



Collection Spotlights
Page 2



Announcements
Page 13

ARCHIVISTS AND ARCHIVES OF COLOR NEWS



GS2- Gregory School 1921 Faculty [MSS0281-PH049] (The African American Library at the Gregory School, Houston Public Library)

Letter from the Senior Chair



Dear AAC Community,

I would like to thank everyone for the opportunity to serve as chair. I have learned a lot over these past two years and have felt incredibly supported by the steering committee and our section. I'm looking forward to 2022 and the incoming leadership and hope that we will have to pleasure meeting in person one day. It has been a great pleasure and honor to serve you all.

Sincerely,

Tarienne Mitchell

Collection Spotlights

Preserving a Community's Legacy: The History of The Gregory School

By 1870, Freedman's Town, an area settled by emancipated slaves in Houston Texas' Fourth Ward, was being transformed from a swampy, flood prone site considered inhabitable into a thriving community that would become the center of African American life in Houston throughout the late 19th and early 20th century. The establishment of Freedman's Town gave birth to the religious, financial, civic, and educational institutions that would be the foundation of Houston's African American culture.

Out of the inception of Freedman's Town came the Gregory Institute. Named after Major General Edgar M. Gregory, abolitionist and assistant commissioner of the Freedmen's Bureau in Texas, The Gregory Institute became the educational bedrock for African Americans in Houston during Reconstruction. This article will recount the establishment of Freedmen's schools in Texas and how a school created for the educational advancement of newly freed slaves would become the paramount institution for preserving Houston's African American history.

In the aftermath of the emancipation of four million formerly enslaved black men, women, and children, the Freedmen's Bureau served as the primary Federal institution tasked with managing the transition of this population from slavery to ostensible "freedom." Among the various critical social services that the Freedmen's Bureau offered to this newly freed population, its assistance with their educational endeavors was one of the bureau's most notable legacies.

The newly freed African Americans demonstrated a fervent desire for education and immediately sought to use their own limited resources, churches, and mutual aid societies to establish schools. The Freedmen's Bureau, however, was able to help facilitate their efforts in collaboration with northern advocates, philanthropic institutions and benevolent societies interested in the education of these newly freed Black Americans. *(Continued on page 3)*

About AAC



The Changing Face of California State University, circa 1970s. Public Affairs Photo Collection. Courtesy of the California State University Archive.

The Archivists and Archives of Color Section (AAC) is an interest group within the Society of American Archivists. SAA is the oldest and largest archival association in North America, serving the educational and informational needs of more than 5,500 individuals and institutional members. The AAC Section helps to identify concerns and promote the needs of archivists and archives of color.

(Continued from page 2) The Freedmen's Bureau's educational activities were largely administered by a Superintendent of Education agent assigned to each particular state.¹ Each Superintendent of Education had his own separate office which was specifically focused on the advancement of education in the state under his jurisdiction. The records for the bureau's Superintendent of Education for the state of Texas are reproduced on [NARA Microfilm Publication M822, Records of the Superintendent of Education for the State of Texas, Bureau of Refugees, Freedmen, and Abandoned Lands, 1865-1870](#). NARA's



GS4- Gregory School Building, 1903 (The African American Library at the Gregory School, Houston Public Library)

Descriptive Pamphlet (DP) for this microfilm publication provides a concise historical background of the Freedmen's Bureau's educational activities in that state:

The educational activity of the Bureau in Texas began officially with the appointment of E. M. Wheelock as Superintendent of Schools in October 1865. Wheelock served until February 1867 when he became Inspector of Schools, a position he held until June 1867. In March 1867, Lt. I.P. Kirkman became Superintendent of Schools while simultaneously serving as Acting Assistant Adjutant General to the Assistant Commissioner in Texas. In October 1867 Lt. Charles Garretson, the Acting Assistant Adjutant General and Acting Assistant Quartermaster for the Bureau in Texas, also assumed the office then generally referred to as the Superintendent of Education. Wheelock again served as Superintendent from 1867 to November April 1868, when he was 1869 and 1870. Following Louis Stevenson's tenure as Superintendent from March to July 1870, Bartholomew assumed the office and remained until all Bureau officers were withdrawn from Texas in December 1870.

