

March 25, 1978

Dear Dr. Woodruff,

The following are short answer questions. If you feel able, your answers would help my details.

L. At one time, you mentioned that you had a sheaf of woodcuts. Do you have a list of their titles?

they date from ca 1935. I now have the blocks and titles -

Are these for sale? What is your price for a woodcut of your Atlanta period? I would like to purchase a print.

I'll send you a set of all the prints - with my computer sets - no charge!

2. Did you keep a sales list? Ownership list? I have a long list of your paintings accomplished before 1945. I'll send this with the paper.

Good! These prints are now all over the place! I have no record of who owns them. Spelman College has several.

3. In your retrospective show at New York University in 1967, you listed the following:

- "Woman by the Sea," (1930) *slide will be sent to you*
- "Mississippi Landscape," (1933) *There were many. I have one.*
- "Mexican Landscape," (1936) *???*
- "An Old Woman," (1934) *a woodcut. Mrs. Edie Chandler has*
- "Youth," (1934) *woodcut. you'll get one of Atlanta paper.*

I cannot ask you for pictures at this point, but, perhaps, sometime, before I finish, I could take pictures of them?

These works are all sold or whatever. I'll send you slides of those I have.

4. Where did you live when you were in Colorado? Name of the town is enough.

Idaho Springs, Colo + Central City, Colo.

5. Where did you live in Nashville as a boy and youth? Section of town? By chance, can you remember the name of the restaurant where you worked as a "chore boy"? (May be too difficult)

I lived in E. Nashville (Ramses St) Restaurant was "Hott's Cafe" in downtown Nashville. (RAMSES ST.)

6. Where was your first mid-Manhattan studio located when you were there on a Rosenwald Fund Fellowship in 1943-44?

It was at 939 8th Ave. The so-called "Van Dyck Studios" between 55 + 56 Sts in NYC.

7. Where did you live in Mississippi the summer you painted the eroding land? What area of Mississippi did you record? paint?

I believe I stayed on the campus of Tougaloo College. I recorded the essence of the land.

8. In the early 1930's what was your relationship to the larger Atlanta community?

I have the Museum story. You did know Ben Shute, Lamar Dodd, et al. You did not ~~did~~ "show" in the Museum but it never gave you a one-man exhibition. I have some data on this time from Read and Bacote. I see Atlanta University as an oasis in a formidable community. I do not want to make this "black" and "white" without your comments here. The isolation then was considerable. Were you ever invited to the Emory campus? *No* How much you say here is up to your ability to recall. *I recall never showing at High Museum. I knew Shute, + Rogers + Dodd but only superficially. There was no on-going relationship.*

9. Elton Fax refers to Betty Catlett having the original idea for the Atlanta Annuals, sparked by what she had observed at Dillard. I have inclosed his text on the following sheet. A statement from you here on this would help.

untrue. She late Chas. Alston and I discussed this - Not Betty C.

10. In the American Archival papers was an article on the works of Lawrence Mc Conaha? Any significance. At end of article was a bare mention of the a student Herron Institute exhibit. This was pre-France, of course.

I recall nothing of this - sorry.

See other side

about 12 in number

1. Date of your marriage *June 14, 1934*
2. Date of Roy's birth *March 30, 1935*
3. The place of residence (s) in Atlanta *1st place - 177 Ashby St. N.W., 2nd place: The G.W. Dormitory 3rd place; Beckwith St. (across from Presidential residence)*
4. Dates of Mrs. Woodruff's promotions at the Laboratory and Oglethorpe Schools. She may not have been associated with the highschool.

5. A few sentences about your work at the Fogg Museum at Harvard University. Why did you go there? What did you learn? Was this a grant?

I was offered a scholarship by the American Institute of Architects (A.I.A.) It came to At. Univ. + I would be the only art teacher there, I went to the Fogg. I learned that no student at the Fogg disagreed with the prof. (Paul Sachs.) I was castigated in the class for this. I received grade of "C" for the course. I did learn about 18+19 Century art.

6. The name of the book you own on egg tempera. You mentioned that it had been translated from Italian to French by Auguste Renoir. Author, title, publisher (place), and date.

*The book is called "Le livre de l'art" by Cennino Cennini, translated by Henri Mottet. A sort of congratulatory letter to M. Mottet is included. Written by August Renoir. Cennini was a medieval artist - Monk, who taught I wrote on problems of art. Pub. by *Spaart et watekin*, publishers. No date noted. I bought the book in Paris.*

7. Do you recall having your students paint a mural on communication in Giles Hall? Hallie Brooks recalls this. She said it had been painted over when the Lab School was discontinued in 1939. This is not terribly important, but it would be nice to have it since she remembers it so well.

yes; The outstanding work was done by Fred Flemister. It was heart-breaking to see these murals disappear in the name of "progress"

8. Your students recall your ingeniousness in providing them with work materials. Hayward Oubre recalls your having Albert Wells stretch old sheets and prime them with white so that your students would have surfaces for paintings. Do you recall other substitutes?

yes - old window shades - mixing dry colors with linseed oil to paint with, etc. These were depression days - No one had any money.



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