

# FELLOWSHIPS

Branscome, G.

October 22, 1940

✓  
My dear Mr. Saarinen: I was glad to have had an opportunity for a short visit to Cranbrook on last Friday for I am personally very much interested in the kind of things that are being undertaken at the Academy.

Until a few months ago I held a position in the Government that led me into very wide contacts with rural people in the South. One of the things which impressed me was their marked lack of skills. I have a feeling that they are the least skilled peasant folk in the world and that in any rehabilitation of these rural people in the South an effort must be made to improve their skills. I am thinking of the psychological value of this as well as its economic significance. To that end we carried on a weaving experiment with a very superior European teacher to see whether we could discover among typical groups of these people aptitudes that might be developed. Among the first groups to be dealt with were both white and Negro women, who were given an opportunity to begin weaving under the direction of this very superior teacher. She was greatly surprised at the encouraging results. They made very marked progress, and among the number were some who were superior. Colored women as a group showed equally as much aptitudes as the whites, and one or two of the best individuals among them were superior to any of the whites.

The U. S. Department of Agriculture is in a position to carry this experiment further. The Rosenwald Fund is willing to cooperate, in a limited way, in helping to get further training for a small number of these women who can become the leaders of this movement in the South. We have in mind providing financial support for one white and one colored women who if possible would be sent for from eight to twelve months work at Cranbrook.

I am writing now to raise with you the question as to whether or not it would be possible for you to take one of the colored weavers. She is a young woman of culture and refinement and has shown remarkable aptitude, and if it is possible for Cranbrook to take

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her I think the Fund could arrange to make it financially possible for her to come.

As you well know, our Negro Americans have made very fundamental contributions to various fields of art. Weaving is a new field for them, and I fully expect that if given an opportunity they will demonstrate unusual capacity in this field. For that reason I am eager for the young woman to have just the opportunity which Cranbrook offers and which, so far as I know, is not available anywhere else in the country.

With appreciation, I am

Sincerely yours,

*W. H. Alexander*

WHA:RH

Mr. Eliel Saarinen, President  
Cranbrook Academy of Art  
Bloomfield Hills, Michigan

C R A N B R O O K A C A D E M Y O F A R T  
 B L O O M F I E L D H I L L S, M I C H I G A N

FELLOWSHIPS

ELIEL SAARINEN  
 PRESIDENT AND DIRECTOR  
 DEPARTMENT OF ARCHITECTURE AND DESIGN  
 RICHARD P. RASEMAN  
 EXECUTIVE SECRETARY



CARL MILLES  
 DIRECTOR DEPARTMENT OF SCULPTURE

ZOLTAN SEPESHY  
 DIRECTOR DEPARTMENT OF PAINTING

*Branscome, J*

	<i>Wwa</i>	<i>11</i>	<i>Wwa</i>	<i>12/20</i>

November 8, 1940

Dear Mr. Alexander:

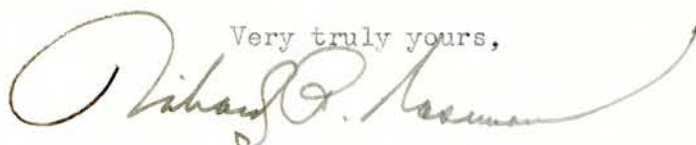
Your letter of October 22 to Mr. Saarinen was received some days ago. The delay of this reply was caused by the problem it presented as to whether the Academy could accept a colored student. We have not previously been called upon to consider this problem and it has taken some time to discuss it with various interested persons. There is every wish and desire here to comply with your request, but we are all conscious of the fact that there are a good many substantial difficulties involved. A student, to get the most out of the instruction, would need to be happy and contented and we have no way of knowing whether she would be accepted by others in the school group. If not, she might be discontented and unhappy.

I believe that the question of residence at the Academy is quite out of the question because the situation in our dormitories makes this impossible. It is conceivable, however, that a colored woman might be accepted as a regular day student. She would in this case have to live elsewhere and come to the Academy every day as do most of our students. These are questions for which we will try to find solutions.

Your inquiry and the willingness of the Rosenwald Fund to provide the means for the training of these students is greatly appreciated and we feel that your efforts to rehabilitate the colored folk of the South is a magnificent undertaking and one with which we are in accord.

Page -2-  
November 8, 1940  
Mr. Alexander

The entire matter will be given the serious study it merits and at as early a date as possible you will be advised of our conclusions.

Very truly yours,  
  
Richard P. Raseman

Mr. Will W. Alexander  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

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FELLOWSHIPS

THE ADVISORY COMMISSION TO THE COUNCIL OF NATIONAL DEFENSE  
FEDERAL RESERVE BUILDING

WASHINGTON, D. C.

December 13, 1940

*My promised letter  
to take care of this woman  
from Rural Personnel funds  
Let's discuss the general questions  
raised by this kind of general vs. specific*

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

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My dear Embree:

I have talked with you regarding the weaving project for rural women in the south, started while I was in Farm Security, under the leadership of a European teacher. The project has been more successful than we had anticipated. There has been a great deal of interest in the south and already some significant production is under way.

By the way, I am arranging to have Farm Security assign this European teacher for a period of eight weeks to begin an intensive weaving project at Tuskegee, to be done without cost to the Institute. It ought to add materially to their resources in art and economics.

In order, however, to keep this thing going, we must give intensive training to some southern women who understand the people with whom they are working, and who will be able to translate their skills in terms of regional traditions. I have in mind as a first step the training of one white and one colored woman who will actually work with leaders of these rural groups in the development of the project over a period of years.

The first woman has been selected. She is Miss Gladiola Branscomb of Mississippi. She has had several months' training under Miss Van Hall and before this, had manifested considerable aptitude for this sort of thing. She is a bright girl with college training, with a great devotion to rural people. I am sure that if you saw her, you would be impressed with her unusual ability. It is my thought that she should be sent for ten or twelve months to Cranbrook Academy for intensive training in designing, and best techniques in weaving, and some study of the related arts. I feel that the Fund has a real opportunity here to contribute to a new development in southern life which has far reaching cultural as well as economic possibilities. Confirming our conversation, I suggest that Miss Branscomb be given this opportunity, with a grant of \$1200. The period of study will begin February 1, 1941.

With best wishes, I am

Sincerely yours,

*Will W. Alexander*

Will W. Alexander  
Administrative Assistant

TSK  
UNIVERSITY

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

Name: Gladiola Branscome

Present position Associate FSA Supervisor

Address: Box 723, Grenada, Mississippi

Significant recent activities:

See attached sheet

FELLOWSHIP



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(Use additional sheet if desired)

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THIS SIDE OF CARD IS FOR ADDRESS



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

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Immediately following the study at Cranbrook Art Academy, Bloomfield Hill, Michigan in 1941 and the summer of 1942, I served as Associate Handicraft Specialist, working out of the Washington and Cincinnati offices of the Farm Security Administration. I taught low income farm women and girls hand weaving, spinning and dyeing with native dyes. The handicraft program was closed in April 1943, due to the fact that the program was considered as non-essential during this emergency period.

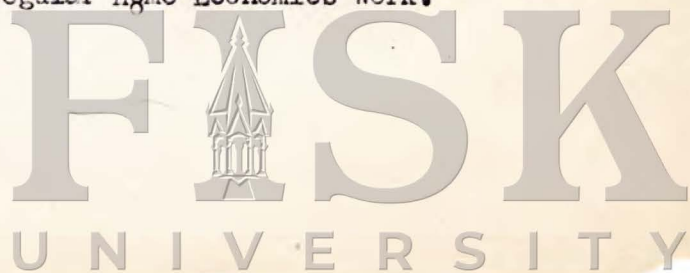
However, an organized group of women was left in twenty-five communities over fourteen states with excellent equipment and a working knowledge of the equipment. In every group an average of five women had developed sufficient skill in the use of the equipment to put into effect new techniques which they acquired during the training program. These women had developed such skill that commercial markets were being considered and several women, both colored and white, sold hand woven materials of the highest quality a few months before the project was closed. These women learned much more than just how to weave a piece of material. They learned to have patience, developed imagination, learned to design, developed a sense of exactness and proportion and learned the true meaning of texture. They mastered to a degree the skill of combining colors, and last but not least, learned to see and appreciate some of the beauty in every day living.

I feel that even though these women may never do any great, outstanding master pieces in weaving, the individuals will live a more beautiful life from having had the experience in the field of crafts and will most certainly be better home makers.

From the handicraft program, I was transferred to the Labor Division of the FSA as Area Home Management Specialist with headquarters at New Orleans, La., assisting and directing the feeding of the Jamaican Labors at the Induction Center in New Orleans.

A few weeks before the Labor Camp closed, I requested a county as Associate FSA Supervisor near my home to help look after my parents.

I am at present working in Grenada County as Associate FSA Supervisor, working directly with the FSA borrowers. In the 1945 plan of work for the county, I have made arrangements to have two looms in one of the two vocational Home Economics schools in the county, where I shall work one day each week instructing the interested girls, as well as any interested adults in hand weaving. The Home Economics teacher assisted in making arrangement possible, and students seem interested in the proposed weaving project as a part of their regular Home Economics work.







600-222  
DF - 840

FELLOWSHIPS  
Branscomb, G.

December 23, 1940

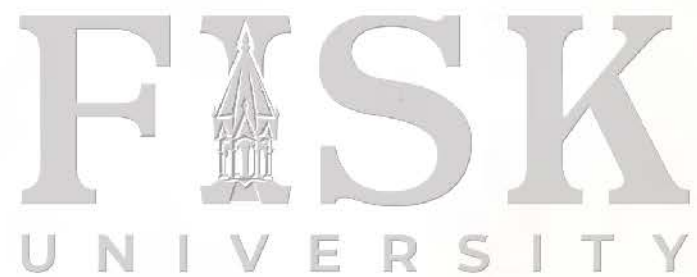
Dear Miss Branscomb: We are happy to be able to tell you that the Julius Rosenwald Fund is making available to you the sum of \$1,200 for your continued study in designing, and techniques in weaving, at Cranbrook Academy. It is our understanding that you are planning to attend Cranbrook for a period of ten or twelve months, beginning February 1, 1941. Will you correspond with Miss Dorothy Elvidge, Comptroller of the Fund, regarding time and methods of payment of this grant?

