

Harmon Foundation, Inc., Records

A Finding Aid to the Collection in the
Library of Congress

Prepared by Nora McCarthy



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Congress

Washington, D.C.

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Collection Summary

Title: Harmon Foundation, Inc., Records

Span Dates: 1913-1967

Bulk Dates: (bulk 1925-1933)

ID No.: MSS51615

Creator: Harmon Foundation, Inc.

Extent: 37,800 items; 121 containers; 48.4 linear feet

Language: Collection material in English

Repository: Manuscript Division, Library of Congress, Washington, D.C.

Abstract: Correspondence, biographical notes, catalogs, scrapbooks, and other material relating to the organization and its founder, William Elmer Harmon. Included are records of the foundation's award programs, biographical notes on African and African-American artists, and correspondence with African art centers.

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

People

Alexander, Will Winton, 1884-1956--Correspondence.

Alston, Caroline--Correspondence.

Beier, Ulli--Correspondence.

Byerley, Blanche--Correspondence.

Gardner, Katherine--Correspondence.

Harmon, William Elmer, 1862-1928--Correspondence.

Harmon, William Elmer, 1862-1928.

Haynes, George Edmund, 1880-1960--Correspondence.

Holmes, Walter G.--Correspondence.

Kellogg, Paul Underwood, 1879-1958--Correspondence.

Mitchum, A. W.--Correspondence.

Motley, Archibald John, 1891-1981--Correspondence.

Spaulding, C. C. (Charles Clinton), 1874-1952--Correspondence.

Warine, Laura--Correspondence.

Woodruff, Hale, 1900-1980--Correspondence.

Organizations

Harmon Foundation, inc.

Subjects

African American artists.

Art centers--Africa.

Art.

Artists--Africa.

Administrative Information

Provenance

The records of the Harmon Foundation, Inc., were given to the Library of Congress by the foundation in several installments in 1967.

Processing History

The records of the Harmon Foundation Inc., were arranged and described in 1977. The finding aid was revised in 2010.

Copyright Status

The status of copyright in the unpublished writings of the Harmon Foundation is governed by the Copyright Law of the United States (Title 17, U.S.C.).

Access and Restrictions

The records of the Harmon Foundation are open to research. Researchers are advised to contact the Manuscript Reading Room prior to visiting. Many collections are stored off-site and advance notice is needed to retrieve these items for research use.

Preferred Citation

Researchers wishing to cite this collection should include the following information: Container number, records of the Harmon Foundation, Inc, Records. Manuscript Division, Library of Congress, Washington, D.C.

Scope and Content Note

The records of the Harmon Foundation, Inc., span the period 1913-1967, with the bulk of the material between 1925 and 1933. The first of six series contains the [General Office Files](#) of the foundation. The second and largest series, [Award Programs](#), contains records of award programs sponsored by the foundation during a five-year period. The third and fourth series, [American Negro Artists](#) and [African Artists](#), contain biographical notes on American-American artists and African artists. The fifth series, [African Art Centers](#), contains an exchange of correspondence between the Harmon Foundation and the directors or representatives of African art galleries, schools, and other cultural institutions. The last series consists of [Miscellany](#).

William Elmer Harmon was born in Lebanon, Ohio, in 1862. His early ambition to be a doctor was frustrated by family difficulties that forced him to leave medical school and seek a business career. Successful as a salesman, Harmon invested savings of one thousand dollars to develop the "partial payment plan" for home buyers. He purchased a tract of land near Cincinnati, laid it out in lots, built wooden sidewalks, and advertised in a Cincinnati newspaper that houses were available for a "dollar down and a few cents a week." By 1898 Harmon owned realty firms in Ohio, Massachusetts, and New York, and in 1900 he invested more than four million dollars for building sites in Brooklyn.

The Harmon Foundation was established in 1922. Endowments provided playgrounds throughout the country, tuition payments and vocational guidance for students, educational programs for nurses, and awards for constructive achievement among Negroes. In 1925, in a new foundation endeavor, Harmon gave fifty thousand dollars to the Religious Motion Picture Foundation to provide motion pictures of religious and moral character for use in church services.

Harmon's public philanthropy was directed through the Harmon Foundation, but innumerable requests fell outside its stated aims. After Harmon's death in July 1928, it was disclosed that he had used the name "Jedediah Tingle" to make thousands of private, anonymous bequests to needy persons.

The Harmon Foundation records in the Library of Congress do not include those relating to the foundation's loan program for students nor its endowment of playground and nursing associations. The Library's collection centers on the awards program sponsored by the foundation and on general files that provide some early history of the foundation.

The earliest exchange of correspondence is between William Harmon and Paul Kellogg. Kellogg, director of Survey Associates, was not directly connected with the Harmon Foundation, but he administered several early programs for Harmon. In their letters in the [General Office Files](#) series Harmon and Kellogg explore the possibility of establishing the foundation. The early date of the exchange, 1913-1925, makes it a valuable source for the history, purpose, and development of the foundation.

The [Award Program](#) series in the collection contains the records of the award programs for outstanding achievement. The awards for model farms, for political cartoonists, and for the blind comprise a significant volume of material, but the bulk of the series focuses on awards to African Americans. The competition for African Americans was open in nine fields: business, education, farming, fine arts, literature, music, race relations, religious service, and science. Awards were available to African Americans, men or women, born in the United States. The purpose of the awards was to stimulate creative achievement; to acquaint the public with the work being accomplished by African Americans; and to provide economic opportunity for talented but unknown African Americans. George Washington Carver and W. E. B. DuBois were already men of prominence when their names were proposed as candidates, but awards generally went to amateur competitors. Some of these went on to achieve outstanding success in their chosen fields. This series provides a glimpse of the kind of work being done by African Americans during this period and gives insight into the attitudes of those who were attempting to aid them.

A portion of the [Award Programs](#) series on African-American awards contains the records of art exhibitions held throughout the country. The exhibits were a direct outgrowth of the awards program and provided an opportunity for the candidates in the fine arts division to show their work and frequently to make sales. There is much routine correspondence in this part of the collection, but occasionally a correspondence file provides a record of the artist's development and growing success. The files of Hale Woodruff and Archibald Motley are of particular interest in this regard.

The [African Artists](#) series was compiled by the foundation in preparation for the writing of a book on contemporary artists of Africa. Some of the files contain only a name and the country in which the artist worked; some have a brief sketch of the artist's life. Many of the files, however, contain correspondence between the artist and the directors of the Harmon Foundation. The foundation tried to find American sponsors for the most promising of the African artists and occasionally arranged for their further education in the United States. This series contains several pieces of original work sent as samples to the foundation.

Arrangement of the Papers

The collection is arranged in six series:

- [General Office Files](#)
- [Award Programs](#)
- [American Negro Artists](#)
- [African Artists](#)
- [African Art Centers](#)
- [Miscellany](#)

Description of Series

<i>Container</i>	<i>Series</i>
BOX 1-3	<u>General Office Files</u> Correspondence relating to the establishment of the foundation, general administrative correspondence, material on procedures to be followed in the awards program, memoranda, publicity releases, and form letters. Arranged alphabetically.
BOX 4-71	<u>Award Programs</u> General correspondence, correspondence with judges and records of decisions reached by them, and applicant files containing a photograph of the applicant, description of work submitted to the competition, and letters of recommendation. Organized in subseries.
BOX 4	<u>Blind Awards</u>
BOX 17	<u>Cartoon Awards</u>
BOX 18	<u>Model Farm Awards</u>
BOX 19	<u>Negro Awards</u>
BOX 72-81	<u>American Negro Artists</u> Files on established and aspiring artists containing biographical information and, in many cases, correspondence between the artist and the foundation. Arranged alphabetically by name of artist.
BOX 82-99	<u>African Artists</u> Biographical notes. Some files contain lists of the artist's works, correspondence, and materials relating to exhibitions. Arranged alphabetically by name of artist.
BOX 100-104	<u>African Art Centers</u> Correspondence between the foundation and art centers of major African cities, exhibit programs, and newspaper reviews. Arranged alphabetically by name of country.
BOX 105-121	<u>Miscellany</u> Art catalogs and newspaper clippings, loose and in scrapbooks. The scrapbooks cover various programs of the foundation and are arranged by year.

