

## **William McBride, Jr. Papers, 1912-1995**

**Accession Number:** 1995/03

**Provenance:** Donation of Mary McBride and Susan Cayton Woodson, 1995

**Size:** 45 Linear Ft. (46 Archival Boxes, many of them oversize)

**Repository:** Vivian G. Harsh Research Collection of Afro-American History and Literature, Carter G. Woodson Regional Library (Chicago Public Library), 9525 S. Halsted Street, Chicago, IL 60628

**Access:** No restrictions

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### **BIOGRAPHICAL NOTE**

William McBride, Jr., artist, art teacher, photographer, cultural and political activist, and mainstay of the South Side Community Art Center, was born in 1912 in the Algiers neighborhood of New Orleans. He was the second of three children of William and Mary McBride, vaudeville performers whose troupe, Billy and Mary Mack's Merrymakers, included future Louis Armstrong sideman Johnny Dodds. When William McBride, Jr. was around ten years old, the McBrides joined the Great Migration of African Americans, and specifically of New Orleans-based African American musicians, from the South to northern cities. Arriving in Chicago's burgeoning Bronzeville of the 1920s, the younger William McBride attended St. Elizabeth grammar school and Wendell Phillips High School.

As a young man, McBride was interested in the visual arts, and took classes at the School of the Art Institute of Chicago in the early 1930s. He joined the small coterie of young black artists led by George Neal, who formed the Arts Crafts Guild, a precursor to the South Side Community Arts Center. But lacking institutional support during the Great Depression, the Arts Crafts Guild remained a small collective. During this time, McBride worked for the New Deal's Civilian Conservation Corps. With the creation of the Federal Art Project of the New Deal's Works Progress Administration in 1935, McBride finally found steady work as an artist. His work for the Illinois Art Project included designing posters advertising various cultural events. In 1938, McBride designed books and sketched costumes for the Federal Theater Project's adaptation of

Helen Bannerman's 1899 children's book *Little Black Sambo*, directed by Shirley Graham, later the wife of W.E.B. Du Bois.

William McBride was an early participant in the effort to establish the South Side Community Art Center (SSCAC). Initially this movement consisted of a dialogue between younger artists such as McBride and Margaret Taylor Goss (Burroughs), and black middle class arts supporters such as Irene McCoy Gaines and Pauline Kigh Reid. The initial organization was brought together at the South Side Settlement House by George Thorpe, director of the Illinois Art Project, and Peter Pollack, owner of the Chicago Artists Group Gallery on Michigan Avenue, one of the few places black artists were allowed to exhibit their work. The mission of the South Side Community Art Center, proclaimed by Margaret Taylor Goss as the "defense of culture," was broad enough to incorporate the politics of respectability and the social activism of the Popular Front. One of many inner-city community art centers established by the Federal Art Project/Works Progress Administration, the SSCAC moved into an old mansion at 3831 S. Michigan Avenue in 1940. Though the first exhibition was held in late 1940, the Center was formally dedicated by First Lady Eleanor Roosevelt at a ceremony chaired by Alain Locke in 1941. The Federal Arts Project withdrew funding in mid-1942, but the South Side Community Art Center thrived, and today remains the only surviving Community Arts Center created under the WPA.

The South Side Community Art Center proved an immediate success: in its first four months it drew 7,874 attendees to classes and first four exhibitions. It provided a space for young artists honing their skills such as William McBride, Margaret Burroughs, Charles White, Eldzier Cortor and Charles Sebree to interact with established black Chicago masters such as Archibald Motley, Jr. and William Edouard Scott. The Center also organized art programs for South Side youth, who often only did half-day shifts at overcrowded, segregated schools. The SSCAC also ran a theatre troupe, the Chicago Negro Art Theatre, which nurtured the talents of Gwendolyn Brooks and Margaret Danner. The South Side Community Arts Center was one of the most important hubs of Popular Front-era progressive black cultural politics, attracting renowned artist-activists such as Paul Robeson and Richard Wright.

