
Manuscript Repositories Newsletter

A newsletter from the Manuscript Repositories Section of the Society of American Archivists

Autumn 2014

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From the Chair

Tara Laver

Louisiana State University

Like so many of our section's members, I work at a university, and if your experience is similar to mine, the new school year always brings lots of requests from professors for varying levels of instruction about Special Collections and our manuscript holdings. From one-shot, general orientations to more in-depth instruction with assignments that require students to use our materials or teasers at which we show materials specific to the topic of the class to, these classes find me thinking ironically of one of the things I always say when asked how I came to be an archivist: "I loved history but didn't want to be a teacher." Sometimes I think we archivists are the grandparents of the teaching world. We get them for a few visits, let them "play" with the best toys, encourage them that they can do this, and then they go back to their "regular" teachers. Not a bad gig for the accidental teacher, though as the report of the Teaching with Primary Sources Working Group, sessions at SAA, and recent articles in *Archival Outlook* suggest, we can do more.¹

One thing I've noticed in recent years is how many students, undergraduate and graduate, remark that they don't know how to read cursive handwriting, and at least anecdotally, colleagues and other archivists are receiving similar feedback.² Teaching cursive has largely

¹ "Teaching with Primary Sources Working Group Survey Findings and Recommendations," August 2, 2013, http://www2.archivists.org/sites/all/files/TPS_survey_final_report_080513.pdf; 2014 Annual Meeting Session 304, "Reach Them and They Will Come: New Approaches for the Archival Educator," and Session 403, "Learning to Teach and Teaching to Learn: Instruction and the Use of Primary Sources"; Julia Golia and Robin M. Katz, "A New Way to Teach in the Archives: Introducing TeachArchives.org," *Archival Outlook*, May/June 2014: 3, 27

² As an example, see Valerie Hotchkiss, "Cursive is an Endangered Species," *The Conversation* (blog), *Chronicle of Higher Education*, June 27, 2014, <http://chronicle.com/blogs/conversation/2014/06/27/ive-seen-the-writing-on-the-wall-and-it-is-in-cursive/>.

been dropped from curricula across the country, and indeed the skill is not included in the much-debated Common Core standards. Much like our struggles with not being able to read digital content on legacy media, it seems users may not be able to read what archivists have felt largely on solid ground about our ability to preserve--our paper documents. To help provide some resources for archivists who are confronted with patrons for whom cursive handwriting is inscrutable, the section will be initiating a project to identify and compile existing resources about deciphering handwriting. If you know of some helpful sites, please send them to me at tzachar@lsu.edu.

The Annual Meeting saw us wrap up another successful year of the Jump In project as four representatives from the 26 repositories that participated reported on their experiences surveying and documenting born-digital content on legacy media in their collections, and two alumni from our first go-round in 2012-2013 gave updates on their efforts to address materials in that format. As new Section Chair Elizabeth Wilkinson reports elsewhere in the newsletter, the section will host a third round of the initiative. Thank you and congratulations to everyone who chose to participate, and for those who haven't, I hope you find that the third time is the charm.

Appreciation is also in order to members of the Steering Committee who rotated off at the conclusion of the Annual Meeting. They are committee members Florence Turcotte, Mario Ramirez, and Kate Colligan, and Immediate Past-Chair Chris Burns. I would especially like to recognize Chris, as he has concluded five years of service to the section. Elected to the Steering Committee in 2009, he then served as vice-chair (2011-2012), chair (2012-2013), and past-chair/ex-officio (2013-2014). He was the driving force behind getting the Jump In initiative off the ground and continued to provide good counsel on the project after his chairmanship. Thank you, Chris!

2014 Annual Section Meeting Minutes

Friday, August 15, 12:30-2:30 PM
Washington, D.C.

Welcome and Introductions

The meeting opened with a welcome and introductions by Section Chair, Tara Laver.

Reports

Nominating and Elections Committee

Committee chair, Chris Burns, announced the election results. He thanked everyone for their participation in the election and announced the new members of Section leadership: Vice Chair / Chair-Elect: Anke Voss (The Urbana Free Library) 2014-2015; Steering Committee Members:

Jennifer Cole (The Filson Historical Society) 2014-2016; Elizabeth Novara (University of Maryland) 2014-2016; and Ashley Todd-Diaz (Emporia State University) 2014-2016.

