

Name Julien Binford
 Fine Creek Mills
 Virginia

Field: Art
 Painting

Plan of Work

Creative work in painting, using Negro subjects, in various towns of the South.

Wishes to work for one year beginning May, 1943.

Personal Data

Born Richmond, Virginia, December, 1908.
 Married.

Age: 34
 Draft: 4F

Undergraduate Work

Emory University, 1925-27.

Graduate Work

Art Institute of Chicago, 1928-32, diploma 1932.

Experience

Painting instructor, Craig House, Negro Art Center, Richmond, Virginia, 1940-41, \$720; teacher of Fresco and Mural painting, Richmond Extension of the College of William & Mary, Richmond, Virginia, 1940-41, \$300.

Accomplishments

See attached page on collections, mural commissions and one-man shows.

Edward J. Ryerson Traveling Fellowship from Art Institute, 1932, for study in France and Spain, \$2500.

Has applied for a Guggenheim Fellowship.

Art Jury #3 candidate, 1943.

References

- Mr. R. J. McKinney, Los Angeles Museum of Science, History & Art.
- Mr. Peyton Boswell, Jr., Art Digest, New York City
- Dr. H. H. Hibbs, College of William and Mary
- Mr. Paul Parker, Colorado Springs Fine Arts Center

Budget Summary

Total Amount Needed	\$1940
From Applicant	uncertain
From Fund	\$1500

AMOUNT GRANTED



Julien Binford

Accomplishments

WORK REPRESENTED IN PERMANENT COLLECTIONS:

- "The Harmonica Player" - Boston Museum of Fine Arts.
"The Moaner's Bench" - Addison Gallery, Andover.
"The Gift" - Virginia Museum of Fine Arts.
"Work" - Duncan Phillips Collection, Washington, D. C.
"Sous Bois"& "Paysage" - Collection of Princess Edmond de Polignac, Paris.
"La Foret de Broceliande" - Collection Andre Wormser, Paris.
"The Needlewoman" - New Britain Museum.
"Man with Fruit" - Springfield Museum, Massachusetts.
"The Bargainers" - Collection International Business Machines.

MURALS:

- Forest, Mississippi Post Office.
Thomas Jefferson High School, Richmond, Virginia.
Ahoskie, North Carolina Post Office.
Baptismal Mural for the Shiloh Colored Baptist Church, Fine Creek Mills,
Virginia.
Mural for the Saunders Postal Station, Richmond, Virginia.

ONE MAN SHOWS:

- Galerie Jeanne Castel, Paris, 1934
Galerie Jean Charpentier, Paris, 1934
Karl Freund Galleries, New York, 1935
Virginia Museum of Fine Arts, 1940
Midtown Galleries, New York, 1942
Virginia Museum of Fine Arts, January, 1943

Julien BINFORD

PLAN FOR WORK

PLEASE RETURN
TO
JULIUS ROSENWALD FUND

I should like to go on with the creative work in painting I have been doing in Virginia, using Negro subjects . and be enabled to do this work in various towns of the South .

LETTERS OF REFERENCE

Julien Binford

Mr. R. J. McKinney, Director, Los Angeles County Museum

It has been my pleasure to follow the progress of Julien Binford's work for the past seventeen years. During that time his work has developed in significant fashion, and I would now classify him as one of the outstanding younger artists of this generation.

This judgment of mine has been borne out by the splendid reception Binford's work has received at the hands of art critics wherever his paintings have been shown. It is also of interest to observe that museums and private collectors have purchased his work.

Binford is one of those rare southerners who understands the Negro problem, and has elected to live among them at Fine Creek Mills, Virginia, in order to paint with sympathetic understanding, the scenes and themes of a people who have contributed so much to our cultural heritage of legend and song.

Binford's aesthetic talent is richly endowed and if given a fellowship, he would, I know, outshine his present creative accomplishments in expressing on canvas the attributes of a noble race.

- - -

Mr. Peyton Roswell, Jr., Editor, Art Digest, New York City

I have known and liked Julien Binford's paintings for several years. In fact, the Art Digest, of which I am editor, was the first national art magazine to reproduce his work. I have served on juries before which his paintings have come, and I have visited him in his own Virginia environment. Consequently, I feel that I have some

authority when I recommend him most highly for a Julius Rosenwald Fellowship. I do not know of any artist who better fits your purpose, of which I approve most enthusiastically.

Judging from his paintings, Julien Binford knows the real Negro with a sympathetic insight that comes to few of the white race. There is no condescension in his approach; neither is there any of that shallow humor that cannot help but irritate. A trained, professional artist, he speaks of the Negro as a friend and has the technical equipment to put his message across the footlights. His color passages are a delight to the eye that can appreciate the subtle variations that the true artist can take from his palette. Binford is an excellent draftsman, and one of our best artists when it comes to painting movement. There is no static weakness here; rather, there is an unusual amount of fluid, plastic quality that distinguishes the painting from the illustration.

I sincerely feel that the Julius Rosenwald Fund will not make a mistake if it votes a fellowship to Julien Binford. He is the type of artist most needed in the New South, if it is ever to regain its cultural leadership. Although handicapped by finances, he has made startling progress. With the aid of a Rosenwald Fellowship, Julien Binford will be able to contribute something very valuable to our understanding and friendship for our fellow Americans - the Negroes of the South.

- - -

Mr. Paul Parker, Director, Colorado Springs Fine Arts Center

I believe that Julien Binford could meet the conditions outlined for your fellowships better than any other American contemporary



painter. His work has gained great critical recognition, as you have probably learned from other sources, and I know that several museum directors, myself included, consider him to be a potential candidate for the title of our most important artist. He has the training for this title, but more important, he has an attitude toward life of high seriousness and integrity unfortunately not held by many artists.

His treatment of Negro subjects makes one wonder why no one has ever used his approach before. The approach consists in treating Negroes as human beings rather than as problems involved in social adjustment. I doubt, after talking with Binford and his charming wife, that his approach represents a reasoned choice; it is rather that the Negroes of his paintings are his friends; their emotions are universal, never peculiar to the Negro. Thus Binford paints without that inevitable condescension which somehow colors the point of view of other white painters who use Negro subjects, Thomas Benton, for example.

In view of the above, I am satisfied that Binford is making a valuable contribution for better race relations, and I certainly feel that he should be encouraged to go on with his work with Negro subjects.

- - -

Dr. H. H. Hibbs, Dean, College of William and Mary

Mr. Julien Binford is the best qualified artist I know to undertake the plan of work which he has outlined. I have been strongly impressed not only with his abilities as an artist but also with his sympathetic relationships with Negroes. I think he has had an unusual success in painting the type of work that pleases the Negroes with whom

Julien Binford

-4-

he works and at the same time meets high standards in art.

He has no personality handicaps as far as I know which would affect his ability to obtain and hold a position in which he would utilize his abilities to the fullest. He is a fine man and he has made a very pronounced impression in this community.

a

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Julien Binford

Report Requested of Mr. R. J. McKinney

Los Angeles Museum of Science, History and Art, Los Angeles, Cal.

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. *An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.*

We request candid and critical comment. Your reply will be held in strict confidence.

William C. Haygood

Director for Fellowships

REPORT

It has been my pleasure to follow the progress of Julien Binford's work for the past seventeen years. During that time his work has developed in significant fashion, and I would now classify him as one of the outstanding younger artists of this generation.

This judgment of mine has been borne out by the splendid reception Binford's work has received at the hands of art critics wherever his paintings have been shown. It is also of interest to observe that museums and private collectors have purchased his work.

Binford is one of those rare southerners who understands the negro problem, and has elected to live among them at Fine Creek Mills, Virginia, in order to paint with sympathetic understanding, the scenes and themes of a people who have contributed so much to our cultural heritage of legend and song.

Binford's aesthetic talent is richly endowed and if given a fellowship, he would, I know, out-shine his present creative accomplishments in expressing on canvas the attributes of a noble race.

Poland ...
Director
Los Angeles County Museum
Los Angeles, California

OVER

JULIUS ROSENWALD FUND
1901 ELLIS AVENUE
CHICAGO

Confidential Report on Candidates for Fellowship

Name of Candidate: Mr. Julian Binford
Report Requested of: Mr. R. J. McKinney

The above-named candidate has applied to the Fund for a fellowship and has given your name as reference. The candidate's plan of work is attached. Please return it with your statement. We shall appreciate your frank opinion of the applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. An early reply will be given assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates. We request candid and critical comment. Your reply will be held in strict confidence.

William C. Hoagland
Director for Fellowships

REPORT

It has been my pleasure to follow the progress of Julian Binford's work for the past seventeen years. During that time his work has

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities? **YES**

This judgment of mine has been borne out by the splendid reception Binford's work has received at the hands of art critics wherever his paintings have been shown. It is also of interest to observe that museums and private collectors have purchased his work.

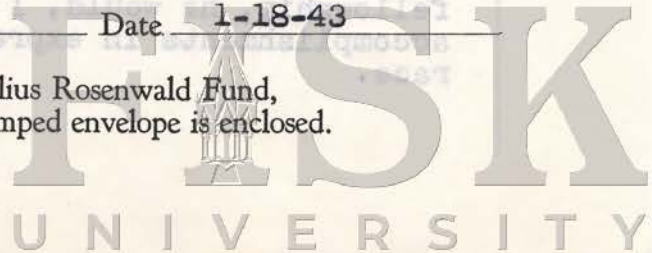
Signed *Poland Cross*

Position or Title Director, Los Angeles County Museum

Address Exposition Park, Los Angeles, California

Date 1-18-43

Please return to the Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.



JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

no more plans

Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Julien Binford
Report Requested of Mr. Peyton Boswell, Jr., Editor
Art Digest, 116 East 59th Street, New York, New York

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. *An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.*

We request candid and critical comment. Your reply will be held in strict confidence.

William C. Haggood

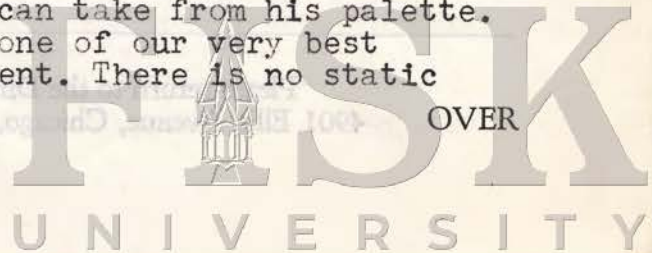
Director for Fellowships

REPORT

I have known and liked Julien Binford's paintings for several years. In fact, The Art Digest, of which I am editor, was the first national art magazine to reproduce his work. I have served on juries before which his paintings have come, and I have visited him in his own Virginia environment. Consequently, I feel that I have some authority when I recommend him most highly for a Julius Rosenwald Fellowship. I do not know of any artist who better fits your purpose --of which I approve most enthusiastically.

Judging from his paintings, Julien Binford knows the real Negro with a sympathetic insight that comes to few of the white race. There is no condescension in his approach; neither is there any of that shallow humor that cannot help but irritate. A trained, professional artist, speaks of the Negro as a friend and has the technical equipment to put his message across the footlights. His color passages are a delight to the eye that can appreciate the subtle variations that the true artist can take from his palette. Binford is an excellent draftsman, and one of our very best artists when it comes to painting movement. There is no static

OVER



weakness here; rather, there is an unusual amount of fluid, plastic quality that distinguishes the painting from the illustration.

I sincerely feel that the Julius Rosenwald Fund will not make a mistake if it votes a fellowship to Julien Binford. He is the type of artist most needed in the New South, if it is ever to regain its cultural leadership. Although handicapped by finances, he has made startling progress. With the aid of a Rosenwald Fellowship Julien Binford will be able to contribute something very valuable to our understanding and friendship for our fellow Americans--the Negroes of the South.

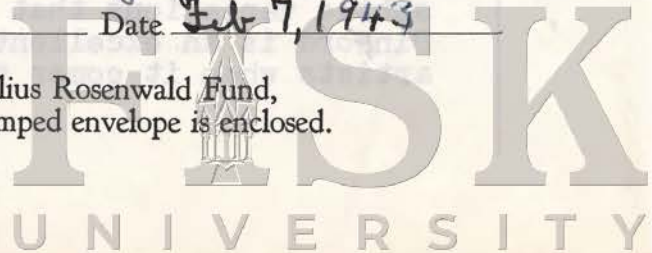
William C. Hopwood
Director for Fellowships

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities? No

Signed *Rayton Roswell, Jr*
Position or Title *Editor, The Art Digest*
Address *116 East 59th Street, New York City, N.Y.*
Date *Feb 7, 1943*

Please return to the Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.



JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Julien Binford

Report Requested of Mr. Paul Parker

Colorado Springs Fine Arts Center, Colorado Springs, Colorado

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. *An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.*

We request candid and critical comment. Your reply will be held in strict confidence.

William C. Haygood
Director for Fellowships

REPORT

I believe that Julien Binford could meet the conditions outlined for your fellowships better than any other American contemporary painter. His work has gained great critical recognition, as you have probably learned from other sources, and I know that several museum directors, myself included, consider him to be a potential candidate for the title of our most important artist. He has the training for this title, but more important, he has an attitude toward life of high seriousness and integrity unfortunately not held by many artists.

His treatment of negro subjects makes one wonder why no one has ever used his approach before. The approach consists in

OVER

FISK
UNIVERSITY

treating negroes as human beings rather than as problems involved in social adjustment. I doubt, after talking with Binford and his charming wife, that his approach represents a reasoned choice; it is rather that the negroes of his paintings are his friends; their emotions are universal, never peculiar to the negro. Thus Binford paints without that inevitable condescension which somehow colors the point of view of other white painters who use negro subjects--Thomas Benton, for example.

In view of the above, I am satisfied that Binford is making a valuable contribution for better race relations, and I certainly feel that he should be encouraged to go on with his work with negro subjects.

We request candid and critical comment. Your reply will be held in strict confidence.

*William S. Hoagwood
Director for Fellowships*

REPORT
I believe that Julius Binford could meet the conditions outlined for your fellowships better than any other candidate.

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Yes

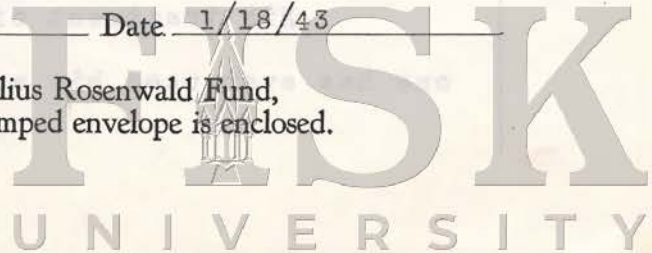
Signed *Paul Parker* Paul Parker

Position or Title General Director, Colorado Springs Fine Arts Center

Address 30 West Dale Street, Colorado Springs, Colorado

Date 1/18/43

Please return to the Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.



JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Julien Binford
Report Requested of Dr. H. H. Hibbs
 905 West Franklin Street, Richmond, Virginia

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. *An early reply will be of great assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.*

We request candid and critical comment. Your reply will be held in strict confidence.

William C. Haygood

Director for Fellowships

REPORT

Mr. Julien Binford is the best qualified artist I know to undertake the plan of work which he has outlined. I have been strongly impressed not only with his abilities as an artist but also with his sympathetic relationships with negroes. I think he has had an unusual success in painting the type of work that pleases the negroes with whom he works and at the same time meets high standards in art.

He has no personality handicaps as far as I know which would affect his ability to obtain and hold a position in which he would utilize his abilities to the fullest. He is a fine man and he has made a very pronounced impression in this community.

Very sincerely yours,

H. H. Hibbs

H. H. Hibbs
Dean

FISK
UNIVERSITY

OVER

JULIUS ROSENWALD FUND
4901 ELLIS AVENUE
CHICAGO

Confidential Report on Candidates for Fellowship

Name of Candidate: Mr. Julian Blanford
Report Requested of: Dr. H. H. Hibbs
905 West Franklin Street, Richmond, Virginia

The above-named candidate has applied to this fund for a fellowship and has given your name as reference. The candidate's plan of work is attached. Please return it with your statement. We shall appreciate your frank opinion of this applicant's qualifications, and an appraisal of his plan of work and of his ability to make a noteworthy contribution in his field. An early reply will be given assistance in allowing the Fellowship Committee sufficient time for adequate consideration of the large number of candidates.

We request candid and critical comment. Your reply will be held in strict confidence.

W. L. H. Hibbs
Director for Fellowships

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

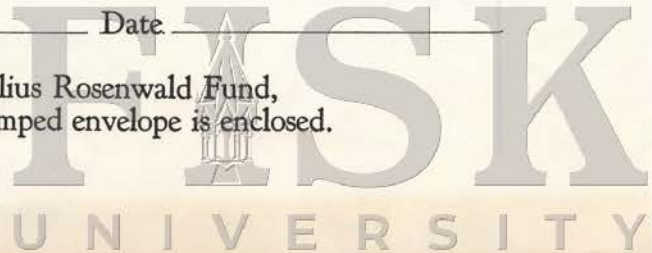
Signed _____

Position or Title _____

Address _____

Date _____

Please return to the Director for Fellowships, Julius Rosenwald Fund,
4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.



FELLOWSHIPS

WCH	23	f	23

Fine Creek Mills, Virginia
November 19, 1942

Mr. William C. Haygood, Director for Fellowships
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Illinois

Dear Mr. Haygood :

I am anxious to apply for a 1943 Rosenwald Fellowship and I should be very grateful if you would send me the necessary information and application blanks .

Thanking you, I am ,

Sincerely yours,


(Julien Binford)

FISK
UNIVERSITY

ACCOMPLISHMENTS (2) :

WORK REPRESENTED IN PERMANENT COLLECTIONS :

"The Harmonica Player" - Boston Museum of Fine Arts
"The Moaner's Bench" - Addison Gallery, Andover .
"The Gift" - Virginia Museum of Fine Arts .
"Work" - Duncan Phillips Collection, Washington, D.C.
"Sous Bois" & "Paysage" - Coll.Princess Edmond de Polignac, Paris .
"La Foret de Broceliande" -Coll.André Wormser, Paris .
"The Needlewoman" - New Britain Museum .
"Man with Fruit" - Springfield Museum , Mass .
"The Bargainers" -Collection International Business Machines .

