

## **Special Collections & Archives: General Overview of Archival Collections in Dance Dance 284, Professor Nancy Ruyter, Fall 2006**

Steve MacLeod  
Public Services Coordinator  
[smacleod@uci.edu](mailto:smacleod@uci.edu)  
824-4967

Special Collections and Archives  
500 Langson Library (5<sup>th</sup> floor)  
spcoll@uci.edu  
824-7227

**Hours:** 10 am-6 pm Monday-Friday, and 1-5 pm Saturday.

**Access:** Materials do not circulate and so are always available for use.

**Web page:** <http://www.lib.uci.edu/libraries/collections/special/special.html>

**Catalogs:** Books and serials are cataloged in Antpac (UCI) and Melvyl (UC wide), available via links from the UCI Libraries web page at <http://www.lib.uci.edu/>.

Manuscript and archival collections are also cataloged in Antpac and Melvyl, and have guides available in the Online Archive of California at <http://www.oac.cdlib.org/>.

**Copying:** Permitted depending on fragility and condition of the materials; maximum of 20 copies out of any single book; no limit on manuscript and archival materials; copying done by Special Collections and Archives staff with patron's copy card.

### **OVERVIEW OF DANCE COLLECTIONS**

Began building early in UCI's history via collaboration with Dance Dept. faculty  
Collecting remains active for both published and archival materials.

- **Concert dance**
  - Greatest strength of the collection is ballet history
  - Many biographies of dancers, choreographers, impresarios
  - Lesser strength in modern dance, but have many relevant materials
- **Social dance** - ballroom, square dance, waltz, etc.
- **World dance**
- **Physical culture and movement** - gymnastics, exercise, etc.
- **Visual materials** - illustrations in books, photographs, videos
- **Early books** – early dance history
- **Language** - much early material is in French; many 20<sup>th</sup>-century titles in French, German or Russian; some world dance in the language of that nation.
- **Archival collections** (see list below) include photographs, programs, scrapbooks, costume drawings, manuscripts, videos, etc.
  - Archival collections focus on UCI and Southern California

- Relevant material also found in University Archives (Dance Dept. and SOTA)
- **Costume and fashion** – located in the Dance collection also.

## **RESEARCH RESOURCES – PRIMARY SOURCES**

The **UCI Libraries Primary Sources Tutorial** < <http://www.lib.uci.edu/tutorial/> > is a good place to go if you need some help thinking about primary and secondary sources and how you might use them in your research.

*Primary sources* are documents, images or artifacts that provide firsthand testimony or direct evidence concerning an historical topic under research investigation. Primary sources are original documents created or experienced contemporaneously with the event being researched. Primary sources enable researchers to get as close as possible to what actually happened during an historical event or time period.

*Secondary sources* are those that analyze, assess, or interpret from a chronologically later perspective a topic under investigation, typically utilizing primary sources to do so.

*Tertiary sources* include bibliographies, indexes, and other reference resources that point you to other sources.

*Sample formats of research materials that might serve as primary sources:*

Published books	Journals/magazines	Archival and manuscript collections
Programs and playbills	Clippings and reviews	Photographs
Costume drawings	Scrapbooks	Ephemera
Letters and diaries	Posters and advertisements	

*Some characteristics of primary sources:*

- May be contemporary with events described.
- May be first-hand observation and analysis.
- One person's perspective, must be used in context with secondary/tertiary sources.
- The source's context is key: when, where, why, how, and by whom was it created?
- Creator's perspective and researcher's project and questions both determine whether a source is primary.
- The artifact itself may carry information that no reproduction can duplicate.
- Reproductions of primary sources remain "primary" for many research purposes.

