
Erin Kinhart and Stephanie Ashley

Funding for the digitization of the Jeff Donaldson papers was provided by the Walton Family Foundation.

2018 November 1
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Collection Overview

Repository: Archives of American Art  
Title: Jeff Donaldson papers  
Identifier: AAA.donajeff  
Date: 1918-2005  
(bulk 1960s-2005)  
Extent: 12.5 Linear feet  
0.003 Gigabytes  
Creator: Donaldson, Jeff, 1932-2004  
Language: English  
Summary: The papers of African American artist and educator Jeff Donaldson measure 12.5 linear feet and 0.003 GB and date from 1918 to 2005, with the bulk of the records dating from the 1960s to 2005. The collection documents Donaldson's work as a professional artist, his academic career at Howard University, and his leadership role in the Black Arts Movement through biographical material, a small amount of professional and personal correspondence, personal business records, writings by Donaldson and others, research files, artist files, sound recordings of interviews Donaldson conducted with over 40 artists, teaching files, exhibition files, printed and digital material, and photographs. Also found are detailed records of his professional activities and leadership roles in AfriCOBRA, CONFABA, FESTAC, and the Organization of Black American Culture (OBAC), including documentation on the Wall of Respect mural.

Administrative Information

Acquisition Information  
Donated 2015 by Jameela Donaldson, Jeff Donaldson's daughter.

Available Formats  
The bulk of the collection was digitized in 2018 and is available on the Archives of American Art website. Materials which have not been digitized include blank pages, blank versos of photographs, and duplicates. In some cases, exhibition catalogs and other publications have only had their covers, title pages, and relevant pages digitized.

Some of the sound recordings in the collection were digitized for research access and are available at Archives of American Art offices. Researchers may view the original reels for the archival notations on them, but original reels are not available for playback due to fragility.
Processing Information

The collection was processed to a minimal level and a finding aid was prepared by Erin Kinhart in 2016-2017. Full processing and updating of the finding aid was completed by Stephanie Ashley, and the bulk of the collection was digitized, in 2018. Born-digital materials were processed by Kirsi Ritosalmi-Kisner in 2019 with funding provided by Smithsonian Collection Care and Preservation Fund.

Preferred Citation


Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Contact Reference Services for more information. Use of archival audiovisual recordings and born-digital records with no duplicate access copies requires advance notice.

Conditions Governing Use

The Jeff Donaldson papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical / Historical

Jeff Donaldson (1932-2004) was an African American artist and educator who worked in Chicago and Washington, D.C. He was a leading figure in the Black Arts Movement of the 1960s and 1970s and promoted the “TransAfrican” aesthetic.

Donaldson was born in Pine Bluff, Arkansas, and graduated from the University of Arkansas with a B.A. in studio art in 1954. He briefly served in the U.S. Army and taught art in a Chicago high school from 1957 to 1965. In 1963, he received his M.S. in Art Education from Illinois Institute of Technology, and taught at Northwestern University while pursuing his Ph.D. there. He received his Ph.D. in art history in 1974 with a dissertation on young African American artists working in Harlem during the 1930s. In 1970, Donaldson became director of the Howard University Art Gallery and chairman of the art department. From 1985 to 1998, he served first as associate dean and then dean of the Howard University, College of Fine Arts.

As a leading member of the Black Arts Movement, Donaldson co-founded the Organization of Black American Culture (OBAC) Visual Art Workshop which created the influential Wall of Respect mural in 1967 on the southside of Chicago. He also co-founded the AfriCOBRA artist collaborative in 1968 of which he was a lifelong member. Donaldson promoted the TransAfrican art aesthetic through his leadership role in FESTAC, the Second World Black and African Festival of Arts and Culture, held in Lagos, Nigeria in 1977. He was guest editor for a TransAfrican focused issue of the International Review of African American Art which coincided with the TransAfrican Art Invitation Exhibition he curated at the Orlando Museum of Art in 1997.

Donaldson also worked as a professional painter, exhibiting in over a hundred and fifty group and solo exhibitions, and wrote critical essays for several arts publications. He regularly served as an exhibition juror, conference presenter, and served on advisory committees and as a board member for many arts and African American organizations.
Scope and Contents

The papers of African American artist and educator Jeff Donaldson measure 12.5 linear feet and 0.003 GB and date from 1918 to 2005, with the bulk of the records dating from the 1960s to 2005. The collection documents Donaldson's work as a professional artist, his academic career at Howard University, and his leadership role in the Black Arts Movement through biographical material, a small amount of professional and personal correspondence, personal business records, writings by Donaldson and others, research files, artist files, sound recordings of interviews Donaldson conducted with over 40 artists, teaching files, exhibition files, printed and digital material, and photographs. Also found are detailed records of his professional activities and leadership roles in AfriCOBRA, CONFABA, FESTAC, and the Organization of Black American Culture (OBAC), including documentation on the Wall of Respect mural.

Biographical material includes biographical summaries and resumes detailing Donaldson's career, and documents such as his birth certificate, veteran and education records, and passports.

The correspondence series includes 0.3 linear feet of letters to and from colleagues, friends, and educational and art organizations. This correspondence relates primarily to Donaldson's professional activities. Also found are one folder of letters each from Gwendolyn Brooks and Hoyt Fuller. The bulk of Donaldson's professional correspondence can be found in other series.

Interviews consist of transcripts and sound recordings of interviews conducted by Donaldson for research for his dissertation on the Harlem Renaissance, with more than forty artists including Charles Alston, Romare Bearden, Bob Blackburn, Nancy Cox, Mildred Howard, Suzanne Jackson, Senga Nengudi, Mary Lovelace O'Neal, James Phillips, and Lamonte Westmoreland. This series also includes two transcripts of interviews with Donaldson.

Writings by Donaldson include articles, catalog essays, notes and draft excerpts from his dissertation, and draft lectures on TransAfrican art.

Artist files were compiled by Donaldson and relate to various projects including his dissertation, his teaching, and his involvement with FESTAC and other projects. Artists represented include Romare Bearden, John Howard, Jacob Lawrence, Archibald Motley, James Phillips, Hale Woodruff, and others. The files contain scattered correspondence, writings and notes, printed material, and photos of artists and artwork.

Exhibition files document Donaldson's involvement with the TransAfrican Art Invitational Exhibition (1997-1988) at the Orlando Museum of Art through correspondence and other planning documents, catalog essays, artist records, printed and digital material, and photographs. The series also documents solo and group exhibitions of Donaldson's artwork from 1980-2000, and includes correspondence, printed material, and photographs.