MURALS :

Forest, Miss. Post Office .
Thomas Jefferson High School, Richmond, Va.
Ahoskie, N.C.Post Office .
Baptismal Mural for the Shiloh Colored Baptist Church, Fine Creek Mills,
Virginia .
Mural for the Richmond, Va.Saunders Station Postal Station . ✓

ONE MAN SHOWS :

Galerie Jeanne Castel ,Paris - 1934
Galerie Jean Charpentier, Paris - 1934
Karl Freund Galleries, New York - 1935
Virginia Museum of Fine Arts - 1940
Midtown Galleries, New York - 1942
Virginia Museum of Fine Arts - Jan,1943

Julien BINFORD

PLEASE RETURN
TO
JULIUS ROSENWALD FUND

PLAN FOR WORK

I should like to go on with the creative work in painting I have been doing in Virginia, using Negro subjects and be enabled to do this work in various towns of the South .

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

SYMBOLS

- DL = Day Letter
- NL = Night Letter
- LC = Deferred Cable
- NLT = Cable Night Letter
- Ship Radiogram

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

T46N NH 50 DL

FI NEWYORK NY 1111A MAR 5 1943

FELLOWSHIPS

*Binford
Julien*

WILLIAM C HAYGOOD

JULIUS ROSENWALD FUND 4901 ELLIS AVE CHGO

ABOUT BINFORD REPORT MY JURY HAD VERY HIGH REGARD FOR HIM AND HE STANDS HIGH ON MY LIST BUT IN VIEW OF SHORT FUNDS HERE YOU HAVE FREE HAND TO TAKE HIM AND I HOPE YOU WILL STOP PLEASE TELL MECHAU AND MANGRAVITE TO WHOM AND TO YOU BEST GREETINGS.

HENRY ALLEN MOE

WCH 5	MAR 10
WCH 11	

No. 1041A
 4V EA 1106a
 WLU-RR
 ml

FELLOWSHIPS

April 19, 1943

Dear Mr. Binford: It is a pleasure to inform you that you have been selected by the Committee on Fellowships of the Julius Rosenwald Fund to receive a grant of One thousand five hundred dollars (\$1,500) to assist you in carrying forward for a twelve-month period the creative painting project which you submitted to us. In the event that you are called into the armed forces before you can begin work under this grant, it will, of course, be impossible for us to hold the fellowship for you.

Will you please let us know at once whether or not you can accept this award? An announcement of the Committee's selections will be made soon and it can include only those from whom acceptances have been received.

Sincerely yours,

Mrs. William C. Haygood
Acting-Director for Fellowships

VH:MLU

Mr. Julien Binford
Fine Creek Mills
Virginia

W. C. Haygood


FISK
UNIVERSITY

FELLOWSHIPS

4/24/43

	074	3	14	5

c/o Midtown Galleries ?
605 Madison Avenue
New York City

mu

Dear Mrs. Haygood :

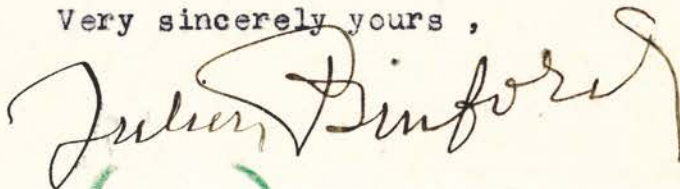
Your letter of April 19 was forwarded to me in New York . I regret that the delay prevented me from answering you sooner.

I am very deeply honored by your Committee's decision to award me a fellowship and I am happy to accept the award .

There is no possibility that I shall be called into the armed forces as I have already twice undergone physical examinations and been rejected. I am now in class 4-F.

Thank you for the good news. I am looking forward with pleasure and pride to working as a Rosenwald fellow .

Very sincerely yours ,



Julien Binford

Mrs. William C. Haygood
Acting Director for Fellowships
Julius Rosenwald Fund

FISK
UNIVERSITY

FELLOWSHIPS

May 5, 1943

Dear Mr. Binford: I am happy that you are able to accept the fellowship grant. Will you please write me the exact date you would like to begin work under the award, and tell me to what address payments should be sent? The usual arrangement is for equal installments on the first of each month during the period for which the award is made. Will this payment plan be satisfactory to you?

Any change of address during the tenure of your fellowship should be reported to us immediately so that you will receive payments promptly.

Sincerely yours,

Mrs. William C. Haygood
Acting-Director for Fellowships

VH:MLJ

Mr. Julien Binford
Fine Creek Mills
Virginia

**FISK**
UNIVERSITY

FELLOWSHIPS

	UN 6/1	VH	0
	DE	DE	6/2

Essex, Conn.
May 26, 1943

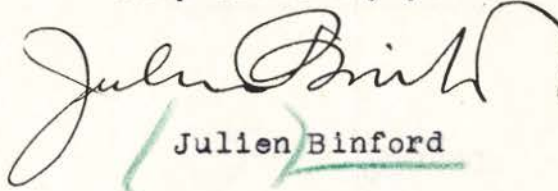
Mrs. William C. Haygood
Acting-Director for Fellowships
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Ill.

Dear Mrs. Haygood :

I should like to begin work under the fellowship on June 1st . The usual arrangement for equal installments on the first of each month is quite agreeable to me. I shall notify you when I change my address from Fine Creek Mills .

Thanking you, I remain,

Very sincerely yours,


Julien Binford

see file

FISK
UNIVERSITY

JH-0

FELLOWSHIPS

June 2, 1943

Dear Mr. Binford: Your recent letter to Mrs. Haygood concerning payment of your fellowship grant has been referred to me. The June installment of \$125 is enclosed. Eleven additional payments for the same amount will be sent to you on the 1st of each month from July 1 to and including May 1, 1944.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:AM

Mr. Julien Binford
Fina Creek Mills
Virginia

FISK
UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To Mr. Julien Binford
Fine Creek Mills, Virginia


Payment Voucher No. 6458

Date June 2, 1943

First payment on fellowship grant - - - - - \$125.00

Ck.#28956

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	42-5A	\$125.00	

Prepared by AM	Checked by	Posted by	 Comptroller
--------------------------	------------	-----------	---



UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

To

Mr. (Julien Binford)
Fine Creek Mills
Virginia

Payment Voucher No. 6659


Date July 1, 1943

FELLOWSHIPS

July installment on fellowship grant - - - - - \$125.00

Ck. #29180

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	42-5A	\$125.00	

Prepared by	Checked by	Posted by	
MLU			



UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

To

Mr. Julien Binford
Fine Creek Mills
Virginia

Payment Voucher No. 6719


Date July 30, 1943

FELLOWSHIPS

August installment on fellowship - - - - - \$125.00

Chk. #29244

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	42-5A	\$125.00	

Prepared by	Checked by	Posted by	
AM			

Comptroller

UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Mr. ~~Julien~~ Binford
Five Creek Mills
Virginia

Payment Voucher No. 6802

Date August 31, 1943

September installment on fellowship grant - - - - - \$125.00

Chk. 29350

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	42-5A	\$125.00	

Prepared by	Checked by	Posted by
NT		



Comptroller

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Mr. Julien Binford
Fine Creek Mills, Virginia


Payment Voucher No. 6957

Date September 30, 1943

October installment on fellowship - - - - - \$125.00

Chk. #29526

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	42-5A	42-\$125.00	

Prepared by	Checked by	Posted by	



UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Mr. Julien Binford

Fine Creek Mills, Virginia


Payment Voucher No. 7110

Date October 29, 1943

November installment on fellowship - - - - - \$125.00

Ck.#29701

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	42-5A	\$125.00	

Prepared by	Checked by	Posted by	
AM			



UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To
Mr. Julien Binford
Fine Creek Mills, Virginia

Payment Voucher No. 7258

Date November 30, 1943

December installment on fellowship - - - - - \$125.00

Chk. #29876

Accounts

White Southern Fellowships

Appropriation No.

42-5A

Debit

\$125.00

Credit

Prepared by

AM

Checked by

Posted by



Comptroller

UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Mr. Julien Binford
Pine Creek Mills, Virginia


Payment Voucher No. 7388

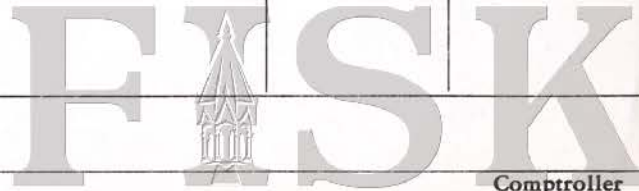
Date December 31, 1943

January installment on fellowship - - - - - \$125.00

Ck.#30059

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	42-5A	\$125.00	

Prepared by AM	Checked by	Posted by	 Comptroller
-------------------	------------	-----------	---



UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Mr. Julien Binford
Fine Creek Mills,
Virginia


Payment Voucher No. 7564

Date January 31, 1944

February installment on fellowship - - - - - \$125.00

Ck. #30236

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	42-5A	\$125.00	

Prepared by	Checked by	Posted by	
ejj			

Comptroller

FISK UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To Mr. Julien Binford

Fine Creek Mills,
Virginia


Payment Voucher No 7703

Date February 29, 1944

march installment on fellowship grant - - - - - \$125.00

Ck. #30402

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	42-5A	\$125.00	

Prepared by	Checked by	Posted by	
ejj			



UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To Mr. Julien Binford
Fine Creek Mills,
Virginia

