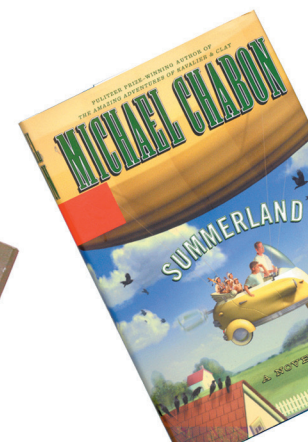


*Building*



*Special*



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*Building  
Special  
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New Librarians Highlight  
Recent Acquisitions

An exhibit in the UC Irvine Main Library's  
Muriel Ansley Reynolds Exhibit Gallery

May 2003 - October 2003

Curated by

Liza Vick

John Novak

Rina Vecchiola

Stephanie Davis-Kahl

Rob Bell

Judy Ruttenberg

Ryan Hildebrand

# Foreword

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Welcome to the UC Irvine Libraries' spring 2003 exhibit, *Building Special Collections: New Librarians Highlight Recent Acquisitions*. As research libraries acquire increasing amounts of materials in electronic form, it is critically important that we also build research collections of rare and archival materials in order to support high quality research across disciplines. This exhibit provides you with an opportunity to see some of our latest acquisitions.

This exhibit also provides an opportunity to highlight the talents of seven new research librarians, each of whom is expert in one or more academic disciplines. They enthusiastically selected rare books and archival materials that reveal the important and wide-ranging role that Special Collections play in today's research library. Their chosen topics of dance history, contemporary American literature, photography between the World Wars, UCI student publications, African American icons, stage choreography, and California fine printing are substantive works that are also aesthetically pleasing.

Research libraries bring librarians and researchers together to facilitate the creation and sharing of new knowledge for the benefit of our society and civilization. Our library resources are critical to the creative process and inspire and inform students and scholars as they teach, learn, and develop new understandings and insights. At our exhibit opening on May 28th, a trio of speakers provided vivid evidence of the library's central role. Undergraduate History major Carole Autori described her research project for a recent course in Chicano/Latino history; Jessica Haile, doctoral candidate in Comparative Literature who has worked as a graduate student researcher in our Critical Theory Archive, discussed her work with the Jacques Derrida Papers; and Professor Lynn Mally of UCI's History Department related techniques for inspiring students through the use of primary sources in class assignments.

On behalf of both the Partners of the UC Irvine Libraries and the entire library staff, I welcome you to this exhibit and invite you to return to view others in the future.

Gerald J. Munoff  
University Librarian

## On Cover:

A selection of items from *Building Special Collections*, ranging from a rare photograph of ballerina Anna Pavlova, to a book by one of California's finest contemporary printers, to the latest best-selling novel by UC Irvine graduate Michael Chabon.

# *Building Special Collections*

## New Librarians Highlight Recent Acquisitions

The Department of Special Collections and Archives is home to the UC Irvine Libraries' holdings of rare books, archives and manuscripts, and distinguished subject collections. Included are more than 80,000 books, many of them beautifully illustrated, printed, or bound, the earliest of which are more than 500 years old. Thousands of shelf feet of contemporary archival and manuscript collections contain unique items such as diaries, correspondence, literary and scholarly manuscripts, scrapbooks, photographs, maps, works of art, audio and videorecordings, and artifacts.

All of these materials, no matter how rare or valuable, are in the library in order to play a role in the education of UCI students, the research of our faculty and visiting scholars, and the cultural enrichment of the local community. Visitors to Special Collections and Archives often are surprised to find such rarities in the collections of an institution that is itself less than forty years old--but their surprise is quickly replaced by the pleasure of discovering the evocative and educational power of original research materials.

*Building Special Collections* was jointly curated by seven talented young librarians who joined the Libraries' staff in 2002, each armed with an impressive array of educational and professional credentials. In their first few months at UCI, they have already enriched our capacity to provide expert, state-of-the-art library services to our campus constituencies. Their arrival signals the fact that UCI is growing like wildfire, and that the Libraries are keeping pace to serve the needs of our audience.

This exhibit highlights both the talents of these exceptional professionals and some of the exciting rarities acquired by Special Collections and Archives in recent years. The librarians, each of whom is expert in one or more academic disciplines, enthusiastically selected rare books and archival materials that reveal the important and wide-ranging role that special collections play in today's research library. All seven curators selected modern materials, and each chose to focus on a very specific topic. Thus, their selections represent seven tantalizing samples of the diversity of materials acquired rather than an overview of collecting strengths. They are sure to delight your eye and stimulate your imagination.