We are glad to be of help to you in this additional study and feel sure that upon your return to the South you will continue to make a real contribution to the economic and cultural life through an awakened interest in weaving.

Sincerely yours,  
FRED G. WALE

FGW:RW

Miss Gladiola Branscomb  
Sunflower Plantation  
Merigold, Mississippi



FELLOWSHIPS

*Cranbrook Academy of Art  
Branscome*

December 20, 1940

My dear Mr. Raseman: Your letter of November 8  
has awaited my continued  
absence from the city. I appreciate the spirit  
in which you write, and I hope some way may be  
found by which a few choice Negro students who need  
the services of Cranbrook can be taken on some basis  
which will enable them to get the guidance and  
inspiration which, in my opinion, they cannot get  
anywhere else.

Awaiting your convenience,

I am

Sincerely yours,

*W. W. Alexander*

WWA:RH

Mr. Richard P. Raseman  
Executive Secretary  
Cranbrook Academy of Art  
Bloomfield Hills, Michigan

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# FELLOWSHIPS

Route 1  
Merigold, Mississippi  
December 28, 1940

Miss Dorothy A. Elvidge  
Comptroller  
Julius Rosenwald Fund  
Chicago, Illinois

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	FW		Pw	0

Dear Miss Elvidge:

I have a letter from Mr. Fred G. Wale, Associate for Rural Education, advising me that the Julius Rosenwald Fund has made available \$1,200 for my continued study in designing and techniques in weaving at Cranbrook Art Academy, Bloomfield Hills, Michigan. Please accept my most sincere appreciation for this wonderful opportunity.

Mr. Wale advised me to correspond with you relative to the time and method of payment of this grant. It is my plan to leave here February 1, 1941, en route to Cranbrook Art Academy, expecting to arrive there sufficiently early to be comfortably located and prepared to begin study on the 5th of February.

During a recent interview with Dr. Will W. Alexander, Vice-President of the Rosenwald Fund, it was suggested that the payments be made in two parts. If this plan meets with your approval, I would prefer to have the first instalment made to reach me not later than January 31, 1941, and the second instalment of the grant to be made in time for enrollment at the beginning of the second term. At this time I do not know the exact date of the June enrollment, however, I will advise you further on this subject at a later date.

Again, I would like to express my appreciation for this opportunity. I shall put forth every effort to acquire from this study information and skills which will enable me to promote the growth of our rural people.

Very sincerely yours,

*Gladiola Branscome*

cc: Mr. Fred G. Wale



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# FELLOWSHIPS

December 31, 1940

Dear Miss Branscome: I shall see that payment of the \$1200 grant made to you recently is sent in two installments, the first one to reach you at your Merigold, Mississippi address before January 31, and the second one to be sent to you sometime in June at your request.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:AM

~~Miss Gladiola Branscome~~  
Route 1  
Merigold, Mississippi

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# CROSS REFERENCE RECORD

FIRM NAME OR SUBJECT	FELLOWSHIPS BRANSCOME GLADIOLA	FILE NO.
DATE 1-31-41	REMARKS Corres re: Miss Branscome's former teacher in Mississippi - Miss Van Hall.	

SEE	TUSKEGEE INSTITUTE WEAVING PROJECT	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.



C R A N B R O O K   A C A D E M Y   O F   A R T  
 B L O O M F I E L D   H I L L S ,   M I C H I G A N  
 FELLOWSHIPS

ELIEL SAARINEN  
 PRESIDENT AND DIRECTOR  
 DEPARTMENT OF ARCHITECTURE AND DESIGN  
 RICHARD P. RASEMAN  
 EXECUTIVE SECRETARY



C A R L   M I L L E S  
 DIRECTOR DEPARTMENT OF SCULPTURE  
 Z O L T A N   S E P E S H Y  
 DIRECTOR DEPARTMENT OF PAINTING

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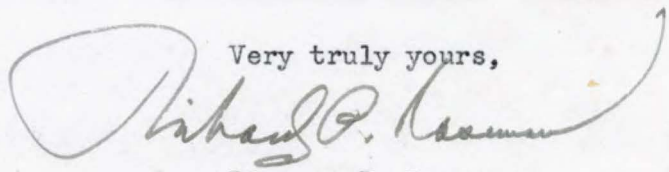
January 15, 1941

*Beans come, S.*

Dear Mr. Alexander:

Your letter of December 20, 1940 came many days ago. Since then we have given the matter consideration and have decided that we will accept two Negroes as day students. We have found that suitable living accommodations for them can be had in Pontiac, which is 6 miles away. As Cranbrook is not on a highway having public transportation it would be advisable for the students to have a car provided for their joint use.

As our weaving course has a full enrollment for the second term the earliest we could accept new students would be for the year beginning September, 1941.

Very truly yours,  


Richard P. Raseman

Mr. Will W. Alexander  
 Julius Rosenwald Fund  
 4901 Ellis Avenue  
 Chicago, Illinois



# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

# FELLOWSHIPS

To

Miss Gladia Branscomb<sup>e</sup>

Sunflower Plantation

Merigold, Mississippi

Payment Voucher No. 2201


Date January 24, 1941

First payment on fellowship grant - - - - - \$600.00

Ch.#24268

Accounts	Appropriation No.	Debit	Credit
Development of Personnel	40-8	\$600.00	

Prepared by <b>AM</b>	Checked by	Posted by	 Comptroller

# FELLOWSHIPS

	HW	26	HW	5

Branscome, D

The third month's study at Cranbrook has been a very busy month. This, of course, means that the more one gets into the study of design, techniques of weaving, techniques of pottery and metal craft, the light glows brighter and one begins to feel rushed for time.

I have enjoyed many interesting experiences in weaving this month. First, was the completing of my first large piece, a rug 45" x 75". I am sure that it will never be possible to tell the joy and satisfaction one enjoys upon completing a piece such as I have mentioned and especially when people begin to comment such as - "The texture is very good" -- "I like the way the colors are blended". Just about that time someone else will walk in and say, "It is nice but you know I believe I would have liked it better if you had made one part of the design more bold". At this point you can be assured that I explained why I preferred the design as it is, etc. As simple as this commenting may seem it is invaluable to the person to whom the piece belongs. The criticism helps to see points both good and bad that had never been considered before.

Second, the weaving studio sponsored a competition for the furnishing of a given house designed by one of the student architects. The problem was to design and weave samples of upholstery, glass curtain, textured drapery and rugs, one designed and one textured. We were allowed approximately ten days to complete this work. Since I had scarcely woven upholstery or curtains I had to weave many samples before I could get one that would fit into the scheme of the rooms. However, after weaving four rug samples 12"x12", five upholstery samples 10"x10", six curtain samples 10"x10" and two samples of textured drapery, I made the selection of the ones I thought best and got them mounted just a few hours before the competition closed.

Since all of the students entering the competition were second year weaving students except one, I did not expect an award, although I am pleased to report that I received honorable mention.

In the pottery department I have spent most of this period working with glazes, however, I have thrown three pieces since my last report. The process of glazing is most interesting but very difficult to get a perfect glaze - out of ten pieces I have one piece glazed well. I have also



tried several simple methods, such as the coil and slap method which I will be able to use in my work with the rural families where wheels will not be available. I find that the clay from Mississippi takes glaze very well. It is also very successful in making pieces using the coil system. I am trying many glazes and during summer school I hope to assist in stacking and firing a kiln.

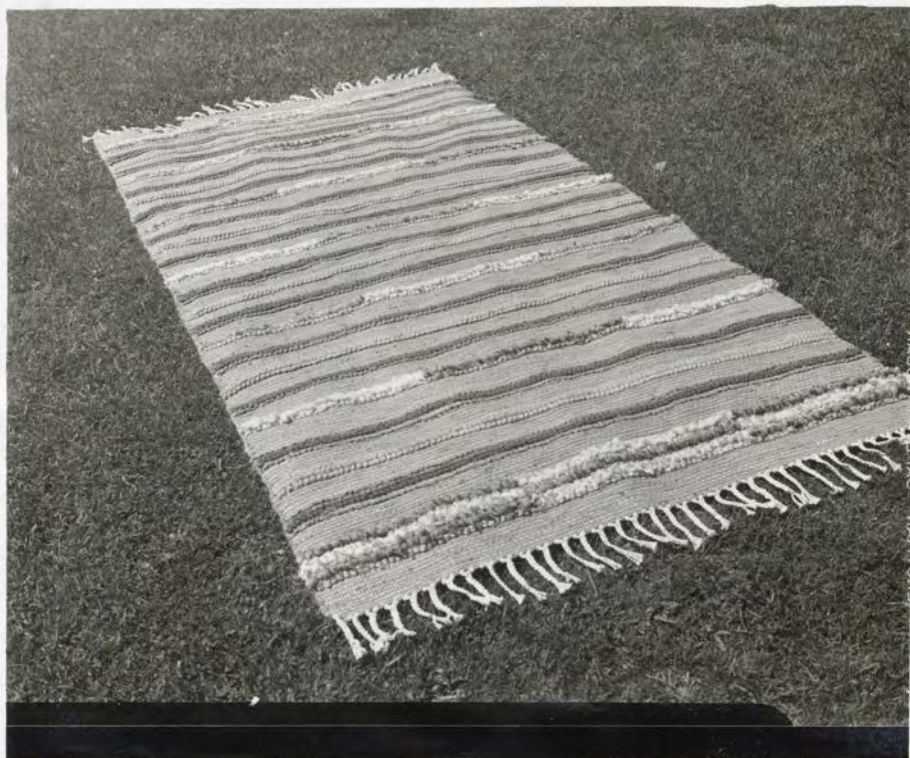
In the metal department I have worked only one day. I designed and finished a brass tray which might be used as a table center piece. It is my plan to make candle holders to match during the summer.