Payment Voucher No. 7897

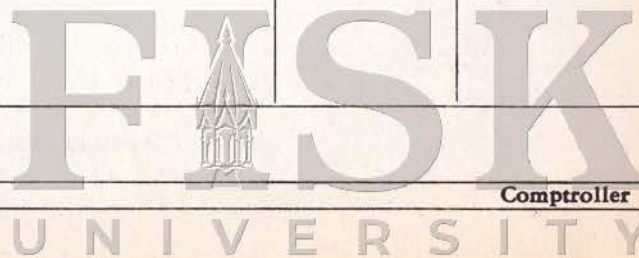
Date March 31, 1944

April installment on fellowship grant - - - - - \$125.00

Chk. #30625

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	42-5A	\$125.00	

Prepared by	Checked by	Posted by
ajj		



Comptroller

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To Mr. Julien Binford
Fine Creek Mills,
Virginia


Payment Voucher No. 8060

Date April 28, 1944

Final installment on fellowship grant - - - - - \$125.00

Ck. #30818

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	42-5A	\$125.00	

Prepared by	Checked by	Posted by	
ejj			



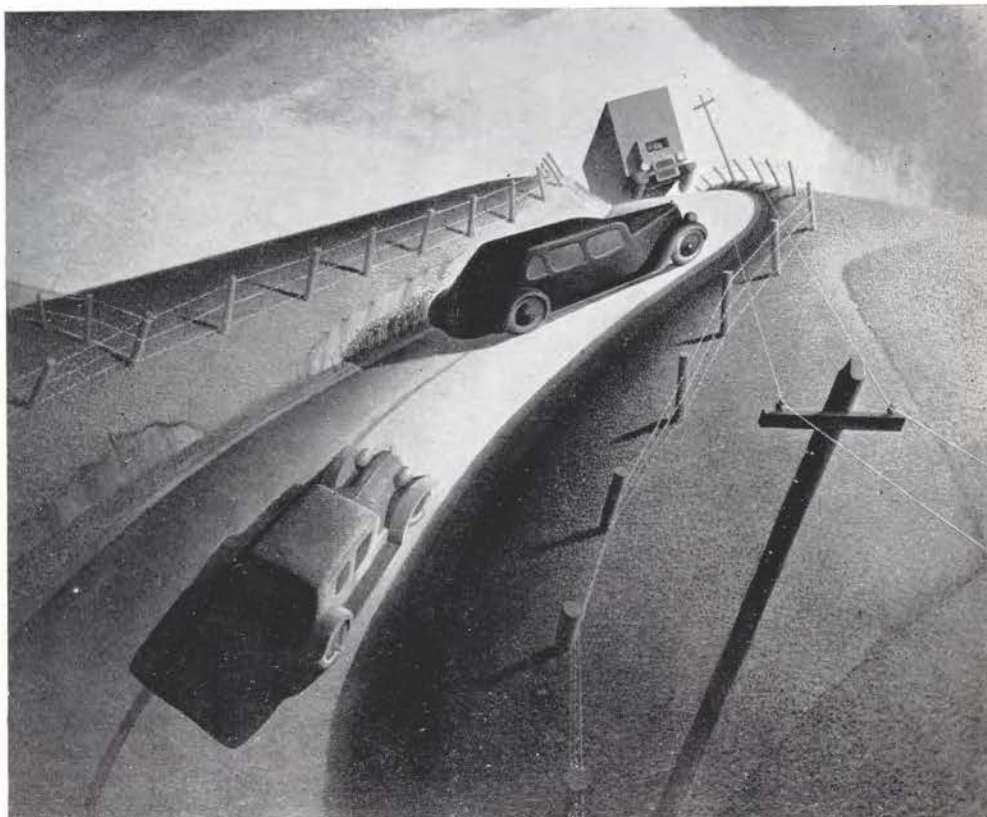
UNIVERSITY

Chicago's Annual & Grant Wood Memorial

BETWEEN the cult for the Regional Movement and \$10,000 apiece sales, the Grant Wood legend has become confused out of all proportion to this artist's real position in American painting. Thus the Chicago Art Institute's big Wood exhibition which forms a retrospective interlude in a wide-awake show, performs a service both to the painter's most ardent boosters and to that section of the public which has been unable to get any kind of perspective on an art too often obscured by publicity. Grant Wood himself had said "I want to express something about life that will be intelligible to the average factual-minded person." Well, the facts are here. Twenty-nine oils supplemented by watercolors and drawings show the man full length, for the astonishing portraitist that he is, for the manipulator of photographic textures, and above all for the artist who determined that his work would "stand the test of abstract design."

Celebrating its fifty-third birthday the American Annual of Painting and Sculpture extends itself in the Art Institute's neighboring galleries. A magnet for artists all over the country both in point of prestige and prizes, hardly a well known name is lacking from the show's catalogue. Winners this year were varied and interesting. In this ultra-American event it is appropriate that the veteran Edward Hopper should have carried off the top award—the \$750 Ada S. Garrett Prize — with *Night Hawks*, its theme the deserted nocturnal refreshment counter, the contrast between hard neon and velvety shadow which Hopper handles so well.

Another sought-after prize, the Mr. and



ABSTRACT handling of a factual subject gives its impact to Grant Wood's "Death on Ridge Road." Lent by Cole Porter to a Wood retrospective at the Chicago Art Institute.

Mrs. Frank G. Logan Art Institute Medal which carries a \$500 purse, went to a sculptor, Alfeo Faggi of Woodstock, for his bronze *From the Cross* typical of this artist's stylized forms and emotional interpretation. *Deliverance* by Peppino Mangravite, one of a long line of modern flight pictures, won for him a similar sum and the Norman Wait Harris Silver Medal. The Bronze Medal which bears the name of the same donor, together with \$300, rewarded Chicago's favorite

younger painter, Raymond Breinin for *He Walks Alone*, a canvas which already scored its success at this artist's one man show at the Art Institute last September. Other prize winners include Julian Levi painting Wellfleet harbor again; Thelma Slobe in a well drawn cityscape; David Bekker with *The Cabalist*. Familiar to New Yorkers is Sidney Laufman, one of whose landscapes won for him a gold medal. Out of four Honorable Mentions one was for Lillian Landis' massive sculptured head, a second for Charles M. West, Jr.'s lively harbor scene, a third for Virginia Cuthbert's view of a deserted corner store, a fourth for the story-teller of the show, Joseph Hirsch's *Prisoner*.

Other popular pictures are an important new Kuniyoshi figure, *Spanish Soprano*, Doris Lee's lively anecdotal *Family Reunion*, and a canvas by Julio de Diego who this time paints the Mexican scene so in keeping with his native feeling for simplification.

War themes occupy a few of the artists, notably Philip Evergood in a rather horrifying conception of Japs being bayoneted entitled *It Had to be Done*, and George Grosz who, in his American-developed swirling technique, returns herewith to his once standard subject.



WINNER of the Chicago Annual's top award, the Ada S. Garrett Prize of \$750, is "Night Hawks" by Edward Hopper, pioneer glorifier of the American street scene.

ART NEWS' WHO'S WHO

Julien Binford: Return of the Native

IN 1936 Julien Binford went back to his own people. Four years before he had taken off for Europe in the glow of a \$2,500 traveling fellowship. In France he had showed successfully and sold paintings to important collectors. Yet his 1936 New York debut at Karl Freund's gallery was a chilling affair. The critics were by no means sure as to what these expressionistic gouaches were about. They were polite enough but there was definitely no flutter. No sales either.

Julien Binford describes the country around Richmond to which he now returned as a "nest" of his family. Kennons and Gilliams, they live all up and down the James River.

near-abstract artist is now working close to life and that, as this life is a genuine and poetic one and he paints it well, his work is much in demand.

The museum buyers came to Binford. Duncan Phillips, ever discriminating, was the first, bought one of the Paris paintings in 1937. In 1940 Binford connected with the Midtown Galleries and the total began to pile up. However, Midtown never forced him and the current exhibition there is actually his introduction to New York as a formed painter.

A look at the show tells us more than volumes of biography. There are two big pictures, *The Razor Fight* and *The Crap Shooters*, both told



ELOQUENT gesture is one of Julien Binford's strongest points. "*The Preaching Deacon*" in his show at the Midtown Galleries.

For generations their wants have been seen to and their land cultivated by the same Negro families. When he went back there it was to steady himself, to begin to farm again, to bridge the gap between an expressionist urge and a background that was deeply his and wholly American.

When Julien Binford worked in Paris composition had been the thing. Back in Virginia it was color—not bright colors but ones eloquent of depth and air. It is because of color that, to this day, he never paints without a model. "You will always find tones which surprise you," he says, "which you couldn't make up." The result is that a once

with a raconteur's feeling for the unexpected climax. The fight is something he saw in Atlanta as a boy and his rendering of the snake-swift "yaller" Negro and the animal crouch of the darker man tells how much it scared him at the time. *The Crap Shooters* has only one whole figure in it; the rest are hands and feet shifting impatiently around the brilliant blue cloth. He loves those expressive Negro hands and has become a specialist in eloquent gesture. *The Preaching Deacon* exhorts everyone who sees the picture. Binford can put his earnestness across because the man is his friend: Deacon Bell knows all about bees and he and the artist go beeing together. The Har-

monica Player Boston bought is, in real life, the postman. Mail in Fine Creek Mills comes from across the river and during the man's daily two-hour wait for a home-bound ferry Binford made his studies. Again we find the characteristic gesture, the red cap fitted over the "snug" ears, the dark skin on a glowing rose-pink background. In another one we see a Negro lighting a cigarette in the dark. Binford has given this act a curiously important feeling. He shows just as much of the man as would register in the brief flare of a match but, like many flash impressions, it prints itself on the memory.

