



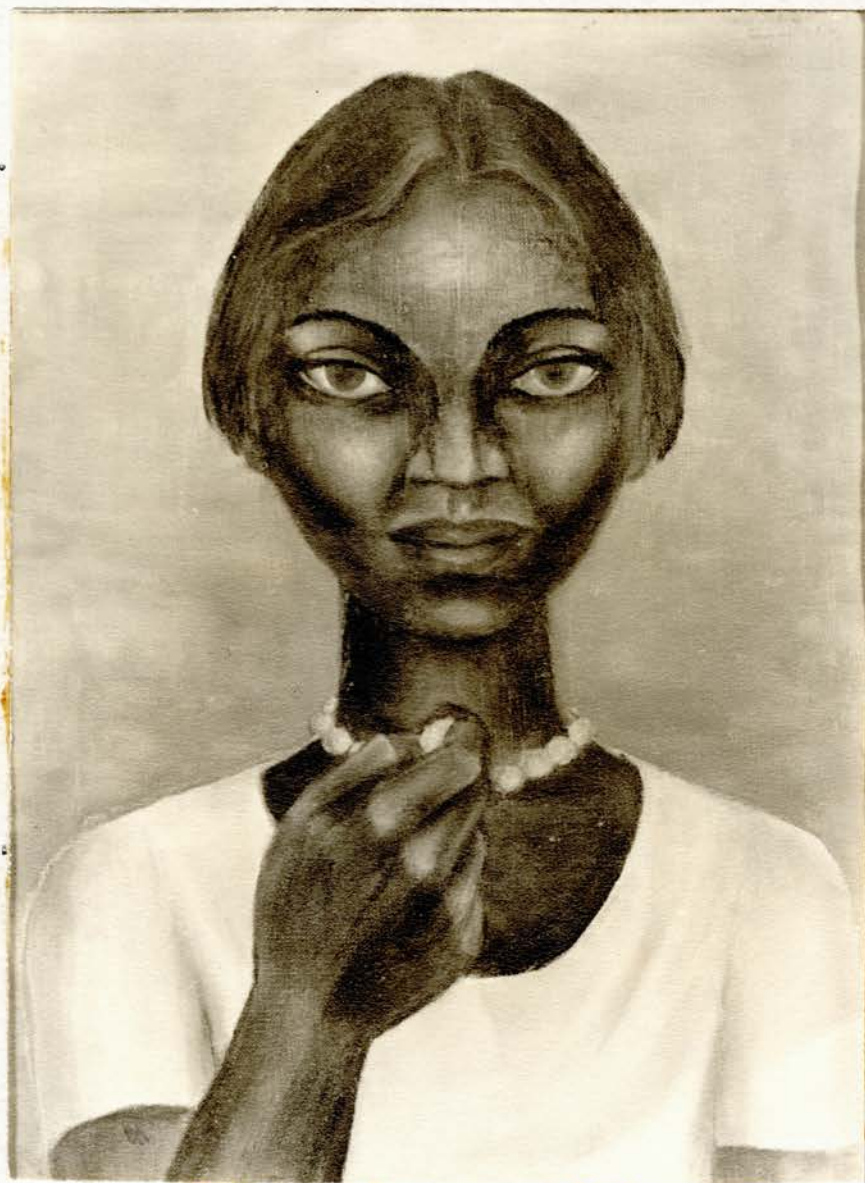
Grading Tobacco

Charles H. Alston

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"Grading Tobacco" gouache on Celotex board

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Girl with a Necklace

Charles H. Alston

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"Girl with a necklace" - 01



School Girl

Charles H. Alston

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"school girl" - drawing



Atlanta slum

Charles H. Alston

"Atlanta Slum" — water color

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not file copy

Name

Charles Henry Alston

Field:

Art

Mural Painter, Federal Arts Project
506 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

Born Charlotte, North Carolina, November, 1907. Single. Age: 32

Undergraduate Work

Columbia College, B. A., 1929.

Graduate Work

Teachers College, Columbia University, M. A., 1931.
Sculpture - Aaron Ben Schmucl, 1933-35
Graphic Arts - Harry Sternberg, 1933-35

Experience

Boy's director, Children's Aid Society, New York City, 1929-30, \$1800; director, Art Workshop of New York Public Library, 1934-35, \$1400; mural supervisor, Federal Art Project, 1935-36, \$1500; mural painter, Federal Art Project, New York, 1936 - , \$1150.

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.

Arthur Westly Dow Fellowship in Fine Arts, 1930-31, \$500.

References

Walter White, NAACP, New York City
Sally Tannahill, Professor of Fine Arts, Teachers College
Ernest Plexotto, 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

Total Amount Needed	\$1500.00
From Applicant	
From Fund	\$1500.00

AMOUNT GRANTED

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Charles H. Alston

PLEASE RETURN
TO
JULIUS ROSENWALD FUND

Charles Henry Alston

It is my intention in this project to contrast, through the various media of the graphic arts, the Northern industrial and metropolitan Negro with his Southern and rural brother. It is my conception that only in the fine arts can the true significance of such contrasts be shown pictorially. In a sense, this project might be called an aspect of the great migration; but, in a larger sense, it is even more important than the actual details of the 1914-1920 taxis. My record will show the present day end products: the Negro peasant who stayed at home and continued to work the soil; his brother who went north and now works the steel mills and other basic industries; the Negro professional and business men who remained south; those of the same class who now head large institutions such as the Provident and Harlem hospitals of the North; the Negro business man in the South and in the North; the Negro woman in her home--both above and below the Mason-Dixon line....

The enormity of this project is evident to me. Its various phases are, I realize, practically endless. But I do not approach it from the point of view of an aimless visionary. The actual performance of this task is a logical step in my career and development. For the past four years I have been approaching this same task in a careful and practical way,-that is, through the mural technique. My last mural, recently unveiled at Harlem Hospital, concerns itself with the progress of the Negro in medicine from his beginnings in superstition and magic to his present day state of development--with emphasis on the cooperation of the races (particularly in modern medicine) for the purpose of furthering medical progress. It was gratifying that Walter White, who understands what I intend doing, said when he saw this work: "I think you are ready now to do the whole picture."

The complete significance of the series of artistic presentations that I intend to make will not be dependent merely on quantity or number, rather their real importance will lie in the fact that they will contain large statements, or truths applicable to whole sections and classes of folk. An example of that is to be found in Grant Woods' purely American statements about the middle-western whites-- for instance: American Gothic. Such statements have never been made about the Negro in the United States. Hitherto, the Negro has been treated individually and sentimentally. I propose to treat him as an integral part of the growth of this country,- an interwoven thread in the fabric of American life.....not as an isolated phenomenon treated with colorful romanticism. In other words, I want to present the Negro of America, rather than the Negro in America.

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Charles Henry Alston

So far my work on this project has consisted of reading, mapping out sections of the country to be covered, talking to various people familiar with the general situation and rounding out a plan of work. My plan is to

1. Read very intensively all the literature on the subject.
2. Make a work tour of significant sections of the South, North and Middle West, taking notes, making drawings, watercolors and photographs, and making intimate contact with Negroes working under rural conditions and under urban conditions. I estimate the time for this portion of the project at five months.
3. Organize and select the more significant of this material and give it graphic interpretation in a series of lithographs, drawings and paintings.
4. The series of lithographs, which will form the main body of the work, to be assembled into folios and presented to those negro and white schools or institutions where they may be seen and studied with the greatest advantage.
5. In addition to these permanent presentations to various institutions, I propose to have a traveling exhibition of the drawings, paintings, lithographs and other related material gathered during the course of the project,-- this exhibition to travel to a selected group of centers throughout the country.

Although the above project covers a very important phase in the development of the Negro, it by no means begins to exhaust the subject of "The Negro of America"; nor does the above plan attempt to touch all the aspects of this one phase.

My plans for the future are to express significantly through the arts as many aspects of the Negro of America as one lifetime will permit.

LETTERS OF REFERENCE

Charles Henry Alston

Mr. Walter White, Secretary, National Association for the Advancement of Colored People, New York City

Mr. Alston is a very earnest, hard working young man and those who are better qualified to judge his work than I am told me that he has very real ability.

- - - - -

Miss Sallie B. Tannahill, Associate Professor of Fine Arts, Teachers College Columbia University

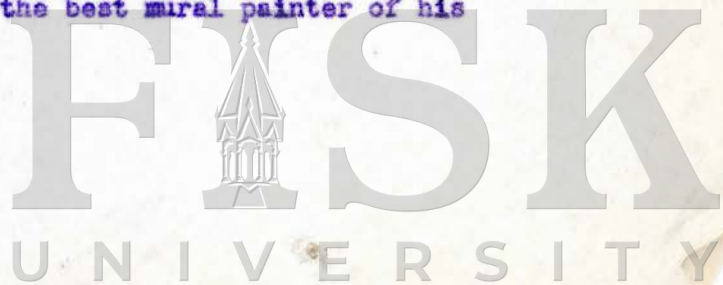
Mr. Alston was a student in one of my classes several years ago. I consider him an unusually gifted artist and a very fine young man besides. He did an outstanding piece of work on my course in the Arts of the Book, taking as a subject some Negro poems and songs and illustrating them in lithography. This piece of work was superior and his other work that he has done with us has been on the same level. So I can recommend him very heartily for the Julius Rosenwald Fund Fellowship.

- - - - -

Mr. Ernest Peixotto, Art Commission of the City of New York

Through my duties as Painter Member of the Art Commission of the City of New York, I have known Mr. Alston and his work at Harlem Hospital. This work, done under the Federal Art Project, reveals him to be a serious and sincere artist of talent who, in spite of lack of experience in mural painting, has been able to complete two very satisfactory panels at one of the main entrances to the Hospital.

I think he is quite the best mural painter of his



race that I have encountered. He seems quiet and refined in manner but otherwise I know little about him. I should say however that if you want to encourage a Negro artist, he would be a very good choice.

- - - - -

Mr. T. Arnold Hill, Director, Department of Industrial Relations, National Urban League

Mr. Alston has gained much prominence in New York as an artist with praiseworthy and promising talent. He has had a good scholastic background, has made murals which have won favorable comment from people versed in the arts, and has ambition to go beyond what he has thus far accomplished.

It happens that I have known him for twelve or fifteen years because for a long while we resided in the same apartment building. He has the advantage of a good family background, and pioneered in his studies of art at Columbia University when most persons were content only to do a little in the way of study.

I do not feel that I am capable of evaluating the project he has submitted. I should think that the study and the artistic work he has outlined might possibly introduce new material and new methods of interpretation in the shape of lithographic drawings and paintings which we have not heretofore had. Quite likely a collection of illustrations would make a serviceable and practical, as well as artistic contribution

- - - - -

Mr. Ira de A. Reid, Professor of Sociology, Atlanta University

The applicant is a very personable, intelligent and creative individual. I have known him for some ten years and have noted with interest the skill he has developed and demonstrated.

I am not in a position to judge his ability as an artist, other than to say his work pleases me.

I am in position to say that I think his efforts worthy of subsidy and assistance, particularly so if his project will take him away from New York and into Negro America, for he does have promise. I believe that his intelligence, wit, and power of observation will yield a worthy volume.

Name Charles Henry Alston **Field:** Art

1940 Fellow
Atlanta University, Atlanta, Georgia

REAPPOINTMENT

Plan of Work

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

Wishes to continue work in the South for one year.

Personal Data

Born Charlotte, North Carolina, November, 1907. Single **Age:** 33

Undergraduate Work

Columbia College, B. A., 1929.

Graduate Work

Teachers College, Columbia University, M. A., 1931.
Sculpture, Aaron Ben Schmucl, 1933-35.
Graphic Arts - Harry Sternberg, 1933-35.

Experience

Boy's director, Children's Aid Society, New York City, 1929-30, \$1800; director, Art Workshop of New York Public Library, 1934-35, \$1400; mural supervisor, Federal Art Project, 1935-36, \$1500; mural painter, Federal Art Project, New York, 1936-40, \$1150.

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, High Museum, Atlanta.

Arthur Westly Dow Fellowship in Fine Arts, 1930-31, \$500.
Rosenwald Fund Fellowship, 1940-41, \$1200.

References

None given.

Budget Summary

Total Amount Needed	\$ 1,500
From Applicant	- - -
From Fund	\$ 1,500

AMOUNT GRANTED

Report of Progress on Present Rosenwald Grant

Name: Charles H. Alston

Field: Creative Painting

Summary of progress, work accomplished, and travels to date

Travel

Virginia
North Carolina
South Carolina
Georgia
Alabama
Florida

Work

1. Photographs - approximately 400 pictures of the rural and urban south.
2. Creative work - 22 finished paintings and drawings in the following media:
 - 5 gouaches
 - 4 watercolors
 - 3 oil paintings

Note: This represents work accomplished since November 25th, 1940, in Atlanta, Georgia, where I have set up a studio. It does not include the numerous sketches and notes made while travelling. Rather, it represents the work done from material gathered while travelling.