The schools maintained by the Bureau in Texas included day schools for children, night schools for adults, and Sunday schools for both groups. The school regulations devised by the Office of the Superintendent of Education specified that reading, writing, and arithmetic were studies of greatest importance for freedmen; these subjects received the greatest emphasis in most Bureau schools. Teachers were recruited from the local white population, from among the freedmen themselves, and from the North by freedmen's aid societies. In 1867 Assistant Commissioner Joseph Kiddoo concluded an agreement with the American Missionary Association that would provide the schools with teachers in Texas. The Bureau's responsibility for education included the establishment and maintenance of schools and the examination and (Continued on page 4)

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GS1- Lower 3rd Grade Gregory Elementary School Class of 1905 [MSS0281-PH042] ([The African American Library at the Gregory School, Houston Public Library](#))

appointment of teachers. Bureau funds were used to pay teachers' salaries and provide for their transportation, for the construction and repair of school buildings, and for the rent of properties used for educational purposes. Private organizations and individuals were also involved in establishing and financing freedmen's schools in Texas. A number of these schools were established upon the initiative of local recruited, and salaries were partially subsidized by contributions from the freedmen. Bureau policy dictated that, wherever possible, subscriptions be solicited from freedmen for establishing schools and that tuition be charged for each student in attendance.²

As in other former Confederates states, many White Texans were violently opposed to the education of Black Texans. Most White Texans desired to keep Blacks as close to their formerly enslaved status as possible; therefore, they fiercely resisted any actions that would potentially elevate Blacks to a competitive social, political, and economic status. Black education was viewed as a significant threat to the status quo and their ideal vision of a White Supremacist racial hierarchy. It is in this context that the Gregory School in Houston, TX was established. The Gregory School was a Freedmen's school created at the order of Major General Edgar M. Gregory. It became the first school for African *(Continued on page 5)*

(Continued from page 4) Americans in the city of Houston. Founded in 1870, the Gregory Institute was established in a two-story frame building on Jefferson Avenue at Louisiana Street. Funds for the private school were raised by trustees Richard Brock, Reverend Elias Dibble, Peter Noble, Reverend Sandy Parker and William Waff. Gregory Institute became a part of the Houston public school system in 1876, with Henry C. Hardy becoming the first Black principal the following year. The building was damaged by the storm in 1893, the students of Gregory were relocated to Colored High School. The original building was beyond repair, so a new wooden building was constructed at the current site at Wilson Street and Cleveland Street in 1903 at the cost of \$9690. Through the years neglect, overcrowding, and damage from a fire required the construction of yet another facility.



GS3- The African American Library at the Gregory School, present day ([The African American Library at the Gregory School, Houston Public Library](#))

In 1927, another new two-story, 20,000 square foot brick building was built on the grounds and the 1903 building was used as a cafeteria. During the same year, the school was renamed to Gregory Elementary School. Students continued to attend classes there until the 1980, when the Houston Independent School District closed it due to low enrollment and a decaying structure. Gregory Elementary School merged with Lincoln Junior High School to become Gregory-Lincoln Education Center. *(Continued on page 6)*

(Continued from page 5) The site was listed in the national register of historic places in 1985 and designated as a state antiquities landmark in 1995. With each passing year, over the next 20 years, the building sat unoccupied and vacant falling into further disrepair. The City of Houston acquired the property from the Houston Independent School District during the spring of the new millennium. And within two years, plans were in progress by then Mayor Lee P. Brown and other city officials to turn the building into a culture and research center.

