

HARLESTON, EDWIN AUGUSTUS, 1882-1931

Edwin A. Harleston and Edwina Harleston Whitlock family papers,1821-2006

Emory University
Stuart A. Rose Manuscript, Archives, and Rare Book Library
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Descriptive Summary

Creator: Harleston, Edwin Augustus, 1882-1931
Title: Edwin A. Harleston and Edwina Harleston Whitlock family papers,1821-2006
Call Number: Manuscript Collection No. 1161
Extent: 12 linear ft. (24 boxes), 2 oversized papers (OP), and 1 bound volume (BV)
Abstract: Family papers of Edwin Augustus Harleston, African American artist, his wife, Elise, and his niece Edwina Harleston Whitlock. The papers include correspondence, personal papers, sketchbooks and other artwork, writings by Harleston and Whitlock, research files, printed material, and a small number of photographs.
Language: Materials entirely in English.

Administrative Information

Restrictions on Access

Unrestricted access.

Terms Governing Use and Reproduction

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Related Materials in Other Repositories

[Edwin A. Harleston papers](#), South Carolina Historical Society Library.

Source

Gift, 2010.

Citation

[after identification of item(s)], Edwin A. Harleston and Edwina Harleston Whitlock family papers, Stuart A. Rose Manuscript, Archives, and Rare Book Library, Emory University.

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Processing

Processed by Elizabeth Roke and team, October 31, 2012.

Collection Description

Biographical Note

Edwin Augustus Harleston (1882-1931), African American artist and activist, was born in Charleston, South Carolina. He married Elise Forrest (1891-1970), a photographer, in 1920. Edwina Harleston Whitlock (1916-2002), their niece, who was also known as "Gussie," was raised by the couple after her parents died. Edwin Harleston was active in the Charleston Branch of the National Association for the Advancement of Colored People (NAACP), founded in 1917. Both Edwin and Elise also worked for the family business, the Harleston Funeral Home.

After graduating as valedictorian from Avery Normal Institute in 1900, Harleston studied at Atlanta University, where W.E.B. Du Bois was his mentor and professor. Du Bois would later promote Harleston's career through publicity and commissions. From 1905-1913, Harleston studied at the Boston Museum of Fine Arts. In 1919, Elise Harleston studied at the Brunel School of Photography in New York City. In 1920, she studied photography with Cornelius M. Battey at the Tuskegee Institute and became South Carolina's first female African American photographer.

Harleston received his greatest recognition as a portrait artist from 1922-1931. In 1922, Edwin and Elise founded the Harleston Studio, a portrait and photography studio created to promote the couple's artistic collaboration. In 1924, Harleston was commissioned to paint a portrait of Pierre S. du Pont, furthering his reputation as one of the most distinguished African American painters of his time. In 1925, the NAACP awarded Harleston its Amy Spingam Medal for his work "A Colored Grand Army Man", based on a photograph by Elise. In 1930, Harleston assisted Aaron Douglas in painting the murals at Fisk University, producing a portrait of Douglas later in the year. In 1931, Harleston received the Harmon Foundation's Alain Locke Prize for his painting "The Old Servant".

In his role as an African American activist, Harleston was involved with the NAACP, the South Carolina Interracial Commission, and the Avery Institute. He helped to found the Charleston Branch of the NAACP in 1917 and went on to be its first president. Harleston also produced art depicting the World War I experience of African Americans, including his play *The War Cross* and his painting "The Gas Attack".

Harleston died of pneumonia in 1931.

Scope and Content Note

The collection consists of the family papers of Edwin Augustus and Elise F. Harleston. The papers include correspondence (1903-1963), personal papers (1902-1936), sketchbooks and other artwork (1907-1930), writings by Harleston (1918-1931), printed material (1905-1937), and a small number of photographs (circa 1860s-1910). Materials consist of both originals and duplicates. Also included are the papers of the Harlestons' niece, Edwina Harleston Whitlock, who extensively researched her family history. Whitlock's papers consist of her research files on the Harleston family and African American history, writing projects on the life of Edwin Harleston (circa 1960-2005), and her personal files (1926-2006).

Correspondence consists of personal and professional correspondence, including many letters between Edwin and Elise Harleston. Personal papers contain calendars, diaries, membership cards, and financial records, some of which pertain to the Harleston Studio. Harleston's writings include notes and manuscripts for lectures. Artwork consists of sketchbooks as well as duplicates and slides of some of Harleston's portraits and drawings. Printed material includes newspaper clippings, brochures, periodicals, and programs collected by Edwin and Elise Harleston. Photographs consist of several tintypes of African Americans in late nineteenth-century Charleston.

Edwina Harleston Whitlock's research files contain clippings, biographical material, censuses, and other material relating to her research on the Harleston family and its context. The writings on Harleston include several unpublished biography attempts by Edwina Whitlock and her daughter, Mae Whitlock Gentry. Writings also include typescripts and interview transcripts from Edward Ball's published book on Harleston, *The Sweet Hell Inside: The Rise of an Elite Black Family in the Segregated South* (2001). Whitlock's personal files include legal matters, Harleston estate management, employment information, correspondence, family photographs, and other personal material.

