



Digest 1939

# JULIUS ROSENWALD FUND

4901 ELLIS AVENUE  
CHICAGO

Application and accompanying documents should be filed as early as possible for the convenience of the Fellowship Committee, preferably during the early autumn. No application can be considered by the Committee unless the completely filled-out blank and all of the materials requested reach the Director for Fellowships by January 5, 1942.

Negro

White Southerner

Name in full Elizabeth Catlett (Mrs. Charles White)

Present address  Hampton Institute, Hampton, Virginia  
City State

Permanent address 1024 Lamont Street, N.W., Washington, D.C.  
City State

Present position (be specific) Unemployed

Institution or organization Annual salary

Address City State

Specific Field Sculpture  
Concise statement of plan of work Six months study in stone and wood carving, six months work on a carving dedicated to the Negro in agriculture and industry, to be placed in a Negro Agricultural and Technical school in the south.

Dates of period for which grant is desired May, 1943 - May, 1944

What is your estimate of the total duration of the proposed project? One year

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

If you contemplate graduate study, please fill in the following:

What institution do you wish to attend?

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

Under whose supervision? Department of



**Personal History**

Place of birth... Washington, D.C. Date of birth... April 15, 1915

Single, married, widowed, divorced... Married

Name and address of wife or husband... Charles White, Hampton Institute, Va.

Occupation and salary of wife or husband... Rosenwald Fellow in Painting

Number and ages of children

Dependents To what extent? Relationship

Have you any constitutional disorder or physical disability? No

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

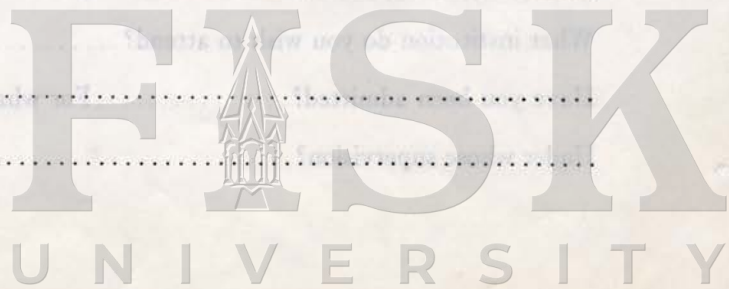
Draft Status:

**Education**

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

	Name of Institution	Period of Study (Give dates)	Degrees, Diplomas, Certificates (Give dates)
College	Howard University	1931-35, 36	B.S. in Art
University	State Univ. of Iowa	1938-40	M.F.A.
Professional or technical	Art Institute of Chicago	1941	
Special study	Ossip Zadkine	1942	

Significant extra-curricular activities



**Experience**

Give record chronologically.

Institution or Organization	Address	Position	Inclusive Dates	Annual Salary
P.w.a.p.	Washington, D.C.	Artist	1933-34	1450
Hillside High School	Durham, N.C.	Art Teacher	1936-38	800
Prairie View College	Hempstead, Texas	" "	1940	150 mo.
Dillard University	New Orleans, La.	" Instructor	1940-42	2000

**Accomplishments**

1. Of what learned, scientific, or artistic societies are you a member? .....  
 ..... Artists' League of America .....

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

3. Publications (Books and articles. Give title, date, and publisher.)  
 .....  
 .....

4. List scholarships or fellowships you have previously held or now hold, stating in each case the places and periods of tenure, the studies pursued during your incumbency, and the amounts of the stipends.  
 ..... Howard University, 1932-35... Art... \$150 per annum .....  
 ..... State University of Iowa 1939-40... \$100... Graduate work in art .....



**Budget Estimate**

Room and board.....	\$ 600.00..
Clothing .....	300.00..
Insurance .....	
Tuition .....	300.00..
Transportation .....	100.00..
Miscellaneous .....	100.00..
Materials, tools, firing, shipping, crating, etc.	\$ 600.00..
Total amount needed	\$2000.00..
Amount applicant can provide	\$.....
Amount requested from Fund	\$2000.00..

Clip (do not paste) photograph here

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

**References**

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

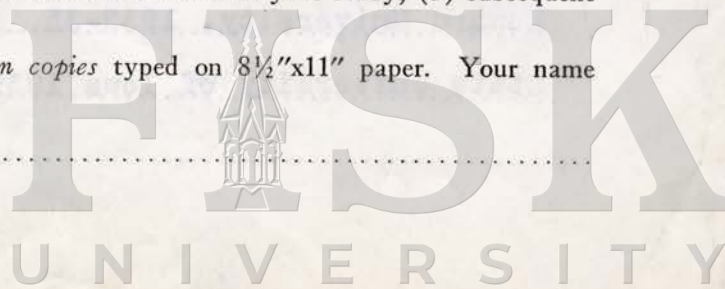
Name of Reference	Position	Address
Mr. James V. Herring	Head of Art Dept.	Howard Univ., Wash., D.C.
Dr. Lester Longman ✓	" " " "	Univ. of Iowa, Iowa City, Iowa
Mr. Robert D. Feild ✓	" " " "	Newcomb College, New Orleans, La.
Miss Dorothy C. Miller	Curator of Painting and Sculpture	Museum of Modern Art, New York City
Mr. Ossip Zadkine ✓	Sculptor	22 Charles St., New York City
... I have a letter from Grant Wood, deceased, recommending me, which I will send on request.		
	Elizabeth Catlett	

**Statement of Plan of Work**

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

Your plan of work should be carefully prepared. Submit seven copies typed on 8½"x11" paper. Your name should be on each sheet.

SIGNATURE *Elizabeth Catlett*



PLEASE RETURN  
TO  
JULIUS ROSENWALD FUND

STATEMENT OF PLAN OF WORK

Sculpture, to me, has a definite role in the life of the American Negro. It should not be shut away from him in museums where he rarely goes, but should become a part of his every day life. It should be brought to him as an ornament in his home; as a part of the building in which he lives, or the school or church which he attends; or as a monument to something he has contributed to America, or to some of the great American Negroes. He should see sculptors at work and know that they are expressing his problems, his ambitions, and his accomplishments in wood, clay, and stone.

The sculpture found in most Negro institutions is limited almost completely to portrait busts of outstanding Negroes. Although we find monuments in parks and architectural sculpture on many public buildings in the south, practically none of it is concerned with the Negro people. Through the W.P.A. and a few interested individuals and foundations, several murals, dealing with Negro subject matter, make their appearance here and there. We find, for example, the Douglass murals at Fisk, and the Woodruff murals at Talladega, but hardly anywhere do we find the work of a Negro sculptor, saying something about his people to the south. Too little has been done in this important field of creative expression.

My plan of work is based on the above statements. I want to study the techniques of stone and wood carving for five or six

Elizabeth Catlett

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months, and then to execute a carving dedicated to the Negro in Industry and Agriculture, for some Negro agricultural and technical college, designated by the Rosenwald Foundation. This work would be done at the institution to stimulate interest, among the students and faculty, in sculpture, as a means of expression for Negroes to participate in actively and to enjoy as a source of pride and inspiration. The carving which I have in mind would be executed either in limestone or in some material found in the area where the work is to be done.

The Negro in Industry and Agriculture appeals to me as a subject for two reasons. First, it has been my experience, both as a student and as an instructor in Negro colleges, that the average student often minimizes the importance of the agricultural and industrial worker, and overemphasizes the role of the professional worker, such as the teacher, doctor, lawyer, etc. It has taken the present world conflict to show us how vitally necessary are these two fields. It seems to me that a student, watching a sculptor at work daily, trying to bring out of a piece of stone his admiration and esteem for the countless Negro farmers and industrial workers in America, would gain a sincere appreciation for the medium of sculpture as well as for the members of his race who are constantly contributing to these two very vital sources of production. Secondly, I have a great admiration for these two groups of people, and I have always had in mind a monument to some neglected, but important, phase of Negro life.

Elizabeth Catlett

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3.

It would be preferable to me if the Rosenwald Foundation would designate the institution where the work is to be done, as it aids many schools, and is in a much better position to decide where such a piece of sculpture would be most effective. I will do research in the agricultural and industrial background of the area in which I am working, in order to include in the carving specific facts and symbols which are a part of the community. I have done some stone carving already; executing, in limestone, a Negro Mother and Child as a thesis for my Master of Fine Arts degree.

My future plans are tied up very closely with this project. I want to work continuously in sculpture, both as a means of expression and as a medium for contributing to the aesthetic life of the American Negro. Whether I can do this best by working independently or by teaching again, will determine what my course shall be.

Elizabeth Catlett

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## JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

## Confidential Report on Candidate for Fellowship

Name of Candidate Miss Elizabeth Catlett (Mrs. Charles White)

Report Requested of Miss Dorothy C. Miller

Museum of Modern Art, New York, New York

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 qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. *An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.*

We request candid and critical comment. Your reply will be held in strict confidence.

*William C. Haygood*

Director for Fellowships

## REPORT

OVER

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4901 ELLIS AVENUE  
CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate \_\_\_\_\_  
Report Requested of \_\_\_\_\_  
Name of School \_\_\_\_\_

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 qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.

We request candid and critical comment. Your reply will be held in strict confidence.

*William C. Hooper*  
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?

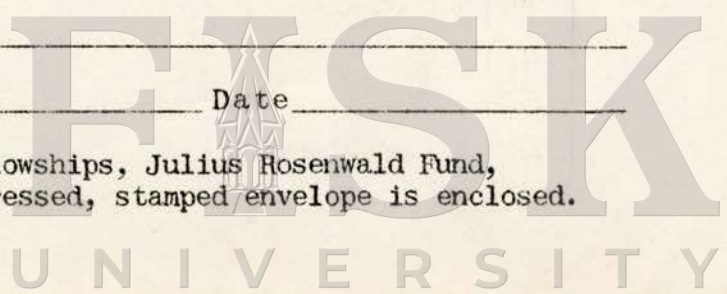
Signed \_\_\_\_\_

Position or Title \_\_\_\_\_

Address \_\_\_\_\_

Date \_\_\_\_\_

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 Elizabeth Catlett  
Report Requested of Mr. Robert D. Feild  
Newcomb College, New Orleans, Louisiana

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 qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. *An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.*

We request candid and critical comment. Your reply will be held in strict confidence.

*William C. Haygood*  
Director for Fellowships

### REPORT

Dear Mr. Haygood:

I am afraid I am not in a very good position to evaluate the character or work capacity of Miss Elizabeth Catlett.

As Director of the Newcomb Art School I was thrown in direct contact with Miss Catlett, who for the last two years has been in charge of the art work at Dillard University. I endeavored to cooperate with the Dillard Art Department on a number of occasions and it was on the basis of this relationship that I am able to express my opinions and offer my suggestions for what they may be worth.

I should say Miss Catlett's outstanding characteristic was her determination to further the cause of Negro development in this country. I found her extremely intelligent on social and economic problems and matters to do with Negro welfare, and formed the opinion that she has taken full advantage of a very diversified background.

I do not question her sincerity of purpose, but quite frankly

OVER

UNIVERSITY

since I have not actually seen any of her work I have no basis for estimating her ability to complete satisfactorily the work she has outlined in her project.

I shall be glad to answer any specific questions you might have to ask in greater detail.

Sincerely yours,

Robert D. Feild  
Director of Newcomb Art School

Name of Candidate  
Report Requested of

The above-named candidate has applied to this fund for a fellowship and has given your name as 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 qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.

We request candid and critical comment. Your reply will be held in strict confidence.  
William C. Haygood  
Director for Fellowships

REPORT  
Dear Mr. Haygood:

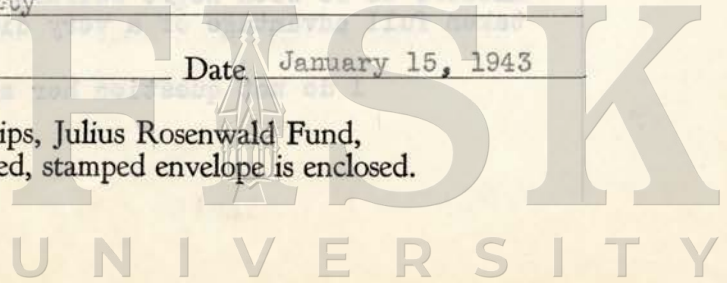
Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

As Director of the Newcomb Art School I was thrown in direct contact with this candidate for the last two years. I endeavored to cooperate with the Dillard Art Department on a number of occasions and it was on the basis of this relationship that I am able to express my opinion and offer my suggestions for what they may be worth.

Signed \_\_\_\_\_ Robert D. Feild  
Position or Title \_\_\_\_\_ Professor of Art, Director of Newcomb Art School  
Address \_\_\_\_\_ Newcomb College, Tulane University  
New Orleans, Louisiana

Date January 15, 1943

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



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**JULIUS ROSENWALD FUND**  
**4901 ELLIS AVENUE**  
**CHICAGO 15**

Confidential Report on Candidate for Fellowship

Name of Candidate <sup>Mrs.</sup> ~~Mrs.~~ Alice Elizabeth Catlett

Report Requested of Mr. Harry Sternberg  
333 West 18th Street  
New York, New York

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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 qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

*Janet U. Haygood*  
Mrs. William C. Haygood  
Acting Director for Fellowships

REPORT

*It is a pleasure to write a recommendation for Alice Catlett. I have known her for some years and have a good knowledge of her character and abilities.*

Please write to the Division for Fellowships, Julius Rosenwald Fund,  
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.

  
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OVER

The project is an excellent one. It should be an inspiring theme to her, and the result could be a social inspiration.

I believe Alice Catlett competent to do an excellent job if she were given the opportunity.

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.....

Harry Sternberg

Position or Title.....

Instructor - Art Students League

Address.....

215 W 57 St

Date.....

Feb 24

Please return to the Division for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.

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## JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

## Confidential Report on Candidate for Fellowship

Name of Candidate Elizabeth Catlett (Mrs. Charles White)  
 Report Requested of Mr. James V. Herring  
 Howard University, Washington, D. C.

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 qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.

We request candid and critical comment. Your reply will be held in strict confidence.

William C. Haygood

Director for Fellowships

## REPORT

MISS ELIZABETH CATLETT (MRS. CHARLES WHITE) GRADUATED FROM HOWARD UNIVERSITY, DEPARTMENT OF ART, S.B. IN ART, CUM LAUDE, JUNE 7, 1935. MISS CATLETT IS ONE OF THREE OF THE MOST OUTSTANDING STUDENTS WE HAVE HAD THE PLEASURE OF TEACHING DURING OUR TWENTY-ONE YEARS AT HOWARD UNIVERSITY.

