
Manuscript Repositories Newsletter

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

Summer 2014

Highlights

From the Chair	1
Annual Meeting Notes	2
Nominations and Elections Committee	3
News from Members	4
Section Leadership	14

From the Chair

Tara Laver
Louisiana State University

The annual meeting is just around the corner, and I hope to see many of you there. It's always especially meaningful to meet in D.C. where so much of our national archival legacy is concentrated.

As many of you will already know, this year the section organized a second round of its initiative to encourage and assist archivists and their institutions to stop waiting and "jump in" to managing born-digital content. The second round, dubbed "Jump In, Too/Two" saw over 30 archivists from 26 different institutions participate. You can find their essays, photographs, and the surveys of their collections on the section's website at

<http://www2.archivists.org/groups/manuscript-repositories-section/jump-in-too-2014-results>.

Part of the program at the Section's annual meeting will be devoted to lightning round presentations from selected 2014 participants and updates from project alumni. Another forthcoming product of the project will be a visual guide to help identify legacy media created by participants Julianna Barrera-Gomez and Amy Rushing, both of the University of Texas at San Antonio.

Our Section meeting will take place on Friday, August 15, 12:30-2:30. In addition to reports from representatives of this year's "Jump In, Too/Two" cohort, two alumni of last year's group will give updates on their efforts to address born-digital collections on legacy media. Following that panel and continuing the theme of the challenges of non-traditional media, Megan McShea of the Archives of American Art at the Smithsonian Institution will present on the Archives' project to develop an approach to processing media-rich manuscript collections in a more

archival way that also aims to keep audiovisual records from becoming a hidden backlog. In addition, the Steering Committee will have a booth in the Exhibitor's Hall, day and time to be determined soon. Stop by and visit!

Annual Meeting Notes

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

12:30 - Welcome and Introductions (Tara Laver)

12:35 - Reports

- Nominating and Elections Committee (Chris Burns)
- Report from Council (Bill Landis)
- Other affiliated groups (TBA)

1:00 - Section Program - Jump In, Too/Two Initiative

- Introduction (Tara Laver)
- Panel discussion
 - Adrian Hanson, University of Georgia
 - Ashley Laine Taylor, University of Pittsburgh
 - Daniel Weddington, College of William and Mary
 - Kristen Yarmey, University of Scranton

Two participants from last year's "Jump In" group will give an update on their efforts to address born-digital collections on legacy media:

Ashley Todd-Diaz - Emporia State University

Gloria Gonzales - UCLA Library Special Collections

- Question/Answer period

2:00 – *Strategies for Un-hiding Audiovisual Material in Manuscript Collections* by Megan McShea, Archives of American Art, Smithsonian Institution

Continuing the theme of the challenges of non-traditional media, McShea will describe the Archives of American Art's project to develop an approach to processing media-rich manuscript collections in a more archival way that also aims to keep audiovisual records from becoming a hidden backlog.

2:30 – Adjourn (Elizabeth Wilkinson)

2014 Election Information

*Chris Burns, Immediate Past Section Chair
University of Vermont*

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

Ellen Doon, Beinecke Rare Book and Manuscript Library, Yale University
Anke Voss, Champaign County Historical Archives, The Urbana Free Library

Steering Committee Members, 2 year term [3 positions]

Gerald Chaudron, University of Memphis Libraries
Alison Clemens, Beinecke Rare Book & Manuscript Library, Yale University.
Jennifer (Jennie) Cole, The Filson Historical Society, Louisville, KY
Allison Galloup, University of North Georgia Libraries.
Elizabeth A. Novara, University of Maryland Libraries
Ashley Todd-Diaz, Emporia State University

Each candidate has provided a brief biography with information on the education, professional experience, and participation in SAA, which is posted on the Section webpage (<http://www2.archivists.org/groups/manuscript-repositories-section/2014-election-information>).

