color photographs, fabric swatches, and catalogs. The manuscript materials were separated from the video materials and there was no paper trail, thus no way to determine which videos belonged with the collection. Clarke conducted a review of the literature on the preservation of different material types, including information on collections of mixed paper and textiles.

The main conservation issue was where fabric swatches were attached with staples to photographs of the associated design. Clarke explored several different options for preserving the context of the materials, while also providing preservation for the individual material types, including separate housing, reformatting and reproduction.<sup>34</sup> Ultimately it was decided to place the collection in the Special Collections department where it would have a controlled macroclimate, and remove the materials from the three-ring binders and decaying plastic sleeves they were stored in, place them in archival sleeves and folders with interleaving, and place them in archival boxes.

Wherever possible, staples, tape and paper clips were removed from photographs; however, they left the fabric swatches stapled to the concept drawings. This decision was based on the fact that there were few resources, the collection was relatively young, and

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<sup>32</sup> Rachel Clarke, “Preservation of Mixed-Format Archival Collections: A Case Study of the Ann Getty Fashion Collection at the Fashion Institute of Design and Merchandising,” *The American Archivist* 72 (Spring/Summer 2009): 186.

<sup>33</sup> Ibid.

<sup>34</sup> Clarke, 191.

FIDM staff deemed context to be the most important factor at the time. With this collection, the FIDM had to compromise between preservation, accessibility, and staff resources. It provided a case study for balancing between preservation and access of a mixed-media collection.

In "Civil Engagement in a Digital Age," Leonard Steinbach suggested ways that museums can use the internet to foster public engagement. One of the main ways to accomplish this was by making the collections accessible online.<sup>35</sup> The Nebraska State Historical Society sought to make their archival collections more accessible to the public, and to do this they had to have more intellectual control over their collections. They received a grant from the National Historical Publications and Records Commission to address the descriptive and analytical needs of their collections by refining, testing, and implementing collection guide and survey procedures on their most historically valuable archival collections. With funds from the grant, they created an Online Collections Guide and searchable database with "simplified summaries of the subject content and formats of collection materials" which served the purpose of establishing "intellectual connections among materials while maintaining the specific descriptive or collection management needs of collection components."<sup>36</sup> They also conducted professional development workshops with staff at smaller institutions and site visits to help the institutions manage their collections.<sup>37</sup> This article provides another example of how museums can balance between preservation of and access to materials.

In "Note to Self: Remember the Archives," Cary Majewicz discussed the ways in which collections managers can deal with the archives in their museum. He recommended that staff members should improve record-keeping practices for institutional records, collections managers should avoid temptation to catalogue objects individually (as archivists work with aggregates of objects which are accessioned together as one collection), and listed resources

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<sup>35</sup> Leonard Steinbach, "Civic Engagement in a Digital Age: An Even Greater Challenge to Museums," *Museum News* (May/June 2004): 27.

<sup>36</sup> Thomas M. Mooney and Traci J. Robison, "Surveying Archival Collections and Increasing Public Access: A Practical Case Study in Nebraska," *Collections: A Journal for Museum and Archives Professionals* 2, no. 2 (November 2005): 145.

<sup>37</sup> Mooney and Robison, 152.

that are available for collections managers not familiar with archives, including “*Museum Archives: An Introduction, 2<sup>nd</sup> edition*,” “*Understanding Archives and Manuscripts*,” “*Managing Historical Records Program*,” and “*Starting an Archives*.”<sup>38</sup>

John Fleckner, in “The Archives Center at the National Museum of American History: Connecting Archival Materials and Artifacts,” discussed how archival material associated with the collections of the Smithsonian Institution’s National Museum of American History helps to create a richer body of historical documentation<sup>39</sup> and fulfill the role of providing, “...inspiration for historical interpretation and understanding.”<sup>40</sup> He cited several examples from the Museum’s Archives Center collections, including the Warsaw Collection of Business Americana, the musical history collection, the collections associated with the Lemelson Center for the Study of Invention and Innovation, and the American Food and Wine History Project.

These case studies collectively discussed various methods of providing preservation to photograph collections, as well as collections of mixed material types, and balancing preservation and access to collections. They also explored the relationship between archives and objects within museums, and how archival information provides a richer context for understanding museum collections. Finally, they talked about how access to collections can increase the engagement of the public with an institution, and different methods for accomplishing this. The case studies were influential for the project of preserving, making accessible, and creating digital connections and context for the Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection, as they provided models that other museums and archives have used to deal with the same issues with their own collections.

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<sup>38</sup> Cary Majewicz, “Note to Self: Remember the Archives,” *Collections: A Journal for Museum and Archives Professionals*: 221-225.

<sup>39</sup> John A. Fleckner, “The Archives Center at the National Museum of American History: Connecting Archival Materials and Artifacts,” *Collections: A Journal for Museum and Archives Professionals* 3, no. 2 (Spring 2007): 164.

<sup>40</sup> Fleckner, 167.

### Sources of Information for History and Regional Costume in the former Yugoslavia

Most of the information from the literature on history and regional costume did not ultimately appear in this paper; however, the sources did contribute to a better general understanding of the photographic and costume materials in the Blanche Payne Collection. "The European Folk Tradition," by Patricia Rieff Anawalt<sup>41</sup> provided an introduction to European regional costume, including information about nineteenth century resurgence in interest in folk traditions, but did not describe information about the territories of the former Yugoslavia in great detail. Elsie Ivancich Dunin discussed the various geographical regions of folk dance and costume from the former Yugoslavia in *Dance Occasions and Festive Dress in Yugoslavia*.<sup>42</sup> *The Former Yugoslavia's Diverse Peoples: A Reference Sourcebook* by Matjaž Klemenčič and Mitja Žagar was a very comprehensive source for the political and cultural history of the peoples of the former Yugoslavia.<sup>43</sup> *Folk Costumes and Dances of Yugoslavia* by Vladimir Salopek provided a very detailed look at the stylistic elements of regional dress in the countries and regions of the territories of the former Yugoslavia, along with color photographs illustrating these details.<sup>44</sup>

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<sup>41</sup> Patricia Rieff Anawalt, "The European Folk Tradition," In *The Worldwide History of Dress* (New York: Thames & Hudson, 2007).

<sup>42</sup> Elsie Ivancich Dunin, *Dance Occasions and Festive Dress in Yugoslavia*, ([Los Angeles, Calif.]: Museum of Cultural History, UCLA, 1984).

<sup>43</sup> Matjaž Klemenčič and Mitja Žagar, *The Former Yugoslavia's Diverse Peoples: A Reference Sourcebook*, (Santa Barbara, Calif: ABC-CLIO, 2004).

<sup>44</sup> Vladimir Salopek, *Folk Costumes and Dances of Yugoslavia*, (Zagreb: NIRO Privredni Vjesnik, 1989).

## Interviews

In order to understand the background context of the Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection, it was necessary to interview individuals that had knowledge of the history of the collection, and best practices in processing and preserving photograph collections, as well as digitizing collections for access purposes. Over the course of a six-month period of time, from January 2009 to August 2009, various professionals in the museum, library, and archives fields were consulted as part of the research conducted on this project. These interviews mostly took the form of informal discussions, or advice and critical feedback through personal communication or email messages.

Judy Sourakli, the Curator of Collections at the Henry Art Gallery, was continually consulted about the provenance of Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection, and the components of the discussion of regional costume from the former Yugoslavia. She provided documents from Henry Art Gallery's donor files on Blanche Payne and a history of the initial processing that took place on the photograph materials that Blanche Payne took and collected. Diana Ryesky, a former costume professor and researcher who has written on Blanche Payne, and is currently doing work in the Henry Art Gallery's costume collection, provided biographical information about Blanche Payne and gave advice about the arrangement of the collection. She later selected images for inclusion in the finding aid and Digital Collections database. She gave this advice three times in person, and several times in email form.

Nicolette Bromberg, Visual Materials Curator at Special Collections, was also continually consulted and provided oversight over the thesis project, as well as supplied technical expertise on photograph collections. Additionally, she was a member of the thesis project committee, and provided guidance while writing the paper. Michael Biggins, Head of the Slavic and East European Section at the University of Washington Libraries, provided information about the geography and history of the former Yugoslavia, which informed the arrangement of the collection. Plans for the digitization

of select images and metadata creation were discussed with Ann Lally, the Head of the Digital Initiatives Program at the University of Washington Libraries, and Anne Graham, Senior Computer Specialist for the Digital Initiatives Program, for inclusion in the UW Libraries Digital Collections.

## CHAPTER III: REGIONAL COSTUME IN THE FORMER YUGOSLAVIA

**History of the Former Yugoslavia**

The territory that comprises the former Yugoslavia has gone through various political iterations throughout its history. In the seventh century, the South Slavs (ancestors of Serbs, Slovenes, and Croats), migrated from north and east of the Carpathians to the Balkan regions,<sup>45</sup> where they lived as farmers and cattle breeders in medieval feudal states ruled by local rulers.<sup>46</sup> Various events and processes served to create rifts between the South Slavic peoples, which influenced the "...emergence and development of the modern South Slavic ethnic nations."<sup>47</sup> One of the most significant divisions occurred after the schism in 1054 between the Eastern and Western Christian Churches into Orthodoxy and Catholicism, which created rifts between "...the Catholic South Slavs (modern Slovenes and Croats) from the Orthodox South Slavs (modern Serbs, Montenegrins, Macedonians, and Bulgarians)."<sup>48</sup> The Crusades (from the eleventh through the thirteenth century) strengthened this religious division.<sup>49</sup>

During the fourteenth through sixteenth centuries, the southeastern South Slavic territories were occupied with wars with the Turkish army and conquest by the Ottoman Empire, which caused many inhabitants from Macedonia, Serbia, Bosnia, and Dalmatia to move north after being displaced by settlers from other parts of the Ottoman Empire.<sup>50</sup> From the sixteenth century to the eighteenth century, the Austro-Hungarian Empire was at war with the Ottoman Empire, which pitted the northern territories of the Balkans (Hungary, Croatia, and later, northern Bosnia, Serbia, Kosovo, and northern Macedonia) against those controlled by the Turks.<sup>51</sup>

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<sup>45</sup> Klemenčič and Žagar, 2.

<sup>46</sup> *Ibid.*, xiii, 3.

<sup>47</sup> *Ibid.*, 6.

<sup>48</sup> *Ibid.*

<sup>49</sup> *Ibid.*, 8.

<sup>50</sup> *Ibid.*, 8-9.

<sup>51</sup> *Ibid.*, 10.

Until WWI, Austria-Hungary ruled the territories of today's Slovenia, Croatia, Vojvodina, and Bosnia and Herzegovina, while the Ottoman Empire controlled Serbia and Montenegro until 1878, and Macedonia until 1912.<sup>52</sup> "People identified mostly with their historic regions or lands until the nineteenth century, when the development of capitalism and integration processes caused the birth of modern national identities—so that Slovenes, Croats, Serbs, Bosnian Muslims (present-day Bosniaks), Macedonians, and Montenegrins each started to identify themselves as ethnic nations."<sup>53</sup> Also at this time, there was a resurgence of interest in regional dress, which coincided with a romanticized and idealized idea of the peasant past, which solidified in the idea of "our dress," emblematic of national identity.<sup>54</sup>

In 1918, Serbia and Montenegro united with the South Slavic territories of the former Austro-Hungarian Empire, which resulted in the formation of the Kingdom of Serbs, Croats, and Slovenes. In 1929, this entity became the Kingdom of Yugoslavia. In 1941, the Kingdom of Yugoslavia was occupied by Axis forces and became the Democratic Federal Yugoslavia, and in 1945, the Federal People's Republic of Yugoslavia. This entity was renamed the Socialist Federative Republic of Yugoslavia in 1963. In 1991, it disintegrated into five independent states: the Republic of Slovenia, the Republic of Croatia, the State of Bosnia and Herzegovina, the Federal Republic of Yugoslavia (including Serbia and Montenegro), and the Republic of Macedonia. Currently, Bosnia and Herzegovina, Croatia, Macedonia, Montenegro, Serbia, and Slovenia are all independent states. Kosovo declared its independence from Serbia in 2008, with oversight given to the United Nations.<sup>55</sup>

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<sup>52</sup> Klemenčič and Žagar, 45.