Perhaps McBride's most celebrated work for the Center was his overseeing the designs of the souvenir books and posters for the annual Artists and Models Ball, the Center fundraising gala which quickly became a marquee event on the Bronzeville calendar. McBride also composed elegant Christmas cards for Nelson Sykes' Brass Rail tavern nearby. He became a painter of local renown in the 1940s. During that decade, McBride also wrote mostly unpublished plays, poems, and songs.

In the postwar and early Cold War years, William McBride was active in the buoyant dance scene of the Black Chicago Renaissance, serving as art director for the annual Sadie Bruce Dance Revue as well as the Mildred B. Haessler Ballet Group's yearly concert. Along with concert programs and pictures of the dancers, the souvenir books McBride composed contained advertisements for, representations of, and endorsements from, many sectors of black Chicago

society. McBride also created designs for black Chicago insurance companies of the period, such as the Metropolitan Mutual Assurance Company.

As the victories of the independence movements in Africa roused African American interest, McBride began traveling to postcolonial nations such as Ghana and Benin, attending events of the Mbari movement of Anglophone artists and writers such as Wole Soyinka in Ibadan, Nigeria, and collecting art to bring back to the United States. His African art collection helped raise black diaspora consciousness in Chicago.

During the rise of the Black Studies and community college movements in Chicago, McBride taught art classes at Malcolm X College, Kennedy-King College, and Olive-Harvey College. He also ran art workshops at the West Garfield Urban Progress Center and the Woodlawn Art Center.

In the mid-1970s, McBride and his longtime friend, advertiser Nahum Brascher, Jr., designed a multifaceted game for children called Taw Ghamma. Taw Ghamma remained opaque and esoteric even to McBride and Brascher's circle of artist and intellectual acquaintances, but the game's comedic irreverence, interest in black institution-building from the bottom-up, commitment to promoting the verbal and intellectual development of ghettoized children of color, won respect.

In the 1980s William McBride continued to create art, write, and attend cultural and political events. In the 1990s McBride was slowed by illness, and he died on August 11, 2000 at the Alden Princeton Rehabilitation Center at the age of 87, leaving behind one sister, Mary J. McBride.

#### Sources:

- Judith Burson Lloyd, "The Flowering: African-American Artists and Friends in 1940s Chicago: A Look at the South Side Community Arts Center," Illinois Art Gallery, 4/7-May 28, 1993.
- [Bill V. Mullen, \*Popular Fronts: Chicago and African American Cultural Politics, 1935-46\*. Chicago: University of Illinois Press, 2015.](#)
- Curtis Lawrence, "William McBride, South Side collector," *Chicago Sun-Times*, August 16, 2000
- Courtney Challos, "William McBride, Artist, Collector, Force For WPA," Chicago Tribune, August 17, 2000.

### **Series 1: Biography (1934-1979)**

Series 1 contains biographical materials related to the life of William McBride, such as identification and registration cards. Two pieces of special interest are: a manuscript on the lives of McBride's vaudevillian parents, the "brief composition on the lives of William McBride Sr., and William McBride, Jr.," and a review the artist's own life, the funeral program of McBride's mother, Mary McBride.

### **Series 2: Manuscripts (1938-1987)**

Series 2 features the writings of William McBride, particularly his many poems from the early 1940s, which mostly explore the vibrancy of urban black culture and the bleakness of ghetto conditions, the latter most evident in "The Solid Side." McBride's writings from the 1980s are also remarkable for their depiction of an elder African American artist-intellectual who came of age during the Popular Front mulling the state of black America in the wake of the demise of Black Power and the ascendancy of Ronald Reagan. Other documents of interest include a 1952 Cold War speech by Edith S. Sampson, the first African American delegate to the United Nations, and the National Conference of Artists' 1972 "Black Artist Manifesto."