Arrangement Note

Organized into two series: (1) Edwin A. and Elise F. Harleston papers and (2) Edwina Harleston Whitlock papers.

Description of Series

[Series 1: Edwin A. and Elise F. Harleston papers, 1902-1963](#)

[Series 2: Edwina Harleston Whitlock papers, 1821-2006](#)

[Subseries 2.1: Research files, 1821-2006](#)

[Subseries 2.2: Writings about Harleston, circa 1960-2005](#)

[Subseries 2.3: Personal files, 1926-2006](#)

Series 1

Edwin A. and Elise F. Harleston papers, 1902-1963

Boxes 1-6, 24, OP1-2, BV1

Scope and Content Note

This series consists of the papers of Edwin Harleston and his wife, Elise F. Harleston. Materials include correspondence, personal papers, artwork, writings, printed material, and photographs. Original materials and photocopies made by the couple's niece, Edwina Harleston Whitlock, are filed together. Whitlock's notes appear on some photocopies. Photocopies of Harleston's original material can also be found in many of Edwina Whitlock's research files (Subseries 2.1).

Correspondence includes the incoming and outgoing correspondence of Edwin and Elise Harleston from 1903 to 1963. Many of the letters to and from Edwin Harleston concern commissions of his artwork. Of particular interest is Harleston's correspondence from 1924-1926, which pertains to his portrait of Pierre S. du Pont and includes several letters to and from W.E.B. Du Bois. A large part of the correspondence consists of letters between Edwin and Elise Harleston during their courtship and marriage, which involved frequent separations due to Harleston's work. Other correspondence pertains to civil rights, especially Harleston's involvement with the NAACP, and family matters. A large section of Elise's correspondence is comprised of telegrams and letters following the death of her husband in 1931. Correspondence after 1933 reflects her new married name, Elise Harleston Wheeler.

Personal papers pertain to legal, financial, and familial matters of Edwin and Elise Harleston and various members of the Harleston family from 1902-1936. Harleston's calendars from 1902-1924 contain appointments, various notations, and some financial information. Financial records include payments pertaining to the Harleston and Mickey Funeral Home and the Harleston Studio, as well as donations to alumni institutions and check stubs. Legal records include wills and estates of the Harleston family; birth, death, and marriage certificates; and education and employment documents. Elise's material pertains to photography courses at the Brunel Training School of Photography and the Tuskegee Institute; there is also a copy of her diary in which she reflects on newly married life. Of particular interest are Elise's notes on the sale of Harleston's artwork following his death.

Artwork includes sketches, drawings, and other material relating to portraits that Harleston completed between 1907 and 1930. Many of his notebooks contain both handwritten notes and sketches. These materials show Harleston's early experiments with perspective and his development as a portrait artist. Duplicates, photocopies, and slides of Harleston's artwork produced posthumously are also included in this section.

Writings by Harleston include lectures and notes for a speech to the Charleston Branch of the NAACP. There is also a copy of his military play in two acts, *The War Cross*.

Printed material consists of brochures, pamphlets, periodicals, conference and music programs, and clippings collected by Edwin and Elise Harleston from 1905-1937. Many of the brochures pertain to art exhibitions featuring African American artists in both Charleston and northern cities. The bulk of the clippings pertain to Harleston's painting of the Pierre S. du Pont portrait in 1924 and his death in 1931.

Photographs consist of tintypes of unidentified individuals in late nineteenth-century Charleston.

Arrangement Note

Arranged by record type.

Correspondence

Box	Folder	Content
1	1	No date
1	2	1903-1905
1	3	1907-1911
1	4	1912-1916
1	5	1917-1918
1	6	1919, no date
1	7	January-September 1919
1	8	October-December 1919
1	9	1920, no date
1	10	January-April 1920
1	11	May-December 1920
1	12	1921, no date
1	13	January-August 1921
1	14	September-December 1921
1	15	1922
1	16	1923
2	1	1924, no date
2	2	January-May 1924
2	3	June-August 1924
2	4	September-December 1924
2	5	1925, no date
2	6	January-April 1925
2	7	May-September 1925
2	8	October-December 1925
2	9	1926
2	10	1927
2	11	1928
2	12	1929
2	13	1930, no date
2	14	January-August 1930
2	15	September-December 1930
3	1	1931, no date
3	2	January-April 1931
3	3	May 3-11, 1931
3	4	May 12-15, 1931

3	5	May 16-31, 1931
3	6	June-August 1931
3	7	September-December 1931
3	8	January-July 1932
3	9	August-December 1932
3	10	1933
3	11	1934
3	12	1935
3	13	1936-1963
24	1	Empty envelopes, 1917-1919
24	2	Empty envelopes, 1920-1923
24	3	Empty envelopes, 1924
24	4	Empty envelopes, 1925-1929
24	5	Empty envelopes, 1931-1938
24	6	Empty envelopes, no date