<sup>53</sup> Ibid.

<sup>54</sup> Anawalt, 104.

<sup>55</sup> *Encyclopaedia Britannica Online*, s.v. "Kosovo," <http://www.britannica.com/EBchecked/topic/322726/Kosovo> (accessed August 8, 2009).

From 1929-1941, the territories of modern-day Bosnia and Herzegovina, Croatia, Macedonia, Montenegro, Serbia, and Slovenia were known as the Kingdom of Yugoslavia, a monarchy ruled by King Aleksandar Karadjordević. The unification of the South Slavic peoples was considered the “Yugoslav idea”:

The “memories” and glory of their ancient states represent not only the mythical foundations of these (ethnic) nations but also historical foundations of their present nation-states. Although specific circumstances and historical developments of different parts of this territory included foreign rule by different hegemonic empires—resulting in specific ethnic identities and formation of distinct modern ethnic nations—strangely enough, the myths and memories of common ethnic origins and ethnic kindred survived and found their reflection in the emergence of the “Yugoslav idea” in the nineteenth century...<sup>56</sup>

Despite this desire for unification, tensions between various ethnic groups remained and were agitated when the Kingdom of Yugoslavia refused to acknowledge ethnic and political pluralism and recognize rights of ethnic minorities as it had promised to in several agreements.<sup>57</sup> However, despite constantly shifting political boundaries, folk culture of the time reflected individual ethnic identities, especially through distinctive regional costume. After the dissolution of Yugoslavia into independent countries, there was a renewed interest in cultural heritage, especially in regional costume and activities like traditional dance and festivals.<sup>58</sup>

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<sup>56</sup> Klemenčič and Žagar, 38.

<sup>57</sup> *Ibid.*, 117.

<sup>58</sup> Judy Sourakli, personal communication, Winter 2009.

## Types of Costume

During the time of the Kingdom of Yugoslavia (1929-1941), Yugoslavia was comprised of Bosnia and Herzegovina, Croatia, Montenegro, Serbia, which included Kosovo and Macedonia (then known as Southern Serbia), and Slovenia. The countries that made up the former Yugoslavia are in turn made up of myriad of peoples who have also been historically influenced by each other and larger bordering powers, such as the Austro-Hungarian Empire, Italy, and Eastern lands.<sup>59</sup> The people were South Slavic and spoke Slovenian, Croatian, Serbian, or Macedonian. There were two alphabets, Roman and Cyrillic. There were three major religions: Roman Catholicism, the Serbian or Macedonian Orthodox Church, and Islam. In addition, there were non-Slavic populations that lived there, including Albanians, Hungarians, Romanians, and Turkish peoples.<sup>60</sup>

Although women formerly hand-made clothing which was altered and worn throughout one's lifetime, regional costume was mostly worn only for festivals and traditional dance by the time of WWII. Various factors influence regional costume, including social station, marriage status, age, and season, as well as interaction with other countries and the impact of new technologies resulting from industrialization. In the formerly feudalistic society, sumptuary laws were imposed that limited designs of costume, but once they were lifted, rural clothing grew more elaborate and distinctive based on geographical isolation.<sup>61</sup> Each village had very distinctive customs and costume, regardless of political boundaries.<sup>62</sup>

However, regional costume from the former Yugoslavia shared several common features. Costume was generally made of linen or wool, originally hand woven, but was later replaced by store-bought cloth. Due to changes in technology, new (non-

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<sup>59</sup> Bosnia and Hercegovina, *The Past of Bosnia and Hercegovina in the Light of the Collections in the National Museum in Sarajevo*, ([Sarajevo]: Information Office at the Govt. of PR of Bosnia and Hercegovina, 1953), 46.

<sup>60</sup> Dunin, 15.

<sup>61</sup> Anawalt, 100-101.

<sup>62</sup> Sheila Paine, *Embroidered Textiles: Traditional Patterns from Five Continents with a Worldwide Guide to Identification*, (London: Thames and Hudson, 1990), 32.

traditional) kinds of materials and dyes became available.<sup>63</sup> Traditional crafts such as tailoring declined; therefore, types of embroidery (such as with gold thread in Bosnia and Herzegovina) became less common. As embroidery became more commercial rather than something that was done in the home, new fashionable motifs were introduced to please urban buyers, rather than village people.<sup>64</sup> Costume ranged in color from monochromatic to very colorful, and embellishment from very plain to sporting leather and cloth appliqué, decoration with metallic thread, and heavy embroidery.

A woman's costume consisted of an ankle length shirt, skirt and blouse combination (of varying lengths), or a dress, depending on the geographical region. In some regions, women wore long baggy trousers.<sup>65</sup> Over the undergarments women would wear one or two aprons, then an overcoat, varying in style from short to long, sleeveless to long-sleeved. Accessories included a belt or sash of some kind, leggings or stockings, and soft leather shoes.<sup>66</sup> Layers would be added and removed to reflect the climate conditions of a particular season.<sup>67</sup>

Headdresses also ranged from small caps and folded kerchiefs, to elaborately wrapped head coverings, or ribbons.<sup>68</sup> Hairstyles varied according to location of the village, by marital status, or age,<sup>69</sup> and women would often weave flowers or coins into their hair as a sign of womanhood. Many times, women carried embroidered bags and wore necklaces made of coins or clothing decorated with coins. This sort of clothing was often a young girl's dowry. Women's costume generally varied in color, which sometimes indicated marital status.

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<sup>63</sup> Bosnia and Hercegovina, 47.

<sup>64</sup> Etnografski muzej u Zagrebu, Blažena Szenczi, Mitja Koman, Janko Paravić, and Viktor Kipčić, *Yugoslavia-Croatian Folk Embroidery: Designs and Techniques*, (New York: Van Nostrand Reinhold, 1977), 4.

<sup>65</sup> Diana Ryesky, personal communication, Summer 2009.

<sup>66</sup> Overview of women's costume taken from summary of information in Salopek.

<sup>67</sup> Judy Sourakli, personal communication, Summer 2009.

<sup>68</sup> Diana Ryesky, personal communication, Summer 2009.

<sup>69</sup> Ibid.

A man's costume generally consisted of cotton or woolen trousers, which could be fitted or loose, belts or sashes, leggings and stockings worn with soft leather shoes, work shoes, or boots for special occasions (in some regions). Various types of head coverings were worn, including caps and fezzes. Over the clothing, men would wear various layers of waistcoats, long coats, and hooded or sheepskin coats, which would often be heavily embroidered or adorned with metal thread. For special occasions, many men would wear belts with pouches to hold their smoking implements and weapons.<sup>70</sup>

Costume and linens for household use were decorated with appliqué or embroidered motifs. These patterns were usually geometric, but often display Turkish-influenced floral motifs.<sup>71</sup> Geometric symbols included triangles, zigzags, rhomboids, labyrinths, crescents, circles, stars, and crosses, as well as stylized motifs from the animal world.<sup>72</sup> Certain colors were often used in embroidery, such as bright red, white, violet, and silver and gold thread.<sup>73</sup>

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<sup>70</sup> Overview of men's costume taken from summary of information in Salopek.

<sup>71</sup> Paine, 32.

<sup>72</sup> Anawalt, 105.

<sup>73</sup> Etnografski muzej u Zagrebu et al, 5.

## Examples of Costume from the Collection

The map below depicts the political boundaries of the Kingdom of Yugoslavia, at the time Blanche Payne was there, in 1930, and again from 1936-1937. The following photographs and watercolor paintings were created and collected by Blanche Payne, and depict representative examples of regional costume from the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection. While regional costume from the former Yugoslavia shares certain elements, as discussed above, each country and even each village had its own distinctive costume.



Figure 1. Map of Yugoslavia, depicting 1939 boundaries<sup>74</sup>

<sup>74</sup> United States Office of Strategic Services. Research and Analysis Branch, Yugoslavia / compiled and drawn in the Branch of Research and Analysis, OSS ([Washington]: Office of Strategic Services, 1943).



Figure 2. A woman's costume from Bosnia and Herzegovina<sup>75</sup>

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<sup>75</sup> Courtesy of the University of Washington Libraries, Seattle, Washington.



Figure 3. A woman's costume from Croatia<sup>76</sup>

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<sup>76</sup> Courtesy of the University of Washington Libraries, Seattle, Washington.

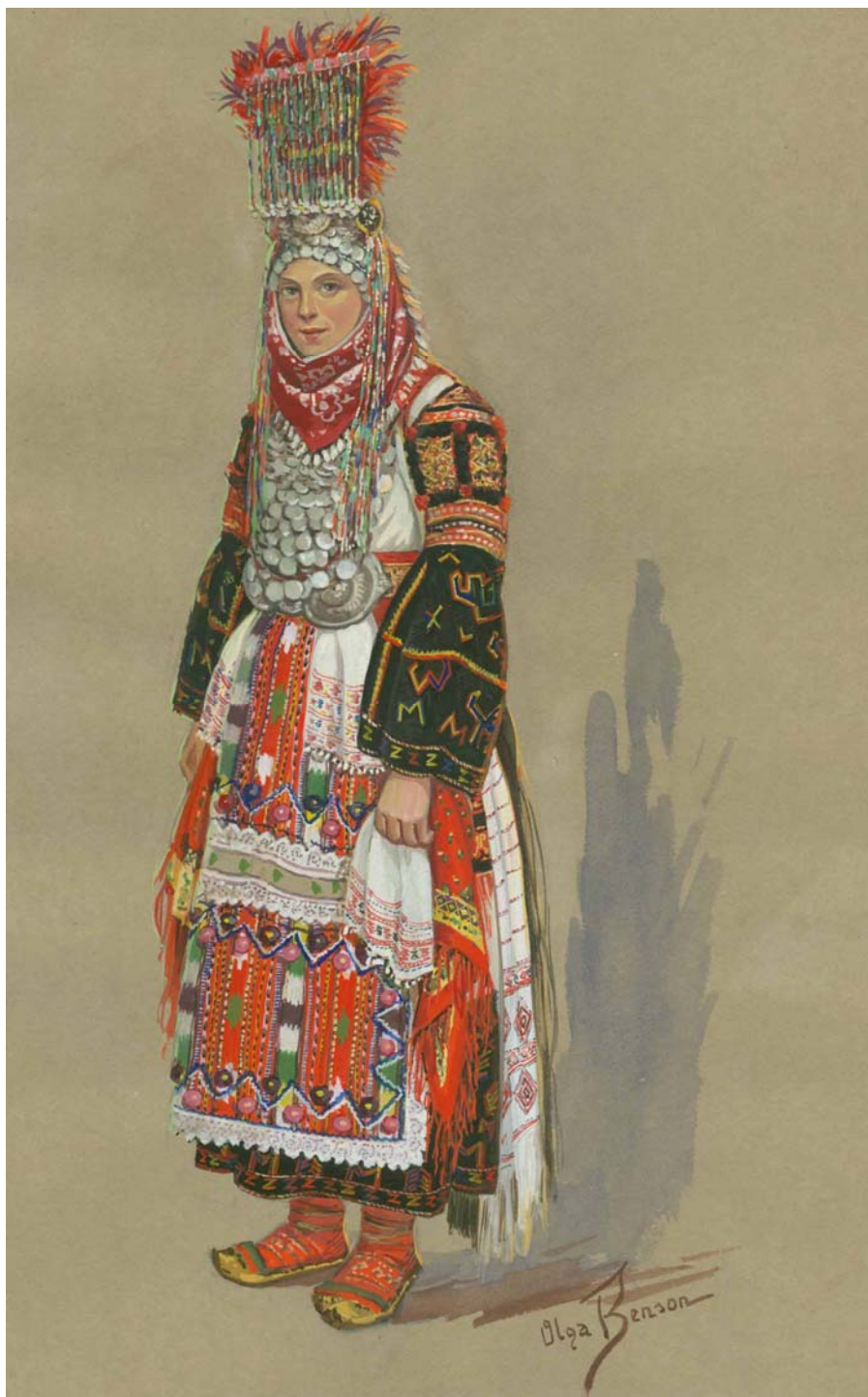


Figure 4. A woman's costume from Macedonia<sup>77</sup>

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<sup>77</sup> Courtesy of the University of Washington Libraries, Seattle, Washington.