In 2008, the Houston Public Library began restoring the building and opened on November 14, 2009 becoming the newest of three special collections operated by the Houston Public Library. Today the African American Library at the Gregory School serves as a research center to promote and preserve African American History and culture in the Houston Area. One of the first libraries of its kind in Houston and one of the few African American libraries in the country, the archive supports the collection, preservation, and dissemination of historical papers and cultural information about the Black experience in Freedmen's Town, the Houston area and Texas.

Archival collection can be explored Via the [digital archives](#), guests can discover Black historical past by an in depth assortment of archival paperwork and images, providing deep dives into the households, companies and neighborhoods of Houston's historic Black communities.

The Oral History Collection represents the wealthy, under-documented experiences from a few of Houston's outstanding residents that discover the tradition and historical past of Houston's wards, civil rights and integration, enterprise homeowners, neighborhood establishments and far more. In addition to the archives, there is a space for exhibits both permanent and traveling exhibits to highlight materials in the collection.

The experience at the African American Library at the Gregory School appeals to everyone regardless of race, culture, age, gender or educational level. Gregory cultivates understanding between cultures while stimulating conversations about community.

Foot Notes:

1. Not every state had a separate Superintendent of Education. States with Superintendents of Education were: Arkansas, Alabama, District of Columbia, Louisiana, North Carolina, Tennessee, and Virginia.

2. National Archives Microfilm Publication Pamphlet Describing M822

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(Continued on page 7)

(Continued from page 6)

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National Archives and Records Administration

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The Acquisition of Julia Dorn's *The Legend of the Dew Drop Inn* Documentary

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Dew Drop Inn patrons watch a performance by Lollypop Jones, 1952, Ralston Crawford
Collection of Jazz Photography, Hogan Archive, Tulane University Special Collections

(Continued on page 8)

(Continued from page 7)

Last year, filmmaker Julia Dorn donated 43 mini DV tapes of video interviews she conducted for her unfinished documentary, *The Legend of The Dew Drop Inn*, to the Hogan Archive of New Orleans Music and New Orleans Jazz at Tulane University Special Collections. The unfinished film intended to incorporate oral histories to detail the historical, social, and cultural impact of the Dew Drop Inn, one of the foremost Black entertainment venues of pre-integration New Orleans during the 1940s, 1950s, and 1960s. This collection contains interviews from 2004 and 2005 with musicians Clarence "Gatemouth" Brown, Mike Carruba, Deacon John, Reggie Hall, Clarence "Frogman" Henry, Al "Carnival Time" Johnson, Walter Payton, Irma Thomas, Allen Toussaint, and Walter "Wolfman" Washington.

The Dew Drop Inn was a Black-owned music club with accompanying hotel, restaurant, barbershop and beauty salon, which operated in New Orleans in its 1940s-1960s heyday under original owner Frank Painia. It catered to African American customers and entertainers during segregation and would become renowned for early performances of legendary rhythm and blues and rock 'n' roll musicians, such as iconic New Orleans artists like Irma Thomas and Allen Toussaint. In fact, the Dew Drop Inn was so popular that Ray Charles moved into its hotel, and Little Richard wrote the song "(Meet All Your Fine Friends at) The Dew Drop Inn" about it. Currently, a local developer is working to revitalize the building at 2836 LaSalle Street, envisioning the space as a hotel and music venue with a separate commercial space.

Also interviewed are Kenneth Jackson, owner and grandson of Dew Drop Inn founder Frank Painia; and Laura Jackson, mother of Kenneth Jackson and daughter of Frank Painia. Additional interview subjects are James O'Neil, cousin of Dew Drop Inn's mistress of ceremonies, female impersonator Patsy Vidalia; Jim Russell, who booked acts at the club and later ran Jim Russell Rare Records; Tee Eva, who lived in the Magnolia Housing Projects across from the Dew Drop Inn and operated Tee Eva's Creole Food at the time of filming; original Dew Drop Inn patrons Herman LaRoche, Joe Schneider, and Edward (last name unidentified), who operated a shoe-repair store on Magazine Street in New Orleans at the time of filming; jazz historian Bruce Boyd Raeburn; and Lionel (unidentified last name), a trumpeter who lived above the former Dew Drop Inn location at the time of filming.