Professional files provide a rich and substantial record of Donaldson's leadership roles in the African Commune of Bad Relevant Artists (AfriCOBRA), the Conference on the Functional Aspects of Black Art (CONFABA), the Second World Black and African Festival of Arts and Culture (FESTAC), and the Organization of Black American Culture (OBAC). The records are particularly extensive for AfriCOBRA and FESTAC, and include correspondence, planning documents, financial records, meeting records, printed and digital material, and photographs. Additional professional files document Donaldson's involvement with other committees and conferences, including his role as guest editor for the International Review of African American Art.

Research files provide additional material related to Donaldson's dissertation and his teaching career. Of particular note is correspondence from the 1940s-1950s between the Harmon Foundation and the Department of Art at Howard University, as well as notes and a photograph of Harlem Renaissance artists outside 306 West 41st Street where Charles Alston taught art classes.
Teaching files document Donaldson’s role as art department chairman and subsequently dean of the College of Fine Arts at Howard University, through correspondence and employment records. The files also include his lecture notebooks and other course documentation.

Personal business records document Donaldson's personal art collection, as well as appraisals, sales, and consignments of his own artwork. Printed material includes announcements and catalogs for exhibitions of Donaldson's artwork and the artwork of others, as well as news clippings compiled by him on subjects of interest, particularly African American artists and racial injustice.

Photographs are primarily slides of Donaldson's artwork produced from the 1950s to 2000, but also include some photos of Donaldson, including contact sheets and photographs of late career portraits, and photos of Donaldson with his wife, Arnicia. One set of photos documents a visit to Uganda in 1974, where Donaldson and his travel companions met with Idi Amin.

### Arrangement

The collection is arranged as 12 series.

- Series 1: Biographical Material, 1954-2004 (0.3 Linear feet; Box 1, OV 14)
- Series 2: Correspondence, 1957-2004 (0.3 Linear feet; Box 1)
- Series 3: Interviews, 1959-1997 (1.7 Linear feet; Boxes 1-3)
- Series 4: Writings, 1963-2003 (0.5 Linear feet; Box 3)
- Series 5: Artist Files, 1928-2003 (1.1 Linear feet; Boxes 3-4)
- Series 6: Exhibition Files, circa 1966-2000 (1.3 Linear feet; Boxes 4-6, 0.002 GB; ER01-ER02)
- Series 7: Professional Files, 1960s-2005 (5.2 Linear feet; Boxes 6-11, OV 14, 0.001 GB; ER03)
- Series 8: Research Files, 1930-2001 (0.4 Linear feet; Box 11)
- Series 9: Teaching Files, 1961-2002 (0.6 Linear feet; Boxes 11-12)
- Series 10: Personal Business Records, 1966-2001 (0.2 Linear feet; Box 12)
- Series 11: Printed Material, 1918-2003 (0.5 linear feet; Box 12)
- Series 12: Photographs and Personal Sound Recordings, 1956-2003 (0.4 Linear feet; Box 13)

### Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

**Subjects:**
- African American artists
- Black Arts movement

**Types of Materials:**
- Interviews
- Photographs
- Sound recordings

**Names:**
- AFRICOBRA (Artists' group)
- Conference on the Functional Aspects of Black Art
Howard University -- Faculty
Organization of Black American Culture
World Black and African Festival of Arts and Culture

Occupations:
Educators -- Washington (D.C.)
Painters -- Illinois -- Chicago
Painters -- Washington (D.C.)
Series 1: Biographical Material, 1954-2004

0.3 Linear feet (Box 1, OV 14)

Biographical material includes Donaldson's school, military, and divorce records, as well as various passports. Certificates include a copy of his birth certificate, two certificates of appointment to the District of Columbia Commission on the Arts and Humanities, and a leadership certificate from the African Heritage Studies Association. Also found is documentation on the renovation of Donaldson's Washington, DC, home and the LeDroit Park community, his daughter's written remarks from his memorial service, and various resumes and biographical summaries written by Donaldson and others.

The bulk of this series has been digitized. Divorce records have not been digitized.

Box 1, Folder 1  Biographical Summaries and Resumes, circa 1970s-1990s

Box 1, Folder 2  Biographical Summaries and Resumes, 1990s-circa 2001

Box 1, Folder 3  Certificates, 1968-1997

Box 1, Folder 4  Divorces, 1987-1988, 1963

Box 1, Folder 5  FBI FOIPA Request, 1980

Box 1, Folder 6  Home Renovation Project, LeDroit Park, 1979-1982

Box 1, Folder 7  LeDroit Park, 1979-1998

Box 1, Folder 8  Memorial, "Jam's Remarks", 2004

Box 1, Folder 9  Passports, Jeff Donaldson, 1968-1997

Box 1, Folder 10  Passports, Jameela Donaldson, 1979, 1987

Box 1, Folder 11  School Records, 1954-1964
Box 1, Folder 12  Screen Test, Velvet Film Productions, 1967-1968  Image(s)

Box 1, Folder 13  Veterans Administration, 1955-1986  Image(s)

Oversize 14  Oversized Certificates from Box 1, folder 3  Image(s)
Series 2: Correspondence, 1957-2004

0.3 Linear feet (Box 1)

Correspondence is from universities, arts organizations, committees, and colleagues, detailing Donaldson’s professional activities, including workshops, conferences, exhibitions, and publications. Also of note are a few letters from artist Gwendolyn Brooks and editor Hoyt Fuller, including correspondence between Donaldson and the African Studies and Research Center at Cornell University regarding Donaldson’s portrait of Fuller. Correspondence from 1979 includes a transcript of a 1979 interview of Donaldson conducted by Kay Brown in January, 1979. A substantial amount of additional correspondence is included in Series 7: Professional Files.

General correspondence is primarily incoming. Outgoing correspondence consists primarily of copies of Donaldson’s outgoing letters with some replies.

The series has been digitized in entirety.