Container List

<i>Container</i>	<i>Contents</i>
BOX 1-3	General Office Files Correspondence relating to the establishment of the foundation, general administrative correspondence, material on procedures to be followed in the awards program, memoranda, publicity releases, and form letters. Arranged alphabetically.
BOX 1	Award programs, suggestions Bibliographies Books and publicity Circuit case extension Correspondence General, 1932-1952 Locke, Alain, 1930-1939 Survey Associates, 1911-1928
BOX 2	Walker, Grace, 1945-1946 Whiting, Helen, 1931-1932 YMCA, 135th Street, New York, N.Y., 1933-1939 Exhibit data Film, NAACP General information Education awards Fine arts awards Literature awards Harlem Adult Education Committee, New York, N.Y. Insurance Interracial symposium
BOX 3	General procedures History of foundation Miscellaneous Publicity Reference material Treasury Relief Act project, 1935
BOX 4-71	Award Programs General correspondence, correspondence with judges and records of decisions reached by them, and applicant files containing a photograph of the applicant, description of work submitted to the competition, and letters of recommendation. Organized in subseries.
BOX 4	Blind Awards Advisory Committee

Award Programs

Container

Contents

	Lists
	Allen, Edward
	Burritt, O. H.
	Goldwaite, Lucille
	Hayes, Charles B.
	Holmes, Walter G.
	Irwin, Robert B.
	Rogers, Daisy F.
	Candidates, summaries
	Correspondence
	A
	B-Blu
	Blv-Bz
	C-Chap
	Chaq-Cz
	D
	E-F
	G
	H-Ha
	Hb-Hz <i>See also Container 5</i> , Walter G. Holmes
	I-J
	K
	L
	Ma (including Mac)
	Mb-Mn
	Mo-Mz
BOX 5	N-O
	P-R
	S
	T-U
	W-Z
	Walter G. Holmes
	Form letters
	Incomplete entries
	Judges
	List
	Decisions
	Schedule
	<i>Matilda Ziegler Magazine for the Blind</i>
BOX 6	Nomination blank
	Nomination lists
	Outline of awards
	Publicity
	General, 1928
	Geographic areas, 1931
	Local, 1931

Award Programs

Container

Contents

BOX 7	Magazines, 1931 Report Recipients Reporting committee Reports Suggestions Miscellaneous
BOX 8	Handbook Press releases Summaries of candidates' work References for candidates Instructions to judges, handbook
BOX 9	Applicant files Adams, James D. Adams, William Clyde Adickes, William J. Allman, Robert Anderson, Gladys Anderson, Roy M. Arlt, Edwin Arthaud, Bess E. Atkinson, John R. Baas, Sam Baldi, Carolina Barnard, Arthur Bartlett, Felton Behagan, Dagmar Belmont, Leontine Bergen, Martin Bergen, Suzanne M. Bierden, Beatrice Blake, Donald Blevans, Addie Bolick, Dave Boone, Harry Boucher, Amanda Bourg, John Bowers, Berniece Bowers, Russell Boyle, Franklin Boyle, Sister Winifred Braxman, Minnie Brennan, Francis Brown, Nellie Brown, Robert Brown, Sara

Award Programs

Container

Contents

BOX 10

Brown, Stonewall J.
Buchanan, Howard
Burns, Lewis
Burrell, Newman
Burritt, Howard B.
I.Cabbage, Henry
Call, Mary
Callen, Carl
Campbell, Edward K.
Carruthers, Charles
Carter, Eunice
Carver, John
Chapman, Marie
Chadnicki, Sigmond
Clise, Anna
Clunk, Joseph
Coffey, Agnes
Cole, Joy
Coleman, Emma
Commander, George
Cornelius, Breta
Crane, Charles
Crockett, Marian
Davison, Winifred
Davy, Robert
Day, Helen
Deady, Rosalie
Dean, Albertine
Dean, Elizabeth
Dean, Marie
De Dominicis, Edith
De Feo, William
De Lany, Harry
Delfino, Liborio
De Moss, Marian
Denman, Annie
De Spain, William I.
Dixon, Bertha
Dixon, Willie
Donkin, Walter
Druitt, Geneva
Durkham, Eglah
Eagan, Susie
Eng, Matilda
Farnell, William
Faulconer, Neil

BOX 11

Award Programs

Container

Contents

BOX 12

Fenner, Beatrice
Follett, John S.
Foster, Frederick
Foster, Guy
Fox, Linna
Gammon, Vera
Gane, Anita
Garcia, Paulita
Gardner, Charles
Gassaway, Simmie
Gilday, Stephen
Gill, Lollie
Golden, Grace
Goltz, G.
Goudreau, Lucille
Graham, William
Gray, Samuel
Green, Arthur
Green, Harold
Guest, Isaac
Gurtowska, Valieria
Haddock, Don Carlos
Hadfield, Leon
Hall Delia
Hamilton, Jack
Hanna, Dorothy
Harmon, Lloyd
Harman, Mary
Hassell, Marie
Hellier-Collens, Sylvia
Heatherington, Charles
Hawley, Doris
Hawkes, Clarence
Henderson, Hazel
Henry, Joseph W.
Herndon, Gladys
Hilty, Lovelia
Hoffmire, Margaret
Holmes, Charles W.
Hosmer, Frederick
Hossack, Donald
Hotchkiss, Amelia
Hughes, Harold
Ierardi, Francis
Innis, Charles
Isaacks, Francis

Award Programs

Container

Contents

BOX 13

Israel, Max
Jackson, Eleanor
Jancier, Jacob
Johns, Marion
Johnson, Thomas
Jonus, Julius
Joyce, Patricia
Kaploniak, Helen
Kauffman, Charles
Keib, Edward
Kelley, Louis
Kelley, O. G.
Kennedy, Robert
Kenyon, Ralph
King, Walter
Koehler, Marie
Koch, Cassandra
Konefsky, Samuel
Kravitz, Charles
La Carruba, Rosaria
Lafleur, George
Larsen, O. Leonard
Lawrence, William
Lieberman, Cordelia
Liggett, Margaret
Lind, Hope
Lintgen, Marie
Linxwiler, Charles
Livingstone, Grover
Lizotte, Meda
Lowe, Percy
MacDonald, Angus
MacDonald, Christina
MacDonald, Colin
Madan, Alton
Mafarci, Concetto
Manee, May
Martin, Aubrey
Mast, Emma
Mathers, Stella
Mathews, James
McBride, Elsie
McBride, Joseph
McClure, Laura
McCollom, August
McGill, Marie

Award Programs

Container

Contents

	McGuire, Ray
	McMahon, William
	McMichael, John
	McQuade, Ethel
	Merry, Ralph
	Michie, George
	Milan, Marvin
	Millar, Edgar
	Miracle, Ada
	Moche, Isaac
	Monaghan, Robert
	Morrell, Mary
	Morrison, Thelma
	Murfin, Grace
	Musselman, Earle
BOX 14	Nicols, Ancil
	Nielsen, Vitus
	Nolley, Leonard
	Padgett, Stanford
	Pait, Albert
	Parker, Terrell
	Pattinson, Daisy
	Peebles, Josephine
	Perez, Petra
	Perry, Eliza
	Peterson, Allen
	Piechocinski, Josephine
	Pierce, Robert
	Pieters, Marie
	Polak, Bertha
	Poole, John
	Potts, Clara
	Pulcino, Charles
	Raneri, Angeline
	Reach, Clarence
	Redd, Margrett
	Reeve, Fred
	Regimbal, Mai
	Renault, Adolphe
	Roberts, Chester
	Robinson, Leonard
	Robinson, Merrill
	Roden, Buell
	Ruston, Cora
BOX 15	Sale, Alvis
	Sallada, William

