
Manuscript Repositories Newsletter

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

Summer 2015

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From the Chair

Elizabeth Wilkinson
Georgetown University

The annual meeting is nearly upon us and we will soon converge in the Midwest. I look forward to seeing many of you in Cleveland this August.

The Section sponsored a third round of the *Jump In* initiative in order to get more folks interested in taking the plunge into managing their born digital materials. This third round saw 18 archivists from 11 institutions complete the project. The first part of the Section's annual meeting will begin with lightning talks from select 2015 participants. You can check out their essays, photographs, and collection surveys on the Section's website [here](#).

Our Section meeting will take place on Friday, August 21, from 1:00-3:00 pm. Part One of the program will focus on hearing from some of the 2015 *Jump In 3* participants. In addition to the *Jump In 3* reports, we will hear from one *Jump In 1* alum and one *Jump In 2* alum who will provide updates on how their efforts to manage their born digital assets has progressed.

The second half of our program will be devoted to two presentations geared toward topics of interest identified from the Section member survey conducted in spring of this year. We will hear from Herbert Hartsook regarding working with a development officer. Sarah J. Bost will discuss her efforts working with middle school students and providing them with primary source instruction. I think this year's Section meeting will be a good one. I hope you can make it.

Report from the Nominations and Election Committee

Tara Laver, Immediate Past Section Chair
Louisiana State University

Voting for the section election will take place online in early July. Look for an email coming soon with links to the ballot. Election results will be announced at the annual meeting.

Elections are for a vice-chair/chair-elect and three steering committee members. This year's candidates are:

Vice-Chair/Chair-Elect

Adriana P. Cuervo, CA, Institute of Jazz Studies, Rutgers University
Jacqueline Dean, Special Collections, University of North Carolina, Chapel Hill

Steering Committee Members, 2 year term [3 positions]

Sean Benjamin, Louisiana Research Collection, Tulane University
Alison Clemens, Beinecke Rare Book & Manuscript Library, Yale University
Elisa Ho, The Jacob Rader Marcus Center of the American Jewish Archives, Cincinnati
Donnelly Lancaster, Hoole Library, University of Alabama
Ryan Lee, L. Tom Perry Special Collections, Brigham Young University
Anne Ryckbost, W. Frank Steely Library, Northern Kentucky University

Each candidate will provide a brief biography with information on the education, professional experience, and participation in SAA, which should be available on the section website (<http://www2.archivists.org/groups/manuscript-repositories-section>) in early July.

Thank you to Nominating Committee members Jennifer Cole, Elizabeth A. Novara, and Ashley Todd-Diaz for their hard work putting together this year's slate of candidates.

Annual Section Meeting Agenda - Cleveland, OH - Friday, August 21, 1:00-3:00 pm

1:00 Welcome and Introductions (Elizabeth Wilkinson)

1:05 Reports

- Nominating and Elections Committee (Tara Laver)
- Report from Council (James Roth)
- Other affiliated groups (TBD)

1:30 Section Program I: Jump in 3 / Third Time's the Charm

- Introduction (Elizabeth Wilkinson)
- Panel Discussion
 - Kimberly Anderson, Iowa State University
 - Samantha Crisp, Augustana College
 - Aly Jabrocki, Colorado State Archives
 - Kristen Yarmey (Jump In Two/Too), University of Scranton
 - TBD, (Jump In One)
- Q & A period

2:30 Section Program II: Subject presentations

- Herbert Hartsook, Fund Raising with a Development Officer
- Sarah J. Bost, A Learning Pass to the Past: Introducing Archives to Middle School Students

3:00 Adjourn

News from Members

Thank you, Manuscript Repositories Section!

Mark A. Greene

Former Director, American Heritage Center, University of Wyoming. Fellow, Past President, Society of American Archivists.

I have been a proud member of the Mss Repositories Section since 1989, as well as a former Section steering committee member (1991-3), chair (1995-6), and leader of the Section task force that created the first iteration of SAA's brochure, *Guide to Donating Your Personal or Family Papers to a Repository*.