Report from Council

Bill Landis, SAA Council liaison informed the Section of some recent Council actions, including the adoption of SAA's Strategic plan, adopted by the Council in January 2014, which includes Vision and Mission Statements, Core Organizational Values, Goals, Strategies, and Key Performance Indicators. The four main goals of the plan are: Advocating For Archivists and Archives; Enhancing Professional Growth; Advancing the Field; and Meeting Members' Needs. You can see entire 2014-2018 Strategic Plan as Adopted in January 2014 linked here: <http://www2.archivists.org/governance/strategic-plan/2014-2018>. Furthermore, Landis announced that Council had approved the SAA-ACRL/RBMS Joint Task Force on the Development of Standardized Holdings Counts and Measures for Archival Repositories and Special Collections Libraries. Finally, Landis announced that the incoming Council liaison for the Manuscripts Section is James Roth (John F. Kennedy Presidential Library and Museum), who will start his term (2014-2017) at the conclusion of the annual meeting.

Other affiliated groups

Josh Schneider, Stanford University, reported on the development of ePADD, an open source application that allows curators and donors to interact with their email archives. It is a Java-based appraisal module and Stanford is currently working on the processing and delivery module. Roll-out is expected in March 2015, followed by a two months feed-back period, with the final report due to IMLS in June 2015. For more information see here: <http://library.stanford.edu/spc/more-about-us/projects-and-initiatives/epadd-project>

Rick Erway, senior program officer in OCLC Research provided updates on ArchiveGrid (a service that aggregates bibliographic records and finding aids describing archival and special collections). She also reported on recent OCLC reports, including the June 2014 report on *Changes in Scholarly Communication*. <http://oclc.org/research/publications/reports.html>

2015 Program Committee Co-chair, Carl Van Ness, announced that SAA will be meeting at Conference Center in Cleveland in 2015. There is no theme but the Program Committee is very interested in programs that incorporate the topic of advocacy. Group endorsements have been dropped, but Sections and Roundtables can still assist members in crafting their proposals. A new program feature at next year's meeting will be "Pop-Up Sessions" on Thursday and Friday afternoons. Proposals are due October 8 and no extensions will be granted.

Cheryl Oestreicher of SAA's Publications Board invited potential authors to submit proposals for case studies and described the process and guidelines.

Program

The Section Program's first component, Jump In, Too/Two initiative was introduced by Section chair, Tara Laver, and featured updates from six 2013 and 2014 Jump In TOO/TWO initiative participants: Adrian Hanson (University of Georgia); Ashley Laine Taylor (University of

Pittsburgh); Daniel Weddington (College of William and Mary); and Kristen Yarmey (University of Scranton). Two participants from last year's "Jump In" group gave an update on their efforts to address born-digital collections on legacy media: Ashley Todd-Diaz (Emporia State University) and Gloria Gonzales (UCLA Library Special Collections). UCLA provided a useful guide to online image collections, including how to browse or search through content made available by Flickr users who have chosen to offer their work under a Creative Commons license: <http://guides.library.ucla.edu/content.php?pid=126509&sid=1116713>. Finally, Laver announced book raffle winners, and Aaron Dix, who won the Jump In raffle for the free DAS workshop.

The final item on the program was a presentation by Megan McShea (Archives of American Art, Smithsonian Institution), *Putting Archival Audio-visual material in context*, on their strategies for un-hiding audiovisual material in manuscript collections and to minimize backlog. McShea described the Archives of American Art's project to develop planning tools and guidelines that will guide all processing archivists to process media-rich manuscript collections. This project is funded by a CLIR grant. Drafts are being shared online, and MCShea invited attendees to visit their site and give feed-back: <http://www.aaa.si.edu/collections/projects/clir>

Concluding remarks were given by Chair, Tara Laver.

Attendance: Approximately 90

Submitted by Anke Voss

Section News

Jump In 3 / Third Time's the Charm

In 2013 the steering committee of the Society of American Archivists' Manuscript Repositories Section introduced the *Jump In* initiative. The response to and interest in the project has been so positive that we have decided to organize a third round of the initiative. If you thought about participating in the previous rounds but the timing was not right, now is your chance!

In the first go-round we invited archivists to use the 2012 OCLC report authored by Ricky Erway "*You've Got to Walk Before You Can Run: First Steps for Managing Born-Digital Content Received on Physical Media*" as a guide to survey a collection or collections in their repositories for computer media and submit a short report about their results. Those taking part had the chance to win free tuition for a one-day SAA Digital Archives Specialist (DAS) course. Twenty-three repositories participated in 2013 and twenty-six participated in 2014 (see [results](#)).

The terms and requirements are much the same in this iteration. Pledging to participate and submitting your survey and a short report about your experience will enter you into a raffle to

win tuition to a one-day SAA Digital Archives Specialist (DAS) course (\$185 value), provided again with the generous support of SAA and Nancy Beaumont. Selected contributors will also be invited to present their experiences in a lightning-round format panel at the Section's business meeting at the 2015 annual meeting in Cleveland, OH. Those who pledge to complete the project will have access to a list-serve of others participating for additional support.