Thank you to Nominating Committee members R. Joseph Anderson, Cheryl Oestreicher, and Laura Starratt for their hard work putting together this year's slate of candidates

News from Members

Colloquium: Acknowledging the Past, Forging the Future

<http://library.case.edu/ksl/collections/special/colloquium/>

Submitted by Melissa A. Hubbard

Kelvin Smith Library, Case Western Reserve University

*Organized by: Kelvin Smith Library at Case Western Reserve University
Presented in collaboration with: River Campus Libraries at University of Rochester,
Vanderbilt University and Washington University in St. Louis Libraries*

For most of their history, academic library special collections concentrated on the cultivation, acquisition and preservation of gifts. Particularly because of the advent of digitization, over the last ten-to-fifteen years there has been an increased emphasis on increasing local and international exposure and access to special collections. While many libraries have been focusing efforts to increase significantly the exposure of their collections to a wider audience, there are still many special collections that are not yet fully discovered.

This national colloquium will explore some of the factors that governed the growth and use of special collections of the past, as well as current and emerging challenges for special collections in the future. How can libraries and university faculty work together to educate students to become more aware of the hidden treasures that are available on their own campuses, and to gain a lifelong appreciation for them? How can collections from individual institutions work together to create a robust whole from the parts? How can scholars, libraries, potential donors, and collectors come together to forge new partnerships to employ these valued collections to advance knowledge and scholarship—particularly in a digital age? This colloquium will be a seminal event in acknowledging the historic strengths of special collections of the past, and for speakers and participants to chart a course for the next decade and beyond.

The program will begin mid-day on **Tuesday, October 21**, and conclude at the end of the day on **Wednesday, October 22**. Throughout the colloquium, attendees will be encouraged to enrich the dialog through a variety of means, including question-and-answer and talk-back sessions during the moderated discussions, placing post-it notes with comments on a designated board, and electronically expanding the dialog via Twitter feeds and a conference blog. The thoughts of the attendees will be compiled and summarized during the colloquium. This program should be of great interest to senior library administrators, special collections librarians, serious book collectors, scholars (including faculty and students), and rare book and manuscript booksellers and auctioneers. [Click here for registration details!](#)

Featured speakers will include:

Note: All speakers listed are confirmed, but presentation titles and abstracts are subject to modification.

- **Opening Keynote: "Whence to Where?" Sarah Thomas** (*Vice President, Harvard Library and Roy E. Larsen Librarian for the Faculty of Arts and Sciences*) will set the context for the Colloquium by providing a high-level overview of the major issues that faced special collections, rare books and manuscript librarians in the past, significant concerns today, and some possible directions for the future.
- **"Exploring the Past: Everything Old is New Again." Alice Schreyer** (*Assistant Univ. Librarian for Humanities, Social Sciences, & Special Collections, and Curator of Rare Books, the University of Chicago Library*) will discuss the enduring value of special collections and the book and explore how they influence collectors, librarians, and researchers today.
- **"Considering the Present: Special Collections are the Meal, Not the Dessert." Jay Satterfield** (*Special Collections Librarian, Dartmouth College*) will consider issues such as preserving and revealing the artifact, understanding the role and limitations of digital surrogates, elevating the importance for collecting rare books and manuscripts, revealing physical collections through digital scholarship, and collecting issues in a time of transition, including collection scope and means to determine the optimal collections to meet institutional academic needs.
- **"Provoking the Bear: the Future of Special Collections in an Age of Digital Scholarship." Stephen Enniss** (*Director, Harry Ransom Center, University of Texas at Austin*) will explore the future of the book as object: how will it look, how will it be collected, and what should we begin to collect and preserve today to ensure its longevity? He will also examine the emerging role and value of special collections in a world of digital scholarship, and how digital scholarship techniques can complement and advance the use of manuscripts, rare books, and other archival materials in all formats, including images, art work, and audio and video files.
- **Closing Keynote: "The Once and Future Special Collections." Mark Dimunation** (*Chief of the Rare Book and Special Collections Division, Library of Congress*) will take a look at what have we learned from the past, what we need to change to advance the value of special collections materials (including how we can expand access as the library begins to acquire materials in new formats), the most significant obstacles in our path, and the most promising solutions for the next few years and decades.

