I, Jonathan R. Nolting, hereby submit this original work as part of the requirements for the degree of Master of Arts in Art History.

It is entitled:
The Julius Rosenwald Fellowship Program for African American Visual Artists, 1929-1948

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Committee chair: Theresa Leininger-Miller, PhD
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The Julius Rosenwald Fellowship Program for African American Visual Artists, 1929-1948

A thesis submitted to the
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Abstract

As the co-owner of Sears, Roebuck & Company, Julius Rosenwald established the Julius Rosenwald Fund in 1917 for “the well-being of mankind” and, by way of a unique fellowship program, supported African Americans and white southerners in a variety of scientific, academic, and cultural fields. Designed specifically to facilitate the accomplishments of “Negro creative workers,” the Rosenwald Fellowship Program became one of the most important sources of funding for black visual artists during the 1930s and 1940s. Although most discussions of patronage by whites during the Harlem Renaissance are limited to figures such as Carl Van Vechten and Charlotte van der Veer Quick Mason, who focused primarily on supporting writers and musicians, only recently have scholars investigated the assistance offered to visual artists. In fact, most information regarding patronage of the visual arts is restricted to isolated reviews and to monographs of individual artists. In this thesis I conduct an in-depth analysis of the creation and administration of the Rosenwald Fellowship Program, not only examining its methods of selection and distribution of financial aid, but also its impact on the development of African American painters, sculptors, and photographers with particular attention to Augusta Savage, William Edouard Scott, Richmond Barthé, Aaron Douglas, Charles Alston, William Ellisworth Artis, and Haywood “Bill” Rivers, respectively.
Acknowledgements

This project began in the winter of 2005, when I was enrolled in Dr. Theresa Leininger-Miller’s graduate seminar, “The Harlem Renaissance,” at the University of Cincinnati. My final paper examined the life of Albert C. Barnes (1872-1951) and analyzed the role his foundation played in the development of African American visual artists, especially Aaron Douglas (1899-1979) and Gwendolyn Bennett (1902-1981). As I researched the topic, I was surprised to learn that other white institutional patrons existed, including the William E. Harmon Foundation, the Julius Rosenwald Foundation, the Andrew Carnegie Corporation, and the John Simon Guggenheim Memorial Foundation. Although I originally intended to conduct a comprehensive study of all of these patrons, limited time and resources forced me to choose just one. More specifically, I decided to concentrate my efforts on the Julius Rosenwald Foundation because, more so than the other institutions just mentioned, I was struck by how many well-known African American artists its fellowship program supported during its relatively short twenty-year lifespan.

This thesis could not have been possible without the assistance of many people. First and foremost, I want to thank my advisor at the University of Cincinnati, Dr. Theresa Leininger-Miller, whose continuous guidance and support were invaluable. I especially appreciate her patience during the slow times as well as her meticulous editing of my drafts. Her courses, “The Harlem Renaissance” and “African American Art, 1945-present,” fostered my love of African American visual art while providing me with a strong historical foundation on which to build my thesis.

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Introduction

As the president of Sears, Roebuck & Company and through the auspices of his foundation (1917-1948), Julius Rosenwald (1862-1932), a white Jewish American, was one of the most generous supporters of African American visual artists during the first half of the twentieth century. However, art historians have largely overlooked him when examining prominent patrons of the New Negro movement. One possible reason for his relative anonymity could be the result of his own selfless approach to philanthropy. More specifically, when it came to helping people, Rosenwald hated the spotlight. In fact, he intentionally removed his name from Chicago’s Museum of Science and Industry, a project almost entirely conceptualized and funded by Rosenwald.\(^1\) He also established the first charitable foundation in United States history with a predetermined expiration date, as he believed fund officers would be less likely to turn down worthy projects in the face of diminishing principal if the fund had a limited lifespan.\(^2\) Even when making donations to individual scholars, Rosenwald employed a non-instrumentalist strategy, discreetly transferring aid without manipulating the proposed plan of study.\(^3\)

Despite his best efforts to remain unknown, my research highlights the creation and administration of the Rosenwald Fellowship Program (1928-1948), which provided financial aid to “individuals of exceptional promise” in a variety of scientific, academic, and cultural fields.\(^4\) More specifically, I am interested in its support of African American visual artists. In this thesis I conduct an in-depth analysis of the fellowship program, not only examining its methods of selection and distribution of financial aid, but also its impact on the development of African

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\(^1\) Peter M. Ascoli, *Julius Rosenwald: The Man Who Built Sears, Roebuck and Advanced the*
\(^2\) Ibid., 308.
\(^4\) Ascoli, 312.
American painters, sculptors, and photographers. I have conducted primary research at the Julius Rosenwald Fund Archive at Fisk University enabling me to create a chronological list divided by race of not just the fellowship recipients but everyone who applied under the rubric of fine arts during the entire juried fellowship program (1939-1948). I have included individual grades from the art and photography juries where available. To my knowledge, none of this information has ever been collected, organized, and discussed. In addition, I have recorded the art and photography exhibition dates, venues, and jury members, which, in the case of the art jury, I believe started in 1939 and included two members not mentioned by any other Rosenwald Fund scholar.

I also provide detailed insight into the general application protocols of the fellowship committee as well as those specific to visual artists with a step-by-step analysis that has never before been described. My appendices include applications, application digests, and renewal forms to illustrate the process. Moreover, I contextualize the support offered by the Rosenwald Fund by examining the types of aid which were available not only from other white institutional patrons including the Albert C. Barnes Foundation, the William E. Harmon Foundation, the Andrew Carnegie Corporation, and the John Simon Guggenheim Memorial Foundation, but from wealthy African Americans like A’Lelia Walker (1885-1931). Finally, I conduct case studies of Augusta Savage (1892-1962), William Edouard Scott (1884-1964), and Richmond Barthé (1901–1989), each of whom received a fine arts fellowship during the experimental phase of the program. Savage, Scott, and Barthé were the only artists to receive fellowships during this period, making my examination of the fellowship program before 1937 comprehensive. I also conduct case studies of Charles Alston (1907-1977), William Ellisworth Artis (1914-1977), and Haywood “Bill” Rivers (1922-2002), each of whom received a fine arts fellowship after the
creation of the Division of Fellowships in 1937. Although not comprehensive, my selection of these three artists highlights the varying levels of support and impact offered by the fund while, at the same time, showcasing the changing priorities of the Rosenwald art juries over a nine-year period.

Existing scholarship regarding Julius Rosenwald is limited, with *Julius Rosenwald: The Life of a Practical Humanitarian* (1939) by Morris R. Werner (1897-1981) and *Julius Rosenwald: The Man Who Built Sears, Roebuck and Advanced the Cause of Black Education in the American South* (2006) by Peter Max Ascoli (life dates unknown) being the only two biographies detailing his personal life and professional career. Although both of these books discuss Rosenwald’s philanthropic endeavors, it is Ascoli’s publication along with *Investment in People: The Story of the Julius Rosenwald Fund* (1949) by Edwin Embree (1883-1950) and Julia Waxman (life dates unknown) which provide insight into the operation of the fund itself. For information pertaining to the Rosenwald fellowship program the exhibition catalogue *A Force for Change: African American Art and the Julius Rosenwald Fund*, (2009), edited by Daniel Schulman (life dates unknown) is the first and only text to discuss in-depth the program’s support of New Negro artists. Theresa Leininger-Miller’s book entitled *New Negro Artists in Paris: African American Painters and Sculptors in the City of Light, 1922-1934* (2001) briefly discusses the impact of the Rosenwald Foundation on the sculptor Augusta Savage.

In the first chapter I provide a mini biography of Rosenwald and examine the creation and reorganization of the Julius Rosenwald Foundation, not only concentrating on his accomplishments in the business world but highlighting Rosenwald’s early charitable ventures in Chicago. I also discuss his friendship with Booker T. Washington (1856-1915) who inspired Rosenwald to create challenge grants at a number of black universities and to subsidize the
construction of black primary schools in rural areas throughout the southern states. In chapter two I examine the creation and administration of the experimental Rosenwald Fellowship Program, concentrating on how it affected African American visual artists until the establishment of the Division of Fellowships in 1937. More specifically, I analyze the fellowships of Augusta Savage (1892-1962), William Edouard Scott (1884-1964), and Richmond Barthé (1901–1989), maintaining that the aid received from the fellowship program facilitated their use of contemporary themes and new mediums of expression.

In the third chapter I examine the creation and operating procedures of the formal fellowship program up to the fund’s final year of administration. In particular, I focus on how the art and photography juries selected African American visual artists. Finally, I analyze the fellowships of Charles Alston (1907-1977), William Ellisworth Artis (1914-1977), and Haywood “Bill” Rivers (1922-2002), arguing that their fellowships enabled them to expand their œuvres with abstract forms and socially relevant themes. In particular, they imbued their subjects with dignity despite the dire economic conditions plaguing the segregated American South.

Upon Rosenwald’s death in 1932, Walter White (1893-1955), then secretary of the NAACP declared, “No name is more revered and deeply loved among American Negroes than that of Julius Rosenwald, and I know of no one whose passing is more sincerely mourned. This feeling…is born of the fact that Julius Rosenwald, in his individual contributions and through the Julius Rosenwald Fund, did more than merely give money. The spirit in which these gifts were made was not that of patronizing charity, but of help towards promoting the rights and welfare of men.” Likewise, Rabbi Louis L. Mann described Rosenwald as “one who gave something

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6 Quoted in Ascoli, 383-384.
better than all his money—himself. He gave himself with selfless modesty and self-effacing humility.”

In light of such ringing endorsements, it is astounding that Rosenwald’s philanthropic contributions could have been forgotten so quickly. With this thesis, I am providing a closer examination of the Rosenwald Fellowship Program and its impact on African American visual artists, thereby contributing to this growing area of art history. This study sheds new light on an area of Rosenwald’s philanthropic portfolio that is too often overshadowed by his other charitable ventures, such as the “Rosenwald School” building program. My thesis adds to the reconsideration of Rosenwald as one of the most important patrons of the New Negro movement, emphasizing his unique place in American art history.

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7 Ibid., 384.
Chapter One

Julius Rosenwald (1862-1932)
and the Creation of the Julius Rosenwald Fund (1928-1948)

One of the most affluent and generous white patrons of black visual artists during the New Negro movement was the highly successful businessman Julius Rosenwald. In this chapter, I examine the life of Rosenwald primarily focusing on his pioneering efforts in business and industry which enabled him to support the intellectual pursuits of African Americans through the establishment of the Julius Rosenwald Fund. In addition, I focus on Rosenwald’s early charitable ventures under the guidance of his Reform rabbi Emil G. Hirsch (1851-1923) and his friend Booker T. Washington (1856-1915) who inspired Rosenwald to support a number of local and national philanthropic projects, including the “Rosenwald School” building program and the construction of black YMCAs and YWCAs in metropolitan areas. I also briefly discuss the shared experiences of Jewish Americans and African Americans. Finally, I discuss Edwin R. Embree’s reorganization of the fund providing insight into his charitable background and his goals for the foundation.

Background

Rosenwald was raised as the second oldest of seven children by Samuel and Augusta Rosenwald in a middle-class area of Illinois near Springfield, the town in which his German Jewish father worked as a clothier selling uniforms to the Union Army during the Civil War.¹ Inheriting his father’s entrepreneurial spirit, Rosenwald performed a variety of jobs as a young boy, one of which involved selling pamphlets commemorating the life of Abraham Lincoln.² At the age of sixteen, Rosenwald relocated to New York City to work as a stock clerk for his

² Ibid., 10.
wealthy uncle Julius Hammerslough who, along with his younger brothers, owned and operated a factory manufacturing men’s clothing. Despite foregoing his last two years of high school, Rosenwald made the most of his time in New York, often working weekends at outside clothing organizations such as Rogers, Peet & Co. Furthermore, he established foundations for lifelong friendships with other aspiring Jewish businessmen including Henry Morgenthau, Sr. (1891-1967), Henry Goldman (1857-1937), and Moses Newborg.

Within five years, Rosenwald left Hammerslough Brothers to apply his newfound business knowledge in a joint venture with his brother Morris. Together, the two founded J. Rosenwald and Brother in 1884 as a men’s clothing outfitter in New York City. Unfortunately, the tiny business could not compete with the larger, more reputable firms in the city, forcing the Rosenwalds to close their store less than a year later. Not easily deterred, the Rosenwalds began raising capital for their next enterprise, eventually persuading their father and uncles to loan them $4,000. After enlisting the help of their cousin Julius Weil, the brothers moved back to the Midwest to sell lightweight men’s suits in Chicago. Established in 1886, the clothing firm Rosenwald & Weil achieved reasonable success allowing Rosenwald to enjoy a middle-class lifestyle.

Rosenwald was determined to succeed not only professionally but personally as well. In May 1890, he married Augusta Nusbaum and within two years they had a son, Lessing, and a

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4 Ascoli, 6.
5 Ibid.
6 Werner, 20.
7 Ibid., 21.
8 Ascoli, 7-8.
9 Werner, 22.
10 Ascoli, 8.
11 Ibid., 11.
daughter, Adele.\textsuperscript{12} Like her husband, Augusta grew up in a large German Jewish family whose patriarch owned and operated a small, modestly successful clothing store; theirs was in Plattsburg, New York.\textsuperscript{13} The young couple understood the difficulties involved in establishing a profitable business and supporting a fast-growing family while, at the same time, donating generously to charity.\textsuperscript{14} Regardless of their own financial situation, Augusta constantly encouraged her husband to give to the less fortunate, a fundamental tenet of the Jewish religion.\textsuperscript{15} Over the next eleven years, Rosenwald’s immediate family expanded to include another son and two more daughters.\textsuperscript{16}

In an effort to diversify his business interests following the recession of 1893, Rosenwald established a division of the clothing firm Newborg, Rosenberg & Co. in Chicago, subsequently renaming it Rosenwald & Company.\textsuperscript{17} He also partnered with his brother-in-law Aaron Nusbaum to purchase half of Sears, Roebuck & Company for $75,000 on August 13, 1895.\textsuperscript{18} With Rosenwald gradually assuming the duties of vice president and treasurer, Sears, Roebuck surpassed its principal competitor Montgomery Ward within five years to become the leading mail-order company in the United States.\textsuperscript{19} Rosenwald’s detail-oriented business philosophy complemented the creativity of President Richard Sears (1863-1914), and the result was net sales in excess of $49 million in 1906.\textsuperscript{20}

\textsuperscript{12} Werner, 26.  
\textsuperscript{13} Ascoli, 12.  
\textsuperscript{14} Werner, 30.  
\textsuperscript{15} Ibid.  
\textsuperscript{16} Ascoli, 15-21.  
\textsuperscript{17} Ibid., 30.  
\textsuperscript{18} McClure, 116.  
\textsuperscript{19} Ascoli, 31.  
\textsuperscript{20} Ibid., 46.
During the first thirteen years of Rosenwald’s tenure at Sears, Roebuck, the company grew exponentially, adding more than 7,900 employees and three million square feet to its facilities on the west side of Chicago. During the first thirteen years of Rosenwald’s tenure at Sears, Roebuck, the company grew exponentially, adding more than 7,900 employees and three million square feet to its facilities on the west side of Chicago.\textsuperscript{21} Reported to be the largest industrial factory in the world, the corporate campus included separate buildings for administration, merchandising, advertising, and printing, as well as a cafeteria, a hospital, a library, and a recreational field.\textsuperscript{22} Technological advances such as conveyor belts, mechanical letter openers, pneumatic tubes, and escalators increased operational efficiency, while pioneering health and savings plans maintained the physical, mental, and financial well-being of the company’s workforce.\textsuperscript{23} Along with a progressively growing economy, these advances enabled Sears, Roebuck to generate net sales of approximately $100 million in 1914.\textsuperscript{24}

Despite the unparalleled achievements of Sears, Roebuck, during the last decade of the nineteenth century, its three owners frequently quarreled with each other, resulting in a buyout of Nusbaum by Rosenwald and Sears for $1.25 million in 1901.\textsuperscript{25} Albert H. Loeb, the company lawyer, took over the position of secretary but, irrespective of Nusbaum’s egress from the day-to-day operations of the business, Rosenwald continued to object to Sears’ sensationalist advertising claims, lack of product testing, and aggressive industrial expansion projects.\textsuperscript{26} By November 21, 1908, the pressure of leading Sears, Roebuck became too overwhelming for Sears, who retired with $10 million worth of company stock at the age of forty-six.\textsuperscript{27} Following Sears’

\begin{flushright}
\textsuperscript{21} Ascoli, 28, 38, and 40.
\textsuperscript{22} Ibid., 37-40.
\textsuperscript{23} Werner, 73.
\textsuperscript{24} Ibid., 69.
\textsuperscript{25} Ibid., 67.
\textsuperscript{26} Ascoli, 43.
\textsuperscript{27} Werner, 75-76.
\end{flushright}
departure, Rosenwald accepted the role of president, occupying the post until 1924 when his interest in philanthropy led him in a different direction.\(^2^8\)

Charity

During his time at Sears, Roebuck, Rosenwald frequently donated funds to a number of Jewish charities in part because of the influence of his Reform rabbi Emil G. Hirsch, who emphasized the necessity of giving to the underprivileged in his sermons at Temple Sinai in Chicago.\(^2^9\) Taking these teachings to heart, Rosenwald’s philanthropic pursuits began around the turn of the century with modest but consistent contributions going to the Associated Jewish Charities and the Chicago Commons.\(^3^0\) In 1904, he made more substantial donations of $6,782 and $2,500 to the libraries of the University of Chicago and Hebrew Union College in Cincinnati, respectively. Between 1904 and 1907, Rosenwald gave a total of $37,500 to Chicago’s Michael Reese Hospital while serving as a member of its building committee.\(^3^1\)