### **Series 3: Correspondence (1935-1992)**

Series 3 details William McBride's correspondence. Much of the correspondence is from McBride's friends affiliated with the South Side Community Art Center, including Margaret Burroughs, William S. Carter, and Fitzhugh Dinkins. It also includes the correspondence of Irene V. Clarke. Of special interest is a letter of thanks from Mahalia Jackson to William McBride's mother, Mary McBride, for an outfit she designed for Jackson.

### **Series 4: South Side Community Art Center (SSCAC) (1939-1993)**

Series 4 extensively documents the South Side Community Arts Center, from its origins through various activities commemorating its 50<sup>th</sup> anniversary in the early 1990s. The Series contains many official documents, writings and publicity materials depicting the Center's establishment, programs and fliers for exhibitions of renowned artists such as Jacob Lawrence, Henry Ossawa Tanner, and photographer Gordon Parks, as well as several of William McBride's Artists and Models Ball souvenir books. Additionally, the Series includes the program of the dedication ceremony featuring Eleanor Roosevelt.

### **Series 5: Organizations (1933-1990)**

Series 5 features documents from many of the organizations William McBride participated in, such as the Illinois Art Project, the City Colleges of Chicago, and Taw Ghamma, the game and company he designed with Nahum Brascher, Jr. Of particular interest are the Black Arts

Movement-era documents of the National Conference of Artists, the McBride-designed production report books of the Federal Theater Project's *Little Black Sambo*, and the promotional material of the Arts Crafts Guild's 1933 Artist Ball, a forerunner to the South Side Community Art Center's Artists and Models Ball.

#### **Series 6: Art Exhibitions (1932-1994)**

Series 6 contains programs and promotional materials of various art exhibitions collected by McBride. Of special interest are the programs from the Mbari movement in Ibadan, Nigeria, and the several documents from the 1963 Century of Negro Progress fair, the last major African American exposition of its kind.

#### **Series 7: Posters (1933-1989)**

Series 7 contains many posters created and collected by McBride. Unfortunately many of the posters are unsigned, so it is often not clear which ones McBride made. The posters capture the performances of a number of legendary black performers, such as Charlie Parker, Sammy Davis, Jr., and Association for the Advancement of Creative Musicians (AACM) founding member Phil Cohran, at the height of their careers, and bring the cultural history of black Chicago to glossy, full color life. The Series includes a poster for Josephine Baker's last concert in Chicago at the Regal Theater, and is signed by Baker.

#### **Series 8: Programs (1907-1993)**

Series 8 features programs and promotional material from various cultural and political events not centered on visual art. Particularly unique is its documentation of black Chicago's vibrant mid-twentieth century concert dance community, including programs and souvenir books from the Sadie Bruce Dance Revue, the Mildred B. Haessler Ballet Group, the Jimmy Payne Dancers, Sammy Dyer's School of the Theatre, the Joseph Holmes Dance Theatre, and the Muntu DanceTheatre.

#### **Series 9: Subject Research Files (1928-1988)**

Series 9 includes documents grouped into five categories of interest exhibited by McBride: Africa, the Arts, Business, Chicago, Education, and Politics. The Africa section evokes his deep interest in the continent, especially its art and politics. The education section includes both materials related to McBride's teaching at the City Colleges of Chicago and to the study of black history more generally. The Politics section includes documents on the Popular Front of the mid-1930s to the mid-1940s. Of particular interest is a 1939 booklet on Salaria Kee, an African American woman who served in the Abraham Lincoln Brigade during the Spanish Civil War.

#### **Series 10: Art Studies (1931-1980)**

Series 10 contains magazines and booklets related to the study of art.

### **Series 11: Serials (1921-1991)**

Series 11 contains magazines and newspapers mostly related to art, politics, and the African diaspora. The Series includes many rare publications from Black Power and the Black Arts Movement.

### **Series 12: Clippings (1932-1995)**

Series 12 includes articles from newspapers and magazines clipped by McBride.