THROUGHOUT HER COLLEGE CAREER, MISS CATLETT HAS MAINTAINED A RECORD OF OUTSTANDING PERFORMANCE IN ALL IMPORTANT PHASES OF HER WORK. THE DEPARTMENT CONSIDERS HER A STUDENT OF UNUSUALLY EXCELLENT MIND AND SKILLED HAND.

WE ARE HAPPY TO RECOMMEND SO DILIGENT AND COMPETENT A STUDENT FOR YOUR CONSIDERATION.

4901 ELLIS AVENUE  
CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate

Report Requested of

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 qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. In every reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates. We request candid and critical comment. Your reply will be held in strict 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

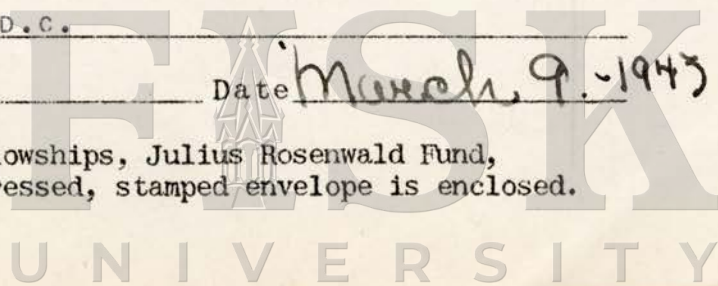
Signed J.V. HERRING 

Position or Title HEAD OF DEPARTMENT OF ART

Address HOWARD UNIVERSITY, WASHINGTON, D.C.

Date March 9, 1943

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 Elizabeth Catlett  
Report Requested of Dr. Lester Longman  
University of Iowa, Iowa City, Iowa

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 qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. *An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.*

We request candid and critical comment. Your reply will be held in strict confidence.

*William C. Haggard*

Director for Fellowships

REPORT

Elizabeth Catlett was probably the most talented student in sculpture we have had in recent years. Her "Negro Mother and Child", done as a thesis for the M.F.A. degree, we consider the best sculpture ever done here by a student. It has been exhibited and reproduced in national exhibitions of negro art.

Miss Catlett has had college teaching experience and is mature, steady, conscientious and industrious. I believe she would merit favorable consideration as a candidate for a fellowship.

I have studied the statement of plan of work which Miss Catlett submitted and approve of it in every detail. I believe, if carried out it would be excellent for her and for education in art at some institution not especially privileged in this respect. Moreover, I consider her capable of doing a good work of art if she has the opportunity to execute her plan. I consider her future promising in the field of sculpture if she is given the opportunity to work.

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JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO

Confidential Report on Candidates for Fellowship

Name of Candidate Elizabeth Galtlett

Report Requested of Mr. Lester Longman

University of Iowa, Iowa City, Iowa

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 qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.

We request candid and critical comment. Your reply will be held in strict 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?

So far as I know she is free from any personal handicaps.

Signed

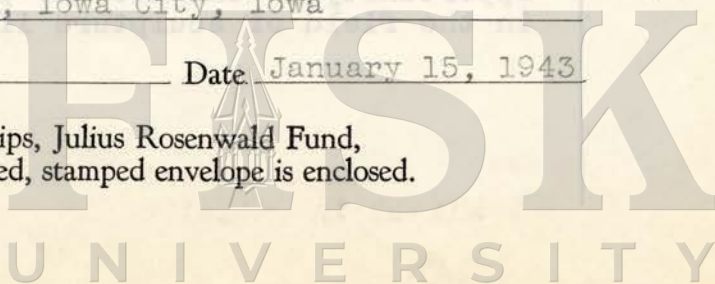
*Lester D. Longman*

Position or Title Professor Lester D. Longman, Head of the Art Department

Address Art Building, University of Iowa, Iowa City, Iowa

Date January 15, 1943

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 Elizabeth Catlett  
Report Requested of Miss Dorothy C. Miller  
Museum of Modern Art, New York City, New York

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.

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*William C. Haggood*

Director for Fellowships

## REPORT

In September 1941, I visited the Art Department of the University of Iowa and noticed there a sculpture in limestone representing a mother and child. The piece seemed to me to have unusual merit and I was much interested to learn from Dr. Longman that it was done by a Negro girl, Elizabeth Catlett, and moreover, that it was her first attempt at sculpture. On the basis of this one piece of sculpture, I wrote to Miss Catlett a few months later to obtain photographs of other sculpture by her which I hoped to be able to consider for exhibition at the Museum of Modern Art. However, Miss Catlett wrote me that she had not at that time finished any further sculpture.

In the winter of 1942, I was happy to meet Miss Catlett and her husband, Charles White, while they were staying in New York. I have not seen any further work by Miss Catlett, but she has sent me two photographs of recent small sculptures which are interesting although quite different in style from the large piece which attracted my attention in Iowa. My recommendation of Miss Catlett for a fellowship is based simply on the merit of this one piece which I saw and which seemed to me so promising.

I consider Charles White one of the outstanding young Negro artists in this country. I have seen his two large murals in Chicago and found them remarkably

OVER

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powerful. It seems to me that anything which the Rosenwald Foundation can do for either of these young artists will surely further the development of Negro art in this country.

Confidential Report on Candidate for Fellowship

Name of Candidate Elizabeth Catlett

Report Requested of Miss Dorothy C. Miller

Museum of Modern Art, New York City, New York

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

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*Dorothy C. Miller*  
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?

I am sorry to say that I met Miss Catlett only once and cannot give an estimate of her personality. She seemed to me attractive and intelligent.

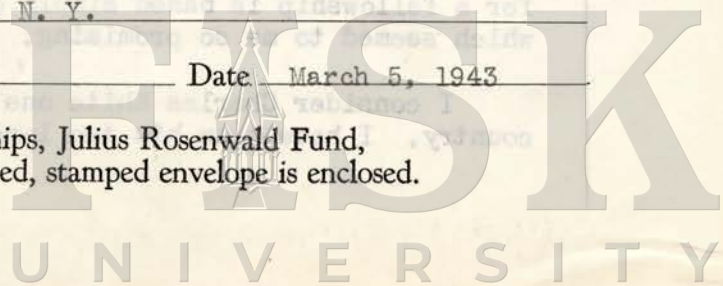
Signed *Dorothy C. Miller*

Position or Title Associate Curator of Painting and Sculpture

Address Museum of Modern Art, New York, N. Y.

Date March 5, 1943

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 Elizabeth Catlett  
Report Requested of Mr. Ossip Zadkine  
22 Charles Street, New York City, New York

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.

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We request candid and critical comment. Your reply will be held in strict confidence.

William C. Haygood  
Director for Fellowships

REPORT

Mr Elizabeth Catlett studied with me for several months, and from the sculptures which she executed in my school, I found her as one of my very gifts, if not the most talented pupil. She has developed to have a very clear understanding what really sculpture is meant to be, when it does not flatter. She has general taste. I do recommend her very strongly and am convinced that she

OVER

ought to be helped. The idea of a project of a sculpture symbolizing the Negro in Industry and Agriculture sounds to me as a very interesting one. She has already worked, with studying with me on a maternity subject, where the Negro temperament and approach expressed itself very remarkably. Mr. Callett is a very interesting case which I intend to follow the evolution and acquisition of practical knowledge.

O. ZADKINE

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 Ossif ZADKINE  
Position or Title Sculptor, Chevalier of Legion of Honor  
Address 22 Charles Street New York  
Date \_\_\_\_\_

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

LIST OF EXHIBITIONS AND AWARDS

EXHIBITIONS:

Howard University Student Shows, 1931-36  
State University of Iowa Student Salons, 1938-40  
Big Ten Universities' Circulating Exhibition, 1939-40  
Downtown Galleries Negro Exhibition, 1941  
Brown University Negro Exhibition, 1942  
New Orleans Art Association, 1941  
Atlanta University Negro Exhibition, 1942  
Ceramic Exhibition, Committee on Art in American Education and  
Society of the Museum of Modern Art, New York City, 1942  
Four Man Show For French War Relief and the Urban League,  
Barthe, Catlett, Hoffman, Savage, New York City, 1942  
Accepted for Negro Circulating Exhibition, Boston Museum, Smith  
College Museum, etc. , 1943

AWARDS:

Student Salon, State University of Iowa, 1939 - two Awards of  
Merit  
" " " " " " 1940 - two Awards of  
Merit  
American Negro Exposition, Chicago, 1940 - First Award in Sculpture

LIST OF EXHIBITIONS:

1. Atlanta University, 4th Annual Exhibition of Art, April, 1945.
2. Artists of Today Gallery, Newark, New Jersey, Group Show, 1945.
3. Albany Institute of History and Art, 1945.
4. Carver School, New York City, Art Teacher's Exhibition, 1945.
5. Brooklyn Museum, Brooklyn, New York Group Show, November, 1945.
6. Rhode Island School of Design, Providence, Rhode Island, 1945.
7. Tenth Annual Drawing & Print Exhibition of San Francisco Art Association, San Francisco Museum of Art, 1946.
8. Roko Gallery, New York City, Group Show, 1946.

LIST OF EXHIBITIONS:

1. Atlanta University, 4th Annual Exhibition of Art, April, 1945.
2. Artists of Today Gallery, Newark, New Jersey, Group Show, 1945.
3. Albany Institute of History and Art, 1945.
4. Carver School, New York City, Art Teacher's Exhibition, 1945.
5. Brooklyn Museum, Brooklyn, New York Group Show, November, 1945.
6. Rhode Island School of Design, Providence, Rhode Island, 1945.
7. Tenth Annual Drawing & Print Exhibition of San Francisco Art Association, San Francisco Museum of Art, 1946.
8. Roko Gallery, New York City, Group Show, 1946.

LIST OF EXHIBITIONS:

1. Atlanta University -.4th Annual Exhibition of Art - April, 1945
2. Artists of Today Gallery, Newark, N.J. Group Show, 1945
3. Albany Institute of History and Art - 1945
4. Carver School, N.Y.C. - Art Teacher's Exhibition - 1945
5. Brooklyn Museum, Brooklyn, N.Y. Group Show, Nov. 1945
6. Rhode Island School of Design, Providence, R.I. - 1945
7. 10th Annual Drawing & Print Exhibition of San Fransisco Art Assoc.  
San Fransisco Museum of Art, 1946
8. Roko Gallery, N.Y.C. Group Show - 1946



# Howard University

WASHINGTON, D. C.  
OFFICE OF THE REGISTRAR

Official Transcript of the Record of—

Catlett, Alice Elizabeth

College of Liberal Arts and  
in the Graduate School

Howard University, Washington, D.C.

I. Attendance. Admitted October 1, 1931

Graduated 6-7-35 Degree B.S. Withdrew 6-5-36

Attended \_\_\_\_\_ semesters (18 weeks)  
\_\_\_\_\_ quarters (12 week)  
and \_\_\_\_\_ summer sessions (8 weeks)

II. Status ~~of undergraduate~~ Received degree of B. S. in Art Cum Laude June 7, 1935.

III. Entrance Credits. Sources of credits: (1) Dunbar High School, Washington, D. C.

(2) \_\_\_\_\_ (3) \_\_\_\_\_

[Numbers in the third column ("Source") below refer to these numbers.]

Subjects	Units	Source	Subjects	Units	Source	Subjects	Units	Source	Subjects	Units	Source
English	3		German			Physiology					
Algebra	1½		History Anc.	1		General Science			Hist. Ame.	1	
Geometry	1½		Civics			Com'rcial Subjects					
Trigonometry			Physics			Drawing	1				
Greek			Chemistry	1		Shop Work					
Latin			Physiography			Home Economics					
French	3		Botany			Agriculture					
Spanish			Zoology			Other Subjs.	2		Total	15	

How admitted Unconditioned

## IV. College Credits.

Term	Course Number in Catalog	Descriptive Title of Course	No. Wk.	Hours per week		Grade	Unit
				Rec.	Lab.		
Autumn Qr. 1931	Eng. 1	Composition	12	5	0	C	1
	Art 1	Design	12		10	A	1
	Art 154	Mechanical Drawing	12		10	A	1
	Art 4	Freehand Drawing	12		6	B	.5
	Art 12	Sketch and Anatomy	12		6	B	.5
..... Winter Qr. 1932	Art 24	Composition	12	1	0	B	.2
	Art 2	Design	12		10	A	1
	Fren. 4	Intermediate French	12	5	0	C	1
	Art 5	Freehand Drawing	12		6	A	1
	Eng. 2	Composition	12	5	0	B	1
..... Spring Qr. 1932	Art 25	Composition	12	1	0	A	.6
	Art 13	Sketch and Anatomy	12		6	B	.5
	Phy. Ed.	Physical Education	12	5	0	B	
	Art 3	Design	12		8	A	.8
	Art 26	Composition	12	1	0	B	.2
.....	Art 14	Sketch and Anatomy	12		6	B	.5
	Art 60	Perspective	12	1	0	A	.5
.....	Art 6	Freehand Drawing	12		6	A	.5

\*Counted for Entrance Credit.