While rabbi Hirsch nurtured Rosenwald’s religious convictions, Jane Addams (1860-1935), Minnie F. Low (1867-1922), and Grace Abbot (1878-1939) guided his secular humanitarian efforts, subsequently opening Rosenwald’s eyes to the needs of the less fortunate in Chicago’s urban slums.\(^3^2\) Beginning in 1902, Rosenwald donated approximately one hundred dollars a year to Hull House, a Chicago aid organization operated by Addams, which provided basic necessities to the city’s homeless population.\(^3^3\) He also donated funds to Low’s Bureau of Personal Services, a socially-conscious charity geared more towards individual families while, at the same

\(^2^9\) Werner, 87.
\(^3^0\) Ascoli, 54-55 and Werner, 93.
\(^3^1\) Ascoli, 56.
\(^3^2\) Werner, 90-92.
\(^3^3\) Ascoli, 55.
Moreover, Rosenwald worked alongside Abbot to subsidize the Immigrant Protective League, which aided immigrants of all nationalities struggling to create a life in the United States.\footnote{Ibid., 93.}

Under the guidance of his friend Paul J. Sachs (1878-1965), Rosenwald read \textit{Up From Slavery} (1901) by Booker T. Washington and \textit{An American Citizen: The Life of William Henry Baldwin Jr.} (1910) by John Graham Brooks in 1910.\footnote{McClure, 117.} Along with opening his eyes to the dire situation of African Americans, these books and the personal hardships described in them reminded Rosenwald of the persecution still faced by Jews in many parts of the world.\footnote{Ibid.}

Inspired to improve the lives of minorities in his own country, Rosenwald partnered with the Young Men’s Christian Association to create a challenge grant that provided $25,000 to any metropolitan area aspiring to build a YMCA for its black residents.\footnote{Werner 119.} Conditional to each donation was the requirement that the surrounding community be able to raise the remaining $75,000 of construction costs from among members of its black and white populations.\footnote{Ascoli, 82.} By 1920, Rosenwald had donated a total of $637,000 for the construction of black YMCAs and black YWCAs in thirteen cities including Atlanta, Philadelphia, Washington, D.C., Los Angeles, Indianapolis, New York, and Chicago.\footnote{Werner., 120.}

Although Rosenwald’s support of black philanthropic causes was in its infancy, a feeling of kinship between Jewish Americans and African Americans was not unusual considering their
shared experiences as outsiders of mainstream American culture.\textsuperscript{41} First and foremost, both groups experienced the cruel effects of slavery firsthand, subjugated solely because of skin color or religious beliefs.\textsuperscript{42} Even after gaining their independence, Jewish Americans and African Americans continued to suffer discrimination after relocating from Eastern Europe and the American South, respectively, to urban areas in the northern United States.\textsuperscript{43} Moreover, both groups tended to identify with left-wing political movements, eventually working together to effect social change during the anti-lynching campaigns of the 1930s and 1940s and the Civil Rights Movement of the 1950s and 1960s.\textsuperscript{44} With these similarities in mind, Rosenwald’s interest in supporting black YMCAs and YWCAs was a natural extension of his burgeoning philanthropic agenda.\textsuperscript{45}

On May 18, 1911, Rosenwald met Washington for the first time; Rosenwald was organizing a luncheon at the Blackstone Hotel to commemorate the educator’s visit to Chicago.\textsuperscript{46} Three months later, at Washington’s request, Rosenwald spent four days at Tuskegee Institute.\textsuperscript{47} Impressed by the expertise of the teachers and the intelligence of the students, Rosenwald eagerly accepted a position on the school’s board of trustees that already boasted such distinguished members as the former president, Theodore Roosevelt (1858-1919).\textsuperscript{48} During his tenure, Rosenwald established a $50,000 endowment, half of which he donated himself, to allow

\textsuperscript{42} Ibid., 2-3.
\textsuperscript{43} Ibid., 3.
\textsuperscript{44} Ibid., 3 and 117.
\textsuperscript{45} Ibid., 7-8.
\textsuperscript{46} Ibid., 121.
\textsuperscript{47} Ascoli, 88.
\textsuperscript{48} Ibid., 89.
Washington to focus less on financial contributions and more on administrative duties.\textsuperscript{49} He also introduced Washington to a number of affluent industrialists while hosting his new friend at his home in Chicago.\textsuperscript{50}

Along with his substantial contributions to Tuskegee, Rosenwald created challenge grants at a number of black universities throughout the South, including Meharry Medical College, Fisk University, and Hampton Institute.\textsuperscript{51} Based on brief campus tours as well as personal advice from Washington, Rosenwald donated a total of $252,000 to Meharry, $74,600 to Fisk, and approximately $6,000 to Hampton.\textsuperscript{52} More than just institutions of higher learning, Rosenwald also sponsored scholarships and funded facility upgrades at private, black secondary schools.\textsuperscript{53} Again, at Washington’s behest, Rosenwald donated $5,000 to the Berry School in Georgia, $2,000 to Utica Normal and Industrial School in Mississippi, and $1,000 to Snow Hill Academy in Alabama.\textsuperscript{54} Furthermore, Rosenwald allocated funds for the construction of black primary schools in rural areas throughout the southern states.\textsuperscript{55}

The black primary school building program, which cemented Rosenwald’s legacy as a serious philanthropist, stemmed from a $25,000 donation to Tuskegee in 1912 as a way to commemorate his fiftieth birthday.\textsuperscript{56} Heeding the advice of Washington, Rosenwald apportioned $2,800 of the aforementioned gift to subsidize the construction of six schools in Macon County, Alabama.\textsuperscript{57} More specifically, Rosenwald consented to donate $350 per school provided that the surrounding

\textsuperscript{49} McClure, 116.
\textsuperscript{50} Ascoli, 90-92.
\textsuperscript{51} Ibid., 93-94 and Werner, 125.
\textsuperscript{52} Ibid.
\textsuperscript{53} Robbins, 355.
\textsuperscript{54} Ascoli, 92-93.
\textsuperscript{55} Robbins, 355.
\textsuperscript{56} McClure, 117.
black community could supply another $300 itself.\textsuperscript{58} Similar to the challenge grant used to fund black YMCAs, the experimental school building program proved to be an effective means of advancing black education while simultaneously bringing whites and blacks together to work toward a common cause.\textsuperscript{59}

On June 10, 1914, Rosenwald and Washington met to discuss the possible continuation and expansion of the program.\textsuperscript{60} With encouragement from Washington, Rosenwald agreed to extend his financial support for the construction of an additional 100 schools.\textsuperscript{61} Not simply benefitting Alabama, the new phase of the program allowed schools to be constructed in other southern states, the first of which was Tennessee.\textsuperscript{62} Eventually totaling 5,300, each so-called “Rosenwald School” consisted of one or two rooms, held approximately fifty students, and stayed open at least eight months a year.\textsuperscript{63} The program also provided teachers’ homes, libraries, transportation services, and any physical repairs to the buildings themselves.\textsuperscript{64} By the time the school building program was dissolved in 1932, Rosenwald and his foundation had donated more than four million dollars.\textsuperscript{65}

\textsuperscript{58} Ascoli, 137.
\textsuperscript{59} Bryson, 24.
\textsuperscript{60} Ascoli, 141.
\textsuperscript{61} Werner, 131.
\textsuperscript{62} Ibid.
\textsuperscript{64} Robbins, 355.
\textsuperscript{65} Ibid.
The Fund

Created in 1917 for “the well-being of mankind,” the Julius Rosenwald Fund was a logical extension of its founder’s earlier efforts to improve the situation of African Americans.\(^{66}\) Quite simply, Rosenwald could no longer pursue his wide-ranging philanthropic interests while effectively performing his executive duties at Sears, Roebuck without additional support staff.\(^{67}\) In its early stages, a board of four trustees determined the overall strategy of the fund, while William C. Graves, a former employee of the Illinois Board of Charities, managed its day-to-day operations.\(^{68}\) In accordance with Rosenwald’s prior contributions, the fund continued to support the construction of black YMCAs and black primary schools with little deviation into new fields of charitable interest.\(^{69}\) Although Francis Shepherdson and Alfred K. Stern directed the fund between 1921 and 1927, no major changes occurred until 1928 when Edwin Embree ushered in a new era of progressive philanthropy.\(^{70}\)

Previously serving as the vice president of the Rockefeller Foundation, Embree had more than a decade of experience working on a charitable board, not to mention a number of valuable, professional contacts throughout the country.\(^{71}\) Moreover, he had grown tired of the stagnant approach to philanthropy advocated by his former employer where unnecessary levels of bureaucracy made it difficult to achieve timely and noticeable results.\(^{72}\) In the same way, Rosenwald hated the formalities associated with perpetual endowments, subsequently requiring

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\(^{67}\) Werner, 320.

\(^{68}\) Ascoli, 299.

\(^{69}\) Werner, 320.

\(^{70}\) Ibid., 299, 302.

\(^{71}\) Ascoli, 300-301.

\(^{72}\) Ibid., 301
his own foundation to donate all of its financial holdings within twenty-five years of his death.\textsuperscript{73} As a vote of confidence in his newly appointed director, Rosenwald transferred 200,000 shares of Sears, Roebuck stock to the fund for a total of 227,874 shares which, in 1928, held a market value of approximately $20 million.\textsuperscript{74} In fact, this donation secured the fund’s ranking as one of the top ten charitable organizations in the United States.\textsuperscript{75}

With the full support of Rosenwald, Embree began making fundamental changes to the fund’s structure and mission, consequently rewriting the original By-Laws in the process.\textsuperscript{76} Of particular note was the expansion of the board of trustees to include a total of fifteen members, most of whom came from outside organizations, including Harold Swift (1885-1962), Frank L. Sulzberger (1887-death date unknown), and Harry W. Chase (1883-1955), to name just a few.\textsuperscript{77} (See Appendix A for a comprehensive list of trustees and officers.\textsuperscript{78}) Embree also suggested that the newly reorganized foundation limit the tenure of individual trustees to a maximum of two consecutive terms of three years each, thus continually facilitating the influx of original ideas into the group.\textsuperscript{79} Other organizational changes included the formation of executive standing committees in the areas of finance, audits and securities, nominations of officers, and corporate securities.\textsuperscript{80} Special committees could be formed to oversee the administration of individual projects like the primary school building program.\textsuperscript{81}

\textsuperscript{73} Werner, 322.
\textsuperscript{74} Ibid., 334.
\textsuperscript{75} Ascoli, 308.
\textsuperscript{76} Embree and Waxman, 197.
\textsuperscript{77} Ascoli, 306-307.
\textsuperscript{78} Taken from appendix B of Embree and Waxman, 235-237.
\textsuperscript{79} Ibid., 197.
\textsuperscript{80} Embree and Waxman, 198.
\textsuperscript{81} Ibid., 198-199.
Building on the considerable accomplishments of the fund during the first quarter of the twentieth century, Embree sought to expand the focus of the education program, arranging for the fund to donate more than a million dollars to Howard, Atlanta, Fisk, and Dillard universities. Along with improving the quality of higher education available to African Americans, these donations enhanced the training received by black school teachers, thereby raising the level of instruction at “Rosenwald Schools” throughout the South. Embree focused even more of the fund’s attention on teacher training when, in 1930, an internal investigation revealed that the degree of education provided by “Rosenwald Schools” fell dramatically short of that offered by comparable, white schools. As a result, the fund exerted its influence on public policy in an effort to convince local school districts to allocate more funding for black schools in the southern states.

Not only interested in educational endeavors, Embree identified the medical profession as another area in which the fund could bring about worthwhile change, particularly by making healthcare more accessible to African Americans. In charge of the committee was Dr. Michael M. Davis (1879-1971) who, after conducting a variety of surveys and interviews with medical professionals around the country, recommended that the fund support the training of black doctors and nurses at institutions such as Provident Hospital in Chicago, Flint-Goodridge Hospital in New Orleans, and Andrew Memorial Hospital in Alabama. Furthermore, Davis proposed that the fund establish demonstration areas for the testing and treatment of syphilis, typhoid, diphtheria, and smallpox among African Americans in rural parts of Mississippi, North

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82 Ascoli, 304.
83 Werner, 336.
84 Ascoli, 372.
85 Ibid.
86 Embree and Waxman, 200.
87 Werner, 346-347.
Carolina, Georgia, Alabama, Tennessee, and Virginia. Although only meant to be a temporary study, the U.S. Public Health Service instituted a more comprehensive program in 1935 based primarily on the findings made by Davis and his associates.

In keeping with Rosenwald’s passion for social progress, Embree pointed to the fields of race relations and social sciences as the final areas in which the fund could make significant inroads following its reorganization. Under the guidance of Dr. Will W. Alexander (1884-1956) and Dr. Charles S. Johnson (1893-1956), the fund made contributions of $287,000 to the American Council on Race Relations, $33,500 to the NAACP Legal Defense Fund, $50,000 to the National Urban League, and $9,702 to the National Council of Negro Women. In total, over the next twenty years, the fund donated more than three million dollars to various social causes in the United States and abroad, including a colonization project in Russia aimed at establishing agricultural settlements in the Ukraine for newly emancipated Jews. The fund officially expired in 1948, sixteen years after its founder’s death, having extended Rosenwald’s lifelong philosophy of selfless, prolific giving.

Best known for his role as the co-founder of Sears, Roebuck, Rosenwald’s enormous energy motivated him to amass one of the largest fortunes in America during the first quarter of the twentieth century. In addition, he established the Julius Rosenwald Fund in Chicago, Illinois as a non-profit institution focused on improving the lives of every person regardless of his/her race or social status. Despite coming from humble origins and without much formal education,
Rosenwald recognized and supported the artistic and intellectual pursuits of African Americans at a time when racist attitudes still infected the minds of a majority of whites in the United States. The Rosenwald Fund, with its open-minded approach to philanthropy, was about to influence a new generation of African American writers, scientists, educators, and artists through a unique fellowship program targeting those “individuals of exceptional promise.”94

94 Ascoli, 312.
Chapter Two

Negro Creative Workers: The Julius Rosenwald Fellowship Program for African American Visual Artists, 1929-1936

With his reputation as one of the most successful businessmen of the early twentieth century firmly in place, Rosenwald devoted the latter part of his life to his charitable foundation focusing his efforts on improving the careers of individual scholars and artists. Building on Rosenwald’s personal approach to philanthropy, Embree convinced fund executives to institute an experimental fellowship program for “Negro creative workers” benefitting African Americans in music, literature, and the arts.¹ In this chapter, I examine the creation and administration of the experimental program up to the year 1936, specifically concentrating on how it impacted all of the African American visual artists who received aid during this period. More specifically, I argue that the fellowships awarded to Augusta Savage, William Edouard Scott, and Richmond Barthé played an essential role in each artist’s development providing them with opportunities to enhance their technical skills and education while, at the same time, expanding their oeuvres with interdisciplinary styles, contemporary themes, and new mediums of expression. Finally, I contextualize the support offered by the Rosenwald Fund by examining other types of funding available to African American visual artists.

Creation

Similar to his early charitable ventures, Rosenwald’s investment in the careers of individual scholars began rather modestly when, in 1920, he began donating $2,000 a year to a promising African American biologist named Ernest E. Just (1883-1941).² A professor at Howard University, Just struggled to earn the same respect as his white colleagues whose teaching

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¹ Ascoli, 312-313.
² Werner, 339.
positions at well-endowed, more prestigious institutions guaranteed them access to greater resources.\textsuperscript{3} Although admired in European circles for his research on marine fertilization, Just lacked the necessary funding to cover his laboratory fees, publishing expenses, and any travel costs he incurred while presenting at domestic and international conferences.\textsuperscript{4} Furthermore, Just’s demanding teaching schedule prevented him from taking a sabbatical, consequently making it difficult to carry on his research without regular distractions from his students.\textsuperscript{5} Desperate for financial support, Just contacted the United States National Research Council which, in turn, referred him to Rosenwald.\textsuperscript{6}

Despite generously supporting the causes of minorities for more than ten years, Rosenwald generally disliked making donations to non-affiliated individuals for fear that they would take advantage of his kindness and neglect their own responsibilities as self-sufficient members of society.\textsuperscript{7} In the case of Just, Rosenwald turned to his friend Abraham Flexner (1866-1959) of the Rockefeller Foundation’s General Education Board who, after reviewing the biologist’s previous work, vouched for the merit of the request.\textsuperscript{8} With a second opinion in hand, Rosenwald agreed to give Just $2,000 a year for three years but, unlike the challenge grants proffered to large organizations, Rosenwald’s support took the form of a grant-in-aid to be used at the recipient’s discretion with no obligation for reimbursement.\textsuperscript{9} Rosenwald continued funding Just’s work for a total of seven years during which time the biologist made important contributions to the fields of anatomy and physiology, writing two books \textit{Basic Methods for Experiments on Eggs of}

\begin{itemize}
\item \textsuperscript{3} Werner, 339.
\item \textsuperscript{4} Ibid., 340.
\item \textsuperscript{5} Ibid., 339.
\item \textsuperscript{6} Ibid.
\item \textsuperscript{7} Ibid., 337.
\item \textsuperscript{8} Ibid., 339.
\item \textsuperscript{9} Ibid., 338.
\end{itemize}
Marine Mammals (1922) and The Biology of the Cell Surface (1939).10

Building on Rosenwald’s personal investment in Just, Embree proposed that the fund establish a series of scholarships for southern, African American college students during a presentation to the board of trustees on November 30, 1928.11 In addition, Embree recommended that stipends be awarded to black or white individuals who displayed outstanding potential or skill in their chosen vocations.12 Referred to as “individuals of exceptional promise,” Embree believed that African Americans from this category could neutralize racial prejudices by producing work of equal, if not higher, quality than their white counterparts.13 Embree also reminded the board that the newly reorganized fund lacked the complicated hierarchies of administration which prevented its competitors from offering similar awards based on individual merit.14 More simply, the trustees would have the opportunity to take a personal interest in the development of fellowship recipients.15