### **Series 13: Photographs (1914-1987)**

Series 13 has a particular focus on Chicago's music and dance communities. Noteworthy are several photographs of William McBride, photographs of early jazz musicians who migrated up from New Orleans in the years surrounding World War I, a photo portrait of Margaret Burroughs by Gordon Parks, a photograph of a young Dorothy Dandridge at an Artists and Models Ball, and extensive documentation of the funeral procession and internment of Harold Washington.

### **Series 14: Memorabilia (1859-1989)**

Series 14 contains miscellaneous materials McBride archived throughout his life. It includes examples of McBride's Nelson Sykes Brass Rail Christmas Cards, a first edition copy of *A Street in Bronzeville* autographed to McBride by Gwendolyn Brooks, and a Jackson Life Mutual Insurance Company calendar with a photograph by Gordon Parks.

Related materials at the Chicago Public Library include:

- [Frances Minor Papers](#)
- [Useni Eugene Perkins Papers](#)
- [William Edouard Scott Papers](#)
- [Susan Cayton Woodson Papers](#)

### **CONTAINER LIST Series 1—William McBride, Jr. Biography**

Box 1	Folder 1	Biography, McBride, Certificate of discharge from Civilian Conservation Corps, March 8, 1934
1	2	Biography, McBride, Schedules and earnings Tabulations, 1955
1	3	Biography, McBride, Work Schedule, 1965
1	4	Biography, Rent check, William McBride to Charles Burroughs, 1966
1	5	Biography, Interview by Tony Phillips (Questions only), 1978
1	6	Biography, McBride, Medical eligibility card, 1981

1	7	Biography, McBride, Rent statement, 1981
1	8	Biography, McBride, YMCA Community Employment and Training Program identification card, 1982
1	9	Biography, McBride, Voter registration form, 1986
1	10	Biography, McBride, Address book, [undated]
1	11	Biography, The Little Screen Shop business card, [undated]
1	12	Biography, Official envelope and letterhead, "Bill McBride, Jr. Compositions," [undated]
1	13	Biography, McBride, Planbook [undated]
1	14	Biography, McBride, "A List of Artists, I Have Studied Under," [undated]
1	15	Biography, Brief composition on lives of William McBride, Sr. and William McBride, Jr. (probably by William McBride, Jr.), [undated]
1	16	Biography, Mary McBride (mother), Funeral Program, 1979

## Series 2—Manuscripts

Box 2	Folder 1	Manuscripts, Wm.. McBride, Libretto, Script for musical theater play, <i>Swing Fever</i> , circa 1940
2	2	Manuscripts, Wm.. McBride and Jimmie Howell, Song, "The Dog the Cat and Me," published by Rhythm House, 1942
2	3	Manuscripts, Wm.. McBride, Poem, "The Solid Side" (draft), circa 1942
2	4	Manuscripts, Wm. McBride, Poems, "Strange Fruit," "Ella," "Lick," "Tuxedo," "Two Dirt from Dit," circa 1943
2	5	Manuscripts, Wm. McBride, Poem, "Heah' Me," circa 1943
2	6	Manuscripts, Wm. McBride, [On "Jive"] (probably sent to Rosenwald Fund), circa 1945
2	7	Manuscripts, Wm. McBride, Poems and Drafts of poems and prose, circa 1940s