Box 1, Folder 14  Brooks, Gwendolyn, circa 1969-1997  Image(s)
Box 1, Folder 15  Fuller, Hoyt, 1968-1983  Image(s)
Box 1, Folder 16  Jackson, Angela, circa 1978-1981  Image(s)
Box 1, Folder 17  Letters of Congratulations on Wedding, 1971  Image(s)
Box 1, Folder 18  General Correspondence, 1957-1969  Image(s)
Box 1, Folder 19  General Correspondence, 1970-1980  Image(s)
Box 1, Folder 20  General Correspondence, 1981  Image(s)
Box 1, Folder 21  General Correspondence, 1982  Image(s)
Box 1, Folder 22  General Correspondence, 1983  Image(s)
Box 1, Folder 23  General Correspondence, 1984-1985  Image(s)
Box 1, Folder 24  General Correspondence, 1987-1989
Box 1, Folder 25  General Correspondence, 1990-1999
Image(s)

Box 1, Folder 26  General Correspondence, 2000-2004
Image(s)

Box 1, Folder 27  Undated General Correspondence, circa 1990s
Image(s)

Box 1, Folder 28  Outgoing Correspondence, 1969-1973
Image(s)

Box 1, Folder 29  Outgoing Correspondence, 1977-1978
Image(s)

Box 1, Folder 30  Outgoing Correspondence, 1980-1981
Image(s)

Box 1, Folder 31  Outgoing Correspondence, 1982-1985
Image(s)

Box 1, Folder 32  Outgoing Correspondence, 1986-1989
Image(s)

Box 1, Folder 33  Outgoing Correspondence, 1990-1993
Image(s)

1.7 Linear feet (Boxes1-3)

This series includes two transcripts of interviews of Jeff Donaldson as well as sound recordings of at least forty artist interviews conducted by Donaldson.

The 1979 interview of Donaldson, conducted by Peter Mark, focuses on AfriCOBRA, and includes related letters from Mark. The 1997 interview with Donaldson was conducted for a public television series on 20th century visual and performing arts, entitled *I'll Make Me A World: Stories of African American Art, Artists, and Community*.

Interviews with Charles Alston, Romare Bearden, Bob Blackburn, Aaron Douglas, Norman Lewis, Hale Woodruff, and others were conducted in 1972 as research for Donaldson’s dissertation: "Generation '306' – Harlem, New York." These interviews detail each artists' experiences in the New York arts community during the Harlem Renaissance, and their memories of other African American artists working during that time. Interviews found at the end of the series possibly duplicate or supplement some of these interviews, although interviewees are not directly identified on the recordings or on the media.

Additional interviews found here were conducted primarily in 1980 and 1986-1987 as part of Donaldson's research on contemporary visual artists, and for various unspecified projects.

Following transcripts of Jeff Donaldson interviews, interviews are arranged in alphabetical order by interviewee. Some box and folder numbers appear out of order if they contain more than one interview on a single cassette.

A portion of this series has been digitized including paper records, such as transcripts, and some of the interviews.

Box 1, Folder 34  Interview of Jeff Donaldson, Transcript, 1978-1979
Image(s)
Transcript only.

Box 1, Folder 35  Interview of Jeff Donaldson for "I'll Make Me a World," Transcript, 1997
Image(s)
Transcript only.

Box 1, Folder 36  Tina Allen, undated
1 Sound cassette

Box 1, Folder 37  Charles Alston, circa 1972
2 Sound cassettes (incomplete copies of original recording)
1 Sound cassette (original)

Box 1, Folder 38  Kwasi Asantey, Inkster, MI, 1986 October 17
1 Sound cassette

Box 1, Folder 38  Ellsworth Ausby, circa 1972-circa 1987
1 Sound cassette
Ausby cassette is blank.
Box 1, Folder 39  Romare Bearden Statement on 306 West 141st Street, circa 1972
2 Sound cassettes (1 cassette is possibly a duplicate)

Box 1, Folder 40  Romare Bearden, circa 1972
1 Sound cassette (Handwritten note on original cassette: “Bearden-reaction to outline”)
Bearden interview is on one side of one sound cassette; found on second side of Bob Blackburn interview tape 2.

Box 1, Folder 41  Phoebe Beasley, circa 1972-circa 1987
1 Sound cassette

Box 1, Folder 40  Bob Blackburn, circa 1972
1 Sound cassette
Blackburn interview is on two sides of two separate cassettes. Second cassette contains interview with Romare Bearden on its second side.

Box 1, Folder 42  David Bradford, Oakland, CA, 1987 May 30
1 Sound cassette

Box 3, Folder 6  Nathaniel Bustion, 1987
Nathaniel Bustion interview is on second side of Mahler Ryder cassette.

Box 2, Folder 10  Nancy Cox, 1987
1 Sound cassette
Cox interviews is on cassette with Nengudi and Westmoreland.

Box 1, Folder 42  Dewey Crumpler, Berkeley, CA, 1987 May 31
1 Sound cassette

Box 1, Folder 43  Louis Delsarte, circa 1972-circa 1987
1 Sound cassette

Box 1, Folder 43  Milton Derr, Boston, MA, 1987 June 10
1 Sound cassette

Box 1, Folder 43  Robert Dillworth, Chicago, 1987 May 17
1 Sound cassette

Box 2, Folder 1  Aaron Douglas, circa 1972
4 Sound cassettes

Box 2, Folder 11  Jeffrey Gaddy, 1987
1 Sound cassette
Jeffrey Gaddy interview is on cassette with Rochelle Nickolas.

Box 2, Folder 2  Tyrone Geter, Boston, MA, 1987 June 18
1 Sound cassette

Box 2, Folder 2  Ron Griffin, Los Angeles, CA., 1987 June 3  
1 Sound cassette

Box 2, Folder 3  Maren Hassenger, circa 1987  
1 Sound cassette  
Cassette is blank

Box 2, Folder 2  Freida High, 1959 June 28  
1 Sound cassette  
Donaldson introduces High and she states her name, address, and telephone number. The interview then cuts off and the rest of the cassette is blank.

Box 2, Folder 3  Ray Holbert, Berkeley, CA, 1987 May 31  
1 Sound cassette

Box 2, Folder 4  Varnett Honeywood, Transcript of Interview; Mildred Howard, Berkeley, CA, 1990, 1987 May 30  
1 Sound cassette  
Image(s)

Box 2, Folder 5  Suzanne Jackson, Oakland, CA, 1987 May 31  
1 Sound cassette

Box 3, Folder 3  Wadsworth Jarrell, 1987  
Wadsworth Jarrell cassette also contains Joe Sam interview on its second.

Box 2, Folder 5  Lester Johnson, 1986 October 15  
1 Sound cassette

Box 2, Folder 5  Donald Joyce, 1980 May 18  
1 Sound cassette

Box 2, Folder 6  Norman Lewis, 1972 August 4  
3 Sound cassettes

Box 2, Folder 7  Jon Lockard, 1986 October 15  
2 Sound cassettes

Box 2, Folder 8  Lymos Medlock, circa 1987  
1 Sound cassette

Box 2, Folder 8  Lev Mills, Atlanta, GA, 1987 May 20
1 Sound cassette
Image(s)
Includes transcript.