Personal papers

4	1	Atlanta University Graduates and Friends
4	2	Brunel Training School of Photography, contract, September 15, 1919
4	3	Business cards and letterhead
4	4	Calendar, 1902
4	5	Calendar, 1912
4	6	Calendar, 1914
4	7	Calendar, 1920
4	8	Calendar, 1924
4	9	Certificates and badges, 1907-1931
4	10	Conference and convention information
4	11	Financial records, 1906-1936
4	12	Financial records, bank books, 1924-1925
4	13	Financial records, Hametic Corporation, 1924-1927
4	14	Forrest, Doris, Avery Institute certificate, 1931
4	15	Funeral Directors' and Embalmers' Association of South Carolina, membership material, no date
4	16	Harleston, Edwin, death, 1931
4	17	Harleston, Edwin, identification card
4	18	Harleston, Edwina (Gussie), vaccination certificate, 1922
4	19	Harleston, Elise, The Diocese of Maryland confirmation, 1933
4	20	Harleston, Elise, "Five Days of Married Life," journal entry, September 20, 1920
4	21	Harleston, Elise, memoranda, no date
4	22	Harleston, Robert O., death certificate and marriage licenses

- 4 23 Harleston Studio marketing
- 4 24 Insurance, 1924
- 4 25 Lawrence, Carrie Noisette, wills, 1921
- 4 26 Masonic ribbon, Reliance Lodge, No. 146, Charleston, South Carolina
- 4 27 Notes
- 4 28 Roxbury Hospital stay, December 1923
- 4 29 Sale of Harleston's artwork
- 4 30 School records, 1906-1924
- 4 31 Tuskegee Institute, "C.M. Battey: An Appreciation," March 16, 1927
- 4 32 War Department, Notice of Classification, October 9, 1918
- 4 33 "Who's Who in Colored America," questionnaire, 1926

Artwork

- 5 1 Drawings, no date
- 5 2 Drawings and sketches, no date [photocopies]
- 5 3 Harleston, Elise [?], photograph of woman, no date
- 5 4 Nude model, no date
- 5 5 Pencil sketches, no date
- 5 6 Portrait, Elise Forrest Harleston, no date [photocopy]
- 5 7 Portrait, "Oil Portrait--the Honorable Charles I. Miller," no date [reproduction]
- 5 8 Portrait, unidentified individual, no date [photographic reproduction]
- 5 9 Sketchbook, "Perspective," January 1907
- 5 10 Sketchbook, Boston Museum of Fine Arts, circa 1910 [1 of 2]
- BV1 Sketchbook, Boston Museum of Fine Arts, circa 1910 [2 of 2]
- 5 11 Open Door Exhibit, sketches and correspondence, Atlanta University, November 28, 1919 [photocopies]
- 5 12 Drawings, 1922
- OP1 - Drawings, oversized, 1922
- 5 13 Sketchbook, circa 1924
- 5 14 Sketchbook, Chicago Art Institute, 1924
- 5 15 Notebook with sketches, circa 1925-1930
- 5 16 Portrait, unidentified individual, 1928 [photocopy]
- 5 17 Sketch, "Kings Mountain D.C.," June 1930 [photocopy]
- 5 18 Portrait, Aaron Douglas, 1931 [photographic reproduction]
- 5 19 Slides, "The Old Servant" and "Mammy and Child in Chair," circa 1995

Writings by Harleston

- 5 20 Speech to the Charleston Branch of the NAACP, 1918
- 5 21 "The War Cross," a play in two acts, 1918
- 5 22 Unidentified lectures and notes, circa 1919-1931

Printed material

- 5 23 Booklet, *Handbook of the Museum of Fine Arts, Boston*, Massachusetts, 1916
- 5 24 Brochure, The Harleston Studio, "Harleston! Who is E.A. Harleston?", no date
- 5 25 Brochure, Guild of Boston Artists, Boston, Massachusetts, no date
- 5 26 Brochure, Roland W. Hayes: Celebrated Negro Tenor, Booking Engagements for Continental Tour, 1919
- 5 27 Brochure, Binga State Bank, Chicago, Illinois, 1923
- 5 28 Brochure, Annual Exhibition by Negro Artists, December 8, 1923-January 8, 1924
- 5 29 Brochure, Peabody Museum of Salem, Salem, Massachusetts, 1924
- 5 30 Brochure, Exhibition of Paintings, Sculpture, and Etchings by Negro Artists, Albany, New York, February 4-9, 1924
- 5 31 Brochure, Exhibit of Oil Paintings by Laura Wheeler Waring, Washington, D.C., December 14-16, 1928
- 5 32 Brochure, Exhibition of the Work of Negro Artists, February 16-28, 1931
- 5 33 Brochure, Exhibition of Sculpture of Our Times, Howard University, Washington, D.C., February 15-March 4, 1932
- 5 34 Brochure, Exhibition of Paintings by Negro Artists, Howard University, Washington, D.C., May 18-25, 1932
- 5 35 Brochure, Exhibition of Works by Negro Artists at National Gallery of Art, Smithsonian Institute, Washington, D.C., October 31-November 6, 1933
- 5 36 Clippings, 1918-1932
- 6 1 Clippings by Harleston, 1919
- 6 2 Clippings about Harleston, 1919-1931
- 6 3 Clippings on Pierre du Pont's portrait, 1924-1925
- 6 4 Clippings on Harleston's death, May 1931
- 6 5 Pamphlet, Harleston Funeral Establishment, no date
- 6 6 Pamphlet, Atlanta University, Statement and Appeal for the Semi-Centennial Fund, 1916
- 6 7 Pamphlet, Avery's Deeds and Needs, circa 1927
- 6 8 Periodical, *Crimson and Gray*, Atlanta University Alumni Association, 1910-1929
- 6 9 Periodical, *Atlanta University Bulletin*, Series 2, No. 27, April 1917
- 6 10 Periodical, *The Rainbow*, Vol. 1, No. 15, November 27, 1919
- 6 11 Periodical, *Fisk Herald*, Vol. 27, No. 2, December 1930
- 6 12 Periodical, *The Church Herald*, Vol. 18, No. 7, May 1931
- 6 13 Periodical, *Journal of Negro History*, Vol. 22, No. 4, October 1937
- 6 14 Postcards, no date
- 6 15 Program, Atlanta University Dramatic Club, *The Shadow: An Indian Play in Two Acts*, starring Edwin Harleston, circa 1905 [reproduction]