Because of my longstanding connection to the Section, and its importance in my path through the leadership ranks within SAA, I wish to let my friends, colleagues, and other members know that I have been compelled to “retire” from my position as director of the University of Wyoming’s American Heritage Center due to extremely poor and continually deteriorating health. Moreover, my medical situation is such that I can no longer travel comfortably by air, so that it is unlikely I will be able to attend another SAA or Section meeting (at least until the conference comes back to Denver).

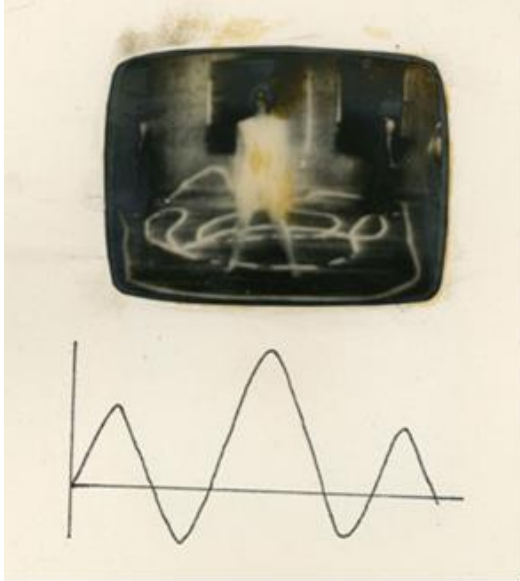
Please permit me, then, to use this occasion to thank the Section for all it gave to me (I hope I was able to give back at least a little in return) and to note that it remains one of the most dynamic, creative, and substantial units within SAA, something of which all its members have a right to be proud. Best regards to all, Mark. (New Email: greenemarkallen@gmail.com)

Archives of American Art completes 3 year CLIR project: Uncovering Hidden Audiovisual Media Documenting Postmodern Art. *A project funded by the Council on Library and Information Resources “Hidden Collections” grant program.*

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

About the Project:

The Archives of American Art was awarded \$222,700 from the [Council on Library and Information Resources “Hidden Collections” grant program](#) for “Uncovering Hidden Audiovisual Media Documenting Postmodern Art.” For this three-year project, beginning in January 2012, staff and project interns processed twelve archival collections that are rich in audiovisual material and produced web-accessible EAD (Encoded Archival Description) finding aids, linked below. Funds supported an audiovisual archivist, graduate interns, and a symposium. The media in these collections document a period of contemporary American art when ephemeral and dynamic new visual art forms were emerging in studios, art communities, galleries, and art spaces across the country. The collections contain films, video and sound recordings created as a record of art, artists, exhibitions, and events; and those that are works of art in and of themselves—sound art, video art, outtakes, or elements of multimedia productions. In some instances, performance, documentation, and video art are intertwined in one recording. In many instances, this archival documentation may be the only remaining evidence of the artwork. The Jan Butterfield papers contain nearly 200 audio interviews and lectures by such seminal 20th century artists as Robert Irwin, Chris Burden, Bruce Nauman, Sam Francis, Philip Guston, David Hockney, and Judy Chicago, as well as performance and video art from the late 1980s and early 1990s. The Paul Ryan papers contain rare documentation of the 1969 exhibition “TV as a Creative Medium” at the Howard Wise Gallery, the first exhibition in the United States devoted to video art with notable participants Nam June Paik, Charlotte Moorman, Frank Gillette and Ira Schneider.



Detail from artist book based on the Triadic Tapes, 1976. Paul Ryan papers, Archives of American Art, Smithsonian Institution.

The records of the Finch College Museum of Art include a video of artist Lynda Benglis installing her works, and interviews of artists Mel Bochner and Hans Richter, and art dealers Leo Castelli and Betty Parsons, among others. As primary sources, these collections offer unique opportunities for discovery and revelation. They enrich our understanding of art world events and the lives of key participants providing firsthand accounts of seminal moments in American art history. They help us to see aspects of contemporary art in new and different ways.