Panels will include:

- **"Acknowledging the Past"**
Moderator: Joel Silver (Director and Curator of Books at the Lilly Library, Indiana University)
Bookseller: Ken Lopez
Collector: Paul Ruxin

- **"Where are We Today?"**
Moderator: Geoffrey Smith (Head of the Rare Books and Manuscripts Library, The Ohio State University)
Auction House: Selby Kiffer (Senior Vice President, Sotheby's)
Collector: Jon Lindseth
Librarian: Jim Kuhn (Joseph N. Lambert and Harold B. Schleifer Director, Rare Books & Special Collections, University of Rochester)
Scholar: Christoph Irmischer (Provost Professor, George F. Getz Jr. Professor in the Wells Scholars Program, Wells Scholars Program Director, Indiana University)
- **"Special Collections in an Age of Digital Scholarship"**
Moderator: Dan Cohen (Associate Professor, Department of History and Art, Case Western Reserve University)
Bookseller: Tom Congalton (Owner, Between the Covers Rare Books Inc.)
Librarian: Athena Jackson (Associate Director, Special Collections Library, University of Michigan)
Librarian: Melissa Hubbard (Team Leader, Special Collections and Archives, Case Western Reserve University)
Scholar: Gerald Early (Merle King Professor of Modern Letters, Washington University, St. Louis)

Check back soon: This website will be continuously updated with the latest colloquium details. For more information, email KSL-mail@case.edu or call (216)368-2992.

Andrew David Lytle, Sr., Photograph Collection Now Available through the Louisiana Digital Library

Press release

Louisiana State University



Andrew David Lytle, Sr.,
about 1895, #3708-127

The LSU Libraries Special Collections is pleased to announce the [“Andrew D. Lytle's Baton Rouge' Photograph Collection”](#) is now available through the Louisiana Digital Library. The digital collection brings together approximately 800 images produced by Baton Rouge photographer Andrew D. Lytle that are found in numerous separate collections held in Hill Memorial Library. The photographs have been digitized and made accessible through the freely available Louisiana Digital Library where LSU Libraries has over [40 digital collections](#).

A native of Cincinnati, Lytle arrived in Baton Rouge around 1857. Over the next fifty years or so, he and his business partners, including his son Howard, photographed Baton Rouge people, places, and community events such as parades. Arriving on the scene just a few years before the Civil War, Lytle was well-placed to photograph Baton Rouge during the war, including scenes of naval vessels on the river, Federal encampments, damage and streetscapes, and soldiers and sailors. The faculty, cadets, student activities, and buildings of Louisiana State University Agricultural and Mechanical College, then at its former location where the State Capitol Building now sits, were also frequent subjects, as were the Louisiana State Penitentiary in Baton Rouge and inmates working at Angola and Hope farms and in Atchafalaya Basin levee camps. He also photographs outdoor and nature scenes from the Baton Rouge environs, logging operations and rivers and watercraft, especially the Mississippi River and steamboats. Lytle's surviving work, which is preserved in Special Collections, constitutes the most complete visual record of mid-19th and early 20th-century Baton Rouge.

Almost all of the digital images in "Andrew D. Lytle's Baton Rouge' Photograph Collection" were created from duplicate photographic prints that Howard Lytle made in 1903 from his and his father's existing work and compiled in albums. A small number of digital images were created from a group of glass negatives that surfaced in the 1960s in Baton Rouge.

"We hope everyone will take the opportunity to look at these rare and wonderful photographs covering a wide array of places, people, and enjoy a window into the past events," said Photograph Processing Archivist Mark Martin.

For additional information on Lytle, visit the online exhibition "[An Eye of Silver: The Life and Times of Andrew Lytle](#)". To learn more about LSU Libraries Special Collections, please visit www.lib.lsu.edu/special, or email special@lsu.edu.