Award Programs

Container

Contents

BOX 16

Saumier, Eugene
Schlisner, Hazel
Schubner, Harry
Schultz, Helen
Schwartz, Moses
Severne, Frank
Sibel, Solomon
Siegal, John
Smalley, Harold
Smith, Cornelia
Smith, Elwyn
Smith, Fred
Smith, Helen
Smith, Jefferson
Snoddy, Brady
Soletti, Ellen
Spinard, Hattie
Sprengel, Marie
Stephenson, Eleanor
Sternner, Ralph
Stevenson, Hedley
Stewart, Middie
Stotts, Sherley
Stout, Walter
Strickland, Frank
Suozzo, Lucy
Swedburg, Alida
Swezy, W. Chester
Swicegood, Hattie
Switra, Anthony
Talamo, Salvotree
Tatreau, Evelyn
Taylor, Tom
Telco, Anna
Thames, B. J.
Thompson, Dorothy
Thompson, Thomas
Totten, Clara
Tozier, Evelyn
Tracey, Katherine
Trimmer, Earl
Utter, Thomas
Vallejo, Margie
Vance, Annie
Van Yeveren, Frederic
Vaughan, Grace

Award Programs

Container

Contents

Walezak, Helen
Walker, Ernest
Walters, Hanson
Wendling, Leo
Wiggins, Katherine
Wilcox, Earl
Willett, John
Williams, Edna
Winship, Alice
Wright, Carl
Wright, Rosalie
Yatman, William
Yelinek, Louis
Young, Maynard
Undecided field
Bartlett, Joseph
Brookes, Hayes
Dalen, Gustaf
Grasse, Edwin
Hurst, George
Irvine, Frank
Lindsay, Charles
Schall, Thomas
Vierne, Lewis
Wood, David

BOX 17

Cartoon Awards

Administrative expenses
Correspondence
 1928-1929
 Journalism schools
 Kellog, Arthur
Entries
Judges
Miscellaneous
Outline of awards
Publicity
Recipients

BOX 18

Model Farm Awards

Correspondence
 General, 1928-1929
 Recipients, 1927-1928
 Alston, Caroline
 1926-1927

Award Programs

Container

Contents

1927-1928

1928-1929

Griffiths, Marjorie, 1928-1929

McGirt, Margaret, 1928-1929

Medicis, Eveloyn de, 1928-1929

Mitchum, A. W., 1928-1929

Tyler, Kerby, 1928-1929

Outline of awards

1926-1927

1927-1928

1928-1929

Publicity

Recipients

1926-1927

Berkeley County, S.C., 1928-1929

Charleston County, S.C., 1928-1929

Chesterfield County, S.C., 1928-1929

Letters of acknowledgment

Reports

1926-1927

1927-1928

1928-1929

BOX 19

Negro Awards

General

1926

Administrative expenses

Celebrations

Atlanta, Ga.

Baltimore, Md.

Des Moines, Iowa

Durham, N.C.

Indianapolis, Ind.

Miami, Fla.

New York, N.Y.

Raleigh, N.C.

Richmond, Va.

Ceremonies

Correspondence

Alexander, Will Winton

Hayden, Palmer

Haynes, George E.

Press

Recipients

Spaulding, C. C.

Woodruff, Hale

Award Programs

Container

Contents

	Distribution of literature
BOX 20	Handbook
	Inquiries
	A-E
	E-J
	K-O
	P-Z
	Insurance
	Judges
	List
	Request to serve
	Time schedule
	Awards
	Business
	Education
	Fine arts
	Literature
	Music
	Race relations
BOX 21	Religious service
	Science
	Decisions
	Business
	Education
	Fine arts
	Literature
	Music
	Race relations
	Religious service
	Science
	Material submitted
	Miscellaneous
	Outline of awards
	Press releases
	Recipients
	Statistical guide, 1926-1930
BOX 22	1927
	Administrative expenses
	Candidates
	Candidates' ratings
	Celebrations
	Boston, Mass.
	Charleston, W. Va.
	Chicago, Ill.
	Dayton, Ohio
	Durham, N.C.

Award Programs

Container

Contents

	Hampton, Va.
	Indianapolis, Ind.
	New Orleans, La.
	New York, N.Y.
	Oakland, Calif.
	Philadelphia, Pa.
	Springfield, Mass.
	Washington, D.C.
	Correspondence, general
	Distribution of literature
BOX 23	Inquiries
	A-E
	F-J
	K-P
	Q-U
	V-Z
	Judges
	List
	Forwarding of materials
	Requests to serve
	Time schedule
	Awards
	Business
	Education
	Fine arts
	Literature
	Music
	Race relations
	Religious service
	Science
	Decisions
	Business
	Education
BOX 24	Fine arts
	Literature
	Music
	Race relations
	Religious service
	Science
	Miscellaneous
	Nomination blanks
	Press releases
	Recipients
	Rejected material
	To be notified, 1928
BOX 25	1928

Award Programs

Container

Contents

BOX 26

Administrative expenses
Candidates
 Fine arts
Celebrations
 General
 Chicago, Ill.
 Indianapolis, Ind.
 Lawrenceville, Va.
 New York, N.Y.
 Petersburg, Va.
 Philadelphia, Pa.
 Tuskegee, Ala.
 Washington, D.C.
Correspondence
 A-J
 J-Z
 Candidates
 Gardner, Katherine
 Haynes, George E.
 Press
 Prints
 Recipients
Correspondence
Distribution of literature
Inquiries
 A-E
 F-J
 K-P
 Q-U
 V-Z
 Fine arts
 A-E
 F-J
 K-P
 Q-Z
Insurance
Judges
 List
 Proposed names
 Time schedule
Awards
 Business
 Education
 Fine arts
 Literature
 Music

Award Programs

Container

Contents

	Religious service
	Science
	Decisions
	Business
	Education
	Fine arts
BOX 27	Literature
	Music
	Religious service
	Science
	Memoranda
	Miscellaneous
	Music festival
	Outline of awards
	Press releases
	Price list
	Printing firms
	Publicity
	Receipts
	Recipients
	Requests for information
	Suggestions
	To be notified, 1929
BOX 28	1929
	Administrative expenses
	Announcement
	Candidates
	Celebrations
	Atlanta, Ga.
	Berkeley, Calif.
	Chicago, Ill.
	Memphis, Tenn.
	Nashville, Tenn.
	New Orleans, La.
	New York, N.Y.
	Richmond, Va.
	Washington, D.C.
	Correspondence
	A-H
	I-P
	S-Z
	Correspondence
	Candidates
	Editors
	Haynes, George E.
BOX 29	Lee Brothers

Award Programs

Container

Contents

	Inquiries
	A-D
	E-I
	J-L
	M-P
	Q-T
	U-Z
	Judges
	General correspondence
	Prospective
	Time schedule
	Awards
	Business
	Education
	Fine arts
	Literature
	Music
	Race relations
	Religious service
	Science
	Decisions
BOX 30	Business
	Education
	Literature
	Music
	Race relations
	Religious service
	Science
	Forwarding of materials
	Business
	Education
	Fine arts
	Literature
	Music
	Race relations
	Religious service
	Science
	Suggestions
	Miscellaneous
BOX 31	Nomination blanks
	Office memoranda
	Presentation of letters
	Publicity
	To be notified, 1930
BOX 32	1930
	Administration

Award Programs

Container

Contents

	Administrative expenses
	Announcement
	Candidates
	Prospective candidates
	Celebration, New York, N.Y.
	Correspondence
	A-H
	H-R
	R-Z
	Haynes, George E.
	Recipients
	Five-year report
BOX 33	Inquiries
	A-G
	H-Q
	R-Z
	Judges
	General correspondence
	Decisions
	Proposed names
	Time schedule
	Awards
	Business
	Education
	Farming
	Literature
	Music
	Religious service
BOX 34	Decisions
	Business
	Education
	Farming
	Literature
	Music
	Religious service
	Memoranda
	Miscellaneous
	Publicity
	General
	Letters
	Nos. 1-6
	(6 folders)
BOX 35	Nos. 7-11
	(5 folders)
	Suggestions
	Sunnyside exhibit