These audiovisual materials represent truly rare archival resources that uniquely document the recent history of contemporary art in America, but few details of this rich content were reflected in the accession-level records that were available to Archives users prior to the project. Lack of adequate and consistent description of archival media is a chronic problem for mixed-media manuscript collections due to gaps in current archival standards and best practices. Another goal of the project therefore was to develop benchmarks and guidelines for consistently and effectively processing and describing archival collections with audiovisual content. These guidelines are now available on our [technical documentation](#) page, which includes the guidelines, procedures and tools created during the project. Our symposium was held on March 27, 2015, entitled “The Multi-media Archive: Stewardship and Use of Archival Audiovisual Media Documenting Contemporary Art.” You can read more about the symposium [here](#) and view the event’s twitter feed at [#AVSymp](#).

Collections processed for this project:

- [Paul Ryan papers, 1943-2008](#) (mixed media; 19.7 linear feet)
Processed in 2013–2014. [View the finding aid to the Paul Ryan papers.](#)
- [Robert Wiegand papers and video art, 1953-1994](#) (10.3 linear feet)
Processed in 2012. [View the finding aid to the Robert Wiegand papers and video art.](#)

- [Fletcher Benton papers, 1965-2003](#) (7.9 linear feet)
Processed in 2014. [View the finding aid to the Fletcher Benton Papers.](#)
- [Gene Davis papers, 1920-2000](#) (mixed media; 16 linear feet)
Processed in 2015. [View the finding aid to the Gene Davis papers](#)
- [Museum of Contemporary Art interviews, 1979-1983](#) (videocassettes; 8 linear feet)
Processed in 2015. [View the finding aid to the Museum of Contemporary Art interviews.](#)
- [Esta Nesbitt papers, 1942-1979](#) (mixed media; 7 linear feet)
Processed in 2013. [View the finding aid to the Esta Nesbitt papers.](#)
- [Jan Butterfield papers, 1959-1999](#) (15 linear feet)
Processed in 2012. [View the finding aid to the Jan Butterfield papers.](#)
- [Burt Chernow papers, circa 1930-1977](#) (mixed media; 21.8 linear feet)
Processed in 2014. [View the finding aid to the Burt Chernow papers.](#)
- [Fidel Danieli papers, circa 1940s-1996](#) (mixed media; 8.4 linear feet)
Processed in 2015. [View the finding aid to the Fidel Danieli papers.](#)
- [The Marian Gore "Art Scene" Interviews and Papers, 1958-1969](#) (2.2 linear feet)
Processed in 2012. [View the finding aid to the Marian Gore "Art Scene" Interviews and Papers.](#)
- [State of the Arts videotape collection, Lawrence P. Fraiberg Productions, 1970-1980](#) (video cassettes; 2.4 linear feet)
Processed in 2015. [View the finding aid to the State of the Arts videorecordings.](#)
- [Exhibition Records of the Contemporary Wing of the Finch College Museum of Art, 1964-1975](#) (mixed media; 19.2 linear feet) Processed in 2013. [View the finding aid to the Exhibition Records of the Contemporary Wing of the Finch College Museum of Art.](#)

For further information about this project, contact:

AV Archivist Megan McShea mcsheam@si.edu

Project Director Barbara Aikens aikensb@si.edu

Papers of Poet Clinch Calkins Now Available

Lisette Matano, Manuscripts Archivist
Booth Family Center for Special Collections
Georgetown University

The Library's [Booth Family Center for Special Collections](#) is pleased to announce that an important addition to its women's collections, [the papers of poet and writer Clinch Calkins](#), is available to researchers. Processing was recently completed for this generous donation from Julie Harris, Calkins' daughter.

Marion Clinch Calkins was born in 1895 in Evansville, Wisconsin. After graduating from the University of Wisconsin in 1918, Calkins worked in a Milwaukee artillery shell packing plant, before returning to her alma mater to teach English and art history. Around this time, Calkins entered the annual poetry competition held by *The Nation*, submitting her poem "I Was a Maiden" under the name of Clinch Calkins because she wanted her authorship to be gender-

neutral. Oswald Garrison Villard, the editor, awarded the poem third prize but did not publish it for fear that its content was too *avant garde* and would cost the magazine its mailing privileges. The poem was eventually published, together with Calkins' early collected verse, in *Poems* (1928).