Exhibit at the Archives of American Art, Smithsonian Institution

Barbara D. Aikens

Chief, Collections Processing

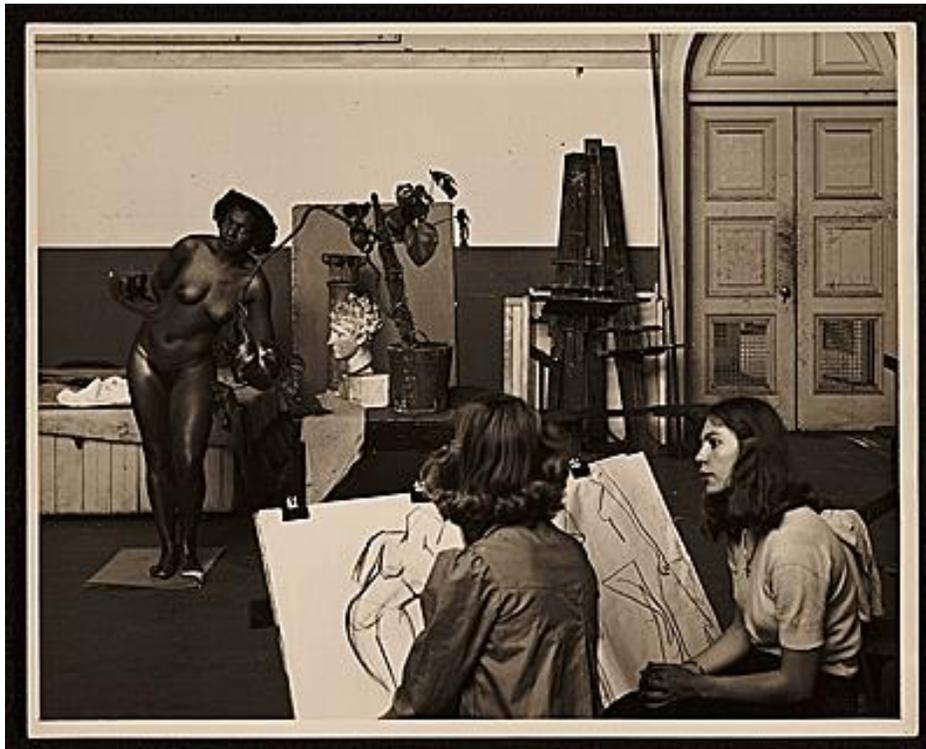
“Artists and Their Models” opened on May 15 and runs through August 27, 2014 at the Archives of American Art’s Lawrence A. Fleischman Gallery in the Smithsonian’s Donald W. Reynolds Center for American Art and Portraiture in the Chinatown Area of Washington, D.C. There will be gallery talks June 20 at 4:30 p.m. and July 11 at 1:00 p.m. in the gallery, freely open to the public.

The model is essential to an artist’s training and education, though they are often given short shrift in art history. This exhibition showcases more than 75 original letters, photographs, cards, sketches and recorded oral history interviews chronicling the interaction between artists and their models. From recollections of artists to tales of rambunctious animal models and children who posed for their parents, the exhibition illuminates surprising facts behind the early use of models and reveals details behind the creation of celebrated American masterpieces. The exhibition includes the reminiscences of artist Worthington Whittredge who posed as George Washington for “Washington Crossing the Delaware,” as well as a fan letter to Alberto Vargas—famous for his “Vargas” pin-up girls—from an aspiring model with “a beautiful set of legs.” A memoir by Grant Wood’s sister Nan describes the harrowing tale of an animal model who posed with her in “Portrait of Nan.” Photographs documenting a special artist and model relationship between Jose de Creeft and his daughter Donna Maria, the sculptor and model for the well-known “Alice in Wonderland” sculpture in Central Park (1959), are also highlighted.



Artists sketching multiple models on beach in Provincetown, circa 1936.
Charles Webster and Marion Campbell Hawthorne papers, Archives of American Art, Smithsonian Institution.

Through the mid-20th century, nude modeling was considered a scandalous act, but not everyone shared that view. Included in the exhibition is a stinging letter from the president of the National Academy demanding an apology from Congressman Clifton A. Woodrum, who denounced the New Deal's Works Progress Administration because artists involved with the program were keeping reference photographs of nude models on file. Florence Allen, an African American model from San Francisco who posed for Wayne Thiebaud, Mark Rothko and Diego Rivera is also highlighted; she sought to professionalize the vocation of modeling as a founding member of the nation's first independent union for models. Interview excerpts from Anton Kamp, who posed for John Singer Sargent as a young art student, and Elmer Bischoff, an important member of the Bay Area Figurative movement, and others are also available through a mobile website.