Box 3, Folder 4  Lev Mills, 1987 May 20
1 sound cassettes (microcassette)
Probably duplicate recording. Lev Mills interview is on second side of James
Phillips cassette.

Box 2, Folder 9  Arthur Monroe, Oakland, CA, 1987 May 30
2 Sound cassettes

Box 2, Folder 10  Senga Nengudi, 1987
1 Sound cassette (Handwritten note on original cassette: "Los Angeles Artists. 1.
Senga Nengudi 2. Lamonte Westmoreland 3. Nancy Cox)
Cassette with Senga Nengudi interview also contains interviews with Lamonte
Westmoreland (16 minutes) and Nancy Cox (37 minutes)

Box 2, Folder 11  Rochelle Nickolas, 1987
1 Sound cassette
Nickolas cassette also contains interview with Jeffrey Gaddy.

Box 2, Folder 12  Ademola Olugebefol, circa 1987
1 Sound cassette

Box 2, Folder 12  Mary Lovelace O'Neal, Oakland, CA, 1987 May 31
1 Sound cassette

Box 2, Folder 13  Curtis Patterson, Atlanta, GA, 1987 May 2
1 Sound cassette
Image(s)
Includes transcript.

Box 2, Folder 14  James Phillips, Oakland, CA, 1987 May 29
2 Sound cassettes

Box 3, Folder 3  James Phillips, 1987 May 29
1 sound cassettes (microcassette)
Probably duplicate recording. Cassette contains interview with Lev Mills on its
second side.

Box 2, Folder 15  W. Pickett, circa 1972-circa 1987
1 Sound cassette

Box 3, Folder 5  Elliott Pinkney, 1987
Pinkney interview is on second side of Matthew Thomas cassette.
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Interview Details</th>
</tr>
</thead>
</table>
| Box 2, Folder 15 | R. Pious, circa 1972-circa 1987  
1 Sound cassette |
| Box 2, Folder 18 | Arnold Prince, Providence, RI, circa 1987  
1 Sound cassette  
Arnold Prince cassette also contains Claudia Widdis interview on its second side. |
| Box 2, Folder 16 | David Ross, Chicago, IL, 1980 May 18  
2 Sound cassettes |
| Box 3, Folder 6 | Mahler Ryder, 1987  
Matthew Ryder cassette contains interview with Nathaniel Bustion on its second side. |
| Box 3, Folder 3 | Joe Sam, 1987  
Cassette with Joe Sam also contains interview with Wadsworth Jarrell. |
| Box 2, Folder 17 | Earl Sweeting, undated  
2 Sound cassettes |
| Box 3, Folder 5 | Matthew Thomas, 1987  
Cassette contains interview with Elliott Pinkney on its second side. |
| Box 2, Folder 10 | Lamonte Westmoreland, 1987  
1 Sound cassette  
Westmoreland interview is on cassette with Cox and Nengudi interviews |
| Box 2, Folder 18 | Claudia Widdis, Providence, RI, 1987 June 17  
1 Sound cassette  
Widdis interview is on second side of Arnold Prince cassette. |
| Box 2, Folder 19 | Shirley Woodson Reid, Detroit, MI, 1986 October 17  
1 Sound cassette  
Image(s)  
Includes transcript. |
| Box 2, Folder 19 | Hale Woodruff, circa 1972  
3 Sound cassettes |
| Box 2, Folder 20 | Interviews for "Generation '306' - Harlem, New York", circa 1972  
3 Sound cassettes |
| Box 3, Folder 1 | Interviews for "Generation '306' - Harlem, New York", circa 1972  
2 Sound cassettes |
| Box 3, Folder 2 | Interviews for "Generation '306' - Harlem, New York", circa 1972 |
2 Sound cassettes
Series 4: Writings, 1963-2003

0.5 Linear feet (Box 3)

Writings are arranged as two subseries.

- 4.1: Writings by Donaldson, 1963-2003
- 4.2: Writings by Others, circa 1969-2002

4.1: Writings by Donaldson, 1963-2003

Donaldson's writings include drafts of articles, essays, and speeches written by Donaldson as well as notes, an outline, and excerpts of Donaldson's dissertation entitled "Generation '306' – Harlem, New York." Researchers should note that a complete version of the dissertation is not included in the collection.

This series has been digitized in entirety.

Image(s)

Image(s)

Image(s)

Box 3, Folder 10  Catalog Essay for *Ethiopian Passages: Dialogues in the Diaspora* (2003), 2000-2003
Image(s)

Image(s)

Image(s)

Box 3, Folder 13  Dissertation, Final Preliminary Outline, 1968
Image(s)

Box 3, Folder 14  Dissertation, Notes and Research, circa 1960s
Image(s)

Box 3, Folder 15  Draft Excerpts, "Generation '306' - Harlem, New York", circa 1974
Image(s)

Box 3, Folder 17  Exhibition Review and Research Material, B-CAUSE, circa 1992-1996

Box 3, Folder 18  Masters Degree Thesis, 1963

Box 3, Folder 19  Notes and Draft Lectures on TransAfrican Art, circa 1990s

Box 3, Folder 20  Notes and Draft Lectures on TransAfrican Art, circa 1990s

Box 3, Folder 21  Speeches, circa 1970s-1990s

Box 3, Folder 22  Speeches, circa 1970s-1990s

4.2: Writings by Others, circa 1969-2002

This series has been digitized in entirety.


Box 3, Folder 24  Essays by Allan M. Gordon, circa 1970s-circa 1990s

Box 3, Folder 25  Essay by Moyo Okediji, 1995

Box 3, Folder 26  Essay by Edsel Reid, 1997

Box 3, Folder 27  Essays by A. B. Spellman, circa 1978

Box 3, Folder 28  Essays by Various Authors, circa 1969-1990s

Box 3, Folder 29  Poetry, circa 1970s
Series 5: Artist Files, 1928-2003

1.1 Linear feet (Boxes 3-4)

Artist files were compiled by Donaldson for his dissertation research, course lectures, FESTAC, and other projects. Files may include handwritten notes, resumes, photographs of the artists and their artwork, press clippings, and exhibition publications; many also include "preliminary information sheets" compiled for his dissertation, and information collected for his study of contemporary visual artists during the 1980s. Only a few files include correspondence with the artist. Of note are a few letters from artist Romare Bearden and two letters from Jacob Lawrence. The Barry (Edmund) Gaither file includes the volume 1, number 1 issue of *ABA: A Journal of Affairs of Black Artists*, as well as correspondence regarding establishing the journal. The file on Archibald J. Motley, Jr., includes a handwritten manuscript entitled "How I Solve My Painting Problems," describing his artistic process and his detailed thoughts on depictions of African Americans in art. The file also includes a letter signed by seven artists protesting the method of selection for muralists for an exposition in Chicago at the Coliseum, and a 1928 photograph of Motley, Jr.