Term	Course Number in Catalog	Descriptive Title of Course	No. Wks.	Hours per week		Grade	Units	
				Rec.	Lab.			
Autumn Qr. 1932	Phy. Ed.	Catlett, Alice E. p.2. Physical Education	12	5	0	C		
	Art 30	Design	12		10	A	1	
	Art 42	Sketch and Anatomy	12		6	A	.5	
	Art 48	Composition	12	1	0	C	.2	
	Art 54	Water Color Painting	12		6	B	.5	
	Eng. 11	The Elements of Expression	12	5	0	B	1	
.....	psy. 1	General Psychology	12	5	0	C	1	
Winter Qr. 1933	Phy. Ed.	Physical Education	12	5	0	D		
	Edu. 5	Elementary Psychology for Teachers	12	5	0	A	1	
	hist. 1	European History prior to 1500	12	5	0	B	1	
	Art 31	Design	12		10	A	1	
	Art 49	Composition	12	1	0	D	.2	
	Art 43	Sketch and Anatomy	12		6	A	.5	
	Art 55	Water Color Painting	12		6	A	.5	
	.....	Fren. 5	Advanced French	12	5	0	B	1
Spring Qr. 1933	Art 32	Design	12		10	A	1	
	Edu. 29	Educational Psychology	12	5	0	B	1	
	Edu. 1	Survey of Education	12	5	0	B	1	
	Art 50	Composition	12	1	0	B	.2	
	Art 56	Water Color Painting	12		6	C	.5	
	.....	Art 44	Sketch and Anatomy	12		6	A	.5
First Sem. 1933	Art 140	Design 7	18		10	C	3	
	Art 100	Composition 7	18	1	2	C	2	
	Art 106	Life Class 1	18		15	B	3	
	Art 126	History of Art through the Ages	18	3	0	C	3	
	.....	Art 116	Crafts 1	18		10	A	3
	Second Sem. 1934	Hist. 2	Modern Europe	18	3	0	C	3
Art 131		History of Modern Painting	18	3	0	C	3	
Art 118		Crafts 3	18		10	B	3	
Art 108		Life Class 3	18		15	C	3	
Art 102		Composition 9	18	1	2	B	2	
Art 150		Illustration 1	18		10	B	3	
.....		H. E. 101	Costume Design	18	3	0	A	3
First Sem. 1934		Bot. 1	General Botany	18	3	6	A	3
	Soc. 51	Introduction to Sociology	18	3	0	C	3	
	Art 116	Portraits and Still Life	18	3	0	A	3	
	Art 128	History of Mediaeval Art	18	3	0	A	3	
	Art 108	Life Class	18	3	0	A	3	
	.....	Phy. Ed.	Physical Education	18	3	0	C	
Second Sem. 1935	Art 115	Landscape Painting 1	18	2	0	B	2	
	Art 117	Portraits and Still Life Painting	18	3	0	B	3	
	Art 109	Life Class	18	3	0	A	3	
	Anat. 102	Anatomy for Art Students	18	2	0	B	2	
	Arch. 104	Decorative Arts and Interiors	18	2	0	F	-	
	.....	Phy. Ed.	Physical Education	18	3	0	C	

Continued on page 3

Term	Course Number in Catalog	Descriptive Title of Course	No. Wks.	Hours per week		Grade	Units
				Rec.	Lab.		
		Graduate School Catlett, Alice Elizabeth p.3.					
Second Sem. 1936	Art 116	Portraits and Still Life Painting	18	3	0	B	SH 3
TAR 12-3-38							

*F. J. Wilkman*  
Registrar.



IOWA CITY

OFFICE OF THE REGISTRAR

Graduate College

Name Catlett, Alice Elizabeth

		SUBJECT		1st Sem.		2d Sem.		SUBJECT		1st Sem.		2d Sem.	
				Hrs.	Grade	Hrs.	Grade			Hrs.	Grade	Hrs.	Grade
Home address; St. & No. 1024 Lemont St.		Academic Year 1938-1939											
City Washington, D.C. County State													
Date of birth April 15, 1915		Gr.Art(Oil painting)155		3	a	3	a						
Place of birth Washington, D.C.		Gr.Art(Sculpture)160		2	a	3	a						
Nationality American Race Negro		Gr.Art(Figure const.)153		2	a								
		Gr.Art(Water color paint.)156		2	B	2	B						
Name of parent or guardian Mrs. M.C. Catlett		Hist.Art(Med.art & arch.)											
Address Washington, D.C. 107,				3	B								
Occupation of father Teacher		Hist.Art(North.Renaiss.art & arch.)115,		3	B								
Name of wife or husband		Art(Med.art & archit.),108				2	a						
Address		Art(North.renaiss.art & arch.)											
Institutions Previously Attended Degree Yrs. Class		Art(Life)150		3	a								
Dunbar H.S., Washington, D.C. 4 1931						2	a						
Howard Univ., Washington, D.C. B.S. 4 1935													
		Academic Year 1939-1940											
Secondary Credits Un. College Credits S.H.		Art(Sem.in art crit.)137, 138		2	a	2	B						
English Howard University		Art(Oil painting)155		3	B								
Latin B.S. 1936		Art(Anatomy)(145)(146)		1	a	1	a						
French or Spanish		Art(Sculpture)160		4	a								
German		Art(Thesis)299		3	B								
Hist. civics econ. sociol.		M.E.(Manufact.processes)21		2	B								
Algebra		Art(Oil painting)155				3	B						
P. & S. Geometry		Art(Fresco painting)158				3	B						
Physics		Art(Sculpture)160				4	a						
Chemistry		Art(Thesis)299				2	a						
Additional science													
		Total											
Entrance Cond'n Un Removal Date S.H. Entrance Cond'n													

Harry W. Barnes  
12-31-40  
W.B. Registrar

For M.F.A.:

Major: Art:

Minor: History of Art

Thesis: Sculpture in stone--"Negro Mother and Child"

Date of graduation 6-3-40

Degree conferred Master of Fine Arts

Honors conferred

Date of matriculation in this:

College 9-23-1938

University 9-23-1938

## Marking System

Passing—highest to lowest, A, B, C, D; Inc.—incomplete;  
F, failed; Abs.—absent from last exercise; Ex.—excused;  
O—no report.

Only courses with C grade or above and numbered 100 or  
above counted for graduate credit.



FELLOWSHIPS

Catlett, Elizabeth

January 18, 1943

Dear Mrs. White: The copy of Mr. Wood's letter came this morning, and I am adding it to the fellowship material which you have submitted.

I do not remember whether when you were in my office we discussed the exhibit materials which will be needed to support your application. As in the case of painters, sculptors are required to present some examples of their work for the art jury's judgment. I will let you know in advance when these exhibits should be sent to the Budworth Galleries in New York. At the moment I expect this will be sometime during February.

Let me take this opportunity to acknowledge Mr. White's letter of January 13. I am very glad to know that you are both so pleasantly situated, and that the work is going forward as you would wish. My cordial greetings to you both.

Sincerely yours,

WCH:MLJ

WILLIAM C. HAYCOCK

Mrs. Charles White  
Trustee House  
Hampton Institute  
Hampton, Virginia

(filed fellowship application  
Catlett, Elizabeth)

FISK  
UNIVERSITY

Fellow - White Charles

# FELLOWSHIPS

April 22, 1943

Dear Mrs. White: It is with real regret that I must inform you that you were not selected for an award at the final meeting of the Committee on Fellowships of the Julius Rosenwald Fund.

The Committee, after the most careful consideration, selected a total of 42 Fellows - 25 Negroes and 17 white Southerners - out of several hundred candidates. I am sure that you realize that each of the applications has been given thoughtful attention, and that the Committee's action does not in any way imply a lack of approval of or interest in your project.

Sincerely yours,

VANDI V. HAYGOOD

Mrs. William C. Haygood  
Acting-Director for Fellowships

VH:MLU

Mrs. Charles W. White  
Trustee House  
Hampton Institute  
Hampton, Virginia

*(Elizabeth) Catlett*

1945 MM

Name Alice Elizabeth Catlett Field: Painting and Sculpture  
Administrative assistant, art instructor, Carver School, New York City  
34 Bedford Street, New York, New York

Plan of Work

To do a series of lithographs, paintings, and sculptures on the role of the Negro woman in the fight for democratic rights in the history of America. Work to be exhibited in southern colleges, Negro and white; some works to be allocated to schools by Rosenwald Fund.

Requests grant for one year beginning June, 1945.

Personal Data Born Washington, D. C., April, 1915. Age: 30  
Married, one partial dependent. Draft Status:

Undergraduate Work Howard University, B.S., 1935.

Graduate Work State University of Iowa, M.F.A., 1940.  
Chicago Art Institute, summer 1941.

Experience Art instructor, Hillside High School, Durham, North Carolina, 1936-38, \$820; art instructor, Prairie View College, Hempstead, Texas, summer 1940, \$450; head, Art Department, Dillard University, New Orleans, Louisiana, 1940-42, \$200; instructor of sculpture, Hampton Institute, Hampton, Virginia, 1943, \$100 a mo.; administrative assistant, Carver School, New York City, 1943- , \$1820.

Accomplishments Artists League of America.

See Committee Folder.

"The Negro Artist in America," published in American Contemporary Art, published by A.C.A. Gallery, 63 East 57th Street, New York City, April, 1944.

Howard University, 1932-33, 1933-34, \$150 tuition scholarship each year. State University of Iowa, 1939-40, \$100 tuition scholarship.

References

Alain Locke, Washington, D. C.  
Walter Pach, artist, New York City  
Harry Sternberg, Art Students League, New York City  
Victor Lowenfeld, Hampton Institute  
Grant Wood, letter in 1940, to Dillard University

Budget Summary

Total Amount Needed \$2,000  
From Applicant -  
From Fund \$2,000

AMOUNT GRANTED

FILE COPY



UNIVERSITY

LETTERS OF REFERENCE

Miss Elizabeth Catlett

Letter from Grant Wood to the president of Dillard University in June, 1940

Miss Catlett is one of the most outstanding students we have had in our department in recent years. I feel that she will make a brilliant teacher.

She has, to begin with, developed very unusual talent and technical ability in her specialized field of art. She has done excellent work in painting, and in sculpture her work has been absolutely outstanding. I feel that she has high professional possibilities as an artist.

She is gifted with acute general intelligence and has poise, maturity and personal dignity that will serve her well as a teacher and executive. In my opinion, she is a natural leader. In the period she has been here at Iowa, she has held the respect and liking of students and instructors alike. She is sincere, very hard working and presents an excellent appearance. She expresses herself very well, and has an unselfconscious and impressive manner of presentation.

In summary, I feel that Miss Catlett has every qualification for making an outstanding success in the educational profession, and I cannot recommend her too highly.

- - - - -

Mr. Harry Sternberg, Instructor, Art Students League, 215 West 57th Street,  
New York, New York

It is a pleasure to write a recommendation for Alice Catlett. I have known her for some years and have a good knowledge of her character and abilities.



The project is an excellent one. It should be an inspiring theme to her, and the result could be a social inspiration.

I believe Alice Catlett competent to do an excellent job if she were given the opportunity.

-----

Mr. Walter Pach, Artist, formerly Professor at New York University and Columbia, 3 Washington Square, New York 3, New York

I have known Miss Catlett for over a year. She was sent to interview me at that time about giving a course of lectures at the George Washington Carver School, where she was teaching. I did give the course, and so met her frequently and saw work that she had on exhibition. In order to make the present report conscientiously, I have also gone to her studio and seen additional work of hers.

I can say that I have no reserves of any kind in recommending her for a fellowship. Her work as an artist is strong and competent. It shows the seriousness of her study under able teachers during her formative period and - far more than that - it shows real personality in developing an art that is wholly her own. Her years of teaching in various institutions have given her the ability to formulate her ideas clearly, so that she conveys them either in words, in paint or in clay. This evidently is a condition pointing to success in such a project as the one she outlines: that of recording the lives and achievements of Negro women. I am sure she would carry out her idea soberly and effectively, without histrionics or false sentiment. Her desire to establish herself permanently as an artist seems to me to warrant special consideration, even in its bearing on the project of portraying Negro women. For, whatever the research into historical and other intellectual elements in the scheme, it cannot have value unless it

is executed by one who can give a genuine art-quality to the work. Miss Catlett realizes this, and therefore links the matter of her development as an artist with the specific project she wishes to carry through. From various conversations with her, and from a knowledge of her background, her ideas, and her previous performance, I am convinced that she would do something of exceptional worth if awarded a fellowship. Her work already gives her a very dignified place among the American artists of today.

- - - - -

Dr. Alain Locke, Professor of Philosophy, Howard University

Miss Catlett is a highly competent painter and sculptor. Her creative work does not follow a very representational style, but I take it she will adapt her style to the objective of this project; particularly as a former student of Grant Wood's, she should be able to get the period, regional and type flavor into her work. The project itself is sound and promises to be culturally useful. I think it quite worth the experiment.

- - - - -

Dr. Viktor Lowenfeld, Head, Art Department, Hampton Institute

Miss Alice Elizabeth Catlett was teaching sculpturing at the Art Department of Hampton Institute. It was during this time that I had much opportunity to see her at work. Miss Catlett combines in her the great creative abilities and the intellectual power which make her very well fit to execute the plan to portray the history of Negro womanhood. She is one of the few artist personalities who is gifted in several medias as sculpturing, painting and graphics. Her style of



depicting subject matter is convincing and clear, and I feel that her project will be a fine contribution toward a better understanding of both races.

-----

a

**JULIUS ROSENWALD FUND**  
**4901 ELLIS AVENUE**  
**CHICAGO 15**

Confidential Report on Candidate for Fellowship

Name of Candidate            Mrs. Alice Elizabeth Catlett

Report Requested of        Dr. Alain Locke  
   1326 R Street, N. W.  
   Washington, D. C.

---

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 qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

*William C. Haygood*  
Mrs. William C. Haygood  
Acting Director for Fellowships

---

REPORT

*Miss*  
~~Mrs~~ Catlett is a highly competent painter and sculptor. Her creative work does not follow a very representational style, but I take it she will adapt her style to the objective of this project; particularly as a former student of Grant Wood's, she should be able to get the period, regional and type flavor into her work. The project itself is sound and promises to be culturally useful. I think it quite worth the experiment.

*Alain Locke*  
Alain Locke.

OVER

Feb 21, 1945



JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO 15

Confidential Report on Candidate for Fellowship

Name of Candidate

Mrs. Alice Elizabeth Caslett

Report Requested of

Dr. Alain Locke  
1320 N Street, N. W.  
Washington, D. C.

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.

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We request candid and critical comment. Your reply will be held in strict confidence.

Mrs. William C. Haygood  
Acting Director for Fellowships

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?

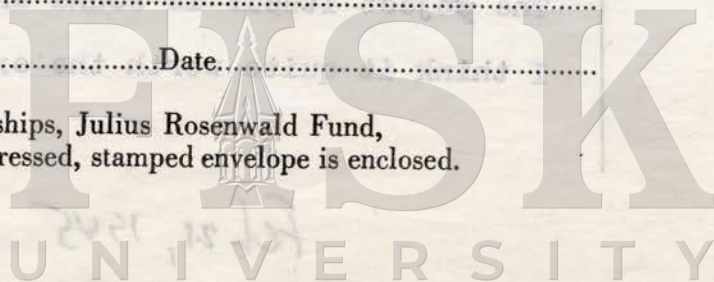
Signed.....

Position or Title.....

Address.....

Date.....

