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GROUP 3
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Introduction

Purpose

The purpose of the Needle Worker's Digital Library is to acquire and make accessible a swathe of materials regarding historical clothing construction methods. This digital library hopes to centralize this information for hobbyists, students, and professionals for the sake of conducting research on these methods. Our ultimate goal is to create and provide a resource that eliminates the issues of individual lack of resources and access to these kinds of materials, which often cost the user or are physically inaccessible due to distance, location of materials, or condition of materials.

Scope

The scope of the Needleworkers' Digital Library is quite broad. In terms of time period, we will be including items from or related to any period of history before 1950, though materials will likely be weighted towards more recent history, because we have more extant materials from more recent time periods. In terms of geography, we hope to eventually be able to cover the entire world, but our initial launch will focus on Western Europe and North America. We plan to include primarily English-language resources at this time, and the digital library itself will operate in English. Our hope for the future would be to expand the digital library to include content in many more languages and be operable in more languages.

Significance

The significance of The Needleworkers' Digital Library is that it will provide a single, freely available point of access to a wealth of information on historical garment construction. While many materials already exist in a digital format, there are not currently any large collections which compile these resources which are not behind paywalls or other institutional barriers, and there are still many resources which exist in print only. Our hope is to provide access for anyone who is interested to a wide variety of resources in one location and to make those materials easy to understand and search through.

Community Analysis Report

Introduction

Needle Workers' Digital Library's primary target community comprises a variety of different users interested in the niche of historical garment construction. These users will range from young adults to seniors, and they will have varying degrees of professional involvement and diverse ranges of interests within the larger historical fashion community.

Age of Respondents

Age	Percentage
Under 18	1.5%
18-24	29.6%
25-29	23.0%
30-34	10.4%
35-39	9.6%
40-44	6.7%
45-49	3.7%
50-54	4.4%
55-59	3.0%
60 or older	8.1%
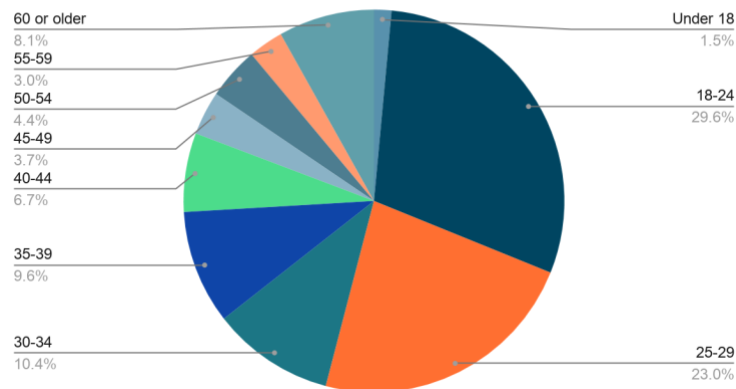
- Demographics: users range from under 18 to over 60.
- Geographically: users are located across the globe.
- Occupations of interest: dress historians, fashion designers, art historians
- Communities of interest: students, educators, hobbyists

Gender of Respondents

Gender	Percentage
Nonbinary	25.4%
Male	3.0%
Female	71.6%
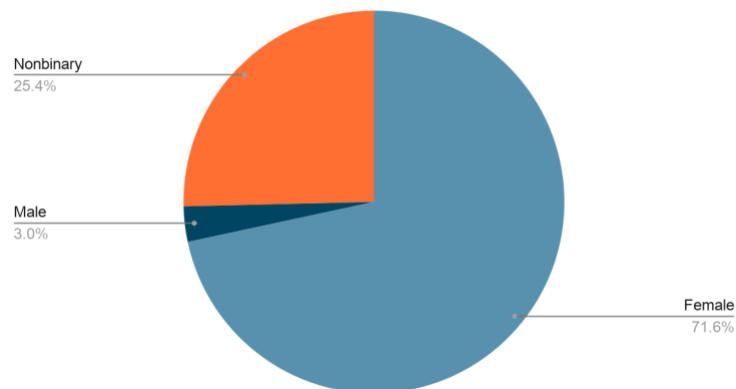
Additionally, there are many other vocations and areas of study that overlap with the field of historical fashion and historical garment construction. Needle Workers' Digital Library aims

to lower costs of entry into the study of historical fashion, and thereby expanding communities of interest, by making difficult-to-find resources universally accessible.

Occupation of Respondents

Admin/Clerical 5.2%
Costuming 3.0%
Customer Service 3.0%
Education 10.4%
Library 20.1%
Unemployed 5.2%
Student 21.6%
Retired 2.2%
Other 29.1%
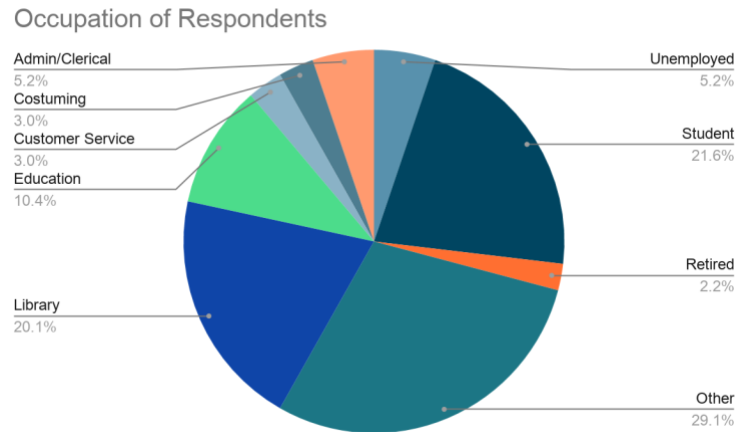
Method

We decided to use a survey to gather our data on the community because we knew it would be easy to disseminate, and receive and keep track of responses. It is important to gather this information because it helps us to establish a direction and goals for our digital library. We used a Google Form, and posted on various social media platforms, including Facebook and Tumblr, and listservs such as AUTOCAT, asking costuming community members to respond to our survey, with remarkable success — we received 135 total responses after a week. The questions asked were as follows:

1. What is your age?
2. What is your gender?
3. What is your occupation?
4. What country do you live in?
5. What is your go-to place to find information about historical sewing?
6. Do you feel like it is difficult to find some kinds of historical fashion resources? Which ones and why?
7. What materials do you find most useful for historical sewing techniques?
8. How interested would you be in a digital library collecting materials about historical dress for educational and recreational purposes?
9. What kinds of time periods would you like to see?
10. What kinds of collections or filtering options would you like to see?