These paintings and drawings deal with various aspects of Southern life:

Tobacco

farming, curing, grading, tying and marketing

Note: I spent three weeks in the heart of the tobacco section of North Carolina

Cotton

farming, picking, ginning

Minor rural activities

Canning
Syrup making
Soap making

Mining

Southern Negroes

various types - old South, new South

Southern Whites

Southern Landscapes

Conditions

Jim Crow cars and trains
Slums
Chain gangs

Negro Church

urban and rural

General progress toward knowledge and understanding of Southern culture, traditions, customs

Conferences with educators, sociologists, writers, ministers, business men, labor leaders, mine foremen, farmers, Farm Security administrators, co-operative specialists, college stu-

dents, doctors, journalists, bondsmen, domestics, and just plain people on the farms and on the streets. In less respectable circles, I have talked with gamblers, bootleggers, prostitutes and ex-convicts. Some of the specific people from whom I have received valuable information and guidance are the following: Ira Reid, Guy Johnson, Howard Odum, Paul Green, Sterling Brown, Walter White, Giles Hubert, Ben Hubert, Jacob Reddix. The following persons have also been of invaluable assistance:

J. Percy Bond - N.Y.A. advisor for Negroes, North
Carolina

C. C. Spaulding - North Carolina Mutual Insurance
E. R. Merrick Company

E. M. Martin - Atlanta Life Insurance Company

Thomas Roberts - U. S. Forestry agent, Tuskegee, Ala.

Buell Gallagher - Talladega

Mary Bethune - Daytona Beach, Florida

William Vander Meer - Birmingham Age Herald

Alonzo Morone - Director, Housing Project, Atlanta, Ga.

Willis James - Department of Music, Atlanta University

Hale Woodruff - Department of Art, Atlanta University

Homer Coke - Editor, Birmingham World

At present, I am showing three paintings at the High Museum in Atlanta, Georgia.

I have also been invited, at the completion of my work, to show at the University of North Carolina, Atlanta University, North Carolina State College, the Scranton Museum, Scranton, Pennsylvania, and Howard University.

Other Prospects For Future Consideration

1. Fortune Magazine

Through Miss Deborah Caulkins of the art department of Fortune, I have been informed that her magazine is very much interested in the type of work I am doing in the South. There is a great possibility that they will be interested in publishing some of my results.

2. Life Magazine

I have talked with representatives of their art department. They have never published a folio of work by a Negro Artist, and asked me to contact them when I felt I had sufficient material on the South.

3. University of North Carolina Press

Mr. W. T. Couch, director, asked me to keep in contact with him, since they publish so many books about the South.

- - - - -

My plans for the immediate future are as follows:

Trip to Mississippi

Jackson
Greenville
Natchez
Mound Bayou
Mobile

Trip to Louisiana

New Orleans and surrounding country

I will spend approximately two weeks in Mississippi and two in New Orleans, taking photographs, making sketches and studying the scene generally. The places noted, I have

selected as being typical of certain aspects of Mississippi life. Since my time is to be limited to two weeks, I should like to get general impressions, and return for a more intimate study later in the year. In Louisiana, I shall spend most of the time in and about New Orleans, observing its life, noting its differences from other sections of the South, and studying creole types.

I plan to leave early in February and return to Atlanta early in March. Atlanta being the most convenient studio location, I shall work out my material from these trips there.

- - - - -

General Remarks and Reactions

The two major reactions from my experience in the South have been:

1. The realization that I should like to confine my work to the South for a longer period of time than I had originally planned. When I prepared my original plans, which included the South as a part of a more general artistic survey, I could not see, as I do now, what a rich field it is for the artist. Nor could I realize then its full significance and importance in any portrayal of Negro life.

I am thoroughly convinced now that for untouched, valuable, material for the artist, it is unsurpassed in this country. I should like to do, what I know would be a much more important job than I conceived of originally.

To accomplish this, it would be necessary to spend a much longer time in the South. Although I feel that I have gotten a great deal from my experiences thus far, I know that I have only scratched the surface. To do a really thorough and significant artistic record of the South, it is essential to live here more than just a few months. It is necessary to effect a deeper integration, a more complete identification with the pattern of Southern life.

There is no reason why the South cannot be more important as a source of American art production, than the Middle West, which through artists like Benton, Curry, and Wood, has become so familiar to the American and foreign public. Certainly it is just as rich, if not richer in the variety of its life and the picturesqueness of its landscape.

In addition to the personal inspiration I have found in the South, there is the fact that there is a great contribution that the Negro artist can make in the South. In the first place, there is a growing interest in art, both among Negroes and whites. There are over seventy painters and sculptors working in Atlanta alone. Exhibitions are frequent and well attended---and they are not segregated. Consequently, there are cordial relations, and an exchange of ideas between the artists of both races. This mutual respect is doing its bit in the creation of racial harmony.

In the second place, there is an abundance of talent among younger Negroes in the South. To these students, the artist can give a great deal. Some of the schools give

courses in art, but with a few notable exceptions, the opportunity for growth for the potential artist is limited. Furthermore, many of these talented youth are not in school, and many others have been forced to drop out because of economic pressure. Several of these latter come to my studio regularly to work or ask questions about their problems.

In view of the possibilities both in my own growth as an artist, and in the opportunities for a cultural contribution to others, I should like very much, at the expiration of my grant, to become associated with a school in the South.

2. My second major reaction concerns my original plan. I should like to broaden its scope. I feel that to confine myself to a more or less graphic record of the Negro, in black and white, lithographs, for the most part, would be a definite limitation. I have seen so many things which I had not anticipated, that I should like to be free to express them in other media more suitable. Black and white seemed in the beginning to be the most effective way to do a generalized picture of the "Negro of America," but since I should like to do a concentrated, intensive job on the South alone, I should like to feel free to use any or all media--oil, water color, and black and white--according to the dictates of the subject matter.

In general I should like to work more subjectively and creatively, and less objectively and reportorially.

I am requesting a larger grant from the Fund, since I have found the original grant was inadequate to cover general expenses, travel and material. Though I have budgeted myself very carefully, had it not been for the fact that I was fortunate enough to sell two pictures, and was able to cover some of the territory with Mr. Giles Hubert of the Farm Security Administration, I should not have been able to pay my expenses for the year.

The accompanying photographs are examples of my work to date.

Respectfully submitted,

Charles H. Alston

Charles H. Alston

1941 JULIUS ROSENWALD FUND FELLOWS

Name Charles H. Alston

Present position Artist - Graphics and Publications Division

Address Office of War Information - Room 3540 - Social Security Bldg., Wash., D.C.

Permanent address 1945-7th Ave., New York, N.Y.

Since your fellowship was awarded, have you received a promotion in rank? If so, please describe.

Degree received during fellowship tenure, or since, or progress made toward degree.

Title of dissertation _____

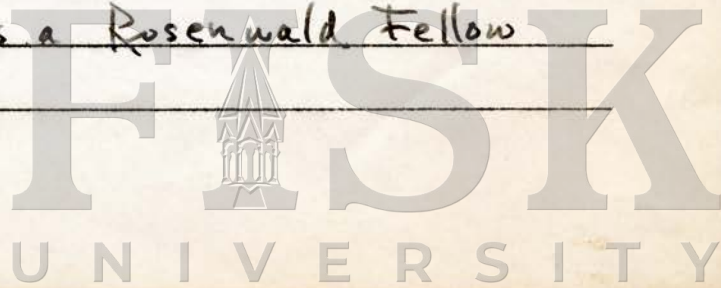
Publications, if any. (Please give titles, date, and place of publication.)

Fortune Magazine - June, 1942 - Illustrations for "The Negro's War"

Special honors or activities First Prize - watercolor - Atlanta University - 1942 - First Prize - Dillard University - 1941
Two Sales to Mr. Edsel Ford - watercolor and Oil - 1942

If in armed service, please give details. _____

General remarks Offered positions at Dillard and Southern Universities. Forced to decline because of present work Fortune Illustrations direct result of their interest in the work I did in the South as a Rosenwald Fellow



FELLOWSHIPS

April 17, 1940

Dear Mr. Alston: It is a pleasure to inform you that you have been selected by the Committee on Fellowships of the Julius Rosenwald Fund to receive a grant of One thousand two hundred dollars (\$1,200) to assist you in carrying forward your work in painting and graphic arts during the year beginning May 1, 1940.

Please let us know at once if you can accept this grant. An official announcement will be made soon and it can include only those from whom acceptances have been received.

Very truly yours,

GEORGE M. REYNOLDS

GMR:MLU

Mr. Charles Henry Alston
306 West 141st Street
New York, N. Y.

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FELLOWSHIPS

ERE

1945 Seventh Avenue
New York, N.Y.
July 15, 1942

ERE	17	July 15	
mu		mu	o

Mr. Edwin R. Embree
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Ill.

Dear Mr. Embree;

Thank you very much for sending me the reprints from Life and Fortune. As for my own illustrations in Fortune, they were directly the result of the work I was enabled to do through the Rosenwald Fund. Because of the paintings I did while in the South Fortune knew about me, and finally engaged me to illustrate "The Negro's War".

I am deeply grateful to the Fund for providing me with the opportunity to travel, study, and develop my work. I hope that in the future I shall justify your faith in me. Believe me, I shall do everything in my power to do so.

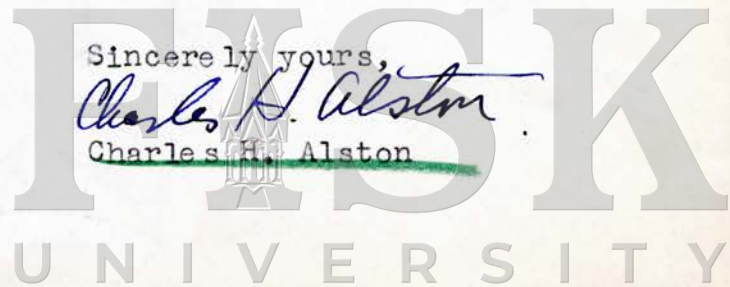
mu

At present I am doing a series of drawings for The Office Of War Information, to be released to newspapers throughout the country. These drawings are to stress the urgency of closer racial cooperation and national unity behind the war effort. I consider this an excellent opportunity to be of service both to my country and to my people. I feel too, that this kind of work is a very practical application of the ideals for which The Rosenwald Fund has worked through the years.

I only hope that I shall be able to do so important a job well.

Sincerely yours,

Charles H. Alston
Charles H. Alston



FELLOWSHIPS

February 28, 1940

Dear Mr. Alston: Do you have additional photographs which you could send us for our art jury? We have the two enclosed with your application, but I am sure that the jury would like more if they are available.

I am wondering, also, if you could send us the names of one or two additional references who could give us a critical estimate of your work.

Very truly yours,
GEORGE M. REYNOLDS

GMR*MLU

Mr. Charles Henry Alston
306 West 141st Street
New York, N. Y.

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Mar 10

FELLOWSHIPS

April 4, 1940

My dear Mr. Alston: We are sending the photographs which you have submitted to us to the art jury, which will meet next Wednesday, April 10. If you would like to submit additional material for their consideration, will you please deliver it to W. S. Budworth & Son, 424 West 52nd Street, New York, by Tuesday, the 9th?

If you send additional material, will you please pick it up as soon as possible after the 10th?

Very truly yours,

GMR*MLU

GEORGE M. REYNOLDS

~~Mr. Charles Alston~~
306 West 141st Street
New York, N. Y.

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FELLOWSHIPS

May 1, 1940

Dear Mr. Alston: When you are ready to begin
work under your fellowship
grant, kindly submit a payment plan that will meet
your needs. It is customary for Fellows to prefer
payment either in monthly or quarterly installments,
but if another plan is more agreeable to you do not
hesitate to suggest it.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:RW

Mr. Charles Henry Alston
306 West 141st Street
New York City

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FELLOWSHIPS

306 West 141st Street
New York, N.Y. May 8th, 1940

Miss Dorothy Elvidge
Rosenwald Fund
4401 Ellis Avenue
Chicago, Illinois

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	MW		MW	0

Dear Miss Elvidge:

The following payment plan
will meet my needs in carrying out my work under the
fellowship grant:

First payment..... June 1st, 1940..... \$300.00

The remainder, in monthly installments,
beginning August 1st, 1940..... 100.00

First payment to be forwarded to me at my
present address.

Remaining monthly installments to be paid
to the American Express Company, 649 Fifth
Avenue, New York City, to my account.

The American Express Company will then forward the funds to me
in the form of Travelers Cheques, the first of each month, beginning
August 1st.

I believe this to be the safest and most convenient plan for receiving
funds while I am doing the field work for my project. If, however,
through your wider experience with the matter, you know of a better
arrangement for payment of the monthly installments while I am in
the field, I should appreciate knowing about it.

Very truly yours
Charles H. Alston.

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222 S. Tarboro Road
Raleigh, N.C., Oct 15th 1940

Miss Dorothy Eldridge
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Illinois

DE	10/3	56	10/3
MLK		MLK	0

Alston, Charles

Dear Miss Eldridge,

I have been trying for the last two weeks to get some information concerning the status of Fellowship holders in regard to the coming Draft. No one hereabouts seems to know anything about it. Do fellows have the same exemption as college students - that is as I understand it - until July or the end of the academic year?

If you have any information on this matter at all, I would appreciate it

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very much if you would forward it to
me.