While much has been documented about the Dew Drop Inn over the years, the recordings represent first-hand accounts from participants who may not have been interviewed by others and are also no longer alive. Once digitized, the interviews will be helpful to those interested in New Orleans music, culture, history, neighborhoods, business, race relations, and critical race theory.

For research inquiries and comments, email specialcollections@tulane.edu. For more information, visit the TUSC website at library.tulane.edu/tusc and follow them on Facebook and Instagram. To contact Hogan Archive curator Melissa A. Weber, email mweber3@tulane.edu.

Uncovering Hidden Resources in New Haven County Court Records

Sarah J. Morin, *Project Archivist at Connecticut State Library*

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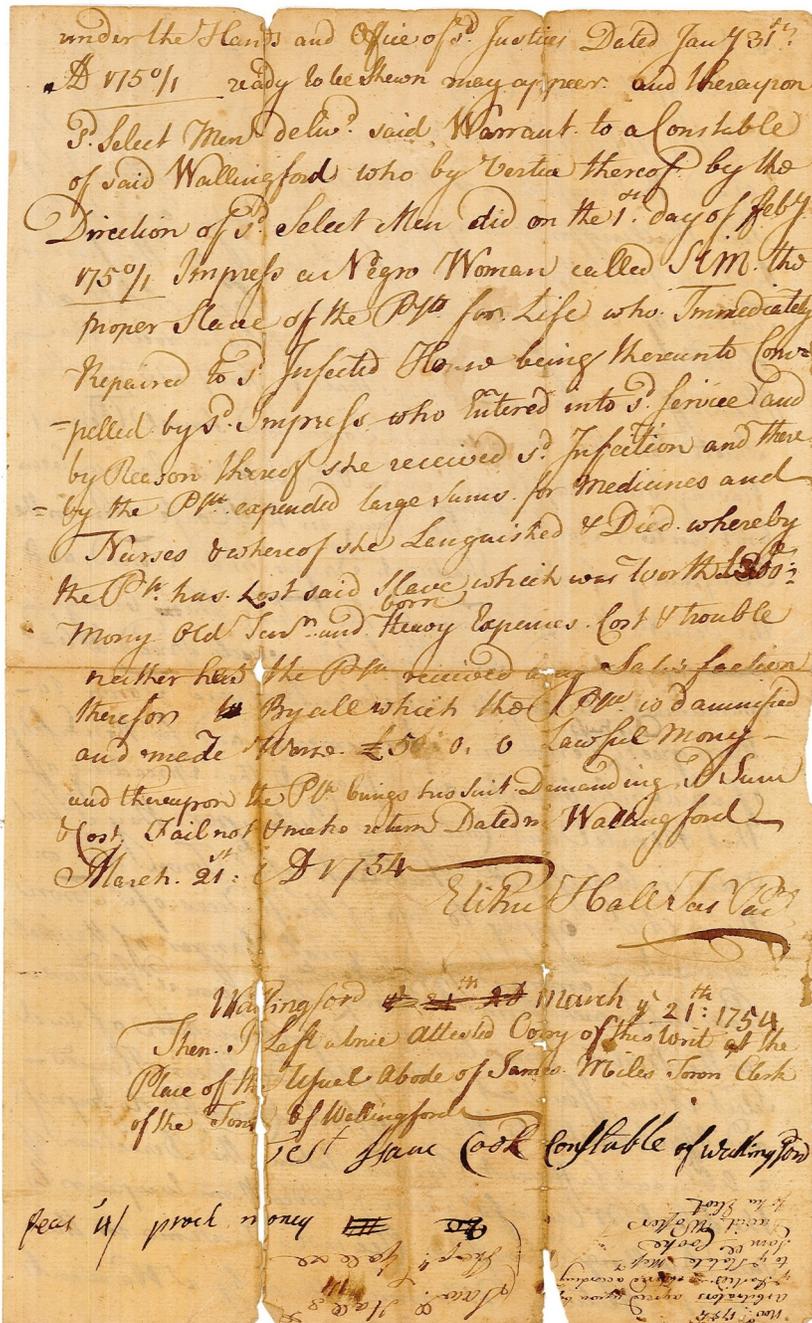
Unfolding, flattening, and rehousing the New Haven County Court records. Photo courtesy of the Connecticut State Library.

