

# Ivan Doig

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"Freedom, in its deepest sense, requires participation. It requires full and zestful, knowledgeable participation.

"Toward that end, I have today established a new program entitled 'The White House Fellows.'

"The purpose of the program is to give the Fellows first-hand, high-level experience with the workings of the Federal Government and to increase their sense of participation in our national affairs."

October 3, 1964

Lyndon B. Johnson

## THE WHITE HOUSE FELLOWS

### 1966 Application Instructions

White House Fellows will be selected annually by the President from among a group of outstanding young persons recommended to him by the Commission on White House Fellows.

#### Eligibility Requirements

Persons to be recommended by the Commission on White House Fellows must be:

1. Citizens of the United States
2. Graduates of an accredited four-year college; and
3. At least 23 years old but not 36, by September 1, 1966.

Selection will be further limited to persons who:

1. Have demonstrated unusual ability, high moral character, outstanding motivation, and a broad capacity for leadership;
2. Show exceptional promise of future development; and
3. Are dedicated to the institutions of the United States.

#### How To Apply

Candidates may apply or be nominated. Nominating letters may be attached to this application or they may be mailed directly to the Chairman, Commission on White House Fellows, The White House, Washington, D. C. 20500.

In **either case**, you should:

1. Complete the official application.
2. Attach to it the supporting data which are requested.
3. Return the application to: Commission on White House Fellows, The White House, Washington, D. C. 20500.
4. a) Type or print your full name at the top of the enclosed Personal Evaluation forms. b) Give a copy of the form, the accompanying explanatory letter, and a self-addressed envelope to each of two persons (not relatives) who know you well. c) Ask that they complete the form and return it directly to the Commission no later than October 18, 1965. (If you were nominated for the program by an individual, do **not** give that same individual a form to complete.)

FOR CONSIDERATION IN THE 1966 PROGRAM THIS APPLICATION MUST BE POSTMARKED NO LATER THAN OCTOBER 15, 1965.

#### 1966 Selection Procedures Calendar

|                                   |                                                                                                              |
|-----------------------------------|--------------------------------------------------------------------------------------------------------------|
| July 1, 1965                      | Application forms available                                                                                  |
| October 15, 1965                  | Latest acceptable postmark date of application                                                               |
| October 18, 1965                  | Competitive screening of applications begins                                                                 |
| November 29—<br>December 10, 1965 | Semi-Finalists notified                                                                                      |
| December 13—<br>January 7, 1966   | Competitive consideration of Semi-Finalists' <b>applications</b> by regional panels in the following cities: |
|                                   | Boston                      St. Louis                                                                        |
|                                   | New York                  Denver                                                                             |
|                                   | Philadelphia              Seattle                                                                            |
|                                   | Washington,              San Francisco                                                                       |
|                                   | D. C.                      Special                                                                           |
|                                   | Atlanta                      (Applicants                                                                     |
|                                   | Chicago                      Overseas)                                                                       |
|                                   | Dallas                                                                                                       |

IN THE SPACE MARKED "REGIONAL PANEL" AT THE TOP OF THE FIRST PAGE OF THE APPLICATION, PRINT THE NAME OF THE CITY NEAREST YOU FROM THE LIST ABOVE.

|                               |                                                                                                       |
|-------------------------------|-------------------------------------------------------------------------------------------------------|
| January 7-10, 1966            | Selection and notification of Regional Finalists (those who will be invited to regional interviews)   |
| January 17-21, 1966           | Regional Finalists interviewed                                                                        |
| January 24-28, 1966           | Selection and notification of National Finalists (those who will be invited to Washington interviews) |
| January 28—<br>March 15, 1966 | Further background investigation of National Finalists                                                |
| March 26-27, 1966             | National Finalists interviewed                                                                        |
| March 28, 1966                | Announcement of WHITE HOUSE FELLOWS and ALTERNATES                                                    |

CANDIDATES ELIMINATED WILL BE NOTIFIED DURING EACH STAGE OF THE SELECTION PROCESS.

Fellows will receive payment during the year in the form of a stipend. Presently, stipends range from \$7,500 to \$12,000 and vary according to the age of the Fellow. Married Fellows receive an additional \$1,500 plus \$500 for each child. In addition, each Fellow receives moving costs and round-trip transportation to Washington for himself and his family. Although the exact amounts for the 1966-67 program have not been determined, the stipends will probably approximate those previously allowed.

It is important that you answer the questions on your application fully and accurately; failure to do so may delay, or prevent, its consideration.

In filling in the blanks provided, please use a typewriter, if available. Otherwise, print clearly in dark ink. In those questions requiring circled numbers, be sure that the choice you circle represents your intended answer. DO NOT RETURN THESE INSTRUCTIONS WITH YOUR APPLICATION. MAKE SURE THAT ALL OTHER PAGES OF THE APPLICATION ARE FASTENED TOGETHER (IN THE PROPER ORDER) AND RETURNED.

IN NO CASE WILL APPLICATIONS OR SUPPORTING DOCUMENTS BE RETURNED.

# Newly chosen White House fellows face busy days

By Robert Cahn

Staff correspondent of  
The Christian Science Monitor

## Washington

Kimon S. (Kim) Zachos, a 34-year-old attorney from Manchester, N.H., is married, has three children, and is president of the Manchester YMCA and the Manchester Community Service. A leading lawyer in his home state recommended him as "the outstanding young lawyer in New Hampshire."

Ronald Barry Lee is a 33-year-old major in the Army, is married, lives in Wheaton, Md., served as an assistant operations adviser in Vietnam, and now is chairman of the Electronics Systems Security Evaluation branch of the United States Army Materiel Command. He was the first Negro to go to West Point from New England and graduated in 1954.

Michael H. Walsh, from Palo Alto, Calif., is single, has been an exchange student in

Japan, attended the Stanford University branch in Tours, France, and at the age of 23 is assistant director of admissions of Stanford University.

## Finalists selected

These three young men, and 12 others, have a common qualification of demonstrated high moral character, exceptional ability, marked leadership qualities, and unusual promise for future development. They survived several rounds of eliminations, and recently were selected over 3,000 other applicants as the first group of White House fellows.

The certificate they received from President Johnson in an East Room ceremony marked the beginning of a busy summer, and an even busier year ahead for these fellows who will intern for a year at the highest level of government.

Starting next Sept. 27, four of them will be assigned to work at the White House, one with the Vice-President, and one with each member of the President's Cabinet.

Their selection may have been a great honor, but the commission on White House fellows and its director, Thomas W. Carr, have mapped out a schedule that will allow little leisure time before they return to private life in September, 1966.

## Reading program

Before leaving Washington, each of the 15 fellows had been given 10 pounds of books as a "starter" for a summer reading program to prepare them for the work ahead.

On Sept. 1, they will report to Washington for three weeks of orientation. The first 10 days will be spent at Williamsburg, Va., in down-to-dusk seminars studying and discussing political science and government theory.

Then they come to Washington for two weeks of practical indoctrination on all phases of the government. They will not just visit the Supreme Court, for instance: They will have a seminar with one of the justices on the subject of "The Supreme Court and Public Policy."

When they visit the Department of Labor, they will meet with high department officials and discuss the government's role in labor-management manpower policies and problems. At the Defense and State Departments, military operations and foreign policy will be considered.

## Issues stressed

Issues, rather than structure, will be stressed, as they visit every department, several agencies, and Congress.

During September, their activities will be watched by members of the White House Fellows Commission and government officials, who will then try to match the fellow to his assignment.

President Johnson has indicated that he wants each of these young leaders to be given an opportunity to handle responsibility, to initiate ideas, and to carry out programs. The four who serve at the White House may sit in on Cabinet meetings or with the National Security Council. All will have the highest security clearance.

During their year in Washington, the en-

tire group will meet at least once a week to discuss what they are learning. These meetings will be addressed by outstanding Americans in and outside of government.

While in Washington, the fellows will be paid stipends ranging from \$7,500 to \$12,000, depending on age, plus extra sums for those with family responsibilities. The program is being financed in its first experimental year by the Carnegie Corporation. The study program is under the direction of the Brookings Institution.

In addition to fellows Zachos, Lee, and Walsh, other fellows selected were William R. Cotter, New York City; John A. De Luca, San Francisco; Richard L. deNeufville, Cambridge, Mass.; Edwin B. Firmage, Columbia, Mo.; Wyatt T. Johnson Jr., Macon, Ga.; Robert R. Lee, Palo Alto, Calif.; Charles M. Maguire, New York City; David C. Mulford, Rockford, Ill. (now at Oxford University, England); Howard N. Nemerovski, San Francisco; Robert E. Patricelli, Cambridge, Mass.; Harold A. Richman, Chicago; and Thomas C. Veblen, Virginia Beach, Va.

# White House fellows: top-level on-the-job training

By a staff correspondent of  
The Christian Science Monitor

## Washington

By the end of this month, 15 young men who have just arrived in Washington may well be among the best informed citizens in the nation.

They are the White House fellows, selected from more than 3,000 applicants to serve a year in the highest ranks of government and now undergoing an intensive orientation course.

Since Sept. 1 they have been attending

seminars conducted by national leaders in almost every field of government and political economic and social theory.

Included in the schedule so far have been seminars with Walt W. Rostow, counselor and chairman of the State Department's Policy Planning Council (on the dynamics of the foreign policy process); political scientist Richard E. Neustadt (on presidential leadership); Kermit Gordon, former bureau of the budget director and now vice-president of the Brookings Institution (on the federal budget process).

Other scheduled seminars include ses-

sions with Associate Justice Byron R. White of the United States Supreme Court; Senate and House leaders; the Attorney General; the secretaries of state, defense, labor, agriculture, and interior; agency heads; and many other government officials.

During the orientation period, the five fellows have had interviews with White House and Cabinet officials to determine their assignments for the coming year.

Although it has not been announced by the White House six of the young men have already received their assignments.

John A. DeLuca, Charles M. Maguire, and Wyatt T. Johnson will work at the White House; Robert R. Lee at the Bureau of the Budget; Edwin B. Firmage with the Vice-President; and Howard N. Nemerovski with the Secretary of Health, Education, and Welfare.

Mr. Johnson is already at work on Saturdays and evenings with press secretary Bill D. Moyers. Mr. DeLuca will work with Presidential Assistant for National Security Affairs McGeorge Bundy and Mr. Maguire with Special Assistant Jack J. Valenti.

Others still awaiting assignment at Cabinet posts are William R. Cotter, Richard L. DeNeufville, Maj. Ronald Barry Lee, David C. Mulford, Robert E. Patricelli, Harold A. Richman, Thomas C. Veblen, Michael H. Walsh, and Kimon S. Zachos.

President Johnson has indicated that during the coming years, the role of the fellows is expected to be much more than observers. They will participate in high-level discussions and be assigned to carry on projects of their own.

At the end of the year's service, they are expected to return to their regular jobs or studies.

During the one-month orientation period, which is being conducted by the Brookings Institution under a grant from the Carnegie

## Federal school-aid rules

By the Associated Press

## Washington

Requirements which states and school districts must meet to share in major benefits of the precedent-setting 1965 Elementary and Secondary Education Act have been spelled out.

The regulations were issued by the Office of Education governing administration of a \$775 million program for improving instruction to children of low-income families, including those in private schools.

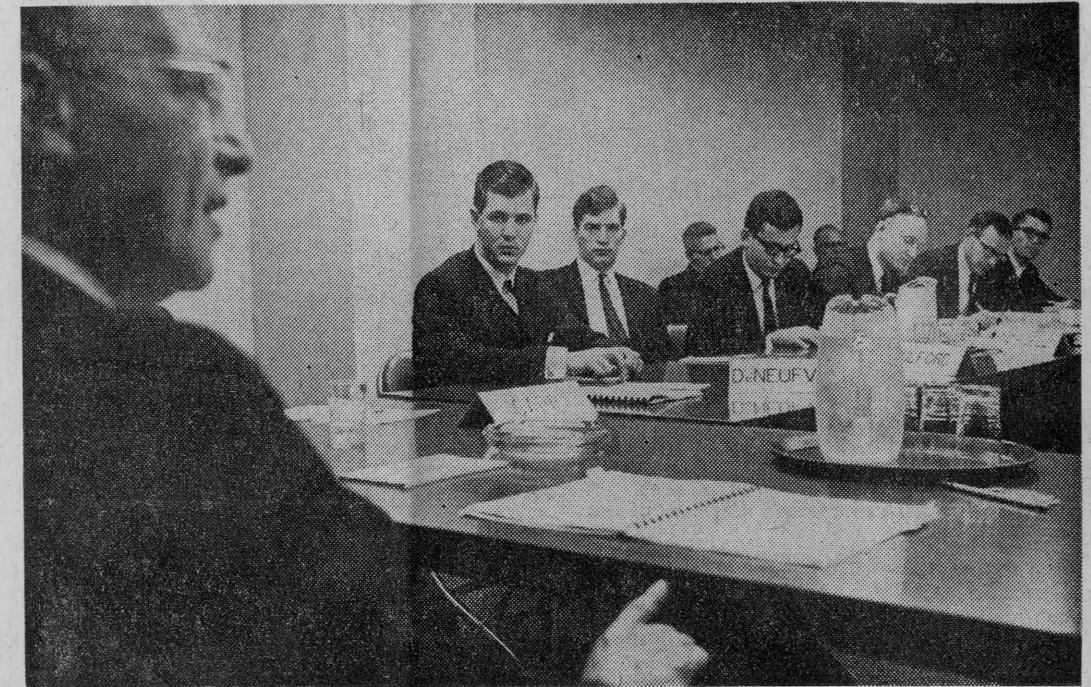
They also deal with a \$100 million program to provide financial assistance for school-library resources and textbooks.

Congress has approved appropriations for both programs, with the money bills awaiting President Johnson's signature.

Tagged a top priority measure by the President, the school-aid bill passed Congress April 9 and was signed into law April 12.

The law marked a break in the long stalemate in Congress over the church-state issue. Congress put the aid on primarily a loan basis to counter contentions that federal aid which would benefit church schools is unconstitutional. It worded the bill so that the aid is directed to individuals rather than private institutions.

The law also provides that public agencies will administer the programs. Public agencies also will retain ownership of books and other instructional materials obtained with federal funds.



By Norman Matheny, staff photographer

## Walt W. Rostow conducts orientation course

Foundation, the 15 White House fellows will be having seminars with 72 authorities. They also have extensive reading assignments, and are holding discussion sessions on the various subjects they are taking up.

During the year they will take field trips (one is planned to the United Nations), will take part in additional seminars, and will hold frequent evening discussion sessions among themselves.

Those conducting the seminars this month have reported that the questions by the fellows are particularly perceptive and prob-

ing. In the seminar with Dr. Rostow, these were some of the questions:

What is the role of the ambassador in Vietnam as the coordinator of the United States military effort? What priority in the international problems do you give to preventing nuclear diffusion? How are the President's efforts in achieving consensus received by the State Department? Would the United States oppose Fidel Castro if he were not connected with the Soviet Union and actively trying to spread communism in other Latin-American countries?

# White House: one step closer

By a staff correspondent of  
The Christian Science Monitor

4-19-65

Washington

For 229 talented young Americans whose eyes are on the White House, the way to Washington is one large step closer.

They are contestants for the 15 White House Fellows to be selected in June for a year of service. Four will work with the President and his staff, one with the Vice-President, and one with each Cabinet officer.

After the President's surprise announcement of the White House Fellows program last October, more than 8,000 young men and women wired, wrote, or phoned the White House to express interest in the program.

A total of 3,100 completed the nine-page application specially prepared to bring to the forefront those men and women between the ages of 23 and 35 with the finest achievement, leadership, community service, and academic records.

## Screening rigorous

Each application was screened four times by the commission on White House Fellows. Applicants ranged from a \$35,000 president of a corporation to unemployed returning Peace Corps workers. They included professors, attorneys, physicians, federal employees, writers, poets, Rhodes Scholars, architects.

The 210 men and 19 women still in the running now face another screening. About half that number will be selected to be interviewed by outstanding citizens serving on 11 regional panels. From 35 to 45 will then be recommended by the regional panels to come to Washington for interviews with the commission. The 15 finalists and 15 alternates will be announced by President Johnson on June 28 at a White House ceremony.

## Higher participation

"The purpose of the program is to give the fellows first-hand, high-level experience with the workings of the federal government and to increase their sense of participation in national affairs," the President said last October in announcing the program.

Each fellow will go on leave from his or her present occupation. All must be college graduates. They will receive a base salary of from \$7,500 to \$12,000 depending upon age. Married fellows will receive an additional \$1,500 plus \$500 for each child.

The program is being supported by a grant from the Carnegie Foundation.

# Finding out what makes government tick

Last fall President Johnson launched a program of White House Fellowships. Under it, promising young men are spending a year participating in the everyday operations of government at top levels. The program is designed to form a cadre of men who can return to their communities and share a clearer understanding of what government is all about. Here is a report on the first six months of the program.

By Robert Cahn

Staff correspondent of The Christian Science Monitor

## Washington

At 9 a.m. last Oct. 4, Harold A. Richman reported for his first day of duty at the office of Secretary of Labor W. Willard Wirtz. One of 15 White House Fellows who had won a competition to take part for a year in the highest echelons of government, 28-year-old Mr. Richman had many qualms about what was going to happen.

As with his colleagues also starting work that day at the White House or with other Cabinet officers, he wondered if he was really going to get the opportunity to participate in key policy and operational affairs. Or would the fellows just be observers, reading memos and sitting in on departmental staff meetings.

By 4 p.m. that afternoon Harold Richman had his answer. He had met with Mr. Wirtz, been given a fast but thorough briefing on the migrant labor problem in California, and then handed a ticket for a late afternoon flight to the West Coast. He then worked almost around the clock for 10 days with the secretary's California farm labor panel, which was preparing its report on the controversial problem.

## Congressional briefings

In the six months since then, Mr. Richman has returned to California with Mr. Wirtz to meet with the panel. He has performed all types of daily departmental activities. And he is now working on a report covering all the research activities of the department.

With the other fellows, he had a long, informal discussion session with President Johnson at the White House. In small groups they have attended White House congressional briefings on Vietnam.

Together, they have attended the United

adviser in the central highlands of South Vietnam.

Thomas C. Veblen is a business management expert and division manager of an international grain concern.

## Work and observation

The group's collective achievements include three Fulbright Scholarships (one was turned down due to a prior commitment), one Woodrow Wilson Scholarship, three Phi Beta Kappa keys, two National Merit Scholarships, seven masters degrees, three law degrees, and four Ph.D's.

The extent to which a fellow participates in assigned duties varies with each situation. Several are carrying out full-time staff responsibilities and doing work equivalent to highly paid, experienced career government servants.

"There are two parts of being a White House Fellow," says Mr. deNeufville, who works under Secretary of Defense Robert S. McNamara.

"One is to get in and do a job. The other is to observe government operations at a high level. But the work is first. Without it, the observation is nothing."

For Mr. Patricelli, a 1965 law-school graduate, his work with Secretary of State Dean Rusk is his first real "job." Among his duties on the department's executive secretariat, he has helped prepare briefing papers for Mr. Rusk's Senate Vietnam testimony.

During the recent Vietnam negotiating efforts, he was one of a small group that analyzed responses and made reports for Mr. Rusk and President Johnson.

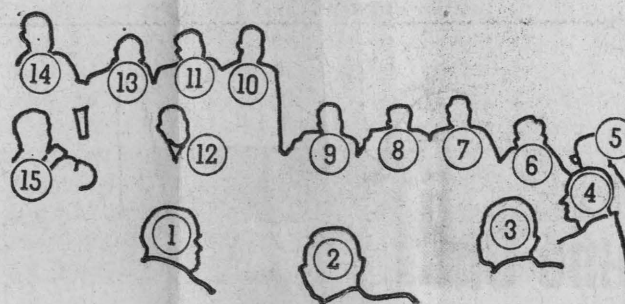
## Routine tasks, too

In addition to sitting in on some policy sessions at the State Department, Mr. Patricelli accompanied Mr. Rusk to the Novem-



All photos by Norman Matheny, staff photographer

## White House Fellows share a presidential briefing



Left to right, starting in foreground (use diagram at left as identification key): (1) Edwin B. Firmage, (2) Charles M. Maguire, (3) Maj. Ronald B. Lee, (4) President Johnson, (5) Howard N. Nemerovski, (6) Robert E. Patricelli, (7) Wyatt T. Johnson Jr., (8) Thomas W. Carr (director of the President's Commission on White House Fellows), (9) Michael H. Walsh, (10) Richard L. deNeufville, (11) John A. DeLuca, (12) William R. Cotter, (13) Lee C. White (former special counsel to the President and now chairman of the Federal Power Commission), (14) Robert R. Lee, and (15) S. Douglass Cater Jr. (special assistant to the President). Also present but not shown in picture were White House Fellows David Mulford, Harold A. Richman, Thomas C. Veblen, and Kimon S. Zachos.

tion, offered the original White House Fellows idea to the President. Mr. Nemerovski, among other duties, helped reorganize the department's civil-rights section.

In addition to the 10 fellows assigned to the Cabinet, one, Edwin B. Firmage, is with the

any fellow who may start feeling important.

They held a two-day "midterm" evaluation session last month to discuss how they could make the program better. They decided to hold additional weekly luncheons, taking turns having each fellow bring his boss or another interesting official from the

Washington has been at a severe financial sacrifice.

There is a paradox to the success of the program, as might have been foreseen, some of the fellows are filling specific jobs so well they want to remain and might be asked to become regular members of the

to go to Chicago to see poverty, political, and industry problems first hand.

They have taken part in more than 100 seminars, with opportunities to question government and nongovernment leaders, including Byron R. White, Associate Justice of the Supreme Court; UN Ambassador Arthur J. Goldberg; congressional leaders; and foreign-policy experts.

The fellows are, to say the least, an unusual group. Despite their youth (23 to 35), they have given evidence of leadership potential:

For instance, William R. Cotter was a "crown counsel" (assistant attorney general) for the Government of Northern Nigeria.

Richard L. deNeufville was active in organizing a private version of the Peace Corps in Colombia.

Edwin B. Firmage directed the activities of 200 Mormon missionaries in the United Kingdom.

Charles M. Maguire was United States field office chief for the escapee program in Nürnberg, Germany.

Robert E. Patricelli was a Phi Beta Kappa, Fulbright Scholar, and editor of the Harvard Law Review.

Maj. Ronald B. Lee served as a military

terial meeting in Paris. Michael H. Walsh, one year out of college, went with Secretary of Agriculture Orville L. Freeman to the International Food and Agriculture Conference in Rome and shot the rapids of the Rogue River in Oregon (on an inspection trip with Mr. Freeman).

Among his Washington activities, he has been helping to plan the agriculture assistance program for Vietnam and heading a task force to evaluate a \$200 million departmental program. Along with the other fellows, he has many routine, unglamorous administrative tasks.

"If one worked only at the top, he wouldn't learn the relationships within a government department, and with other departments," says Mr. Walsh.

Kimion S. Zachos's tour of duty at the Justice Department has him dealing with everything from requests for pardons to briefing congressmen on proposed legislation. He has taken part in discussions with civil-rights leaders.

### Unsung workers

Howard N. Nemerovski has the unique advantage of working with Secretary of Health, Education, and Welfare John W. Gardner, who, as president of the Carnegie Corpora-

tion with press secretary Bill D. Moyers; Robert R. Lee with budget director Charles L. Schultze; Charles M. Maguire with special assistant Jack J. Valenti; and John A. DeLuca with special assistant McGeorge Bundy (until the latter's departure last month).

Mr. DeLuca has specialized in nonmilitary assistance being given by private American groups in Vietnam. He represents the National Security Council staff at interagency department meetings on that and some other areas.

### President emphasizes need

If any one of the fellows can be said to have the seat closest to the center of power, it is Charles Maguire. Working as the assistant to Mr. Valenti, a man who daily receives new assignments from the President, Mr. Maguire's duties and responsibilities are impossible to describe.

On behalf of the President Mr. Valenti has taken a special interest in the fellows program. He has been holding lunch sessions in his office with three of the fellows at a time.

At these meetings, Mr. Valenti tries to find out what the fellows are learning, their problems, and what ideas they might have that could be passed on to the President. He also tries to help them get a better picture of how the presidency operates.

In the one talk the President has had so far with the group, he emphasized the vital need for the bright young men of this generation to enter public service. He told them what it had meant to him, when at the age of 27, he was picked by President Roosevelt to head the National Youth Administration in Texas.

The President eagerly pounced on the White House Fellows idea when it was presented to him in 1964 by Mr. Gardner, and quickly put it into action, aided by a starting grant from the Carnegie Corporation.

The President saw the idea not only as a chance to give young men firsthand experience and a sense of participation in national affairs, but as an opportunity to form a cadre of men who could return to their communities and help impart a clearer understanding of what government is all about.

### Speakers 'needed'

The first group of fellows was selected from 3,100 applicants after personal interviews by 12 regional boards and by the President's Commission on White House Fellows.

The winners came to Washington Sept. 1 for a month's orientation program, which included seminars with outstanding public figures. The orientation and the continuing educational program of studies, field trips, and seminars during the year are being conducted by the Brookings Institution, under the supervision of Walter G. Held.

The entire program is run by Thomas W. Carr, White House Fellows Commission director.

The fellows, joined by their young director, are enthusiastic, self-confident, and willing to work seven days a week—which they do.

At seminars, they ask the distinguished speakers forthright questions, and do not hesitate to "needle" them on sensitive subjects. In their own regular get-togethers, they trade information and promptly deflate

or the evening sessions and encouraged to enter into the question period.

With impetus from Mr. Maguire, the best ideas for new government programs, or better ways of doing old ones, are being gathered and will be presented to President Johnson.

### Funds running out

At present there is a slight cloud on the future. The new fellows for 1966 are to be announced at a White House ceremony March 29. But the Carnegie grant funds will run out in a few months.

President Johnson, however, has decided to make the White House Fellows concept into a permanent program, either by obtaining congressional approval and funding, or by taking in the fellows each year as regular employees of the government.

At present, Carnegie funds are used to pay transportation expenses and stipends ranging from \$7,500 to \$12,000 for the year, depending on prior experience of each fellow. For several of the fellows, the year in

other careers to resume the promising careers they have interrupted.

### Two-way pull

It is known that the President will not insist that they return to private life, although that was the original intent of the program. He hopes that all of them will some day be back in public service.

"Whatever happens after Aug. 31, we all will carry with us the experience that will make us more complete individuals," says Charles Maguire. "If one goes back home as a teacher or a lawyer, he will be a better teacher or lawyer. He will be able to bring a wider understanding of government to his community. And he will carry the seed of this year."

"It might not flower until 1967 or 1976. But I think most of us expect to be doing a lot of public service from now on, in government or out."

"It's a two-way pull, to stay or to go. And you are stretched. But that's the point of the program, to be stretched, to discover options. And to make decisions."

## From the bookshelf

### 'Wanderer without ties' . . . . . By Ernest S. Pisko

**The Sailor in the Bottle**, by Manfred Bieler. New York: E. P. Dutton & Co., Inc. \$4.50.

A few weeks ago, Dieter Lattmann in the West German biweekly *Die Welt der Literatur* asked why so many recently published novels deal with events of the Third Reich.

It appears, he wrote, that the majority of German writers cannot turn their eyes away from the past. Especially, so many of the younger writers "practice walking backward like lobsters." But since they were small children when the Third Reich collapsed, they write about events and problems they know from books and hearsay only.

One of the writers Lattmann mentioned was the East German Manfred Bieler, author of "The Sailor in the Bottle," who was nine years old in 1945.

Although Lattmann's observation has merit, it does not quite apply to this novel. Bieler's Germany of May, 1945, resembles a stage setting rather than a naturalistic painting. He could have chosen today's Germany as a backdrop just as well without forgoing his contrast effects — perhaps he would thereby have made them all the more striking.

The hero of Bieler's novel is the sailor Bonifaz, a prisoner of war in southwest Africa who was exchanged under the Geneva Convention and therefore not employable on active service. Presuming on his status as a neutral, he roams through Germany, a romantic tramp, a wanderer without ties and responsibilities.

Like his linear ancestor Till Eulenspiegel, he plays pranks on the authorities and laughs at people smugly settled in their positions. He has charm and wit and great attraction for women.

Some of his encounters are genuinely funny, others seem forced, tasteless, and not worth the space they are given. But in its best parts the novel shows the hand of a gifted writer, and Bonifaz is a character not easily forgotten. He tries earnestly to live up to his name, "a person who does good deeds." It is not his fault that more often than not he fails, and that he remains enclosed in a bottle, drifting with the currents, unable ever to reach port.

It is significant that Bieler has come under severe attack from East German literary watchdogs and has moved to Prague where, at present, the climate for nonconformist writers seems slightly more favorable.



White House Fellow Howard N. Nemerovski (left) consults with Welfare Secretary John W. Gardner in the latter's office. Mr. Nemerovski, among his other duties, has helped reorganize the department's civil-rights section. It was Mr. Gardner who, back in 1964, suggested the White House Fellows idea to President Johnson.

### Cabinet talk



DAVID ROCKEFELLER  
Chairman

THOMAS W. CARR  
Director

## COMMISSION ON WHITE HOUSE FELLOWS WASHINGTON

ERNEST C. ARBUCKLE  
Dean, Graduate School of Business  
Stanford University

JAMES B. CAREY  
President  
Electrical, Radio and Machine Workers

WILLIAM C. FRIDAY  
President  
University of North Carolina

JOHN W. GARDNER  
President  
Carnegie Foundation

WILLIAM H. HASTIE  
Judge  
Third U.S. Circuit Court of Appeals

FRANCIS KEPPEL  
Commissioner  
U.S. Office of Education

JOHN W. MACY, Jr.  
Chairman  
Civil Service Commission

JOHN B. OAKES  
Editorial Page Editor  
The New York Times

HARRY RANSOM  
Chancellor  
University of Texas

MARGARET CHASE SMITH  
United States Senator  
Maine

O. MEREDITH WILSON  
President  
University of Minnesota

November 30, 1965

Dear Mr. Doig:

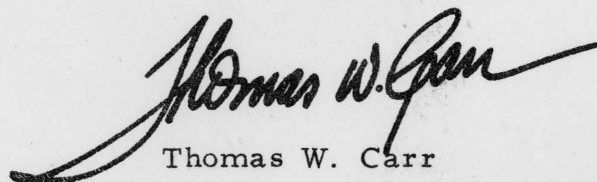
You have been selected by the Commission as a White House Fellows semi-finalist.

Your application is being forwarded to a regional panel for further consideration, and we have requested additional information from persons who know you (but not necessarily all those named as references in your application). In addition, we would like you to prepare a short biographical sketch (about two typewritten pages) for the panel's use in evaluating your qualifications. Please forward it no later than December 10 in the enclosed, self-addressed envelope.

Each regional panel will do some additional screening before selecting the applicants to be interviewed (regional finalists). If you are selected as a regional finalist, you will receive instructions directly from the executive secretary of the panel. Interviews will be held during the week of January 17-21 in the panel city, and will probably take only one day. (However, the Boston panel will meet on December 21.) Unfortunately, applicants who receive an invitation to attend must travel at their own expense.

We will make every effort to let you know the status of your application early in February.

Sincerely yours,



Thomas W. Carr

Enclosure

DAVID ROCKEFELLER  
*Chairman*

THOMAS W. CARR  
*Director*

# COMMISSION ON WHITE HOUSE FELLOWS WASHINGTON

ERNEST C. ARBUCKLE  
*Dean, Graduate School of Business  
Stanford University*

JAMES B. CAREY  
*President  
Electrical, Radio and Machine Workers*

WILLIAM C. FRIDAY  
*President  
University of North Carolina*

JOHN W. GARDNER  
*President  
Carnegie Foundation*

WILLIAM H. HASTIE  
*Judge  
Third U.S. Circuit Court of Appeals*

FRANCIS KEPPEL  
*Commissioner  
U.S. Office of Education*

JOHN W. MACY, Jr.  
*Chairman  
Civil Service Commission*

JOHN B. OAKES  
*Editorial Page Editor  
The New York Times*

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*Chancellor  
University of Texas*

MARGARET CHASE SMITH  
*United States Senator  
Maine*

O. MEREDITH WILSON  
*President  
University of Minnesota*

January 12, 1966

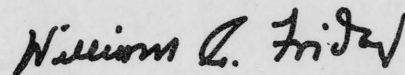
Dear Mr. Doig:

Each of the regional panels of the Commission on White House Fellows was asked to review carefully all of the applications and other information concerning the candidates referred to them, and to select only those few rated most highly for interview. I regret that you were not among those selected on the basis of this review.

While you will not be considered further for the 1966 program, you can take pride in the fact that you were selected as a Semi-Finalist from among many hundreds of applicants.

We are indeed grateful for your interest in the White House Fellows program.

Sincerely yours,



William C. Friday  
Chairman  
Executive Committee

2308 Hartzell  
Evanston, Ill.  
June 5, 1966

Mr. Thomas W. Carr  
Director  
Commission on White House Fellows  
Washington, D.C.

Dear Mr. Carr

I appreciate the chance to comment on the White House Fellows selection process; I take it as a sign the Commission is genuinely interested in honest evaluation.

"We felt that more than 1 out of 15 of the brightest young people in the nation should come from business," the Christian Science Monitor quoted you as saying. Certainly I would agree. But I am astounded -- and dismayed -- that none of the 18 new Fellows came from journalism.

This distresses me much more than the fact that I wasn't chosen as a Fellow (I was surprised to make the Semi-Finals). I have the feeling that perhaps the "civic activities" and "evidences of leadership" criteria work against journalism candidates. Normally the journalist in this age bracket is not a civic mover and shaker; indeed, there is serious question whether he should be. Usually involvement equals advocacy equals loss of impartiality. The truly scrupulous journalist, it seems to me, must be chary of working in activities when it perhaps will be part of his job to assess those activities open-mindedly.

A personal opinion, but one I think the Commission should ponder, for I notice that none of the Commission members are journalists down at the meet the public everyday level.

Also, is it absolutely necessary to have so many recommendations and appraisals? I've just been through the process of applying at a few graduate schools, besides handling the Fellowships paperwork, and I have great sympathy for the persons who had to give so much time to writing recommendations for me.

But I do think the program is a marvelous idea; best wishes for its continued success.

Ivan Doig

# White House fellows welcomed

By Robert Cahn  
Staff correspondent of  
The Christian Science Monitor

4-13-66

Washington

The 18 newly picked White House fellows for the 1966-67 internship year are going to have a hard time topping their introduction to the White House.

They don't start work until next September. But on their selection day they had an unscheduled hour-long meeting with President Johnson. They served as questioners for an improvised presidential news conference (with the White House press corps listening in the background). And they were formally introduced to the press at a news briefing in the office of press secretary Bill D. Moyers.

At the time of the informal news conference, they had not yet been informed of their selection. The President had dropped in unannounced at a State Dining Room reception for the 38 finalists and the current group of 15 White House fellows (who started their internship last fall).

Mr. Johnson told them that one of the great strengths of the American system of government is that people have the right to question it. He put theory into practice by asking the group if they had any questions.

## Questions fired

The old and new fellows responded with sharp questions ranging from inflation problems to nuclear nonproliferation and relations with Communist China.

Announcement of the make-up of the winners of the competition indicated several shifts in emphasis in the White House fellows program.

- Eight of the 18 new fellows are in business and financial positions, including four employees of International Business Machines Company. Several others have business experience. In the first group of fellows, only one was from business.

- For the first time, a woman has been included.

- The groups has been enlarged by three. The exact placing has not been worked out, but it would provide for fellows to work in the new cabinet post of Housing and Urban Development, the "department of transportation" proposed by the President, and possibly one more at the White House. Of the present group, three are now at the White House, one with the Vice-President, one with the Budget Director, and one with each of 10 Cabinet secretaries.

## Funds needed

The enlargement also points up the need for new sources of funding for the program. It was started in 1965 under a Carnegie Corporation grant, which now is almost depleted. President Johnson is expected to ask Congress soon to make it a permanent program and provide funds to operate it.

Thomas W. Carr, White House Fellows Commission director, said that the commission deliberately attempted through publicity to attract more applicants from the business world.

"We felt that more than 1 out of 15 of the brightest young people in the nation should come from business," Mr. Carr said. "Possibly the reason so many were selected this year is that they had the advantage in the competition with those in college or just out of college with no experience. Those selected from the business community, despite their



By Norman Matheny, staff photographer

## New faces at White House

Among the new White House fellows are (left to right) Miss Jane P. Cahill of Washington, D.C., Dr. Harold P. Smith Jr. of Berkeley, Calif., Thomas E. Cronin of Stanford University, and Maj. John S. Pustay of the United States Air Force Academy, Colorado Springs.

youth, are mature, seasoned executives operating at high levels."

## Businessmen listed

Those selected from business are:

Miss Jane P. Cahill, 33, Washington, D.C., IBM computer expert and personnel manager.

William P. Graham, 31, from Hartsdale, N.Y., marketing manager in one of IBM's largest offices.

Dr. Sanford D. Greenberg, 25, Cambridge, Mass., president of a company engaged in research and development in the area of communications, education, and the technology of information processing.

Samuel H. Howard, 26, from San Jose, Calif., analyst with General Electric Company.

Thomas O. Jones, 33, of Wynnewood, Pa., IBM advisory marketing representative.

James P. Maloney Jr., 33, of Glenview, Ill., marketing manager of IBM.

John W. McCarter Jr., 28, Chicago, management consultant with Booz, Allen & Hamilton, Inc.

Charles D. Ravenel, 28, of New York, investment banker and former Harvard football star.

## Engineers included

Four of the new group are engineers or scientists:

Dr. Walter S. Baer, 28, of Madison, N.J., physicist with Bell Telephone Laboratories.

Walter J. Humann, 28, Dallas, aerospace engineer with Ling-Temco-Vought and also part-time owner and manager of a fruit-gift firm.

Dr. F. Pierce Linaweaver Jr., 30, Baltimore, expert in water engineering at Johns Hopkins University.

Dr. Harold P. Smith Jr., 30, University of California (Berkeley) physicist and assistant professor.

## Applicants sifted

The other new fellows are: William S. Abbott, 27, Watertown, Mass., and Richard D. Copaken, 24, Harvard Law School stu-

dents; John W. Bassett Jr., 28, Roswell, N.M., attorney; Thomas E. Cronin, 26, research assistant at Stanford University; J. Timothy McGinley, 25, Watertown, Mass., administrative assistant to the dean of Harvard Business School; and Maj. John S. Pustay, 34, assistant dean of the faculty, United States Air Force Academy.

The winners were selected from a field of 600 applicants. Regional selection boards reduced the group to 38. Final selection was by a 12-member commission of prominent citizens under the direction of C. Douglas Dillon, former Secretary of the Treasury.

The idea for the White House fellows program was contributed by the former president of the Carnegie Corporation, John Gardner, now Secretary of Health, Education, and Welfare.

The program is open to college graduates between 23 and 35. During their year as fellows they receive a stipend ranging from \$7,500 to \$12,000, plus family allowances.

The present 15 fellows are combining responsible assignments in their departments or at the White House with the opportunity to observe at high levels of government. At the end of the year of service, they plan to return to their communities.

The President expects the program to give outstanding young people exposure to the federal government so they will understand it and want to serve it later or contribute their efforts in other ways to the public service.

## Bell wins Army contract

By the Associated Press

St. Louis, Mo.

A \$2.7 million contract has been awarded by the Army to the Bell Helicopter Company of Fort Worth, Tex., to design and produce a new high-speed weapons platform.

Brig. Gen. Howard F. Schiltz, commander of the Aviation Materiel Command, said the new platform, to be called the UH-1H "Huey Cobra," would replace the Army's UH-1B helicopter for armed escort and fire support missions.



# WHITE HOUSE FELLOWS

# THE WHITE HOUSE FELLOWS

*"A genuinely free society  
cannot be a spectator society. . . ."*

The President's Address . . . page 5

The Commission on  
White House Fellows . . . page 13

Rules for Application . . . page 15

President Lyndon B. Johnson announced a new program of White House Fellows on October 3, 1964. The announcement was made in an address to 264 college student leaders gathered in the East Room of the White House.

The President stated: "The purpose of the program is to give the Fellows firsthand high-level experience with the workings of the federal government and to increase their sense of participation in national affairs."

ADDRESS BY  
PRESIDENT LYNDON B. JOHNSON  
OCTOBER 3, 1964



I want to welcome you warmly to this, your White House. Our nation needs the influence of your generation. I have read the tags often applied to your age group: “the quiet generation”—“the apathetic generation”—“the cool cookies”—“the security chasers, interested only in a sports car, a split level, and an annuity.”

I am not impressed. I just don’t believe the labels.

I know too many young people dedicated to goals beyond the pursuit of mere self-interest. I have met hundreds of them in the Peace Corps. Thousands more have written to say they intend to volunteer for the War on Poverty or in dozens of other ways, to help make their communities more humane centers of living.

As a matter of fact, I believe yours is the Volunteer Generation. You seem ready and eager to take on tasks which call for real personal sacrifice.

We need those virtues:

- Your boundless energies
- Your curiosity about every aspect of living
- Your belief that the impossible is only a little more difficult to do
- Your sophistication which tells us to be hardheaded and

your generous instincts which tell us that mere sophistication is not enough.

You were born to the hangover of a depression and a world war. If you think your elders did not do so well you have a reason for it. And your time to do something about it is coming.

As you know so well, freedom is not a static doctrine. It is an active, dynamic, rolling credo.

The basic meaning of freedom remains the same. But the specific techniques to protect and advance it vary with the needs of a changing America and a changing world.

Thoughtful Americans—Republicans and Democrats—years ago came to substantial agreement on the demands of freedom in that day.

We followed their prescription and we built a mighty nation, bursting with opportunity.

History hurried on. We became a highly industrialized, highly urbanized society. Then, that new society was swept into a world tossed by revolutionary forces and operating under the awesome fact of nuclear power.

Once again thoughtful men, without regard to political party, came to substantial agreement on the needs of freedom.

Able leaders, whether the Republican, Theodore Roosevelt, or the Democrat, Woodrow Wilson, pointed to the bedrock fact: In an increasingly complex nation, greater activity of government and more social-minded attitudes of all private institutions were needed to protect the genuine freedom of the individual.

In foreign affairs able leaders—whether the Democrats Franklin Roosevelt, Harry Truman, and John Kennedy—whether the Republicans Arthur Vandenberg, Wendell Willkie, and Dwight Eisenhower—pointed to a similar bedrock fact: In a nuclear world the security of freedom requires a great patience with the stubborn realities of the pursuit of peace, and great caution to avoid even the appearance of a foreign policy of bluster and bullying.

These changing techniques of American freedom, conceived and executed by so broad a consensus of our national leadership have been remarkably effective.

At home and abroad we have not only protected freedom, we have steadily expanded it.

A genuinely free society cannot be a spectator society. And this is my real message to you.

Freedom, in its deepest sense, requires participation—full, zestful, knowledgeable participation.

Toward that end, I have today established a new program entitled the White House Fellows.

The purpose of the program is to give the Fellows first-hand, high-level experience with the workings of the federal government and to increase their sense of participation in national affairs.

The Fellows will be younger men and women—age 23 to 35—chosen from business, law, journalism, the universities, architecture, or other occupations. Each will have demonstrated high moral character, exceptional ability, marked leadership qualities, and unusual promise of future development.

There will be 15 White House Fellows and they will serve for 15 months. One Fellow will be assigned to the office of the Vice President; one to each Cabinet officer; and four to members of the White House staff. In addition to their daily work, the Fellows will take part in seminars and other activities especially planned to advance the purposes of the program.

The Fellows will be named by the President on the recommendation of a distinguished Commission on White House Fellows to be headed by Mr. David Rockefeller.

The program of the White House Fellows is being financially supported by the Carnegie Foundation headed by John Gardner.

I hope I will be seeing some of you again as White House Fellows.

One of the most satisfying jobs of my life was when, at the age of 27, President Roosevelt asked me to head the National Youth Administration in Texas. The job was so satisfying because I and the other young people working with me—and the 30,000 young people we were trying to help—knew we were part of what FDR and his associates were doing in Washington.

A hundred years from now, when historians look back on this Administration, I hope very much they will be able to say: There, once again, was an era when the young men and women of America and their government belonged to each other—belonged to each other in fact and in spirit.

# THE COMMISSION ON WHITE HOUSE FELLOWS

## CHAIRMAN

DAVID ROCKEFELLER  
President, Chase Manhattan Bank

## MEMBERS OF THE COMMISSION

ERNEST C. ARBUCKLE  
Dean, Graduate School of Business  
Stanford University

JAMES B. CAREY  
Vice-President, AFL-CIO

WILLIAM C. FRIDAY  
President, University of North Carolina

JOHN W. GARDNER  
President, Carnegie Corporation

WILLIAM H. HASTIE  
Judge, Third U. S. Circuit Court of Appeals

FRANCIS KEPPEL  
Commissioner, U. S. Office of Education

JOHN W. MACY, JR.  
Chairman, U. S. Civil Service Commission

JOHN B. OAKES  
Editorial Page Editor, *The New York Times*

HARRY RANSOM  
Chancellor, University of Texas

MARGARET CHASE SMITH  
United States Senator, Maine

O. MEREDITH WILSON  
President, University of Minnesota

## DIRECTOR

THOMAS W. CARR

## RULES FOR WHITE HOUSE FELLOWS

1. The White House Fellows will be designated by the President of the United States. The final recommendations to the President will be made by the President's Commission on White House Fellows.
2. Individuals may apply or be nominated for the program, but a White House Fellows Application must be submitted in either case.
3. Nominations may be made by an organization (normally the employing organization), or by an individual or group having special knowledge of the nominee's abilities and potential. Nominating letters should be addressed to the Chairman, Commission on White House Fellows, The White House, Washington, D.C. 20500.
4. Applications will be accepted from persons who will have attained the age of twenty-three but not the age of thirty-six by the beginning date of the program. Men and women from all occupations are eligible provided they are citizens of the United States and graduates of an accredited four-year college.
5. Applicants will be considered by a thorough process which may include personal interviews.
6. All inquiries and requests for application blanks should be addressed to the Director, Commission on White House Fellows, The White House, Washington, D.C. 20500.

# COMMISSION ON WHITE HOUSE FELLOWS

## THE WHITE HOUSE

ERNEST C. ARBUCKLE  
Dean, Graduate School of Business  
Stanford University

WILLIAM H. HASTIE  
Judge  
Third U.S. Circuit Court of Appeals

HARRY RANSOM  
Chancellor  
University of Texas

JAMES W. ASTON  
Chairman of the Board  
Republic National Bank of Dallas

GEORGE L. KILLION  
President  
American President Lines, Ltd.

JOSEPH R. SMILEY  
President  
University of Colorado

WILLIAM C. FRIDAY  
President  
University of North Carolina

JOHN W. MACY, JR.  
Chairman  
U.S. Civil Service Commission

MARGARET CHASE SMITH  
United States Senator  
Maine

JOHN W. GARDNER  
Secretary of  
Health, Education, and Welfare

JOHN B. OAKES  
Editorial Page Editor  
The New York Times

May 12, 1966

Dear Mr. Doig:

In order to assure that the White House Fellows program will continue to meet the President's objectives, we must constantly evaluate and strive to improve the system of selection. Since you participated in the 1966 selection process, the Commission is most interested in your personal reactions to it.

This year over 600 applications were received and competitively evaluated in Washington, with primary consideration given to four basic factors:

- o academic record--including extra-curricular activities;
- o occupational achievement--career progression and increases in responsibility;
- o civic activities--demonstrated interest in the welfare of others, and in the affairs of the community, state, and nation; and
- o evidences of leadership--on the campus, on the job, and in the community.