*Gladiola Branscome*

Gladiola Branscome

May 22, 1941

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Picture of rag and jute rug 45" x 75"

Cost of material \$7.73.

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Picture of samples submitted for competition.  
Also the floor plan of given house.

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Picture of brass tray, pieces of pottery  
and extra samples left from weaving com-  
petition.

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# FELLOWSHIPS

*Braunscome, gladula*

JW	14	JW	0
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SE		SE	0
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3/5/41

My accomplishments at the end of the second month's study at the Cranbrook Academy of Art has afforded me much more satisfaction than did that of the first month. I might say that where the first month's activities might be described as getting acquainted, exploring, and feeling out the possibilities that Cranbrook afforded, the second month has been spent in actual work with weaving techniques, designing, pottery craft and metal craft at odd times.

Since weaving is my special interest I have spent the greater part of my time in the weaving studio. On Tuesdays, Wednesdays, Thursdays and Saturdays from nine o'clock in the morning until five o'clock in the evening I could be found at the working desk designing rugs and laboring with color schemes. It may be of interest to know that I have scarcely used water colors since I left grammar school and have never had any design. Therefore, I really had, I would say, not quite as much fun as I must have had in grammar school, but certainly a most interesting experience mixing colors and designing rugs for a given room and a given color scheme.

I am almost ashamed to look back at the first rug I designed. Two students from the design department must have watched my designs with a curious eye for the other day they came into the studio and looked at my eight designs and commented, "You have come a long way from the first design when you no doubt wanted to begin by putting rose buds in each corner of the rug." "The eighth one is very good!" They also added another comment, "Your designs when woven make a better impression than on paper." Which I have felt was definitely true - of course, I realize it is because the drawings are not accurate and when they are woven they are. I have worked out eight rug techniques and have woven samples 12" x 12". I have also woven ten samples 6"x6" of black and white material in which I have worked out ten different weaves. I have also set up a loom with enough warp for two rugs size 45"x75", which I will weave by May 9th. I have tried to keep in mind the farm people with whom I work and the things they will have to work with in planning the two large rugs which I mentioned for I plan to use them for teaching purposes. They will be woven of jute material and rags.

My work in the weaving will be continued in designing and working out techniques for upholstery and draperies...

In my last narrative I mentioned having some samples of clays sent from Mississippi for experimenting in the pottery work. I am pleased to report that the pieces made from the clay stood very high firing without the addition of anything. I have not glazed either piece but I feel reasonably sure

that it will take the glaze all right. It will most certainly be a greater incentive to develop pottery craft by being able to use the clay just as it is dug rather than having to add materials such as flint, grog, etc. I have completed four pieces of pottery and have four pieces ready for glazing. I have pottery class one and one half days per week. I realize that the equipment for a pottery project is expensive but I am studying the possibilities of home made kilns, wheels and other necessary equipment.

I have also spent one day of each week working on designs for displays and I hope to work out some interesting signs which might be used as craft shop signs.

I have designed, cast and finished two silver rings, for my brothers, at a total cost of eighty-six cents. A picture of which I am enclosing. This design was original. The rings were admired by all who saw them. I plan to continue to work at odd times in the metal craft studio. I have discussed at length with the metal instructor the possible cost of a metal shop in farm communities and he seems to think that the cost is not prohibitive and that there are great possibilities in such a shop - I feel that in beginning such projects, as metal craft, pottery and weaving that we cannot be too careful in planning and beginning on a relatively small scale and educate people that it is a slow process and to grow into the project rather than jump into them.

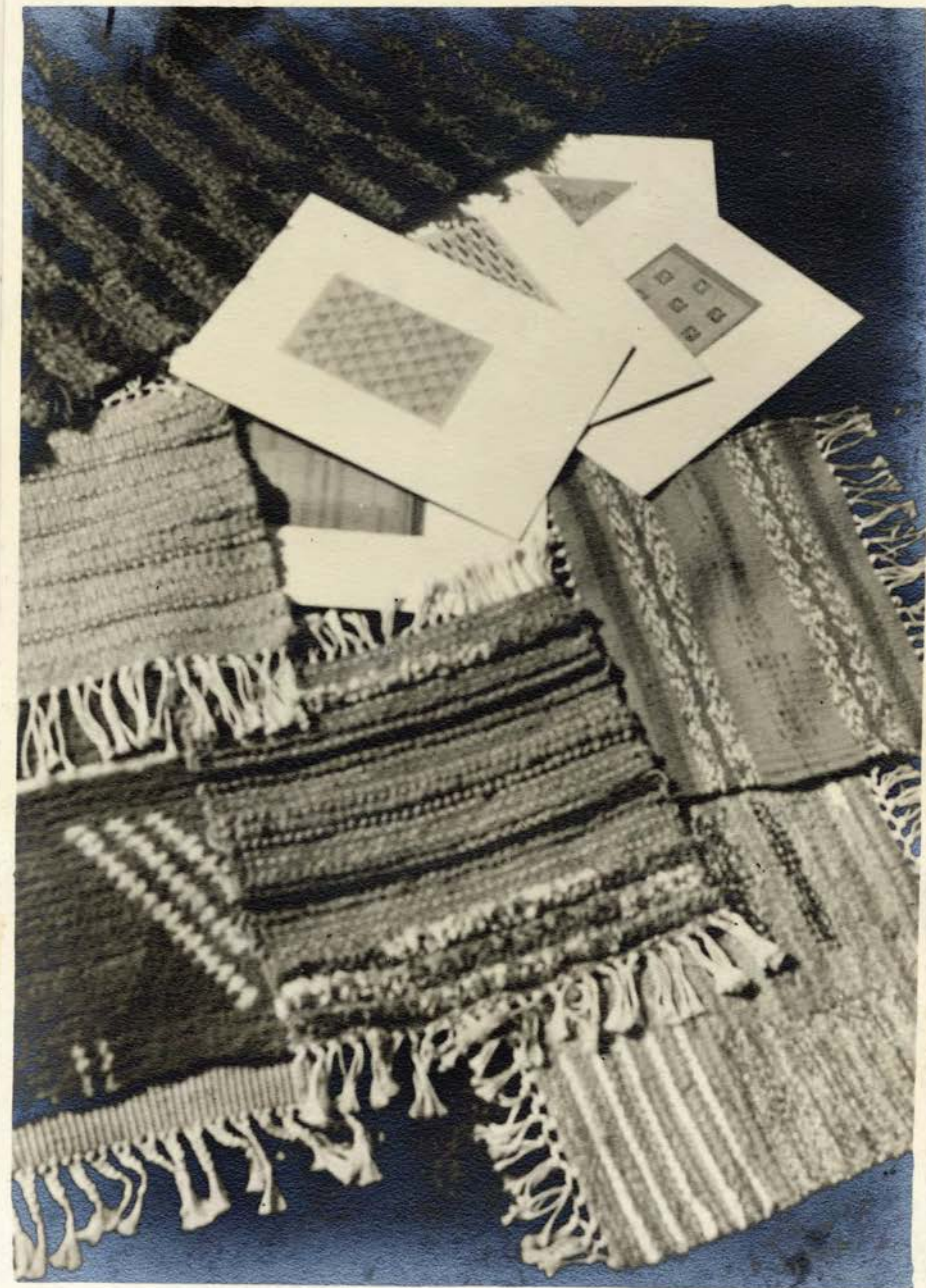
*April 9. 1941*

*Signed: Gladys Branscome*



Picture of samples of my completed designs, rug techniques and pottery.

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Picture of samples of my completed designs and rug techniques.

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Picture of silver rings mentioned in narrative.

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# FELLOWSHIPS

JW	1P-	JW	4-14

Cranbrook Art Academy  
Bloomfield Hills, Michigan  
March 5, 1941

Mr. Fred G. Wale  
Associate for Rural Education  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Ill.

Dear Mr. Wale:

I am enclosing a short narrative relating some of my findings during the first month of my study at Cranbrook.

I want to assure you that I am truly grateful for this opportunity.

Sincerely yours,

Gladiola Bunscome

In checking with myself, regarding my findings at Cranbrook Art Academy, at the close of my first months study - I find that I am tempted to answer all questions with one phrase I hear many times each day, "It is wonderful".

The first point I should like to mention is that I have gained a definite satisfaction in finding here at Cranbrook that Art is not unattainable but might be defined as; anything well done, simple, orderly and satisfying. I have had such a feeling about Art for some time but I have never seen it more perfectly demonstrated than it is here. The first impression one gets upon entering the school grounds is that all the arts have been interwoven into the plan of the whole system. In the study of weaving, pottery, sculpture, painting, and architecture of the buildings, the draperies, rugs, and upholstery are designed and woven with the same idea. In fact, the whole atmosphere is that of applied art. From the way I have emphasized the relationship of all the arts one might think that it would be difficult to live in such an atmosphere without having indigestion, but permit me to say the arrangement is so perfectly blended that it is most comfortable and satisfying.

Second, I have never before this study realized the importance of design. I see that one must know the principles and be able to apply them before much can be accomplished in weaving, pottery or any of the other arts. I would say that directness and simplicity are the basic virtues of design for without these there can be no satisfying order.

