

AAHVS 520S/ARTHIST 554S

Harlem Renaissance

October 23



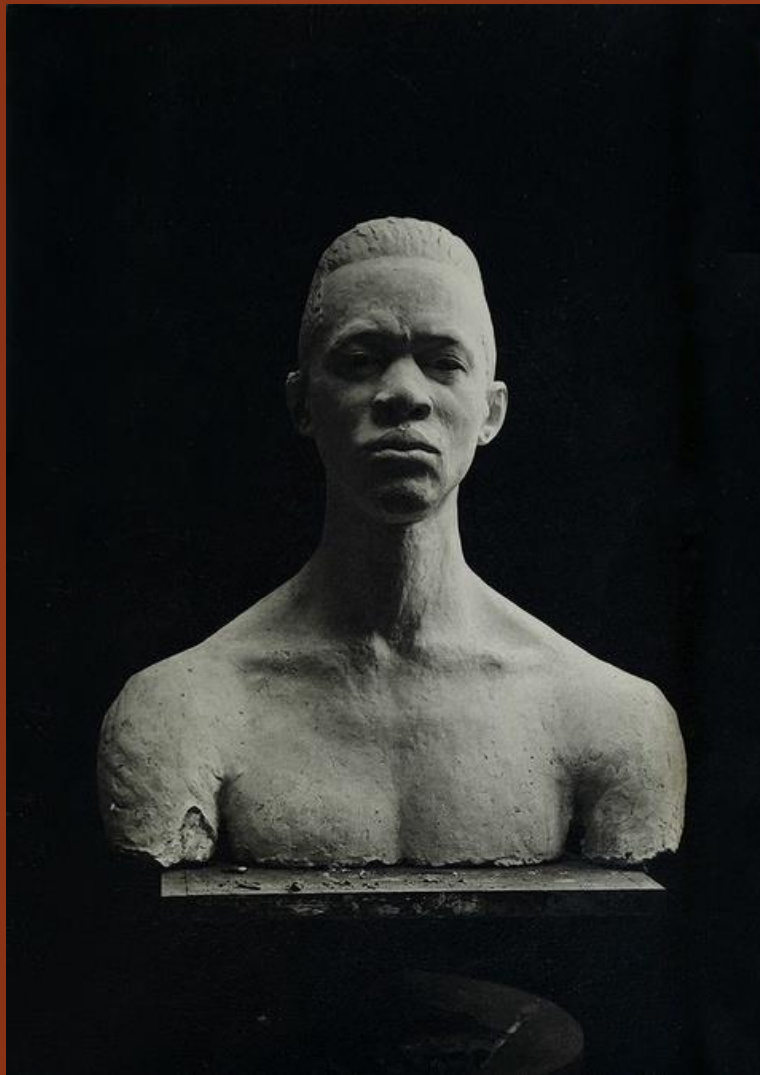
-Biographical Report: Lois Mailou Jones.
-Seminar Discussion on "Nous Trois à Paris" : Lois Mailou Jones, Augusta Savage, and Nancy Elizabeth Prophet.



Far left: Nancy Elizabeth Prophet (1890-1960) on the S.S. La France, 1922.

Center: Passport photograph for Augusta Savage (1892-1962)

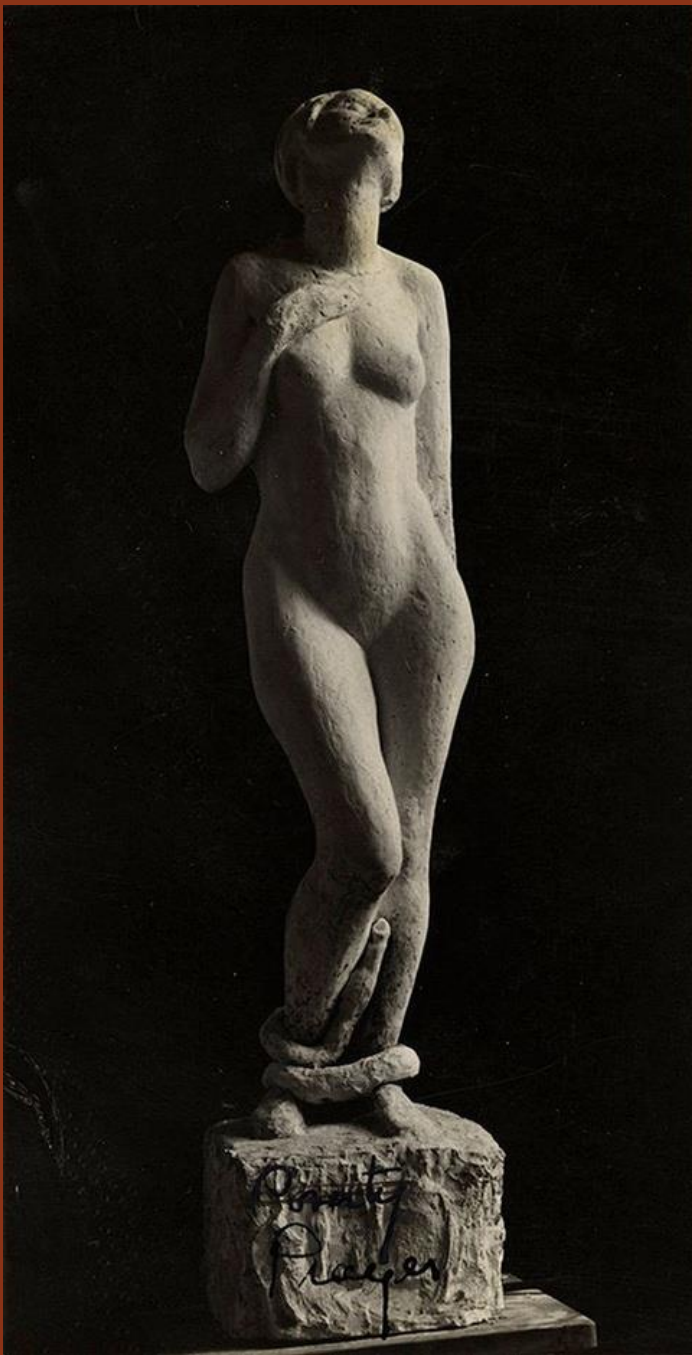
Above: Lois Mailou Jones (1905-1998) in her Paris studio, 1938.



