

July 30, 2019 – Stanley Gorski speaking with Kelsey Duinkerken at the Gutman Library, Thomas Jefferson University East Falls Campus in Philadelphia, Pennsylvania

*Guide to abbreviations:*<sup>1</sup>

KD: Kelsey Duinkerken

SG: Stan Gorski

{LG} laughter

- partial words

-- restarts

KD: So it is Tuesday, July thirtieth twenty-nineteen. My name is Kelsey Duinkerken, and I'm the Special Collections and Digital Services Librarian for Thomas Jefferson University, and I am here with Stan Gorski, Director of Gutman Library, also of Thomas Jefferson University. And we're here today to talk about the East Falls Special Collections, um, specifically the Design Center's Textile and Costume Collection, the Gutman Library's University Archives, Textile Industry Historical Collection & Materials Library, and the Arlen Specter Center's Senator Arlen Specter Archives. So, what I want to do to start out is to ask you what the landscape of special collections was like on the East Falls campus when you arrived and prior to that.

SG: Um, when I arrived, we were in a different building than we're presently in. This is the Paul J. Gutman Library, and this was built in nineteen-ninety-two. Prior to that the Library was, was called the Pastore Library after Senator Pastore. Um, that library was smaller, um, and it had one, one room dedicated -- it was on the lower level -- to materials that weren't -- dedicated to materials that shouldn't be in the circulating collection. And what it was was old books, and that's basically what they called them, old books, and shelves of old papers, which were related to the history of the University. Related to the operations of the Univers- well at that time it was a College. Um, this material was not cataloged, it wasn't in the paper catalog. When we were in that building there was no automated, uh, system, library system. Um, and that's actually forms -- that group of books formed the genesis for the Historical Textile Collection and the University Archives. Um.

KD: And about what year was that?

SG: That would have been when I -- that library was built in sixty-seven. Um, from what I understand from other librarians who were there at the time, one of the librarians actually took many of the books off the shelves that were circulating, nineteenth century books, and put them in this room. Um, the University papers, people were going to throw out, or clean out offices, this individual, and maybe some other librarians, um, grabbed them and put them in there, in this uh room. And when I say the room, the room wasn't huge. Twelve by twelve. Uh, but when I came on board I was a part-time reference librarian -- evening actually. I was hired originally as an evening reference librarian. Uh, I had been -- I still am -- a collector, book collector, um, ever since college, and I thought, I found out about this, and I thought this should be organized. I mean there should, you know, there should be -- this is interesting stuff. Uh, most of the books that had been taken off the collection had to deal with the textiles. When I

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<sup>1</sup> Transcription rules are based on the University of Pennsylvania's February 2011 Transcription Guidelines:

[http://www.ling.upenn.edu/~wlabov/L560/Transcription\\_guidelines\\_FAAV.pdf](http://www.ling.upenn.edu/~wlabov/L560/Transcription_guidelines_FAAV.pdf)

say textiles, the production management of factories, industrial textiles, not so much crafts or, or, or design, though there was some of that. But the School has always been interested in producing, um, producing people who would be in management positions in textile companies. Uh, so, so that's where this material tended to be, uh, pointed at or focused. Um, there was, I found out later, there was costumes on campus, um, that were being held in a separate building, which was at that time, which was called the Paley, um, Design Center. And Paley is, was named after Goldie Paley, uh, and that was donated, the building, uh, to the uh, to the College.

KD: Yeah. Do you know where that collection of costumes and textiles came from? That originally was put into the Design Center?

SG: From what -- from what I understand, um -- it wasn't until much later that that division, or that Collection, came to the Library. It was, it was held under the, uh, ownership of the Textile School, so there was people in the Textile School that were, you know, who had control -- yeah, I don't know if you want to say control -- they had control, because the people that worked in it were paid out of the Textile School. Um, from what I understand, the textile swatches -- see, our, our, our Collection, our Textile Costume Collection has a lot of textiles, uh, as opposed to all costumes. I mean there was a lot of costume apparel, accessories, etcetera in it, but there's, then most of the items are actual pieces of fabric. Um, the School has been in existence since eighteen-eighty-four, and students produced fabric as part of it. So, so they had examples of students' work. Um, they also, there was in an earlier library, before the Pastore Library, which was built in sixty-seven, there was the Hesslein Library, which was built in ninety-fourty-nine. They had a textile swatch collection to show students different types of fabric. That collection ended up in the Paley Design Center. And then, because we are, we were, a Textile School and there was a lot of alumni who went here and they were involved in the textile industry, they, when they realized that we had a collection dealing with fabric and costumes, they donated a lot of stuff. I doubt very much if the Textile and Costume Collection ever bought a single piece. Um, I think everything was donated.

KD: Interesting.

SG: Um, which also, might give insight to how, um, how, how there are gaps in the Collection. And how there are, how it touches a lot of different areas. Um, there was a hope -- having read some of the old policy statements, where there was a hope to kind of focus the direction of the Collection, um, and I -- they might have turned away certain textile or costume collection donations. I really don't know. But it is, um, it covers a lot of, of ground as opposed to a collection that started from scratch, saying we'll do this, this, and this, and we're not going to buy that, that, and that {LG} and we're not going to add that into the collection, so to speak.

KD: Yeah. Um, so I'd like to dig in a little more into how the Paley Design Center was started. So who started it, how was it run, was it seen as a special collections at all at that point?

SG: It was, it was seen, again, as, as a collection -- it was seen as a group of materials that, that, that, uh, well, talked, um, about textiles -- I mean since it was a textile school. You know, we're talking at the time, you know, at the time the School was entitled Philadelphia College of, uh, uh, Philadelphia College of Textiles and Science. Um, and, that was, that name was given to the School in nineteen sixty-seven, and I'm talking about the Collection coming together around the early seventies. Um, so, the aim was that this is an important teaching aid to our students, and because of some of the donations it was

understand that these are fairly important -- I'd say, in a couple rare instances, museum quality items that they should be preserved and we should, we should keep. Um, we should do what we can to preserve them. Um, over the years, while there was staff there, you know, staff changed. Um, I think their orientation of what they were trying to do changed depending on who was the Director. Um, as I said, there was never any money for acquisitions. There was donations of money. They did put on shows or exhibitions. Um, at one time, up until, you know, wow, I would even say the late nineties they had as many as three staff members. Um, I think one of the problems was that they tried to become, um, or they tried to fulfill their, uh, their, their idea of becoming a museum more than a teaching collection. There's some early descriptions of their collection development policy where they talked about a museum collection and then a teaching collection, and, um, I don't think that was ever really resolved. Though with the later -- the professionalism of -- I, I knew some of the people later on into the late nineties, early, uh, two-thousands, and they had definitely, uh, professional qualifications. Um, and I think their, their uh aim, was uh, was reasonable. I just don't think the funding was available from, from the University. Um, let's, let's be honest. The actual building that the Collection is housed in was designed as a personal residence. It's a home. So it was never really designed to be a, to be a repository for, for the large amount of textiles, of accessories that are housed there. They had to make do. Um, so the support from the University was never -- well it was never seen as a real solid benefit to the University. It was seen as something more as a textile school should have a textile collection.

KD: Yeah.

SG: But it, it just was not a high priority.

KD: Do you know if it was used as a teaching collection in those early years?

SG: They, they kept part of the Collection -- I mean there was, there was items that were kept as items for classroom demonstrations, and um, you know for students to visit. Um, you know, I've heard of students who have gone over and there and you know had talks and presentations. Um, the swatch collection was organized -- it wasn't organized. OK, let me rephrase that. It was organized if you went over there. There was no database. It was more like a card catalog. If you wanted to look at certain types of weaves you could actually go up to a file cabinet and find examples of that. So yes, it was utilized. How much? I could never, I couldn't give you any figures. Uh, I don't even know if anyone could at this point {LG}.

KD: Yeah.

SG: So, I mean. And, I mean, students knew about it. Um, I mean the faculty knew about it. But like I said, some of the um, design classes, fashion classes, went over there to look at items. But there was also an attempt by under some directors to make it more of a museum. And I don't know how that would have impacted on how much time they could give to --. There was a time when if you looked at a directory of museums in the Philadelphia area you'd see the Paley Design Center listed, and it would give you the hours. I wouldn't say it was every day, but there were certain hours of the week where if you were an outsider you could go over there and go look at the textiles.