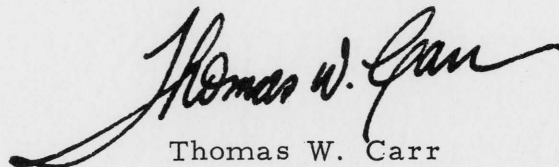
Strong emphasis was placed on academic record in those cases where the candidate was a recent graduate, otherwise later performance was given greater weight. Evidences of leadership were given special consideration in every case.

Following the initial screening, 156 applicants were chosen as Semi-Finalists and their complete records sent to one of the twelve regional panels. Each record was considered individually by panel members before they selected certain applicants to be interviewed in person. After these interviews, the regional panels recommended 38 candidates as National Finalists. These 38 attended the final selection meeting of the Commission on White House Fellows, March 27-28. On the basis of interviews held during this meeting, 18 persons were selected as White House Fellows for 1966-67.

Will you please drop me a note with your reactions to these procedures, as well as an evaluation of your personal experience during the selection process (mentioning the way or ways you heard about the White House Fellows program). Please be specific if you have suggestions, and feel free to be critical in your comments.

Thank you for your help.

Sincerely yours,

A handwritten signature in dark ink, reading "Thomas W. Carr". The signature is fluid and cursive, with a long, sweeping underline that extends to the left.

Thomas W. Carr

# Art Endowment Gives 100 Writers \$2 Million

By EDWIN McDOWELL

*NY Times*  
Jan. 6, '85

The National Endowment for the Arts has awarded a total of \$2 million to 100 writers in 30 states. Each of the awards, called Fellowships for Creative Writers, is for \$20,000. The purpose, according to the Endowment, is to enable "published writers of exceptional talent" to set aside time for writing, research or travel.

The winners, chosen from among more than 2,000 applicants, consist of 49 writers of prose and 51 poets. Among the better-known recipients are Jayne Anne Phillips, Andre Dubus, Harold Brodkey, David A. Leavitt, Lynn Sharon Schwartz, Toby Olson, Robert Coover and Craig Nova.

The Endowment, an independent Federal agency, gave \$1.6 million to writers in 1984. Since it was established in 1965, the Endowment has given fellowships to hundreds of writers. "Almost every major American writer under the age of 50 has won at one time or another," said Frank Conroy, director of the Endowment's literature program, pointing to such recipients as William Kennedy, John Irving, Tim O'Brien, Alice Adams, John Berryman, A. R. Ammons and Mary Oliver. "Had the Endowment been in existence a little longer, everybody would have won," said Mr. Conroy, himself a writer.

Applicants had to be published writers and had to submit samples of their work. Final recommendations were made by two nine-member panels. The prose panel consisted of Alice Adams, David Bradley, Stanley Elkin, Ivy Goodman, Tim O'Brien, Walker Percy, Elizabeth Tallent and Geoffrey Wolff. The poetry panel consisted of Gwendolyn Brooks, Robert Creeley, Nita Dove, Roland Flint, Philip Levine, Sharon Olds, Alberto Rios, Charles Simic and Peter Stitt.

Winners are not eligible to apply again for five years.

## Poetry Winners:

### ARIZONA

Norman E. Dubie, Tempe  
Steven Orlen, Tucson

### CALIFORNIA

Marilyn Mei Ling Chin, Vallejo  
Thomas W. Clark, Berkeley  
Robert B. Grenier, Berkeley  
Juan F. Herrera, San Francisco  
Steve M. Kowit, San Diego  
James A. Krusoe, Santa Monica  
Robert Mezey, Claremont  
Michael Palmer, San Francisco  
Dennis M. Schmitz, Sacramento  
Arthur Vogelsang, North Hollywood

### COLORADO

William Tremblay, Fort Collins

### CONNECTICUT

Margaret F. Gibson, Preston

### FLORIDA

Debora Greger, Gainesville  
David K. Kirby, Tallahassee

### IOWA

Robert P. Dana, Mount Vernon  
William K. Knott, Iowa City

### KENTUCKY

Ai Ogawa, Lexington

### LOUISIANA

Sandra B. Alcosser, Baton Rouge

### MARYLAND

Michael S. Weaver, Baltimore

### MASSACHUSETTS

Frank L. Bidart, Cambridge  
Linda K. Gregerson, Somerville  
Allen R. Gorssman, Lexington  
Jane R. Miller, Provincetown  
Franz P. Wright, Boston

### MICHIGAN

Faye Kicknosway, Bloomfield

### MINNESOTA

David S. Mura, Minneapolis

### MISSOURI

Mona Van Duyn Thurston, St. Louis

### NEW HAMPSHIRE

Cleopatra Mathis, West Lebanon

### NEW JERSEY

Toi M. Derricotte, Essex Fells  
Brigid Kelly-Kadonick, Phillipsburg  
Mekeel McBride, Princeton

### NEW YORK

Michael P. Burkard, Brooklyn  
Marilyn Hacker, New York  
Hugh Seidman, New York  
David F. Weiss, Penn Yan  
C. K. Williams, Brooklyn

### NORTH CAROLINA

Robert A. Hedin, Winston-Salem

### OHIO

David Baker, Gambier

### OREGON

Thomas P. Crawford, Cloverdale  
Sandra J. McPherson, Portland

### PENNSYLVANIA

James B. Daniels, Pittsburgh  
Patricia A. Dobler, Pittsburgh  
Anthony R. Petrosky, Pittsburgh

### TEXAS

Gerald P. Burns, Dallas  
Daryl E. Jones, Lubbock  
Michael Ryan, North Garden

### WASHINGTON

Paula L. Jones, Seattle



The New York Times

Jayne Anne Phillips



Martha Kaplan

David A. Leavitt

## Prose Winners:

### ARIZONA

Paul West, Tucson

### CALIFORNIA

R.C. Day, Arcata  
John L'Heureux, Stanford  
Joanne M. Meschery, Trucker

### CONNECTICUT

Jessica L. Auerbach, Ridgefield  
Hans Koning, Fairfield

### FLORIDA

William C. Wiser, Key Biscayne

### HAWAII

Robert Onopa, Kailua

### ILLINOIS

James McManus, Winnetka

### KANSAS

Jonathan Holden, Manhattan

### LOUISIANA

Lee H. Grue, New Orleans

### MARYLAND

Joyce Kornblatt, Bethesda  
Tova Reich, Chevy Chase

### MASSACHUSETTS

Andre J. Dubus, Bradford  
Norman Kotker, Northampton  
Maris Nichols, Pittsfield  
Jayne Anne Phillips, Jamaica Plain  
Russell G. Vliet, North Adams

### MISSISSIPPI

Ellen Douglas, Jackson

### NORTH CAROLINA

Joe Ashby Porter, Durham

### NEW JERSEY

Sara A. McAuley, Mountain Lakes

### NEW YORK

Paul Auster, Brooklyn  
Joe David Bellany, Cahton  
Harold Brodkey, New York  
Jerome Charyn, New York  
Raymond Federman, Eggertville  
Allan Gurganus, New York  
William L. Herrin, Ithaca  
Oscar Hijuelos, New York  
Rebecca Kavalier, New York  
David A. Leavitt, New York  
Tom McDonough, New York  
Gloria Naylor, Hollis  
Lynn Sharon Schwartz, New York  
Linda Svendsen, New York  
Tobias A. Wolff, Syracuse

### OHIO

Lee K. Abbott, Cleveland  
Ross A. Feld, Cincinnati

### PENNSYLVANIA

Yong Ik Kim, Pittsburgh  
Toby Olson, Philadelphia

### RHODE ISLAND

Robert Coover, Providence

### TEXAS

Francois A. Camoia, Salt Lake City  
Ronald F. Carlson, Salt Lake City

### VIRGINIA

Anthony v. Ardizzone, Norfolk

### VERMONT

Craig S. Nova, West Dover

### WASHINGTON

Ivan Doig, Seattle  
James A. Heynen, Port Townsend

# \$20,000 grants let writers start a new chapter

December came and December went, with the mailbox watched daily for the letter that could change their lives. And their hopes faded away and resignation set in.

James Heynen steeled himself for another year of "the survival shuffle." Paula Jones thought her trip to Europe would have to be postponed. And Ivan Doig figured he was "back to my own financial devices for the 16th year in a row."

So when the envelopes arrived in January, instead of December as promised, there was not much optimism among the recipients.

Jones even went into an elaborate dance with the envelope, refusing to open it for a while, then reading just a portion of the first sentence ("This is to inform you...") before walking away.

When she finally read the letter, Jones was dumbstruck at first.

"Oh, my God!" Jones shouted at last, and housemate Paul Ryba came running. "I won it!"

So had Doig and Heynen, and a similar scene was played out in

**JOHN MARSHALL**



their homes. For the envelope brought word that each of the three Washington writers had been awarded a \$20,000 grant from the National Endowment for the Arts.

Jones, Heynen and Doig were among the select few. Two thousand writers applied for the much-coveted annual grants, and only 100 — 51 poets and 49 prose writers — were chosen from across the country.

Since this program was established in 1965, hundreds of American writers have benefited, including such notables as John Irving ("The World According to Garp"), William Kennedy ("Ironweed") and John Berryman ("77 Dream Songs"). For these federal grants go to "published writers of excep-

tional talent" so that they may be freed for a year from the dollar scramble that is the writer's lot.

Doig, Heynen and Jones illustrate the harsh realities of trying to make a living as a writer in America. Forget such aberrations as James Michener, Harold Robbins and Cynthia Freeman.

For most American writers, it's a grind to stay above the poverty line, while also trying to create their art. Few novelists and almost no poets make as much from their writing as newspaper reporters.

Jones, a 29-year-old poet from Seattle, works as a waitress and teaches writing at two community colleges. Her new work schedule requires getting up at 6:30 a.m. five days a week and teaching an early morning class at Green River, then driving to Highline and teaching a class and holding office hours there. And then Friday and Saturday nights, she's been working as a waitress at Dominique's Place.

This schedule has been so tiring that Jones goes to sleep at 8:30 p.m. And she hasn't written any

poetry in over a week.

Heynen, a 44-year-old writer of short fiction from Port Townsend, finds work as a participant in various writers-in-schools programs around Puget Sound. That job requires a considerable investment of time and energy, but it seldom pays more than \$85 a day. And one Eastside high school now owes him \$2,000.

The situation facing the four-member Heynen family is made all the more precarious because his wife, Carol Bangs, is a poet herself.

Heynen emphasizes, "To argue that artists should be living in poverty today ignores the fact that that separates you from society more than it did a half-century ago.

"That's a rich person's pipe dream of what an artist's life should be. That's like asking doctors whether they'd want to go back to barbershops and work with leeches. Times change. The really poor writers aren't getting their writing done, because the economics of society are too heavy."

Even Doig, surely the best-

known of the three Washington grant winners, has had to scrape and struggle. The 45-year-old Seattle author has written such well-received works as "This House of Sky" and "Winter Brothers," which have now sold 60,000 in hardback and 50,000 in paperback. Yet, more often than not, Doig has lived mainly on his wife Carol's teaching salary.

For Doig, the \$20,000 federal grant is a godsend. It is, he says, more money than he's made in all but one year as a writer. And it will allow him to do research in Montana for a new book that he has postponed because he could not finance the necessary travel.

Stresses Doig, "To anyone who criticizes such grants to writers, I would say, by God, they ought to try to work as a waitress, or as a free-lance writer, while they're trying to achieve a book. It's like trying to do a dance with a log tied to one leg."

□ *P-I* staff columnist John Marshall runs Tuesday, Thursday and Saturday.

P-1

1-19-85

NEA fiction fellowship application: novel excerpt

(pp. 93-122 of work in progress, titled English Creek)\*

submitted by: Ivan Doig  
17021 10th Ave. NW  
Seattle WA 98177

\*English Creek will be the first novel in a trilogy about the McCaskill family during Montana's first century of statehood, 1889-1989; Scotch Heaven, the next book in the series, goes back to emigration from Scotland and the homesteaders' era, and will require research in Scottish archives.

## Literature

## Individual Grant Application Form NEA-2 (Rev.)

Applications must be submitted in triplicate and mailed to: Grants Office/LIT, FEL  
National Endowment for the Arts, 1100 Pennsylvania Avenue, N.W.,  
Washington, D.C. 20506

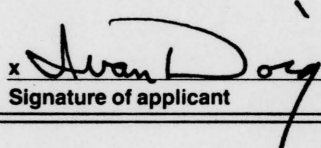
|                                                                                              |  |                                                                                                                                                                                                |                                                                                                                    |
|----------------------------------------------------------------------------------------------|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|
| 1. Name (last, first, middle initial)<br>Doig, Ivan                                          |  | 4. Literature Program Fellowships<br>Check one:<br><input type="checkbox"/> Poetry<br><input checked="" type="checkbox"/> Fiction/Other Creative Prose<br><input type="checkbox"/> Translation |                                                                                                                    |
| 2. Present mailing address/phone<br>17021 10th Ave. NW<br>Seattle WA 98177<br>(206) 542-6658 |  | 5. U.S. Citizenship<br><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No (Visa Number: _____)                                                                                |                                                                                                                    |
| 3. Permanent mailing address/phone<br>same as above                                          |  | 6. Professional field or discipline: fiction                                                                                                                                                   |                                                                                                                    |
|                                                                                              |  | 7.<br>27 June 1939<br>Birth date<br>White Sulphur<br>Springs, Montana<br>Place of birth                                                                                                        | 8. Period of support requested<br>Starting Feb. 15 1985<br>month day year<br>Ending Dec. 31 1985<br>month day year |

9. Poets and Fiction/Other Creative Prose Writers: Amount requested: \$20,000. No project description necessary

10. Translators: Amount requested (circle one): \$8,000 \$16,000  
Description of proposed activity

11. Career summary or background (Use this space to document your eligibility.)

| Titles                                        | Name of Magazine or Press (include address or phone number).     | Publication Dates             |
|-----------------------------------------------|------------------------------------------------------------------|-------------------------------|
| <u>This House of Sky</u><br>(memoir)          | Harcourt Brace Jovanovich<br>1250 6th Ave.<br>San Diego CA 92101 | 1978                          |
| <u>Winter Brothers</u><br>(journal/biography) | same as above                                                    | 1980                          |
| <u>The Sea Runners</u><br>(novel)             | Athenum<br>597 Fifth Ave.<br>New York NY 10017                   | 1982                          |
| <u>English Creek</u><br>(novel)               | same as above                                                    | scheduled for<br>autumn, 1984 |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                     |                                                                    |                |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|--------------------------------------------------------------------|----------------|
| <b>2</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                     |                                                                    |                |
| <b>12. Education</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                     |                                                                    |                |
| Name of institution                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Major area of study | Inclusive dates                                                    | Degree         |
| Northwestern U.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | journalism          | 1957-1962                                                          | B.S.J., M.S.J. |
| U. of Washington                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | history             | 1966-69                                                            | Ph.D.          |
| <b>13. Fellowships or grants previously awarded</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                     |                                                                    |                |
| Name of award                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Area of study       | Inclusive dates                                                    | Amount         |
| none                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                     |                                                                    |                |
| <b>14. Present employment</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                     |                                                                    |                |
| Employer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Position Occupation | Salary                                                             |                |
| self-employed                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | writer              | average gross income the past 5 years, \$17,500                    |                |
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                     |                                                                    |                |
| 15. Prizes/Honors received                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                     | Membership professional societies                                  |                |
| Nominated for National Book Award in contemporary thought, 1979                                                                                                                                                                                                                                                                                                                                                                                                                                            |                     | Authors Guild; P.E.N.; American Society of Journalists and Authors |                |
| Christopher Award, 1979                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                     |                                                                    |                |
| 16. Certification: I certify that the foregoing statements are true and complete to the best of my knowledge.                                                                                                                                                                                                                                                                                                                                                                                              |                     |                                                                    |                |
| x <br>Signature of applicant                                                                                                                                                                                                                                                                                                                                                                                            |                     | 5 Jan. '84<br>Date                                                 |                |
| <b>Privacy Act</b><br>The Privacy Act of 1974 requires us to furnish you with the following information:<br>The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application. |                     |                                                                    |                |
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                     |                                                                    |                |

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

MAR 3 '0 1988

Dear Grantee:

We are writing to advise you of changes to the Endowment's policies which govern the submission of final grant reports. Please refer to Part 11 of the "General Terms and Conditions" included with your grant-award package (Part 8 for fellowship grant recipients). This policy applies to all final report material: Financial Status Reports (FSRs), Final Descriptive Reports (FDRs) and required "products" (e. g., catalogs and manuscripts). The Endowment's final report policies state that final reports must be submitted to the Grants Office not later than ninety (90) days after the grant ending date. In keeping with the National Foundation on the Arts and the Humanities Act of 1965, as amended, *former grantees with overdue Final Report packages will not be eligible for subsequent funding from any Endowment program until such time as these materials are submitted.*

We recognize that we need to give recipients an opportunity to review their records and to determine the degree to which they may be delinquent in submitting required final reports to us. The Chairperson of the National Endowment for the Arts has approved a transition period, during which ineligibility will first apply program wide (any category) and subsequently Endowment wide, as follows:

**PHASE I - Program-Wide Ineligibility:** will cover Final Report materials required on Endowment grants reviewed and recommended at the February, 1988 or any prior meeting of the National Council on the Arts. This affects all grants awarded in Fiscal Years 1984 through 1987, and some grants awarded in Fiscal Year 1988 (you can determine the fiscal year of your grant award by looking at the grant number: for FY '84 and FY '85 grants, the **first** digit indicates the fiscal year of award, e. g., 41-3320-0553 and 52-3320-0109; for FY '86 and later grants, the **first two** digits indicate the fiscal year of the award, e. g., 86-3320-0001). **Organizations and individuals that have grants with delinquent final report material are ineligible for subsequent funding from any category of the Endowment program which sponsored the grant(s) until such time as the required material is received and accepted by the National Endowment for the Arts.**

**PHASE II - Endowment-Wide Ineligibility:** will affect final report materials required on grants reviewed and recommended at the May, 1988 or any subsequent meeting of the National Council on the Arts. Phase II, with its May, 1988 Council meeting base line, will extend into the foreseeable future. Accordingly, this phase affects some grants awarded in FY 1988 and all subsequent-year

grant awards. **Organizations and individuals with delinquent final report material on Phase II grants are ineligible for subsequent funding from any Endowment program.**

**Being declared ineligible by the National Endowment for the Arts will affect any pending application(s) and/or money-amendment request(s). Under Phase I: if a grantee is declared ineligible for subsequent funding program wide and required final reports for the program to which they are applying have not been received prior to the conclusion of the Council meeting at which a new application or money amendment request is being considered, the new application or money amendment request will be rejected. Under Phase II: if a grantee is declared ineligible for subsequent funding agency wide and does not provide all required final reports prior to the conclusion of the Council meeting at which any new application or money amendment request is being considered, any new application or money amendment request will be rejected.**

Please be advised, further, that while information contained in guidelines previously issued by the Endowment may have contained varying language regarding program, program-category or agency-wide ineligibility, the policies stated in this letter are effective immediately and supercede any previous guidelines on this topic. We intend, however, to give grantees until June 1, 1988 to provide us with any overdue final report material prior to declaring the grantee ineligible. When submitting final report materials, please make certain that all items are clearly identified with grantee name and grant number and are forwarded to the Endowment, one package per grant, at the address noted below. **PLEASE DO NOT SUBMIT FINAL REPORT MATERIALS AS PART OF ANY APPLICATION PACKAGE!** The correct address for submission of this material is:

**Grants Office/Final Reports Section  
NATIONAL ENDOWMENT FOR THE ARTS  
Nancy Hanks Center  
1100 Pennsylvania Avenue, NW  
Washington, DC 20506**

If you anticipate that you will be unable to submit all of the required final report materials on time, you may wish to consider requesting a final report time extension. Such requests should be submitted in writing to the address above (not to the sponsoring program office) no later than thirty (30) days prior to the final report due date. **Please be advised, however, that final report time extensions will be granted sparingly, and you must show good cause as to why an extension is necessary.**

If you have any questions about these requirements, or if you wish assistance in identifying the grants for which our records indicate you have not submitted final report material, we encourage you to contact the **GRANTS OFFICE, FINAL REPORTS SECTION** at (202) 682-5403 or the appropriate program office at one of the numbers shown on the attachment to this letter. If you subsequently receive notice from us that you have not submitted a required final report and your

# TREASURY

BUREAU OF GOVERNMENT  
FINANCIAL OPERATIONS

WASHINGTON, D. C.

Check No. 18,132,954

SYMBOL 3005



United States Treasury <sup>15-51</sup>/<sub>000</sub>

PAY TO THE

ORDER OF

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IVAN DOIG  
17021 10TH AVE NW  
SEATTLE WA 98177

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☐ NATL ENDOW  
FOR THE ARTS  
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047  
*Jane O'Brien*  
REGIONAL DISBURSING OFFICER

DO NOT FOLD, SPINDLE OR MUTILATE  
KNOW YOUR ENDORSER . . REQUIRE IDENTIFICATION

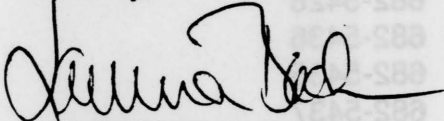
|| 30052 ||

|| 0000000518 || 181329544 ||

records differ from ours, please immediately contact the Grants Office, Final Reports Section.

Final reports are as important to us as the conclusion of a successful project is to you. PLEASE take the time TODAY to be sure that you have filed all required report materials so that you will not be ineligible for future funding.

Sincerely,



LAURENCE M. BADEN  
Grants Officer

## National Endowment for the Arts

### -- Important Telephone Numbers --

(All Telephone Numbers Shown Are Area Code 202)

|                        |                          |
|------------------------|--------------------------|
| Arts in Education      | 682-5426                 |
| Challenge/Advancement  | 682-5436                 |
| Dance                  | 682-5435                 |
| Design Arts            | 682-5437                 |
| Expansion Arts         | 682-5443                 |
| Fellows                | 682-5786                 |
| Folk Arts              | 682-5449                 |
| Inter-Arts             | 682-5444                 |
| International          | 682-5562                 |
| Literature             | 682-5451                 |
| Local Programs         | 682-5431                 |
| Media Arts             | 682-5452                 |
| Museums                | 682-5442                 |
| Music                  | 682-5445                 |
| Opera-Musical Theater  | 682-5447                 |
| Special Constituencies | 682-5532 (TTY: 682-5496) |
| State Programs         | 682-5429                 |
| Theater                | 682-5425                 |
| Visual Arts            | 682-5448                 |

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Ivan Doig  
17021 10th Avenue, NW  
Seattle, WA 98177

Dear Mr. Doig:

Thank you very much for the final report on your Creative Writing fellowship grant # 51-5211-0053 . Please keep this letter as your record of our receipt and approval of that report.

We're pleased you were able to make good use of your fellowship year, and extend our sincere wishes for your continued success. In the event material you produced during the fellowship period is published, we would greatly appreciate if you would have the publisher send us a copy.

Best wishes,

Mary MacArthur  
Assistant Director  
Literature Program

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Date: 1/1/86

To: Fiscal 1985 Creative Writing Fellowship Recipients

From: John Ahr, Program Specialist, Literature Program

Re: Grant Ending Dates and Subsequent Final Reports

This is just a reminder that your Fiscal 1985 Creative Writing Fellowship grant ends on January 31, 1986.  
Your Final Descriptive Report will be due on or before  
May 1, 1986.

As a help to the development of fellowship grants, the Endowment requests the following:

1. Two copies of a brief description of your work accomplished with grant funds during the period of support. Also include a statement indicating the impact or usefulness this fellowship grant had on your career development. Please be specific.
2. One copy of the work completed as a result of this fellowship. Examples of completed work would be manuscripts, recordings, films, documentation of the project, catalogs, reviews, articles published or books printed. Please be sure to clearly label all examples of your work with your grant number and signature.

Please feel free to call me (202/682-5451) if you have any problems. Your Final Descriptive Report should be sent to the address below.

Grants Office  
National Endowment for the Arts  
1100 Pennsylvania Ave., NW  
Washington, DC 20506

my  
note  
of R. F. and  
indicates  
1 to NEA

14 March 1986

Final Descriptive Report, 1985 Creative Writing Fellowship Grant 51-5211-0053,  
by recipient IVAN DOIG:

My main work accomplished during the year of my grant has been the first half of a novel, approximately 65,000 words, tentatively titled Dancing at the Rascal Fair. The contract with my publisher, Atheneum, calls for me to complete the second half of the book in 1986, for autumn 1987 publication; I'm on schedule with all this, thanks in no small part to the Fellowship grant.

Additionally, the Fellowship money freed me to do the enclosed articles and reviews:

"Closing in on the Rockies," The New York Times, Oct. 6, 1985

"You Can't Not Go Home Again," Montana the Magazine of Western History,  
winter, 1985

"A Settler's Ohio, Day by Day," The New York Times Book Review, Oct. 27, 1985

"Self-Portrait Of a Landscape Artist," Washington Post Book World, Nov. 10, 1985

Introduction to the Penguin edition of Scorpio Rising, by R.G. Vliet

Besides these pieces of work, I'm sending along a copy of my completed book English Creek, which provided the manuscript sample my Fellowship was awarded on. I'm pleased to report that the book sold 20,000 copies and was awarded the Western Heritage Award as best novel of 1985.

In every case, the fact that I had the Fellowship grant allowed me to achieve the piece of writing on its own merits; I could take on the article or the book review sheerly because I thought the topic deserved it. This particularly was the case when a Viking Penguin editor approached me about the introduction to Scorpio Rising. I did not know the work of R.G. Vliet, in fact had only heard of him as a fellow recipient of a 1985 Creative Writing Fellowship and then read that he tragically died before he was able to use the grant. This awareness of Russ Vliet as a fellow recipient, a fellow toiler in the wordyard for a lot of years, made me receptive to the Viking Penguin effort to put his last and best writing in front of the audience it deserves. And so my Scorpio Rising introduction, which I think may have been my own best piece of prose all year, is in a sense my Creative Writing Fellowship-based tribute to our dead colleague. Given that the manuscript of Scorpio Rising must surely have been the sample for which Russ Vliet was awarded his Fellowship, here was an instance where the sorts of adventurous prose the NEA grants encourage worked in tandem.

CWF Grant 51-5211-0053 report, Ivan Doig--page two

As to the Fellowship's usefulness to my career development, I want to make plain that it has been vital. The manuscripts involved, English Creek and Dancing at the Rascal Fair, are portions of a fictional trilogy which will total nearly half a million words and which will have taken seven full years of work. For a writer such as me, "respected" and "serious" but not a Midas of bestsellerdom, along with the effort of research and writing there has to be the perpetual invidious effort of keeping myself at the task of being a full-time writer despite the appalling paucity of financial return. I'm 46 years old, with a master's degree in journalism and a Ph.D. in history and now an honorary D. Litt., my books are taught in numerous literature and history courses, I've been nominated for a National Book Award, and before 1985 the highest gross income in my life was \$25,000; across the past 5 or 6 years, my annual gross was about \$17,000. So, besides the propulsion and prestige the National Endowment for the Arts Creative Writing Fellowship provided me, it also made 1985 the year when I attained enough income to feel like a grownup in this society.

sincerely

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Mr. Ivan Doig  
17021 10th Avenue, NW  
Seattle, WA 98177

DEC 31 1984

Dear Mr. Doig:

This is to notify you that you have been awarded a National Endowment for the Arts Creative Writing Fellowship Grant of \$20,000. The Endowment is pleased to be able to assist you in your work. I am enclosing instructions and information concerning your acceptance of this fellowship grant.

It is my hope that this assistance from the Endowment's Literature Program will be of great value in furthering your professional writing career.

Sincerely,

F.S.M. HODSOLL  
Chairman

Enclosures:

1. Creative Writing Fellowship Acceptance Agreement
2. Return Envelope
3. General Information and Instructions

Fellowship Grant Number: 51-5211-0053

Application Number: A84-031914



## FELLOWSHIP GRANT ACCEPTANCE AGREEMENT

I, Ivan Doig, (Social Security No. 516 - 111 - 1110 \*)  
accept the National Endowment for the Arts Individual Fellowship Grant number 51-5211-0053 from the Literature Program, in the amount of  
\$ 20,000, for the purposes outlined in my application number A84-031914  
and the conditions relating to it as set forth in "General Information and  
Instructions for Fellowship Grants". The proposed work will be carried out  
beginning February 1, 1985 and ending January 31, 1986.

I have read the conditions relating to payments in Section 4 and will submit a  
Final Descriptive Report as required in Section 10 of the "General Information  
and Instructions." I request that my fellowship grant be paid as follows:

Payment in full upon Endowment's receipt of this completed form:  
(under no circumstances may funds be requested before  
the beginning of the grant period as stated above). \$ \_\_\_\_\_

Deferred payments:

Date: February 15, 1985 \$ 18,200

Date: January 10, 1986 \$ 1,800

Total (Should equal grant award) \$ 20,000

The address to which the Endowment should mail checks is as follows:

Ivan Doig  
17021 10th Ave. NW  
Seattle WA 98177

Acceptance signature: Ivan Doig  
(as stated on application)

Date: January 12, 1985

\*The Privacy Act of 1974 requires us to furnish you with the following  
information: The Endowment is authorized to solicit the requested information  
by Section 5 of the National Foundation on the Arts and Humanities Act of 1965,  
as amended. The information is used for grant processing.

Disclosure by you of your social security number (SSN) is voluntary and is not  
a prerequisite of receiving a fellowship award. However, failure to include  
this information could result in administrative delays in processing payments.  
The SSN is used as an identifier in the grants administrative process.

4/30/86

GENERAL INFORMATION AND INSTRUCTIONS  
for  
FELLOWSHIP GRANTS

1. Purpose and Scope : Individual fellowship grants are awarded by the National Endowment for the Arts to provide an opportunity for individuals to further their professional careers in the arts.
2. Acceptance : Indicate your acceptance of this fellowship grant by completing and signing the "Fellowship Grant Acceptance Agreement" form. Please return two signed copies of the Agreement in the enclosed envelope and keep the third copy for your records.
3. Financial Conditions : The funds provided are for the purposes stated in your application and any subsequent amendments. You are required to notify the Endowment in advance of any substantial change in your proposed activities or of any event(s) that would disrupt your participation in this program.
4. Payment Procedures : Funds will be paid directly to you. You must complete the payment schedule section of the "Fellowship Grant Acceptance Agreement" and sign it. Generally, grants are paid in a single payment in advance of the execution of the grant. In estimating cash needs, the amounts needed and the timing of the payments should correspond with your proposed expenditures for projected activities. You may request immediate payment of the full amount or schedule payments over a period of time as needed for expenditures. Payments will not be sent before the beginning of the period of support indicated on the "Fellowship Grant Acceptance Agreement." In no event may the total payments exceed the amount of the award.

Payments will not be mailed to an address outside the United States. In the event the recipient is out of the country, payment may be sent for deposit to a bank within the United States. The grantee should arrange for the U.S. bank account and for transfers to a foreign bank before leaving the country.

5. Concurrent Benefits : Generally, any Endowment fellowship grant may not be retained concurrently with another major award which duplicates the project for the Endowment fellowship grant. If you have any questions regarding concurrent benefits, contact the sponsoring Endowment program.
6. Income Tax : Specific questions regarding taxability of fellowships should be directed to the Internal Revenue Service and the appropriate state or local officials.

No deductions are made from this fellowship for any purpose such as income tax, social security, etc. As a result, Internal Revenue Service W-2 forms are not sent to fellowship grantees; each grantee must maintain his or her own income records for tax purposes. You may find IRS publication 520, entitled "Tax Information for American Scholars in the U.S. and Abroad" helpful regarding taxability of your fellowship grant. A copy may be obtained through your local IRS office or your IRS District Director.

7. Publications : You are free to publish or otherwise make public the result of the work you produce during your fellowship grant. In all published material relating to this project, it is suggested that the following acknowledgement appear in an appropriate place: "This work was supported by a grant

from the National Endowment for the Arts."

NOTE: This paragraph (above) does not apply to Visual Artists Fellowship grants.

You are free, without prior approval, to arrange for copyright of materials developed from work supported by this grant. The Federal Government reserves a non-exclusive license to use and reproduce for Government purposes (such as exhibits, demonstrations, or other governmental uses), without payment, any product, including copyrighted matter, arising out of any grant activities. Any royalties resulting from any work made possible by this grant vest in you or your designee.

8. Foreign Travel : All travel outside the United States must be on a U.S. flag carrier (those holding certificates under Section 401 of the Federal Aviation Act of 1958, 49 U.S.C. 1371 (1970) if service is available. All travel outside the United States by a carrier not holding a certificate under Section 401 of the above-mentioned Act must be approved in writing by the Endowment in advance of travel. Requests for approval of foreign travel should be addressed to the Grants Officer, National Endowment for the Arts, Washington, D.C. 20506. It is not necessary to request approval for travel outside the United States if the travel is by a U.S. flag carrier and the travel is included in the approved budget.

NOTE: Music Program fellowships cannot be used for foreign travel.

9. Non-Acceptance : If you cannot accept the fellowship grant, you must notify the Endowment by returning, unsigned, the "National Endowment for the Arts Fellowship Grant Acceptance Agreement." Please provide a brief statement giving your reason.

10. Final Descriptive Report : As a help to the development of fellowship grants, the Endowment requests the following:

- a. Two copies (three if a Design Arts grant) of a brief description of your work accomplished with grant funds during the period of support. Also include a statement indicating the impact or usefulness this fellowship grant had on your career development. Please be specific. If you have any questions regarding your Final Descriptive Report, please call the appropriate program office.
- b. One to three copies (depending on the program through which the grant was awarded) of the work completed as a result of this fellowship grant. Examples of completed work would be manuscripts, musical scores, recordings, film, documentation of the project, slides (one set only), catalogs, reviews, articles published, or books printed. If you have any questions regarding your Final Descriptive Report, please call the appropriate program office.

NOTE: This paragraph (above) does not apply to Museum Fellowship grants.

- c. The above must be clearly labeled with your grant number and signature and submitted within 90 days after the fellowship grant ends to Grants Office, National Endowment for the Arts, Washington, D.C. 20506.

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

SUPPLEMENTARY INFORMATION FOR RECIPIENTS

OF THE FY 85 LITERATURE PROGRAM CREATIVE WRITING FELLOWSHIP

The Literature Program places no restrictions on how the fellowship may be used, but hopes the fellowship amount will enable writers to devote a full year to their work. A fellowship must be scheduled to begin between December 1984 and December 1985, and should not extend over more than a 12-month period.

Deferred payments, as indicated on the Fellowship Grant Acceptance Agreement, taken in two calendar years, may have some tax advantages. For further information, you should contact your local IRS office, or your personal accountant.

31 Jan. '85

Dear Frank Hodsoll--

I want to say thanks, fervently, to the National Endowment for the Arts and to you in your role as chairman, for my selection as one of the fortunate 49 to receive a creative writing fellowship. The money comes at a good time, just as I undertake my most difficult book yet. Also, let me say a good word about Frank Conroy; his endeavors with the Wang Corporation to provide us prose pounders with word-processors are truly valuable to us. The year of Wangs will help us make the transition to where publishing, along with the rest of society, is going.

I thought you might like to see the enclosed column, in which the three of us here in the state of Washington chorus our defense and appreciation of the NEA.

best regards,

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

FROM: Frank Conroy  
Mary MacArthur  
(202) 682-5451

FOR IMMEDIATE RELEASE

NATIONAL ENDOWMENT FOR THE ARTS ANNOUNCES

1985 FELLOWSHIPS FOR CREATIVE WRITERS

The National Endowment for the Arts has announced 100 fellowship grants (49 in prose, and 51 in poetry) to creative writers. Francis S. M. Hodsoll, Chairman of the Endowment, made the announcement following recommendations of the Literature Program Advisory Panel. The Panel advises the National Council on the Arts on policy and grants in the field of contemporary literature.

Fellowships for Creative Writers are awarded to published writers of exceptional talent to enable them to set aside time for writing, research, or travel. Poets and writers of prose (including fiction, and other creative prose) may apply for the 1986 fellowship from January 1 through March 1, 1985. Applications in these three genres will be accepted each year. FY 86 application guidelines can be obtained by contacting the Literature Program. FY 87 guidelines will be available in September 1985. The postmark deadline for applications from translators is January 10, 1985.

The panelists who made final recommendations for this round of prose fellowships were: Alice Adams, CA; David Bradley, PA; Stanley Elkin, MO; Ivy Goodman, DC; Tim O'Brien, MA; Walker Percy, LA; Elizabeth Tallent, NM; and Geoffrey Wolff, RI.

The panelists who made final recommendations for this round of poetry fellowships were: Gwendolyn Brooks, IL; Robert Creeley, NY; Rita Dove, AZ; Roland Flint, MD; Philip Levine, CA; Sharon Olds, NY; Alberto Rios, AZ; Charles Simic, NH; and Peter Stitt, TX.

Fellowship recipients are listed on the back of this sheet.

POETRY

ARIZONA  
Norman E. Dubie, Tempe  
Steve Orlen, Tucson  
CALIFORNIA  
Marilyn Mei Ling Chin, Vallejo  
Thomas W. Clark, Berkeley  
Robert B. Grenier, Berkeley  
Juan F. Herrera, San Francisco  
Steve M. Kowit, San Diego  
James A. Krusoe, Santa Monica  
Robert Mezey, Claremont  
Michael Palmer, San Francisco  
Dennis M. Schmitz, Sacramento  
Arthur Vogelsang, North Hollywood  
COLORADO  
William Tremblay, Ft. Collins  
CONNECTICUT  
Margaret F. Gibson, Preston  
FLORIDA  
Debora Greger, Gainesville  
David K. Kirby, Tallahassee  
IOWA  
Robert P. Dana, Mt. Vernon  
William K. Knott, Iowa City  
KENTUCKY  
Ai Ogawa, Lexington  
LOUISIANA  
Sandra B. Alcossier, Baton Rouge  
MARYLAND  
Michael S. Weaver, Baltimore  
MASSACHUSETTS  
Frank L. Bidart, Cambridge  
Linda K. Gregerson, Somerville  
Allen R. Grossman, Lexington  
Jane R. Miller, Provincetown  
Franz P. Wright, Boston  
MICHIGAN  
Faye Kicknosway, Bloomfield  
MINNESOTA  
David A. Mura, Minneapolis  
MISSOURI  
Mona Van Duhn Thurston, St. Louis  
NEW HAMPSHIRE  
Cleopatra Mathis, West Lebanon  
NEW JERSEY  
Toi M. Derricotte, Essex Fells  
Brigid Kelly-Madonick, Phillipsburg  
Mekeel McBride, Princeton  
NEW YORK  
Michael P. Burkard, Brooklyn  
Marilyn Hacker, New York  
Hugh Seidman, New York  
David F. Weiss, Penn Yan  
C.K. Williams, Brooklyn  
NORTH CAROLINA  
Robert A. Hedin, Winston-Salem  
OHIO  
David Baker, Gambier  
OREGON  
Thomas P. Crawford, Cloverdale  
Sandra J. McPherson, Portland  
PENNSYLVANIA  
James B. Daniels, Pittsburgh  
Patricia A. Dobler, Pittsburgh  
Anthony R. Petrosky, Pittsburgh  
TEXAS  
Gerald P. Burns, Dallas  
Daryl E. Jones, Lubbock  
Michael E. Pettit, Austin  
VIRGINIA  
Cornelius R. Eady, Sweet Briar  
Michael Ryan, North Garden  
WASHINGTON  
Paula L. Jones, Seattle

PROSE

ARIZONA  
Paul West, Tucson  
CALIFORNIA  
R. C. Day, Arcata  
John L'Heureux, Stanford  
Joanne M. Meschery, Truckee  
CONNECTICUT  
Jessica L. Auerbach, Ridgefield  
Hans Koning, Fairfield  
FLORIDA  
William C. Wiser, Key Biscayne  
HAWAII  
Robert Onopa, Kailua  
ILLINOIS  
James McManus, Winnetka  
KANSAS  
Jonathan Holden, Manhattan  
LOUISIANA  
Lee M. Grue, New Orleans  
MARYLAND  
Joyce Kornblatt, Bethesda  
Tova Reich, Chevy Chase  
MASSACHUSETTS  
Andre J. Dubus, Bradford  
Norman Kotker, Northampton  
Maris Nichols, Pittsfield  
Jayne Anne Phillips, Jamaica Plain  
Russell G. Vliet, North Adams  
MISSISSIPPI  
Ellen Douglas, Jackson  
NORTH CAROLINA  
Joe Ashby Porter, Durham  
NEW JERSEY  
Sara A. McAulay, Mountain Lakes  
NEW YORK  
Paul Auster, Brooklyn  
Joe David Bellamy, Canton  
Harold Brodkey, New York City  
Jerome Charyn, New York City  
Laurie E. Colwin, New York City  
Raymond Federman, Eggertsville  
Allan Gurganus, New York City  
William L. Herrin, Ithaca  
Oscar Hijuelos, New York City  
Rebecca Kavalier, New York City  
David A. Leavitt, New York City  
Tom McDonough, New York City  
Gloria Naylor, Hollis  
Lynn Sharon Schwartz, New York City  
Linda Svendsen, New York City  
Tobias A. Wolff, Syracuse  
OHIO  
Lee K. Abbott, Cleveland  
Ross A. Feld, Cincinnati  
PENNSYLVANIA  
Yong Ik Kim, Pittsburgh  
Toby Olson, Philadelphia  
RHODE ISLAND  
Robert Coover, Providence  
TEXAS  
Phillip Lopate, Houston  
UTAH  
Francois A. Camoin, Salt Lake City  
Ronald F. Carlson, Salt Lake City  
VIRGINIA  
Anthony V. Ardizzone, Norfolk  
VERMONT  
Craig S. Nova, West Dover  
WASHINGTON  
Ivan Doig, Seattle  
James A. Heynen, Port Townsend

15 March '85

Dear Frank Conroy--

Thanks greatly for the phone message about the Wang outlook.  
It gives me what I need to tell my agent, editor, typist--imminence.

By the way, if a letter of gratitude to Wang would ever be useful  
I'd be glad to provide one. I imagine your negotiations for these  
word processors have been long and tough.

best regards

8 March '85

Dear Frank Conroy--

To date, the Wang word processor has not wung over my horizon. (I saw Jim Heynen a few weeks ago and his hadn't come either.) So, this is in the nature of making sure: is the Wang largesse still on the way? and if so, is there a new estimate of arrival? I'm about to sign my next book contract, try to arrange for some typist (word processist?) help, and some other logistics, and any information you may have I'd much appreciate.

best regards

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

4 January 1985

Mr. Ivan Doig  
17021 10th Avenue, NW  
Seattle, WA 98177

Dear Mr. Doig:

I have good news to go with the good news you should just have received. After a year of effort by the Literature Program, the Wang Corporation has given fifty word-processors to us, with the understanding that we will lend them to our prose fellowship winners for the year of their grant support. That means you are eligible to get a Wang-writer for a year. The machine is a dedicated word-processor, (no spread-sheets, or mathematics, or games), and includes a printer. It is not an all purpose micro-computer, but rather the Rolls Royce of word-processors. It has four components - screen, CPU, keyboard, and printer - which one simply plugs together according to the instructions in the manual. (Save all boxes and packing materials, please.)

For those of you who have not used a word-processor, let me say, as one writer to all of you, that, for us, without doubt, the machine is the greatest advance since the pencil. Once you learn how to use it - a week of mild torture - you will save yourself so much time it will make you cry with joy. Draft after draft after draft without retyping everything. Change one word! Change a single sentence! Take out a paragraph! Add a paragraph! Without retyping the whole page or the whole thing! Happy days are indeed here, my friends. My only advice is not to compose on it. Compose the way you always have, put it into the machine, and then go to work.

I need to know a few things from you, and I ask that you respond immediately, since Wang is going to need four to six weeks to deliver.

8 Jan. '85

Reference: Grant 51-5211-0053

Dear Frank Conroy--

I was about to write you in appreciation for my grant, which is going to ease matters mightily for my next novel, and here came your offer of a word processor for a year. But am I ready to try the leap from this manual Royal to arcane machinery?

You bet. Wang can address mine to: Ivan Doig  
17021 10th Ave. NW  
Seattle, Washington 98177  
phone (206)542-6658

So, thanks doubly for your efforts there at the Endowment. And on a personal note, when I undertook in my mid-thirties to write my Montana memoir This House of Sky, I took heart from the fact that you had done Stop-Time early. I liked that quote from Saki that Joseph Epstein used in The New York Times Book Review about a year ago: "The young have aspirations that never come to pass, the old have reminiscences of what never happened." Blessings on us middle-aged rememberers.

best,

Ivan Doig

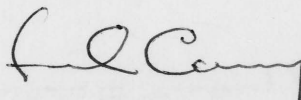
1) Do you want one? If you already have a word-processor, please don't take one of these. Let somebody else have it. If you have a cheap machine with an old dot-matrix printer, then take the Wang because it's superior equipment.

2) Where should it be sent? Post office boxes are not acceptable. I'm guessing at delivery in late February. Wang will be doing the shipping, and they'll need your name, address, and phone number. I believe they will telephone every recipient to notify them at the time of shipment. Our NEA info may be out of date, so answer post-haste. If you don't answer, you won't get the machine.

You should also understand that the Wang-writer is the property of the NEA, on loan to you, and that at the end of the year you may have to pack it up and send it on to someone else. I say may, because I've made a second proposal to Wang - that fellowship winners be allowed to buy the equipment, at the end of the year, for the same discount available to Wang employees. This proposal is under consideration, so I don't know how the mechanics of it will be worked out. It might be prudent to set aside \$1500 of grant money in case Wang agrees. (The machine originally sold for \$6000, went down to \$2500 with the advent of micro-computers, and is a steal at \$1500, the current price for Wang employees.)

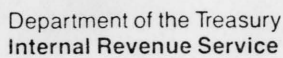
So, please respond immediately. Send the information to me, here at the Endowment.

Sincerely,



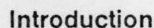
Frank Conroy, Director  
Literature Program

Reference: Grant 51-5211-0053



# Scholarships and Fellowships

For use in preparing  
**1983 Returns**



The tax laws of the United States apply to all U.S. citizens and resident aliens wherever they are located. This publication explains those laws as they apply to U.S. citizens and resident aliens who are studying, teaching, or conducting research in the United States or abroad under scholarship and fellowship grants.

Generally, U.S. scholars and teachers abroad have the same tax obligations as their counterparts in the United States, except teachers who are abroad temporarily and those who may be entitled to certain benefits granted to U.S. citizens and resident aliens abroad. The special requirements are discussed later under *Individuals Abroad*.

How the grant or allowance is taxed depends on its nature and the type of activity in which the individual is engaged.

If you received payments under your employer's qualified educational assistance program, see Publication 508, *Educational Expenses*.

## Scholarship and Fellowship Grants

You may be able to exclude from your income part or all of the amounts you receive as a scholarship or fellowship grant.

To be excluded from income, the amounts you receive must meet the definitions of a scholarship or fellowship given later. If the payments you receive qualify as a scholarship or fellowship grant, they cannot be treated as income from a trade or business or as wages.

If the amounts you receive qualify as a scholarship or fellowship grant, no part of the amounts can be excluded as income earned in a foreign country or as foreign housing expenses. For information on these exclusions, see Publication 54, *Tax Guide for U.S. Citizens and Resident Aliens Abroad*.

The **main purpose** of the grant must be to further your education and training and not to benefit the grantor. The grant may not represent either payment for past, present, or future employment services, or payment for studies or research mostly for the grantor's benefit. In addition, the grant may not represent payment for services that are subject to the direction or supervision of the grantor. See *Payment for Services*, later. However, the performance of part-time employment required of all candidates for a degree generally will not affect the status of a scholarship or fellowship grant that otherwise qualifies.

