

March 3, 1978

Questions. Chapter: "From Indianapolis to France"

1. The names of the four Americans who shared a house with you in a suburb of Paris.  
(If you cannot recall them, I'll omit this reference.)

*OK*  
Dr. (now) Forrest Wiggins, Philosophy former Prof. Univ. of Minn.  
Charles Law (deceased) former Funerary Director, Baltimore  
Robert Miller (deceased) " " " Chicago

2. The spelling of the suburb.

*OK*  
Malakoff-sur-Seine

3. Victor Thal? Spelling Thal, only one "l".

4. Nigel Newton and his wife, <sup>artists</sup> ~~writers~~ from England? <sup>yes</sup> Spelling yours is correct  
Newton was famous for his family name - Winsor (and) Newton  
Internationale, know artists color-makers.  
His wife's name; Suzanne

5. Abraham Lincoln Gillespie? Spelling correct

*Hiler*

6. Hilaire Hylar? Spelling

*Henri Julliet*

7. Andre Julie? Spelling

*Henri ~~Andre~~ Julliet - a young French painter then, and a good one.*

8. In a paragraph, explain what you were doing with paint formulas developed in the fifteenth century. *see attached*

9. In a paragraph, give the reason the Rosenwald Foundation did not consider you for a grant while you were in France. With whom did you correspond?  
*see attached*

10. Describe your first two pieces of African art. You say you have them still. What is their value today (estimate only).  
*see enclosed photos*

On the above spellings, if you do not know, for sure, I'll simply record what you give and we will let it go at that. I have tried to find these names with the help of the Duke reference people, but have not been successful.

11. You mention a small statuette by Didier, found in the medieval house once belonging to Joan of Arc. We have not been successful in locating data on that sculptor. So I omitted this materials. Do you know more about him? *Don't recall any of this - sorry*

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Answers to:

item 8. While working at Cagnes-sur-Mer I was living on a shoe-string, couldn't afford store-bought colors. So I decided to make my own - using dry colors (or pigments). This is how most colors come before they are mixed with oils, aqueous media adhesives etc for use. Some of course are chemical by-products - or natural earth colors. There are other sources.

Hilaire Hiler who was living there also, became interested in what I was doing. His scholarly bent lead him to do research on the Le Begue water-way technique. Le B. was a 14<sup>th</sup> century artist monk, who did many experiments in the water media. (wayrabhis adhesive) I did a number of paintings on a ply-wood type of board using simple dry colors, water and carpenters glue (from animals) particularly rabbit skin - (also much in use today) The board I used I prepared with a base of white gesso and glue. (This was about 50 years ago.) Fortunately my work held up, technically - that is, the paint never flaked or peeled, and the colors are still fresh. (I just soed the last of my water-glue paintings last year!)

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9. I believe the reason I didn't receive a Rosenwald grant while in France went back to Alain Locke. Locke was one of the chief mentors and advisors for the Rosenwald people. While he may not have always served on the jury, his word did carry a lot of weight.

When some of the artists there in Paris would see me (Hayden, Augusta Savage) etc, they would comment to me about how

Locke was not exactly happy about my "going-modern", that is, being influenced by Cézanne - and the Cubists. I knew of no one else there (or here in U.S.) who didn't like what I was doing. I just "felt" it might have been Locke. I never saw Locke much in Paris altho he did come over in the summers. I knew him better during the 30's after my return. Remember, I have no proof whatsoever that Locke had anything to do with my not receiving that grant. As I say, I did "feel" so, at that time.

The Rosenwald Fund did offer me a grant (2 years) about 1940-1-28 (I don't recall the exact dates). Billy + his wife, Vandi (Haygood) were directors of the Fund. Vandi is deceased and I think Billy is also.