- OP2 Poster, "Hear the Continental Favorite: Anita Patti Brown in Song, no date
6 16 Program, Atlanta University, Browning Recital, featuring Edwin Harleston, April
 14, 1905 [reproduction]
6 17 Program, Atlanta University, Centenary of John Milton, December 9, 1908
6 18 Program, Second Annual Ball of the Owls, Harleston's Hall, February 24, 1916
6 19 Program, *Stage Struck*, a one act play by Edwin Harleston, May 21 [1918?]
6 20 Program, Atlanta University Club, *The War Cross: A Military Play in Two Acts*,
 by Edwin A. Harleston, August 27, 1918
6 21 Program, "The Wayfarer," by Dr. James E. Crowther, Madison Square Garden,
 December 15, 1919 to January 15, 1920
6 22 Program, The Open Door: A Pageant Commemorating the 50th Anniversary of
 Atlanta University, Boston, Massachusetts, November 16, 1920
6 23 Program, Pianoforte Recital and Concert at Centenary M.E. Church, July 6, 1921
6 24 Program, Pianoforte Recital by William S. Lawrence, Plymouth Congregational
 Church, November 25, 1921
6 25 Program, Phyllis Wheatley Literary Society, *Lady Windermere's Fan*, starring
 Edwin Harleston, May 5, 1922
6 26 Program, Closing Exercises of the West-Side Kindergarten, June 2, 1922
6 27 Program, DuPont Testimonial Association, Testimonial meeting, Dover,
 Delaware, December 5, 1924
6 28 Program, Emancipation Day, Morris Street Baptist Church, with Harleston as
 orator, January 1, 1926 [includes lecture notes]
6 29 Program, The Colored Funeral Directors' and Embalmers' Association of South
 Carolina, Annual Convention, May 16, 1928
6 30 Program, A Musical and Literary Program at Plymouth Congregational Church,
 March 22, 1931
6 31 Program, Roanoke Institute Thirty-Second Annual Commencement Exercises,
 May 24-29, 1931

Photographs

- 6 32 Unidentified individuals, circa 1860s-1890s [tintypes]
6 33 Harleston, Edwin, circa 1910 [reproductions]

Series 2

Edwina Harleston Whitlock papers, 1821-2006

Boxes 7-22

Scope and Content Note

This series consists of the papers of Edwina Harleston Whitlock, the niece of Edwin and Elise Harleston, from 1821-2006. Files include historical and biographical research, writing projects on Edwin and Elise Harleston, and personal files relating to family and estate management.

Arrangement Note

Organized into 3 subseries: (2.1) Research files, (2.2) Writings about Harleston, and (2.3) Personal files.

Subseries 2.1
Research files, 1821-2006
Boxes 7-15

Scope and Content Note

This subseries consists of research files compiled by Edwina Harleston on the life and times of her uncle, Edwin Harleston. Most of the files are contextual files that deal with general topics on African American political, civil, and art history or files that address specific African American themes and figures, including Edwin Harleston's immediate family. Some files are specific to the life of Edwin Harleston and consist of printed material on him and photocopies of his writings and art work. There are also files that consist of Edwina Harleston's notes and correspondence that relate to research on her uncle. The files demonstrate a commitment to understanding Edwin Harleston in his proper context and were intended to provide the foundation for a monograph on his life and achievements as a seminal African American artist.

Edwina Harleston's own organization of these files has been maintained as much as possible. Some files are titled by topic and others are titled by the institutions where she conducted her research. Some files were combined into already established general files and a few files were retitled when the original title was unhelpful.

Arrangement Note

Arranged in alphabetical order.