Left: Photograph of Nancy Elizabeth Prophet, circa 1915.

Center: Nancy Elizabeth Prophet, *Untitled Bust*, 1922-26. Plaster.

Right: Nancy Elizabeth Prophet, *Negro Head*, before 1927. Wood.



Left: Nancy Elizabeth Prophet, *Poverty* (later entitled *Prayer*), 1926. Plaster.

Right: Nancy Elizabeth Prophet with classmates L'Ecole des Beaux Arts, Paris, 1924.





Left: Nancy Elizabeth Prophet,
Paris, c. 1929.

Right: Nancy Elizabeth Prophet,
Discontent, 1925-29. Wood.





Nancy Elizabeth Prophet, *Congolais*, 1931. Wood.



Above: Photo of Nancy Elizabeth Prophet in her studio, Atlanta, GA, c. 1935.

Right: Nancy Elizabeth Prophet, *Walk Among the Lilies*, c. 1935. Painted wood.



Augusta Savage, 23-Year-Old Florida Girl, Refused Permission By Committee To Take Art Course at Fontainebleau School of the Fine Arts in France.

ON IS ACCEPTED BUT WHEN COMMITTEE FINDS SHE'S COLORED IT WRITES HER APPLICATION IS REFUSED

School Is Under Patronage of French Government But Is For American Students and Selections Are Made By Committee of Eminent American Artists.

Augusta Savage, a 23-year-old Florida girl, has been refused permission to enter the Fontainebleau School of the Fine Arts, at the Palace of Fontainebleau, France, a summer school for American architects, painters and sculptors, conducted under patronage of the French government. The rejection of Miss Savage is done by a committee of eminent American artists, men born mostly in the East and West and who have lived in Europe and New York for years, and they base their action simply and solely on the fact that the applicant is a member of the Negro race, and as such would be personally objectionable to southern white students who have been chosen by the committee.

Miss Savage is a student of sculpture at the Cooper Union, this city, a member of the "vite" class. She is a native of Green Cove Springs, Fla., and has lived in West Palm Beach, that state. She came to New York City two years ago, and won consideration from the Cooper Union authorities by her undeniable talent and unlimited ambition. She has gained considerable reputation in local circles by busts she modelled of W. E. B. DuBois, which was presented to the West 135th street branch library, and of Marcus Garvey, head of the U. N. I. A.

Coming to New York two years ago, the young colored girl entered Cooper Union to study sculpturing, and her progress has been exceptional. The school at Fontainebleau has had a music school for Americans for two years, but the school of fine arts is open this year for the first time. The term will be from June 25 to September 25. One hundred American students are to be admitted each year. Through aid extended by the French government, it has been made possible for students to take advantage of the course at a total cost of about \$800, which includes the steamer passage.

Friends Raised the Money

Interested friends raised the sum necessary for Miss Savage's expenses, but since her rejection she has returned to them the various amounts contributed.

The committee has power to select the 100 American students as it sees fit, and it has made a final decision in rejecting Miss Savage, but the case will not end here. Alfred W. Martin of 995 Madison avenue, one of the leaders of the Ethical society of New York, will sail for Europe Saturday, April 28, and will place the matter before the French authorities at Fontainebleau. He said he felt certain the French would not approve of any discrimination on racial grounds.

As chairman of the committee's Department of Painting and Sculpture, Ernest Peixotto had charge of Miss Savage's application. His paintings have been exhibited many times at Paris salons and leading American exhibitions; he is author of half a dozen books, illustrator of many others, a Chevalier of the Legion of Honor and a member of many clubs and art associations.

Famous Artists

Whitney Warren, architect of many well known buildings, is chairman of the committee's Department of Architecture. The other members are:

Edwin F. Blackfield, president of the National Academy of Design, and one of the best known painters in this country.

Howard Greenley, president of the Architectural League.

Thomas Hastings, architect of the New York Public Library and other notable buildings; Chevalier of the Legion of Honor; president of the Beaux Arts Institute of Design.

J. Monroe Hewitt, president of the Mural Painters.

Herman A. MacNeil, sculptor, who has specialized in Indian subjects; winner of many medals; president of the National Sculpture Society.

MELVILLE CHARLTON, A. A. S. O.



Dr. Broekman, N. Y.—Distinguished organist and composer, who recently completed 19 years' service as organist at Union Theological Seminary, New York City.

James Gamble Rogers, architect of the Harkness Memorial Quadrangle at Yale and other notable structures; president of the Society of Beaux Arts Architects.

Accepted, Then Rejected.