Payments you receive under a grant will be treated as made for the main purpose of furthering your education and training and will not be regarded as payment for part-time employment if:

- 1) You are a candidate for a degree at an educational organization.
- 2) You perform research, teaching, or other services for the organization that meet the existing specifically stated requirements for the degree, and
- 3) Similar services are required of all candidates for the degree.

However, it will not be assumed that you have met the main purpose test to the extent you perform services in addition to those necessary to meet the degree requirements. Nor will it be assumed that you have satisfied the main purpose test if

- 1) You perform teaching or other services for a party other than the educational organization,
- 2) The grant is made because of past services or is conditioned on, or is subject to an understanding with respect to, future employment or other requirements, including services in excess of those necessary to satisfy the degree requirements, or
- 3) The degree requirements, or the nature and extent of the work that is approved as meeting the degree requirements, are not reasonably appropriate to the particular degree.

See *Candidate for Degree*, discussed later in this publication.

## Scholarships

A scholarship generally means an amount paid or allowed to, or for the benefit of, a student at an educational organization to aid in the pursuit of studies. The student may be either an undergraduate or graduate. The term also includes any amount received in the nature of a family allowance as part of a scholarship. If an educational organization participates in a plan that provides free tuition to children of faculty members at any school participating in the plan, the free tuition, if provided by an educational organization other than the employer of the faculty member, is considered a scholarship.

**An educational organization** means an organization that normally maintains a regular faculty and curriculum and has a regularly enrolled body of students in attendance at the place where it carries on its educational activities.

**Scholarship prizes** won in a contest are not scholarships or fellowships if the prizes do not have to be used for educational purposes. The prizes must be included in your gross income whether or not you use the amounts for educational purposes.

## Fellowships

A fellowship grant generally means an amount paid or allowed to, or for the benefit of, an individual to aid in the pursuit of study or research. The term also includes any amount received in the nature of a family allowance as part of a fellowship grant.

For example, an award made by the **National Foundation on the Arts and Humanities**, an independent government agency, to help an individual finish a novel in progress, qualifies as a fellowship grant because it allows the individual to pursue a program of research, interpretation, or original thought. Similarly, grants-in-aid by a tax-exempt foundation to creative writers to allow them to pursue their artistic talents without concern for making a living qualify as fellowship grants.

## Government Programs

Payments received under the following specific government programs qualify as scholarship or fellowship grants:

**Fulbright grants.** If you are a U.S. citizen studying and doing research abroad under the Fulbright Act and the United States Information and Educational Exchange Act of 1948, you may treat as a scholarship or fellowship grant amounts you receive under the Acts.

However, amounts you receive under these Acts for lecturing and teaching abroad are payments for services and must be included in income. See *Studying or Teaching Under*

**Fulbright Grants**, later under *Individuals Abroad*.

**National Defense Education Act.** You may treat as a scholarship or fellowship grant the stipend you receive under Title IV of the National Defense Education Act of 1958 to help you in preparing for a career as a college teacher.

**War Orphans' Educational Assistance benefits.** Educational benefit payments you receive under the War Orphans' Educational Assistance Act of 1956 are treated as a scholarship or fellowship grant.

**Student loan interest subsidy payments** made by the U.S. Department of Education to lenders for the interest they agree not to collect from student-borrowers, as provided under the Higher Education Act of 1965, are scholarships. These loan interest payments are not included in income by the students and may not be deducted by them as interest paid.

**National Institute of Public Affairs grants.** If you are a government employee who is receiving a grant from the National Institute of Public Affairs to attend a selected university, you may exclude the grant from income. Amounts specifically designated to cover expenses for travel, research, clerical help, or equipment are excludable only to the extent expended for such purposes. The grant is subject to the limitation based on whether you are or are not a candidate for a degree, discussed later. Regular salary payments you receive from the government, however, are pay for services and must be included in income.

**National Research Service awards** received by individuals during calendar years 1974 through 1983, under the Public Health Service Act of 1974, are treated as scholarship or fellowship grants.

**Public Health Service awards** to students enrolled in advanced courses of training for professional nurses are scholarships.

**Armed Forces Health Professions Scholarship Program.** If you are a participant in the Armed Forces Health Professions Scholarship Program (AFHPSP), you may exclude from income amounts you receive under the program. These amounts consist of funds set aside as a scholarship, including the value of contributed services and accommodations. However, if you did not receive training under the program at any time during 1976 through 1980, amounts you receive under this program, or any similar one, are excludable only if you use them for tuition, fees, books, supplies, and equipment. If you received training in the program at any time during the calendar years 1976 through 1980, any amounts you receive are **fully** excludable through 1985. It does not matter if you are receiving training while on active duty or in an off-duty or inactive status and that a period of active duty is required as a condition of receiving these payments. Any regular pay received while on active duty is includible in gross income as payment for services, except as otherwise excluded from gross income by law.

Amounts received under the Public Health and National Health Service Corps Scholarship Training Program, the Medical, Dental, and Veterinary Education Program for Air Force Officers (MEFRO), and under the Navy Medical and Osteopathic Scholarship Program (MOSP) are treated in the same way as amounts received under the AFHPSP.

**Veterans Administration Health Professional Scholarship Program.** Amounts you receive un-

der this program are fully excludable from your income. They are not subject to the exclusion limitations for scholarships or fellowships.

## Payment for Services

You may not exclude from gross income as a scholarship or fellowship grant any payments you receive for your past, present, or future employment services or for services subject to the direction or supervision of the grantor. However, see *Armed Forces Health Professions Scholarship Program*, discussed earlier, and *Federal programs*, discussed later.

Also, any payments you receive for study or research that is mainly for the benefit of the grantor do not qualify as a scholarship or fellowship grant. You must include these payments in your gross income.

**Interns and resident physicians.** If you are an intern or resident physician who primarily performs services for a hospital, you are receiving pay for your services. This is true even if the hospital is operated by a university as part of its medical school.

Similarly, amounts a pharmacy resident receives at a VA hospital under a program requiring a minimum number of hours of work instruction in nonacademic areas such as general dispensing, pharmacy administration, and out-patient services are amounts paid for the services the resident gives in connection with the operation of the hospital that primarily helps the hospital in the care of its patients. Because they are pay for services, the amounts are not treated as scholarship or fellowship grants.

**Nurse trainees.** Generally, the value of room and board given to student nurses by an accredited school of nursing is a scholarship.

Amounts paid to professional registered nurses enrolled in a hospital's anesthetist training program are generally not scholarships or fellowships but are actually pay for services and must be included in income. However, amounts paid under such a program may qualify as scholarships or fellowships provided that:

- 1) The duties performed by the nurses are primarily geared to provide study and research opportunities rather than to serve the operational needs of the hospital,
- 2) The hospital where the services are performed is a training or educational hospital and not one whose primary function is the care and treatment of patients,
- 3) The amounts paid to the nurses are based on financial need and are not to compensate the nurses for substantial services, and
- 4) The student nurses are under constant supervision and do not perform substantial services for the hospital.

**Social service agency interns.** If you are an intern in a training program of a social service agency performing services for the agency, even though training and experience are acquired incidentally in performing the services, the amounts you receive are pay for services and must be included in income.

However, if you are paid by a city health department as a trainee in its alcoholism counselor training program, you may treat the amounts you receive as a fellowship grant as long as you are not a city employee and do not have to accept employment with the city health department at the end of your training.

**Ministerial residents and interns.** If you are a ministerial intern or resident taking part in a program that provides advanced training in pas-

toral care and offers spiritual ministry to hospital patients, the amounts paid to you by the hospital are not excludable as scholarship or fellowship grants. These amounts are pay for services and must be included in gross income.

However, if you are taking part in a clinical-pastoral-education program conducted by a state mental health institute for seminary students and ordained clergy, in which you learn more effective mental health principles in ministry and provide only incidental services to the institution, the amounts you receive are scholarships or fellowships.

**National Teacher Corps interns.** Payments to National Teacher Corps teacher interns during pre-service training and in-service periods do **not** qualify as scholarships or fellowships. However, payments from the Department of Education directly to colleges and universities for teacher interns' part-time graduate studies leading to advanced degrees do qualify as scholarships.

**VISTA volunteers.** Domestic Volunteer Service Act stipends are not excludable from gross income as scholarship or fellowship grants.

**Service academy cadets.** The amounts you receive as a cadet or midshipman at an armed services academy are pay for personal services and are included in income in the year they are received by the superintendent of the academy, or a subordinate, acting as your attorney or agent.

**Work-study programs.** The value of tuition and payments and credits toward room, board, and incidental educational expenses given to students for work in a college-operated activity are scholarships if the awarding college, under its educational philosophy, requires all its students to take part in a work program.

**Outside employment.** Amounts received by students for work for outside employers, even though under a college-sponsored work program, are not excludable as scholarships or fellowships.

**Example.** A university established a work program as a requirement for a Bachelor of Science degree. Under the program the university helped the students get outside employment. It was then up to the outside employer to determine what a student's activities were to be, based on the employer's needs. The students were paid amounts that equaled amounts received by regular employees with the same background.

Because the students were subject only to the direction and supervision of the outside employer, and their activities were of benefit to the employer, their pay could not be excluded from gross income as a scholarship or fellowship grant.

**Journalism students.** If you are a journalism student working as a regular staff employee of a newspaper, under a grant financed by the newspaper and paid through a university, the stipends you receive are payments for services performed and must be included in income.

**Legislative interns.** If you are a student intern who is required under a grant to perform routine office work and various assignments for the benefit of state legislatures and state political leaders, the amounts you receive are pay for personal services and must be included in gross income.

**Doctoral candidates.** If you are a doctoral candidate who receives a 2-year stipend requiring you to teach at an associated college for

the first year, so that you may pursue full-time research for a dissertation in the second year, the stipend is income to you in the first year and is excludable as a scholarship in the second year.

**Repayment of educational loan by employer.** If your employer pays your educational loan for you, directly or indirectly, the amount of the repayment is additional pay for services and must be included in your gross income. However, reimbursement by your employer for your educational expenses under a qualified **educational assistance program** is not included in your income. For information, see Publication 508, *Educational Expenses*.

**Requirement of future services.** If you must, as a condition for receiving a stipend or other funds, agree to work for the grantor after finishing your training, the amount you receive is considered payment for future services and must be included in your gross income.

**Federal programs.** If you receive amounts under a federal program that requires you to perform future service as a federal employee, you may exclude these amounts from your gross income if you use them for qualified tuition and related expenses. Generally, the term "qualified tuition and related expenses" refers to tuition and fees required for the enrollment or attendance of a student at an institution of higher education (beyond the high school level) and fees, books, supplies and equipment required for courses of instruction at the institution. The federal grant itself must meet the requirements of a fellowship or scholarship, discussed earlier.

**Cancellation of student loan.** You do not have income if your indebtedness under student loans is cancelled before 1983 as a result of your working for a determined period of time in a certain geographical area or for certain classes of employers, as provided by the terms of the loan. To qualify, the loan must have been given by the government or by the educational organization under an agreement with the government (federal, state, or local). Any part of a loan cancelled after 1982 is includable in your gross income. However, cancellations of student loans under section 465 of the Higher Education Act of 1965 are not income regardless of when the loans are cancelled.

**Example.** Bob Rose got \$10,000 under a medical educational loan program. Under the terms of the program, one-fifth of the loan is cancelled for each year he practices medicine in rural areas of the state. Thus, one-fifth of the \$10,000, or \$2,000, is cancelled for each year of practice in a qualifying rural area. Any amounts cancelled before January 1, 1983, are not included in his income.

**Mainly for grantor's benefit.** The payments you receive to help you pursue your studies or research are not excludable if the studies or research are mainly for the benefit of the grantor. However, if the **main purpose** is to further your education and training, and the payments are not for your services, they are excludable. This is true even if you must give progress reports to the grantor, or if the results of your studies or research may slightly benefit the grantor.

A grant must be considered in the light of its conditions and surrounding circumstances to determine whether it qualifies as a scholarship or fellowship grant.

**Research by resident physicians.** If you are a resident physician who receives a stipend for medical research at a hospital, you may have to

include the stipend in your income as pay. If the research is optional, subject to the approval of the director of training, and the findings may be used in formulating management or treatment programs, the stipend is additional pay. It is not a scholarship or a fellowship grant because the duties performed primarily serve the operational needs of the hospital.

**National Institutes of Health (N.I.H.) stipends.** A stipend paid by N.I.H. does not automatically qualify as a scholarship or fellowship.

**Example.** Ken King received a stipend from N.I.H. Major factors were found indicating that N.I.H. was bargaining for research services and a research product rather than mainly seeking to educate and to train Ken in his individual capacity. These factors were as follows:

- 1) Ken was selected and the amount of the stipend was based on his relevant experience.
- 2) N.I.H. reserved the rights to make royalty-free use of any copyrighted materials produced as a result of Ken's research and reserved the patent rights to any invention arising from his research.

Therefore, the N.I.H. stipend did not qualify as a scholarship or fellowship grant and was included in Ken's income.

**Neurology resident.** The amounts you receive under a grant from the Public Health Service as a trainee in neurology while you are a resident physician are payment for services if the services performed are of **material benefit** to the hospital and cannot be distinguished from those performed by you as a resident physician, even though those activities may be of educational value to you.

**American Heart Association grants.** Research fellowship grants awarded by the American Heart Association to help individuals pursue further training in cardiovascular research, subject to the approval of the Association, qualify as fellowship grants when the individuals are not allowed to perform any services for the organization where they are training.

However, "established investigatorship" awards given to individuals who are able to conduct independent research in the cardiovascular field are not fellowship grants because the main purpose of the research activities is to benefit the grantor's program rather than to train the recipients.

**Veterans Administration payments to resident assistants.** Payments you receive from the Veterans Administration to serve as a staff assistant in a VA hospital as part of your graduate training cannot be excluded as a scholarship or fellowship. The services you perform during this training are mainly for the benefit of the hospital. The payments are designed to compensate you for participating in a training course that will prepare you to perform services in a program run by the hospital. Even if all graduate students participating in the same training course with you were required to perform the same services you perform, these payments would not be excludable because they are pay for services. The payments must have the normal characteristics of a grant before you can exclude them.

## Does Your Grant Qualify?

If there is some doubt about whether your grant qualifies, you should first consult the grantor. The grantor may have received advice from the Internal Revenue Service about the appropriate tax treatment of the grant. You may also write to the District Director of the Internal

Revenue Service for the district in which you live.

If you wish to request a ruling from the National Office, write to the Internal Revenue Service, Attention: CC:IND:1, 1111 Constitution Ave., N.W., Washington, DC 20224. Be sure to ask for the ruling as soon as possible, so that you can receive an answer in time to file your return. You may request a ruling from the National Office only if you have not received any payments under the grant, or if payments have been received, the due date for filing your tax return for the year of receipt has not passed. If you make this request, be sure to include the following information:

- 1) A copy of the application for the grant.
- 2) A copy of the grant itself.
- 3) A statement indicating whether you are a candidate for a degree. If not, include a list of grants you received since January 1, 1954, while you were not a candidate for a degree, showing amounts you excluded as scholarship and fellowship grants and the number of months for which these amounts were excluded.
- 4) A statement indicating whether any amounts you received are specifically for expenses of travel, research, clerical help, or equipment in connection with the scholarship or fellowship grant.
- 5) A statement showing exactly what your duties and obligations are under the grant; for example, whether you have freedom of choice in your studies or research or whether they are performed subject to the grantor's supervision and control. You must also indicate whether they are carried out during the course of a specific project of the grantor.
- 6) A copy of any published literature or pamphlets describing the grant.
- 7) Information explaining the degree requirements specifically required of all degree candidates.

## How Scholarship and Fellowship Grants Are Taxed

If your grant does not qualify as a scholarship or fellowship, you must include in gross income any amounts you receive. You may deduct any allowable related expenses as ordinary and necessary business expenses.

If your grant qualifies as a nontaxable scholarship or fellowship, you must reduce your deductible educational expenses by the amount of the grant you receive for the educational expenses. For more information on deductible educational expenses, see Publication 508, *Educational Expenses*.

If your grant qualifies as a scholarship or fellowship, the amount you may exclude from income will be determined by whether or not you are a candidate for a degree.

### Candidate for Degree

The excludable scholarship or fellowship grant of a candidate for a degree includes the following:

- 1) The basic scholarship or fellowship grant, including the value of any contributed services and accommodations (for example, room and board), plus
- 2) Any amount received incident to the grant that is **specifically designated** to cover ex-

penses for travel (including meals and lodging while traveling and an allowance for travel expenses of your family), research, clerical help, and equipment. To be excluded from income, these amounts actually must be spent for the purpose of the grant.

**You may not exclude** the part of the grant that represents payment for teaching, research, or other part-time services required as a condition for receiving the grant, unless these services are required of all candidates for the particular degree and the grant otherwise qualifies as a scholarship or fellowship. If the grant also includes amounts for travel, research, clerical help, and equipment, the portion of these amounts attributable to the payment for part-time services is also included in income.

**Degree candidate.** You are a candidate for a degree, whether an undergraduate or a graduate, if you are pursuing studies or conducting research to meet the requirements for an academic or professional degree conferred by a college or university. It is not essential that you pursue the study or conduct the research at an educational institution that confers these degrees if the purpose is to meet the requirements for a degree of a college or university that does confer them. If you are a student who receives a scholarship for study at a secondary school or other educational organization, you are considered a candidate for a degree.

**Studies leading to certification** to practice a profession do not qualify you as a candidate for a degree.

**Example.** Ronald Pine, who had a Ph.D. degree in psychology, accepted a grant from a university to pursue a 4-year study program leading to the certification he needed to practice psychoanalysis. The study program does not qualify him as a candidate for a degree.

**Graduate student teaching assistantships.** Generally, you must include graduate student teaching assistantships in income. To be excludable from income, your teaching assistantship must meet the general requirements of a scholarship or fellowship grant. See *Scholarship and Fellowship Grants*, discussed earlier.

Even if all candidates for the degree are required to teach, the grant itself must meet the basic criteria for a scholarship or a fellowship before you can exclude the teaching assistantship from your income.

## Not a Candidate for Degree

If you are not a candidate for a degree, your scholarship or fellowship grant is treated as follows:

- 1) The basic grant, including the value of contributed services and accommodations, such as room and board, is excluded from income up to \$300 multiplied by the number of months for which you received amounts under the grant during the tax year. There is a further limit to the amount of this exclusion, discussed later under the *Thirty-six-month limit*. Report any taxable amount on line 21, Form 1040.
- 2) Amounts you receive that are specifically designated for expenses incident to your scholarship or fellowship grant, such as travel (including meals and lodging while traveling and an allowance for travel expenses of your family), research, clerical help, or equipment, may be excluded from gross income without regard to the \$300-a-month limit in item (1).

Amounts you receive for expenses must be actually spent for that purpose. Per diem allowances, or allowances for anticipated expenses of transportation, meals, and lodging while in residence at an educational organization or research center, are not amounts received for expenses. They are treated as part of the basic grant and are excludable from gross income subject to the limit in item (1).

The limit of \$300 a month applies only to the basic grant. The limit does not apply to amounts you receive incidental to the grant that are specifically designated to cover your expenses for travel, research, clerical help, or equipment. You may exclude amounts that you actually spend for these purposes during the term of the scholarship or fellowship grant, or within a reasonable time before and after that term. If you do not spend the amounts for these purposes, you must include them in your income unless you return them to the grantor. If the amounts you receive to cover these expenses are not specifically so designated in the grant, they are taxable whether or not you spend them.

The grantor of the scholarship or fellowship must be one of the following:

- 1) A nonprofit organization exempt from federal income tax and operated exclusively for religious, charitable, scientific, testing for public safety, literary, or educational purposes, or to foster national or international amateur sports competition (but only if no part of its activities involves providing athletic facilities or equipment), or for the prevention of cruelty to children or animals,
- 2) A foreign government,
- 3) An international organization, or a binational or multinational educational and cultural foundation or commission created or continued under the Mutual Educational and Cultural Exchange Act of 1961 (the Fulbright-Hays Act), or
- 4) The United States, or any of its instrumentalities or agencies, a state, territory, or possession of the United States, or any of its political subdivisions, the District of Columbia, or an Indian tribal government (other than certain tribal governments in Alaska).

If the grantor is *not* one of these, the grant is taxable income.

**Thirty-six-month limit.** You may not claim the \$300-a-month exclusion for a total of more than 36 months. These 36 months need not be consecutive. Each month you receive (or have received) a grant counts toward the 36-month limit, including those months during which you may have received less than \$300. After claiming the exclusion for the maximum period of 36 months, you may claim a further exclusion, as explained earlier in this publication, if you become a candidate for a degree.

If you received two or more grants during the year, you should add all the amounts together to find how much you may exclude from income. If you received these amounts during the same month or months within the year, you count each month only once in figuring the number of months in which you received amounts under the grants.

After the 36 months are over, you must include in your gross income all amounts you receive under your grant, including amounts received for travel, research, clerical help, or equipment.

**Example 1.** Joan Baker, who is not a candidate for a degree and has not used up her

36-month benefit period, was awarded a post-doctoral fellowship by a tax-exempt U.S. foundation to pursue specified studies at State University. Under the terms of the grant, she is to get \$500 a month for the 9-month period beginning in September 1983. She is also to get \$250 for research supplies. The State Educational Commission awarded her \$400 to cover travel expenses. The amounts received for travel and supplies are spent for these purposes. The university is contributing room and board, which has a value of \$100 a month. She figures the amount subject to tax for the years 1983 and 1984 as follows:

| 1983                                                 |                |
|------------------------------------------------------|----------------|
| Fellowship (4 months × \$500).....                   | \$2,000        |
| Contributed room and board (4 months × \$100) .      | 400            |
| Travel expenses .....                                | 400            |
| Research supplies.....                               | 250            |
| <b>Total .....</b>                                   | <b>\$3,050</b> |
| <b>Exclusion:</b>                                    |                |
| Basic grant limit (4 months × \$300).....            | \$1,200        |
| Travel and research supplies<br>(\$400 + \$250)..... | 650            |
| <b>Amount subject to tax .....</b>                   | <b>\$1,200</b> |
| 1984                                                 |                |
| Fellowship (5 months × \$500).....                   | \$2,500        |
| Contributed room and board (5 months × \$100) .      | 500            |
| <b>Total .....</b>                                   | <b>\$3,000</b> |
| <b>Exclusion (5 months × \$300) .....</b>            | <b>1,500</b>   |
| <b>Amount subject to tax .....</b>                   | <b>\$1,500</b> |

**Example 2.** All the facts are the same as in Example 1, except that Joan Baker got her entire fellowship of \$4,500 (9 months × \$500) in September of 1983.

| 1983                                                 |                |
|------------------------------------------------------|----------------|
| Fellowship (9 months × \$500).....                   | \$4,500        |
| Contributed room and board (4 months × \$100) .      | 400            |
| Travel expenses .....                                | 400            |
| Research supplies.....                               | 250            |
| <b>Total .....</b>                                   | <b>\$5,550</b> |
| <b>Exclusion:</b>                                    |                |
| Basic grant limit (9 months × \$300).....            | \$2,700        |
| Travel and research supplies<br>(\$400 + \$250)..... | 650            |
| <b>Amount subject to tax .....</b>                   | <b>\$2,200</b> |
| 1984                                                 |                |
| Contributed room and board (5 months × \$100) .      | \$ 500         |
| <b>Exclusion .....</b>                               | <b>-0-</b>     |
| <b>Amount subject to tax .....</b>                   | <b>\$ 500</b>  |

Joan has no exclusion in 1984 because her \$300-a-month exclusion for the entire 9 months of the grant was applied in 1983. The grant must be considered for tax purposes in the year in which it is received.

## Individuals Abroad

### Teaching or Lecturing Abroad Under Taxable Grants

Generally, a grant you receive for teaching or lecturing abroad is payment for services and, accordingly, is subject to U.S. income tax. This includes cash reimbursement for transportation expenses and the value of transportation furnished in kind. However, under certain conditions, if your tax home is in a foreign country, and you are a bona fide resident of a foreign country for a period that includes an entire tax year, or are physically present in a foreign country for at least 330 days in a period of 12 consecutive months, you may be entitled to exclude all or part of your foreign earned income as well as an amount representing a part of your housing expenses incurred in a foreign country.

In addition, your grant may qualify for tax exemption in the foreign country under its laws or a tax treaty. For tax treaty provisions, see Publication 901, *U.S. Tax Treaties*.

**Tax home.** Generally, your tax home is the general area of your regular or principal place of business. If you are **temporarily** absent from your tax home on business, expenses for travel, meals, and lodging (away from home expenses) may be deductible. But if your new work assignment is for an **indefinite** period, your new place of employment may be your tax home, and no expenses in the general area of your new work assignment are deductible. If your new tax home is in a foreign country, your grant may then be eligible for exclusion as foreign earned income.

Expected or actual employment at the new location of 2 years or more is considered indefinite regardless of other facts and circumstances. If you expect employment to last for less than 1 year, a determination of whether your new work assignment is temporary or indefinite is based on all the facts and circumstances.

If your employment is expected to last, and does last, for 1 year or more, but less than 2 years, it is presumed to be indefinite. However, this presumption can be overcome and the job assignment may be treated as temporary, by showing that you realistically expected the job to last less than 2 years and that you would return to your U.S. tax home after the job ended. Also, it must be shown that your U.S. tax home is really your regular place of abode.

Three questions are important in overcoming the presumption that your foreign job location is indefinite. These questions are:

- 1) Did you use your home in the U.S. as a residence while you worked at your job in the U.S. just before going abroad to your new job, and did you continue to maintain work contacts (job seeking, leave of absence, ongoing business, etc.) in that area in the U.S. during the time you worked abroad?
- 2) Are your living expenses duplicated at the U.S. and foreign homes because your work requires you to be away from your U.S. home?
- 3) Do you have a family member or members continuing to live at your U.S. home, or do you frequently use your U.S. home for lodging during the period you work abroad?

If you cannot answer "yes" to at least two of these three questions, you will be considered indefinitely assigned to the new location abroad. Thus, since your tax home is abroad, no expenses for travel, meals, or lodging while there are deductible. However, you may be able to exclude your grant from income under the foreign earned income exclusion rules.

If you have a realistic expectation of job duration and of return to your U.S. home, and you can answer "yes" to all three questions, you are considered temporarily away from home. You do not qualify for the foreign earned income exclusion, but you may qualify to deduct away from home expenses.

If you can answer "yes" to at least two of the questions, with the same expectation of job duration and return to your U.S. home, all the facts and circumstances will determine the location of your tax home.

For more information on the foreign earned income exclusion, see Publication 54, *Tax Guide for U.S. Citizens and Resident Aliens Abroad*.

**Expenses incident to grant.** If your grant for lecturing or teaching abroad is **wholly** includible in gross income, the related expenses you incur may be deductible if they qualify as ordinary and necessary business expenses. If you are a professor or teacher regularly employed by an educational organization in the United States, who is temporarily absent from the school to teach or lecture abroad, you generally may deduct the actual cost of all ordinary and necessary traveling expenses while away from your tax home, including meals and lodging for the duration of the stay. These deductions apply only to your own expenses and not to any expenses for any person who may accompany you. For a complete discussion of travel expenses, see Publication 463, *Travel, Entertainment, and Gift Expenses*.

## Studying or Teaching Under Fulbright Grants

If you are a lecturer, teacher, research scholar, or student who receives a grant under the Mutual Educational and Cultural Exchange Act of 1961, known as the Fulbright-Hays Act, you will probably encounter tax situations different from those discussed earlier in this publication. Briefly, these situations relate to whether your grant is taxable and whether any payment of income tax is due, as a result of including the grant in gross income.

If you receive a supplemental grant under the U.S. Information and Educational Exchange Act of 1948 (Smith-Mundt Act) for study, research, or teaching abroad, the grant is treated like a Fulbright grant.

**Students and researchers.** Generally, you may exclude from gross income a Fulbright grant you receive for **study or research**. However, this kind of Fulbright grant is subject to the same limits as any other scholarship or fellowship in figuring how much of the grant will be excluded. See *How Scholarship and Fellowship Grants Are Taxed*, earlier.

**Professors and teachers.** If you receive a Fulbright grant for **lecturing or teaching**, it is payment for services and is subject to U.S. income tax. This also includes cash reimbursement for transportation and the value of transportation provided in kind by the government. Even though your Fulbright grant is paid by an agency of the U.S. Government, you may be able to exclude your grant from income under the provisions of the law concerning "bona fide residence" or "physical presence" in a foreign country, if you are **not** a U.S. Government employee. The grant may qualify for tax exemption in the foreign country under its laws or under a tax treaty.

You may be entitled to exclude your grant from income if your tax home is in a foreign country, and you are either a bona fide resident of a foreign country or countries for a period that includes an entire tax year, or you are physically present in a foreign country or countries for 330 full days in a period of 12 consecutive months. See the discussion of *Tax home* earlier under *Teaching or Lecturing Abroad Under Taxable Grants*.

## Payment of Foreign Taxes

The United States has income tax treaties with certain countries under which the citizens and residents of the United States are exempt from foreign income taxes on certain amounts received while they are temporarily in a treaty country. The kinds of income with which you

are likely to be concerned and which are exempt by the treaties are:

- 1) Certain pay for personal services performed by a U.S. citizen or resident temporarily present in a treaty country,
- 2) Wages of U.S. professors, teachers, and researchers who teach or do research in a treaty country, and
- 3) Certain remittances, grants, allowances, and awards received by U.S. students, apprentices, and trainees who are studying abroad in a treaty country.

For more information on these tax treaty provisions, see Publication 901, *U.S. Tax Treaties*. Although the discussions in Publication 901 are in terms of foreign nationals receiving income from U.S. sources, most treaty provisions are reciprocal and apply equally to U.S. citizens or residents deriving income from foreign sources.

## Payment of U.S. Income Tax

All income reported on a U.S. federal income tax return must be expressed in terms of U.S. dollars. If you get part or all of your income in foreign currency, you must report this income in U.S. dollars at the rates of exchange in effect at the time the income is actually or constructively received. You should use the rate that most nearly reflects the value of the foreign currency—the official rate, the open market rate, or any other appropriate rate. You must be able to justify the rate you use.

The foreign income must not only be reported in terms of U.S. dollars but, with the exception of nonconvertible foreign income received from a Fulbright grant, any income tax due on it must be paid with U.S. dollars.

However, there may be cases in which a scholarship or fellowship grant is made in a foreign currency that is not convertible to U.S. dollars or to other money or property that is convertible to U.S. dollars because of:

- 1) Restrictions imposed by the foreign country,
- 2) An agreement with the United States, or
- 3) The terms and conditions of the U.S. Government grant.

This nonconvertible income is commonly referred to as **blocked or deferrable income**. There are two ways to report it:

- 1) Report the income and pay your federal income tax with U.S. dollars that you have in the United States or in some other country, or
- 2) Defer reporting the income until it becomes unblocked.

If you choose to defer reporting the income, you must file with your federal income tax return an information return on a separate Form 1040 labeled "Report of Deferrable Foreign Income, pursuant to Rev. Rul. 74-351." You must declare on the information return that the deferrable income will be included in your gross income in the year that it ceases to be deferrable. You also must state that you give up any right to claim that any part of the deferrable income was includible in income for any earlier year.

All amounts reported on the information return must be reported in the foreign currency. If you have blocked income from more than one foreign country, include a separate information return for each country.

Income becomes unblocked and reportable for tax purposes when it becomes convertible, or when it is converted, into dollars or into other money or property that is convertible into U.S. dollars. Also, if you use blocked income for

your non-deductible personal expenses, or disposal of it by gift, bequest, or devise, you must treat it as unblocked and reportable.

**Credit for foreign taxes paid.** If income taxes are imposed on you by a foreign country, you may be entitled to take either a tax credit or a tax deduction on your income tax return. Usually it is to your advantage to claim the credit, which you subtract directly from your U.S. tax liability. For a detailed discussion of foreign tax credits, see Publication 514, *Foreign Tax Credit for U.S. Citizens and Resident Aliens*.

**Estimated tax payments.** In general, if your total expected tax for 1984 is at least \$400 more than any income tax withheld, you must make four equal payments in advance of filing your annual income tax return, Form 1040.

The penalties for failure to pay an estimated tax and the requirements and time for filing are discussed in Publication 505, *Tax Withholding and Estimated Tax*. When figuring your estimated tax liability, do not include amounts you receive that are excluded from your income. However, you must include in income amounts, such as tuition, paid directly to the educational organization by your employer on your behalf.

**Payment of tax by Fulbright grantees.** As explained earlier, all income must be reported in U.S. dollars. In most cases, the tax must also be paid in U.S. dollars. If, however, at least 70% of your entire Fulbright grant has been paid in nonconvertible foreign currency (blocked income), you may use the currency of the host country to pay the U.S. tax on that income. The use of foreign currency in paying your U.S. tax is limited to the proportionate part of your total tax that is attributable to the amount of the foreign currency payments received under the terms of the grant.

To qualify for this method of payment, you must submit a statement showing:

- 1) That you were a Fulbright grantee and were paid in nonconvertible foreign currency, and
- 2) That at least 70% of the grant was paid in nonconvertible foreign currency.

This statement must disclose the total amount of the grant you received during the year and the amount you received in nonconvertible foreign currency. The statement must be certified by the United States educational foundation or commission paying the grant, or other person having control of grant payments to you.

You should get at least two copies of this statement. Under ordinary circumstances a copy will be required:

- 1) To be attached to your U.S. *Individual Income Tax Return*, Form 1040, and
- 2) To be kept for identification purposes each time a tax deposit of nonconvertible foreign currency is made.

**Figuring estimated tax attributable to nonconvertible foreign currency.** If the host country does not require you to pay an income tax on the amount of your grant, you figure the amount of your estimated tax that may be paid in the nonconvertible foreign currency by the following formula:

|                                                                                   |   |                          |   |                                                                                           |
|-----------------------------------------------------------------------------------|---|--------------------------|---|-------------------------------------------------------------------------------------------|
| Estimated adjusted gross income to be received in nonconvertible foreign currency | × | Total estimated U.S. tax | = | Part of estimated tax attributable to amounts received in nonconvertible foreign currency |
| Estimated entire adjusted gross income                                            |   |                          |   |                                                                                           |

If you are required to pay your host country an income tax on your grant, you must subtract any estimated foreign tax credit attributable to your grant from the part of estimated tax attributable to amounts received in nonconvertible foreign currency.

**Example.** George Smith, a professor of law at a U.S. university, and his wife Leda, figured their 1984 estimated tax on a joint basis. Their adjusted gross income was estimated as follows: (All amounts received in foreign currency are stated in U.S. dollars for tax computation purposes.)

|                                                                                                                                       |          |          |
|---------------------------------------------------------------------------------------------------------------------------------------|----------|----------|
| Fulbright grant to be received by George in nonconvertible foreign currency                                                           | \$20,000 |          |
| Minus:                                                                                                                                |          |          |
| George's expenses of travel, meals, and lodging while away from home. (George's principal place of employment is the U.S. university) | 2,430    |          |
| Estimated adjusted gross income to be received in nonconvertible foreign currency                                                     |          | \$17,570 |
| Gross rental income from house in the United States                                                                                   | \$ 1,800 |          |
| Minus: Depreciation, agent's fee, and other expenses                                                                                  | 870      | 930      |
| Other estimated adjusted gross income of George and Leda                                                                              | 6,500    |          |
| Estimated adjusted gross income                                                                                                       |          | \$25,000 |

To arrive at the Smiths' estimated taxable income for 1984, George subtracts one personal exemption for himself and one for Leda from their adjusted gross income. The Smiths do not itemize deductions. The Smiths' taxable income is \$23,000 (\$25,000 - \$2,000). Their estimated tax from the Tax Rate Schedules (Form 1040-ES for 1984) is \$3,113. George is lecturing in a host country where he must pay the host country an income tax on his Fulbright grant, estimated to be \$900. He decides it will be to his advantage to claim a foreign tax credit, which in this case is also \$900, against his U.S. income tax. He determines that of his estimated U.S. income tax (before foreign tax credit) of \$3,113, \$2,188 is attributable to the estimated adjusted gross income from his grant that will be received in nonconvertible foreign currency (\$17,570/\$25,000 × \$3,113 = \$2,188). From this amount he must subtract the foreign tax credit of \$900.

George and Leda must pay a total estimated tax of \$2,213 (\$3,113 minus \$900 foreign tax credit). Because they may pay \$1,288 (\$2,188 - \$900 = \$1,288) in nonconvertible foreign currency, they must pay only \$925 (\$2,213 - \$1,288 = \$925) in U.S. dollars.

**Deposit of foreign currency with disbursing officer.** After you have determined the part of your estimated tax that may be paid in nonconvertible foreign currency, that sum may be deposited in the foreign currency with the disbursing officer of the Department of State in the foreign country in which the foundation or commission paying the grant is located. You may either deposit the full amount before the first installment due date, or make four equal deposits before the installment due dates of April 15, June 15, September 15, and the first business day after the following January 15. (January 15 is Martin Luther King's birthday, a legal holiday in the District of Columbia.)

If you first find that you will be liable for estimated tax after April 1 and before June 2, your first payment will be due by June 15. If you find that you will be liable after June 1 and before September 2, the first due date will be September 15. In each case, you may either deposit the

full amount of your estimated tax by the first installment due date, or make equal deposits over the remaining quarterly due dates. If you first find that you will be liable after September 1, your entire estimated tax is due by the first business day after the following January 15.

Upon accepting the currency, the disbursing officer will give you a receipt in duplicate. The original of this receipt (showing the amount of foreign currency deposited and its equivalent in U.S. dollars) should be attached to your next payment of estimated tax. This should be mailed in ample time to be received by the Internal Revenue Service Center, Philadelphia, PA 19255, by the due date for the payment of estimated tax.

**Figuring U.S. income tax.** When you prepare your income tax return, a tax balance may be due or the entire liability may have been satisfied with your estimated tax payments. If a balance of tax is due, the part that may be paid with nonconvertible foreign currency can be determined by following the same formula used to figure your estimated tax with these adaptations:

- 1) Actual amounts should be substituted for estimated amounts, and
- 2) Estimated tax payments should be subtracted from the part of your actual tax payable in nonconvertible foreign currency.

**Example.** George and Leda Smith have paid their entire estimated tax (\$1,288 with nonconvertible foreign currency and \$925 with U.S. dollars). However, they find that they have underestimated their income from the rental property by \$700. In preparing their Form 1040, they determine that their U.S. income tax is \$3,267, before claiming a foreign tax credit of \$900. The Smiths make the following computation:

- 1) They figure the part of their tax payable in nonconvertible foreign currency:

$$(\$17,570 \div \$25,000) \times \$3,267 = \$2,234 - \$900 = \$1,334; \text{ and}$$

- 2) Subtract payments of estimated tax made in nonconvertible foreign currency:

$$\$1,334 - \$1,288 = \$46$$

The Smiths' final payment for the tax year is \$154 (\$3,267 minus \$900 foreign tax credit and \$2,213 in estimated tax payments). Of this amount, \$46 may be paid in nonconvertible foreign currency and the balance of \$108 must be paid in U.S. dollars.

## Filing Requirements

If you are a U.S. citizen or resident, your filing requirement depends on your gross income, your marital status, and your age.

**Single.** If you are single and under 65, regardless of residence, you must file a 1983 income tax return if you have gross income of \$3,300 or more. If you are 65 or older before the end of the tax year, you must file if your gross income is \$4,300 or more.

**Qualifying widow(er).** If you are a qualifying widow or widower under 65, you must file an income tax return if your gross income is \$4,400 or more. If you are 65 or older before the end of the tax year, you must file if your gross income is \$5,400 or more.

**Married persons living together and filing jointly.** The filing requirement for married persons living together at the end of the year and eligible to file jointly is \$5,400 or more if both of

you are under 65. This amount is increased by \$1,000 for each spouse who reaches 65 before the end of the tax year.

For married persons who are not living together at the end of the year or who either cannot or choose not to file jointly, and for persons who have unearned income and are dependents of other taxpayers, the income requirement is \$1,000 or more.

**Gross income** does not include scholarship and fellowship grants to the extent that they are excludable from gross income. For example, if you are single, not a dependent of another person, and received a scholarship or fellowship grant, you must file a return only if the part of the grant that is not excludable from income, plus any other gross income you may have for the tax year, is \$3,300 or more (\$4,300 if you are 65 or older).

## Dependent Students

In determining whether you qualify as your parents' dependent, scholarships you receive are not included in determining total support if you are a full-time student. This includes the value of education, room, and board provided for you. For more information, see Publication 501, *Exemptions*.

If you may be claimed as a dependent by another for the tax year and you receive unearned income for the tax year, you must itemize deductions on Schedule A (Form 1040), if your unearned income is \$1,000 or more but your earned income is less than \$2,300 if single (\$1,700 of earned income if married filing a separate return).

If your earned income is **more** than your itemized deductions, you must increase your income by the **excess** of the zero bracket amount over your earned income.

If your itemized deductions are **more** than your earned income, you must increase your income by the **excess** of the zero bracket amount over your itemized deductions.

The zero bracket amount has already been allowed in figuring the tax shown in the Tax Table and Tax Rate Schedules. Because the zero bracket amount is already allowed, you must add the excesses mentioned earlier to your income to arrive at the proper income to determine the tax from the Tax Table or Tax Rate Schedules.

**Earned income** means wages, salaries, or professional fees and other amounts received as pay for personal services actually performed. It does **not** include dividends, interest, capital gains, and the taxable part of a scholarship or fellowship grant (other than amounts that represent pay for services performed).

The following examples show how you determine the unused zero bracket amount to add to your income.

**Example 1.** Anne Green is a degree candidate and received a nontaxable scholarship grant. Anne's parents contribute heavily to her support and for 1983 they may claim her as a dependent. For 1983, Anne had \$800 of income from a part-time job and also had \$1,500 interest income from savings account deposits. Anne's itemized deductions total \$450. The amount Anne must add back to her income is figured as follows:

|                              |         |
|------------------------------|---------|
| Zero bracket amount (single) | \$2,300 |
| Minus: Earned income         | 800     |
|                              | <hr/>   |
| Unused zero bracket amount   | \$1,500 |

**Example 2.** Bob Black, who is not a candidate for a degree, received a fellowship grant to conduct certain research. For 1983, Bob's mother is entitled to claim him as a dependent. In addition to his grant (\$400 a month for 12 months), Bob had \$3,000 dividend income (after the exclusion) and earned \$1,000 as a teaching assistant. Bob's itemized deductions total \$1,200. The amount Bob must add back to his income is figured as follows:

|                              |         |
|------------------------------|---------|
| Zero bracket amount (single) | \$2,300 |
| Minus: Itemized deductions   | 1,200   |
|                              | <hr/>   |
| Unused zero bracket amount   | \$1,100 |

## When to File

If you file on a calendar year basis, the due date for filing your return is April 15 following the end of your tax year. If you use a fiscal year (a year ending on the last day of a month other than December) the due date is the 15th day of the 4th month after the end of your fiscal year.

**Extensions of time to file.** If you are traveling or living abroad on April 15 and file a calendar year return, you are allowed an automatic extension of 2 months—to June 15—to file your return. If you use a fiscal year, you are allowed the same 2-month extension; that is, 5½ months after the end of your fiscal year. A request for an extension is not necessary.

**If you use this automatic 2-month extension,** you must attach a statement to your return saying that you were living or traveling outside the United States on the due date for filing your return. You **must pay interest on any unpaid tax from the due date** (April 15 if you file a calendar year return) to the date you pay the tax.

**Joint return.** If you and your spouse file a joint return, only one of you need be outside the United States on April 15 to take advantage of the automatic extension to June 15 for filing your tax return. You are treated as if you both were traveling or living outside the United States on April 15.

If you do not file a joint return and choose, instead, to file separate returns, only the spouse who was actually outside the United States on April 15 qualifies for the automatic extension.

**Form 2350, Application for Extension of Time to File U.S. Income Tax Return.** If you expect to receive a refund or owe no tax because you will qualify, on a date more than 2 months after the due date of your return, for an exclusion of income earned in a foreign country or of your foreign housing cost amount, you may want to get a further extension of time to file your income tax return. You may apply for the extension by filling out Form 2350, in duplicate, and sending it to the Internal Revenue Service Center, Philadelphia, PA 19255. You may also mail or hand carry Form 2350 directly to your local Internal Revenue Service representative or other Internal Revenue Service employee. Form 2350 must be filed on or before the due date for filing your return. If you file on a calendar year basis, the due date is April 15 (June 15 if outside the U.S. on April 15). You will receive an extension until after you qualify for these exclusions.

For further information on the exclusion of income earned in a foreign country or of your foreign housing cost amount, see Publication 54, *Tax Guide for U.S. Citizens and Resident Aliens Abroad*.

**Form 4868, Application for Automatic Extension of Time to File U.S. Individual Income Tax Return.** You may get an automatic 4-month ex-

tension of time to file your tax return by filing Form 4868. This 4-month extension is not in addition to the automatic 2-month extension if you are traveling or living outside the U.S., explained earlier. You must file Form 4868 by the due date for filing your return, as extended by the 2-month extension if you are outside the U.S. Clearly note across the top of the form "Taxpayer Abroad." In filling out Form 4868, you must make a tentative tax estimate for the year and pay in full any tax due with the application.

Any payment you made with the application for extension should be entered on Form 1040. You may not choose to have the Internal Revenue Service figure your tax if you use the extension of time to file.

If you underestimated the actual amount you owe, you will be charged interest on the unpaid amount. If the unpaid amount is more than 10% of your tax liability, you will be charged, in addition to interest, a failure to pay penalty of ½ of 1% of the tax due for each month or part of a month until you pay it.

**Form 2688, Application for Extension of Time to File U.S. Individual Income Tax Return.** Further extensions of the time to file, or any extension of the time to pay any tax due, are granted only under very unusual circumstances. If you need additional time to file, apply for the extension either in a letter or by filing Form 2688. Extensions beyond the 4-month automatic extension are not granted as a matter of course. You must show reasonable cause.

Except in undue hardship cases, an application for extension on Form 2688 will not be accepted until you have taken advantage of the automatic 4-month extension using Form 4868.

**Note.** Federal tax returns mailed by taxpayers in foreign countries are filed on time if they bear an official postmark dated no later than midnight of the due date, including any extensions.

## Where to File

If you are living in the United States, you should send your return to the appropriate Internal Revenue Service Center for the state in which you are located. See the addresses in the instructions to your federal tax return.

**Individuals living abroad.** If you are studying or teaching abroad under a grant, you should send your return and estimated tax payments to the Internal Revenue Service Center, Philadelphia, PA 19255.

**Fulbright grantees.** If you pay your U.S. income tax with nonconvertible foreign currency, you must file your return with the Internal Revenue Service Center, Philadelphia, PA 19255. You **must** attach to the return:

- 1) A copy of the certification discussed earlier, under *Payment of tax by Fulbright grantees*,
- 2) A detailed statement showing the allocation of tax attributable to amounts received in foreign currency, and
- 3) The rates of exchange used in determining your tax liability in U.S. dollars.

If a balance of tax due is attributable to amounts received in nonconvertible foreign currency, you may deposit the balance in nonconvertible foreign currency with a disbursing officer of the Department of State according to the procedures discussed in connection with the payment of estimated tax. You should attach the original receipt to your tax return.