Box	Folder	Content
7	1	African American arts and culture, no date
7	2	African American arts and culture, 1932-1999
7	3	African American exhibits, 1925-1997
7	4	African American history, 1925-2000 [1 of 2]
7	5	African American history, 1925-2000 [2 of 2]
7	6	Anderson, William "Cat," no date
7	7	Avery Institute, Memorabilia Collection
8	1	Avery Research Center, 1983-1997
8	2	Avery School, no date
8	3	Benford, Tommy, 1979
8	4	Binga, Jesse, no date
8	5	"The Bluff," Cooper River, South Carolina, no date
8	6	Brunel, Emile, no date
8	7	Calhoun, Arthur Wallace, <i>A social history of the American family</i> , 1918
8	8	Center for Black Music Research Library and Archives, 1985-2000
8	9	Charleston Community Chest, 1925
8	10	Charleston County Public Library, African American funeral practices
8	11	Charleston County Public Library, Harleston family
8	12	Charleston County Public Library, Jenkins Orphanage

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| 8 | 13 | Charleston earthquake of 1886 |
| 8 | 14 | Charleston Library Society bibliography, no date |
| 8 | 15 | Charleston Museum, Department of Archives, Jenkins Orphanage |
| 8 | 16 | <i>Charleston News and Courier</i> , 1900-1910 |
| 8 | 17 | Charleston, South Carolina, census records, 1900-1920 |
| 8 | 18 | Charleston, South Carolina, city directories, 1861-1915 |
| 9 | 1 | Charleston, South Carolina history and culture, 1905-1998 |
| 9 | 2 | Cohen, David Steven, "The origin of the 'Jackson Whites': history and legend among the Ramapo Mountain People," 1972 |
| 9 | 3 | College of Charleston, orphanage sources |
| 9 | 4 | College of Charleston, Rare Manuscript Collections, Elwood Plantation |
| 9 | 5 | Columbia College, Center for Black Music Research, Jenkins Papers |
| 9 | 6 | Cuba, 1977 |
| 9 | 7 | Delaney, Tom, no date |
| 9 | 8 | Douglas, Aaron, no date |
| 9 | 9 | Du Pont, Pierre, no date |
| 9 | 10 | Duke University, Special Collections Library, Michael Francis Blake Collection |
| 9 | 11 | Feldman, Jonathan Marc, <i>Band of Angels</i> , 1990 |
| 9 | 12 | Finch, Earl, "Effects of Racial Miscegenation," 1911 |
| 9 | 13 | Fleming, Edwina, 1931-1972 |
| 9 | 14 | Genealogy, general |
| 9 | 15 | Genealogy, African American |
| 9 | 16 | Genealogy, Alston family |
| 9 | 17 | Genealogy, Bascot and Randall families |
| 9 | 18 | Genealogy, Huger family |
| 9 | 19 | Genealogy, Harleston family [1 of 2] |
| 9 | 20 | Genealogy, Harleston family [2 of 2] |
| 9 | 21 | Genealogy, Harleston family, "Little Red Book" of Edward Mickey and Edwina Whitlock |
| 10 | 1 | Genealogy, Harleston family, other branches |
| 10 | 2 | Genealogy, Jenkins family |
| 10 | 3 | Genealogy, Mickey family |
| 10 | 4 | Genealogy, Singleton family |
| 10 | 5 | Green, Freddie, 1977-2000 |
| 10 | 6 | Green, Nichole, 1998 |
| 10 | 7 | Gullah language, no date |
| 10 | 8 | Haiti, 1997 |
| 10 | 9 | Hamilton, Grace T., 1984-1992 |
| 10 | 10 | Harlem Renaissance, 1988 |
| 10 | 11 | Harleston, Bernard W., no date |

- 10 12 Harleston, Edwin A., census records and directory listings, 1877-1922
- 10 13 Harleston, Edwin A., civic and political interests, 1916-1927
- 10 14 Harleston, Edwin A., death card, 1999
- 10 15 Harleston, Edwin A., paintings and exhibitions, 1921-2006 [1 of 4]
- 11 1 Harleston, Edwin A., paintings and exhibitions, 1921-2006 [2 of 4]
- 11 2 Harleston, Edwin A., paintings and exhibitions, 1921-2006 [3 of 4]
- 11 3 Harleston, Edwin A., paintings and exhibitions, 1921-2006 [4 of 4]
- 11 4 Harleston, Edwin A., research notes, manuscripts, and transcripts, 1960-1995 [1 of 5]
- 11 5 Harleston, Edwin A., research notes, manuscripts, and transcripts, 1960-1995 [2 of 5]
- 12 6 Harleston, Edwin A., research notes, manuscripts, and transcripts, 1960-1995 [3 of 5]
- 12 1 Harleston, Edwin A., research notes, manuscripts, and transcripts, 1960-1995 [4 of 5]
- 12 2 Harleston, Edwin A., research notes, manuscripts, and transcripts, 1960-1995 [5 of 5]
- 12 3 Harleston, Edwin A., tombstone, 2001
- 12 4 Harleston, Edwin A., writings about, 1923-1985
- 12 5 Harleston, Elise Forrest, exhibitions, 1996
- 12 6 Harleston, Elise Forrest, no date
- 12 7 Harleston, John, 1877
- 12 8 Harleston, Sarah, 1821
- 12 9 Harleston, William, 1860-1875
- 12 10 Harleston family members, notes, no date
- 12 11 Harleston funeral home, 1926-1996
- 12 12 Harleston studio, no date
- 12 13 Herndon Home, 1994-1997
- 12 14 Heyward, Du Bose, writing excerpts, 1929-2000
- 12 15 Hine, Darlene Clark, "Rape and the Inner Lives of Southern Black Women: Thoughts on the Culture of Dissemblance," 1992
- 12 16 Howard University, Moorland-Spingarn Research Center, Alan L. Locke Papers
- 12 17 Hurricane Hugo, 1989
- 12 18 Institute of Jazz Studies, Rutgers University, no date
- 12 19 Interracial marriage, 1879-1999
- 12 20 Jenkins, Daniel Joseph, 1912-2000
- 13 1 Jenkins, Edmund T., 1925-1996
- 13 2 Jenkins, Eloise Harleston, 1935-1975
- 13 3 Jenkins, Mildred Leona, master's thesis, 1942
- 13 4 Jenkins Orphanage, 1925-1991