The first four questions we asked regarded general demographic information. The latter six questions were in regard to details about information seeking behavior, gauging interest, and gathering ideas for metadata as far as filtering and potential local controlled vocabulary terms. We provided suggestions for questions 5, 7, 9, and 10, but added a fill-in-the-blank option so our potential users could provide extra information on what they would like to see. For question 6, we provided space for a long, qualitative answer, so we can better identify the current issues with other, similar libraries already in existence, and hopefully provide a solution with our own digital library.
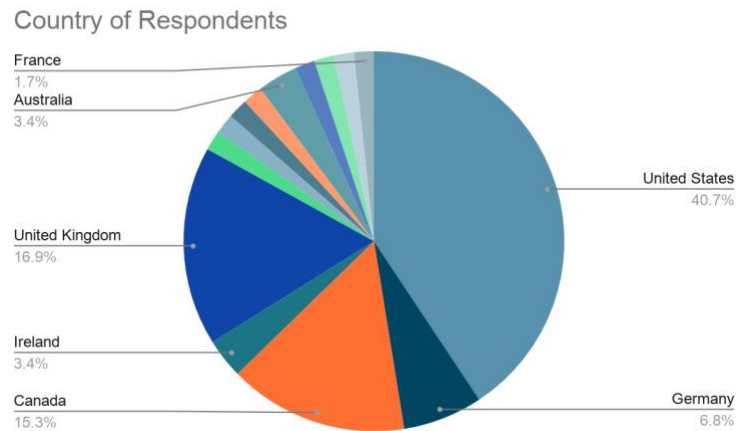
Target Community's Information Seeking Behavior

When looking at the information seeking behavior of the survey respondents, a majority indicated that they conduct at least some of their searches online, with 77.8% using YouTube and 75.6% using Google. The library was next in terms of how many people use it for their searches at 48.9%, then publications and 44.4%, museums at 40.7%, and asking a specific person or group at 26.7%. With YouTube channels such as Bernadette Banner and the V&A Museum's, it's clear to see why most participants have gravitated to the video hosting platform.

Go-To Resources of Respondents

YouTube
Google
Library
Publications
Museum
Specific Person
Other

0   10   20   30   40   50   60   70   80   90   100   110
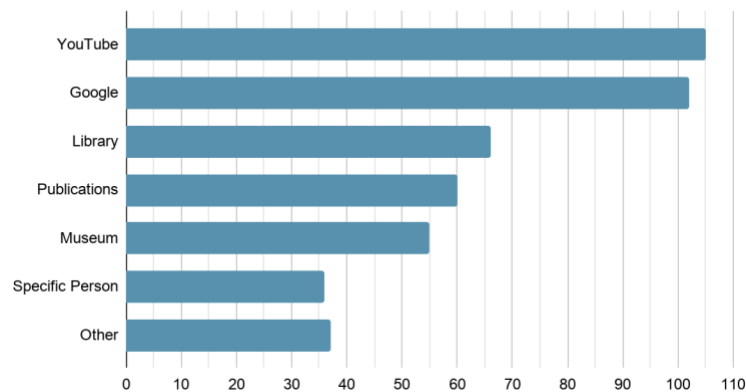
About 94% of participants said they would be either highly or moderately interested in a digital library focused on historical garments and techniques. According to the responses to the short answer question "Do you feel like it is difficult to find some kinds of historical fashion resources? Which ones and why?", many participants may have expressed their interest in a digital library for this specific topic because of the lack of an accessible, centralized, and affordable database for such records.

Interest Level of Respondents

Slightly Interested
5.2%

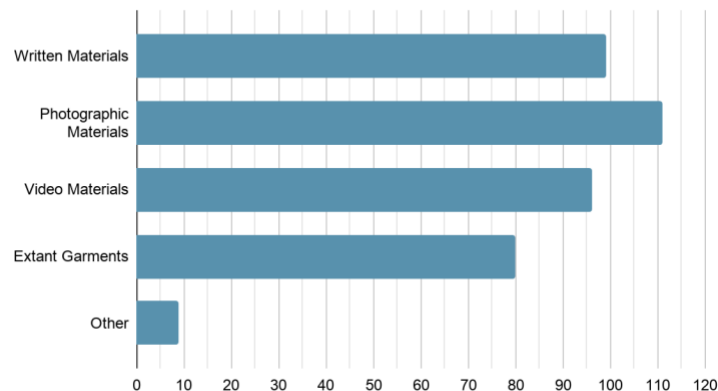Moderately Interested
20.0%

Very Interested
74.8%
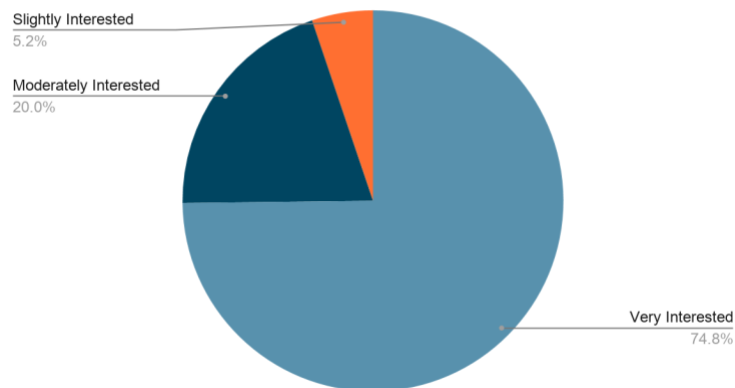
A large majority of respondents, when asked if they find it difficult to locate certain kinds of historical fashion resources, answered that they have had trouble in the past finding what they were looking for. Specific struggles that they mentioned were financial barriers such as expensive books and online paywalls, geographical distance from physical resources, language barriers, lack of digitization, lack of centralized resources, lack of knowledge into how to search for more detailed results, lack of concrete definitions making searching difficult, lack of access to academic or institutional resources, difficulty in judging the authenticity of resources, the amount of time it can take, and a general lack of resources regarding certain types of clothing (ex: men's wear, non-European fashions, lower class fashions,etc.).