**Additional information.** For more information about filing requirements, see Publication 54,

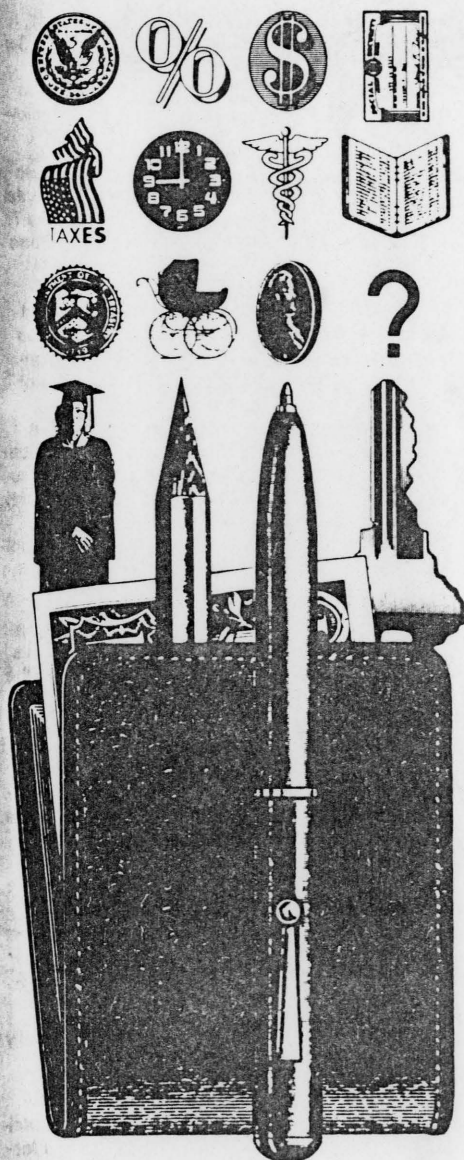


Department of the Treasury  
Internal Revenue Service

Publication 525  
(Rev. Nov. 83)

# Taxable and Nontaxable Income

For use in preparing  
1983 Returns



## Introduction

This publication discusses wages, salaries, and other compensation received for services as an employee. In addition, it discusses items of miscellaneous income, as well as items that are exempt from tax.

All income that is not specifically exempt is taxable. The following representative list shows the range of taxable income items.

|                    |                     |
|--------------------|---------------------|
| Alimony            | Gambling Winnings   |
| Annuities          | Hobby Income        |
| Awards             | Illegal Income      |
| Babysitting Income | Interest            |
| Back Pay           | Jury Duty Fees      |
| Barter Income      | Lottery Winnings    |
| Bonuses            | Mileage Allowance   |
| Breach of Contract | Military Pay        |
| Damages            | Notary Fees         |
| Business Income    | Partnership Income  |
| Commissions        | Pensions            |
| Compensation for   | Per Diem            |
| Personal Services  | Allowance           |
| Debts Forgiven     | Prizes              |
| Directors' Fees    | Rents               |
| Dividends          | Retirement Pay      |
| Election Precinct  | Rewards             |
| Officials' Fees    | Royalties           |
| Employees' Awards  | Salaries            |
| Employees' Bonuses | Severance Pay       |
| Estate and Trust   | Supplemental        |
| Income             | Unemployment        |
| Executors' Fees    | Benefits            |
| Fees               | Tips and Gratuities |
| Gain from Sale     | Travel Allowance    |
| of Property        | Wages               |

Although this publication discusses pension and annuity income, you may find that you need more information. Publication 575, *Pension and Annuity Income*, covers this subject in more detail. If you have investment income, Publication 550, *Investment Income and Expenses*, explains which types of investment income are taxable and which types are not taxable.

## Wages, Salaries, and Other Compensation

You must include everything you receive in payment for personal services in your gross income. This includes many so-called "fringe benefits" as well as wages, salaries, commissions, tips, and fees. You must report income in the form of goods or services at the fair market value of the goods or services you received.

**Recordkeeping.** You must keep accurate records of all your earnings that are not subject to withholding.

**Constructive receipt.** You constructively receive income when it is credited to your account, or is otherwise made available to you, even if you do not have physical possession of it.

**Advance commissions and other earnings.** If you receive advance commissions or other amounts for services to be performed in the future, and you are a cash method taxpayer, you must include these amounts in income in the year received. If you repay unearned commissions or other amounts later in the same year in which you received them, you reduce the amount includible in your income by the repayment. However, if you repay the unearned commissions or other amounts in a later tax year, you may deduct the repayment only as an itemized deduction on Schedule A (Form 1040).

**Withholding.** Amounts withheld from your pay for income and social security taxes or savings bonds are considered received by you. You must include them in your income in the year they were withheld. The same generally is true

of amounts withheld for pensions, insurance, union dues, and other assessments, discussed later in this publication.

If your employer uses your wages to pay your debts, or if your wages are attached or garnished, the full amount is considered received by you. You must include it in your income. You must also include in your income fines or penalties withheld from your pay.

**Social security tax.** If your employer pays your social security tax without deducting it from your gross wages, the amount paid for you is extra pay to you. You must include it in your gross income. Also, the payment is treated as wages for figuring social security tax and social security benefits. This treatment as social security wages does not apply to domestic workers in private homes, agricultural workers, or, until after 1983, certain state or local government employees.

**Medical insurance premiums,** including premiums for supplementary medical insurance (Medicare), paid for you, your spouse, and your dependents by your employer, or your former employer if you are retired, are not included in your income. Premiums paid by an employer, after an employee's death, for the benefit of a surviving spouse and dependents are also not taxable.

However, if you have the choice when you retire to receive continued coverage under your employer's group medical insurance plan, or to receive a lump-sum payment instead of this coverage, you must include the amount of the lump-sum payment in your gross income on line 7, Form 1040, line 6, Form 1040A, or line 1, Form 1040EZ, at the time you have the choice to receive it. If you choose continued coverage, you may deduct the amount you include in your income as a medical insurance premium subject to the rules for medical expense deductions, as explained in Publication 502, *Medical and Dental Expenses*.

**Group legal services plan.** Do not include in your income amounts paid by your employer for a qualified group legal services plan, and the value of benefits you receive under the plan.

**Dependent care assistance.** Do not include in your income amounts paid by your employer for dependent care assistance provided to you. Dependent care assistance means paying for or providing child care or disabled dependent care services to allow you to work. The amount you may exclude will be limited to your earned income (or your spouse's earned income, if less than yours). To qualify, the assistance must be provided under a separate written plan of your employer, which must not discriminate in favor of officers, owners, or highly paid employees, and must not pay more than 25% of its benefits for shareholders or owners. For this purpose, owners are those who own more than 5% of the stock or of the capital or profits interest of the employer. Your employer can tell you if your plan qualifies for the exclusion.

**Executive health program.** If an employer pays the expenses of one of its executives for a health reconditioning and health restoring service provided at a resort hotel or athletic club, the amount paid is additional compensation. It is included in the executive's gross income and must be reported on line 7, Form 1040, line 6, Form 1040A, or line 1, Form 1040EZ.

**Financial counseling fees** paid by a corporation for its executives are includible in the executives' gross income and must be reported on

**Disability payments** you receive under a government program as a substitute for unemployment compensation payments you would get if not for your disability are treated as unemployment compensation. Amounts you receive as workmen's compensation for injuries or sickness are not unemployment compensation and are not taxable.

**Trade readjustment allowances** under the Trade Act of 1974, airline deregulation benefits under the Airline Deregulation Act of 1978, and disaster unemployment assistance under the Disaster Relief Act Amendments of 1974 are unemployment compensation.

If you contribute to a governmental unemployment compensation program, and your contributions are not deductible, amounts you receive under the program are not included as unemployment compensation until you recover your contributions.

**Supplemental unemployment benefits** received from a company-financed fund are not unemployment compensation for this purpose. They are fully taxable as wages. Report them on line 7, Form 1040, line 6, Form 1040A, or line 1, Form 1040EZ.

**Fraudulently received unemployment compensation** is fully taxable on line 21, Form 1040.

**Amount to include in income.** You must report the total unemployment compensation you received during the year on line 20a, Form 1040, or line 9a, Form 1040A. However, you include in your gross income on line 20b, Form 1040, or line 9b, Form 1040A, the **lesser** of:

- 1) Your total unemployment compensation, or
- 2) Half the amount by which your adjusted gross income (before you figure the taxable part of your unemployment compensation), plus any deduction for a married couple when both work, any disability income exclusion, and your total unemployment compensation, is more than the base amount that applies to you.

In figuring the amount to include in income, reduce your total unemployment compensation by the amount of any overpayment you received during the year that you repaid in the same year. Use line B of the worksheet, shown later, to show the repayments.

**Your base amount is:**

- \$12,000, if you are single, or married but lived apart from your spouse for the entire tax year and do not file a joint return, or
- \$18,000, if you are married and file a joint return (this is a combined amount for both spouses), or
- Zero, if you are married, do not file a joint return, and did not live apart from your spouse for the entire tax year.

**Computation.** You may use the worksheet in your Form 1040 or Form 1040A instruction package to figure the amount of your unemployment compensation to include in your gross income.

**Example.** You are single and you file Form 1040A. Your total income for 1983 was \$11,000 in wages. You also received \$3,000 unemployment compensation. You use the worksheet in your Form 1040A instructions and figure the amount of your taxable unemployment compensation as follows.

Check only one box:

- ☒ a. Single—enter \$12,000 on line H below.
- ☐ b. Married filing a joint return—enter \$18,000 on line H below.
- ☐ c. Married not filing a joint return and lived with your spouse at any time during the year—enter -0- on line H below.
- ☐ d. Married not filing a joint return and DID NOT live with your spouse at any time during the year—enter \$12,000 on line H below.

|                                                                                                                                                                       |                |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|
| A. Write total unemployment compensation from Form(s) 1099-G. Also write this amount on line 9a, Form 1040A.                                                          | A. 3,000.00    |
| B. Write amount of any 1983 unemployment compensation payments repaid in 1983. Also write "repayment" and the amount in the space to the left of line 9a, Form 1040A. | B. -0-         |
| C. Subtract line B from line A. Write the result.                                                                                                                     | C. = 3,000.00  |
| D. Add lines 6, 7, and 8c, Form 1040A. Write the total.                                                                                                               | D. + 11,000.00 |
| E. Add lines C and D. Write the total.                                                                                                                                | E. = 14,000.00 |
| F. Write the amount, if any, from line 11a, Form 1040A, payments to an IRA.                                                                                           | F. -0-         |
| G. Subtract line F from line E. Write the result.                                                                                                                     | G. = 14,000.00 |
| H. Write: \$12,000 if you checked Box a or d above.<br>\$18,000 if you checked Box b above.<br>-0- if you checked Box c above.                                        | H. -12,000.00  |
| I. Subtract line H from line G. If zero or less, stop here and write -0- on line 9b, Form 1040A.                                                                      | I. = 2,000.00  |
| J. Divide the amount on line I by 2. Write the result.                                                                                                                | J. 1,000.00    |
| K. Write the smaller of line C or line J. This is the taxable part of your unemployment compensation. Also write this amount on line 9b, Form 1040A.                  | K. 1,000.00    |

**Compensation to be reported.** Unemployment compensation of \$10 or more paid to you during the calendar year will be reported to the Internal Revenue Service by the agency making the payments. You will be given a copy of Form 1099-G, *Statement for Recipients of Certain Government Payments*, showing the total unemployment compensation paid to you during the year by the agency. You should receive this form by the end of January for payments in the previous year.

**Estimated tax.** Because tax is not withheld on unemployment compensation, you may have to make estimated tax payments during the year.

**You must pay estimated tax** if you expect your 1984 estimated tax (generally balance due after withholding) to be \$400 or more and:

- 1) You expect to receive more than \$500 of income not subject to withholding, or
- 2) You expect your gross income to be more than:
  - \$20,000 if you are not married,
  - \$20,000 if you are married, you are entitled to file a joint return, and either you or your spouse does not receive any wages for the year,
  - \$10,000 if you are married, you are entitled to file a joint return, and both of you received wages for the year,

\$5,000 if you are married and are not entitled to file a joint return.

For more information on estimated tax, see Publication 505, *Tax Withholding and Estimated Tax*.

## Items Not Taxed

You generally should not report the following items on your return. Some of the items, however, are only partly excludable from income. A discussion of some of them follows the list.

- Accident and Health Insurance Proceeds
- "Black Lung" Benefits
- Casualty Insurance Proceeds
- Child Support Payments (see Publication 504)
- Cost-of-Living Allowances Paid to U.S. Government Employees Stationed Outside the United States
- Employment Agency Fees Paid Directly by You Employer
- Federal Employees' Compensation Act Payments
- Federal Income Tax Refunds
- Gifts, Bequests, and Inheritances
- Housing Allowance of Members of the Clergy (discussed previously)
- Interest on Tax-Free Securities
- Life Insurance Proceeds
- Meals and Lodging (discussed previously)
- Military Allowances (discussed previously)
- Payments to Beneficiary of Deceased Employee
- Payments to Dependents of Military Personnel
- Payments to Reduce Cost of Winter Energy Consumption
- Railroad Retirement Act Pensions (basic benefits but not supplemental annuities)
- Railroad Retirement Lump-Sum Payments
- Relocation Payments
- Scholarship and Fellowship Grants (see Publication 520)
- Social Security Payments
- Veterans' Benefits (discussed previously)
- Welfare Benefits
- Workmen's Compensation and similar payments

**Interest on state and local government obligations** is usually exempt from federal tax. For more information, see Publication 550, *Investment Income and Expenses*.

**Historic preservation grants.** You need not include in income any payment you receive after December 11, 1980, under the National Historic Preservation Act for restoring a historically important property.

**Scholarships and fellowship grants** may be entirely or partly excluded from gross income. The exclusion is limited, if you are not a candidate for a degree. Generally, you must include in gross income grants that do not qualify as scholarships or fellowships. See Publication 520, *Scholarships and Fellowships*.

**Foster parents.** If a state, a political subdivision or a tax-exempt child-placing agency makes payments to you as a foster parent solely to reimburse you for taking care of children placed in your home, and these payments are not more than your expenses, do not include the payments in your income. You may not deduct the expenses. However, if the payments are more

15 Jan. '85

Dear Mitch--

Thanks doubly--for the sound advice on handling my NEA \$\$, and for providing it so promptly.

all best,

5 Jan. '85

Dear Mitch--

Another tax problem, but this is the kind it's lovely to have. I've been awarded a National Endowment for the Arts fellowship for \$20,000, one of 49 "creative writers" to receive a fiction grant this year.

The perplexity is my usual one where the IRS is concerned, trying to understand what their version of language actually means. I've read IRS Publication 520, Scholarships and Fellowships--the Nov. '83 revision is the latest I could lay my hands on--and find on p. 1 the specific example: "An award made by the National Foundation on the Arts and Humanities, an independent government agency, to help an individual finish a novel in progress, qualifies as a fellowship grant because it allows the individual to pursue a program of research, interpretation, or original thought." So far so good: that's my case exactly. Then in reading on, I find the IRS version of grants-excluded-from-income veers into these constraints, p. 4: "The basic grant... is excluded from income up to \$300 multiplied by the number of months for which you received amounts under the grant during the tax year....The limit of \$300 a month applies only to the basic grant. The limit does not apply to amounts you receive incidental to the grant that are specifically designated to cover your expenses for travel, research, clerical help, or equipment."

As you'll see, Mitch, from the enclosed NEA paperwork--my application form and the notification of the award--the NEA quite logically "places no restrictions on how the fellowship may be used, but hopes the fellowship amount will enable writers to devote a full year to their work." Indeed, I do want to focus this \$20,000 onto the next year's work on a novel, and of course to exclude it from my income insofar as possible. My principal question is, do you feel I could justify this grant as excludable-from-income by allotting \$300 per month (\$3600 total for the 12 months of the grant period) to my general expenses as a writer and devoting the other \$16,400 to travel, research, clerical help and equipment? Or do you have some other approach to suggest?

This question has an immediate bearing on how I take the grant. If your research indicates all or most of the \$20,000 can be excluded from income, I'd stipulate the full sum at once. If I have to count any substantial portion of it into my taxable income, I might want to defer payments as the acceptance agreement provides, hmm?

Mitch, I'm sending a copy of this to Marshall Nelson just as a way to let him know I'm suddenly rich and he better mend his manners around me. And under separate cover I'm sending you a copy of English Creek; if you have to deal with my arcane tax problems, you might as well know their source.

all the best

CC: Marshall Nelson

LAW OFFICES OF  
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PLEASE REPLY TO SEATTLE OFFICE

January 9, 1985

Mr. Ivan Doig  
17021 10th Avenue N. W.  
Seattle, Washington 98177

Dear Ivan:

Congratulations on being awarded the National Endowment for the Arts Fellowship. It is certainly well deserved. Thank you for the copy of English Creek, although you must understand that it results in one less book sale.

As to the tax treatment of the award, I will first give you my conclusion and then the reason for it. I have assumed that you will treat the grant period as beginning on February 1, 1985, and ending on January 31, 1986. Accordingly, I suggest that you receive \$3,300 during 1985, (as early as possible in 1985) and \$300 during 1986. These amounts are excluded from your taxable income. The balance, \$16,400, you should schedule to receive as you expect to incur deductible expenses with regard to your writing, whether it is the novel discussed in the Fellowship Grant or any other appropriately deductible expenses. For example, if you expect to incur \$16,400 worth of deductible expenses during 1985, you should receive that entire sum as early as possible in 1985. If you don't expect to use a portion of the remaining amount of the grant (\$16,400) for business expenses, you should determine whether it is more beneficial to you to receive that amount in 1985 or 1986. You will be taxed on that amount in the year you receive it. You may, however, want to receive that amount earlier so that you can begin earning interest on the money.

The amount received in 1985 and 1986 in excess of the exclusion amount (the exclusion amount being \$3,300 in 1985 and \$300 in 1986) should be reported as income on

Mr. Ivan Doig  
January 9, 1985  
Page 2

your income tax return in the year received and should be considered income when you are preparing your estimated tax return. Depending on the method you use to avoid the penalty for underpayment of your estimated tax, you may be able to deduct expenses incurred in order to offset some of the income.

My analysis supporting the above recommendations is as follows. First, because you were required to file an application for the Fellowship, it is not excludable from income as a prize or award. IRC § 74(b)(1). A portion of the Fellowship, however, may be excluded as a fellowship grant. IRC § 117. I enclose a copy of both these sections of the Code.

An exclusion from income simply means that the amount received is not treated as income for any purpose whatsoever; it is not reported on your tax return nor is it counted as income for pension contribution purposes.

The Fellowship was not received because you are a candidate for a degree, therefore, you may only exclude an amount equal to \$300 multiplied by the number of months you receive the payments. Thus, you may exclude \$3,300 for the 11 months of the grant period in 1985 and \$300 for the one month of the grant period in 1986.

You may also exclude any portion of the Fellowship specifically applied for or granted to cover expenses for travel, research, clerical help, or equipment. Because neither your application nor the grant is specifically stated to be for any of these purposes, the amounts you receive in excess of \$3,300 in 1985 and \$300 in 1986 are not excluded from income. In other words, the \$16,400 will be income to you in the year you receive it. You may deduct from this income, however, any expenses of your trade or business.

I assume that you normally deduct your travel, research and clerical help, as well as such items as photocopying, postage and the like. There is a section of the Internal Revenue Code, IRC § 280, that would

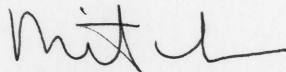
Mr. Ivan Doig  
January 9, 1985  
Page 3

require use of the depreciation method of deducting expenses incurred in connection with production of the book. We are of the view, however, that this section does not require that you limit your deductions to the depreciation method prior to the time you are reviewing proofs or other materials in connection with actual publication of the book. Until that time, you may deduct your expenses, as they are incurred.

Should you have any questions, please do not hesitate to contact me.

Very truly yours,

DAVIS, WRIGHT, TODD, RIESE & JONES

A handwritten signature in dark ink, appearing to read 'Mitchell', with a stylized flourish extending to the right.

Mitchell J. Olejko

MJO/jmn

cc: Mr. Marshall Nelson

## [Sec. 73(b)]

(b) TREATMENT OF EXPENDITURES.—All expenditures by the parent or the child attributable to amounts which are includible in the gross income of the child (and not of the parent) solely by reason of subsection (a) shall be treated as paid or incurred by the child.

## [Sec. 73(c)]

(c) PARENT DEFINED.—For purposes of this section, the term "parent" includes an individual who is entitled to the services of a child by reason of having parental rights and duties in respect of the child.

## [Sec. 73(d)]

(d) CROSS REFERENCE.—

For assessment of tax against parent in certain cases, see section 6201 (c).

## [Sec. 74]

**SEC. 74. PRIZES AND AWARDS.**

## [Sec. 74(a)]

(a) GENERAL RULE.—Except as provided in subsection (b) and in section 117 (relating to scholarships and fellowship grants), gross income includes amounts received as prizes and awards.

## [Sec. 74(b)]

(b) EXCEPTION.—Gross income does not include amounts received as prizes and awards made primarily in recognition of religious, charitable, scientific, educational, artistic, literary, or civic achievement, but only if—

(1) the recipient was selected without any action on his part to enter the contest or proceeding; and

(2) the recipient is not required to render substantial future services as a condition to receiving the prize or award.

## [Sec. 75]

**SEC. 75. DEALERS IN TAX-EXEMPT SECURITIES.**

## [Sec. 75(a)]

(a) ADJUSTMENT FOR BOND PREMIUM.—In computing the gross income of a taxpayer who holds during the taxable year a municipal bond (as defined in subsection (b) (1)) primarily for sale to customers in the ordinary course of his trade or business—

(1) if the gross income of the taxpayer from such trade or business is computed by the use of inventories and his inventories are valued on any basis other than cost, the cost of securities sold (as defined in subsection (b) (2)) during such year shall be reduced by an amount equal to the

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**Amendments:**

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## 4070

## 1954 Code—Subtitle A, Ch. 1B, Part III

## Amendments:

P.L. 97-34, § 302(b)(1) .....

P.L. 96-223, § 404(a) .....

## P.L. 96-223, § 404(a):

Amended Code Sec. 116 to read as above, effective for taxable years beginning after December 31, 1980 and before

Sec. as amended  
effective:

January 1, 1983. (P.L. 97-34, Act Sec. 302(b)(1), amended Act Sec. 404(c) of the Crude Oil Windfall Profit Tax Act of 1980, P.L. 96-223, by striking out "1983" and inserting "1982".)

## [Sec. 117]

## SEC. 117. SCHOLARSHIPS AND FELLOWSHIP GRANTS.

## [Sec. 117(a)]

(a) GENERAL RULE.—In the case of an individual, gross income does not include—

(1) any amount received—

(A) as a scholarship at an educational organization described in section 170(b)(1)(A)(ii),<sup>1</sup>

or

(B) as a fellowship grant,

including the value of contributed services and accommodations; and

(2) any amount received to cover expenses for—

(A) travel,

(B) research,

(C) clerical help, or

(D) equipment,

which are incident to such a scholarship or to a fellowship grant, but only to the extent that the amount is so expended by the recipient.

Source: New.

## Amendments:

P.L. 94-455, § 1901(b)(8) .....

Sec. as amended  
effective:

## P.L. 94-455, § 1901(b)(8):

Amended Code Sec. 117 by substituting "educational organization described in section 170(b)(1)(A)(ii)" for "educational institution (as defined in section 151(e)(4))". Effective for taxable years beginning after December 31, 1976.

<sup>1</sup> P.L. 93-483, § 4, as amended by P.L. 95-171, § 5, P.L. 95-600, § 161, and P.L. 96-167, § 9(d), provides as follows:

"(a) IN GENERAL.—Any amount received from appropriated funds as a scholarship, including the value of contributed services and accommodations, by a member of a uniformed service who is receiving training under the Armed Forces Health Professions Scholarship Program (or any other program determined by the Secretary of the Treasury or his delegate to have substantially similar

objectives) from an educational institution (as defined in section 151(c)(4) of the Internal Revenue Code of 1954) shall be treated as a scholarship under section 117 of such Code, whether that member is receiving training while on active duty or in an off-duty or inactive status, and without regard to whether a period of active duty is required of the member as a condition of receiving those payments.

"(b) DEFINITION OF UNIFORMED SERVICES.—For purposes of this section, the term 'uniformed service' has the meaning given it by section 101(3) of title 37, United States Code.

"(c) EFFECTIVE DATE.—The provisions of this section shall apply with respect to amounts received during calendar years 1973, 1974, and 1975 and in the case of a member of a uniformed service receiving training after 1975 and before 1981 in programs described in subsection (a), with respect to amounts received after 1975 and before 1985."

## [Sec. 117(b)]

(b) LIMITATIONS.—

(1) INDIVIDUALS WHO ARE CANDIDATES FOR DEGREES.—In the case of an individual who is a candidate for a degree at an educational organization described in section 170(b)(1)(A)(ii), subsection (a) shall not apply to that portion of any amount received which represents payment for teaching, research, or other services in the nature of part-time employment required as a condition to receiving the scholarship or the fellowship grant. If teaching, research, or other services are required of all candidates (whether or not recipients of scholarships or fellowship grants) for a particular degree as a condition to receiving such degree, such teaching, research, or other services shall not be regarded as part-time employment within the meaning of this paragraph.

(2) INDIVIDUALS WHO ARE NOT CANDIDATES FOR DEGREES.—In the case of an individual who is not a candidate for a degree at an educational organization described in section 170(b)(1)(A)(ii), subsection (a) shall apply only if the condition in subparagraph (A) is satisfied and then only within the limitations provided in subparagraph (B).

## Sec. 117

(A) **CONDITIONS FOR EXCLUSION.**—The grantor of the scholarship or fellowship grant is—

(i) an organization described in section 501(c)(3) which is exempt from tax under section 501(a),

(ii) a foreign government,

(iii) an international organization, or a binational or multinational educational and cultural foundation or commission created or continued pursuant to the Mutual Educational and Cultural Exchange Act of 1961, or

(iv) the United States, or an instrumentality or agency thereof, or a State, or a possession of the United States, or any political subdivision thereof, or the District of Columbia.

(B) **EXTENT OF EXCLUSION.**—The amount of the scholarship or fellowship grant excluded under subsection (a) (1) in any taxable year shall be limited to an amount equal to \$300 times the number of months for which the recipient received amounts under the scholarship or fellowship grant during such taxable year, except that no exclusion shall be allowed under subsection (a) after the recipient has been entitled to exclude under this section for a period of 36 months (whether or not consecutive) amounts received as a scholarship or fellowship grant while not a candidate for a degree at an educational institution described in section 170(b)(1)(A)(ii).

Source: New.

**Amendments:**

**Sec. as amended effective:**

P.L. 94-455, § 1901(b)(8),  
1901(c) .....

P. L. 87-256, § 110(a) ..... 1-1-62

**P.L. 94-455, § 1901(b)(8), (c):**

Amended Code Sec. 117(b) by substituting "educational organization described in section 170(b)(1)(A)(ii)" for "educational institution (as defined in section 151(e)(4))" in paragraphs (1) and (2). Effective for taxable years beginning after December 31, 1976.

Also, § 1901(c) struck out "a Territory," after "a State," with the same effective date.

**P. L. 87-256, § 110(a):**

Amended Code Sec. 117(b)(2)(A) to read as above. Prior to amendment, it read as follows:

"(A) **Conditions for exclusion.**—The grantor of the scholarship or fellowship grant is an organization described in section 501(c)(3) which is exempt from tax under section 501(a), the United States, or an instrumentality or agency thereof, or a State, a Territory, or a possession of the United States, or any political subdivision thereof, or the District of Columbia."

Effective for taxable years beginning after 1961.

**[Sec. 117(c)]**

(c) **FEDERAL GRANTS FOR TUITION AND RELATED EXPENSES NOT INCLUDABLE MERELY BECAUSE THERE IS REQUIREMENT OF FUTURE SERVICE AS FEDERAL EMPLOYEE.**—

(1) **IN GENERAL.**—If—

(A) an amount received by an individual under a Federal program would be excludable under subsections (a) and (b) as a scholarship or fellowship grant but for the fact that the individual is required to perform future service as a Federal employee, and

(B) the individual establishes that, in accordance with the terms of the grant, such amount was used for qualified tuition and related expenses,

gross income shall not include such amount.

(2) **QUALIFIED TUITION AND RELATED EXPENSES DEFINED.**—For purposes of this subsection—

(A) **IN GENERAL.**—The term "qualified tuition and related expenses" means—

(i) tuition and fees required for the enrollment or attendance of a student at an institution of higher education, and

(ii) fees, books, supplies, and equipment required for courses of instruction at an institution of higher education.

(B) **INSTITUTION OF HIGHER EDUCATION.**—The term "institution of higher education" means an educational institution in any State which—

(i) admits as regular students only individuals having a certificate of graduation from a high school, or the recognized equivalent of such a certificate,

(ii) is legally authorized within such State to provide a program of education beyond high school,

(iii) provides an educational program for which it awards a bachelor's or higher degree, provides a program which is acceptable for full credit toward such a degree, or offers a program of training to prepare students for gainful employment in a recognized health profession, and

(iv) is a public or other nonprofit institution.

(3) **SERVICE AS FEDERAL EMPLOYEE.**—For purposes of this subsection, service in a health manpower shortage area shall be treated as service as a Federal employee.

Source: New.

**Amendments:**

P.L. 96-541, § 5(a)(1) .....

**Sec. as amended effective:**

P.L. 96-541, § 5(a)(1):

Added Code Sec. 117(c), effective for taxable years beginning after December 31, 1980.

[Sec. 118]

**SEC. 118. CONTRIBUTIONS TO THE CAPITAL OF A CORPORATION.**

[Sec. 118(a)]

(a) **GENERAL RULE.**—In the case of a corporation, gross income does not include any contribution to the capital of the taxpayer.

Source: New.

[Sec. 118(b)]

(b) **CONTRIBUTIONS IN AID OF CONSTRUCTION.**—

(1) **GENERAL RULE.**—For purposes of this section, the term "contribution to the capital of the taxpayer" includes any amount of money or other property received from any person (whether or not a shareholder) by a regulated public utility which provides electric energy, gas (through a local distribution system or transportation by pipeline), water, or sewerage disposal services if—

(A) such amount is a contribution in aid of construction,

(B) where the contribution is in property which is other than electric energy, gas, steam, water, or sewerage disposal facilities, such amount meets the requirements of the expenditure rule of paragraph (2), and

(C) such amounts (or any property acquired or constructed with such amounts) are not included in the taxpayer's rate base for rate-making purposes.

(2) **EXPENDITURE RULE.**—An amount meets the requirements of this paragraph if—

(A) an amount equal to such amount is expended for the acquisition or construction of tangible property described in section 1231(b)—

(i) which was the purpose motivating the contribution, and

(ii) which is used predominantly in the trade or business of furnishing electric energy, gas, steam, water, or sewerage disposal services,

(B) the expenditure referred to in subparagraph (A) occurs before the end of the second taxable year after the year in which such amount was received, and

(C) accurate records are kept of the amounts contributed and expenditures made on the basis of the project for which the contribution was made and on the basis of the year of contribution or expenditure.

(3) **DEFINITIONS.**—For purposes of this section—

(A) **CONTRIBUTION IN AID OF CONSTRUCTION.**—The term "contribution in aid of construction" shall be defined by regulations prescribed by the Secretary; except that such term shall not include amounts paid as customer connection fees (including amounts paid to connect the customer's line to an electric line, a gas main, a steam line, or a main water or sewer line and amounts paid as service charges for starting or stopping services).

(B) **PREDOMINANTLY.**—The term "predominantly" means 80 percent or more.

(C) **REGULATED PUBLIC UTILITY.**—The term "regulated public utility" has the meaning given such term by section 7701(a)(33); except that such term shall not include any

**Sec. 118**

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Source: New.

**Amendments:**

P.L. 95-600, § 36

P.L. 94-455, § 21

P.L. 95-600, 3644

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Source: New.

**Amendments:**

P.L. 96-589, § 21

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NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

March 18, 1985

Mr. Ivan Doig  
17021 10th Avenue, NW  
Seattle, WA 98177

Dear Mr. Doig:

The Wang-writers are, even as I write, on the loading dock at Wang headquarters in Lowell, MA. Senior staff at the Endowment have decided that I must have all of your signed acceptances (see enclosed agreement) back at the Endowment before the machines can be shipped. So please sign and return immediately. This is a "weakest link" scenario. Please don't be a weak link.

Also, do not be alarmed by the legal document. Lawyers concern themselves with the worst possible things that can happen, more or less regardless of likelihood. It is highly unlikely that any of these machines will break, and if something does go wrong after the warranty period it will not be the electronics, which are virtually indestructible, but a moving part. You can always take a malfunctioning printer, for example, into the shop for repair as you would a typewriter. Wang will include a list of service locations in your area with the papers you get with the machine. Any cost to you should be minimal. My advice is, if you live in an extremely remote area, you might consider accepting their service agreement and paying for it. Otherwise not.

You may have to ship the machine in about a year (save the boxes), and then again you might not. A number of proposals are pending with Wang, and I have high hopes, but we won't know for nine or ten months. Worst case is you'll have to ship, and you'll have to pay for it. A conservative strategy would be to set a little money aside (say three hundred dollars) for all of this - possible repairs plus shipping.

Please respond by return mail. Accept my apologies for the delay. Dickens was right about the law.

Sincerely,

*Frank Conroy*

Frank Conroy  
Director - Literature Program

1 April '85

Dear Frank Conroy--

Following the dictates of Murphy's Law, the Wang agreement form must have arrived in my accumulating mail the day after my wife and I left for a week in Montana. I have now signed it as fast as my hand will move. Again, your perseverance with this project is much appreciated.

best regards

Also, do not be alarmed by the legal document. Lawyers concern themselves with the worst possible things that can happen, more or less regardless of likelihood. It is highly unlikely that any of these machines will break, and if something does go wrong after the warranty period it will not be the electronics, which are virtually indestructible, but a moving part. You can always take a malfunctioning printer, for example, into the shop for repair as you would a typewriter. Wang will include a list of service locations in your area with the papers you get with the machine. Any cost to you should be minimal. My advice is, if you live in an extremely remote area, you might consider accepting their service agreement and paying for it. Otherwise not.

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Sincerely,

Frank Conroy  
Director - Literature Program

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

AGREEMENT BETWEEN  
NEA & Ivan Doig

The National Endowment for the Arts has received a gift from the Wang Corporation consisting of new word-processing equipment. The Endowment is prepared to make available to you one Wang-writer 5424-D on a loan basis in connection with your Literature Fellowship grant. That grant, # 51-5211-0053, will be amended to include the following terms and conditions upon the Agency's receipt of a counter-signed copy of this letter. The terms and conditions of this loan to you, "the borrower", are as follows:

1. The National Endowment for the Arts, "the lender", agrees to loan one Wang-writer word-processing unit to the borrower for a period of one year from April 15, 1985. The lender will arrange for direct shipment of this equipment to the borrower, from Wang Laboratories in Boston, Massachusetts. The lender will not be responsible for any delays or other problems involved in this shipment.

2. Service and up-keep costs with respect to the borrowed equipment are not included under the terms of this loan. Wang provides a 90-day warranty with each of these machines. The borrower agrees to make any repairs necessary after the expiration of the warranty period at his/her own expense, and to keep the equipment in good operating condition throughout the period of the loan. It is explicitly understood and agreed that the lender will not be liable for and will not reimburse the borrower for the costs of any such necessary repairs. Moreover, the borrower undertakes to keep the equipment in good operating condition and to deliver the equipment to the lender in good operating condition at the end of the loan period.

3. It is expressly understood and agreed that neither the lender nor the federal government nor any of its employees shall have any liability whatsoever for the operation, malfunctioning, repair costs, or consequent or direct damages arising from the operation or non-operation of this equipment during the time of the loan period or from delays in the shipment or arrival date of the equipment.

This stipulation of non-liability shall be construed as a knowledgeable and complete waiver on the part of the borrower of any and all liability the lender or the federal government might otherwise have had with respect to any aspect of this loan of equipment. By his/her signature below, the borrower further acknowledges his/her understanding that participation in this equipment lending program is entirely voluntary and that a fellowship recipient's non-participation in the program will have no effect whatsoever on any other aspect of his/her Literature Program grant.

4. The borrower agrees to re-package and ship the loaned equipment at his/her own expense at the conclusion of the loan period to any address in the continental United States provided to the borrower by the lender. Such shipment shall be by carrier specified by the lender and shall bear appropriate insurance.

The Endowment is pleased to be able to make this equipment available to you during your fellowship year. If the above terms and conditions are acceptable to you, please counter-sign the original of this letter and return it promptly to the Literature Program. We will then arrange for immediate direct shipment to you.

Agreed and Accepted:

\_\_\_\_\_  
Peter J. Basso (date)  
Director of Administration  
National Endowment for the Arts

Ivan Doig 1 April 1985  
Ivan Doig (date)

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

FROM: Frank Conroy  
Mary MacArthur  
(202) 682-5451

FOR IMMEDIATE RELEASE

NATIONAL ENDOWMENT FOR THE ARTS ANNOUNCES

1985 FELLOWSHIPS FOR CREATIVE WRITERS

The National Endowment for the Arts has announced 100 fellowship grants (49 in prose, and 51 in poetry) to creative writers. Francis S. M. Hodsoll, Chairman of the Endowment, made the announcement following recommendations of the Literature Program Advisory Panel. The Panel advises the National Council on the Arts on policy and grants in the field of contemporary literature.

Fellowships for Creative Writers are awarded to published writers of exceptional talent to enable them to set aside time for writing, research, or travel. Poets and writers of prose (including fiction, and other creative prose) may apply for the 1986 fellowship from January 1 through March 1, 1985. Applications in these three genres will be accepted each year. FY 86 application guidelines can be obtained by contacting the Literature Program. FY 87 guidelines will be available in September 1985. The postmark deadline for applications from translators is January 10, 1985.

The panelists who made final recommendations for this round of prose fellowships were: Alice Adams, CA; David Bradley, PA; Stanley Elkin, MO; Ivy Goodman, DC; Tim O'Brien, MA; Walker Percy, LA; Elizabeth Tallent, NM; and Geoffrey Wolff, RI.

The panelists who made final recommendations for this round of poetry fellowships were: Gwendolyn Brooks, IL; Robert Creeley, NY; Rita Dove, AZ; Roland Flint, MD; Philip Levine, CA; Sharon Olds, NY; Alberto Rios, AZ; Charles Simic, NH; and Peter Stitt, TX.

Fellowship recipients are listed on the back of this sheet.

POETRY

ARIZONA  
Norman E. Dubie, Tempe  
Steve Orlen, Tucson  
CALIFORNIA  
Marilyn Mei Ling Chin, Vallejo  
Thomas W. Clark, Berkeley  
Robert B. Grenier, Berkeley  
Juan F. Herrera, San Francisco  
Steve M. Kowit, San Diego  
James A. Krusoe, Santa Monica  
Robert Mezey, Claremont  
Michael Palmer, San Francisco  
Dennis M. Schmitz, Sacramento  
Arthur Vogelsang, North Hollywood  
COLORADO  
William Tremblay, Ft. Collins  
CONNECTICUT  
Margaret F. Gibson, Preston  
FLORIDA  
Debora Greger, Gainesville  
David K. Kirby, Tallahassee  
IOWA  
Robert P. Dana, Mt. Vernon  
William K. Knott, Iowa City  
KENTUCKY  
Ai Ogawa, Lexington  
LOUISIANA  
Sandra B. Alcosser, Baton Rouge  
MARYLAND  
Michael S. Weaver, Baltimore  
MASSACHUSETTS  
Frank L. Bidart, Cambridge  
Linda K. Gregerson, Somerville  
Allen R. Grossman, Lexington  
Jane R. Miller, Provincetown  
Franz P. Wright, Boston  
MICHIGAN  
Faye Kicknosway, Bloomfield  
MINNESOTA  
David A. Mura, Minneapolis  
MISSOURI  
Mona Van Duhn Thurston, St. Louis  
NEW HAMPSHIRE  
Cleopatra Mathis, West Lebanon  
NEW JERSEY  
Toi M. Derricotte, Essex Fells  
Brigid Kelly-Madonick, Phillipsburg  
Mekeel McBride, Princeton  
NEW YORK  
Michael P. Burkard, Brooklyn  
Marilyn Hacker, New York  
Hugh Seidman, New York  
David F. Weiss, Penn Yan  
C.K. Williams, Brooklyn  
NORTH CAROLINA  
Robert A. Hedin, Winston-Salem  
OHIO  
David Baker, Gambier  
OREGON  
Thomas P. Crawford, Cloverdale  
Sandra J. McPherson, Portland  
PENNSYLVANIA  
James B. Daniels, Pittsburgh  
Patricia A. Dobler, Pittsburgh  
Anthony R. Petrosky, Pittsburgh  
TEXAS  
Gerald P. Burns, Dallas  
Daryl E. Jones, Lubbock  
Michael E. Pettit, Austin  
VIRGINIA  
Cornelius R. Eady, Sweet Briar  
Michael Ryan, North Garden  
WASHINGTON  
Paula L. Jones, Seattle

PROSE

ARIZONA  
Paul West, Tucson  
CALIFORNIA  
R. C. Day, Arcata  
John L'Heureux, Stanford  
Joanne M. Meschery, Truckee  
CONNECTICUT  
Jessica L. Auerbach, Ridgefield  
Hans Koning, Fairfield  
FLORIDA  
William C. Wiser, Key Biscayne  
HAWAII  
Robert Onopa, Kailua  
ILLINOIS  
James McManus, Winnetka  
KANSAS  
Jonathan Holden, Manhattan  
LOUISIANA  
Lee M. Grue, New Orleans  
MARYLAND  
Joyce Kornblatt, Bethesda  
Tova Reich, Chevy Chase  
MASSACHUSETTS  
Andre J. Dubus, Bradford  
Norman Kotker, Northampton  
Maris Nichols, Pittsfield  
Jayne Anne Phillips, Jamaica Plain  
Russell G. Vliet, North Adams  
MISSISSIPPI  
Ellen Douglas, Jackson  
NORTH CAROLINA  
Joe Ashby Porter, Durham  
NEW JERSEY  
Sara A. McAulay, Mountain Lakes  
NEW YORK  
Paul Auster, Brooklyn  
Joe David Bellamy, Canton  
Harold Brodkey, New York City  
Jerome Charyn, New York City  
Laurie E. Colwin, New York City  
Raymond Federman, Eggertsville  
Allan Gurganus, New York City  
William L. Herrin, Ithaca  
Oscar Hijuelos, New York City  
Rebecca Kavalier, New York City  
David A. Leavitt, New York City  
Tom McDonough, New York City  
Gloria Naylor, Hollis  
Lynn Sharon Schwartz, New York City  
Linda Svendsen, New York City  
Tobias A. Wolff, Syracuse  
OHIO  
Lee K. Abbott, Cleveland  
Ross A. Feld, Cincinnati  
PENNSYLVANIA  
Yong Ik Kim, Pittsburgh  
Toby Olson, Philadelphia  
RHODE ISLAND  
Robert Coover, Providence  
TEXAS  
Phillip Lopate, Houston  
UTAH  
Francois A. Camoin, Salt Lake City  
Ronald F. Carlson, Salt Lake City  
VIRGINIA  
Anthony V. Ardizzone, Norfolk  
VERMONT  
Craig S. Nova, West Dover  
WASHINGTON  
Ivan Doig, Seattle  
James A. Heynen, Port Townsend

# Preface

1

## Statement of the National Council on the Arts on Goals and Basic Policy of the National Endowment for the Arts

The National Endowment for the Arts, an independent agency of the federal government, was created in 1965 to encourage and assist the nation's cultural resources. The Endowment is advised by the National Council on the Arts, a presidentially appointed body composed of the Chairman of the Endowment and 26 distinguished private citizens who are widely recognized for their expertise or interest in the arts. The Council advises the Endowment on policies, procedures, and programs, in addition to making recommendations on grant applications.

This statement of the goal of the National Endowment for the Arts, its role and responsibilities in the artistic life of the nation, is rooted in certain fundamental convictions.

These include the belief that there is a response to the world which may be termed aesthetic awareness, a distinctive perception of the aesthetic dimension of our physical and social environment.

This perception is unique to humankind and has existed as a fundamental part of all human societies from the earliest times. It is through the various arts that this perception of the world is sharpened, enlivened, expressed, and developed as a celebration of life in all its forms.

Cultivation of this awareness is a societal good as it quickens the experience of life and enhances its quality. Thus, the condition of the arts is an appropriate concern of the people and hence a proper concern of government. In recognition of this fact, the National Endowment for the Arts was created.

It is not the intention of this statement to define "art." The term is to be understood in its broadest sense; that is, with full cognizance of the pluralistic nature of the arts in America, with a deliberate decision to disclaim any endorsement of an "official" art and with a full commitment to artistic freedom.

*The goal of the Endowment is the fostering of professional excellence of the arts in America, to nurture and sustain them, and equally to help create a climate in which they may flourish so they may be experienced and enjoyed by the widest possible public.*

Within this goal there are five basic policies which include the following:

### I. Individual Creativity and Excellence

To foster creative effort by individual artists:

- A. through support for individuals, including non-institutional ensembles, of high artistic talent and demonstrated commitment to their field within the arts;
- B. through support of training and development of individual artists.

### II. Institutional Creativity and Excellence

To foster creative effort and the development of excellence in the arts in America:

- A. through support of institutions for projects and productions of substantial artistic significance, originality, and imagination;
- B. through development of staff resources and through support of service organizations that provide technical and informational assistance to artists and institutions for the pursuit and achievement of standards of professional excellence in the arts.

(Continued on next page)

**Statement of the  
National Council on the Arts on  
Goals and Basic Policy of the  
National Endowment for the Arts,  
continued**

**III. The Living Heritage**

To preserve the artistic birthright of present and future generations of Americans by supporting survival of the best of all art forms which reflect the American heritage in its full range of cultural and ethnic diversity.

**IV. Making the Arts Available**

To insure that all Americans have a true opportunity to make an informed, an educated choice to have the arts of high quality touch their lives so that no person is deprived of access to the arts by reason of:

- Geography
- Inadequate income
- Inadequate education
- Physical or mental handicaps
- Social or cultural patterns unresponsive to diverse ethnic group needs.

**V. Leadership in the Arts**

With responsiveness to the needs of the field, to provide leadership on behalf of the arts:

- A. through advocacy and cooperation with other governmental agencies, on all matters relating to the arts;
- B. through advocacy with private institutions to stimulate increasing support for the arts from the private sector;
- C. through exploration of effective ways in which the arts may be used to achieve desirable social ends;
- D. through enlargement of the public's knowledge, understanding, and appreciation of the arts.

In carrying out these policies, reliance on the tested principle of review by peer panels is critical. To draw upon the judgment and experience of individual artists and other professionals in the arts—particularly those on the National Council, its committees, and the Endowment panels—is essential to establishing policies and making informed decisions in support of the arts.

The principle that financial support from the Endowment be matched by non-federal monies is also central to the manner in which these policies are carried out. While strongly affirming the value of the matching principle, the Endowment should give careful attention to the needs of developing arts groups of special merit which may not be able initially to adhere fully to the matching principle but are otherwise deemed worthy of support.

Information about the Endowment and its programs is contained in the Endowment's *Guide to Programs* which is available from:

Public Information  
National Endowment for the Arts  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506

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## Introduction

The Literature Program of the National Endowment for the Arts assists individual creative writers of excellence or promise, encourages wider audiences for contemporary literature, and helps support nonprofit organizations that foster literature as a professional pursuit.

Grants cover a broad range of literary activities, from the traditional to the innovative, and aid individuals and organizations at various stages of development.

The Endowment is concerned with supporting the highest standards of quality, encouraging the best writing that reflects the diversity of the American experience in its entirety, and aiding the development of creativity in the field. The Literature Advisory Panel welcomes applications from minority artists and organizations and applications for projects involving previously under-served constituencies.