In a recent presentation for the Connecticut League of History Organizations (recording available at <https://youtu.be/ZK3dt3NkXnw>), Kyera Singleton, Executive Director of the Royall House and Slave Quarters in Massachusetts, advocated for memory institutions to portray history with honesty, sensitivity, and as completely as possible. This is imperative for humanity to learn from the past, apply these lessons to the present, and imagine a better future. She encouraged all of us who work in libraries, archives, and museums to consider this call to action: What can the archives yield when we start to ask different questions?

In December 2020, the Connecticut State Archives embarked on a major project to make our past more visible, so that we may begin to assist with this crucial work. Thanks to a \$100,000 grant from the National Historical Publications & Records Commission (NHPRC), we have started to uncover previously hidden documents within the New Haven County Court records that will allow for a more honest, sensitive, and complete telling of the social and economic history of New Haven and its environs.

The purpose of the Uncovering New Haven project is to enhance public access to New Haven County judicial records in the State Archives that date primarily from 1700 to 1855. This includes processing, arranging, and describing two categories of records from the County Court and the Superior Court of New Haven County—files and papers by subject. A major component of this project is the continuation of our earlier efforts to identify and digitize records in the New London and Litchfield Counties relating to African American, Black, and Indigenous persons and to create an online database of these cases that people can view and search. As of July 15, we have documented 54 such (Continued on page 10)

(Continued from page 9) cases occurring in New Haven County from 1700 to 1772. Another major goal of this project is to develop strategies for including these records in the curriculum at the middle school, high school, and college levels in Connecticut. This is in alignment with the June 2019 passage of Connecticut Public Act No. 19-12, An Act Concerning the Inclusion of Black and Latino Studies in the Public School Curriculum. This act will require all Connecticut high schools to offer courses on African American, Black, Puerto Rican, and Latino studies, and it will go into full effect in the fall of 2022. As we work to carry out the curriculum integration and other project objectives, we are grateful for the expertise of our Advisory Committee, which consists of professional staff from the State Archives and State Library, representatives from the State Department of Education and the Connecticut History Day program, teachers and professors, researchers and scholars who have utilized court records, historians, and



Overall, the Uncovering New Haven project will result in finding aids for these records; a database of cases involving African American, Black, and Indigenous persons; a subject guide; and a blog—all of which will be made publicly available through the Connecticut State Library website. The physical records will be rehoused according to best archival practices, and all cases in the above-mentioned database will be digitized and viewable online at the Connecticut Digital Archive (CTDA) at <http://hdl.handle.net/11134/30002:RG003>. Our ultimate goal is to preserve the voices of traditionally marginalized groups to ensure that they are heard and that their stories are documented as fully and accurately as possible in the historical record.

Image on left: Unfolding, flattening, and rehousing the New Haven County Court records. Photo courtesy of the Connecticut State Library.

(Continued on page 11)

(Continued from page 10) The blog and subject guide for this project debuted online in March 2021. The subject guide provides contextual background information about the eras from colonial Connecticut to pre-Civil War America. The blog chronicles a selection of the interesting, amusing, tragic, and infuriating cases found in these court records. We invite you to view these materials, which are being continually updated as we move through the project during the next two years, at <https://libguides.ctstatelibrary.org/archives/uncoveringnewhaven/main>. You can also subscribe to the blog and follow us on Facebook @CTStateLibrary and Twitter @LibraryofCT for updates.