Participants should focus on surveying materials in their holdings. The assessment may be of entire holdings, a group of collections, or just a single collection. Drawing from the OCLC report, the survey should take the following steps:

- Locate computer media in any physical form.
- Record the location, inventory number, type of physical medium, and any identifying information found on labels or media such as creator, title, description of contents, and dates. If no identifying information exists, indicate this.
- Record anything that is known about the hardware, operating systems, and software used to create the files.
- Count the number of each media type, calculate the total maximum amount of data stored in each medium, and then calculate the overall total for the collection.

The completed survey should accompany an essay about the overall efforts and findings. Essays must be a minimum of 400 words. To assist in writing the reports, consider including the following elements:

- Brief description of how you addressed digital content before this project
- What you chose to survey and why you chose it
- Who was involved with conducting the survey of the materials
- Brief description of the survey process and how long it took
- Overall picture of what you found (formats, number and storage capacity, date range of digital content, state of labels and identification, etc.)
- Challenges encountered and other surprises
- Potential next steps and your take away from the project

(Please note these are simply suggestions and guidelines, not required elements of the essay.)

It is not a minimum requirement, but participants are encouraged to take the additional steps of prioritizing collections for further treatment and begin the technical steps for dealing with readable media. The follow-up publication from OCLC "*Walk This Way: Detailed Steps for Transferring Born-Digital Content from Media You Can Read In-House*," co-authored by Julianna Barrera-Gomez and Ricky Erway (2013), provides useful guidance for these next steps.

Rules

- Participants must be from an institution without an electronic records program in place.
- Participants must be members of SAA, but do not need to be members of the Manuscript Repositories Section.

- Participants must let the Section know by January 16, 2015 of their intent to participate.
- Participants must submit an essay describing their efforts, their completed survey, and photographs of both the person who conducted the survey and the objects surveyed. Essays should be a minimum of 400 words and will be posted on the Section website.

Timeline

- January 16, 2015: Deadline for pledge to participate.
- May 1, 2015: Due date for essays.
- May 15, 2015: Deadline for notification of raffle winner.
- June 1, 2015: Selected entrants notified of invitation to speak at Section meeting in Cleveland, OH

Contact Information

Entries and questions should be addressed to Elizabeth Wilkinson, Chair of the Manuscript Repositories Section, at ew543@georgetown.edu.

Upcoming Section Member Survey

Be on the lookout for an online survey through our list-serv regarding topics of interest to you, our Section members, as well as other general information regarding how we will conduct future annual section meetings. Your answers to the survey will drive the break-out sessions at the 2015 section meeting, so please make sure your voice is heard.

News from Members

John Hay Library at Brown University re-opens!

Jennifer J. Betts

University Archivist, Brown University

The Brown University Library is delighted to announce the opening of the newly renovated John Hay Library. This historic landmark has been revitalized by creating an open, welcoming study space for students in its magnificent first floor reading room. Other improvements include the creation of a state-of-the-art special collections reading room; enhancements to the service and exhibit areas in the central hall of the first floor; addition of a student lounge and conference room; installation of a ramp and accessible door to the front of the Library; and code compliance and fire safety upgrades throughout the building.



The John Hay Library, a Carnegie library, is named for John Hay (Class of 1858), an American statesman who served as Secretary of State. The John Hay Library is the home of Brown University's Special Collections and University Archives.

For additional information please contact Jennifer Betts, University Archivist: jennifer_betts@brown.edu

New Collections Available at the Schlesinger Library on the History of Women in America

Jenny Gotwals

Schlesinger Library, Radcliffe Institute, Harvard University

The Schlesinger Library would like to announce a number of collections processed and made available for research in the last six months. These include the papers of feminist psychoanalyst [Paula J. Caplan](#), which include documentation of work to remove gender disorders from the DSM; papers of physics professor [Dinah L. Moché](#), who brought a sex discrimination lawsuit against Queensborough Community College in 1976; papers of anti-ageism activist [Lucile Schuck Longview](#), who was active in the campaign for women's equality in the Unitarian Universalist Church; and papers of Radcliffe College graduate and journalist [Jane O'Reilly](#), which include her writings, 1970s and 1980s research files on abortion, the ERA, women in politics, etc., and audiotapes of conservative political movement speakers. Other newly processed collections are the papers of [Helen Jones Rich](#), composer and mother of poet Adrienne Rich and