Artist files are arranged alphabetically by artist name. Within folders, records are arranged by type rather than chronologically.

The bulk of this series has been digitized.

Box 3, Folder 30  Alston, Charles, circa 1969-1976
               Image(s)

Box 3, Folder 31  Alston, Charles, 1969-1976
                Image(s)

Box 3, Folder 32  Auld, Michael, circa 1976-circa 1982
                Image(s)

Box 3, Folder 33  Auld, Rose, circa 1979
                Image(s)

Box 3, Folder 34  Bannarn, Henry, circa 1972
                Image(s)

Box 3, Folder 35  Bates, Add, undated
                Image(s)

Box 3, Folder 36  Bath, Youssouf, 1988-1996
                Image(s)

Box 3, Folder 37  Bearden, Romare, circa 1968-1991
                Image(s)

Box 3, Folder 38  Blackburn, Robert, circa 1970s
                Image(s)

Box 3, Folder 39  Boghossian, Skunder, 1997-2003
Box 3, Folder 40  Bradford, David, circa 1970s  
  Image(s)

Box 3, Folder 41  Burke, Selma, circa 1970s  
  Image(s)

Box 3, Folder 42  Burroughs, Margaret, 1969-1976  
  Image(s)

Box 3, Folder 43  Byard, Carole, circa 1970s  
  Image(s)

Box 3, Folder 44  Carter, Willie, circa 1980s  
  Image(s)

Box 3, Folder 45  Cortor, Eldzier, circa 1970s  
  Image(s)

Box 3, Folder 46  Crichlow, Ernest, circa 1970s  
  Image(s)

Box 3, Folder 47  Dawson, Charles, circa 1960s-circa 1970s  
  Image(s)

Box 3, Folder 48  Delaney, Joseph, circa 1970s  
  Image(s)

Box 3, Folder 49  Delsarte, Louis, 1970s-1989  
  Image(s)

Box 3, Folder 50  Douglas, Aaron, circa 1970s  
  Image(s)

Box 3, Folder 51  Fax, Elton, undated  
  Image(s)

Box 4, Folder 1  Feelings, Tom, circa 1972  
  Image(s)

Box 4, Folder 2  Gaither, Barry (Edmund), 1970-1971  
  Image(s)

Box 4, Folder 3  Hayden, Palmer, circa 1969-1970s  
  Image(s)
Box 4, Folder 4  Hooks, Earl, 1966-1976
Image(s)

Box 4, Folder 5  Howard, John, 1950-1987
Image(s)

Box 4, Folder 6  Howard, John, Correspondence, circa 1968-1982
Image(s)

Box 4, Folder 7  Jackson, Suzanne, 1971-1986
Image(s)

Box 4, Folder 8  Johnson, Lester, circa 1974-1990
Image(s)

Box 4, Folder 9  Johnson, Malvin Gray, circa 1970s
Image(s)

Box 4, Folder 10  Johnson, Marie, circa 1970s
Image(s)

Box 4, Folder 11  Johnson, Sargent, 1970s
Image(s)

Box 4, Folder 12  Johnson, William H., circa 1969-1971
Image(s)

Box 4, Folder 13  Jones, Lawrence, circa 1970s
Image(s)

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0.002 Gigabytes (ER01-ER02)

Exhibition files include detailed records of the TransAfrican Art Invitational Exhibition, curated by Donaldson in 1997 at the Orlando Museum of Art, and records of the solo and group exhibition of Donaldson's artwork from the late 1960s to 2000.

This series is arranged as 2 subseries.

- 9.2: Other Exhibitions, circa 1966-2000


Records of the TransAfrican Art Invitational Exhibition, curated by Donaldson at the Orlando Museum of Art in 1997, include biographical information about the participating artists, general records, and draft materials for the exhibition catalog. Information about the participating artists may include photographs and slides of the artists and their artworks, resumes, artist statements, exhibition publications, and press clippings. General records primarily include correspondence with the Orlando Museum of Art and others, planning documents, checklists, agreements, and a few photographs. Materials for the exhibition catalog include draft essays by several art historians, photographs of exhibited works, artist bios, and catalog proposals. Researchers should note that this exhibition coincides with Donaldson's guest editorship of a TransAfrican themed issue of the International Review of African American Art. Documentation about this publication (in subseries 10.5), may overlap with the documentation for the TransAfrican Art Invitational Exhibition catalog, which was never published.

The bulk of this series has been digitized.

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Jeff Donaldson papers

AAA.donajeff

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Box 5, Folder 43 Photographs of Artwork and Artists, P-W, circa 1997
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6.2: Other Exhibitions, circa 1966-2000

Records of group and solo exhibitions of Donaldson's artwork primarily date from 1980 to 2000 with a few documents from the late 1960s. Documentation found within the exhibition files may include correspondence, agreements, price lists, publications, press clippings, and photographs.

The bulk of this series has been digitized.

Box 5, Folder 44 Jeff Donaldson, University of Arkansas (1980), circa 1980
Series 7: Professional Files, 1960s-2005

5.2 Linear feet (Boxes 6-11, OV 14)
0.001 Gigabytes (ER03)

This series is arranged as 5 subseries.

- 7.1: AfriCOBRA, 1962-1999 (0.9 linear feet; Boxes 6-7)
- 7.2: CONFABA, circa 1960s-1970s (0.3 linear feet; Box 7)
- 7.3: FESTAC, circa 1963-1981 (3.4 linear feet; Boxes 7-10, OV 14)
- 7.4: Organization of Black American Culture, circa 1967-1987, 1997 (0.2 linear feet; Box 10)
- 7.5: Other Committees and Conferences, circa 1973-2005 (0.4 linear feet; Box 11)

7.1: AfriCOBRA, 1962-1999

0.9 Linear feet (Boxes 6-7)

Records of the African Commune of Bad Relevant Artists (AfriCOBRA) include documentation on the group's history, exhibitions, scattered meeting and financial records, photographs of the artists' work, and member files. General records include founding documents such as the group's articles of incorporation. Photographs include images of Donaldson and other members of the group, AfriCOBRA events, and the organization's emblem.