Regardless of Embree’s passionate appeal, the board was reluctant to make either program an immediate addition to the fund’s philanthropic portfolio, opting instead to allocate $10,000 to finance a trial period when potential candidates would be evaluated on a case-by-case basis.16 Conditional to the board’s monetary appropriation were the requirements that there be no official press release publicizing the experimental program and no standing committee organized to select potential candidates.17 Moreover, it recommended that the fellowship categories be

10 Werner, 340.
11 Ascoli, 312.
12 Ibid.
13 Ibid., 313.
14 Ibid., 312.
15 Ibid.
16 Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder A, Negro Fellowships, June 30, 1935, 1.
17 Ascoli, 312.
expanded to include black nurses, Urban League administrators, and librarians.\textsuperscript{18} During the next six months, only a handful of grants were awarded to people in any of the aforementioned categories, possibly because of the lack of publicity.\textsuperscript{19} One was a continuation grant given to Just.\textsuperscript{20}

Although the direction of the fellowship program remained unclear at this time, Embree’s philanthropic agenda was unmistakably transparent. Unlike Rosenwald, who supported Washington’s doctrine of industrial education, Embree’s philosophy of social reform more closely resembled that of W. E. B. DuBois (1868-1963).\textsuperscript{21} For example, Embree’s emphasis on assisting “individuals of exceptional promise” was derived from DuBois’ promotion of the “talented tenth,” which referred to the top ten percent of African Americans and their ability to overcome racial injustices with extraordinary achievements.\textsuperscript{22} In DuBois’ essay “The Talented Tenth” (1903) he posed the question, “Can the masses of the Negro people be in any possible way more quickly raised than by the effort and example of this aristocracy of talent and character? Was there ever a nation on God's fair earth civilized from the bottom upward?”\textsuperscript{23} His answer, “Never; it is, ever was and ever will be from the top downward that culture filters.”\textsuperscript{24} Like DuBois, Embree believed that the quickest and most effective way to overcome racist attitudes was to facilitate and publicize the accomplishments of the African American

\textsuperscript{18} Ascoli, 312.
\textsuperscript{19} Ibid., 313.
\textsuperscript{20} Ibid.
\textsuperscript{22} Ibid.
\textsuperscript{23} W.E.B. DuBois, “The Talented Tenth,” from \textit{The Negro Problem: A Series of Articles by Representative Negroes of To-day} (New York, 1903) [database online]; available from http://www.yale.edu/glc/archive/1148.htm, downloaded October 20, 2011.
\textsuperscript{24} Ibid.
intelligentsia.\textsuperscript{25}

**African American Artists as Rosenwald Fund Fellows**

On May 11, 1929, Embree made another plea to the board of trustees asking them to expand their support for the Rosenwald fellowship program; however, in his second appeal, he altered his approach, calling attention to the outstanding abilities of “Negro creative workers.”\textsuperscript{26}

Encouraged by a suggestion from James Weldon Johnson (1871-1938) and Charles S. Johnson (1893-1956), Embree asserted that black artists, musicians, and writers provided a unique opportunity to gain support from the white community by showcasing the groundbreaking cultural movement taking place in Harlem.\textsuperscript{27} More specifically, he believed that black creative workers could produce compositions with socially compelling messages, subsequently easing the racial tension felt in the North following the Great Migration.\textsuperscript{28} In addition, Embree reasoned that African Americans in the arts would be viewed by whites as less of a professional threat than those developing technical skills, especially in the midst of a struggling economy.\textsuperscript{29}

Finally swayed by Embree’s argument, the board agreed to allocate $50,000 of the fund’s holdings to fellowships.\textsuperscript{30} During the experimental phase of the program, the fund’s associate for Negro Welfare, George R. Arthur (1879-1950), processed the bulk of the fellowship

\textsuperscript{25} Perkins, 31.
\textsuperscript{26} Ascoli, 313.
\textsuperscript{27} Ibid. Ascoli argues that the original idea for the cultural fellowships came primarily from the well-known writers James Weldon Johnson and Charles S. Johnson but research conducted by Perkins shows that Embree was responsible for much of the initial impetus. According to Perkins, Embree had extensive experience managing fellowship programs during his tenure at the Rockefeller Foundation where he tried, on numerous occasions, to institute a series of grants supporting musicians and actors. Perkins also points out that Embree expressed interest in providing aid to African American artists weeks before receiving James Weldon Johnson’s suggestion.
\textsuperscript{28} Ibid.
\textsuperscript{29} Perkins, 28.
\textsuperscript{30} Ascoli, 312.
correspondence, but the amount of fellowship applications increased so dramatically in the
months following the public announcement that Embree organized a special advisory
committee. Additional members included Henry Allen Moe (1894-1975), director of the
fellowship program of the John Simon Guggenheim Memorial Foundation; Will W. Alexander
(1884-1956) of the Commission on Interracial Cooperation; Charles S. Johnson; and Embree
himself. A veritable who’s who of U.S. public policymakers, members of the Committee on
Fellowships reviewed applications, visited promising candidates, and voted on final award
recipients. They also retained the right to bestow individual grants-in-aid when the committee
was not in session but, in the case of fellowships that dramatically exceeded the standard payout,
approval needed to be obtained from the executive committee.

In the beginning, the selection process for visual artists was handled informally with potential
candidates being recommended through casual conversations and personal correspondence
between fund officers and board members, making it impossible to count the exact number of
applicants during this period. The fund also tried to attract suitable candidates through public
relations. Although final selections required a brief, written proposal by the applicant in
addition to a personal interview with a member of the fellowship committee, none of the visual
artists who applied between 1929 and 1936 submitted work to a conventional art jury. While
the small number of recipients in the fine arts may not have justified the formation of such a
committee to the board, it seems possible that the immediate implementation of a formal jury review system could have prevented at least one gifted African American artist from falling through the fund’s cracks.38

Case in point: Aaron Douglas (1899-1979), who was turned down for two fellowships before 1936, was initially recommended to Arthur by Charles S. Johnson in a letter dated May 1929.39 Despite the fact that Douglas’ painting *Study in Blue Tones* (date unknown) had been accessioned into the fund’s fine art collection in 1928, his request for funds to study in Europe was dismissed or simply overlooked by the fellowship committee.40 A second, more serendipitous opportunity presented itself near the end of 1930 when Douglas, who was at the Sherman Hotel in Chicago inspecting the installation of his mural program *Dance Magic* (1930-1931), was unexpectedly invited to lunch with Rosenwald and Embree.41 Caught off guard by the impromptu nature of the meeting, Douglas neglected to make a formal plea for study abroad funding.42 Later that same year, Douglas’ name was submitted to Embree for a second time when Moe recommended him for a fine arts fellowship.43 Once again, the board declined to appropriate any funds for Douglas’ trip to Europe, possibly because they were already supporting Savage, Scott, and Barthé.44 Although he was unable to secure a fellowship during the program’s experimental phase, Douglas would eventually receive funding in 1937 enabling him

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39 Ibid.
40 Ibid, 54-55.
41 Ibid., 55.
42 Ibid.
43 Ibid.
44 Ibid.
to travel to the American South as well as Haiti.\textsuperscript{45}

**Augusta Savage**

Approved at the board meeting on May 11, 1929, the first fine arts fellowship was awarded to the African American sculptor Augusta Savage.\textsuperscript{46} A recent graduate of Cooper Union, Savage was a determined artist who had already overcome a host of personal and economic afflictions before relocating to New York City in 1921.\textsuperscript{47} Although she mingled with some of the most influential members of Harlem society, Savage could barely cover the cost of her art supplies, often working long hours in a steaming laundry in order to support her aging parents.\textsuperscript{48} She also provided soap-sculpting lessons to Harlem children while, in her free time, Savage attempted to hone her own skills under the private tutelage of Onorio Ruotolo (1888-1966) and Antonio Salemme (1892-1955).\textsuperscript{49} Desperate to continue her education in Paris, Savage contacted Eugene Kinckle Jones (1885-1954) of the National Urban League who, in turn, recommended her to the president of the Carnegie Corporation Frederick Keppel (1875-1943).\textsuperscript{50}

Upon learning of Savage’s dire financial situation, Keppel suggested that she apply for a fellowship from the Rosenwald Foundation and, based primarily on a personal interview conducted by Charles Russell Richards (1865-1936), the executive committee awarded Savage with $1,800 for one year abroad.\textsuperscript{51} In September 1929, Savage began her adventure in Paris

\textsuperscript{46} Schulman, 52.
\textsuperscript{48} Ibid., 176.
\textsuperscript{49} Ibid., 175.
\textsuperscript{50} Schulman, 52.
\textsuperscript{51} Ibid., and Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder A, Fellowship Summary, 20.
subsequently enrolling at the Académie de la Grande Chaumière where she studied under the well-known sculptors Felix Benneateau-Desgrois (1879-1963) and Charles Despiau (1874-1946). Although the language barrier made verbal communication difficult, Savage’s artistic faculties assimilated to the culture and, in so doing, infused her work with an energy not seen before her departure from the United States. More specifically, Savage experimented with interdisciplinary styles depicting her subjects in dynamic, dance-inspired poses as can be seen in her sculpture Terpsichore (ca. 1929) (Figure 1). She also incorporated romantic elements derived from the works of European masters like Auguste Rodin (1840-1917) as is evident in her work Bust of a Woman (ca. 1929) (Figure 2). Further, Savage explored contemporary themes showcasing the emotional and physical strength of women while, at the same time, highlighting her African heritage in Tête de jeune fille (ca. 1930) (Figure 3).

By May 1930, Savage’s artistic development was evident not only to her instructors in Paris but also to the executive committee in Chicago which, after reviewing photographs of her work, voted to award her with an additional $1,800. Financially secure for a second year overseas, Savage continued depicting black subjects, eventually exhibiting a marble bust titled Homme at the Salon d’Automne in 1930. She also used palm wood and teakwood as new mediums of expression, producing increasingly modern and abstract compositions. One such sculpture, Fern Frond (ca. 1930-31) (Figure 4), was purchased by the well-known collector of African art Charles Ratton (1895-1986) who may have helped Savage exhibit a work from her Amazon

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52 Leininger-Miller, 180.
53 Schulman, 53.
54 Ibid., 52.
56 Ibid., 185-189.
57 Schulman, 52-53.
58 Leininger-Miller, 195.
59 Ibid.
series at the Paris Colonial Exposition of 1931.\textsuperscript{60} With only one month of fellowship funding remaining, Savage requested and received a final extension payment of $750 enabling her to cast a few sculptures in bronze before returning to the United States in September 1931.\textsuperscript{61} During her stay in Paris, Savage created approximately twenty new sculptures, most of which no longer exist.\textsuperscript{62}

**William Edouard Scott**

While Savage returned to her studio in Harlem, William Edouard Scott began a thirteen-month Rosenwald Fellowship in Haiti.\textsuperscript{63} A painter from Chicago, Scott completed hundreds of commissioned mural and portrait projects following his graduation from the Art Institute of Chicago in 1908.\textsuperscript{64} Although Scott had travelled to Europe three times between 1908 and 1914, studying under Henry Ossawa Tanner (1859-1937) before enrolling at the Académies Julien and Colarossi, he gradually grew tired of depicting academic subject matter.\textsuperscript{65} More and more, Scott felt compelled to explore the artistry and culture of his own race rather than continuing his pursuit of a conservative, middle-class pictorial aesthetic.\textsuperscript{66} As fellow African American painter Archibald J. Motley Jr. (1891-1981) stated, “…why should the Negro painter, the Negro sculptor mimic that which the white man is doing, when he has such an enormous colossal field practically all his own; portraying his people…”\textsuperscript{67} Like Motley, Scott understood firsthand the

\textsuperscript{60} Leininger-Miller, 197.
\textsuperscript{61} Schulman, 53.
\textsuperscript{62} Leininger-Miller, 200.
\textsuperscript{64} Schulman, 57.
\textsuperscript{65} Perry, 1.
importance of illustrating the everyday life of a people rooted in African culture and, on January 15, 1931, he received a Rosenwald fellowship of $1,800 to travel to the world’s first independent black republic.  

While in Haiti, Scott’s prolific output continued unabated, culminating in the production of 144 oil paintings and 500 pencil sketches, most of which included portraits and genre scenes of the local, black population. Although he initially struggled to break away from conventional methods, Scott eventually adopted a more dramatic and colorful style as can be seen in his painting, *Haitian Fisherman at Dawn* (ca. 1931) (Figure 5). He also imbued his subjects with a quiet dignity despite their blue-collar occupations. For example, in his painting *Blind Sister Mary* (1931) (Figure 6), Scott created a sensitive portrait study of an elderly woman who, regardless of her deeply wrinkled face, uncombed gray hair, and modest clothing, stands confidently in front of the viewer.

As his fellowship came to a close, Scott organized two exhibitions of his work in Port-au-Prince, earning him the award of National Honneur et Mérité from Haitian President Stenio Vincent (1874-1959) who consequently purchased twelve of Scott’s paintings for his private collection. Most importantly, Scott’s exhibitions influenced a new generation of indigenous artists, including Petion Savain (1906-1973) who would become one of the leading, non-academic painters in Haiti. Despite Scott’s considerable achievements, his request for additional funding to study in Morocco was denied by the Committee on Fellowships, forcing

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68 Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder A, Fellowship Summary, 20.
69 Perry, 2.
70 Schulman, 58 and 86.
71 Ibid., 58.
72 Ibid., 86.
73 Perry, 3.
74 Ibid., 2.
him to return to Chicago in February 1932. Scott received a final fellowship payment of $100 on February 15, which he may have used to subsidize his travel expenses. Although lasting only a little more than a year, Scott’s stay in Haiti was a turning point in his career, providing him with the skills and vision to create scenes of racial uplift upon his return to the Midwest.

**Richmond Barthé**

The third African American artist to receive a Rosenwald fellowship was Barthé. Academically trained as a painter at the Art Institute of Chicago, Barthé shifted his focus to sculpture after receiving notoriety for two small-scale busts he exhibited during *Negro in Art Week* held at the Chicago Woman’s Club in 1927. Barthé and Scott graduated from the same alma mater and belonged to the Chicago Art League through which Barthé established personal connections with Alain Locke, as well as the fund’s associate of Negro Welfare, George Arthur. Following a one-year stint in New York City, Barthé returned to Chicago in the summer of 1930 to organize his first solo exhibition at the Chicago Women’s City Club where he not only received critical acclaim in the *Chicago Tribune* but also individual approval from Rosenwald who personally attended the show. By 1932 the accolades kept coming as Barthé became the first African American sculptor to have his work accessioned into a leading American art museum collection when Juliana Force (1876-1948), the director of the Whitney Museum of American Art, purchased Barthé’s *Blackberry Woman* (1932) (Figure 7).

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75 Schulman, 58.
76 Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder A, Fellowship Summary, 20.
77 Perry, 3.
79 Schulman, 59.
80 Vendryes, 45 and Schulman, 159.
81 Vendryes, 56.
Despite Barthé’s sudden acceptance by the mainstream art community, he needed additional funding in order to continue his work and, on September 12, 1930, Barthé sat down with Arthur, Embree, and fund advisor Charles M. Thompson (life dates unknown) to explore fellowship opportunities.\textsuperscript{82} Unlike Savage and Scott, Barthé did not want to study abroad. Instead, he requested a monthly stipend of seventy to eighty dollars to pay for food, clothing, and rent for the rest of the calendar year.\textsuperscript{83} Barthé also volunteered to help with the fundraising campaign by creating figurines for any unaffiliated donors who might be interested in helping him furnish his art studio on the condition that the fund be available to cover the cost of his sculpting supplies.\textsuperscript{84} Agreeable to his fellowship proposal, the executive committee allocated $1,200 on December 6, 1930 and another $1,200 on May 7, 1931, covering Barthé’s monthly expenses until January 6 of 1932 when it awarded him with $750 to attend sculpture classes at the Art Students League in New York.\textsuperscript{85}

Unfortunately, little seems to have been recorded by fund officers in regard to Barthé’s artistic development. However, a quick examination of his work from this period reveals his increasing ability to visually underscore the mythical qualities contemporaneously associated with African culture as being passionate, sensual, and exotic.\textsuperscript{86} Referred to as Négritude by poet Aimé Césaire (1913-2008), the promotion of pan-African cultural nationalism first materialized as a central theme in Barthé’s work \textit{African Dancer} (1933) (Figure 8). Completed less than a year after his fellowship, Barthé chose to accentuate the female dancer’s emotional sensitivity portraying her with legs and arms bent, head tilted slightly backwards, and eyes closed as if she

\footnotesize{\textsuperscript{82} Schulman, 59.  
\textsuperscript{83} Ibid.  
\textsuperscript{84} Ibid.  
\textsuperscript{85} Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder A, Fellowship Summary, 21.  
\textsuperscript{86} Patton, 128.}
was suddenly overwhelmed by an uncontrollable urge to dance. Despite the feeling of spontaneity created by the figure’s pose, people in Africa, especially women, rarely danced in front of others on impulse. Instead they chose to perform in public venues only to commemorate special occasions or religious ceremonies. Moreover, Barthé imbued the figure with masculine traits such as an Adam’s apple which not only highlighted the dancer’s inner beauty but points to his lack of experience depicting the female body. African Dancer was his first sculpture portraying a nude female subject.