The handicrafts, when they were superseded by machine production had been perfected through hundreds of years of painstaking cultivation and it appears to me that we stand at the beginning of an equally long period of evolution of the arts. We are today, we might say, exploring new territories, charting new lands and in general doing the initial spade work in our handicraft program with our rural people as well as the public in general. Therefore, we cannot be too careful about design. We must remaster the abstract laws on which all arts have

been based. It seems to me from the study that instead of inheriting a tradition we are imitating one. I feel that it is necessary that we do some creating, keeping in mind the basic virtues of design, in terms of our own needs, materials and tools rather than do so much imitating.

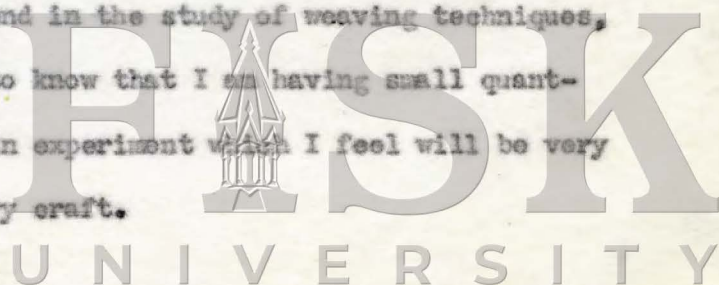
One might ask just how all of this will help the rural people of the south? Of all things, our people need to develop skills so that they will not only realize a small and much needed supplementary income but will enable them to enjoy the good things of life that they have been blinded to heretofore. I know from experience that there is no satisfaction like that of creating something beautiful which displays ones idea in line, texture and color.

Among these rural farm families we have many fine and noble personalities that have never had an opportunity to express themselves to an audience. I find that our people are anxious to learn these skills and some of them have shown considerable ability.

Art appreciation is a most subtle thing and most certainly one may not dictate to his neighbor what he should or should not admire, but in teaching Crafts, appreciation of good craftsmanship, design, color and texture will improve. I feel that no doubt very soon the entire community will be admiring and buying good things for their homes, instead of shoddy things.

To attack this task of teaching skills, one must possess enthusiasm, skill, discrimination and infinite patience. We must teach them to have courage to destroy, or use if possible, that which is below standard, self-denial to resist the temptation to sell an unworthy product. Our country is in need of craftsmen of this type. If we expect this trend of art evolution to continue we must reawaken and teach that there is an important work for good craftsmen.

During this semester my time will be spend in the study of weaving techniques, design, and pottery. It may be of interest to know that I am having small quantities of clays sent from Mississippi to use in experiment which I feel will be very helpful in the development of possible pottery craft.



# FELLOWSHIPS

April 14, 1941

Dear Miss Branscomb:<sup>e</sup> Thank you for your two recent reports of progress at Cranbrook. The work sounds fascinating and your photographs are a great help in pointing the value of your experiences.

On Doctor Will's advice, I have meant to visit Cranbrook a number of times and hope that I may get there before you leave.

A little book called Pottery Making came over my desk the other day. Your remarks about this craft suggest to me that you might have fun reading it and finding out whether its suggestions are sound and applicable to your needs.

We appreciate having your reports and shall enjoy hearing again.

Best wishes for your continued success.

Sincerely,  
FRED G. WALE

FGW:RW

Miss Gladiola Branscomb<sup>e</sup>  
Cranbrook Art Academy  
Bloomfield Hills, Michigan

FISK  
UNIVERSITY

# FELLOWSHIPS

*Branscome, Gladys*

April 14, 1941

Dear Doctor Will: Two reports have come within the past few weeks from Miss Branscomb.<sup>e</sup> Perhaps she has also written you, but I thought you would like to hear that my reaction to her progress is most favorable. If you have read her reports, you will know that not only is she able to indicate real growth in the actual practice of crafts, but that she also expresses some sound fundamentals on the introduction of this work into the southern area. She writes well, in a simple style. In short, I am delighted with what we hear from her.

Of course, as in every other case, when we hear of a crackerjack person, I begin to ruminate on how Miss Branscomb can fit into the rural education program we have major interest in. No one is attending the Tuskegee weaving school from West Georgia because Folger and I did not know exactly how to gear weaving into the work at Carrollton. Quite recently, however, certain lines between the college and the community are being established which, by the time Miss Branscomb is ready to leave Cranbrook, will without question open the way for a sound beginning in applied arts.

This is simply an announcement that when I next see you or Miss Porter I shall talk with you further of this work generally and Miss Branscomb particularly.

Sincerely,

FGW:RW

Dr. W. W. Alexander  
Cosmos Club  
Washington, D. C.

FRED G. WALE  
**FISK**  
UNIVERSITY

A R T C L U B

CRANBROOK ACADEMY OF ART  
BLOOMFIELD HILLS, MICHIGAN

FELLOWSHIPS

April 28-1941

Mr. Fred G. Hale  
Associate for Rural Education  
Julius Rosenwald Fund  
4901 Ellis Ave.  
Chicago - Ill.

JW	5-1	JW	6

Dear Mr. Hale:

This is to advise that the Student Exhibition has been postponed. It is now scheduled to open May 28, and continue through June 8<sup>th</sup>.

I hope that it will be possible for you to visit Cranbrook during the Exhibition.

With kindest regards, I am,

Sincerely -  
Gladys Branscome

# FELLOWSHIPS

A R T C L U B

CRANBROOK ACADEMY OF ART  
BLOOMFIELD HILLS, MICHIGAN

April 25. 1941

Broussard, G

Mr. Fred S. Wale  
Associate for Rural Education  
4901 Ellis Ave  
Chicago, Ill.

	JW	29	Mar 6
			PO 30

Dear Mr Wale:

Thank you for your letter of April 14, and for the book entitled Pottery Making. You will be interested to know that as soon as the book arrived I stopped my work and read it through immediately. I found it very interesting. I expect to try some of the methods mentioned in the book when I am back South where I will have an opportunity. The Pottery Instructor scanned the book but felt that the methods were too primitive. However, I feel that, since we can not hope to have excellent equipment as they have here, we might begin as the author of the little book did and work toward better equipment and the more modern methods. I do think that many of

A R T C L U B  
CRANBROOK ACADEMY OF ART  
BLOOMFIELD HILLS, MICHIGAN

The suggestions given in the book will be applicable to my needs in the development of a pottery project. I am most grateful to you for the book. You were certainly kind to send it to me.

I want to extend to you a special invitation to attend the Student Exhibition which opens May 9 at the Cranbrook Pavilion and will continue for possibly three weeks. I trust that you will be able to visit Cranbrook at that time.

Again let me assure you that I do appreciate your kindness. I am,

Sincerely—  
Gladys Branscome

# FELLOWSHIPS

April 30, 1941

Dear Miss Branscome: Your nice letter has  
come while Mr. Wale is  
away. He will return next week, and I shall  
give it to him then. Mr. Wale will surely want  
to come to Cranbrook Academy while the Student  
Exhibition is in progress, and I am sure he will  
if he possibly. For at least some of the time  
you mention, however, he has made commitments  
to be in Georgia. Perhaps toward the end of  
the Exhibit he will be able to make the trip.

Sincerely yours,  
RUTH WARREN

RW

Secretary to Mr. Wale

Miss Gladiola Branscome  
Cranbrook Academy of Art  
Bloomfield Hills, Michigan

FISK  
UNIVERSITY

# FELLOWSHIPS

✓ JW  
5-20

May 6, 1941

Dear Miss Branscome: Thank you for your  
letter and invitation  
to visit Cranbrook. It is quite likely that I  
shall be able to attend the Student Exhibition,  
probably some time during the first week of  
June. I shall write you again when I know  
more definitely the day of my coming.

Sincerely yours,

FRED G. WALE

FGW:RW

Miss Gladiola Branscome  
Art Club  
Cranbrook Academy  
Bloomfield Hills, Michigan

FISK  
UNIVERSITY

C R A N B R O O K A C A D E M Y O F A R T  
B L O O M F I E L D H I L L S , M I C H I G A N

ELIEL SAARINEN  
PRESIDENT AND DIRECTOR  
DEPARTMENT OF ARCHITECTURE AND DESIGN  
RICHARD P. RASEMAN  
EXECUTIVE SECRETARY

FELLOWSHIPS



CARL MILLES  
DIRECTOR DEPARTMENT OF SCULPTURE  
ZOLTAN SEPESHY  
DIRECTOR DEPARTMENT OF PAINTING

June 3, 1941

DE	6/4	DE	6/5

Miss Dorothy A. Elvidge  
Comptroller  
Julius Rosenwald Fund  
4910 Ellis Avenue  
Chicago, Illinois

Dear Miss Elvidge:

In my letter to you December 28th, 1940, I promised to advise you relative to the payment of the second installment of the grant made available for my study at Cranbrook.

This is to advise you that it is my plan to spend the three weeks between this term and the beginning of summer school which is June 30th, at Hartland, Michigan learning to spin. I expect to leave Cranbrook June 11th and if it meets your approval I should like to have the second installment before that date.

The work here at Cranbrook has been most interesting and I am most grateful for the opportunity. I am terribly excited about learning to spin, I have cotton, mohair, flax and wool to experiment with at Hartland.

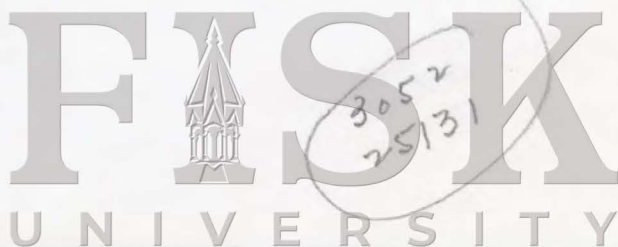
I hope that sometime in the near future you will have the pleasure of visiting Cranbrook.

