

are you getting all my letters?

Sept/Oct 1963
Sunday Morning

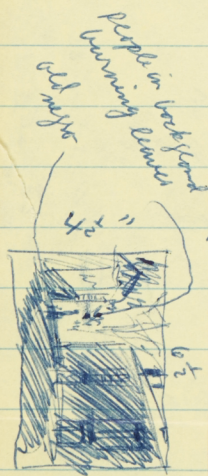
Dear Stu,

Thanks again for the photos, you're getting awful damn good with that camera of yours. Those last pictures sent me. God you don't what did give to go on one of those trips. The river road must be something this time of year. That picture of ~~the~~ you sent me of the old woman walking out of her house to empty the plate made such a good impression on me that I did an etching of it which promises to ^{be} an excellent one. I also did an etching of the house with the Jarconiere behind it. Man, if that one comes out the way I have it in my mind brother that will be an eye-fall, but I shouldn't count my chickens before they hatch. There's still plenty of work on both of them. I don't do prints the way I used to, by just etching it once, printing it and calling it done. No, a print if it's going to be a good one must have lots of work and development, a lot of hard filthy work. The art of print making is probably the highest form of the visual arts, because you have to go on by sense of feel, always working in reverse, both pictorially and light-wise. And when you pull your first print you get a thrill such as is hardly experienced in any other medium.

Oh well, enough lectures on art.

Stu, if you can I want you to take more pictures in strong sunlight. Both ~~the~~ etchings and paintings look better when there is a good contrast between light and shade, especially etchings.

The etching I'm working on of the house with the Jarconiere has been changed from that dreamy ~~and~~ Corot type picture you took (which by the way I'm going to do an oil of) to one of cold shadows and bright autumn ~~and~~ sunlight. The reflected lights in the shadows are going to be real bitches to catch



It will be a fine print if I can get it done right.

Sunday Night!

Well, I've just put in a hard day over at Ronald's house. The poor guy. He had to work on a frame last night (after working on his job all day) and he missed on a measurement and had to take it apart and re-saw it which kept him up to about 3:00 AM. At 7:00 AM he left for work, the frame still ~~was~~ incomplete. It's now 12:00 at night and he's still working at his job.

All today I spent over there working on the frame. Because tomorrow we are all going up to New York City and he has to take his paintings to the Tiffany Scholarship committee so they can judge them in making their decision. This summer they've ~~been~~ been planing their ~~the~~ whole lives around this money he will get if he wins this thing. His painting has improved immensely and I feel he stands a good chance of getting the grant. God only knows, he deserves it. I'm going to help him with his greens ^(foliage) and watercolors and oils and maybe it will do him some good.

It's awful late now and I'm tired and lonesome. Today the blue devils have been at me. Ronald's problems are forebodings for me and every once in a while a flash of realization hits me about the future and frightens me horribly. After all I ain't just painting pictures of my friends and birds I'm in the big leagues now, playing for keeps. The Blues get me on week ends and I always get over them on Monday so I have that to look forward to.

Today I had my hair cut off at Ronald's and I'm the way I used to look. I don't like it and am going to grow it long again. That's depressed me too. What I wouldn't give to be with you traveling up the river road to Natchez. We will do it soon.

SWOT

P.S. Take more pictures in sunlight if possible and especially ones of the frame and wall. We'll send sketches soon. 5.