In his sculpture *Feral Benga* (1935) (Figure 9), Barthé emphasized the emotional intensity of his male subject by depicting him in a dynamic, dance-inspired posture with his knees clenched together, his chest pushed forward, and his right arm swinging a sword above his head. Barthé underscored the sexuality of the nude dancer’s movements by portraying him with an “orgasmic” facial expression and, by means of the elongated blade, referred to “Sigmund Freud’s theories of phallic substitution and fear of castration.” At the same time, Barthé used the figure’s idealized physical features to convey a sense of nobility and to refer to African folk dances which often involved a machete. The molded surface texture and brownish-bronze patina stemmed from his academic training as a painter. Despite lasting only a little more than two years, the monthly stipends provided by the Rosenwald fund set Barthé’s career as a sculptor in motion, providing him with the formal training he needed to improve his technical ability while enabling him to expand his oeuvre with contemporary African themes.

**Special Grants-in-Aid**

In addition to fellowships, fifteen grants-in-aid were awarded to institutions or individuals

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87 For the analysis of *African Dancer* and *Feral Benga*, I am indebted to pages 62 through 72 of Vendryes’ book *Barthé: A Life in Sculpture*.
88 Schulman, 59.
who needed a small allocation of money to accomplish a specific task.\textsuperscript{89} Taken as a whole, individual grants-in-aid ranged from sixteen dollars to six hundred dollars, financing a variety of expenses including the typing of theses and dissertations, summer school tuitions, and medical examinations, to name just a few.\textsuperscript{90} Out of the fifteen conferred before 1935, only one went to a visual artist.\textsuperscript{91} Charles Sebree (1914-1985), an African American painter from Kentucky, received a special grant-in-aid of fifty dollars on April 2, 1935 to finance an exhibition of his artwork at the Robert Breckenridge Gallery in Chicago.\textsuperscript{92} Although not technically categorized as a fellowship, each grant-in-aid was financed by fellowship funds.\textsuperscript{93}

**Other Sources of Funding**

Complementing the aid distributed by the Rosenwald Fund was a small group of prominent African American patrons including DuBois and Alain Locke, as well as magazines such as *The Crisis* which provided support through informal networking and illustration payments to a number of black visual artists during the New Negro movement.\textsuperscript{94} For example, Douglas received assistance from Madame C.J. Walker (1867-1919) who displayed his paintings in her “Dark Tower Salon,” a tradition carried on by her daughter A’Lelia Walker after her mother’s

\textsuperscript{89} Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder A, Negro Fellowships, June 30, 1935, 5.
\textsuperscript{90} Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder A, Fellowship Summary, 31-32.
\textsuperscript{91} Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder A, Negro Fellowships, June 30, 1935, 5.
\textsuperscript{92} Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder A, Fellowship Summary, 32.
\textsuperscript{93} Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder A, Negro Fellowships, June 30, 1935, 5.
death. In addition, galleries owned and operated by African Americans including the Howard University Art Gallery, run by James Herring (1897-1969), and the Barnett-Aden Gallery, co-owned by Alonzo Aden (1906-1961) and Herring, showcased the works of black visual artists alongside those of whites. Individual black collectors like Duke Ellington (1899-1974), Ralph Ellison (1914-1994), and Albert Murray (b. 1916) also supported African American artists of the period, most of whom were personal acquaintances or friends.

In addition to African Americans patrons, a small assembly of institutions operated by white men and women who, like Rosenwald and his foundation, recognized and supported the artistic endeavors of African Americans at a time when racist attitudes still infected the minds of a majority of whites throughout the United States. One of these patrons was Edith Halpert (1900-1970) who exhibited the works of African American artists such as Jacob Lawrence (1917-2000), Eldzier Cortor (b. 1916), Romare Bearden (1911-1988), and Sargent Claude Johnson (1888-1967) in her Downtown Gallery in Greenwich Village. Another influential white patron was the wealthy entrepreneur and modern art collector, Albert C. Barnes (1872-1951). Best known for his collection of European Impressionist and Post-Impressionist paintings, Barnes’ confrontational temperament, enormous energy, and well-developed powers of intellect motivated him to amass the largest collection of African art in the world during the early 1920s. Barnes offered scholarships to Douglas, Gwendolyn Bennett (1902-1981), and

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95 Patton, 47.
96 Ibid., 49.
97 Ibid.
98 Ibid., 48.
99 Ibid., 48-49.
101 Ibid., 11.
Claude Clark (1915-2001) to study at the Barnes Foundation in Merion, Pennsylvania.\textsuperscript{102}

The William E. Harmon Foundation stands out as another important white institutional patron which, in terms of sheer numbers, rivaled the Rosenwald Fund as the most prolific supporter of African American visual artists during the first half of the twentieth century.\textsuperscript{103} Operated by Mary Beattie Brady, the Harmon Foundation was the first institution to sponsor nationally traveling exhibitions of black art during the late 1920s.\textsuperscript{104} Also, the foundation offered cash prizes to those African Americans who excelled in the areas of music, visual arts, literature, industry, education, race relations, and science.\textsuperscript{105} Harmon and Brady also helped finance the work of Savage, Douglas, Palmer Hayden (1890-1973), Selma Burke (1900-1995), and Richmond Barthé (1901-1989).\textsuperscript{106} Two lesser-known white institutional patrons were the Carnegie Corporation and the John Simon Guggenheim Memorial Foundation.\textsuperscript{107} On a much smaller scale than the Harmon Foundation, these two institutions provided African American artists with funding to supplement their education and artistic training.\textsuperscript{108} The Carnegie Corporation offered grants to Savage and Nancy Elizabeth Prophet (1890-1960) while the Guggenheim Memorial Foundation sponsored Archibald J. Motley, Jr. (1891-1981).\textsuperscript{109}

After cementing his legacy as one of the most successful businessmen in American history, Rosenwald focused his attention on the plight of the individual scholar, consequently inspiring Embree to institute an experimental fellowship program for African Americans in the creative arts who excelled at their chosen professions. Moreover, Embree tailored the program to nurture

\textsuperscript{102} Kirschke, 48.
\textsuperscript{103} Powell, 49-50.
\textsuperscript{104} Ibid.
\textsuperscript{105} Patton, 48.
\textsuperscript{106} Ibid.
\textsuperscript{107} Leininger-Miller, 50.
\textsuperscript{108} Ibid., 61, 63, 163, and 177.
\textsuperscript{109} Ibid.
and promote the accomplishments of African American visual artists, including Savage, Scott, and Barthé, who became three of the best-known cultural figures to emerge during the New Negro Movement and the only black visual artists to receive fellowships before 1937. Although the informal protocols of the fellowship committee made it impossible to count the exact number of applicants during this period, the Rosenwald Fellowship Program had quickly become one of the most important sources of artistic funding for African Americans and, with twelve more years still to come, it had yet to scratch the surface.
Chapter Three

Implementation: The Julius Rosenwald Fellowship Program
for African American Visual Artists, 1937-1948

With its support of Augusta Savage, William Edouard Scott, Richmond Barthé, and Aaron Douglas the Rosenwald Fund had quickly established itself as one of the preeminent sources of funding for African American visual artists during the New Negro movement. However, the stock market crash of 1929 followed by the onset of the Great Depression forced the fellowship committee to drastically reduce its budget and, consequently, to ration any new offers of financial aid during the first half of the 1930s.¹ Building on the financial assistance received from the Carnegie Corporation and the Rockefeller Foundation, the Rosenwald Fund’s board of directors decided to continue its experimental fellowship program on a long-term basis, thereby establishing the Division of Fellowships in 1937.² In this chapter, I examine the creation and operating procedures of the formal fellowship program up to the fund’s final year of administration. In particular, I focus on how the art and photography juries selected African American visual artists. I argue that through multiple levels of support and impact the fellowships awarded to Charles Alston (1907-1977), William Ellisworth Artis (1914-1977), and Haywood “Bill” Rivers (1922-2002) played an essential role in each artist’s development providing them with opportunities to expand their oeuvres with culturally relevant themes and abstract forms while, at the same time, earning them a national and international reputation.

¹ Schulman, 59.
² Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder C, Julius Rosenwald Fund Fellows, 1941, 1.
The Great Depression (1929-1941)

Prior to the breakdown of the U.S. economy, Sears, Roebuck was regarded as a low-risk, blue chip investment with average annual stock prices rising from $20.23 per share in 1923 to $125.32 per share in 1928, paying an average dividend of $2.50 per share to its holders.³ While some of the price increases could be attributed to the construction of retail outlets in cities like Chicago and Seattle, the majority of the stock’s inflation stemmed from market-wide over-investment by brokers and government officials during the Roaring Twenties.⁴ In a letter dated May 1928, Rosenwald commented that “business is only moderately good. Whether it is due to the backward season, or unemployment, or some other cause, possibly several, it is difficult to say…There seems to be absolutely no top to the stock market. The day of reckoning is bound to come, the only question is when.”⁵

On October 28, 1929, the “day of reckoning” arrived as stock prices on Wall Street plummeted to unprecedentedly low levels.⁶ Dubbed “Black Monday” by reporters of the day, the Dow Jones Industrial Average dropped by 38.33 points or 12.82% to close at 260.64 making it, up to that point, the biggest one-day loss in the history of the U.S. market.⁷ At the time of the crash, the fund held approximately 227,000 shares of Sears, Roebuck stock worth more than $40 million.⁸ In less than three years, the market value of the fund’s holdings dropped by nearly 95%

³ Ascoli, 386.
⁴ Werner, 238.
⁵ Quoted in Werner, 238-239. Although Rosenwald acknowledged that the pre-crash market value of his company’s stock was most likely exaggerated, he remained confident in Sears, Roebuck’s ability to weather any potential economic downturns and, as a result, ignored suggestions from Embree to diversify a portion of the fund’s portfolio.
⁷ Ibid.
⁸ Ascoli, 308 and Werner 334.
as the selling price per share tumbled from a high of $190 in 1929 to a low of $10 in 1932.\(^9\) To make matters worse, Rosenwald’s kidneys began to fail; nevertheless, he did everything in his power to ease the financial burden felt by Sears, Roebuck and its employees.\(^10\) Of particular importance, Rosenwald lowered the yearly rent on the company’s property by $80,000 and reduced his salary as Chairman of the board from $50,000 to $5,000.\(^11\) He also guaranteed $7 million in loans for 300 workers who, before the crash, purchased Sears, Roebuck stock on credit.\(^12\)

Following four months of medical treatment and bed rest, Rosenwald passed away from natural causes on January 6, 1932 at which time the depreciated value of the fund’s stock reserves fell below the cost of its obligations, meaning that unless Embree secured additional capital, the fund risked defaulting on its outstanding pledges or, worse yet, filing for bankruptcy.\(^13\) Desperate for immediate financial assistance, Embree took out a $1.2 million loan from the First National Bank of Chicago, even though the extremely high interest rate made any attempt at remuneration impossible.\(^14\) Likewise, he reached out to the President of the Carnegie Corporation, Henry Pritchett (1857-1939), who agreed to co-sponsor the fund’s southern library extension program with an outright gift of $200,000.\(^15\) Also coming to the fund’s rescue was the Rosenwald Family Association, an independent charitable organization operated by Rosenwald’s five children, which donated $69,119 to help pay off unresolved commitments to the Museum of

\(^9\) Ascoli, 308 and 386 and Werner 354.
\(^10\) Ascoli, 361 and 381.
\(^11\) Ibid., 381.
\(^12\) Ibid., 361.
\(^13\) Ascoli, 383 and 390.
\(^14\) Ascoli, 391.
\(^15\) Ascoli, 391 and Werner, 334.
Science and Industry and to the American Society for Jewish Farm Settlements.\textsuperscript{16} Theodore Troy, an unaffiliated benefactor from Jacksonville, Florida, gave $20,195 to use however the fund saw fit.\textsuperscript{17}

Although these donations provided temporary relief, the fund still needed an estimated $500,000 to continue financing its wide array of educational initiatives, thus prompting Embree to contact Raymond Fosdick (1883-1972) of the Rockefeller Foundation in May 1932.\textsuperscript{18} Like the Rosenwald Fund, the Rockefeller Foundation’s General Education Board championed the cause of black education in the South but, after reading Embree’s candid appeal for help, denied his request for bailout monies based on what it believed to be reckless fiscal behavior.\textsuperscript{19} Specifically, the Rockefeller officers disapproved of the fund’s decision to hold onto its entire reserve of Sears, Roebuck stock rather than selling a portion of it before the bottom fell out of the market.\textsuperscript{20} They also criticized the fund’s decision to take out a bank loan with such an exorbitantly high rate of interest when repayment of the principal alone was unachievable given the depreciated value of its assets.\textsuperscript{21}

Undeterred, Embree scheduled a meeting with the president of the General Education Board, Max Mason (1877-1961), who, after discussing the matter with the Rockefeller Foundation’s executive committee, agreed to set aside $200,000 of the General Education Board’s charitable income specifically for unpaid Rosenwald Fund beneficiaries.\textsuperscript{22} Unlike the Carnegie

\textsuperscript{16} Ascoli, 391 and Werner, 334.  
\textsuperscript{17} Werner, 334.  
\textsuperscript{18} Ascoli, 391.  
\textsuperscript{19} Ibid.  
\textsuperscript{20} Ibid.  
\textsuperscript{21} Ibid.  
\textsuperscript{22} Ibid., 392.
Corporation, the General Education Board refused to make a no-strings-attached contribution. Instead of discretely transferring the money to the fund itself, the General Education Board insisted that Embree notify all outstanding pledge holders of the fund’s inability to pay them before it dispatched its own field agent, Jackson Davis (1882-1947), to review each eligible recipient’s claim in person. Once Davis verified that the amount of aid requested was appropriate, each individual or organization formally reapplied to the General Education Board, at which time a final decision was made by the Rockefeller Foundation’s executive committee as to whether or not any compensation was awarded.

By 1934 the General Education Board contributed a total of $257,074 to eleven Rosenwald Fund affiliates, not to mention forty black primary schools, thereby keeping the Rosenwald Fund solvent. In compliance with the accounting protocol established by the Rockefeller Foundation’s executive committee, the fund reimbursed its debtors directly, who in turn settled up with the General Education Board. Within two years of Embree’s initial appeal to Fosdick, the Rosenwald Fund paid back $182,913 of the money provided by the General Education Board with the remaining $74,161 being forgiven as a result of the two foundations’ overlapping interest in the fund’s black, primary school building program and its southern, vocational shop supervisors initiative.

The Division of Fellowships (1937-1948) and Methods of Selection

The monetary support provided by the Carnegie Corporation and the Rockefeller Foundation enabled the fund to continue awarding grants throughout the Great Depression, albeit with a

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23 Ascoli, 392.
24 Ibid.
25 Ibid.
26 Ibid., 394.
27 Ibid., 393 and 394.
28 Ibid., 394.
drastically reduced budget. At its peak in 1930, the fund spent $128,715 on fellowships to African Americans. Within two years, total fellowship payments to African Americans fell to $25,484 before bottoming out at $10,721 in 1933. Rather than divide its dwindling resources between a quickly-growing contingent of qualified yet run-of-the-mill applicants, the fellowship committee intensified its focus, allowing only the most exceptional applicants to receive aid between 1933 and 1936. Although no visual artists obtained grants during this period, candidates such as John Hope Franklin (1915-2009), W. Allison Davis (1902-1983), and Ralph Bunche (1904-1971) affirmed, more than ever, the fund’s commitment to DuBois’ philosophy of social reform and the creation of a talented tenth.

Whether instigated by the fund’s shrinking assets or Embree’s progressive agenda, the sudden rise of academic and cultural admission standards marked the beginning of a new era. Thus far, the fellowship program was still experimental, operating as an extension of Rosenwald’s earlier efforts to support individual scholars in their pursuit of a specific vocational objective; however, with the quantity and quality of applicants on the rise, the board decided to continue the program on a long-term basis. Established in 1937, the Division of Fellowships was “intended to provide opportunities for special experience or advanced study to individuals who have already given evidence of exceptional ability and who wish to prepare themselves

29 Embree and Waxman, 206 and 207.
30 Julius Rosenwald Fund Archives, Fisk University, Box 76, Folder 13, Negro Fellowship Payments, 3.
31 Ibid.
32 Schulman, 59.
33 Ibid.
35 Ibid.
In particular, fellowships were available to African Americans from any part of the country regardless of their field of interest. Also, white southerners working on a problem distinctive to the South and who anticipated making their living in the South were encouraged to apply. Within these two categories, men and women between the ages of twenty-two and thirty-five were eligible as long as they had completed their undergraduate degree or equivalent professional training.

More than simply updating the experimental program’s mission statement and eligibility requirements, the fellowship committee formalized pre-existing methods of selection, thereby requiring each candidate to fill out and submit a standardized application form by the first of January of each year. (See appendix B for Charles Alston’s fellowship application from 1940.) The four-page questionnaire supplemented the brief, open-ended work proposal used during the experimental phase of the program and consisted of the following six sections: personal history, education, experience, accomplishments, references, and statement of plan of work. Outside of these categories, the application form contained check boxes labeled “Negro” and “White Southerner,” five blank lines requesting present and permanent addresses as well as current occupation and salary, a section reserved for a budget estimate of the proposed project, and a

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36 Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder C, Julius Rosenwald Fund Fellows, 1941, 1.
37 Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder C, Julius Rosenwald Fund Fellows, 1941, 1.
38 Ibid.
39 Ibid.
40 Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder 3, Fellowships, 1938, 21. In some years, fellowship applications could be accepted as late as the fifth of January.
41 Julius Rosenwald Fund Archives, Fisk University, Box 382, Folder 1, Fellowship Application, 1940, 1.
Although not a groundbreaking innovation, the standardized application form streamlined the vetting process, enabling the fellowship committee to collect pertinent information in an efficient, systematic manner while, at the same time, allowing them to get to know each candidate on a more personal level.