Two new canvases show what Julien Binford is beginning to be able to do with color. *The Lamp Cleaner* fairly ripples with it, warm tones and cool ones striking one across the other. If certain sections seem too complicated, the brushing is always free for, like Alexander Brook, Binford has mastered the trick of caressing his forms by feeling out the light that comes around their edges. *Roosters*, another picture with a new kind of glow, comes off best as a whole on account of its simpler scheme.

Binford's public mural commissions have not altered the fact that he is primarily a picture painter. Depth means too much to him, his people are too alive to unite with the wall—on the contrary they make



BINFORD, Julien, painter. Born Richmond, 1908, son of Julien Binford and Elizabeth Kennon. 1928-32 studied Art Institute of Chicago under Boris Anisfeld. 1932 won Ryerson Traveling Fellowship and went to Paris to work independently. Exhibitions at Galerie Castel and Galerie Jean Charpentier. Returned 1935, first American show 1936 at Karl Freund Gallery. Since then has lived Richmond. 1939 married, won Treasury Department competition for murals of Forest, Miss. post office. Other mural commissions include post offices in Hoske, N. C. and Richmond and decorations for Negro church in Shiloh. Paintings in Phillips Memorial Gallery, Boston Museum of Fine Arts, Springfield Museum of Art, New Britain Institute, Virginia Museum of Art. Private collections include Roland McKinney, Olin Dows, Princess Edmond de Polignac, Mme. Paul Guillaume, Mrs. Solomon Guggenheim.



"ROOSTERS," richer in color, more concise in composition.

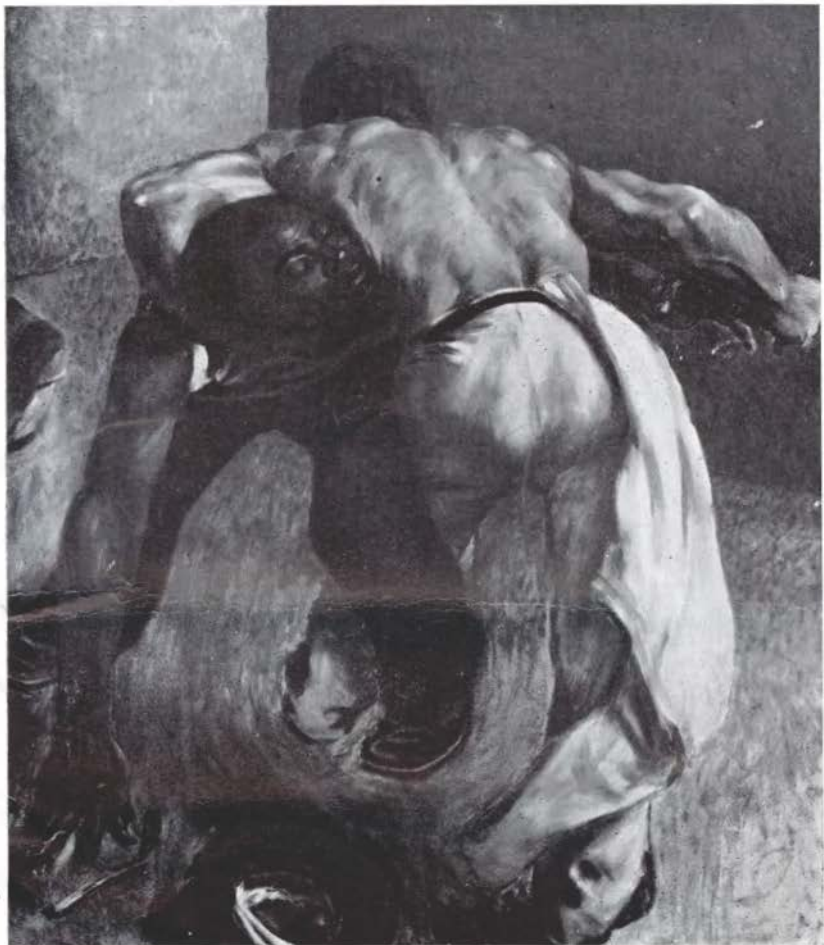
a hole in it and lead you in after them. *Needlewoman*, painted of his wife, is a hushed world in which you can almost hear the woman breathing and watch the hands move.

Once the present show was set Binford went back to Virginia. He can live more cheaply down there and work better. And, as he doesn't believe that its particular way of life will go on forever, he is in a hurry to paint as much of it as he can. For him it is an endlessly varied and absorbing study. For us it is a record of a people and a time and a place which is part of the heritage of America.

R. F.



LIGHT EFFECT through a cloud of red dust: "*The Wheat Drill*," 1937, is in the collection of Roland McKinney.



B I N F O R D

EXHIBITION OF PAINTINGS • NOVEMBER 9 — 28

FISK
UNIVERSITY

- JULIEN BINFORD, in the past couple of years, has been steadily forging to the front rank of American painters despite the fact that the current exhibition at the Midtown Galleries is his first showing of oil paintings in New York. In the last two years the Boston Museum of Fine Arts, the Springfield Museum of Art, New Britain Institute and the Virginia Museum of Art purchased Binford paintings, and the Addison Gallery a drawing. Previously, Duncan Phillips, Roland McKinney, director of the Los Angeles Museum, and other discriminating collectors here and in France, had bought his work. A Binford painting, chosen to represent Virginia in its World Fair exhibition, was also purchased by the International Business Machine Corporation.

- Binford was born in Virginia in 1908 of an old Southern family. He studied at Emory University later attending the Chicago Art Institute. He was awarded the Ryerson Traveling Fellowship of \$2500 which enabled him to study and paint in France for several years. On his return to this country he settled on a farm near Richmond, Virginia, where he has been farming, and painting, for the most part, sympathetic studies of his negro neighbors. Binford was also awarded important mural commissions by the Treasury Department and is now at work on a large mural for a Richmond post office. He recently completed a mural for the colored church at Shiloh near his home, a rare occasion of a negro congregation commissioning a white artist to decorate its church.

P A I N T I N G S

1. The Razor Fight
2. Moaner's Bench
3. Lighting Cigarette
4. Harmonica Player
Lent by the Museum of Fine Arts, Boston
5. Here's My Foots, Dear Lawd
6. New Hat
7. The Crap Shooter
8. The Kitchen Chair
9. The Lamp Cleaner
10. The Preaching Deacon
11. The Sunday School Teacher
12. Harmonica Player, No. 2
13. Chickens
14. Flowers
15. The Needle Woman
Lent by the New Britain Institute
16. Rooster

•

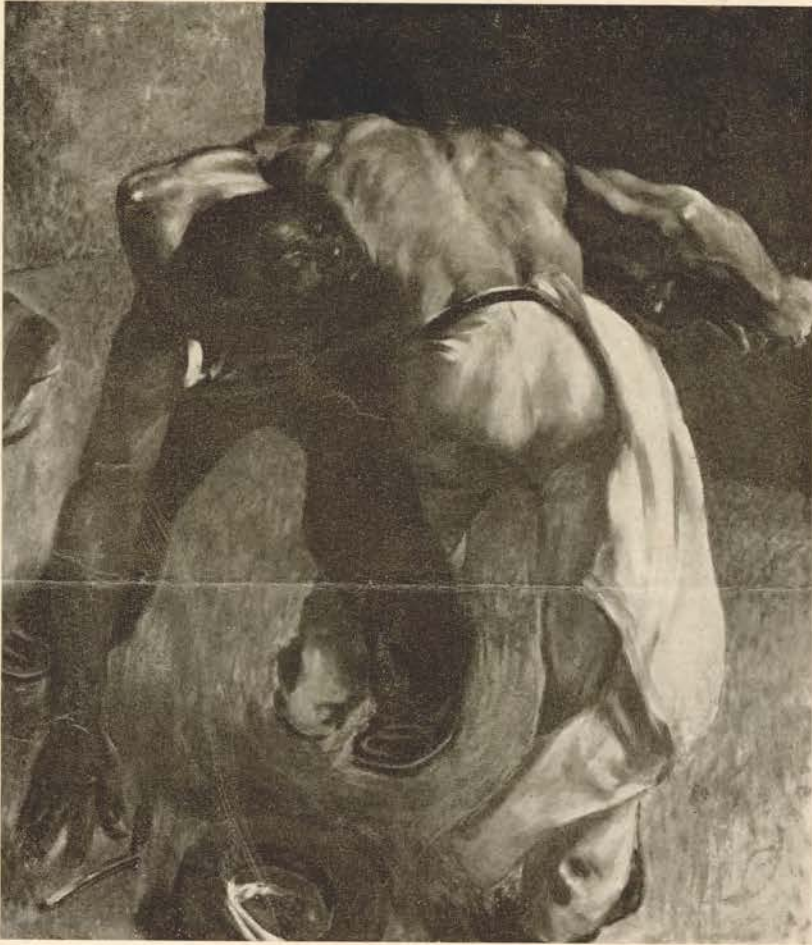
MIDTOWN GALLERIES

A. D. GRUSKIN, DIRECTOR
605 MADISON AVENUE, NEW YORK

(Between 57th and 58th Streets)

•

FISK
UNIVERSITY



The Razor Fight: JULIEN BINFORD

Julien Binford Shows the North the South

JULIEN BINFORD of Virginia is exhibiting his latest paintings of Southern life at the Midtown Galleries in New York, a show indicating that he has spent the past year fulfilling his primary function as an artist—working and thinking. There is sound, conclusive evidence on the Midtown walls to explain why this young Southerner has forged so rapidly into the front rank of American painters. Also there are broad hints that Binford will have something to say next year, and the years after.