Marion Clinch Calkins

Although Calkins considered poetry to be her favorite literary medium, her most critically acclaimed work was *Some Folks Won't Work* (1930), a seminal document on the Depression, based on 300 individual case histories of the effects of unemployment. Published the year following the Wall Street crash, the book received accolades on the front page of *The New York Times Book Review*, and brought Calkins national attention along with an invitation from Harry Hopkins to work with the Federal Emergency Relief Administration (FERA). Other publications include the verse drama *State Occasion*; the poetry collection *Strife of Love in a Dream*; and the novels *Lady On the Hunt* and *Calendar of Love*.

The Clinch Calkins papers, comprising more than 100 boxes, are a valuable addition to the Booth Family Center for Special Collections' holdings of the papers of distinguished 20th-century female writers. These include poets Katherine Biddle and Elizabeth Jennings; journalists and writers Anna Brady (first female journalist in the Vatican press corps), Marguerite Tjader Harris (founder of *Direction* magazine), Shirley Hazzard (novelist and friend of Graham Greene), Mary O'Hara (author of the *Flicka* children's books), Lisa Sergio (pioneer female radio broadcaster), Edith Sitwell, and Barbara Ward (writer on humanitarian and economic issues).

The women's collections in the Booth Family Center for Special Collections are a significant collection area and an invaluable research archive. In addition to those mentioned above, the collections include papers and work of women—many of whom were the first of their gender in their chosen fields—in art, civil and humanitarian rights, education, diplomacy, photography and performing arts. Learn more in the [Special Collections Catalog](#) or by [contacting the Booth Family Center for Special Collections](#).

Donation of the Papers of Irene (nee Yvonne) Loinaz-Dalis (1925-2014)

Danelle Moon, Head, Department of Special Collections, UC Santa Barbara Library
(Former Director, SJSU Special Collections & Archives, San José State University)

This past spring, San José State University Library received a significant donation from the family of Irene (nee Yvonne) Loinaz-Dalis (1925-2014), which includes Miss Dalis' professional and personal archive documenting her trajectory as an international mezzo-soprano opera singer, a beloved music teacher, mentor, and principle founder of Opera San José. The collection will be processed and made available globally for discovery and access in the next year. A subset of the photographic collection has been digitized and is available for research through the King Library Digital Special Collections. See:

<http://digitalcollections.sjlibrary.org/cdm/search/collection/idalis>.



Yvonne Dalis graduated from San José State College in 1946 in piano & voice, followed by graduate studies at Columbia University in New York. She attracted the attention of two of the finest voice teachers in the U.S., Edyth Walker (1867-1950) and Paul Althouse (1889-1954); both were former “greats” of the Metropolitan Opera. It was under their careful tutelage that she emerged as one of the “great” mezzo-soprano of her generation. In 1951, she received a Fulbright Scholarship that took her to Milan, Italy, where she studied under Dr. Otto Mueller who was a protégé of Martha Mödl (1912-2000). At the suggestion of Rudolf Bing (1902-1997) Yvonne assumed the stage name of Irene Dalis. Her first operatic debut took place in Oldenburg, Germany. This experience launched both her national and international career.

She performed in Germany, Italy, New York, San Francisco, and many other theaters across the U.S.

Her voice range and talent was recognized widely. The Met described her singing as having “color and fire,” and she was among one of the Met’s most admired performers. From 1956-1986, she appeared in more than 270 performances and singing virtually every major mezzo-soprano part written by Verdi, Wagner, Richard Strauss and others.”

After her retirement from the Metropolitan Opera in New York, she returned to San José State as a Professor of Music. While working at SJSU she developed the Opera Workshop program with David Rohrbaugh, which led to the formation of Opera San Jose in 1985, which she directed until her retirement in 2014. Opera San José is modelled after the European regional opera companies (like Odenburg) where emerging operatic artists are engaged as resident artists, performing all of the leading roles in that season’s repertoire (similar to repertory theater).

Miss Dalis received many prestigious awards across her lifetime, including the San Francisco Opera Medal in 1998 preceded by many other honors and awards from Chicago, Berlin, Rome, and Naples. In 1987 Santa Clara University recognized her contributions and conferred her with an Honorary Doctorate degree in music.