### We Fund

#### Individuals

Fellowships are available to published creative writers (including translators) of exceptional talent. Fellowships are awarded only to U.S. citizens or permanent residents of the United States.

#### Organizations

In addition, grants are available to nonprofit, tax-exempt organizations of the highest artistic level and of national or regional significance that:

- Publish, distribute, or promote volumes of poetry, fiction, plays, and other creative prose by contemporary writers. Organizations publishing primarily plays or other theater-related material should apply to the Theater Program (see page 23).
- Publish journals of contemporary creative literature.
- Sponsor residencies for writers.
- Promote and develop audiences for contemporary creative writing.
- Provide services to writers.

### We Do Not Fund

- Commercial presses and magazines.
- Student publications.
- Organizational newsletters.
- Regular curricula of educational institutions.
- Completion of college or graduate degrees.
- Faculty salaries.
- Journalism.
- Scholarly writing.
- Creation of new organizations.
- Purchase of capital goods and equipment.
- Construction.
- Vanity or self-publication.

If you decide to apply for a fellowship, full instructions appear in the fellowship section. If you decide to apply for a project grant, consult both the general instructions on how to apply (beginning on page 25) and the special application requirements which appear in many sections. These requirements tell what supporting material you should enclose with your application. Do not send the material separately. Your application will be reviewed according to the process described on page 7. Applications must be post-marked by the category deadline date: no exceptions will be made.

If you need help with your application, write or phone:

Literature Program  
National Endowment for the Arts  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506  
202/682-5451

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**Legal Requirements**

The Endowment may support only those organizations that meet the legal requirements on page 24.

If a qualified organization does not have the appropriate legal status, a nonprofit organization with that status usually may apply on that group's behalf. Such an organization must agree to sponsorship and must submit the application. The applicant organization must work closely with the group on whose behalf it is applying and must undertake full, accurate accounting of and full legal responsibility for the ways in which grant funds are spent. If you have any questions in this area, please contact the Literature Program.

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**Scope of Projects**

Start-up money is not available; no organization should anticipate receiving funding before having established a credible track record.

Organizations may request assistance to strengthen existing programs or to develop previously supported projects. Though the Endowment welcomes the vitality of new programs and activities, do not plan new projects which are beyond your means, or which cannot be sustained without continued Endowment funding.

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**Matching Funds**

Grants to organizations may be used to pay up to half the cost of any project. Organizational grantees must match funds awarded to any project on at least a one-to-one basis.

Fellowships to individuals are awarded on a non-matching basis.

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**Continuing Support**

Panelists annually review all applications on their merits and in competition with other applications in the same category. An award granted one year does not imply Endowment support in subsequent years. Grants are not renewable.

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**Final Reports**

At the end of the grant period, the Endowment requires final reports from all grantees. If you receive a grant, complete instructions on final reporting will accompany the grant letter. Grantees who fail to submit final descriptive and final expenditure reports that are due are ineligible to apply for future funding.

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**Note on Publications**

The National Endowment for the Arts urges grantees who produce books or other publications to take advantage of the free cataloging service of the Cataloging-in-Publication Division of the Library of Congress.

Cataloging-in-Publication provides publishers with the cataloging data to be printed in the book. Having this data in the book speeds the library cataloging process and gets the book into immediate circulation—to the benefit of author, publisher, and reader.

For procedural information contact:

Library of Congress  
Cataloging-in-Publication Division  
Washington, D.C. 20540  
202/287-6372

In addition, for information on industry standard numbers for indexing books and serial publications, grantees may wish to contact:

International Standard Book Number Agency  
1180 Avenue of the Americas  
New York, N.Y. 10036  
212/764-3384

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**Note on Copyright**

If you need information on how to apply for copyright, or if you want forms for filing, contact:

U.S. Copyright Office  
Library of Congress  
Washington, D.C. 20559  
202/557-8700

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After applications are received, they are checked for completeness by the Literature Program staff and then reviewed by the Literature Advisory Panel, a rotating committee of experts. Following panel review, the National Council on the Arts makes recommendations to the Chairman of the National Endowment for the Arts for final decision. Applicants are then notified.

Please do not seek information on the status of your application. You will be notified in accordance with the Application Calendar inside the front cover of these guidelines.

When notified of receipt of a grant, applicants may request full or partial payment, depending on the nature and schedule of the activity. Details will accompany the grant award letter.

All inquiries about grants and application procedures should be directed to the Literature Program.

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**Review Criteria**

In reviewing applications for project support, advisory panelists consider the following factors:

- Literary merit of the proposed project.
- Potential impact of the project and the applicant's ability to carry it out.
- Evidence that the applicant has budgeted appropriately for the project.
- General fiscal and organizational responsibility of the applicant.
- Completeness and clarity of the application package.

Non-project fellowships are reviewed on the basis of the literary quality of the manuscript submitted.

## Fellowships

### Taxability of Fellowships

Fellowships enable published creative writers and translators of exceptional talent to set aside time for writing, research, or travel, and generally to advance their careers.

The Internal Revenue Code provides that certain fellowships to individuals who are not candidates for degrees are tax deductible, but only up to a certain amount and for a limited period of time. The Endowment cannot advise you about the deductibility of all or any portion of a fellowship, should one be awarded to you. Advice should be obtained from your own tax counselor or local Internal Revenue Service office.

A pamphlet entitled "Tax Information for U.S. Scholars" is generally available at any Internal Revenue Service office. The booklet might be helpful in preparing an application for a fellowship.

### Fellowships for Poets and Fiction/ Other Creative Prose Writers

#### Eligibility

You are eligible to apply in Poetry if, since January 1, 1979, you have published:

- twenty or more poems in five or more literary journals, anthologies, or publications which regularly include poetry as a portion of their format, or
- a volume of 48 or more pages of poetry.

You are eligible to apply in Fiction if since January 1, 1974, you have published:

- at least five short stories, works of short fiction, or excerpts from novels in two or more literary journals, anthologies, or publications which regularly include fiction as a portion of their format, or
- a volume of short fiction or a collection of short stories, or
- • a novel or novella.

You are eligible to apply in Other Creative Prose if since January 1, 1974 you have published:

- at least five creative articles or essays of the highest literary quality, on any subject, which have appeared in two or more literary journals, anthologies, or publications that regularly include creative prose of this quality as a regular portion of their format, or
- a volume of creative essays, criticism of contemporary literature, or other creative prose.

You may not use self-publication or vanity press publication to meet the eligibility requirements; however, such work may be submitted as the manuscript sample to be considered by the panel.

You may apply for a creative writing fellowship only once a year, and you must establish your eligibility in the genre in which you apply.

In addition, you may not apply for a creative writing fellowship and a translation fellowship in the same year.

You are not eligible to apply in this cycle if you have received a fellowship since January 1, 1981.

#### Grant Amount

Fellowships are \$20,000 in Poetry, Fiction, and Other Creative Prose. (For translation fellowships, see page 11.)

#### Deadline and Announcement Dates

Applications will be accepted between January 1, 1984 and March 1, 1984. Do not send applications before January 1, 1984. Applications must be postmarked on or before March 1, 1984.

Receipt of your application will be acknowledged. Notices of approval and rejection will not be sent before December 1984.

(Continued on next page)

Your application package must include the required number of copies of each of the items listed below:

1. Application Form

Complete and return **three copies of the Individual Grant Application Form NEA-2** (Rev.). One blank form can be found at the back of this booklet. The following items on the application form may require clarification:

- Name: Applicants using pen names must list their legal name first on the application. All transactions with the Endowment must be made using the legal name.
- Category of Support: Include the category ("Fellowships") and the genre ("Poetry," "Fiction," or "Other Creative Prose").
- Period of Support Requested: A fellowship must be scheduled to begin between December 1984 and December 1985.
- Description of Proposed Activity: No project description is necessary.
- Career Summary or Background: In the space provided, include a listing of the specific published works which establish your eligibility. Note the titles, publishers, and publication dates. (Please underline the titles of books.)

2. Manuscript Material

Your application must include clearly reproduced copies of one of the following manuscript samples of work written within the past five years.

- Five copies of 20 pages of poetry in typescript; or
- Five copies of a minimum of 20 to a maximum of 30 pages (5,000 to 7,500 words) of short fiction, short stories, or other creative prose in typescript; or
- Five copies of a novel excerpt not to exceed a maximum of 50 pages of typescript, double spaced.

Each copy of the manuscript material submitted should contain a first page which lists the legal name of the applicant and the work(s) submitted. The name of the applicant must appear on each page of each copy of the submission.

Because Literature panelists must read a large number of manuscripts in a limited amount of time, we require your help in submitting materials in the proper form. Manuscript material must be legible, clearly reproduced, and properly collated. Photocopies and clear carbons are acceptable, but do not send onionskin copies. Do not try to cram as much material as possible per manuscript page.

Sample copies cannot be returned. Be sure to keep a copy of what you send.

3. Application Acknowledgment Card

Self-address and include with your other application materials the application acknowledgment card which appears inside the back cover of these guidelines.

Send all required materials under one cover to:

Grants Office/LIT FEL  
National Endowment for the Arts  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506

(Continued on next page)

Fellowships for Poets and Fiction/  
Other Creative Prose Writers,  
Special Application Requirements,  
continued

Important Information About  
Fellowships for Poets and Fiction/  
Other Creative Prose Writers

Use Registered, First Class mail. Do not use Special Delivery or Special Handling. If you apply near the deadline, please allow us more time to return your acknowledgment card. We strongly recommend that you send materials "return receipt requested," which will serve as your notification (and postmark proof that the materials have reached the Endowment's Grants Office.

The following are answers to some of the most commonly asked questions about fellowships for creative writers:

1. In order to be eligible to apply, you must meet the eligibility requirements by the deadline date. Commitments for future publication do not fulfill the requirements.
2. You may receive a Literature Program Fellowship more than once; however, you may not apply to this round of fellowships if you have received a Literature Program fellowship since January 1, 1981, even if you received the fellowship in a genre other than the one in which you intend to apply.
3. You may submit only one application for a Literature Program fellowship this year.
4. The manuscript submission must be in the genre in which you establish your eligibility. (If you receive a fellowship, however, you will not be limited to writing in that genre.)
5. You may submit previously published work, unpublished work, or work in progress; however, manuscript submissions must be in typescript or clear photocopies of typescript.
6. Absolutely no changes or additions will be accepted in the manuscript once it has been submitted.
7. An applicant's work will be evaluated up to the maximum number of pages allowable in the category. Do not send excess pages, as they will not be read by the panelists.
8. The manuscript should be representative of your best recent work. It is the primary criterion on which your application will be judged. Choose your manuscript sample carefully.
9. Financial or other kinds of need, geographical location of the applicant and other information not relevant to artistic excellence are not criteria for receipt of a fellowship.
10. We cannot accept collaborative works or joint applications. Fellowships are individual grants.
11. Only the names of the fellowship winners will be announced. The names of rejected applicants are kept confidential.

**If you have questions about the Guideline instructions or application procedures, please call the Literature Program.**

**Failure to follow the Guideline instructions or failure to send a complete application with all materials under one cover may mean that an application will not be considered by the panel.**

Fellowships are available to published translators of creative literature to enable them to set aside time for specific translation projects from other languages into English. Translations should be of the highest quality.

Preference will be given to translators who have published original creative work and to projects for translations of work of intrinsic literary value from languages not commonly translated. We seek to encourage translations from languages insufficiently represented in English translation.

#### Eligibility

You are eligible to apply if, by the date of application, you have:

- published a translation of a novel or of a volume of 50 or more pages of fiction or poetry, or a book-length translation of a work of literary merit, or
- published a total of 50 pages of translations of creative literature in literary magazines, anthologies, or books.

Applications will be accepted from individuals only. (See also page 13, number 4.)

You are not eligible to apply if you have received a Literature Program fellowship since January 1, 1981. In addition, you may not apply for a translation fellowship and a creative writing fellowship in the same year. If you apply this year in translation, however, you may apply next year in creative writing.

Individuals interested in the translation of plays should not apply here, but should contact the Endowment's Theater Program.

#### Grant Amounts

Fellowships for translators are for \$8,000 or \$16,000, depending upon the length and scope of the project. You must specify one of these two amounts on the application form. Fellowships generally will be awarded for the amount requested or not at all.

#### Deadline and Announcement Dates

Applications will be accepted between November 1, 1983 and January 10, 1984. Do not send applications before November 1, 1983. Applications must be postmarked on or before January 10, 1984.

Receipt of your application will be acknowledged. Notices of approval and rejection will not be sent before September 1, 1984.

#### Special Application Requirements

Your application package must include the required number of copies of each of the items listed below:

##### 1. Application Form

Complete and return **three copies** of the Individual Grant Application Form NEA-2 (Rev.). One blank form can be found at the back of this booklet. The following items on the form may require clarification:

- Name: Applicants using pen names must list their legal name first on the application. All transactions with the Endowment must be made using the legal name.
- Category of Support: Include the category ("Fellowships") and the genre ("Translations").
- Period of Support Requested: A fellowship should be scheduled to begin between October 1984 and October 1985.
- Description of Proposed Activity: In the space provided, briefly describe the material you wish to translate, including author(s), title(s), language, and length of material. In addition, explain why it is important that the work be translated.

(Continued on next page)

Proposed projects should be for creative translations of published literary material from any language into English only. Material to be translated should be of interest for its literary value and quality. Priority will be given to projects for translation of work not previously translated.

- **Career Summary or Background:** In the space provided, include a listing of the specific published translations which establish your eligibility. Note the titles, publishers, number of pages per publication, and publication dates.

## 2. Resumes

- **Translator's resume:** Attach to your application **five copies** of your resume (not to exceed three pages). Indicate any time spent in the country of the language to be translated and any previous cooperation (or commitment for future cooperation) with the author(s) of the original work. Priority will be given to those applicants who have a proficiency in the language, a familiarity with the culture, and an extensive knowledge of the author whose work will be translated.
- **Author(s)' resume:** Also attach **five copies** of a brief resume (not to exceed two pages) of the author(s) of the work you wish to translate. List the existing English translations of the author's work, indicate whether the author has been translated into any languages other than English, and whenever possible, cite reviews of the book in the original language.

## 3. Manuscript Material

Your application must include five copies, clearly reproduced, of a sample of not more than 15 pages of your translation. Your sample should be drawn from the same literary work(s) or the same author(s) you propose to translate during the fellowship period. You must also include five copies, clearly reproduced, of those portions of the original work which your sample translation renders.

Be sure that your legal name appears on the first page of each copy of the manuscript material submitted.

Because Literature Program panelists must read a large number of manuscripts in a limited amount of time, we require your help in submitting materials in the proper form. Manuscript material must be legible, clearly reproduced, and properly collated. Photocopies and clear carbons are acceptable, but please do not send onionskin copies. Do not try to cram as much material as possible per manuscript page.

Sample copies cannot be returned. Be sure to keep a copy of what you send.

## 4. Application Acknowledgment Card

Self-address and include with your other application materials the application acknowledgment card which appears on the back cover of these guidelines.

Send all required materials under one cover to:

Grants Office/LIT FEL  
National Endowment for the Arts  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506

Use Registered, First Class mail. Do not use Special Delivery or Special Handling. If you apply near the deadline, please allow us more time to return your acknowledgment card. We strongly recommend that you send materials "return receipt requested," which will serve as your notification (and postmark proof) that the materials have reached the Endowment's Grants Office.

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Fellowships for Translators,  
continued  
Copyright Information

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You must be able to obtain permission to translate the work specified in your application. If you are recommended for a translation fellowship, monies will not be released until the Program receives verification of rights in the form of: 1) a photocopy of the copyright notice for the original work; and 2) a photocopy of a document of consent for translation signed by the holder of the copyright, or verification that the material to be translated is in the public domain. We strongly urge that you ascertain the availability of rights before you apply.

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Important Information About  
Fellowships for Translators

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The following are answers to some of the most commonly asked questions about fellowships for translators:

1. In order to be eligible to apply, you must meet the eligibility requirements by the deadline date. Commitments for future publication do not fulfill the publication requirements.
2. You may receive a Literature Program fellowship more than once; however, you may not apply to this round of fellowships if you have received a Literature Program fellowship since January 1, 1981, even if you received the fellowship in a genre other than Translation.
3. Translation fellowships are offered every year. You may apply for either a translation or a creative writing fellowship in any given year. If you apply this year in Translation, you may not apply this year in Poetry, Fiction, or Other Creative Prose.
4. We cannot accept joint applications. Fellowships are individual grants. However, you may use a translation fellowship to work on a collaborative project, if your application so indicates. If you apply to work on a collaborative project, you must submit a statement of agreement signed by your collaborator. If your sample translation is from a collaborative project, you must designate the portions translated by your collaborator.
5. The sample translation should be from the same work (or author) as the one you propose to translate during the fellowship period.
6. Absolutely no changes or additions will be accepted in the project, resumes, or manuscript once they have been submitted.
7. Your manuscript and resumes will be evaluated up to the maximum number of pages allowable. Do not send excess pages, as these will not be read by the panelists.
8. Translation fellowships are judged on the merit of the proposed project, on the literary quality of the sample translation submitted, and on the experience and credentials of the translator.
9. Only the names of the fellowship winners will be announced. The names of rejected applicants are kept confidential.

**If you have questions about the Guideline instructions or application procedures, please call the Literature Program.**

**Failure to follow the Guideline instructions or failure to send a complete application with all materials under one cover may mean that an application will not be considered by the panel.**

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**Senior Fellowships**

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Senior Fellowships are offered only once every two years. Nominations will not be accepted this year. Please write or call the Literature Program next year for additional information.

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## Literary Publishing

Grants in this category provide assistance to the nation's noncommercial literary journals, to presses which publish contemporary creative writing of the highest quality, including translations, and to nonprofit projects for the distribution of contemporary creative literature. Through these grants, the Literature Program hopes to further the art of creative writing, foster a greater appreciation of poetry, fiction, literary essays and criticism, as well as literary translation, and provide access to published creative literature.

Several types of grants are awarded: Assistance to Literary Magazines, Small Press Assistance, and Distribution Grants.

### Assistance to Literary Magazines

These grants are awarded for publication projects. Examples include:

- Production, design, and related costs of issues.
- Payments to authors and contributors for their work.
- Efforts to improve distribution and to increase readership.
- Purchase of technical assistance.
- Development of local and private sources of financial support.

#### Eligibility

Literary magazines which have published at least three issues in the two years prior to the application deadline may apply. State arts agencies may apply on behalf of literary magazines in their states (one application per magazine). Also, individual literary magazine editors may receive matching fellowships.

Review journals which include as a substantial portion of their regular format reviews and discussions of contemporary literature and literary publications are eligible to apply in this category.

Magazines dedicated to special viewpoints or directed toward special audiences are eligible for grants only if they publish substantial amounts of contemporary creative writing or literary reviewing. We do not support literary supplements to organizational newsletters.

Magazines which publish primarily plays and other theater-related material are not eligible here, but should apply to the Theater Program.

**For former grantees, all final or interim reports, due on previous Literature Program grants must be submitted to maintain eligibility.**

Because funds are limited, the panel will give priority to meritorious applicants who did not receive funding in the previous year and to magazines of high literary and production quality which require developmental assistance.

#### Grant Amounts

In general, grants will range between \$2,000 and \$10,000. Grants are awarded on the condition that at least 10% of grant funds received be earmarked for writers.

Applicants should assess their needs carefully. In reviewing the amounts requested, the Literature Panel considers the frequency of publication, circulation, size and format of the magazine, sources of revenue, and other financial circumstances. Contact the Literature Program if you have any questions concerning the amount of your request. In general, grants will be awarded for the amount requested or not at all.

The Literature Program Advisory Panel recognizes the high costs of publishing prose. Applications for funds for fiction and other creative prose issues will be given careful consideration.

Grants may be used to pay only such direct costs as royalties, printing, binding, paper, supplies, proofreading, editing, postage, distribution, and promotion.

Endowment funds may not be used to pay for travel or entertainment.

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Assistance to Literary Magazines,  
continued  
Matching Funds

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Applicants are encouraged to match grants with cash, including anticipated sales and subscriptions. While in-kind contributions, such as the services of publishing staff, outside editorial assistance, use of facilities, and materials may be used as match, no grant should be matched entirely with in-kind contributions. The Literature Program prefers that all grants over \$5,000 be matched in cash on at least a dollar for dollar basis.

State and local arts agencies may provide nonfederal funds for a full or partial match.

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Deadline and Announcement Dates

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Applications must be postmarked no later than August 10, 1984 for projects scheduled to begin after May 1, 1985. Notices of approval or rejection will not be sent before April 1985.

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Special Application Requirements

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Describe on the application form complete plans and budget information for the project you wish to undertake with Endowment funds. If you are applying for support for publication costs of issues, include print runs, formats, and other specific activities, such as distribution and promotion programs, to be done in conjunction with publication. If you are applying for projects other than the publication of issues, such as technical assistance or developmental activities, describe all activities and related costs. All applications must contain information about current circulation (paid, unpaid, and promotional), editorial and other staff, the year the magazine was founded, and the number of issues published to date.

All applicants may attach to the application form up to two pages of supporting material which, in order to put the Endowment-supported project into context, should include a description of your publishing plans (including complete editorial, distribution, promotion, and development information), and overall budget figures for the entire year for which support is requested.

In addition, enclose with your application two copies of each of the three most recent issues of your magazine. Applications not accompanied by sample issues will be considered incomplete and may be returned.

Please note that we are unable to return sample issues submitted with an application. Contact the Literature Program before submitting rare or out-of-print samples.

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**Small Press Assistance**

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Grants in this category provide assistance to the nation's noncommercial literary small presses and to university and college presses with a substantial track record of publishing contemporary creative literature of the highest quality.

Grants may be used to assist the publication, promotion, and distribution of books and anthologies of contemporary creative writing and translation, to implement organizational development plans, to purchase technical assistance, and to secure continuing local and private sources of financial support.

The Program does not fund reprints of titles supported under previous grants.

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Eligibility

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Small, nonprofit, tax-exempt presses, and university and college presses, which have published at least four volumes (of 48 pages or more each) of fiction, poetry, plays, or other creative prose in the past three years may apply. Books of 40,000 or more words will count as the equivalent of two volumes. State arts agencies may apply on behalf of small presses in their states, one application per press. Also, small press editors may receive matching fellowships.

Presses publishing primarily plays or other theater-related material are not eligible here, but should apply to the Theater Program.

**For former grantees, all final or interim reports due on previous Literature Program grants must be submitted to maintain eligibility.**

Because funds are limited, the panel will give priority to meritorious applicants who did not receive funding in the previous year.

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Small Press Assistance,  
continued  
Grant Amounts

Grants ranging from \$2,000 to \$12,000 are available to all presses which meet the eligibility requirements. Grants ranging from \$12,000 to \$25,000 are available only to presses which publish six or more volumes of 48 or more pages each year. Grants are awarded on the condition that the author(s) of an Endowment-supported publication receive a minimum of 10 percent of the sales income in cash (or the equivalent in copies) as at least partial payment of royalties.

The Literature Advisory Panel urges applicants to consider carefully the amount requested. In general, grants will be awarded for the amount requested or not at all.

The Literature Panel recognizes the high costs of publishing prose. Careful consideration will be given to presses which plan to publish novels, short stories, or other creative prose.

Grants may be used to pay only such direct costs as royalties, typesetting, design, printing, binding, paper supplies, proofreading, editing, postage, distribution, and promotion.

Endowment funds may not be used to pay administrative salaries, rent, equipment, or travel. Nor may they be used to pay costs of self-publication or vanity press projects. In addition, presses may not use Endowment funds to pay costs of publishing books by faculty or staff members of their institutions.

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Matching Funds

Applicants are encouraged to match grants with cash, including anticipated sales. While in-kind contributions such as the services of publishing staff, outside editorial assistance, use of facilities, and materials may be used as part of the match, no grant should be matched entirely with in-kind contributions. The Literature Program prefers that all grants over \$7,500 be matched in cash on at least a one-to-one basis.

State and local arts agencies may provide nonfederal funds for a full or partial match.

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Deadline and Announcement Dates

Applications must be postmarked no later than September 13, 1984 for projects scheduled to begin after May 1, 1985. Notices of approval or rejection will not be sent before April 1985.

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Special Application Requirements

Describe on the application form complete plans and budget information for the project you wish to undertake with Endowment funds. Include tentative titles, authors, formats, press runs, promotion and distribution plans, and any other relevant information. Contact authors before listing them, and indicate which writers have agreed to publication. Note the year the press was founded and the number of books published to date.

All applicants may attach to the application form up to two pages of supporting material which, in order to put the Endowment-supported project into context, should include a description of your publishing plans (including complete editorial, distribution, promotion, and development information) and overall budget figures for the entire year for which support is requested.

As examples of past work, enclose one copy each of four books published since January 1, 1981, and three copies of your current catalogue or brochure. Also include records of copies printed, copies sold, and royalties paid for at least three of the books you submit. Applications not accompanied by sample volumes and records will be considered incomplete and may be returned. Books submitted as part of an application will not be returned. Please do not submit rare or expensive samples without first consulting the Program.

Note: The Program expects that there will be a signed contract between writer and publisher, a copy of which must accompany grantees' final reports, and that when a book is published with Endowment funds, copyright shall reside with the authors contributing to the funded publications unless expressly transferred in writing by the author(s) to the publisher of the work.

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Grants in this category assist projects that increase public access to works of contemporary literature of the highest quality. Grants may be used in a variety of ways, including:

- Assisting in the distribution of works of contemporary literary value.
- Maintaining availability of contemporary works of high literary merit which otherwise would be lost. (Grants for this kind of project will be awarded only to applicants with extensive experience in distribution and promotion.).
- Increasing community and audience involvement.
- Implementing organizational long-range plans, and developing local and private sources of income for the distribution of literary materials.

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Eligibility

Nonprofit distribution organizations with tax-exempt status may apply. Distributors must promote, warehouse, fulfill orders for, and sell literary publications. If a qualified organization lacks the appropriate legal status, a nonprofit organization with that status must be found to act as sponsor before applying.

A magazine or press wishing to promote or distribute only its own work is not eligible for this type of grant, but may apply under "Assistance to Literary Magazines" or "Small Press Assistance."

**For former grantees, all final or interim reports due on previous Literature Program grants must be submitted to maintain eligibility.**

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Grant Amounts

Grants will range between \$3,000 and \$50,000. Previous grant recipients are required to show in their applications increased self-sufficiency or support from other sources, particularly income from sales.

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Matching Funds

Applicants are encouraged to match grants with cash and to include in their budget cash salaries for key personnel. In addition, in-kind contributions (such as the services of staff, use of facilities, and materials) may be designated as part of the match; however, no grant may be matched entirely with in-kind contributions. State arts agencies may provide nonfederal funds for a full or partial match.

Donated publications may not be designated as matching contributions. The Literature Advisory Panel urges applicants to purchase the publications they distribute.

State and local arts agencies may provide nonfederal funds for a full or partial match.

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Deadline and Announcement Dates

Applications must be postmarked no later than September 13, 1984 for projects to begin after May 1, 1985. Notices of approval or rejection will not be sent before April 1985.

Before applying, interested organizations must contact the Literature Program.

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Special Application Requirements

If after contacting the Literature Program you decide to apply, you must send with your application an outline of no more than five pages, including, in the following order:

1. A brief history of the organization's experience with distribution.
2. Resumes for key personnel.
3. A description of your short-term objectives and long-range plans (if relevant).
4. A description of your strategy for getting books off your shelves and into the hands of readers.
5. A description of the process used to select project participants and materials to be distributed.
6. Number of titles, number of presses, and terms of payment for materials used in the project.
7. Budgetary information and plans for the entire year for which support is requested.
8. Unit sales figures for the previous fiscal year.
9. A statement on how you plan to evaluate your project.

(Continued on next page)

Previous recipients of grants in this category should submit specific project evaluations and data on the use of funds (including total volumes sold, number of presses involved, and net and gross sales tabulations) expended in the most recent 12 month period.

Criteria for support in this category will include strong emphasis on the level of earned income, the number of presses or magazines served by the organization, the quality of the services provided, and the literary quality of the work distributed.

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## Audience Development

19

These grants are designed to promote and develop audiences for contemporary creative writing of the highest quality. Three types of grants are awarded: Residencies for Writers, Assistance to Literary Centers, and Audience Development Project Grants.

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### Residencies for Writers

Grants in this category support residencies for published writers of poetry, fiction, creative essays and other creative prose; performance poets; and translators.

Through its support of residencies, the program aims to:

- Introduce creative writers to varied communities in many areas of the country.
- Develop new audiences for contemporary writers in their own communities.
- Assist writers, particularly those just achieving recognition, in establishing new sources of income.

The Literature Advisory Panel gives preference to high quality projects that:

- Provide extended residencies for writers.
- Establish new residencies or commissions.
- Support readings outside large urban centers and in communities traditionally underserved.

Those interested in the production of commissioned works should contact the appropriate Endowment program (Theater, Media Arts, or Opera-Musical Theater) for additional information.

Generally, festivals and conferences will not be supported.

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#### Eligibility

Grants are available to nonprofit, tax-exempt organizations, including state arts agencies, colleges, universities, libraries, museums, art centers, hospitals, prisons, radio and television stations, film projects, and other professional and community organizations. Elementary and secondary schools are not eligible. Theaters, radio stations, and television stations are eligible only for residencies for authors of poetry, fiction, and other creative prose. (Nonprofit professional theaters interested in residencies for playwrights should consult the Artistic Associates category of the Theater Program.)

An organization may submit only one application each year in this category. Though co-sponsorship of residencies is encouraged, only one organization may act as legal applicant. Applicant organizations are strongly encouraged to cooperate with other organizations in their locale in planning and scheduling residencies.

Organizations previously funded by the Literature Program are expected to demonstrate increasing support from sources other than the Endowment.

**For former grantees, all final or interim reports due on previous Literature Program grants must be submitted to maintain eligibility.**

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#### Grant Amounts

Organizations may request up to \$10,000. In most cases, grants will be for less.

Residency grants usually are given in the amount requested or not at all. The amount requested must not exceed the writers' fees, cost of travel, and per diem expenses.

The Literature Panel expects the payment of professional level fees to writers. Preference will be given to applicants who provide a portion of the writers' fees from funds other than those granted by the Endowment.

Grants will not be awarded to supplement or replace faculty or staff salaries.

(Continued on next page)

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## Deadline and Announcement Dates

Grants must be matched at least one-to-one by the sponsoring organization. State and local arts agencies may provide nonfederal funds for a full or partial match.

Applications must be postmarked no later than December 2, 1983, for residencies scheduled to begin after September 1, 1984. Notices of approval or rejection will not be sent before July 1984.

## Special Application Requirements

Section IV. of the Organization Grant Application Form must list:

- Writers being considered for residencies. Indicate which writers you have contacted and which have agreed to participate. (The Literature Panel urges that you contact all writers before listing them.)
- A brief description of the residency activities.
- Anticipated location of residencies.
- Potential local sponsors, sites, and audiences.

Do not use additional pages for the information listed above.

All applicants must submit a one-page supplemental information sheet which contains:

1. Brief publishing history of each writer being considered for this residency.
2. If you have previously conducted residencies, a list of writers who participated in your most recent season. (Lack of experience, by itself, will not exclude an applicant from consideration for a grant.)

In addition, if tape, video, film, or audio recording are planned, you must submit with your application a notice of the terms of participation, distribution, and use of the material produced. Recordings of any kind may not be made without the written agreement of the writer, a copy of which should be sent to the Literature Program.

If you intend to commission work, you must enclose a statement of terms of agreement with the writer.

**Assistance to Literary Centers**

These grants assist community based, non-commercial literary centers which offer to the public a wide variety of activities contributing to the long-term growth and development of the literary community and its audiences.

Grants are awarded for the primary activities of these centers, which must include most of the following: providing meeting space and use of other facilities to creative writers; providing public access to contemporary literary publications, collections, and resource materials; presenting contemporary literary works through readings, performances, exhibits, and shows; presenting a regular program of residencies and workshops; offering instruction and guidance in printing, design techniques, and word processing; and offering technical and professional assistance.

Other literary organizations which do not offer a wide variety of activities, but which primarily sponsor reading series and residencies, should consult the "Residencies for Writers" guidelines on page 19.

The Literature Advisory Panel welcomes applications from centers involving previously under-served constituencies.

## Eligibility

Literary centers which have had IRS-determined tax-exempt status and permanent facilities for at least two years, and which have professional staffs may apply. Centers which are not primarily literary or which serve a variety of art forms are not eligible here, but should consult the Inter-Arts Program guidelines.

Regional branches of national organizations, libraries, writers' colonies, service organizations, and centers part of or affiliated with colleges or universities are not eligible in this category. Membership organizations are eligible only if their activities and facilities are open to a diverse public.

(Continued on next page)

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Assistance to Literary Centers,  
Eligibility,  
continued

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Grantees in this category generally will not be eligible for support in other Literature Program categories.

**For former grantees, all final or interim reports due on previous Literature Program grants must be submitted to maintain eligibility.**

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Grant Amounts

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Organizations may request up to \$50,000. In most cases, grants will be for less. First-time applicants should limit their requests to under \$10,000. Organizations requesting the maximum amount must demonstrate realistic plans for fund raising, staff development, and other organizational strengthening. Grant monies may not be used to purchase equipment costing more than \$500 or facilities of any kind.

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Matching Funds

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Grants should be matched in cash on at least a one-to-one dollar basis. Preference will be given to organizations which match on a two-to-one or three-to-one cash basis. Literary centers should have a broad base of local, state, and/or regional public and private support. Endowment funds should supplement, not replace, other means of support.

When completing the application form, be sure your budget covers your organization's total projected activities. Also indicate the specific uses for which Endowment funds are requested.

State and local arts agencies may provide nonfederal funds for a full or partial match.

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Deadline and Announcement Dates

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Applications must be postmarked no later than January 18, 1984 for projects scheduled to begin after October 1, 1984. Notices of approval or rejection will not be sent before October 1984.

Before applying, interested organizations must contact the Literature Program.

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Special Application Requirements

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If after contacting the Program you decide to apply, you must send with the application form up to five pages of additional material, including:

- A brief history of your organization, an overview of current activities, and documentation of community support.
- Staffing pattern and personnel qualifications.
- Complete description of plans for artistic activities (readings, performances, workshops, residencies, exhibits, et cetera), including a list of proposed participants or a list of those who have participated in the past year.
- Organizational plans (e.g. technical assistance, fund raising, staff development) for the period of support for which funds are requested. (Please indicate which activities are new and which are ongoing.).
- Detailed overall budget for the most recently completed fiscal period.

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**Audience Development Projects**

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A few grants are awarded for a variety of projects, including:

- Cooperative literary promotion projects.
- Regional small press bookfairs, primarily those outside large urban areas.
- Travelling exhibits of literary works.
- Permanent exhibits of literary works.
- Projects which distribute review materials, such as syndicated review networks.
- Other innovative projects, in print or other media, which promote literature or literary publishing.

We do not support literary supplements to organizational newsletters.

The Literature Advisory Panel recommends that poets, fiction writers, critics, and editors be given serious consideration for employment on these projects and that key personnel be paid cash salaries.

The Panel also urges organizations to make outright purchases of publications whenever possible. Applicants are encouraged to show community involvement and financial support from sources other than the Endowment.

(Continued on next page)

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Audience Development Projects,  
continued  
Eligibility

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Grant Amounts

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Matching Funds

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Deadline and Announcement Dates

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Special Application Requirements

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Nonprofit organizations with tax-exempt status may apply.

**For former grantees, all final or interim reports due on previous Literature Program grants must be submitted to maintain eligibility.**

In general, grants will range between \$2,000 and \$20,000 and will not exceed half of the cash costs of the project.

Applicants are encouraged to match grants with cash and to include in their budgets cash salaries for key personnel. In addition, in-kind contributions may be designated as part of the match. However, no grant may be matched entirely with in-kind contributions.

State arts agencies may provide nonfederal funds for a full or partial match.

Applications must be postmarked no later than January 18, 1984, for projects scheduled to begin after October 1, 1984. Notices of approval or rejection will not be sent before October 1984.

Applicants must include with their application form up to four pages of additional material, including:

- Resumes for key personnel.
- A list of participants and terms for participation.
- Planning and budgetary information for the entire year during which support is requested.
- History of the organization and its experience in promotion.

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## Professional Development

Professional Development grants are awarded to a limited number of national or organizations which provide professional assistance to creative writers and a limited number of unique literary projects not eligible for support in other categories.

These grants are awarded to groups whose primary function for several years has been to provide assistance to contemporary creative writers or to sponsor literary programs.

Grants are also awarded to nonprofit, tax-exempt organizations for projects not covered under any other category of support of the Literature Program. These must conform to the spirit of Literature Program guidelines by being responsive to contemporary creative writing and the needs of writers. Projects which are eligible for support in other categories may not apply to the Professional Development category. Very few grants will be made in this category.

Interested organizations must consult the Literature Program before applying.

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## Other Programs of Interest

Those Endowment programs that may be of particular interest to individuals involved in the literature field are described briefly below. If you are interested in contacting any of the following programs, call the number provided or write:

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(Appropriate Program Name)

National Endowment for the Arts  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506

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### Theater

The Theater Program offers fellowships for playwrights and for translators of dramatic works. Theater companies that are current grantees of the Endowment's Theater Program may apply under the Artistic Associates category for residencies for playwrights. (202/682-5425)

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### Challenge Grants

Challenge Grants are designed to help arts institutions broaden the base and increase the level of contributed support from non-federal sources. Organizations receiving Challenge Grants must match every federal dollar with at least three dollars from other sources. Matching funds must be from new sources or represent increased giving from former donors. Applicants are expected to have comprehensive, long-range institutional development plans and fundraising strategies at the time of application. (202/682-5436)

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### Expansion Arts

The Expansion Arts Program supports professionally-directed arts organizations of high artistic quality which are deeply rooted in and reflective of the culture of a minority, inner city, rural, or tribal community. (202/682-5443)

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### Inter-Arts Program

The Inter-Arts Program assists arts projects and organizations which involve two or more arts disciplines and have national or regional impact. This includes presenting organizations, artists' colonies, service organizations, and interdisciplinary arts projects. (202/682-5444)

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### International Exchange Fellowships

Five fellowships for work and study in Japan are awarded each year to American artists in various disciplines. Fellowships are awarded to outstanding mid-career practicing artists who show promise of becoming leaders in their field. They cover six- to nine-month residencies in Japan. (202/682-5563)

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### Media Arts: Film/Radio/Television

The Media Arts Program offers assistance to individuals and non-profit organizations involved in film, video, radio, and television. (202/682-5452)

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### Music

The Composer category of the Endowment's Music Program offers fellowships to composers and their collaborators, including poets and other creative writers. (202/682-5445)

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### Office for Special Constituencies

The Office for Special Constituencies assists individuals and nonprofit organizations in making arts activities accessible to older adults, disabled and institutionalized populations. As part of its advocacy and technical assistance efforts, model project guidelines are developed with Endowment programs to encourage projects that demonstrate innovative ways to make the arts accessible. Please contact the Office concerning model project guidelines, technical assistance materials relating to accessibility, or for assistance in developing accessible programs. (202/682-5531)

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## Application Information for Organizations

### Legal Requirements

By law, the National Endowment for the Arts may support only those organizations that:

- Are tax-exempt.<sup>1</sup> Organizations qualifying for this status must meet the following criteria:
  - (1) No part of net earnings may benefit a private stockholder or stockholders;
  - (2) Donations to the organization must be allowable as a charitable contribution under Section 170(c) of the Internal Revenue Code of 1954, as amended. A copy of the IRS determination letter for tax-exempt status or of the official document identifying the applicant organization as a unit of either state or local government must be submitted with each application.
- Comply with Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and, where applicable, Title IX of the Education Amendments of 1972. Title VI and Section 504 bar discrimination on the basis of race, color, national origin, or personal handicap in federally assisted projects. Title IX prohibits discrimination on the basis of sex in federally assisted education programs and activities. You must file an "Assurance of Compliance" form with the Grants Office of the National Endowment for the Arts. A form is provided at the back of these guidelines.
- Compensate professional personnel, laborers, and mechanics on Arts Endowment supported projects at no less than prevailing minimum compensation as defined by the Secretary of Labor in parts 3, 5, and 505 of Title 29 of the Code of Federal Regulations. A copy of these regulations is available from the Endowment's Grants Office upon request.

<sup>1</sup>Generally speaking, in American Samoa, Guam, the Northern Mariana Islands, and the U.S. Virgin Islands, U.S. tax laws have an application similar to that in the United States. However, in the Commonwealth of Puerto Rico, owing to special income exemptions, the application differs. Nevertheless, in all these areas arts organizations should be aware of their need to obtain tax-exempt status in order to qualify for Endowment support. Applications and inquiries concerning this matter may be made to the Internal Revenue Service's Exempt Organization Office, 31 Hopkins Plaza, Baltimore, Maryland 21201; telephone 301/762-2590.

### To Help Us Gather Information

In connection with Title VI of the Civil Rights Act of 1964,<sup>1</sup> the National Endowment for the Arts is seeking pertinent information and thoughtful advice concerning minority<sup>2</sup> participation in the arts. As part of this effort, we are requesting information from applicant organizations regarding minority involvement at the artistic, administrative, board, and audience/participant level. Specifically, we would be interested in learning about the racial and ethnic composition of communities served by your organization, special programs and services provided to those communities, and the present or proposed membership in any planning or advisory body connected with your organization. In addition, we welcome any ideas or suggestions which might assist efforts to strengthen and expand minority participation in the arts at all levels.

<sup>1</sup>Title VI provides that no person in the United States shall, on the ground of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving federal financial assistance.

<sup>2</sup>"Minority" here includes American Indian or Alaskan Native; Asian or Pacific Islander; Black, not of Hispanic origin; Hispanic; other ethnic groups.

All applicant organizations should send the following materials, as well as those listed in "Special Application Requirements" for their category, under one cover to:

Grants Office/LT  
National Endowment for the Arts  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506

1. **Three copies** of the Organization Grant Application Form NEA-3 (Rev.). Instructions on completing this form start on the following page. Applications must be typed and clearly legible. Be sure to present a balanced budget on your application form.

Block X (your proposed financing) plus Block VII (amount requested from the Endowment) must equal Block VI (total project cost). Any in-kind contribution you may list in Block X must be identified as a cost in Block VI. Since Endowment grants must be matched dollar for dollar, Block VII must not exceed 50 percent of Block VI.

2. **Two copies** of all final or interim reports due on previous Literature Program grants, if they have not already been submitted.
3. The Internal Revenue Service determination letter for tax-exempt status or a copy of the official document identifying the applicant as a unit of state or local government.
4. The Assurance of Compliance Form on page 33. All applicants must submit a completed form whether or not one has been submitted previously.
5. The self-addressed application acknowledgment and other cards which appear on the back cover of these guidelines.

No material submitted to the Endowment will be returned to the applicant.

(Fellowship applicants should refer to "Special Application Requirements" for their category for full information on how to apply.)

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**Instructions for Completing  
Organization Grant Application  
Form NEA-3 (Rev.)**

These instructions are keyed to the numbered sections of the application form found immediately following.

**I. Applicant organization.** The name as provided here must be identical to that in the IRS determination letter for tax/exempt status or in the official document identifying the organization as a unit of either state or local government.

**II. Category under which support is requested.** Please indicate the appropriate category and sub-category:

Literary Publishing  
Literary Magazines  
Small Presses  
Distribution Projects

Audience Development  
Residencies for Writers  
Literary Centers  
Audience Development Projects  
Professional Development

**III. Period of support requested** is the span of time necessary to plan, execute, and close out the proposed project.

**IV. Summary of proposed activity.** In the space provided, specify clearly how the requested funds will be spent.

**V. Estimated number of persons expected to benefit from this project** is the total audience members, participants, students, or others (excluding employees and performers) who are anticipated to benefit directly for which support is requested.

**VI. Summary of estimated costs** is a recapitulation of direct costs and indirect costs as shown on the second and third pages of the application form. See instruction IX for further explanation.

**VII. Total amount requested from the National Endowment for the Arts.** The amount requested should be rounded to the nearest \$10. As these are matching grants, the amount shown here should not be more than 50% of the Total Project Costs in Section VI.

**VIII. Organization total fiscal activity.**

**A. Expenses** should reflect total expenses for the years indicated, including Arts Endowment projects funded and anticipated.

**B. Revenues, grants & contributions** should reflect total income for the years indicated, including Endowment grants received and anticipated.

**IX. Budget breakdown of summary of estimated costs.**

**A. Direct costs** are those which can be specifically identified with the proposed activities.

**1. Salaries and wages** must be estimated at rates not lower than the prevailing minimum compensation as set out in the Code of Federal Regulations. Copies will be sent on request. Fringe benefits may be included here only if not included as indirect costs.

**2. Supplies and materials** include consumable supplies, raw materials for the fabrication of project items, and items costing less than \$500 with an estimated useful life of less than two years.

**3. Travel** must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and all travelers use transportation costing no more than air coach accommodations. Foreign travel, if any is intended, must be specified in this section.

**4. Permanent equipment** includes purchased equipment costing over \$500 with an estimated useful life of two or more years. Written justification should include a brief description of the items. The Endowment has a general policy against support of capital improvements and major construction.

**5. Fees for services and other expenses** include consultant and artist fees, honoraria, contractual services, rental of space or equipment, postage, telephone, photocopying, and transportation of items other than personnel. With consultant and artist fees, honoraria, or contracts for personal or professional services, please specify number of persons and applicable fee, rate, or amount for each person. Do not include entertainment, fines and penalties, bad debt costs, contingencies, or costs incurred before the beginning of the official grant period.

**B. Indirect costs** are those costs incurred for common or joint objectives and not readily assignable to specific activities. They may be computed by the application of an indirect cost rate established as a result of negotiation with the National Endowment for the Arts Audit Office, Washington, D.C. 20506 or another federal agency. A copy of the agreement must accompany the application.

**X. Contributions, grants, and revenues.** The Arts Endowment generally requires each applicant to obtain at least half the total cost of each project from nonfederal sources. Specify all sources of matching funds.

**A. Contributions:**

**1. Cash** donations anticipated for this project.

**2. In-kind contributions** at the fair-market value of essential items that are wholly or partially consumed on the project. In-kind contributions must also be reflected in the total project cost.

**B. Grants** include all or a pro rata share of anticipated grants either wholly or partially restricted for use on the activities for which support is requested. (Do not include the grant requested by this application.) A grant is generally characterized by written authority to spend up to a specified amount of money for a specified purpose.

**C. Revenues** include all other funds, regardless of source, expected to be used on this project.

**XI. State Arts Agency notification.** The Endowment urges you each applicant to advise its state arts agency that this application is being made.

**XII. Certification.** The application must be signed by an official of the applicant organization with legal authority to obligate the organization.

**NOTE:** This booklet contains one copy of the NEA-3 (Rev.) application form. If you are applying for assistance in more than one category, you may request additional forms from the Program, or you may photocopy the blank form before filling in. Please do not send carbon copies of application material.

# Literature Organization Grant Application Form NEA-3 (Rev.)

Applications must be submitted in triplicate and mailed to: Grants Office/LIT,  
National Endowment for the Arts, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

## I. Applicant Organization (name, address, zip)

## II. Category under which support is required:

- ☐ Literary Publishing  
     \_\_\_ Literary Magazines  
     \_\_\_ Small Presses  
     \_\_\_ Distribution Projects
- ☐ Audience Development  
     \_\_\_ Residencies  
     \_\_\_ Literary Centers  
     \_\_\_ Audience Development Projects
- ☐ Professional Development

## III. Period of support requested:

Starting

month day year

Ending

month day year

## IV. Summary of project description (Complete in space provided unless "Special Application Requirements" for your category specify otherwise.).