2	8	Manuscripts, Wm. McBride, Poems, "The Solid Side" collection, circa 1945
2	9	Manuscripts, Wm. McBride, Essays and course materials, probably from Art History course at U. of Illinois, circa 1955
Box 2	Folder 10	Manuscripts, Wm. McBride, Untitled notes of encouragement, 1957
Box 2	Folder 11	Manuscripts, Wm. McBride, Statement of art loaned by McBride to Clarence Taylor, 1974
Box 2	Folder 12	Manuscripts, Wm. McBride, Notes and poems, "The Black Dilemma," circa 1983
Box 2	Folder 13	Manuscripts, Wm. McBride, Notes, "The Drama of the Inner Selves" and "A Hyper Art," circa 1983-1985
Box 2	Folder 14	Manuscripts, Wm. McBride, Notes, "Facts vs. Feeling," circa 1984
Box 2	Folder 15	Manuscripts, Wm. McBride, Notes, "Marlene," 1984
Box 2	Folder 16	Manuscripts, Wm. McBride, Notes, "Mexican Store," circa 1984
Box 2	Folder 17	Manuscripts, Wm. McBride, Art Instruction notebooks, [undated]
Box 2	Folder 18	Manuscripts, Character key for play, [undated]
Box 2	Folder 19	Manuscripts, Wm. McBride, "Cosmetic Names" – New Directions," [undated]
Box 2	Folder 20	Manuscripts, Draft of advertisement, [undated]
Box 2	Folder 21	Manuscripts, Excerpt from story? [undated]
Box 2	Folder 22	Manuscripts, Letter drafts, [undated]
Box 2	Folder 23	Manuscripts, News release (fragment), "Maurice and his 'Sharps and Flats,'" circa 1940
Box 2	Folder 24	Play, "The Lightning Change Artist," (fragment) [undated]
Box 2	Folder 25	Poems, "Angel," [undated]
Box 2	Folder 26	Poem, "Been Blue So Long," [undated]

Box 2	Folder 27	Poem, "Blues Touch," [undated]
Box 2	Folder 28	Poems, "Coal Black," [undated]
Box 2	Folder 29	Poems, "Empty Dreams!" [undated]
Box 2	Folder 30	Poems, "Have You Seen the Faces..." [undated]
Box 2	Folder 31	Poems, "Homecooking," [undated]
Box 2	Folder 32	Poems, "Like Hoppa-Along-Do" [undated]
Box 2	Folder 33	Poems, "Life is Too Short" and self-help list (other side)
Box 2	Folder 34	Poems, "Many...Black," [undated]
Box 2	Folder 35	Poems, Untitled, [undated]
Box 2	Folder 36	Poems, "Work" [undated]
Box 2	Folder 37	Quotation from Rabbi Simeon ben Eleazar on brotherhood [undated]
Box 2	Folder 38	Song lyrics, "Where do you shop for love?" [undated]
Box 2	Folder 39	Song, Wm. McBride, music and lyrics, "Mustard and Baloney," [undated]
Box 2	Folder 40	Song, Wm. McBride, "Sleepy Dust," [n.d]
Box 2	Folder 41	Manuscripts, Other, Author unknown, Handwritten obituary for George E. Neal, 1938
Box 2	Folder 42	Manuscripts, Other, "The WPA Art Program," taken from a talk delivered by Thomas CIRCA Parker at the American Federation of Art, 1939
Box 2	Folder 43	Manuscripts, Other, Author unknown, comment on Rosenwald Fund application by Mrs. A.F. Ewing, 1941
Box 2	Folder 44	Manuscripts, Other, Vernon Winslow, Drafts and correspondence on applications for grants from Rosenwald Fund and Hull House, with related materials, 1941