Thank you very much

Sincerely

Charles H. Alston

MLU Memo

FELLOWSHIPS

October 3, 1940

Dear Mr. Alston: Although we do not have definite information, we are under the impression that the present Draft Bill will exempt only those individuals who are actually registered as students at a school. However, we have adopted a policy of holding any fellowship funds if an individual is called in the Draft, making available to him on his return the unpaid balance in his grant.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:RH

~~Mr. Charles H. Alston~~
222 South Tarboro Road
Raleigh, North Carolina

FISK

UNIVERSITY

Handwritten initials and a flourish

FELLOWSHIPS

May 21, 1941

Dear Mr. Alston: Mr. Reynolds has left the Fund to accept a post in Washington, and your letter of May 19 has come to me for answer.

I do not think that you would be able to accept a full time teaching job and at the same time continue under your fellowship. It is my understanding that the Committee on Fellowships makes awards to creative artists so that they will have the peace of mind and leisure to create without the petty restrictions imposed by a job. (If an opportunity presented itself for a short series of lectures or conferences, that would be a different matter.) This does not mean, of course, that you are not free to accept a position if an interesting one is offered to you during the year. If you accept one, however, I am sure that the Committee would feel that your grant or the unused portion of it should be relinquished or held in abeyance until such time as you are free to devote full time to painting.

Congratulations on your success with "Tobacco Farmer".

Sincerely yours,
WILLIAM C. HAYGOOD

WCH:MLU

Acting-Director
for Fellowships

Mr. Charles H. Alston
1945 Seventh Avenue
New York, N. Y.



Name

Charles Henry Alston

Field: Art

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

Born Charlotte, North Carolina, November, 1907. Single. **Age:** 32

Undergraduate Work

Columbia College, B. A., 1929.

Graduate Work

Teachers College, Columbia University, M. A., 1931.
Sculpture - Aaron Ben Schmucl, 1933-35
Graphic Arts - Harry Sternberg, 1933-35

Experience

Boy's director, Children's Aid Society, New York City, 1929-30, \$1800; director, Art Workshop of New York Public Library, 1934-35, \$1400; mural supervisor, Federal Art Project, 1935-36, \$1500; mural painter, Federal Art Project, New York, 1936 - , \$1150.

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.

Arthur Westly Dow Fellowship in Fine Arts, 1930-31, \$500.

References

Walter White, NAACP, New York City
Sally Tannahill, Professor of Fine Arts, Teachers College
Ernest Piexotto, 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

Total Amount Needed	\$1500.00
From Applicant	- - -
From Fund	\$1500.00

AMOUNT GRANTED

FILE COPY

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RECORD IN COLUMBIA COLLEGE

Name **ALSTON, CHARLES HENRY**

Admitted **Sept. 1925**
 From **De Witt Clinton H.S.**
 Candidacy **A.B.**
 Graduated with **A.B.** Degree
 Date **June 5, 1929**
 Sequence **History B Arch**

ENTRANCE RECORD

U.	CE.	N.Y.	S.R.	U.	CE.	N.Y.	S.R.	U.	CE.	N.Y.	S.R.	U.	CE.	N.Y.	S.R.
1 1/2	Eng. 1		77	S	1	Phys.	89	S	2	Fr. a		2	Span. a		
1 1/2	Eng. 2			S	1	Chem.				Fr. x			Span. x		
1	Math. ai		65	U	1	Draw	86	S	1	Fr. b		1	Span. b		
1	Math. aii			U	2	Lat. (2)	86	S		Fr. y			Span. y		
1	Math. c		92	S	1	Lat. (3rd)	90	S	2	Ger. a					
1 1/2	Math. b				1	Lat. (4th)				Ger. x					
1 1/2	Math. d					Ad. Comp.	82		1	Ger. b					
1 1/2	Math. f				1	Hist. (Sog B)	94	S		Ger. y					
1	Contin. Unit				1	Lat. d	91	S	1	Gen. Zoology 73		U			

Faculty Adviser
Prof. J. ...
Alan Hawkes

COLLEGE RECORD

COURSES	Final Credit Points		GRADES				Deficiency Exam.	
	Winter	Spring	Winter		Spring		For Win.	For Spg.
	Sum.	Mid-term	Final	Mid-term	Final	Summer Session		
YEAR 19 25 - 19 26								
English a1-a2	3	2	B	B	C+	C+		
Con. Air. a1-a2	5	5	C	C+	B-	A-		
Math. a1, 2	2	3	C	C	C-	B-		
Phys. Ed. a3	1		C	C+				
Phys. Ed. a1-A2	1	1	X	B	X	Abs		
French e a1-e a2	X	4	B+	B	B-	B		
	12-17							
1926-1927								
Chemistry A1-6			C+	B	C+	C+		
Physics B1-B2			D	C	D	F		
French B1-B2			B	B	B	B		
French BO1-BO2			C+	B	B+	A		
Physical Ed B1-B2	1	1	X	C	X	C		
English 9-14			C+	B+	C	B+		
	16-13							
1927-1928								
Philos. 12	3		C+	B				
History 5-6		3	B	B	B-	B-		
English 43			C	C				
Fine Arts 11-12			A	A	B-	A-		
Fine Arts 21-22			A	B	B-	B-		
French 3-4			C+	C+	C-	B+		
	17							
Philosophy 72		2			A	C		
Psychology 25					A	A		
	16							
1928-1929								
Psychology 1R	3		B	B-				
History 7	3		C+	C				
Fine Arts 101 (TC)	3		B	Abs				
Fine Arts 41	2		C	C+				
Ed. 183 E	2		X	B				
Arch. 75	2		X	A-				
	16							

COURSES	Final Credit Points		GRADES				Deficiency Exam.	
	Winter	Spring	Winter		Spring		For Win.	For Spg.
	Sum.	Mid-term	Final	Mid-term	Final	Summer Session		
YEAR 19 -19								
Spring 1928-29								
Fine Arts 32					B-	B-		
Education 183 E					X	A		
Fine Arts 234					X	B+		
English 20					B-	B-		
History 28					B-	B-		
Education 108 A					B-	C+		
	18							

REPRODUCED FROM THE ORIGINAL RECORDS OF THE UNIVERSITY OF THE SOUTH ALBANY

Permitted to finish his Fine Arts sequence by taking Arch 75 on (E 75) this Winter Session in addition to Fine Arts 101 and Education 183 E. J. Donaldson, (H.E.H.) 1/24/29

TOTAL POINTS TO DATE **125**

First copy is furnished free of charge. Each additional copy will cost one dollar.
EXPLANATORY NOTES: Grades: A Excellent, B Good, C Fair, D Deficiency, subject to improvement by re-examination, F Failure, P Passed.
Marks, Abbreviations and Symbols:
 (Entrance Record). P Passed, Q Condition; entrance deficiency subject to removal by satisfactory grade in related higher course in College. S - Superior preparation, N Normal preparation, U Uncertain preparation, F Failure.
 (Academic Record).
 Abs. Absent from examination, Cr. Credited on Certificate, Dro. Course dropped by student, H Regular attendance only, without final examination, Inc. Work incomplete, N.C. No credit, irregular attendance, N.M. No mark reported by instructor, Wd. Withdrew from course, X Credit conditioned upon satisfactory completion of second half of a year course, † Course-credited for entrance with no credit toward the degree, * Credit reduced or forfeited because of excessive absence, ** Credit allowed with warning as to excessive absence, *** Credit withheld pending receipt of excuse for absences. Small numbers beside final grades indicate total "cuts," Circled Points No credit toward the degree.

Unit of Value: A POINT signifies one hour weekly of attendance in classroom or two hours weekly in laboratory or drafting room, for a winter or spring session, or the equivalent. Session Semester.
Column Designations: (Entrance Record), U Value of entrance subjects in entrance units, C.E. Entrance grades by examinations of the College Entrance Examination Board, N.Y. By examination of New York State Board of Regents, S.R. School Record.
 (Academic Record). Mid-Term: Grades entered under this designation are the TENTATIVE grades given at the middle of each session and may not be used for definitive credit. Deficiency Exam. Grades given at special make-up examination periods to improve final "Abs." or "D" grades.
 For purposes of certification, reproduced copy of original record shall not be valid without impression seal and actual signature.
 CERTIFIED AS A CORRECT PHOTOSTATIC COPY
 Date _____
 Edward J. Grant, Registrar
 Edward B. Fox, Assistant Registrar

TEACHERS COLLEGE, COLUMBIA UNIVERSITY
New York, New York

Charles Henry Alston
BASIS OF ADMISSION

Admitted Sept. 1930
Candidate for Masters of Arts degree

A.B. 1929, Columbia University

Statement of Graduation
Masters of Arts degree Dec. 16, 1931

SUBJECT AND CATALOG NUMBER	POINT VALUE	DESCRIPTIVE TITLE OF COURSE	GRADE
		<u>Winter Session 1930-31</u>	
Fine Arts 283	4	Painting <u>Advanced</u>	P
Fine Arts 275	3	Art structure in Lettering	P
Fine Arts 131	2	Design Appreciation	P
Educ. 203V	2	Philosophy of Education	P
Educ. 103A	2	Principles of Teaching	P
Educ. 103B	2	Principles of Practical Arts Teaching	P
		<u>Spring Session 1930-31</u>	
Educ. 184E	3	Teaching Fine Arts in Secondary Schools	P
Fine Arts 284x	3	Painting, advanced	P
Fine Arts 232	3	Print Study and Appreciation	P
Fine Arts 282	3	Advanced Studio work	P
Fine Arts 234	3	Creative Design	P
Fine Arts 125	2	Clay Modeling	P

December 15, 1939



Charles Henry Alston

PLEASE RETURN
TO
JULIUS ROSENWALD FUND

It is my intention in this project to contrast, through the various media of the graphic arts, the Northern industrial and metropolitan Negro with his Southern and rural brother. It is my conception that only in the fine arts can the true significance of such contrasts be shown pictorially. In a sense, this project might be called an aspect of the great migration; but, in a larger sense, it is even more important than the actual details of the 1914-1920 taxis. My record will show the present day end products: the Negro peasant who stayed at home and continued to work the soil; his brother who went north and now works the steel mills and other basic industries; the Negro professional and business men who remained south; those of the same class who now head large institutions such as the Provident and Harlem hospitals of the North; the Negro business man in the South and in the North; the Negro woman in her home--both above and below the Mason-Dixon line....

The enormity of this project is evident to me. Its various phases are, I realize, practically endless. But I do not approach it from the point of view of an aimless visionary. The actual performance of this task is a logical step in my career and development. For the past four years I have been approaching this same task in a careful and practical way,-that is, through the mural technique. My last mural, recently unveiled at Harlem Hospital, concerns itself with the progress of the Negro in medicine from his beginnings in superstition and magic to his present day state of development--with emphasis on the cooperation of the races (particularly in modern medicine) for the purpose of furthering medical progress. It was gratifying that Walter White, who understands what I intend doing, said when he saw this work: "I think you are ready now to do the whole picture."

The complete significance of the series of artistic presentations that I intend to make will not be dependent merely on quantity or number, rather their real importance will lie in the fact that they will contain large statements, or truths applicable to whole sections and classes of folk. An example of that is to be found in Grant Woods' purely American statements about the middle-western whites-- for instance: American Gothic. Such statements have never been made about the Negro in the United States. Hitherto, the Negro has been treated individually and sentimentally. I propose to treat him as an integral part of the growth of this country,- an interwoven thread in the fabric of American life.....not as an isolated phenomenon treated with colorful romanticism. In other words, I want to present the Negro of America, rather than the Negro in America.

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UNIVERSITY

Charles Henry Alston

So far my work on this project has consisted of reading, mapping out sections of the country to be covered, talking to various people familiar with the general situation and rounding out a plan of work. My plan is to

1. Read very intensively all the literature on the subject.
2. Make a work tour of significant sections of the South, North and Middle West, taking notes, making drawings, watercolors and photographs, and making intimate contact with Negroes working under rural conditions and under urban conditions. I estimate the time for this portion of the project at five months.
3. Organize and select the more significant of this material and give it graphic interpretation in a series of lithographs, drawings and paintings.
4. The series of lithographs, which will form the main body of the work, to be assembled into folios and presented to those negro and white schools or institutions where they may be seen and studied with the greatest advantage.
5. In addition to these permanent presentations to various institutions, I propose to have a traveling exhibition of the drawings, paintings, lithographs and other related material gathered during the course of the project,-- this exhibition to travel to a selected group of centers throughout the country.

Although the above project covers a very important phase in the development of the Negro, it by no means begins to exhaust the subject of "The Negro of America"; nor does the above plan attempt to touch all the aspects of this one phase.

My plans for the future are to express significantly through the arts as many aspects of the Negro of America as one lifetime will permit.

LETTERS OF REFERENCE

Charles Henry Alston

Mr. Walter White, Secretary, National Association for the Advancement of Colored People, New York City

Mr. Alston is a very earnest, hard working young man and those who are better qualified to judge his work than I am told me that he has very real ability.