- **Liza Vick**  
Research Librarian for Dance and Music, selected books and prints from our extensive collections on the history of dance, with a focus on elegant and evocative visual representations of dancers in motion.
- **John Novak**  
Research Librarian for English & Comparative Literature, was drawn to literary works by contemporary American writers, including distinguished faculty and graduates of UCI's MFA Program in Writing.
- **Rina Vecchiola**  
Research Librarian for Art History and Studio Art, contrasts the work of surrealist photographers with that of documentarians and photojournalists, all of whom contributed richly between the World Wars to the acceptance of photography as an art form.
- **Stephanie Davis-Kahl**  
Research Librarian for Education & Outreach, who annually teaches thousands of students how to be "information literate" and to develop effective research skills, turns to UCI student publications and asks us to listen to the diverse voices of our campus's undergraduates.

- **Rob Bell**  
Research Librarian for Drama and Film Studies, emphasizes a side of renowned choreographer Donald McKayle that is not well-known to contemporary UCI audiences: his work in film, television, and on the Broadway stage.
- **Judy Ruttenberg**  
Research Librarian for African American Studies, highlights the strength and wisdom of eight exceptional African American literary and political icons.
- **Ryan Hildebrand**  
Special Collections and Archives Cataloger, conveys his admiration for a finely-printed page in his selection of works by 20th-century fine printers from California.

All items in the exhibit are recent acquisitions of the Department of Special Collections and Archives in the UC Irvine Libraries and are available for consultation and research by any interested person. Materials do not circulate and are therefore always available in the Elizabeth and Verle Annis Special Collections Reading Room, which is open from 10:00 a.m. to 6:00 p.m. Monday through Friday during UCI's academic year, and on Saturday afternoons.



## ***Visual Representations of the Dance***

Liza Vick

Research Librarian for Dance and Music

UC Irvine's rare and archival collections in Dance are a particularly rich area within Special Collections and Archives. They include the papers of past and present faculty members such as Donald McKayle, Olga Maynard, Donald Bradburn, "El" Gabriel, and Eugene Loring, as well as other distinguished critics, dancers, and choreographers. Included are more than 4,000 books and periodicals, thousands of souvenir programs and photographs, and audio and videorecordings. The collections document dance, costume, and theater, with particular coverage of the arts in Southern California. Strengths include early dance, choreographic notation, ballet, modern dance, world dance, and physical culture.

In selecting a focus for the exhibit from this array of riches, I was particularly drawn to visual images of iconic dancers, given how vital such images are as historical documentation for an ephemeral art such as dance. They convey specific facts about the changing nature of costuming, ideal body type, ways in which dancers move, and the overall aesthetics of a particular era. Ranging from the 19th century through the 20th, from ballet and Spanish dance to modern styles, these materials are both visually arresting and historically essential. Depictions of costumes and movement, as these renowned soloists are captured performing seminal roles, reveal a fascinating aesthetic progression beginning in the Romantic era, continuing into Impressionism, and on to the Modern era.

### **1. Alberto Savinio.**

*Isadora Duncan.*

Parma, Italy: Franco Maria Ricci, ca. 1979.

Isadora Duncan, one of the most important pioneers of modern dance, was born in San Francisco on May 27, 1878. She called her work "free dance," as compared to the formality of ballet, because she saw dance as the expression of an inner urge or impulse which reflects the rhythms of nature. Her revolutionary ideas were not well accepted in America, and she left for Europe in 1899. She then enjoyed much greater success, ultimately influencing the most important choreographers of the next generation, including Fokine and Diaghilev.

This fascinating volume contains color photographs and critical studies of Savinio's art deco sculptures inspired by Isadora Duncan and other contemporary dancers. The sculpture shown is entitled *The Dolly Sisters* by D. Chiparus.

### **2. Edmond Van Saanen Algi.**

*Croquis.*

Paris: Editions d'Arts Andre, 1920s.

This rare portfolio features delicate color lithographs depicting contemporary dancers by Edmond Van Saanen Algi, a Romanian architect, musician and painter. At near right are two images (one of them a painting) of Vaclav Nijinsky (1888-1950), one of the most important male dancers of all time, whose choreography of *L'Après-Midi d'un Faune* represented a move away from romantic classicism and toward a new avante garde. At far right are Van Saanen Algi's evocative image of Isadora Duncan from the portfolio cover, and a delicate portrayal of Anna Pavlova dancing the lead role in the *Dying Swan*. The volume includes poetry by Jean-Louis Vaudoyer, who also penned poems in homage to other ballerinas of the romantic era.



### 3. Robert Brussel.

*Tamar Karsavina; Ou, L'Heure Dansante au Jardin du Roi.*  
Paris: Société Générale d'Impression, 1910.  
Illustrations by Charles Gir.