Box 2	Folder 45	Manuscripts, Other, Author unknown, Film list for visual education course, 1942
Box 2	Folder 46	Manuscripts, Other, Thomas H. Wright, Mayor's Committee on Race Relations, "Charter for Human Relations: A Dumbarton Oaks for Chicago," 1945
Box 2	Folder 47	Manuscripts, Other, Richard Durham, Destination Freedom radio play script, "Segregation, Incorporated," 1949
Box 2	Folder 48	Manuscripts, Other, Edith S. Sampson, Speech, "The Search for Security," 1952
Box 2	Folder 49	Manuscripts, Other, Handbook Committee, "Hugh Manley Elementary High School Handbook of School Procedures," 1959
Box 2	Folder 50	Manuscripts, Other, Irene V. Clark, Guggenheim Fellowship Application, circa 1962
Box 2	Folder 51	Manuscripts, Other, Margaret Burroughs, Poem, "What Shall I Tell My Children Who Are Black," 1968
Box 2	Folder 52	Manuscripts, Other, The N.CIRCAA. Eight (National Conference of Artists), "Black Artist Manifesto," 1972
Box 2	Folder 53	Manuscripts, Other, People United to Serve Humanity (PUSH), Push Expo '72 documents for artists, 1972
Box 2	Folder 54	Manuscripts, Other, Nahum Brascher, Jr., "General Extent of the Beta Empire," circa 1976
Box 2	Folder 55	Manuscripts, Other, Margaret Burroughs, Poem "He Was Our Big Paul," circa 1977
Box 2	Folder 56	Manuscripts, Other, Richard A. English, "A Memorial Tribute to Betty Jean Lockett, 1980
Box 2	Folder 57	Manuscripts, Other, Morton H. Kaplan Associates, "Katherine Dunham: Biography," circa 1980
Box 2	Folder 58	Manuscripts, Other, Author unknown, "The Evans-Tibbs Collection: A Newly Groundated Black Art Institution to the Universe," 1983

Box 2	Folder 59	Manuscripts, Other, Alvin Jasper Marks, Poem, "In Memory of Harold Washington," 1987
Box 2	Folder 60	Manuscripts, Other, Author unknown, Biography of Ignatius Sserulyo, 1987
Box 2	Folder 61	Manuscripts, Other, AFSCME, AFL-CIO Model Civil Service Examination, [undated]
Box 2	Folder 62	Manuscripts, Other, Alan Howard, "The Vanishing American," [undated]
Box 2	Folder 63	Manuscripts, Other, G.N. Lew, Museum of Negro History, Benjamin Banneker and Negro Inventors," [undated]
Box 2	Folder 64	Manuscripts, Other, Nahum Brascher, Jr. "Progressive MD check list," [undated]
Box 2	Folder 65	Manuscripts, Other, Provisional Organizing Committee to Reconstitute the Marxist-Leninist Communist Party, "The Struggle for the Unity of the Working Class," [undated]
Box 2	Folder 66	Manuscripts, Other, Brief Biographical Entries on black artists, [undated]

### **Series 3—Correspondence**

Box 3	Folder 1	Correspondence, Wm. McBride to Irene V. Clark, 1953 September 13
Box 3	Folder 2	Correspondence, Wm. McBride to AL Donovan, 1971 December 9
Box 3	Folder 3	Correspondence, "A Friend" to Wm. McBride, 1983 June 21
Box 3	Folder 4	Correspondence, Baird & Warner to Wm. McBride, 1980 December 16
Box 3	Folder 5	Correspondence, Verda E. Beach to Wm. McBride, 1976 September 21
Box 3	Folder 6	Correspondence, Jack Beall Vertical Service, 1988 July 27
Box 3	Folder 7	Correspondence, Walter L. Blocker to Wm. McBride, 1976 February 10
Box 3	Folder 8	Correspondence, Nahum Brascher, Jr. to Wm. McBride, 1975 December 12
Box 3	Folder 9	Correspondence, Nahum Brascher, Jr. to Wm. McBride, 1976
Box 3	Folder 10	Correspondence, J.A. Brearley to Wm. McBride, 1935 July 18