Very sincerely yours,

*Gladiola Branscome*

copy to:

Dr. Will W. Alexander  
Fred G. Wale



# FELLOWSHIPS

	JW	6-4	JW	

June 3, 1941

Miss Dorothy A. Elvidge  
Comptroller  
Julius Rosenwald Fund  
4910 Ellis Avenue  
Chicago, Illinois

Dear Miss Elvidge:

In my letter to you December 28th, 1940, I promised to advise you relative to the payment of the second installment of the grant made available for my study at Cranbrook.

This is to advise you that it is my plan to spend the three weeks between this term and the beginning of summer school which is June 30th, at Hartland, Michigan learning to spin. I expect to leave Cranbrook June 11th and if it meets your approval I should like to have the second installment before that date.

The work here at Cranbrook has been most interesting and I am most grateful for the opportunity. I am terribly excited about learning to spin, I have cotton, mohair, flax and wool to experiment with at Hartland.

I hope that sometime in the near future you will have the pleasure of visiting Cranbrook.

Very sincerely yours,

Gladiola Branscome

copy to:

Dr. Will W. Alexander  
Fred G. Wale

P.S. please try to visit the Exhibition <sup>to be</sup> June 10, because many of the articles will be taken away by then

  
MICHIGAN  
UNIVERSITY

# FELLOWSHIPS

June 5, 1941

Dear Miss Branscome: Thank you for your recent report on your work at Cranbrook. Your statements, illustrated by photographs, are very interesting to read.

I am sorry to have to tell you that I shall not be able to come up to Cranbrook at this time, as I had hoped. I cannot find the opportunity between now and next Friday, when my family and I will leave for Georgia, to be away until about the first of September. I realize I am missing an excellent opportunity to see the work that you and the other students are doing, but I am afraid my visit must be postponed until next fall.

Your plans to go to Hartland, Michigan, to spin sound excellent. I hope you will enjoy a good summer.

Sincerely,

FRED G. WALE

FGW:RW

Miss Gladiola Branscome  
Cranbrook Academy  
Bloomfield Hills, Michigan

FISK  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

## FELLOWSHIPS

To

Miss Gladiola Branscome  
Cranbrook Academy of Art  
Bloomfield Hills, Michigan

Payment Voucher No. 3052

Date June 5, 1941

Final payment on grant of \$1,200 for study at Cranbrook Academy - - \$600.00

Ck.#25151

Accounts

Appropriation No.

Debit

Credit

Development of Personnel

40-8


\$600.00

Prepared by

AM

Checked by

Posted by

FISK  
  
UNIVERSITY

Comptroller

# FELLOWSHIPS

June 5, 1941

Dear Miss Branscome: Enclosed is our check  
for \$600 to cover the  
balance due on your fellowship grant.

Cranbrook sounds like a  
fascinating place. I should certainly enjoy a  
visit there. Best wishes for a pleasant summer.

Very truly yours,

DAE:AM

DOROTHY A. ELVIDGE

Miss Gladiola Branscome  
~~Cranbrook Academy of Art~~  
Bloomfield Hills, Michigan

**FISK**  
UNIVERSITY

*Please send back to me in fall*  
*HW*

MAY AND JUNE NARRATIVE  
July 7, 1941

↓ 79w	7/10	Sho
56		56 7/11
FELLOWSHIPS		
Brancombe, J		

My fourth and fifth months study at Cranbrook and Hartland has been very exciting. The fourth month's work was spent completing the first semester's work and the exhibition of same.

**A. WEAVING:**

In this department I completed an all wool part flossa rug 45" x 75" in six days at an approximate cost of \$19.00. It took three days for designing, coloring and making working drawings for the above named rug - totaling nine days work spent on the rug. This rug would sell for \$50.00 or \$75.00, so the instructor advised. Therefore, it seemed to me rug making has great possibilities as a supplementary income for our rural farm women. I also designed and wove six different linen table mats, emphasizing color combination.

**B. METAL WORK:**

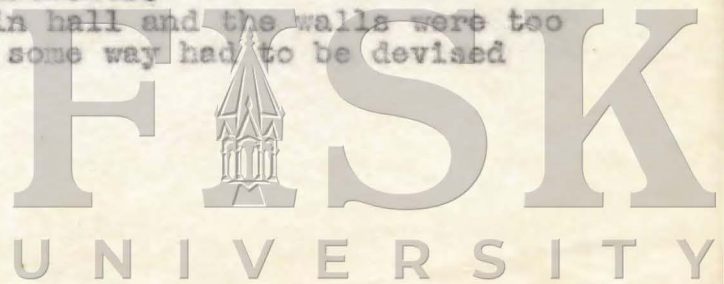
In metal work I designed and hammered a copper bowl which might be used for fruit, fall leaves or most any rustic decoration. I wish to say the craftsmanship was very poor but one might say I learned on this piece. I expect to make, during the summer term, another bowl of a different design using the same technique.

**C. POTTERY:**

My work in pottery during the fourth month's study was spent glazing three pieces plus the throwing and glazing three other pieces. I am pleased to report that the result of the last pieces was much more satisfactory than any before. I am still not quite sure of glazing, however, after summer school I feel that I will probably be more confident of the process of glazing than I am at present.

**D. STUDENT EXHIBITION:**

This being my first time to work with and have a part in a well known exhibition - I am sure that it is impossible to tell just how exciting it all was to me. I have always had a feeling that exhibitions are certainly worth all the extra work and money they require. To me it is a very good way to let the public know what goes on inside of institutions and organizations which the general public are barred from for one reason or another. To begin with, the exhibition was planned by the students from all of the departments and as one might expect coming from an institution as Cranbrook, planned to the last minute. The architects designed and made a miniature set up of all departments. Since the building was just one main hall and the walls were too far apart to be used successfully, some way had to be devised



whereby a more unified display could be had. After much discussion it was decided that the different departments would be divided to a certain extent by corrugated cardboard panels suspended from the ceiling by wire which by the crossing of the wire from many angles formed a very interesting net work of designs. Tables were designed and made of plywood on which pottery, metal articles and architectural models were displayed. The large card board panels not only separated departments but were painted subtle colors which made a wonderful background for the display of rugs and wall hangings. The weaving competition samples were all mounted in one way and attractively displayed on the wall on each side of the model made by a student architect.

Many pieces of sculpture were wonderfully exhibited on shelves which hung by wire from the ceiling to give the effect as the sculpture would give naturally. Relief pieces were mounted on the wall to appear realistic.

The paintings were placed in among the other mentioned objects to show the relation of all the arts and I am sure that it can be said that every article in the exhibition was shown to its best advantage.

The theme of the show was the correlation of materials, needs and techniques.

*note* ( It might be of interest to know that movies were made of the entire exhibit. I understand that these movies can be borrowed from the school by clubs, churches, organizations and schools. Since they have movies made from all of the departments and they are so connected it would be necessary to specify the movie a specific group would be interested in seeing when ordering.

#### B. SPINNING:

During the fifth month's study a dream was made a real one when I found that I would be able to learn to spin and since they do not teach spinning at Cranbrook and there was a definite need in my work for spinning I began to inquire where I could learn to spin and someone suggested that I investigate Hartland Area Craft. After making a trip to Hartland, Michigan, I found that I could get the training there the three weeks between regular term and summer school and it was decided that I could spend the time there very profitably. I had two grades of raw wool, mohair, flax and cotton to experiment with. The first day I spent most of the time trying to learn to treadle the wheel correctly because very little can be done until one gets the feel of running the wheel. The instructor started me spinning flax first because it is much easier to work with than the other material and I was amazed with my second day of spinning. The thread was fairly nice. By the end of the second day I felt that I could spin the wool, so I started experimenting with washing the raw wool in warm water using different strengths of alkalines, finally concluding that most any mild alkaline could be used successfully. When the wool was dry I learned to card it with the same kind of cards that I used to play with at my Grandmother's. The carding was a lot of fun but when I tried

to spin the wool I felt as if I had forgotten all I had learned my first two days, it was very difficult, in fact I had to learn to spin all over again and I found that true with each material. The cotton and mohair as well as the wool and flax had to be treated differently because none of the fibers were of the same lengths or of the same nature and responded differently to the twisting. As I would tire of spinning I would weave some of the yarns I had made into samples. I used a cotton warp because there was a cotton warp set up that I could use. I also wove some towels and mats at intervals when resting. It might be of interest to know that a good spinner could spin two pounds per day but I never was able to spin over one half or three quarters of a pound per day. I am very grateful to have had the opportunity to learn to spin, however, I am convinced that it was to my advantage to learn to weave first because I know more about thread and not only appreciate the spinning but I am constantly thinking of textures I could get in weaves with different kinds and qualities of thread as I spin which controls the quality of thread spinning.

During the fifth month I also had the opportunity of visiting the Art and Home Economics Departments of Michigan State College at East Lansing, which I found very interesting. I found myself searching for the trend in modern art. I was also made to think that the majority of colleges and universities I have had the pleasure of visiting and attending seem to be afraid to venture into experimenting with the different phases of art. I was also made to wonder if students are able to use the type of art taught in the average college after leaving its walls.

In connection with the tour through Michigan State College we visited a house designed by Frank Lloyd Wright which was very modern and interested me much.

*Signed: Gladys Branscome*

✓ 7 H W

# FELLOWSHIPS

July 11, 1941

Dear Miss Branscome:      Mr. Wale will be out of  
the office until after  
Labor Day, and all of his mail is coming to me for  
reply. I have read with a great deal of interest  
the report of your work at Cranbrook during the  
months of May and June, and will see that it is  
placed on Mr. Wale's desk when he returns to the  
office.