Florence Allen posing for a drawing class at the California School of Fine Arts, 1948. Florence Allen papers, Archives of American Art, Smithsonian Institution.

Special Collections at the Margaret Herrick Library

Warren Sherk

Academy of Motion Picture Arts and Sciences



Katharine Hepburn Reading Room for Special Collections researchers, Margaret Herrick Library

The [Margaret Herrick Library](#) in Beverly Hills, California continues to be one of the world's preeminent destinations for film research, visited by historians, scholars, students, curators, journalists, doctoral candidates, documentary filmmakers, and industry professionals.

As we wrap up another fiscal year, here are some highlights from Special Collections.

Two hundred and fifty collection records were added to the Online Archive of California (OAC), bringing the total to 270, with 15 of these collections linked to Digital Collections on [oscars.org](#).

Final processing was completed on the MGM Short Department scripts, Universal trailer scripts, an Academy collection on Motion Pictures and World War II, and for the personal papers of actor Robert DoQui, assistant director Lucille OuYang, publicist Spooky Stevens, film producer and production executive Marcia Nasatir, animator Abe Levitow, film editor Kent Beyda, and script supervisor B.J. Bjorkman, among others.

There are now more than 175,000 records for nearly 1,200 archival collections in our online database, [Manuscript Inventories](#).

Researchers accessing collections came from 30 states and 16 countries, with academics and students hailing from 74 U.S. universities and 34 foreign universities. Materials from our holdings, either originals or reproductions, could be seen in a number of exhibitions, at

locations including the Telluride Film Festival, the Bruno Walter Gallery at Lincoln Center, and the Autry National Center of the American West.

Special Collections contributed 10 entries to the [Academy Collection blog](#) accessible on oscars.org and Tumblr, sharing highlights from our holdings that could be featured in the new Academy Museum of Motion Pictures, scheduled to open in 2017 in Los Angeles.

We participated in the Jump In, Too/Two initiative to survey our digital holdings. As a result, our survey and a short report were published [here](#).

Finally, we are a proud recipient of a National Historical Publications and Records Commission (NHPRC) grant, “A Front Row Seat: American Film History and Culture on View through Academy Library Collections.”

American Philosophical Society Completes Phase 2 of Project

Brian Carpenter

American Philosophical Society

The American Philosophical Society is pleased to announce the completion of the 2nd of two 3-year projects funded by the Andrew W. Mellon Foundation to digitize the entirety of its audio collections relating to the indigenous languages and cultures of the Americas. These materials total 3,152 hours of audio, representing 162 indigenous languages, derived from 260 different linguistic and anthropological manuscript collections. All are cataloged to the item level, resulting in over 9,200 individually described songs, stories, interviews, instructional courses, and other programs.

The full finding aids for these collections, which can be accessed through the Library’s general [Collections Search](#), contain links for each individual item’s corresponding record in the [Digital Library](#), where the audio items can be accessed for free through the use of a login and password. This information is obtained through a reference inquiry with a staff archivist, who sets each individual researcher’s access to the specific items or collections requested by them, allowing the Library to thereby appropriately administer access to, and reproduction of, any collections containing culturally sensitive or otherwise restricted materials.

The audio digitization project is a major component of the APS’s Digital Knowledge Sharing initiative (DKS) to ensure that digital materials are connected back with their communities of origin. As a component of the second Mellon project, the Library established formal partnerships with four tribes (Tuscarora Nation, the Eastern Band of Cherokee Indians, Ojibwe bands in the United States and Ojibwe First Nations in Canada, and Penobscot Nation), inviting elders, language teachers, knowledge keepers, cultural preservation leaders, and other community members to visit the Library, designate additional non-audio materials for digitization, correct incomplete or inaccurate information, and review the Library’s holdings for

culturally sensitive materials, for which the APS has been developing guideline protocols with the assistance of a Native American Advisory Board.