Figure 5. A woman's costume from Montenegro<sup>78</sup>

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<sup>78</sup> Courtesy of the University of Washington Libraries, Seattle, Washington.



Figure 6. A woman's costume from Serbia<sup>79</sup>

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<sup>79</sup> Courtesy of the University of Washington Libraries, Seattle, Washington.

## CHAPTER IV: CASE STUDY: BLANCHE PAYNE YUGOSLAV AND OTHER REGIONAL COSTUME PHOTOGRAPH AND DRAWING COLLECTION

### Background of Collection

#### Blanche Payne

Blanche Payne (1897-1972) was a University of Washington faculty member in the Department of Home Economics, where she taught costume history and design from 1927-1966. Payne believed that folk costume embodied fine craftsmanship, which had been lost in contemporary costume.<sup>80</sup> According to Diana Ryesky, "She wanted to teach her students to appreciate good craftsmanship, raise their standard of taste and encourage them to create for themselves household embroideries and costumes as harmonious with their lifestyle as folk embroidery is with the cultures from which it derives."<sup>81</sup>

In 1930, she traveled to Czechoslovakia, Hungary, Romania, Bulgaria, Turkey, Greece, Albania, Yugoslavia, Bohemia, and Moravia, and in 1936-37, she spent 15 months mostly traveling the same route, but spent the bulk of her time in Yugoslavia.<sup>82</sup> During her trips, she conducted research on regional costume by visiting festivals and ceremonies where costume was worn, visited people in their homes and viewed their costumes and heirlooms, sought out tailors' shops, and conducted interviews.<sup>83</sup> She visited regional museums such as the Ethnographic Museums at Belgrade and at Zagreb, where she researched folk costume, creating pattern drawings based on costumes in their collections.<sup>84</sup> She also posed and photographed people in regional dress, and collected samples of folk costume. The culmination of her research was a manuscript on Yugoslav regional costume (which remains unpublished), illustrated with photographs, pattern drawings of costumes, and painted color plates of costumes. She chose to do the bulk of her research in Yugoslavia because of the

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<sup>80</sup> Diana Ryesky, "The Blanche Payne Collection at the Museum of History and Industry," *Portage* 5, no. 3 (Summer 1984), 27.

<sup>81</sup> *Ibid.*

<sup>82</sup> Blanche Payne, Balkan Manuscript, Folder 2-1, page 1.

<sup>83</sup> Diana Ryesky, personal communication, Summer 2009.

<sup>84</sup> Blanche Payne, Balkan Manuscript, Folder 2-1, page 1.

“...museum facilities, friendliness of the people, and the large percentage of the population which still wore folk dress.”<sup>85</sup> However, many of the costumes she collected and photographed were made well prior to the time of her visits (the 1930s). By this time, traditional costume was not worn as frequently. Also, costumes were changing in response to new technologies, such as synthetic fabrics, and new design ideas.<sup>86</sup>

Blanche Payne donated her personal collections, including her Eastern European costumes to the Museum of History and Industry in 1971, one year before she passed away. The University of Washington retained the objects collected with departmental funds during her research excursions. The Museum of History and Industry later received her personal effects, including furniture. The Eastern European costumes were transferred to the Henry Art Gallery in 1992. The photographs, postcards, and watercolor paintings were transferred from John Sweet, the executor of Blanche Payne’s estate, the Henry Art Gallery, and the Museum of History and Industry in the early 1990s.

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<sup>85</sup> Ryesky, 27.

<sup>86</sup> Judy Sourakli, personal communication, Spring 2009.

### Provenance of Collection

The Blanche Payne Collection materials that are now held at the Henry Art Gallery and Special Collections have a convoluted provenance. Consulting Judy Sourakli and the donor files from the Henry Art Gallery provided insight into the provenance of the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection. After Payne's death in 1972, the University of Washington School of Home Economics received the costume materials collected with departmental funds during her research trips. After the School of Home Economics disbursed, its textile collection was transferred to the Henry Art Gallery in 1982.<sup>87</sup> The Blanche Payne archival materials and Blanche Payne Manuscript Collection were transferred from John Sweet, who was holding the materials as part of her estate, to Special Collections and University Archives in 1984. In 1990, Sweet also agreed to transfer Payne's unpublished manuscript on the regional costumes of the former Yugoslavia to University Archives.<sup>88</sup> Three enlarged photographs and one watercolor were transferred from the Museum of History and Industry to the University Archives, via the Henry Art Gallery in 1991.<sup>89</sup> The Eastern European costume pieces (including 341 objects from the former Yugoslavia, which make up 20-30 near complete costumes)<sup>90</sup> were transferred to the Henry Art Gallery in 1992 from the Museum of History and Industry.

In 1992-1993, when two costume historians, Margaret Hord and Ann Parker-Pollack, organized most of the photographs while they were in John Sweet's care. They identified many of them by country, region, and town, as well as boxing, sleeving, and labeling them with a numbering system. The inventory they created laid the groundwork for creating the current arrangement and finding aid that conform to current best practices for archival photograph collections and in-house procedures at Special Collections. In 1993, Vilma

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<sup>87</sup> Correspondence between Judy Sourakli and John Sweet, Blanche Payne Donor Files, Henry Art Gallery Art Gallery, March 21, 1991.

<sup>88</sup> Correspondence between Kerry Bartels and Judy Sourakli, Blanche Payne Donor Files, Henry Art Gallery Art Gallery, December 3, 1990.

<sup>89</sup> Transfer receipt and correspondence between Kerry Bartels and Judy Sourakli, Blanche Payne Donor Files, Henry Art Gallery Art Gallery, February 21, 1991.

<sup>90</sup> "Blanche Payne Eastern European Costume Collection Reunited," *Textile Society of America Newsletter* 5, no. 1 (Fall 1993): 14.

Matchette received a stipend to research, store and catalog the Yugoslav costumes held at the Henry Art Gallery.<sup>91</sup> In the mid-1990s, the photographs, negatives, and postcards from the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection were transferred from John Sweet to Special Collections. The pattern drawings were transferred within Special Collections, from the Blanche Payne Manuscript Collection to the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection in 2009.

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<sup>91</sup> "Blanche Payne Eastern European Costume Collection Reunited," 14.

### Scope of Collection

The Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection, held in Special Collections, consists of prints and postcards, as well as watercolor paintings, and pattern drawings based on regional costume from the former Yugoslavia. Some of the photographs are vintage prints by or for Blanche Payne, and some are modern contact prints created from the negatives. The contact prints tend to show more information, as in many instances Payne had cropped her images.

The majority of the photograph materials from the former Yugoslavia come from Bosnia and Herzegovina and Croatia. Approximately 350 photographs, negatives, and postcards were not relevant to the overall subject matter of the collection (such as postcards of artwork, which didn't really relate to costume) or were duplicates. The former were weeded from the collection, and the latter were removed to a separate box.

These materials are now held in a total of twelve boxes as follows:

- 4 boxes containing 4"x5" or smaller photographic prints<sup>92</sup>
- 3 boxes containing 2"x3" negatives
- 1 box containing oversized photographic prints and postcards
- 2 boxes containing postcards of various sizes
- 1 box containing pattern drawings and 8" x 10" black and white photographic prints<sup>93</sup>
- 1 box containing watercolor paintings

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<sup>92</sup> These prints were created by Payne, modern contact prints, and/or prints obtained with permission from various museums in the former Yugoslavia.

<sup>93</sup> Diana Ryesky, personal communication, Summer 2009. These pattern drawings were created by Payne from costumes held at museums in the former Yugoslavia, and costumes she collected, which are now in the Henry Art Gallery Art Gallery's collection. She also drew patterns of costume she encountered in tailors' shops and elsewhere in the field.

## Project Narrative

The fundamental purpose of an archive is to manage and preserve important historical documents and make them accessible to the public. In order to make a photograph collection accessible to the public, it should be processed according to standard guidelines. This thesis project provides a model for preserving, processing, and digitally connecting photo archives and museum object collections, using the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection as a case study. While photographs in museums might be treated as individual works of art, photographs in archives are treated as collections of documents, which are generally used in groups, but not always.<sup>94</sup> Connections can be made between subject matter in photographs that provide important information for understanding the context of the collection.<sup>95</sup>

The steps for this project were created using a modified form of the Photo Processing Checklist that is used in the Photographs department of the University of Washington Libraries, Special Collections Division (See Appendix A on page 90). Museum, archives, and library professionals provided guidance while completing the project. Sources in the fields of museums and archives were also consulted for resources on photo preservation, digitization of collections, and how various institutions dealt with maintaining or recreating the context for collections that hold different material types.

This project required the completion of seven distinct steps: gathering materials which would be included in the collection, preservation, arrangement and description, numbering, processing negatives, selecting images for digitization, and creating a finding aid. A finding aid is "...a single document that places the materials in context by consolidating information about the collection, such as acquisition and processing; provenance, including

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<sup>94</sup> Nicolette Bromberg, personal communication, Summer 2009.

<sup>95</sup> Callery and Wythe, 131.

administrative history or biographical note; scope of the collection, including size, subjects, media; organization and arrangement; and an inventory of the series and the folders.”<sup>96</sup>

Making a digital connection between the Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection finding aid and the Henry Art Gallery’s collections will require two optional steps: digitizing images for inclusion in the finding aid and creating a virtual link between materials. To this end, the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection was processed, and images which would represent the myriad regional costume types Blanche Payne encountered on her research trips to the former Yugoslavia were selected to be digitized. Each of these steps will be discussed below, including how they were tailored to the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection.

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<sup>96</sup> Society of American Archivists, *A Glossary of Archival and Records Terminology*, s.v. “Finding aid” (by James Pearce-Moses), [http://www.archivists.org/glossary/term\\_details.asp?DefinitionKey=66](http://www.archivists.org/glossary/term_details.asp?DefinitionKey=66) (accessed August 12, 2009).

## PROCESSING GUIDELINES

**Step 1: Gathering Materials**

Check all finding aids and databases for relevant collection materials. It may be necessary to do a physical sweep of the collections areas to examine any likely materials for inclusion in your collection.

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The first step in processing the Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection was gathering all the various materials that comprised the collection, which were actually in smaller individual collections and accessions. The Photograph Collections Database and accession database at Special Collections were searched for relevant collections, as was the Blanche Payne Manuscript Collection (which generally relates to a different project in Payne's career, but also contains the manuscript on costume from the former Yugoslavia), and every shelf in the areas of storage where photograph collections were kept was physically scanned. There was a complication when one collection (Blanche Payne I Collection, PH Coll 249) could not be located at its indicated shelf location in storage.

However, based on the description of the collection in the Photograph Collections Database, it seemed that this collection contained images from Payne's text, *The History of Costume*, and therefore should not be included in the scope of this project. As the images from the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection were mostly of regional costume from the former Yugoslavia and other Balkan countries, the wide-ranging costume and fashion photographs from *The History of Costume* textbook were not appropriate to include in the finding aid.

After completing a thorough search of the appropriate collections, accessions, databases, and records, the relevant objects included in the collection were materials from one collection (PH Coll 380), which contained 1627 prints, 585 negatives, and various

postcards in nine boxes, an accession (PH 2005-066) which consisted of 54 objects (including 25 watercolor paintings of Yugoslav costume and three oversized black and white photographs) in one large flat box, and an accession (PH 2001-05), which consisted of two boxes containing 187 prints and 265 postcards. PH Coll 380, also called the Blanche Payne II Collection, consisted of most of the photographs that had been organized by volunteers from the Henry Art Gallery in 1992-1993. However, there were large gaps in the numbers where photographs were absent from that collection, which could be filled when it was discovered that accession PH 2005-066 contained many photographs and postcards that were somehow removed from PH Coll 380, and put in the wrong box. Many of these photographs were used by Blanche Payne in her unpublished manuscript on regional costume from the former Yugoslavia.