Irene Dalis married George Loinaz in 1957 and in 1959 she gave birth to her only child, Alida Loinaz (also an SJSU alumna in Occupational Therapy, 1993). Miss Dalis died on December 14, 2014 at the age of 89, and is survived by her daughter, grandsons, and great grand-daughter.

Digital Project Offers Access to the History of Free People of Color in Louisiana

Tara Laver

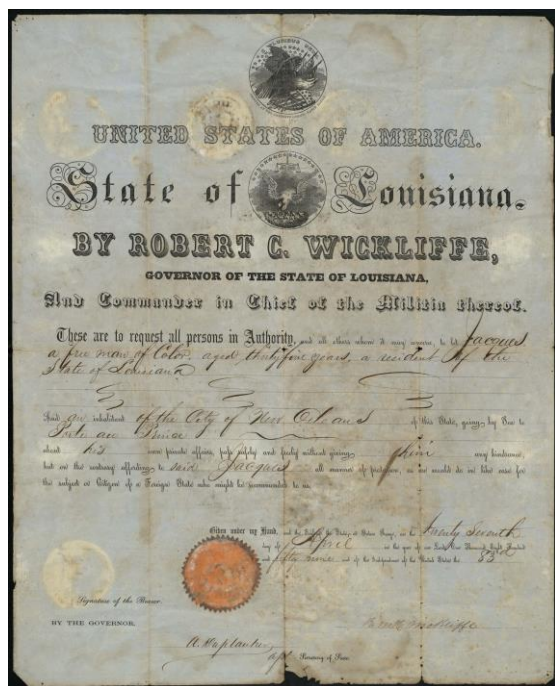
Louisiana State University

The award-winning 2013 movie *12 Years a Slave* about Solomon Northrup, a free man of color from New York who was sold into slavery in Louisiana, brought unprecedented attention to the history of free people of color in the United States. It is somewhat ironic that Northrup ended up in Louisiana, for it had one of the largest and most significant populations of free people of color. Those interested in exploring the history of this group can now do so in a recently-released, free online resource available at <http://www.lib.lsu.edu/special/fpoc/>.

“Free People of Color in Louisiana: Revealing an Unknown Past,” is a collaborative digital project funded by the National Endowment for the Humanities that brings together and provides access to over 30,000 pages of family and personal papers, business records, and public documents from the LSU Libraries’ Special Collections, the Louisiana State Museum Historical

Center, the Historic New Orleans Collection, Tulane University's Louisiana Research Collection, and New Orleans Public Library. LSU Libraries received the \$194,152 two-year grant in 2013.

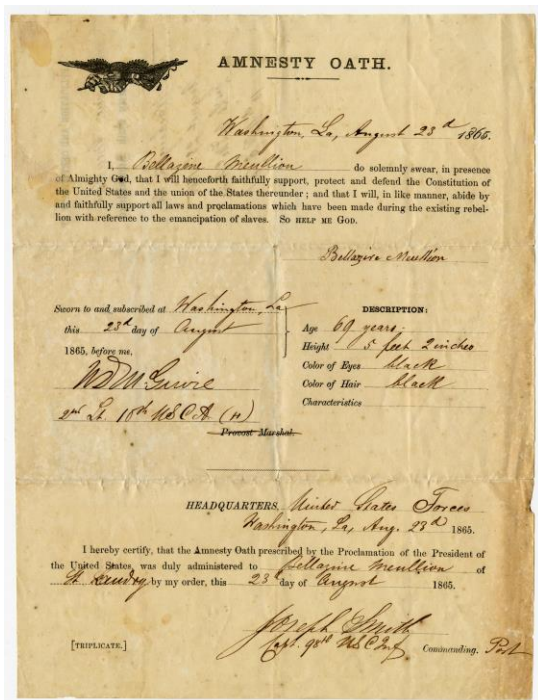
“Relatively few collections of papers from free families of color survive in archives in Louisiana, nor are they numerous in archives elsewhere in the United States,” said Curator of Manuscripts and Project Co-Director Tara Laver. “The most extensive collections of family papers for free people of color held by Louisiana repositories are, in fact, split across institutions. Digitizing these records has allowed us to reunite them virtually, making these materials accessible in one place for the use of historians, descendants of free people of color, genealogists, students, teachers, and anyone who is interested in this important aspect of our nation’s history.”