Award Programs

Container

Contents

To be notified, 1931
Candidates, 1931
Candidates files

BOX 36

Business awards

1926

Alexander, A. A.
Hunter, M. E. V.
James, Anna
Lovett, Wilson
Matthews, James
Montgomery, Ella
Prince, William
Spaulding, C. C.
Walker, Maggie

1927

Buckner, George
Bulloch, Louis
Overton, Anthony
Pearson, W. G.
Perry, Thomas
Smith, Robert
Watts, Orlando
Young, Plummer

1928

Bodie, W. F.
Crabb, Edward
Massiah, Frederick
Rutherford, S. W.
Windham, Thomas

1929

Carter, William
Claybrook, John
Elliot, Tollie
Gibson, Truman
Holly, William
Lewis, Abraham
Lightner, Lawrence
Lucas, Jack
Newman, William
Ransom, Freeman
Roberts, Homer

BOX 37

1930

Bass, Thomas
Beckwith, Frank
Bibbs, Joseph

Award Programs

Container

Contents

	Brown, G. W.
	Burt, Robert
	Doles, David
	Francis, H. C.
	Holsey, Albon
	Jackson, Alexander
	MacNeal, Arthur
	Madison, Walter
	Merrick, Edward
	Peters, William
	Randolph, A. Philip
	Spratlin, Paul
	Stephens, William
	Sulton, John
	Tooks, William
	Webb, John
	Wickliffe, Marjorie
BOX 38	Farming awards, 1930
	Blanton, Josua
	Campbell, Thomas
	Daniel, Victor
	Green, Harry
	Harris, Judia
	Hubert, Benjamin
	Jenkins, Lizzie
	Martin, L. H.
	Pierce, John
	Walker, Thomas
BOX 39	Education awards
	1926
	Anthony, Lucie
	Bethune, Mary
	Bullard, Mabel
	Capel, Effie
	Davis, G. E.
	Gordon, Tessie
	Hall, J. P.
	Holland, Annie
	Justice, Robert
	Moton, Robert
	Nelson, Leolya
	Randolph, Virginia
	Roberts, Norton
	Robinson, W. A.
	Schomberg, Arthur
	1927

Award Programs

Container

Contents

	Bowen, John
	Brawley, Benjamin
	Bruce, Clara
	Calloway, Clinton
	Davis, John
	Foster, Mary
	Gibbs, Warmoth
	Higgins, Mame
	Holloway, Plymouth
	Nicholas, Franklin
	Scott, James
	Sorrell, Malinda
	Thompson, Charles
	Washington, Mary
	Wells, Henry
	Williamson, John
	Wright, James
	Wright, R. R.
BOX 40	1928
	Biggins, Wythe
	Campbell, Thomas
	Davis, Bell
	Edmiston, Althea
	Gandy, John
	Gregg, Howard
	Henderson, Fletcher
	McIver, Willia
	Myus, I. M. A.
	Reden, W. F.
	Smith, Ezekiel
	Trent, William
	Valentine, William
	Williams, Charles
	Work, Monroe
	1929
	Atkins, Simon
	Barrett, Janie
	Coleman, William
	Fuller, Thomas
	Hale, J. W.
	Hill, Horatio
	Hope, John
	Sebastian, Simon
	Shepard, James
BOX 41	1930
	Battle, Effie

Award Programs

Container

Contents

Brown, Anita
Brown, Charlotte
Clark, Joseph
Daniel, Victor
Davis, Bettie
Dogan, Matthew
Gaskill, James
Hubert, Benjamin
Hunt, Henry
Hunter, Jane
Johnson, Mordecai
Laney, Lucy
Locke, Alain
McCrarey, Henry
Moore, Charles
Reed, Daisy
Taylor, Hattie
Walker, Thomas
Wilkinson, Robert
Williams, F. C.

BOX 42

Fine arts award

1926

Blanchard, Edgar
Douglas, Aaron
Hall, S. L.
Harleston, Edwin
McKissack, Moses
Perkins, E. L.

BOX 43

1927

Anderson, Helen
Buggs, Philip
Elma, Ollie
Gibbs, Emery
Gray, Ruth
Hamilton, Hugh
Hanson, Cecil
Hardrick, J. W.
Hunter, Maurice
Jefferson, Douzleigh
Johnson, Charles
Johnson, Roscoe
Morris, Henry
Parker, Offneal
Perry, Edward
Phillipis, John
Sanford, Virginia

Award Programs

Container

Contents

BOX 44

Smith, Edwin
Waring, Laura W.
Wilkins, Lisbon
Williams, Paul
Woodruff, Hale
1928
Apontes, Abraham
Baker, Frances
Baker, Robert
Batchelor, Marion
Bolling, Leslie
Boswell, S. Blair
Boxill, Edward
Boykin, Cloyd
Brown, E. W.
Brutono, Kenneth
Buffins, Robert
Caines, Edmund
Campbell, Elmer
Carr, Olga
Caver, Sophia
Colston, Mairi
Craddock, H. E.
Dickson, Alfred
Dodd, Joseph
Ellington, Ferdinand
Flowers, Inez
Francis, Pauline
Frost, William
Galbreath, Otis
Gilbert, Eleisa
Gilliam, E. Newton
Hailstalk, John
Harris, George
Hill, Hector
Hill, Thomas
Housley, Jessie
Hubbard, Athelina
Jackson, May
Jarvis, J. Antonio
Jones, Sallie
Lewis, Harry
Lomax, Jesse
McDowell, Edward
Morrell, Horace
Motley, Archibald

Award Programs

Container

Contents

BOX 45

Owens, Billie
Parker, Cecil
Patton, Katherine
Reid, Helen
Robinson, Frank
Robinson, George
Russell, Winifred
Thompson, Ethel
Tompkins, Evelyn
Williams, Arthur
Wilson, John Lewis
Winifield, O. Hemsley

1929

Anderson, Charles H.
Anderson, Horace G.
Armstrong, Gladys
Austin, George
Bailey, Ruby H.
Bean, Jesse D.
Bellinger, Louis A.
Bowman, Monroe
Broxton, William
Brooks, Mabel
Brown, Barney
Brown, Eugene
Burkhardt, Anna
Clopton, Lucy Annie
Cole, T. A.
Cooke, Parks Sylvester
Davis, Sadie M.
Dawson, Charles
De Lagarde, Henry
Dorsey, Lillian
Fannine, Irving
Freelon, Allan R.
Fuller, Meta
Green, Donarell
Green, Teddy
Griffith, Rupert
Horton, Alberta
Johnson, Bessie
Johnson, Gertrude
Johnson, Sargent
Johnson, Thelma
Johnson, William
Johnston, Celestine

BOX 46

Marshall, Harold
Martin, Charles
Maxwell, Frank
Mickens, Clinton
Murray, George
Noyes, Leon
Osborne, Charles
Owens, Maude
Perkins, William
Porter, James
Powell, Letitia
Pryor, William
Randolph, Effie
Robynson, Bernie
Savage, Augusta
Simeon, Henry
Smalls, Frank
Smith, Helen
Smith, Jean
Smith, Walter
Spears, Charles
Stowrs, Mary
Stubbs, Jesse
Sweeting, Earl
Talley, Thomesina
Toyes, Ulysses
Tucker, Arthur
Turner, Estelle
Wade, Edna
Warren, Arthur
Watkins, Ardella
Watson, Charles
Wiggins, Edgar
Williams, Laetitia
Wilson, Ellis

BOX 47

1930

Adams, Jacob
Allen, James
Alston, Frederick
Barnes, George
Barthé, Richmond
Berrier, Louis
Bland, Garnett
Blount, S. Ellis
Brandford, Edward
Brooks, Daisy