Accession PH 2001-05 contained not only the Olga Benson watercolor paintings that were used in the manuscript, but also other miscellaneous prints and negatives, and four objects from MOHAI (three enlarged Payne photographs and an additional watercolor, not created by Benson). Olga Benson was an artist who lived in the former Yugoslavia at the time that Blanche Payne completed her research trips. The MOHAI objects had been transferred to the Henry Art Gallery in 1991, but weren't transferred from the Henry Art Gallery to Special Collections until later.

It took several weeks to locate the disparate parts of the collection, and the provenance research continued for several months throughout the project. The three separate sets of materials were integrated under one collection number (PH Coll 380), while unrelated materials were removed from the collection. The Blanche Payne Manuscript Collection (accession PH 1918-012) also contained pattern drawings that Payne created and used in her manuscript on Yugoslav costume (Box 21), as well as the manuscript itself. It was decided that the pattern drawings should be included in the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection, as the rest of the visual materials related to the manuscript and Payne's research trips were part of the collection. The pattern drawings were also not included in the finding aid for the Blanche Payne

Manuscript Collection. They were transferred to the Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection in 2009.

## Step 2: Preservation

“As a preservation manager, you can ameliorate prior deterioration and ensure long-term survival of your holdings by studying the condition of your collection...and applying your knowledge of proper storage space, environmental controls, shelving characteristics, archival materials, and appropriate processing techniques.”<sup>97</sup> Proper storage spaces, shelving, and environmental controls help maintain collections by providing a hospitable macroclimate for objects. Different material types within archival collections have specific climatic needs, with photographic materials requiring a temperature of 68°F and a relative humidity of 35-40%.<sup>98</sup> However, a general climate of 65°F-70°F and 40%-50% RH is considered an acceptable compromise for collections with a wide array of material types.<sup>99</sup> “Low humidity and stable temperature levels prevent mold growth and acid migration/transfer between items. Keep light levels low to minimize ultraviolet damage and to maintain a stable temperature.”<sup>100</sup> Shelves should be powder-coated steel and be able to support boxes of heavy archival materials, as well as appropriately-sized to maximize available space.<sup>101</sup>

Proper handling of and housing for archival materials also helps to preserve the collections. When handling photographic materials, white cotton gloves should always be worn. The gloves provide a barrier between the photograph and a person’s skin, which contains oils that can stain the photograph. Materials should be housed in archival supplies, generally unbuffered (without the alkaline reserve to counteract acid), acid-free (pH of 7 or greater), lignin-free (lignin is a complex polymer found in plants, which causes chemical deterioration in paper)<sup>102</sup> cardboard boxes, folders, and envelopes, as well as polyester or polypropylene sleeves.<sup>103</sup> It is important to use materials that are an appropriate size for the

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<sup>97</sup> Demb, 101.

<sup>98</sup> Ibid., 104.

<sup>99</sup> Ibid.

<sup>100</sup> Ibid., 103.

<sup>101</sup> Ibid., 104.

<sup>102</sup> Society of American Archivists, *A Glossary of Archival and Records Terminology*, s.v. “Lignin” (by James Pearce-Moses), [http://www.archivists.org/glossary/term\\_details.asp?DefinitionKey=2601](http://www.archivists.org/glossary/term_details.asp?DefinitionKey=2601) (accessed August 4, 2009).

<sup>103</sup> Demb, 105.

objects in the collection.<sup>104</sup> Boxes that are too large will cause materials to move around and not be properly supported, which can cause them to buckle (see Figure 10). Oversized materials should be placed in correctly-sized archival folders, and “stored separately in appropriate enclosures and containers.”<sup>105</sup> Using flat boxes, as opposed to vertical files in document boxes, can relieve pressure on fragile oversized materials, but these should not be over-stacked within folders.<sup>106</sup>

Photographs and postcards should ideally be stored in polypropylene, polyester, or polyethylene sleeves, which help reduce damage from handling.<sup>107</sup> However, if not used in a climate-controlled area, they can trap mold spores and moisture, which lead to deterioration.<sup>108</sup> They should also not be used with works of art on paper or materials written in pencil, as the static charge in the sleeves can lift pigments and graphite off paper.<sup>109</sup>

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Collections containing mixed material types, such as the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection, require a balance between access and preservation concerns. Archival collections at the Special Collections Division at the University of Washington Libraries are stored in secure, climate-controlled conditions, on metal shelving which meets the standard specifications. Collections are stored by material type in archival boxes, folders, envelopes and sleeves. While most of the photographs, negatives, and postcards received from the Henry Art Gallery had already been put into supposedly archival boxes and sleeves, many of the materials needed to be rehoused, as the housing was old, the wrong size, or could not be determined to be archival.

Each type of material had specific preservation needs; however, the intellectual connection is maintained via a finding aid, which points parts of the collection to each

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<sup>104</sup> Demb, 106.

<sup>105</sup> *Ibid.*, 107.

<sup>106</sup> *Ibid.*

<sup>107</sup> *Ibid.*

<sup>108</sup> *Ibid.*

<sup>109</sup> *Ibid.*

other.<sup>110</sup> All collections and accessions were physically and intellectually reintegrated, which involved placing them in order according to number or country/town location of the object (which had been written on the backs of the objects and the sleeves in some cases by volunteers from the Henry Art Gallery in 1992-1993) and integrating them physically in the boxes. One box in the collection contained objects of mixed-material type (watercolor paintings, photographic prints, and negatives), which were separated into their own microclimates (see Figure 7). Another box contained loose photographs and postcards which were housed in a vertical document box and these were removed into correctly sized boxes (4"x5" and postcard), and sleeved if supplies allowed (see Figure 8).



Figure 7. Different material types and sizes in one box; these were placed in separate and appropriately sized boxes

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<sup>110</sup> Demb, 107.



Figure 8. Improperly housed postcards and prints

### Photographic Prints

Most of the prints were in plastic sleeves, but it was impossible to know if they were archival. Non-archival sleeves were discarded and replaced, as they contain plasticizers that are damaging to objects (see Figure 9). The old sleeves were removed and replaced with new 4 x 5" transparent polyester or polypropylene sleeves. These were also a bit thicker than the old sleeves, which also provided added support for the photographs. In addition, the photographs were placed vertically in the horizontal sleeves in order to provide further support (see Figure 11).<sup>111</sup>



Figure 9. Photographic print in original sleeve

The prints were also improperly housed in oversized boxes (rather than 4 x 5" boxes) that were not properly filled. This resulted in many of the prints buckling (see Figure 10). The

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<sup>111</sup> Nicolette Bromberg, personal communication, Spring 2009.

materials were placed into fewer boxes, with dividers, and larger prints were placed in an appropriately sized box. Prints that had been separated out into a different accession were reintegrated, and duplicates and prints that were not deemed to be within the scope of the collection were removed to a separate box.

Dividers in the boxes of prints were too thin and were not the same size as the prints or box; this contributed to lack of proper support. New dividers were created, which corresponded to the height and width of box (without the lid). The new dividers were tall enough so that a user could flip through the images without damaging the objects through repeated handling, while also not being so tall that the box lid will fit securely.<sup>112</sup> The number and thickness of the dividers provided additional support to the buckled photographs.



Figure 10. Improper storage of prints

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<sup>112</sup> Nicolette Bromberg, personal communication, Spring 2009.



Figure 11. Properly housed photographs with dividers

Three 8" x 10" photographic prints were included in the materials transferred from the Museum of History and Industry in 1991. They appeared to be enlargements of Blanche Payne photographs, but did not contain identification information as to the country and town they represented. They were initially matted, with the catalog number from MOHAI written in pencil on the back. However, the photographs had to be removed from the matting, which was probably made of non-archival acidic mat board and taped to the board with tape. The adhesive in tape can damage objects and leave stains. The tape was carefully cut, and the photographs were removed from the mat board. Tape was not removed from the backs of the photographs because it could cause mechanical damage to the prints. The areas of the images which had previous been covered by the mat board were discolored, probably from a reaction to the acid in the board.

Since placing the photographs in their own box would have wasted space and archival materials, it was decided to place them in the box of pattern drawings, which had enough space. After being removed from the board, the photographs were placed in polyester sleeves to fit the objects, and then in a folder which was the same size as the rest of the folders in the box (see Figure 12). Having the folder the same size as the box ensures that the materials will not move around inside the box, while placing the photographs in sleeves to fit will protect each individual object. The photographs were then matched to their associated Payne images and intellectually integrated in the finding aid.



Figure 12. Proper storage of oversized photographic prints (in box with pattern drawings)

## Postcards

Most of the postcards were stored in sturdy polypropylene sleeves and in proper sized, archival boxes; however, the dividers appeared to be made of old envelopes, which did not provide support for the postcards (see Figures 13 and 14). These were replaced with custom-made acid-free cardstock dividers (see Figure 15). Loose postcards were sleeved (if necessary and supplies were available) and were integrated in with the main set. Approximately 250 postcards were not sleeved, due to lack of sleeves of a proper size; however, these sleeves have been ordered. Duplicate postcards and postcards not deemed to be within the scope of the collection (such as random artwork) were removed from the collection.



Figure 13. Postcard box with old arrangement and improper dividers

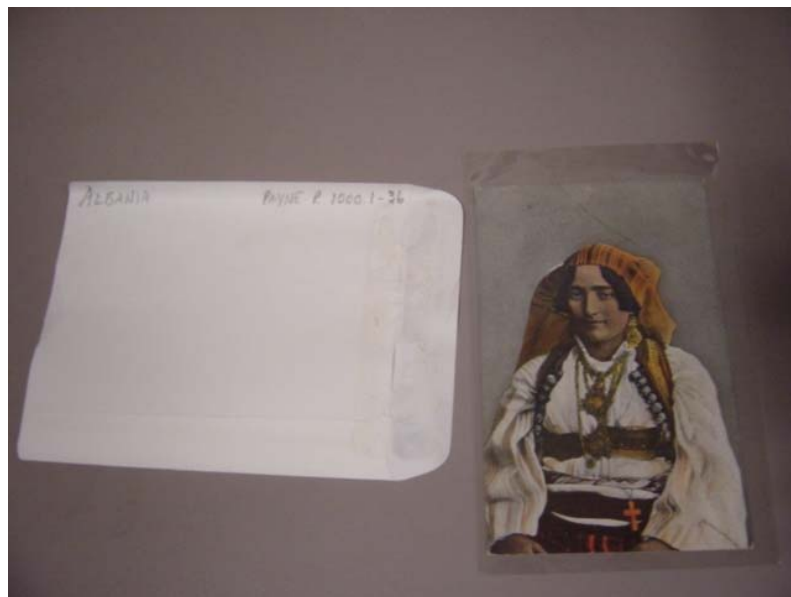


Figure 14. Original postcard divider and sleeve



Figure 15. Postcard box with archival dividers and sleeves

### Negatives

The negatives were also stored in improperly sized boxes (see Figure 16). They were placed in appropriately sized 4 x 5" boxes, rather than oversized boxes. They did not need to be resleeved, as the current sleeves seemed to be newer and archival. The boxes of negatives were also provided with new archival dividers.



Figure 16. Improper negative storage

### Watercolor Paintings

The watercolor paintings were initially stored in a box with objects of other material types, including photographic prints and negatives. They were separated from the rest of the materials by a large archival folder, and protected from each other by sheets of interleaving paper (see Figure 17). However, it was determined that the interleaving could damage the surface of the paintings, and the better solution was to place them in individual acid-free folders,<sup>113</sup> which were sized to fit the flat box they were in (see Figure 18).



Figure 17. Watercolor paintings, loose in box with interleaving that was later removed

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<sup>113</sup> Nicolette Bromberg, personal communication, Spring 2009.



Figure 18. Watercolor paintings, placed in individual folders which fit the box

### Pattern Drawings

Finally, the associated pattern drawings that Blanche Payne created for her manuscript on Yugoslav costume were transferred from the Blanche Payne Manuscript Collection and placed in proper housing. All 66 pages of drawings had previously been placed in one folder with other mixed materials in a box that was too large for them. Having all pages in one folder put too much pressure on them, and being in housing that was too large caused them to move around and making them more prone to damage.<sup>114</sup> They were placed in a properly sized, shallow, acid-free flat box. Folders were custom-cut to fit the box, and the drawings were placed in folders in groups of ten (see Figure 19).