Very truly yours,

DOROTHY A. ELVIDSON

DAE:AM

Miss Gladiola Branscome  
Cranbrook Academy of Art  
Bloomfield Hills, Michigan



# CROSS REFERENCE RECORD

**FIRM NAME OR SUBJECT** FELLOWSHIPS BRANSCOME GLADIOLA **FILE NO.**

DATE	REMARKS
10-20-41	FGW to Doris Porter re: possibility of having Miss Branscome visit the four Southern colleges.

**SEE** FARM SECURITY ADMINISTRATION **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.



FELLOWSHIPS  
UNITED STATES DEPARTMENT OF AGRICULTURE  
FARM SECURITY ADMINISTRATION  
WASHINGTON

November 1, 1941

IN REPLY REFER TO

	JW	4	JW	3
	JW		JW	0

Mr. Fred G. Wale  
Rosenwald Foundation  
4901 Ellis Avenue  
Chicago, Illinois

Dear Mr. Wale:

I am, at last, enclosing a copy of the Summary of My Study at Cranbrook Academy of Art, Bloomfield Hills, Michigan.

Again let me say I am most grateful for the opportunity your Foundation made possible. I am doing all that I can each day to pass on the techniques learned at Cranbrook to farm women and girls.

I would like very much for you to visit some of the projects where we are teaching weaving if you should be near any of them in your travels.

Miss Porter advised me that you saw part of the exhibit of the articles I made at Cranbrook. If you should be interested in seeing the remainder of the exhibit, I will be very glad to mail it to you for your inspection.

I am

Sincerely,

*Gladiola Branscome*  
Gladiola Branscome  
Assistant Crafts Specialist

SUMMARY OF WORK AT CRANBROOK ACADEMY OF ART

Submitted by Gladiola Branscome.

The summer school which opened June 30 and extended through August 8, at Cranbrook Academy of Art was a very interesting experience. I would say that summer school could not be compared with the regular school term because the students who attended summer school were much more interested in a professional way than were the regular term students. There was no lost time; every student was in the studios early and the majority worked until late at night. As a result many very good designs were created in weaving, pottery, and metal craft.

As to my accomplishments, I would say that the designs created and pieces woven were very much better in all of the mentioned departments in comparison with the work done the first semester.

In the weaving department, I designed and wove forty-three samples 8" x 8", consisting of drapery, upholstery, woolen suit material, linen table mats, and cotton dress material. The color combinations were superior, as well as the designs, to the work I did the first semester. I attribute that to two facts: First, I had developed a keener sense of design, quality, texture, and color combinations from the experience of the first semester's work. Second, I had developed a keener feeling for yarns and yarn combinations which was definitely a development that came from the experience of spinning yarn. I feel the spinning was invaluable to me in gaining confidence in my ability to combine yarns well and to get the desired textures.

It might be of interest to know that it gave me a great sense of satisfaction to use the threads I had spun in the making of material. The entire class looked on eagerly every time I put up a warp and would inquire, "Are you going to use any homespun in this warp?" The times that I did use the thread I had spun, I could scarcely weave for the people standing around watching. The instructor asked that I give a demonstration in spinning, which I did and many students expressed a desire to learn. I taught the three Farm Security Administration students to spin at odd times since they would need the spinning in their work.

It is very wonderful to be able to report on my work in the pottery department. I used the Mississippi clay and American art clay exclusively during the six weeks. As you will recall from my past sad experience with glazes, it almost had me wondering if I would ever get a really good piece. The first piece which I made after summer school opened turned out very good, however, I still felt that I had to get a better one, and finally I did. I used the Mississippi clay only for this bowl. I first glazed it with white lead crackle glaze and fired it. Then, I took it out of the kiln without scarcely touching it and I reglazed it with a glaze made by mixing copper oxide into transparent glaze until it was a grey mixture. I glazed the piece with this mixture quickly and was about to place it on a shelf to dry when the instructor walked up. She nearly frightened me when she exclaimed, "Oh, 'Blosson,' it is going

to be wonderful. I have glazed many pieces and have only got one or two as good as that in my twelve years' experience." Honestly, I nearly fainted. I just could not believe what I was hearing, however, after the firing it was just as she had said -- a very bold beautiful crackle. A battle was won, even though it could be called accidental. I completed four pieces and each had a very good glaze. To me, pottery was the most difficult work which I did at Cranbrook. It not only required skillful use of the hands, but required every ounce of energy I possessed to throw a piece of pottery and was a very great challenge.

In the metal department I made a small nut bowl which I spun on a lathe. I also hammered another cooper bowl since I was not at all satisfied with the one I did the first semester.

Since August 8, I have had an opportunity to put into practice many of the techniques learned at Cranbrook in the teaching of weaving on the P.S.A. resettlement communities. I realize that it is impossible to tell what the study at Cranbrook really has done for me. However, I realize from that study I gained confidence in myself. I am sure I can teach the techniques of weaving. It has also made me feel that I have something to give in weaving, spinning, and designing, and, frankly, I want others to experience the pleasure I have enjoyed in being able to first design on paper and then weave into material my expression of a design. It is a privilege to pass on to farm women and girls the techniques and skills of the almost lost art of hand spinning and weaving.

I shall be forever grateful to those who made the opportunity possible for me to have this special training and I shall do all within my power toward restoring and revitalizing the crafts that were common years ago in many sections of this country. However, my particular interest is to pass on to the under privileged farm women and girls the skills and techniques acquired from this study. As I work with this under privileged group, I find that they have the ability to acquire these skills and all they need is guidance and direction.

Signed: Gladiola Branscome  
Gladiola Branscome

# CROSS REFERENCE RECORD

**FIRM NAME OR SUBJECT** FELLOWSHIPS BRANSCOME GLADIOLA **FILE NO.**

DATE	REMARKS
2-4-42	Payment voucher 4165 to D.F. Folger in payment of express charges on art exhibit material of Miss Branscome.

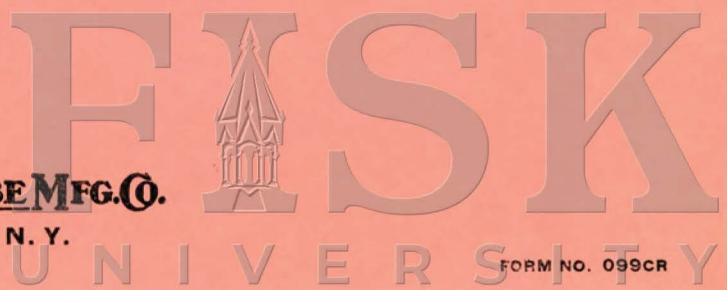
**SEE** WEST GEORGIA COLLEGE **FILE NO.**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**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.



# FELLOWSHIPS

Woodlake, Texas

February 5, 1942

	20	9	20	20

Mr. Fred G. Wale  
Julius Rosenwald Foundation  
Ellis Avenue  
Chicago, Ill.

My dear Mr. Wale:

The few days spent on West Georgia Teacher's College Campus was a wonderful experience. The association with you, Dr. Folger and the faculty there was a real inspiration. Thank you for making such an opportunity possible.

With kindest regards and good wishes, I am,

Sincerely,

Gladys Branscome

# FELLOWSHIPS

February 20, 1942

Dear Gladiola: Thank you for your letter from Woodlake. I had written to Miss Porter asking for your address but had not heard. I wanted to send you a note of thanks for your week with us at West Georgia. I am confident that what I had hoped would come from this association is going to take place.

As far as I know now the West Georgia people are counting on your being with them in April. I have written Miss Porter that I thought it would be a good thing for you to spend a possible weekend in March at Carrollton in order that you might look over what plans they are making so that there will be no delay when you finally arrive there on the first of April. I hope this goes through. I will be seeing Mr. Folger next week in Nashville and will talk things over with him then. I know that the people at Tuskegee have given the West Georgia people a loom and other appliances and that Mr. Folger is making plans to purchase some materials from the mills you visited in Carrollton.

By the way, when we were in New Hampshire last month my wife found some lovely woolen yarns in a small factory in Concord. She thought the quality and price were exceptional. I have no idea whether this is true. I don't know what yarn is selling for. She was able to purchase a hank for sixty cents. A hank weighs two ounces, making a pound of it around five dollars. Is that a good price to pay for top quality wool?

Thank you again very much for your help and I hope that it's the beginning of continued associations.

Sincerely,

Miss Gladiola Branscome  
Woodlake, Texas

FRED G. WALKER  
**FISK**  
UNIVERSITY

# CROSS REFERENCE RECORD

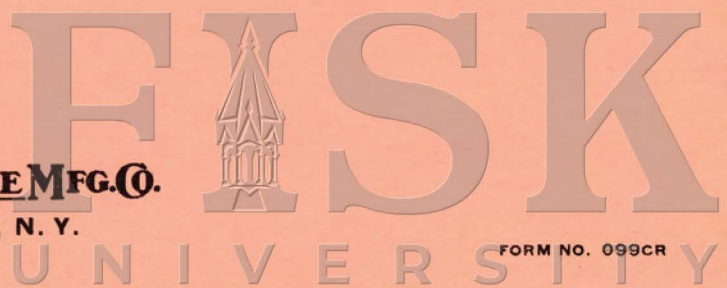
FIRM NAME OR SUBJECT	FELLOWSHIPS BRANSCOME GLADIOLA	FILE NO.
DATE 7-15-42	REMARKS Wire from FGW to Doris Porter approving request for \$150 for Miss Branscome's additional study at Cranbrook.	

SEE	FARM SECURITY ADMINISTRATION	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.



# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

# FELLOWSHIPS

To

Miss Gladiola Dranscome  
Cranbrook Art Academy  
Bloomfield Hills, Michigan

Payment Voucher No. 4821

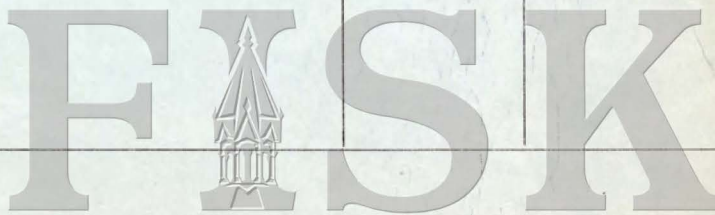
Date July 17, 1942

Payment in full of grant for additional study at Cranbrook -- \$150.00

Chk. #27131

Accounts	Appropriation No.	Debit	Credit
Special Personnel for Rural Education	42-3	\$150.00	

Prepared by AM	Checked by	Posted by	 Comptroller

7840

# FELLOWSHIPS

July 17, 1942

Dear Miss Branscome: The enclosed check  
for \$150 has been issued  
to pay in full an award made recently to enable  
you to continue your work at Cranbrook. This  
award has been made on the recommendation of  
Dr. W. W. Alexander.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:AM

Miss Cladiola Branscome  
Cranbrook Art Academy  
Bloomfield Hills, Michigan

**FISK**  
UNIVERSITY

FELLOWSHIPS

UNITED STATES DEPARTMENT OF AGRICULTURE

FARM SECURITY ADMINISTRATION

CINCINNATI, OHIO

February 24, 1943

*Branscome,  
Gladiola*

<i>fgw</i>	<i>2/25</i>	<i>fgw</i>	<i>3/9</i>	IN REPLY REFER TO

Mr. Fred G. Wale  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

My dear Fred:

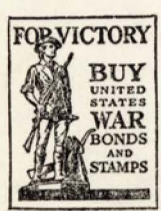
Attached is a copy of the report covering Gladiola Branscome's study at Cranbrook Academy of Art from July 20 through August 27, 1942.

Sincerely yours

*Doris Porter*

Doris Porter  
Crafts Specialist

Attachment (1)



REPORT OF STUDY AT CRANBROOK ACADEMY OF ART  
JULY 20 - AUGUST 27, 1942

During the fall, winter of 1941 and spring of 1942 I had an opportunity to put into practice many of the techniques which I had mastered at Cranbrook Academy of Art during my previous study at this institution. This work was carried on with the farm women and out-of-school girls residing in the Resettlement type communities developed by the Farm Security Administration.

I recognized design as being my weakest point, therefore, in planning for my six weeks study I was careful to budget my time so as to be able to devote the maximum amount of study to design. The remainder of the time I planned to devote to new techniques in hand loom weaving, hand block printing and as much research in textiles as time might permit.

1. I planned to devote three days per week in the design department. Here I was eager to devote the maximum amount of time to the theory of design as applied to drapery, hand block printing, furniture and exhibits.
2. I planned to devote two days each week in the study and experimentation in new weaving techniques, combining of different weights and textures of yarn, blending of colors, use of different reeds as they affect weight of materials, patterns and designs of rag and part flossa rugs which would fit into the homes of Farm Security borrowers.

The above study and experimentation was planned with the view of using this information to a special advantage in connection with the cotton yarns which Mr. Donald Comer, President, Avondale Mills, has made available to Farm Security Administration homemakers at a very minimum price. This was made possible because of his special interest in the development of the new skills among the low income groups, particularly in the South.

3. I allotted the remainder of my time to the study of the history of textiles.

I, personally, feel that hand loom weaving, hand block printing, simple design all have an important and very practical place in the farm home. Through these media these people have an outlet for expressing their artistic tendencies, as well as make their surroundings more beautiful, more important still - more liveable.

I made an effort to approach my study of design in a very practical manner choosing methods and techniques which might be passed on to the women with whom I work. I was eager to make them realize that nothing is worth the space it consumes in one's home if it does not have some utilitarian value and is not beautiful in some respect.

For some of the women who feel that they lack the time which is required for weaving enough drapery for their homes, for instance, I feel that hand block printing offers special advantages. This can be done in a limited amount of time. In working out a design for a hand block print the individual is acquiring some training in design and color combinations.

I was able to have a model made of a typical F. S. A. project house, including furniture. I was able to weave all of the fittings for this house such as drapery, upholstery, rugs, etc.

In connection with my study and experimentation in the different techniques of hand loom weaving, I found that the combinations of the different weights of yarn such as carpet warp, cotton chenille, blended yarns and ordinary cotton yarns were very interesting and out of these combinations evolved some very interesting results. In addition to the interesting textures obtained, some very pleasing color schemes were achieved.

One length of drapery material which I wove was a cool, soft green with flakes of grey, yellow and a bit of red in the background.

Another piece of upholstery consisted of a grey background with a decided plaid of yellow, red and green. The third piece, which was upholstery, for this unit was an interesting red. The unit blended beautifully and was planned for a simple modern home.

Another unit of different color schemes was worked out and larger pieces were woven in order that they might be used for demonstration purposes.

In connection with the course in design, we had an opportunity of visiting a home designed by Frank Lloyd Wright.

At the close of the summer session we collected samples of drapery, rugs, upholstery, suit and dress materials from all of the Resettlement Communities of the F. S. A. where weaving projects have been initiated. This exhibit was arranged as part of my work in design. The instructors in design, weaving, ceramics, architecture, metal work all criticized each article individually. They were amazed that so much material of good quality could have been accomplished in such a limited time with such limited technical supervision. The entire family at Cranbrook expressed their delight in having been able to have made some contribution to the Craft programs which have been initiated by the Farm Security Administration.

FELLOWSHIPS

Brauncomb  
Gendrook

March 9, 1943

Dear Doris: Thanks a lot for a report on Gladiola.  
It sounds as though she had done a good job during the six weeks she was there. I am confident that it was a good follow-up time for her after her first study.

I am distressed every time I think of Farm Security. It comes over me that I have never carried out my good intentions and visited with my friends there. No matter what the future holds for the organization, I shall try to do it before the end of this fiscal year. What are your plans for the future? What has happened to Miss Maggie Fort? Do you suppose that with the unsettled state of F.S.A. affairs there would be any point in suggesting her for one of the Doctors Bond or to replace Miss Jackson at Jackson College?

Sincerely,

FGW:en

FRED G. WALE

Miss Doris Porter  
Crafts Specialist  
United States Department of Agriculture  
Farm Security Administration  
Cincinnati, Ohio

FELLOWSHIPS

Fort, Maggie

FISK  
UNIVERSITY

FELLOWSHIPS

79W 4/8 79W 4/22

Route 1  
Merigold, Mississippi  
April 6, 1943

Mr. Fred Wale  
Director, Rural Education  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

Dear Mr. Wale:

Miss Porter wrote me about talking with you concerning my going to Ohio State University. I am delighted with the prospects of this and will appreciate any help you can give me.

As Miss Porter suggested in her letter, I am having transcripts of my credits sent from Mississippi State College for Women, Columbus, Mississippi; Mississippi Southern, Hattiesburg, Mississippi; and Cranbrook Art Academy, Bloomfield Hills, Michigan, to the Registrar and to Dr. Raths.

Sincerely yours,

*Gladiola Branscome*  
Gladiola Branscome  
Associate Crafts Specialist

GB brl

FISK  
UNIVERSITY

# FELLOWSHIPS

April 22, 1943

Dear Gladiola: Thank you for your letter. Let me know when you hear from Ohio State, and tell me anyway what plans you might have about attending. I have written Doctor Raths.

Sincerely,

FGW:en

FRED G. WALE

Miss Gladiola Branscome  
Associate Crafts Specialist  
Route 1  
Merigold, Mississippi

**FISK**  
UNIVERSITY

# FELLOWSHIPS

*Copy sent 7/21*

	<i>fgw</i>	<i>20</i>	<i>JK</i>	<i>o</i>

Coffeeville, Mississippi  
August 19, 1943

Mr. Fred G. Wale  
Director of Rural Education  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

My dear Mr. Wale:

This is to advise that due to conditions beyond my control it will be impossible for me to enter Ohio State University this fall as planned.

I regret very much not being able to take advantage of this wonderful opportunity.

Thank you for the many favors to me. I am,

Sincerely,

*Gladiola Branscome*  
(Gladiola) Branscome



# FELLOWSHIPS

October 2, 1944

Dear Miss Branscome: Thank you for responding so promptly to our request for information about yourself. It was very interesting to see the pictures of the handicraft group's work. According to your request I am returning them herewith.

Sincerely yours,

VANDI V. HAYGOOD

Mrs. William C. Haygood  
Acting Director for Fellowships

VH\*RR

Miss (Gladiola) Branscome  
Grenada  
Mississippi

**FISK**  
UNIVERSITY

FELLOWSHIPS

	Wwa	4/2	a/11	.
			20	4/4

Box 634  
Grenada, Mississippi  
March 28, 1945

Dr. Will W. Alexander  
Vice President  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago 15, Illinois

My dear Dr. Alexander:

I have written Dr. Patterson for a reservation at Dorothy Hall on the night of April 7th. I shall probably arrive by bus at six or later in the afternoon.

In the event there should be a change in your schedule that you could not see me at Tuskegee, please advise me, and I shall plan to come to Chicago later.

With kindest personal regards, I am

Sincerely,

*Gladys Bauscom*

Charge to the account of \_\_\_\_\_ \$

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	ORDINARY
DAY LETTER	URGENT RATE
SERIAL	DEFERRED
NIGHT LETTER	NIGHT LETTER

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

# WESTERN UNION

1206

A. N. WILLIAMS  
PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

*files*

STRAIGHT WIRE

April 4, 1945

**FOR VICTORY  
BUY  
WAR BONDS  
TODAY**

Miss (Gladiola) Branscome  
Box 634  
Grenada, Mississippi

FELLOWSHIPS

Doctor Alexander's Tuskegee trip cancelled due to his sudden illness.