## V. Estimated number of persons expected to benefit from this project

## VI. Summary of estimated costs (recapitulation of budget items in Section IX)

Total costs of activity

### A. Direct Costs

Salaries and wages \_\_\_\_\_ \$ \_\_\_\_\_

Fringe benefits \_\_\_\_\_

Supplies and materials \_\_\_\_\_

Travel \_\_\_\_\_

Permanent equipment \_\_\_\_\_

Fees and Other \_\_\_\_\_

Total direct costs \$ \_\_\_\_\_

### B. Indirect costs

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

Total project costs \$ \_\_\_\_\_

## VII. Total amount requested from the National Endowment for the Arts

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

NOTE: This amount (Amount requested):

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

PLUS Total contributions, grants, and revenues (X., page 3):

+ \_\_\_\_\_

MUST EQUAL Total project costs (VI. above):

= \_\_\_\_\_

## VIII. Organization total fiscal activity

Most recently completed fiscal period

Estimated for fiscal year relating to grant

### A. Expenses

1. \$ \_\_\_\_\_

2. \$ \_\_\_\_\_

### B. Revenues, grants, & contributions

1. \$ \_\_\_\_\_

2. \$ \_\_\_\_\_

Do not write in this space

PYS \_\_\_\_\_

CPS \_\_\_\_\_

YOUR COPY -

# JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 Park Avenue · New York, N.Y. 10016

APPLICATIONS and accompanying documents should reach the office of the Foundation not later than the date specified in our announcement.

Name in full (surname in capitals) **Ivan DOIG**  
Preferred mailing address **17021 10th Ave. NW**  
**Seattle, WA** Zip Code **98177** Telephone **(206) 542-6658**  
Home address (if other than above) \_\_\_\_\_ Zip Code \_\_\_\_\_ Telephone \_\_\_\_\_  
Title of present position (include name of institution, if any) **writer**

State the specific field of scholarship or art in which your proposal lies **fiction**  
State concisely the title of your project **Scotch Heaven: a novel**  
State where you intend to carry out your proposed plan **Scotland; Montana; and Seattle.**  
Specify the inclusive dates of the period for which you are requesting a fellowship **(April 1, 1984 - January 30, 1985)**

Place of birth **White Sulphur Springs, Montana** Date of birth **27 June 1939** Citizenship **U.S.**  
If not a native-born citizen, give date and place of naturalization: \_\_\_\_\_  
Sex **M** Marital status **married** Number and ages of children **-----**  
Name and address of spouse or nearest kin **Carol M. Doig**  
**17021 10th Ave. NW Seattle WA 98177**

| Educational Summary                                       | Name of Institution             | Period of Study<br>(give dates) | Degrees, Diplomas,<br>Certificates (give dates) |
|-----------------------------------------------------------|---------------------------------|---------------------------------|-------------------------------------------------|
| Academic:<br>Undergraduate                                | <b>Northwestern University</b>  | <b>1957-61</b>                  | <b>B.S., journalism, '61</b>                    |
| Graduate                                                  | <b>Northwestern University</b>  | <b>1961-62</b>                  | <b>M.S., journalism, '62</b>                    |
|                                                           | <b>University of Washington</b> | <b>1966-69</b>                  | <b>Ph.D., history, '69</b>                      |
| Other:<br>(Artistic,<br>Musical, etc.<br>where pertinent) |                                 |                                 |                                                 |

## INSTRUCTIONS FOR ALL APPLICANTS

To validate this application, submit one copy of this form with the front and back pages completed, together with *two* copies each of three *separate* supplementary statements:

- 1 A brief narrative account of your career, describing your previous accomplishments.  
This account should include a listing of the postdoctoral (or equivalent) grants or fellowships that you have held or now hold, showing the grantor, the inclusive dates, and the amount of each award. It should also include mention of prizes and honors that you have won.

- 2 A list of:

*Publications*, if you are a scholar or writer.

Give exact titles, names of publishers, and dates and places of publication. If titles of journals are abbreviated, please annotate one copy of the two requested to supply full bibliographical references. Playwrights should also include a list of productions.

*Exhibitions*, if you are an artist.

Include a chronological list of shows, citing dates and places; and a list of important collections in which your work is represented. Forthcoming shows should also be mentioned.

*Compositions*, if you are a composer.

Include a chronological list of your compositions, citing titles and dates; a list of your published compositions, citing the names of publishers and the dates of publication; and a list of recordings. *First* public performances should also be listed, giving names of performers and dates.

- 3 A statement of plans for the period for which the Fellowship is requested.

Applicants in scholarship should provide a detailed, but concise, plan of research, not exceeding three single-spaced pages in length.

Applicants in the arts should submit a brief statement of plans in general terms.

Applicants not directly covered in the above categories should follow the procedure outlined for the category closest to their own.

The following directions concern the form to be followed in submitting the supplementary statements:

Use paper the size of this sheet, 8½" × 11", for all documents submitted.

Type only on one side of the page and leave margins of at least one-half inch at the left and right and one inch at the top.

Submit your supplementary statements in the form of two sets, each set consisting of one copy of each of the three statements required, in the order listed above. Staple each set in the upper left-hand corner.

In addition to the two sets, submit four *additional* copies of your statement of *plans*. In making our inquiries on your behalf, we send each person you name as reference *only* a copy of your plan. Hence the statement of plans you submit must be *self-contained*.

*Your name should appear on every page you submit.*

Fill out the enclosed four labels with *your own name and preferred address*, leave them attached to the backing paper, and enclose them with your application.

Applicants in the arts should submit examples of their work, as described on the following page. Applicants in science and scholarship should *not* submit examples of their work.

## ADDITIONAL INSTRUCTIONS FOR APPLICANTS IN THE ARTS

Applicants in the arts should submit examples of previous work, following the procedures described below, in order to enable our advisers to give full consideration to the applications. Select examples which you think best represent the quality of your work. Recent work is generally the most pertinent. Include only one copy of each example submitted. Applicants in the arts who are not directly covered in the categories below should follow the procedure outlined for the category closest to their own.

### WORK TO BE SUBMITTED WITH THE APPLICATION

*Painters, sculptors, and graphic artists* should submit, *with the application*, not more than eighteen slides or photographs of recent works. You may include different views of individual pieces if you wish. Each slide or photograph should be labeled with your name and the title of the work. Include a list of the slides or photographs submitted, giving the title, dimensions, medium, and date of completion of each work. If you think that further explanation of the work is required, attach a description to your list. Include on the list the address to which the material should be returned.

*Poets, playwrights, and writers of fiction* should submit, *with the application*, examples of *published* writing. Manuscripts are difficult to handle, but you may send a manuscript if you regard it as essential (for example, playwrights may wish to submit scripts). Include a list of every item submitted, indicating on the list the address to which the material should be returned.

### WORK TO BE SUBMITTED LATER

*Applicants in music composition, photography, film, video, and choreography* should *not* submit examples of work with the application but should submit them separately, to arrive between October 15 and December 30 in the competition for the United States and Canada, and between February 1 and March 31 in the competition for the rest of the Western Hemisphere and the Philippines.

*Composers* may submit records, tapes (reel-to-reel or cassette), and scores. Whenever possible, the scores and the tapes or records should be for the same works. Every item should be labeled with your name and the title and date of the work. You should indicate the correct speed and the number of tracks for each tape, and whether it is stereophonic or monaural. *All tapes should be wound so that they are ready to be played. Any tape containing more than one piece should have clearly visible leaders separating the pieces.* Include a list of every item submitted, indicating on the list the address to which the material should be returned.

*Photographers* should submit not more than twenty prints, which may be either mounted or unmounted. Each photograph should be labeled with your name and the title and date of the work. (Our space is limited. If your work is of very large format—that is, if the works or mounts exceed 30" by 40"—please check with us before submitting it.) Include a list of every item submitted, indicating on the list the address to which the material should be returned.

*Film makers* should submit not more than three films. Each film submitted should be labeled with your name, the title and date of the film, your contribution to it (e.g., directing, writing, etc.), its running time, and its size in millimeters. Films may also be submitted as video cassettes, if that is the only form in which they are available. *All films should be wound so that they are ready to be shown.* Include a list of every item submitted, indicating on the list the address to which the material should be returned.

*Video artists* should submit not more than three tapes. We have playback equipment for ½" tapes and ¾" video cassettes, for both black and white and color. Each tape should be labeled with your name, and the title, date and running time or footage of each work or segment. *All tapes should be wound so that they are ready to be shown.* Include a list of every item submitted, indicating on the list the address to which the materials should be returned.

*Choreographers* should submit video tapes of works choreographed, following the instructions given above for video artists.

Examples of your work will be returned, subject to the following provisions: Everything is submitted at your own risk and expense, exclusive of return mailing charges, which will be paid by the Foundation. Although we take every reasonable care of all work received, the Foundation receives publications, manuscripts, photographs, and other items on the understanding that it is not responsible for their accidental loss or damage from fire or any other cause while in its charge or in the course of transmission. We advise you not to send unique, original manuscripts, and to retain copies of all items submitted.

List the foreign languages that you can use, indicating your proficiency in reading, speaking, and writing each:.....

List the professional organizations of which you are a member. **Authors Guild; P.E.N.**.....

List the positions that you have held (professional, teaching, administrative, and business), beginning with your current position and working backwards.

| Name of Institution or Organization | Position (Full Title)   | Dates of Tenure     |
|-------------------------------------|-------------------------|---------------------|
| <b>self-employed writer.....</b>    |                         | <b>1969-present</b> |
| <b>The Rotarian magazine</b>        | <b>assistant editor</b> | <b>1964-66</b>      |
| <b>Lindsay-Schaub Newspapers</b>    | <b>editorial writer</b> | <b>1963-64</b>      |

**REFERENCES:** List the names of four persons to whom the Foundation may write for expert judgment concerning your abilities, especially in relation to your proposal for the use of a Fellowship. (All statements by references to the Foundation are held in the strictest confidence.)

| Name of Reference            | Position (Full Title)       | Address                                                |
|------------------------------|-----------------------------|--------------------------------------------------------|
| <b>Richard Maxwell Brown</b> | <b>professor of history</b> | <b>Dept. of History, U. of Oregon, Eugene OR 97403</b> |
| <b>Carol Hill</b>            | <b>writer and editor</b>    | <b>2 Fifth Ave., Apt. 19 U New York NY 10011</b>       |
| <b>Henry Kisor</b>           | <b>book reviewer</b>        | <b>Sun-Times, 401 N. Wabash Ave. Chicago ILL 60611</b> |
| <b>Mary Lee Settle</b>       | <b>novelist</b>             | <b>524 Pembroke Ave. Norfolk VA 23507</b>              |

If you have applied or expect to apply elsewhere for any fellowship or scholarship for the same period, state the facts regarding such applications:.....

If you apply elsewhere for any fellowship or scholarship after presenting this application, please notify the Foundation.

You are advised that, in accordance with the provisions of the Federal Tax Reform Act of 1969, all successful applicants for Fellowships will be required to submit, at the conclusion of their Fellowship terms, reports summarizing what they have accomplished and accounting for the funds they have received.

NAME **Ivan Doig** (printed or typed) SIGNATURE.....

PLACE AND DATE OF MAILING **Seattle, Washington** **21 September 1983**.....

If you do not receive an acknowledgment of your application within a reasonable time, please notify the Foundation. If you move after filing this application, please notify the Foundation of your new address.

# JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

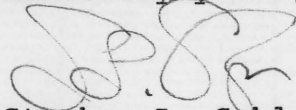
March 14, 1984

Dear Mr. Doig:

I regret to have to inform you that your application for a Guggenheim Fellowship was not successful. This year the Committee of Selection could nominate only 284 Fellows from more than 3500 applicants, and your application was among the vast majority that had to be denied.

I am sorry to send you this disappointing news. The list of 1984 Fellows will go out to you as soon as it is printed.

Sincerely yours,



Stephen L. Schlesinger  
Secretary

SLS:tn

Mr. Ivan Doig  
17021 10th Avenue SW  
Seattle, WA 98177

I am a writer, 44 years old, Montana-born and now living within half a mile of Puget Sound. My books are the result of those polar pulls of the Rocky Mountains and the Pacific.

The memoir This House of Sky: Landscapes of a Western Mind came out of several years of looking and listening in the Montana ranch valley where my grandparents homesteaded a century ago. The journal/biography Winter Brothers: A Season at the Edge of America was quarried from two and a half million words of diaries left by a coastal pioneer named James Gilchrist Swan. The novel The Sea Runners grew from an 1853 newspaper item I discovered, about indentured workers escaping by canoe from Russian America (Alaska).

To each of these books I've tried to bring the advantages both of my research training as a historian and of my writing craft as a journalist. In ways which have steadily surprised me, my try toward the alloy of hard research and hard craft has been recognized. This House of Sky was a National Book Award nominee, winner of a Christopher Award, a Governor's Writer's Day Award in the state of Washington, and a Pacific Northwest Booksellers Association Award for Excellence, and subsequently has been chosen by Pacific Northwest magazine as one of the twenty-five best books about the Northwest and by a poll of readers of Montana: The Magazine of Western History as one of the five best books ever written about Montana. The book now is used in many university courses on Western literature. Winter Brothers also was honored with a Governor's Writer's Day Award, a Pacific Northwest Booksellers Association Award for Excellence, and inclusion in the Pacific Northwest magazine list of twenty-five best books, and has been the subject of a television documentary by the Seattle public tv station KCTS. The Sea Runners won a Pacific Northwest Booksellers Association Award for Excellence, and was chosen by the Chicago Sun-Times as one of the best ten books of 1982 (and best "first novel") and by the New York Times Book Review as one of the notable books of the year.

As to grants and fellowships, though, there have been none. Nor has there been the customary haven of a university teaching job; so far, I have deliberately avoided university or other affiliations which in any way would cut into my attention to my writing. My wife's salary as a community college professor has sustained us. That, and our mutual conviction that the books have been worth this way of life.

Publications

Ivan Doig

This House of Sky: Landscapes of a Western Mind  
Harcourt Brace Jovanovich: New York, 1978

Winter Brothers: A Season at the Edge of America  
Harcourt Brace Jovanovich: New York, 1980

The Sea Runners  
Atheneum: New York, 1982

Scotch Heaven: a novel

"Homestead, huh? It looks like more stead than home."  
--a visitor to one of Montana's thousands  
of abandoned homesteads.

The proposition was this: if the settler would live on the land a given number of years and "improve" it into yielding a crop, the government of the United States of America would give the settler that land. A free farm. By the tens of thousands the takers of this most American of bets--the divvy of the continent, against the perseverance of the individual--headed themselves west. The novel I want to write is of their long discovery of the terms which nature appended to the homestead proposition.

The setting will be northern Montana, where I grew up amid stories of homestead life. The period, 1889 (the year of statehood) to the devastating winter of 1919. The characters, immigrants drawn from Scotland by the promise of land of their own, as my own homesteading grandparents were.

Wallace Stegner once called the American West "a land of little rain and big consequences." I suppose it is the historian in me that is lured to look at the consequences of settling a Montana valley such as the one I will call Scotch Heaven. The consequence of an Emigrants' Guide catching a young Scotsman's eye with the properly dour exhortation: "Don't emigrate in a fever, but consider the question in every aspect. The 'mother country' must be left behind, the family ties--the old associations--broken. Turn it over in your mind. Talk it over with your wife, your father, or friend. Be sure that you look at the dark side of the picture--the broad Atlantic, the dusty ride to the great West, the scorching sun, the cold winter--coldest ever you experienced--and the hard work. You may take my word for it, they work harder than in the old country. But if you finally, with your eyes open, decide to emigrate, do it like a man, with no divided heart." The consequence of American expanse: that in the context of small landholdings in Scotland the 320 acres of a Montana dry-land homestead sounded like a new planet, but in actuality amounted to an insufficient dab of sod. The consequence of trying to transform prairie to farm field: that it takes years to learn how to grow a crop in the west of America, and that a cycle of drought meanwhile is apt to undo the learning.

It is the novelist side of me, however, that yearns to populate Scotch Heaven. In a sense, this notion, the story of the homesteaders, has tagged after me like a second shadow. For my own western life has bordered the lives of the last homestead generation, the settlers who poured into Montana between 1900 and 1918 under the spell of the dream

of making the state "the last and best grain garden of the world." By conversation and correspondence I have been accumulating lore from the remnants of those homestead families: what they ate, where they slept, who did which chores, what graced their walls, how children tethered their saddlehorses at the one-room school (a touch of elegance was for the school to have a hitching rail; otherwise, each steed was tethered to a separate sagebrush), how Christmas was kept on a treeless prairie (a tumbleweed was decorated). But time is running out on that generation. My friends who were homestead children during World War I now are nearing the brink of the actuarial table. If I am ever to write of the homesteaders and have the incalculable asset of living sources, it needs to be done now.

I would use the Fellowship as seed money for this book. More and more it is a fact of publishing life that book contracts are offered only after a sizable sample of manuscript is provided. Just once have I obtained a contract without first writing 100 or more pages for an editor to appraise, and that once was during an editor's euphoria over the nomination of my previous book (This House of Sky) for a National Book Award. So, it simply is a given that I need to buy the time, about six months, to write the first portion of this novel. The writing, in turn, will have to be built on four months of research and travel. I have sought to show in this statement of plans that what I wish to combine in Scotch Heaven is history's exactness of detail and fiction's power of imagination. That is, my characters must draw breath from actuality. Here is the schedule of research and writing which would attain that:

April 1-June 15, 1984: Scotland, research. Sources will include the National Library of Scotland and the Scottish Register House in Edinburgh, the Centre for Advanced Historical Studies at St. Andrew's University, the Mitchell Library in Glasgow, and village sites in the Dundee-Forfar-Arbroath area.

June 15-September 1: Seattle, writing.

September 1-October 1: Montana, research. Sources will include the Montana Historical Society in Helena, the Montana State University archives in Bozeman, the University of Montana archives in Missoula, and oral history interviews with persons of the homestead generation in Forsyth, Sumatra, and other towns.

October 1-January 30, 1985: Seattle, writing.

In a comprehensive survey of books about Montana, University of Montana historian Harry W. Fritz wrote in 1982: "In the two decades after 1900, the homestead boom peaked and busted in Montana. Free land, energetic promotion, high wheat prices, and abundant rainfall lured thousands of latter-day Jeffersonians... Although the elements of real tragedy are inherent in the settlement of the plains, the farmers' denouement awaits its historian." Only a single word of this can I argue with; for "historian" I want to insert "novelist."



Richard Maxwell Brown  
Beekman Professor of Northwest  
and Pacific History  
Head, Department of History  
UNIVERSITY OF OREGON  
Eugene, Oregon 97403

503/686-4802

February 1, 1983

Mr. Ivan Doig  
17021-10th Avenue Northwest  
Seattle, WA 98177

Dear Ivan:

→ Thanks for your most welcome letter of January 28th. Of course, I would be more than delighted and proud to write a letter in your behalf for your Guggenheim application. You are overdue to get a Guggenheim, and I would surely be glad to help as best I could with a strong letter. Your idea for a homestead novel--that is, the Scotland-Montana connection (by the way, for the eighteenth century this is the sort of thing that Bernard Bailyn is doing historical research on; see his A.H.A. presidential address in the February, 1982, American Historical Review) which you will do beautifully--is a "natural."

Thanks for mentioning Eagle Song by James Houston. I will watch for it. What a joy that your own Depression novel is coming along so well.

I am going to be up in Seattle on February 27, 28, and 29. I'll give you a ring.

Dee and I were most glad to receive your Christmas card and message. Meanwhile, we are glad that Carol has enjoyed browsing in Grudin's book on time.

Glad that Carol's classes are going well. Give her our best.

Sincerely,

Richard M. Brown

RMB:es

# Sun-Times

HENRY KISOR  
BOOK EDITOR

8/22

Dear Ivan:

It would be a pleasure and a privilege to recommend anybody for a Guggenheim, and in your case an honor as well. Certainly I'll do it!

I'm glad the new novel is going well. The setting and time sound fascinating, and I have a special interest in Montana, having spent a month at Glacier Park last year. Please send me earliest proofs.

So Ben Baldwin is a former teacher of yours, too. I hope that you're happy you have pleased him. He is the kind of teacher I've always wanted to please.

Let me know how things go from time to time, and thanks very much for asking me to provide a good word.

Best regards

Henry

31 Aug. '83

Dear Henry:

Great. I'm hugely pleased that you can do the Guggenheim recommend for me.

Everything continues to go well here. I have a stiff autumn of work on the Montana novel, but that's the usual kind of finale for my books. I'd no idea you're a Glacier Park veteran. My novel is set just south of there, in an area I'm calling the Two Medicine country (in honor of its prime river).

Had a note from Ben Baldwin, who is prone at Hilton Head after a year of trying to find Northwestern a dean.

again thanks, and all best.

19 Aug. '83

Dear Henry Kisor--

You've heard the Oriental concept that when you save a life, you're ever after responsible for that life? I must be invoking something like that against you, as a guardian angel of my novel THE SEA RUNNERS (your review and "10 Best" pick Helped greatly), else why would I be asking: would you be game to be one of my recommenders for a Guggenheim fellowship, towards a novel about Montana homesteaders?

The other three I've asked (and who've agreed) are Mary Lee Settle, the novelist; Carol Hill, my former editor and mentor at Harcourt Brace Jovanovich; and Richard Maxwell Brown, a University of Oregon history professor who's been using my books in his regional culture classes. As to the project that will be my Guggenheim application: the novel would follow a Scottish family from the time they leave the pier at Glasgow in the mid-1880's, through their homestead years in Montana--concluding with the dual calamity which struck those homesteaders, the crash of prices after World War One and the terrible winter of 1919. To some extent, the story is akin to that of my own family, but in outline rather than particulars. The Guggenheim is necessary for me to spend a few months in Scotland next year--the only time we can go, my wife will have to take unpaid leave from her teaching job--to portray the ~~family's~~ novelistic family's past accurately. I've never had a grant of any kind, and after 14 years of supporting my work by my own typewriter, I'm seeing what a difference one would make. My book WINTER BROTHERS, for which I had to take a comparable amount of trekking-around time (and for which my Guggenheim application then was turned down), sold 11,000 hardback, 5000 paperback so far, had a Public TV adaptation, was on the short list for an American Book Award nomination, had good reviews--and has grossed me about \$9,500 for each of the two years I put in on it.

Anyway, if the recommendation--which consists of you writing a letter of response when the Guggenheim people send you a copy of my project--is something you can comfortably do, I'd be grateful. Other than scrabbling of this sort, all is well here. My Montana novel set during the Depression is on schedule, though I'll have to keep running about as fast as I can, for the fall of '84. I hope you're thriving. My friend and former teacher at Northwestern, Ben Baldwin, addresses me with new respect, not to say astonishment, since your SEA RUNNERS review.

very best

18 June '83

Dear Carol--

You've heard the Oriental concept that when you save a life, you're ever after responsible for that life? I must be invoking something like that against you, as the guardian angel of HOUSE OF SKY, else why would I ask: would you be game to be one of my recommenders for a Guggenheim fellowship, towards a novel about Scots homesteaders in Montana?

I think Mary Lee Settle, who more or less reviewed SEA RUNNERS in NYTBR (she liked what she read, whether or not it was the book I wrote), will be another I'll ask. The Guggenheim I'd like to have to finance next spring in Scotland, getting background for the novel. So, what do you think? If you're not going to be handily available, or would rather not be ~~perpetually~~ pestered with the chore, frankly say so.

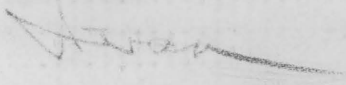
Carol and I head for Montana tomorrow morning, the final summer of writing and delving for this Depression novel I'm writing. The finalness of it spooks me a little, but actually the manuscript is very far along, and I should have it done okay by the end of the year. SEA RUNNERS is coming out in the Penguin edition in Oct., and Tom Stewart is bringing out the INSIDE THIS HOUSE OF SKY pic book about the same time. It's kind of nice to have books coming out which cost me practically no effort; on the other hand, the income they provide is commensurate with the effort.

How you been? Where's that novel? You circulating it as samizdat instead of putting it in hard covers? I haven't laid hands yet on a copy of Mary Robertson's latest, but will when we get back from Montana.

I don't know if any tendril of the HBJ grapevine still reaches you, but here's a recent report. Howard Sandum, the Harvest editor, wrote me saying he'd like to come up to Seattle, make nice to me and meet some new young writers. I wrote back and said sure--but before my letter could get there, here came another letter from Howard saying he was leaving HBJ. I guess one more case there of somebody sneezing and discovering his head was no longer attached to his body.

All for now. Hope you have a nifty summer. No rush on word about this G'heim stuff--I won't get to it until we come home in late July.

all best



HARVARD UNIVERSITY

DEPARTMENT OF HISTORY

CAMBRIDGE, MASS. 02138

(617) 495-2556/2545

ROBINSON HALL

July 6, 1983

Mr. Ivan Doig  
17021-10th Avenue, N.W.  
Seattle, Washington 98177

Dear Mr. Doig:

Thanks for your letter, and for the copy of This House of Sky, which I am now reading, with pleasure. What a special pleasure it is to discover a professional historian who can write fine novels--novelists have been writing history at least as far back as Scott and Cooper: it's a distinguished tradition. I'm afraid I can't be of much use to you on the Guggenheim. My credentials as a literary critic or as a Western regionalist are nil. I know too little about both fiction and the West to make any difference at all to a panel of judges passing on your application. The project, however, sounds excellent, and I look forward to reading the book.

With best wishes, and thanks again.

Sincerely,

*B. Bailyn*  
Bernard Bailyn

BB/pd

18 July '83

Dear Bernard Bailyn--

I perfectly understand your reluctance to be involved in a Guggenheim project involving fiction, although from what I've heard you say of Faulkner I think you undervalue yourself as a literary critic. In any case, no harm done, I'll proceed to besiege someone else, and I'm glad you are enjoying House of Sky. I've just been back to that country, and the land is as remarkable as ever.

all best wishes

# WALKER-AMES PROFESSOR

## Bernard Bailyn

Bernard Bailyn, Adams University Professor at Harvard University, whose work centers on the history of the colonies, the American Revolution and the Anglo-American world in the pre-industrial era, is one of the most distinguished scholars of American history of his generation.

Professor Bailyn graduated from Williams College in 1945 and received his Masters and Doctor of Philosophy from Harvard University in 1947 and 1953 respectively. He holds honorary degrees from eight major universities, including Yale, Rutgers, and Fordham.

He has taught at Harvard since 1949, and from 1966 to 1981 was the Winthrop Professor of History. In 1981, he was selected as the first incumbent of the Adams University Professorship. The nine University Professorships at Harvard, are attached to no particular department and are the university's highest academic positions.

His books, acclaimed for their superb scholarship, original and imaginative insights, and literary polish, have won for him all the major prizes that a historian can receive. *The Ideological Origins of the American Revolution* won the Pulitzer and Bancroft prizes in 1968. In 1975, Professor Bailyn received the National Book Award in History for his work *The Ordeal of Thomas Hutchinson*, which is about the last colonial governor of Massachusetts. His books have profoundly influenced the way Americans see their past and moved other scholars into new fields of inquiry.

Among the numerous honors that Professor Bailyn has received are election as President of the American Historical Society in 1981 and election to the American Academy of Arts and Sciences, the American Philosophical Society, and the Royal Historical Society.

## Public Lectures

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### Lecture I

#### **History and the Creative Imagination: Notes on Worlds Restored**

Tuesday, February 22, 1983

8:00 p.m.

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### Lecture II

#### **Restoring A World: A Domesday Book for the War Years, 1686–1713**

Tuesday, March 1, 1983

8:00 p.m.

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120 KANE HALL  
Admission Complimentary

15 June '83

Dear Bernard Bailyn--

I listened with particular interest to your pair of Walker-Ames talks at the University of Washington last February. Your remark about the virtue of a novelist's imagination for the writing of history--especially the example of Faulkner; I'm delighted to see a historian finally give him his due--I found personally fetching, as I am a novelist who holds a Ph.D. in history from the University of Washington. That same remark also inspires this letter, and its request: would you be willing to serve as one of my recommenders when I apply for a Guggenheim Fellowship for next year?

You'd be joining the company of Richard Maxwell Brown of the University of Oregon history department, and probably the novelist Mary Lee Settle, and another novelist (and my former editor at Harcourt Brace Jovanovich), Carol Hill. Dick Brown will vouch for me to you, I think; he has assigned my books This House of Sky and Winter Brothers to his history classes at Oregon, and I'm told is prone to citing my name whenever the topic of Northwest regionalism comes up. He also is a good and valued friend.

I wouldn't expect you to be familiar with my work, so I'm sending, with my compliments, a copy of This House of Sky, my 1978 book which was nominated for a National Book Award. As to the Guggenheim project, I want to write a novel which will follow a Scottish family from the time they leave the pier at Glasgow to their homestead years in Montana--concluding with the dual calamity which struck those homesteaders, the crash of prices after World War One and the terrible winter of 1919. Roughly, the book would be a thirty-year chronicle; and the Guggenheim is necessary to me to spend time in Scotland next year and portray the family's background accurately. I stress that the book will be fiction; but with as much historical fluency as I can attain.

I'm about to leave for Montana, to finish up the novel I'm writing at the moment. I'll be back here in Seattle by the end of July; if you have questions about my project, I'd welcome either a letter or collect call from you. Meanwhile, I hope your own work, in Faulkner country and elsewhere, is going well.

best regards

Steven D. Coe

# JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 Park Avenue · New York, N.Y. 10016

**YOUR COPY -**

APPLICATIONS and accompanying documents should reach the office of the Foundation not later than the date specified in our announcement.

Name in full (surname in capitals) **Ivan DOIG**  
 Preferred mailing address **17021 10th Ave. NW**  
**Seattle, WA** Zip Code **98177** Telephone **(206) 542-6658**  
 Home address (if other than above) \_\_\_\_\_ Zip Code \_\_\_\_\_ Telephone \_\_\_\_\_  
 Title of present position (include name of institution, if any) **writer**

State the specific field of scholarship or art in which your proposal lies **literature**  
 State concisely the title of your project **Blues as the Odyssey: a case study of how a novel happens**  
 State where you intend to carry out your proposed plan **Seattle, Washington**  
 Specify the inclusive dates of the period for which you are requesting a fellowship **15 Aug. 1982-15 Aug. 1983**

Place of birth **White Sulphur Springs, Montana** Date of birth **27 June 1939** Citizenship **U.S.**

If not a native-born citizen, give date and place of naturalization: \_\_\_\_\_

Sex **M** Marital status **Married** Number and ages of children **-----**

Name and address of spouse or nearest kin **Carol M. Doig**  
**17021 10th Ave. NW Seattle WA 98177**

| Educational Summary                                       | Name of Institution             | Period of Study<br>(give dates) | Degrees, Diplomas,<br>Certificates (give dates) |
|-----------------------------------------------------------|---------------------------------|---------------------------------|-------------------------------------------------|
| Academic:<br>Undergraduate                                | <b>Northwestern University</b>  | <b>1957-61</b>                  | <b>B.S., journalism, '61</b>                    |
| Graduate                                                  | <b>Northwestern University</b>  | <b>1961-62</b>                  | <b>M.S., journalism, '62</b>                    |
|                                                           | <b>University of Washington</b> | <b>1966-69</b>                  | <b>Ph.D., history, '69</b>                      |
| Other:<br>(Artistic,<br>Musical, etc.<br>where pertinent) |                                 |                                 |                                                 |

## ADDITIONAL INSTRUCTIONS FOR APPLICANTS IN THE ARTS

Applicants in the arts should submit examples of previous work, following the procedures described below, in order to enable our advisers to give full consideration to the applications. Select examples which you think best represent the quality of your work. Recent work is generally the most pertinent. Include only one copy of each example submitted. Applicants in the arts who are not directly covered in the categories below should follow the procedure outlined for the category closest to their own.

### WORK TO BE SUBMITTED WITH THE APPLICATION

*Painters, sculptors, and graphic artists* should submit, *with the application*, not more than eighteen slides or photographs of recent works. You may include different views of individual pieces if you wish. Each slide or photograph should be labeled with your name and the title of the work. Include a list of the slides or photographs submitted, giving the title, dimensions, medium, and date of completion of each work. If you think that further explanation of the work is required, attach a description to your list. Include on the list the address to which the material should be returned.

*Poets, playwrights, and writers of fiction* should submit, *with the application*, examples of *published* writing. Manuscripts are difficult to handle, but you may send a manuscript if you regard it as essential (for example, playwrights may wish to submit scripts). Include a list of every item submitted, indicating on the list the address to which the material should be returned.

### WORK TO BE SUBMITTED LATER

*Applicants in music composition, photography, film, video, and choreography* should *not* submit examples of work with the application but should submit them separately, to arrive between October 15 and December 30 in the competition for the United States and Canada, and between February 1 and March 31 in the competition for the rest of the Western Hemisphere and the Philippines.

*Composers* may submit records, tapes (reel-to-reel or cassette), and scores. Whenever possible, the scores and the tapes or records should be for the same works. Every item should be labeled with your name and the title and date of the work. You should indicate the correct speed and the number of tracks for each tape, and whether it is stereophonic or monaural. *All tapes should be wound so that they are ready to be played. Any tape containing more than one piece should have clearly visible leaders separating the pieces.* Include a list of every item submitted, indicating on the list the address to which the material should be returned.

*Photographers* should submit not more than twenty prints, which may be either mounted or unmounted. Each photograph should be labeled with your name and the title and date of the work. (Our space is limited. If your work is of very large format—that is, if the works or mounts exceed 30" by 40"—please check with us before submitting it.) Include a list of every item submitted, indicating on the list the address to which the material should be returned.

*Film makers* should submit not more than three films. Each film submitted should be labeled with your name, the title and date of the film, your contribution to it (e.g., directing, writing, etc.), its running time, and its size in millimeters. Films may also be submitted as video cassettes, if that is the only form in which they are available. *All films should be wound so that they are ready to be shown.* Include a list of every item submitted, indicating on the list the address to which the material should be returned.

*Video artists* should submit not more than three tapes. We have playback equipment for ½" tapes and ¾" video cassettes, for both black and white and color. Each tape should be labeled with your name, and the title, date and running time or footage of each work or segment. *All tapes should be wound so that they are ready to be shown.* Include a list of every item submitted, indicating on the list the address to which the materials should be returned.

*Choreographers* should submit video tapes of works choreographed, following the instructions given above for video artists.

Examples of your work will be returned, subject to the following provisions: Everything is submitted at your own risk and expense, exclusive of return mailing charges, which will be paid by the Foundation. Although we take every reasonable care of all work received, the Foundation receives publications, manuscripts, photographs, and other items on the understanding that it is not responsible for their accidental loss or damage from fire or any other cause while in its charge or in the course of transmission. We advise you not to send unique, original manuscripts, and to retain copies of all items submitted.

## INSTRUCTIONS FOR ALL APPLICANTS

To validate this application, submit one copy of this form with the front and back pages completed, together with *two* copies each of three *separate* supplementary statements:

- 1 A brief narrative account of your career, describing your previous accomplishments.  
This account should include a listing of the postdoctoral (or equivalent) grants or fellowships that you have held or now hold, showing the grantor, the inclusive dates, and the amount of each award. It should also include mention of prizes and honors that you have won.

- 2 A list of:

*Publications*, if you are a scholar or writer.

Give exact titles, names of publishers, and dates and places of publication. If titles of journals are abbreviated, please annotate one copy of the two requested to supply full bibliographical references. Playwrights should also include a list of productions.

*Exhibitions*, if you are an artist.

Include a chronological list of shows, citing dates and places; and a list of important collections in which your work is represented. Forthcoming shows should also be mentioned.

*Compositions*, if you are a composer.

Include a chronological list of your compositions, citing titles and dates; a list of your published compositions, citing the names of publishers and the dates of publication; and a list of recordings. *First* public performances should also be listed, giving names of performers and dates.

- 3 A statement of plans for the period for which the Fellowship is requested.

Applicants in scholarship should provide a detailed, but concise, plan of research, not exceeding three single-spaced pages in length.

Applicants in the arts should submit a brief statement of plans in general terms.

Applicants not directly covered in the above categories should follow the procedure outlined for the category closest to their own.

---

The following directions concern the form to be followed in submitting the supplementary statements:

Use paper the size of this sheet, 8½" × 11", for all documents submitted.

Type only on one side of the page and leave margins of at least one-half inch at the left and right and one inch at the top.

Submit your supplementary statements in the form of two sets, each set consisting of one copy of each of the three statements required, in the order listed above. Staple each set in the upper left-hand corner.

In addition to the two sets, submit four *additional* copies of your statement of *plans*. In making our inquiries on your behalf, we send each person you name as reference *only* a copy of your plan. Hence the statement of plans you submit must be *self-contained*.

*Your name should appear on every page you submit.*

Fill out the enclosed four labels with *your own name and preferred address*, leave them attached to the backing paper, and enclose them with your application.

---

Applicants in the arts should submit examples of their work, as described on the following page. Applicants in science and scholarship should *not* submit examples of their work.

List the foreign languages that you can use, indicating your proficiency in reading, speaking, and writing each:.....

**Russian (can do rough translation, with steady recourse to dictionary)**

List the professional organizations of which you are a member **Authors Guild; P.E.N.;**

**American Society of Journalists and Authors**

List the positions that you have held (professional, teaching, administrative, and business), beginning with your current position and working backwards.

| Name of Institution or Organization | Position (Full Title)   | Dates of Tenure     |
|-------------------------------------|-------------------------|---------------------|
| <b>self-employed writer.....</b>    |                         | <b>1969-present</b> |
| <b>The Rotarian magazine</b>        | <b>assistant editor</b> | <b>1964-66</b>      |
| <b>Lindsay-Schaub Newspapers</b>    | <b>editorial writer</b> | <b>1963-64</b>      |

**REFERENCES:** List the names of four persons to whom the Foundation may write for expert judgment concerning your abilities, especially in relation to your proposal for the use of a Fellowship. (All statements by references to the Foundation are held in the strictest confidence.)

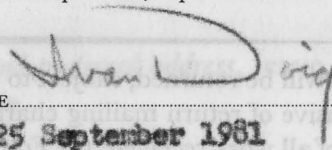
| Name of Reference         | Position (Full Title)                                             | Address                                                          |
|---------------------------|-------------------------------------------------------------------|------------------------------------------------------------------|
| <b>Richard Etulain</b>    | <b>Professor (specialty: lit're of the American West)</b>         | <b>Dept. of History, U. of New Mexico, Albuquerque, NM 87131</b> |
| <b>Sheila Nickerson</b>   | <b>Poet (head of writing program, Alaska Arts in the Prisons)</b> | <b>540 10th St., Juneau, AK 99801</b>                            |
| <b>William G. Robbins</b> | <b>Associate Director, Humanities Development Prog'm</b>          | <b>Dept. of History, Oregon State U., Corvallis OR 97330</b>     |
| <b>Harold Simonson</b>    | <b>Professor (specialty: Pacific Northwest literature)</b>        | <b>Dept. of English, U. of Washington, Seattle WA 98105</b>      |

**\*And please reactivate last year's references, from Peter Matthiessen and Michael Arlen.**

If you have applied or expect to apply elsewhere for any fellowship or scholarship for the same period, state the facts regarding such applications:.....

If you apply elsewhere for any fellowship or scholarship after presenting this application, please notify the Foundation.

You are advised, that, in accordance with the provisions of the Federal Tax Reform Act of 1969, all successful applicants for Fellowships will be required to submit, at the conclusion of their Fellowship terms, reports summarizing what they have accomplished and accounting for the funds they have received.

NAME **Ivan Doig** (printed or typed) SIGNATURE 

PLACE AND DATE OF MAILING **Seattle, Washington** **25 September 1981**

If you do not receive an acknowledgment of your application within a reasonable time, please notify the Foundation. If you move after filing this application, please notify the Foundation of your new address.

# JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

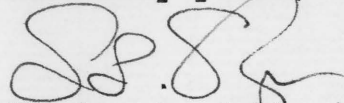
March 12, 1982

Dear Mr. Doig:

I regret to have to inform you that your application for a Guggenheim Fellowship was not successful. This year the Committee of Selection could nominate only 280 Fellows from 3200 applicants, and your application was among the vast majority that had to be denied.

I am sorry to send you this disappointing news. The list of 1982 Fellows will go out to you as soon as it is printed.

Sincerely yours,

A handwritten signature in dark ink, appearing to read 'SLS', with a stylized flourish at the end.

Stephen L. Schlesinger  
Secretary

SLS:ac

Mr. Ivan Doig  
17021 10th Avenue, N. W.  
Seattle, Washington 98177

Blue as the Odyssey:

a case study of how a novel happens

On a coffee farm in Kenya, as Isak Dinesen worked into the nights on the manuscript which became Out of Africa, her houseboy Kamante stood at the wall, watching. One evening Kamante announced to her that he did not think her enterprise ever could come to anything.

I had nobody else to discuss my book with; I laid down my paper and asked him why not. I now found that he had been thinking the conversation over before, and prepared himself for it; he stood with the Odyssey itself behind his back, and here he laid it on the table.

"Look, Msabu," he said, "this is a good book. It hangs together from the one end to the other. Even if you hold it up and shake it strongly, it does not come to pieces. The man who has written it is very clever. But what you write," he went on, both with scorn and with a sort of friendly compassion, "is some here and some there. When the people forget to close the door it blows about, even down on the floor and you are angry. It will not be a good book."

I explained to him that in Europe the people would be able to fix it all up together.

"Will your book then be as heavy as this?" Kamante asked, weighing the Odyssey.

When he saw that I hesitated he handed it to me in order that I might judge for myself.

"No," I said, "it will not, but there are other books in the library, as you know, that are lighter."

"And as hard?" he asked.

I said it was expensive to make a book so hard.

He stood for some time in silence and then expressed his greater hopes of my book, and perhaps also repentance of his doubts, by picking up the scattered pages from the floor and laying them on the table....

A few days later, I heard Kamante explain to the other houseboys that in Europe the book which I was writing could be made to stick together, and that with terrible expense it could even be made as hard as the Odyssey, which was again displayed. He himself, however, did not believe that it could be made blue.

The making of a specific work of fiction, the carpentry of language and ideas to build the printed lines which at last meet the eyes of readers, has not been much recorded by those within the craft. John Steinbeck in Journal of a Novel and Thomas Wolfe in The Story of a Novel are perhaps the best-known exceptions. Even those chronicles, however, report more

about the writerly interior than of the framework of the fiction. "The clumsy attempt to find symbols for the wordlessness," Steinbeck bemoaned. "A story of sweat and pain and despair and partial achievement," Wolfe cried. But as to how it occurred that home-canned string beans which would conceal suspicion of poison became vital to the plot of East of Eden, or that Of Time and the River is methodically studded with dashes denoting interposition and incompleteness, we remain as uninstructed as Kamante watching Msabu Dinesen's pages waft about.

My plan is to tell how a book of my own happens; the carpentry as well as the architect's moods. Veers and adjustments and serendipitous luck will be as much a part of the account as literary intentions; the making of dialogue and etching-in of detail as fully treated as the framing of the plot.

The novel I will chronicle, The Sea Runners, indeed seems to have a vitality of its own which hoots equally at authorial grandiloquence and the tidy dissections usual from literary critics. Often as not it sets surprising terms, and I scramble at the typewriter keys as best I can to keep up.

Item: The storyline of The Sea Runners, the thousand-mile escape of four Swedish laborers indentured to the Russian-American Company in Alaska in the winter of 1852-53, presented itself to me in a place where I had no business to be.

During research on a non-fiction book called Winter Brothers, I was scanning microfilm for a long-ago newspaper item, cited by an academic source, about the whale-hunting methods of the Makah Indians. Unable to find it, in exasperation I turned to some issues before the cited date, then some afterward--and there found myself looking down at the eleven-inch recital of the escape from Sitka of four "poor fellows...who found that they could not bear the ill-usage and tyranny which they were receiving," the only existing account of the forgotten historical incident.

I then idly spun the micro-reel back to my starting point and yes, there came upon the inconsequentially tiny whaling item.

Item: On the morning I set to work on the prospectus of the novel, I had been at the typewriter for two hours when my editor at Harcourt Brace Jovanovich phoned to tell me she was leaving the profession. A few hundred words old, The Sea Runners already was orphaned.

Item: While outlining the plot, I was stymied as to what manner of maps the frontiersmen could have laid hands on for their canoe voyage down the then-wilderness coast from Alaska to Oregon. Recently I managed to afford four days of research at the Alaska State Historical Library at Juneau, and on the afternoon of the fourth day found a series of maps, done at Sitka in that exact time period, which precisely fit their route.

In part, then, Blue as the Odyssey will be a running account of how a work of fiction dawns to mind, develops, has to be persevered with: the alchemy and kismet and tumbles of dice by which a novel somehow happens. But equally, it will be an account of the conscious process of creating sentences. Such as why the novel's first line of dialogue will read: "A strong right arm is the lever of life, these Russians say." How it occurs that one character drowns in a tidal trough, rather than meeting some other fate. What, from some hundreds of pages of research into mid-nineteenth-century Sitka, becomes fashioned into the backdrop of the scenes. Which is to say, the tappings-into-place and tinkerings that are the daily craft of writing.

Just now--this point in my writing career where The Sea Runners is on its way out of my typewriter--I believe is the optimum chance I'll ever have to reflect on how a book of mine has happened. Writers face a future of word processors and other technology. With these contraptions is going to come the obliteration of much of the "track" a writer now leaves: research notes, manuscript drafts, even galley proofs corrected by the author, already are evanescing into the microchips. Scholars of literature can look ahead to a deprivation of source similar to what the telephone has been wreaking on historians, the vanishment of correspondence as a research lode. And the machinery is coming fast; the next novel I write, I'll undoubtedly need at least to experiment with a word processor. So the material I've maintained during the past year and a half of writing The Sea Runners--day-by-day notecards of intentions and ideas, all the consecutive manuscript drafts, a photo file of the book's coastal settings, work calendars--is not likely to occur again in my work.

The Sea Runners should be safely into production by August of 1982, and I'll be free to undertake this project promptly after that. The best length for Blue as the Odyssey I believe would be no more than 25,000-30,000 words. Short enough to be spirited, long enough to say considerable.

Perhaps as not usual for a Fellowship plan, mine involves no need for travel. Time is what I would buy. In the way that a writer with a university affiliation would use the opportunity to free himself for a while from the campus schedule, I would be furloughed from that constraint on a self-employed writer: the need to make hours always add up into dollars (or at least dimes). With the time and support for this undertaking, the loose points of fiction-craft which perpetually get away from novelists can be made, this once, to stick hard and fast--and Kamante notwithstanding, I think the enterprise even could be made blue.

###

My career seems to sum itself in a phrase appropriate enough to a writer: an open book. Or at least a pair of easily-opened ones, the memoir This House of Sky: Landscapes of a Western Mind and the journal/biography Winter Brothers--A Season at the Edge of America. Both are ventures into what it means to be born into and live in the American West. Lines from Winter Brothers:

America began as West, the direction off the ends of the docks of Europe. Then the firstcomers from the East of this continent to its West, advance parties of the American quest for place (position, too, but that is a pilgrimage that interests me less), imprinted our many contour lines of frontier. And next, it still is happening, the spread of national civilization absorbed those lines. Except that markings, streaks and whorls of the West and the past are left in some of us.