Award Programs

Container

Contents

BOX 48

Burke, Eugene
Clifton, Thomas
Cooper, William
Crite, Allan
Diggs, Arthur
Dillon, Frank
Dorsey, Robert J.
Farrow, William
Fax, Elton
Fleming, Sarah
Ganaway, King D.
Gantt, James
Goss, William
Grant, William
Harris, Carrie
Holmes, Francis
Johnson, George
Johnson, Malcolm
Jones, Henry
Jones, Lois
Key, Vivian
Kitchin, Benjamin
Laird, Anzola
Lindsey, Richard
London, Helene
McClaren, Elenor
Murphy, Doris
Nugent, Richard
Oglesby, Allison
Outlar, Willie
Parks, James
Pierre, Philip
Pious, Robert
Prophet, Nancy
Reduers, Donald
Reid, Dan
Reid, Oliver
Robinson, Charles
Robinson, Hilyard
Robinson, John
Scott, William
Smith, Albert
Syphax, Francis
Tate, Mary Lee
Tillman, Daniel
Toodles, John

BOX 49

BOX 50

Van Dickersohn, Richard
Wells, James
Wilhoit, Eugene
Williams, Richard
Winslow, Arthur

Literature awards

1926

Bayliss, Daisy
Brown, Hallie
Coles, Richard
Cotton, Carol
Cullen, Countee
Cuney-Hare, Maud
Davis, Tilford
Dawson, Osceola
Dougan, Egbert
Edminston, Althea
Hackley, Edwin
Harris, Alran
Howard, Alice
Johnson, Charles
Johnson, Hiram
Lord, S. E. Churchstone
McKnight, Henry
Montgomery, Ella
Proctor, Henry
Saueter, J. P.
Sims, Dorothy
Stemons, James
Thomas, Marguerite
Turner, Lorenzo
Watson, Effie
Wiggins, Berniece

1927

Bell, Harold
Bolden, George
Brawley, Benjamin
Brown, John S.
Carter, Lila
Chase, Daniel
Chiles, James
Craxton, Irene
D'Vaughn, Amos
Dett, R. Nathaniel
Farrow, William
Harris, Wright

Award Programs

Container

Contents

BOX 51

Henry, Thomas
Johnson, James
Laine, Henry
Lawrence, Ann
Locke, Alain
McClenon, Alma
Morrisey, R. A.
Sears, Martha
Spence, Eulalie
Thompson, Eloise
Thompson, Mary
Walrond, Eric
Wells, Henry

1928

Allen, Cleveland
Anderson, Garland
Barnett, Horace
Boone, C. C.
Burgess, Bonnie
Christian, Ethel
Clifford, Carolyn
De Berry, Frankie
Du Bois, W. E. B.
Dungee, John
Fauset, Arthur
Fauset, Jessie
Good, Maud
Holloway, John
Jarvis, J. Antonio
Margetson, George
McKay, Claude
Northern, Felix
Russell, G. B. Dudley
Scott, Timothy
Smith, Augustus
Spiller, Isabelle
Strobert, Martha
Timberlake, Josie
Wilkinson, Henry

BOX 52

1929

Brown, George
Carr, Thomas
Dungee, John
Haynes, Elizabeth
Hill, Leslie
Imes, Nella

Award Programs

Container

Contents

	Lay, Dorcas
	McBrown, Gertrude
	Miller, Clifford
	1930
	Bontemps, Arna
	Braithwaite, William
	Brown, Sterling
	Butler, James
	Dean, Harry
	Fisher, Rudolph
	Fleming, Sarah
	Gordon, Eugene
BOX 53	Hughes, Langston
	James, Pleasant
	Johnson, Georgia
	MacDonald, Warren
	Mathews, John
	Montgomery, Mordecai
	Richardson, Willis
	Robeson, Eslanda
	Schuyler, George
	Smalls, Frank
	White, Walter
	Williams, Lucy
	Wright, Ione
	Young, Frank A.
BOX 54	Music awards
	1926
	Adams, Alton
	Anderson, Chrissie
	Austin, Robert
	Avery, Marguerite
	Cuney-Hare, Maud
	Dawson, William
	Eckles, John
	Harrison, Frank
	Hill, Edwin
	Lamb, Wilson
	Lynch, Richard
	Neely, Laura
	Norcom, Rebecca
	Peterson, Lottie
	Reese, J. V.
	Rhynes, M. Andres
	Richardson, William
	Smith-Eckles, Blanche

BOX 55

Wilson, Benedict
1927
Adams, John
Balden, George
Chatman, Leah
Chiles, James
Cochran, A. Myron
Dett, R. Nathaniel
Gardner, Mary
Griffin, Joseph
Hayter, Albert
Hazel, Joseph
Heard, Edna R.
Henierson, Luther
Jackson, George
Jeffers, Andrew
Jessye, Eva
Jones, Clarence
Kimble, H. Greenville
Margetson, Edward
McCoo, Lillian
Motley, Ferdinand
Shelton, A. A.
Simms, A. H.
Sims-Bronson, Dorothy
Stevens, George W.
Still, William
Thomas, Blanche
Thompson, Mary
Tillman, D. N.
Warner, Jennie
White, Clarence
1928
Adams, Wellington
Brooks, R. P.
Harris, Charles
Irving, Roland
Valentine, Alex
Wallace, Helen
1929
Atwell, Ernestine
Bornn, Hugo
Burleigh, Harry
Diton, Carl
Freeman, Harry
Harrison, Aaron

Award Programs

Container

Contents

	Lockhart, Victoria
	Mundy, James
	Spiller, Isabelle
	Walker, Joseph
	Williams, Andrews
	Work, John W.
BOX 56	1930
	Boatner, Edward
	Brown, J. Harold
	Burkes, Eugene
	Clark, Francis
	Duckett, George
	Gaylord, Cornelius
	Greene, George
	Handy, William
	Hayes, Roland
	Hebron, John
	Howard, Oscar
	Johnson, Hall
	Johnson, J. Rosamond
	Pinkard, Maceo
	Sims, Dorothy
	Smith, Harrison
	Thomas, Joseph
	Tizol, Francisco
	Wright, Ione
BOX 57	Race relations awards
	1926
	Abner, Benjamin
	Alexander, Will Winton
	Bratton, T. D.
	Brown, Hallie
	Bruton, James
	Carlton, Ottie
	Cobb, Robert
	Collins, George
	Cox, Gilbert
	Cuthbert, Marion
	Edmonds, Harry
	Ferguson, Cora
	Foreman, Clark
	French, Harry
	Harris, Roderick
	Holstein, Casper
	Hutcherson, Walter
	Johnson, Aakley

Johnston, Edgar
 Jones, Eugene
 Lawson, Jesse
 Locke, Alain
 Logan, J. W.
 Mardenborough, John
 Merchant, Irving
 Newbold, N. C.
 Park, Robert
 Proctor, Henry
 Quinn, Mattie
 Shaw, A. P.
 Taylor, Alva
 Thurman, Howard
 Tobias, Channing
 Waller, Arthur
 Walton, Lester
 Wiggin, Anne

BOX 58

1927

Banks, Charlene
 Bizzell, W. B.
 Brown, Emma
 Clement, George
 Crockett, George
 Dillard, James
 Echols, Mabel
 Henderson, Luther
 Ighut, Antonio
 Johnson, Charles
 Jones, Thomas
 Madden, Will
 Moss, R. Maurice
 Rosenwald, Julius
 Williamson, John
 Butler, John
 Coston, N. H.