Under date of February 24, Mr. Peixotto, from the American headquarters of the committee at the National Arts Club Studios, 119 East 19th street, wrote Miss Savage that her application with letter of recommendation from principal of the Cooper Union Art School, had been received, and asked that she complete the preliminary of enrollment by sending \$35, \$10 of which was for registration fee and \$25 a deposit on steamer passage. The letter also informed her that two letters of personal recommendation from prominent members of her community were required by the French authorities with each application for admission. The additional information was given Miss Savage that most of the students would sail June 13 on the SS. France, second class. The required \$35 was promptly sent by the applicant, but under date of March 14, the following curt and abrupt note was sent her:

"My dear Miss Savage:—I regret to inform you that the executive committee of the Fontainebleau School of the Fine Arts at its last meeting failed to approve your application for admission to the school. We are, therefore, sending you herewith our check for \$35, refunding the first payment that you made with your application. —(Signed) ERNEST PEIXOTTO, Chairman, Department of Painting and Sculpture."

Gives Race as Reason

Although the letter gave no reason for the rejection of the colored girl's

(Continued on Second Page)

Left: Newspaper clipping from *The New York Age*, detailing Augusta Savage's rejection for studying at the Fountainebleau School of Fine Arts because of her race, April 28, 1923.

Right: Augusta Savage.

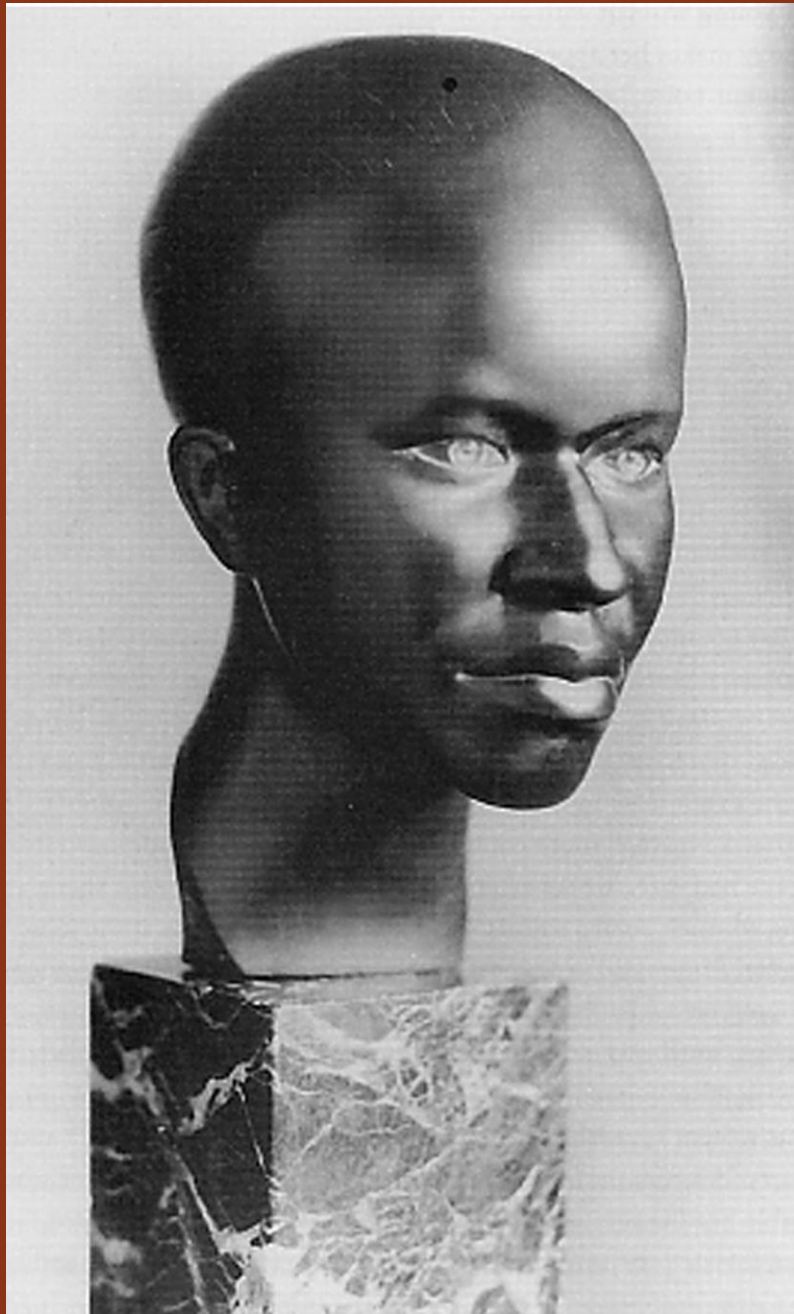




Augusta Savage, *Gamin*, 1926. Plaster.

Augusta Savage, *Green Apples*, 1928. Plaster.