To these books and to the novel, The Sea Runners, which I'm currently completing, I've tried to bring the advantages both of my research training as a historian and of my writing craft as a journalist. This House of Sky came out of several years of looking and listening in the Montana ranch valley where my grandparents homesteaded a century ago. Winter Brothers needed to be quarried from two and a half million words of diaries left by a nineteenth-century Pacific Northwest pioneer named James Gilchrist Swan. The prose style I've worked to attain has been summed by one critic of my work: "The most innocent sentence has a trap of poetry." In ways which have steadily surprised me, my try toward the alloy of hard research and hard craft has been recognized. This House of Sky was a National Book Award nominee, winner of a Christopher Award, and is used now in many university courses on Western literature. Winter Brothers has begun to follow it into regional literature and history courses, and will be the subject of a public television documentary next year.

My books, then, seem to be speaking for themselves. Of me, a few details perhaps say most pertinently. Something invisible, but foremost in my own interior estimations, is that I have never missed a deadline, on any of two hundred magazine articles in the decade or so when I was a magazine free-lance and an occasional poet, on either This House of Sky or Winter Brothers or the three textbooks which preceded them, on a college assignment in student days at Northwestern and the University of Washington; on anything. Then the point that acquaintances seem to find least explicable, that my personal life is so steady and methodical--a marriage which has thrived sixteen years, a daily schedule which takes me to the typewriter at the same seven o'clock each morning--while my professional life has been gambled into one of the most under-rewarded of enterprises, writing. But so far, my deliberate avoidance of university or other affiliations which in any way would cut into my attention to the writing has worked--and so has been worth it.

SCHOLARLY ARTICLES:

"Did TV Camera Help Shatter McCarthy Image?"

add 1/Reports in Professional Journalism, summer, 1961

"Kefauver versus Crime: Television Boosts a Senator"

Journalism Quarterly, autumn, 1962

"The Genial White House Host and Raconteur"

Lincolniana Notes, Journal of the Illinois State Historical Society,  
autumn, 1969

News: A Consumer's Guide (Co-authored with Carol M. Doig)  
Prentice-Hall: Englewood Cliffs, N.J., 1972

The Streets We Have Come Down  
Hayden Book Company: Rochelle Park, N.J., 1975

Utopian America: Dreams and Realities  
Hayden Book Company: Rochelle Park, N.J., 1976

## MAGAZINE AND NEWSPAPER ARTICLES

Between 1969 and 1978, I wrote nearly 200 articles for periodicals of general circulation. These writings ranged from the 42 articles written for the regional magazine Pacific Search, here in the Northwest, to free-lance assignments for the New York Times, Chicago Tribune, McCall's, Parents', Oceans, The American West, Editor & Publisher, Modern Maturity, Yankee, Kiwanis, Writer's Digest and some two dozen other publications. With the completion of This House of Sky in 1978 and the subsequent contract to write Winter Brothers, I've been able to abandon magazine work and concentrate full-time on the writing of books. The only recent work of mine in a periodical was the piece entitled "Swell" in TriQuarterly 48 (spring 1980), an issue devoted to contemporary American Western writers.

This House of Sky: Landscapes of a Western Mind  
Harcourt Brace Jovanovich: New York, 1978

Winter Brothers: A Season at the Edge of America  
Harcourt Brace Jovanovich: New York, 1980

The Sea Runners  
(to be published by Atheneum, autumn 1982)

SCHOLARLY ARTICLES (continued)

"John J. McGilvra and Timber Trespass"  
Forest History, January, 1970

"Footnotes to History"  
Idaho Yesterdays, summer, 1970

"Borrowing a Forum: a Public Critic's Letters to the Editor"  
Journalism Quarterly, winter, 1971

"When the Douglas-firs Were Counted: The Beginning of the Forest Survey"  
Journal of Forest History, January, 1976

POETRY:

"Drought"  
The Midwest Quarterly, summer, 1968

"Borrowings"  
The Midwest Quarterly, summer, 1969

"Westering"  
Word '70, January, 1970

"The Coast South of Cape Alava"  
Puget Soundings, June, 1970

"Neighbor"  
Scimitar and Song, March-April-May, 1971

"Pig Iron World"  
Brass Ring, Fall, 1971

"The Flameheaded Man"  
Yankee, November, 1971

Harold P. Simonson  
4104 N. Waterview  
Tacoma 752-0435  
98407

Richard W. Clulain  
322 Wellerly Pk NE  
Albany 256-0634

Dept PS 3554  
A&C  
D3

fetching buckets of  
smoke

3 Sept. '81

Dear Hal--

I wonder if you'd have the time and inclination to do me a favor, which I hope might turn out to be a favor to you experts on Northwest lit as well. The enclosed is the project I tried to get a Guggenheim for last year. Didn't make it--Jim Welch and I shared curses and commiseration on our ~~turned-downs~~--but I think I'll revamp it and try again. Would you be willing to be one of my four recommenders?

The others I think will be Bill Robbins, who teaches the Northwest culture course at Oregon State; Sheila Nickerson, the Alaskan poet; and Dick Etulain. My last year's recommenders still will be valid too, and they're Peter Mathiessen and Michael Arlen.

Anyway, I have fairly careful notes on this novel, and think it would be a worthwhile brief how-it-happened study, if I can get the Guggenheim money to underwrite the time. See what you think, hmm?

Jim Welch mentioned getting us all together for lunch, but it obviously didn't happen, I guess in everybody's spring busyness. Maybe we can do better this fall or winter. Hope you've had a good summer.

best

3 Sept. '81

Dear Richard Etulain--

Although we haven't yet met, I do feel somewhat acquainted with you--through your generous review of This House of Sky, through articles of yours I've read, and through some mutual friends among Western historians. So I feel less embarrassment than I probably should in asking a favor of you.

The favor: to have a look at the enclosed notion and see whether you'd be game to recommend me for a Guggenheim Fellowship to achieve it. I've been keeping fairly careful notes about the novel I'm at work on, and this how-it-happened study I think could be useful. But whether the Guggenheim people can be convinced, I don't know; they turned down this version last year (Jim Welch and I shared commiseration on our turn-downs) and I'll revamp it a bit this time around, but basically this is the project I'd like to do. People who've had Guggenheims tell me to reapply and re-apply, consistency and some luck have more to do with the selection than anything else.

The others who'll be writing recommendations will be Sheila Nickerson, an Alaskan poet; Bill Robbins, who teaches the Northwest culture course at Oregon State; and Hal Simonson of the U. of Washington English dept. Last year's recommenders also are paid attention to, and they are Peter Mathiessen and Michael Arlen.

Needless to say, if you can see your way to be bothered with this, I'll owe you one. I hope our paths will cross sometime soon.

regards

3 Sept. '81

Dear Bill--

I wonder if you'd have the time and inclination to do me a favor, which I hope might turn out to be a favor to you true scholars as well. The enclosed is the project I tried to get a Guggenheim for last year. Didn't make it, but I think I'll revamp it and try again. Would you be game to be one of my four recommenders?

The others I think will be Dick Etulain; Sheila Nickerson, the Alaskan poet; and Hal Simonson of the U. of Washington English Dept. My last year's recommenders still will be valid, too, and they're Peter Matthiessen and Michael Arlen.

Anyway, I have fairly careful notes on the making of this current coastal novel, and think it would be a worthwhile how-it-happened study, if I can get the G'heim money to underwrite the time. See what you think, hum?

Will be done with this novel by year's end, and I hope somewhat out of hibernation after that. If there's still some way you'd want me to come to OSU, give me a try in the spring or, even better, next fall when I'll have this new book to tout. Things are going pretty well. This novel seems okay so far, and this summer I did some research in Montana toward a sort of Son of House of Sky, which I should get underway next year. Hope you've had a good summer, and the state budget isn't too grim. Ours is.

best to Karla

4104 North Waterview St.  
Tacoma, WA 98407  
9/9/81

Dear Ivan,

Sure, I'll be happy to support your efforts for a Guggenheim. Send me whatever form I write it on and I'll proceed forthwith. As for my being an "expert" on NW lit, I do feel comfortable in it, enjoy teaching it, and occasionally write about it. Perhaps you saw the piece I did for Pacific Northwest Quarterly (Oct. 1980)--something I called "Pacific Northwest Literature--Its Coming of Age."

Best wishes for success,

*Hal S.*

PS Send the G. form to my home address (if during September). I'll get at it more promptly that way.

*Hal S.*

Sept. 15, '81

Dear Hal--

Okay, thanks immensely for agreeing to take on the G'heim recommend for me. I'll send in my application by the end of this month, then sometime this fall they'll mail you a copy of my intended project and ask what you think of it--so that's all that's involved, waiting for them to get in touch with you.

I not only saw your PNQ piece but pressed it on a friend of mine, Mark Wyman, who was out here from Illinois State teaching Pac NW history this summer. So it's having some circulation.

Hope you've had a good summer. I'm hunkering in to finish this Sea Runners novel by end of Dec. See you sometime on campus, maybe, and again, my appreciation.

OVER

Sept. 15

Dear Ivan:

So you classify Etulain, Simonson, Robbins, et al as "true scholars!"

Coming amidst today's heavy New England downpour, your remark strikes me as most humorous.

But, I'll happily serve as a Guggenheim recommender for you. Your work outline is convincing and should convince the Guggenheim people to underwrite your time.

I return to Oregon next week after a month's stay in the East (e.g. the Minnesota Historical Society in St. Paul and 2 weeks at the National Archives in the heart of Empire).

At present I'm famished for the redhead's company (and the children). But please forward the Guggenheim address and any particulars you

19 Sept. '81

Dear Bill--

Thanks immensely for the G'heim favor. The way it works is that I have to supply your name to them, and sometime this fall they'll send you a copy of my proposal and ask what you think of it--nothing to be done until then. I don't have a lot of hope for a G'heim, since they turned me down for Winter Brothers, but maybe some year they'll make me their token westerner.

Saw your piece in Forest History, a big handsome job. Glad to know too that the symposium has taken shape; Winks and Weaver will be a helluva lot more effective than I ever could have been. Also, am having to write hard from now till Xmas to make a decent job of this Sea Runners novel, and my attention to symposium matters would be badly divided. I suppose next spring and autumn, when I hope to be more available, nobody'll have any bucks left to invite me anyplace. Ah well, maybe writers ought to stay home and write.

Again, my appreciation. Give a call if you're through town, and I'll do the same.

best regards

want me to discuss. And I promise to get the letter off as soon as I return.

Anyway, the relative "poverty" of the Northwest and its depressed lumber economy will be a welcome sight after a month in the industrial East.

The Symposium plans were coming along well when I left in mid August. Robin Winks (a Yalee) will serve as Keynoter and we have 4th District Congressman, Jim Weaver, as a Friday, October 29th speaker.

Best wishes, Ivan, for a pleasant Fall. And my regards to Carol.

Sincerely,  
Bill



THE UNIVERSITY OF NEW MEXICO

ALBUQUERQUE, NEW MEXICO 87131

11 September 1981

Dear Ivan Doig:

I'll be happy to help you land a Guggenheim. Sheepherders' kids have to work together in this cowboy culture of ours.

Let me know what I need to do, and I'll get right on it. I'm happy to be in the company of Sheila Nickerson, Bill Robbins, and Hal Simonson. I know the last two well and wish I knew Nickerson

Anyone who writes a book like This House of Sky deserves all the support that Guggenheims, NEH's, and such can offer.

Best regards,

*Dirk Stuntz*

Dear Dirk--

11 Sept. '81

Okay, thanks much for helping out on this G'heim proposition. I'll put in my application by the end of this month, and sometime this fall the G'heim people will write you and ask you what you think of it--that's all there is to it, until their request. I don't have a hell of a lot of hope for this project, but maybe they'll choose me as their token Westerner if I apply enough years.

I'm going to be locked up working on this novel the most of this year, but hope to emerge next year. Hope our paths will cross somewhere. In the meantime, best wishes, and my deep appreciation.

MA geob s-blocysron\*

4771 close complete. In the morning, pass through the  
 4772 level, and move to the next level. Make one hour

I, the Editor, do hereby certify that the above is a true and correct copy of the original as the same appears in the files of the Department of the Interior.

probe 101 fide h. o'lece' rnc m'lore rnel, JJ crooge m' m' rnel.

To get a list of the names of the persons who have been arrested, I am sending you a copy of the report of the police.

ΛΟΝ ΕΥΚ ΕΥΚ ΛΟΝ ΜΡΕΡ ΛΟΝ ΕΥΤΥΚ ΟΙ ΤΕ--ΕΡΕΡ, Ε ΕΥΤ ΕΡΕΛΕ ΤΕ ΕΟ

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2025 RELEASE

# JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 Park Avenue · New York, N.Y. 10016

**YOUR COPY -**

APPLICATIONS and accompanying documents should reach the office of the Foundation not later than the date specified in our announcement.

Name in full (surname in capitals) Ivan DOIG  
 Preferred mailing address 17021 10th Ave. NW  
Seattle, WA Zip Code 98177 Telephone (206) 512-6658  
 Home address (if other than above) \_\_\_\_\_  
 \_\_\_\_\_ Zip Code \_\_\_\_\_ Telephone \_\_\_\_\_  
 Title of present position (include name of institution, if any) writer (self-employed)

State the specific field of scholarship or art in which your proposal lies literature  
 State concisely the title of your project Blue as the Odyssey: a case study of how a novel happens  
 \_\_\_\_\_  
 State where you intend to carry out your proposed plan Seattle, Washington  
 \_\_\_\_\_  
 Specify the inclusive dates of the period for which you are requesting a fellowship 1 June 1981-1 June 1982

Place of birth White Sulphur Springs, Montana Date of birth 27 June 1939 Citizenship U.S.  
 If not a native-born citizen, give date and place of naturalization: \_\_\_\_\_  
 Sex M Marital status married Number and ages of children none  
 Name and address of spouse or nearest kin Carol M. Doig  
17021 10th Ave. NW Seattle WA 98177

| Educational Summary                                       | Name of Institution             | Period of Study<br>(give dates) | Degrees, Diplomas,<br>Certificates (give dates) |
|-----------------------------------------------------------|---------------------------------|---------------------------------|-------------------------------------------------|
| Academic:<br>Undergraduate                                | <u>Northwestern University</u>  | <u>1957-61</u>                  | <u>B.S. in journalism, '61</u>                  |
| Graduate                                                  | <u>Northwestern University</u>  | <u>1961-62</u>                  | <u>M.S. in journalism, '62</u>                  |
|                                                           | <u>University of Washington</u> | <u>1966-69</u>                  | <u>Ph.D. in history, '69</u>                    |
| Other:<br>(Artistic,<br>Musical, etc.<br>where pertinent) |                                 |                                 |                                                 |

## INSTRUCTIONS FOR ALL APPLICANTS

To validate this application, submit one copy of this form with the front and back pages completed, together with *two* copies each of three *separate* supplementary statements:

- 1 A brief narrative account of your career, describing your previous accomplishments.  
This account should include a listing of the postdoctoral (or equivalent) grants or fellowships that you have held or now hold, showing the grantor, the inclusive dates, and the amount of each award. It should also include mention of prizes and honors that you have won.
- 2 A list of:  
*Publications*, if you are a scholar or writer.  
Give exact titles, names of publishers, and dates and places of publication. If titles of journals are abbreviated, please annotate one copy of the two requested to supply full bibliographical references. Playwrights should also include a list of productions.  
*Exhibitions*, if you are an artist.  
Include a chronological list of shows, citing dates and places; and a list of important collections in which your work is represented. Forthcoming shows should also be mentioned.  
*Compositions*, if you are a composer.  
Include a chronological list of your compositions, citing titles and dates; a list of your published compositions, citing the names of publishers and the dates of publication; and a list of recordings. *First* public performances should also be listed, giving names of performers and dates.
- 3 A statement of plans for the period for which the Fellowship is requested.  
Applicants in scholarship should provide a detailed, but concise, plan of research, not exceeding three single-spaced pages in length. The plan should be so formulated as to enable a specialist to judge its practicability and significance.  
Applicants in the arts should submit a brief statement of plans defining the proposed creative activity.

Applicants not directly covered in the above categories should follow the procedure outlined for the category closest to their own.

The following directions concern the form to be followed in submitting the supplementary statements:

Use paper the size of this sheet, 8½" × 11", for all documents submitted.

Type only on one side of the page and leave margins of at least one-half inch at the left and right and one inch at the top.

Submit your supplementary statements in the form of two sets, each set consisting of one copy of each of the three statements required, in the order listed above. Staple each set in the upper left-hand corner.

In addition to the two sets, submit four *additional* copies of your statement of *plans*. In making our inquiries on your behalf, we send each person you name as reference *only* a copy of your plan. Hence the statement of plans you submit must be *self-contained*.

*Your name should appear on every page you submit.*

Fill out the enclosed four labels with *your own name and preferred address*, leave them attached to the backing paper, and enclose them with your application.

## ADDITIONAL INSTRUCTIONS FOR APPLICANTS IN THE ARTS

An applicant in the arts should submit examples of previous work, following the procedures described below, in order to enable our advisers to give full consideration to the application.

Select examples which you think best represent the quality of your work. Recent work is generally the most pertinent. You need include only one copy of each example submitted.

*Painters, sculptors, and graphic artists* should submit, *with the application*, ten to eighteen slides or photographs of recent works. You may include different views of individual pieces if you wish. Each slide or photograph must be labeled with your name and the title of the work. Include a list of the slides or photographs submitted, giving the title, dimensions, medium, date of completion, and present location of each work. If you think that further explanation of the work shown is required, attach a description to your list.

*Poets, playwrights, and writers of fiction* should submit, *with the application*, examples of *published* writing. Manuscripts are difficult to handle, but you may send a manuscript if you regard it as essential. Include a list of every item submitted.

*Applicants in music composition, choreography, photography, film, and video* will be given an opportunity to submit work at a later date.

Examples of your work will be returned, subject to the following provisions: Everything is submitted at your own risk and expense, exclusive of return mailing charges which will be paid by the Foundation. Although we take every reasonable care of all work received, the Foundation receives publications, manuscripts, photographs, and other items on the understanding that it is not responsible for their accidental loss or damage from fire or any other cause while in its charge or in the course of transmission. We advise you not to send unique, original manuscripts, and to retain copies of all work submitted. Please inform us if you wish your work returned to an address other than the preferred address listed in this application.

---

Note: Applicants in fields of science and scholarship should *not* submit articles, books, or manuscripts with the application.

List the foreign languages that you can use, indicating your proficiency in reading, speaking, and writing each:.....

Russian (can do rough translation, with dictionary's help)

List the professional organizations of which you are a member..... Authors Guild; P.E.N.;

American Society of Journalists and Authors

List the positions that you have held (professional, teaching, administrative, and business), beginning with your current position and working backwards.

| Name of Institution or Organization | Position (Full Title) | Dates of Tenure | Compensation                                              |
|-------------------------------------|-----------------------|-----------------|-----------------------------------------------------------|
| writer (self-employed).....         |                       | 1969-present    | '79 royalties & advances, \$22,000; so far in '80, \$4800 |
| The Rotarian magazine               | assistant editor      | 1964-66         | \$9000/yr                                                 |
| Lindsay-Schaub Newspapers           | editorial writer      | 1963-64         | \$7500/yr                                                 |

#### REFERENCES:

List the names of four persons to whom the Foundation may write for expert judgment concerning your abilities, especially in relation to your proposal for the use of a Fellowship. (All statements by references to the Foundation are held in the strictest confidence.)

| Name of Reference | Position (Full Title) | Address                                                         |
|-------------------|-----------------------|-----------------------------------------------------------------|
| Michael Arlen     | staff writer          | c/o The New Yorker<br>25 West 43rd Street<br>New York, NY 10036 |
| Peter Matthiessen | writer                | Sagaponack, NY 11962                                            |

~~(As mine is a reactivated application, please bring forward the letters written by my last year's references: Raymond Carver, Richard Hugo, Wright Morris, Geoffrey Wolff.)~~

If you have applied or expect to apply elsewhere for any fellowship or scholarship for the same period, state the facts regarding such applications:.....

If you apply elsewhere for any fellowship or scholarship after presenting this application, please notify the Foundation.

You are advised that, in accordance with the provisions of the Federal Tax Reform Act of 1969, all successful applicants for Fellowships will be required to submit, at the conclusion of their Fellowship terms, reports summarizing what they have accomplished and accounting for the funds they have received.

NAME Ivan Doig (printed or typed) SIGNATURE Ivan Doig

PLACE AND DATE OF MAILING Seattle, Washington 22 September 1980

If you do not receive an acknowledgment of your application within a reasonable time, please notify the Foundation. If you move after filing this application, please notify the Foundation of your new address.

# JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

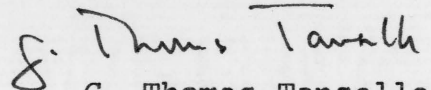
March 13, 1981

Dear Mr. Doig:

I regret to have to inform you that your application for a Guggenheim Fellowship was not successful. The Committee of Selection was faced this year with the task of nominating 293 Fellows from over 3000 applicants, and your application was among the vast majority that had to be denied.

I am sorry to send you this disappointing news. The list of 1981 Fellows will go out to you as soon as it is printed.

Yours sincerely,

  
G. Thomas Tanselle  
Vice President

GTT:ac

Mr. Ivan Doig  
17021 10th Avenue, N. W.  
Seattle, Washington 98177

My life sums itself in the most apt phrase a writer could ask for: an open book. Or at least an easily-opened one, the memoir titled This House of Sky: Landscapes of a Western Mind. Nominee for a National Book Award in 1979 and now used in many university courses on Western literature, House of Sky is the marker in my career to date and, since it is so deeply personal and hard-hewn out of the materials of memory, of my life as well.

As for a tabular accounting of myself, now at a few months beyond forty, the years that have gone into this sum might be set down this way:

My first decade of life, I simply tried to be unsurprised by whatever might happen next in the wandersome ranching existence my father and I led.

The ten years after that, I worked hardest to lever myself from Montana ranch life toward a career of written words.

Between the ages of twenty and thirty, the effort was to learn as much as I could in the classroom and as a salaried journalist. This carried me to three college degrees, and through instructive stints of newspaper and magazine work.

For the past ten years, my accomplishment has been to survive as a full-time writer.

A few details say one thing or another about me. Something invisible, but foremost in my own interior estimations, is that I have never missed a deadline, on any of two hundred magazine articles, any of my five books, a college assignment, anything. Then the point that acquaintances seem to find least explicable, that my personal life is so steady and methodical--a marriage which has thrived 15 years, a daily schedule which takes me to the typewriter at the same early hour each morning--while my professional life has been gambled into one of the most under-rewarded of enterprises, writing. ("Under-rewarded" barely says it for a writer who does not turn to teaching or some other supplementary support: until House of Sky brought a \$13,000 royalty in the spring of 1979, the most I'd ever earned in a year was the \$9,000 salary at The Rotarian fifteen years ago.) Finally, the detail which suggests my mix of interests: that I have to my published credit the same number of poems--seven--as of scholarly historical articles.

Such mingling, in fact, has become characteristic of my writing in the books I am known for, just as it intrigued me in my earlier period as a magazine writer and occasional poet. One reviewer said of House of Sky, a work of prose, that "the most innocent sentence has a trap of poetry." My most recent book, Winter Brothers, combines biography with the format of a journal. My Guggenheim project would be a new alloy again: an explication of a work of fiction during its making.

As to grants and fellowships I have held, there have been none. <sup>Neither</sup> Until This House of Sky and Winter Brothers introduced me to writers such as Michael Arlen, Raymond Carver, Richard Hugo, Peter Matthiessen, Wright Morris and Geoffrey Wolff, there seemed little prospect of any.

Blue as the Odyssey:

a case study of how a novel happens

On a coffee farm in Kenya, as Isak Dinesen worked into the nights on the manuscript which became Out of Africa, her houseboy Kamante stood at the wall, watching. One evening Kamante announced to her that he did not think her enterprise ever could come to anything.

I had nobody else to discuss my book with; I laid down my paper and asked him why not. I now found that he had been thinking the conversation over before, and prepared himself for it; he stood with the Odyssey itself behind his back, and here he laid it on the table.

"Look, Msabu," he said, "this is a good book. It hangs together from the one end to the other. Even if you hold it up and shake it strongly, it does not come to pieces. The man who has written it is very clever. But what you write," he went on, both with scorn and with a sort of friendly compassion, "is some here and some there. When the people forget to close the door it blows about, even down on the floor and you are angry. It will not be a good book."

I explained to him that in Europe the people would be able to fix it all up together.

"Will your book then be as heavy as this?" Kamante asked, weighing the Odyssey.

When he saw that I hesitated he handed it to me in order that I might judge for myself.

"No," I said, "it will not, but there are other books in the library, as you know, that are lighter."

"And as hard?" he asked.

I said it was expensive to make a book so hard.

He stood for some time in silence and then expressed his greater hopes of my book, and perhaps also repentance of his doubts, by picking up the scattered pages from the floor and laying them on the table....

A few days later, I heard Kamante explain to the other houseboys that in Europe the book which I was writing could be made to stick together, and that with terrible expense it could even be made as hard as the Odyssey, which was again displayed. He himself, however, did not believe that it could be made blue.

The making of a specific work of fiction, the carpentry of language and ideas to build the printed lines which at last meet the eyes of readers, has not been much written of by those within the craft. John Steinbeck in Journal of a Novel and Thomas Wolfe in The Story of a Novel are perhaps the best-known exceptions. Even those chronicles, however, report more

In part, then, Blue as the Odyssey will be a running account of how a work of fiction dawns to mind, develops, has to be persevered with: the alchemy and kismet and tumbles of dice by which a novel somehow happens. But equally, it will be an account of the conscious process of creating sentences. Such as why the novel's first line of dialogue will read: "A strong right arm is the lever of life, these Russians say." How it occurs that one character drowns in a tidal trough, rather than meeting some other fate. What, from some hundreds of pages of research description of mid-nineteenth-century Sitka, becomes fashioned into the backdrop of the scenes. Which is to say, the tappings-into-place and tinkering that are the daily craft of writing.

The best length for Blue as the Odyssey I believe would be no more than 25,000-30,000 words. Short enough to be spirited, long enough to say considerable. I've made a beginning toward the volume, by maintaining notes (page of samples attached) and consecutive manuscript drafts in these first few months of work toward The Sea Runners. The main period of writing on the novel will be June through December, 1981. My application is for support through that time and the ensuing months to June, 1982. In effect, I will need to shoulder two books at once: the constant notation and attention to Blue as the Odyssey while The Sea Runners is written, then the writing of Blue as the Odyssey while The Sea Runners proceeds to publication.

↙ Perhaps as not usual for a Fellowship plan, mine involves no need for travel. Time is what I would buy. With it, the loose points of fiction-craft which perpetually get away from novelists can be made, this once, to stick hard and fast--and Kamante notwithstanding, I think the enterprise could even be made blue.

###

Ivan Doig

Examples of annotation of novel-in-progress to be done for Blue as the Odyssey:

Blue as Odyssey:

9 June '80: Y'day afternoon or evening as I stepped out of the shower, I said: "Don't give us your goddamn riddles, Melander." The line in today's writing became Wernberg's, after M tells him the Haida columns are a cathedral. The line simply came out my mouth, from no discernible source except my shower habit of thinking.

Blue, 26 June '80

In the past couple weeks, began rereading Day's biog of Malcolm Lowry; on pp. 56-7 is info about shipwreckers of the Wirral, L's home area. Out of that mention came Braaf's dialogue with Melander about shipwreckers.

Blue

27 Aug. 80--9:35 am: Have been at work steadily for 2 hours, an achieving mood of the kind I perpetually hope to catch and tame. Began by improving ~~the~~ y'day's scene of the celebratory toast at end of 1st day of escape--inserted material about grins--and then the phrase ~~of~~ about pastor housecleaning his voice box in Rosenberg scene. Then sorted the file cards plucked from Sky, divvying them into general phrasing; manners of speaking and responding, which this book needs much of; and ideas chunks (ex: this morn I inserted in section on W's waiting the Sky card with chunk, "Stanzas of argument were not his style"; y'day I inserted into the Kolosh chief's scene the chunk "When wondering begins there is no cure"); and into the categories of voyage ~~xm~~ detail and coastal detail.

The cards spark ideas; if the work mood can be sustained, I'll successively spread the phrasing and "manners" cards onto table, scan thru the ms to see what might be inserted. Depending on speed of this, this afternoon I may try write on into the section which begins to describe the voyage (altho y'day's writing of the toast scene provided unexpectedly strong place to stop the ms sample I'll send Liz: B's "May you live forever and I never die," then drinking deep).

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BOOKS:

News: A Consumer's Guide (Co-authored with Carol M. Doig)  
Prentice-Hall: Englewood Cliffs, N.J., 1972

The Streets We Have Come Down  
Hayden Book Company: Rochelle Park, N.J., 1975

Utopian America: Dreams and Realities  
Hayden Book Company: Rochelle Park, N.J., 1976

This House of Sky: Landscapes of a Western Mind  
Harcourt Brace Jovanovich: New York, 1978

Winter Brothers: A Season at the Edge of America  
Harcourt Brace Jovanovich: New York, 1980

SCHOLARLY ARTICLES:

"Did TV Camera Help Shatter McCarthy Image?"  
add 1/Reports in Professional Journalism, summer, 1961

"Kefauver versus Crime: Television Boosts a Senator"  
Journalism Quarterly, autumn, 1962

"The Genial White House Host and Raconteur"  
Lincolniana Notes, Journal of the Illinois State Historical Society, autumn, 1969

"John J. McGilvra and Timber Trespass"  
Forest History, January, 1970

"Footnotes to History"  
Idaho Yesterdays, summer, 1970

"Borrowing a Forum: a Public Critic's Letters to the Editor"  
Journalism Quarterly, winter, 1971

"When the Douglas-firs Were Counted: The Beginning of the Forest Survey"  
Journal of Forest History, January, 1976

POETRY:

"Drought"  
The Midwest Quarterly, summer, 1968

"Borrowings"  
The Midwest Quarterly, summer, 1969

"Westering"  
Word '70, January, 1970

"The Coast South of Cape Alava"  
Puget Soundings, June, 1970

POETRY (continued)

"Neighbor"

Scimitar and Song, March-April-May, 1971

"Pig Iron World"

Brass Ring, Fall, 1971

"The Flameheaded Man"

Yankee, November, 1971

MAGAZINE AND NEWSPAPER ARTICLES

Between 1969 and 1978, I wrote nearly 200 articles for periodicals of general circulation. These writings ranged from the 42 articles written for the regional magazine Pacific Search, here in the Northwest, to free-lance assignments for the New York Times, Chicago Tribune, McCall's, Parents', Oceans, The American West, Editor & Publisher, Modern Maturity, Yankee, Kiwanis, Writer's Digest and some two dozen other publications. With the completion of This House of Sky in 1978 and the subsequent contract to write Winter Brothers, I've been able to abandon magazine work and concentrate full-time on the writing of books. The only recent work of mine in a periodical was the piece entitled "Swell" in TriQuarterly 48 (spring 1980), an issue devoted to contemporary American Western writers.

###

# JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

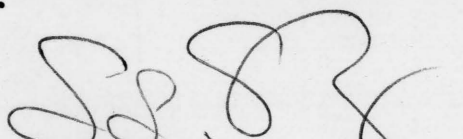
November 20, 1980

## MEMORANDUM

Concerning your Fellowship application you may, if you wish, now send us publications which, in your judgment, will further establish your case for a Fellowship. Manuscripts are difficult to handle, but you may send a manuscript if you regard it as important evidence for your application. Please include, on the enclosed form, a list of every item you submit. Material should be sent as soon as possible, and should reach the Foundation no later than January 8.

Everything submitted is at your own risk and expense. The Foundation receives publications and other items on the understanding that it is not responsible for their accidental loss or damage from fire or any other cause while in its charge or in the course of transmission. We advise you to retain copies of all manuscripts submitted, although we take every reasonable care of all work received.

During March, all material, subject to the preceding paragraph, will be returned.

  
Stephen L. Schlesinger  
Secretary

Mr. Ivan Doig

11 December 1980

Blue as the Odyssey:

a case study of how a novel happens

The yellow manuscript copy marked "1st typist's draft" is an early version of the novel I am at work on, The Sea Runners. The white "revised" copy is the most recent draft of the same portion of manuscript. The process of growth and alteration of the successive manuscript drafts--the how and why of fiction-craft--is what I am monitoring, by diary and file cards, for the case study which I'm calling Blue as the Odyssey.

The copies of my two books, This House of Sky (1978) and Winter Brothers (1980), are to illustrate the attention to language and structure which ultimately characterizes my method of writing.

11 December 1980

Blue as the Odyssey:

a case study of how a novel happens

The yellow manuscript copy marked "1st typist's draft" is an early version of the novel I am at work on, *The Sea Runners*. The draft is 55 pages long, written on yellow paper, marked "1st typist's draft" and "revised". The process of growth and alteration of the manuscript is what I am monitoring, by diary and file cards, for the case of *The House of Sky*. I have a hardbound copy of *The House of Sky* and a Western Mind

one hardbound copy of *Winter Brothers: A Season at the Edge of America* (1980), are to illustrate the attention to language and structure which ultimately characterizes my method of writing.

21 August 1980

Dear Michael Arlen--

I don't know whether this is anything you can consider, but I'd like, for a pair of reasons, to ask you to be one of my references when I apply for a Guggenheim in the next few weeks.

Of course the first reason is that you know something of my work, from THIS HOUSE OF SKY's nomination for a National Book Award. The other reason is that the project I have in mind is a rather distant cousin to your recent book on the making of the phone commercial. Mine would be about the making of a book--a novel I'm at work on. I suppose the notion is in the lineage of Steinbeck's JOURNAL OF A NOVEL and Thomas Wolfe's STORY OF A NOVEL, but I want to include not only an account of how the writing comes about, but of other matters which impinge on the work: editorial decisions, production costs, choice of jacket artist. (For an opener, I was two hours into the start of the novel when my editor called to tell me she had quit.) The project means shouldering quite an extra writing burden--maintaining a diary and considerable other paperwork of the novel-in-progress--and I doubt that any publisher is going to put up much, if any, money for it; a Guggenheim seems my best bet. So: would you be willing?

I hope your own work is going well. I look forward to the "Air" column this fall.

best regards

Dear Ivan

Of course I will  
— give my address  
to those Taggenheimers  
right away.

Let's meet one of  
these days —

Best

Peter (Undriessen)



Mr. Flen Don

17021-18? Ave NW

Seattle, Wash

98177

# JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 Park Avenue · New York, N.Y. 10016

**YOUR COPY -**

APPLICATIONS and accompanying documents should reach the office of the Foundation not later than the date specified in our announcement.

Name in full (surname in capitals) Ivan DOIG  
 Preferred mailing address 17021 10th Ave. NW  
Seattle, WA Zip Code 98177 Telephone (206) 542-6658  
 Home address (if other than above) \_\_\_\_\_ Zip Code \_\_\_\_\_ Telephone \_\_\_\_\_  
 Title of present position (include name of institution, if any) writer (self-employed)

State the specific field of scholarship or art in which your proposal lies fiction  
 State concisely the title of your project A historical novel titled The Sea Runners  
 \_\_\_\_\_  
 State where you intend to carry out your proposed plan research in Sweden (August 1980) and  
along the Alaska-British Columbia coast (Dec. '80-Jan. '81); the writing in Seattle,  
 Specify the inclusive dates of the period for which you are requesting a fellowship July 1, '80-July 1, '82

Place of birth White Sulphur Springs, Montana Date of birth 27 June 1939 Citizenship U.S.  
 If not a native-born citizen, give date and place of naturalization: \_\_\_\_\_  
 Sex M Marital status married Number and ages of children none  
 Name and address of spouse or nearest kin Carol M. Doig  
17021 10th Ave. NW Seattle WA 98177

| Educational Summary                                 | Name of Institution             | Period of Study (give dates) | Degrees, Diplomas, Certificates (give dates) |
|-----------------------------------------------------|---------------------------------|------------------------------|----------------------------------------------|
| Academic:<br>Undergraduate                          | <u>Northwestern University</u>  | <u>1957-61</u>               | <u>B.S. in journalism, '61</u>               |
|                                                     | <u>Northwestern University</u>  | <u>1961-62</u>               | <u>M.S. in journalism, '62</u>               |
| Graduate                                            | <u>University of Washington</u> | <u>1966-69</u>               | <u>Ph.D. in history (U.S. frontier), '69</u> |
| Other:<br>(Artistic, Musical, etc. where pertinent) | _____                           | _____                        | _____                                        |
|                                                     | _____                           | _____                        | _____                                        |

## INSTRUCTIONS FOR ALL APPLICANTS

To validate this application, submit one copy of this form with the front and back pages completed, together with *two* copies each of three *separate* supplementary statements:

- 1 A brief narrative account of your career, describing your previous accomplishments.  
This account should include a listing of the postdoctoral (or equivalent) grants or fellowships that you have held or now hold, showing the grantor, the inclusive dates, and the amount of each award. It should also include mention of prizes and honors that you have won.

- 2 A list of:

*Publications*, if you are a scholar or writer.

Give exact titles, names of publishers, and dates and places of publication. If titles of journals are abbreviated, please annotate one copy of the two requested to supply full bibliographical references. Playwrights should also include a list of productions.

*Exhibitions*, if you are an artist.

Include a chronological list of shows, citing dates and places; and a list of important collections in which your work is represented. Forthcoming shows should also be mentioned.

*Compositions*, if you are a composer.

Include a chronological list of your compositions, citing titles and dates; a list of your published compositions, citing the names of publishers and the dates of publication; and a list of recordings. *First* public performances should also be listed, giving names of performers and dates.

- 3 A statement of plans for the period for which the Fellowship is requested.

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Applicants not directly covered in the above categories should follow the procedure outlined for the category closest to their own.

The following directions concern the form to be followed in submitting the supplementary statements:

Use paper the size of this sheet, 8½" × 11", for all documents submitted.

Type only on one side of the page and leave margins of at least one-half inch at the left and right and one inch at the top.

Submit your supplementary statements in the form of two sets, each set consisting of one copy of each of the three statements required, in the order listed above. Staple each set in the upper left-hand corner.

In addition to the two sets, submit four *additional* copies of your statement of *plans*. In making our inquiries on your behalf, we send each person you name as reference *only* a copy of your plan. Hence the statement of plans you submit must be *self-contained*.

*Your name should appear on every page you submit.*

Fill out the enclosed four labels with *your own name and preferred address*, leave them attached to the backing paper, and enclose them with your application.

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*Applicants in music composition, choreography, photography, film, and video* will be given an opportunity to submit work at a later date.

Examples of your work will be returned, subject to the following provisions: Everything is submitted at your own risk and expense, exclusive of return mailing charges which will be paid by the Foundation. Although we take every reasonable care of all work received, the Foundation receives publications, manuscripts, photographs, and other items on the understanding that it is not responsible for their accidental loss or damage from fire or any other cause while in its charge or in the course of transmission. We advise you not to send unique, original manuscripts, and to retain copies of all work submitted. Please inform us if you wish your work returned to an address other than the preferred address listed in this application.

Note: Applicants in fields of science and scholarship should *not* submit articles, books, or manuscripts with the application.

List the foreign languages that you can use, indicating your proficiency in reading, speaking, and writing each:.....

Russian (together, the dictionary and I can read it)

List the professional organizations of which you are a member. Authors Guild; P.E.N.;

American Society of Journalists and Authors

List the positions that you have held (professional, teaching, administrative, and business), beginning with your current position and working backwards.

| Name of Institution or Organization | Position (Full Title) | Dates of Tenure | Compensation              |
|-------------------------------------|-----------------------|-----------------|---------------------------|
| writer (self-employed).....         |                       | 1969-present    | 1978 income,<br>\$5200.00 |
| The Rotarian magazine               | assistant editor      | 1964-66         | \$9000/yr                 |
| Lindsay-Schaub Newspapers           | editorial writer      | 1963-64         | \$7500/yr                 |

#### REFERENCES:

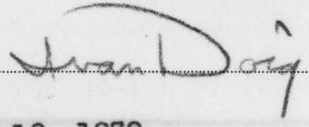
List the names of four persons to whom the Foundation may write for expert judgment concerning your abilities, especially in relation to your proposal for the use of a Fellowship. (All statements by references to the Foundation are held in the strictest confidence.)

| Name of Reference | Position (Full Title) | Address                                                |
|-------------------|-----------------------|--------------------------------------------------------|
| Raymond Carver    | novelist and poet     | 2905 East 23d St.<br>Tucson, Arizona 85713             |
| Richard Hugo      | poet and teacher      | Dept. of English, U. of<br>Montana, Missoula, MT 59812 |
| Wright Morris     | novelist and critic   | 341 Laurel Way<br>Mill Valley, CAL 94941               |
| Geoffrey Wolff    | writer and critic     | Prickly Mountain<br>Warren, Vermont 05674              |

If you have applied or expect to apply elsewhere for any fellowship or scholarship for the same period, state the facts regarding such applications:.....

If you apply elsewhere for any fellowship or scholarship after presenting this application, please notify the Foundation.

You are advised that, in accordance with the provisions of the Federal Tax Reform Act of 1969, all successful applicants for Fellowships will be required to submit, at the conclusion of their Fellowship terms, reports summarizing what they have accomplished and accounting for the funds they have received.

NAME Ivan Doig (printed or typed) SIGNATURE 

PLACE AND DATE OF MAILING: Seattle, Washington, Sept. 19, 1979

If you do not receive an acknowledgment of your application within a reasonable time, please notify the Foundation. If you move after filing this application, please notify the Foundation of your new address.

# JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

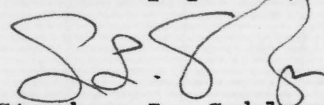
March 14, 1980

Dear Mr. Doig:

I regret to have to inform you that your application for a Guggenheim Fellowship was not successful. The Committee of Selection was faced this year with the task of nominating 280 Fellows from nearly 3100 applicants, and your application was among the vast majority that had to be denied.

I am sorry to send you this disappointing news. The list of 1980 Fellows will go out to you as soon as it is printed.

Sincerely yours,



Stephen L. Schlesinger  
Secretary

SLS:ac

Mr. Ivan Doig  
17021 10th Avenue, N. W.  
Seattle, Washington 98177

Two anchoring scenes, like hands measuring a breadth:

"Last Sunday"--the sixteenth of January, 1853--"as some of the settlers were crossing the bay, they found, drifting in a canoe, three men nearly starved to death....One of the poor fellows was peeling the skin from off his hands and arms and eating it."

Six weeks earlier, four men creep from the fort at Sitka, Alaska. Indentured to the Russian American Fur Company, they are set on escape, and all they know of their destination is its direction, south along the Pacific Coast of North America, and its means, an eighteen-foot canoe.

What stretches between, the taut cat's cradle of storyline, is a voyage of a thousand miles, in North Pacific winter and through the waters of the premier seagoing tribes of the world, one life lost and three others eroded to the edge of endurance. The story I would write as a weave of history and fiction called The Sea Runners.

The exploit of Carl Gronland, Carl Wasterholm and Andreas Lyndfast--the name of their companion who was killed by the Indians is not told--exists now as a single six-inch newspaper item, reported to the Oregon Weekly News by one of the settlers who found the trio in a coastal bay north of Astoria. It tells that the voyagers, and 17 other men of the Russian fur company, had come from Sweden to Sitka "in the ship Nicholas, Captain Conrad," in 1850 and that "after a residence of nearly three years, they found that they could not bear the ill-usage and tyranny which they were receiving, and determined to make their escape." It lists their supplies: a couple of compasses, a chart, muskets, powder and shot, some fishing lines. All else of the story I will have to retrieve, by setting to work on it with history's exactness of detail and fiction's power of imagination.

What the book will be "like" I can only approximately say; a novel of considerable compression, its focus the actions of the men as they try to cope with ocean and wilderness. On one point it might resemble Guy Davenport's story of the discovery of the Lascaux cave paintings, "Robot": as the sense of prehistory emanates from the ochre wall animals "flowing in long strides down some run of time," the black-forested North Pacific coast will be the universe of the men in the canoe. John Berryman wrote that a mark of modernity is that a person now can live his life without ever having the chance to know whether he is brave. Daily for some forty days, Gronland, Wasterholm and Lyndfast had that chance, and I'll be surprised if their answers were constant.

There will be travel: a month in Sweden--August of 1980--to trace the background of the fur-men, and six to eight weeks in coastal Alaska and

British Columbia, in the December-January season of their canoe voyage. (I vow, as one of my reference-writers advises, not to duplicate either the canoeing or the diet of the escapees.) And considerable archival work on the Alaskan fur-trade of the period; the holdings of the University of Washington's Northwest Collection are a convenient trove for me.

But most of all, there will be progress at my typewriter. Both This House of Sky, a memoir, and the book I will finish by early 1980, a biographical journal tentatively titled Winter Brothers, have been efforts at finding ground somewhere between history and literature. The next footing I need to stretch to, to reach this story of the sea runners, is fiction.

###

Narrative account of career

Ivan Doig

My life sums itself in the most apt phrase a writer could ask for: an open book. Or at least an easily-opened one, the memoir titled This House of Sky: Landscapes of a Western Mind. Nominee for a National Book Award in 1979, House of Sky is the marker in my career and, since it is so deeply personal and hard-hewn out of the materials of memory, of my life as well.

As for a tabular accounting of myself, now at <sup>a few months beyond</sup> forty, the years that have gone into this sum might be set down this way:

In the first decade of life, I simply tried to be unsurprised by whatever might happen next in the wandersome ranching existence my father and I led.

The ten years after that, I worked hardest to lever myself from Montana ranch life toward a career of words.

Between the ages of twenty and thirty, the effort was to learn as much as I could in the classroom and as a salaried journalist. This carried me to three college degrees, and through instructive stints of newspaper and magazine work.

For the past ten years, my accomplishment has been to survive as a full-time writer.

A few details say one thing or another about me. Something invisible, but foremost in my own interior estimations, is that I have never missed a deadline, on any of two hundred magazine articles, any of my <sup>six</sup> books, a college assignment, anything. Then the point that acquaintances seem to find least explicable, that my personal life is so steady and methodical--a marriage which has thrived 15 years, a daily schedule which takes me to the typewriter at the same early hour each morning--while my professional life has been gambled into one of the most under-rewarded of enterprises, writing. ("Under-rewarded" barely says it for a writer who does not turn to teaching or some other supplementary support; until House of Sky brought a \$13,000 royalty, the most I'd ever earned in a year was the \$9000 salary at The Rotarian fourteen years ago.) Finally, the detail which suggests my mix of interests: that I have to my published credit the same number of poems--seven--as of scholarly historical articles.

Such mingling, in fact, has become the characteristic of my writing. One reviewer <sup>noted</sup> of House of Sky, a work of prose, that "the most innocent sentence has a trap of poetry." <sup>my manuscript</sup> The manuscript I am finishing now combines biography with the format of a journal. My Guggenheim project would be a new alloy again: an explication of a work of fiction during its making.

As to grants and fellowships I have held, there have been none. Until This House of Sky introduced me to writers such as Edward Hoagland, Richard Hugo, Geoffrey Wolff and my other recommenders, there seemed little prospect of any.

###

Arden  
Carver  
Hugo  
Mather  
Morris  
Wolff

My life sums itself in the most apt phrase a writer could ask for: an open book. Or at least an easily-opened one, the memoir titled This House of Sky: Landscapes of a Western Mind. Nominally for a National Book Award in 1979, House of Sky is the marker in my career and, since it is so deeply personal and laid-bare out of the materials of memory, of my life as well.

As for a regular accounting of myself, now at forty, the years that have gone into this sum might be set down this way: In the first decade of life, I was only tried to be understood by whatever might happen next in the wilderness; sometimes my father and I led. The ten years after that, I worked hardest to leave myself from Montana ranch life toward a career of words.