KD: Hm, yeah, that's interesting. So.

SG: That's not the case now {LG}.

KD: Yeah, that's for sure {LG}. Um, so you mentioned that the building itself, isn't now, and never really has been, equipped to hold those collections. Do you know why it was selected to be the Design Center in the first place and maybe how storage has changed over the years, if at all?

SG: Well, I'm pretty sure it was selected because, you know, there was a large -- there was costumes and there was textiles probably taking up room in the Textile School, and they didn't know what to do with it, and along comes a, the uh, the Paley -- well actually it was, it actually would have been the Levy family at that time because it was the daughter who donated it after her mother died. Um, they say you can have the house, and the house, you know, it's like everything else, you know, there's, there's pros and cons. The house, because of its location, is not, um, it's not easily accessible. I mean it's off to the side of the University's property so it, it, it's not the easiest thing to get to, um, if you're a student, or even if you're faculty, and you have to kind of cross Henry Avenue. And Henry Avenue at times can be very traffic congested, and so forth. So, um, the decision -- there was talk I think of making it an office space -- um, but they determ- they decided that making it a gallery -- I mean an exhibit area for, for, for displays, textile displays, students' work, and also housing the textile collections made a lot of sense. It's a free piece of property, you know, it's off, off to the side. And it had some parking. So um, it certainly couldn't be turned into a dorm. There wasn't enough room for a dorm, which would have been -- the University, or the College, always needed dorm space, or even offices. Though there was a period of time, in two-thousand, when it was utilized as office space, um, for a, for a handful of staff positions. But um, it was then reverted when the uh, when those, uh, when Kanbar was finished building, they, they went back. They moved the offices out of there. It just didn't work for that. I mean, it wasn't, it wasn't the most convenient. I shouldn't say it didn't work. It just wasn't, wasn't convenient. And, and there isn't, um, when you look at the square footage, there isn't a large amount of square footage. I mean, as an individual home it's nice.

KD: Yeah.

SG: But uh, it can't be more than ten thousand square feet. So.

KD: So you mentioned that the Center has kind of been a, a special collections, a teaching collection, and at times a museum. Is there anything else you can say about how it's changed over the years through today in its current iteration?

SG: Well, hm, for one the Library is involved in it {LG}.

KD: Sure, yeah, and what year did the Library take over?

SG: The Library was not in- {LG} -- I mean, we had a good working relationship with the uh, with the Center, with the Textile uh -- especially since we started a historical printed material here in the Library. I was always interested in what, you know, what was donated over there. And actually very early on, the late eighties -- yeah, the late eighties, I went over there and they gave us a lot of books that they said they don't want to deal with {LG}. Uh, I mean, printed material. And, I mean, uh, a fair amount of it was uh -- and when I say a lot, I mean twenty, thirty volumes, not talking about hundreds -- um, of uh printed material they said, "This came in with some of the donations, and they don't catalog books, they don't deal with books, and you deal with books so here you go." I said, "Fine." I think there might have been a few pieces of textile swatches that we gave them, that we didn't think was appropriate for the Library. Uh, that we got the same way, donations, people. Uh so we always had a good working

relationship with the staff over there. And of course they'd come over here and use our resources. Though there was a small in-house library that they had, and in fact they did have funds to buy some, um, reference material. Uh, it wasn't until the two-thousand-, uh, two-thousand-thirteen, -fourteen that their collection actually was absorbed -- or the book collection was actually absorbed by the Library. And that was about two-hundred volumes. Um, but, um -- I'm sorry, I was trying to form -- I got off the point there, what was the original?

KD: Yeah, so when, when did the Library take ownership of the Paley Center and how did that kind of change what it's become today?

SG: What, what happened was there was a professional staff of three people. There was a Director, there was a collections manager, and I think there was a curator. I'll be honest, I'm not sure -- I know the Director was full-time. I think one of the other staff was full-time. I'm not sure about the third person. It might have been a part-time position. And then in the early two-thousands there was, I know there was, was a document that was submitted about trying to um -- the Director said for the li-, for the Collection, for the Paley Design Center, for the, for this Collection to go forward we have to make some decisions about what its use, its goals, etcetera, etcetera. Um, and there was, there was a proposal made, um, and it did include -- I mean, it basically said more funding is needed. I mean if you're going to do this right, you know, this is what is needed. I don't know if that was the reason, but within two, three years basically everyone had been let go and the Collection shut down. Now admittedly also at that time the School was -- eh -- this is after two-thousand-eight. Um, you know things in general were still fairly tight economically. The demographics for the student body has always been one of, um, I mean the demographics that we drew from was not the -- I would say not the wealthiest. Um, lot of first year stu- -- uh, I mean first time undergraduates. Um, and the student populations were dwindling so money was getting tight, or was tight, as a smaller institution. Um, around that time pay raises weren't as, um common. Well, I mean they were still giving cost of living, but merit and so forth I think had basically disappeared. And the School wasn't, wasn't in the red, but it was -- the margin was very thin. Uh, so I think the powers that be made, made the decision that why are we, you know, we can save money here. So the staff was entirely let go and for two years, um, and I'd say that's between two-thousand-eleven to -thirteen. Yeah, in that area I might be off by a year or two. Um, the Collection was closed down. When I say closed down there was just nothing done. There was no staff, there was no curatorial work done, no presentations. I mean it's basically they just closed the door and walked away. In two-thousand-thirteen there was uh, a committee formed out of the Provost's Office to um, look into what should we do with the Collection. Um, the Library around that time was actually {LG} given responsibility for the Collection. Um, and that came out of the Provost's Offices. And from what I understand the Textile School, um, there was some going back and forth about in the Textile School whether the Textile School should be in charge or the fashion program should be in charge. And uh, the textile's, uh, program and the fashion program aren't in the same College. They're in two separate Colleges, um, the whole idea of then funding and having the money and so forth, I think the uh powers that be, or the administration decided, "Why make a decision between the two schools? We'll just take it and put it in a third space" {LG}.

KD: Mm hm.

SG: And we had -- and we did have a special collections department at that time. I mean this was early, you know, two-thousand-ten, two-thousand -- we had a special collections, we had a rare book -- if you

want to call it the rare books -- and that had a number of, you know, divisions and so forth. We hadn't started the Materials Library yet, and certainly the Arlen Specter Collection hadn't come. Well actually we received the Arlen Specter Collection about two-thousand-eleven. So it seemed to the administration that the Library {LG} has uh, you know, has the ability to work with uh {LG} strange groups {LG}. Or, or at least we have the expertise for uh, conservation. We know what the terms conservation, preservation of, of older materials, antique materials. I'm not saying we're textile experts, but, you know, at least the idea wasn't foreign to the Library. Um, so we were given -- when I say we were given, I mean, there was no staff -- well there was -- we hired a part-time, um, curator. Uh, and that was basically, you know, basically trying to do an inventory or, I mean, you know, uh, just clean up - - I shouldn't say clean up, but at least be there physically if people want to look at anything. Show students or faculty, you know, the materials. And there was a part-time -- I mean there was a partial inventory that was going on at that time, so, you know, to continue that. Um, her hours weren't extensive. It was under twenty hours a week. So it wasn't a lot. Um, but that committee, which I had mentioned earlier, uh, had met and determined -- well, actually it met a couple of times and so forth and it basically came down to, um, that this, these items, um, the University should keep, and we should, you know focus on student use, you know, not building a museum collection, uh, where people come in from the outside to look at -- well, let's decide how we can utilize this for the students. I should say at this, at this time too, that the Provost's Office, or the University, did decide to do an appraisal of the Collection, which had never been down by a third party. Um, this appraisal started in two-thousand-fourteen, two-thousand-fifteen. And this was a third party, and this was, this was a company, well a group of individuals, who had done appraisals for other institutions -- I mean, um, in fact I was involved somewhat in the selection -- and excellent credentials. Um, their final appraisal value also -- there was some talk prior to when I said that committee -- there was some talk prior to that actually, deaccessioning everything, and selling off the entire Collection. There was some talk of moving it out of the li- -- out of Paley into the Library. At least parts of it. So that committee actually was looking at everything. The final appraisal evaluation of the Collection was such that the University decided to, to uh, keep it. And the University, um --

[Recording paused]

KD: OK, so we were talking about, um, the decision to not sell the Design Center holdings and to have them be managed by the Library.