BOX 59

1929

Beasley, Delilah
 Blackwell, Robert
 Bond, James
 Bowles, Eva
 Burgess, Bonnie
 Cannady, Beatrice
 Crump, Walter
 Franklin, Ada
 Goins, Mattie

Award Programs

Container

Contents

	Hubert, Benjamin
	Lewis, Abraham
	McIver, Ruth
	Moton, Robert
	Ovington, Mary W.
	Peabody, George
	Reden, W. F.
	Smith, Georgine
	Spencer, J. O.
	Wilkinson, Robert
	Williams, John
BOX 60	Religious service awards
	1926
	Dunbar, H. S.
	Hurst, John
	Jones, Mamie
	Logan, J. W.
	Lord, S. E. Churchstone
	Orishatukeh, Faduma
	Peaceful Rest Church
	Townsend, A. M.
	Vass, Samuel
	Wilson, J. Francis
	Yergan, Max
	1927
	Bowen, J. W. E.
	Davis, G. D.
	De Berry, William
	Fisher, Miles
	Gaines, Abraham
	Ivy, W. M.
	Scott, Timothy
BOX 61	1929
	Lewis, Abraham
	McWilliams, Benjamin
	Parrish, Charles
	Robinson, John
	1930
	Baskerville, Erasmus
	Bell, William Y.
	Bowling, Richard
	Brown, C. S.
	Gaskill, James
	Hood, Solomon
	McDowell, Henry
	Moorland, Jesse

	Williamson, Sarah
BOX 62	Science awards
	1926
	Daniel, William
	Evans, James C.
	Herring, L. C.
	Johnson, Garrison
	Prince, William
	Spikes, Richard
	Stemons, James
	Stringer, G. H.
	Tolbert, L. M.
	1927
	Adams, R. Gordon
	Billows, Walter
	Bolden, George
	Bryant, Joseph
	Dickerson, Leary
	Hope, Edward
	Leach, George
	Parsons, James A.
	Peters, Cortez
	Turner, Thomas
	1928
	Carver, George Washington
	Dowd, William
	Fort, Marron
	Haggerty, Jack
	Hall, Lloyd
	Harper, Solomon
	Holton, Roger
	McCaskill, Frankie
	Mills, B. A.
	Richardson, Louise
	Wesley, Charles H.
BOX 63	1929
	Amerson, James
	Barner, George
	Berry, Clifton
	Hill, Thomas D.
	Just, Ernest
	Lawless, Theodore
	Nabrit, Samuel
	Perry, Thomas
	Sammons, Walter
	Spratlin, Paul

Award Programs

Container

Contents

	Vincent, Ubert
	1930
	Ammons, Maurice
	Brown, Salena
	Callis, Henry
	Fuller, Solomon
	Harris, Abram
	Johnson, Charles
	Montgomery, Jay
	Noggins, David
	Richardson, Franklin
	Seabrook, Edwin
BOX 64	Art exhibit, New York, N.Y.
	Administrative expenses
	Announcements
	Art leaflet
	Catalogs
	Committee on admissions
	Correspondence
	1928
	A-D
	E-L
	M-P
	Q-T
	U-Z
BOX 65	1929
	1930-1931
	Exhibitors, 1930
	Gardner, Katherine, 1930
	International House, 1929
	135th Street Library, 1929
	Waring, Laura W. 1929
	Data
	Entries
	1928-1930
	1931-1932
	1933
	Kickert, Conrad, exhibition, 1933
BOX 66	Entry blank
	Hostesses
	Industrial arts
	Inquiries
	Invitations
	Jury
	Letter to exhibitors
	Miscellaneous

Award Programs

Container

Contents

	Notes
	Pictures not admitted
	Price list
	Publicity
	Letters
	Releases
	Receipts
	Registration list
	Sales letters
BOX 67	Traveling art exhibit
	1928
	Administrative expenses
	Artists' price list
	Directions
	Exhibit city
	Detroit, Mich.
	Hartford, Conn.
	Indianapolis, Ind.
	Louisville, Ky.
	St. Louis, Mo.
	Itinerary
	1929
	Administrative expenses
	Artist biographies
	Consents
	Correspondence
	General
	Lee Brothers
	Exhibit city
	Nashville, Tenn.
	Philadelphia, Pa.
	St. Louis, Mo.
	1930
	Advance publicity
	Catalogs
	Consents
	Correspondence, exhibitors
	Directions
	Exhibit city
	Atlanta, Ga.
	Baltimore, Md.
	Boston, Mass.
	Cincinnati, Ohio
BOX 69	Cleveland, Ohio
	Dayton, Ohio
	Denver, Colo.

Award Programs

Container

Contents

	Des Moines, Iowa
	Hampton, Va.
	Houston, Tex.
	Indianapolis, Ind.
	Kansas City, Mo.
	Los Angeles, Calif.
	Memphis, Tenn.
	Minneapolis, Minn.
	Nashville, Tenn.
	New Orleans, La.
	Oakland, Calif.
	Philadelphia, Pa.
	Plainfield, N.J.
	San Diego, Calif.
	Springfield, Ill.
	St. Louis, Mo.
	Syracuse, N.Y.
	Toledo, Ohio
	Washington, D.C.
	Worcester, Mass.
	Youngstown, Ohio
BOX 70	Insurance
	Itinerary
	Miscellaneous
	Packing instructions
	Packing insurance
	Procedures
	Publicity
	Questionnaire
	Receipts
	Report
	Requests for exhibitions
	Return shipment
	Sale of pictures
	Suggestions
BOX 71	1931
	Consents
	Correspondence, Blanche Byerley
	Critical comment
	Directions
	Entries
	Exhibit cities
	Publicity

Award Programs

Container

Contents

1936, Texas centennial exhibit

BOX 72-81	American Negro Artists Files on established and aspiring artists containing biographical information and, in many cases, correspondence between the artist and the foundation. Arranged alphabetically by name of artist.
BOX 72	Aden, Alonzo Allen, Frederick Allen, James Alston, Charles H. Alston, Frederick C. Anderson, Charles H. Artis, William E. Atkinson, John I. Avery, Henry A. Bailey, George E. Bailey, Ruby H. Baker, Frances M. Balley, Calvin Bannarn, Henry Bannister, Edward Barthe, Richmond Baskerville, Mary E.
BOX 73	Becket, Humphreys W. Bellinger, Louis A. Blackburn, Robert H. Blanco, Theodore Bland, James Blout, S. Ellis Boykin, Cloyd L. Bolling, Leslie G. Borican, John Boyd, David P. Brandford, Edward J. Braxton, William E. Brooks, Daisy C. Brooks, Mabel Brown, Eugene Brown, Hilda Brown, Marjery Brown, Samuel Burke, Selma Burkes, Eugene Campbell, E. Simms Cargill, Paul I.

American Negro Artists

Container

Contents

BOX 74

Carney, Mildred
Carothers, Rice
Carter, Joseph
Carter, William
Chambliss, Charlotte
Charles, Geraldine
Chase, William
Clarke, Claude
Cooper, William
Counter, Samuel
Crichlow, Ernest
Crite, Alan
Davis, Charles
Dawkins, Pinckney
Dawson, Charles
Delaney, Beauford
Delaney, Joseph
Delaney, Leslie
Dempsey, Richard
Dickerson, Voris
Diggs, Arthur
Dillon, Frank
Dodd, Joseph
Dorsey, Lillian
Dortch, Celestine
Douglas, Aaron
Edmondson, William
Ellington, Ferdinand
Ellison, Walter
Esterine, Charles
Evans, Perry
Farrow, William
Fax, Elton
Flemister, Frederick
Fletcher, William
Fort, Walter
Francis, Pauline
Freelon, Allan
Freeman, D'Edguard
Fuller, Meta
Gabriel, Ramon
Galbreath, Otis
Gage, J. Curtis
Ganaway, King
Gantt, James E.
Garnet, William