The barriers most commonly mentioned were financial and access related. Some specific responses that exemplify this stated "Out of print books are exorbitantly expensive and if you only need a few pages' worth of information it's a real barrier to information" and "Limited accessibility due to geographic distance, cost, or even institutional affiliation can pose barriers to viewing collections of extant garments. Digitization has helped ease this in the case of museum collections. Historical sewing patterns or dressmaking books have been difficult to find in libraries; online resources have helped compensate for this to an extent. Research for my own interest and academic aspirations has also proven difficult due to the lack of historical archives and established academic programs in my geographic region that focus on fashion history. Fashion-related majors in general are not as economically accessible for lower-income groups." Accessibility and the lack of accessibility was mentioned a plethora of times. One participant said, "I am hours away from any major city. Finding ANY historical fashion resources is near impossible. Google and Pinterest are hit or miss. The library has far more accurate information, but they only have a small handful of relevant material." Many others mentioned the lack of digitized materials: "Some are only available as print books, which can be challenging, both financially and because of shipping limitations" and "It is difficult to find information from historic ladies' magazines that haven't been digitized yet. They're amazingly good resources but for some of them, getting access is quite difficult." Another participant mentioned the year-long pandemic as a hindrance to their research as they normally access their information from a physical institution.

Material Type Preferences of Respondents

Material Type	Value
Written Materials	~99
Photographic Materials	~111
Video Materials	~96
Extant Garments	~80
Other	~8

One participant elaborated on the question regarding the difficulty in finding information on historical dress: "With the internet so much of this information is available and the chat groups are full of supportive and knowledgeable people who generously share their knowledge. But I am in the US so this may be different for individuals else where. A digital library of resources would streamline the search for specific sources and this would be a great benefit." Another participant praised other internet-based resources such as Pinterest and personal blogs:

"As a hobbyist, I mostly reference historic resources from various museums and archives as referenced on YouTube, blog posts or Pinterest."
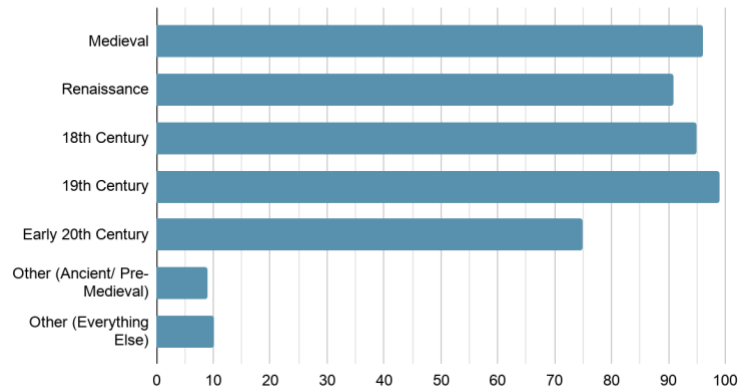
Centralizing information and digitized records on historical dressing was another common reason for expressing interest in a digital library on the topic: "I feel there are a lot of resources out there but they are quite spread out, so centralizing them in one place would be great." Many participants recognized that it is a niche interest but still want to have access to records for professional and personal research purposes. Quite a handful of participants also mentioned the lack of ease acquiring records on garments and techniques from non-Western countries and cultures, as well, also insinuating interest in a centralized digital space on records from around the world: "It's hard to get information about other historical clothing that is culturally different without it being costumey".

Lastly, affordability was a common topic of concern. Many materials are housed by universities or other institutions but subscriptions are enforced in order to access those materials or the database searchability isn't an advanced search system, as mentioned by one participant: "The trouble here comes when university sites are not indexed by search engines, or you're confronted with multilingual search terms that may not have direct translations." Similarly, print books on the topic can be pricey and aren't always available to ship to certain countries, states, towns, etc. One participant mentioned the aspect of patience in receiving materials from other countries for their research: "Some of my friends and I are currently trying to get our hands on the latest *Purpureae Vestes*, which may require routing it through a friend in England to get it to the US. Also, patience - I am 3 months into waiting on a book from Germany to arrive." Very few respondents stated that they do not have difficulty finding the resources they need, and even these people sometimes admitted that this ease would not apply to everyone.

Attitudes and Opinions toward A Digital Library of Historical Dress Construction
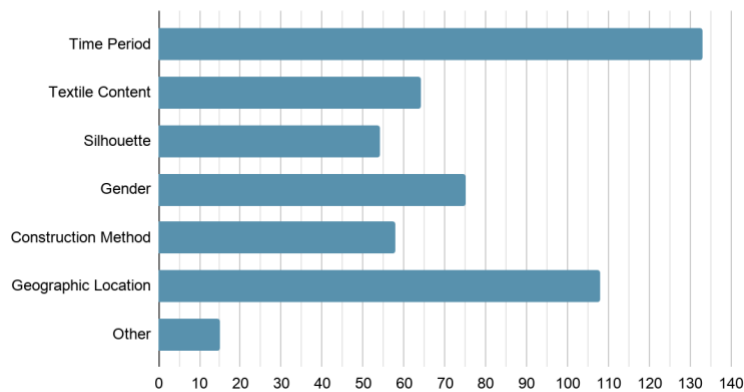
Survey responses indicate an overwhelmingly positive attitude towards a digital library dedicated to historical dress construction, with over 74% of respondents showing significant interest in the project. The desire and need for a digital library that aggregates historical fashion resources is due to many different factors within the community that impede access to resources. Many materials are unavailable to community members that are primarily interested in historical fashion as a recreational activity, in addition to those without academic backgrounds and advanced knowledge of available resources. Furthermore, due to the nature of historical fashion research, potential users have highlighted a distinct need for comprehensive filtering options backed by proper metadata.