SG: Right, and we, we went through a couple curators, part-time curators, uh, in that time. Um, the idea being -- we wanted a curator, we started looking -- well actually the Provost's Office started doing it. They started looking for a person who would be a curator and also be teaching history of fashion. Um, and we eventually found -- or the Provost's Office found an instructor, uh. It's a little complicated now because the person as a curator is on the Library's staff list, but as a teacher, uh, I mean as a faculty instructor she does teach out of the Textile School. So uh part of her salary comes from the Library, part of it comes from the Textile School. But, uh, she's very good, and she has, um, uh, she uses textiles, she uses the collections in teaching, and there's been a few small exhibitions. We say small, it's like usually in the exhibition space in the Library or one of the other buildings. It's nothing that we, you know, publicize to the world {LG}. Um, it -- just because she doesn't have the time. And also because there is still the -- it is a marginal -- we try to keep the costs down. There is no budget for acquisitions. There are some things that we could -- there are holes in the Collection that were identified by the appraiser, the appraisal. When the appraiser did the Collection, um, she mentioned, or the team mentioned, that to be

more, uh, useful you might want to pick up certain types of examples of apparel, twentieth century apparel. We're not talking about nineteenth century. Um, and there have been donations made to the Collection. I mean I should say financial donations, um, and there are items that were earmarked again by the appraisers, that you can, you might want to deaccession. Um, and if you want to deaccession, besides trading with another institution you might buy at an auction, if you can. Or if the administration would approve that, then you might be able to buy some items and so forth to fill in the gaps.

KD: And what are some of those gaps or weaknesses right now?

SG: I hate to say specifically, but some of the, some of the, some of the time period, um, we might have - I know we have apparel from like, good examples of in the fifties and the sixties, but there might be some items in the seventies we could use and then even some of the later. We uh do have some named pieces, um, but there are certainly some names we don't have. You know, one example, this type of dress, or you know, uh, or even menswear, or or something. You know, a Ralph Lauren piece might be nice. Um, that is certainly not highest priority, but that is something that we might be able to do as we look forward, as we try to focus the Collection and make it more relevant as a, as a teaching collection.

KD: So, I guess in making it more relevant, kind of what is the collecting scope then? In terms of what you would want to collect?

SG: Well, at this moment -- and I'm getting into the area where the curator is more, would give you more cogent answers than I could. We're looking at, we're looking at twentieth century costume, American costume, Amer- -- I mean a costume that shows you the development of a fabric -- not fabric, costume styles in the United States, um, by some also. And maybe a good example by some of the major designers. Um, there's a lot of, um, there's a lot of native, ethnic textiles in the Collection. That is not the direction that we prefer to support. Um, as examples of some unique textile styles, yes, but we don't need as much as we do have. Um, also some of the, uh, examples of some of the, the, you know, certain rugs. There's rugs, and then there's some, uh, there's some other ancillary types of textiles that we, we don't particularly need for the co-, for the Collection. Um, and also there are some accessories. There's a fair amount of, we have a nice little collection of twenty or thirty nineteenth century fans, which is not really {LG}. I mean they're nice to look at, but. Uh, and so, but we're still trying to work out the direction and what would be most useful for the students. We're certainly not going out tomorrow and start buying materials. Um, we have, in a few rare instances deaccessioned a few items. And actually in a few cases we have sold for a few dollars, not for very much, but we sold and acquired some um -- and the money will be used for future acquisitions, if we, if we decide that. I mean, you know, I mean, you're probably familiar with the fact that, you know, museums use, if you deaccession, the money is generally -- it's generally accepted that that money should be used for building the collections, not for overhead, or you know. And that's not what, what we're planning. It's, it's in a fund and when we, when we decide we want to acquire something maybe that's what we'll do.

KD: Yeah.

SG: So, uh. But, it's not -- the, there's not a heavy -- it's part of the special collections, and it's important. Um, um, I think it's important to the University, and I think it's important to the education of the students, um, on this campus, but I will be honest it's not the highest priority of the Library. I mean it's one of the things we try to do our best, but it is just another part of the special collections.

KD: Yeah. So, talking about the special collections more generally, we have the costume and the textile collections at the Design Center, but you do have a lot of, uh, textile and fashion-based, uh, written materials and papers and books, publications. Would you mind talking a little bit about those and how they're incorporated in kind of their own separate special collections?

SG: Well, I like to uh, now we're starting to talk -- I certainly can't go and say -- no, I, I can, cuz I'm much more connected with the, with the, as I said, early on -- even before I came to this University I was a book collector and I was always interested in old books, rare books. Old books, I used to, you know. But anyway, um, which is to say, which is more, which is different than -- I mean I find it fascinating that the textiles, but I'm not interested in collecting {LG} costumes or apparel. So the book collection, as I said, started, um, by removing materials off the shelves. Um, and the School Archives there was boxes and some shelves of materials. While we were still in the older library, the Pastore Library, which was built in sixty-seven. The Gutman Library was built in ninety-two. So I came in the early eighties. So for that ten years while I was still located in the Pastore Library, um, I worked as a part-time reference, and also special coll- -- well, I talked the Director into saying "You ought to be doing something with this." He said, "Well OK, go ahead. You know, spend some time and some hours," and that's what I did. And he also said, I said, you know, "We have, we have the foundation of a research collection here." Uh, because when I say, you know, the volumes were taken off the shelves, we're talking about at least a thousand volumes. Uh, I said, you know, "You have, you have the genesis, I mean, you have the foundation for a nice focused collection on the history of the textile industry in the United States." Um, I mean we don't have the European material, but that's alright. I mean, um, and since the industry basically started in the United States around the eighteen-hundreds, eighteen-twenties and so forth, uh, there's a few pieces earlier than that, but not, not a lot. As many -- as much of the industry in the United States. Um, in fact the industry in Europe, you know, started -- the manufacturing industry of manufactured textiles started with the Industrial Revolution. So we're talking eighteen-twenties, eighteen-thirties, eighteen-forties, in that area. I said, "You have, you know, you have a really good foundation for that." He allowed -- he said, "Well, we have a small endowment. You know, the interest from that endowment you can spend on buying out-of-print material." I said, "Great." Um, and it wasn't that much. It was only a few thousand dollars, but -- and this is interesting if you're at all familiar with the rare book market, or used book market, um. Let me just.

[Recording paused]

KD: Alright.

SG: So I, I mentioned there was a few thousand dollars available. Um, in the used book market, rare book market, slash whatever you wanna call it, um, there are certain subject areas which are expensive. And then there's other things that people don't really care about. We weren't interested in first editions of Hemingway, which we couldn't afford. However, we were interested in early textile books, which most dealers didn't really care about {LG}. Uh, I guess what I'm trying to say is is that even though the amount wasn't that much relatively speaking when you look at other rare book collections at other institutions, um, it was enough for us because the subject area we were interested in was not a prime, uh market where a lot of dealers, uh were making huge amounts of -- or the market wasn't that. If they had it they had an odd volume on dealing with one of this, one of the areas that we didn't have on textile production. You know, woven, uh, you know, how, how to set up a woolen factory or silk production in the eighteen-forties. Um, they weren't asking for a lot of money. So we could actually buy,

uh, I did buy. And there was still donations. We did receive donations. Occasionally people would say "My grandfather died and has all these textile books, he was into textiles, he worked in a textile mill." And, you know, "Thank you." But in many instances that is what went into the Textile Collection. Um, there was a few rare instances where I might have spent a good portion on one purchase for one year. And then the following year, you know, you're back to -- you know, the money, you know, was available each year. Um, so I think we built, at this point, we probably have closer to, um, close to five-thousand volumes dealing with the American textile industry. Um, there is some manuscripts. The manuscripts we've tried, um -- and when I say manuscripts, business correspondence, business records. We tried to deal with local companies. Uh, we've tried to -- there's more focus -- I'll be honest, in the early years we tended to buy some collections and so forth. And there's a lot of material we've got we thought, this is, you know, it kind of supports, you know. Right now we're at the point where we have a lot of material, um, the books have all been cataloged, but there's a lot of ephemera, there's a lot of background material that we have. And actually we're being, um, we're being a little bit more selective on what we want to add to the Collection. While we were buying the older nineteenth century, early twentieth century material we were also doing, uh, how should I phrase it? We were also collecting ephemera dealing with the textile industry in general. So if somebody sent us -- and they would have because we were, you know, one of the premier textile educational institutions in the, in the country, and we used to have a lot of foreign students so we were even known in, you know, internationally. But if we got like a catalog dealing with textile machinery in, you know, nineteen, nineteen-eighty-five or something we would have kept it with the idea that eventually it will form part of the Collection. Uh, right now, we're being a lot more selective about that just because there's a lot of material that's available on the web that wasn't available at that time.