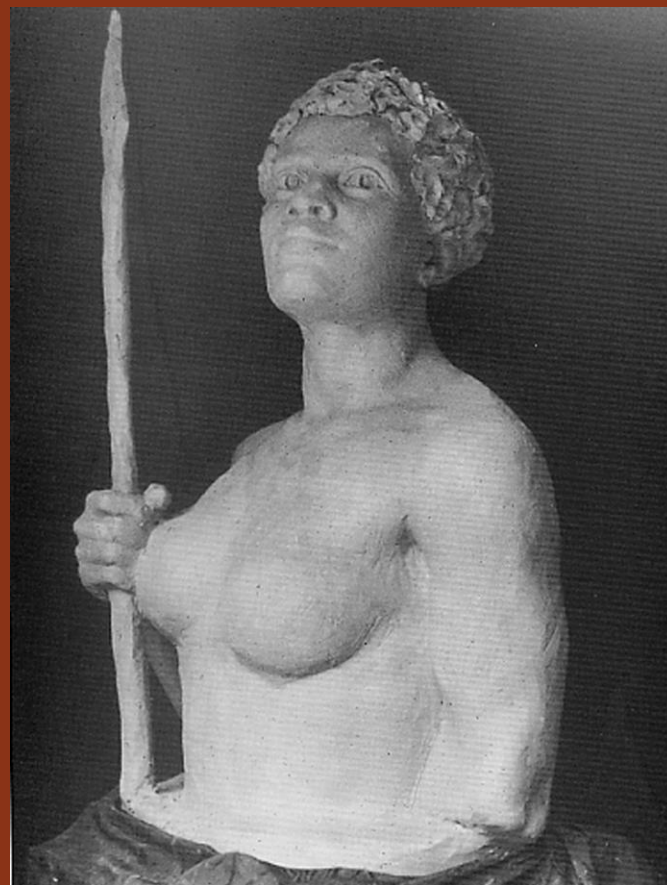
Augusta Savage, *Martiniquaise*, ca. 1930.
Location unknown.

Augusta Savage, *Divinite Negre*, ca. 1930.
Location unknown.

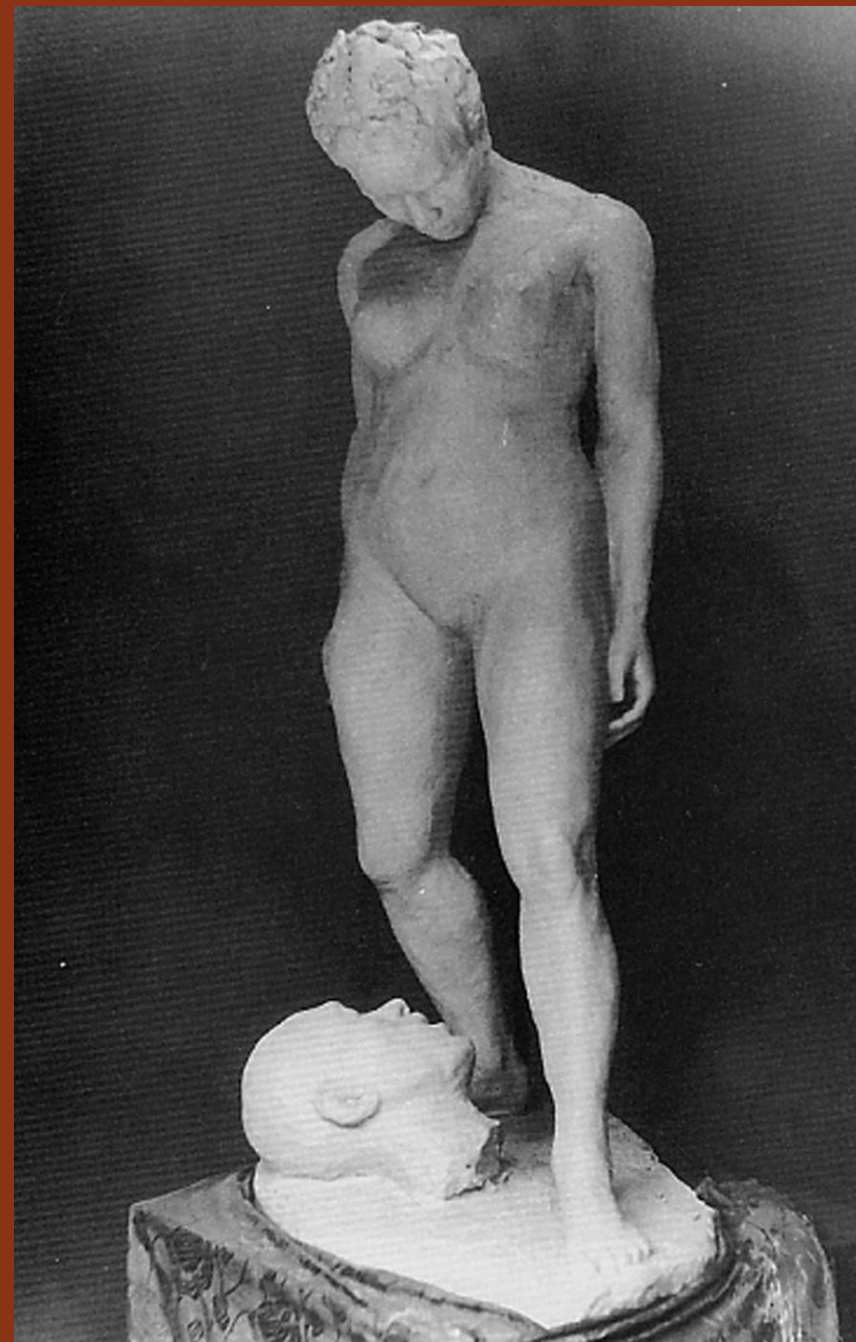




Left: Augusta Savage, *Untitled*, no date. Location unknown.



Center: Augusta Savage, *The Amazon*, ca. 1930. Location unknown.



Right: Augusta Savage, *Mourning Victory*, ca. 1930. Location unknown.

Newspaper clipping pertaining to Augusta Savage's proposed monument to the late entertainer Florence Mills, 1932.