Through word of mouth and online presence, the project has also led to an extremely sharp increase in the use of these long-neglected materials by scholars and indigenous communities. More broadly, it has also greatly expanded awareness of the very existence of the APS as an institution holding extensive, culturally valuable materials of this kind. Most importantly, Digital Knowledge Sharing has enabled face-to-face, mutually beneficial, ongoing collaborations to emerge between the APS and many more source communities reflected in this core collection area of the Library. These collaborations have been of great practical benefit to the APS in deepening understanding of the significance and direct contemporary usefulness of these materials, which has had a direct impact on other APS projects, such as the digitization of the Franz Boas papers, to be completed in October 2014.

The APS Library will be continuing these collaborations and other initiatives through the establishment of a Center for Native American and Indigenous Studies, currently in nascent form as the APS pursues the establishment of it as a permanent component of the Library. For more information, please contact the Center's Director, Tim Powell (tpowell@amphilsoc.org), and Senior Archivist, Brian Carpenter (bcarpenter@amphilsoc.org).

Revolutionary War Documents Discovered in LSU Special Collections

Press Release

Louisiana State University

Fifty-seven original letters and other signed documents related to the American Revolution have been discovered in the LSU Libraries' Special Collections. The materials include documents signed by or sent to several members of the Continental Congress, three signers of the Declaration of Independence (Samuel Huntington, George Read, and Benjamin Harrison), and other politicians, diplomats, and military leaders, including Generals Henry Knox, Arthur St. Clair, and Benjamin Lincoln, Washington's second in command, who formally accepted the British surrender at Yorktown in 1781.

Michael Taylor, Assistant Curator of Books for the LSU Libraries' Special Collections, discovered the materials. He says that an unidentified collector added them to a large set of facsimile reproductions of Revolutionary War manuscripts produced by the American bibliographer B. F. Stevens in the 1890s. The original documents went unnoticed, Taylor believes, because they were interspersed among the 2,107 document facsimiles, which were published in 24 volumes as *B.F. Stevens's Facsimiles of Manuscripts in European Archives Relating to America, 1773-1783*. The collector also added more than four hundred engravings to the volumes, depicting individuals and events associated with the Revolution.

“In the 19th century, people often ‘extra-illustrated’ books by inserting prints, letters, autographs, newspaper clippings, and anything else that supplemented the text,” Taylor says. He adds that the materials are a good example of how people collected “relics” of the Revolution. “Some of the letters are interesting in themselves, but I think they are more interesting as a group. How did the people who fought the Revolutionary War go from being ordinary men and women to national icons? How did America create its own mythology? These materials can help teach students about that process.”

Taylor notes that even mundane items in the collection shed light on America’s founders. His favorite document is thought to have been made for Benjamin Franklin, probably by one of his secretaries. Known as a press copy, it was a precursor of the photocopy. “The paper is highly absorbent and as thin as tissue paper,” Taylor explains. “When it was pressed against a letter that had been dampened, it soaked up some of the ink, producing an exact copy.” The technique was invented in England around 1780 by James Watt, who is best known for his work on the steam engine. Franklin, a famous inventor himself, was among the first to use it. The document in LSU’s collection (a passage copied out by hand from a contemporary news magazine, the *Maryland Gazette*) has a watermark indicating that the paper was made by James Watt.

For additional information, contact Taylor at mtaylor@lsu.edu or Head of Special Collections Jessica Lacher-Feldman, jlacherfeldman@lsu.edu.

Section Leadership

Tara Laver, Chair
Elizabeth Wilkinson, Vice Chair/Chair-Elect
Chris Burns, Immediate Past Chair
Laura Carroll, Web Liaison
William Landis, Council Liaison

Steering Committee Members

R. Joseph Anderson
Kate Colligan
Cheryl Oestreicher
Mario Ramirez
Laura Starratt
Florence Turcotte

The deadline for the Autumn Newsletter is **October 3, 2014.**