KD: So it sounds like the scope was, and maybe still is, really, the American textile industry and not so much, uh, kind of the history of the University. Is that correct?

SG: Well, OK. Everything I was talking about was the, was the Textile Industry Collection.

KD: OK.

SG: There is a separate University Archives. The University Archives, at the same time, I tried to bring some order to that. That grew also because when around the time that we moved into this library, nineteen-ninety-two, a number of people -- a few administrators and also some faculty who had been here at the, at the College for a number of years left. They either retired or died. And basically the Library was asked, "Do you want anything? Take it." And so we took it. Um, one of the presidents of the School, Hayward, we received his papers right before, in the late eighties. And that was forty or fifty boxes. Um, they wanted the Directors of the Textile School, Fortess. Fred Fortess passed away early, in the mid-eighties. Well, mid-nineties. Um, we have over sixty boxes of his papers. Fred Fortess was important to the School and he was also important to the textile industry in general. Um, I'll throw this in, a non--. There's a man-made fiber -- fabric called Fortrel. Well Fortrel is named after Fortess {LG}.

KD: OK {LG}.

SG: Yeah, yeah I know, it's kind of a little dated. {LG} Back in the nineties you might have heard it, but, but, yeah, so it was named after him and he was, you know, a fairly big name. It's one of these big names in the industry, but nobody else knows anything. Um so we have a lot of, we have some of his material. So uh, there -- the University Archives, you know, kind of grew at the same time. And

occasionally, occasionally, um, there, now because of eBay, because of the Internet, there is occasionally an item or two that might show up online, um, that we, you know, we'll buy. One of the things, and I won't go into it in depth here, is, um, as part of the University Archives I keep histories of all the buildings on campus. And some of the buildings on campus had owners who wrote books or was involved in, uh, literary activity, and we've tried to buy those books. You know, just as part of the, as part of the Collection. And the Collection -- also when I talk about the historical Textile Industry Collection, there's some aspects to it that are not -- there are some sub-collections that we kind of look at, we -- to kind of build. Like one of which is the 1876 Centennial Collection. Because our School basically came out of that Centennial. Uh, if it wasn't for the Centennial our School probably wouldn't have been founded. And that's a whole story in itself. I can wait to tell it {LG}.

KD: Yeah, we can talk about that one another time.

SG: Yeah. But because of that we have a Centennial Collection dealing with, you know, materials that were published during the Centennial. Um, not extensive. It certainly doesn't match what the Free Library has, um, but it, it kind of adds some flavor to research, researchers who are looking. And also now, because of the Architecture School, some of the uh, uh, the Architecture School here was founded in the, in the early nineties. Ninety-two, ninety-three. Um, so the Collection, you know, was, we were putting together before that. But the Architectural School actually is interested somewhat in the material dealing with, um, construction during the Centennial. And in rarer cases, and I admit it's rare, of you know, factory construction. And there's books we have on mill construction and so forth downstairs that are a part of that Historical Collection.

KD: Yeah. So has the, the, uh, Special Collections, University or the more industry-focused collections expanded to include things like, uh, architecture, engineering, that might be on campus now but weren't fifty years ago?

SG: Well, there. The, as I was saying, textiles, the Textile Industry Collection was not expensive. And it's still not expensive except there's a couple rare instances. Um, costumes on the other side, can be very expensive. Like cuz, there are costume books published during the eighteenth century, even earlier, that are hand-colored plates and they, they're just very expensive. Because of the interest we have, we have occasionally delved into that area and picked up something we thought was worthwhile or something that was actually cheap {LG}, you know. Um, and recently, uh, I had occasion -- uh, I say recently, two years ago -- a gentleman was getting rid of his -- an older architect was getting rid of his collection, and he asked us if we wanted any materials. We could have what was in his house. I mean, we could have, we could pick out what we wanted and he would give it to us. Now admittedly a few of the other institutions in the city were already going for the collection. Like the Athenaeum, which has the best architectural, probably, collection. I think also some University of Penn people had already been. But for us, I mean, I was looking at material now, and prior to that I wasn't looking for early nineteenth century architectural books because that is one of the areas, along with costume plates, that can get very expensive because of the drawings and so forth. And he said we could have them so I took some of his stuff. And so yeah, we have a little of {LG} -- we have some nineteenth century material dealing with the history of architecture, and it could form the foundation for an architectural collection, historical collection. Um, I'm not gonna -- again, it doesn't have high priority, but I think it would be useful to the students, and since it was offered I -- now, I shouldn't make it sound like I, I take everything that's offered to me. I mean, there, I can remember one time, oh, fifteen years ago. Someone offered us, the

University, a collection of children's books, collectable children's books from early um, and we did refuse that {LG}. I told them to look for another institution. Um, there's no way that would make any sense for us. And in fact, I should also say that there has been, there was a few items in the Collection early on, um, when I was -- in the eighties, when I was organizing that we did decide to sell to put the money back into purchasing. One of which was, uh, we had a, an early edition of one of Robert Louis Stevenson's. It was actually a fine binding edition of some Robert Louis Stevenson stories. And the first volume actually had tipped in a Robert Louis Stevenson letter. Again, there's no reason for that. We don't even have a literature program. There's no reason for us to have that. So we sold that and the money did go into an account where we use for the, you know, buying materials for the Special Collections. So. But the architecture one {LG} that that, that, that's reasonable I think {LG}.

KD: So it sounds like you have been involved in the founding of a lot of the University Special Collections. At least the ones that are housed at Gutman. So the history of the textile industry, the University Archives and Special Collections. What were some of the challenges that you faced over the years in establishing them, in growing them?

SG: Well the, well the challenges are still -- the interesting thing is if you had asked me early on what the challenge -- building the Collection, you know, I probably would have said was part of it. Now it's not so much building it, it's more of um, organizing. Of making it available to the students. Uh, one of the things, I mean, all of the books, all of the books are in our catalog. Um, so they can be found. Um, one of the -- but finding it and then maintaining it, I mean actually utilizing it, uh, having a researcher come in and asking for certain materials, you know, pulling those materials because you don't let them obviously browse the stacks. You pull the materials then letting them utilize it and explain then what they can and what they can't do, and then returning it to the Collection, um, and dealing -- requires labor. Um, acquiring material and then talking with the cataloger about what makes this interesting and what kind of interesting notes you want added. Um, and then once that material is cataloged, taking it and actually, you know, placing it in the Collection where it should be. And maybe doing some conservation work, um, pamphlets, fragile pamphlets, putting it in envelopes or, you know. It doesn't sound like a lot, but when -- in this library, everybody wears multiple hats. And even though I've been the Special Collections librarian, I was still, involved, usually there was serials or collection development in general. You know, overall, um. So it's -- I might have spent, you know, eighty percent or a hundred percent of your time, you were lucky if you could spend twenty percent, ten percent of your time. So right now there's a lot of maintenance that has to be done. A lot of organizing. Um, there's a lot of ephemera that we've picked up buying in the Collection. Ephemera, textile ephemera. I think in many instances in my mind, we get requests -- one of the things we do get requests from outside is for research dealing with certain textile mills in the Philadelphia area. Um, in many instances I think the only image of that textile mill that might exist is in a letterhead of that company. So we've, we've purchased, you know, lots. When I say a lot, you know, at auction, we've purchased letterheads, tex-, and we've pulled out the textile letterheads. Well, to make them accessible that has to require, uh, you know, finding aids, lists, indexes. Uh, some decisions. Even the very fact of storage. And that is harder to preserve the ephemera than, so to speak, a book. A book in many instances, you know even nineteenth century, even seventeenth century, book, you know, you can put a slip in it and put it on a shelf {LG}, and it's good to go. It's not so much the case sometimes with the ephemera. There's, there's a lot more problems, and I think ephemeras can be, can give you a lot more insight into what is going on in an industry or a culture at a time. Maybe even more so than a book, which is a little bit more, more specific or homogenized or

something. I mean the ephemera was made so that it would be thrown out so it wasn't as rigid in the information. Um, and then there's also some types of material, I mean advertising and so forth that you won't find, um, as much in a published, you know, book. So, you know, the ephemera is, so there's, there's a lot of work in the, in the School Archives. There's always, I don't know, maybe that will change now that we're a part of Jefferson, but um, there has never been a collection policy in this University about what should come into the School Archives and Collection. I mean, you know, the only way I picked up items was literally by picking them up in somebody's office and so forth. Um, uh, I mean we had to buy our own yearbooks too for a while there {LG}. But um, that did change when -- but yearbooks aren't produced anymore, so, um, but, you know, commencement papers and so forth. For all that material, you know, there isn't, nobody's under a mandate that certain items have to go to the Library.