peace activist Cynthia Rich, which include family photographs and correspondence; papers of Radcliffe College graduate and economist, [Marjorie Handsaker](#) include correspondence with and parental advice to her daughter Alice Kidder who lived and gave birth in Calcutta in 1966; papers of playwright and lyricist [Priscilla Dewey Houghton](#), which include courtship letters, play scripts, and 60 years of diaries; papers of oral historian [Fran Leeper Buss](#), which include transcripts of interviews with low-income and immigrant women as well as Buss's own diaries and autobiographical writings ; and papers of author and poet [Evelyn Ames](#), which include writings and diaries dating from 1921 to 1978. Records of [Outrageous Women, Inc.](#), document a magazine devoted to lesbian S/M sex published in Somerville, Massachusetts from 1984 to 1988, and include letters from authors, artists, and subscribers; records of the [Women's Travel Club \(Boston, Mass.\)](#), founded in 1935 to share information about women's unusual travels, include administrative records and member biographies; the collection of [Ise Gay](#) documents Gay's family history of poverty, alcoholism, and crime which led to the incarceration of her grandmother, Minnie Morrell Jenkins, for forgery in 1929.

Political Strategist Donna Brazile Donates Her Papers to LSU Special Collections

Tara Laver

Curator of Manuscripts, Louisiana State University

Though she has made her name and home in Washington D.C. for the past three decades, distinguished LSU alumna, veteran political strategist and commentator, author, and Democratic Party official Donna Brazile makes no secret of her pride in being a native of Louisiana and an LSU graduate. Now an important piece of Brazile's personal history has returned to her home state with the recent donation of her papers to the LSU Libraries Special Collections.



Photographs, correspondence, speeches and other writings, memoranda, reports and analyses, campaign management and research files, and memorabilia comprise the collection. Together the 32 boxes of materials document Brazile's involvement in Democratic politics and the Democratic National Committee; her interest in and efforts to mobilize African American voters, elect women to office, and advocate for voting rights; her public speaking and teaching; her work with the Louisiana Recovery Authority; and her participation in every presidential campaign between 1976 and 2000, including as manager of the Gore-Lieberman bid for the White House. She was the first African American to lead a major presidential campaign.

"LSU was an indispensable part of my education, as a person and as a political operative. From taking classes with life-changing professors to writing opinion pieces in *the Daily Reveille* to weekly Friday discussions on campus about the social justice issues of the day, LSU engrained in me a lifelong love of learning and shaped me as a political organizer. Because LSU gave me so much, I am humbled to give LSU Libraries Special Collections my papers and grateful to share my life's work to encourage and inspire the next generation of political activists to take their seats at the table."

A native of Kenner, La., Brazile graduated from LSU in 1981, and the university awarded her an Honorary Doctorate of Humane Letters in 2005. In the early years of her career she was involved in grassroots efforts to establish a holiday celebrating Martin Luther King, Jr., and she organized the celebration of the 20th anniversary of the March on Washington. She then worked as chief of staff and press secretary to Eleanor Holmes Norton, Congressional Delegate for the District of Columbia. She went on to be an advisor to the Clinton-Gore presidential campaigns and, as noted above, to manage Al Gore's 2000 presidential bid.

A significant figure in Democratic politics, Brazile currently serves as Vice Chair of Voter Registration and Participation at the Democratic National Committee, and formerly chaired the Democratic National Committee (interim) and its Voting Rights Institute. An adjunct professor in the Women's Studies Program at Georgetown University, she has also taught at the University of Maryland and been a resident fellow at Harvard University's Institute of Politics. Brazile is also a nationally syndicated columnist, a political commentator for CNN and ABC News, and a contributing writer to *Ms. Magazine* and *O, The Oprah Magazine*. In 2004 she published *Cooking with Grease: Stirring the Pots in American Politics* (Simon and Schuster), a memoir of her life and her 30 years in politics. In the aftermath of Hurricanes Katrina and Rita in 2005, former Louisiana Governor Kathleen Blanco tapped Brazile to serve on the Louisiana Recovery Board. Brazile is also the founder and managing director of Brazile and Associates, a political consulting and grassroots-advocacy firm based in Washington, D.C.

"Donna Brazile's longtime involvement in presidential politics and policy making, her status as a trailblazer for women and African Americans, her close and ongoing identification with Louisiana and LSU, and the profile she has built in the public arena through her writings, television commentary, and service to the DNC all combine to make her papers a welcome and important addition to our political collections," said Curator of Manuscripts Tara Laver.

Brazile's papers are part of the Louisiana and Lower Mississippi Valley Collections in the LSU Libraries Special Collections, located in Hill Memorial Library. The largest accumulation of materials on the state and region in existence, the LLMVC includes a comprehensive collection of books, maps, newspapers on microfilm, historical manuscripts and photographs

"This collection is significant in many ways," added Head of Special Collections, Jessica Lacher-Feldman. "We are so pleased that Donna Brazile's papers have come to LSU Libraries Special Collections, which already holds many major political related collections from the 19th and 20th

centuries. Her papers are an excellent bridge to documenting the culture and political climate of both the latter part of the 20th century, and into the 21st century.”