Logistically, the application review process consisted of the following steps. First, the fellowship director conducted a preliminary appraisal of every submission, immediately eliminating any grossly unqualified candidates. Next, digests of the remaining applications, generally around two to three hundred, were forwarded to each member of the fellowship committee to study and rate in batches of thirty or forty at a time. (See appendix C for Charles Alston’s fellowship digest from 1940.) Third, a two-day meeting was scheduled for the middle of March at which time the remaining candidates were scrutinized “on the basis of their records and the judgments of persons who know them best” until roughly eighty five applicants remained in contention. Finally, members of the fellowship committee dispersed to gather supplemental information by means of face-to-face interviews with the candidates themselves and, depending on the applicant’s field of interest, with any experts or critics, before reconvening for two more days in early April to finalize their selections. In the end, anywhere from fifty to sixty fellows

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42 Julius Rosenwald Fund Archives, Fisk University, Box 382, Folder 1, Fellowship Application, 1940, 1-4.
43 Julius Rosenwald Fund Archives, Fisk University, Box 382, Folder 1, Fellowship Application, 1940, 1-4.
44 Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder 3, Fellowships, 1938, 21.
45 Ibid.
46 Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 2, Letter from Edwin R. Embree to Robert C. Weaver, 1940.
47 Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder 3, Fellowships, 1938, 22.
48 Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 2, Letter from Edwin R. Embree to Robert C. Weaver, 1940.
were chosen each year, thirty to forty of whom were African Americans, receiving an average award of $1,500 although exceptions could be made depending on the rigor and complexity of the proposed project.49

**The Art Jury: Phase 1 (1939)**

For visual artists, the selection process deviated only slightly from the general protocols just described in that, along with a standardized application form, each candidate was required to submit “three to five canvasses or a representative selection of their work in other media” for review by the fellowship committee. However, in light of the fact that a majority of committee members lacked any specialized art training or education, Henry Allen Moe solicited a jury from the John Simon Guggenheim Memorial Foundation which initially included Gifford Beal (1879-1956) (Figure 20) and Eugene Speicher (1883-1962) (Figure 21).50 In addition to evaluating applications, the art jury, along with Moe and the current Director of Fellowships, typically attended the annual Julius Rosenwald Fund Art Exhibition held in March or April at the W.S. Budworth & Son Gallery in New York, the Newcomb-Macklin Company Gallery in Chicago, or the Museum of Science and Industry.51 (See appendix G for a comprehensive list of art

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49 Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder C, Julius Rosenwald Fund Fellows, 1941, 1 and Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder 3, Fellowships, 1938, 22.

50 Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 2, Letter from George M. Reynolds to Henry Allen Moe, April 7, 1939. It seems highly likely that Henry Allen Moe made the services of the Guggenheim Foundation’s art jury available to the Rosenwald Fund as he was not only the director of the Guggenheim’s fellowship program but also a member of the Rosenwald fund’s fellowship committee. In addition to serving as the point person for the annual Rosenwald Fund art exhibition, numerous times in correspondence among jury members and Rosenwald fund officials is the jury referred to as Mr. Moe’s jury.

51 Julius Rosenwald Fund Archives, Fisk University, Box 374, Folders 2-5, Invoice from W.S. Budworth & Son, April 11, 1941 and Invoice from W.S. Budworth & Son, March 16, 1942 and Letter from Mr. Lecine to William C. Haygood, February 26, 1943 and Invoice from W.S. Budworth & Son, April 14, 1944 and Invoice from W.S. Budworth & Son, May 17, 1945 and
exhibition dates, venues, and jury members. Depending on the number of submissions, jury members spent anywhere from two to four hours deliberating over a period of one to two days before giving their final recommendations to the Director of Fellowships who, in turn, passed them along to the rest of the fellowship committee at the first meeting of the year.

The inaugural juried exhibition took place in Washington D.C. on April 9 and 10, 1939 and involved the artists Beal and Speicher who, along with Moe, evaluated applications by the following eight artists: Lawrence Arthur Jones (1910-1996), Elizabeth Catlett (1915-2012), L.H. Gragert (life dates unknown), Charles Eugene Shannon (1914-1995), Margaret L. Cuninggim (unknown-1986), Albert L. Turner (life dates unknown), Crawford Gillis (1914-2000), and Thomas Puryear Mims (1906-1975). Although none of the African American candidates earned an art fellowship that year, Shannon and Mims, both of whom were white southerners, received funding. (See appendix I for a list of art and photography fellowship applicants and recipients.)

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52 To my knowledge, this information has never been collected and organized.
53 Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 2, W.S. Budworth & Son Invoice, April 11, 1941 and Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 2, Letter from William C. Haygood to Oronzio Maldarelli, February 24, 1942.
54 Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 2, Letter from George M. Reynolds to Henry Allen Moe, April 7, 1939 and Julius Rosenwald Fund Archives, Box 374, Folder 2, Letter from Josephine Leighton to George M. Reynolds, April 11, 1939. In his essay titled “African American Art and the Julius Rosenwald Fund” Schulman states that the art jury began in 1940 but I have found a letter from Moe to Embree dated April 12, 1939 stating that the Guggenheim jury assisted with candidate selections one year earlier. I have also found an invoice from the Julius Rosenwald Fund dated April 13, 1939 reimbursing Moe for shipping the fellowship exhibit materials to Washington at a cost of $14.70. Although Beal and Speicher evaluated applications it is unclear whether they attended the fellowship committee meeting in Washington on April 9 and 10, 1939. It is possible they saw the exhibits and made their recommendations to Moe while he was in New York as the exhibit materials were initially shipped to the Manhattan Storage and Warehouse Company before being rerouted to Washington by Moe.To my knowledge, this is the first time anyone has identified Beal and Speicher as members of the Rosenwald art jury.
55 Schulman, 159 and 167.
recipients from 1939 to 1948.\textsuperscript{56} Proving that it was acceptable to apply in two separate fellowship categories simultaneously was Turner, who, despite his rejection as an artist, received a fellowship for political science.\textsuperscript{57}

\textbf{The Art Jury: Phase 2 (1940-1946)}

In 1940, the composition of the jury changed altogether to include Frank Mechau (1903-1946) (Figure 22), Peppino “Gino” Mangravite (1896-1978) (Figure 23), and Oronzio Maldarelli (1892-1963) (Figure 24), each of whom was a classically trained white artist and, at one time, an instructor at Columbia University.\textsuperscript{58} Dubbed the “three musketeers” by acting fellowship director Vandi V. Haygood, each one served until 1947 when Mechau passed away unexpectedly from a heart attack.\textsuperscript{59} During their tenure, the jury was at its most active, not only spearheading the fund’s annual art exhibition but, in the case of Mechau, scouting for talented candidates who might otherwise have been unaware of the fellowship program’s existence.\textsuperscript{60}

Mechau, who lived in Colorado, offered to travel throughout New Mexico and Texas for six months each year holding art discussion groups at local schools and community centers in an

\textsuperscript{56} I collected this information from the artwork inventories recorded by the galleries which hosted the annual art and photography exhibitions. To my knowledge, this information has never been collected or organized. With the exception of the years 1940 and 1948, I believe the list of painting and sculpture applicants to be comprehensive. I believe the photography candidates to be comprehensive in 1946 and 1947 but not in 1948, as I could not locate an inventory list from the shipping company. I believe Rietzes transported the artwork submissions to Stryker’s office herself.

\textsuperscript{57} Schulman, 167.

\textsuperscript{58} Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 2, Letter from George M. Reynolds to Henry Allen Moe, April 4, 1940.

\textsuperscript{59} Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 4, Letter from Vandi V. Haygood to Peppino Mangravite, March 8, 1945 and Schulman, 74.

\textsuperscript{60} Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 3, Memo from Vandi V. Haygood to Fellowship Committee, April 15, 1945.
effort to recruit “Spanish-American” artists of unusual ability.61 Although it is unclear whether the fellowship committee ever signed off on such a program, Mechau distributed letters to numerous cultural institutions throughout the western United States promoting the fellowship program.62 In lieu of his extra efforts, the fellowship committee paid Mechau an honorarium of $250 in 1944 and 1945, making him the only member of the art jury to ever receive monetary compensation above and beyond incurred expenses.63

African American artists receiving financial aid between 1940 and 1946 included Charles Alston (1907-1977), Selma Burke, Jacob Lawrence, Joseph Delaney (1904-1991), Charles White (1918-1979), Gordon Parks (1912-2006), Mildred Blount (1907-1974), Winifred Mason, Charles Sebree (1914-1985), Frances Chandler, Hale Woodruff (1900-1980), Eldzier Cortor, Rose Piper (1917-2005), Elizabeth Catlett (1915-2012), Richard Dempsey (1909-1987), Vernon Winslow, and Gilbert Olmstead (1914-1985).64 A veritable who’s who of twentieth-century black visual artists, many of these fellows created seminal works as a direct result of receiving grants from the Rosenwald Fund.65 Three prime examples were Catlett, who executed The Negro Woman series (1946-1947) (Figure 10), Lawrence, who finished his Migration Series (1940-1941) (Figure 11), and Cortor, who completed his Room series (1948) (Figure 12).66

61 Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 3, Letter from Frank Mechau to Vandi V. Haygood, May 3, 1944.
62 Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 3, Frank Mechau Recruitment Form Letter, October 19, 1944. One response, from the from the Director of the Philbrook Art Center in Tulsa, Oklahoma, was particularly interesting as Bernard Frazier encouraged Mechau to take a look at the work of Native American artists although it is not clear whether Mechau targeted this group during his fellowship recruitment.
63 Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 3, Frank Mechau Recruitment Form Letter, October 19, 1944. To my knowledge, this information has never been recorded.
64 Ibid., 157-167.
65 Ibid., 16.
66 Ibid.
Although the fellowships of Catlett, Lawrence, and Cortor may have been three of the most well-known in the history of the program, the plan of work proposed by Alston touched upon the themes of self-discovery and self-examination which were critical components in all of the series just mentioned and applicable to many other Rosenwald fellowships during this period. A recent graduate of Columbia University’s Teachers College, Alston was a versatile artist who, in addition to earning a host of academic honors, participated in group exhibitions at the Harmon Foundation, the Museum of Modern Art, the American Labor Club, and the Baltimore Museum of Fine Arts. During the 1930s, the Harlem-based studio he shared with Henry Bannarn (1910-1965), located at 306 West 141st Street, became the center of African American artistic activity in New York City attracting the likes of Alain Locke (1886-1954), Augusta Savage (1892-1962), and Claude McKay (1889-1948), to name only a few. Further elevating his standing within the local community, Alston earned a position as the first black supervisor of the WPA’s mural division. He also provided free art lessons to young artists like Jacob Lawrence, Romare Bearden, and Robert Blackburn (1920-2003). In his spare time, he expanded his own knowledge of sculpture and graphic arts under Ahron Ben-Shmuel (1903-1984) and Harry Sternberg (1904-2001), respectively, in a non-degree program at Columbia University. Eager to continue his education in the southern United States, the region in which he spent the first eight years of his life, Alston submitted a fellowship application to the Rosenwald Fund in 1940 hoping “to

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67 Julius Rosenwald Fund Archives, Fisk University, Box 382, Folder 1, Julius Rosenwald Fund Fellowship Application for Charles Alston, 1940.
68 Ibid.
70 Patton, 144.
present, through the medium of the graphic arts, the Negro, urban and rural, and his true relation to present day American life.”

Following the approval of his paperwork and, based on recommendations from the “three musketeers,” the fellowship committee awarded Alston $1,200 for one year in the American South. He began his expedition in the summer of 1940 joining sociologist Giles Hubert who, coincidentally, was traveling through the same locales as a Farm Security Administration inspector. Although Alston was initially worried that teaming up with Hubert might disrupt his fellowship, he quickly realized that traveling with a government official not only accelerated his progress but, more importantly, provided him with unprecedented access to the South’s rural environs. During the first year of his fellowship, Alston photographed and sketched the downtrodden landscape emphasizing the lingering effects of the Great Depression. For example, in his lithograph Deserted House (ca. 1938) (Figure 13), Alston used dramatic gradations of light and shadow to create a disquieting image of a dilapidated structure surrounded by a few scraggly trees and stumps. The composition is devoid of human subjects, adding a feeling of isolation and anguish.

By 1941, Alston’s artistic development was evident not only to the fellowship committee but also to the art jury who, after reviewing his portfolio, recommended him for an additional

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72 Julius Rosenwald Fund Archives, Fisk University, Box 382, Folder 1, Julius Rosenwald Fund Fellowship Application for Charles Alston, 1940.
73 Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder C, Fine Arts, 28.
74 Schulman, 60.
75 Ibid.
76 Ibid.
77 Collins, 39. Although the catalogue lists the production date of Deserted House as circa 1938, Collins believes that Alston created it just after his return from the South in 1942.
78 Ibid.
Financially secure for a second year, Alston continued depicting rural landscapes and African American family units, eventually creating the painting, *Woman and Child* (ca. 1955) (Figure 14). Like *Deserted House*, Alston’s figurative work touched upon the South’s economic suffering but, rather than dwelling on that theme, Alston highlighted the poise and self-respect of his southern models. In *Woman and Child*, Alston portrays a mother who proudly lifts her loincloth-covered son up to her chest with her hands beneath his left thigh and buttock. This not only demonstrates her physical power but also reveals her emotional strength to protect him during such trying times. Moreover, her stoic facial features and brooding stare in the opposite direction of her child’s face allude to her unbreakable spirit. Between 1950 and 1977, fourteen years after his journey through the South, Alston continued to draw upon the material gathered during his fellowship, subsequently creating seventeen abstract and figural family portraits.

**The Art Jury: Phase 3 (1947)**

Five years after Alston’s fellowship, William C. Haygood returned from active military duty in Europe thereby relieving his wife as acting director of fellowships. In light of Mechau’s untimely death, Haygood was charged with finding a qualified replacement. With the loss of Mechau came the resignations of Mangravite and Maldarelli who needed a break from the jury following six years of consecutive membership. As replacements for the “three musketeers,”

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79 Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder C, Fine Arts, 28.
80 For the analysis of *Deserted House* and *Woman and Child*, I am indebted to page 36 of Pierce’s article “Charles Alston: An Appreciation.”
81 Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5, Letter from William C. Haygood to Gordon Parks, February 28, 1946.
82 Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 1, Memo to Committee on Fellowships, May 3, 1947.
83 Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 1, Memo to Committee on Fellowships, May 3, 1947.
Haygood recruited Daniel Catton Rich (1904-1976) (Figure 25), the Director of the Art Institute of Chicago, Rainey Bennett (1907-1998), a Chicago watercolorist and book illustrator, and Hale Woodruff (1900-1980) (Figure 26), the first African American to serve on the jury who received Rosenwald fellowships in 1943 and 1944.\textsuperscript{84} In contrast to the previous panel, which tended to recommend artists using more traditional forms of representation, the new jury favored candidates whose submissions showcased abstract styles and modernist themes.\textsuperscript{85}

During the tenure of Rich, Bennett, and Woodruff only William Ellisworth Artis (1914-1977) and John Walter Rhoden (1918-2001) earned new fellowships, although Catlett and Dempsey did receive funding for project extensions.\textsuperscript{86} Similar to Alston’s fellowship one year earlier, Artis’ proposed plan of study incorporated the representative themes of experience and inspiration but, it also showcased two of the most important characteristics of the Rosenwald fellowship program, namely artistic freedom and security.\textsuperscript{87} Unlike some of the other white institutional patrons of the New Negro movement, the Rosenwald Fund allowed Artis to completely change the scope of his project without advance notice and without decreasing his funding or enforcing any agenda of its own.\textsuperscript{88} In contrast, Albert Barnes attempted to pressure Aaron Douglas and Gwendolyn Bennett into writing a letter stating that Locke had incorporated one of Barnes’ ideas into Locke’s essay “The Legacy of the Ancestral Arts” without giving

\textsuperscript{84} Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5, Letter from William C. Haygood to Dan Catton Rich, April 11, 1947 and Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5, Letter from William C. Haygood to Rainey Bennett, April 11, 1947.
\textsuperscript{85} Schulman, 62 and 74.
\textsuperscript{86} Ibid., 157-167.
\textsuperscript{87} Ibid., 16.
\textsuperscript{88} Ibid., 134.
Fortunately, nothing came of Barnes’ manipulative request as both students ignored the issue and instead focused on their academics.\textsuperscript{90}

Professionally trained at the Art Students’ League in New York, Artis studied under Savage before enrolling in classes at Greenwich House Ceramic Center.\textsuperscript{91} In addition to winning awards at the Salon of America Exhibition in 1934 and at the Enlisted Men’s Exhibition in 1944, Artis taught ceramics at the Harlem branch of the YMCA while working full-time as a surveyor for the Harmon Foundation.\textsuperscript{92} Following the rejection of his Rosenwald fellowship proposal in 1946, Artis received a grant from his employer to conduct a ceramic survey and lecture tour at twenty-four African American schools and six historically black colleges.\textsuperscript{93} (See appendix E for Artis’ application digest from 1946.) One year later, Artis returned to Manhattan and registered at the New York State College of Ceramics.\textsuperscript{94} Following the successful completion of his second certificate program, he re-applied to the Rosenwald Fund, submitting eight ceramics and two sculptures, at which time he received $1,500 “to work with the native clays of Alabama in the production of creative sculpture and sculptured free form ceramic ware.”\textsuperscript{95} (See appendix F for Artis’ application digest from 1947.)