Photo of Augustus Savage (center), along with other members of the Harlem Artists Guild, ca. 1935.



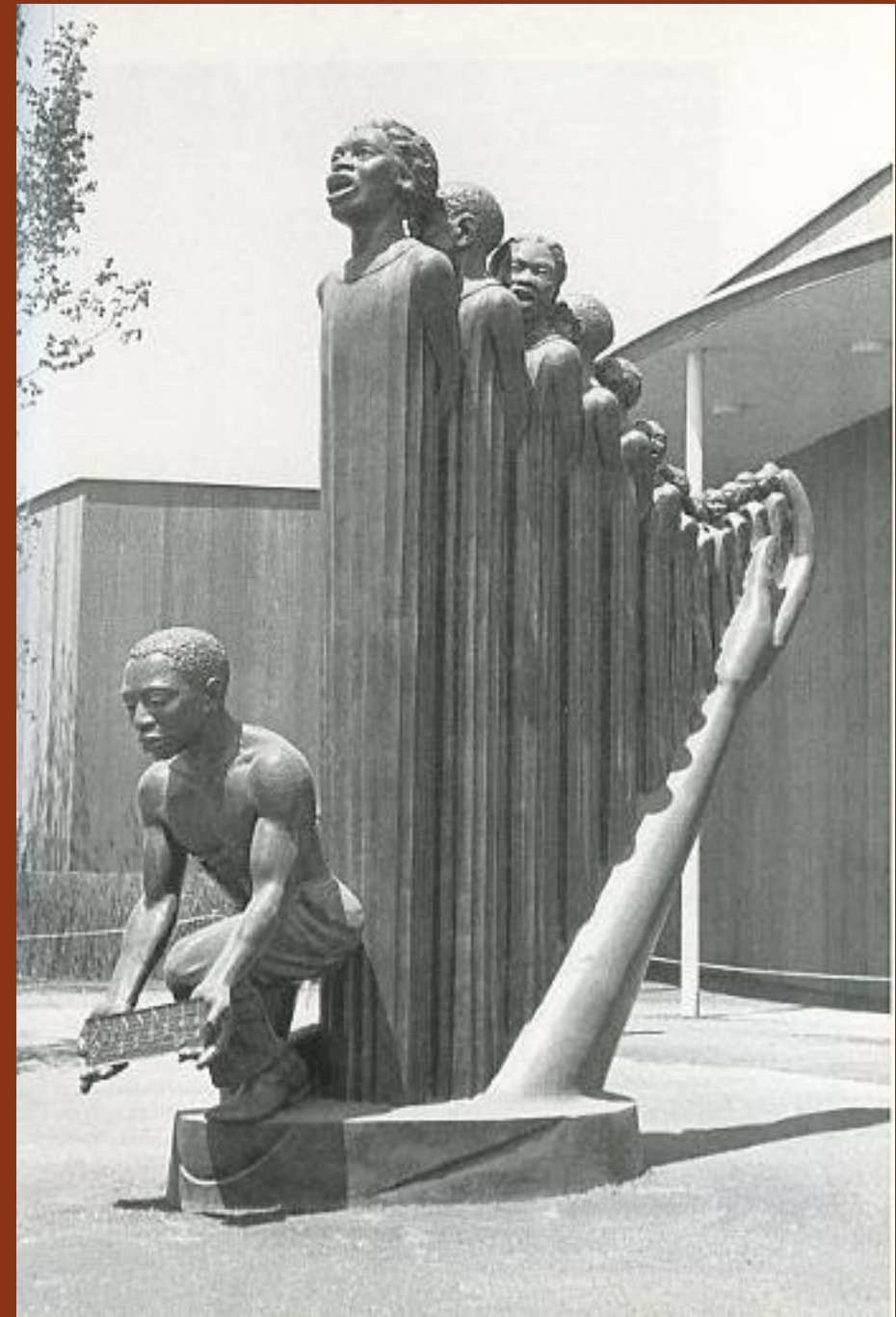
AUGUSTA SAVAGE,
at work on "The Harp," a sculptural group which will
face Rainbow Avenue from a garden adjacent to the
Contemporary Arts Building. The work, deriving its
inspiration from the national anthem, "Lift Every
Voice and Sing," takes the form of a huge harp whose
strings are represented by singers. The sounding
board of the harp is the arm and hand of the creator.

Savage, Augusta

Mrs. J. W. Johnson Afro-American, Feb. 11, 1939

Above: Newspaper clipping pertaining to Augusta Savage's sculpture *The Harp (Lift Every Voice and Sing)*, 1939.