## ARCHIVAL AND MANUSCRIPT COLLECTIONS

### **Large Collections of personal papers:**

- *John Dougherty Papers* (MS-P03)  
Original writings, teaching materials, programs, press releases, photographs, correspondence, and clippings document Dougherty's multi-faceted career as a dancer, actor, dance critic and writer, and lecturer in the Los Angeles area from 1956-1983. In addition to Dougherty's own work, the collection is particularly strong in research materials on Los Angeles dance schools and associations, and dance companies and choreographers performing in the area during the period of his career activity. The collection also contains a series of topically organized clippings and notes, dating from 1940-1983, on a wide array of dance-related subjects, including world dance.
- *Ruth Clark Lert Dance Library and Archive* (MS-P09)  
Clippings, printed ephemera, photographs, posters, catalogs, teaching materials, audio and video recordings, and broadsides documenting the scholarly interests of Lert, a dance historian, critic, and teacher during the latter half of the 20th century. The topical portfolios in the collection especially reflect both her broad interest in dance and her special interests in dance therapy, movement for the handicapped, German dancers Harald Kreuzberg and Mary Wigman, world dance, and dance in San Francisco and Los Angeles.
- *Eugene Loring Papers* (MS-P02)  
Production photographs, scrapbooks, programs, and ephemera from the various stages of Loring's career, which culminated in a position as the founding chairman of the University of California, Irvine Dance Department (1965-1978). The collection contains rich documentation of Loring's early career, particularly in scrapbooks documenting the road tours of the dance companies Ballet Caravan and Ballet Theatre, and also broadly documents his directorship of Dance Players. Materials in this collection provide information on two important threads in Loring's diverse career in dance: his choreographic abilities as a leading developer of an American style of dance and his pedagogical skills (the latter first surfaced through his association with the American School of Dance). Additionally, the collection includes numerous performance and portrait photographs of dancers and dance companies collected by Loring and others.
- *Olga Maynard Papers* (MS-P01)  
*Collection is unprocessed.* Manuscripts, correspondence, books, pamphlets, dance and theatre arts periodicals, programs, photographs, clippings, and dance ephemera documenting the career and interests of Maynard, a dance historian and educator who taught from 1969-1989 in the UC Irvine Dance Dept.
- *Donald McKayle Papers* (MS-P23)  
Photographs, programs, production notes, music scores, audio and video recordings, costume designs, reviews, and other printed and graphic materials illustrate the eclectic career of world-renowned choreographer and University of California, Irvine Professor of Dance Donald McKayle. Early materials pertain to his youth in Harlem and his performance career in New York City in concert dance, theater and television. The bulk of the collection documents McKayle's career as the choreographer of over fifty concert dance pieces between 1948 and 1998 and as a director or choreographer for theatrical productions both off and on Broadway, including *Raisin* and *Sophisticated Ladies*. The materials illustrate the development of individual choreographic pieces, the evolution of McKayle as an artist, and his career as a dance educator.

### **Collections intentionally created by Special Collections & Archives from a variety of sources:**

- *Dance Photographs Collection* (MS-P21)  
Publicity images, taken by commercial photographers and stamped with credit lines. Items date from 1906 to 1968. Images document the repertoires of six major companies, choreographers'

original works (primarily in modern and post-modern dance) and individual dancers (internationally known) in some of their significant roles.

- *Dance Programs and Ephemera Collection (MS-P26)*  
Printed materials, primarily dance programs, documenting significant international dancers, dance companies, festivals, performances, and events. The bulk of this collection comprises materials on 20th century American and European ballet performers and companies, such as the American Ballet Theatre, Ballet Russes and related companies (including Serge Diaghilev), Ballet Theatre, Bolshoi Ballet, Denishawn (including Ruth St. Denis and Ted Shawn), Martha Graham, New York City Ballet, Anna Pavlova, Royal Ballet, Russian Ballet, Sadler's Wells Ballet, and San Francisco Ballet. The collection also contains dance programs documenting world and folk genres, and international dance styles, primarily Indian, Japanese, and Spanish. A small group of printed ephemera documents various dance festivals, dance companies, and individuals such as Isadora Duncan, George Balanchine, Mary Wigman, and others. Some programs contain biographical profiles of performers, numerous illustrations, and reproductions of photographs by significant artists such as Léon Bakst, André Derain, Nataliia Sergeevna Goncharova, George Platt Lynes, and Pablo Picasso.