KD: When was that type of material first collected by the Library? I know you mentioned in the eighties the Hayward collection might have been one of the first kind of manuscript, personal collections, but do you know when more of the University ephemera started being collected by the Library?

SG: That's basically.

KD: Around that same time?

SG: Yeah, you know, when I started going around. And I shouldn't -- I mean I had the support. One time I was, in the eighties, there was one of the directors, Tom Vogel, uh was very supportive and very interested in doing that also. I shouldn't make it like I was, I was the only person on staff. I mean, and actually there was, one of the other librarians, Barbara Lowry, who used to be here as a cataloger up until a year ago, and she had been here longer than I had. And she was always helpful. I mean she was always -- in fact she liked to go onto eBay to look for -- and she'd say "Stan, have you seen this?" and so forth. So yeah, I mean there was always support -- the whole library, staff was interested in this -- again, it's not their priorities, um, but they would be supportive. And the University, like I said with the ephemera, whether it was for the uh, I mean the School Archives, you know, Barbara, Tom, other librarians. If they were in a meeting as a liaison to a College and they saw like a, you know a brochure that had been published by that College or put together by that College they'd grab a copy and say, "Here Stan." That's, that's how we picked stuff up.

KD: Yeah, so it sounds like there are some gaps probably.

SG: Oh yeah. Oh yeah.

KD: Um, what are some of the, the weaknesses or gaps? And strengths as well?

SG: Of?

KD: Of the Collection as it stands right now.

SG: Well, the rare -- the Textile Industry Collection. That is actually probably one of the better textile -- You know what, I say a lot of -- when you look at American textile industry collections {LG} looking at the, the uh industry in America, um, it's probably one of the better collections, starting with the first book that was published in the United States dealing with textiles, which is a dye book. Which was in seventeen-ninety-seven. Which we have a copy of. Starting with that book, and then going into, you know, right before the Second World War, we're probably one of the better collections in the country. Um, are there some books that we're missing? Sure. I mean there's probably, I can think of a couple

published in the eighteen-thirties. A handful of things that we'd like, that, you know after thirty, forty years we still haven't found a copy. But it's still pretty good. Manuscript material, that's different. We don't have a lot of manuscript material from textile companies. Well we certainly don't have across the country. And even in the Philadelphia area we don't have too much. And we have a few companies, maybe ten, maybe twelve. My greatest fear, and I'll be honest, my greatest fear is saying to the world, "We'll take your business records" and then have a semi pull up and say, "Well here you go {LG}. Here's, you know, here's ten tons {LG} of business records." Because we couldn't -- there's nothing we could do with that. Um, so we don't have a lot of original, primary material, um, of companies. Um, the uh, we do have a good representation of the periodicals that were published in the nineteenth century, turn of the century. Again, we don't have everything. If you start talking about -- when I say good representation I'm talking again about professional trade publications. If you start talking about popular, like Godey's Home Journal, Women's Home journal, we have a few issues of that, but I certainly don't have a run of, say seventy years. I don't know how long it was produced, eighty, eighty years or something. Um, we don't have that, and to be honest I'm not really interested in it just because it takes up a lot of space, and it's available online. Uh, a lot of the fashion journals -- I mean Vogue was started to be printed in eighteen-ninety-five. We don't have paper copies. We have it in ProQuest, Vogue, which is, you know, online. So, you know, how valuable, I mean, yeah, there's certain things we could use, but, you know again, I don't know how primary it would be. Uh, the textile, we have -- we did digitize a couple collections. We formed the, the trade card collection. I guess there's trade cards that we still don't have dealing with the textile industry. Uh, and those, and that category, trade cards were produced more for popular consumption than they were for the professional. So the amount of trade cards that we have that actually talk about prof- -- well, when I say professional, like industrial machinery or so forth, I think we only have like a very, very small amount. And I don't think many were produced, but I'd love to see, I mean, if we could find some more in that area, um. You know I guess I have, if you, you know if you gave me, uh, if you said, if you gave me an amount of money and you said, um, you know, buy the things that you don't have I guess I could, you know, in a few days' worth of research I could probably come up with some titles we could start looking for, but right now I think we're, I mean, we have a strong collection in that area. Now, what I was saying before about costumes, you know. Uh, if you start to look at costume books, like I said, in the nineteen -- eighteenth century, nineteenth century costume books, um, no we don't. And I don't think that's -- again, unless somebody died and left us a huge collection {LG}.

KD: Yeah.

SG: Well, well, we probably wouldn't be looking at that.

KD: What about the University Archives?

SG: Oh, OK. The University Archives. I would love to uh, I would love to get more material related to the School before nineteen-hundred. Um, there was -- and I don't know if this was the case with other institutions. Uh, early on, uh there wasn't, I don't think, an attempt to save -- excuse me -- for historical purposes. Um, the uh, the School became very early, became a part of Pennsylvania Museum School of Industrial Arts. Pennsylvania Museum School of Industrial Arts, which actually became the Philadelphia Art Museum. I don't know -- and it wasn't until the nineteen-forties we split from them. I don't know how much of our material, or how much was related to us went to their archives. Um, I've heard, I've been in -- many, many years ago I was in conversation with some of the people at the -- and they said they didn't have all that much. So, maybe, I don't know. I, I, I just don't know where the paperwork. Uh,

the location, there was two locations, physical locations that the School was in before it ended up at Broad and Pine in eighteen-ninety-one. So we were from eighteen-eighty-four to eighteen-ninety-one. Um, the amount of material in those years that we have is -- photographs are almost non-existent. Even after we were at Broad and Pine there's some photos -- I'd love to get some more photos. And every once in a while, very infrequently, something might pop up on eBay from a personal collection or something. Um, the amount of material moving forward, I mean that -- I guess I'm talking about that because I like the old material, and I like to see what it was -- how the School was operating. But there's even some more contemporary material, uh, that I'd be interested in. Like we don't have any -- and I can understand this -- my records in the School Archives, say Board of Trustee activity does not go into, to Gallagher or to Spinelli. And I can understand, I can understand Spinelli. I wish I did have some of Gallagher. Gallagher retired in you know, this was, three years, sixteen, I think he retired in two-thousand-eight. Around then. I mean he'd been -- he started as President in nineteen-eighty-two, eighty-one. Somewhere around that. I don't have any material in the School Archives talking about what went on in the White House -- well now it's called Reichlin, but you know. And I guess that was because they didn't {LG} want people to know, right? So, and I think that's, I mean I think for future reasons I think that's a shame, but. I don't even know if it exists or if, you know, Gallagher took it all away when he retired.

KD: Yeah

SG: Yeah, so. Uh, and there's a few other -- I mean there's some other materials that I'd like to get ahold of, but I don't even know if they're available. Um, like we're in a -- this property we're on right now used to be a girls' school that the School bought in seventy-two. Uh, and I think it would be kind of neat -- now it's usually not too important but it would be neat to have some yearbooks from the school. I have never seen any -- I've talked with a few of the people that went to the school here, but no, they wouldn't give up their yearbooks {LG}.

KD: {LG}

SG: And I haven't seen those on eBay. So.

KD: So related to the collections that you do have, what are the most common uses? What types of researchers do you get? Do you work with students or classes?