For additional information, contact Curator of Manuscripts Tara Laver at tzachar@lsu.edu.

Joseph Severn Watercolors

Rebecca Petersen

Public Services Archivist, Wake Forest University

The recently completed [Joseph Severn Watercolors](#) digital collection is a beautiful addition to ZSR’s online content as well as another chapter in the story of these materials. Prompted by a researcher and Severn scholar, we have been researching the provenance of the three pencil and watercolor images and have come up with some surprising and entertaining results.

Joseph Severn (1793-1879) was an English portrait and subject artist, working primarily in Rome, Italy. A selection of his paintings can be found today in the National Portrait Gallery, the Tate Britain, and the Victoria and Albert Museum. More notably for our story, Joseph Severn was a personal friend of famous English Poet John Keats. As Keats’ doctors suggested he leave England for a warmer climate, Severn was the only of his group of acquaintances that could, or would, accompany him. Keats and Severn set sail for Rome on the *Maria Crowther* September 17, 1820, finally arriving in Rome mid-November, 1820. Severn lived with and nursed Keats until his death February 23, 1821. Presumably, it was aboard the *Maria Crowther* that Joseph Severn produced the watercolors in Special Collections and Archives holdings. Two of the three images have handwritten notations in pencil, including that these were “done on the way to Italy with Keats.” It was this clue that pushed them to the top of our digitization queue, as these materials are both unique and high in research value.



“Sandwich Bay Dorsetshire – These and previous ones done on the way to Italy with Keats”

The only hint of provenance is a barely legible pencil notation on the back of the mounting paper that reads “Given to Maureen Watson by Arthur Severn[RJ?] son of Joseph Severn (Keats [?]) 19[2?]3”. As our researcher prompted more questions on how this came into our holdings, and who Maureen Watson was, we turned to the Lady Watson Materials series in the [Charles Lee Smith finding aid](#). It was by looking through the Lady Watson materials that we worked backwards to see how Wake Forest acquired the Joseph Severn watercolors.

Lady Maureen Watson, wife of noted British poet Sir William Watson (1892-1935) befriended Charles Lee Smith, Wake Forest College alumnus and rare book benefactor, after she and her daughters fled Ireland to South Africa and then to Asheville, NC in fear of Hitler’s invasion. Charles Lee Smith, a successful businessman and collector of rare books and manuscripts, read of her arrival in Asheville in the *Raleigh News and Observer*. It was this article that prompted Charles Lee Smith to write Lady Watson a June 10, 1940 letter describing their “accidental meeting about the first of July, 1927.” He continues:

Together with my son and one of his university classmates, I was spending some days at the resorts of the English Lakes. On the day in question, we were on a tramcar en route to take a lake boat when two ladies entered the car and the boys gave them their seats. A lady in the seat behind mine said, “That was beautiful”, and I turned and thanked her for the compliment paid my boys – that lady happened to be you. You remarked that it was not customary in England for men to give women their seats. Then you added, “But in Ireland they do, and I am an Irish girl”.

The letter goes on and so does the correspondence between Lady Watson and Charles Lee Smith. It seemed that they formed a close relationship. Lady Watson eventually visited Charles Lee Smith and his wife in Raleigh. Impressed by his collection of rare and unique books and manuscripts, Lady Watson wrote a November 4th, 1940 letter to Charles Lee Smith offering him some of her prized materials.

For the last few hours – I have gathered together the enclos [sic] oddments – some of them interesting – a very few precious (to me) and am greatly daring – considering my intimacy with your English collection of literary treasures is so small – in asking that you accept them to place in such good company, posterity, will perhaps make a call for all that pertains to my much loved Poet so that even oddments may have a special value. – I am also enclosing letters which bear upon his M.S.S. and where – in these days of TERROR they are in safe keeping – for all Englands [sic] future may (and probably will) lie in this Western Hemisphere

Enclosed with this letter is a list of materials Lady Watson intended to give to Smith, including “sketches by Joseph Severn while taking Keats to Rome.” It seems as if Lady Watson was somehow acquainted with Arthur Severn, son of Joseph Severn. Included in the Charles Lee Smith papers “Lady Watson Materials” is an essay titled “The Arthur Severns” that is referenced in the same November 4th, 1940 letter.

The short memo by myself on the Severns I thought I would publish one day in the far off future if interest in these things revives – it cast light on a few obscure things – and as we so often stay in the same house as the Severns who inherited the the Ruskin traditions and wealth – it is first hand knowledge...