Although Artis originally intended to set up a base of operations at Tuskegee Institute, he

\begin{flushleft}
\textsuperscript{90} Ibid.
\textsuperscript{92} Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder 5, Application Digest for William Ellisworth Artis, 1947.
\textsuperscript{93} Ibid.
\textsuperscript{94} Ibid.
\textsuperscript{95} Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5, Invoice from Newcomb Macklin Company Gallery, April 28, 1947.
\end{flushleft}
quickly amended his fellowship arrangements in order to collaborate with the Croatian-born sculptor and architect Ivan Mestrovic (1883-1962) at Syracuse University. During his time with Mestrovic, Artis created sensitive portrait busts of mostly unknown African American subjects while, at the same time, honing his technical skills and experimenting with new mediums of expression. For example, in his sculpture Michael (ca. 1950) (Figure 15), Artis used bronze rather than clay to create an engaging head of a young African American boy with close-cropped hair who calmly stares into the distance as if unaware of the viewer. More textured and less idealized than his earlier work Untitled (ca. 1946) (Figure 16), the surface accurately replicates the natural creases and wrinkles of human skin. The large almond-shaped pupil-less eyes evident in Untitled reveal the influence of African sculpture, particularly masks of the Dan peoples. Moreover, the simplified modeling of the brow and hair reinforces the concept of Négritude which, in Michael, appears to be absent.

What is apparent in Michael is Artis’ inclusion of geometric and abstract patterns. More specifically, the nose and mouth are composed of triangular forms while the eyes and neck display ovular and cylindrical shapes, respectively. Several faintly-carved lines converge to create a short, neatly-trimmed coif on top of the boy’s head. Artis’ fellowship ended in 1948 just one year after it began but the knowledge and skills he acquired set the stage for an

96 Schulman, 134.
99 Everett, 12 and Schulman, 134.
100 Amaki, 217 and Patton, 128.
101 Ibid.
102 Everett, 12.
103 Ibid.
104 Ibid.
illustrious teaching and professional career in which he won nine Atlanta University Annual Awards and saw his work accessioned into the collections of Fisk and Hampton Universities and the North Carolina Museum of Art.\footnote{Amaki, 218.}

**The Art Jury: Phase 4 (1948)**

During the last year of the fund’s existence, Haygood resigned as director of fellowships leaving Hilde Reitzes in charge of the program.\footnote{Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5, Letter from Edwin R. Embre to Jacob Lawrence, April 22, 1948.} Like Haygood the year before, Reitzes faced an art jury in transition, as Rich relinquished his spot on the panel shortly after her appointment.\footnote{Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5, Letter from Edwin R. Embre to Jacob Lawrence, April 22, 1948.} As a replacement, Reitzes recruited Katharine Kuh (1904-1994) (Figure 27), curator of modern art at the Art Institute of Chicago, who suggested that Reitzes also get rid of Bennett and Woodruff in order to purge any lingering judging biases.\footnote{Schulman, 74.} More simply, Kuh and Haygood disliked serving on the same jury two years in a row as both believed that it was unfair for any candidates reapplying to be evaluated by a jury that turned them down the year before.\footnote{Ibid.}

After consulting with Embree, who initially disagreed with Kuh, Reitzes reached out to well-known African American painter Jacob Lawrence (1917-2000) (Figure 28), himself a three-time Rosenwald fellowship recipient, and white Chicago-based painter Max Kahn (1902-2005) (Figure 29), both of whom accepted her invitation to serve on the jury.\footnote{Ibid and Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder E, Memo to Committee on Fellowships, March 13, 1948.} Even more so than the previous panel, the selections of L’Tanya Bernice Griffin, Ronald Joseph (1910-1992), Marion Perkins (1908-1961), and Haywood “Bill” Rivers (1922-2002) as fellows were influenced by the
Case in point: the increasingly nonobjective oeuvre of Rivers grabbed the attention of the judges at the final Julius Rosenwald Fund Art Exhibition held at Chicago’s Museum of Science and Industry on March 31, 1948. More so than any other member of his fellowship class, and perhaps more than any other fellow in the history of the program, Rivers drastically altered the formal composition and style of his paintings as a result of his fellowship experience.

Graduating from the same alma mater as Artis, Rivers was a self-proclaimed “primitive” artist who, in addition to earning a Maryland State Scholarship in 1946, secured a solo exhibition at the Baltimore Museum of Fine Arts in 1948. In contrast to his early academic training, Rivers found inspiration in the works of folk artist Horace Pippin (1888-1946) whose naive, familial scenes reminded Rivers of growing up in North Carolina. In particular, Rivers emulated the geometric patterning and skewed perspective of the quilts and blankets which adorned many of Pippin’s domestic interiors as can be seen in Rivers’ work Card Game (1948) (Figure 17). More specifically, Rivers painted the rugs as if seen from above, making them appear to float over the floorboards. Determined to continue painting in a “brut” style, Rivers submitted a fellowship application to the Rosenwald Fund in 1948 hoping to travel from Virginia to Florida in search of southern forms and subject matter.

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111 Schulman, 74.
112 Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5, Letter from Hilde Reitzes to Mrs. Florence Carroll, April 5, 1948.
115 Schulman, 74.
116 Raverty, 30.
117 Ibid.
118 Schulman, 74.
Although Rivers received funding for his fellowship proposal, few logistical details are known about his journey through the southeastern United States. However, an examination of his work from the three decades that followed reveals his ability to visually underscore the art of quilt making in increasingly abstract and decorative forms.\textsuperscript{119} In his painting \textit{Untitled} (ca. early 1960s) (Figure 18), Rivers created a brightly colored, abstract composition with highly textured surfaces reminiscent of paintings by Jean Dubuffet (1901-1985) and Jean Fautrier (1898-1964), whose works Rivers could have seen firsthand while studying at the École Musée du Louvre in Paris.\textsuperscript{120} More specifically, Rivers painted horizontal bands on the outer edges of the canvas which converge in the middle to create an indistinguishable mass of dense impasto.\textsuperscript{121} Likewise, in \textit{Green Painting} (1960) (Figure 19), Rivers applied pigments liberally, combining geometric shapes with intense colors which, from a distance, resemble the irregular patches of fabric found on a crazy quilt.\textsuperscript{122} Despite lasting less than a year, the fellowship provided by the Rosenwald fund set Rivers’ career as an abstract painter in motion, providing him the opportunity to re-experience the South and its tradition of arts and crafts.\textsuperscript{123}

After completing his fellowship in 1949, Rivers travelled to Paris where he joined the cooperative gallery, Galerie Huit.\textsuperscript{124} Coincidentally, Rosenwald’s grandson Robert Rosenwald (life dates unknown) was one of its founders and principle patrons.\textsuperscript{125} It seems likely that Robert’s father Lessing Rosenwald (1891-1979) was instrumental in Robert’s support of the arts,

\textsuperscript{119} Raverty, 31.  
\textsuperscript{120} Francis, 458.  
\textsuperscript{121} Raverty, 31.  
\textsuperscript{122} Ibid.  
\textsuperscript{123} Schulman, 140.  
\textsuperscript{124} Raverty, 33.  
\textsuperscript{125} Schulman, 140.
as Lessing was an enthusiastic collector of rare books and works on paper. Moreover, Lessing donated his large collection of illustrated books, dating from the fifteenth through the twentieth centuries, to the Library of Congress following his death in 1979. He also gave approximately 22,000 drawings and prints to the National Gallery of Art in Washington, D.C. Despite Lessing’s passion for collecting, his father did not seem to have a personal interest in acquiring or commissioning art instead focusing his energy on his business interests and philanthropic endeavors.

The Photography Jury (1946-1948)

Until 1946, the art jury evaluated any and all visual art submissions. However, as the number of qualified photography candidates steadily increased, Haygood organized a specialized panel of judges. Just like Mechau, Mangravite, and Maldarelli, members of the photography jury, along with Moe and the current Director of Fellowships, reviewed applications and attended an annual exhibition held in March or April at the W.S. Budworth & Son Gallery in New York, the Newcomb-Macklin Company Gallery in Chicago, or the offices of the Standard

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129 I can find no mention of Rosenwald acquiring artwork in any of my primary or secondary research materials.
130 Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5, Letter from William C. Haygood to Roy E. Stryker, March 22, 1946.
131 Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5, Letter from William C. Haygood to Roy E. Stryker, March 22, 1946.
Oil Company in New York.\textsuperscript{132} (See appendix H for a comprehensive list of photography exhibition dates, venues, and jury members.\textsuperscript{133}) Despite its autonomy, the photography jury followed the same selection protocols as the art jury, providing its final recommendations to the Director of Fellowships who, in turn, passed them along to the rest of the fellowship committee at the first meeting of the year.\textsuperscript{134} Roy Stryker (1893-1975) (Figure 30), Director of the Farm Security Administration, and Gordon Parks (1912-2006) (Figure 31), an African American Rosenwald fellowship recipient in 1942, served on the committee in 1946 and 1947 while Stryker judged the photography candidates alone in 1948.\textsuperscript{135} (Again, see appendix I for a list of art and photography fellowship applicants and recipients from 1939 to 1948.\textsuperscript{136})

After barely surviving the economic strife of the Great Depression, the fund formalized its fellowship protocols in 1937, subsequently offering grants to thirty-seven visual artists.\textsuperscript{137} In only eleven years, the fellowship committee received at least 115 unique applications under the rubric of fine arts with twenty-two African Americans and fifteen white southerners receiving

\textsuperscript{132} Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5, Letter from William C. Haygood to Roy E. Stryker, March 22, 1946 and Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5, Telegram from Roy E. Stryker to William C. Haygood, April 29, 1947 and Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5, Letter from Hilde Reitzes to Roy E. Stryker, March 15, 1948.
\textsuperscript{133} To my knowledge, this information has never been collected and organized.
\textsuperscript{134} Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 1, Report of the Photographic Jury, May 3, 1947.
\textsuperscript{135} Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5, Letter from Roy E. Stryker to William C. Haygood, March 14, 1946 and Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5, Telegram from Roy E. Stryker to William C. Haygood, April 29, 1947 and Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5, Letter from Hilde Reitzes to Roy E. Stryker, March 15, 1948.
\textsuperscript{136} I collected this information from the artwork inventories recorded by the galleries which hosted the annual art and photography exhibitions. To my knowledge, this information has never been collected or organized. With the exception of the years 1940 and 1948, I believe the list of painting and sculpture applicants to be comprehensive. I believe the photography candidates to be comprehensive in 1946 and 1947 but not in 1948. Repeat from earlier footnote #55.
\textsuperscript{137} Ascoli, 308 and 386 and Schulman, 14.
awards. Among the applicants, fifty-seven or approximately 50% were black while thirty-three or 28% were white. Twenty-six candidates or 22% are classified as “race unknown.” A total of nineteen women applied for a fellowship in the visual arts with eleven classified as African Americans and eight as white southerners. Ninety-six men applied forty-five of whom were black and twenty-five were white. Taken as a whole, roughly 17% of visual art applicants were female and 83% were men.

Although some of the most prestigious African American artists of the twentieth century received fellowships, many others applied in vain. Well-known black artists like Romare Bearden, William Henry Johnson (1890-1945), and Lois Mailou Jones (1905-1998) never received funding from the fellowship committee despite submitting applications and artwork on multiple occasions. In fact, Bearden and Jones both received a “D” rating from the art jury in 1946 and, one year later, the jury eliminated Jones before the fellowship committee had a chance to consider her case. Despite these perceived errors in judgment, the selections of the art and photography juries have, for the most part, stood the test of time. Taking these factors into account, the Rosenwald Fund, with its unique fellowship program, was one of the most vital sources of financial aid for African American visual artists during the New Negro Movement.

138 On page 14 of his essay Schulman lists the number of candidates who received awards however I have counted the number of unique applicants under the rubric of fine arts which to my knowledge has never been calculated.
139 Schulman, 16.
140 Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 1, Art Jury Ratings, 1946.
141 Ibid. and Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 1, Memo to Committee on Fellowships, May 3, 1947.
142 Schulman, 16.
143 Schulman, 13.
Conclusion

Today, Rosenwald remains largely forgotten by the general populace. Only eighty years after his death, his name has all but disappeared from the American lexicon. Even the company by which he built his fortune bears the names of two other men despite the fact that it was Rosenwald who transformed it into one of the most profitable businesses in the world during the early twentieth century. The Museum of Science and Industry in Chicago could have been named the “Rosenwald Industrial Museum” but, following three years of protests by Rosenwald himself, it now carries a less specific moniker.\(^1\) Even his own foundation, the Julius Rosenwald Fund, purposefully expired sixteen years after his death.\(^2\) Other than Rosenwald Hall at the University of Chicago and a portrait bust in front of Chicago’s Merchandise Mart, barely a trace of physical evidence remains testifying to his existence.\(^3\) Fortunately, a number of scholars have begun resurrecting Rosenwald’s name, accurately portraying him as one of the most important businessmen and philanthropists of the first half of the twentieth century. His biographer and grandson, Peter Ascoli, identifies three central tenets which effectively sum up Rosenwald’s philosophy of giving and which I believe can be seen in his foundation’s support of African American visual artists.

First, Ascoli describes Rosenwald as a “hands-on” philanthropist meaning that he did not simply write checks but offered advice for improving the project at hand.\(^4\) In addition, Rosenwald networked among his friends and colleagues creating momentum for a cause that he felt was worthy of their support.\(^5\) In the case of his foundation, Rosenwald created a streamlined

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\(^1\) Ascoli, 270.
\(^2\) Beilke, 12.
\(^3\) Ascoli, ix.
\(^4\) Ibid., 408.
\(^5\) Ibid.
organizational structure thereby eliminating any unnecessary levels of bureaucracy and allowing
fund officers to take a personal interest in those they wished to help.\textsuperscript{6} As it applied to visual
artists, the fellowship committee tried not to influence a candidate’s actual plan of work, but
instead offered help in the form of grant renewals and extension payments when requested by the
artist. For example, Savage requested and received a final extension payment of $750 enabling
her to cast a few sculptures in bronze before returning to the United States in September 1931.\textsuperscript{7}

The second tenet examined by Ascoli was Rosenwald’s desire to help the underdog or the
persecuted.\textsuperscript{8} Evident in his creation of black primary schools throughout the South, Rosenwald
supported a variety of domestic and international causes benefitting underprivileged whites,
African Americans, and Russian Jews.\textsuperscript{9} Likewise, Embree tailored the Rosenwald fellowship
program to support “Negro creative workers” at a time when racism still infected the minds of a
majority of whites in the United States.\textsuperscript{10} Almost every fellowship awarded to an African
American visual artist by the fund can be said to fall under this tenet.

Finally, Ascoli discusses Rosenwald’s willingness to work with a team.\textsuperscript{11} As seen with his
use of challenge grants to fund the construction of black YMCAs and YWCAs, Rosenwald
wanted to attract other contributors to his projects, especially those with a vested interest.\textsuperscript{12}
Within the fellowship committee, teamwork was vital to assisting “individuals of exceptional
promise” and African American visual artists in particular so much so that Embree recruited

\textsuperscript{6} Werner, 322.
\textsuperscript{7} Schulman, 53.
\textsuperscript{8} Ascoli, 408.
\textsuperscript{9} Ibid.
\textsuperscript{10} Ibid., 313.
\textsuperscript{11} Ibid., 408.
\textsuperscript{12} Werner, 120.
some of the brightest public policymakers in the country to serve as members.\(^\text{13}\) In addition to reviewing applications, members of the Committee on Fellowships visited promising candidates and voted on final award recipients.\(^\text{14}\) For example, teamwork among fund officials played an important role in Barthé’s fellowship when, on September 12, 1930, George R. Arthur, Embree, and fund advisor Charles M. Thompson worked together to provide Barthé with a monthly stipend of seventy to eighty dollars to pay for food, clothing, and rent for the rest of the calendar year.\(^\text{15}\)

By seamlessly implementing the philosophy of giving espoused by its founder, the Rosenwald Fund established itself as one of the most important patrons of African American visual artists during the New Negro movement. Unfortunately, Rosenwald never lived to see the impact his foundation had on hundreds of black painters, sculptors, and photographers. Certainly, Rosenwald would be pleased that the activities of his foundation are being recognized but not for the personal glory rather as a means to inspire a new generation of philanthropists. It is my hope that this study will advance the legacy of one of the most generous and prolific patrons in American art history.

\(^{13}\) Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder A, Negro Fellowships, June 30, 1935, 1.  
\(^{14}\) Ibid.  
\(^{15}\) Schulman, 59.
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Letter from Josephine Leighton to George M. Reynolds (April 11, 1939), Julius Rosenwald Fund Archives, Box 374, Folder 2.

Letter from Mr. Lecine to William C. Haygood (February 26, 1943), Julius Rosenwald Fund Archives, Fisk University, Box 374, Folders 2-5.

Letter from Roy E. Stryker to William C. Haygood (March 14, 1946), Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5.

Letter from Vandi V. Haygood to Peppino Mangravite (March 8, 1945), Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 4.

Letter from William C. Haygood to Dan Catton Rich (April 11, 1947), Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5.

Letter from William C. Haygood to Gordon Parks (February 28, 1946), Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5.

Letter from William C. Haygood to Oronzio Maldarelli (February 24, 1942), Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 2.

Letter from William C. Haygood to Rainey Bennett (April 11, 1947), Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5.

Letter from William C. Haygood to Roy E. Stryker (March 22, 1946), Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5.

Memo from Vandi V. Haygood to Fellowship Committee (April 15, 1945), Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 3.

Memo to Committee on Fellowships (May 3, 1947), Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 1.

Negro Fellowships (June 30, 1935), Julius Rosenwald Fund Archives, Fisk University, Box 373, Folder A, 1-5.

Negro Fellowship Payments (date unknown), Julius Rosenwald Fund Archives, Fisk University, Box 76, Folder 13, 3.

