

AUG. 30, 1977

Short answer --use sheet if you can

1. Names of your father and mother.

George Woodruff → Augusta (nee Bell) Woodruff

2. Full names of two Indiana artists:

John W. Hardrick ^{deceased} Steele
- a fellow Negro
Wm Forsyth - my teacher at
deceased John Herron

If you cannot recall, I'll write to the Herron Art Institute.

3. Is the data on you correct in the Bio-bibliographical Directory (Cederholm) sponsored by the Boston Public Library? Omit the Sources. (Yes, I have your biographical sheet.) (A number of artists have found the Boston material inaccurate on themselves.)

I do not know. Why not consult "Who's Who in America" - or "Who's Who in American Art." Each of these deal with the above.

This book was given to me about 1923-25-26? by Mr. Hermann Lieber. He had a small gallery + sold art supplies in Indianapolis -

4. What dealer agreed to sell your paintings while you were in Europe?

no dealer, altho' I did show at Jacquereau Gallery, Paris, as well as Jeune Peinture

5. I need the publisher, and the date for AFRIKANISCHE PLASTIK by Carl Einstein. No date of publication shows. Publisher is Druck Verlag, P. H. Wispefeld (A. Pries) Leipzig. Series? ORBIS PICTUS - Band 7, Ernst Wasmuth - A. G. Berlin.

6. Harmon materials. I have the catalog information for 1928, 29, 30, 31, 33, 34-5.

My data for 1926 gives your Bronze Award (\$100) and says you received this for five paintings, four of which were landscapes (Negro Yearbook, 1937-8 by Monroe Work). This does not give the titles of the paintings nor the one that won the award. One confusing source includes "Pont Neuf." You were not in Europe in 1926. It was included in 1926. I arrived in Paris Sept. 1927

1926: " Pont Neuf was done in Paris. 1927. The Harmon award 1926 was granted on the basis of all the paintings I submitted - not on any single one in particular

continued 1926

no recollections

title	medium	approx. date	locale or subject

(I attempted to find this data at The National Archives but to no avail. Material there is not accurately place/by dates, etc.)
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1928: Catalog shows pictures of "Quai de Montebello" and "Pont Neuf" -- *Correct*
Painted along the Seine, Paris, 1927-28

1929: Catalog shows "Normandy Landscape," "Medieval Chartres," and "Old Farmhouse in the Beauce Valley." Does "Medieval Chartres" also carry the title, "Along the Eure at Chartres"?

Date is correct - "Along the Eure" may have been an alternate title - use either one -

I have old photos of many of the above - also several slides. Can send the photos if you return them!

1927 1927 1927 1927
 1930: "The Banjo Player," "Washer Woman," "Old Woman Peeling Apples," "Old Street, Paris,
 and "Bridge Near Avallon, Paris."

All in Paris	title	medium	approx. date	locale or subject

1930-31 9 1930-31 1930
 1931: "The Card Players," "Head of a Woman," "Provencal Landscape," "Still Life"

All in Cognac summer				

some Photos mentioned on previous page and
 slides = I have, which are on the way -
 Had to have duplicates made.
dates etc are indicated on each

1932, no show.

1933: "Atlanta Landscape" (more?)

"Still life" and "View of Atlanta"

title	medium	approx. date	locale or subject
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I might say that I did paint over some of my paintings then - as I do now. I don't remember any others than those you indicate in these papers.

1934-5 (Harmon Travelling Exhibition):

Hair" (oil), "Still Life--Flowers" (oil), "Head of a Girl" (oil), "Girl Combing Her Hair" (oil), "Shacks" (water color), "The Teamster's Place" (water color)

Painted in Atlanta
Painted in Atlanta

can offer
no further
information
sorry

For which painting?

In what year did you receive the Honourable Mention? ~~the show was in the exhibit.~~

I have no recollection of which painting mentioned

A number of the above I have found in Locke, at the National Archives, etc.

7. Where did you live in Paris? Montparnasse?

Yes, for the most part

8. Cagnes-sur-mer. Where else?

Honfleur, a little fishing village on the English Channel

9. Give me your definition of "Romantic," the meaning it had for you in Paris. You were called "a Romantic" by your fellow-artists. (I can give a textbook definition-- Cezanne/Braque vs Picasso--but this could be too general and apply only to them.)

See attached:
Classic vs Romantic

10. Did your series of articles for Lucille Morehouse (Indianapolis Star) run 1 a month for 12 months? Were they random offerings? The dates I have for the ones the Star sent me are the following:

January 6, 1928 "The Gardens of Luxembourg" → April 22, 1928 "Local Negro Artist Tells View of Notre Dame"
 " 27, 1928 "Artist Makes Forced Stop at Mendon"
 February 5, 1928 "Some Bridges of Paris"
 March 18, 1928 "Local Negro Artist Finds Painters Hard to Classify"
 May 27, 1928 "A Lodging of Jeanne d'Arc"
 June 10, 1928 "Gardens of Tuileries Offer Vista of Enchanting Beauty"
 July 8, 1928 "Old Bookstalls of the Seine"
 October 7, 1928 "Travelers in France, Though Rushing, Long to Linger in Chartres"
 November 4, 1928 "The Cave of the Dungeons"
 February 17, 1929 "Paris Montparnasse"

I also have the above articles.

In the American Art Archives materials, the page from your scrapbook containing the newsclip of the above article, "Local Negro Artist Tells of View of Notre Dame," also showed a picture of you at about age 28 or younger. Do you have that picture still? Would I be able to get a copy made of it? I would pay for the expense of the duplication.

I do not have such a picture. Don't know where one can be located.

I'm delighted to know
this can be done and
Xerox copies. I'll pay!

11. Two French galleries are given as showing your work: Galerie Jeune Peinture, Paris and the Pacquereau Gallery, France.

Are they both in Paris?

*They were there when I was there 1927-28 =
Don't know if they are still there today -*

Did you have any "gallery" offer your paintings on a regular basis?

*no reg-
ular gallery. A gallery then was always hard to get*

Did you ever set up a display in the "turnip gallery"? (I do not know if this is an improper question. It well could be. I regard your work highly and I don't know how informal French exhibiting was at that time.)

12. Referring back to the Star articles again-- Were the prints, ^{from} wood blocks or linoleum blocks? *No =*

They were all ink drawings - I had no facilities for print making at that time -

13. Did you save any letters from Locke, Cullen, White, et al, which could apply to the thesis for documentation? If you regard them as personal effects, something you do not want to offer, I understand.