SG: We get, I -- I'm not sure who's using it. I mean, there are classes, um, and I think there's outside people that do call up Jade. Jade is the curator, Jade Papa, over at the textile and costume Center, or the Design Center. The Design Center is actually the building, um, so when I talk about the Textile and Costume Collection that's the Collection, but it resides in the Design Center. Um, so I'm not really sure her usage, you know, I know there's been increased faculty sending classes and so over and she tries to accommodate them. OK. Moving over here, the Textile History Collection, we do get researchers, uh, who come in. Not as common as it was before the Internet. I mean it's infrequent, but we still get them, I'd say, maybe a serious researcher might contact us at least once a month, um, and that's not including the genealogy people. Because we'll get people who will say, "My grandfather, great-grandfather was in a textile mill somewhere in Philly, or on this street, is there any information?" Some of those questions can be answered fairly quickly because one of the things in the Textile Collection, the Historical Collection is we do try to acquire all the directories that we can. Textile directories that were published in that era. Uh, the first textile directories were published in the eighteen-sixties. While we have a fairly

good collection there's gaps. You were talking about gaps. I'd love to fill in the gaps in that. That's definitely one thing I'd love to do. Um, so we do get those questions. We do have researchers who come here. Um, I have, I've had a few people who've come from Europe. There's actually one woman who's uh, a historian at University of Manchester who's writing some books on textiles. I mean on the textile industry. She hasn't -- she was around last year. She said she'd be coming back this year. I haven't heard from her yet, but um, so those, there's a few people like that. The Specter Collection, you know, they have a scholarship -- a fellowship, I'm sorry. A fellowship that they put out so that, by the very fact that they give out money does engender people to look at the Collection. Since ninety-five percent of the Collection is held at the University of Pittsburgh, it's kind of hard to say, you know, what the usage, what the non-academic -- well, that'd be academic -- let's say the non-serious usage of that Collection would be. Um, there are certainly interests -- have you ever seen the two rooms?

KD: In the Specter Center?

SG: Yeah.

KD: Yes, I have. Yeah.

SG: There is certainly always interest in "Let's see the rooms" {LG}.

KD: Yeah.

SG: So there, there's interest in that. Uh, but so I mean there, there, there is interest, um. I mean, let's face it. If we have, if there was a degree program here at the School that talked about getting an undergraduate degree in the history of, of, of technology focusing in on, on textiles there would certainly be a lot more interest. But there isn't, so.

KD: Yeah, definitely.

SG: Yeah.

KD: Um, so let's switch then to the Arlen Specter Archives that you just mentioned. What was the origin of that? How did it come to be housed here and Pittsburgh?

SG: OK. Two-thousand-ten. Arlen Specter, first, is a neighbor. He only lives, his house, his residence, is on Timber Lane, which is only, I mean, you could walk to it from this room in five minutes. Eh, maybe ten. Ten minutes down the street. So he was familiar with us. The President, uh, James Gallagher, Jim Gallagher was friends with Arlen. Um, before Gallagher came to this School as President he used to be Education, Secretary for Education, I hope I'm getting this right, Secretary for Education in Pennsylvania, the state of Pennsylvania. So he was involved somewhat in politics, I mean he knew the players, so to speak, and Arlen knew him. So they were on speaking terms, friendly. Um, Gallagher obviously, because Arlen was a senator from Pennsylvania all through the eighties until two-thousand-ten. Yeah, thirty years. And from nineteen-eighty to two-thousand-ten, you know, Gallagher was cordial {LG} I mean, it would be foolish for him not to be cordial to uh, to Arlen. Um, Arlen lost the election in two-thousand-ten. He changed parties to Democrat to get the nomination, and then he lost. Um, there was talk, I do not know this for a fact, but there was talk that the Collection was offered to other schools in the Philadelphia area who refused. I might be wrong on that. Um, it was then offered, or, Gallagher, it was offered to -- actually when I say Gallagher I shouldn't say Gallagher retired by that time. Um, so we had a new President. But the University had a nice working relationship with, with Arlen. Um, and around

two-thousand-ten, that year, it was offered to Spinelli, Steve Spinelli, the, the new President. Although I'm sure he had touched based with Gallagher because Gallagher was still around. He used to come around. I haven't seen him in years, but he used to be, right after a time of his retirement. Um, and Spinelli said, "Sure, we'll take the Collection." And Spinelli did not talk with anybody. Or did not ask what is involved in accepting a congressional -- a Senator's papers that has been the Senator for thirty years, what that would entail. Needless to say it was not a box of uh, correspondence. It was over three-thousand cartons. I guess it would be something like forty-two-thousand -- forty-two-hundred linear feet or something, you know. Um, Karen Albert was Director at that time. I was Associate Director, and we tried to figure out what to do.

KD: Had the Library been consulted at all before it was accepted?

SG: No.

KD: OK.

SG: No, not at all. Um, both Karen and I, uh, met with Arlen's, Arlen at his house. There was talk about what papers would come and how. Also some preservation methods. Um, I actually -- there was talk at that time that money would be available from the state to construct a library for him, or a building for him. Um, I actually happened to have my daughter worked in Washington D.C. at that time. And once when I was visiting her I actually stopped in the offices before he moved out just to see what we were talking about. That's when I first saw all the framed items and so forth. Uh, I said, "Wow, a lot of stuff {LG}." Um, no there had been no, no discussion. Luckily, uh, when I say luckily, the, the physical plant, um, here at the University at that time was able, well, they had an arrangement with a warehouse in Conshohocken. I guess about half an hour away from the School. And there -- it was very beneficial to the University and, and the, the physical plant was storing old, uh, furniture. It, there was some, it was beneficial to the University as long as the ins-, the warehouse, um, didn't need the space. If they ever needed the space we probably couldn't pay for it then. There might have -- I, I don't know the exact amounts that were paid or what kind of arrangement, but it was very beneficial to the School. The School was storing a lot of furniture there, a lot of old furniture from some of the dorms. They were storing also Gallagher's papers, and some other odds and ends. And it was decided that they would purchase, the School then purchased a number of steel shelving. In large quantities, steel shelving. And, to hold all of the boxes, and that's what happened. The boxes were delivered, and it was two semi-trucks. Um, we worked out a storage system. The School provided enough money for a part-time archivist who was part of the Library. And we thought we'd, we, you know, try and gain control. There's a lot more going on, um. One of the things is that Arlen died in two-thousand-twelve, two years after he lost the election. Um, there was this whole thing that went along about signing a gift document. I mean, he gave it to us but we didn't have a gift document for a long time. Finally, we were able to have him, I, I, I -- it, that, that was not from the Library. The Library kept on telling them, Karen and I kept on saying, "Well, you've got to have a document {LG} you know, that we own this stuff." Um, and, but we're not the ones that would go up to him, I mean that had to be through Spinelli or the administration. But anyway, that finally happened. In two-thousand-twelve he died. The money that was supposed to go for the Library wasn't -- that got hung up. Um, he wanted a separate building. We talked about Roxborough house, which the School owned at that time, but couldn't use because it was falling apart inside. It was not safe or, for anyone to use. I mean it needed renovations. Eventually some money came from the state, you know, Arlen wasn't thrilled -- well, Arlen wasn't thrilled at first about that being his building.