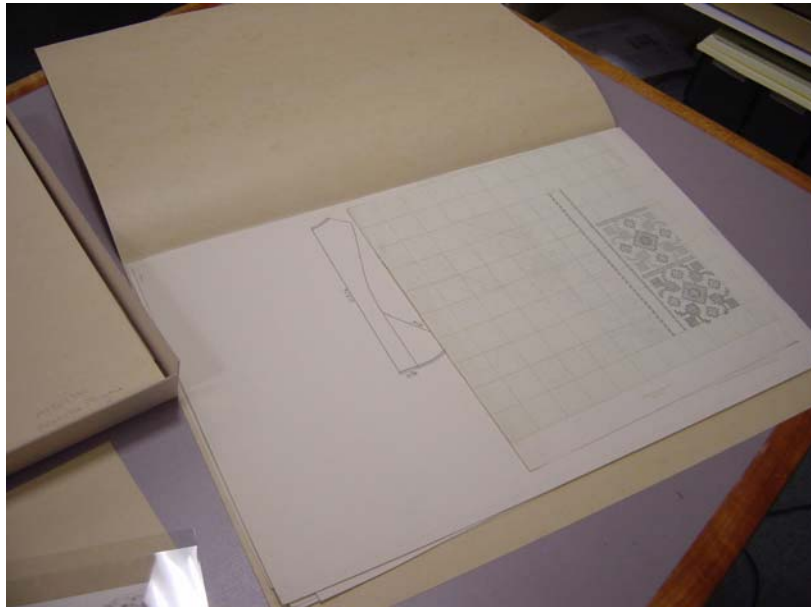


Figure 19. Proper housing for pattern drawings

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<sup>114</sup> Nicolette Bromberg, personal communication, Spring 2009.

### Step 3: Arrangement and Description

According to the Society of American Archivists, arrangement is, “The process of organizing materials with respect to their provenance and original order, to protect their context and to achieve physical or intellectual control over the materials, “and/or “The organization and sequence of items within a collection.”<sup>115</sup> Arrangement is important to the organization of collections, as it provides the context for understanding the materials in relation to each other. When arranging a collection, a concern is whether or not to keep the original order or to impose an artificial order on the collection.<sup>116</sup>

If there is an original order, it is usually preferable to use it because the order that the collector or creator of the collection originally placed the materials in can provide important background context for understanding the collection. However, this order may not always make the most sense, and sometimes archivists may have to rearrange the collection intellectually to make it more easily understood. Collections may have an artificial organization, by theme, alphabetical order, or chronological order. It is very important to examine the arrangement of a collection to make sure the context is maintained if the decision is made to change it.

“Arrangement is often combined with the process of rehousing materials into archival containers and folders, and includes the labeling and shelving of materials.”<sup>117</sup> While a collection may be arranged physically, the physical order does not necessarily have to correspond to the intellectual order. “...Provenance may be maintained by means of intellectual links, not just physical location, which may allow you to select from the best of

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<sup>115</sup> Society of American Archivists, *A Glossary of Archival and Records Terminology*, s.v. “Arrangement” (by James Pearce-Moses), [http://www.archivists.org/glossary/term\\_details.asp?DefinitionKey=294](http://www.archivists.org/glossary/term_details.asp?DefinitionKey=294) (accessed August 12, 2009).

<sup>116</sup> Bernadette Callery and Deborah Wythe, “Photographs,” in *Museum Archives: An Introduction*, (Chicago: Society of American Archivists, 2004), 130.

<sup>117</sup> Society of American Archivists, *A Glossary of Archival and Records Terminology*, s.v. “Arrangement” (by James Pearce-Moses).

both worlds: context and accessibility.”<sup>118</sup> Materials are housed according to preservation needs and material type, while they are intellectually arranged within a finding aid.

Description, with respect to archival collections, is “The process of creating a finding aid or other access tools that allow individuals to browse a surrogate of the collection to facilitate access and that improve security by creating a record of the collection and by minimizing the amount of handling of the original materials.”<sup>119</sup> Finding aids describe collections as a hierarchy: “from general to specific, starting with the whole, then proceeding to the components (series, subseries, folders, and items).”<sup>120</sup> Item-level description allows access to more detailed information such as name, subject, and geographical terms.<sup>121</sup> For item-level description, one should use standard terminology and descriptive elements.<sup>122</sup>

### Prior Arrangements

A portion of the photographs in the Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection were meant to be used in her manuscript on regional costume from the former Yugoslavia (which was never completed or published); however, many of them were not selected for use.<sup>123</sup> The list of figures included in the manuscript contained only numbered descriptions of the materials, without corresponding images. The photographs themselves did not have any clear notations of how they matched up to the inventory in the manuscript. Most of the images did not have dates, which made it impossible

<sup>118</sup> Callery and Wythe, 131.

<sup>119</sup> Society of American Archivists, *A Glossary of Archival and Records Terminology*, s.v. “Description” (by James Pearce-Moses), [http://www.archivists.org/glossary/term\\_details.asp?DefinitionKey=337](http://www.archivists.org/glossary/term_details.asp?DefinitionKey=337) (accessed August 12, 2009).

<sup>120</sup> Society of American Archivists, *A Glossary of Archival and Records Terminology*, s.v. “Hierarchical description” (by James Pearce-Moses), [http://www.archivists.org/glossary/term\\_details.asp?DefinitionKey=787](http://www.archivists.org/glossary/term_details.asp?DefinitionKey=787) (accessed August 12, 2009).

<sup>121</sup> Callery and Wythe, 134.

<sup>122</sup> Ibid.

<sup>123</sup> Diana Ryesky, personal communication, Summer 2009.

to determine if they were taken during Payne's research trip in 1930, or her later trip in 1936-1937. Given the scope of the project, it was decided not to attempt detailed study of the manuscript in order to match up some of the prints in the photograph collection.

When the photographs were held at John Sweet's office, they were loose in boxes. Although the collection had no original order, at least part of it had an artificial arrangement created by Payne for her manuscript. They were also handled by many researchers, which further disarranged them.<sup>124</sup> The researchers at the Henry Art Gallery originally organized the photographs into series according to the instructions of Richard Engeman, the librarian formerly in charge of photo archives at Special Collections. However, the individual photos were not organized in a contextually relational order within the series, and the arrangement that was used was not very intuitive.<sup>125</sup> It was a pre-computer organization that looked as if it was designed for more materials to be added later; however, this was not necessary because it was a closed collection.<sup>126</sup> The volunteers organized the prints alphabetically by country, region, and town.<sup>127</sup>

Each country was assigned a number at the 1000 level, while regions or states were assigned a 100 number, and towns a number starting with 1 and increasing. Each photograph under a town would be given a number starting at one and increasing. Therefore, Dubrovnik, a town in the Dalmatia region of Croatia (within the former Yugoslavia), had a number which looked like this:

Yugoslavia/Croatia/Dalmatia/Dubrovnik (Payne 6204.1)

Original numbering schemes "...provide clues to the existence and relationship between multiple formats."<sup>128</sup> Postcards were assigned the same range of numbers according to region as the prints, but there was a P in front of the number, as in Payne P6106.

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<sup>124</sup> Diana Ryesky, personal communication, Summer 2009.

<sup>125</sup> Nicolette Bromberg, personal communication, Summer 2009.

<sup>126</sup> Nicolette Bromberg, personal communication, Summer 2009.

<sup>127</sup> Erin Whitney, e-mail message to Judy Sourakli, March 17, 2009.

<sup>128</sup> Callery and Wythe, 133.

The negatives were matched up to the prints, but not all of the prints had negatives, and not all of the negatives had prints. The materials were placed in archival sleeves, with each item number written on the sleeve in black marker, and on the photographs and negative sleeves in pencil. The pattern drawings that Blanche Payne created of regional costume and the Yugoslav watercolor paintings done by Olga Benson were matched up by researchers to the inventory in the Blanche Payne manuscript.

#### Current Arrangement

The first step in arranging the collection was to review the preexisting arrangement to see if it was still relevant for current needs and conformed to current standards. While reviewing the arrangement of the categories of towns and regions, research was conducted on the localities. As the collection had originally been created in the 1930s, it initially seemed to make sense to rearrange it according to modern place names. To this end, Michael Biggins, Head of the Slavic and East European Section at the University of Washington Libraries, was consulted as to what sources would be useful in locating this information.<sup>129</sup> He suggested resources such as old encyclopedias and maps, and was able to fact-check the research on modern locality names.

However, the easiest resources to use for research about the regions and towns Blanche Payne had visited in the former Yugoslavia were Google Maps, Maplandia.com (the Google Maps World Gazetteer), and Wikipedia. These sites were extremely useful as they allowed quick and easy access to information about place names, and created a visual connection between unfamiliar places (See Figure 21). They also corrected spelling and provided the diacriticals which were sometimes missing from Blanche Payne's labels and the inventory of the collection. As the researchers in the 1990s were using typewriters, the technology did not allow for diacriticals, but these are very important for pronunciation and alphabetization.

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<sup>129</sup> Michael Biggins, personal communication, April 13, 2009.

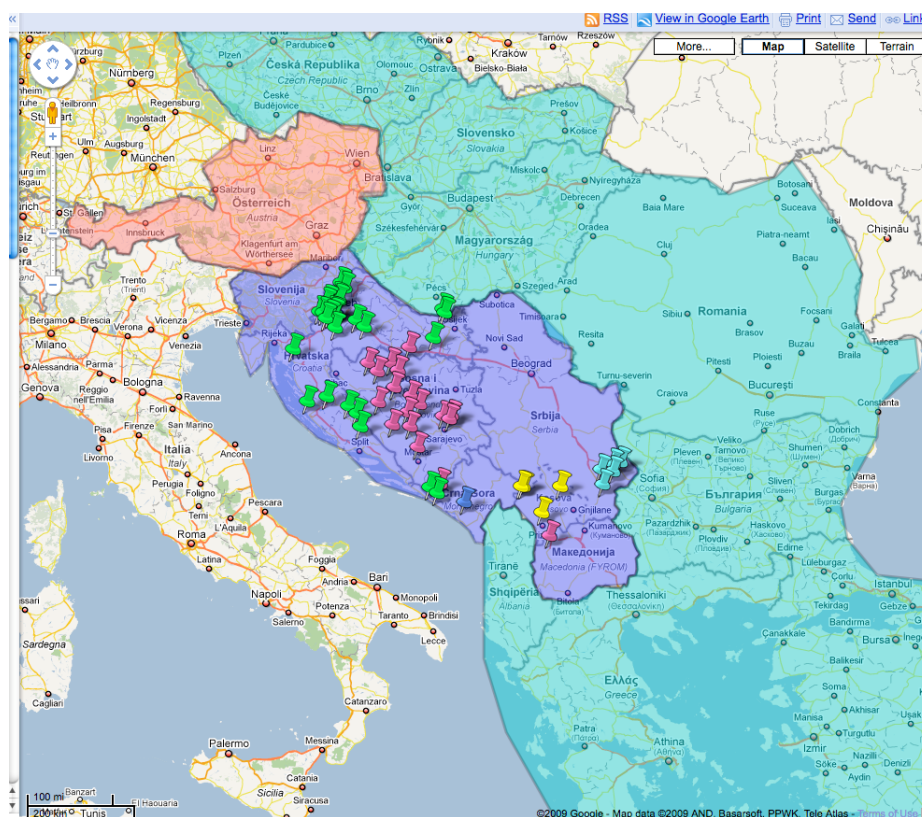


Figure 21. Google Map showing areas where Blanche Payne traveled and a sampling of photograph distribution from localities in the former Yugoslavia.