- 13 5 Jenkins Orphanage Band, 1977-2000
- 13 6 Jenkins Project, 1980s
- 13 7 Jenks, Albert Ernest, "The Legal Status of Negro-White Amalgamation in the United States," 1916
- 13 8 Jennings, Thelma, "'Us Colored Women had to go through a Plenty': Sexual Exploitation of African-American Slave Women," 1990
- 13 9 Johnson, James Price, no date
- 13 10 Kwame, Anthony Appiah, "The Conservation of 'Race,'" 1989
- 13 11 Lawrence, Will, 1978
- 13 12 Library of Congress, jazz resources
- 13 13 Library of Congress, Jenkins Orphanage
- 13 14 Library of Congress, Manuscript Division, Harmon Papers
- 13 15 Library of Congress, Manuscript Division, NAACP Charleston Branch
- 14 1 Library of Congress, Manuscript Division, NAACP Papers, Amy Spingarn Prize, 1924-1925
- 14 2 Library of Congress, Manuscript Division, W.E.B. Du Bois Papers
- 14 3 Library of Congress, Motion Picture, Broadcasting, and Recorded Sound Division, The Worldwide Moving Image Sourcebook
- 14 4 Library of Congress, Performing Arts Division, Du Bose Heywood's "Porgy"
- 14 5 Library of Congress, Prints and Photographs Division
- 14 6 Library source requests, no date
- 14 7 Lincoln University, 1991
- 14 8 McClennan, Alonso Clifton, no date
- 14 9 McDaniel, Maurine Akua, "Edwin Augustus Harleston, Portrait Painter, 1882-1931," doctoral dissertation, 1994
- 14 10 McKinney's cotton pickers, no date
- 14 11 Midwifery, 1968
- 14 12 National Black Arts Festival, 1998
- 14 13 NAACP, 1916-1926
- 14 14 New York Public Library, Jenkins Collection
- 14 15 New York Public Library, Schomburg Center, Jenkins Papers, 1979
- 14 16 The Old Slave Mart Museum, 1971
- 14 17 Painter, Nell Irvin, "Black Women in the Struggle for Civil Rights," 1983
- 14 18 Paschal, Phyllis Johnson, 2005
- 14 19 Phyllis Wheatley Literary Club, 1929
- 14 20 Plaatje, Sol, "Champions for the Cause of Our Peoples," 1996
- 14 21 Plymouth Congregational Church, 1923-1926
- 14 22 Pneumonia, no date
- 14 23 Post and Courier Library, Jenkins Orphanage
- 14 24 Post and Courier Library, Pinehaven Sanatorium

- 14 25 Randall, Mamie Bacot, no date
- 14 26 Research correspondence, 1958
- 14 27 Research guidelines and invoices, no date
- 14 28 Robert Scott Small Special Collections Library, College of Charleston, Bell
Family Papers
- 14 29 Sierra Leone, 1989-1990
- 15 1 Smith, Cladys "Jabbo," 1961-2000
- 15 2 Smith College, Sophia Smith Collection, Reverend Jenkins' Almost All Colored
Orphanage Band, 1987
- 15 3 Smithsonian Archives of American Art, Merton Simpson
- 15 4 Smithsonian Institution, "Communities in a Changing Nation"
- 15 5 Smithsonian Institution, Jazz Oral History Program
- 15 6 South Carolina art, no date
- 15 7 South Carolina Historical Society, Harleston Papers
- 15 8 South Carolina Historical Society, Jenkins Orphanage
- 15 9 South Carolina Historical Society, John Bennett Papers
- 15 10 South Carolina Historical Society, Tuberculosis
- 15 11 South Carolina history, 1991
- 15 12 South Carolina, statutes at large, 1873
- 15 13 Swing music, 1998
- 15 14 Talladega College, 1971-1990
- 15 15 Thurman, Sue Bailey, 1995
- 15 16 Tuskegee Institute, 1941-1957
- 15 17 Unity and Friendship Society, 1924
- 15 18 University of South Carolina Columbia Library, Freddie Green Papers
- 15 19 Wilson, Kate, no date
- 15 20 Wilson, Margaret B., 1971-1977
- 15 21 Wilson, Margaret B., 1980-1995
- 15 22 Woodson, Carter G., "The Beginnings of the Miscegenation of the Whites and
Blacks," 1918

Subseries 2.2

Writings about Harleston, circa 1960-2005

Boxes 16-18

Scope and Content Note

Writings contain both published and unpublished biographies of Harleston written by Edwina Whitlock, Mae Gentry, and Edward Ball between 1960 and 2005. Materials include correspondence, outlines, notes, legal agreements, partial and complete typescript drafts, and printed material relating to exhibits produced in conjunction with the writings.