He then grew to accept that there would be an office there, and as I said he died in two-thousand-twelve so, not an office, but there was a couple of rooms that were going to be dedicated to him. You know, the whole building was never going to be only his. There was one time, I know, Karen and I was trying to figure out if we could ever fit all of the boxes in the building. We came to the decision, no {LG} there's no way. Um, but, uh, so that material, um, it was identified that we could -- I mean money came through that we properly renovated and did a historic renovation of the building. And they did. The, the, I can remember the physical plant, the gentleman who was in charge of physical plant kept on saying, "If I had the money that was going into the renovation, I could buy -- I could build three libraries {LG}." Uh, because, I mean, they just did it, I mean did it the right way. Um, but, eventually -- oh, going back to the warehouse, we did have an archivist at the same time we did receive a donation of a hundred-thousand dollars to do an exhibition, to sponsor an exhibition outlining Arlen's role in the Kennedy assassination. What he was was the assistant-counsel for the Warren Commission that looked into it. After pricing out some professional groups, uh, we determined that we could do it in-house. We could do it in-house, make it a student project, we could involve students. Because we had courses in display and exhibition and built, built, so forth. And so the design uh, um, design programs and the architectural built environment. So we decided to do that, we had enough lead time because we wanted to do it at the fiftieth anniversary, um, so what that's sixty-three, so two-thousand-thirteen we started. We had like two years, I think, or a year-and-a-half, so we had enough time. Um, the only thing is then that took the archivist that basically became part of that team and spent most of her time. And we used a part of the money from the hundred-thousand grand to fund her position that she was doing with this. Needless to say, that worked out. We did The Single Bullet, which was, um, a very well received exhibition. We set it up in the Library, there was, there was design, uh, exhibits on all three floors. The students participated, um, everybody said this was really -- and we had outside people come in and look at it, tour. Um, you know, I have, I can show you the booklets and so forth. It was really well received. By the time that finished, we learned that we're not going to have the warehouse too much longer. However, uh, I tell you, the University just was so fortunate. So many things came together. At that time Arlen Specter was very friendly, while he was a Senator, with Elsie Hillman. Elsie Hillman was very -- the Hillman family in western Pennsylvania was a fairly wealthy, well was a wealthy family. Um University of Pittsburgh's library is the Hillman Library. Um, we, she, we had told her -- well, I don't know, not specifically we had told her -- we met with a few people and Elsie was aware of the fact we had this, we had this material of Arlen's, and again, knowing the exact secrets I couldn't tell you exactly who she met with, but basically she got in touch with the University of Pittsburgh. And we had talked with the University of Pittsburgh earlier because they were holding political papers of a few other people, former governors I think, and some other people from Pennsylvania. They quoted us a price, and we just said, "Well, that's nice" {LG} you know, and we went our way. Um, she talked with them. They got back to us and quoted us another price for, for processing the Collection and storing it for a thirty year contract that was very, very doable. Um, so we said, "This is great." And this was right around the time when the warehouse people said, "We found somebody who will take that space that you're in and pay us." So, I mean around that same time -- it wasn't like that next day or something, but -- um, so the material, everything that was at the warehouse except some of the photographs, which are in those two rooms, um, everything was shipped to the University of Pittsburgh. In another two semis went out there. Um, over the, over the period of time -- originally, we received about thirty-one, about three-thousand-one-hundred boxes because of the government actually took back some boxes. There were some boxes that were destroyed because of material -- nobody wants the Federal Register. I don't need the Federal Register. Uh, there was eighty

boxes of just Federal Register, so, you know, it was things that could be disposed of. They eventually ended up, I think with twenty-four-hundred boxes. Four years have gone by. That has all been cataloged. It is now, there's finding aids and some of it's starting to be digitized. Public record material is starting to be digitized. Um, and through our website you can go into the University of Pittsburgh and see the finding aids and see the organization. We do, for the Fellowships that we're running, now at this point, the Arlen Specter Center and the Library are two different things. The Arlen Specter Center operates as a separate, uh, institute in the University. Um, they have activities over there, they do run the Fellowship over there, they do speaker events, because there have been a few donations. The actual -- but the Collection is still -- we're the ones that pay University -- the Library pays the University of Pittsburgh for the rental of the Collection.

KD: So, the Library still has ownership over the Arlen Specter Archives even though they're housed at the University of Pittsburgh?

SG: Right.

KD: Do you know what will happen after that thirty-year contract is up? Or are there any long-term plans of bringing it back here?

SG: {LG}

KD: OK, {LG} we're just -- no idea.

SG: I have no idea.

KD: OK.

SG: To be honest, I'm not going to be around, so {LG}.

KD: {LG} Not your problem.

SG: Not my problem. No, I, I don't know what will happen.

KD: Yeah.

SG: I, my -- if I have to make a snap judgement I would assume at that time probably the School will probably give it to the University of Pittsburgh or something. I don't think that -- nobody's saying that now, but -- the nice thing is Arlen Specter was involved in a lot of, uh, a lot of discussions. I mean certainly with the Judiciary Committee. Um, there's other things that he did for Phil-, I mean Pennsylvania. Um, I mean he was an important latter-twentieth century politics, United States politics. Um, the papers now are all been cataloged and organized, I mean, you can find things. You know, I mean, that'll be for future generations. I mean yeah, let's face it, in a hundred years from now it probably won't be the, be a topic of conversation, but, you know his material will still be available. I uh, I mean, there's no one talking about, um, bringing a dumpster in front of the Library, you know, so. And we did have, as I, as I, as, we did have them appraised also, um, and the University was very, yes it's going to keep them. I mean, keep the legal ownership.

KD: Mm hm. So I know the material is mostly housed offsite and it was only recently processed, cataloged. But do you have any idea how it's being used or how much it's being used? Either online statistics or in-person?

SG: I don't have any online statistics yet because that's relatively, that's relatively new. It's only been within the last six months or so that we've actually, have put that up. Um, and also with the web design of the Library being changed, everything's kind of in a state of flux. Um, the Fellowship, Shanin Specter has donated, for the last two years, you know, five-thousand dollars. Well, the first year he donated twenty-thousand for four fellowships. Um, I think this year it was only for two. Um, he's interested in his father's papers being utilized. Um, Shanin Specter certainly has the money that he could support that. I think that will continue and that, that means part of that Fellowship is not only the research but actual publication. An academic so that will keep, you know, Arlen Specter's name, um, in the academic realm anyway. Um, there are other people who have -- there's other researchers that have asked us -- and again it doesn't come through me it comes through the Special Collections librarian, but have asked Sarah about information in the Collection. Um, either they find the material that they're looking for and we will request a box, um, from the University of Pittsburgh and they will send it to us and we'll send it back after the researcher. Um, and also there are people who just show up at the Archives Center at the University of Pittsburgh. I shouldn't say "just show up." I mean they contact them and then they're given an appointment to go look at it. Um, they give us some, um -- we used to get quarterly reports on the cataloging. And now since the cataloging's basically done I guess we're probably down to -- I've got to check on that actually. Um, I think we're down to only a yearly report, an annual report. We were, uh, visiting Pittsburgh once a year or two. The people from -- the Director of the Arlen Specter Center, the Faculty Director, Karen Albert as coordinator, and I as Director or as, uh, interested party {LG}. Uh, yeah, as Director of the Library. We, we did go to the University of Pittsburgh three years running. I don't know if we'll keep that up now that -- maybe it'll be every other year or something, but we were, you know, going to their campus and seeing how things were.

KD: Mm hm.

SG: Because, you know, we're definitely, uh, no, we're definitely the owners of the Collection. There are, there are a few -- some of the photographs -- there are, there is parts of the Collection -- and that's the reason it was nice to get an appraisal. There are pieces of the Collection -- he had a lot of photographs and a lot of them are signed by presidents and other political figures. And some, um, actually celebrities, you know, to him and so forth. So, uh, it's certainly not the reason why we do it, but, you know, there is a certain monetary value, certain collectable interest. And it is fascinating, you know, if you've seen them yourself.

KD: Mm hm.

SG: So.

KD: Yeah, they are. So is the Collection growing in any way or is it just it is what it is?

SG: It, the only way it's growing is probably on the research. Um, there, there is one or two items that if I saw come up for sale or available or somebody had I would like. There was some talk about, because of Arlen's role in the Warren Commission, maybe looking at the Kennedy assassination material, but that's a big area. Um, we do have some that was donated to us because we were looking at putting together The Single Bullet. There is a few things that were published. There was, there was a -- Gerald Ford, just as an example, Gerald Ford and the uh, sixty-three, I think in the seventies. Might be sometime during eighties, actually wrote a letter. Now he -- there was a letter on his -- it was after his presidency and it was done more of as a -- I don't know if he made the money, if he went into his pocket or if it was a

fundraising, but there was a letter that he signed and there was a number of copies -- I forget how many copies -- saying that the, that he had agreed with all of the results of the Warren Commission and he supported the single bullet theory of Arlen Specter's, and it was signed by him. And it, it was, I mean, they sold, they sold 'em and I don't know how many copies, um, I don't know if it was Franklin Mint, or some, one of these organizations sold it, um. If that was offered I'd probably buy it. Just because it fits in. I wouldn't buy it if it was terribly expensive, but.

KD: Sure.

SG: I mean, you know, that, I mean, so there's a few odds and ends that, you know, um, that if they talk directly about Arlen's role in any of that activities I might be interested. Admittedly there's been -- I've seen some things on eBay where he had signed a photo or something, but no, we're not -- we've got a lot of photos anyway {LG}. That we don't need.