Time Periods of Interest

A horizontal bar chart titled "Time Periods of Interest" showing values for: Medieval (~95), Renaissance (~90), 18th Century (~94), 19th Century (~98), Early 20th Century (~75), Other (Ancient/ Pre-Medieval) (~9), Other (Everything Else) (~10). X-axis from 0 to 100.

Currently, community members must rely on their own knowledge-base of historical fashion resources in order to locate materials, which means performing multiple searches to identify resources that are listed under variant names, for just one example. A digital library would allow users not necessarily familiar with specific garment names, styles, construction methods, and locations of origin, to more easily locate materials. Additional filters specific to historical fashion are also needed, like difficulty level, degree of complexity, social strata, cultural or ethnic population, and silhouette, which would allow more knowledgeable members to perform complex searches. Existing digital libraries and online communities with historical fashion resources are failing to meet these rigorous standards for the historical fashion community, revealing the need for a digital library that can cater to the needs of this highly specialized research niche.

Filtering Option Preferences

A horizontal bar chart titled "Filtering Option Preferences" showing values for: Time Period (~134), Textile Content (~64), Silhouette (~56), Gender (~75), Construction Method (~59), Geographic Location (~108), Other (~14). X-axis from 0 to 140.

Summary

We initially sent out our survey with the hope of getting ten respondents, but ended up with a wealth of helpful information that will inform our forthcoming Collection Policy, Metadata Guidelines, and what items we choose as the starting point for our collection. We now have a much clearer understanding of the specific desires and experiences of a larger portion of our community of users than we originally had.

Collection Guidelines

Goals and Objectives

- Increased access: The Needle Workers' digital library will provide access to esoteric materials by aggregating historical dress documents and filling a void in centralized, digitally available historical costume resources. The Needle Workers' Digital Library plans to expand access to historical fashion materials outside of Euro-centric, Western fashions by emphasizing collection growth in these areas, in addition to collecting historical fashion materials across time and class.
- Remove Entry Barriers: Community members have indicated that many popular materials within the historical costuming community are expensive or require too much effort to locate. By providing access to high-cost materials, the Needle Workers' Digital Library will lower entry barriers to historical fashion research.
- Make Research Easier: Historical garments have many different names and attributes that make them unique, yet part of a fashion continuum. The Needle Workers' Digital Library will make searching for historical fashion materials easier and more accessible by creating controlled vocabularies and assigning proper metadata to each item in order to fully encompass the research needs of the community.

User Groups

The projected user groups for this project are professional dress historians, scholars such as students and educators interested in historical dress, and hobbyists, which can contain a wide range of peoples such as historical reenactors, fashion designers, and costumers, as identified by our initial community analysis.

Scope and Content

Our community survey gave us a good idea of what content our users would like to see and the scope of what they would like to see included. In general, the content of the Needleworkers' Digital Library will be items related to historical garments and sewing. This includes:

- Fashion plates, Portraiture, and other artwork depicting clothing styles;
- Photographs of extant garments;
- Instructional texts;
- Patterns;
- and Tutorials.

File types will include a mixture of Text, Still Images, and Video, to accommodate those content types.

Criteria for Selecting Objects

Our criteria for selecting records and items for our digital library will vary, but will generally fall into one of 4 categories:

- Public Domain objects - these materials are already available, but we will compile and organize them for ease of use
- Digitizations of difficult-to-obtain print resources - this will provide access to texts and images that would otherwise be inaccessible
- Accessible items - items that we already have access to are simpler to include, especially for our initial launch, than items we don't have access to currently, so our initial offerings will be skewed towards these items
- Unique items - including items that are not currently available anywhere else is a priority

Other considerations and priorities for objects include:

- Being in the time period we initially set forth, laid out in detail in the *Scope and Content* portion of this document
- Accommodating the wants and needs of our user community, as established by our community analysis
- Quality of items
- Relevance of items
- Low cost - we want to keep this library and the digitization process as economically cheap as possible for now to insure that the collection is accessible to our users at no cost

Assessment of Use

In order to ensure our collection is useful to our users, we will routinely analyze currently held materials based on the following criteria: statistics regarding use and downloads; requests for information not currently held by the Needle Workers' Digital Library; and feedback from the community on the current collections. We will weed items based on their relevance to our users, availability elsewhere, and accuracy of information contained within the item. We will also analyze data on search term use, and accuracy of retrieval of information.

User Needs

We will be focusing on affordable and accessible digital materials. Affordability is a high priority because we want the collection to be accessible to everyone; this is based on a common complaint in our community analysis survey that similar collections that already exist are behind paywalls or institutional barriers. Accessibility in general is also a high priority because we want our items to be accessible to anyone who wants to use them. This will include using thorough metadata and ensuring that text is readable for all, including by screen reader software.

Additionally, we will be prioritizing certain time periods, where possible—19th century, then medieval periods, then the 18th century, followed by the 18th century, Renaissance, and 20th century—based on the preferences of our user community. We will welcome ongoing community feedback to ensure that we continue to meet the needs of our community as the collection grows.

Metadata Guidelines

Purpose

The Intent of the Needle Workers' Digital Library (NWDL) Metadata Guidelines is to create a set of standards that supports the various collections of NWDL and enables the recall of relevant results for complex searches. Part of the NWDL's mission is to increase access to historical garment research and resources through offering access to difficult to find historical resources. We will ensure easy access to materials on historical garment construction through extensive supportive metadata. The metadata will help to add historical context to items and allow for both novice and experienced users to locate materials with ease

This document will provide guidelines for adding retrievable, organisable, identifiable items to the NWDL, and are crucial to fulfilling the mission of the NWDL, in addition to:

- Ensuring quality control for each metadata record
- Improving the discoverability of historical garment materials
- Increasing interoperability of the NWDL's metadata records to Dublin Core, and
- Aiding in the preservation and management of the digital items.