- - - - -

Miss Sallie B. Tannahill, Associate Professor of Fine Arts, Teachers College Columbia University

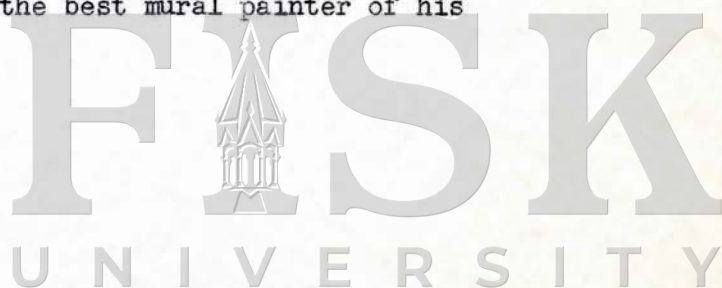
Mr. Alston was a student in one of my classes several years ago. I consider him an unusually gifted artist and a very fine young man besides. He did an outstanding piece of work on my course in the Arts of the Book, taking as a subject some Negro poems and songs and illustrating them in lithography. This piece of work was superior and his other work that he has done with us has been on the same level. So I can recommend him very heartily for the Julius Rosenwald Fund Fellowship.

- - - - -

Mr. Ernest Peixotto, Art Commission of the City of New York

Through my duties as Painter Member of the Art Commission of the City of New York, I have known Mr. Alston and his work at Harlem Hospital. This work, done under the Federal Art Project, reveals him to be a serious and sincere artist of talent who, in spite of lack of experience in mural painting, has been able to complete two very satisfactory panels at one of the main entrances to the Hospital.

I think he is quite the best mural painter of his



race that I have encountered. He seems quiet and refined in manner but otherwise I know little about him. I should say however that if you want to encourage a Negro artist, he would be a very good choice.

- - - - -

Mr. T. Arnold Hill, Director, Department of Industrial Relations, National Urban League

Mr. Alston has gained much prominence in New York as an artist with praiseworthy and promising talent. He has had a good scholastic background, has made murals which have won favorable comment from people versed in the arts, and has ambition to go beyond what he has thus far accomplished.

It happens that I have known him for twelve or fifteen years because for a long while we resided in the same apartment building. He has the advantage of a good family background, and pioneered in his studies of art at Columbia University when most persons were content only to do a little in the way of study.

I do not feel that I am capable of evaluating the project he has submitted. I should think that the study and the artistic work he has outlined might possibly introduce new material and new methods of interpretation in the shape of lithographic drawings and paintings which we have not heretofore had. Quite likely a collection of illustrations would make a serviceable and practical, as well as artistic contribution.

- - - - -

Charles Henry Alston

-3-

Mr. Ira de A. Reid, Professor of Sociology, Atlanta University

The applicant is a very personable, intelligent and creative individual. I have known him for some ten years and have noted with interest the skill he has developed and demonstrated.

I am not in a position to judge his ability as an artist, other than to say his work pleases me.

I am in position to say that I think his efforts worthy of subsidy and assistance, particularly so if his project will take him away from New York and into Negro America, for he does have promise. I believe that his intelligence, wit, and power of observation will yield a worthy volume.

FISK
UNIVERSITY

RECORD IN COLUMBIA COLLEGE

Name **ALSTON, CHARLES HENRY**

Admitted **Sept. 1925**
From **Clinton N.S.**
Candidacy **A.B.**

Graduated with **A.B.** Degree
Date **June 5, 1929**
Sequence **History B Arch.**

FACULTY ADVISER
Dean Hawks
Stroughton B.

ENTRANCE RECORD

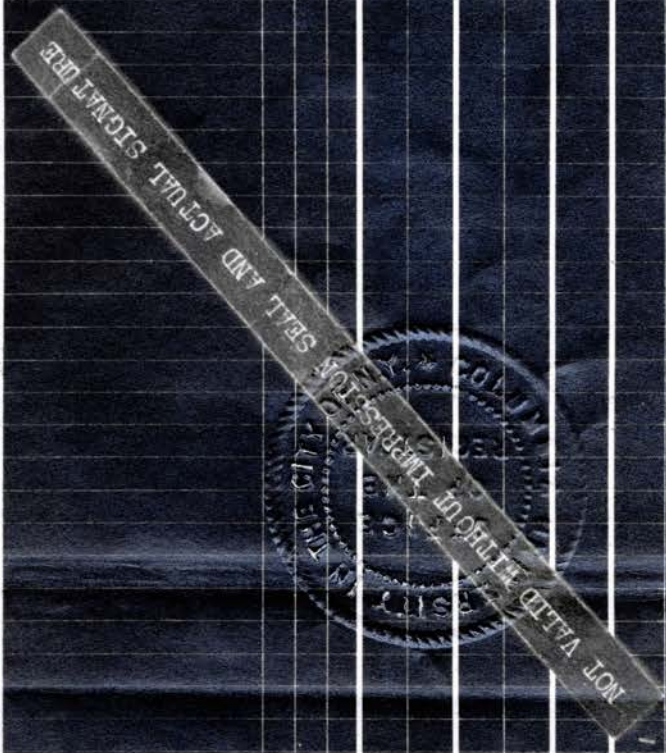
U.	C.E. N.Y. S.R.	U.	C.E. N.Y. S.R.	U.	C.E. N.Y. S.R.	U.	C.E. N.Y. S.R.					
1 1/2	Eng. 1 } 77	S	1	Phys.	89	S	2	Fr. a		2	Span. a	
1 1/2	Eng. 2 } 77	S	1	Chem.				Fr. x			Span. x	
1	Math. ai } 65	U	1	Draw	86	S	1	Fr. b		1	Span. b	
1	Math. aii } 65	U	2	Lat. (2)	86	S	2	Fr. y			Span. y	
1	Math. c	92	S	1	Lat. (3rd)	90	S	2	Ger. a			
1/2	Math. b			1	Lat. (4th)			Ger. x				
1/2	Math. d				Ad. Comp.	82		Ger. b				
1/2	Math. f			1	Hist. (Sog B)	94	S	Ger. y				
1	Lat. d			1	Hist. d	91	S	Lat. Zoology	73	U		

Deficiencies
OK

COLLEGE RECORD

COURSES	Final Credit Points			GRADES						Deficiency Exam.	
	Winter	Spring	Sum.	Winter		Spring		Summer Session	For Win.	For Spg.	
				Mid-term	Final	Mid-term	Final				
YEAR 19 25 -19 26											
English a1-a2	3	5	8	B	B	C+	C+				
Am. Lit. a1-a2	5	5	10	C	C+	B-	A-				
Math a1, 2	2	3	5	C	C	C-	B-				
Phys. Ed. a3	1		1	C	C+						
Phys. Ed. a1-A2	1	1	2	X	B	X	Abs		C		
French aA1-CA2	X	8		B+	B	B-	B				
		12	17								
1926-1927											
Chemistry A1-6	4	5	9	C+	B	C+	C+				
Physics B1-B2	4		4	D	C	D	F				
French B1-B2	3	3	6	B	B	B-	B				
French BO1-BO2	1	1	2	C+	B	B+	A				
Physical Ed. B1-B2	1	1	2	X	C	X	C				
English 9-14	9	3	12	C+	B+	C	B+				
		16	13								
1927-1928											
Philos. 1r	3		3	C+	A-						
History 5-6	3	3	6	B	B	B-	B-				
English 43	3		3	C	C						
Fine Arts 11-12	5	2	7	A	A	B-	A-				
Fine Arts 21-22	3	3	6	A	B	B-	B				
French 3-4	3	3	6	C+	C+	C-	B+				
		17									
Philosophy 72		2	2			C	C				
Psychology 2r		2	2			A	A				
		16									
1928-1929											
Psychology 1R	3		3	B-	B-						
History 7r	3		3	C+	C						
Fine Arts 101(T.C)	3		3	B-	Abs				B+		
Fine Arts 41	3		3	C	C+						
Ed. 183E	2		2	X	B						
Arch. 75	2		2	X	A-						
		16									

COURSES	Final Credit Points			GRADES						Deficiency Exam.	
	Winter	Spring	Sum.	Winter		Spring		Summer Session	For Win.	For Spg.	
				Mid-term	Final	Mid-term	Final				
YEAR 19 -19											
Jan 1928-29											
Fine Arts 32						B-	B-				
Education 184E						X	A				
Fine Arts 284						X	B+				
English 20						B-	B-				
History 28						B-	B-				
Education 108A						B-	C+				
		18									



Permitted to finish his Fine Arts sequence by taking Arch 75 on (C 75) this Winter Session in addition to Fine Arts 101 and Education 183E. J. Donaldson, (H. E. N.) 1/24/29

TOTAL POINTS TO DATE **125**

First copy is furnished free of charge. Each additional copy will cost one dollar.
EXPLANATORY NOTES: Grades: A=Excellent, B=Good, C=Fair, D=Deficiency, subject to improvement by re-examination. F=Failure, P=Passed.
Marks, Abbreviations and Symbols:
 (Entrance Record). P=Passed, Q=Condition; entrance deficiency subject to removal by satisfactory grade in related higher course in College. S=Superior preparation. N=Normal preparation. U=Uncertain preparation. F=Failure.
 (Academic Record).
 Abs.=Absent from examination. Cr.=Credited on Certificate. Dro.=Course dropped by student. H=Regular attendance only, without final examination. Inc.=Work incomplete. N.C.=No credit, irregular attendance. N.M.=No mark reported by instructor. Wd.=Withdrew from course. X=Credit conditioned upon satisfactory completion of second half of a year course. † Course credited for entrance with no credit toward the degree. * Credit reduced or forfeited because of excessive absence. ** Credit allowed with warning as to excessive absence. *** Credit withheld pending receipt of excuse for absences. Small numbers beside final grades indicate total "cuts." Circled Points: No credit toward the degree.

Unit of Value: A POINT signifies one hour weekly of attendance in classroom or two hours weekly in laboratory or drafting room, for a winter or spring session, or the equivalent. Session-Semester.
Column Designations: (Entrance Record). U=Value of entrance subjects in entrance units. C.E.=Entrance grades by examinations of the College Entrance Examination Board, N.Y.-By examination of New York State Board of Regents. S.R.=School Record.
 (Academic Record). Mid-Term:—Grades entered under this designation are the TENTATIVE grades given at the middle of each session and may not be used for definitive credit. Deficiency Exam.—Grades given at special make-up examination periods to improve final "Abs." or "D" grades.

For purposes of certification, reproduced copy of original record shall not be valid without impression seal and actual signature.

CERTIFIED AS A CORRECT PHOTOSTATIC COPY

DEC 15 1939

Edward B. Fox

Date Edward J. Grant, Registrar
Edward B. Fox, Assistant Registrar

TRANSCRIPT
OF RECORD

Teachers College, Columbia University
NEW YORK, NEW YORK

Name Charles Henry Alston

Admitted Sept. 1930
Candidate for Master of Arts degree

BASIS OF ADMISSION

Statement of Graduation

A.B.1929, Columbia University

Master of Arts degree Dec. 16, 1931

Remarks
XXXXX

SUBJECT AND CATALOG NUMBER	POINT VALUE	DESCRIPTIVE TITLE OF COURSE	GRADE
1		<u>Winter Session 1930-31</u>	
2 Fine Arts 283	4	Painting Advanced	P
3 Fine Arts 275	3	Art structure in Lettering	P
4 Fine Arts 131	2	Design Appreciation	P
5 Educ.203V	2	Philosophy of Education	P
6 Educ.103A	2	Principles of Teaching	P
7 Educ.103B	2	Principles of Practical Arts Teaching	P
8		<u>Spring Session 1930-31</u>	
9 Educ.184E	3	Teaching Fine Arts in Secondary Schools	P
10 Fine Arts 284x	3	Painting, advanced	P
11 Fine Arts 232	3	Print Study and Appreciation	P
12 Fine Arts 282	3	Advanced Studio work	P
13 Fine Arts 234	3	Creative Design	P
14 Fine Arts 125	2	Clay Modeling	P
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NOTE: For definition of grades and units of value and explanation of symbols see reverse.

Not valid without impression seal and actual signature.

Registrar's entries end on line 14

Date December 15, 1939

DB



Registrar

One copy of a student's record is furnished free of charge; each additional copy will cost one dollar.

1. Grades—P-Passed; F-Failed; Abs.-Absent; Wd.-Withdrew; Inc.-Incomplete; H-Attendance credit only; N.C.-No credit; N.R.-No Report; D-Unsatisfactory. Students may not have credit toward any degree for more than one course in which a grade of D is received, and no work will be credited in the major field or closely related fields in which such a grade is received.
2. Hour Equivalent—A point signifies work requiring attendance for a Winter or Spring Session equivalent to one hour weekly on lectures or recitations or two hours on practical work.

SUBJECT AND CATALOG NUMBER	POINT VALUE	DESCRIPTIVE TITLE OF COURSE	GRADE
37			
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Not valid without impression seal and actual signature.

Registrar's entries end on line _____

Date _____



LETTERS OF REFERENCE

Charles H. Alston

Mr. Jacob L. Reddix, President, Mississippi Negro Training School
Jackson, Mississippi.

Sometime ago, I spoke to Mr. Fred Wale and also to Dr. Embree in regard to a renewal of a fellowship for creative painting for Charles H. Alston, who is now at Atlanta University completing a year of painting of Negro life in the South. I had the good fortune of traveling some with Mr. Alston last summer in the South while he was gathering data for his painting. I was very much impressed with the possibilities of Mr. Alston's project, and I feel that he should have a longer time to complete his work. I spoke to Mr. Wale and to Dr. Embree of the possibility of a renewal of fellowship for Mr. Alston, and assigning him to Jackson College as a visiting artist and lecturer while he would be doing the work in this section of the South. I feel that this could be a great advantage to him and also to us. It might be that after he had completed his project, he would be interested in joining our staff in the field of fine arts.