"The Harleston Project" (1960-1997) documents the collaboration between Edwina Whitlock and her daughter Mae Gentry on an unpublished biography of Edwin Harleston. Materials include editor information, outlines, and typescripts, many of which are written by Mae in Edwina's voice. This project evolved into the more formulated (but also unpublished) biography *Companions in Time: The Art of Edwin and Elise Harleston*. For more information on the material gathered for this biography, including interviews and research notes, see Subseries 2.1: Research files.

Material on Edwina Whitlock's 1983 catalogue essay "Edwin A. Harleston: Painter of an Era" pertains both to the essay and to the exhibit for which it was written, produced by Your Heritage House in Detroit for the 101st anniversary of Harleston's birth. Much of this section consists of printed material and notes relating to the exhibit.

The section on Edward Ball's *The Sweet Hell Inside* (2001) includes correspondence, proposals, typescripts, and interview transcripts with Edwina Whitlock and others who knew Harleston or the family. Other material pertains to authorship disputes between Ball and Whitlock.

The final section of this series pertains to Mae Gentry's unpublished *Companions in Time: The Art of Edwin and Elise Harleston* (variant title *Edwin and Elise: The Love Letters of Two African-American Artists*). This section contains correspondence, book proposals, and drafts from circa 2001-2005. The majority of the material consists of typescripts featuring the correspondence between Edwin and Elise Harleston.

Arrangement Note

Arranged by record type.

Edwina Whitlock and Mae Gentry, "The Harleston Project," circa 1960-1997 (unpublished)

Box	Folder	Content
16	1	Agreement between Edwina Harleston Whitlock and Mae Whitlock Gentry, 1997
16	2	Independent Editors Group, 1997
16	3	Introductions and forwards
16	4	Outlines [1 of 2]
16	5	Outlines [2 of 2]
16	6	Travel for project, 1982-1991
16	7	Typescript fragments
16	8	Typescripts [1 of 7]

- 16 9 Typescripts [2 of 7]
- 16 10 Typescripts [3 of 7]
- 16 11 Typescripts [4 of 7]
- 16 12 Typescripts [5 of 7]
- 16 13 Typescripts [6 of 7]
- 16 14 Typescripts [7 of 7]

Edwina Whitlock, biographical sketch in "Edwin A. Whitlock: Painter of an Era," exhibit catalogue (1983)

- 16 15 Correspondence, 1980-1985
- 16 16 Exhibit material, 1983-1984
- 16 17 Published catalogue, 1983
- 16 18 Typescripts, Parts 1-2
- 17 1 Typescripts, Parts 3-6
- 17 2 Typescript, complete draft, 1982
- 17 3 Typescript, complete draft, circa 1983
- 17 4 Typescript fragments

Edward Ball, *The Sweet Hell Inside: The Rise of an Elite Black Family in the Segregated South*

- 17 5 Authorship Collaboration Agreement, 1998
- 17 6 Authorship Collaboration Agreement, notes and correspondence, 2001
- 17 7 Correspondence, 1999
- 17 8 International Creative Management, agent agreement, circa 1998
- 17 9 Interviews, contacts, 1998-1999
- 17 10 Interviews, Edwina Whitlock, 1998
- 17 11 Interviews, Edwina Whitlock, 1999
- 17 12 Interviews, Edwina Whitlock, handwritten notes, 1998-2000
- 17 13 Interviews, letters of introduction, 1999
- 17 14 Proposals, 1998
- 17 15 Typescript, April 29, 2000
- 18 1 Typescript, May 1, 2000
- 18 2 Typescript, May 24, 2000
- 18 3 Typescript, June 21, 2000

Mae Gentry, *Companions in Time: The Art of Edwin and Elise Harleston* (circa 2001-2005) (unpublished)

- 18 4 Correspondence, 2005
- 18 5 Proposals and project descriptions [1 of 2]
- 18 6 Proposals and project descriptions [2 of 2]
- 18 7 Typescripts [1 of 5]

18	8	Typescripts [2 of 5]
18	9	Typescripts [3 of 5]
18	10	Typescripts [4 of 5]
18	11	Typescripts [5 of 5]

Subseries 2.3
Personal files, 1926-2006
Boxes 19-23

Scope and Content Note

This subseries pertains to the activities of Edwina Whitlock and her family unrelated to family and historical research. Materials include calendars, clippings, employment records, legal and real estate documents, transcripts, writings, correspondence, and photographs. Files document Whitlock's personal and professional life, including her involvement with the League of Allied Artists and her careers in banking, journalism, and social work. Clippings consist of pieces written by or about Edwina Whitlock and Mae Gentry; clippings collected for research purposes are located in Subseries 2.1: Research files. Legal files consist of cases brought by and against Whitlock, including a lawsuit regarding ownership of the portrait of Thomas E. Miller painted by Edwin Harleston. Other legal documents relate to Whitlock's management of Harleston's estate, including appraisal forms and loan agreements for Harleston exhibitions around the United States. Transcripts pertain to Whitlock's coursework at Talladega College and Northwestern University from the 1930s-1950s. Writings include unpublished pieces by Whitlock written primarily for school.