Please return to the Division for Fellowships, Julius Rosenwald Fund,  
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.



a

**JULIUS ROSENWALD FUND**  
4901 ELLIS AVENUE  
CHICAGO 15

Confidential Report on Candidate for Fellowship

Name of Candidate            Mrs. Alice Elizabeth Catlett

Report Requested of        Dr. Victor Lowenfeld  
                                 Hampton Institute  
                                 Hampton, Virginia

---

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*William C. Haygood*  
Mrs. William C. Haygood  
Acting Director for Fellowships

---

REPORT

Mrs. Alice Elizabeth Catlett was teaching sculpturing at the Art Department of Hampton Institute. It was during this time that I had much opportunity to see her at work. Mrs. Catlett combines in her the great creative abilities and the intellectual power which make her very well fit to execute the plan to portray the history of Negro womanhood. She is one of the few artist personalities who are gifted in several medias as sculpturing, painting and graphics. Her style of depicting subject matter is convincing and clear, and I feel that her project will be a fine contribution toward a better understanding of both races.

*Victor Lowenfeld*  
Victor Lowenfeld  
Head of Art Department  
Hampton Institute

OVER

F O R K  
UNIVERSITY

JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO 15

Confidential Report on Candidate for Fellowship

Name of Candidate Mrs. Alice Elizabeth Castlet

Report Requested of Dr. Victor Lowenfeld  
Hampton Institute  
Hampton, Virginia

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.

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Acting Director for Fellowships  
Mr. William C. Haygood

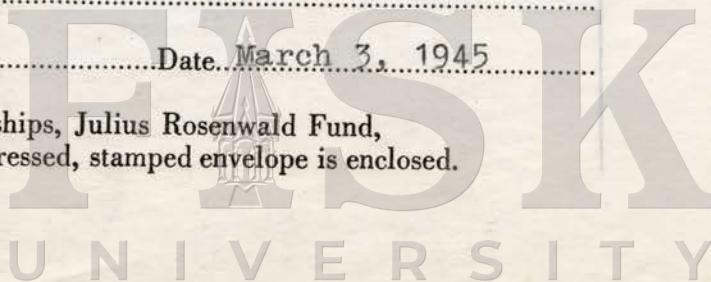
Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Yes

Signed..... *Victor Lowenfeld*  
Position or Title..... Head of Art Department, Hampton Institute  
Address..... Hampton, Va.

Date March 3, 1945

Please return to the Division for Fellowships, Julius Rosenwald Fund,  
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.



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**JULIUS ROSENWALD FUND**  
**4901 ELLIS AVENUE**  
**CHICAGO 15**

Confidential Report on Candidate for Fellowship

Name of Candidate

*Miss*  
~~Mrs.~~ Alice Elizabeth Catlett

Report Requested of

Mr. Walter Pach  
3 Washington Square, N.  
New York, <sup>3</sup> New York

---

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 qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

*Jessie U. Haygood*  
Mrs. William C. Haygood  
Acting Director for Fellowships

REPORT

I have known Miss Catlett for over a year. She was sent to interview me at that time about giving a course of lectures at the George Washington <sup>Carver</sup> School, where she was teaching. I did give the course, and so met her frequently and saw work that she had on exhibition. In order to make the present report conscientiously, I have also gone to her studio and seen additional work of hers.

I can say that I have no reserves of any kind in recommending her for a fellowship. Her work as an artist is strong and competent. It shows the seriousness of her study under able teachers during her formative period and far more than that - it shows real personality in developing an art that is wholly her own. Her years of teaching in various institutions have given her the

OVER

in ability to formulate her ideas clearly, so that she conveys them either in words, in paint or in clay. This evidently is a condition pointing to success in such a project as the one she outlines: that of recording the lives and achievements of Negro women. I am sure she would carry out her idea soberly and effectively, without histrionics or false sentiment. Her desire to establish herself permanently as an artist seems to me to warrant special consideration, even in its bearing on the project of portraying Negro women. For, whatever the research into historical and other intellectual elements in the scheme, it can not have value unless it is executed by one who can give a genuine art-quality to the work. Miss Catlett realizes this, and therefore links the matter of her development as an artist with the specific project she wishes to carry through. From various conversations with her, and from a knowledge of her background, her ideas, and her previous performance I am convinced that she would do something of exceptional worth if awarded a fellowship. Her work already gives her a very dignified place among <sup>the</sup> American artists of today.

Mr. William C. Hays  
Acting Director for Fellowships

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?

I am sure that she has no such handicaps; she gives the impression of complete seriousness, while at the same time pleasing by her sympathetic manner. To corroborate this from the differing point of view of a woman, I may add that my wife has quite the same idea of Miss Catlett as I.

Signed... Walter Pach

Position or Title... artist, formerly professor at New York University and Columbia

Address... 3 Washington Square, New York 3, N. Y.

Date... February 18, 1945

Please return to the Division for Fellowships, Julius Rosenwald Fund,  
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.

HSK  
UNIVERSITY

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO 15

Confidential Report on Candidate for Fellowship

Name of Candidate            MRS. ELIZABETH CATLETT WHITE  
Report Requested of        Mr. Harry Sternberg  
   30 East 14th Street  
   New York, New York

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 qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

*Carrie C. Haygood*  
Mrs. William C. Haygood  
Acting Director for Fellowships

REPORT

I have recommended Mrs White  
for her first Rosenwald Fellowship,  
and I enthusiastically recommend  
her again.

I have seen some of the work  
she has done - and it is fine;  
earnest mature art.

OVER

An extension on her  
Fellowship would be, I believe,  
a contribution to the culture  
of America.

Name of Candidate  
Mrs. Elizabeth Galt  
Report Requested of  
Mr. Harry Sternberg  
30 East 14th Street  
New York, New York

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 qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

Mrs. William C. Haygood  
Acting Director for Fellowships

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..... *Harry Sternberg*  
Position or Title..... *Instructor in Graphic Arts & Painting*  
Address..... *Art Students League*  
*215 W 57 St* Date *Feb 18.*

Please return to the Division for Fellowships, Julius Rosenwald Fund,  
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.



STATEMENT OF PLAN OF WORK

PLEASE RETURN  
TO  
JULIUS ROSENWALD FUND

Negro women in America have long suffered under the double handicap of race and sex. Because of subtle American propaganda in the movies, radio and stage, they have come to be generally regarded as good cooks, housemaids and nurses and little else. At this time when we are fighting an all out war against tyranny and oppression it is extremely important that the picture of Negro women as participants in this fight, throughout the history of America, be sharply drawn. The recent raping of Mrs. Recy Taylor, wife of a Negro soldier, in Alabama, is an extreme indication of the need for some knowledge of the role of Negro women in shaping the democratic progress of our country.

It is my earnest desire to portray this history of Negro womanhood in lithography, painting and sculpture, and to send these portrayals to Negro and white colleges so that young men and women, especially in the south, can get some idea of the contributions of Negro American women.

I feel that art should be a combined emotional, aesthetic and social expression. Such a project would give me an excellent opportunity for creative expression and development.

The details of the plan of work are as follows:

1. The series will include such specific personalities as Harriet Tubman, Sojourner Truth and Deborah Gannett; and general characters to portray the Negro woman in the great periods of our country's democratic progress such as the Civil War, the abolitionist movement, etc. up to the present time. Emphasis will be placed not only on the struggle for Negro rights, but for democratic equality for women as well.
2. When the series is complete, it will be sent on tour to Negro and white colleges and galleries especially in the south. The show could be circulated by the Rosenwald Fund or possibly by the College Art Association, with shipping expenses paid partially by the colleges.
3. At the conclusion of the circulation of this show, some pieces will be allocated to Negro colleges by the Rosenwald Fund.
4. As to my future plans, I want to establish myself as an artist so that I can develop, as I feel that my greatest contribution to the forward progress of the Negro can be made in this field. The opportunity to devote one year to painting and sculpture would be of extreme importance in realizing this aim.

Elizabeth Catlett

FISK  
UNIVERSITY

STATEMENT OF PLAN OF WORK

PLEASE RETURN  
TO  
JULIUS ROSENWALD FUND

Negro women in America have long suffered under the double handicap of race and sex. Because of subtle American propaganda in the movies, radio and stage, they have come to be generally regarded as good cooks, housemaids and nurses and little else. At this time when we are fighting an all out war against tyranny and oppression, it is extremely important that the picture of Negro women as participants in this fight, throughout the history of America, be sharply drawn. The recent raping of Mrs. Recey Taylor, wife of a Negro soldier, in Alabama, is an extreme indication of the need for some knowledge of the role of Negro women in shaping the democratic progress of our country.

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2. When the series is complete, it will be sent on tour to Negro and white colleges and galleries especially in the south. The show could be circulated by the Rosenwald Fund or by the College Art Association, possibly, with shipping expenses paid partially by the colleges themselves.
3. At the conclusion of the circulation of this show, some pieces will be allocated to Negro colleges by the Rosenwald Fund.
4. As to my future plans, I want to establish myself as an artist so that I can develop, as I feel that my greatest contribution to the progress of the Negro can be made in this field. The opportunity to devote one year to painting and sculpture would be of extreme importance in realizing this aim.

Elizabeth Catlett

FISK  
UNIVERSITY

1945 MM

Name Alice Elizabeth Catlett Field: Painting and Sculpture  
Administrative assistant, art instructor, Carver School, New York City  
34 Bedford Street, New York, New York

Plan of Work

To do a series of lithographs, paintings, and sculptures on the role of the Negro woman in the fight for democratic rights in the history of America. Work to be exhibited in southern colleges, Negro and white; some works to be allocated to schools by Rosenwald Fund.

Requests grant for one year beginning June, 1945.

Personal Data Born Washington, D. C., April, 1915. Age: 30  
Married, one partial dependent. Draft Status:

Undergraduate Work Howard University, B.S., 1935.

Graduate Work State University of Iowa, M.F.A., 1940.  
Chicago Art Institute, summer 1941.

Experience Art instructor, Hillside High School, Durham, North Carolina, 1936-38, \$820; art instructor, Prairie View College, Hempstead, Texas, summer 1940, \$450; head, Art Department, Dillard University, New Orleans, Louisiana, 1940-42, \$200; instructor of sculpture, Hampton Institute, Hampton, Virginia, 1943, \$100 a mo.; administrative assistant, Carver School, New York City, 1943- , \$1820.

Accomplishments Artists League of America.

See Committee Folder.

"The Negro Artist in America," published in American Contemporary Art, published by A.C.A. Gallery, 63 East 57th Street, New York City, April, 1944.

Howard University, 1932-33, 1933-34, \$150 tuition scholarship each year. State University of Iowa, 1939-40, \$100 tuition scholarship.

References

Alain Locke, Washington, D. C.  
Walter Pach, artist, New York City  
Harry Sternberg, Art Students League, New York City  
Victor Lowenfeld, Hampton Institute  
Grant Wood, letter in 1940, to Dillard University

Budget Summary

Total Amount Needed \$2,000  
From Applicant -  
From Fund \$2,000

AMOUNT GRANTED



LETTERS OF REFERENCE

Miss Elizabeth Catlett

Letter from Grant Wood to the president of Dillard University in June, 1940

Miss Catlett is one of the most outstanding students we have had in our department in recent years. I feel that she will make a brilliant teacher.

She has, to begin with, developed very unusual talent and technical ability in her specialized field of art. She has done excellent work in painting, and in sculpture her work has been absolutely outstanding. I feel that she has high professional possibilities as an artist.

She is gifted with acute general intelligence and has poise, maturity and personal dignity that will serve her well as a teacher and executive. In my opinion, she is a natural leader. In the period she has been here at Iowa, she has held the respect and liking of students and instructors alike. She is sincere, very hard working and presents an excellent appearance. She expresses herself very well, and has an unselfconscious and impressive manner of presentation.

In summary, I feel that Miss Catlett has every qualification for making an outstanding success in the educational profession, and I cannot recommend her too highly.

- - - - -

Mr. Harry Sternberg, Instructor, Art Students League, 215 West 57th Street,  
New York, New York

It is a pleasure to write a recommendation for Alice Catlett. I have known her for some years and have a good knowledge of her character and abilities.



The project is an excellent one. It should be an inspiring theme to her, and the result could be a social inspiration.

I believe Alice Catlett competent to do an excellent job if she were given the opportunity.

- - - - -

Mr. Walter Pach, Artist, formerly Professor at New York University and Columbia, 3 Washington Square, New York 3, New York

I have known Miss Catlett for over a year. She was sent to interview me at that time about giving a course of lectures at the George Washington Carver School, where she was teaching. I did give the course, and so met her frequently and saw work that she had on exhibition. In order to make the present report conscientiously, I have also gone to her studio and seen additional work of hers.

I can say that I have no reserves of any kind in recommending her for a fellowship. Her work as an artist is strong and competent. It shows the seriousness of her study under able teachers during her formative period and - far more than that - it shows real personality in developing an art that is wholly her own. Her years of teaching in various institutions have given her the ability to formulate her ideas clearly, so that she conveys them either in words, in paint or in clay. This evidently is a condition pointing to success in such a project as the one she outlines: that of recording the lives and achievements of Negro women. I am sure she would carry out her idea soberly and effectively, without histrionics or false sentiment. Her desire to establish herself permanently as an artist seems to me to warrant special consideration, even in its bearing on the project of portraying Negro women. For, whatever the research into historical and other intellectual elements in the scheme, it cannot have value unless it

is executed by one who can give a genuine art-quality to the work. Miss Catlett realizes this, and therefore links the matter of her development as an artist with the specific project she wishes to carry through. From various conversations with her, and from a knowledge of her background, her ideas, and her previous performance, I am convinced that she would do something of exceptional worth if awarded a fellowship. Her work already gives her a very dignified place among the American artists of today.

- - - - -

Dr. Alain Locke, Professor of Philosophy, Howard University

Miss Catlett is a highly competent painter and sculptor. Her creative work does not follow a very representational style, but I take it she will adapt her style to the objective of this project; particularly as a former student of Grant Wood's, she should be able to get the period, regional and type flavor into her work. The project itself is sound and promises to be culturally useful. I think it quite worth the experiment.

- - - - -

Dr. Viktor Lowenfeld, Head, Art Department, Hampton Institute

Miss Alice Elizabeth Catlett was teaching sculpturing at the Art Department of Hampton Institute. It was during this time that I had much opportunity to see her at work. Miss Catlett combines in her the great creative abilities and the intellectual power which make her very well fit to execute the plan to portray the history of Negro womanhood. She is one of the few artist personalities who is gifted in several medias as sculpturing, painting and graphics. Her style of

depicting subject matter is convincing and clear, and I feel that her project will be a fine contribution toward a better understanding of both races.