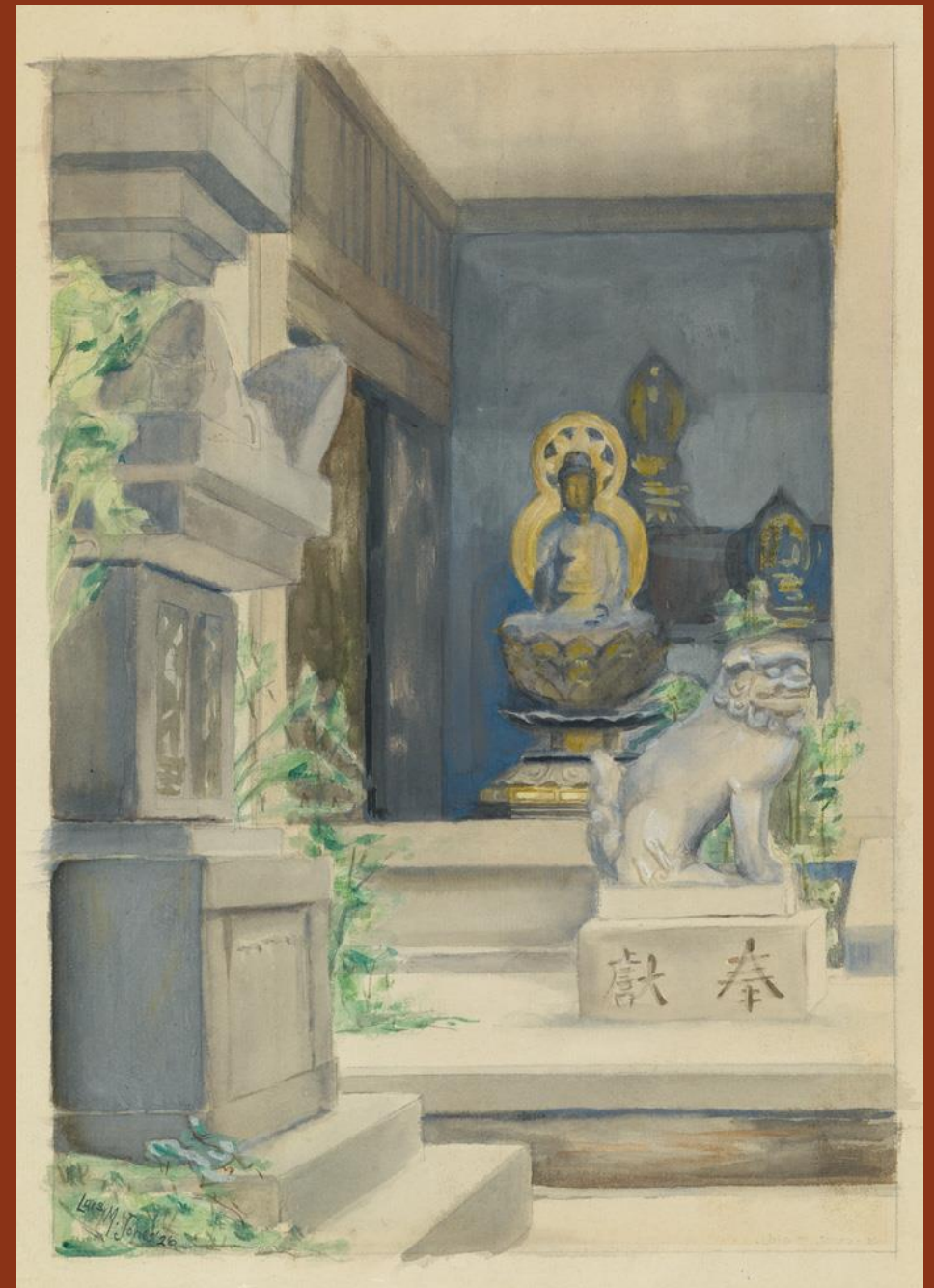
Augusta Savage, *The Harp (Lift Every Voice and Sing)*, 1939. Plaster (destroyed).