Between the ages of twenty and thirty, the effort was to learn as much as I could in the classroom and as a salaried journalist. This carried me to three college degrees, and through instructive stints of newspaper and magazine work.

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about the writerly interior than of the framework of the fiction.

new alloy again: an explication of a work of fiction during its making.

BOOKS:

News: A Consumer's Guide (Co-authored with Carol M. Doig)  
Prentice-Hall: Englewood Cliffs, N.J., 1972

The Streets We Have Come Down  
Hayden Book Company: Rochelle Park, N.J., 1975

Utopian America: Dreams and Realities  
Hayden Book Company: Rochelle Park, N.J., 1976

Early Forestry Research  
U.S. Forest Service: Portland, Ore., 1976

This House of Sky: Landscapes of a Western Mind  
Harcourt Brace Jovanovich: New York, 1978

SCHOLARLY ARTICLES:

"Did TV Camera Help Shatter McCarthy Image?"  
add 1/Reports in Professional Journalism, summer, 1961

"Kefauver versus Crime: Television Boosts a Senator"  
Journalism Quarterly, autumn, 1962

"The Genial White House Host and Raconteur"  
Lincolniana Notes, Journal of the Illinois State Historical Society, autumn, 1969

"John J. McGilvra and Timber Trespass"  
Forest History, January, 1970

"Footnotes to History"  
Idaho Yesterdays, summer, 1970

"Borrowing a Forum: a Public Critic's Letters to the Editor"  
Journalism Quarterly, winter, 1971

"When the Douglas-firs Were Counted: The Beginning of the Forest Survey"  
Journal of Forest History, January, 1976

POETRY:

"Drought"  
The Midwest Quarterly, summer, 1968

"Borrowings"  
The Midwest Quarterly, summer, 1969

"Westering"  
Word '70, January, 1970

"The Coast South of Cape Alava"  
Puget Soundings, June, 1970

## POETRY (continued)

"Neighbor"

Scimitar and Song, March-April-May, 1971

"Pig Iron World"

Brass Ring, Fall, 1971

"The Flameheaded Man"

Yankee, November, 1971

## MAGAZINE AND NEWSPAPER ARTICLES:

*Between 1969 & 1978* *wrote*  
 In the past ten years, I've written nearly 200 articles for periodicals of general circulation. These writings range from the 42 articles I've written for the regional magazine Pacific Search, here in the Northwest, to free-lance assignments for the New York Times, Chicago Tribune, McCall's, Parents', Oceans, The American West, Editor & Publisher, Modern Maturity, Yankee, Kiwanis, Writer's Digest and some two dozen other publications. The abbreviated list below suggests the scope of my magazine work:

"Interracial Adoptions: How Are They Working?"

Parents', February, 1971

"Rx for the Country Doctor"

The Lion, February, 1972

"Five Days in the Street Prison"

Kiwanis, April, 1972

"The Tribe That Learned the Gospel of Capitalism"

The American West, March, 1974

"When Forests Went to Sea"

Oceans, summer, 1974

"The Murky Annals of Clearcutting"

Pacific Search, December-January, 1975-76

"The Passport Vs. Freedom to Travel"

New York Times, June 6, 1976

"The Care and Handling of the Forest Gene Pool" (co-authored with Roy R. Silen)

Pacific Search, June, 1976

"The Jogger as Traveler: How, Where, When--and Whether"

New York Times, May 29, 1977

"Of Time and the Electric River"

Pacific Search, May, 1978

15 July '79

Dear Bill--

Two bits of business, one yours, one mine. Mine first, 'cause it's my letter--

I'm thinking of applying for a Guggenheim again this year--the advice I get is apply, apply until they get sick of you--and I'm told it's useful to have recommendations from people who've had a G'heim or done the judging for them. I think Hoagland will recommend me again--although (or perhaps because) I've never met him, he seems helpful as hell toward me--and I'll ask Dick Hugo, if he isn't already recommending everybody else in the country. Did I hear you say once that you know Geoffrey Wolfe? If you do, do you think he's a guy I could send a copy of Sky to and ask about a recommend? Thought of him because of his piece about his father in a recent Esquire, very nice.

The other bit is that I think I see the chunk of my current ms which might go for you in Tri-Q. It's as western as you're gonna get--set at Cape Flattery, and largely about the Indians there; in the current version it runs about a dozen ms pages, and likely will expand to 15 or more as I go through rewrites. I have talked with the sub rights person at Harcourt, she knows of Tri-Q--she once was at Hudson Review, and knows the Tri-Q editor, Elliott \$--and seems glad to have my stuff in it. So at the moment anyway, we seem to be in business. If you'll nudge me on the excerpt about 1st week in December, I should be able to oblige fairly quick.

Hope you're having a good summer. Carol is taking a modern fiction course from Dick Blessing at the UW, and is going to know more about writing than I ever dreamed of. Best to Anick and others.

# JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 Park Avenue · New York, N. Y. 10016

**YOUR COPY.**

APPLICATIONS and accompanying documents should reach the office of the Foundation not later than the date specified in our announcement.

Name in full (surname in capitals) Ivan DOIG

Preferred mailing address 17021 10th Ave. NW

Seattle, WA Zip Code 98177 Telephone (206) 512-6658

Home address (if other than above) \_\_\_\_\_

Zip Code \_\_\_\_\_ Telephone \_\_\_\_\_

Title of present position (include name of institution, if any) writer (self-employed)

State the specific field of scholarship or art in which your proposal lies \_\_\_\_\_

American frontier history and literature

State concisely the title of your project A book evoked by the frontier diary of James G. Swan

State where you intend to carry out your proposed plan Seattle, Washington, with a two-week trip

to the Queen Charlotte Islands of British Columbia, and one week at the Smithsonian.

Specify the inclusive dates of the period for which you are requesting a fellowship 1 June 1979--1 May 1980

Place of birth White Sulphur Springs, Montana Date of birth 27 June 1939 Sex M

Citizenship U.S. If not a native-born citizen, give date and

place of naturalization: \_\_\_\_\_

Marital status married Number and ages of children none

Name and address of spouse or nearest kin Carol M. Doig 17021 10th Ave. NW Seattle WA 98177

Social Security number (if U.S. citizen or resident) 516-44-4410

| Educational Summary                                       | Name of Institution             | Period of Study<br>(give dates) | Degrees, Diplomas,<br>Certificates (give dates)  |
|-----------------------------------------------------------|---------------------------------|---------------------------------|--------------------------------------------------|
| Academic:<br>Undergraduate                                | <u>Northwestern University</u>  | <u>1957-61</u>                  | <u>B.S. in journalism, '61</u>                   |
| Graduate                                                  | <u>Northwestern University</u>  | <u>1961-62</u>                  | <u>M.S. in journalism, '62</u>                   |
|                                                           | <u>University of Washington</u> | <u>1966-69</u>                  | <u>Ph.D. in history<br/>(U.S. frontier), '69</u> |
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List the foreign languages that you can use, indicating your proficiency in reading, speaking, and writing each:.....

List the professional organizations of which you are a member. Authors Guild; American Society of Journalists and Authors

List the positions that you have held (professional, teaching, administrative, and business), beginning with your current position and working backwards.

| Name of Institution or Organization | Position (Full Title) | Dates of Tenure | Compensation           |
|-------------------------------------|-----------------------|-----------------|------------------------|
| writer (self-employed).....         |                       | 1969-present    | 1977 income, \$5900.00 |
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| Lindsay-Schaub newspapers           | editorial writer      | 1963-64         | \$7500/yr              |

#### REFERENCES:

List the names of four persons to whom the Foundation may write for expert judgment concerning your abilities, especially in relation to your proposal for the use of a Fellowship. (All statements by references to the Foundation are held in the strictest confidence.)

| Name of Reference     | Position (Full Title)                                  | Address                                                   |
|-----------------------|--------------------------------------------------------|-----------------------------------------------------------|
| Mark Wyman            | associate professor<br>(specialty: U.S. frontier)      | Dept. of History, Illinois State Univ., Normal, ILL 61761 |
| Ms. Jan Mason         | associate editor, LIFE                                 | Time & Life Bldg., Rockefeller Center, New York, NY 10020 |
| M. Gary Bettis        | Idaho state archivist                                  | 610 N. Julia Davis Drive, Boise, IDAHO 83706              |
| ***Victor B. Scheffer | author and marine biologist<br>(The Year of the Whale) | 14806 SE 54th St. Bellevue, WA 98006                      |

If you have applied or expect to apply elsewhere for any fellowship or scholarship for the same period, state the facts regarding such applications:.....

If you apply elsewhere for any fellowship or scholarship after presenting this application, please notify the Foundation immediately.

You are advised that, in accordance with the provisions of the Federal Tax Reform Act of 1969, each successful applicant for a Fellowship will be required to agree, as a condition of his award, to submit at the conclusion of his term a report on what he has accomplished and an accounting for the funds he has received.

SIGNATURE .....

PLACE AND DATE OF MAILING..... Seattle, Washington, 22 September 1978

If you do not receive an acknowledgment of your application within a reasonable time, please notify the Foundation. If you move after filing this application, please notify the Foundation of your new address.

\*\*\*Edward Hoagland, Barton, VT 05822, whom I asked to act as a reference, said he assumes that he automatically is in my file for recommending that I be sent this application. If that is not the case, I request that he become my fourth reference, rather than Dr. Scheffer.

# JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

March 9, 1979

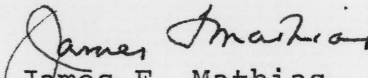
Dear Mr. Doig:

Our Committee and their advisors have just concluded the process of selecting Guggenheim Fellows for 1979. I write now to inform you that your application was declined.

You may appreciate the dimensions of our task when you realize that we were able to select only 294 Fellows from the 2974 applicants. It is not easy for me to send out this disappointing news.

When the 1979 appointments are made public, you will receive a copy of the list.

Sincerely yours,

  
James F. Mathias  
Vice President

JFM:gw

Mr. Ivan Doig  
17021 10th Avenue, NW  
Seattle, Washington 98177

Narrative account of career

Ivan Doig

To an extent that entirely overwhelms the cliché which best says it, my life is an open book--or at least an easily-opened one, of which I am enclosing a copy. This House of Sky is the marker in my career and, since it is so deeply personal and hard-hewn out of the materials of memory, of my life as well.

As for delineating my 39 years in a few hundred words rather than the pages of an entire book, a decade-by-decade accounting might be done this way:

My primary accomplishment has been to survive as a full-time writer for the past ten years. To no small extent, I have been learning what I can of the craft of writing by undertaking magazine articles and their gamut of topics and techniques, much in the manner in which writers earlier in this century--John O'Hara, Ernest Hemingway, Ring Lardner were perhaps the most eminent--honed themselves by working against the vagaries of their newspaper jobs.

In my previous ten years, between the ages of twenty and thirty, the effort was to learn as much as I could in the classroom and as a salaried journalist. This carried me to three college degrees, and through instructive stints of work at Lindsay-Schaub Newspapers and The Rotarian magazine.

The ten years before that, I worked hardest to lever myself from Montana ranch life toward a career of words.

And in the first decade of life, as is better told in This House of Sky, I simply tried to be unsurprised by whatever might happen next in the wandersome ranching existence my father and I led.

<sup>a few</sup> With this might go some details that say one thing or another about me. I notice that I have to my published credit the same number of poems--seven--as of scholarly historical articles. Something invisible, but foremost in my own interior estimations, is that I have never missed a deadline, on any of two hundred magazine articles, a book, a college assignment, anything. And then the point that acquaintances seem to find least explicable of all, at least in the light of the good critical reception accorded This House of Sky: that my personal life is so steady and methodical--a marriage which has lasted 13 years, a daily schedule which takes me to the typewriter at the same early hour each morning--while my professional life has been gambled into one of the most risky and under-rewarded of enterprises, writing.

Nor have my recent projects seemed to dilute risk. This House of Sky proved to take more than two and a half years in the writing, spanned across the six years since its inception. A friend acted as my agent for the book, and after rejections at a dozen publishing houses managed to transom the manuscript into the hands of Carol Hill at Harcourt Brace Jovanovich. Still more risk: the first national reviewer\* of This House of Sky pointed out that "the bright prospect may, at the outset, seem at odds with the vehicle he has chosen for his book: a personal memoir. The form, after all, is notorious for snaring even gifted writers in thickets of anecdotage and sentiment." Most fortunately, he went on to say: "Ivan Doig avoids such traps."

As I remark in my Statement of Plans, the next book I intend also is full of risk--unconventional, somewhere between history and literature, on a profound theme, tied to a figure I must come to know entirely through his diaried words--but I believe the traps can be left unsprung again. That after ten years as a purely self-employed writer I can go around believing this, and saying so out loud, perhaps is the final telling detail of myself.

As to grants or fellowships I have held, there have been none. Until This House of Sky began to draw good words and astute recommendations from the likes of Edward Hoagland, I had not thought there might be.

#

\*Frank Trippett, TIME, Sept. 11, 1978.

*This is the 18th day since Swell was shot and there is no offensive smell from the corpse. It may be accounted for in this manner. He was shot through the body and afterwards washed in the breakers, consequently all the blood in him must have run out. He was then rolled up tight in 2 new blankets and put into a new box, nailed up strong.*

(Monday, March 18, 1861)

The penman's name was James Gilchrist Swan, and in 1849, at the age of 31, he had imbibed the news of the gold bonanza in California as an excuse to take leave of his wife, his two children, and his career as a ships' chandler in Boston. Ever after, Swan spent his life as a figure of the Pacific frontier, in a kaleidoscopic assortment of livelihoods. Oysterman, newspaperman, teacher. Customs agent. Personal secretary to a territorial delegate to Congress. Maritime pilot commissioner and consul for Hawaii and school superintendent. Ethnographer. Admiralty lawyer. Railroad promoter. Federal fisheries agent and probate judge. Collector for the Smithsonian Institution. And one last, least rewarding role, in the decade or so before his death at Port Townsend, Washington, in 1900: pioneer who had outlived his era and tried to assuage the fact with Whiskey.

Swan's legacy, besides the vividness of such a life, exists in 63 ledgers filled with his small, trim handwriting--the day-by-day diary he maintained from 1859 until 1898. Precise, diligent and sustained, James Swan's diarying was everything James Swan's patchwork career was not, and in it is encapsuled a singular record of frontier life. Here is Swan, rounding the end of another year on the timber-dark Olympic Peninsula, that outermost littoral of both the Pacific Northwest and the westering urge of American migration: Sunday, Jan. 1, 1860--New Year's Day. *May it be not only the commencement of the week, the month and the new year, but the commencement of a new era in my life, and may good resolve result in good action.* Or canoeing through the North Pacific waters to the Queen Charlotte Islands to seek out a gifted carver of the Haida tribe: *Bought two beautiful canes of Charley Edinso. They are made of crab apple stick. Each has a snake beautifully carved represented as climbing up the stick: the handles are solid ivory of Walrus tooth. One is carved to represent an elephant's head, the design of which Charley told me he took from a pictorial newspaper which he showed me. It was a picture of Barnum's elephant Jumbo...or moralizing to himself on his role among the Makah tribe: On the 15th of October 1862, I induced the Indians to assist us gratuitously in raising the School House. We had great opposition, but by the exercise of patience I succeeded in inspiring them with a confidence that what we were about to do was for their good.* Or jotting, amid his own thrice-daily observations of temperature, wind and weather trend, an appreciation of the Indians' forecasting: *They believe the 'wind in the air' makes the stars twinkle. If on the contrary the stars shine tranquilly they say there will be but little wind, and consequently prepare themselves at midnight to go off to their fishing grounds.*

I am captured, needless to say, by a man who was as interested in how the natives prevented a corpse from smelling as in ramrodding the tribe into a schoolhouse-raising. Swan straddled cultures better than any other figure I have come across in a dozen years of writing about the past of the Pacific Northwest. He considerably reminds me of Bernard DeVoto's history-bearer in The Year of Decision: 1846, James Clyman. Clyman, that remarkable accompanist to America's westward expansion: born on George Washington's

land in Virginia, westering with the fur trappers and explorers, fighting Indians in the same company as Abraham Lincoln in the Black Hawk War, traveling the Oregon Trail in the 1844 emigration, rambling in California when gold was struck in 1848...ultimately retired to a ranch "and lived halfway through the administration of Rutherford B. Hayes."

To use a Clyman, or a Swan, so closely as a template for sequences of history of course is over-tidy; in his less exuberant moments of composition even Bernard DeVoto might--grudgingly--have admitted so. I take considerable care to remind myself that the past has a muss, a tumult of directions, about it. But that a figure such as Swan time upon time stood attentively somewhere near the commotion of history is of great value, I believe. Themes of the frontier experience come out his pen decade upon decade, sometimes with startling impact: what more remarkable statement of the profligacy of the white first-comers than Swan's report of a settlers' Fourth of July celebrated by touching off a forest fire which burned on until the rains of winter began?

By entire coincidence, I have followed Swan in being a diarist and journal-keeper--and a muser, and something of a refugee from my own culture--throughout my own years in the Pacific Northwest, in traveling the coastline and woods he did, in trying to make my way as a writer here at a far remove of the country. The conjunction excites me with its creative prospects. Here is my opportunity, on a larger scale, to delve along the Pacific edge of the American frontier as Wallace Stegner did at a portion of the Canadian-U.S. boundary, in his essay titled "The Medicine Line" in Wolf Willow. That is, to use personal experience and outlook as the route into larger history.

What I intend, then, is a book in which James Swan and his frontier years will visit recurrently to me and my own time. The progenitors of the effort I have in mind are daunting, but also stand high as figures to live up to. I want to do in this book, in the field of frontier history, something of what Loren Eiseley did with anthropology in The Immense Journey and Richard Selzer with medicine in Mortal Lessons: an evocative crosscut of the past, done with as much skill and exactness of detail and careful personal angle of vision as I can manage on my own, and derive from James Swan.

The exactness of detail will be the key to the work; the details are within Swan's diaries; and the diaries are a major challenge of effort and time. The 63 volumes, plus attendant papers, fortunately have been donated to the Manuscripts Division of the University of Washington. They have been very little used, neglected even by Ph.D. dissertationists; the single work which has derived from portions of them is a brief, straightforward biography, Swan Among the Indians, by Lucile McDonald, brought out by a regional publisher in 1972.

A typed transcription exists for 7 of the 39 diariied years, 1859-1889. The remainder is in Swan's original daily format, an example of which is reproduced at the end of this statement.

My schedule would be to start work on the Swan diaries in June, 1979, and continue through approximately the end of October; the ensuing six months or so would be my time of writing and rewriting. I see two necessary pieces of travel:

--To the Queen Charlotte Islands of northern British Columbia for two weeks in late July, 1979, to retrace Swan's artifact-collecting trip among the Haidas in 1883. (The Queen Charlotte journey, in which Swan bought for the Smithsonian 29 crates of artifacts and a giant war canoe, was his greatest single collecting endeavor, and deserves its own narrative portion within the book.)

VICTOR B. SCHEFFER

14806 S. E. 54th Street  
Bellevue, Washington 98006

(206) 746-2478

18 Sept 1978

Dear Ivan Doig:

Congratulations on making TIME with your Montana book. I would indeed like to have a copy of the book, as I worked for several years in similar country in Colorado.

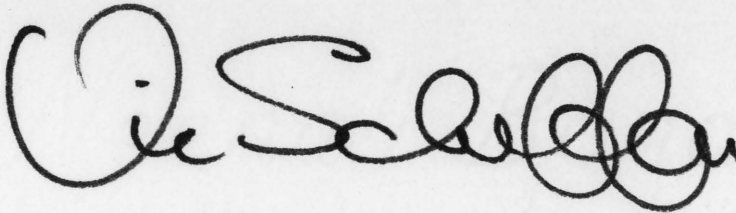
I shall be glad to serve as referee for your Guggenheim application. You have doubtless thought of asking Bob Monroe, NW History librarian at the U of W, for names of others who might serve as referees.

Eraa Gunther, who knew a good deal about Swan's history, now lives with her son on Bainbridge Island. Bob Hitchman knows many historical sources.

If, as your project moves along, you want to discuss it in person I should be glad to meet with you.

Yes, I plan to be at the bookseller's meeting at 3 p.m. on 28th September.

Regards,

A handwritten signature in black ink, appearing to read "Vic Scheffer". The signature is fluid and cursive, with the first name "Vic" written in a large, looping script, and the last name "Scheffer" written in a more compact, cursive style.

September 12, 1978

Victor B. Scheffer  
14806 SE 54th St.  
Bellevue, WA 98006

phone 1-746-2478

Dear Victor Scheffer--

You may recognize my byline--which ordinarily isn't as tangled as the letterhead version above--from the number of times we've shared the pages of Pacific Search. I made a recent count, and found I've done about forty articles for Search in the past few years; I know that your fine "Messages from the Shore" series makes a formidable total in its own right.

Now something considerably beyond the confines of Search has come up for me. As the enclosed review from this week's TIME indicates, a book of mine which will be published on the 28th of this month by Harcourt Brace Jovanovich is beginning to draw some attention. One bonus, several days ago, was that the Guggenheim Foundation sent me, on the advice of author Edward Hoagland, an application for a fellowship for this coming year. Since the project I have in mind involves some history of the waters of Puget Sound and the North Pacific, I wondered if you would mind serving as one of the four references I must provide to the Guggenheim people. As I understand it, not much would be involved: you simply would be sent a copy of my project proposal and asked to comment on its feasibility.

What I'd like to undertake, and it would require funding from a source such as the Guggenheim Foundation, is a study of the diaries of James G. Swan. Swan, as you may know, lived many years among the Makahs at Neah Bay, studied their whaling methods, collected artifacts for the Smithsonian.

If you'd like, I can provide you a more extensive idea of what I intend with the Swan project. I can also provide a copy of my new book, if you'd like to have a longer look at my writing. And if you have to fend with requests of this sort all the time and just as soon would not be bothered about this one, I can understand that, too.

best regards

p.s. I'll be at the regional Booksellers' meeting at the Washington Plaza later this month; will you?

20 September '78

Dear Victor Scheffer--

Thanks so much for agreeing to act as one of my referees for the Guggenheim application. It's a very generous gesture, and I'll owe you a large one in return.

Also, Erna Gunther is a good suggestion for background about Swan; for some reason, I hadn't thought of her. Bob Hitchman, generous soul that he is, has become a standard source of help to me. He was invaluable on a Pacific Search piece I've done about Peter Puget's journal.

I will look you up to say hello at the booksellers' get-together. And I hope you enjoy House of Sky fractionally as much as I've enjoyed some of your work. Prospects continue nicely for the book--the LA Times review is the latest good news.

best regards

Omaha, Neb. and Glendale, Calif., 1956-62; University of Southern California, Los Angeles, lecturer, 1963-64, assistant professor of American history, 1964-65; University of Wisconsin—Oshkosh, associate professor, 1965-70, professor of history, 1970—. *Military service*: U.S. Army, 1944-45. *Member*: American Historical Association, Organization of American Historians, Agricultural History Society, American Political Science Association, American Studies Association, Western Historical Association, Phi Alpha Theta. *Awards, honors*: Outstanding Educator Award, Wisconsin Academy of Arts, Letters, and Science, 1971.

*WRITINGS*—With brother, Edward L. Schapsmeier: *Henry A. Wallace of Iowa: The Agrarian Years, 1910-1940*, Iowa State University Press, 1969; *Walter Lippmann: Philosopher-Journalist*, Public Affairs Press, 1969; *Prophet in Politics: Henry A. Wallace and the War Years, 1940-1965*, Iowa State University Press, 1971; *Ezra Taft Benson and the Politics of Agriculture: The Eisenhower Years, 1953-1961*, Interstate Press, 1975; *Encyclopedia of American Agricultural History*, Greenwood Press, 1976. Contributor to *Historian*, *Social Studies*, *Agricultural History*, *Journal of the West*, *Ohio History*, *Annals of Iowa*, and *Midwest Quarterly*. Associate editor, *Journal of the West*, 1968—.

*WORK IN PROGRESS*: With Edward L. Schapsmeier, *Dictionary of American Political Parties and Civic Action Groups*.

*SIDELIGHTS*: Frederick H. Schapsmeier told *CA*: "In order to make history relevant, my brother and co-author and I seek to emphasize the personal aspect in our writing. Thus we use the media of political biography to reveal the interrelationship with policy making and the personal background of the historical figures involved. Men make history, not inanimate forces beyond our control. Historical events cannot be understood without understanding the men involved."

\* \* \*

#### **SCHEFFER, Victor B(lanchard) 1906-**

*PERSONAL*: Born November 27, 1906, in Manhattan, Kan.; son of Theophilus (a biologist) and Celia E. (Blanchard) Scheffer; married Beth MacInnes, October 12, 1935; children: Brian M., Susan E. (Mrs. Robert Irvine), Ann B. (Mrs. William Carlstrom). *Education*: University of Washington, Seattle, B.S., 1930, M.S., 1932, Ph.D., 1936. *Home*: 14806 Southeast 54th St., Bellevue, Wash. 98006.

*CAREER*: U.S. Fish and Wildlife Service, biologist in Olympia and Seattle, Wash., and Fort Collins, Colo., 1937-69. Lecturer, University of Washington, Seattle, 1966, 1967, 1968, 1971, and 1972. Chairman, Marine Mammal Commission, 1973-76. *Member*: American Society of Mammalogists, Wildlife Society, Wilderness Society, Nature Conservancy, National Wildlife Foundation, National Audubon Society. *Awards, honors*: John Burroughs Medal, 1970, for *The Year of the Whale*.

*WRITINGS*: *Seals, Sea Lions, and Walruses*, Stanford University Press, 1958; *The Year of the Whale*, Scribner, 1969; *The Year of the Seal*, Scribner, 1970; *The Little Calf*, Scribner, 1970; *The Seeing Eye*, Scribner, 1971; *A Voice for Wildlife*, Scribner, 1974; *A Natural History of Marine Mammals*, Scribner, 1976.

*BIOGRAPHICAL/CRITICAL SOURCES*: *Time*, August 15, 1969; *Best Sellers*, September 1, 1969; *New Yorker*, September 20, 1969; *New York Times*, November 5, 1970.

#### **SCHEIBE, Karl E(dward) 1937-**

*PERSONAL*: Born March 5, 1937, in Belleville, Ill.; son of John Henry and Esther (Friesen) Scheibe; married Eliza Mixer (an admissions officer), September 10, 1961; children: David Sawyer, Robert Daniel. *Education*: Trinity College, Hartford, Conn., B.S., 1959; University of California, Berkeley, Ph.D., 1963. *Home*: 11 Long Lane, Middletown, Conn. 06457. *Office*: Department of Psychology, Wesleyan University, Middletown, Conn. 06457.

*CAREER*: Wesleyan University, Middletown, Conn., assistant professor, 1963-67, associate professor, 1967-73, professor of psychology, 1973—. Visiting professor, University of Brasilia, 1968; Fulbright fellow, Catholic University, Paulo, 1972-73. Consultant to National Science Foundation. Member of board of fellows, Trinity College, Hartford, Conn. *Member*: American Psychological Association, American Association for the Advancement of Science, American Association of University Professors, Sociological Interamericana de Psicologia, Eastern Psychological Association, New England Psychological Association, Phi Kappa. *Awards, honors*: Woodrow Wilson fellowship.

*WRITINGS*: *Beliefs and Values*, Holt, 1970.

*WORK IN PROGRESS*: A psychological study of national identity.

\* \* \*

#### **SCHERER, F(rederic) M(ichael) 1932-**

*PERSONAL*: Born August 1, 1932, in Ottawa, Ill.; son of Walter King (a merchant) and Margaret (Lucey) Scherer; married Barbara Silbermann, August 17, 1957; children: Thomas M., Karen A., Christina A. *Education*: University of Michigan, A.B., 1954; Harvard University, M.B.A., 1958, Ph.D., 1963. *Home*: 110 Sixth St., Wilmette, Ill. 60091. *Office*: Department of Economics, Northwestern University, Evanston, Ill. 60201.

*CAREER*: Harvard University, Graduate School of Business Administration, Boston, Mass., member of faculty, 1958-63; Princeton University, Princeton, N.J., assistant professor of economics, 1963-66; University of Michigan, Ann Arbor, associate professor, 1966-69, professor of economics, 1969-72; International Institute of Management, Berlin, Germany, social research fellow, 1972-74; U.S. Federal Trade Commission, Bureau of Economics, Washington, D.C., director, 1974-76; Northwestern University, Evanston, Ill., professor of economics, 1976—. Consultant on national security policy, technological change, the patent system, and antitrust matters. *Military service*: U.S. Army, 1954-56. *Member*: American Economic Association, Federation of American Scientists. *Awards, honors*: Lanchester Prize of Operations Research Society of America, 1964, *The Weapons Acquisition Process: Economic Incentives*.

*WRITINGS*: (With others) *Patents and the Corporation*, privately printed, 1958, revised edition, 1959; (with M. Peck) *The Weapons Acquisition Process: An Economic Analysis*, Division of Research, Harvard Business School, 1962; *The Weapons Acquisition Process: Economic Incentives*, Division of Research, Harvard Business School, 1970; *Industrial Market Structure and Economic Performance*, Rand McNally, 1970; (with others) *The Economics of Multi-Plant Operation: An International Comparisons Study*, Harvard University Press, 1975. Contributor to economic and technology journals.

*WORK IN PROGRESS*: Thorough revision of *Industrial Market Structure and Economic Performance*.

V.29-32



Time & Life Building  
Rockefeller Center  
New York, New York 10020  
JUdson 6-1212

September 15, 1978

Mr. and Mrs. Ivan Doig  
17021 10th Avenue, N.W.  
Seattle, Washington 98177

Dear Ivan and Carol:

Hurray for the fine reviews on THIS HOUSE OF SKY.

(I'm enclosing two copies of TIME's rave for your files.)

And here's to more n' more of the same--rave reviews and  
fine books!

Alas, our Reunion story was laid out four times (count  
em, four) and finally was squashed from 13 pages down to  
six. In the process, the spread on the Doig reunion was  
clobbered (as were all others). There's one shot in the  
final layout--not my favorite, by a long shot, but there  
you are. The problems of doing a story in July for a lead  
that will close in September for an October issue are not  
to be believed. "Familiarity (with the snaps) breeds  
contempt", or worse, boredom. And then, "newer becomes better."  
And toward closing time, newer stuff comes in and is used,  
whether or not it is better! Oh, well. Live at LIFE n'  
I learned  
learn (the lessons ~~one/learns~~ the first six weeks I worked  
at the old LIFE!) all over again.

I'm enclosing a few color shots of the four pictures  
we gave to TIME for their choice; and too, B&W conversions  
of same for your use. (I'm holding on the the negs to show  
PEOPLE once they get their act together. Just a friendly  
nudge of their book editor. No results as yet, but give him  
time!) Shall send 'em on to you at a later date.

I've sent Ray a fistfull (and another fitsfull, too)  
of color prints for an album or whatever. Hope you get  
to see them someday. Perhaps you will at your next reunion.

All best to you both. T'was really a joy to meet  
you; and what a day near Ringling. The best!

Sincerely,

Jan Mason

PS: No call from Guggenheim types. Guess they're

having their own committtee read your book. Hope so!

20 September '78

Dear Jan--

The pics came today, and are just great. I am particularly pleased by two: Carol with the camera snuggled to her eye, and the two of us with the Mitchell brothers and Johnny Gruar. I've been unable to describe Jake's beard to friends in its full scraggy glory, and Johnny is special to me-- a man whose upbringing (he was orphaned at two, I believe) is one of the most remarkable and poignant of the Basin stories. I wish I had known a way to handle it in Sky.

I had not really counted on the Doigs being in the reunion story until I could see the evidence in print. Still, it's hard to imagine what edged out Brian's job of shooting that day--but I'll see as promptly as LIFE hits the stands.

No, the Guggenheim stuff will be a little while in coming--I'm just now mailing it in--and evidently what'll happen is that you (and three others) will be sent a copy of my proposal and be asked if it's sane. Since what I have in mind falls somewhere between history and literature, I count on you and the other writer to testify that imagination isn't necessarily a fatal failing.

Best from Carol. Come by for a drink, a dinner, an overnight when you're in Seattle.

regards

IDAHO STATE HISTORICAL SOCIETY

610 NORTH JULIA DAVIS DRIVE BOISE, IDAHO 83706



STATE MUSEUM

August 29, 1978

Ivan Doig  
17021 Tenth Avenue N.W.  
Seattle, Washington 98177

Dear Ivan:

It was good to hear from you. I had been meaning to write after I saw the Fisher article in Pacific Search. It was a very good article.

I would be pleased to be a reference for the Guggenheim Fellowship application. The Swan project sounds exciting. I wish you good luck and great success.

I noticed This House of Sky in (I think) a Library Journal review. We have it on order, but it has not yet arrived. Congratulations on the upcoming Time review.

It has been a busy summer here. The library of the Society has moved into a new wing of the State Library and Archives Building. We now have adequate space (for the year 1978). - But it is the first time we have ever had adequate space - even for a few months.

Boise continues to grow rapidly. Even though most surveys seem to show Seattle as America's most desirable location to live, our growth (considering percentage) is very high. Maybe people run out of gas here on their way to Seattle. I'm told that often happened during the depression as people were moving from South Dakota and Kansas to Oregon's Willamette Valley.

Sincerely,

M. Gary Bettis

MGB:gf

5 Sept. 1978

M. Gary Bettis  
Idaho State Archivist  
Idaho State Historical Society  
610 North Julia Davis Drive  
Boise, Idaho 83706

Dear Gary--

Thanks immensely for agreeing to be one of my Guggenheim references. I think there's not too much involved. As I savvy it, you'll simply be sent a copy of my project description--i.e., the work I want to do with the Swan papers--and asked how it sounds to you. In any event, if I can ever return the favor on any of this fellowship gamesmanship, don't hesitate. One of the best rewards of working as a writer out here the past ten years has been the quality of the archival and library people, such as you and the UW gang, and I'll be glad to testify whenever it'll help.

Boise is growing, Seattle is growing, my Montana hometown of White Sulphur Springs is growing--what is this, the second settlement of the West? I liked your analogy of the population that simply ran out of gas on its way to the Coast. I can add one as to why people stay on out here. In Carol's family, her mother's two brothers and a sister and various kids headed west from New Jersey to southern California about the end of World War II. The trip was a nightmare of flat tires and exhaustion; it was decades before any of them would come back to New Jersey on a visit, even.

best

22 August 1978

M. Gary Bettis  
State Archivist  
Idaho State Historical Society  
610 North Julia Davis Drive  
Boise, Idaho 83706

Dear Gary--

What would it take to bribe you into a considerable favor--the collected papers of Chief Joseph? Or would a good dinner the next time we coincide do it?

Here's the situation: in the mail recently I received an application for a Guggenheim fellowship, sent to me on the suggestion of the writer Edward Hoagland (you may know his British Columbia book of a decade or so ago, NOTES FROM THE CENTURY BEFORE). I'm going to take the hint and apply, and I wonder if I might use you as one of my four references. (The others will be Hoagland and a pair of editors at Life magazine and the New York Times.) It'd be hugely helpful to me to have an archivist of your exalted title, because part of the work I would do on a Guggenheim would be to get into the James Swan diaries at the UW. I think there's some great stuff in there which never has had its proper due, but I can't get to it unless somebody underwrites me for it, as the Guggenheim would do. Are you game?

This came about because Hoagland, whom I've never met, read the galley proofs of my forthcoming book, THIS HOUSE OF SKY, and liked it. Indeed, the book seems to be taking off; the enclosed Kirkus review came yesterday, and Time magazine has said it'll review it, which is counted a real coup in the publishing world. There also may be some coverage from Life when it resumes in late September; they sent a reporter and photographer to the Doig family reunion we had on our grandparents' homesteads in Montana early last month. It all augurs well; we'll see if it keeps auguring.

best

p.s. Had a phone call early in the summer from Opal Fisher, about the piece I did on Vardis in the June Pacific Search. She liked it.

# JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

July 26, 1978

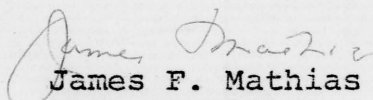
MEMORANDUM:

Mr. Edward Hoagland

has suggested to us that you may wish to make application for a Guggenheim Fellowship, and we accordingly send you herewith a statement concerning our Fellowships and a set of application forms.

Our Fellowships are awarded on the basis of a national competition. We can, therefore, give no assurances concerning the result of any application here. If you choose to enter the competition, we shall be pleased to receive your application.

Sincerely yours,

  
James F. Mathias  
Vice President

Mr. Ivan Doig  
17021 Tenth Avenue, NW  
Seattle, Washington 98177

21 April '80

Dear Wright Morris--

Somebody in Boston passed along to me your Globe Mag. piece about regionalism, and I much appreciated your mention of me. Thought I ought to report that nothing came of my Guggenheim try, but I think I can go ahead with the fur trappers novel anyway, by saving up my nickels for the Alaska-B.C. travel needed. Hope all is well with you-- thanks again for the G'heim recommend.

best

21 April '80

Dear Ray--

You may have seen the Guggenheim List by now and noted that I'm conspicuously(?) absent, but it wasn't for the lack of effort by you and Dick Hugo and Wright Morris and Geoffrey Wolff. Thanks much for lending a hand.

Are you going to be on the Olympic Peninsula this summer, and if so, where and when? My wife and I intend to spend some hiking time there, the earliest of it likely the 2nd and 3rd week in June. Would much like to see you, if we can coincide.

Am off to Montana for 3 weeks in May, including a couple days with the Missoula garg.

best

21 April '80

Dear Geoffrey Wolff--

You may have seen the Guggenheim list by now and noted that I'm conspicuously(?) absent, but it wasn't for the lack of effort by you and the other recommenders. My thanks, again, for lending a hand. I think I can go ahead with the fur trappers novel anyway, by saving up my nickels for the Alaskan travel that'll be needed. Hope all is well with you. Did I see somewhere that you're working on Melville? If true, terrific.

all the best

# Ferryboat Buffs Offer Suggestions For Old Vessels

By JULIE EMERY

Seattleites feel strong ties to old ferries.

University of Washington graduate students discovered this deep sentiment when they asked the public to suggest possible uses for some aging vessels in the Washington State Ferries fleet, scheduled for retirement.

The students are conducting a study on old-ferry utilization under a \$500 grant from the Washington State Arts Commission.

Ivan Doig, 15004 Linden Ave. N., was among the many persons who indicated they want the old workhorses of Puget Sound to remain here for future generations to enjoy.

"Surely in this water-oriented city our old ferries, with their leisurely pace and relaxed atmosphere are genuine civic treasures," Doig wrote.

"New Orleans and San Francisco have retained some characteristic portions of their history and are renowned for it."

"A park with a provision for the old ferries and perhaps the vessels Wawona and the Langston Hughes—and other craft as well—would make this city the Mystic Seaport of the Pacific Coast," Doig continued.

The ferries, he said, could be used for floating concerts and plays, moving to many parts of the city where there is navigable water. Doig also noted that Chicago and Oakland have successful floating restaurants.

"Railroad and auto buffs throng out for excursions. There are many ferry buffs who would be enchanted with an excursion through the San Juans aboard the San Mateo once or twice a summer."

Retirement of the steam ferry San Mateo, built in 1922, was announced recently by the State Highways Commission.

Another ferry fan, George Thornton, also liked the idea of excursions for the San Mateo.

"School children in particular should be able to see and appreciate the quiet and functional symmetry of a reciprocating steam engine and its auxiliaries," Thornton wrote.

Larry Wilson and Dick Hoag are among the 15 students involved in the study

being conducted under the Architecture Department. The graduate design team includes students from many majors. The study is part of the students' classwork.

"How do you put a price tag on part of our history?" Hoag said of the ferries.

Four types of ferries are being studied, including the San Mateo-type, Wilson said.

One person suggested to the team that a ferry be made a maritime museum and put on a run from Astoria, Ore., to Richland on the Columbia. Another wanted a ferry for use on Ross Lake in the proposed North Cascades National Park.

The students' work is complex. It includes, besides cost and operational estimates for various projects, such items as effects of behaviour patterns on freeways and in Seattle Center and at cultural events which might relate to the ferries.

A suggestion from H. J. Egan was for a floating museum of Indian culture.

H. E. Jacobson thought a retired ferry could be converted to an electric generating plant for a seacoast town or construction site.

Herbert Todd of Suquamish wanted a ferry at that historic town for several purposes. He suggested a combined museum, restaurant, small motel, marina and small-boat storage and community-meeting rooms.

Mrs. John S. Tytus suggested a ferry has possibilities for a public rowing club.

"With the sport year around in this area, we are terribly lacking in space for shell launching, storage, dressing and locker rooms, meeting rooms — to say nothing of a training center for anyone interested in rowing, whether for pleasure or the Olympic Games," she said.

A university junior in biology, Oscar K. Sisk, foresaw a retired ferry as a pleasure and fishing-craft dock and submitted a sketch of a remodeled facility. It would include fiberglass-repair, wood and upholstery shops, an electronics shop and a fishing center providing new and used gear for both sports and commercial fishermen.

A formal presentation of the students' findings will be made in June. Prof. James Sanders is the faculty project coordinator.

# Ferryboat Buffs Offer Suggestions *S. Times, May 4, '70* For Old Vessels

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I know Boeing is vital to the area's economy, and I know the news media should be interested in the company. But I can't down the feeling that tomorrow's banner headline will tell me Puddlejump Airlines just bought a seatbelt from Boeing for \$7.83.

Now that the voters have okayed the domed stadium, I expect too that the headlines are going to keep me posted on Seattle going "big league" in everything from pro football to guppy raising. To a newcomer, the first campaign for the big bubble was dazzling. So was the logic of a journalistic wise man from the East: take a look at some of our big league sports cities -- he cited Cleveland, Pittsburgh and Cincinnati, and I'll throw in Chicago -- and what's so enchanting about being big league?

Muttering his way along one of Seattle's splendid but clogged freeways, a newcomer has to wonder about a sense of priority that frets more about a new stadium than about rapid transit. In fact, he wonders if Seattle nags itself too much about being "big league" in small things. When the bloom of novelty goes off the pro sports franchises in four or five years, we're still going to be up against the problem, friends, of how to keep the city from choking to death on cars. Big League city? Handling the blight and poison of urban growth would be a real mark of class.

Tomorrow's city will be here soon enough. Meanwhile, my Seattle has dandy stores, and its sales clerks have had decency lessons from its bus drivers. It has some delicious restaurants and clean theaters and if only it had the parking to go with them.

15004 Linden Ave N.  
Seattle, Wash. 98133  
January 26, 1970

phone EM4-9408

James D. Braman, Jr.  
Department of Community Development  
City Hall  
Seattle, Washington

Dear Mr. Braman

I suggest that the waterfront park include a floating maritime museum and public recreation area. The director of the state ferry system said last week that five of the ferries on the Sound are worn-out. Among them is the venerable little single-stacker, the San Mateo. Why not obtain these five old ferries when the state replaces them and use them as the nucleus of a museum and recreation area?

I say "recreation area" because it seems to me the ferries could be put to any number of joyous uses which don't seem to fit present recreational categories in this city. Here are some of the possible uses for the ferries if they were moored at the waterfront park:

--they could be used for floating concerts and plays; their particular value in this respect would be in taking performances to various parts of the city, wherever there is navigable water.

--I've never understood why this city can't keep a floating restaurant afloat. Chicago does, and even Oakland does, for heaven's sake. There are any number of restaurateurs here who could make one of the ferries into a marvelous restaurant.

--An old ferry in Sausalito is a floating gift shop. Why not have one here as a gift shop and art gallery?

--Certainly one of the ferries should be turned over to the teenagers, to have for meetings of their organizations, dances, or however they want to use it.

--Perhaps the Maritime History Society could use a ferry as combination headquarters and museum.

--One or more of the ferries could be used for excursions. Railroad and auto buffs throng out for excursions; there are many, many ferry buffs who would be enchanted with an excursion through the San Juans aboard the San Mateo once or twice a summer.

--Perhaps one ferry could be converted into living quarters, which would then be available rent-free to a different writer or artist every six months. This would be a marvelous gesture of generosity toward the arts, entirely fitting for a city with a Theodore Roethke in its past.

more

My Seattle has the hills and greenery to seem like a rumpled wonderland -- especially to a person who lived in the Midwest so long he was starting to believe the flat earth theory.

It has shocking bus drivers. Years in and around Chicago hadn't prepared me for the moment a bus driver would look up and say, "Good morning."

The city I see has too much Motel Modern architecture and not enough imagination about its hillside wealth.

It has the bad manners to smear a dump along one of its lakes and near its biggest university -- and if the dump fill is useful to that university, it's still a nasty habit.

The verve left over in the World's Fair playground brightens the entire city. But some folks seem a bit self-conscious about the glisten, like a lady with her first diamond. One example which shook me soon after we moved here: one of the town's major critics was impressed with the Rep's striking production of The Crucible, but was absolutely titillated when that company went on to do a naughty Brendan Behan play right here in our town.

Higher education seems to rate high respect from Seattle. A ponderous but well-intentioned major university, a sprinkling of smaller schools and community colleges -- the area has some furrows on its brow, at least.

For all that, it manages to enjoy life. I'm still amazed at the boats and seaplanes and parks and the mountains -- two great sets of them.

I keep being amazed too by Seattle's home-grown giant: Boeing.

I'm sure that many economic arguments can be made against the idea of using the old ferries as part of the park. But there's a basic argument in their favor: here are five large structures, already built, mobile, and enjoyable to boot.

I think it comes down to preserving some of the best of the present for tomorrow. Surely in this water-oriented city our old ferries, with their leisurely pace and relaxed atmosphere, are genuine civic treasures. New Orleans and San Francisco have retained some characteristic portions of their history, and are renowned for it. A park with a provision for the old ferries -- and perhaps for the Wawona, the Langston Hughes, and other craft as well -- would make this city the Mystic Seaport of the Pacific Coast.

I'm aware that ferries may not fit easily within administrative guidelines shrouding the new park. But in the last century when the British did not know precisely how to govern a flyspeck island, they simply declared the thing a ship and ran it like one. Surely Seattle is capable of equal imagination.

Best regards

Ivan Doig

# Old Ferryboats Never Die . . .

UW Daily

March 31, '76

What do you do with a used ferryboat?

That's the problem facing a group of University of Washington architecture students, who are planning to develop various proposals for using the vessel as part of a graduate design project.

The Washington State Arts Commission has been offered a ferryboat being retired and the State Planning and Community Affairs Agency has asked the students to study design possibilities and feasibility of other uses for the ferry.

The student design team wants suggestions from the general public on what types of public uses and benefits would justify the costs of maintenance and operation.

Anyone with suggestions should send them to "Ferryboat," 206 Architecture.

Work on the project, with plans and cost estimates, is to be completed during spring quarter, with formal presentations to the State Art Commission in June. Prof. Jim Sanders is the faculty member coordinating the project.

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TUESDAY, MARCH 31, 1970

15004 Linden Ave N.  
Seattle, Wash. 98133  
March 31, 1970

phone EM4-9408

I'm enclosing a copy of a letter I sent to J.D. Braman, Jr., when his Department of Community Development called for public suggestions about the waterfront park.

My ideas in it are keyed to the use of several ferries instead of the one your design team has in mind, but perhaps some of the notions are pertinent anyway.

I'm convinced we'll squander one of the best features of Puget Sound life if we let the old ferries go. I believe San Francisco is considering ferry service again, after scrapping it years ago in the belief that bridges solved everything. We have an unbeatable chance to be smart and hang onto a usable piece of our heritage, and we'll probably blow it.

Good luck. If I can be of help in any way, please let me know.

Regards

*Ivan Doig*  
Ivan Doig