Together with Anna Pavlova, Tamara Karsavina (1885-1978) was an icon of the golden era of Russian classical ballet. The two ballerinas created many of the most famous ballet roles under the tutelage of famed choreographers Serge Diaghilev and Mikhail Fokine.

This rare portfolio may have been the first book on Karsavina produced outside of Russia. In the flowery and romantic text, which Brussel addressed directly to Karasavina, he applauds her modest gestures, her ensive serenity, and her wisdom, and pronounces her the most beautiful creature who has graced the stage.

### 4. Paul Valéry.

*Dégas: Danse Dessin.*  
Paris: A. Vollard, 1936.

The renowned Impressionist painter Edgar Dégas (1834-1917) indulged his fascination with ballet in his many drawings and paintings of dancers in costume, often capturing them in intimate, informal poses as they prepared to perform.

The great French writer Paul Valery conceived this volume as an homage to his friend Degas. In his lengthy text, Valery, muses on the romantic nature of the ballet, the relationship between art and literature, the “language” of movement, and many other subjects. The accompanying portfolio reproduces twenty-six of Dégas’ more recognizable drawings inspired by ballerinas, recreated as hand-colored lithographs by Maurice Potin. Two are shown here.

### 5. Adolphe Menut.

*Les Danseuses de L'Opéra. Costumes de Principaux Ballets.*  
Paris: Les Modes Parisiennes, ca. 1860.

This rare portfolio features ballet prints from the premiere 19th-century fashion publication *Les Modes Parisiennes*. These hand-colored images provide accurate documentation of stage costumes of the early Romantic era, as worn by the most famous ballerinas.

The example shown is a lithograph of the great artist Marie Taglioni (1804-1884), depicted in her costume for *La Sylphide*. An Italian ballerina, Taglioni created the role of *La Sylphide*. In addition to devising an important innovation in costumes for female dancers (shortening the skirt length), she came to represent the fragile and ethereal Romantic ideal in this role.

### 6. Collection of postcards of Anna Pavlova in performance.

1910s-1920s.

Anna Pavlova (1881-1931) was one of the most popular and charismatic figures in ballet history and is often referred to as the ideal female dancer. These delicate postcard images, several of which are original photographs, depict Pavlova in famous roles, poses, and costumes.

These postcards are from a collection of photographs, programs, ephemera, and printed materials documenting Pavlova’s life, career, and teaching, which were collected by a student of hers named Beatrice Griffiths.



7. ***Photographs of La Argentina in performance.***

1930s.

Representing our collections on world dance, these photographs depict the dancer known as La Argentina (1890-1936), who revolutionized the art of Spanish dance in the early 20th century. Born in Argentina to Spanish parents, La Argentina (whose given name was Antonia Merce), infused new life into the Spanish Gypsy style of dancing, developing new techniques and excelling with the castanets. She made several tours of North America from 1928-1936.

The two photographs shown here, which were taken during the 1930s by Monique Paravicini and D'Ora, are from a larger collection of programs, correspondence, and ephemera acquired recently by UCI.

8. ***Photographs of Katherine Dunham in performance in "Tropics" and with Roger Ohardiendo in "Tropical Revue."***

Undated.

The great African American Katherine Dunham (born 1909), a pioneering African-American choreographer, performer, and founder of her own company, infused her dances with African American and Afro-Caribbean flavors while expanding the movement vocabulary of modern dance. Other well-known works choreographed by Dunham include *L'Ag Ya* and *Le Jazz Hot*.

The two vintage photographs shown here are from a substantial collection owned by UCI, which includes numerous images of European tours taken by Dunham in the mid-20th century.

## ***Contemporary American Literature***

John Novak

Research Librarian for English & Comparative Literature

Eclectic in form and content, these works by contemporary American writers represent Special Collections' focus on important literary works, particularly those by West Coast authors. The books run the thematic gamut, from William Burroughs' poems on sin, illustrated by paintings made on wood blocks that have been mottled by a 12-gauge shotgun, to Michael Chabon's recent novel for children, which has been compared to C.S. Lewis' classic Narnia series.

We at UC Irvine need look no farther than our campus for works of literary significance. Former faculty members Oakley Hall and Thomas Keneally not only taught the craft of creative writing, both continue to produce highly-regarded novels. Alumni Richard Ford, Michael Chabon, and Alice Sebold, all of whom have topped the *New York Times* bestseller lists, create works that demonstrate why UC Irvine's MFA Program in Writing receives nationwide attention.