Scheme

The Needle Worker's Digital Library will be using select elements from an already developed crosswalk from Arden Kirkland, an adjunct professor from Syracuse University and independent digital librarian, called Costume Core v0.4.1. Costume Core builds "on existing standards to create a specification for cataloging and encoding costume (historic clothing)" (Kirkland, 2020). The two main schemes used in Costume Core are Dublin Core, an international scheme with a set of 15 elements, and VRA Core, a "data standard for the description of works of visual culture as well as the images that document them" (VRA Core, 2018) as well as some elements established by Kirkland for the Costume Core crosswalk. Costume Core v0.4.1. is a perfect set of elements for the Needle Worker's Digital Library because of its use of Dublin Core and VRA Core, two schemes that are easy to use and are interoperable and inclusion of elements specifically relevant to our subject area.

Dublin Core is universally understood and works for art and clothing pieces as well as literature and other materials. VRA Core is similar to Dublin Core in the sense that it is universally understood. For art and clothing pieces that will be featured in the library, VRA Core will be useful. Kirkland's elements from Costume Core's crosswalk will also be of great use for the pieces of clothing and historic garments to be included in the digital collection. Costume Core's elements are geared towards clothing specifically. For the Needle Worker's Digital

Library, we will be pulling a few required elements and a few optional elements from Kirkland's Costume Core v0.4.1. that will appeal to the scope of our collection. They are as follows:

Required:

- Classification (Costume Core)
- Creator (Dublin Core)
- Culture (VRA Core)
- Date (Dublin Core)
- Description (Dublin Core)
- Measurements (Dublin Core)
- Rights (Dublin Core)
- Subject (Dublin Core)
- Title (Dublin Core)

Optional:

- Condition Description (Costume Core)
- Condition Term (Costume Core)
- Date Earliest (VRA Core)
- Dress Type (Costume Core)
- Function (Costume Core)
- Gender (Costume Core)
- Region (Dublin Core)
- Socioeconomic Class (Costume Core)
- Style Period (Dublin Core)
- Technique (VRA Core)
- Treatment (Costume Core)

We will also be consulting a handful of controlled vocabularies for descriptive uses including the Art and Architecture Thesaurus (AAT) from the Getty, the Getty Thesaurus for Geographic Names (TGN), the Union List of Artist Names (ULAN) from the Getty, the Library of Congress Subject Headings (LCSH), as well as a local authority if needed.

Input Guidelines

The general guidelines for metadata creators will follow the grammar and spelling rules of the English language, with a preference for American style spellings over English style spellings. Exceptions for this will include when titles or other elements of the resource itself use a different language or spelling and grammar convention and other similar events. The following

is a brief summary of these guidelines, and the guidelines will be updated as needed as the collection grows:

- Punctuation:
    - Punctuation will generally be avoided unless it is included as a piece of the resource, following Standard English grammar rules when necessary.
- Abbreviations:
    - Common and well recognized abbreviations (ex: St. for street, Mr. for mister, etc) are acceptable, but it is preferred to spell out the abbreviations when possible.
- Capitalization:
    - Capitalization will follow general English grammar rules, such as capitalizing titles, beginnings of sentences, proper names, and acronyms.
- Initial Articles:
    - Initial articles at the beginnings of titles (ex: the, a, an, etc.) will be omitted.

Element Descriptions

We are pulling from Costume Core's Crosswalk documentation, but because the context of our Digital Library collections being slightly different, we have adjusted the definitions and input guidelines to reflect those differences.

Classification (Costume Core)

Label: Classification
Definition: A classification term should be applied for all costume items, such as "Costume," or "Fashion." This may vary based on the larger overall collection in which these objects will be published.
Comment: Uses controlled vocabularies LSCH and AAT.
Required: Yes
Repeatable: Yes
Input Guidelines: Follow preferred terms as provided by controlled vocabularies.
Examples: Fashion
        Costume
        Fashion writing
        Fashion prints
        Lace and lace making

Creator (Dublin Core)

Label: Creator

Definition: Full name of each known designer, maker, publisher, author, manufacturer, etc.

Comment: Use LCNAF and ULAN controlled vocabularies as much as possible to populate this field.

Required: Yes

Repeatable: Yes

Input Guidelines: For display purposes, write out personal names with first name first.

Examples: Priscilla Publishing Co.
Butterick Publishing Company

Culture (VRA Core)

Label: Culture

Definition: The name(s) of the culture, people, or nationality from which the work originated or was used.

Comment: Use TGN controlled vocabulary if possible, followed by LCNAF and LCSH.

Required: Yes

Repeatable: Yes

Input Guidelines: Use most current appropriate and accurate term to describe any ethnic groups (Ex. Roma or Romani)

Examples: Cherokee
Navajo
American
Ukrainian

Date (Dublin Core)

Label: Date

Definition: If known, the year in which the item was created. Otherwise a range of years that it could possible have been created, from the earliest to the latest. A more precise date can be entered if nown, as YYYY-MM or YYYY-MM-DD. Uncertainty can be indicated in parentheses after the date or range of dates (ex. "(circa)"

Comment: Follow ISO 8601 standards for initial numbers and follow with additional display terms.

Required: Yes

Repeatable: No

Input Guidelines: YYYY, or if more specific date is known, YYYY-MM or YYYY-MM-DD

Examples: 1908

1919-04
1919-07-04

Description (Dublin Core)

Label: Description
Definition: For textual works, if a summary or description is available on the back of the
    item, on the inside cover, or the cataloging in publication page, enter as seen on
    the page. For non-textual items, sum up in a sentence what kind of item it is, what
    color it is, and any important features. Then include any identifiable materials.
Comment:
Required: Yes
Repeatable: No
Input Guidelines:
Examples: White Edwardian era lace trim piece. Made of cotton fabric and cotton thread.
    Sewn by hand.
    The Modern Priscilla is the authority for all kinds of Art Needlework, Crochet,
    Knitting, Lace Costumes, Lingerie, and Home Decoration. It shows the fastidious
    woman how to put all those fascinating little touches into her wearing apparel and
    table decoration that excite the admiration for her neighbors. It is the only Fashion
    Magazine of Embroidery illustrating and giving directions for working our the
    newest ideas and designs for Ladies' and Children's Waists, Gowns, Neckwear,
    Hats, and Underwear; for working all the new kinds of Embroidery, embracing
    French Embroidery, Eyelet, Hedebo, Cut Work, Cross Stitch, Shadow Work, Filet
    Guipure, Lace, Bobbin Lace, Spachtel Work, Biedermeier, Wallachian
    Embroidery, etc. A special department is devoted to China, Oil and Water-color
    Painting, containing valuable hints and information; also Home Arts and Crafts,
    such as Stenciling, Pyrography, Leather Work, Basketry, etc.