### **Small Collections:**

#### **Dance ephemera**

- *Collection of Dance Cards and Invitations from San Francisco (MS-P42)*  
26 dance cards, tickets, and invitations to balls and prize masquerades held in San Francisco, 1876-1883. The materials are printed; some of the dance cards are partially filled in and some invitations include holograph notations of individual attendees. Some contain rules and prize lists for competitions, a few contain information about the club or organization, and some list the names of the organizers or offices. The events were hosted by the Florence Social Club, the Elite Club, the Frolic Club, the Athletic Minstrels, and the Uniques, among others.
- *Collection of Dance Invitations from Massachusetts (MS-P41)*  
An inaugural ball admittance ticket and eleven invitations for dances, balls, and a cotillion party held in locations in Massachusetts, chiefly in the city of Worcester, dated 1806-1859. All materials are printed. Several include holograph notations of dates or individual invitees, and contain information such as the location and sponsor of the dance, names of the dance managers or members of the arrangement committee, and the name and number of members of the quadrille band or orchestra. Sponsoring organizations for these dances include the Worcester Light Infantry, the Worcester City Guards, and several fire companies. Some invitations request an "early answer" and several indicate that carriages will call for the attendees. Several of the items are on embossed paper or card stock, with design elements including firemen, warriors, an eagle, and a horse-drawn fire engine. One invitation is printed in gold and its printer is identified as Fletcher. In addition to Worcester, other locations of dances include Hubbardstown, Jonesville, and Templeton, all small towns in eastern Massachusetts.
- *William Como Collection (MS-P14)*  
*Unprocessed.* Dance programs, the 1985 *Dance magazine annual*, two memorial Balanchine publications, and miscellaneous ephemera donated by William Como, Editor-in-Chief of *Dance magazine*. Correspondence on file indicates that Como also donated a large collection of *Dance magazine* photographs, which apparently were filed in the Dance Photographs collection (MS-P21).
- *Troy Kinney Etchings and Engravings (MS-P17)*  
22 color intaglio prints by Troy Kinney featuring dancers and dance performances, produced from 1915 to 1928. Among the dancers represented in these prints are Vaslav Nijinski, Adeline Genée, Anna Pavlova, Alexandre Volinin, and Doris Niles. The plates were primarily produced by etching, drypoint engraving, or a combination of both processes. The plate for Pastorella includes some mezzotinting.
- *Rudolf von Laban Icosahedron (MS-P27)*

- Unprocessed.* 6 1/2" x 7" sculpted paper cutout made to form a figure within a 20-sided geometric shape (icosahedron). Painted red, black, and gold and laid into a paper folder inscribed by Laban to Mr. Vahl-Rubin. Both items laid into a red book board case. Unique item not known to exist in any other dance collections. "Laban created this sculpture to illustrate his theory of space harmony. As part of his system of Choreutics, the theory of the Icosahedron was part of Laban's view of human movement as a continuous creation of fragments of crystalline forms, which caused him to classify movements as Plato had classified regular solids."
- *Verena Ruegg Dance Sketches (MS-P07)*  
*Unprocessed.* Extensive collection of dance sketches, dating from circa 1935-circa 1970. Sketches are of a variety of performers, including the Ballet Russe de Monte Carlo and La Argentina, and were apparently drawn during performances in venues in the Los Angeles area.