Although Binford has already won representation in several museums, he has been content to live and paint in a little cross-roads settlement in the hills beyond Richmond, there finding his inspiration in the environment he knows best. It is not regionalism in the narrow sense, but just as Van Gogh at Arles and Gauguin on Tahiti geared their art to their surroundings, Binford obtains his stimuli in backwoods Virginia. He represents the second generation of the American Scene.

Binford's Negro neighbors furnish him with an abundance of paintable material, their characters and characteristics seeming to supply an unending stream of interest. He paints the Negro without condescension, and with the sympathetic touch of an understanding observer (*The Lamp Cleaner*). He respects their fundamentalist religion (*Moaner's Bench*), admires their light-hearted philosophy (*Harmonica Player*), and condones their weaknesses (*Chickens*).

Color, sometimes muted, sometimes rich-bodied, is the keynote of Binford's

art; this he combines with solid form and an instinctive sense of composition to produce an honest picture that is actually painted, not just a tinted drawing. Witness the handsomely constructed *Crap Shooter*, wherein the story is best told by what the artist has left out of his picture. From the hands of the reaching gamblers the imaginative observer can supply the faces of the eager Negroes.

One of the strongest action pictures of the past decade is *The Razor Fight*, filled with the intensity of checked movement, swirling in its powerful compositional factors. Here is man reverted to the primitive solution of cold steel, and both fighters are playing for keeps. Binford has avoided the danger of too much theatre and has painted a picture that is brutal, dynamic and unforgettable.



Young Woman: JOHN B. FLANNAGAN



Portrait of

Careers of Tchelitchew and Flannagan Review

THERE IS NO denying the imaginative versatility of Pavel Tchelitchew. It is the artery that feeds most of the 214 oils, gouaches, drawings and stage designs that the Museum of Modern Art of New York has assembled for its current full-length review of the chic Russian's career. Nor is there any denying his vast, if sometimes seemingly misdirected, talent. It is abundantly evident. So too is a spiritual restlessness that on one hand makes the show surge, and on the other, dilutes its impact.

This quality is emphasized by the directness, the singleness of purpose that characterizes the sculpture of the late John B. Flannagan, whose memorial exhibition adjoins that of Tchelitchew. The joint exhibition, directed by James T. Soby and Dorothy C. Miller, provides, through Nov. 29, an opportunity for evaluation.

The Tchelitchew exhibits reach back to 1925 to pick up his career with *Basket of Strawberries*, with which, says James Soby, the artist sought "to wrench space from its normal context and extend the spatial limits imposed by average vi-

chew soon veered away from this approach to naturalism, and by 1934, when he painted Helena Rubinstein, he attached glittering sequins to the surface, which is rather a strain just to be different. Perspective next came in for an elegant beating. "Triple-perspective," Tchelitchew called his simultaneous presentation of three angles of sight in which, among other things, feet zoom out and torsos swiftly recede. The year 1935 is given over in the exhibition to an excursion into idiot portraiture, resulting in such macaber, yet genteel dementia as *The Madhouse* and the nightmarish *Pip and Flip*.

Back in 1938 to more natural, if still tricky, portraiture, the artist produced the *Portrait of Constance Askew*, re-

JOHN B. FLANNAGAN



SCIENCE

Unborn Heartbeats

Thanks to Yale, doctors can now learn more than ever about unborn babies. For scientists at the university's school of medicine, using a supersensitive electrocardiograph, have succeeded in recording the heartbeats of embryos as early as the fourth month of pregnancy. In a nineteen-page article in the current Yale Journal of Biology and Medicine Drs. A. V. N. Goodyer, A. J. Geiger, and W. M. Monroe report that their technique worked in 87 per cent of the 181 examinations made to date, and promised to solve many hitherto baffling obstetrical problems.

What they contributed to research knowledge was an improved method, for many investigators had previously tuned in on fetal hearts. The Yale men's innovation was a special amplifier, placed in the electrical circuit between the pregnant woman and a portable electrocardiograph. They set up three contacts with the patient's body, one high and one low on her abdomen, the third on her left leg—this last to minimize interference. The amplifier boosted the power of the electric currents produced by the fetal heart muscles and produced electrocardiograph tracings strong enough to be analyzed with precision.

The researchers cited eleven case histories as proof that electrocardiograms (tracings) often tell more about the baby's condition than the X-ray, stethoscope, and other methods. In some cases, it reassured women who had felt no movement for a few days and feared that their babies might be dead. In others, early discovery that the babies actually were dead probably saved the mothers' lives.

The electrocardiograph also proved more accurate in differentiating between pregnancy and certain tumors. One woman had been diagnosed as pregnant after a positive urine test. When she developed serious disease symptoms, doctors considered an abortion to save her life. The electrocardiograph, however, detected no fetal heart waves. Soon it was discovered that the patient wasn't pregnant at all. Instead she was suffering from a growth of cysts.

Then there's the question of the mother's curiosity about twins. X-rays or the stethoscope can detect twins no earlier than the sixth month. Because the electrocardiograph makes recordings from the fourth month, it should now make a diagnosis possible some two months earlier, the investigators indicate. Further refinement of the method is also expected to give more definite answers to the important question of how drugs and anesthetics administered to mothers affect babies' hearts.

The Yale researchers blasted at least two popular obstetrical beliefs. One is the theory that the sex of a child can be de-



Binford must drape the nude back in his mural for Richmond's post office

the Office of the Coordinator of Inter-American Affairs will soon be displaying all over South America.

Binford's Friends

Julien Binford is a Southern dynamo. Soft-spoken and languid, he nonetheless can build a house, plow a field, or paint a strong, lyrical painting. Some of his canvases have already been bought by the Boston Museum of Fine Arts and other museums. Sixteen are now on view in the 33-year-old Virginian's first New York one-man show, at the Midtown Galleries. Almost all are the sympathetic studies of Negroes for which he is famous.

"I know them so well," explains the artist, who lives on a 50-acre farm at Fine Creek Mills, in rural Virginia. "They're my friends. We go cavorting around. When you know people well you like to paint them." His friends Charlie Funn the mailman and the Deacon (of a nearby Baptist Church) posed for the intense "Razor Fight." "Moaner's Bench" was inspired by the Baptist revival meetings that Binford and his wife frequently attend.

Known as a regional painter, Binford thoroughly knows the region he paints. He was born in Fine Creek Mills, was raised in Atlanta, then entered Emory University there as a premedical student. Even then he wanted to be an artist, but his family wanted him to be a doctor, and, he says, "I didn't know how I compared with other artists when they were beginners."

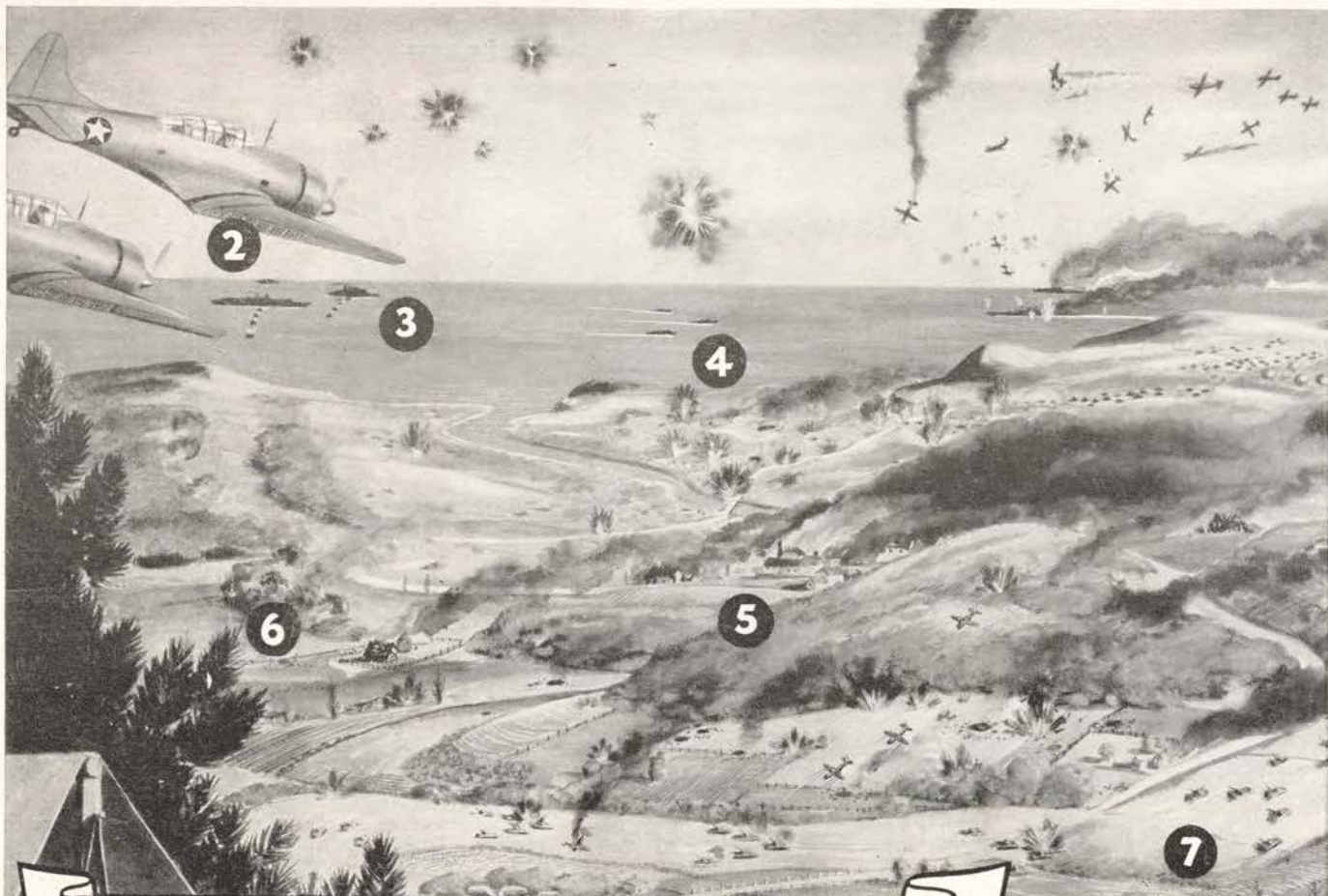
But Emory couldn't hold his interest. He left and shipped out for six months as