-----

LIST OF EXHIBITIONS:

1. Atlanta University, 4th Annual Exhibition of Art, April, 1945.
2. Artists of Today Gallery, Newark, New Jersey, Group Show, 1945.
3. Albany Institute of History and Art, 1945.
4. Carver School, New York City, Art Teacher's Exhibition, 1945.
5. Brooklyn Museum, Brooklyn, New York Group Show, November, 1945.
6. Rhode Island School of Design, Providence, Rhode Island, 1945.
7. Tenth Annual Drawing & Print Exhibition of San Francisco Art Association,  
San Francisco Museum of Art, 1946.
8. Roko Gallery, New York City, Group Show, 1946.



# FELLOWSHIPS

April 25, 1945

Dear Miss Catlett: 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 eight hundred dollars (\$1,800) for a twelve-month period to enable you to do a series of lithographs, paintings, and sculptures on the role of the Negro woman in the fight for democratic rights in the history of America.

Will you please let us know at once whether or not you can accept the fellowship? An announcement of the Committee's selections will soon be made, and it can include only those from whom acceptances have been received.

Sincerely yours,

Mrs. William C. Haygood  
Acting Director for Fellowships

VH:RR

Miss Alice E. Catlett  
34 Bedford Street  
New York, New York



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

A. N. WILLIAMS  
PRESIDENT

(28)  
120.

SYMBOLS

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

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NE39 5-NEWYORK NY 28 1120A

1945 APR 28 AM 10 32

MRS WILLIAM C HAYGOOD=

JULIUS ROSENWALD FUND 4901 ELLIS AVE CHGO=

AM HAPPY TO ACCEPT FELLOWSHIP=

(ELIZABETH) CATLETT.

FELLOWSHIPS

DRE 7100

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FISK  
UNIVERSITY



10539 cm  
7/26

# FELLOWSHIPS

May 2, 1945

Dear Miss Catlett: I have seen the recent correspondence which you have had with Mrs. Haygood in connection with the fellowship grant awarded to you a short time ago. It is customary for us to make payment in monthly installments spread over the period for which the award was made, but if you prefer another plan, feel quite free to suggest it.

When you are ready to begin work under your grant, please write me, giving the payment plan best suited to your needs, and the address to which your checks should be mailed. Any change of address during the tenure of your fellowship should be reported immediately so that you will receive your payments promptly.

Fellowship funds, because they are a gift and not compensation for services, are not taxable under the Federal income tax law. You need not report the amount received on your tax return.

Yours very truly,

DAE:MM

DOROTHY A. ELVIDGE

Miss Alice E. Catlett  
34 Bedford Street  
New York, New York

FISK  
UNIVERSITY

	VH	9	VH	16

Fisk University  
Nashville 8, Tennessee

DEPARTMENT OF EDUCATION

May 7  
1 9 4 5

Mrs William C Haygood  
Acting Director for Fellowships  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago 15, Illinois

Dear Mrs Haygood:

I am enclosing the copy of a letter which we sent a few weeks ago to Mrs Elizabeth Catlett White concerning a position in our Summer Session. Since the Carver School has closed, it is possible that the letter did not reach Mrs White.

Mr Arna Bontemps has suggested that I ask you to forward this letter to her, since you will be communicating with her soon concerning a fellowship.

I should appreciate your effort in helping us to contact Mrs White.

Sincerely yours,

*George N. Redd*

George N Redd  
Professor of Education and  
Director of Summer Session

GNR f

Encl - 1

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UNIVERSITY

FELLOWSHIPS

34 Bedford St.  
New York City, 14  
May 11, 1945

7  
5/23/45

Dear Miss Elvidge,

Mo	5/14	DE	5/15
Wed		WCH	0

I am leaving for Mexico on June 4 and would like very much to receive \$1200 of my grant before that time. If you would send me the checks to the above address by the end of May, I would greatly appreciate it.

The remainder of the grant I would like sent in monthly instalments beginning the 1st of December. We will be back in New York by that time, as we plan to leave Mexico in November.

Thank you very much for your letter and your cooperation.

Sincerely,

Elizabeth Catlett



FELLOWSHIPS

Catlett, Eliz.

May 16, 1945

Dear Mr. Redd: I sent the copy of your letter  
to Mrs. White on to her at her  
home address by air mail as soon as it was received.  
I hope that you will receive an answer from her  
promptly.

Sincerely yours,

VANDI V. HAYGOOD

VH:RR

Mrs. William C. Haygood  
Acting Director for Fellowships

Mr. George N. Redd  
Department of Education  
Fisk University  
Nashville 8, Tennessee

FISK  
  
UNIVERSITY

# FELLOWSHIPS

May 10, 1945

Dear Miss Catlett: Mr. George Redd has asked me to forward the enclosed copy of his letter to you of April 18, which he thinks may not have reached you. He sent it to the Carver School since he did not have your home address.

In reference to the offer made to you I might mention that it would be quite acceptable to the Fund if you wished to accept the position and postpone work under your grant until August.

Sincerely yours,

VANDI V. HAYGOOD

Mrs. William C. Haygood  
Acting Director for Fellowships

VH:RR  
encl.

Miss Elizabeth Catlett  
34 Bedford Street  
New York, New York

**FISK**  
UNIVERSITY

# FELLOWSHIPS

34 Bedford Street  
New York 14, N.Y.

Catlett, Elizabeth

May 27, 1945

Miss Dorothy G. Elvidge  
Julius Rosenwald Fund  
4901 Ellis Ave.  
Chicago 15, Illinois

DE	5/31	DE	6/1

Dear Miss Elvidge:

In response to your letter inquiring how I want payments on my fellowship made, I would like to request the following:

1. Please send the first installment (monthly) to me at the above address, my home.
2. Please send all following monthly installments to the  
 Manufacturers Trust Company  
 67 West 125th Street  
 N. Y. 27, N. Y.

To be deposited to my account. I will make the arrangements and write you when they are complete.

3. I would like the full amount, \$1800, to be equally divided into 12 payments.



and sent to me monthly beginning  
June 1, 1945.

Very sincerely yours,

Elizabeth Cattel (White)

Please make the checks payable  
to Elizabeth C. White as that is  
the name my account is in.

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

# FELLOWSHIPS

To Mrs. (Elizabeth) Catlett White  
34 Bedford Street  
New York 14, New York

Payment Voucher No. 699


Date May 31, 1945

First monthly installment on fellowship - - - - - \$150.00

Ck. #33109

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	44-13	\$150.00	

Prepared by	Checked by	Posted by	
ejj			

JH-0

# FELLOWSHIPS

June 1, 1945

Dear Mrs. White: I shall see that your fellowship grant is paid to you in twelve monthly installment of \$150 each, the first check of which is enclosed. Beginning July 1, your payments will be mailed to the Manufacturers Trust Company for deposit to your account. It would be a convenience if you would send us about twenty-five deposit slips to be mailed in with your checks.

Yours very truly,

DOROTHY A. ELVIDGE

DAE:ejj

Mrs. Elizabeth Catlett White  
34 Bedford Street  
New York 14, New York

	DE	6/18	56	34 Bedford Street
	DH		UH	New York City, 14
				June 14, 1945

FELLOWSHIPS

Dear Miss Elbridge,

I am enclosing the deposit slips for my monthly deposits from the Rosenwald Fund. Please address the checks to:

deposit slips  
rec'd  
EJC

Special Interest Department  
Manufacturers Trust Company  
67 West 125 Street  
N. Y. 27, N. Y.

My address for the summer will be:

Camp Wo-Chi-Ca  
Port Royal, N. J.

Thank you very much.

Sincerely yours,

(Elizabeth) Catlett

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

To Manufacturers Trust Company

A/C. (Elizabeth C.) White (Catlett)

67 West 125th Street

New York 27, New York

Payment Voucher No. 848

Date July 2, 1945

FELLOWSHIPS

July installment on fellowship grant - - - - - \$150.00

Chk. #33285

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	44-13	\$150.00	

Prepared by

Checked by

Posted by

ejj



Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

FELLOWSHIPS

To

Manufacturers Trust Company

A/C - ~~Elizabeth C. White~~ → (Catlett)

67 West 125th Street

New York 27, N. Y.  
(Special Interest Dept.)

Payment Voucher No. 947

Date July 31, 1945

Third payment on fellowship - - - - - \$150.00

Ck. #33411

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	44-13	\$150.00	

Prepared by AM	Checked by	Posted by	Comptroller
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# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

To

Manufacturers Trust Company - *M/c* -

(Elizabeth C. White) *Callell*

Attention: Special Interest Dept.  
Manufacturers Trust Company  
67 West 125th Street  
New York 27, N. Y.

Payment Voucher No. 1017

Date August 31, 1945


FELLOWSHIPS

Payment on fellowship - - - - - \$150.00

Ck. #33507

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	44-13	\$150.00	

Prepared by <b>AM</b>	Checked by	Posted by	 Comptroller
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# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

# FELLOWSHIPS

To Manufacturers Trust Company - A/C -

Elizabeth C. White

Attention: Special Interest Department  
Manufacturers Trust Company  
67 West 125th Street  
New York 27, New York

Payment Voucher No. 1154

Date September 28, 1945

*Catlett, Elizabeth*

Payment on fellowship - - - - - \$150.00

Ck.#33670

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	44-13	\$150.00	

Prepared by MM	Checked by	Posted by	Comptroller
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# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

To Manufacturers Trust Company  
A/C - Elizabeth C. White  
  
67 West 125th Street  
  
New York 27, New York.  
  
(Special Interest Dept.)

Payment Voucher No. 1264

Date October 31, 1945

FELLOWSHIPS

*Catlett, Elizabeth*

Payment on fellowship ----- \$150.00

Ck. #33783

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	44-13	\$150.00	

Prepared by lcm	Checked by	Posted by	Comptroller
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FISK UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

To Manufacturers Trust Company  
a/c Elizabeth C. White *Callcott*  
Special Interest Department  
67 West 125th Street  
New York 27, New York

Payment Voucher No. 1406

Date November 30, 1945

FELLOWSHIPS

Payment on fellowship ----- \$150.00

Chk. #33953

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	44-13	\$150.00	

Prepared by lcm	Checked by	Posted by	Comptroller
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FISK UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

To

Manufacturers Trust Company A/C  
Elizabeth G. White

Special Interest Department

67 West 125th Street

New York 27, New York

Payment Voucher No. 1553

Date December 21, 1945

FELLOWSHIPS

*Collett Elizabeth*

Payment on grant ----- \$150.00

Chk. #34159

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	44-13	\$150.00	

Prepared by lcm	Checked by	Posted by	Comptroller
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**Name** Alice Elizabeth Catlett **Field:** Painting and sculpture.  
34 Bedford Street, New York, New York

**Plan of Work** To complete a series of paintings, lithographs, and sculptures on the role of the Negro woman in America. Work to be exhibited in Southern colleges, Negro and white. Part of work to be allocated by Rosenwald Fund to Negro institutions.

Requests grant for one year beginning June, 1946. Plans to do painting, sculpture and lithography in own studio. Would like to visit Mexico for a least one month, spending the time in field work. Will not return to former position.

**Personal Data** Born Washington, D. C., April, 1915. **Age:** 31  
Married, one partial dependent. **Draft Status:**

**Undergraduate Work** Howard University, B.S., 1935.

**Graduate Work** State University of Iowa, M.F.A., 1940.  
Chicago Art Institute, summer 1941.

**Experience** Art instructor, Hillside High School, Durham, North Carolina, 1936-38, \$820; art instructor, Prairie View College, Hempstead, Texas, summer 1940, \$450; head, Art Department, Dillard University, New Orleans, Louisiana, 1940-42, \$200; instructor of sculpture, Hampton Institute, Hampton, Virginia, 1943, \$100 a mo.; administrative assistant, Carver School, New York City, 1943- , \$1820.

**Accomplishments** Artists League of America.

"The Negro Artist in America," published in American Contemporary Art, published by A.C.A. Gallery, 63 East 57th Street, New York City, April, 1944; Art review "Negro Artists", January 1, 1946, New Masses, 104 East 9th Street, New York City; "A Tribute to the Negro People", American Contemporary Art, A.C.A. Gallery 63 East 57th Street, New York City, to be published in March issue.

**Scholarships** Rosenwald fellowship, 1945, \$1,800.

#### References

Alain Locke, Howard University  
Walter Pach, Former Professor at New York and Columbia Universities  
Harry Sternberg, Instructor in Graphic Arts and Painting, New York City  
Robert Gwathmey, Instructor, Cooper Union, New York City

#### Budget Summary

Total Amount Needed	\$2,484
From Applicant	-
From Fund	\$2,484

AMOUNT GRANTED

FILE COPY



FISK  
UNIVERSITY

PLEASE RETURN  
TO  
JULIUS ROSENWALD FUND

REPORT OF PROGRESS AND PLAN OF WORK FOR  
A RENEWAL UNDER A JULIUS ROSENWALD FELLOWSHIP

The Julius Rosenwald Fund has given me a chance to study and to work as an artist for the past 8 months and for 4 future months. This opportunity has meant more to my development as an artist than anything in my past experience. I would like to discuss two things in this report: (1) the developed clarity of ideas on my role as a Negro artist and my resultant approach to art, and (2) specific progress made to date on my original project.

All of my work as an artist prior to this year has been squeezed into heavy teaching and working schedules, without much time for studying the value of the means of expression used. My art training and my ideas tended more and more towards the modern techniques of expression. Working with Ossip Zadkine, I received a thorough understanding of the modern approach to sculpture.

My project was to do a series of paintings, sculptures, and lithographs on the Negro woman in America. Such a series is necessitated by the double handicap of race and sex under which Negro women labor.

As I began work on the project I became very concerned with the effectiveness of my way of working in reaching my audience. I found that I was following trends in modern art appreciated by an intellectual minority; and that millions of Americans, both Negro and white, were being offered and had grown to accept art of the Norman Rockwell - Saturday Evening Post variety. These millions contain the people I would like most to reach. If my work on this project was to have the desired effect, then it must be stated in language they will not ignore.

I went through a frustrating period of four months, painting and trying to maintain certain basic principles of form. At the same time I was trying to arrive at a means of expression that would reach the people for whom I was painting. My eventual (and partial) solution was not to adopt the naturalistic, sentimental approach of Norman Rockwell, but to try to combine elements of form recognizable to the majority of people, with principles of form based on the modern approach to art, and in which I firmly believe. I feel that my greatest contribution as a Negro artist must be made in terms that are the most effective.

The period from June to the end of September was therefore not one of productivity but one of aesthetic clarification. I painted a great deal, and though my understanding and certainty increased, nothing was satisfactory.

FISK  
UNIVERSITY

Since October I have completed two oil paintings: "My songs have come straight from the people" and "I till the soil and starve while others fatten", two pieces of sculpture: "Youth gives me beauty" and "Sojourner", and two lithographs. I am working on another piece of sculpture, two paintings, and a litho, but these are unfinished. I feel, however, that the four months of adjustment were of the utmost importance in any effectiveness the series will have.