After researching all the names of places in the collection, Judy Sourakli and Diana Ryesky pointed out that costume researchers would probably know the places by what their names were in Blanche Payne's time and that the costumes were arranged this way in the Henry Art Gallery's digitized collections.<sup>130</sup> It seemed reasonable to then arrange the photographs by place name at the time, and note where the modern name had changed. The photographs and postcards had initially been organized by country, then geographic region, followed by town. However, it was determined that geographic regions might have changed, and so photographs should be listed alphabetically in a hierarchy, according to country, then

<sup>130</sup> Diana Ryesky, personal communication, April 6, 2009.

town name.<sup>131</sup> If no town name could be located, then regions were included in the list. Formerly, many photographs were included in groups of larger regions or towns; however, in many cases smaller groups could be created.

Where there were notes about costume details, people, or location written by Blanche Payne on the backs of materials, they were noted under each item number in the finding aid. The notes are important to understanding the material, because they provide information such as color, cut, and embellishment of the costume, or background on the town, person, or social situation. Information from the Blanche Payne glossary, which was included in her manuscript on Yugoslav costume, was utilized to identify and describe the photographs (such as the Serbo-Croatian terms for pieces of costume), and was included as a resource in the finding aid. Also noted were photographs which depicted costume pieces found in the Henry Art Gallery's collection. The older item numbers assigned by the Margaret Hord and Anne Parker Pollock were also noted so that associated materials such as postcards and negatives could be easily matched.

The Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection was artificially arranged in a hierarchical order, according to two main series: Yugoslav material and non-Yugoslav material. This was decided because most of the material in the collection was from the former Yugoslavia, so it made sense to group it together, and to present it first in the finding aid. Within the Yugoslav costume section, three subseries were designated: photographs and postcards, pattern drawings, and watercolor paintings.

Within the photographs and postcards subseries, each country from the former Yugoslavia was given a subseries designation. Within each country, each town or geographical region was a subseries. As time constraints didn't allow for the description of each individual object in the collection, the decision was made to arrange the photographs and postcards according to type of costume within each locality, in the following way: general costume (both women's and men's), women's costume, women's costume modeled by UW student, men's costume, costume pieces (if able to identify what they are or the Henry Art Gallery

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<sup>131</sup> Michael Biggins, personal communication, April 13, 2009.

piece associated with the catalog number, these were made a subset of costume pieces, and follow this designation in the finding aid), then view of the town. Within each section, if the costumes were specified as Moslem, Orthodox, or Catholic (as indicated by Blanche Payne with notes on the backs of the materials), they were arranged in that order. The photograph and postcard materials were intellectually integrated (although kept in separate boxes), so that every type of costume in a given locality would be represented by photographs, then postcards (if materials were available). The pattern drawings and watercolor paintings were arranged according to the inventory lists which were included in Blanche Payne's unfinished manuscript on Yugoslav regional costume.

As the scope of this project was mostly concerned with the materials from the former Yugoslavia, less detailed arrangement was completed on the other regional costume materials. Materials were organized alphabetically by country, but instead of being arranged into subseries of locality names, they were only arranged by costume type. Where available, a list of locality names was noted in a scope and content note under the name of the country. Finally, photographs Payne took and collected of her travels and textile production were given a separate subseries, as they were related to her collection, but not technically of regional costume. A view of how this hierarchical arrangement is reflected while programming the finding aid in the XMetal program is shown in Figure 22.

The older numbering system was changed to reflect the current way of labeling photographs: PH Coll #.#. Each object has the photo collection number followed by a point and then a number starting from one and increasing throughout the collection. For the Blanche Payne Collection of Yugoslav and Other Regional Costume Photograph and Drawing Collection, materials from the former Yugoslavia have the number PH Coll 380A.# (item number), while materials from other countries received PH Coll 380B.#. The reasoning behind this system was that researchers would easily be able to distinguish between materials from the former Yugoslavia and other places, and also so the item numbers wouldn't be ridiculously large, as the collection contains over 2,500 distinct objects.

The schema for the arrangement of the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection is as follows:

- C01— Yugoslav Costume - Photographs and Postcards
  - C02 – Country (Ex. Croatia)
    - C03— Town or Region (Ex. Dubrovnik)
      - C04 – General Costume – Photographs
      - C04 – General Costume – Postcards
      - C04 – Women’s Costume – Photographs
      - C04 – Women’s Costume – Postcards
      - C04 – Men’s Costume –Photographs
      - C04 – Men’s Costume – Postcards
      - C04 – Costume Pieces – Photographs
      - C05 – Woman’s blouse
      - C04 – Costume Pieces – Postcards
      - C05 – Man’s trousers
      - C04 – Town of Dubrovnik – Postcards
- C01— Yugoslav Costume – Pattern Drawings
  - C02 – Embroidery diagram (unfinished)
  - C02—Scale drawing of an apron from Smilevo, Macedonia
- C01—Yugoslav Costume – Watercolor Paintings
- C01 – Other Regional Costume – Photographs and Postcards
  - C02—Country (Ex. Albania)
    - C03—General Costume—Photographs
    - C03—General Costume -- Postcards
    - C03– Women’s Costume – Photographs
    - C03 – Women’s Costume – Postcards
    - C03 – Men’s Costume –Photographs
    - C03 – Men’s Costume – Postcards
    - C03 – Costume Pieces – Photographs
    - C03 – Costume Pieces – Postcards
    - C03 – Towns and countryside in Albania – Photographs
    - C03 – Towns and countryside in Albania – Postcards
- C01 – Travel/Textile Production – Photographs
  - C02—Travel Photographs
    - C03—Country (Ex. Egypt)
  - C02—Textile Production Photographs
    - C03—Country



The photographs were separated into boxes of Yugoslav materials and materials from other countries, travel photographs, and photographs of costume production. Postcards were arranged and intellectually integrated with the photographs according to type of costume and place name. Oversized photographs went into a separate box with oversized postcards. Duplicates were retained separately from the rest of the collection. Negatives were arranged to correspond with photograph order. Watercolors and costume pattern drawings were arranged according to the list in the Blanche Payne Yugoslav costume manuscript and stored according to material type. The boxes of materials in the collection were arranged in numerical order to correspond to the intellectual arrangement of the finding aid.

#### Step 4: Numbering

Materials should be labeled with the number of the collection and item number on the back of the object, usually in the top right corner. Labeling is generally done in pencil, so as to be reversible. Notations found on the print or sleeve of the objects should be transcribed so that contextual information will not be lost.<sup>133</sup>

The collection had previously been labeled with the older item numbers, which were still important for research where these numbers might have been referenced in the past, so it was decided to leave them, and place numbers along the opposite edge of the object. Some of the photographs in the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection were numbered in black marker, but the new numbers were written in pencil. Blanche Payne wrote notes on the backs of many of the objects, and due to time constraints only the fact that there were notes written was mentioned in the finding aid.

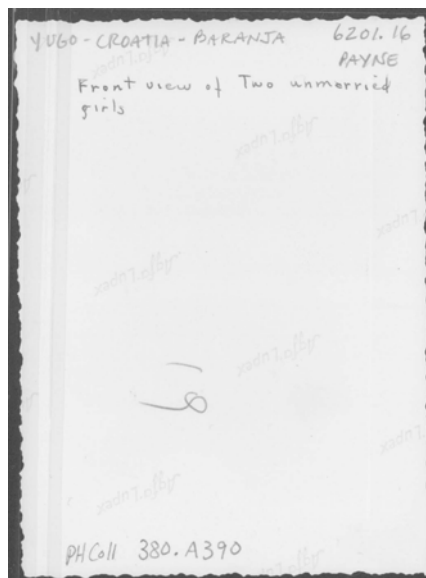


Figure 23. Back of photograph, depicting notes written by Payne and both numbering systems<sup>134</sup>

<sup>133</sup> Callery and Wythe, 133.

<sup>134</sup> Courtesy of the University of Washington Libraries, Seattle, Washington.

### Step 5: Negatives

A negative is generally the original film that was exposed in a camera, which is used to create positive images.<sup>135</sup> Negatives contain distinct intellectual data, but may be duplicated in other objects (prints, transparencies, postcards). Therefore, while there is only one image, there may be several objects. However, it is not necessary to list every format of an image in the finding aid and negatives are only noted at the top of the finding aid, while prints are listed in the inventory as they are intellectually the negatives.<sup>136</sup> Negative sleeves are labeled with the same number as their associated prints. A copy negative is a negative that has been created from a print. It is not the original negative. If copy negatives are located in the collection, they are given a copy negative number and placed in the copy negative files, and are added to the Negatives Database (if an entry does not exist for it already).

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The Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection contained approximately 600 negatives, most of which were of regional costume from the former Yugoslavia. Only the photographs taken by Blanche Payne had negatives, as many of the prints were obtained from museums. There were only three instances where Payne negatives did not have prints, and copies made from scans of the negatives were placed in the collection, as well as intellectually integrated in the finding aid.

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<sup>135</sup> Society of American Archivists, *A Glossary of Archival and Records Terminology*, s.v. "Master negative" (by James Pearce-Moses), [http://www.archivists.org/glossary/term\\_details.asp?DefinitionKey=891](http://www.archivists.org/glossary/term_details.asp?DefinitionKey=891) (accessed August 14, 2009).

<sup>136</sup> Nicolette Bromberg, personal communication, Summer 2009.

## Step 6: Image Selection for Digitization

While digitization is not always necessary to create a finding aid, at Special Collections it is frequently undertaken to enhance the accessibility and utility of a finding aid. Images for the Blanche Payne finding aid were selected according to two main criteria: representation of various associated materials, and relevancy for costume researchers. The initial goal was to choose a locality which had associated Blanche Payne photographs, postcards, pattern drawings, and watercolor paintings, and which could be digitally connected to a costume piece held at the Henry Art Gallery. However, images could not be put online if another institution held copyright; therefore it was decided not to digitize the postcards or photographs that Blanche Payne didn't create. In order to select images that would be the most relevant to costume researchers, Diana Ryesky was consulted.<sup>137</sup> As Ryesky is a costume historian and anthropologist who had worked with the Payne materials for many years (including writing two articles about Payne's work), she had insight into the collection and subject matter, and provided comprehensive recommendations.

Images were selected from Mrkonjić Grad and the Lipenica Region in Bosnia and Herzegovina, Zagreb (Šestine), Sisak, Rečica, and the Čilipi/Konavle/Dubrovnik area in Croatia, Cetinje and unidentified towns in Montenegro, Skopska Crna Gora and Smilevo in Macedonia, the Šumadija Region in Serbia and Slovenia. The various material types selected to represent a particular style of regional costume are depicted in the example of the Čilipi/Konavle/Dubrovnik area of Croatia (see Figures 24-29). These images can also be connected to a sample of embroidered sleeve cuffs from Čilipi, which can be found in the Henry Art Gallery's collection, catalog numbers TC 92.10-205, p2-p3.<sup>138</sup>

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<sup>137</sup> Diana Ryesky, personal communication, July 30, 2009; August 6, 2009.

<sup>138</sup> Collections Search, Henry Art Gallery, <http://henryartcollections.org/detail.php?t=objects&type=all&f=&s=92.10-205&record=1> (accessed August 20, 2009).



Figure 24. Summer and winter costume for unmarried girls in the Čilipi-Konavle area, Croatia<sup>139</sup>

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<sup>139</sup> Courtesy of the University of Washington Libraries, Seattle, Washington.



Figure 25. Men and women participating in a *kolo* dance in Čilipi, Croatia<sup>140</sup>



Figure 26. Women in Čilipi, Croatia<sup>141</sup>

<sup>140</sup> Courtesy of the University of Washington Libraries, Seattle, Washington.



Figure 27. Watercolor painting of a girl from Konavle, Croatia by Olga Benson<sup>142</sup>

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<sup>141</sup> Courtesy of the University of Washington Libraries, Seattle, Washington.

<sup>142</sup> Courtesy of the University of Washington Libraries, Seattle, Washington.



Figure 28. Postcards collected by Payne, from Čilipi and Dubrovnik, Croatia<sup>143</sup>

<sup>143</sup> Courtesy of the University of Washington Libraries, Seattle, Washington.