I would appreciate it very kindly if you could make any connections toward helping us to consummate this plan.

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FISK
UNIVERSITY

FELLOWSHIPS

April 11, 1941

142
My dear Mr. Alston: It is a pleasure to inform you that you have been selected by the Committee on Fellowships of the Julius Rosenwald Fund to receive a renewal grant of twelve hundred dollars (\$1,200) to assist you in carrying forward your painting in accordance with the plan which you recently presented. I am glad to tell you, also, that the members of the art jury were enthusiastic over the progress which you have made during the past year.

Please let us know at once whether or not you can accept this grant. An announcement of the Committee's selections for the year will be made soon and it can include only those from whom acceptances have been received.

Very truly yours,

GMR:MLU

GEORGE M. REYNOLDS

Mr. Charles Henry Alston
Atlanta University
Atlanta, Georgia

FISK
UNIVERSITY

Name

Charles Henry Alston

Field:

Art

1940 Fellow

Atlanta University, Atlanta, Georgia

REAPPOINTMENT

Plan of Work

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

Wishes to continue work in the South for one year.

Personal Data

Born Charlotte, North Carolina, November, 1907. Single.

Age:

33

Undergraduate Work

Columbia College, B. A., 1929.

Graduate Work

Teachers College, Columbia University, M. A., 1931.

Sculpture - Aaron Ben Schmucl, 1933-35.

Graphic Arts - Harry Sternberg, 1933-35.

Experience

Boy's director, Children's Aid Society, New York City, 1929-30, \$1800; director, Art Workshop of New York Public Library, 1934-35, \$1400; mural supervisor, Federal Art Project, 1935-36, \$1500; mural painter, Federal Art Project, New York, 1936-39, \$1150, also 1939-40.

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, High Museum, Atlanta.

Arthur Westly Dow Fellowship in Fine Arts, 1930-31, \$500.

Rosenwald Fund Fellowship, 1940-41, \$1200.

References

None given.

Budget Summary

Total Amount Needed	\$ 1,500
From Applicant	- - -
From Fund	\$ 1,500

AMOUNT GRANTED

FISK
UNIVERSITY

Report of Progress on Present Rosenwald Grant

Name: Charles H. Alston

Field: Creative Painting

Summary of progress, work accomplished, and travels to date

Travel

Virginia
North Carolina
South Carolina
Georgia
Alabama
Florida

Work

1. Photographs - approximately 400 pictures of the rural and urban south.
2. Creative work - 28 finished paintings and drawings in the following media:
 - 5 gouaches
 - 4 watercolors
 - 3 oil paintings

Note: This represents work accomplished since November 25th, 1940, in Atlanta, Georgia, where I have set up a studio. It does not include the numerous sketches and notes made while travelling. Rather, it represents the work done from material gathered while travelling.

These paintings and drawings deal with various aspects of Southern life:

Tobacco

farming, curing, grading, tying and marketing

Note: I spent three weeks in the heart of the tobacco section of North Carolina

Cotton

farming, picking, ginning

Minor rural activities

Canning
Syrup making
Soap making

Mining

Southern Negroes

various types - old South, new South

Southern Whites

Southern Landscapes

Conditions

Jim Crow cars and trains
Slums
Chain gangs

Negro Church

urban and rural

General progress toward knowledge and understanding of Southern culture, traditions, customs

Conferences with educators, sociologists, writers, ministers, business men, labor leaders, mine foremen, farmers, Farm Security administrators, co-operative specialists, college stu-

dents, doctors, journalists, bondsmen, domestics, and just plain people on the farms and on the streets. In less respectable circles, I have talked with gamblers, bootleggers, prostitutes and ex-convicts. Some of the specific people from whom I have received valuable information and guidance are the following: Ira Reid, Guy Johnson, Howard Odum, Paul Green, Sterling Brown, Walter White, Giles Hubert, Ben Hubert, Jacob Reddix. The following persons have also been of invaluable assistance:

J. Percy Bond - N.Y.A. advisor for Negroes, North
Carolina

C. C. Spaulding - North Carolina Mutual Insurance
E. R. Merrick Company

E. M. Martin - Atlanta Life Insurance Company

Thomas Roberts - U. S. Forestry agent, Tuskegee, Ala.

Duell Gallagher - Talladega

Mary Bethune - Daytona Beach, Florida

William Vander Meer - Birmingham Age Herald

Alonzo Morone - Director, Housing Project, Atlanta, Ga.

Willis James - Department of Music, Atlanta University

Hale Woodruff - Department of Art, Atlanta University

Homer Coke - Editor, Birmingham World

At present, I am showing three paintings at the High Museum in Atlanta, Georgia.

I have also been invited, at the completion of my work, to show at the University of North Carolina, Atlanta University, North Carolina State College, the Scranton Museum, Scranton, Pennsylvania, and Howard University.

Other Prospects For Future Consideration

1. Fortune Magazine

Through Miss Deborah Caulkins of the art department of Fortune, I have been informed that her magazine is very much interested in the type of work I am doing in the South. There is a great possibility that they will be interested in publishing some of my results.

2. Life Magazine

I have talked with representatives of their art department. They have never published a folio of work by a Negro Artist, and asked me to contact them when I felt I had sufficient material on the South.

3. University of North Carolina Press

Mr. W. T. Couch, director, asked me to keep in contact with him, since they publish so many books about the South.

My plans for the immediate future are as follows:

Trip to Mississippi

Jackson
Greenville
Natchez
Mound Bayou
Mobile

Trip to Louisiana

New Orleans and surrounding country

I will spend approximately two weeks in Mississippi and two in New Orleans, taking photographs, making sketches and studying the scene generally. The places noted, I have

selected as being typical of certain aspects of Mississippi life. Since my time is to be limited to two weeks, I should like to get general impressions, and return for a more intimate study later in the year. In Louisiana, I shall spend most of the time in and about New Orleans, observing its life, noting its differences from other sections of the South, and studying creole types.

I plan to leave early in February and return to Atlanta early in March. Atlanta being the most convenient studio location, I shall work out my material from these trips there.

- - - - -

General Remarks and Reactions

The two major reactions from my experience in the South have been:

1. The realization that I should like to confine my work to the South for a longer period of time than I had originally planned. When I prepared my original plans, which included the South as a part of a more general artistic survey, I could not see, as I do now, what a rich field it is for the artist. Nor could I realize then its full significance and importance in any portrayal of Negro life.

I am thoroughly convinced now that for untouched, valuable, material for the artist, it is unsurpassed in this country. I should like to do, what I know would be a much more important job than I conceived of originally.

To accomplish this, it would be necessary to spend a much longer time in the South. Although I feel that I have gotten a great deal from my experiences thus far, I know that I have only scratched the surface. To do a really thorough and significant artistic record of the South, it is essential to live here more than just a few months. It is necessary to effect a deeper integration, a more complete identification with the pattern of Southern life.

There is no reason why the South cannot be more important as a source of American art production, than the Middle West, which through artists like Benton, Curry, and Wood, has become so familiar to the American and foreign public. Certainly it is just as rich, if not richer in the variety of its life and the picturesqueness of its landscape.

In addition to the personal inspiration I have found in the South, there is the fact that there is a great contribution that the Negro artist can make in the South. In the first place, there is a growing interest in art, both among Negroes and whites. There are over seventy painters and sculptors working in Atlanta alone. Exhibitions are frequent and well attended---and they are not segregated. Consequently, there are cordial relations, and an exchange of ideas between the artists of both races. This mutual respect is doing its bit in the creation of racial harmony.

In the second place, there is an abundance of talent among younger Negroes in the South. To these students, the artist can give a great deal. Some of the schools give

courses in art, but with a few notable exceptions, the opportunity for growth for the potential artist is limited. Furthermore, many of these talented youth are not in school, and many others have been forced to drop out because of economic pressure. Several of these latter come to my studio regularly to work or ask questions about their problems.

In view of the possibilities both in my own growth as an artist, and in the opportunities for a cultural contribution to others, I should like very much, at the expiration of my grant, to become associated with a school in the South.

2. My second major reaction concerns my original plan. I should like to broaden its scope. I feel that to confine myself to a more or less graphic record of the Negro, in black and white, lithographs, for the most part, would be a definite limitation. I have seen so many things which I had not anticipated, that I should like to be free to express them in other media more suitable. Black and white seemed in the beginning to be the most effective way to do a generalized picture of the "Negro of America," but since I should like to do a concentrated, intensive job on the South alone, I should like to feel free to use any or all media--oil, water color, and black and white--according to the dictates of the subject matter.

In general I should like to work more subjectively and creatively, and less objectively and reportorially.

I am requesting a larger grant from the Fund, since I have found the original grant was inadequate to cover general expenses, travel and material. Though I have budgeted myself very carefully, had it not been for the fact that I was fortunate enough to sell two pictures, and was able to cover some of the territory with Mr. Giles Hubert of the Farm Security Administration, I should not have been able to pay my expenses for the year.

The accompanying photographs are examples of my work to date.

Respectfully submitted,

Charles H. Alston
Charles H. Alston

LETTERS OF REFERENCE

Charles H. Alston

Mr. Jacob L. Reddix, President, Mississippi Negro Training School
Jackson, Mississippi.

Sometime ago, I spoke to Mr. Fred Wale and also to Dr. Embree in regard to a renewal of a fellowship for creative painting for Charles H. Alston, who is now at Atlanta University completing a year of painting of Negro life in the South. I had the good fortune of traveling some with Mr. Alston last summer in the South while he was gathering data for his painting. I was very much impressed with the possibilities of Mr. Alston's project, and I feel that he should have a longer time to complete his work. I spoke to Mr. Wale and to Dr. Embree of the possibility of a renewal of fellowship for Mr. Alston, and assigning him to Jackson College as a visiting artist and lecturer while he would be doing the work in this section of the South. I feel that this could be a great advantage to him and also to us. It might be that after he had completed his project, he would be interested in joining our staff in the field of fine arts.

I would appreciate it very kindly if you could make any connections toward helping us to consummate this plan.

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Charles Henry Alston

Report Requested of Mr. Ira de A. Reid

Atlanta University, Georgia

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's personal characteristics and qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in the field of study proposed. *An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates who apply for grants.*

Your reply will be held in strictest confidence.


George M. Reynolds
Director for Fellowships

REPORT

The applicant is a very personable, intelligent and creative individual. I have known him for some ten years and have noted with interest the skill he has developed and demonstrated.

I am not in a position to judge his ability as an artist, other than to say his work pleases me.

I am in position to say that I think his efforts worthy of subsidy and assistance, particularly so if his project will take him away from New York and into Negro America, for he does have promise. I believe that his intelligence, wit, and power of observation will yield a worthy volume.


OVER
UNIVERSITY

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Charles Henry Alston

Report Requested of Mr. Ira de A. Held

Atlanta University, Georgia

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Your reply will be held in strictest confidence.

Director for Fellowships

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Yes

[Handwritten Signature]

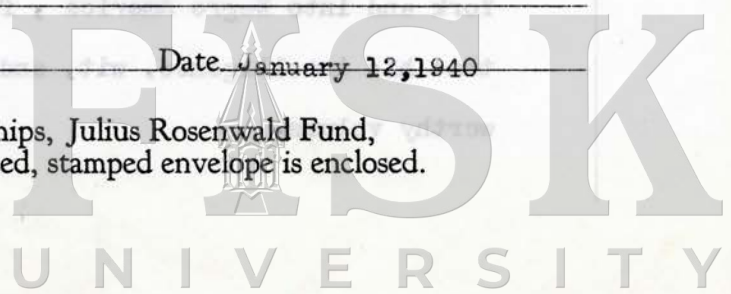
Signed

Position or Title Professor of Sociology

Address Atlanta University Atlanta, Georgia

Date January 12, 1940

Please return to the Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.



OVER

CROSS REFERENCE RECORD

FIRM NAME OR SUBJECT		FILE NO.
DATE	REMARKS	
	Mr. Alston's picture, clippings, etc. are in separate folder.	

SEE		FILE NO.
	FELLOWSHIPS ALSTON CHARLES (PICTURES)	

DATE	SIGNED
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FILE CROSS REFERENCE RECORD UNDER NAME OR SUBJECT LISTED AT TOP OF THIS SHEET, AND IN PROPER DATE ORDER. THE PAPERS REFERRED TO SHOULD BE FILED UNDER NAME OR SUBJECT LISTED UNDER "SEE"

YAWMAN AND ERBE MFG. CO.
ROCHESTER, N. Y.



FORM NO. 099CR

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

JAN 12 1940

Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Charles Henry Alston

Report Requested of Mr. T. Arnold Hill

National Urban League, 1133 Broadway, New York City

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's personal characteristics and qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in the field of study proposed. *An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates who apply for grants.*

Your reply will be held in strictest confidence.

George M. Reynolds
Director for Fellowships

REPORT

Mr. Alston has gained much prominence in New York as an artist with praiseworthy and promising talent. He has had a good scholastic background, has made murals which have won favorable comment from people versed in the arts, and has ambition to go beyond what he has thus far accomplished.