an ordinary seaman, then entered the Art Institute of Chicago in 1928 and studied there for four years, graduating with a \$2,500 Ryerson scholarship for European study. This took him to Paris, where he painted gouache abstractions in the School of Paris manner and met the Comtesse Elisabeth de Vaultibault, whom he married.

In 1935 he came back to America and changed the style of both his painting and living. The painting became realistic; living on the farm he bought, spartan; for while on his place is an old granite arsenal he someday hopes to convert into a house, Binford and the comtesse meanwhile live in a shack he rebuilt. "It's awful," he calmly comments, "but we do have a nice big fireplace."

Binford figures few artists can live by art alone. So he works 7 of his 50 acres with the help of occasional Negro handymen and a team of thoroughbreds that were payments for portraits. "It's hard," he says, "to make those high-steppin' animals work, but we get along."

He didn't farm his food for this winter. The Negro congregation of the Baptist Church at Shiloh last month gave him two truckloads of produce in return for a mural of the River Jordan. Right now he's working on another mural—of the Great Richmond Fire, for the city's Saunders Station Post Office. Last spring he published his original sketch for this riotous street scene and asked for comment. The answer was a flood of objections to a nude female back. In the finished mural, Binford says, the lady will be clothed.



COMMUNICATIONS

...directing arm of combat

This battle drawing was prepared with the aid of Army and Navy authorities.



IN modern battle, our fighting units may be many miles apart. Yet every unit, every movement, is closely knit into the whole scheme of combat—through communications.

Today much of this equipment is made by Western Electric, for 60 years manufacturer for the Bell System.

Here are some examples of communications in action.

1 Field H.Q. guides the action through field telephones, teletypewriters, switchboards, wire, cable, radio. Back of it is G. H. Q., directing the larger strategy... also through electrical communications. The Signal Corps supplies and maintains all of this equipment.

2 Air commander radios his squadron to bomb enemy beyond river.

3 On these transports, the command rings out over battle announcing system, "Away landing force!"

4 Swift PT boats get orders flashed

by radio to torpedo enemy cruiser.

5 From observation post goes the telephone message to artillery, "Last of enemy tanks about to withdraw across bridge..."

6 Artillery officer telephones in reply, "Battery will lay a 5 minute concentration on bridge."

7 Tanks, followed by troops in personnel carriers, speed toward right on a wide end-run to flank the enemy. They get their orders and keep in contact—by radio.

Western Electric
ARSENAL OF COMMUNICATIONS



PSYCH
UNIVERSITY



Mural was unveiled by slowly pulling back white curtains while white-robed Sisters in congregation pantomimed hymn *Jesus Calls Us O'er The Tumult* sung by choir.

RIVER JORDAN MURAL

Christ comes to Negro church in Binford painting

The colored brothers and sisters of the Baptist Church of Shiloh, Va. prayed for an original oil painting for their little country church. And more than anything they wanted it to be of the River Jordan so that once a year when they hold their baptismal ceremony they could roll the picture back from the pulpit to a baptistry. Then, immersed in the water of the baptistry beneath the painting, the converts could feel they were being dipped into the same waters in which Christ Himself was baptised by John.

They had no money to pay for such a painting. But their good white neighbor, Artist Julien Binford, descendant of the famous old Binford family of Virginia whose lands these Negroes had worked for eight generations, answered their prayers. Young Binford painted the Son of God emerging from the clouds above the River Jordan (*see opposite page*). He asked in payment only whatever farm produce they could spare from their lands.

Last month mural was unveiled as shown on these pages. Other Binford paintings (*see p. 143*) are now on exhibit in New York's Midtown Galleries.



Presentation of foodstuff to painter was made by Brother Hezekiah Jones. Produce included beets, jelly, corn, potatoes, chickens, enough to last the Binfords all winter.

CONTINUED ON NEXT PAGE

(over)

FISK
UNIVERSITY

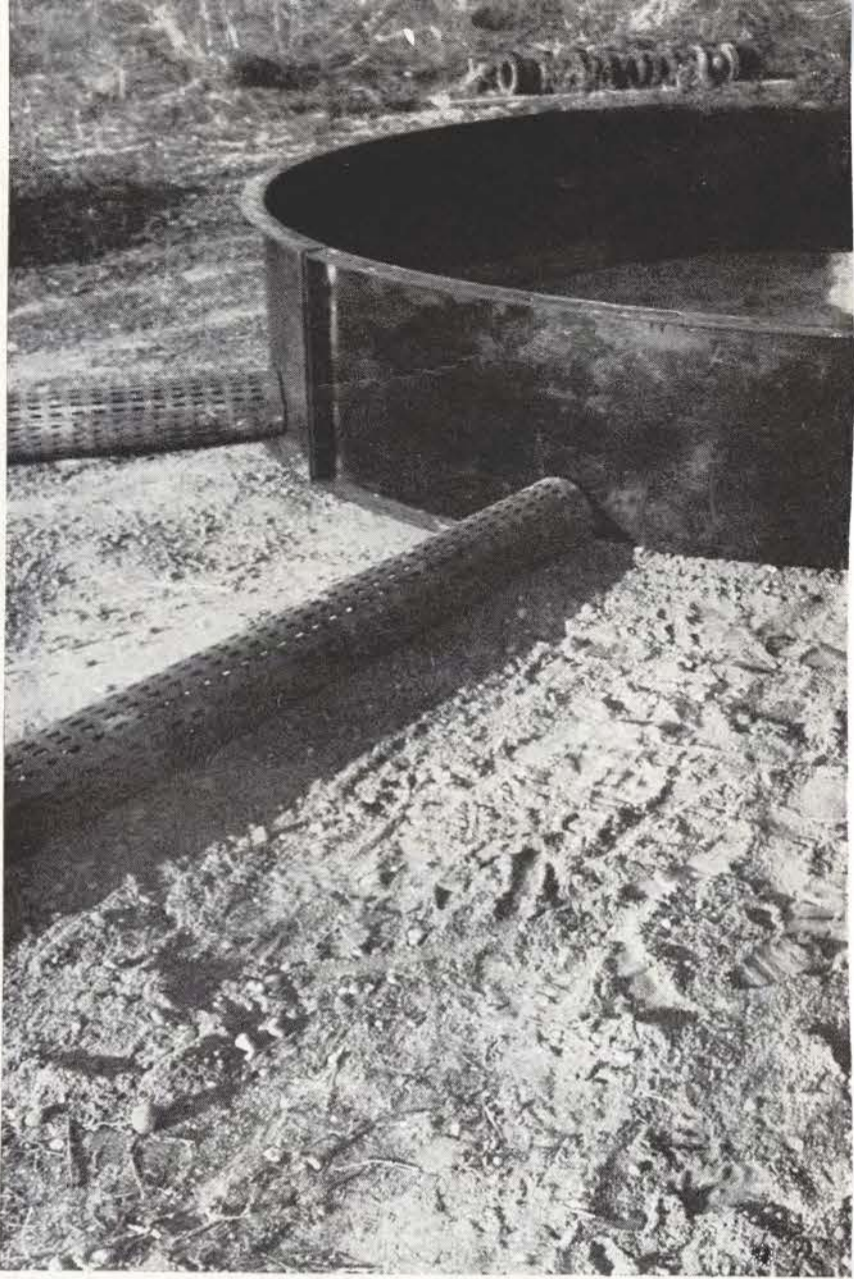
River Jordan Mural (continued)



Leaving church Deacon Willy Robinson and wife in buggy again thank Mrs. Binford while artist (left) talks to Sister Pleasant who can plow better than any man in county.