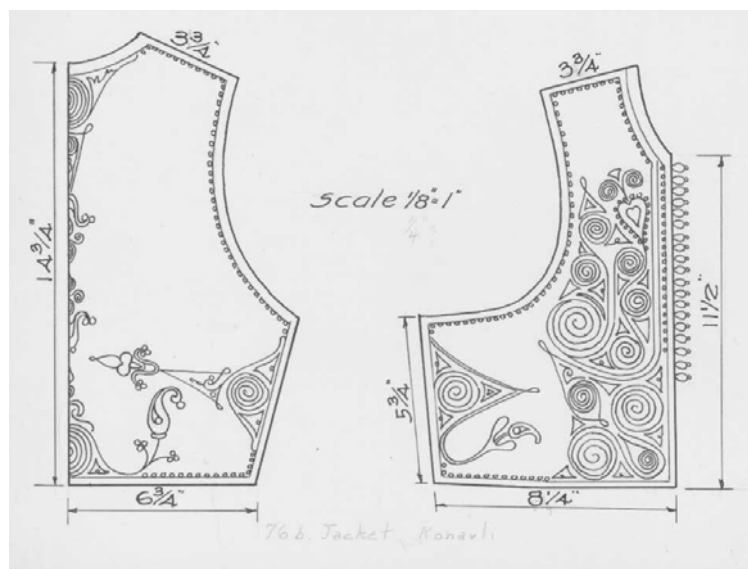
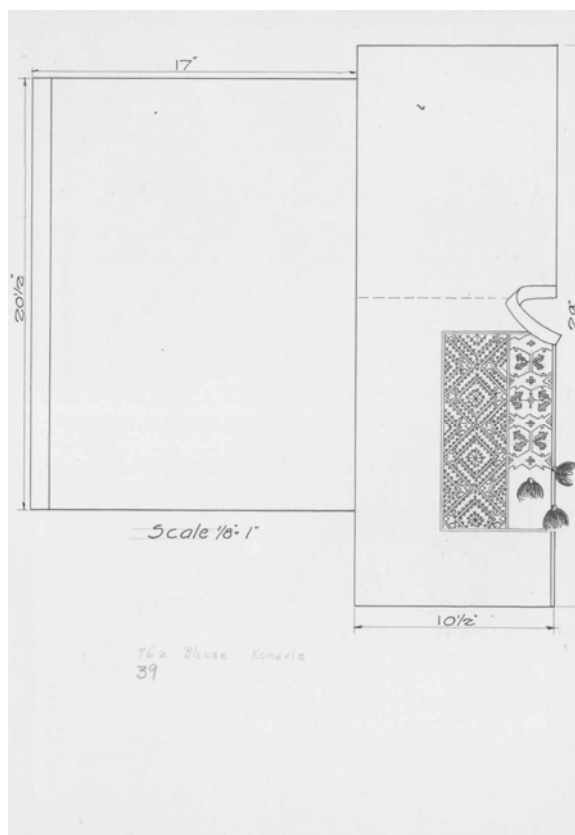


Figure 29. Pattern drawings created by Blanche Payne of a blouse and jacket from Konavle, Croatia<sup>144</sup>

<sup>144</sup> Courtesy of the University of Washington Libraries, Seattle, Washington.

## Step 7: Finding Aid

A finding aid intellectually organizes information about the collection to aid researchers, provides a list of what is in the collection, and shows the location of materials within the library and within the collection itself. "As useful as archival finding aids are, their availability has been limited: some finding aids have been published or presented on the Web as HTML documents, but most are available only in the repositories that generated them."<sup>145</sup> Furthermore, digital finding aids enable "...the documents to be navigated and searched in ways that their printed counterparts cannot."<sup>146</sup> Researchers should be able to access finding aids online and have materials described in great enough detail that they will not have to go through every possibility by hand in Special Collections. This saves both patrons and library staff time, as well as minimizes handling of possibly fragile collections. Optionally, finding aids may include links to digitized portions of the collection.

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When creating finding aids, Special Collections uses XMetal, a program that encodes information in XML (Extensible Markup Language). XML is "a standard to promote sharing information over the Internet by specifying ways to describe the information's semantic structure and to validate that the structure is well formed."<sup>147</sup> XML is compatible with EAD, or Encoded Archival Description, which is, "A standard used to mark up (encode) finding aids that reflects the hierarchical nature of archival collections and that provides a structure for describing the whole of a collection, as well as its components."<sup>148</sup> However, because most

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<sup>145</sup> "Encoded Archival Description (EAD) at UW Libraries," *University of Washington Libraries' Monographic Services Division*, <http://www.lib.washington.edu/msd/mig/eaduse.html> (accessed July 20, 2009).

<sup>146</sup> Society of American Archivists, *A Glossary of Archival and Records Terminology*, s.v. "Encoded Archival Description" (by James Pearce-Moses), [http://www.archivists.org/glossary/term\\_details.asp?DefinitionKey=1636](http://www.archivists.org/glossary/term_details.asp?DefinitionKey=1636) (accessed August 14, 2009).

<sup>147</sup> Society of American Archivists, *A Glossary of Archival and Records Terminology*, s.v. "Extensible Markup Language" (by James Pearce-Moses), [http://www.archivists.org/glossary/term\\_details.asp?DefinitionKey=1642](http://www.archivists.org/glossary/term_details.asp?DefinitionKey=1642) (accessed August 14, 2009).

<sup>148</sup> Society of American Archivists, *A Glossary of Archival and Records Terminology*, s.v. "Encoded Archival Description" (by James Pearce-Moses), [http://www.archivists.org/glossary/term\\_details.asp?DefinitionKey=1636](http://www.archivists.org/glossary/term_details.asp?DefinitionKey=1636) (accessed August 14, 2009).

Web browsers were unable to display XML files (as of 2002), UW Libraries also creates an HTML version of each finding aid for presentation on the Web.<sup>149</sup>

The finding aid for the Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection contains information about the collection, including collection number, creator, title, date span (including when the bulk of the materials are from), quantity of each material type, location, and languages. Following the basic information are biographical and general notes. These discuss Blanche Payne's life, teaching, and research, as well as historical information about the former Yugoslavia and general information about regional costume from that area. After these notes, there is a note on general scope and content, followed by arrangement of the collection, restrictions on access and use, custodial history and acquisition info (provenance of the collection between institutions and within institutions), as well as processing information (provenance of materials between departments within Special Collections). Finally, a section indicates related finding aids (in this case, the finding aid for the Blanche Payne Papers, in the Manuscript Collections), which is followed by the inventory of the collection materials and their locations (see Arrangement and Description section for information about series and subseries of the collection). While it is not necessary to include digitized images, a representative selection of images was included in this finding aid (see Digitization section for more information).

The structure and content for the finding aid for the Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection was completed in the Summer Quarter of 2009; however, the finding aid will undergo revisions that will not be included in this paper. A screenshot of the front page of the current iteration of the finding aid is shown in Figure 30.

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<sup>149</sup> "Encoded Archival Description (EAD) at UW Libraries," *University of Washington Libraries' Monographic Services Division*, <http://www.lib.washington.edu/msd/mig/eaduse.html> (accessed July 20, 2009).

The finding aid for the Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection will be available online by searching for the collection name at:  
<http://www.lib.washington.edu/specialcoll/findaids/>.

The Costume and Textile Collection at the Henry Art Gallery can be searched online at: <http://henryartcollections.org/>.

Additionally, a Digital Interactive Galleries model of a selection of Eastern European and other costumes from the Henry Art Gallery's collections is available at:  
<http://dig.henryart.org/textiles/>.

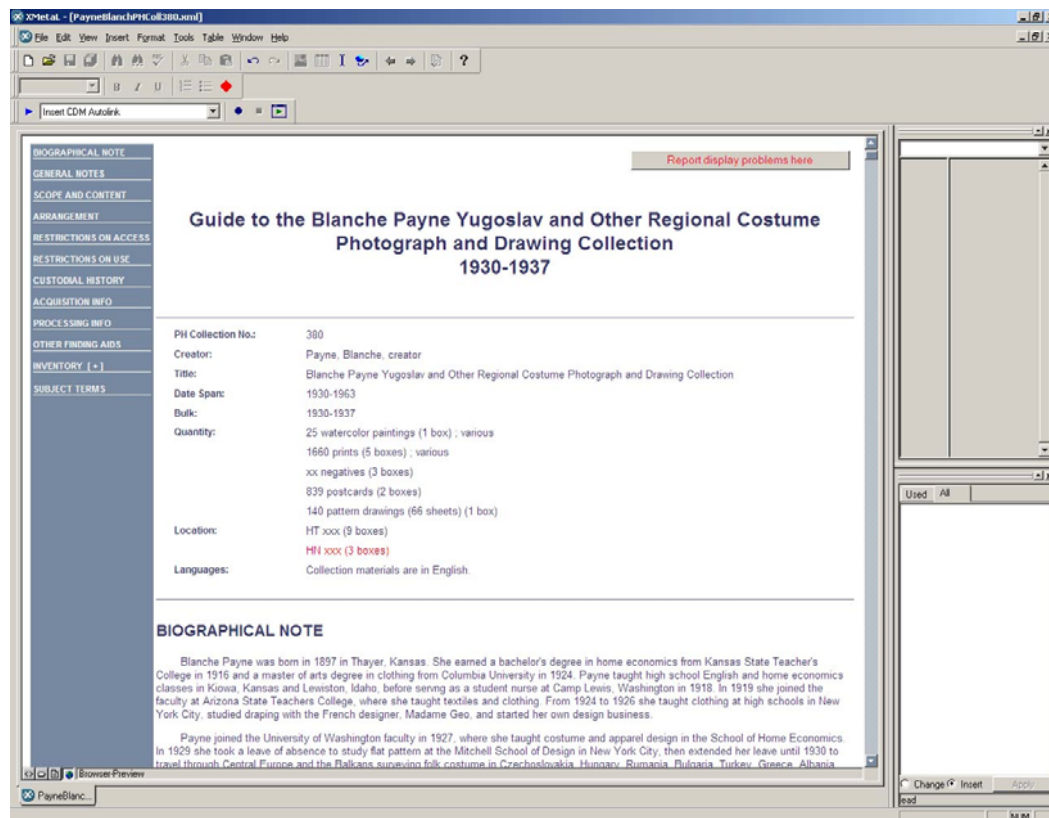


Figure 30. Screenshot of Blanche Payne finding aid web view within XMetal program

### Step 8: Digital Connections between Collections

While not within the scope of the project, it is recommended that two additional steps be completed in order to realize the last goal of this project: creating digital connections between collections. The first step is to digitize the selected images according to standards provided by the Digital Collections Division at the University of Washington Libraries. The second step is to create the metadata that will provide more detailed background context for understanding the selected images from the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection, and that will virtually link these images to the Blanche Payne costume collections, held at the Henry Art Gallery.

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The images which will be linked to the finding aid for the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection will come from a CONTENTdm<sup>®</sup> database hosted on the University of Washington Libraries' Digital Collections website. CONTENTdm<sup>®</sup> is "digital collection management software that allows for the upload, description, and access of digital collections."<sup>150</sup> It utilizes Dublin Core<sup>®</sup>, which is "a standard that defines metadata elements used to describe and provide access to online materials."<sup>151</sup> Unqualified Dublin Core<sup>®</sup> has data elements, which "include title, creator, subject, description, publisher, contributor, date, type, format, identifier, source, language, relation, coverage, and rights. In qualified Dublin Core<sup>®</sup>, elements may be refined for greater specificity."<sup>152</sup> Currently, materials that Blanche Payne collected are available digitally through the Fashion Plate Collection, which contains examples of fashion plates from various time periods, which have been contributed by various individuals (including Payne).<sup>153</sup> Due to constraints on the number of collections that can be hosted at any given time, the optimal

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<sup>150</sup> Wikipedia, s.v. "CONTENTdm," <http://en.wikipedia.org/wiki/CONTENTdm> (accessed August 14, 2009).

<sup>151</sup> Society of American Archivists, *A Glossary of Archival and Records Terminology*, s.v. "Dublin Core" (by James Pearce-Moses), [http://www.archivists.org/glossary/term\\_details.asp?DefinitionKey=1768](http://www.archivists.org/glossary/term_details.asp?DefinitionKey=1768) (accessed August 14, 2009).