Tulane University Jazz Archive Gets New Name and Expanded Mission

Amanda Morlas, Marketing Specialist of Tulane Libraries

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Tulane University Special Collections (TUSC) is pleased to announce an expanded mission and new name for its famed music archive. Previously known as the Hogan Jazz Archive, the reconceived Hogan Archive of New Orleans Music and New Orleans Jazz will expand the scope of its collections, including acquisitions that document late 20th century and 21st-century contemporary jazz, rhythm and blues, funk, hip hop and rock musicians in New Orleans and the surrounding region, as well as the industry and culture that fosters and supports those artists.

The archive is a leading and internationally renowned source for research on traditional New Orleans jazz and New Orleans music starting in the late 19th century. It welcomes inquiries from anyone who seeks to contribute their perspective or enhance their knowledge of these subjects. “The renaming and new collecting strategy allow us to more accurately reflect the rich historical materials that currently comprise the Hogan Archive while pursuing new directions in collecting, as well as welcoming a wider constituency of users,” said Melissa A. Weber, Hogan Archive curator. “We will build upon the strengths of the collections that we already have and bring the stories and communities we document up to the present. Our new name also positions us with an eye to the future.

The Hogan Archive highlights New Orleans music history, culture and life through archival collections and primary sources. Its materials represent the stories and study of musical genres inspired by and derived from New Orleans, including the origins and contemporary legacy of Black American music, jazz, gospel, blues, rhythm and blues and more, which provide the foundation for popular music culture in the United States. The Hogan Archive of New Orleans Music and New Orleans Jazz (or the Hogan Archive, for short) is one of the five collecting areas that make up Tulane University Special Collections (TUSC), a division of the Tulane University Libraries. Additional TUSC collecting areas include the Louisiana Research Collection, Rare Books, the Southeastern Architectural Archive and University Archives. Housed *(Continued on page 12)*

(Continued from page 11) in Jones Hall on Tulane University's uptown campus, its holdings consist of unique or rare materials essential to the study of New Orleans and its surrounding areas, including books, archives, university records, architectural drawings, audio and visual recordings and ephemera. TUSC supports the teaching, learning and research mission of Tulane University by creating a space for critical inquiry, creativity, interdisciplinary conversation, and communal discovery.

The Hogan Archive was founded in 1958 when Richard B. Allen, a Tulane University graduate student, embarked on a jazz oral history fieldwork project for his thesis. Dr. William Ransom Hogan, the chair of the Department of History at the time, wrote the initial Ford Foundation grant proposal that funded the project. Tulane administered the formation of the Archive of New Orleans Jazz as part of the history department. In 1965, the Archive became a division of Tulane University Libraries, and in 1974, following Hogan's death, it was renamed the Hogan Jazz Archive.

Per campus policy, TUSC is presently accessible to current Tulane University affiliates only. For research inquiries and comments, email specialcollections@tulane.edu. For more information, visit the TUSC website at library.tulane.edu/tusc and follow them at facebook.com/TUSpecialCollections and Instagram @tuspeccoll. To contact Hogan Archive curator Melissa A. Weber, email mweber3@tulane.edu.



The Dirty Dozen Brass Band perform in 1982 at a private party on Prytania Street, New Orleans. L. to r.: Gregory "Blodie" Davis, Efreem Towns, Charles Joseph. Photographer: Harriet Blum. Hogan Archive Photography Collection, photo PH001227, Tulane University Special Collections.

Announcements

SAA Mentoring Subcommittee Call for Volunteers: Deadline is September 3, 2021

Lydia Tang, on behalf of the Mentoring Subcommittee SAA Membership Committee
saamentoring@gmail.com

Please consider applying to serve on the Society of American Archivists' Mentoring Subcommittee! The Mentoring Program fulfills a vital aspect of SAA membership by fostering mentoring connections. Below are some details about the Subcommittee.