It happens that I have known him for twelve or fifteen years because for a long while we resided in the same apartment building. He has the advantage of a good family background, and pioneered in his studies of art at Columbia University when most persons were content only to do a little in the way of study.

I do not feel that I am capable of evaluating the project he has submitted. I should think that the study and the artistic work he has outlined might possibly introduce new material and new methods of interpretation in the shape of lithographic drawings and paintings which we have not heretofore had. Quite likely a collection of illustrations would make a serviceable and practical, as well as artistic contribution.

FISK
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OVER

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidates for Fellowship

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Your reply will be held in strictest confidence.

Director for Fellowships

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Yes

Signed

T. Arnold Hill

Position or Title Director, Department of Industrial Relations, National Urban League

Address 1133 Broadway, Room 826

New York City

Date February 29, 1940

Please return to the Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.

OVER

UNIVERSITY

A

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

in manner but otherwise I know little about him. I should

Confidential Report on Candidate for Fellowship

ne would be a very good choice.

Name of Candidate Mr. Charles Henry Alston

Report Requested of Mr. Ernest P. Crotto

Art Commission of the City of New York
~~Mayor's Committee, Public Uses of Art, City Hall, New York City~~

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's personal characteristics and qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in the field of study proposed. *An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates who apply for grants.*

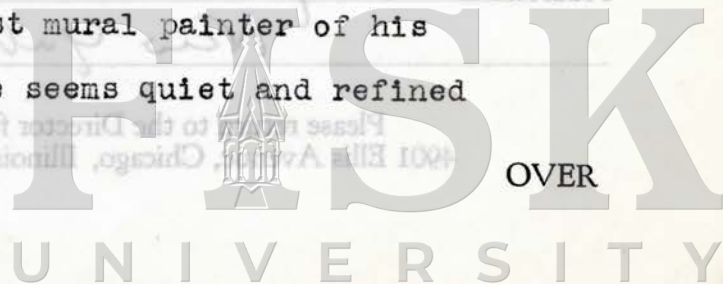
Your reply will be held in strictest confidence.

George M. Reynolds
Director for Fellowships

REPORT

Through my duties as Painter Member of the Art Commission of the City of New York, I have known Mr. Alston and his work at Harlem Hospital. This work, done under the Federal Art Project, reveals him to be a serious and sincere artist of talent who, in spite of lack of experience, in mural painting, has been able to complete two very satisfactory panels at one of the main entrances to the Hospital.

I think he is quite the best mural painter of his race that I have encountered. He seems quiet and refined



JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

in manner but otherwise I know little about him. I should say however that if you want to encourage a negro artist, he would be a very good choice.

Name of Candidate Mr. Charles Henry Alston

Report Requested of Mr. Ernest Peixotto

Art Commission of the City of New York

137 East 66th St., New York City

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's personal characteristics and qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in the field of study proposed. An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates who apply for grants.

Your reply will be held in strictest confidence.

Director for Fellowships

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Yes.

Signed

Ernest Peixotto

Position or Title

Art Commission, City of New York

Address

137 East 66th St

New York City

Date

January 15, 1940

Please return to the Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.

OVER

UNIVERSITY

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Charles Henry Alston

Report Requested of Miss Sally Tannahill, Teachers' College

Columbia University, New York City

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's personal characteristics and qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in the field of study proposed. *An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates who apply for grants.*

Your reply will be held in strictest confidence.

George M. Reynolds
Director for Fellowships

REPORT

Mr. Charles Henry Alston was a student in one of my classes several years ago. I consider him an unusually gifted artist and a very fine young man besides. He did an outstanding piece of work on my course in the Arts of the Book, taking as a subject some negro poems and songs and illustrating them in lithography. This piece of work was superior and his other work that he has done with us has been on the same level. So I can recommend him very heartily for the Julius Rosenwald Fund Fellowship.

Sally B. Tannahill

OVER
FISK
UNIVERSITY

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidates for Fellowship

Name of Candidate Mr. Charles Henry Alston

Report Requested of Miss Sally Tammall, Teachers' College

Columbia University, New York City

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Your reply will be held in strictest confidence.

Director for Fellowships

REPORT

Mr. Charles Henry Alston was a student in one of my classes several

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Signed

Position or Title Associate Professor of Fine Arts

Address Teachers College, Columbia University, New York City

Date January 13, 1940

Please return to the Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.

OVER

FISK UNIVERSITY

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Charles Henry Alston

Report Requested of Mr. Walter White

The NAACP, 69 Fifth Avenue, New York City

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's personal characteristics and qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in the field of study proposed. *An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates who apply for grants.*

Your reply will be held in strictest confidence.

George M. Reynolds
Director for Fellowships

REPORT

Mr. Alston is a very earnest, hard working young man and those who are better qualified to judge his work than I am told me that he has very real ability.

Walter White
signed

Position or Title Secretary, Nat'l Assn for the Advancement of Col. People

Address 69 Fifth Avenue, New York

Date February 21, 1940

Please return to the Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.



JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Charles Henry Alston

Report Requested of Mr. Walter White

The NAACP, 69 Fifth Avenue, New York City

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Your reply will be held in strictest confidence.

Director for Fellowships

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Signed Walter White

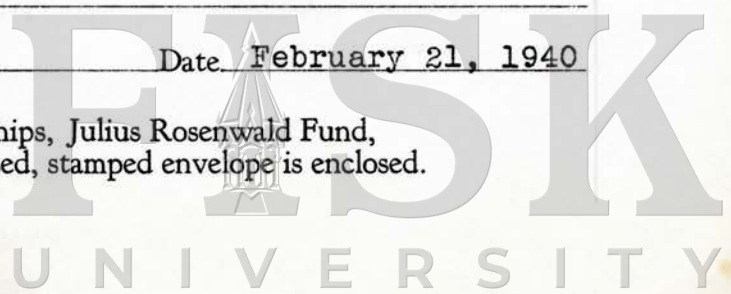
Position or Title Secretary, Natl Assn for the Advancement of Col. People

Address 69 Fifth Avenue, New York

Date February 21, 1940

Please return to the Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.

OVER



FELLOWSHIPS

	GWR	15		AMLO

March 13, 1940

Dear Mr. Reynolds:

I received your letter asking for additional references and photographs. The photographs of my work are in the process of being made. I will forward them just as soon as they come from the photographers. The additional references are as follows:

✓ Mr. Lou Block, National Field Director
Arts & Craft Division, National
Youth Administration, Washington,
D.C.

✓ Mr. John Henry Hammond Jr., Music and Art
critic, 178 Sullivan St., N.Y.C.

✓ Mr. Charles Martin, Professor of Fine Arts,
Teachers College, Columbia University,
N.Y.C.

Mr. Harry Knight, Assistant Director New
York City Art Project, 110 King Street,
N.Y.C.

Dr. David Jones, President of Bennett College,
Greensboro, North Carolina...

Sincerely,

Charles H. Alston

Charles H. Alston

FELLOWSHIPS

March 20, 1940

Dear Mr. Hammond: Mr. Charles H. Alston is applying to us for a fellowship, and has told us that you could give us a critical estimate of his ability. Anything that you can say will be very helpful to our Committee on Fellowships in deciding on Mr. Alston's application.

Very truly yours,

GMR*MLU

GEORGE M. REYNOLDS

Mr. John Henry Hammond, Jr.
178 Sullivan Street
New York, N. Y.

FISK

UNIVERSITY

FELLOWSHIPS

March 20, 1940

Dear Mr. Martin: Mr. Charles H. Alston is
applying to us for a fellow-
ship which would enable him to present the
Negro and his true relation to present-day Amer-
ican life. We are seeking critical appraisal
of Mr. Alston's work, and will be very grateful
for anything you can tell us about it and its
promise.

Very truly yours,

GMR*MLU

GEORGE M. REYNOLDS

Mr. Charles Martin
Teachers College
Columbia University
New York, N. Y.

FISK

UNIVERSITY

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FELLOWSHIPS

306 West 141 St.
New York, N.Y.
April 20, 1940

Mr George Reynolds
Julius Rosenwald Fund
4901 Ellis Ave.
Chicago, Illinois

Dear Mr. Reynolds:

I have just received your letter informing me of my selection by the Committee on Fellowships awarding me a Rosenwald grant for the ensuing year.

It is with sincere gratitude that I accept this grant enabling me to carry forward my work in painting and the graphic arts. I assure you that I shall do my utmost to prove to the Committee that I am worthy of their selection.

Very truly yours,

Charles H. Alston

FISK
UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To
Mr. Charles H. Alston
 306 West 141st Street
 New York City


Payment Voucher No. 1310

Date May 31, 1940

First installment on fellowship granted 4/17/40 - - - - - \$500.00

Ck.#23108

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	39-7	\$ 7.55	
Negro Fellowships	38-9	292.17	
		<u>\$500.00</u>	

Prepared by AM	Checked by	Posted by	 Comptroller
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M L W Thuo

FELLOWSHIPS

May 9, 1940

Dear Mr. Alston: We shall be pleased to follow the payment plan outlined in your letter of May 8. Traveler's checks, I should think, would be the simplest method of handling your funds while you are traveling about. There never is any question in connection with getting them cashed.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:AM

Mr. Charles H. Alston
306 West 141st Street
New York City

FISK
UNIVERSITY

FELLOWSHIPS

Charles H. Alston

222 S. Tarboro Road

Raleigh, N.C., July 15th

	DE	17	DE	19
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MLA
Mrs. Dorothy Eldridge

Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Illinois

Dear Mrs. Eldridge

Since I submitted to

you a plan for the payment of my grant, my own plans have undergone a change which will make monthly payments rather inconvenient. I have been able to arrange a trip through the rural South by motorcar which will make it impossible for me to know exactly where I shall be on certain definite dates.

Since I had arranged with you to send my payments to the American Express Company, to be forwarded to me in Travellers cheques, and since I would have to write and direct them as to where to forward these cheques to me each month, I think it would create unnecessary complications and inconvenience.

Therefore I think it would be much wiser to receive these payments on a quarterly basis.

Then I can simply mail you a forwarding address before the payments come due every three months, and I can myself convert them into travellers cheques.

The above address is my present headquarters, in care of J. P. Bond. I should appreciate hearing from you as to whether or not this change of plan meets with your approval.

Respectfully
Charles N. Alston

M L U M U
FELLOWSHIPS

July 19, 1940

Dear Mr. Alston: I have changed your payment plan
so that you will now receive
payments of \$300 each on August 1, November 1, and
February 1.

I shall continue to correspond
with you at this address until we hear further from
you.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:RW

Mr. Charles H. Alston
Care Mr. J. P. Bond
222 South Tarlow Road
Raleigh, North Carolina

FISK
UNIVERSITY

FELLOWSHIPS

1945 Seventh Avenue
New York, N.Y., Oct 25th, 1940

	SE	10/28	SE	0
Miss Dorothy Eldridge	am			0
Julius Rosenwald Fund	mta		mta	0
4901 Ellis Avenue	mtk		mtk	0

Miss Dorothy Eldridge

Julius Rosenwald Fund

4901 Ellis Avenue

Chicago

Dear Miss Eldridge:

Will you kindly send the November first installment of my grant to 1945 Seventh Avenue, New York City, instead of to Raleigh North Carolina. I expect to be in New York until the sixth or seventh of November. From that time, however, my headquarters will again be the Raleigh address.

Thank you, very much

Sincerely

Charles W. Alston

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Mr. Charles Henry Alston

Atlanta University

Atlanta, Georgia

Payment Voucher No. 2805

Date January 31, 1941

Final payment on fellowship granted 4/17/40 - - - - - \$300.00

Ck.#24272

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	38-9	\$300.00	

Prepared by AM	Checked by	Posted by
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Comptroller

Atlanta University
Atlanta Georgia
December 20th 1940

Miss Dorothy Eldridge
The Julius Rosenwald Fund

4901 Ellis Avenue

Chicago

FELLOWSHIPS

alston, Charles

	DE	24	SE	24
	MU		MU	0

Dear Miss Eldridge,

I should

like very much to know the procedure concerning application for renewal of fellowship grants, as I would like to extend my work, if possible. Particularly here in the South, now that I have seen a considerable portion of it.

I have changed my head quarters
from 222 South Tarboro Road
Raleigh, North Carolina, to the above
address. Will you send any communi-
cations to me here instead of to the
former address? I shall be here
at least two more months

Respectfully
Charles H. Alston.