These selections also offer a glimpse of the varying levels of craftsmanship in the production of contemporary American literature. Glenn Todd's illustrated book, issued by San Francisco's great Arion Press, and the Grenfell Press portfolio edition of Richard Ford's voyeuristic short story "Privacy," represent American fine printing at its best. At the other end of the spectrum are ordinary trade editions, including those by Keneally and Sebold, such as we readers routinely encounter at our local bookstore.



**9. Thomas Keneally.**

*Schindler's Ark.*

London: Hodder and Stoughton, c1982.

**10. Oakley Hall.**

*The Downhill Racers.*

New York: Viking Press, 1963.

Former directors of the fiction section of UCI's MFA Program in Writing Hall and Keneally found success in both the cinematic and literary world with these two novels. *Schindler's Ark* (the London edition carried a somewhat different title from the American edition) was the basis for Steven Spielberg's award-winning film *Schindler's List*. Hall's *The Downhill Racers* was adapted into a popular Robert Redford movie in 1969.

**11. Glenn Todd.**

*The Ballad of Lemon and Crow.*

San Francisco: Arion Press, 2002.

Illustrated by Bruce Connor and anonymous artists.

**12. Gary Snyder.**

*North Pacific Lands and Waters: a Further Six Sections.*

Waldron Island, Washington: Brooding Heron Press, 1993.

Illustrated by Bill Holm.

**13. William S. Burroughs.**

*The Seven Deadly Sins.*

New York, St. Louis, and Amsterdam: Lococo-Mulder, 1991.

Portrait of the author by Robert Mapplethorpe;

prints by D. James Dee.

Their links to the Beat Generation and the San Francisco Bay Area bind together this eclectic group of writers. The contemporary works of Beat writers Burroughs and Snyder deal with the divergent themes of sin and man's relationship to nature, respectively. Todd, a former editor at San Francisco-based Arion Press, was associated with the Beat Generation in the Bay Area during the 1960s. All three volumes are beautifully printed and illustrated, each in a style particularly evocative of the accompanying text.

**14. Michael Chabon.**

*Summerland.*

New York: Miramax Books/Hyperion Books for Children, c2002.

**15. Alice Sebold.**

*The Lovely Bones: a Novel.*

Boston: Little, Brown, 2002.

Noted UCI MFA graduates Chabon and Sebold both achieved creative and commercial success in 2002. Their books received rave reviews and made New York Times bestseller lists: *Summerland* for children's books, and *The Lovely Bones* for fiction. A year earlier, Chabon became UCI's second Pulitzer winner in fiction for his novel, *The Amazing Adventures of Kavalier & Clay*.

**16. Richard Ford.**

*Privacy.*

New York: Grenfell Press, 1998.

Illustrated by Jane Kent.

Ford was the first graduate of UC Irvine's MFA Program in Writing to win the Pulitzer Prize for fiction for his novel *Independence Day* in 1996. His novel also achieved a literary first by winning the prestigious PEN Faulkner award in the same year. His short story "Privacy" first appeared in the *New Yorker*. Kent's fascinating visual interpretation of his text mirrors the story's themes of isolation and voyeurism. The beautiful Grenfell Press edition is itself a work of art, printed on sheets of handmade paper and encased in a custom silk-lined case.



## ***Documentary and Surrealist Photography Between the Wars***

Rina Vecchiola

Research Librarian for Art History and Studio Art

Photography in the second and third decades of the twentieth century followed two aesthetic and conceptual trends: the exploration of the inner imaginative world through art photography, and the investigation of the external world through social documentation and photojournalism.

Art photography took several forms, influenced by larger trends in the visual arts such as Cubism, Constructivism, Dadaism, and Surrealism. Many American social documentary photographers worked for the Farm Security Administration, which undertook a large-scale project directed by Roy Stryker to document the hardships faced by rural populations in the 1930s and to disseminate these images through periodicals, books, and exhibitions. Similarly, photojournalists such as Margaret Bourke-White sought to represent the world around them through photographic essays in magazines such as *Life* and *Fortune* and through photographically-illustrated books. In contrast to social documentary photographers, photojournalists did not emphasize the use of photography to affect social conditions.

The materials on display are examples of the photographic output in Europe and America between the World Wars and demonstrate the various ways in which text and photographic images may be juxtaposed to enlighten, confuse, persuade, or incite the viewer and reader.

### **17. Man Ray.**

*La photographie n'est pas l'art.*  
Paris: GLM, 1937.

Expatriate American Man Ray (1890-1976) worked in photography, painting, sculpture, and film. After moving to Paris in 1921, he began collaborating with artists and writers of the Surrealist movement, which took as its inspiration dreams, the unconscious, and irrationality. The preface to this collection of 12 photographs was written by the leader of the Surrealists, writer André Breton (1896-1966). The text that accompanies Man Ray's images offers ironical commentary such as "Well-Ordered Mind," which he contrasts with an ant hill.