---

In applying for a renewal of my fellowship, I have slightly altered my original project. In addition to circulating one exhibition of sculpture, painting, and lithographs, I would like to do a complete unit of lithographs alone. In this way I could reach people in many places where there are not facilities for handling the original exhibit. Churches, libraries, YW and YMCA's could hang a show of prints that would be seen by many more average Americans. These are the people that are so often denied the art of contemporary America. Some sets of the litho series could be allocated to Negro institutions by the Rosenwald Fund.

I would like to strengthen my clarity of approach to art through a visit to Mexico. There I could get at first hand an understanding of the new techniques developed by the Mexican artists in painting for and about the people of their country. This would help me, I feel, in developing art techniques to reach my own people and others in America.

My original plan of completing the series of painting and sculpture of the Negro woman could be completed by June, 1947. I have found that a year is not long enough to do work for a complete series, working at my tempo.

My future plans remain the same - to continue my development as an artist. I feel that my greatest contribution to the progress of the Negro and greater democracy in America can be made in the field of art. The opportunity to devote one more year to painting and sculpture alone would be of extreme importance in realizing this aim.

Elizabeth Catlett

LETTERS OF REFERENCE

Alice Elizabeth Catlett

Mr. Walter Pach, Former Professor, Fine Arts Departments of New York University and Columbia University

In compliance with the above request, I have visited the studio of Elizabeth Catlett White, and have carefully considered her recent work, especially by reference to what I had seen of her earlier production. I find that the things dating from her period as a Rosenwald Fellow amply justify the time and effort which has obviously gone into them, and that they show a very marked advance in quality and understanding when compared with her previous work.

As regards the point she makes in her application for a renewal of the fellowship, which is to say the finding of a formula which would make her work intelligible to persons not specially versed in the latter-day schools while involving no compromise with the commercial illustration which takes people away from all true conceptions of art - ancient as well as modern. I believe that she has solved her difficulty to a very large extent. No familiarity with recent art is needed to permit even quite simple observers from enjoying such imagery as that of the young Negro singer in the painting, or of the mother and child in the lithograph. I find the latter work, and also the other lithograph of the girl's head, really fine contributions to contemporary American art. A portrait in terra cotta is also a work that could withstand examination by a critic applying a severe standard.

The plan of work submitted by the artist seems to me frank and convincing in its statement about the first eight months, and entirely reasonable in its proposals for the future. I think that lithography,



which Mrs. White handles with great skill, is a very suitable medium for reaching the large audience which could be interested in her work. A visit to Mexico can hardly fail to stir any artist and be helpful to him or her. I particularly endorse the idea in the last paragraph of the application; that it is as an artist that Mrs. White can be of most use.

- - - - -

Mr. Robert Gwathmey, Instructor, Cooper Union, New York City

It is with distinct pleasure that I am able, without qualification, to recommend Elizabeth White for a renewal of the Rosenwald Fellowship. I have seen both Elizabeth and her husband Charles on several occasions over the past year, at which times I've been able to see them work and pursue lengthy discussions.

It seems, first off, that the association of the two has been most healthful and that the projected Mexican sojourn will be a wise choice. The possibility of a seasoned objectivity at a place outside of the United States seems manifest to me. Also the second fellowship in sequence with the first tends to pyramid results.

I consider her wise, talented and mature as an artist and a human being and most able to carry forward the ideals of the Rosenwald Fund.

- - - - -

Dr. Alain Locke, Professor of Philosophy, Howard University

Renewal of Miss Catlett's project seems to me to hold high promise of an important path-breaking solution to a very important art problem.

I am very impressed with Elizabeth Catlett's argument

for an extension of her scholarship project. She is evidently working on an important problem of style, trying to widen its social range without catering to the conventional, outmoded style tastes of the masses, a problem which needs solving if artists are to influence the wide Negro audience. Because of the very fact of its experimental character, I think the problem safest in the hands of a person who, like Miss Catlett has had the soundest of technical art training but combines this with a serious sociological interest and objective.

- - - - -

Mr. Harry Sternberg, Instructor in Graphic Arts and Painting, Art Students League, New York City

I have recommended Mrs. White for her first Rosenwald Fellowship, and I enthusiastically recommend her again.

I have seen some of the work she has done and it is fine, earnest mature art.

An extension on her Fellowship would be, I believe, a contribution to the culture of America.

- - - - -

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO 15

Confidential Report on Candidate for Fellowship

Name of Candidate            MRS. ELIZABETH CATLETT WHITE

Report Requested of        Mr. Walter Pach  
   3 Washington Square  
   New York, 3 New York

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 qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

*Lucy C. Haygood*  
Mrs. William C. Haygood  
Acting Director for Fellowships

REPORT    In compliance with the above request, I have visited the studio of Elizabeth Catlett White, and have carefully considered her recent work, especially by reference to what I had seen of her earlier production. I find that the things dating from her period as a Rosenwald Fellow amply justify the time and effort which has obviously gone into them, and that they show a very marked advance in quality and understanding when compared with her previous work.

As regards the point she makes in her application for a renewal of the fellowship, which is to say the finding of a formula which would make her work intelligible

to persons not specially versed in the latter-day schools while involving no compromise with the commercial illustration which takes people away from all true conceptions of art—ancient as well as modern—I believe that she has solved her difficulty to a very large extent. No familiarity with recent art is needed to permit even quite simple observers from enjoying such imagery as that of the young Negro singer in the painting, or of the mother and child in the lithograph. I find the latter work and also the other lithograph of the girl's head, really fine contributions to contemporary American art. A portrait in terra cotta is also a work that could withstand examination by a critic of plying a pretty severe standard.

The plan of work submitted by the artist seems to me frank and convincing in its statement about the first eight months, and entirely reasonable in its proposals for the future. I think that lithography, which Mrs. White handles with great skill, is a very suitable medium for reaching the large audience which could be interested in her work. A visit to Mexico can hardly fail to stir any artist and be helpful to him or her. I particularly endorse the idea in the last paragraph of the application: that it is as an artist that Mrs. White can be of most use.

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? I believe her to be entirely free of such disabilities.

Signed Walter Pacl and Columbia University.  
Position or Title former professor, fine arts departments of New York University  
Address 3 Washington Square  
New York 3, N. Y. Date Feb. 17, 1946

Please return to the Division for Fellowships, Julius Rosenwald Fund,  
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO 15

a

Confidential Report on Candidate for Fellowship

Name of Candidate            MRS. ELIZABETH CATLETT WHITE  
Report Requested of        Dr. Alain Locke  
   1326 R Street, N. W.  
   Washington, D. C.

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 qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

*Wm. C. Haygood*  
Mrs. William C. Haygood  
Acting Director for Fellowships

REPORT

Renewal of Miss Catlett's project seems to me to hold high promise of an important path-breaking solution to a very important art problem.

I am very impressed with Elizabeth Catlett's argument for an extension of her scholarship project. She is evidently working on an important problem of style, trying to widen its social range without catering to the conventional, outmoded style tastes of the masses, a problem which needs solving if artists are to influence the wide Negro audience. Because of the very fact of its experimental character, I think the problem safest in the hands of a person who, like Miss Catlett has had the soundest of technical art training but combines this with a serious sociological interest and objective

OVER

Alain Locke

JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO 15

Confidential Report on Candidate for Fellowship

MRS. ELIZABETH GATSBY WHITE

Name of Candidate

Dr. Alain Locke  
1326 R Street, N. W.  
Washington, D. C.

Report Requested of

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 qualifications and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

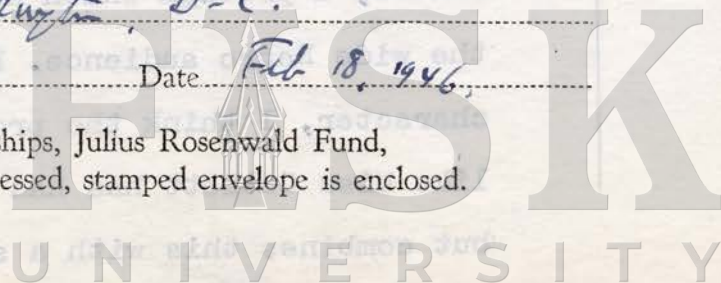
*James V. Thompson*  
Mrs. William C. Haywood  
Chairman, Division for Fellowships

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?

I am very impressed with Elizabeth Gatsby's arguments for an extension of her scholarship project. She is evidently working on an important problem of style, trying to find a solution without catering to the conventional. Because of the very last of the experimental phases a number of papers have been prepared. I am very impressed with Elizabeth Gatsby's arguments for an extension of her scholarship project. She is evidently working on an important problem of style, trying to find a solution without catering to the conventional. Because of the very last of the experimental phases a number of papers have been prepared.

Signed *Alain Locke*  
Position or Title *Professor of Philosophy*  
Address *Howard University Washington, D.C.*  
Date *Feb 18, 1946*

Please return to the Division for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.



JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO 15

Confidential Report on Candidate for Fellowship

Name of Candidate            MRS. ELIZABETH CATLETT WHITE

Report Requested of        Mr. Robert Gwathmey  
   1 West 68th Street  
   New York, New York

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 qualifications and an appraisal of <sup>her</sup> his plan of work and of his ability to make a noteworthy contribution in his field. These fellowships are not intended to give aid to "worthy and deserving" students, but to enable people of exceptional talent to come to their fullest powers. Since it is impossible to consider the applicant's qualifications until all of the references are in, a prompt reply will be appreciated.

We request candid and critical comment. Your reply will be held in strict confidence.

*Wanda E. Haygood*  
Mrs. William C. Haygood  
Acting Director for Fellowships

REPORT

It is with distinct pleasure that I am able, without qualifications, to recommend Elizabeth White for a renewal of the Rosenwald Fellowship. I have seen both Elizabeth and her husband Charles on several occasions over the past year, at which times I've been able to see their work and pursue lengthly

OVER

discussions.

It seems, first off, that the association of the two has been most healthful and that the projected Mexican sojourn will be a wise choice. The possibility of a seasoned objectivity at a place outside of the United States seems manifest to me. Also the second fellowship in sequence with the first tends to pyramidal results.

I consider her wise, talented and mature as an artist and a human being and most able to carry forward the ideals of the Rosenwald Fund.

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

Signed Rolla D. Swachney

Position or Title Inspector - Cooper Union

Address 1 West 68<sup>th</sup> Street - New York City

Date Feb 24, 1946

Please return to the Division for Fellowships, Julius Rosenwald Fund,  
4901 Ellis Avenue, Chicago 15, Illinois. Addressed, stamped envelope is enclosed.

PLEASE RETURN  
TO  
JULIUS ROSENWALD FUND

STATEMENT OF PLAN OF WORK

Negro women in America have long suffered under the double handicap of race and sex. Because of subtle American propaganda in the movies, radio and stage, they have come to be generally regarded as good cooks, housemaids and nurses and little else. At this time when we are fighting an all out war against tyranny and oppression it is extremely important that the picture of Negro women as participants in this fight, throughout the history of America, be sharply drawn. The recent raping of Mrs. Recy Taylor, wife of a Negro soldier, in Alabama, is an extreme indication of the need for some knowledge of the role of Negro women in shaping the democratic progress of our country.

It is my earnest desire to portray this history of Negro womanhood in lithography, painting and sculpture, and to send these portrayals to Negro and white colleges so that young men and women, especially in the south, can get some idea of the contributions of Negro American women.

I feel that art should be a combined emotional, aesthetic and social expression. Such a project would give me an excellent opportunity for creative expression and development.

The details of the plan of work are as follows:

1. The series will include such specific personalities as Harriet Tubman, Sojourner Truth and Deborah Gannett; and general characters to portray the Negro woman in the great periods of our country's democratic progress such as the Civil War, the abolitionist movement, etc. up to the present time. Emphasis will be placed not only on the struggle for Negro rights, but for democratic equality for women as well.
2. When the series is complete, it will be sent on tour to Negro and white colleges and galleries especially in the south. The show could be circulated by the Rosenwald Fund or possibly by the College Art Association, with shipping expenses paid partially by the colleges.
3. At the conclusion of the circulation of this show, some pieces will be allocated to Negro colleges by the Rosenwald Fund.
4. As to my future plans, I want to establish myself as an artist so that I can develop, as I feel that my greatest contribution to the forward progress of the Negro can be made in this field. The opportunity to devote one year to painting and sculpture would be of extreme importance in realizing this aim.

Elizabeth Catlett

FISK  
UNIVERSITY

# Howard University

WASHINGTON, D. C.  
OFFICE OF THE REGISTRAR



Official Transcript of the Record of—

Catlett, Alice Elizabeth

College of Liberal Arts and  
in the Graduate School

Howard University, Washington, D.C.

I. Attendance. Admitted October 1, 1931 Attended \_\_\_\_\_ semesters (18 weeks)  
Graduated 6-7-35 Degree B.S. Withdrew 6-5-36 \_\_\_\_\_ quarters (12 week)  
and \_\_\_\_\_ summer sessions (8 weeks)

II. Status of ~~undergraduate~~ Received degree of B. S. in Art Cum Laude June 7, 1935.

III. Entrance Credits. Sources of credits: (1) Dunbar High School, Washington, D. C.

(2) \_\_\_\_\_ (3) \_\_\_\_\_

[Numbers in the third column ("Source") below refer to these numbers.]

Subjects	Units	Source	Subjects	Units	Source	Subjects	Units	Source	Subjects	Units	Source
English	3		German			Physiology					
Algebra	1½		History Anc.	1		General Science			Hist. Ame.	1	
Geometry	1½		Civics			Com'rcial Subjects					
Trigonometry			Physics			Drawing	1				
Greek			Chemistry	1		Shop Work					
Latin			Physiography			Home Economics					
French	3		Botany			Agriculture					
Spanish			Zoology			Other Subjs.	2		Total	15	

How admitted Unconditioned

## IV. College Credits.

Term	Course Number in Catalog	Descriptive Title of Course	No. Wk.	Hours per week		Grade	Unit
				Rec.	Lab.		
Autumn Qr. 1931	Eng. 1	Composition	12	5	0	C	1
	Art 1	Design	12		10	A	1
	Art 154	Mechanical Drawing	12		10	A	1
	Art 4	Freehand Drawing	12		6	B	.5
	Art 12	Sketch and Anatomy	12		6	B	.5
.....	Art 24	Composition	12	1	0	B	.2
Winter Qr. 1932	Art 2	Design	12		10	A	1
	Fren. 4	Intermediate French	12	5	0	C	1
	Art 5	Freehand Drawing	12		6	A	1
	Eng. 2	Composition	12	5	0	B	1
	Art 25	Composition	12	1	0	A	.6
.....	Art 13	Sketch and Anatomy	12		6	B	.5
Spring Qr. 1932	Phy. Ed.	Physical Education	12	5	0	B	
	Art 3	Design	12		8	A	.8
	Art 26	Composition	12	1	0	B	.2
	Art 14	Sketch and Anatomy	12		6	B	.5
	Art 60	Perspective	12	1	0	A	.5
.....	Art 6	Freehand Drawing	12		6	A	.5

Continued on page 2

\*Counted for Entrance Credit.