Correspondence consists of the incoming and outgoing letters of Edwina Whitlock and Mae Gentry from 1926-2005. Topics include social events, family news, and career and legal matters. Letters from Whitlock to Edwin and Elise Harleston are located in the correspondence in Series 1: Edwin and Elise Harleston Papers.

Photographs include snapshots and portraits of family and friends from circa 1950-2000. They include several photographs taken of Edward Ball and Edwina Whitlock during their collaboration for Ball's book on Harleston, *The Sweet Hell Inside* (2001).

Arrangement Note

Arranged by record type.

Personal papers

Box	Folder	Content
19	1	Biographical information, June 9, 1986
19	2	Calendars, 1976-1991
19	3	Certificates
19	4	Civic activities, 1952-1998
19	5	Clippings about Edwina Whitlock and Mae Gentry, 1937-1990
19	6	Clippings by Edwina Whitlock and Mae Gentry, 1985-1997
19	7	Cromwell, Rudy, Tribute, 1991-1992
19	8	Employment, Family Savings & Loan Association, Los Angeles, California, circa 1960s
19	9	Employment, performance evaluations and assessments, 1963-1973
19	10	Estate management, Harleston, Edwin paintings, appraisal and conservation, 1967-2006

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| 19 | 11 | Estate management, Harleston, Edwin paintings, loan and sale agreements,
1971-1997 |
| 19 | 12 | Estate management, Harleston, Elise photographs, loan agreements, 1985-1997 |
| 19 | 13 | Expansion Arts Fund Grants Panel, 1986-1991 |
| 19 | 14 | Fulbright European Tour, 1990 |
| 19 | 15 | Funeral programs, 1992-1997 |
| 19 | 16 | Gentry, Sylvia and Allison Gentry, 1990s |
| 19 | 17 | Invited talks, 1987 |
| 19 | 18 | League of Allied Artists, administrative file, 1987-1990 |
| 19 | 19 | League of Allied Artists, events, 1987-1996 |
| 19 | 20 | League of Allied Artists, grant applications, 1990 |
| 19 | 21 | Legal matters, Los Angeles, California, 1967-1969 |
| 19 | 22 | Legal matters, Thomas E. Miller Portrait, 1989-1991 |
| 20 | 1 | Legal matters, Thomas E. Miller Portrait, correspondence, 1990-May 1991 |
| 20 | 2 | Legal matters, Thomas E. Miller Portrait, correspondence, June 1991-1993 |
| 20 | 3 | Legal matters, Whitlock vs. Farrar, 1993 |
| 20 | 4 | Moss, Paul A., celebrations, 1989-1994 |
| 20 | 5 | Notes |
| 20 | 6 | Real estate, Gary, Indiana property, 1960-1975 |
| 20 | 7 | Real estate, Lithia Springs, Georgia property, 1992 |
| 20 | 8 | Rental and expenses report, June 1961 |
| 20 | 9 | Tax forms and IRS correspondence, 1986-1996 |
| 20 | 10 | Transcripts and student identification cards, 1934-1958 |
| 20 | 11 | Whitlock, Henry, death, 1960 |
| 20 | 12 | Will, 1993 |
| 20 | 13 | Writings, circa 1936-1980s |

Correspondence

- | | | |
|----|----|-----------|
| 20 | 14 | 1926-1935 |
| 20 | 15 | 1936-1959 |
| 20 | 16 | 1960-1965 |
| 21 | 1 | 1966-1969 |
| 21 | 2 | 1970 |
| 21 | 3 | 1971-1972 |
| 21 | 4 | 1973-1974 |
| 21 | 5 | 1975 |
| 21 | 6 | 1976-1977 |
| 22 | 1 | 1978-1979 |
| 22 | 2 | 1980-1981 |
| 22 | 3 | 1982 |

22	4	1983
22	5	1984-1985
22	6	1986-1987
22	7	1988-1989
23	1	1990-1991
23	2	1992-1993
23	3	1994-1997
23	4	1998-2005
23	5	No date [1 of 3]
23	6	No date [2 of 3]
23	7	No date [3 of 3]

Photographs

23	8	Family friends, circa 1950s-1990s
23	9	"Painter of an Era" exhibit, Detroit, Michigan, 1983
23	10	League of Allied Arts, Annual Opening Meeting, Charleston, South Carolina, June 26, 1989
23	11	Grandchildren, 1995
23	12	Whitlock, Edwina with Edward Ball, circa 2000
23	13	Whitlock, Edwina with family, circa 2000