KD: Yeah. So, starting to wrap up, 'cause I think we're nearing the two-hour mark, uh, we've talked about three pretty different special collections on campus. If we want to identify it as three. It could be more than that. Um, why do you think it's important for Jefferson and the East Falls campus in particular -- excuse me -- to have these collections? And why do they matter to us as a University?

SG: Well, the, the rare book, or the textile, um, historical printed material that's housed here in the Library, I think that's, that's easy to explain. That's our tradition. That's what we came from. I mean this institution, and I've -- these -- you know when I say this institution, textile, uh, textile school. The Textile Institute, the textile College of Textiles and Science and then the uh, even Philadelphia University, it all came based on the textile industry. So I think it's entirely appropriate for us to have material related to the early, that industry in the United States. And that in some instances there is material -- again, because that industry isn't as predominate in the United States now. There's some materials we have here that would be very hard to find in other institutions. Um, some of the journals are not widely held. I can remember -- it's a number of years ago now, before the Internet -- but I can remember Harvard University once put in an Inter-Library Loan for an article in one of the textile journals because no one else had it. Um, which I thought was really cool {LG}. But, so I think that's entirely appropriate. You know, there could be arguments about some of the other collections and so forth -- not arguments, like discussions, like I mean how deep should we get into architecture. I mean should we be starting to spend money to collect nineteenth century architecture books. OK, I understand that. But I still think the Textile Collection is important. The Textile, Costume, and Apparel Collection and I think, again, as a teaching aid, this School, again, it's not one of the major programs in this School and it's certainly not going to be the major program now that we're merged with Jeff- Jefferson. Uh, but there is people still come here, um, for textile engineering, for textile, uh, design, for fashion. Uh, fashion is certainly still a strong program. Now admittedly, um, maybe the material in the Library, the printed material, doesn't support the fashion as much, but certainly with textile, costume, and swatches, uh that supports that, uh, that, those programs. And I think that's important. The Arlen Specter Collection, uh, I think it's important. I think it's nice that somebody's doing it. I think we lucked out in {LG} a lot of -- and now we're in a good place and it's being utilized. I'll be the first to admit when they first talked about it nine years ago, no, I wouldn't have accepted it. Um, but it has, there has been a lot of use of it. The uh, there's a number of students, the tex- -- not the textile, I'm sorry, the law and society program here, which is -- acts as somewhat as a precursor to law, um, is utilizing it. There's been interns working with it and so forth. So I mean it does have a benefit and I think it does -- has in some instances, you know, um

worked with the students. I mean, engendered a curiosity about civics, about, you know, our government. Um, and twentieth century politics and so forth. Um, but we're in a good place now as opposed to two-thousand-ten with the Collection. And we, as I said, the School, really, you know {LC}, lucked out in a few different ways with that Collection. So. And there is one other Collection in the Special Collections.

KD: Mm hm.

SG: And that's the Materials Collection.

KD: Yeah, do you want to talk about that briefly?

SG: I just want to say that that, that is contemporary, and we're not dealing with historic materials. What we're dealing with is actual physical objects that help the students in various programs. Usually the built environment, construction, engineering, architecture. And I will be also the first to admit that we looked at that when we realized -- well the fact that we didn't need as much shelving for serials because we were going to electronic e-journal collections. We were trying to figure out what we could use this space for. And the idea of actually having materials, that we could get donations -- and again, most of it, eighty percent, ninety percent of it comes from donations, from various companies that want to show their items. Like there's a few instances where we had to buy certain things because they just weren't available for free, but I think that, that just speaks to the fact that the Library trying to -- an academic library trying to be, um, supportive of the activities of the students. And it doesn't have to be everything has to be in print or digital. I mean there's, there's other ways that the Library -- and who knows we might have a more extensive bone collection in the future than we do now {LG}. Which I'm sure the Jefferson Scott Library probably does {LG}. So, I, I mean I think this is all part of the uh, I mean it supports the learning endeavors of the students, so why not?

KD: Yeah. So, thinking toward the future, I know you're nearing retirement, but what are some of your goals or dreams for the Special Collections on the East Falls campus?

SG: Wow. I would like to see the items -- you know I'll use that in the broadest sense of the word -- you know, more accessible to the students. And, and I'd like to see us continually think about how we can make them accessible. Um, one of the movements that's happening -- and again, I'm focusing in on, on the printed historical materials in this building because I'm more familiar with the literature of what's going on in the rare book field than I am anywhere else, though this is applicable towards everything else. You know, right now there's a movement among rare book collections and special collections and most, most schools to make their materials available to the undergraduates. Before it was only the graduate students or the real serious researcher. Now it's undergraduate. How do you do that? How do you bring students in? How do you make the student aware? How do you teach the student? I mean how can you use them as teaching aids, I mean, is it to, um, you know, for literature or for, or for the history of printing or design. Um, and I think, you know, I think that we have a lot that we can do. I mean, you know, we're trying to do some of that with the Textile Collection. I'd like to see more done with what we have here in the print collection. Um, there are certain things we're working around that didn't touch upon like warp and weft designs that we have that we're cataloging. Those are original papers design work. Um, also we used, we have, uh, another example would be the Visionaire, which is a limited periodical. But each, um, each issue is almost like an individual work of art. Um, we have a collection that we bring, um, students from some of the design classes -- it isn't only the fashion though

there has been some fashion, but design classes to look at it and see how they can, so to speak, think of design outside of the box. When you say magazine, it's not a magazine, you know. So I think there's a lot more than can be done in this area. And, and also, as I said before, trying to work with conservation with what we have. You know, organizationally, there's a lot of work that needs to be done in the School Archives. Um, a lot, I think, there's a lot of material around here I don't think we can really -- I mean I don't think is really necessary for us to, uh, to uh, to save or to, uh -- and I think that's worth the expertise of an archivist or somebody who's familiar with the School, you know, you know, who plays a role. One of the things I've been doing, like you said about retirement, is going through the filing cabinets here in the office. You know, when you look at a budget from, you know, a budget from two-thousand-six, the notes of putting together a budget in two-thousand-six, really {LG}? You know. So.

KD: Yes.

SG: I don't know, I'm hoping that answered your question.

KD: That's great. Uh, so my very last question, is there anything that I missed? That I didn't ask you about that you'd like to share?

SG: No. I don't think so. I mean, you know, we only had two hours. I, I'd like doing -- one of the things I've always liked doing is doing show-and-tell with various items we have, you know. That I think is really neat. But that's not, you know, only two hours and it's only, we're only talking audio so, that, I don't think that would go over -- be that necessary.

KD: Well, do you want to talk about maybe some of the items that you normally show? Some of your, your favorites?

SG: Oh, there's like we were saying, we, we have, um. We have a very, very extensive Collection -- and actually it's, that's probably one of the things, I don't think a lot of people realize for -- now admittedly it's a niche area, it's a very small, but the Collection is very, very strong. One of the things that people don't realize -- here I'm doing what I said I wasn't going to do. Um, in the eighteen-thirties there was a big push, um, for silk production. Everybody thought growing mulberry trees, because people liked silk, was going to be the way to a fortune. And just like tulipmania in the Netherlands, people were starting to buy mulberry trees and the prices went up. And because the prices went up they were talking about silk production, and because of that there was a lot -- not a lot -- there was a number of books talking about how to, how to raise silk worms and how to produce silk worms and so forth. Um, we have a number of those books. Um, and I think that's really unusual because when you start talking about industrial production it's, it's like after the eighteen-fifties that you start getting professional how-to books dealing with production values and manufacturing or construction and so forth. You know mills and so forth. But there for a brief period of time in the eighteen-thirties there was this whole thing about how to utilize silkworms for silk and make money and so forth. And um, it's, it's kind of, it's kind of interesting. And it's a little different because then there was a fall-off for the literature until, until like I said about the eighteen-fifties. Eight- late eighteen-forties, and so forth. But we have, you know, we have a nice Collection. I tell ya {LG}, I'm sorry. You know, so.

KD: Yeah. Any, any other last thoughts or things you'd like to add?

SG: No, no, no.

KD: Well thank you for your time! I think we covered a lot.

SG: I think so.

KD: It's very good.

SG: I think so.

[End of recording]