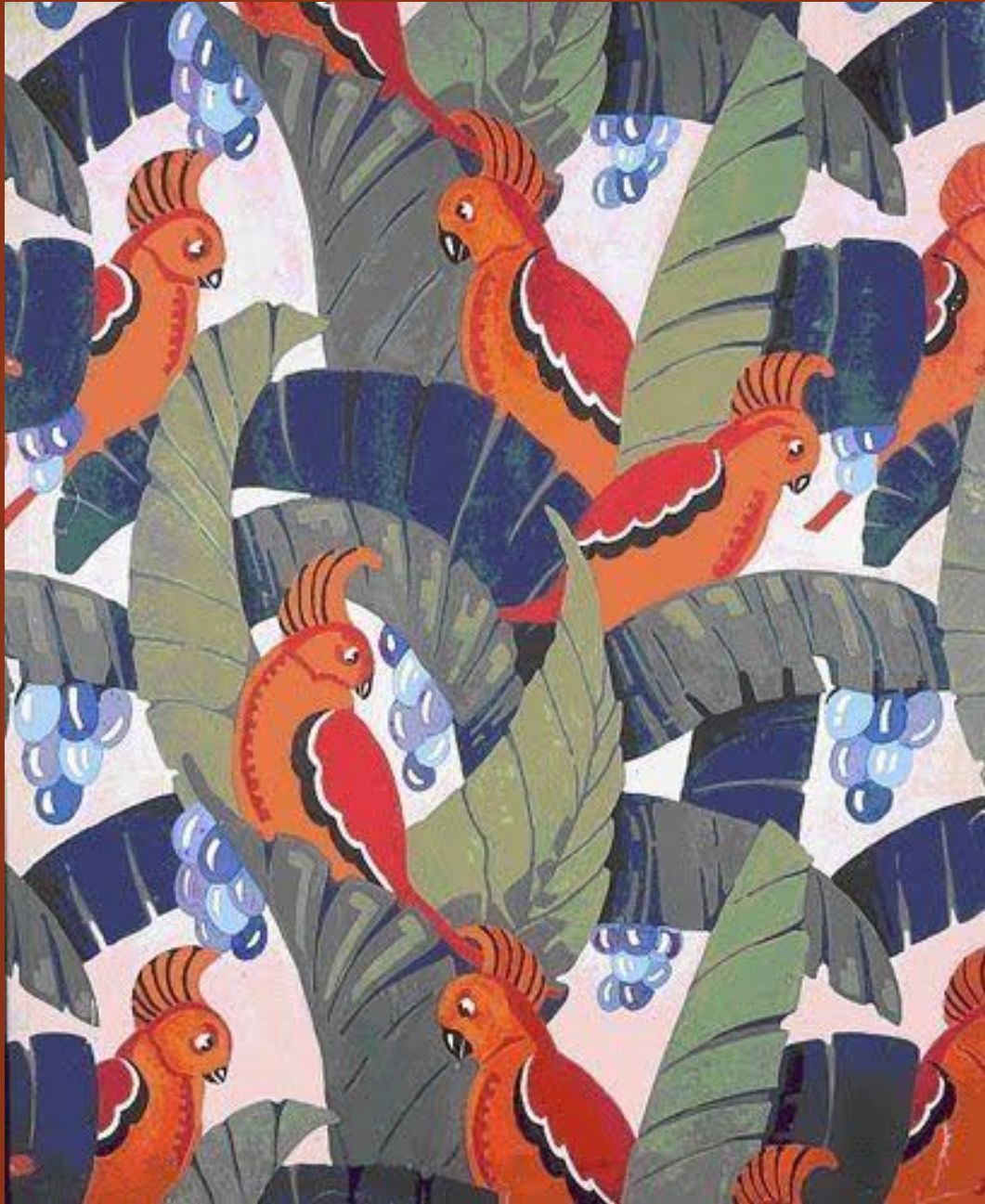




Above: Photo of Lois Mailou Jones (upper right), Dorothy West (lower left), and friends on Martha's Vineyard, MA., circa 1913.

Right: Lois Mailou Jones, *Japanese Garden – Boston Museum*. 1926. Watercolor on paper.





Left: Loïs Mailou Jones, *Cretonne Drapery Textile Design*, 1928. Gouache on paper.

Above: Photo of Loïs Mailou Jones at work on textile designs, Boston, MA., circa 1928.



Left: Lois Mailou Jones, illustrated cover of *Opportunity: Journal of Negro Life*, August 1928.



Center: Photograph of Lois Mailou Jones, circa 1929.



Right: Lois Mailou Jones, *Africa*, 1935. Oil on canvas board, 24 x 20 inches.



Above: Photo of Loïs Mailou Jones in her first year at Howard University, 1930.

Right: Loïs Mailou Jones, *The Ascent of Ethiopia*. 1932. Oil on canvas.





Above: Lois Mailou Jones, *Marché aux Puces, Rue Médard, Paris*, 1938. Oil on canvas.



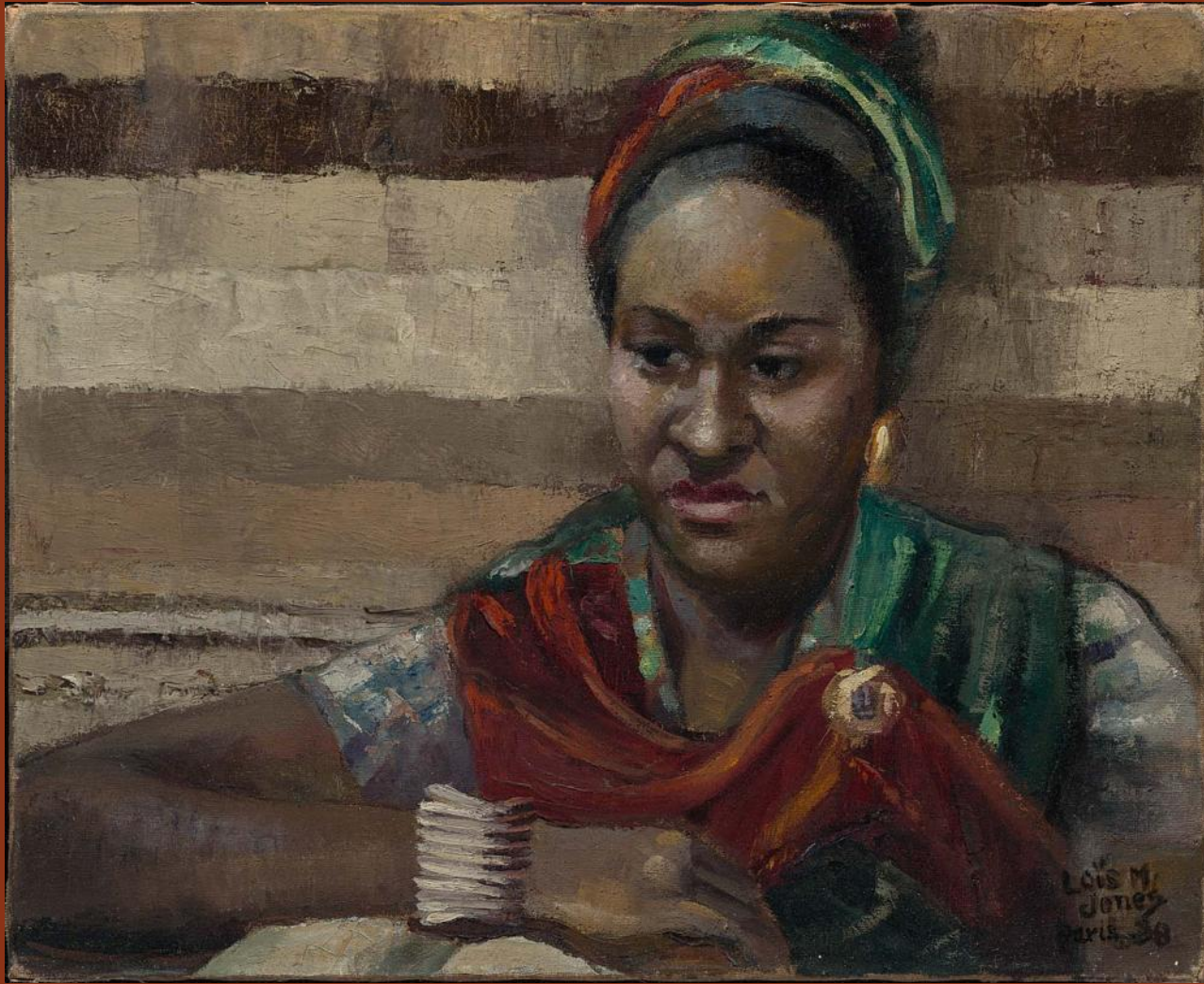
Upper right: Photo of Lois Mailou Jones in her Paris studio, 1938.