### **18. Paul Eluard and Man Ray.**

*Facile.*  
Paris: Editions GLM, 1935.

This photographic portfolio is a collaboration between Man Ray, who is considered the first Surrealist photographer, and Paul Eluard (1895-1952), the Surrealist poet and art collector. Eluard's poems complement Man Ray's extraordinary "solarized" nude photographs of Eluard's wife, Maria Benz. Solarization was a technique whereby the image on a plate or film was partly reversed from negative to positive when exposed to calculated amounts of light during the development process.

### **19. Man Ray.**

*Man Ray photographs, 1920-1934, Paris.*  
Hartford, Conn.: James Thrall Soby, 1934.

This collection of more than 100 photographs includes a portrait by Picasso, as well as texts by Marcel Duchamp, André Breton, Paul Eluard, and Tristan Tzara. One of the few color photographs Man Ray created with the cabro process, in which he meticulously lined up three separate negatives, appears on the cover. Shown are examples of his famous 1920s "rayographs," which were created without the use of a camera by placing objects directly on photographic paper and then exposing them to light.





**20. Dorothea Lange and Arthur Rothstein, photographers.**

*Forty Acres and Steel Mules.*

Chapel Hill: The University of North Carolina Press, 1938.

Text by Herman Clarence Nixon.

To help publicize the problems of rural poverty in 1930s America, the Farm Security Administration hired an extraordinary group of photographers to document the realities of rural life, and then circulated the images widely to urban populations in magazines, books, and exhibitions. The photographs were meant to generate national support for FSA programs. *Forty Acres and a Mule* is about tenant farmers in the South, and the page on display shows photographs taken by two of the more well-known FSA photographers, Dorothea Lange and Arthur Rothstein. The page layout, in which multiple photographs are captioned to focus the image on a central theme, is typical of how FSA photographs were presented.

**21. Margaret Bourke-White, John P. Mudd, and others, photographers.**

*The Men Who Make Steel.*

New York: American Iron and Steel Institute, 1936.

In the period between the World Wars, Americans were fascinated by invention and mechanization, evident in the rapid growth of cities and industries. The steel industry was a popular subject for photojournalists who strove to simultaneously capture the power and beauty of the mechanized world and its primacy within American society. These qualities are evident in the displayed image's compositional arrangement of silhouetted, bowed figures dwarfed by machines emitting rays of light. Magazines and industry publications promoted the benefits of machines and technology through aesthetically pleasing images, accompanied by persuasive text.

**22. Lewis Hine, photographer.**

*The Clothing Workers in Philadelphia:*

*History of Their Struggles for Union and Security.*

Philadelphia: Amalgamated Clothing Workers of America, 1940.

Text by Elden LaMar.

Lewis Hine was an important pioneer of social documentary photography in the United States. His early work focused on the working poor, and his images of child workers were widely disseminated and highly influential toward the enactment of child labor laws. In the last two decades of his life, when he shifted to portraits of skilled workers and craftsmen, Hine faced financial hardship and struggled to find work. The photographs shown are from this later period, when Hine worked for the Amalgamated Clothing Workers of America.

**23. Margaret Bourke-White, photographer.**

*Machines and Men in Russia.*

New York: H. Smith, 1932.

Text by Louis Fischer.

Photojournalist Margaret Bourke-White visited the Soviet Union to document the rapid industrialization of Josef Stalin's Five-Year Plan. She first published many of the resulting images in her 1931 book *Eyes on Russia*. The images shown here are of a Soviet worker on a turbine shell from the Dneiper Dam and a children's theatre in Moscow.





## ***Fiat Vox: UCI Students Speak Out***

Stephanie Davis-Kahl  
Research Librarian for Education & Outreach

Protecting freedom of speech is a hallmark of American librarianship. The academic library, an integral element of every university, accomplishes this by collecting materials from people with differing points of view, including those who may make us uncomfortable or threatened; by teaching present and future scholars the importance of ethically evaluating and synthesizing information; and by protecting rare and unique materials for generations to come. Debates on freedom of speech are intertwined with the culture of the library, the mission of academic librarians, and the very purpose of higher education itself.

These recent acquisitions from the University Archives demonstrate UCI students' reactions to world, regional, and community issues, and are often in stark contrast to the perspectives offered by mainstream commercial media. The items were chosen to exemplify students' willingness to speak up and offer their opinions, expand the public record of an event, or add a unique dimension to a continuing debate. These clear, diverse voices felt compelled to speak out.

It is difficult to imagine our community, or our world, with these voices silenced or constrained. Author Margaret Atwood's poem *Spelling* succinctly expresses my underlying theme: "A word after a word / after a word is power."

