

Sept. 25,

1963

Dear Scott,

Though doubtful as I am that I will receive a letter from you today which might cancel my anxiety expressed in this letter, I am nevertheless going to yell at you for not writing. Where have you been anyway. Don't feed me that BS about being too busy. I only hope that you received my previous letter because it had a lot of good photographs in it. If you didn't get the letter go to the art school office. I sent the letter to you car of the academy. Some of the pictures were not bad and would have made good paintings. However they are not half as good as the ones which you are receiving today. I am sure that you will recognize the old hunch backed woman as the same woman that you drew in the cemetery two years ago. (Excuse my typing I am typing so fast that I am screwing up all over the place).

The picture is not a very good one because of the sunlight which was very erratic that day. When I got to the cemetery it was getting toward the afternoon and the light was not good enough to take a picture of the wall. I will wait until there is a good real bright day with good contrast. That is what such a photograph will need. I took the pictures of the old hunchbacked woman mainly for human interest. There are also some attempts to get good pictures with good compositions.

The black and white pictures are not what I am so crazy over. I know you must be happy with the color shot of the negroes. I guess it was beginner's luck. How do you like the color in the one of the girl with the hurt foot sitting by the bucket. I had to sacrifice composition for content here. But I wanted to get that girl's white blouse against the deep red-brown and green of the cabin. I love that picture. I don't know what medium would do that picture justice. I cries out for oil paints but if you could do it with watercolors it would be great. I leave that up to you. These color shots were made in Houma La. at the risk of my life. We were almost set upon when I took these pictures. ~~xxxxxxxx~~ Oddly enough it was the whites that gave us the most trouble.

The picture of the old woman in the chair was gotten after some difficult maneuvering. Alls I had to do was just to walk up to her and snap her picture which I finally did after all my clandestine attempts not to be obvious failed. I asked her how she was feeling and she said "might poorly." It was that instant when she turned her head that I snapped

her picture. She is hunched backed too. I got a good expression, you will notice in my single shot of the negro girl with her foot on the bucket. It would be a good character study if you could draw her. I guess she is probably too small though. The plantation shot are taken over in Westwego across the river. It was getting toward evening and I just tried to get the house at an interesting angle. If you would take the trees away and everything you might find a good picture. I also think that the picture of the statue on top of the crypt, her handless arm raised up into the air would make an excellent picture. Very stark. The worn down statue seems to emphasize the folly of tombs, of earthly vanities. I think it really does. I would make the tomb look older, more delapidated. I would keep the picture essentially very stark. It might make a good etching, but I think it would make a better watercolor. Look closely how the statue is weathered. I think that can only be shown well in a watercolor. If people were to see an etching of that they might think it was a person or just a statue, new.

That is all I have to say about the pictures. Do with them what you want. I will keep on trying to get the best shots possible. I try to get as close to people as I can. I have already passed up some great pictures because I did not have my camera. I think of a good shot now as I used to think of a rare bird. Something elusive, hard to get. Something that ^{gives} thrill and meaning to the pursuit, which unfortunately bird hunting just doesn't do for me any more. (I guess it is because I have shot most of the rare ones in my neck of the woods.) I plan to get some pictures of legless beggars. But I need the right kind of light for that. Beggars like to stay in the shade. I want one in the sun. I also want a shot of a beggar with the shadow of a roof crossing the picture. I think it will be good if I can get it. I also have half a mind to go to some convent with an umbrella in my hand and when the first nun that I see comes out I am going to ask her to take the umbrella and open it in certain ways. I could get some great pictures of that eh? I am not quite that brazen yet but if I see any chance for it I'll do it damntt.

My new Address is box 735, 31 McAlister Dr
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P.S. Write me. Send me etchings, if any.
P.S.S. I am working on my novel. ^{I wrote the first paragraph} one fifty times then gave up.