Member files include biographical information sheets, press clippings, photographs of the artists and artworks, and correspondence between the artist and Donaldson. One sound recording contains a conversation with member Frank Smith.

Slides are primarily of artwork, but also include some images of artists.

The bulk of this series has been digitized.

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Box 6, Folder 43  Members, Lama, Omar, circa 1970s
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Box 7, Folder 3  Slides, Auld, Rose; Beck, Sherman, circa 1970s-1990s

Box 7, Folder 4  Slides, Cowans, Adger; DePillars, Murry, circa 1970s-circa 1990s

Box 7, Folder 5  Slides, Harris, Michael, circa 1970s-1999

Box 7, Folder 6  Slides, Haynes, Helen; Henderson, Napoleon Jones; Lama, Omar, circa 1970s-1990s

Box 7, Folder 7  Slides, Jarrell, Wadsworth, circa 1967-circa 1996
7.2: CONFABA, circa 1960s-1970s

0.3 Linear feet (Box 7)

CONFABA (Conference on the Functional Aspects of Black Art) was a conference held at Northwestern University in 1970. As an organizer of this event, Donaldson's records include correspondence, and general records, as well as post-conference feedback. General records include draft programs, lists of participants, press releases, and copies of presentations. Of note are sketches created during the event by several participants, including Margaret Burroughs, Eugenia V. Dunn, Tom Feelings, and Leatrice Y. Tucker.

Also found are photographs of the event and participants. Photographs by Box/Thomas Burroughs include photos of Ben Bey, Charlie Burroughs, Paul Keene, Omar Lama, Hughie Lee Smith, and Edsel Reid.

The bulk of this series has been digitized.
7.3: FESTAC, circa 1963-1981

3.4 Linear feet (Boxes 7-10, OV 14)

FESTAC, also known as the Second World Black and African Festival of Arts and Culture, was a major international festival held in Lagos, Nigeria, from January 15 to February 12, 1977. Donaldson was an event organizer and chairman of the United States Zonal Committee and his extensive records include planning documents, correspondence, reports, records of eleven planning meetings, including minutes and notes and a sound recording related to the first meeting, copies of all event colloquiums, lists of participants, entry forms, and press materials. Also found are drafts of his "documemoir" detailing the event. Correspondence includes that between board members, and with the Director of International Coordination, Professor Chike Onwauchi. Also found are records documenting various grants and other funding sources for FESTAC.

Photographs document festival performers in all of the arts represented at FESTAC, including press photos of performers, as well as some photographs taken at festival events and meetings. Photographs by Hoyt Fuller include photos of Ossie Davis, Alioune Diop, Chief Anthony Enahoro, Katherine Dunham, Barbara Ann Teer, and Milton Martin.

The bulk of this series has been digitized.
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Box 10, Folder 36  Photographs, Personalities, 1970s
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Box 10, Folder 37  Photographs, Popular Dress, 1970s
  Image(s)

Box 10, Folder 38  Photographs, Theater, circa 1970s
  Image(s)

Box 10, Folder 39  Photographs, Visual Artists, A-C, circa 1970s
  Image(s)

Box 10, Folder 40  Photographs, Visual Artists, D-J, circa 1970s
  Image(s)

Box 10, Folder 41  Photographs, Visual Artists, K-P, circa 1970s
  Image(s)

Box 10, Folder 42  Photographs, Visual Artists, R, circa 1970s
7.4: Organization of Black American Culture, circa 1967-1987, 1997

0.2 Linear feet (Box 10)

The Organization of Black American Culture (OBAC) records compiled by Donaldson include administrative documentation on the formation of the group and the planning for its famous public artwork *The Wall of Respect*. Included are planning documents, press materials, and two photographs, including one of *The Wall of Respect*.

The bulk of this series has been digitized.

Box 10, Folder 43 Photographs, Visual Artists, S-Y, circa 1970s

Box 10, Folder 44 General Records, circa 1967-1970s

Box 10, Folder 45 General Records, circa 1967-1970s

Box 10, Folder 46 General Records, 1967-1979

Box 10, Folder 47 Printed Material, 1967-1987

Box 10, Folder 48 Printed Material, 1997

Box 10, Folder 49 Photographs, circa 1967

7.5: Other Committees and Conferences, circa 1973-2005

0.4 Linear feet (Box 11)

Records of Donaldson's participation in other professional committees and conferences include planning documents, correspondence, photographs, draft writings for the events, and event publications. Researchers should note that files regarding his role as guest editor for an issue of the *International Review of African American Art* coincided with his curatorship of the *TransAfrican Art Invitational Exhibition* in 1997 (Series 6.1) and documentation on these activities may be found in both sets of records.

The bulk of this series has been digitized.

Box 11, Folder 1 Conference, "Africa 95", 1995
Box 11, Folder 2  First World Commemorative Issue Committee, 1981-1984
Box 11, Folder 3  Fundraiser for New Hebrides Islands, 1976
Box 11, Folder 5  Guest Editor, International Review of African American Art, 1997
Contains born-digital records, see ER03
Folder ER03  Feminism and Black Power, Essay by Dr. Lisa E. Farrington, Digital Document, 1997
0.001 Gigabytes (One computer file)
Box 11, Folder 7  Kennedy Center "African Odyssey" Festival Advisory Conference, 1998-1999
Box 11, Folder 8  National Center of Afro-American Artists, 1997-2005
Box 11, Folder 9  Nominations for Sara Lee Frontrunner Awards, 1999
Box 11, Folder 10  Professional Activities, 1984-1986
Box 11, Folder 11  Symposium, University of Virgin Islands, 1999-2000
Box 11, Folder 12  Teacher's Workshop, National Museum of African Art, 2000

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Series 8: Research Files, 1930-2001

0.4 Linear feet (Box 11)

Research files were compiled by Donaldson for his dissertation research, published essays, and course lectures. Files may include photocopied articles, handwritten notes, bibliographies, and other lists. Also of note are research files on the Harmon Foundation which includes original correspondence from the 1940s-1950s between the Harmon Foundation and the Department of Art at Howard University.