It is with this letter and supporting “memo” that we find the connection between both the Severn watercolors and Charles Lee Smith, but more importantly the vague mention of a relationship between Lady Watson and Arthur Severn. The implication that they were acquainted is supported by another document in the Charles Lee Smith papers. In a single undated manuscript letter to the Editor of the *Times*, Joseph Severn’s son Arthur writes a story he conveyed at the opening of the Keats House at Hampstead. It is this same manuscript that includes a quick note written in pencil that reads “Written by Arthur Severn RJ. Given to MW 1925.” This and a photograph of “Mrs. Severn in Brantwood Garden, Coniston” further supports a relationship between Arthur Severn and Lady Watson and another exchange of material from Severn to Watson.

Unfortunately, documentation of how and when Lady Watson received the watercolors does not exist in our holdings. As Lady Watson left Ireland in fear of Hitler’s eventual occupation of Europe, first traveling to South Africa and later on to Asheville, North Carolina, one might assume that she did not have time, money, or resources to bring all of her papers with her on relocation. Lady Watson’s husband died with very little money, leaving Lady Watson with little means probably limiting her ability to keep all of her belongings. A *Raleigh News and Observer* clipping from June 9, 1940 sheds a bit more light on Lady Watson and her daughters’ departure from Ireland and eventual settling in Asheville, North Carolina. It is the same article that describes Sir William Watson’s hardships and eventual death in August 1935 in “near-poverty in a Sussex nursing home.” Sir William and Lady Watson’s daughters explain to the journalist their desire to make good coffee as “We must have money. We’re going to open a pie and coffee shop.” It is with this in mind that we consider the later November 4th letter offering Charles Lee Smith some of her materials for safe keeping.

Although C.L. Smith began negotiations to donate his library to Wake Forest in 1941, the presentation of the Charles Lee Smith Library did not take place until March 13, 1958. Unfortunately, Charles Lee Smith died in 1951, but did work with E.E. Folk on *A Catalogue of the Library of Charles Lee Smith*, published by the Wake Forest College Press in 1950.

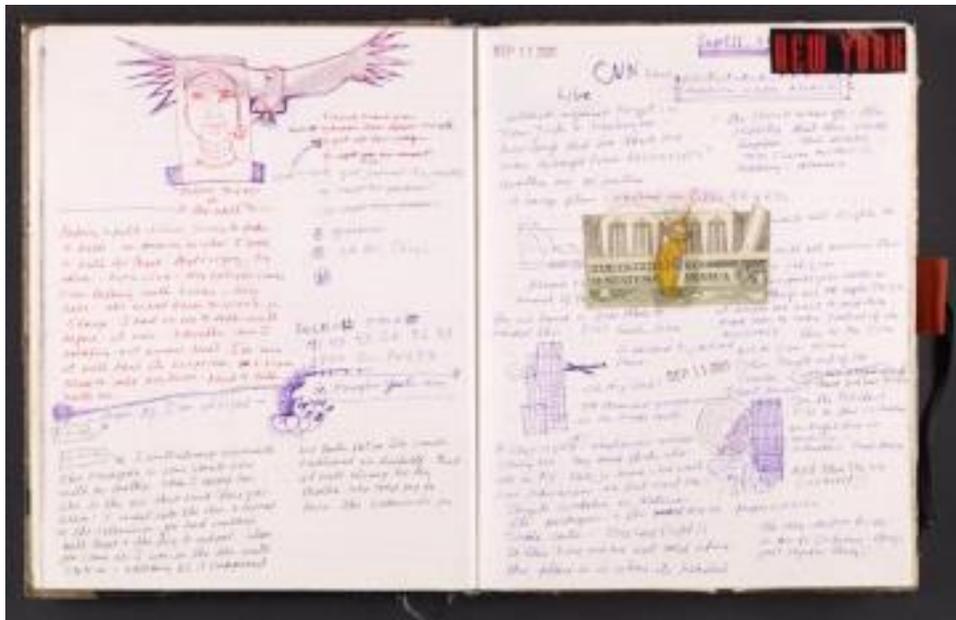
The [Joseph Severn Watercolors](#) are a wonderful example of the exciting and unique materials in our manuscript collections. We are especially pleased that they have been digitized and available online for patrons to view and study.