Telegram from Roy E. Stryker to William C. Haygood (April 29, 1947), Julius Rosenwald Fund Archives, Fisk University, Box 374, Folder 5.
Figure 1
Augusta Savage
Terpsichore (Reclining Woman)
ca. 1929
clay
Dimensions and location unknown
Photograph in the Rosenwald Collection, Fisk University
Figure 2
Augusta Savage
*Bust of a Woman*
ca. 1929
clay
Dimensions and location unknown
Photograph in the Rosenwald Collection, Fisk University
Figure 3
Augusta Savage
*Tête de jeune fille*
ca. 1930
plaster?
Dimensions and location unknown
Photograph from *La dépêche africaine*
Figure 4
Augusta Savage
*Fern Frond*
ca. 1930 – 31
walnut
10 in. (h)
Collection of Sandrine Ladrière, Paris
Figure 5
William Edouard Scott
*Untitled (Haitian Fisherman at Dawn)*
ca. 1931
oil on panel
13 x 9 ½ in.
Private collection
Figure 6
William Édouard Scott
*Blind Sister Mary*
1931
oil on canvas
29 3/4 x 24 in.
Art & Artifacts Division,
Schomburg Center for Research in Black Culture,
The New York Public Library, Astor,
Lenox and Tilden Foundations
Figure 7
Richmond Barthé
*Blackberry Woman*
1932
bronze
33 3/4 x 11 x 14 in.
Smithsonian American Art Museum,
Washington, D.C.
Museum purchase through the Luisita L. and
Franz H. Denghausen Endowment, 2001.6
Figure 8
Richmond Barthé
_African Dancer_
1933
plaster
43 1/2 x 17 1/16 x 14 11/16 in.
Whitney Museum of American Art
New York, NY
Figure 9
Richmond Barthé
*Feral Benga*
1935
bronze
20 1/4 x 7 1/4 x 5 3/4 in.
Private collection
Figure 10
Elizabeth Catlett

*In Sojourner Truth I fought for the rights of women as well as Negroes*

*The Negro Woman*
1946-47
linoleum cut
9 x 6 in.

Howard University Gallery of Art
Art © Elizabeth Catlett/Licensed by VAGA, New York, NY
Figure 11
Jacob Lawrence
*From every southern town migrants left by the hundreds to travel north.*
*The Migration Series, Panel No. 3*
1940-41
casein tempera on hardboard
12 x 18 in.
The Phillips Collection
© The Jacob and Gwendolyn Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York
Figure 12
Eldzier Cortor
Room No. VI
1948
oil and gesso on masonite
42 1/4 x 31 1/2 in.
The Art Institute of Chicago
© Eldzier Cortor. Courtesy of Michael Rosenfeld Gallery, LLC, New York, NY
Figure 13
Charles Alston
_Deserted House_
ca. 1942-55
lithograph
Sheet: 16 x 20 7/8 in.
Image: 11 1/8 x 15 1/4 in.
The Metropolitan Museum of Art
© Estate of Charles Alston
Figure 14
Charles Alston
_Woman and Child_
ca. 1955
oil on canvas
50 x 36 in.
Collection of Camille O. and William H. Cosby
© Estate of Charles Alston
Figure 15
William E. Artis
*Michael*
ca. 1950
bronze
9 x 6 1/2 x 6 3/4 in.
The Paul R. Jones Collection, University of Delaware
Figure 16
William E. Artis
_Untitled_
ca. 1946
marble
18 x 7 1/2 x 11 in.
Smithsonian American Art Museum
Figure 17
Haywood Bill Rivers
*Card Game*
1948
oil on canvas
18 x 27 in.
Location unknown
Figure 18
Haywood Bill Rivers
*Untitled*
ca. early 1960s
oil on canvas
Dimensions and location unknown
Figure 19
Haywood Bill Rivers
*Green Painting*
ca. 1960
oil on canvas
29 x 34 in.
Location unknown
Figure 20
Photographer unknown

*Gifford Beal*

Date unknown
Medium unknown
Dimensions unknown
Photograph in the Smithsonian American Art Museum
Figure 21
Photographer unknown
Eugene Speicher
Date unknown
Medium unknown
Dimensions unknown
Photograph in the Smithsonian American Art Museum
Figure 22
Photographer unknown
Frank Mechau
ca. 1930
Medium unknown
Dimensions unknown
Photograph in the Archives of American Art, Smithsonian Institution
Figure 23
Photographer unknown
*Peppino Mangravite*
Date unknown
Medium unknown
Dimensions unknown
Photograph in the Smithsonian American Art Museum
Figure 24
Photographer unknown

Oronzio Maldarelli
Date unknown
Medium unknown
Dimensions unknown

Photograph in the Smithsonian American Art Museum
Figure 25
Photographer unknown

*Katherine Kuh, Marc Chagall, and Daniel Catton Rich*

ca. 1958

Medium unknown
Dimensions unknown

Photograph from http://www.luchalibro.cl/2011/07/03/katharine-kuh-la-modernista/
Figure 26
Photographer unknown
*Hale Woodruff*
Date unknown
Medium unknown
Dimensions unknown
Photograph in the Smithsonian American Art Museum
Figure 27
Photographer unknown

*Katherine Kuh*

Date unknown

Medium unknown

Dimensions unknown

Photograph from http://www.luchalibro.cl/2011/07/03/katharine-kuh-la-modernista/
Figure 28
Photographer unknown  
*Jacob Lawrence*
Date unknown  
Medium unknown  
Dimensions unknown
Photograph in the Smithsonian American Art Museum
Figure 29
Photographer unknown
*Max Kahn*
Date unknown
Medium unknown
Dimensions unknown
Photo from http://maxkahn.com/biography.html
Figure 30
Gordon Parks

*Roy Stryker*

ca. 1945
Medium unknown
Dimensions unknown
Photo from University of Louisville, Special Collections and Archives
Figure 31
Photographer unknown
Gordon Parks
Date unknown
Medium unknown
Dimensions unknown
Photo from http://www.gordonparksfoundation.org/biography/
## Appendix A

**Trustees and Officers, 1917-1948**

### Trustees

<table>
<thead>
<tr>
<th>Name</th>
<th>Years</th>
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</thead>
<tbody>
<tr>
<td>Will W. Alexander</td>
<td>1930-1948</td>
</tr>
<tr>
<td>Marion R. Ascoli</td>
<td>1931-1940</td>
</tr>
<tr>
<td>Harry W. Chase</td>
<td>1928-1933</td>
</tr>
<tr>
<td>Will W. Clayton</td>
<td>1938-1939</td>
</tr>
<tr>
<td>Donald Comer</td>
<td>1940-1942</td>
</tr>
<tr>
<td>John J. Coss</td>
<td>1933-1939</td>
</tr>
<tr>
<td>Armand S. Deutsch</td>
<td>1917-1926</td>
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<tr>
<td>Edwin R. Embree</td>
<td>1928-1948</td>
</tr>
<tr>
<td>Mark Ethridge</td>
<td>1939-1948</td>
</tr>
<tr>
<td>Marshall Field</td>
<td>1941-1948</td>
</tr>
<tr>
<td>A. Richard Frank</td>
<td>1939-1948</td>
</tr>
<tr>
<td>O. Max Gardner</td>
<td>1943-1945</td>
</tr>
<tr>
<td>Charles H. Houston</td>
<td>1943-1948</td>
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<tr>
<td>Robert M. Hutchins</td>
<td>1934-1940</td>
</tr>
<tr>
<td>Charles S. Johnson</td>
<td>1934-1948</td>
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<tr>
<td>Charles H. Judd</td>
<td>1933-1938</td>
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<tr>
<td>Adele R. Levy</td>
<td>1928-1948</td>
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<tr>
<td>Franklin C. McLean</td>
<td>1928-1948</td>
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<tr>
<td>Howard W. Odum</td>
<td>1937-1943</td>
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<tr>
<td>Leonard M. Rieser</td>
<td>1933-1948</td>
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<tr>
<td>Anna Eleanor Roosevelt</td>
<td>1940-1948</td>
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<tr>
<td>Augusta N. Rosenwald</td>
<td>1917-1928</td>
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<tr>
<td>Julius Rosenwald</td>
<td>1917-1932</td>
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<td>Lessing J. Rosenwald</td>
<td>1917-1948</td>
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<tr>
<td>William Rosenwald</td>
<td>1932-1938</td>
</tr>
<tr>
<td>Beardsley Ruml</td>
<td>1928-1933</td>
</tr>
<tr>
<td>Murray Seasongood</td>
<td>1930-1934</td>
</tr>
<tr>
<td>Bishop Bernard J. Sheil</td>
<td>1943-1948</td>
</tr>
<tr>
<td>Alfred K. Stern</td>
<td>1928-1937</td>
</tr>
<tr>
<td>Edgar B. Stern</td>
<td>1928-1948</td>
</tr>
<tr>
<td>Edith R. Stern</td>
<td>1932-1935</td>
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<tr>
<td>Frank L. Sulzberger</td>
<td>1928-1948</td>
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<tr>
<td>Harold H. Swift</td>
<td>1928-1931</td>
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<tr>
<td>Robert E. Wood</td>
<td>1938-1941</td>
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**Officers**

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<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Years</th>
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<tbody>
<tr>
<td>Garth Akridge, Special Field Agent</td>
<td></td>
<td>1934-1936</td>
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<tr>
<td>Will W. Alexander, Vice President</td>
<td></td>
<td>1940-1948</td>
</tr>
<tr>
<td></td>
<td>Director for Race Relations</td>
<td>1942-1948</td>
</tr>
<tr>
<td>George R. Arthur, Associate for Negro Welfare</td>
<td></td>
<td>1928-1934</td>
</tr>
<tr>
<td>M. O. Bousfield, Associate for Negro Health</td>
<td></td>
<td>1934-1936</td>
</tr>
<tr>
<td></td>
<td>Director for Negro Health</td>
<td>1936-1942</td>
</tr>
<tr>
<td>Taliaferro Clark, Consultant in Negro Health</td>
<td></td>
<td>1929-1933</td>
</tr>
<tr>
<td>W. F. Credle, Associate in Southern Office</td>
<td></td>
<td>1931-1932</td>
</tr>
<tr>
<td>Michael M. Davis, Director for Medical Services</td>
<td></td>
<td>1929-1936</td>
</tr>
<tr>
<td>J. C. Dixon, Director for Rural Education</td>
<td></td>
<td>1937-1940</td>
</tr>
<tr>
<td>Dorothy A. Elvidge, Assistant Comptroller</td>
<td></td>
<td>1929-1933</td>
</tr>
<tr>
<td></td>
<td>Comptroller</td>
<td>1933-1948</td>
</tr>
<tr>
<td></td>
<td>Secretary</td>
<td>1941-1948</td>
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<tr>
<td>Edwin R. Embree, President</td>
<td></td>
<td>1928-1948</td>
</tr>
<tr>
<td>Clark Foreman, Director for Studies</td>
<td></td>
<td>1928-1935</td>
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<tr>
<td>Clyde D. Frost, Associate for Medical Services</td>
<td></td>
<td>1929-1932</td>
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<tr>
<td>William B. Harrell, Secretary and Comptroller</td>
<td></td>
<td>1928-1929</td>
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<tr>
<td>Vandi V. Haygood, Acting Director for Fellowships</td>
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<td>1943-1946</td>
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<tr>
<td>William C. Haygood, Secretary</td>
<td></td>
<td>1940-1941</td>
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<td></td>
<td>Director for Fellowships</td>
<td>1941-1947</td>
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<tr>
<td>Charles S. Johnson, Director for Race Relations</td>
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<td>1943-1947</td>
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<tr>
<td>Nathan W. Levin, Comptroller</td>
<td></td>
<td>1929-1933</td>
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<tr>
<td></td>
<td>Assistant Treasurer</td>
<td>1930-1948</td>
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<td>Joseph D. Lohman, Associate Director for Race Relations</td>
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<td>1943-1947</td>
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<td>Fred McCuistion, Associate in Southern Office</td>
<td></td>
<td>1930-1932</td>
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<tr>
<td>Franklin C. McClean, Consultant in Negro Health</td>
<td></td>
<td>1934-1938</td>
</tr>
<tr>
<td>Raymond R. Paty, Director for Fellowships</td>
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<td>1936-1938</td>
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<tr>
<td>Hilde Reitzes, Acting Director for Fellowships</td>
<td></td>
<td>1947-1948</td>
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<tr>
<td>George M. Reynolds, Director for Fellowships</td>
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<td>1938-1941</td>
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<tr>
<td>C. Rufus Rorem, Associate for Medical Services</td>
<td></td>
<td>1931-1936</td>
</tr>
<tr>
<td>Julius Rosenwald, President</td>
<td></td>
<td>1917-1927</td>
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<tr>
<td></td>
<td>Chairman of the Board</td>
<td>1928-1932</td>
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<tr>
<td>Lessing J. Rosenwald, Treasurer</td>
<td></td>
<td>1917-1948</td>
</tr>
<tr>
<td></td>
<td>Chairman of the Board</td>
<td>1932-1948</td>
</tr>
<tr>
<td>William Rosenwald, Treasurer</td>
<td></td>
<td>1934-1937</td>
</tr>
<tr>
<td>George I. Sanchez, Associate in Rural Education</td>
<td></td>
<td>1935-1937</td>
</tr>
<tr>
<td>Ethel C. Scott, Secretary</td>
<td></td>
<td>1929-1930</td>
</tr>
<tr>
<td>Francis W. Shepardson, Secretary</td>
<td></td>
<td>1922-1926</td>
</tr>
<tr>
<td>James F. Simon, Associate in Rural Education</td>
<td></td>
<td>1934-1940</td>
</tr>
<tr>
<td>Margaret Sargent Simon, Secretary</td>
<td></td>
<td>1931-1940</td>
</tr>
<tr>
<td>S. L. Smith, Director Southern Office</td>
<td></td>
<td>1920-1937</td>
</tr>
<tr>
<td>Alfred K. Stern, Director (of various special activities)</td>
<td></td>
<td>1927-1935</td>
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<tr>
<td>Jackson Towne, Associate in Southern Office</td>
<td></td>
<td>1929-1930</td>
</tr>
<tr>
<td>Fred G. Wale, Director for Rural Education</td>
<td></td>
<td>1940-1947</td>
</tr>
</tbody>
</table>
Officers (continued)

Clifford E. Waller, Consultant in Negro Health 1934-1939
Julia Waxman, Editorial and Research Associate 1936-1948
Appendix B

Fellowship Application for Charles Alston, 1940

JULIUS ROSENWALD FUND
4901 ELLIS AVENUE
CHICAGO

Application and accompanying documents should be filed as early as possible for the convenience of the Fellowship Committee, preferably during the early autumn. No application can be considered by the Committee unless the completely filled-out blank and all of the materials requested reach the Director for Fellowships by January 5, 1940.

- Negro □
- White Southerner □

Name in full: Charles Henry Alston

Present address: 306 West 141 Street, New York, New York

Permanent address: 306 West 141 Street, New York, New York

Present position (be specific): Mural Painter

Institution or organization: Federal Arts Project

Annual salary: $1150

Address: 110 King Street, New York, New York

Specific Field: Fine arts--specifically painting and graphic arts

Concise statement of plan of work:

To present, through the medium of the graphic arts, the Negro, urban and rural, and his true relation to present-day American life.

What institution do you wish to attend? None.

Have you been admitted? For what degree will you work?

Under whose supervision?

When do you wish to begin the study or project proposed? March 1, 1940

What is your estimate of its probable duration? 1 year

Will you return to your present position? Undecided If not, for what position do you seek further training?

Painter and lithographer
Personal History

Place of birth: Charlotte, North Carolina. Date of birth: November 28, 1907.

Single, married, widowed, divorced: Single.

Name and address of wife or husband: 

Occupation and salary of wife or husband: 

Number and ages of children: 

Dependents: To what extent? Relationship: 

Have you any constitutional disorder or physical disability? No.

(The Committee on Fellowships reserves the right to require a full physical examination.)

Education

One official transcript of your college and university records together with four copies must be submitted with your application. (Copies may be typed by the applicant.)

<table>
<thead>
<tr>
<th>Name of Institution</th>
<th>Period of Study (Give dates)</th>
<th>Degrees, Diplomas, Certificates (Give dates)</th>
</tr>
</thead>
<tbody>
<tr>
<td>College</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Columbia College</td>
<td>1925-29</td>
<td>B.A.</td>
</tr>
<tr>
<td>University</td>
<td></td>
<td></td>
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<tr>
<td>Teachers College</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Columbia University</td>
<td>1930-31</td>
<td>M.A.</td>
</tr>
<tr>
<td>Professional or technical</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special study</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sculpture-Aaron Ben</td>
<td>1933-35</td>
<td></td>
</tr>
<tr>
<td>Schmuel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graphic Arts-Harry</td>
<td>1933-35</td>
<td></td>
</tr>
<tr>
<td>Sternberg</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Significant extra-curricular activities: Art Staff: Columbia Jester, Morninggale (literary magazine), Columbian (year book), Varsity.

Holder of highest non-athletic award, the "King's Crown"
Experience
Give record chronologically.

<table>
<thead>
<tr>
<th>Institution or Organization</th>
<th>Address</th>
<th>Position</th>
<th>Inclusive Dates</th>
<th>Annual Salary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Children's Aid Society</td>
<td>105 E. 22nd St., N.Y.C.</td>
<td>Director</td>
<td>1929-30</td>
<td>$1800</td>
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<tr>
<td>Art Workshop of the New York Public Library</td>
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<td></td>
<td></td>
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<tr>
<td>Federal Art Project</td>
<td>110 King Street, N.Y.C.</td>
<td>Mural Supervisor</td>
<td>1935-36</td>
<td>$1500</td>
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<tr>
<td>Federal Art Project</td>
<td></td>
<td>Mural Painter</td>
<td>1935-36</td>
<td>$1150</td>
</tr>
</tbody>
</table>

Accomplishments

1. Of what learned, scientific, or artistic societies are you a member? Founder and first president of the Harlem Artists' Guild.