BOX 75

American Negro Artists

Container

Contents

	Gelabert, Florencio
	Gibson, Dorothy
	Gill, Meshach
	Glenn, John S.
	Goreleigh, Rex
	Goss, Bernard
	Goss, Margaret
	Goss, William
	Grant, William E.
	Grigsby, Jefferson
	Hailstalk, John T.
	Hardrick, John W.
	Harleston, Edwin A.
BOX 76	Harris, John T.
	Harris, Warren L.
	Hawkins, Martin
	Hayden, William
	Hayes, Vertis
	Hegomin, Anzola
	Hill, Clifton
	Hill, Eric
	Holland, Muzette
	Holmes, Henry
	Horton, Alberta
	Housley, Jessie
	Howard, Mary
	Hubbard, Athelina
	Hudson, Henry
	Hyman, Leonard
	Jackson, May
	James, Frederick
	Jarvis, J. Antonio
	Jefferson, Donzleigh
	Jefferson, Louise E.
	Jennings, Wilmer
	Johnson, Cornelius
	Johnson, Evelyn
	Johnson, George
	Johnson, Gertrude
	Johnson, Gladys
	Johnson, James
	Johnson, Malvin
BOX 77	Johnson, Sargent
	Johnson, Thelma
	Johnson, William H.
	Jones, Archie

American Negro Artists

Container

Contents

	Jones, Frederic
	Jones, Henry B.
	Jones, Lawrence
	Jones, Lois
	Jones, Thomas
	Joseph, Ronald
	Keller, Willis
	Kersey, Joseph
	Key, Vivian
BOX 78	Kitchin, Benjamin
	Knight, Gwendolyn
	Knox, Edward
	Krause, George
	Lawrence, Jacob
	Lee, Ruth
	Lee-Smith, Hughie
	Lewis, Allie
	Lewis, Harry
	Lewis, Norman
	Lewis, Roscoe
	Lightfoot, Elba
	Lindsey, Richard
	Lippman, Romeyn
	Loy, Ramon
	Luckett, William
	Macalpine, Samuel
	Mackey, Howard
	Marriot, Alvin
	Martin, Charles
	Mason, Helen
	McKissack, C. L.
	McIver, Susie M.
	McLaren, Elenor
	Moody, Ronald
	Motley, Archibald
	Murray, Delebert
	Nash, Millard
	Nugent, Richard B.
BOX 79	Oglesby, Allison
	Ogunjami, Suzanna
	O'Neal, Kenneth
	Overton, James
	Owens, Maude
	Parks, James
	Pedroso, Pastor
	Pena, Alberto

American Negro Artists

Container

Contents

BOX 80

Phipps, Edgar
Pierre-Noel, Louis
Pious, Robert
Pippin, Horace
Porter, James
Prophet, Nancy
Raldolph, Oscar
Reid, C. Richard
Reid, Dan T.
Reid, Donald R.
Richardson, Earle
Robinson, Charles
Robinson, Hilyard
Robynson, Bernie
Rogers, Herbert
Ross, David
Rousseve, Numa
Russell, Winifred
Rust, Samuel
Sanders, Samella
Savage, Augusta
Sawyer, Anna M.
Scott, Harold
Scott, William E.
Seabrooke, Georgette
Sebree, Charles
Smith, Albert A.
Smith, Anna
Smith, Florence
Smith, John
Smith, Marvin
Smith, Morgan
Spears, Charles
St. Clair, Evangeline
St. Clair, Irvin
St. John, Roland
Staats, Teresa
Steadwell, Gertrude
Strider, Maurice
Stubbs, Jesse
Tanner, Henry O.
Tate, Laroy
Tate, Mary Lee
Taves, U.S. Grant
Taylor, Margarete
Taylor, William

American Negro Artists

Container

Contents

	Thrash, Dox
	Tillman, D. Norman
	Tompkins, Evelyn
	Toodles, John
	Trent, William
BOX 81	Turner, Lucy M.
	Vaughn, Louis
	Walker, Augustus
	Walker, George
	Warren, Wilbert
	Watkins, Ardella
	Watson, Charles
	Wells, James
	West, Sarah
	Wheat, Clarence
	White, Charles
	White, Sarah
	Wilkinson, Henry B.
	Williams, Arthur
	Williams, Augustus
	Williams, Laetitia
	Williams, Richard
	Williams, Simeon
	Williamson, Jane
	Willis, Robert
	Wilson, Ellis
	Wilson, Gladys
	Wilson, John L.
	Wilson, John W.
	Wilson, Lawrence
	Winslow, Arthur
	Winslow, Vernon L.
	Woodward, Beulah
	Woodruff, Hale
	Hyley, Frank
	Ziegler, Lee V.
BOX 82-99	African Artists
	Biographical notes. Some files contain lists of the artist's works, correspondence, and materials relating to exhibitions. Arranged alphabetically by name of artist.
BOX 82	Correspondence
	General
	A-D
	E-Z

African Artists

Container

Contents

BOX 83

Nommo Gallery, Kampal, Uganda
Orpheus Africanus
Transcription Center
Miscellaneous
Abaye, I. P. D.
Abdalla, Mohammed
Abassolo, Martin
Abubaker, Fatma
Addo-Osofo, Emmanuel
Adebisi
Adi-Darko, M.
Afolabi, Jacob
Agbabiaka, J. A.
Agbolosu, Christopher
Agyei, Henaku
Agyemang, Felix
Ahmed, Taz
Aiyegbusi, Omotayo
Akeredolu, J. D.
Akoe, Sacka
Akolo, Jima
Ala, Israel
Amankrah, Theresa
Ampofo, Oku
Aniambosson, Armand
Anie, S. N.
Animfeng, E. A.
Ansah, J.O.T.
Ansah, Kwah
Anthony, Brother
Antubam, Kofi
Arabi, Ahmed
Arifi, Ali
Arifi, Hassan
Asiama-Kisiedo, G.
Asihene, E. V.
Asiru
Atori, Alexander
Awad, Salah
Aye, Ben
Azim, Omer
Babikir, Fatah
Baghdadi, Bastawi
Bailey, Joseph
Bakome, Augustin
Baleko, Andre

BOX 84

African Artists

Container

Contents

	Ballaa, Yousif
	Bamba, Ignace
	Bamgboye, Bolaji
	Bandele, George
	Bandila, Albert
	Bartimeus, Albert
	Bashir, Mustafa
	Bedavi, Hassan
	Bediaku, Kwame
	Beit, Mahmoud
	Bela
	Bilal, Mubarak
	Bilal, Yousif
	Bisiri, Yemi
	Boakye, Edward
	Boateng, James
	Boghossian, Alexander
	Bokoko, Rene
BOX 85	Bomolo, D.
	Bonsu, Osei
	Bucknor, Arthur
	Bukhala, James
	Bulu, John
	Buluma, Mordicai
	Burney-Nicol, Miranda
	Byron, John
	Campira, Vasco
	Cassell, Lawrence
	Chabuka, Christopher
	Chakombera, R.
	Chemi, Chem
	Chigivanda, E.
	Chikowore, Z.
	Chimbetete, Chepas
	Chindongo, Crispin
	Chingono, Francis
	Chinouya, R.
	Chituku, David
	Clarke, Peter
	Cobblah, Daniel
	Cudjoe, Seth
BOX 86	Dartey, Owusu
	Darwish, Ali
	Dawait, Ato
	Debrah, Wiafe
	Dekoto, Toussant

	Desta, Gebre
	Dlamini, Abednego
	Dorliae, Peter
	Dosogi, Ibrahim
	Dube, Tubayi
	Duckley, Salia
	Egonu, Uzo
	Eichab, Absalom
	Ekong, Afi
	Elenga, Paul
	Elliot, Isaac
	Ema, Adam
	Emokpae, Erhabor
	Enwaku, Washington
BOX 87	Enwonwu, Ben
	Enwonwu
	Exhibit, 1956
	Photostatic negatives
	Publicity
	Fisk University, Nashville, Tenn., exhibit
	Howard University, Washington, D.C.
	Price list
	Titles
	Erhabor, H. I.
	Erhabor, Stephen
	Estavao, Jacob
	Eze, Okpu
	Fakeye, Lamidi
	Fasuyi, T. A.
	Fernando, Charles
	Folarin, Agboola
BOX 88	Gaddal, Saeed
	Gaffar, Abdel
	Galevo, S.
	George, Nasif
	Gouveia, Edouard
	Grillo, Y.
	Guedes, Amancio
	Gumede, Naphtal
	Guneid, Abdullahi
	Gwinisa, Pitias
	Gyampo, F. A.
	Hadi, Hassan
	Halala, Francis
	Hamilton, R. J.
	Hatugary, G.