- 24. "Class Boycott, Rallies Today."**  
Published in: *The Anthill*, January 23, 1967.

This special issue of *The Anthill*, which was the precursor to *The New University* as UCI's principal student newspaper, details student reactions to Clark Kerr's removal as President of the University of California. This was an exceptionally controversial moment in University history which was widely covered by state and national media. Students saw him as a hero for his stand in favor of free speech. The issue includes plans for rallies, resolutions encouraging students to boycott classes, and a report on tuition and admissions discussions (another thorny issue).

- 25. *Depth* ([www.DEPTHonline.com](http://www.DEPTHonline.com)).**  
Vol. 2, no. 1 (Winter 2002).

*Depth* was founded by students who felt that *The New University* underrepresents the opinions of conservative students. The paper seeks to represent the full range of perspectives found in the UCI community. In this particular issue, Associate Editor Michael Bryant writes about a meeting in which Kim Gandy, President of the liberal National Organization for Women, met with members of UCI's College Republicans.

- 26. William Ngo.**  
"Orange County Jail."  
Published in: *F\*ZINE*, no. 1 (Spring 2002).

*F\*ZINE* is a forum for students' radical free speech, contributing to the "web of dialogue" about gender, ethnicity, sexuality and race. The impact of this account of one student's experience at the Orange County jail is searing for the author's allegations of verbal and physical abuse and his clarity of emotion.



**27. *Faith: Newsletter of the Religious Diversity Forum at UCI.***

Three issues, 1998-1999.

*Faith* presents the viewpoints of UCI students, staff, and faculty on faith and spirituality. In doing so, it reflects the goal of the Religious Diversity Forum to explore how adherents of different faiths can work together toward awareness and unity.

**28. *alkalima: A news magazine published by Muslim Students at UC Irvine.***

Vol. 3 no. 1 (Nov/Dec 1999).

*alkalima*, published at UCI since 1997, offers Muslim college student perspectives and aims to “further the exact and informed Islamic representation through popular media.” Articles in this particular issue focus on political events, Muslim and Islamic community projects, and the relationship between religion and power.

**29. *The Cha Gio.***

Bi-monthly newsletter of the Vietnamese American Coalition.  
Vol. 3. no. 1 (Sept/Oct 1995).

UCI's Vietnamese American Coalition works to build an empowered Vietnamese American community on campus. To help achieve this goal, each 1995 issue of the newsletter was named for a Vietnamese dish. “The transmission of food rituals from family member to family member is crucial to the preservation of Vietnamese history, culture and folklore.”

***The Other Donald McKayle***

Rob Bell

Research Librarian for Drama and Film Studies

Donald McKayle has had a long and illustrious career in the world of concert dance, as documented in his recently-published autobiography, *Transcending Boundaries: My Dancing Life* (2002). He continues to train and influence new generations of students as Artistic Director of dance at UCI, a position he has held since 1989.

Because my areas of expertise are film, television, and drama, I wanted to show another side of McKayle that is less well known to contemporary audiences: his wonderful work in the theatre, television, and film from the 1960s through the early 1980s. It is my hope that this small selection from McKayle's archive will help us appreciate even more fully this extremely talented—and surprisingly modest—man's impressive and wide-ranging oeuvre.

The items on the left side of the case represent McKayle's contributions to film and television. From Oscar telecast choreography to a delightful film for children and a celebration of the artistically vibrant 1920s in Harlem, he clearly has had a hand in enriching a wide variety of popular productions. The materials to the right all relate to *Sophisticated Ladies*, McKayle's best-known theatrical work. He created the original concept and much of the choreography for this tribute to Duke Ellington, which was a Broadway hit and earned McKayle one of his five Tony nominations.



**30. Academy of Motion Picture Arts and Sciences.**

*The 43rd Annual Academy Awards Presentation,*  
April 15, 1971.  
Official program.

The 1971 Oscar broadcast on NBC featured choreography by McKayle performed by his own company, The Donald McKayle Dancers. One number featured the company with Harry Belafonte and Juliet Prowse in a “Salute to the Beatles.”

**31a. Letter from Angela Lansbury to Donald McKayle,**

June 7, 1970. Holograph manuscript.

**31b. Photograph of Angela Lansbury and Donald McKayle on the set of *Bedknobs and Broomsticks*, 1970.**

McKayle’s warm and engaging persona easily inspires affection from his artistic colleagues, as evidenced by this letter to “Dearest Donny” from Angela Lansbury acknowledging their work together on the popular children’s film *Bedknobs and Broomsticks*.