MLU MMS

FELLOWSHIPS

December 24, 1940

Dear Mr. Alston: I am enclosing the form
required in applying for
a renewal of your fellowship grant. You will
notice that the dead line on this application
is February 15, 1941.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:RW

~~Mr. Charles H. Alston~~
~~Atlanta University~~
Atlanta, Georgia

FISK
UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To Mr. Charles Henry Alston

Payment Voucher No. 1835

1945 Seventh-Avenue
222 South Parkside Road
New York City, Carolina

Date October 31, 1940

Third payment on fellowship grant - - - - - \$300.00

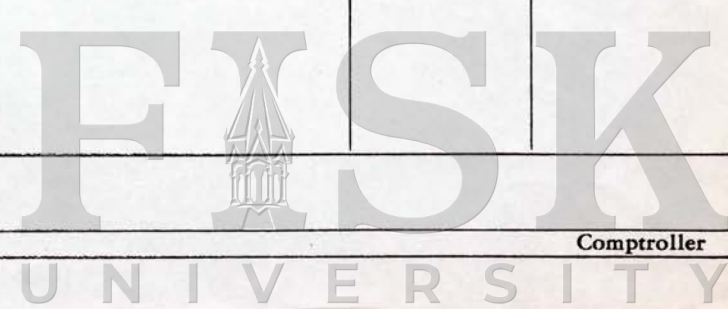
Ck.#33743

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	38-9	\$300.00	

Prepared by
AM

Checked by

Posted by



Comptroller

FELLOWSHIPS

Atlanta University
Atlanta, Georgia
February 11, 1941

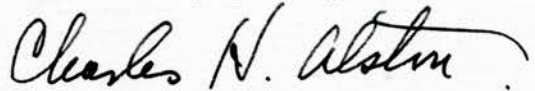
Mr. George Reynolds
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Illinois

Dear Mr. Reynolds:

In submitting herewith my application for the renewal of my Rosenwald grant, I should like to state that the opportunity it has afforded me as an artist has been most valuable. I sincerely feel that the discovery of such a rich field of material for creative endeavor has given me not only a genuine growth as a painter but also a keener sense of the responsibilities of the artist in the social scene.

Because I believe that I can make a contribution of value with respect to this material I should like to continue my work in this field.

Sincerely yours,



Charles H. Alston

CHA/aaw

P.S. The photographs which accompany my report are under separate cover.

JACOB L. REDDIX
PRESIDENT

FELLOWSHIPS
B. B. DANSBY
ASSISTANT TO THE PRESIDENT

Mississippi Negro Training School

(By Act of the Mississippi State Legislature 1940)

Formerly Jackson College

Jackson, Mississippi

February 13, 1941

	GMR	17	2/19	

Mr. George M. Reynolds
Director for Fellowships
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Illinois

My dear Mr. Reynolds:

Sometime ago, I spoke to Mr. Fred Wale and also to Dr. Embree in regard to a renewal of a fellowship for creative painting for Charles H. Alston, who is now at Atlanta University completing a year of painting of Negro life in the South. I had the good fortune of traveling some with Mr. Alston last summer in the South while he was gathering data for his painting. I was very much impressed with the possibilities of Mr. Alston's project, and I feel that he should have a longer time to complete his work. I spoke to Mr. Wale and to Dr. Embree of the possibility of a renewal of fellowship for Mr. Alston, and assigning him to Jackson College as a visiting artist and lecturer while he would be doing the work in this section of the South. I feel that this could be a great advantage to him and also to us. It might be that after he had completed his project, he would be interested in joining our staff in the field of fine arts.

I would appreciate it very kindly if you could make any connections toward helping us to consummate this plan.

Sincerely yours,

Jacob L. Reddix
Jacob L. Reddix
President

JLR:mw

FISK
UNIVERSITY

FELLOWSHIPS

February 19, 1941

Dear Mr. Reddix: We appreciate your letter
regarding Mr. Alston, and
your suggestion will be discussed when his
application comes before the Committee on
Fellowships.

Very truly yours,

GMR:MLU

GEORGE M. REYNOLDS
GMR

Mr. Jacob L. Reddix
Mississippi Negro Training School
Jackson, Mississippi

FISK
UNIVERSITY

FELLOWSHIPS

March 24, 1941

Dear Mr. Alston: Our art jury will meet again at the galleries of W. S. Budworth and Son, 424 West 52nd Street, New York City, to examine the work of our candidates for fellowships now under consideration. Will you please send your exhibit there so that it will arrive not later than Monday morning, March 31? As soon as the jury has seen your exhibit it will be returned to you by the galleries.

Very truly yours,

GEORGE M. REYNOLDS

GMR:MLU

Mr. Charles Henry Alston
Atlanta University ✓
Atlanta, Georgia

FISK
UNIVERSITY

March 28th 1941
Atlanta University
Atlanta Georgia
FELLOWSHIPS

Mr. George Reynolds
Julius Rosenwald Fund
490. Ellis Avenue
Chicago

	GMR	31	lko	

Dear Mr. Reynolds,

In compliance with
your request of March 24, I have shipped
to W. S. Budworth and Son, of New York City
an exhibit of Drawings and Paintings
selected from my work during the year
1940-1941

Very truly yours
Charles H. Alston


FISK
UNIVERSITY

FELLOWSHIPS

Alston, Chas

April 12, 1941

Dear Mr. Reddix: I am enclosing a copy of a letter which I have sent to Mr. Alston about the possibility of his being at Jackson College as visiting artist and lecturer next year. As I have indicated, we are glad to have him go to Jackson provided that is his wish and provided his lecture work is not heavy and that it does not interfere with his creative work. His ability has developed remarkably this past year and we want to leave him as free as possible to go ahead with his painting.


All good wishes to you.

Very truly yours,

GEORGE M. REYNOLDS

me

GMR:MLU


Mr. Jacob L. Reddix
Jackson College
Jackson, Mississippi

FISK
UNIVERSITY

FELLOWSHIPS

April 12, 1941

Dear Mr. Alston: In discussing your application for a renewal of your fellowship the question of your spending at least a part of your tenure at Jackson College was brought up. Mr. Reddix is much interested in you and your work, and would like to have you spend some time there as a visiting artist and lecturer.

We should like to have you consider this possibility, but we do not want you to let it interfere with your creative work. Your own work must, of course, come before everything else. I am writing Mr. Reddix to this effect, and we will be glad to have you discuss the question with him. If you come to an agreement which seems satisfactory to you I shall be glad to know what it is.

Very truly yours,

GEORGE M. REYNOLDS

GMR:MLU

Mr. Charles H. Alston
~~Atlanta University~~
Atlanta, Georgia

Camu Reddix

FISK
UNIVERSITY

FELLOWSHIPS

ATLANTA UNIVERSITY
ATLANTA, GEORGIA

GMR	17	3/10	
DE		DE 4/22	
16			

April 15, 1941.

Mr. George M. Reynolds
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Illinois

My dear Mr. Reynolds:

It is with both pleasure and appreciation that I accept the renewal of my Rosenwald Grant. I shall put forth every effort in the coming year to carry forward my work in such a manner that I may continue to justify the confidence and faith of the Fund in me.

Previously, I found it more practical for me to receive my payments on a quarterly basis. In the future, I shall like instead, to receive them on a monthly basis, beginning May 1, 1941.

My plans for the immediate future are to remain in Atlanta, where I have excellent studio facilities, for two or three more weeks. Then I shall return to New York, replenish my materials, and return south.

I, too, am interested in spending part of my tenure at Jackson with Mr. Reddix, and shall contact him concerning its possibilities. In the event that we come to a satisfactory agreement, I shall let you know what it is immediately. I shall also keep you informed generally of any important developments in my work.

Very truly yours,

Charles H. Alston

FISK
UNIVERSITY

Mississippi Negro Training School

(By Act of the Mississippi State Legislature 1940)

Formerly Jackson College

Jackson, Mississippi

April 18, 1941

	GMR	21	GR	0
	CR		ER	0
	JRW		JW	0

Mr. George M. Reynolds
Director of Fellowships
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Illinois

My dear Mr. Reynolds:

Enclosed you will please find a copy of the letter that I have mailed to Mr. Charles H. Alston in regard to his using Jackson College as a base for his work in creative art next year. If you will note, I am leaving the matter of whatever contribution he can make to the college entirely up to his own judgment. I am expecting to hear from Mr. Alston in regard to this matter within a few days, and I shall be glad to write you as to what final arrangements we shall make.

Sincerely yours,



Jacob L. Reddix
President

JLR:mw
Enc.



April 18, 1941

eto

Mr. Charles H. Alston
Atlanta University
Atlanta, Georgia

My dear Mr. Alston:

I have a copy of a letter from Mr. George M. Reynolds in regard to your using Jackson College as a base for your work for the next year of your fellowship. As per our conversation when I last talked with you in Atlanta, we will be delighted to have you here in Jackson. As to what lectures and other services that you will be able to render to the college, we will leave the matter entirely to you.

Room and board may be secured here at the college at the rate of \$18 per month. We shall be glad to make available any other facilities of the college without charge.

Kindly write me as early as possible if you wish to accept our offer in this matter.

Sincerely yours,

Jacob L. Reddix
President

JLR:mw
CC - Mr. George M. Reynolds

FISK
UNIVERSITY

FELLOWSHIPS

April 22, 1941

Dear Mr. Alston: I have seen your recent letter to Mr. Reynolds accepting the renewal to your fellowship grant, and have made a note that you wish to receive payment in twelve monthly installments of \$100 each beginning May 1, 1941. Unless we hear from you to the contrary we shall send the checks to Atlanta University.

Mr. Reynolds has been away from the office since your letter came, but it will be referred to him when he returns.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:AM

~~Mr. Charles H. Alston~~
Atlanta University
Atlanta, Georgia

FISK
UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Mr. Charles H. Alston

1945 Seventh Avenue

New York City


Payment Voucher No. 2838

Date April 30, 1941

First installment on fellowship awarded in April 1941 - - - - - \$100.00

Ck.#24914

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	40-11	\$100.00	

Prepared by <u>AM</u>	Checked by	Posted by	
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UNIVERSITY

April 27th, 1941

FELLOWSHIPS

	GMR	29	5/0	
	1/6		5/6	4/30

Mr. George Reynolds
 Julius Rosenwald Fund
 4901 Ellis Avenue
 Chicago

Dear Mr. Reynolds

Will you kindly

send the first monthly installment of my grant to 1945 Seventh Avenue, New York City, instead of Atlanta. I intend to be here for a while in order to straighten out a few matters.

Since I don't know whether Atlanta is to be my headquarters for the coming year, I shall use this address until I get permanently settled.

Sincerely
 Charles H. Alston



4/200
 5/192
 by
 may 1

1945-7th Ave, New York, N.Y.

May 19th, 1941

FELLOWSHIPS

DE	5/21	DE	o
MLA		MLA	

Miss Dorothy Clidge
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago.

Dear Miss Clidge.

Will you kindly

send my monthly payments to 1945 Seventh
Avenue, New York City, until further notice?

This is my mother's address, and I intend
to use it as mail headquarters until I am
permanently located elsewhere.

Thank you very much.

Very truly yours
Charles H. Alston.

noted on form
AMJ

mlu-0

FELLOWSHIPS

April 30, 1941

Dear Mr. Alston: Enclosed you will find our check for \$100, representing the first monthly installment on your fellowship renewal. Additional payments for the same amount will be sent at monthly intervals. Kindly let me know before the first of June to what address that payment should be sent.

Very truly yours,

DAE:RW

DOROTHY A. ELVIDGE

Mr. ~~Charles H. Alston~~
1945 Seventh Avenue
New York City



1945-7th Ave, New York, N.Y.

May 19th, 1941

FELLOWSHIPS

Mr. George Reynolds
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago

WCH	21	WCH	21
DE		Bo	o

Dear Mr. Reynolds,

Alston, CT

During my stay in the South, I visited numerous schools. At several of them I was informed of the possibilities of creating an art department. As a matter of fact, I have had several tentative offers.

I am not altogether clear as to my position in the event of a very good offer which would have to be accepted or rejected before the termination of my fellowship.

I can conceive of two types of offers. One which, like the projected Jackson, Mississippi arrangement, would not interfere with my creative work, and another which would make it necessary for me to devote considerable time, in the beginning, at least, to the organization and planning of an art department.

Since I have no intention of discontinuing my own creative work, I would only be interested in a position which allowed me to combine this

with teaching. I believe I can do both to advantage.

I should appreciate a clarification of this matter, so that I will know what to do, if and when such a situation presents itself.

Incidentally, I have just received word that one of the paintings I made on last year's grant "Tobacco Farmer" was awarded first prize in the Dillard University Annual Exhibition.

Very Truly Yours
Charles H. Alston

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Mr. Charles Henry Alston

1945 Seventh Avenue

New York City

Payment Voucher No. 3349

Date August 29, 1941

Fifth payment on fellowship granted 4/11/41 - - - - - \$100.00

Ck. #25481

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	40-11	\$100.00	

Prepared by	Checked by	Posted by
McK		



Comptroller

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Mr. Charles H. Alston

1945 Seventh Avenue

New York City

Payment Voucher No. 3256

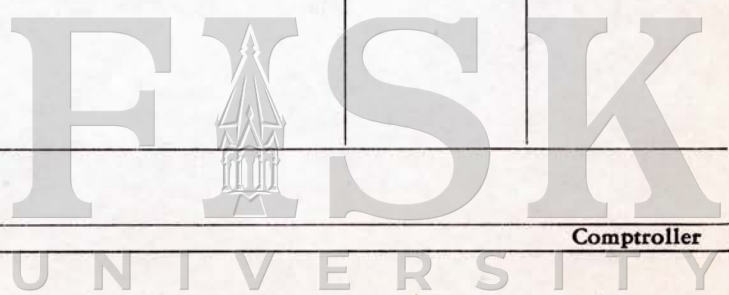
Date July 31, 1941

Fourth installment on fellowship grant - - - - - \$100.00

Ck. #25356

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	40-11	\$100.00	

Prepared by AM	Checked by	Posted by
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Comptroller

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Mr. Charles H. Alston

1945 Seventh Avenue

New York City

Payment Voucher No.