African Artists

Container

Contents

	Hlatwayo, John
	Ibeto, C. C.
	Ibiri
	Ibrahim, Yousif
	Idah, Ovia
	Idehen, F.
	Igbinogun, P.
	Iloki, Francis
	Ilunga, Norbert
	Imoru, Abu
	Ioubor, F.
	Jengo, Elias
	Johnson, C. O.
	Jones, Phoebe
	Juna, Waziri
BOX 89	Kabasia, Aroun
	Kabella, Sylvester
	Kabongo, Joseph
	Kabunja, Celestin
	Kaddu, Nuru
	Kaggwa, Norbert
	Kakooza, George
	Kalanzi, Yonasani
	Kamba, Jean
	Kareem, Sir El
	Kareithi, Peter
	Karemo, Paul
	Karuga, Rosemary
	Kozadi, Henry
	Keita
	Keita, Bouba
	Kehana, Job
	Khalil, Mohammed
	Khumalo, Lazarus
	Kilima
	Kipindo
	Kisaka, John
	Kiwanuka, Andrew
	Kofi, Vincent
	Kolawole, T.
	Kotei, Amon
	Kubeka, George
	Kumalo, Sydney
	Kwami, Grace
BOX 90	Laber, Celestine
	Langdown, Amos

African Artists

Container

Contents

	Lasekan, Akinola
	Lattier, Christopher
	Likokoto, Yollam
	Lombe, Petson
	Lopez, Bertina
	Lumu, Henry
	Luvwezo, Jean
	Mabogo, Mary
	Maculay, Milton
	Maghubela, Louis
	Maloba, Gregory
	Mahlobo, Samson
BOX 91	Mahmoud, Sid
	Manatsa, G.
	Manyanduri, B.
	Mariga, Joram
	Maskie, Jacob
	Matjuoadi, Andrew
	Maurice, Louis
	Mavuso, Horatio
	Mbambu, Ferdinand
	Mensah, Benjamin
	Mgudlandu, George
	Mitchell, James
	Mlahlwa, Mercy
	Mneni
	Moto, Alphonse
	Mounkala, Raphael
	Moyo, Adomech
	Msangi, Francis
	Mubitana, Aaron
	Mugalu, Jackson
	Mukarobgwa, Thomas
	Mukiibi, A. A.
	Mulongoye, Pili
	Musango, Francis
	Mustafa, Abdulahi
	Mutemba, Agostinho
	Mvusi, Selby
	Mwaniki, Lewis
	Mwembia, Floribert
	Mwenze
	Mwewa, Alifeyo
	Ndandarika, Joseph
	Ndegwa, Francis
BOX 92	N'Diaye, Iba

African Artists

Container

Contents

	Ndlovu, Spring
	Ngatane, Ephreium
	Ngavoyka, Daniel
	Ngcobo, Eric
	Ngiverume, M.
	Ngu, Etso
	Nhliziyo, Esther
	Nibe, Aurelia
	Nigoba, M.
	Nigomi, Siddig
	Njau, Elimo
	Nkata, Livingstone
	N'Kulu
	Nnachy
	Correspondence
	Sketches
BOX 93	Stories
	Nour, Amir
	Nshiku, Theophile
	Ntiro, Sam
	Correspondence
	Painting list
	Reviews
	Nwoko, Demas
	Nyarko, A. J.
	Nzita
BOX 94	Obuobisa
	Odita, Emmanuel
	Ogombi, Mathias
	Ogunade, Lewis
	Ogundele, Rufus
	Ojewale
	Ojo, John
	Okae, J. D.
	Okeke, C. Uche
	Okeke, Simon
	Okiki, Godfrey
	Okola, Jean
	Okyere, John
	Olaosebikan, William
	Omari, Mwariko
	Onabrakpeya, Bruce
BOX 95	Onabulu, Aina
	Ondongo, Nicholas
	Osadeba, Oseloka
	Osagie, N. I.

African Artists

Container

Contents

	Osague, Francis
	Osakwe
	Osifo, Osagie
	Osman, Hassan
	Osman, Kamala
	Ossali
	Osunde, I. A.
	Ouassa, Phillippe
	Owei, Jubilee
	Owiti, Hezbon
	Owusu, W. C.
	Oye, Joseph
	Oyewole, J.
	Rabbah, Magzoub
	Rachidi, Richard
	Rahim, Mohamed
	Rakgoathe, Daniel
	Ramosine, Cyprian
	Rasheed, Mohamed
	Richards, R.
	Sadig, Murtada
	Saeed, Mubarak
BOX 96	Salahi, Ibrahim
	Correspondence
	1962-1963
	1963-1967
	Catalogs
	Exhibit
	Grant
	Salu, Phillip
	Sambo, Kingsley
BOX 97	Sangowawa, Estelle
	Savage, F. H.
	Sedibane, Solomon
	Sekibengo, John
	Sekintu, Charles
	Sekoto, Gerard
	Sempangi, F. K.
	Serumago, William
	Shariffe, Hussein
	Shawafoa, Abdeen
	Shawgi, Shafiq
	Shibir, Omer
	Shibrain, Ahmed
	Sililo, Randford

African Artists

Container

Contents

	Silugo, D.
	Simanga, Panenga
	Sinijaro, Cornello
	Sirleaf, Ahamadu
	Sithole, Lucas
	Somola, John
	Songo, Sam
	Sserurylo, Ignatius
	Suliman, Sayed
BOX 98	Taha, El Toam
	Takane, Aubridge
	Talabi, George
	Tall, Papa
	Tandi, Gabriel
	Tayali, Henry
	Tekle, Afewerk
	Tessemo, Mamo
	Tetteh, E. K.
	Thango, E.
	Thompson, John
	Tshilolo, Edward
	Tunginie, Sefania
BOX 99	Ugoji, J. O.
	Valente, Malangatana
	Vanji, E.
	Vozegbe, M. K.
	Wadiri, Lucky
	Wagially, Osman
	Wangboje, Soloman
	Zaki, Malik
	Zaki, Salah
	Ziga, Daniel
	Zigoma, Jacques
	Zondi, Samuel
	Zoud, Michael
	Zwane, Elijah
BOX 100-104	African Art Centers
	Correspondence between the foundation and art centers of major African cities, exhibit programs, and newspaper reviews.
	Arranged alphabetically by name of country.
BOX 100	Cameroon
	Central African Republic
	Chad
	Congo
	Dahomey

African Art Centers

<i>Container</i>	<i>Contents</i>
	Ethiopia Gabon Ghana Cultural groups Schools
BOX 101	Ivory Coast Kenya Liberia Malawi Mozambique Niger Nigeria (3 folders)
BOX 102	Nigeria Correspondence, Ulli Beier Abuya pottery Mbari Club Museum Society of Nigerian Artists Workshop Uzuakoli College, Abia, Nigeria
BOX 103	Senegal Sierra Leone South Africa Southern Rhodesia Sudan
BOX 104	Sudan, correspondence, J. P. Greenlow Tanganyika (Tanzania) General Kibo Art Gallery, Seattle, Wash. Museum Uganda General Makerere College, Kampala, Uganda Museum Schools
BOX 105-121	Miscellany Art catalogs and newspaper clippings, loose and in scrapbooks. The scrapbooks cover various programs of the foundation and are arranged by year.
BOX 105	Art catalogs
BOX 106-108	Newspaper clippings
BOX 109	Scrapbooks Newspaper clippings

Miscellany

Container *Contents*

	Award programs
	1926
BOX 110	1927
BOX 111	1927
	Honorariums
	1926-1927
BOX 112	1927-1928
BOX 113	Award programs
	1925-1928
BOX 114-115	1928
BOX 116-117	1929
BOX 118	1930
BOX 119	1931-1933
BOX 120	1934
BOX 121	Exhibit work of Negro artists