News from the Archives of American Art, Smithsonian Institution

Barbara D. Aikens

Head of Collections Processing, Archives of American Art, Smithsonian Institution

“A Day in the Life: Artists' Diaries from the Archives of American Art” opened on September 26 and runs through February 28, 2015 at the Archives of American Art’s Lawrence A. Fleischman Gallery in the Smithsonian’s Donald W. Reynolds Center for American Art and Portraiture in the Chinatown Area of Washington, D.C. Reading an artist’s diary is the next best thing to being there. Direct and private, diaries provide firsthand accounts of appointments made and met, places seen, and work in progress—all laced with personal ruminations, name-dropping, and the occasional sketch or doodle. Whether recording historic events or simple day-to-day moments, these diary entries evoke the humanity of these artists and their moment in time. Items from this exhibition may also be viewed [online](#).



Janice Lowry journal #93, 2001 July 12-December 3. Janice Lowry papers, Archives of American Art, Smithsonian Institution. Journal includes diary entries that document Lowry's health, her father's death, her relationship with her mother, meditations on death and growing old, and her reactions to the terrorist attacks on September 11th. Also notes, to-dos, grocery lists, collages, stamps, watercolor and ink sketches. Pasted in are news clippings, photos of Lowry and husband Jon Gothold, lab results, and other ephemera. This is one of 119 art journals, ranging from circa 1973-2007, in Lowry's papers.

The fully [digitized papers of sculptor Anna Coleman Ladd](#) are now available on the Archives' website. Measuring 4.2 linear feet and dating from 1881-1950, the collection is represented online by 6,186 digital files. Born in 1878 in Philadelphia, Anna Coleman Ladd (née Watts) studied in Europe and in America under Charles Grafly. She moved to Boston in 1905 and became one of the city's most prolific sculptors, creating fountain pieces, portrait busts, memorials, and reliefs. In 1914 she executed a bronze statuette of Eleanora Duse for which the actress posed, and later completed portrait busts of Anna Pavlova and Ethel Barrimore. Notable among Anna Coleman Ladd's papers are documents relating to her founding of the American Red Cross Studio for Portrait-Masks. She sculpted cosmetic masks to be worn by soldiers who had been badly disfigured during World War I—services which earned her the Légion d'Honneur Crois de Chevalier and the Serbian Order of Saint Sava. Ladd's papers also include biographical material, letters, diaries, financial material, notes and writings, art work, photographs and printed material.



WWI soldier facial reconstruction casts and masks, ca. 1918 / American Red Cross, photographer. Anna Coleman Ladd papers, Archives of American Art, Smithsonian Institution. Photograph documents Anna Coleman Ladd's creation of cosmetic masks to be worn by World War I disfigured soldiers. Eighteen casts of soldiers' facial features with and without reconstruction masks hang on the wall and eight masks rest against the wall on a table.

Now Online: Back Issues of *Provenance* and *Georgia Archive*³

Cheryl Oestreicher

Editor, *Provenance*, Journal of the Society of Georgia Archivists

Head, Special Collections and Archives, Boise State University

When I took over as the editor of *Provenance: Journal of the Society of Georgia Archivists* in January 2012, the idea of putting back issues online was an ongoing project. In 2002, *Provenance* published Linda Matthews' (former editor of *Georgia Archive*) proposal for an electronic journal, including these select points:

- "Electronic publishing would enhance the recognition and readership of *Provenance* by making it more visible and useful to readers throughout the world, likely increasing the number of submissions for publication.
- The full text of the journal from its first to current issues could be made fully searchable online.
- Users would be able to print those articles of immediate use without having to give shelf space to the whole issue or many issues.
- The Society of Georgia Archivists could be in the forefront of the archives world in making its journal accessible to a worldwide audience and searchable through the Web."⁴

Matthews noted that when David B. Gracy II founded *Georgia Archive* in 1972, "archivists had little professional literature beyond *American Archivist*."⁵ Now, all past issues of *Georgia Archive* (1972-1982) and *Provenance* (1982-2013) are available online:

<http://digitalcommons.kennesaw.edu/provenance/>. Browsing the 60 issues shows advancements in technology, trends, ideas, practices, and theories that are core to the archival profession.

There is a wealth of knowledge published in these journals in the past 42 years that contribute greatly to archival scholarship. Subjects of articles include academic archives, access, appraisal, archival administration, archival education, arrangement, automation, cataloging, collection development, congressional papers, description, electronic records, ethics, GLBT collections, government records, indexing, information management, military archives, Native Americans, oral history, photographs, preservation, presidential libraries, privacy, processing, records management, religious archives, use and users, user studies, volunteers, and women's archives and history. Plus some specific topics such as circus records, folklore collections, Grand Turk Island, internet gopher, and Project Jukebox.

The articles provide snapshots into previous practices and theory and how things have or have not changed over time. Harriet Ostroff's 1986 article, "From Clay Tablets to MARC AMC: The Past, Present, and Future of Cataloging Manuscript and Archival Collections" traces the history

³ A version of this article originally appeared in the July/August 2014 issue of *Archival Outlook*.