2. What research or creative work have you done? (If in business or a profession, give evidence of standing and achievements.)

Mural in New Women's Pavilion - Harlem Hospital

Magazine Illustration: The New Yorker...Colliers...Red Book

Book Illustration: Doubleday Doran, Harpers and Scribner's Publishing Firms


Exhibitions: Harmon Foundation; New Horizons in Art, Museum of Modern Art - New York City; also New Horizons in Art - San Francisco; Harlem Artists' Guild; Columbia University-Teachers College; American Labor Club; Baltimore Museum of Fine Arts; Jan. 1938.

4. List scholarships or fellowships you have previously held or now hold, stating in each case the place and period of tenure, the study pursued during your incumbency, and the amounts of the stipends.

Arthur Mellon Dow Fellowship in Fine Arts, 1930-31

$500
Budget Estimate (if not for academic year state period)

Room and board $500
Clothing $150
Insurance
Tuition
Transportation $350
Miscellaneous Painting materials, drawing materials, camera, etc. $500

Total amount needed $1500

Amount applicant can provide

Amount requested from Fund $1500

If you have applied or expect to apply elsewhere for any fellowship for the same period (which is permissible) state the facts regarding such application.

References

List references from whom confidential information may be obtained concerning your professional qualifications and from whom expert opinion may be obtained as to the value and practicability of your proposed plan of work.

<table>
<thead>
<tr>
<th>Name of Reference</th>
<th>Position</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walter White</td>
<td>Exec. sec'y, N.A.A.C.P.</td>
<td>409 Edgecombe Ave., N.Y.C.</td>
</tr>
<tr>
<td>Sally Tannahill</td>
<td>Prof. Fine Arts</td>
<td>Teachers' College, Columbia Un.</td>
</tr>
<tr>
<td>Ernest Flexotto</td>
<td>Artist member, Mayor's Committee, public uses of art</td>
<td>N. Y. C.</td>
</tr>
<tr>
<td>T. Arnold Hill</td>
<td>Field sec'y, Urban League</td>
<td>1945 7th Ave., N. Y. C.</td>
</tr>
<tr>
<td>Ira Reid</td>
<td>Prof. of Sociology</td>
<td>Atlanta University, Atlanta, Ga.</td>
</tr>
</tbody>
</table>

Statement of Plan of Work

Submit a statement giving detailed plans for your work during the tenure of your fellowship. This statement should include: (1) a full description of the project, including its character, scope, and significance; (2) the present state of the project (time of commencement, progress to date, etc.) and expectation as to completion; (3) the proposed university, institution of similar grade, or other place where the work would be carried on, and the authorities with whom it would be done; (4) your expectation as to publication or use of the results of your study; (5) subsequent plans for your career.

Your plan of work should be complete and carefully prepared. Submit six copies typed on 8½" x 11" paper. Your name should be on each sheet.

SIGNATURE

Charles Henry Atkins
Appendix C
Application Digest for Charles Alston, 1940

Name Charles Henry Alston
Mural Painter, Federal Arts Project
306 West 141 Street, New York City

Plan of Work
To present, through the medium of the graphic arts, the Negro, urban and rural, and his true relation to present-day American life.
Seeks no degree. Probable duration of study one year, beginning as soon as possible.

Personal Data

Undergraduate Work
Columbia College, B.A., 1929.

Graduate Work
Teachers College, Columbia University, M.A., 1931.
Sculpture — Aaron Ben Schimmel, 1955-55
Graphic Arts — Harry Sternberg, 1955-55

Experience

Accomplishments
Murals in New Women's Pavilion, Harlem Hospital; magazine illustrations in The New Yorker, Colliers, Red Book; book illustrations for Doubleday Doran, Harpers and Scribners; exhibitions at Harmon Foundation, Museum of Modern Art, New Horizons in Art, San Francisco, Baltimore Museum of Fine Arts, etc.


References
Walter White, NAACP, New York City
Sally Manneshill, Professor of Fine Arts, Teachers College
Ernest Pignolet, Member, Mayor's Committee on Public Uses of Art
T. Arnold Hill, National Urban League, New York
Ira deA. Reid, Professor of Sociology, Atlanta University

Budget Summary

<table>
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<th>Total Amount Needed</th>
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<td>$400.00</td>
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<td>From Fund</td>
<td>$1100.00</td>
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Plan of Work

- x Transcripts
- x Photograph
- x Exhibit Material
- x Sent to Committee

Teachers College

113
Name: Alston, Charles Henry  (1907)  Negro ☑  White Southerner ☐

Position: Mural Painter, Federal Arts Project, New York City  Special Field: Art Painting

College: Columbia College, B. A., 1929

University: Teachers College, Columbia University, M. A., 1931  Sculpture with Aaron Ben Schuval, 1933-35; Graphic Arts with Harry Sternberg, 1933-35

Plan of Work:
1940  To present, through the medium of the graphic arts, the Negro, urban and rural, and his true relation to present-day American life.  1 year.
1941  For creative work in painting and the graphic arts, with special emphasis on the Negro in the South.

Action of Fellowship Committee:
1940  Granted $1,200
1941  Granted $1,200

ALSTON, CHARLES HENRY

Illustrated article, "The Negro's War", in June, 1942, Fortune.

During summer of 1942 did series of drawings for the Office of War Information, to be released to newspapers throughout the country, stressing urgency of closer racial cooperation and national unity.  Artist, Graphics and Publications Division, OWI.

Prizes: First prize in watercolor, Atlanta University, 1942.  First Prize, Dillard University, 1941.

Sales:  Two to Mr. Edsel Ford, watercolor and oil, 1942.

Did series of drawings on camp life while in the Army.
Mural supervisor with Federal Art Project, 1936-38, and mural painter, 1936-
Fournier and first president of the Harlem Artists' Guild.

Murals in the New Womens' Pavilion, Harlem Hospital; magazine illustration in the
New Yorker, Colliers, Red Book; book illustration, Doubleday Doran, Harpers and
Scribners.

Exhibitions at Harmon Foundation, Museum of Modern Art, Harlem Guild, Columbia
University, and Baltimore Museum of Fine Arts.

Appendix D

Charles Alston’s Fellowship Renewal Application, 1941

JULIUS ROESEMDAL FUND

Application for reappointment should be filed by February 15, 1941. Please attach six copies of a report of your progress under your present grant, and of your plan of work for the coming year.

Name  Alston, Charles Henry

Present address  Atlanta University

Permanent address  306 West 141st Street, New York City

Field  Creative Art

Concise statement of plan of work  Creative work in painting and the graphic arts, with especial emphasis on the Negro in the South.

If fellowship is renewed, where and how do you propose to spend your time?

In the South, continuing my work in painting and the graphic arts, and, if satisfactory arrangements can be made, to use some southern institution as a base of operation.

Whose supervision?  Personal

For what period are you requesting a renewal? One year

Present status of work toward degree

List as references persons under whom you have worked during your present fellowship

Amount requested from the Fund  Fifteen Hundred dollars

Publications, if any, since you were awarded a fellowship  Exhibited at the High Museum, Atlanta, Georgia.

Are you applying elsewhere for a fellowship? If so, where?  No

Do you plan to return to your former position?  No—would rather secure position in the South to make possible continued work or
Appendix E

Application Digest for William E. Artis, 1946

1946 W 117

Name: William Ellisworth Artis
Field: Ceramics
Employee, Harmon Foundation
L40 Nassau Street, New York City, New York

Plan of Work
To make a survey of ceramic art instruction and production in Negro colleges and organizations.
Requests grant for one year beginning June, 1946. Wishes to make a series of 24 realistic and decorative heads of children in terra cotta, using light buff to red-brown body clay; wishes to use a large percentage of crushed colored tiles as special body clay for children’s portraits; in some wishes to use barium matt overglaze suitable for child portraiture.

Personal Data
Single. Draft Status: Discharged

Undergraduate Work
Professional Study: Art Student’s League, 1933.
The Craft Student’s League, 1936-38.
Graduate Work
Greenwich House, Ceramics Center, 1938-39.
New York State College of Ceramics, certificate, 1940.

Experience
Instructor of ceramics, Harlem Branch YMCA, New York City, 1937-41, $1,171; surveyor, Harmon Foundation, Philadelphia, 1946- , traveling expenses.

Accomplishments
New York Society of Ceramic Arts; New York Society of Craftsmen.
Creative Work: Has made a study of children’s portraits - realistic and decorative, using light buff to red-brown clay bodies; produced decorative and ceramic terra cotta heads with and without overglaze; made coil and wheel thrown bowls, jugs and vases with colored engobes, opaque, crackle, alkaline and agreffe designs; taken raw clays and tested them for shrinkage, warpage, durability, plasticity and color; studied the technique of selecting types of glazes to fit the clay at different temperatures from low fired terra cotta to high fired stoneware; mixed clays using simple grog to colored crushed tile composition; packed, fired, and unpacked

References: Electric and gas kilns; instructed both children and adults in (1) the production of pottery and ceramic sculpture and (2) the mixing of glazes and (3) glazing of pottery.

References:
Charles Mabry Harder, New York State College of Ceramics
Marion Lawrence Fondick, " "
Maudie M. Robinson, New York City
Mary E. Brady, Harmon Foundation
Rufus E. Clement, Atlanta University

Sent to Committee

Budget Summary
Total Amount Needed $1,500
From Applicant $ --
From Fund $1,500

AMOUNT GRANTED
Appendix F

Application Digest for William E. Artis, 1947

Name: William Ellsworth Artis  
Field: Ceramics  
Special Student Creative Ceramic Sculpture, College of Ceramics,  
New York State College of Ceramics, Alfred, New York  
Plan of Work: To work with the native clays of Alabama in the production of creative  
sculpture and sculptured free form ceramic ware.  
Requests grant for one year beginning September 1947. Wishes to study  
at Tuskegee Institute.

Personal Data: Born Washington, North Carolina, February, 1914  
Ages: 33  
Single, no dependents  
Draft Status: Honorable Discharge

Undergraduate Work  
Professional Study:  
Art Student's League (Night School) 1933  
Craft Student's League, 1936-38  
Greenwich House Ceramic Center, 1938-39  
New York State College of Ceramics, Alfred University,  
certificates, 1940 and 1946

Experience: Instructor of ceramics, Harlem Branch, FNEA, New York City, 1937-41,  
$1,171; surveyor, Harmon Foundation, Philadelphia, 1945, traveling expenses.

Accomplishments: Member, New York Society of Ceramic Arts and Society of Craftsmen and  
American Ceramic Society; $100 John Hope Prize, 1933; Metropolitan Scholarship award, 1933;  
Honorable Mention for head "Neeriness", Salon of American Exhibition, Radio City, 1934;  
Award, Special Sculpture, Grace Horn Galleries, Boston, 1942; $100 Hen Sohl Award, Horticultural Hall,  
Boston, "Enlisted Men's Exhibition", 1944; Edward B. Alfred Purchase Award,  
Worshipful Masters: $250 at Atlanta University, 1945; Harmon Foundation Grant for the purpose of  
making a Ceramic Survey and Lecture Tour to 24 schools and 6 Negro colleges.

Publications: Work reproduced in Magazine Articles: Modern Negro Art, 1943, by James A.  
Porter; The Negro in Art, 1940, by Dr. Alain Locke; The Negro Artist Comes of Age, 1945,  
Albany Institute of History and Art; Life Magazine, July 22, 1946 Issue.

Exhibitions: See attached sheet.  
(Note studying under GI Bill)

References:  
Alain Locke, Howard University  
Richmond Barthé, sculptor, New York City  
F. D. Patterson, Tuskegee Institute

Budget Summary  
Total Amount Needed $1500  
From Applicant $1500

Sent to Committee

118
Name: WILLIAM ELLISWORTH ARTIS

Position: Special student, College of Ceramics, New York State College of Ceramics, Alfred, New York

College: Art Students League (night School) 1933
        Craft Students League, 1936-38
        Greenwich House Ceramic Center, 1938-39
        New York State College of Ceramics, 1940, 1946

Plan of Work:

To work with the native clays of Alabama in the production of creative sculpture, and sculptured free-form ceramic ware.

Action of Fellowship Committee: Granted $1500.00
## Appendix G

Julius Rosenwald Fund Art Exhibition
Dates, Venues, and Jury Members, 1939-1948

<table>
<thead>
<tr>
<th>Year</th>
<th>Month</th>
<th>Day/s</th>
<th>Location</th>
<th>Jury Members</th>
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</thead>
<tbody>
<tr>
<td>1939</td>
<td>April</td>
<td>9th and 10th</td>
<td>Washington D.C. (exact location unknown)</td>
<td>Gifford Beal, Eugene Speicher</td>
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<tr>
<td>1940</td>
<td>April</td>
<td>(exact day unknown)</td>
<td>W.S. Budworth &amp; Son 424 West 52nd Street New York, NY</td>
<td>Frank Mechau, Peppino Mangravite, Oronzio Maldarelli</td>
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<tr>
<td>1941</td>
<td>April</td>
<td>2nd and 4th</td>
<td>W.S. Budworth &amp; Son 424 West 52nd Street New York, NY</td>
<td>Frank Mechau, Peppino Mangravite, Oronzio Maldarelli</td>
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<tr>
<td>1942</td>
<td>March</td>
<td>6th</td>
<td>W.S. Budworth &amp; Son 424 West 52nd Street New York, NY</td>
<td>Frank Mechau, Peppino Mangravite, Oronzio Maldarelli</td>
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<tr>
<td>1943</td>
<td>March</td>
<td>5th</td>
<td>Newcomb-Macklin Co. 400 North State Street Chicago, IL</td>
<td>Frank Mechau, Peppino Mangravite, Oronzio Maldarelli</td>
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<tr>
<td>1944</td>
<td>March</td>
<td>24th</td>
<td>W.S. Budworth &amp; Son 424 West 52nd Street New York, NY</td>
<td>Frank Mechau, Peppino Mangravite, Oronzio Maldarelli</td>
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<tr>
<td>1945</td>
<td>April</td>
<td>6th</td>
<td>W.S. Budworth &amp; Son 424 West 52nd Street New York, NY</td>
<td>Frank Mechau, Peppino Mangravite, Oronzio Maldarelli</td>
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<tr>
<td>1946</td>
<td>April</td>
<td>5th and 6th</td>
<td>W.S. Budworth &amp; Son 424 West 52nd Street New York, NY</td>
<td>Frank Mechau, Peppino Mangravite, Oronzio Maldarelli</td>
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<td>1947</td>
<td>April</td>
<td>21st</td>
<td>Newcomb-Macklin Co. 400 North State Street Chicago, IL</td>
<td>Daniel Catton Rich, Rainey Bennett, Hale Woodruff</td>
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<td>1948</td>
<td>March</td>
<td>31st</td>
<td>Museum of Science &amp; Industry 57th Street and South Shore Chicago, IL</td>
<td>Katharine Kuh, Jacob Lawrence, Max Kahn</td>
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Appendix H

Julius Rosenwald Fund Photography Exhibition
Dates, Venues, and Jury Members, 1946-1948

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<th>Year</th>
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<th>Day/s</th>
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<tr>
<td>1946</td>
<td>April</td>
<td>6th</td>
<td>W.S. Budworth &amp; Son 424 West 52nd Street</td>
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<td></td>
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<td>New York, NY</td>
<td>Gordon Parks</td>
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<tr>
<td>1947</td>
<td>April</td>
<td>21st</td>
<td>Newcomb-Macklin Co. 400 North State Street</td>
<td>Roy Stryker</td>
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<td>Chicago, IL</td>
<td>Gordon Parks</td>
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<td>1948</td>
<td>March</td>
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<td>Standard Oil Company 30 Rockefeller Plaza</td>
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<td></td>
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<td>Room 1626 New York, NY</td>
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### Appendix I

Julius Rosenwald Fund Art and Photography Fellowship
Applicants and Recipients, 1939-1948

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<td>Shannon, Charles Eugene*</td>
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<td>(First name unknown), Cochran</td>
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<td></td>
<td>(First name unknown), Jones</td>
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<tr>
<td></td>
<td>(First name unknown), Scott</td>
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<td>Routh III, James Edward*</td>
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<td>Ingram, Zell</td>
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<td>Lawrence, Jacob Armstead*</td>
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*Fellowship awarded
### 1942

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### 1945

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<td>Chandler, Frances Leo*</td>
<td>Bongé, Dusti</td>
<td>Riesor, Mrs. Leonard</td>
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<td>Winslow, Vernon L.</td>
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<th>Race Unknown</th>
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<tr>
<td>Artis, William E.</td>
<td>Albrizio, Conrad Alfred* (A)</td>
<td>Evans-Harris, Elise (F)</td>
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*Fellowship awarded

Ratings:
A-Recommended for fellowship by art jury
B-Second choice of art jury
C-Third choice of art jury
D-Fourth choice of art jury
E-Fifth choice of art jury
F-Sixth choice of art jury
### 1947

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<td>Jules, Mervin (B)</td>
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<td>Stoney, George Cashel*</td>
<td>Massey, Jon (E)</td>
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</tbody>
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*Fellowship awarded

Ratings:
- A-Recommended for fellowship by art jury
- B-Second choice of art jury
- E-Eliminated from consideration by art jury

### 1948

<table>
<thead>
<tr>
<th>African American</th>
<th>White Southerner</th>
<th>Race Unknown</th>
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<tr>
<td>Griffin, L’Tanya Bernice*</td>
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<td>Rivers, Haywood “Bill”*</td>
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*Fellowship awarded