Measurements (Extent) (Dublin Core)

Label: Measurements
Definition: The dimensions of the material, whether textile or text.
Comment: List all measurements of the item separated by commas.
Required: Yes
Repeatable: No
Input Guidelines: Measurements should be in inches, to the nearest .25 of an inch.
    Describe the part being measured in parentheses.
Examples: 9 (height), 6.5 (length)
    1.25 (height), 3 (length), .25 (width)

Rights (Dublin Core)

       Label: Rights

       Definition: A standardized rights statement.

       Comment: In most cases, clothing artifacts are not protected by copyright, but may be represented in images that are under copyright.

       Required: Yes

       Repeatable: No

       Input Guidelines: Ideally entered as a URI. Pulled from RightsStatements.org.

       Examples: http://rightsstatements.org/vocab/InC/1.0/
            http://rightsstatements.org/vocab/InC-OW-EU/1.0/

Subject (Dublin Core)

       Label: Subject

       Definition: The subject matter of the item.

       Comment: Use LCSH and AAT controlled vocabularies for both textual and non-textual items.

       Required: Yes

       Repeatable: Yes

       Input Guidelines:

       Examples: Navajo beadwork
            Needlepoint lace

Title (Dublin Core)

       Label: Title

       Definition: For textual items, the title of the given work. For other items, if they have not been titled by the original maker, this should be a descriptive phrase with about 3 important details, usually color, function, and type of item.

       Comment: Less than 100 characters.

       Required: Yes

       Repeatable: No

       Input Guidelines: Exclude articles at beginning of title. In title case.

       Examples: Priscilla Needlework Book
            Delineator
            White Bobbin Lace for Insertion

Condition Description (Costume Core)

Label: Condition Description
Definition: Narrative description of the overall physical condition, characteristics, and
        completeness of an item. If a garment, describing where each issue is on the
        garment.
Comment:
Required: No
Repeatable: No
Input Guidelines:
Examples: Condition is very good vintage condition. Slight yellowing of pages and small
        amount of rust from staples on the spine.
        Condition is good vintage condition. Slight spotting on upper right edge of lace
        trim piece.

Condition Term (Costume Core)

Label: Condition Term
Definition: A single term to indicate the rating of the overall condition of the object.
Comment:
Required: No
Repeatable: No
Input Guidelines:
Examples: Poor
        Good

Date Earliest (VRA Core)

Label: Date Earliest
Definition: The earliest date an item could have been made.
Comment: In the format of YYYY or YYYY-MM or YYYY-MM-DD.
Required: No
Repeatable: No
Input Guidelines: Follow ISO 8601 standards.
Examples:

Dress Type (Costume Core)

Label: Dress Type
Definition: Each term that describes the type of dress.
Comment: Use AAT if possible.

Required: No
Repeatable: Yes
Input Guidelines:
Examples: Evening
        Tea
        Walking

Function (Costume Core)

Label: Function
Definition: Each function for which an object (or object being described in text) was
        worn.
Comment:
Required: No
Repeatable: Yes
Input Guidelines:
Examples: Foundational
        Structural
        Outerwear

Gender (Costume Core)

Label: Gender
Definition: The gender for which the object or object being described was originally
        intended.
Comment:
Required: No
Repeatable: Yes
Input Guidelines:
Examples: Women
        Men
        Male children

Region (Dublin Core)

Label: Region
Definition: The geographic region in which the object originated.
Comment: Use TGN controlled vocabulary.
Required: No
Repeatable: Yes

Input Guidelines:
Examples: Ukraina
        New York (state)

Socioeconomic Class (Costume Core)

Label: Socioeconomic Class
Definition: Each term that indicates the socioeconomic class of the person(s) who wore a
        garment (either being described in a text or the object itself).
Comment: This can have multiple values to show if a garment was passed up or down.
Required: No
Repeatable: Yes
Input Guidelines:
Examples: Aristocracy
        Working class
        Middle class

Style Period (Dublin Core)

Label: Style Period
Definition: Each decade or longer in which an object or text describing an object was
        made or used.
Comment:
Required: No
Repeatable: Yes
Input Guidelines: Do not add apostrophe to dates
Examples: 1930s
        Edwardian
        Regency

Technique (VRA Core)

Label: Technique
Definition: The production or manufacturing processes, techniques, and methods
        incorporated in the creation of an object (or the techniques described by a text)
Comment: Use AAT and /or LCSH when possible.
Required: No
Repeatable: Yes
Input Guidelines:
Examples: Bobbin lace

Lace and lace making, Victorian
Lace and lace making, Baroque

Treatment (Costume Core)

Label: Treatment
Definition: All procedures that have been completed to repair, conserve, stabilize, or display an object, in a narrative paragraph.
Comment:
Required: No
Repeatable: No
Input Guidelines:
Examples: Work digitized at 600 DPI, saved as TIFF and JPG. Staples removed from spine to prevent rust. Stored in an acid free folder.