5221

Date

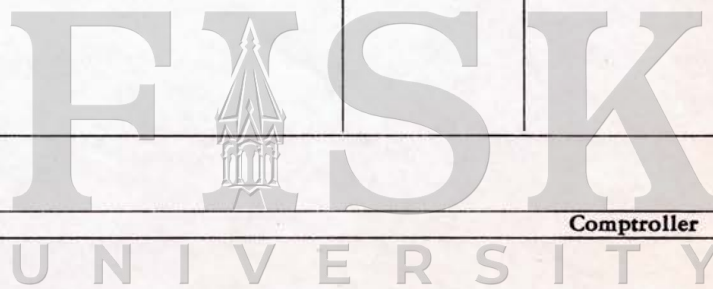
July 1, 1941

Third installment on fellowship granted 4/11/41 - - - - - \$100.00

Ck.#25317

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	40-11	\$100.00	

Prepared by	Checked by	Posted by
AM		



Comptroller

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Mr. Charles H. Alston
1945 Seventh Avenue
New York City


Payment Voucher No. 2987

Date May 29, 1941

Second payment on fellowship granted 4/11/41 - - - - - \$100.00

Ck.#25049

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	40-11	\$100.00	

Prepared by AM	Checked by	Posted by	 Comptroller

FISK UNIVERSITY

1945 Seventh Avenue
New York, N.Y., Sept 22nd 1941

FELLOWSHIPS

SG	9/23	SG	9/24
MLW		MLW	0
WCH		WCH	0

Miss Dorothy Elvidge
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago

Dear Miss Elvidge,

I am planning

to leave New York the week of the first of October. I intend doing some work in Virginia, in the vicinity of Norfolk and Hampton. It will be more convenient for me to receive my payments on a quarterly basis henceforth, beginning October first.

If it is possible, I should appreciate it if you would arrange this change for me.

Thank you very much.

Sincerely

Charles H. Alston.

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Mr. Charles H. Alston

1945 Seventh Avenue

New York City

Payment Voucher No. 3506

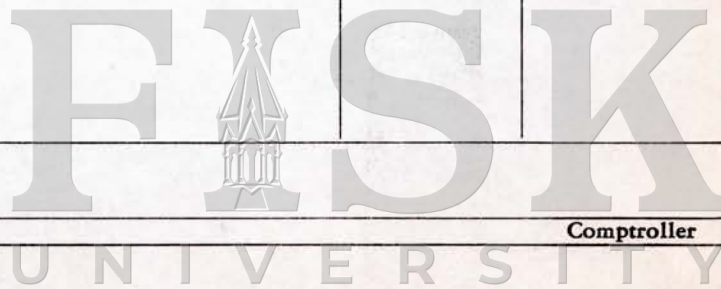
Date September 30, 1941

Sixth payment on fellowship grant ----- \$100.00

Ck. #25656

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	40-11	\$100.00	

Prepared by AM	Checked by	Posted by
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Comptroller

M. L. W. O.

FELLOWSHIPS

September 24, 1941

Dear Mr. Alston: We had already made up the regular monthly installment on your fellowship grant before receiving your letter of September 22. That is why the current quarterly installment has been issued to you in two checks, one for \$100, dated September 30, and the other for \$200, dated September 23.

With these checks, we have sent you a total of \$800 on your \$1,200 award. Another payment of \$300 will be sent on January 1, and a final installment of \$100 on April 1.

Before the January payment is due, we should appreciate having you send us your current address.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:AM

Mr. Charles H. Alston
1945 Seventh Avenue
New York City

FISK
UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Mr. Charles H. Alston

1945 Seventh Avenue

New York City

Payment Voucher No. 3552

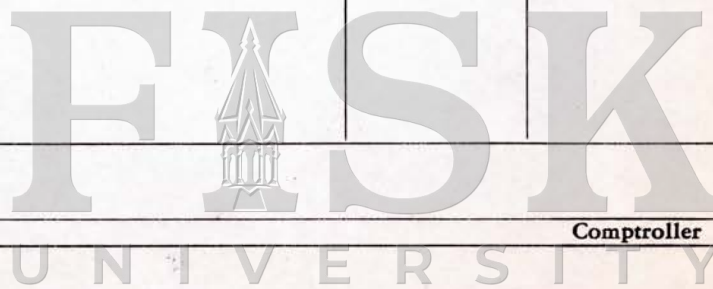
Date September 23, 1941

for October
Additional payment/on fellowship grant ----- \$200.00

Ck. #25702

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	40-11	\$200.00	

Prepared by AM	Checked by	Posted by
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Comptroller

FELLOWSHIPS

October 22, 1941

Dear Mr. Moe: I was sorry not to be able to see you when I was in New York last week. No doubt your secretary has told you what was on my mind, but I will recapitulate for the sake of the record.

Miss Mary Beattie Brady of the Harmon Foundation has suggested to us that Charles Alston, the Fellow in painting whose application was renewed for this year, could profit by occasional talks with and advice from some older artist. I am wondering if one of your former Fellows might happen to live in Alston's general neighborhood, and might be interested in dropping into his studio once in a while. His address is 1945 Seventh Avenue. Mr. Alston plans to spend three months as a visiting artist on the campus at Hampton Institute, but I do not think he has left New York as yet.

Applications are beginning to come in despite the draft. I am wondering how many you have received for the year.

Sincerely yours,

WILLIAM C. HAYGOOD

WCH:MLU

Mr. Henry Allen Moe
John Simon Guggenheim Memorial Foundation
551 Fifth Avenue
New York City


FISK
UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Mr. Charles H. Alston

1945 Seventh Avenue

New York City

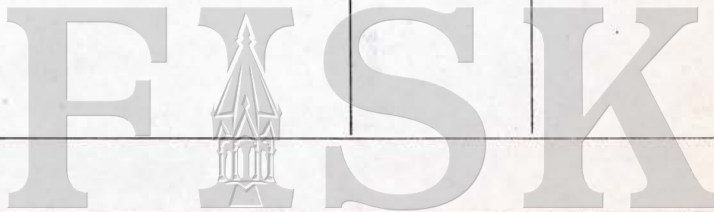
Payment Voucher No. 4381

Date March 31, 1942

Final payment on fellowship granted 4/11/41 - - - - - \$100.00

Ck.#26628

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	40-11	\$100.00	

Prepared by AM	Checked by	Posted by	 Comptroller
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Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Mr. Charles H. Alston

1945 Seventh Avenue

New York City

Payment Voucher No. 3963

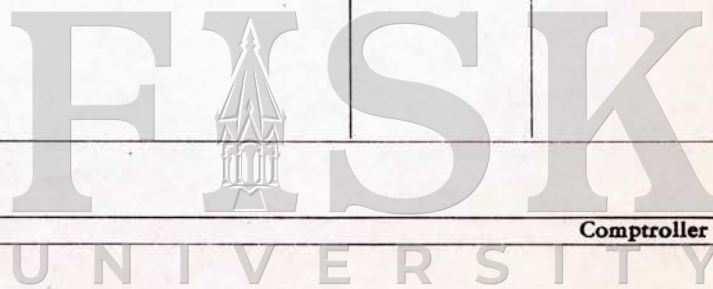
Date December 31, 1941

Eighth installment on fellowship grant - - - - - \$300.00

Ck. #26169

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	40-11	\$300.00	

Prepared by	Checked by	Posted by
AM		



Comptroller

HENRY ALLEN MOE
551 FIFTH AVENUE · NEW YORK

FELLOWSHIPS

October 24, 1941.

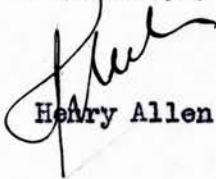
WCH	27	WCH	0

Dear Mr. Haygood:

I shall see what can be done for Mr. Alston.

With greetings, I am

Sincerely yours,



Henry Allen Moe

Mr. William C. Haygood
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Illinois

M:GK

CROSS REFERENCE RECORD

FIRM NAME OR SUBJECT FELLOWSHIPS ALSTON CHARLES **FILE NO.** _____

DATE 4-9-42

REMARKS

Mr. Dent asks for Mr. Alston's address as he is being considered for position as art teacher at Dillard.

SEE DILLARD UNIVERSITY GENERAL **FILE NO.** _____

DATE _____ **SIGNED** _____

FILE CROSS REFERENCE RECORD UNDER NAME OR SUBJECT LISTED AT TOP OF THIS SHEET, AND IN PROPER DATE ORDER. THE PAPERS REFERRED TO SHOULD BE FILED UNDER NAME OR SUBJECT LISTED UNDER "SEE"

YAWMAN AND ERBE MFG. CO.
ROCHESTER, N. Y.



Went 8	Went 8		

HARMON FOUNDATION

Incorporated

140 NASSAU STREET · NEW YORK, N. Y.

Telephone: BEekman 5-7857

FELLOWSHIPS

June 4, 1942

Mr. William C. Haygood
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Illinois

My dear Mr. Haygood:

I believe that within a few days you will receive through Mrs. Calkins of FORTUNE magazine a copy of their next issue, I think it is to be June. This has an article on the Negro, particularly in connection with the war effort, and two of the Negro artists, Mr. Beardon and Charles Alston, have done the illustrations.

I feel very strongly that they both have been selected because of what the art editors of FORTUNE felt were their distinct abilities and this certainly will be a step forward for Mr. Alston. He certainly has ability and perhaps such recognition will help him to organize himself and produce more steadily. He has also just received a prize for one of his studies at the first annual exhibition of art recently held at Atlanta University. Dr. Clement was in a few days ago and showed me the pictures of the prize winning pieces. Mr. Alston's is a portrait study. Dr. Clement is sending the pictures up here at a later date for Kodachromes and at that time I will try to get some stills in black and white and if this is possible I would like to send you one. On the other hand, I think Atlanta University would be glad to send a black and white for your records if you are interested in having one.

I do not know whether you keep a follow-up on the performance of the recipients of your fellowships but it occurred to me that you might and that is the reason for sending this information.

Very sincerely yours,

Mary Beattie Brady
Mary Beattie Brady

MBB:DEH

FISK
UNIVERSITY

FELLOWSHIPS

June 8, 1942

Dear Miss Brady: Thank you for your letter of June 4. Mrs. Calkins sent me an advance issue of FORTUNE containing the article illustrated by Mr. Bearden and Mr. Alston. At the same time LIFE ran a series of paintings by one of our white Fellows, Tom Lea, and we have gathered together the Alston, Lea, and Lawrence contributions to LIFE and FORTUNE and have sent them to our Trustees and other persons who would be interested. We naturally feel proud to have Rosenwald Fellows contributing to magazines of this character. It was nice of you to call the FORTUNE article to my attention.

At your suggestion I am writing Atlanta University for a copy of Mr. Alston's portrait study.

Your continued interest in Rosenwald Fellows is greatly appreciated.

Sincerely yours,

WCH:MLU

WILLIAM C. HAYGOOD

Miss Mary Beattie Brady
Harmon Foundation
140 Nassau Street
New York City

FISK
UNIVERSITY

FELLOWSHIPS

June 8, 1942

Dear Mr. Clement: Miss Mary Beattie Brady of the Harmon Foundation has suggested that you might be kind enough to send me a black and white reproduction of the portrait study by Charles Alston which recently won a prize in one of the Atlanta University competitions. If you have an extra copy, I will be glad to have it, since we try to keep a record of the accomplishments of our Fellows.

Sincerely yours,

WILLIAM C. HAYGOOD

WCH:MLJ

Mr. Rufus C. Clement
Atlanta University
Atlanta, Georgia

FISK
UNIVERSITY

FELLOWSHIPS

ATLANTA UNIVERSITY

ATLANTA, GEORGIA

	WCH	15	WCH	16
	ERE		ERE	0

Office of the President

June 10, 1942

This painting of Alston's won the prize at Atlanta Univ. recently.

Dear Mr. Haygood:

I am pleased to enclose a black and white print of the prize winning water color entitled "Farm Boy", which Charles Alston recently entered in our exhibition of paintings by contemporary Negro artists.

Mr. Alston is doing some good work and I am sure that the Rosenwald Fund is happy that it made provisions for Mr. Alston's continued growth and study.

With kind regards, I am

Sincerely yours,

Rufus E. Clement

Mr. William C. Haygood
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Illinois

REC:J
Print



FELLOWSHIPS

June 16, 1942

Dear Mr. Clement: Thank you very much for
 the print of Mr. Alston's
"Farm Boy". I hope to have the pleasure of
seeing the original in color sometime soon.

Sincerely yours,

WILLIAM C. HAYGOOD

WCH:NLJ

Mr. Rufus Clement
Atlanta University
Atlanta, Georgia

FISK
UNIVERSITY

Painting

Please fill out and return in order that we may complete our records on former Rosenwald Fellows:

Name: *Pfc Charles H. Alston 42061887*

Present position: *Artist, Visual Aids Section*

372nd Infantry

Address: *Camp Breckinridge, Ky*

.....

Significant recent activities: **FELLOWSHIPS**

*series of drawings on
Camp life. Released from Army
for painting & comm work*

(Use additional sheet if desired)





THIS SIDE OF CARD IS FOR ADDRESS

Acting Director for Fellowships
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago 15, Illinois

FISK
UNIVERSITY