**32. Photograph of Donald McKayle, Harry Belafonte, and camera director Charles Dubin on the set of “*The Strollin’ Twenties*,” 1965.**

Noted singer and actor Harry Belafonte conceived and produced this major CBS television production, which McKayle says featured “the cream of black entertainment, arts, and letters.” The great African American poet Langston Hughes contributed important elements of the script, including the title song, “Strollin’.”

**33. Photograph of George Burge, Mercedes Ellington, and Hinton Battle performing “*Dancers in Love*” from *Sophisticated Ladies*. 1981.**

In the “Broadway Banana Peel” chapter of his autobiography, McKayle discusses the centrality of finding the perfect cast. Duke Ellington’s daughter Mercedes, pictured here, was the project’s assistant choreographer in addition to playing a significant role on stage.

**34. *Sophisticated Ladies*.**

1981. Theatrical program.

McKayle has received most of the American dance world’s highest honors and accolades during his distinguished career in choreography, as well as awards from other sectors. One that carries special meaning is the NAACP Image Award, which he received for conceiving and writing *Sophisticated Ladies*.

**35. Donald McKayle.**

*Duke*. 1978.  
Holograph manuscript.

*Sophisticated Ladies*, McKayle’s homage to the music of the great Duke Ellington, was originally titled *Duke*. The producers wanted a “sexier” title and suggested *Satin Dolls* after Ellington’s song of the same name. McKayle rejected that proposal and suggested *Sophisticated Ladies*; the rest, as they say, is show business history. McKayle’s annotated first draft script includes a handwritten dedication to his wife Lea dated March 6, 1978.



## ***African American Voices of the 20th Century***

Judy Ruttenberg  
Research Librarian for African American Studies

These eight artifacts were chosen to represent some of the most resonant African American voices of the 20th century. The texts grapple with artistic and personal independence, political power, social justice, sexuality, and, perhaps most centrally, relations between black and white America.

African American studies is a highly interdisciplinary field. Just as this exhibit includes art, political prose, poetry, fiction, and cultural criticism, many of the iconic figures represented here themselves employed multiple forms of artistic, literary and political expression in the course of exceptionally varied careers. And while these voices are among the most famous, the subjects of their work were more often explicitly “common.”

The documents here date from 1926, when Langston Hughes’ first collection of poetry was published, to 2002, when a collection of linoleum cuts created in 1935 to document the miscarriage of justice that was the Scottsboro Case was published for the first time.

I chose these items both for their enduring importance as texts and to highlight continued scholarly attention to the themes and events they depict.

### **36. Chester Himes.**

*Pinktoes.*  
New York: Putnam, 1965.

Originally published in Paris in 1961, this is the first U.S. edition of *Pinktoes*, a satirical novel in which the central character, Mamie Mason, embraces sexuality as the vehicle to improve race relations and the so-called “Negro Problem.”

### **37. Langston Hughes.**

*The Weary Blues.*  
New York: Knopf, 1926.

Novelist, playwright and poet, Langston Hughes’ creative work would continue through the 1960s. Several poems from this, his first published work, in which Hughes employs blues themes in poetry, are among his most anthologized.

### **38. Ntozake Shange.**

*For Colored Girls Who Have Considered Suicide,  
When the Rainbow is Enuf.*  
San Lorenzo: Shameless Hussy Press, 1975.

Originally published by Oakland’s Shameless Hussy Press, Shange’s “choreopoem” celebrating the strength and survival of Black women debuted in New York to wide critical acclaim in 1976 and has been staged many times since.

### **39. Rita Dove.**

*Fifth Sunday: Stories.*  
Charlottesville: University Press of Virginia, 1985.

*Fifth Sunday* was the first fiction published by former U.S. poet laureate and Pulitzer Prize winner Rita Dove.



**40. Lin Shi Khan and Tony Perez.**

*Scottsboro, Alabama: A Story in Linoleum Cuts.*  
New York: New York University Press, 2002.

The compelling prints in this book depict the wrongful rape convictions of nine young Black men in Scottsboro, Alabama, in 1931, in the broader context of slavery, racism, economic exploitation and lynching. Publication of this important text nearly 70 years after the events occurred stands as an historical indictment of a deeply flawed system of justice.

**41. Eldridge Cleaver.**

*Soul on Ice.*  
New York: McGraw-Hill, 1968.

Former Black Panther Eldridge Cleaver's acerbic commentary treats racism, crime, religion, sexuality and youth culture. These prison writings of Cleaver's are still widely studied.

**42. W.E.B. Du Bois.**

*Color and Democracy: Colonies and Peace.*  
New York: Harcourt, Brace & Co., 1945.