HNOC_Jacque passport, 1859 March 31

Jacques, Free Man of Color passport, 95-28-L, Williams Research Center, The Historic New Orleans Collection. Free people of color had to carry such documentation as evidence of their free status.

Free people of color were individuals of African descent who lived in colonial and antebellum America and were born free or had escaped the bonds of enslavement before slavery was abolished in 1865. By 1810, free people of color composed 29 percent of New Orleans’s population, a demographic unmatched by any other U.S. city or territory. Baton Rouge, St. Landry Parish, and the Cane River area near Natchitoches, Louisiana also had significant numbers of free people of color. Inhabiting the space between slavery and freedom made their ambiguous and incongruent status one of the most talked about “problems” of the first half of the nineteenth century, yet their history has understandably been largely overshadowed by the harsh story of slavery in America.



LSU_Meullion Family Papers. Bellazaire Meullion amnesty oath, 1865 August 23

Bellazaire Meullion amnesty oath, Meullion Family Papers, Mss. 243, 294, Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, La. Bellazaire Meullion was a free woman of color and plantation owner of St. Landry Parish. She signed this loyalty oath to the U.S. soon after the end of the Civil War.

But indeed there are many fascinating stories to be discovered among the documents found in the digital collection:

- Bellazaire Meullion, daughter of a formerly enslaved son of a French officer and a slave woman, operated a plantation on Bayou Teche and filed claims against the U.S. government for property seized during the Civil War. Her brother Donat and other male family members became active in Republican state politics almost immediately after blacks gained the vote.
- Successful businessman, barber, diarist, and plantation owner William Johnson of Natchez, Mississippi, was murdered over a property dispute; his wife Ann eventually assumed management of the family's business interests, and their daughters became teachers in the African American community in Natchez.
- White New Orleans planter John McDonogh emancipated many of his slaves, who were able to purchase their freedom, and arranged for their settlement in Liberia, from where they wrote him about their lives and experiences in the colony.
- As architects, builders, and entrepreneurs, the Soulié family contributed to the rich architectural history of New Orleans and helped build and sustain the community of free people of color in the city.

These individuals' histories are largely told through family or personal papers. Public records such as emancipation petitions provide insight into individual free people of color's experiences before they were free and the circumstances around their emancipation. Indenture agreements help understand the participation of free people of color in skilled trades such as masonry and carpentry and the associated and supporting network of sponsors and craft masters, many also free people of color.



LSU_ William T. Johnson and family papers. Group portrait, approximately 1900-1910.

Group portrait of (left to right) Dr. Henry Lewis Bailey, one of the first African American graduates of Harvard and a founder of the Niagara Movement, an unidentified man, Amanda Bailey, and William R. Johnson, who was a descendant of free people of color William and Ann Johnson of Natchez, Miss. Johnston lodged with the Baileys during his studies at Howard University.

William T. Johnson and Family Memorial Papers, Mss. 529m, Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge.

These are just a few examples of the possibilities to research and explore,” said Project Librarian Jessica Mlotkowski. “Uniting these papers digitally shows how diverse the lives of free people of color truly were—across families, places, and time periods. Most exciting of all, the collection provides access to their own words in an unprecedented way.”

For additional information about the project contact Laver at tzachar@lsu.edu.

Any views, findings, conclusions, or recommendations expressed in this release do not necessarily represent those of the National Endowment for the Humanities.



Section Leadership

Elizabeth Wilkinson, Chair
Anke Voss, Vice Chair/Chair-Elect
Tara Laver, Immediate Past Chair
Laura Carroll, Web Liaison
James Roth, Council Liaison

Steering Committee Members:
Joseph Anderson
Jennifer Colre
Elizabeth Novara
Cheryl Oestreicher
Laura Starratt
Ashley Todd-Diaz

The **deadline** for the Autumn Newsletter is **October 1, 2015**.