Binford's old nurse, Aunt Eva, proudly shakes Artist Binford's hand after ceremony. As a child Binford used to sit by Aunt Eva's stove and eat her delicious corn bread.



CAISSON FORM AND COLLECTOR PIPES OF RANNEY WELL ARE LAID OUT ABOVE

WATER

A new kind of well delivers huge quantities needed by war plants built in open country

For one purpose and another, industry uses greater quantities of water, the universal solvent, than of any other raw material. More than 200 gallons of it wash the raw materials and intermediate products that go into each pound of gunpowder. Production of a ton of steel requires 18,000 gallons of water to quench the coke, cool the furnaces, and explode the scale from the hot surface of ingots. For war plants mushrooming in the open country, adequate water supply is the engineer's first problem. The Indiana Ordnance Works, for example, a giant explosives mill in the cornfields outside Charlestown, Ind., presented a demand for many million gallons of water a day. Here and in a growing number of war plants, the problem has been solved by the first really new idea in well design since man sank his first shaft.

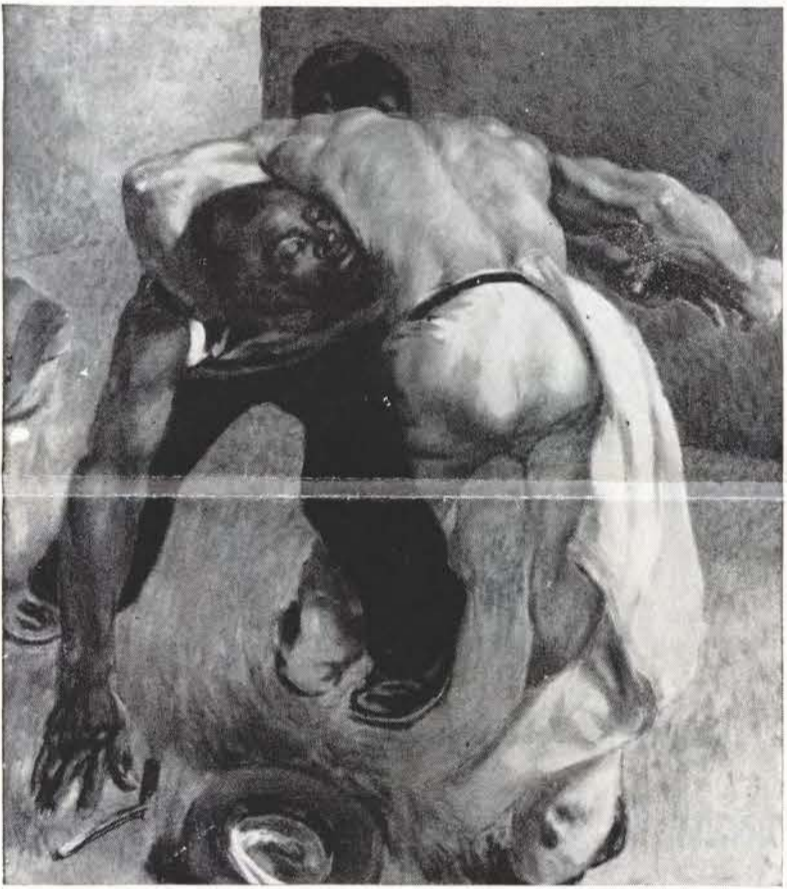
The Ranney water collector, like any other well, is first of all a hole in the ground. Near the bottom of the hole, which is lined with concrete and may vary from 75 to 150 ft. in depth, pipes are jacked out radially for an average of 200 ft. into the water-bearing strata of the ground. Throughout the length of the slotted screen pipes, water flows into the well, where it collects and is then pumped, as fast as it flows in, to the plant. These radiating pipes give the well a water-collecting area 450 ft. in diameter. Under ordinary conditions, one Ranney collector will yield 10,000,000 gallons a day, equivalent to the output of ten conventional industrial wells.

Secret of the Ranney system is the boring head welded on the entering section of the collector pipe. Through the boring head, while the pipe is being jacked out, the first flow of water flushes out fine silt, leaving a bed of clean gravel around the pipe. Gravel is a natural filter, which eliminates expense and problems involved in an above-ground purification plant.

River Jordan Mural (continued)



"The Preaching Deacon" is a painting now on exhibit in New York's Midtown Galleries showing Binford's favorite model, Deacon John Bell, delivering Sunday sermon.



"The Razor Fight" was an actual scene witnessed by Julien Binford. The fighters, ordinarily good church-going brothers, have here permitted sin to get the best of them.



Mrs. Binford posed for this portrait in 1940. The artist met her in Paris eight years ago. Her father was Leon Bollée, famous French inventor and automobile manufacturer.

Then followed a conference between officers, who decided nothing could be done below decks. "All right, let's get out." On the hangar deck there was daylight but the ship was listing dangerously and the entire port side of that deck was awash. Up forward men were abandoning ship. From the signal hoist floated the American flag and the abandon-ship pennant. Men climbed down ropes into the water. The wounded went down in wire stretchers. The sea was a mass of bobbing heads. There was little conversation, no hysteria. The destroyers pulled the survivors aboard. Almost everybody was rescued. That night the American battle fleet went on to the west, leaving the mighty "Y" a ghostly hulk on the horizon.

Salvage operations

But the ship did not sink. She seemed determined still to fight on. In the morning it was decided to put a salvage party aboard to tow her into Pearl Harbor. In the afternoon the 141 enlisted men and 31 officers chosen for the job were put aboard the destroyer *Hammann* and sent back to the *Yorktown*. They went aboard the carrier Saturday morning at dawn, approaching from the low side and clambering up onto the hangar deck. The *Hammann* tied up to starboard to furnish electric power for the salvage operations. Destroyers circled the two ships. The port list made walking across the decks difficult, but gradually the *Yorktown's* 5-in. guns were cut away, her planes and bombs pushed overboard, her pumps put to work. By midafternoon three to four degrees of list had been taken off her. By Sunday, the salvagers figured, she would be righted. In a few more days she would be in Pearl Harbor.

Suddenly at 3 p. m. the Japs struck again. This time with torpedoes from submarines. One hit the carrier. Two more hit the *Hammann*. Somebody tried to stop the torpedoes, which could be seen coming, with machine-gun fire. But it failed. The *Hammann* started going down, and once more its crew and the crew of the carrier started abandoning ship. As the *Hammann* sank, Chief Wright jumped off the stern, swam as fast as he could away from the sinking ship. He knew that when a destroyer goes down, its depth charges go off. It settled quickly forward. It was going. Wright was hauled aboard a whaleboat. But others were not so lucky. The *Hammann* went down and the charges went off. In the infernal bubble men were killed, their lungs and kidneys punctured fatally.

Aboard the carrier two carpenter's mates and a petty officer were trapped below decks. The telephones still worked. Somebody called down, "Do you know what a fix you're in?" Came back the answer, "Sure, but what a hell of an acey-deucey game we're having down here right now."

That night, all night, the destroyers chased Jap subs. On the decks of the destroyers, underneath the stars, were piled dead and wounded bodies. Survivors of the *Yorktown* watched the hulk of their ship still floating through the night. Perhaps she could still be saved?

But at dawn, salvage was seen to be impossible. The ship had a terrible list to port. Said Captain Buckmaster, "Her flight deck was in the water. Her battle flags were still flying. We hadn't taken them down."

At 6:30 a. m. all hands on the patrolling destroyers were called on deck. "Come on topside," somebody said to Chief Wright, "and see your ship go down." Gradually the *Yorktown* was settling. There was no commotion, no fire. Nobody said anything. She was going stern first. Taps sounded out across the water from all the destroyers. Sailors, lining the rails, raised their hands in salute. At 7:01 a.m. the *Yorktown* sank. It was June 7, six months to the hour after the first shot at Pearl Harbor.



Van Raalte

RAYON STOCKINGS



TAKE A LONG VIEW OF THE STOCKING SITUATION

No fooling—a little preliminary headwork on suiting the stocking to the need will add to the footwork your rayons can stand. Sheer-enough, sturdy-enough 75 denier is lovely for all-round wear. And phantom-sheer 50 and 65 deniers belong with orchids. But for duty hours, the suitable, sensible thing for a hard-working patriot is 100 denier, the stocking that can take it with well-groomed nonchalance. Ask for them with the exclusive, strainless Flextoe* feature in the cosy cotton-plaited feet. At better stores.

BECAUSE YOU LOVE NICE THINGS

*Reg. U. S. Pat Off.

VAN RAALTE • STOCKINGS • UNDERTHINGS • GLOVES • 417 FIFTH AVENUE, NEW YORK CITY



in the morning of June 7 the *Yorktown* sank, stern first, with her battle flags still flying. Survivors on the destroyers, tears in their eyes, raised their hands in a farewell salute.



A baptism is rehearsed by Brother Archer Fleming as he helps Sister Ophelia Tyler down steps into baptistry beneath Bin-

ford's *River Jordan* mural. Receiving her is clerk of church, James Fleming, while children look in awe. Brother Archer

fixed rollers on bottom of the picture. On these rollers the big mural can be moved back 8 ft. behind pulpit above baptistry.