Example Record

Classification: Fashion writing
Creator: Priscilla Publishing Co.
Culture: United States (nation)
Date: 1908
Description: The Modern Priscilla is the authority for all kinds of Art Needlework, Crochet, Knitting, Lace Costumes, Lingerie, and Home Decoration. It shows the fastidious woman how to put all those fascinating little touches into her wearing apparel and table decoration that excite the admiration for her neighbors. It is the only Fashion Magazine of Embroidery illustrating and giving directions for working our the newest ideas and designs for Ladies' and Children's Waists, Gowns, Neckwear, Hats, and Underwear; for working all the new kinds of Embroidery, embracing French Embroidery, Eyelet, Hedebo, Cut Work, Cross Stitch, Shadow Work, Filet Guipure, Lace, Bobbin Lace, Spachtel Work, Biedermeier, Wallachian Embroidery, etc. A special department is devoted to China, Oil and Water-color Painting, containing valuable hints and information; also Home Arts and Crafts, such as Stenciling, Pyrography, Leather Work, Basketry, etc.
Measurements: 9 (height), 6.5 (length), .25 (width)
Rights: http://rightsstatements.org/vocab/NoC-NC/1.0/
Subject: Embroidery, French
Subject: Needlework, Edwardian
Subject: Lace and lace making
Title: Priscilla Needlework Book
Condition Description: Condition is good vintage condition. Some yellowing of pages due to age.

Condition Term: Good
Gender: Women
Style Period: Edwardian
Technique: Lace and lace making
Technique: Embroidery

Technology Infrastructure Report

Digitization

      Some of the items that will be featured in our digital library will be born digital and some will be digitized. With items that will be digitized, we will be using the highest quality scanners available to us for print items and highest quality cameras available to us for other realia. We will be following a digitization process which includes assessing and selecting materials, checking the quality once the item has been scanned in, and editing the items post-process. This will require editing the image for clarity and quality if needed, storing in the appropriate file formats (listed below), compressing the image if needed, and properly cataloging the item within our digital library following our metadata guidelines. We will then ensure its accessibility on our preferred platform and follow up with need-based support such as maintenance and migration.

Platforms

      We initially planned on using Omeka for our digital library because of our familiarity with the platform, its ease of use, and because it has Dublin Core built into it, a scheme that we will be using to describe our materials. However, we decided to switch gears and use Airtable, as suggested by one of our team members. Airtable is a "spreadsheet-database hybrid, with the features of a database but applied to a spreadsheet. The fields in an Airtable table are similar to cells in a spreadsheet, but have types such as 'checkbox', 'phone number', and 'drop-down list', and can reference file attachments like images" (Airtable). The main reasoning for going with Airtable as our preferred platform was to ensure the usage of VRA Core and Costume Core, two of the main schemes we will be using. Our digital library has very specific materials that will need to be cataloged including patterns, textiles, and garments as well as the "usual" print items and moving images. In order to properly catalog all of these items, an application profile of Dublin Core, Costume Core, and VRA Core will need to be used. This in turn forces us to use a platform that will allow for all three schemes, not just Dublin Core. Airtable, with its customizable elements and spreadsheet-like interface, will allow us to have full range of control over how we catalog and define the items within our digital library.

File Formats

      The recommended file formats for items in the collection vary based on the type of item are as follows:

- Images - JPEG, PNG, TIFF
- Text - PDF
- Audio - MP3
- Qualitative Textual and Data Schema - XML

      All chosen file formats should take into consideration the longevity of the item. Data loss should be minimized where possible, and formats should be chosen based on long-term sustainability of the items using that format. Formats that could become obsolete in the foreseeable future should be avoided, and any formats that are known to be becoming obsolete should be migrated in concert with active preservation practices. Passive preservation practices should also be observed consistently and continuously to maintain all files and their integrity.

Storage

Currently, the collection will be hosted on Airtable. As the collection currently exists, this is suitable for our storage needs. The collection growth may change this in the future, so when considering alternate storage several things should be taken into consideration. The collection is intended to be online and accessible, so where possible it should not be stored behind paywalls or other similar accessibility barriers. Since the collection is intended to be online, having multiple storage locations is vital in case of server crashes, site inaccessibility, or other storage emergencies. Files should be stored both online, currently using Airtable, as well as on at least one separate cloud storage system and a local hard drive where possible. Storage options with high risk of damage, such as CDs or thumb drives, are not recommended.

Personal Reflections

Kathryn Koon

I was able to take a lot from this project. I really enjoyed getting to work on it, and I sincerely wish I had been able to take this class in an earlier semester so as to use it in my graduation requirements. Working on this project allowed me to use a lot of skills I had learned in both this class and throughout the program in a very practical manner that I think really helped me understand how a lot of concepts would be used in the career field.

For example, doing the community analysis was the first time I had ever had the chance to conduct a survey and use that data to create a project. We had talked about that in my research methods and grant writing classes as well as in this class, so it was really interesting to actually get a chance to do that kind of work. Getting the level of response we did was also really encouraging.

It was also a lot of fun to get to take a lot of the skills I learned in my collection development class and translate them into the digital library landscape. I learned I still have a lot to learn about metadata, but I think I was able to further my understanding there a lot as well. Getting to create a concrete collection guideline and really think about metadata and tech needs for a digital library will be really helpful for me in the future.

I strongly believe that the future of libraries is primarily digital, so having these experiences and examples at my disposal will be very helpful for my future career. I plan to be in the field for a very long time, so it will be really interesting to see all the things we worked on here continue to grow and evolve. Having this basis of understanding will allow me to grow and evolve with the digital library landscape, and I'm very grateful to have been able to work on this project.

Alexandra Sabau

The completion of the Needle Workers' Digital Library project has definitely provided a lot of context and application for the concepts presented by Dr. Awa in class and in our readings. Although the timeline and project expectations for creating a larger digital library with actual resources is most likely a bit different from this project, I found it *very* grounding to collaborate on completing a physical project that coincided with the class throughout the semester. Having group members that contributed equally, and with varying areas of expertise added so many different perspectives and really broke down what seemed like such a massive project at the beginning of the semester. Since this was my first time really working as a team for such a long time in the semester, I feel like I have gotten a glimpse into how digital library projects work on the large scale, and a much better look into how small-scale collaborative projects are completed.

Working on the contents of this project, I was very surprised by my own abilities in being able to keep up with professional demands and create a substantial final project. While I may have not had as much expertise with the metadata, I ended up having just as much to contribute to other areas in the project. I also feel that after working together to structure our proposal, different guidelines, and reports the idea of completing one of those assignments on my own is much less daunting. Overall, from this assignment I feel like I have gained an overview of the different physical (technical) and conceptual frameworks for constructing a digital library.