Box 3	Folder 11	Correspondence, Dawn T. Brooks and Edward B. Ellis to Wm. McBride, 1974
Box 3	Folder 12	Correspondence, W.E. Buck to Wm. McBride, 1961 April 5
Box 3	Folder 13	Correspondence, Andrea M. Buford to Wm. McBride, 1990 March 19
Box 3	Folder 14	Correspondence, Andrea M. Buford to Wm. McBride, 1900 April 30
Box 3	Folder 15	Correspondence, Andrea M. Buford to Wm. McBride, 1990 June 19
Box 3	Folder 16	Correspondence, Andrea M. Buford to Wm. McBride, 1990 October 5
Box 3	Folder 17	Correspondence, Andrea M. Buford to Wm. McBride, 1991 November 22
Box 3	Folder 18	Correspondence, Brenetta Howell Barrett to Wm. McBride, 1975 February 26
Box 3	Folder 19	Correspondence, Margaret T. Burroughs to Wm. McBride, 1964 July 6
Box 3	Folder 20	Correspondence, Margaret T. Burroughs to Wm. McBride, 1965 September 25
Box 3	Folder 21	Correspondence, Margaret T. Burroughs to Wm. McBride, 1975 April 23
Box 3	Folder 22	Correspondence, Margaret T. Burroughs to Wm. McBride, [undated]
Box 3	Folder 23	Correspondence, Margaret T. Burroughs to Wm. McBride, 1991 May 30
Box 3	Folder 24	Correspondence, Bene Butler to Wm. McBride, 1980 September 12
Box 3	Folder 25	Correspondence, Francis Nyarko Cann to Wm. McBride, [undated]
Box 3	Folder 26	Correspondence, Rachel Carter to Wm. McBride, [undated]
Box 3	Folder 27	Correspondence, William Carter to Wm. McBride, [undated]
Box 3	Folder 28	Correspondence, William Carter to Wm. McBride, [undated]
Box 3	Folder 29	Correspondence, CIRCAA.T. to Wm. McBride, 1979
Box 3	Folder 30	Correspondence, Raymond W. Cheydleur to Wm. McBride, [undated]

Box 3	Folder 31	Correspondence, Irene V. Clark to Wm. McBride, 1951 February 2
Box 3	Folder 32	Correspondence, Floyd Coleman to Wm. McBride, 1672 October 31
Box 3	Folder 33	Correspondence, Barbara Crane to Wm. and Mary McBride, 1991 November 25
Box 3	Folder 34	Correspondence, Lucille Cunningham to Wm. McBride, 1972 March 10
Box 3	Folder 35	Correspondence, Bertel W. Daigre to Wm. McBride, 1970 May 29
Box 3	Folder 36	Correspondence, Davis (Roberts?) to Wm. McBride, 1947 January 12
Box 3	Folder 37	Correspondence, L.H. Davis to Wm. McBride, 1950 May 10
Box 3	Folder 38	Correspondence, Almamy Diaby to Wm. McBride, 1980 September 28
Box 3	Folder 39	Correspondence, Violette Day Dinkelman to Wm. McBride, 1946 February 13
Box 3	Folder 40	Correspondence, Fitzhugh D. Dinkins to Wm. McBride, 1962 July 16
Box 3	Folder 41	Correspondence, Cynthia H. Dirackor to Wm. McBride, 1992 October 22
Box 3	Folder 42	Correspondence, Dorothy (?) to Wm. McBride, 1947 January 31
Box 3	Folder 43	Correspondence, Dorothy (?) to Wm. McBride, [undated]
Box 3	Folder 44	Correspondence, Jim Edgar to Wm. McBride, 1989 September 27
Box 3	Folder 45	Correspondence, Eugene Pieter Romayn Feldman (Museum of Negro History and Art) to Wm. McBride, [undated]
Box 3	Folder 46	Correspondence, Ernest Fiene to Wm. McBride, [undated]
Box 3	Folder 47	Correspondence, Lawrence Friedman to Wm. McBride, 1979 February 7
Box 3	Folder 48	Correspondence, "Friend Forever" to Wm. McBride, 1942 January 25
Box 3	Folder 49	Correspondence, Ann Frost to Wm. McBride, 1953 May 18
Box 3	Folder 50	Correspondence, Harry Gaines to Wm. McBride, [undated]
Box 3	Folder 51	Correspondence, Fern Gayden to Wm. McBride, 1969 June 26