## Dancers and choreographers

- *Collection on La Argentina (MS-P35)*  
45 photographs of La Argentina (Antonia Mercé), most taken during the 1930s by Monique Paravicini and D'Ora; a program from a performance in Paris by La Argentina; and two items of correspondence and a membership card from Monique Paravicini regarding membership in the association Les Amis D'Argentina. Also included is the pamphlet *Argentina*, a brief publication about the career and life of La Argentina. The collection contains several items of La Argentina ephemera from unknown sources as well.
- *Mildred Davenport Dance Programs and Dance School Materials (MS-P29)*  
Dance programs, dance school materials, photographs, and ephemera documenting the early career of the Boston-based African-American dancer, dance instructor, and civic official Mildred Davenport. The bulk of this collection consists of dance programs and dance school materials. The collection also contains 29 photographs of Davenport, her students in various performances, and friends or individual students. Dance programs from 1925 to 1942 feature her solo performances and group performances with her students. The collection includes a complete run of programs for Bronze Rhapsody, an annual performance series choreographed, staged, and directed by Davenport. Her personal copy of a typescript of stage directions for a 1934 performance is included with these programs. Her dance schools, Davenport School of the Dance and Silver Box Studio, are documented in course brochures and applications. Biographical and academic materials include a 1939 newspaper article on Davenport.
- *Mary Desti Collection on Isadora Duncan (MS-P05)*  
Incoming correspondence from or relating to Duncan; photographs; ephemera; clippings; programs; artifacts; telegrams of condolence following Duncan's death in an automobile accident on Sept. 14, 1927 while staying with Desti in Nice; and a scrapbook of newspaper clippings. Mary Desti was Duncan's close friend and biographer.
- *Isadora Duncan Dance Programs and Ephemera (MS-P33)*  
Dance programs and some ephemera documenting Isadora Duncan and her international performances from 1900 to 1920. Materials in this collection are in Dutch, English, French, and German. Also included are programs for performances by her students, the Isadora Duncan Dancers.
- *Collection of Katherine Dunham Photographs (MS-P47)*  
*Unprocessed.* Photographic prints, proofs, and some postcards and letters documenting African American modern dancer and choreographer Katherine Dunham from ca. 1950-1969. Collections contains over 188 single prints and proofs; 72 envelopes with multiple prints and proofs; and 2 notebooks with prints, proofs, and letters--many apparently from Dunham's staff--regarding publicity. Most of the prints and proofs document international performances in Mexico, France, Germany, Italy, Peru, and other countries. Collection also contains numerous studio portraits.
- *Collection on Anna Pavlova (MS-P50)*  
50 photographic prints; 45 newspaper and magazine clippings; 19 souvenir programs; and related printed ephemera, including postcards, magazines, and a comic book and record insert documenting dancer Anna Pavlova. Also contains printed material and correspondence

documenting Beatrice Griffiths, a student in a dance class taught by Pavlova. Collection materials dated circa 1910-1926.

- *Collection on Alberto Salicru (MS-P34)*  
Photographs, reviews, publicity announcements, programs, magazines and a poster documenting the career of the Flamenco and regional classical dancer Alberto Salicru and several of his partners. Materials are dated 1959-1970.
- *Clarence McGehee Collection on Ruth St. Denis (MS-P25)*  
Correspondence, typescripts, manuscripts, newspaper clippings, programs and ephemera collected by Ruth St. Denis' publicist, Clarence McGehee. Most materials, including a scrapbook of newspaper clippings, pertain to Ruth St. Denis and the Denishawn Dancers. Other materials pertain to contemporaries of Ruth St. Denis in the dance world, including Ted Shawn, members of Ballet Russe, Isadora Duncan, Martha Graham, Norma Gould and Trudi Schoop. Also in the collection are clippings of an anonymous author's newspaper column; McGehee may be the author. Items date from circa 1908 to 1937.

### **Folk dance**

- *Scrapbook on Cecil Sharp's English Folk Dance Society School (MS-P28)*  
Scrapbook of correspondence, photographs, clippings, brochures, and programs relating to Cecil Sharp's English Folk Dance Society school at Aldeburgh, England. The scrapbook was kept by Mrs. Dudley Hervey, headmistress of the Belstead House School in Aldeburgh, England, where the English Folk Dance Society school was held beginning in 1922. It contains materials dating 1920-1931.

## **LIST OF SPECIAL COLLECTIONS AND ARCHIVES EXAMPLES SHOWN:**

*Special Collections call numbers show in **Bold** below. All call numbers will be preceded in Antpac by **LANGSON-SpecColl**.*

### **Group 1:**

- **MS-P28, Box 1.** Scrapbook on Cecil Sharp's English Folk Dance Society School - folder includes scrapbook, 1922-1931, and 4 loose items (2 letters from Sharp to Mrs. Hervey, 1921-1922; newspaper article on Sharp, circa 1920s; and an Easter Vacation School program, 1931).
- bound issues of the periodical *Let's dance* ("the magazine of folk and square dancing"), volume 7, numbers 4-12 (1950). **Dance-GV1580 .L4**
- Duggan, Anne Schley et al. *The teaching of folk dance*. New York : Ronald Press, 1948. **Dance GV1743 .D81**
- **MS-P42, Box 1.** Dance Cards and Invitations from California -- folder includes 27 dance cards in 12 sleeves, 1876-1907.