Right: Lois Mailou Jones, *Place du Tertre*, 1938. Oil on canvas.

Lois Mailou Jones, *Les Fetiches*, 1938. Oil on canvas.

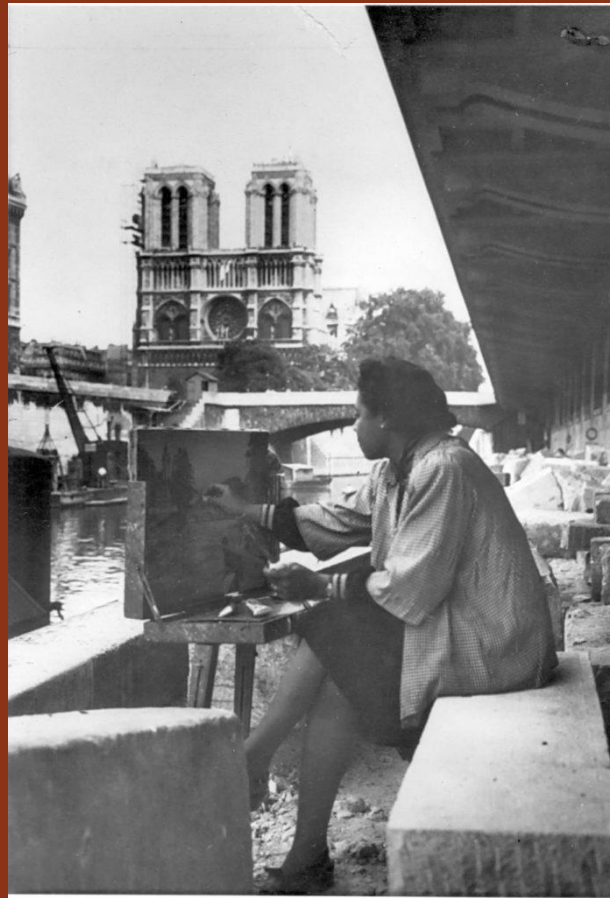
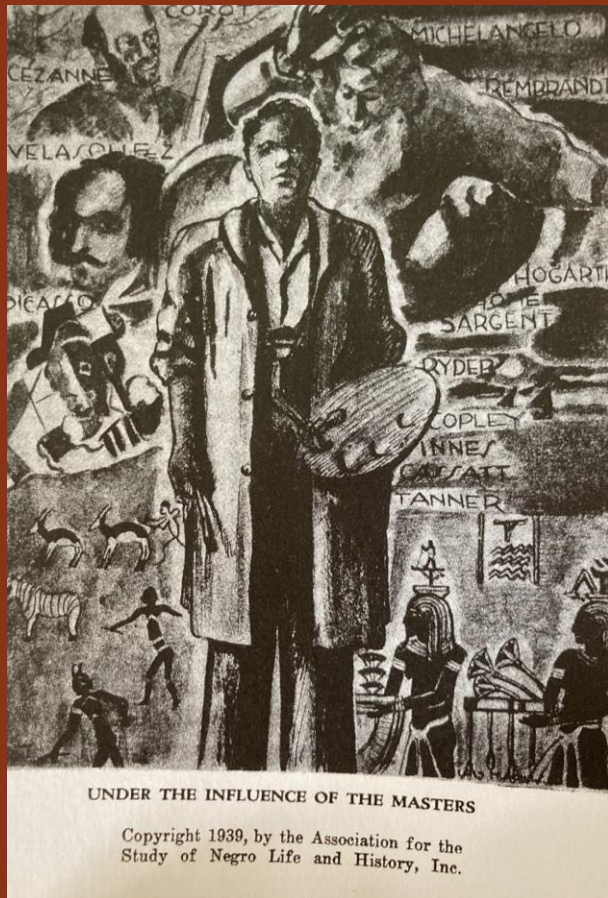




Above: Lois Mailou Jones, *Jeanne, Martiniquaise*, 1938. Oil on canvas.



Right: Lois Mailou Jones, *Dans un Café à Paris (Leigh Whipper)*, 1939. Oil on canvas.



Left: Lois Mailou Jones, *Under the Influence of the Masters*, 1939. Charcoal on paper.

Center: Photograph of Lois Mailou Jones painting *plein aire* in Paris, circa 1950s.

Right: Lois Mailou Jones, *Self-Portrait*, 1940. Oil on canvas.