## EXPLANATION

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### Status

An undergraduate student who withdraws from the University is either—

- (a) *In good standing*; or—
  - (b) *On probation*; or—
  - (c) *Dropped*, for poor scholarship or excessive absence; or—
  - (d) *Under suspension*; or—
  - (e) *Dismissed*.
- (a) A student *in good standing* is entitled to honorable dismissal in every sense of the term. *No separate letter is necessary*.
  - (b) A student is *on probation* either for poor scholarship or for disciplinary reasons. If for the former, the University will interpose no objection to his admission to any other school subject to his record here; if for the latter, the nature of the offence will determine the action.
  - (c) A student is *dropped* for poor scholarship by rule following an unsuccessful probationary period or by special action of the Faculty at any time.
  - (d) A student may be *under suspension* for cause. Such a student must be reinstated before being honorably dismissed.
  - (e) A student is *dismissed* only for disciplinary reasons.

### Entrance Credits

The term *unit* as applying to secondary work is used in its usual sense—the work in a subject covering 36 weeks of four or five periods each, a period running not less than 40 minutes, with two periods in laboratory, shop or other practice counting as one in recitation.

A student is admitted—

- (a) *Unconditioned*. When 15 units are presented.
- (b) *Unclassified*. To be admitted as unclassified a student must be at least twenty-one years of age and must show preparation for the branches of study chosen.

### College Credits

A *semester hour* is the work of a class meeting one hour a week for *eighteen weeks* or the equivalent in laboratory, shop or other practice.

A *college unit* as used in this transcript is the work of a class meeting five hours a week for *twelve weeks*. It is equivalent to 3 1-3 semester hours and to 5 quarter hours.

### Marking System

Prior to September 1919 when the semester plan was in operation, grades on the scale 100 were used, the passing mark being 60. From 59 to 50 indicated a condition which could be removed by examination. Below 50 indicated failure which could be removed only by repeating the course.

From September 1919 to June 1933 the quarter plan was in operation and the following grades were in use with significance as indicated:

A—90-100, Excellent; B—80-89, Good; C—70-79, Fair; D—60-69, Poor; E—50-59, Conditioned (Beginning with the Autumn Quarter, 1928, E became a degree of failure); F—less than 50, Failure; WP—Withdrew while passing; WF—Withdrew while failing.

Since September 1933, when the semester plan went into operation the following grades have been in use:

A, B, C, D,—Passing; E, F,—Failure; I—Incomplete; WP—Withdrew while passing; WF—Withdrew while failing.

Graduate School:

S—Satisfactory }  
U—Unsatisfactory } Since February, 1934



Term	Course Number in Catalog	Descriptive Title of Course	No. Wks.	Hours per week		Grade	Units	
				Rec.	Lab.			
Autumn Qr. 1932	Phy. Ed.	Catlett, Alice E. p.2. Physical Education	12	5	0	C		
	Art 30	Design	12		10	A	1	
	Art 42	Sketch and Anatomy	12		6	A	.5	
	Art 48	Composition	12	1	0	C	.2	
	Art 54	Water Color Painting	12		6	B	.5	
	Eng. 11	The Elements of Expression	12	5	0	B	1	
.....	Psy. 1	General Psychology	12	5	0	C	1	
Winter Qr. 1933	Phy. Ed.	Physical Education	12	5	0	D		
	Edu. 5	Elementary Psychology for Teachers	12	5	0	A	1	
	hist. 1	European History prior to 1500	12	5	0	B	1	
	Art 31	Design	12		10	A	1	
	Art 49	Composition	12	1	0	D	.2	
	Art 43	Sketch and Anatomy	12		6	A	.5	
	Art 55	Water Color Painting	12		6	A	.5	
	.....	Fren. 5	Advanced French	12	5	0	B	1
	Spring Qr. 1933	Art 32	Design	12		10	A	1
Edu. 29		Educational Psychology	12	5	0	B	1	
Edu. 1		Survey of Education	12	5	0	B	1	
Art 50		Composition	12	1	0	B	.2	
Art 56		Water Color Painting	12		6	C	.5	
.....		Art 44	Sketch and Anatomy	12		6	A	.5
First Sem. 1933	Art 140	Design 7	18		10	C	3	
	Art 100	Composition 7	18	1	2	C	2	
	Art 106	Life Class 1	18		15	B	3	
	Art 126	History of Art through the Ages	18	3	0	C	3	
	.....	Art 116	Crafts 1	18		10	A	3
	Second Sem. 1934	Hist. 2	Modern Europe	18	3	0	C	3
Art 131		History of Modern Painting	18	3	0	C	3	
Art 118		Crafts 3	18		10	B	3	
Art 108		Life Class 3	18		15	C	3	
Art 102		Composition 9	18	1	2	B	2	
Art 150		Illustration 1	18		10	B	3	
.....		H. E. 101	Costume Design	18	3	0	A	3
First Sem. 1934		Bot. 1	General Botany	18	3	6	A	3
	Soc. 51	Introduction to Sociology	18	3	0	C	3	
	Art 116	Portraits and Still Life	18	3	0	A	3	
	Art 128	History of Mediaeval Art	18	3	0	A	3	
	Art 108	Life Class	18	3	0	A	3	
	.....	Phy. Ed.	Physical Education	18	3	0	C	
Second Sem. 1935	Art 115	Landscape Painting 1	18	2	0	B	2	
	Art 117	Portraits and Still Life Painting	18	3	0	B	3	
	Art 109	Life Class	18	3	0	A	3	
	Anat. 102	Anatomy for Art Students	18	2	0	B	2	
	Arch. 104	Decorative Arts and Interiors	18	2	0	F	-	
	.....	Phy. Ed.	Physical Education	18	3	0	C	

Continued on page 3

Term	Course Number in Catalog	Descriptive Title of Course	No. Wks.	Hours per week		Grade	Units
				Rec.	Lab.		
		Graduate School					
		Catlett, Alice Elizabeth p.3.					SH
Second Sem. 1936	Art 116	Portraits and Still Life Painting	18	3	0	B	3
TAR 12-3-38							

*F. J. Hillman*

Registrar.

THE STATE UNIVERSITY OF IOWA

IOWA CITY

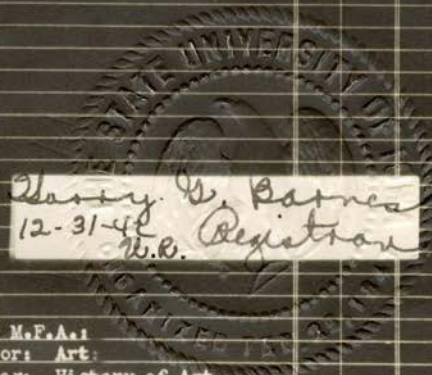
OFFICE OF THE REGISTRAR

Name Catlett, Alice Elizabeth

Graduate College

	SUBJECT	1st Sem.		2d Sem.	
		Hrs.	Grade	Hrs.	Grade
Home address; St. & No. 1024 Lamont St.		Academic Year 1938-1939			
City Washington, D.C. County State					
Date of birth April 15, 1915		Gr.Art(Oil painting)155			
Place of birth Washington, D.C.		3 a			
Nationality American Race Negro		2 a			
		3 a			
		2 a			
Name of parent or guardian Mrs. M.C. Catlett		2 B			
Address Washington, D.C. 107,		3 B			
Occupation of father Teacher		3 B			
Name of wife or husband		2 a			
Address		3 a			
Institutions Previously Attended Degree Yrs. Class		2 a			
Dunbar H.S., Washington, D.C. 4 1931		3 a			
Howard Univ., Washington, D.C. B.S. 4 1935		Academic Year 1939-1940			
Secondary Credits Un. College Credits S.H.					
English Howard University		2 a			
Latin B.S. 1936		2 B			
French or Spanish		3 B			
German		1 a			
Hist. civics-econ. sociol.		4 a			
Algebra		4 a			
P. & S. Geometry		3 B			
Physics		3 B			
Chemistry		4 a			
Additional science		2 a			
Total					
Entrance Cond'n Un Removal Date S.H Entrance Cond'n					

SUBJECT	1st Sem.		2d Sem.	
	Hrs.	Grade	Hrs.	Grade
Art(Sem.in art crit.)137, 138	2	a	2	B
Art(Oil painting)155	3	B		
Art(Anatomy)(145)(146)	1	a	1	a
Art(Sculpture)160	4	a		
Art(Thesis)299	3	B		
M.E.(Manufact.processes)21	2	B		
Art(Oil painting)155			3	B
Art(Fresco painting)158			3	B
Art(Sculpture)160			4	a
Art(Thesis)299			2	a



For M.F.A.  
 Major: Art  
 Minors: History of Art  
 Thesis: Sculpture in stone--"Negro Mother and Child"

Date of matriculation in this:  
 College 9-23-1938  
 University 9-23-1938

Marking System  
 Passing—highest to lowest, A, B, C, D; Inc.—incomplete;  
 Fd.—failed; Abs.—absent from last exercise; Ex.—excused;  
 O—no report.  
 Only courses with C grade or above and numbered 100 or  
 above counted for graduate credit.

Date of graduation 6-3-40  
 Degree conferred Master of Fine Arts  
 Honors conferred

VH	7	OK	16

34 Bedford Street  
New York, N. Y.  
January 3, 1946

Mrs. William C. Haygood  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Ill.

FELLOWSHIPS

Dear Mrs. Haygood,

~~Catlett~~ Elizy.

I am writing you as Acting Director of Fellowships, to thank you again for my fellowships and to tell you what it is doing for me.

This is really the first time in my life that I have had time and opportunity to just do sculpture and painting. To find out the things I have taken in over a period of years, sort them out in my mind, and decide for myself which are important to me and which I want to discard. I am positive that I am doing the most creative work that I ever did in my life.

Any success that I may have will certainly be greatly due to this opportunity of a year to work in given me by the Rosenwald Fund.

As a personal token of appreciation I am sending a lithograph to you and Mr. Haygood. This is one done this year. I hope that you will like it.

I don't know if I still have time, but I would like to apply for a renewal. Could you send me the necessary form to fill out? I will appreciate it.

Again let me thank you as one working with the Rosenwald Fund. You have no idea how much it means to me.

Sincerely yours,  
Elizabeth Catlett

FELLOWSHIPS

January 16, 1946

Dear Mrs. Catlett: Thank you for your very nice letter. I am glad to know that you feel that this year on fellowship has been of so much help to you in your work.

I am sure that having time free from other duties is the greatest boon an artist can have. I am looking forward to receiving the lithograph you are sending with great eagerness. It was very nice of you to think of us.

I am enclosing a renewal blank for you to fill out. As you will note, renewal requests may not be entered until February 1.

How is your husband? I hope that he is completely recovered from his illness.

With sincere good wishes.

Very truly yours,

VANDI V. HAYGOOD

Mrs. William C. Haygood  
Acting Director for Fellowships

VH:RFL  
encl.

Mrs. Elizabeth Catlett  
34 Bedford Street  
New York, New York

  
FISK  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

To

Manufacturers Trust Company a/c  
Elizabeth C. White

Special Interest Department

67 West 125th Street

New York 27, New York

Payment Voucher No. 1690

Date January 31, 1946

FELLOWSHIPS

*Catlett, Elizabeth*

Payment on fellowship ----- \$150.00

Chk. #34299

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	44-13	\$150.00	

Prepared by lcm	Checked by	Posted by	Comptroller
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# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

To  
Manufacturers Trust Company A/C  
Elizabeth C. White  
  
Special Interest Department  
  
67 West 125th Street  
  
New York 27, New York

Payment Voucher No. 1770

Date February 28, 1946

FELLOWSHIPS  
*Catlett, Reg.*

Payment on fellowship - - - - - \$150.00

Ok. #34405

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	44-13	\$150.00	

Prepared by lcm	Checked by	Posted by	Comptroller
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# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Manufacturers Trust Company a/c  
Elizabeth C. White

Special Interest Department

67 West 125th Street

New York 27, New York

Payment Voucher No. 1955

Date March 29, 1946

FELLOWSHIPS


*Catlett  
Elizabeth*

Payment on fellowship ----- \$150.00

Chk. #34626

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	44-13	\$150.00	

Prepared by lcm	Checked by	Posted by	 Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Manufacturers Trust Company a/c  
Elizabeth C. White

Special Interest Department

67 West 125th Street

New York 27, New York

Payment Voucher No. 2094

Date April 30, 1946

FELLOWSHIPS

*Callett, Elizabeth*

Final payment on fellowship ----- \$150.00

Ck. #34796

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	44-13	\$150.00	

Prepared by lcm	Checked by	Posted by
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Comptroller

AIRMAIL

# FELLOWSHIPS

April 30, 1946

Dear Miss Catlett: It is a pleasure to inform you that you have been reappointed as a fellow by the Committee on Fellowships of the Julius Rosenwald Fund, and have been awarded a grant of Two thousand four hundred and eighty-four dollars (\$2484) for a twelve-month period to complete a series of paintings, lithographs, and sculptures on the role of the Negro woman in America.

I want to point out the fact that the funds included in this award are not subject to Federal Income Tax.

Will you please let us know at once whether or not you can accept the fellowship? An announcement of the Committee's selections will soon be made, and it can include only those from whom acceptances have been received.

Sincerely yours,

WILLIAM G. WAYBROOD

Director for Fellowships

WCH:RFL

Miss Alice Elizabeth Catlett  
34 Bedford Street  
New York, New York

**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

1201

(55)

A. N. WILLIAMS  
PRESIDENT

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

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

CBD 88 8=WUX NEWYORK NY 6 108P

1946 MAY 6 PM 12 57

WILLIAM C HAYGOOD, JULIUS ROSENWALD FUND=  
4901 ELLIS AVE=

FELLOWSHIPS

AM HAPPY TO ACCEPT FELLOWSHIP LETTER WILL FOLLOW=  
ELIZABETH CATLETT.