In the Works Progress Administration file is a photograph labeled "Photo at 306-C" of a group of artists including Charles Alston, Ad Bates, Fred Coleman, Selma Day, Edgar Evans, Cecil Gaylord, Silas Glen, Vertis Hayes, Ronald Joseph, Gwen Knight, Elba Lightfoot, Francisco Lord, O. Richard Reid, Gette Seabrook, and James Yaeargens. The group is pictured outside the Harlem Renaissance hub on West 41st Street where Alston taught art classes.

This series has been digitized in its entirety.

Box 11, Folder 13  John Henry Adams, circa 1970s  Image(s)
Box 11, Folder 14  Ancient Egypt, circa 1995  Image(s)
Box 11, Folder 15  Articles and Books, Miscellaneous, circa 1960s-circa 1990s  Image(s)
Box 11, Folder 16  Articles and Books, Miscellaneous, circa 1960s-circa 1990s  Image(s)
Box 11, Folder 17  Bibliographies, circa 1950s-circa 1960s  Image(s)
Box 11, Folder 18  Bibliographies, circa 1970s-1980s  Image(s)
Box 11, Folder 19  Bibliographies, circa 1970s-circa 1990s  Image(s)
Box 11, Folder 20  Bogolan, circa 1990  Image(s)
Box 11, Folder 21  Burke, Edmund, circa 1970s-circa 1990s  Image(s)
Box 11, Folder 22  Coleman, Floyd, circa 1975-1991  Image(s)
<table>
<thead>
<tr>
<th>Box 11, Folder 24</th>
<th>Exhibitions (Historical, 1926-1941), circa 1980s</th>
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</thead>
<tbody>
<tr>
<td>Box 11, Folder 25</td>
<td>Father Divine, circa 1970s-circa 1990s</td>
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<td>Box 11, Folder 26</td>
<td>Garvey, Marcus, 1970s-1980s</td>
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<td>Box 11, Folder 27</td>
<td>Ghent, Henri, circa 1968-1974</td>
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<tr>
<td>Box 11, Folder 28</td>
<td>Harlem, circa 1971-circa 1980s</td>
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<tr>
<td>Box 11, Folder 29</td>
<td>Harmon Foundation, 1930s</td>
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<tr>
<td>Box 11, Folder 30</td>
<td>Harmon Foundation , 1930-1956</td>
</tr>
<tr>
<td>Box 11, Folder 31</td>
<td>Harmon Foundation , 1953-1970s</td>
</tr>
<tr>
<td>Box 11, Folder 32</td>
<td>Harmon Foundation , circa 1970s</td>
</tr>
<tr>
<td>Box 11, Folder 33</td>
<td>Locke, Alain, circa 1957-circa 1998</td>
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<tr>
<td>Box 11, Folder 34</td>
<td>Research Resource Lists, 1942, 1986</td>
</tr>
<tr>
<td>Box 11, Folder 35</td>
<td>Slavery, circa 2001</td>
</tr>
<tr>
<td>Box 11, Folder 36</td>
<td>Works Progress Administration , circa 1935-1980</td>
</tr>
</tbody>
</table>
Series 9: Teaching Files, 1961-2002

0.6 Linear feet (Boxes 11-12)

Teaching files include Donaldson’s lecture notebooks, and a few course documents from his professorship at Howard University. Also found are other employment records, correspondence, and committee files documenting his role as chairman of the Art Department and later dean of the College of Fine Arts at Howard University. An interview with J. Weldon Norris from the Howard University music department is recorded on two microcassettes. One file documents Donaldson’s earlier teaching appointment at John Marshall High School in Chicago and includes photographs of Donaldson appearing in a production of *Purlie Victorious* at the school.

The bulk of this series has been digitized.

Box 11, Folder 37  
CICS Africana Studies Proposal Preparation Committee, 2002  
*Image(s)*

Box 11, Folder 38  
Course Documents, African American Art, circa 1995  
*Image(s): Course Documents, African-American Art*

Box 11, Folder 39  
Employment Agreements, 1965-1983  
*Image(s)*

Box 11, Folder 40  
Howard University, Correspondence Regarding Appointments, 1970-1985  
*Image(s)*

Box 11, Folder 41  
Howard University, Dean Appointment, 1991-1992  
*Image(s)*

Box 11, Folder 42  
Howard University, Department of Music, 1991-1996  
*Image(s)*

Box 11, Folder 43  
Howard University, Department of Music, 1994-1996  
*Image(s)*

Box 11, Folder 44  
Howard University, Department of Music, Interview with J. Weldon Norris and Chairmanship Review, 1995  
2 sound cassettes (microcassette)

Box 11, Folder 45  
Howard University, Honorary Degree Nominees, 1991-1992  
*Image(s)*

Box 12, Folder 1  
John Marshall High School, circa 1961-1965  
*Image(s)*

Box 12, Folder 2  
Box 12, Folder 3  Lecture Notebook, American Art, 1968-circa 1984  Image(s)

Box 12, Folder 4  Lecture Notebook, Art Appreciation, circa 1970s  Image(s)

Box 12, Folder 5  Lecture Notebook, circa 1979  Image(s)

Box 12, Folder 6  Lecture Notebook, circa 1980s  Image(s)

Box 12, Folder 7  Lecture Notebook, circa 1991  Image(s)

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0.2 Linear feet (Box 12)

Personal business records include records of a scholarship from the University of Arkansas at Pine Bluff, an appraisal ledger and other documentation regarding Donaldson's art collection, expenses, legal agreements, and scattered records on the sale and consignment of his paintings. Also found are a few documents regarding Donaldson's small business, Art and Culture Enterprises, and agreements to design album covers for Jazz American Marketing.

The bulk of this series has been digitized. Routine expense records, such as miscellaneous receipts, have not been digitized.