Box 3	Folder 52	Correspondence, Fern Gayden to Wm. McBride, 1965 February 1
Box 3	Folder 53	Correspondence, Fern Gayden to Wm. McBride, 1966 April 19
Box 3	Folder 54	Correspondence, Mildred R. Gladney to Wm. McBride, 1967 January 8
Box 3	Folder 55	Correspondence, Gordon-Draftsmen's Supply Co. to Wm. McBride, 1960 February 22
Box 3	Folder 56	Correspondence, Margaret Goss (Burroughs) to Wm. McBride, circa 1940s
Box 3	Folder 57	Correspondence, Robert Green to Wm. McBride, [undated]
Box 3	Folder 58	Correspondence, Martin P. Greene to Wm. McBride, 1988 July 14
Box 3	Folder 59	Correspondence, Martin P. Greene to Wm. McBride, 1987 July 6
Box 3	Folder 60	Correspondence, Harry Hannin to Wm. McBride, 1943 September 11
Box 3	Folder 61	Correspondence, David Dawkins to Wm. McBride, 1972
Box 3	Folder 62	Correspondence, James Hickey to Wm. McBride, 1980 November 7
Box 3	Folder 63	Correspondence, Holloway (?) to Wm. McBride, [undated]
Box 3	Folder 64	Correspondence, Berry Horton to Wm. McBride, 1968 September 18
Box 3	Folder 65	Correspondence, Charles Howard to McBride & Association, 1986 June 21
Box 3	Folder 66	Correspondence, Joseph Holmes Dance Theatre to Wm. McBride, 1976 November 30
Box 3	Folder 67	Correspondence, Jane (?) to Wm. McBride, 1975 August 1
Box 3	Folder 68	Correspondence, Tasha Johnson to Wm. McBride, 1971 July 6
Box 3	Folder 69	Correspondence, Ann Rowry Jones to Wm. McBride, 1977 May 4
Box 3	Folder 70	Correspondence, Mark Jones to Wm. McBride, 1977 August 24
Box 3	Folder 71	Correspondence, Robert D. Jones to Wm. McBride, 1970 November 30
Box 3	Folder 72	Correspondence, Jones(?) to Wm. McBride, 1970 April 23

Box 3	Folder 73	Correspondence, Jones, Ware & Grenard to Wm. McBride, 1988 July 15
Box 3	Folder 74	Correspondence, Jones, Ware & Grenard to Wm. McBride, 1989 April 15
Box 3	Folder 75	Correspondence, Jones, Ware & Grenard to Wm. McBride, 1991 February 15
Box 3	Folder 76	Correspondence, Jones, Ware & Grenard to Wm. McBride, 1991 May 8
Box 3	Folder 77	Correspondence, Jones, Ware & Grenard to Wm. McBride, 1992 March 12
Box 3	Folder 78	Correspondence, Jack Jordan to Wm. McBride, 1974 December 10
Box 3	Folder 79	Correspondence, Delma Kelly to Wm. McBride, 1973 August 22
Box 3	Folder 80	Correspondence, Richard E. Kelley to Wm. McBride, 1966 November 30
Box 3	Folder 81	Correspondence, Barbara L. King to Wm. McBride, 1968 October 4
Box 3	Folder 82	Correspondence, Barbara L. King to Wm. McBride, 1968 November 1
Box 3	Folder 83	Correspondence, Barbara L. King to Wm. McBride, 1968 November 27
Box 3	Folder 84	Correspondence, Barbara L. King to Wm. McBride, 1969 January 28
Box 3	Folder 85	Correspondence, Barbara L. King to Wm. McBride, 1969 February 18
Box 3	Folder 86	Correspondence, Barbara L. King to Wm. McBride, 1969 February 19
Box 3	Folder 87	Correspondence, Al Koenig to Wm. McBride, 1959 July 3
Box 3	Folder 88	Correspondence, Robert L. Kunzig to Wm. McBride, 1970 June 29
Box 4	Folder 1	Correspondence, Service Federal Savings and Loan (Theodore K. Lawless) to Wm. McBride, 1951 January 3
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