<sup>152</sup> *Ibid.*

<sup>153</sup> "Fashion Plate Collection," *University of Washington Digital Collections*, <http://content.lib.washington.edu/costumehistweb/> (accessed August 14, 2009).

solution will be to revise the Fashion Plate Collection into a more comprehensive collection of fashion and costume. The Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection materials will then be uploaded into this database.

Modifying the database to include new types of materials will require a revision of the data dictionary. A data dictionary is the “Documentation of the names of entities used in a software application or database, including in each entry its definition (size and type), where and how it is used, and its relationship to other data.”<sup>154</sup> The data dictionary for Special Collections Photographs Collections includes fields such as: title, photographer, dates, notes, subjects, location depicted, related Digital Collection, and order number that users can reference to order a copy of the digital image.<sup>155</sup> The Metadata Implementation Group at the University of Washington Libraries will be consulted as to how to adapt the data dictionary for the relevant information from the Blanche Payne Yugoslav and Other Regional Costume Collection. Based on this information, a list of necessary metadata fields will be compiled by Ann Lally, the Head of the Digital Initiatives Program at the University of Washington Libraries. Metadata is “a characterization or description documenting the identification, management, nature, use, or location of information resources (data),” and can include information about content and form of the materials (in the case of descriptive metadata).<sup>156</sup>

The selected images from the finding aid will be digitized according to specific standards, provided by Anne Graham, Senior Computer Specialist for the Digital Initiatives Program, for inclusion in the UW Libraries Digital Collections. The images will be available as JPEG 2000 files, which will allow users to zoom in on minute details. This is beneficial because most of the Blanche Payne photographs were only 2”x3”, but contain many intricate costume details. The metadata will be written and included in a Microsoft® Excel spreadsheet, which

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<sup>154</sup> Society of American Archivists, *A Glossary of Archival and Records Terminology*, s.v. “Data dictionary” (by James Pearce-Moses), [http://www.archivists.org/glossary/term\\_details.asp?DefinitionKey=159](http://www.archivists.org/glossary/term_details.asp?DefinitionKey=159) (accessed August 14, 2009).

<sup>155</sup> “Data Dictionary: Special Collections Photograph Collections,” *University of Washington Monographic Services Division*, <http://www.lib.washington.edu/msd/mig/datadicts/photocoll.html> (accessed July 20, 2009).

<sup>156</sup> Society of American Archivists, *A Glossary of Archival and Records Terminology*, s.v. “Metadata” (by James Pearce-Moses), [http://www.archivists.org/glossary/term\\_details.asp?DefinitionKey=123](http://www.archivists.org/glossary/term_details.asp?DefinitionKey=123) (accessed August 14, 2009).

will be sent to Digital Collections and included in the database, along with the selected samples of photographs, postcards, pattern drawings, and watercolor plates from the collection. The metadata for these images will ideally include a link to the associated costume materials, held at the Henry Art Gallery, that are specifically represented with the images in the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection. Finally, the intellectual and digital link between the costume materials at the Henry Art Gallery and the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection, held at University of Washington Special Collections, will be made when a link to the finding aid is placed on the Henry Art Gallery's website.

## CHAPTER V: CONCLUSIONS

The goal of this project was to preserve, make accessible, and create digital connections for the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection. The first two aspects of this goal were accomplished by merging relevant materials into one collection at Special Collections, placing them in appropriate archival materials of a correct size, arranging and describing the materials in a way that would be useful to researchers, and creating a finding aid, an online inventory of the collection. Images were selected to represent the wide array of regional costume presented in the visual materials of the collection.

The third aspect of the goal was not accomplished during the timeframe of this project, due to several factors. First, working with both Special Collections and the Henry Art Gallery was challenging, because each institution had different goals for the project. Special Collections wanted the collection to be processed in its entirety, while the Henry Art Gallery was mostly interested in making the Yugoslav materials available. When the project was first proposed by Judy Sourakli, it was under the assumption that since the materials had been processed (housed, arranged, and numbered, with a preliminary inventory), it would be fairly simple to enter the information into a finding aid and focus on digitization and virtually connecting the materials from the Blanche Payne Yugoslav and Other Regional Costume Photograph and Drawing Collection to the costume materials held by the Henry Art Gallery. However, the initial processing of these materials, completed by volunteers from the Henry Art Gallery in 1992-1993, was not correct according to current standards of processing photograph collections at Special Collections. This resulted in the goal of the project shifting from a focus on connecting collections to provide context, to a focus on preservation, access, and processing the collection.

Second, the provenance of the various materials included in the collection was extremely confusing. In order to piece it together, it was necessary to spend a large amount of time over several months interviewing Judy Sourakli and Diana Ryesky, as well as

investigating the Donor Files held at the Henry Art Gallery. Donor Files at Special Collections related to the collection were not located.

Third, a good amount of time was spent researching the subject matter of the collection, including the geography and history of the former Yugoslavia, and characteristics and importance of regional costume from that area. These subjects are very complex and it was not easy to create a brief summary for this project. The timeframe of the project did not allow for much consultation with members of the Croatian and other communities in Seattle, therefore a concern is that the discussion of these subjects will be insufficient to convey their significance in the context of cultural heritage. Without understanding the geography of the region, it was difficult at first to arrange the collection in a satisfactory way.

Finally, the scope of the project was larger than initially expected. Twelve boxes of materials seemed like a reasonable amount of objects to process in a few months, but it took approximately 240 hours to process the collection (around 3,000 objects) and select representative images, without digitization and working with Digital Collections.

The images, pattern drawings, and watercolors, which are of people wearing costume in the former Yugoslavia, and costumes modeled by students at the University of Washington, were linked, where possible, to associated costumes held in the collection of the Henry Art Gallery, in order to provide a more complete context for understanding the materials of both collections. The photographs taken by Blanche Payne depict a way of life that no longer exists in the modern world, and show what the costumes would look like worn by actual people, instead of only showing them photographed flat, as in the Henry Art Gallery's collection. Seeing the associated catalog entries on the Henry Art Gallery's website, in turn, allows researchers to see images of the color, texture, and details of the costumes, as well as text information about the construction and provenance of the costume. In addition, the Costume and Textile module in the Henry Art Gallery's Digital Interactive Galleries (DIG) (web-based introductions to specific media using the Henry Art Gallery's collections as illustrations)<sup>157</sup>

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<sup>157</sup> "Digital Interactive Galleries (DIG): Costumes and Textiles," *Henry Art Gallery Art Gallery*, [http://dig.Henry Art Galleryart.org/](http://dig.HenryArtGallery.org/) (accessed Aug. 2, 2009).

provides an interactive Google Earth map of their Eastern European costume materials, which will allow researchers to explore the areas of localities where costumes were made.

This project will act as a model that demonstrates how institutions might reconnect parts of their collections in order to make them accessible and relevant for research. It provides information on best practices for preservation and processing of photograph collections, as well as a case study which lists detailed steps for providing preservation and access to a photograph collection, while also digitally connecting this collection to associated materials held at another institution. This provides practical information about how to balance preservation with access to collections containing mixed material types.

This project will also directly contribute to Special Collections by processing and properly preserving the Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection and providing physical and intellectual access to this important resource on regional costume. Furthermore, it will also enhance the collections held at Special Collections and the Henry Art Gallery by providing a virtual and intellectual connection between the images in the Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection and the actual costumes that Blanche Payne collected. Viewing objects in context with their archival material will supplement both collections for a richer research experience. Finally, the project will be of scholarly benefit to researchers interested in costume (especially from the former Yugoslavia), while serving communities interested in their cultural heritage, both in Seattle and abroad.

## Recommendations

There are six recommendations, based on the findings of the project, which are listed in order of priority:

- Materials selected to represent the Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection should be put online via the Digital Collections Division of the University of Washington Library
- The Blanche Payne Manuscript should be examined in more detail, in an effort to match up photograph descriptions within the text to actual photographs in the Blanche Payne Collection.
- The Blanche Payne Manuscript should be made available online, if copyright allows, as it provides a context for the images and costume in her collections, and is the product of her research trips.
- There should be an exhibition of the Payne costume and photographic materials, in order to make potential users aware that the collection is available (perhaps at the Henry Art Gallery or a cultural heritage festival such as Croatia Fest).
- The University of Washington Libraries' Special Collections Division should use the Blanche Payne Yugoslav and Regional Costume Photograph and Drawing Collection to connect with other costume collections and cultural centers in the United States and abroad.
- University of Washington students should be made aware of the collection. Possibilities include the Slavic Studies or Photography departments, or groups with cultural affiliations.

### **Possibilities for Further Research**

In addition, there are three opportunities for further research, which would build upon this project:

- A potential research project could involve collecting oral histories from Seattle and the surrounding communities of people who came from the former Yugoslavia, specifically about cultural heritage and their reasons for immigrating to the United States
- Another project could involve travelling to the former Yugoslavia to conduct interviews or a survey to see how costume and cultural identity has changed since Blanche Payne was there
- Special Collections and the Henry Art Gallery could seek input from Seattle-area community members and costume historians on the cultural significance and technical details of many objects in their collections in order to supplement information at the item level.

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APPENDIX A:

SAMPLE PHOTO PROCESSING AND DIGITAL CONNECTIONS CHECKLIST

### Photo Processing and Digital Connections Checklist

Collection Name: \_\_\_\_\_

Collection Number: \_\_\_\_\_

Processed by: \_\_\_\_\_

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Date started

Date Completed

#### 1. Initial Steps

- Gather materials related to collection
- Assign the collection a name and number
- Obtain case file OR
  - Obtain Accession file if available
  - Create case file

#### 2. Begin Processing

- Start EAD record in XMetaL
- Add finding aid to File Management Database
- Add your name as processor/editor; mark status as "In Process"

#### 3. Preservation

- Determine degree of preservation necessary
- Gather needed supplies
- Place items in proper enclosures (sleeves, envelopes, folders, etc.)
- Discuss questionable materials (oversized, ephemera, poor condition) with photo curator

**Notes:**

#### 4. Arrangement & description

- Develop organization of collection materials
- Verify organization and arrangement with photo curator
- Identify and mark duplicates and materials to be potentially removed from collection; discuss with curator
- Encode finding aid information in EAD
- Review EAD record and collection with photo curator
- Make requested changes

#### 5. Numbering, foldering & boxing

- Number each item
- Place items in folders; label folders
- Place items in boxes; label boxes
- If needed, obtain a location from curator

#### 6. Image Scanning

- Scan image for top of EAD record; be sure to obtain a negative number if needed
- Check digital photographs database for images from the collection
- Print out images and accompanying metadata if they exist; double check for accuracy
- For changes, print out Finding Aid and online images, mark photos and submit
- Scan additional photos as directed by Curator; print out copy of EAD, mark photos scanned, and submit
- Following guidelines, add links in EAD to digital photographs (Special Collections practice, but not necessary)

#### 7. Negatives

- For collections with glass plate negatives, stamp the box containing glass plate negatives with "GLASS" stamp using red ink
- Check for negative numbers on prints
- Obtain UW copy negative numbers for negatives as necessary.
- Update information on any copy negatives
- Double check negative database; add or update negative information as necessary

**Notes:**

## 8. Finishing

- Complete "Update Photograph Database Form" and submit to curator
- In File Management Database, change finding aid's status to "Ready for Nicolette"
- Check off collection processing logbook
- Shelve collection in proper place
- Search online Photograph Collection Database and print out copy of database record (if available) and give to photo curator
- Print out the EAD inventory, add to the case file
- Include this checklist with date completed in Case file, give case file to photo curator for filing

## 9. Next Steps: Digital Connections

- Select images for upload into CONTENTdm database
- Scan according to Digital Collections specifications
  - Scan images at 600-1000 ppi
  - For black and white images, select Grayscale option
  - If images are in color, use RGB option (8 or 16 bit not necessary)
  - Save as .tiff (no compression) as a unique file name
- Edit image if necessary
  - Open image in Photoshop
  - If image is crooked or upside-down, use "Image-Rotate Image" and select the degree and direction to rotate
  - Crop image, if needed
- Create metadata for each entry in collection and place in spreadsheet
- Locate URLs for images that you want to link to
- Email metadata for approval
- Provide a link to finding aid/digital collection on partner institution's website

**Notes:**