Box 12, Folder 8  Alumni Scholarship Endowment, 1986-1998
Image(s)

Box 12, Folder 9  Appraisal Ledger, circa 1984-1987
Image(s)

Box 12, Folder 10  Art and Culture Enterprises Consignment Form, circa 1980
Image(s)

Box 12, Folder 11  Art Collection, 1966-1972
Image(s)

Box 12, Folder 12  Art Collection, circa 1972-1999
Image(s)

Box 12, Folder 13  Artwork Sales and Consignments, 1985-1994
Image(s)

Box 12, Folder 14  Business Cards and Contacts, circa 1990s
Image(s)

Box 12, Folder 15  Collection of Sidney F. Donaldson II, circa 1998
Image(s)

Box 12, Folder 16  Expenses, August-September, 2001
Image(s)

Box 12, Folder 17  Jazz American Marketing, 1981, 1986
Image(s)

Box 12, Folder 18  Legal Services, National Endowment for Humanities Grant, 1979-1980
Image(s)

Box 12, Folder 19  Loss of Souleymane Keita Painting, "Un Voyage Sans Retour", 1978
Box 12, Folder 20  Printing Agreement, 1986  Image(s)
Box 12, Folder 21  Small Business Planning Documents, circa 1970s  Image(s)

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Series 11: Printed Material, 1918-2003

0.5 Linear feet (Box 12)

Printed material includes programs, brochures, announcements, and catalogs for exhibitions and other events that Donaldson participated in during his career, including an invitation from the White House to attend an April 1980 National Conference of Artists event to honor African American artists. Also included are a few catalogs and announcements for exhibitions of works by other artists. News clippings and articles about Donaldson include some from New Art Examiner documenting his professional activities. Also found are news clippings compiled by Donaldson on topics of interest to him, and a folder of some of Donaldson's school alumni publications.

The bulk of this series has been digitized.

Box 12, Folder 22  Announcements and Catalogs for Donaldson, circa 1968-1981
                 Image(s)

Box 12, Folder 23  Announcements and Catalogs for Donaldson, 1991-1999
                    Image(s)

Box 12, Folder 24  Announcements and Catalogs for Others, circa 1968-circa 1984
                    Image(s)

Box 12, Folder 25  Announcements and Catalogs for Others, circa 1987-1988
                    Image(s)

Box 12, Folder 26  Announcements and Catalogs for Donaldson, 1993-2000
                    Image(s)

Box 12, Folder 27  Articles About Donaldson, 1969-2001
                    Image(s)

Box 12, Folder 28  Event Programs and Brochures, circa 1967-1979
                    Image(s)

Box 12, Folder 29  Event Programs and Brochures, 1980-1984
                    Image(s)

Box 12, Folder 30  Event Programs and Brochures, 1985-2003
                    Image(s)

Box 12, Folder 31  Miscellaneous Printed Material, 1968-1995, 1918
                    Image(s)

Box 12, Folder 32  News Clippings, Africa, circa 1990s
                    Image(s)

Box 12, Folder 33  News Clippings, Art, 1948-1999
<table>
<thead>
<tr>
<th>Box 12, Folder 34</th>
<th>News Clippings, Black Art, circa 1969-1971</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 12, Folder 35</td>
<td>News Clippings, Black Art, 1981-2003</td>
</tr>
<tr>
<td>Box 12, Folder 36</td>
<td>News Clippings, Black Panther Party, circa 1969-1971</td>
</tr>
<tr>
<td>Box 12, Folder 37</td>
<td>News Clippings, &quot;Blacks In America&quot; Series, Christian Science Monitor, 1969</td>
</tr>
<tr>
<td>Box 12, Folder 38</td>
<td>News Clippings, Civil Rights, 1984, 2000</td>
</tr>
<tr>
<td>Box 12, Folder 39</td>
<td>News Clippings, Editorial Cartoons, circa 1969-circa 1970</td>
</tr>
<tr>
<td>Box 12, Folder 40</td>
<td>News Clippings, General, circa 1970s-2003</td>
</tr>
<tr>
<td>Box 12, Folder 41</td>
<td>News Clippings, General, circa 1970s-2003</td>
</tr>
<tr>
<td>Box 12, Folder 42</td>
<td>News Clippings, Prisons, circa 1998-2000</td>
</tr>
</tbody>
</table>

0.4 Linear feet (Box 13)

Photographs depict Donaldson with his wife Arnicia, a visit to Uganda in 1974, an Arizona State University symposium, and late-career professional portraits. Photographs taken in Uganda include photos of Donaldson’s group with Idi Amin and some related memorabilia such as a menu inscribed with a message from Amin to Donaldson. Photographs of others include a copy of a photograph taken of a Sunday School class in Arkansas, possibly including Donaldson. Other individuals pictured include Linda Council, and musicologist Eileen Southern.

Also found are a few photographs of family members, and friends, as well as photographs and slides of Donaldson’s artwork and the artwork of others.

Three personal sound recordings are found at the end of the series: a recording of a household with a baby girl, probably Jameela Donaldson, in the background with her caregiver; a recording of Miles Davis’s 1986 release *Tutu*; and a 1987 recording that appears to have been made from radio of an interview with Romare Bearden, possibly one conducted by Charlayne Hunter-Gault in 1986, followed by news items.

This bulk of this series has been digitized.

Box 13, Folder 1 Of Jeff Donaldson, 2003, 1960-1990s Image(s)

Box 13, Folder 2 Of Jeff Donaldson, Portraits, 1960-2003 Image(s)

Box 13, Folder 3 Of Jeff and Arnicia Donaldson, circa 1971-circa 1974, circa 1971 Image(s)

Box 13, Folder 4 Of Family, circa 1990s Image(s)

Box 13, Folder 5 Of Others, circa 1970s-1990s Image(s)

Box 13, Folder 6 Of Arizona State Symposium, 1985 Image(s)

Box 13, Folder 7 Of Visit to Uganda, circa 1974 Image(s)

Box 13, Folder 8 Of Visit to Uganda, circa 1974 Image(s)

Box 13, Folder 9 Of Visit to Uganda, With Idi Amin, circa 1974 Image(s)

Box 13, Folder 10 Of Artwork by Jeff Donaldson, Slides, 1956-1962
Box 13, Folder 11 Of Artwork by Jeff Donaldson, Slides, 1963-1967
Image(s)

Box 13, Folder 12 Of Artwork by Jeff Donaldson, Slides, 1967-1986
Image(s)

Box 13, Folder 13 Of Artwork by Jeff Donaldson, Slides, 1987-2002
Image(s)

Box 13, Folder 14 Of Artwork by Jeff Donaldson, Slides, circa 1960s-circa 2000
Image(s)

Box 13, Folder 15 Of Artwork by Others, circa 1970s-circa 1990s
Image(s)

Box 13, Folder 16 Personal Sound Recording, 1974
2 Sound cassettes (1 cassette appears to be a duplicate)

Box 13, Folder 16 Personal Sound Recording, circa 1986
1 Sound cassette

Box 13, Folder 16 Personal Sound Recording, 1987 May 17
1 sound cassettes (microcassette)
Personal recording of Romare Bearden interview probably from radio.