⁴ Linda Matthews, "Bringing *Provenance* to a Wider Audience," *Provenance* 20 (2002): 18.

⁵ *Ibid*, 15.

of the various cataloging methods. Ellen Garrison similarly explains practices of documentation strategy in her 1989 article “The Very Model of a Modern Major General: Documentation Strategy and the Center for Popular Music.” More recently, Melanie Griffin’s 2010 article “Postmodernism, Processing, and the Profession: Towards a Theoretical Reading of Minimum Standards” addresses theory and ideology in processing standards.

As of October 12, 2014, there were over 13,000 views and downloads. I was thrilled to see such a high interest and I know that both *Provenance* and *Georgia Archive* will be instrumental in future education and scholarship.

Job Opening

Submitted by Lisa Cruces

Head of Special Collections, University of Houston

Applications will be accepted until the position is filled.

Send letter of application, names of 3 references, and resume to Damon Camille, Training, Assessment, and Statistics Coordinator, University of Houston, 114 University Libraries, Houston, Texas 77204-2000.

Applications may also be submitted by email to: dcamille@uh.edu.

Responsibilities: The University of Houston Libraries are seeking a progressive and forward thinking leader prepared to articulate a vision and direction for a growing special collections and archives that supports the University’s objectives of advancing research, improving student success, and increasing national recognition. The Libraries’ Special Collections enhances the traditional strengths of a rare books and archives department with a growing number of contemporary collections that reflect the vitality and diversity of the City of Houston. The position provides direction and oversight to a group of 6 librarians, 4 regular staff members, and 2 post-doctoral staff members curating archival collections and rare books. The Head oversees the ongoing development of archival collections, work with academic departments, preparation of collections for digitization, and a full calendar of exhibits. There is frequent contact with established donors and potential donors for acquisitions of unique collections, as well as fundraising and management of departmental endowments. The Head of Special Collections serves as a member of the Library Management Council, the Public Services Council, and the Digital Collections Management Committee. The Head of Special Collections holds the Emily Scott Evans Endowed Professorship. The position reports to the Associate Dean for Public Services. The position is available February 2, 2015.

Qualifications: Required –

- American Library Association accredited Master’s degree
- Management and supervisory experience in increasingly responsible positions
- Experience in special collections and/or archives
- Understanding of processes and technologies for managing, providing access to, and preserving digitized and born digital materials

- Experience caring for archival and/or rare book collections, which may include physical and electronic formats
- Demonstrated success in the stewardship of donors
- Demonstrated innovative leadership in organizing resources (human, technical, and financial) to assure an efficient and effective organization
- Record of publication and professional engagement to support appointment to the rank of Librarian and an endowed professorship

Preferred –

- Record of successful external grant activities
- Background in rare books

Salary: \$88,000 to \$92,000 expected hiring range, depending on qualifications and experience. Additional funding from the endowed professorship will be available. Comprehensive benefits package; choice of retirement programs including TIAA-CREF; tax deferred annuity program available; release time to take a class up to 3 hours/week; no state or local income tax.

Library Information: Special Collections was founded in 1968 and serves as the main teaching and research center for primary sources at the University of Houston. Special Collections holds over 7,000 linear feet of archival collections, approximately 105,000 rare books, and over 2,000 periodicals and 1,100 historical maps. Collection strengths include Architecture and Planning; Contemporary Literature; Energy (oil and gas); Environmental Houston; Ethnic Houston; Hispanic Collections; Houston and Texas History; Houston Hip Hop; Performing Arts; University Archives; USS Houston and Military History; and the Shuart Women’s Archive and Research Collection, as well as rare books from medieval manuscripts to modern artists’ books. Special Collections has active instruction and outreach programs and collaborates with other library departments in developing and presenting a growing collection of unique digitized materials (<http://digital.lib.uh.edu/>).

Application Deadline: Applications will be accepted until the position is filled. Send letter of application, names of 3 references, and resume to Damon Camille, Recruitment Coordinator, University of Houston, 114 University Libraries, Houston, Texas 77204-2000. Applications may also be submitted by email to: dcamille@uh.edu.

Potential applicants seeking further information should contact John Lehner, Associate Dean for Personnel, Planning, and Systems, at 713-743-9801 or jlehner@uh.edu.

THE UNIVERSITY OF HOUSTON IS AN EQUAL OPPORTUNITY/AFFIRMATIVE ACTION EMPLOYER. MINORITIES, WOMEN, VETERANS AND PERSONS WITH DISABILITIES ARE ENCOURAGED TO APPLY.

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The deadline for the Spring Newsletter is **March 1, 2015.**