S. Oura, Secretary

**FISK**  
UNIVERSITY

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To guard against mistakes or delays, the sender of a message should order it repeated, that is, telegraphed back to the originating office for comparison. For this, one-half the unrepeatd message rate is charged in addition. Unless otherwise indicated on its face, this is an unrepeatd message and paid for as such, in consideration whereof it is agreed between the sender of the message and this Company as follows:

1. The Company shall not be liable for mistakes or delays in the transmission or delivery, or for non-delivery, of any message received for transmission at the unrepeatd-message rate beyond the sum of five hundred dollars; nor for mistakes or delays in the transmission or delivery, or for non-delivery, of any message received for transmission at the repeated-message rate beyond the sum of five thousand dollars, unless specially valued; nor in any case for delays arising from unavoidable interruption in the working of its lines.
2. In any event the Company shall not be liable for damages for mistakes or delays in the transmission or delivery, or for the non-delivery, of any message, whether caused by the negligence of its servants or otherwise, beyond the actual loss, not exceeding in any event the sum of five thousand dollars, at which amount the sender of each message represents that the message is valued, unless a greater value is stated in writing by the sender thereof at the time the message is tendered for transmission, and unless the repeated-message rate is paid or agreed to be paid, and an additional charge equal to one-tenth of one per cent of the amount by which such valuation shall exceed five thousand dollars.
3. The Company is hereby made the agent of the sender, without liability, to forward this message over the lines of any other company when necessary to reach its destination.
4. Except as otherwise indicated in connection with the listing of individual places in the filed tariffs of the Company, the amount paid for the transmission of a domestic telegram or an incoming cable or radio message covers its delivery within the following limits: In cities or towns of 5,000 or more inhabitants where the Company has an office which, as shown by the filed tariffs of the Company, is not operated through the agency of a railroad company, within two miles of any open main or branch office of the Company; in cities or towns of 5,000 or more inhabitants where, as shown by the filed tariffs of the Company, the telegraph service is performed through the agency of a railroad company, within one mile of the telegraph office; in cities or towns of less than 5,000 inhabitants in which an office of the Company is located, within one-half mile of the telegraph office. Beyond the limits above specified the Company does not undertake to make delivery, but will endeavor to arrange for delivery as the agent of the sender, with the understanding that the sender authorizes the collection of any additional charge from the addressee and agrees to pay such additional charge if it is not collected from the addressee. There will be no additional charge for deliveries made by telephone within the corporate limits of any city or town in which an office of the Company is located.
5. No responsibility attaches to this Company concerning messages until the same are accepted at one of its transmitting offices; and if a message is sent to such office by one of the Company's messengers, he acts for that purpose as the agent of the sender.
6. The Company will not be liable for damages or statutory penalties in the case of any message except an intrastate message in Texas where the claim is not presented in writing to the Company within sixty days after the message is filed with the Company for transmission, and in the case of an intrastate message in Texas the Company will not be liable for damages or statutory penalties where the claim is not presented in writing to the Company within ninety-five days after the cause of action, if any, shall have accrued; provided, however, that neither of these conditions shall apply to claims for damages or overcharges within the purview of Section 415 of the Communications Act of 1934.
7. It is agreed that in any action by the Company to recover the tolls for any message or messages the prompt and correct transmission and delivery thereof shall be presumed, subject to rebuttal by competent evidence.
8. Special terms governing the transmission of messages according to their classes, as enumerated below, shall apply to messages in each of such respective classes in addition to all the foregoing terms.
9. No employee of the Company is authorized to vary the foregoing.

10-42

### CLASSES OF SERVICE

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A deferred service at lower than the standard telegram rates.

##### SERIALS

Messages sent in sections during the same day.

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The standard service, at full rates. Code messages, consisting of 5-letter groups only, at a lower rate.

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Overnight plain-language messages.

##### URGENTS

Messages taking precedence over all other messages except government messages.

  
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UNIVERSITY

	wwa	9	wwa	9/11

FELLOWSHIPS

Box 634  
Grenada, Mississippi  
April 6, 1945

Dr. Will W. Alexander  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago 15, Illinois

My dear Dr. Alexander:

Needless to say, I regret to learn of your illness. It is a loss for one so useful and much needed to be inactive for even a short length of time. My sincere wishes are that you are soon performing your many duties as, I am sure, only you can do.

I would like very much to have a conference with you as soon as you return to work. Your counsel and advice are needed to affect proper determination to personal problems pertinent to work in which you have always shown great interest.

In the event you plan to be in the South in the near future and will have a few hours that I can see you, I shall appreciate your advising me the place and time most convenient to you. If you do not plan to be in the South, please advise me when I can see you in Chicago.

With kindest personal regards, I am

Sincerely,

*Gladys Branscome*

FISK  
UNIVERSITY

FELLOWSHIPS

September 11, 1945

My dear Gladiola: I am sorry that our efforts to get together in April were interfered with because of my being out of circulation. I am now back in the office and take this early opportunity to write to inquire if there is, at this time, anything I can do in connection with the questions which you wanted to raise.

I shall be here and in Washington and New York for some weeks and some time in November I promise to be in New Orleans.

With very best wishes, I am

Sincerely yours,

WILL W. ALEXANDER

WWA:SO

Miss Gladiola Branscome  
Box 634  
Grenada, Mississippi

FISK  
UNIVERSITY

	Waa	5	Waa	0
			So	15

*New Orleans*

FELLOWSHIPS

Box 147  
Holly Springs, Miss.  
October 3, 1945

~~1945~~  
1944  
So

My dear Dr. Alexander:

This is to advise that I am in receipt of your letter of September 11th which was forwarded to me from Grenada, Mississippi.

It is mighty good to know that you are able to be back in your office and I want to assure you that I do appreciate your interest.

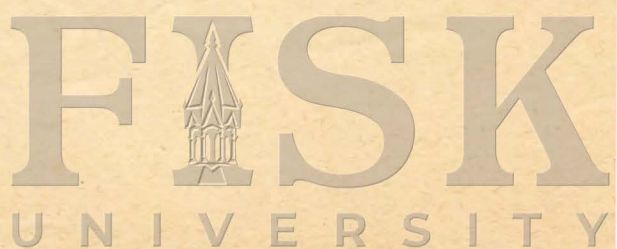
At present, it is impossible for me to come to Chicago. However, if you will be able to confer with me for a few hours while you are in New Orleans in November, I will plan to go there. I do want to get your advice on some questions.

With kindest regards and good wishes, I am

Sincerely yours,

*(Gladys) Branscome*

Dr. Will W. Alexander  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago 15, Illinois



# FELLOWSHIPS

October 15, 1945

Dear Miss Branscome: Your letter of October 3 arrived after Doctor Will had to leave the city. Since I shall not see him again before he arrives in New Orleans, I am sending this note to say that he is due in that city on November 4. You could probably reach him that Sunday through President Dent's office at Dillard University. He will probably remain in New Orleans for three days at the most, and then return to Chicago.

Very truly yours,

**SUMIKO OURA**

SO

Secretary to Doctor Alexander

Miss Gladiola Branscome  
Box 147  
Holly Springs, Mississippi

**FISK**  
UNIVERSITY

*Air Mail*

<i>So</i>	<i>23</i>	<i>So</i>	<i>24</i>
<i>Wwa</i>		<i>Wwa</i>	

Box 147  
Holly Springs, Miss.  
Oct. 22, 1945

Miss Sumiko Oura  
Secretary to Dr. Will W. Alexander  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago 15, Illinois

FELLOWSHIPS

My dear Miss Oura:

Thanks for your letter of October 15th.

Will you please advise me by return mail if and where Dr. Alexander can be located by telephone before he goes to New Orleans on November 4th? I would like to know definitely if I could see him before I make the trip and what time would be most convenient to him.

Thanking you, I am

Very truly yours,

*Gladiola Branscome*  
Gladiola Branscome

# FELLOWSHIPS

October 23, 1945

Dear Miss Branscome:      Since writing to you on  
October 15, I have talked  
to Doctor Will over the telephone. He has asked me  
to tell you that he would be delighted to see you  
on Saturday, November 3, in New Orleans. He will  
be registered at the Hotel Roosevelt there at that  
time.

Very truly yours,

SUMIKO OURA

SO

Secretary to Doctor Alexander

Miss Gladiola Branscome  
Box 147  
Holly Springs, Mississippi

FISK  
UNIVERSITY

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

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SYMBOLS

- DL = Day Letter
- NL = Night Letter
- LC = Deferred Cable
- NLT = Cable Night Letter
- Ship Radiogram

A. N. WILLIAMS  
PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

MGA83 NL PD=HOLLYSPRINGS MISS OCT 24

1945 OCT 25 AM 9 56

DR WILL W ALEXANDER=

*H*CARE JULINS ROSENWOED FUND 4901 ELLIS AVE CHGO=

UNLESS OTHERWISE ADVISED I WILL SEE YOU IN NEW ORLEANS

SATURDAY NOV THIRD AT ROOSEVELT HOTEL=

GLODIOLA BRANSCOME.

ELLOWSHIPS

26	will	
20	noted on	n.o. itinerary

JULINS ROSENWOED GLODIOLA.

2000 7/100 20  
 No 10% mld  


Charge to the account of \_\_\_\_\_

\$ \_\_\_\_\_

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	ORDINARY
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SERIAL	DEFERRED
NIGHT LETTER	NIGHT LETTER

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# WESTERN UNION

1206

CHECK
ACCOUNTING INFORMATION
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A. N. WILLIAMS  
PRESIDENT

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

**FOR VICTORY  
BUY  
WAR BONDS  
TODAY**

*Files*

DAY LETTER

October 24, 1945

Miss Gladiola Branscome  
Box 147  
Holly Springs, Mississippi

Reurlet phone Doctor Will Dröxel 7100 in Chicago

October twenty-sixth through thirty-first.

Sumiko Oura

SO