My favorite parts of this project were analyzing the survey results and quantifying the group members' personal experiences with historical fashion research. After analyzing the survey responses, I also found it very satisfying to take narratives and responses and work on a project that would address a community's needs and provide a much-needed service in the historical fashion community. The final part that I enjoyed was looking for and photographing resources for the digital library prototype, as I was able to look at materials I never knew existed.

Samantha Kanne

Working in a group setting for the Needle Worker's Digital Library has been very enlightening. I can say that I have learned a lot not only about building a digital library but also about collaborative group work. During a semester – and a year – where life has been very isolating, it's been refreshing to be able to work in a very healthy and productive group setting. And, seeing as my concentration and long-term career goals revolve around digitization, metadata, and cataloging, this has given me a great platform for exercising those skills.

When we began the group project, I didn't know anything about building a digital library from the ground up. I was very thankful to have guidance from the synchronous and asynchronous lectures, especially involving copyright, DL framework, and community analyses. I had some knowledge and experience with metadata from taking a metadata course last semester and was able to bring some of that insight to the group as well as learn some more about crosswalking and application profiles and when and where to use them. I was also thankful to have such knowledgeable group members when it came to digitization, what sort of realia to include, and the general scope of building the digital library.

I am very happy to have been in such a great group with four other amazing people. Not only have we learned from one another and taught one another, but we provided a sense of camaraderie during a lonely semester. I believe I can speak for all of us when I say that meeting every week and chatting about something we felt passionate about and about our personal lives was a fun distraction from other coursework and other life things.

Emory LaPrade

First of all, I must say it has been very fulfilling to work with my peers and have us all be enthusiastic about our digital library's creation, as well as its subject matter. We met almost every week this semester, and it was really great to help each other out and have the overall project turned from something daunting into something much more manageable. Every time I am lucky enough to work with wonderful, fun, and resourceful group members, I learn something new about myself, or how to collaborate with others.

I also learned more about digital library platforms, as we explored our options with the metadata scheme we wanted to use. I am excited to learn even more about open source platforms and how they are made, and I feel like I have a solid foundation to build from because of this class.

Finally, doing research via a survey that was remarkably successful in getting responses was really exciting to have happen! I have done a couple surveys before for previous projects, but not with such significant results. I hope to share our work with some of the people who responded to our survey so they can see what we created. I also hope to continue working on this project in the future, and to keep adding objects, improve my digitizing skills, and maybe even find funding so it is possible to license some more recently published books that are still under copyright.

Tori Gilkeson

Through this project, I have learned a lot about how complex the creation process for a digital library is. There are so many factors that go into turning an idea into a reality. It was much more involved than I initially anticipated. Having to turn our vision into an actual document of collection guidelines was an interesting exercise because it forced me to think about what precisely was important and how to phrase it in a way that would be understandable to others. We also had to have good communication with each other during this process to ensure that we were all on the same page and expressing a coherent plan for our digital library.

So I got to learn a lot about these processes which were new to me and benefitted from the differing knowledge and experiences of my teammates. I did get to learn about the technical side of creating a digital library and got to learn about metadata as it pertained to our project. These were things that I came into the project wanting to do and expressed in my initial personal essay in the proposal. And I did get the opportunity to learn about these things, though I know I've got lots more to learn! I also got to put to use some skills that I already had and get more practice with that. As I stated in our presentation, I did the bulk of the Excel work in our community analysis, because this was something that I already had some experience with and

appreciated the practice to keep those skills fresh. It was also really exciting to see just how many people responded to our survey and expressed enthusiasm about our idea.

Overall, I had a great experience with this project and can't imagine it working out any better than it did. The topic was fascinating, the project itself was a fantastic, hands-on learning opportunity, and the people I worked with are absolutely amazing.

Link and Screenshots

The Needleworkers' Digital Library can be found at: https://airtable.com/shrQRUkQopqLgtylN

Airtable - Gallery

Apps · WRLC Catalog · myUTK · Canvas · VitalSource Booksh... · UT Libraries · LibGuides · EndNote · Google Scholar · SIS · GroupMe · Canva · Digital Style Guide · Reading list

airtable.com/shrQRUKOopqLgtyIN/tblyxighn1VsDxc5c

Airtable · Gallery · Use this data

1 filter · Sort · ...

× Where   Region ▼ has any of ▼   Europe   France
+ Add filter

Find an option
Europe · France · United States · Tennessee · Japan

NWDL1
TITLE: Histoire du costume masculin français
CREATOR: Paul Louis de Giafferri
DATE: 1927
WORK TYPE
DESCRIPTION
HOLDING INSTITUTION: University of Tennessee, Knoxville...
RIGHTS

NV
TITLE: L'histoire du costume féminin de l'a...
CREATOR: Paul Louis de Giafferri
DATE: 1922-23
WORK TYPE
DESCRIPTION
HOLDING INSTITUTION: University of Tennessee, Knoxville...
RIGHTS

NWDL5
TITLE
CREATOR: Paul Louis de Giafferri
DATE: 1922-23
WORK TYPE
DESCRIPTION
HOLDING INSTITUTION: University of Tennessee, Knoxville...
RIGHTS

NWDLO33
TITLE: Delineator Magazine, 1901
CREATOR: Unnamed record
DATE: 1901
WORK TYPE
DESCRIPTION: A 1901 edition of a ladies fashion magazine.
HOLDING INSTITUTION: Private Collection
RIGHTS

NWDLO29
TITLE: Hand sewn lace, 20th century
CREATOR
DATE: 20th century
WORK TYPE
DESCRIPTION: Hand embroidered lace, with upper half covered on the back by an extra layer of cotton.
HOLDING INSTITUTION: Private Collection
RIGHTS

References

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Kirkland, A. (2020). Costume Core Version 0.4.
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    works of art and culture*. https://www.loc.gov/standards/vracore/.