### **Group 2:**

- **MS-P23, accession 1998-037, Box 1.** Donald McKayle Papers -- choreography notebook for McKayle's works "Apsaras" and "Avatar," 1984-1985.

- **MS-P26, Box 22.** Collection of Dance Programs -- folder contains 3 programs for Les Ballets Africains and 1 for Ram Gopal and His Indian Ballet, circa 1955-circa 1965.
- **MS-P47, accession 2004-024, Box 1.** Katherine Dunham Photographs, 11 photographs in 3 sleeves of one of Dunham's performances, possibly at a club in Paris, circa 1950-circa 1969.
- Gorer, Geoffrey. *Africa dances: a book about West African negroes*. New York: Knopf, 1935. **Dance DT15.6 .G6 1935b**
- Tracey, Hugh. *African dances of the Witwatersrand gold mines*. Johannesburg: African Music Society, 1952. **Dance GV1707 .T7**

### Group 3:

- Wilson, Thomas. *An analysis of country dancing*. London: W. Calvert, 1808. **In-process SCD-097**
- Magny, M., maître de danse, *Principes de chorégraphie*. Paris: Duchesne, 1765. **In-process SCD-094**
- **MS-P09, Box 9, Folders 16-18.** Ruth Clark Lert Dance Library and Archive -- 4 brochures: *Sutton movement shorthand* (2 brochures), *1967-1968 educational program* of the Dance Notation Bureau, and *Training in effort-shape, 1968-1969*.
- **MS-P27, accession 2000-028, Box 1.** Rudolf Laban Icosohedron.

### Group 4

- Eugene Loring Papers, Anna Pavlova pointe shoes, **MS-P002 (BA9-B-1)**
- Dance Cards and Invitations from California, 1876-1907, **MS-P042**
- Dance Programs and Ephemera Collection, **MS-P26**
  - Anna Pavlova event and souvenir programs, 1910-1925 and undated oversize material, 1921 and undated, **(Box 18 / FB-21: 11 and FB28:8 / S6-D-2)**
  - New Ballet Russe, souvenir program, 1938, **Box 15**
  - Ballet Russe Event and Souvenir Programs, **Boxes 16-17**
  - Bolshoi Ballet Event and Souvenir Programs, **Boxes 11-12**
  - Mordkin, Mikhail. Mikhail Mordkin and his Russian Ballet and Mordkin Ballet, souvenir programs, ca. 1926-1938, **Box 15**
  - Russian Ballet, Event and Souvenir Programs, **Boxes 19-20**
- Brussel, Robert. *Tamar Karsavina: Ou, L'Heure Dansante au Jardin du Roi*. Paris: Société Générale d'Impression, 1910. **SCZ-384 (In process)**
- Bournonville, August. *Etudes Chorégraphique*. Copenhagen: Rhodos, 1983. **SCD-172 (In process)**

**Dance 284**  
**Fall 2006**  
**Professor Nancy Ruyter**

### **Looking at Four Groups of Primary Sources**

Steve MacLeod, Public Services Coordinator, Special Collections and Archives  
[smacleod@uci.edu](mailto:smacleod@uci.edu), 824-4967

The ability to think about research questions and issues based on a given selection of material is an important skill for dance (and other!) researchers to develop. Creative and critical approaches to sources are one important factor in being a successful researcher and writer. Often available sources will shape your research questions as much as your initial focus shapes the kinds of primary sources you find.

Primary sources are often the core resources for research inquiry. The examples of research sources have been placed in four groups.

Below are examples of the types of questions that you might ask about the groups of primary sources you will look at today.

- What kinds of questions do you have about the viewpoints, authority, and biases of the creators of the materials?
- How do the materials in a given group relate to one another? Or not relate?
- What things don't you know after looking at each group that would be helpful if you were going to use these sources for a research project?
- What kinds of research questions might the materials in each group be useful in exploring?
- What other kinds of sources might you ideally like to find for those research questions, and how would you go about trying to locate them?