- ◆ The Mentoring Subcommittee term is for two (2) years.
- ◆ The Mentoring Subcommittee typically meets for an hour every month. Additional outside work might be encouraged, depending on projects, but an average time commitment is around 1-2 hours per month.
- ◆ Subcommittee members sign up for 1-2 months to match mentoring program applicants and conduct occasional participant recruitment efforts. Depending on the number of applicants, this can take 3 or more hours a month.
- ◆ Subcommittee members also can develop and implement new initiatives such as mentoring cohorts or other projects to continue to enhance meeting the mentoring needs of SAA membership as interests and personal capacity allows.

To apply, please submit this application by the end of the day Friday, September 3rd. The Statement of Interest should address why you wish to serve on the Subcommittee and if you have ideas for initiatives the Subcommittee should pursue. Particular consideration will be given to people who express interest and ideas for advancing Diversity, Equity, and Inclusion, supporting student and early career archivists, and mentoring cohorts or other creative models of mentorship. We particularly encourage applicants who are early career, BIPOC, LGBTQ+, disabled, or who have other marginalized identities. All applicants will be notified of a decision by Friday, September 17th.

Please note that Mentoring Subcommittee volunteers must be current members of SAA. If you have any further questions, please contact the SAA Mentoring Program at saamentoring@gmail.com. Again, the application link is: <https://forms.gle/sTp8a3mgACiaDCjW6>

If anyone currently is or has participated in the Mentoring Program, consider sharing about your experiences by writing a post for the Membership Blog.

Archivists and Archives of Color Public Programming: AAC Share-Outs!

Haian Abdirahman , SAA AAC Steering Committee Member

mha@mellon.org

AAC's steering committee is reaching out to gauge interest on a possible community series for section members. Titled "AAC Share-Outs", this virtual series would consist of 30-45 minute walkthroughs and discussions of archival workflows and projects led by members. Possible share-outs might include walking through software used for born-digital processing, archival accessioning workflows, email archiving, metadata redescription projects, and others. The series would be organized so that 2-3 members could share-out at the same meeting.

AAC Share-Outs is meant to be friendly and informal, as much a way to get to know section members as to share knowledge and celebrate our collective learning and accomplishments. If you have a workflow or software skill that you would like to walk through during a share-out with members, please complete this brief [form](#):



Heads up - Archivists and Archives of Color Section's Election Is Launching Tomorrow!

Section ballots are ready and have been scheduled to launch on Monday. Please note the following:

Election Timeline + Logistics

Ballots will open on Wednesday, August 25, and remain open for 2 weeks, closing on Wednesday, September 8.

Ballot Page

All ballots will be listed on a common page on MySAA, the SAA user profile space. All ballots for which one is eligible to vote will appear on this page tomorrow: <https://mysaa.archivists.org/myballots>

The “View Ballot” link will direct users to the usual SurveyMonkey election ballot. Users must be logged in to access the page. Once they submit one ballot, users will be redirected back to the main page to complete their next ballot.

Note that some section elections will be held on a delayed timeline, to launch in late July/early August. These ballots will not yet be available on the ballot page.

Election Reminders

Regular reminders will be sent to the section discussion list on SAA Connect about the upcoming election. A reminder will be sent each week of the election – for example, on August 25, September 1, and September 7.

Election Results

After the election closes on September 8, an email with the results will be sent out within a few days to the steering committee. It is the steering committee's responsibility to interpret and announce the results. Once the results are confirmed, and the steering committee will email with the necessary roster updates.

Felicia Owens, SAA Governance Program Manager

fowens@archivist.org

Your Outgoing 2020-2021 AAC Steering Committee



Tarienne Mitchell
Senior Chair



Tracy Drake
Vice Chair



Tamara Rayan
Steering Committee



Haian Abdirahman
*Steering Committee
Member*



Brittany Newberry
*Steering Committee Member
and Social Media Coordinator*



Zakiya Collier
Web Liaison



Bernadette Birzer
Newsletter Editor