WCH	5/6	WCH	0
DL		DL	5/9



THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

UNIVERSITY

FELLOWSHIPS

May 9, 1946

Dear Miss Catlett:      Although you are familiar with  
the usual fellowship procedure, I  
thought it might be well to remind you that, when you are  
ready to begin work under your renewal fellowship grant,  
you will need to let us know to what address we should  
send the payments and what payment plan you prefer.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:LCM

Miss Alice Elizabeth Catlett  
34 Bedford Street  
New York, New York

  
FISK  
UNIVERSITY

34 Bedford St.  
New York 14, N.Y.  
May 11, 1946

WCH	5/11	WCH	5/22
Dear Mr. Haygood,			
Charles and I are			

## FELLOWSHIPS

on June 4. We already have our reservations, and I would greatly appreciate the names of some artists or other contacts in Mexico. We are going first to Mexico City. I think a letter stating that I am a Rosenwald Fellow would also be beneficial.

I am very happy and very pleased to receive the fellowship. I have made tentative arrangements with the A.C.A. gallery in New York for a show, opening sometime in April, 1947. Charles will have a show at the same time at the same gallery. We plan to do a great deal of work in Mexico and will be there until November. My regards to Mrs. Haygood.

Sincerely,

Elizabeth Cotten

~~well~~

FELLOWSHIPS

May 15, 1946

Dear Miss Catlett: Unfortunately, your letter of May 11 arrived just after Mr. Embree had left for New York. Since his signature is needed to countersign mine on Fund checks, I am not able to enclose the \$1,200 requested, in this letter. I shall, however, see that it is mailed to you toward the end of May.

The balance of your fellowship, \$1,284, will be sent to you in six monthly installments of \$214 each beginning December 1. Those checks will be mailed to this New York address unless I am notified to the contrary.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:LCM

Miss Elizabeth Catlett  
34 Bedford Street  
New York 14, New York



FELLOWSHIPS

Trustee House  
Hampton Institute

Wed 18	Hampton, Va.
	Wed 19

Dear Mr. Haygood,

I am enclosing a photostatic copy of a reference from Grant Wood. I would like to have this attached to my application blanks. There is a possibility that it may not be available if used where you might send for it; so I would appreciate it very much if you would just clip it to my application.

Sincerely yours,

(Elizabeth Culler White  
(Mrs. Chas. White))

ESK  
UNIVERSITY

# FELLOWSHIPS

May 22, 1946

To Whom It May Concern:

The bearer of this letter, Miss Alice Elizabeth Catlett (Mrs. Charles White) is traveling and studying in Mexico on a fellowship from the Julius Rosenwald Fund.

Miss Catlett is a distinguished young American sculptor and painter with a deep interest in Mexico's artistic contributions to international culture. Her husband, Mr. White, is an outstanding young American muralist and painter.

Any courtesies extended to them will be appreciated by the officials of this organization.

WILLIAM C. HAYGOOD

WCH:RFL

William C. Haygood  
Director for Fellowships

FISK  
UNIVERSITY

# FELLOWSHIPS

May 22, 1946

Dear Miss Catlett: I don't know whether you know Miguel Covarrubias or not, but I think a letter to him would be worth a dozen to lesser known people, and he is the kind of friendly guy who will see to it that you get to meet whomever you want to in Mexico. Mr. Embree knows him a good deal better than I, so I have asked him to write the enclosed letter. I am also enclosing a general to-whom-it-may-concern letter for both of you.

It has been almost five years since I was in Mexico and my contacts have gotten fairly dim. There is one person who might prove useful, however, by the name of Joaquin Diaz Mercado, formerly librarian of the Biblioteca Ibero-Americana in the Palacio de Bellas Artes. He's now in another library, but they can tell you at the Palacio.

The news of next April's show sounds swell and I count on you to keep us informed. You have no idea how much I envy you these coming months in Mexico. Please send me your address when you get located. People are always going down and I'd like to know where you are.

Sincerely,

WILLIAM C. HAYGOOD

WCH:RFL  
encl.

Miss Alice Elizabeth Catlett  
34 Bedford Street  
New York 14, New York

  
FISK  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Miss Elizabeth Catlett

34 Bedford Street

New York 14, New York

Payment Voucher No. 2278

Date May 23, 1946

## FELLOWSHIPS

First payment on renewal fellowship grant - - - - \$1,200.00

Ch. #35041

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	45-7	\$1,200.00	

Prepared by lca	Checked by	Posted by
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~~W.H.G~~

# FELLOWSHIPS

May 24, 1946

Dear Miss Catlett: Enclosed you will find our check for \$1,200, representing a first payment on your fellowship grant. As I mentioned in my earlier letter, the balance will be mailed to you in six monthly installments of \$214 each beginning December 1.

Very truly yours,

**DOROTHY A. ELVIDGE**

DAE:LCM

Miss Elizabeth Catlett  
34 Bedford Street  
New York 14, New York



# FELLOWSHIPS

May 24, 1946

Dear Covarrubias: This will introduce Charles White, painter, and his wife, (Elizabeth) Catlett, sculptress and painter. Both hold fellowships from the Julius Rosenwald Fund, and we are very much interested in them and their work. On their trip to Mexico they naturally hope for the opportunity of meeting you. These are talented young artists and delightful people.

I am sure you will enjoy meeting them as much as they will benefit from visits with you. May I bespeak in their behalf any courtesies which you may offer?

Very truly yours,

EDWIN R. EMBREE

ERE:SO

Mr. Miguel Covarrubias  
Mexico City, D.F.  
Mexico

FISK  
UNIVERSITY

Calle de Sr. Miguel Silva # 1

FELLOWSHIP anterior # 9

Mexico, W.F.

Catlett

Dear Mr. Haygood,

WCH 1/13 WCH •

SE

SE

1/14

I have been here two months, painting, sculpting and working on my prints. The experience here with the artists of the Taller de Graficos Populares is invaluable in helping me to understand the fundamentals of a real social art. I have also been observing, discussing and helping a little in a mural by Leopoldo Mendez and Pablo O'Higgins in the Social Security Maternity Hospital.

While in New York I made tentative arrangements for a show in the A.C.A. gallery for the fall, and talked with the people at the National Negro Congress about circulating my series of prints among various trade unions and organizations. They will be ready (the prints) around the first of June. I think

it would be a <sup>2</sup> good idea for the Rosenwald Fund to present five or ten sets of the series to schools or organizations. I have one suggestion and that is to the George Washington Carver School in Harlem. It is a school for workers and you may remember that I once worked there. For this it is very close to my heart. I had thought, too, about Atlanta University andillard University - both of which have art collections. We have time however, to work this out.

Could you send my check here to this address on January 15? And since it is very difficult to cash a check here - if it is at all possible, I would prefer a certified check sent by registered mail. Best wishes for the continued success of the Rosenwald Fund.

Sincerely,

Elizabeth Collett

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Miss Elizabeth Catlett  
34 Bedford Street  
New York, New York

Payment Voucher No. 2853

Date September 30, 1946

FELLOWSHIPS

Payment on renewal of fellowship - - - - - \$100.00

Ck. #35747

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	45-7	\$100.00	

Prepared by lcm	Checked by	Posted by	Comptroller
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# FELLOWSHIPS

October 2, 1946

Dear Miss Catlett: Miss Elvidge has shown me your letter, and we have discussed it together. I am sending you this check for \$100 at this time, rather than the total amount remaining in your grant which you requested. It has not been our policy to turn over entire grants to fellowships holders except in extraordinary cases. With this check, \$1300 of your \$2484 will have been disbursed, and there are still nine months more of fellowship tenure. We would greatly prefer to have you submit a monthly or quarterly payment plan, unless there is some unusual and cogent reason for departing from the established procedure. At any rate, let me hear from you as soon as you get back to New York.

I am also anxious to hear how you and your husband reacted to Mexico, both as people and artists.

Sincerely,

WCH:en  
Enc.

WILLIAM C. HAYGOOD

Miss Elizabeth Catlett  
34 Bedford Street  
New York, New York

FISK  
UNIVERSITY

FELLOWSHIP

Artes # 98

Mexico, D. F.

September 25, 1946

Dear Miss Elvidge,

We have been working very hard in Mexico and learning many important and valuable things. We are leaving for New York on Friday, however, quite unexpectedly.

DE	9/30	DE	0
WCH		WCH	10/12

My plans for where I would work on my project have thus been altered. I intended to do some work in New York and more in the South, but I do not know where I will be at any given time. I am requesting, therefore, that you send the remaining money in my grant to my New York address - 34 Bedford St., as soon as possible.

It has been very expensive living here and I am in need of funds almost immediately. Please give my regards to Mr. Haygood.

Very sincerely,

Elizabeth Cattel

DE sending  
check for \$100.  
already. Want fuller  
explanation. With this  
check #1310 of 2424 will be sent.



WCH	10/8	WCH	answered personally
SE		SE	10/8

1024 Lamont St., N.W.  
Washington, D.C.  
October 4, 1946

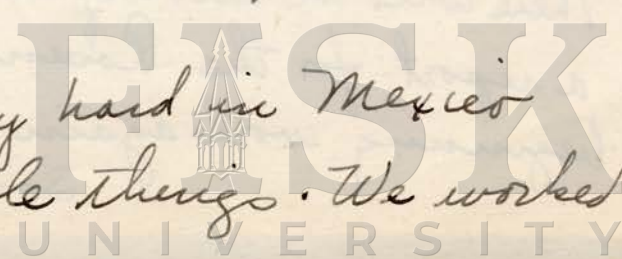
FELLOWSHIPS  
Callett Elizabeth

Dear Mr. Haygood,

The urgent thing that has happened is that Charles and I have separated. I know this is personal and is not what one does on a fellowship. I am with my family at the present time at the above address.

I realize that a great deal of my grant has been spent. The reason I requested the rest is that I was not sure of my future address. It will be the above address, however. I think your suggestion a good one. If the remaining amount in my grant could be divided into thirds - and if I could receive  $\frac{1}{3}$  by October 15 -  $\frac{1}{3}$  by January 15 and the remaining  $\frac{1}{3}$  by April 15 it would be fine. However, I must have at least \$200 by October 15. It is not easy to divide two lives, and financial difficulties make it harder. I hope this will remain confidential.

Charles and I worked very hard in Mexico and learned many valuable things. We worked



as special students in the government school of painting and sculpture, in the mornings. In the evenings we worked at the Taller de Graficos Populares. We were honored here by being made life members and were very fortunate to be a part of a cooperative group of artists containing such people as Pablo O'Higgins, Alfredo Zalce and Leopoldo Mendez. The Taller cooperates with Siquieros in publishing a magazine "1946"

I think the experience in Mexico was the most important thing that could have happened to either one of us at this time. The whole problem of art as a social force and propaganda vs aesthetics is no longer a problem for me. I completed three pieces of sculpture on my project, one painting and three lithographs. The sculpture and lithographs, I feel, being the most mature work I have done to date.

The Mexican people are some of the most direct, and warmest people I have ever met. There will be more of this written more clearly in a report for the Rosenwald Fund. Now I am beginning work again to complete my project.

Sincerely,

Elizabeth Catlett

~~WCH~~

## FELLOWSHIPS

October 8, 1946

Dear Miss Catlett: Mr. Haygood has told me that you would like to receive an additional payment of \$200 on your fellowship grant by October 15, and the balance divided into two equal payments payable on January 15 and April 15. These final two payments will be for \$492 each. I shall see that the above plan is followed, mailing the checks to the address on this letter unless we are notified of a change.

Very truly yours,

DAE:LCM

DOROTHY A. ELVIDGE

Miss Elizabeth Catlett  
1024 Lamont Street, N. W.  
Washington, D. C.

FISK  
  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Miss Elizabeth Catlett  
1024 Lamont Street, N. W.  
Washington, D. C.

Payment Voucher No. 2894

Date October 14, 1946

FELLOWSHIPS

Payment on renewal fellowship ----- \$200.00

Chk. #35788

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	45-7	\$200.00	

Prepared by lom	Checked by	Posted by
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Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Miss Elizabeth Catlett  
Calle de Dr. Miguel Silva #13  
~~1024 Vermont Street, N.W.~~  
~~Washington, D.C.~~  
Interior #9  
Mexico, D. F.

Payment Voucher No. 3299

Date January 14, 1947

FELLOWSHIPS

Payment on grant ----- \$492.00

Ck. #36294

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	45-7	\$492.00	

Prepared by lcm	Checked by	Posted by	Comptroller
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FELLOWSHIPS

April 18, 1947

Dear Miss Catlett:      Enclosed you will find  
                                 a certified check for  
\$492, representing a final payment on the  
fellowship awarded to you a year ago.

Very truly yours,

DOROTHY A. ELVIDGE

DAB:LCM  
Enc.

Miss Elizabeth Catlett  
Dr. Miguel Silva #13  
Interior #9  
Mexico, D. F.

REGISTERED MAIL

FISK  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO 15

To

Miss ~~Elizabeth Catlett~~

Dr. Miguel Silva #13

Interior #9

Mexico, D. F.

Payment Voucher No. 3666

Date April 14, 1947

FELLOWSHIPS

Final payment on fellowship ----- \$492.00

Chk. #36757

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	45-7	\$492.00	

Prepared by

lcm

Checked by

Posted by

FISK  
UNIVERSITY  
Comptroller

FELLOWSHIPS

Mr. Miguel Silva # 13  
 Interior # 9  
 Mexico, W. F.  
 April 14, 1947

Dear Miss Elvidge,

I did not write sooner as you requested  
 for I did not know whether I would  
 still be here or in the states.

	AE	4/17	AE	4/18

Please send me my final checks as  
 you did the last one - to the above address -  
 a certified check in a registered letter. I  
 had no trouble at all cashing it.

Thanks you very much.

Sincerely,  
 Elizabeth Catlett

# FELLOWSHIPS

January 14, 1947

Dear Miss Catlett: In accordance with your recent letter to Mr. Haygood, I am enclosing a check covering the current installment on your fellowship which has been certified. A final payment of \$492 is due on your grant on April 15. Before that date, I should appreciate it if you would let me know to what address that payment should be mailed.

Very truly yours,

DOROTHY A. ELVINGE

DAE:LCM  
Enc.

Miss Elizabeth Catlett  
Calle de Dr. Miguel Silva #13  
Interior #9  
Mexico, D. F.

3299

  
FISK  
UNIVERSITY