W.E.B. Du Bois, one of the most prolific scholars of the 20th century, argues that the continued colonization of Asia and Africa after World War II constitutes a threat to world peace and democracy.

**43. James Weldon Johnson.**

*Negro Americans, What Now?*  
New York: Viking, 1934.

Writing a decade before Du Bois, poet, political activist, songwriter, and novelist James Weldon Johnson published *Negro Americans* while a professor at Fisk University. His essays consider various options for Black liberation.

## ***California Fine Printing: From Understated to Unconventional***

Ryan Hildebrand

Special Collections and Archives Cataloger

The modern fine printing movement began in late 19th-century England, largely in response to decreasing standards of production in the book industry. In order to produce many books as quickly and cheaply as possible, publishers had begun to sacrifice their former high standards of design, manufacture, and materials. Words were crammed onto pages. Layouts were unimaginative or suffered from over-enthusiastic application of new methods of illustration. The use of inferior materials had become the norm. Books were generally less durable and sensuous.

The sorry state of book production led to a resurgence of interest in book-making as art. With an eye to the past, fine printers, as they would soon be termed, consciously set out to produce books that were both beautiful and readable. They gave much thought to page design, illustration, and binding so that each book would be a coherent work of art. But these aesthetic improvements were of course expensive; far fewer copies were printed, and they generally were purchased by persons of means.

The books I have chosen represent a small selection of UC Irvine's recently-purchased fine press books. All are printed by California printers and issued by California publishers. Some take printing as their subject; others are simply outstanding examples of their genre. Together, they illustrate the sometimes understated, sometimes unconventional ways in which modern fine printers work.



**44. James Howard Fraser and Eleanor Friedl.**

*John DePol: A Catalogue Raisonné of His Graphic Work, 1935-1998.*

San Francisco: Book Club of California, 2001.

Printed by James Wehlage at the Tuscan Press.

Though a master of many printmaking techniques, DePol is best known for his wood engravings. Entirely self taught, his technique is sometimes unconventional (his earliest “press” was a modified clothes wringer), but he is clearly a master. DePol remains active today at the age of 89. This catalog features reproductions of DePol’s work.

**45. Pablo Neruda.**

*Ode to Typography.*

Berkeley: Peter Koch, 1998.

Translated by Stephen Kessler.

Neruda’s *Ode* is a love poem to language and letterforms, which, among other things, celebrates the unifying power of the printed word: “Type was the mother of the new flags, letters propagated the earthly stars and song, the ardent hymn uniting peoples from one letter joined to another letter and another, from people to people its resonant authority was carried and it swelled in human throats instilling the clarity of song.”

**46. Lewis M. Allen.**

*Printing with the Handpress: Herewith a Definitive Manual by Lewis M. Allen to Encourage Fine Printing through Hand-Craftsmanship.*

Kentfield, California: The Allen Press, 1969.

In *The Allen Press Bibliography*, Lewis Allen writes, “This project was motivated by sloth, paradoxically. Weekend after weekend many hours were spent replying to letters asking for details on various aspects of handpress printing. The distaff side of our press thought that a manual on the subject would eliminate much correspondence—although I enjoyed trying to help.” The result is a manual that is as beautiful to look at and handle as it is instructive.

**47. Peter and Donna Thomas.**

*Wildflowers of the John Muir Trail.*

*Landscapes of the John Muir Trail. Half Dome.*

Santa Cruz, California: Peter and Donna Thomas, 2000-2002.

An obvious answer to the question “Why produce miniature books?” is “Because they’re so charming!” But charm aside, miniature books are a test of craftsmanship: it is much harder to maintain artistic and technical control when working in such a small format. Typography, binding, and illustration all present unique problems, which the Thomases have met with success. Each of the three books on display was illustrated by Donna and printed on paper handmade by Peter.

**48. William Everson.**

*On Printing.*

San Francisco: Book Club of California, 1992.

Printed by Peter Rutledge Koch.

Everson is best known for his poetry, published both under his given name and as Brother Antoninus, a name he used in the 1950s after entering the Dominican Order. He is also, however, a distinguished printer, as can be seen by examining any of the books he produced for UC Santa Cruz’s Lime Kiln Press. His literary bent, coupled with his printing skills, make his *On Printing* a highly readable and instructive collection of essays. His collaborator, Peter Koch, is one of California’s finest printers active today. They published *On Printing* to celebrate Everson’s 80th birthday.

The primary objective of the UC Irvine Libraries Exhibits Program is to support the research and instructional missions of UCI by interpreting and publicizing the richness, diversity, and unique strengths of the resources of the UC Irvine Libraries.

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Design and Production:  
Sylvia Nienhuis-Irving  
Julia Beale  
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