

Meeting Nellie

Fall 1963 SW
Sept

Dear Stu,

First of all before I say anything about my life here let me tell you that those pictures were not only good but far above excellent. I am overwhelmed to say the least, and if I weren't going to use them for paintings I'd have you enter them in contests. They're great and what's more you've set out to do exactly what you told me you would. Half of good picture taking is having the courage to ask people to pose and risking life and limb ~~for~~ for unusual shots. You took too many of one scene which is a common fault of beginners, but what you got is more than worth it. Just keep 'em coming and paintings will be born. Your sense of composition is extremely good. There's very little that needs to be done.

Now for news. I stayed with Ronald Thomas a week before I found a room. It is in an old house, one that Poe or Hawthorne would go wild in. My landlady is real old and lonely and her only permanent companion is a parrot 104 years old. Her husband died in '24 and she reminisces a lot. You should be in my place, you would see and experience a lot. My room looks a lot like the one Abraham Lincoln died in, and it is very cozy. I'm going to do a painting of it soon, as well as other parts of the house. I hate living up here, but I can live better here in New Jersey than in the city. My address is 614 Grant Ave. West Collingswood, Collingswood, New Jersey.

Ronald and Noeline were the best of hosts, and last week we went up into northern New Jersey and visited some of their

friends and last Sunday we went to Chodds Ford
 to see Andrew Weyeth's place. He's not back from
 Maine yet and we know it but we still went
 and Stuart & I saw things, the likes of which would
 pop your eyes out. old stone houses and odd shaped
 barns. That was the most beautiful country I've
 ever seen, but it made me sad, because it's Weyeth's
 country and he holds the patent on its painting
 rights. I can see why he never leaves the place.
 anyway I did a sketch of his house - the old mill
 in his painting I showed you. You can get some
 idea of what the country around it is like. The
 house or rather mill is pre-revolutionary as
 are most of the buildings there in Chodds Ford and
 you can tell from the sketch how much Weyeth
 left out. The Battle of Brandywine was
 fought there and there is a beautiful park there
 including a building which was General Lafayette's
 head quarters. Stu, you'd never believe all of
 that beauty ~~of~~ could exist if you didn't see it.
 and then when we were coming back to Philadelphia
 we saw an old brick house not 20 feet from the
 highway and it was the one Weyeth painted in the
 snow with the deer hanging from the tree. I spotted
 it. ~~and~~ Ronald or any of my other Weyeth friends
 had never seen it before. It was all real sudden and
 it made me feel kind of weird. You'd never know the
 house's setting if you had seen the picture. It was
 something like below:

Chodds Ford is
 very hilly and
 woody with
 sycamores, Tulip
 trees and others so
 big and verdant that
 I was stunned by the
 sight



Wednesday! I just finished my water
 color and it's good!!! The best I've done

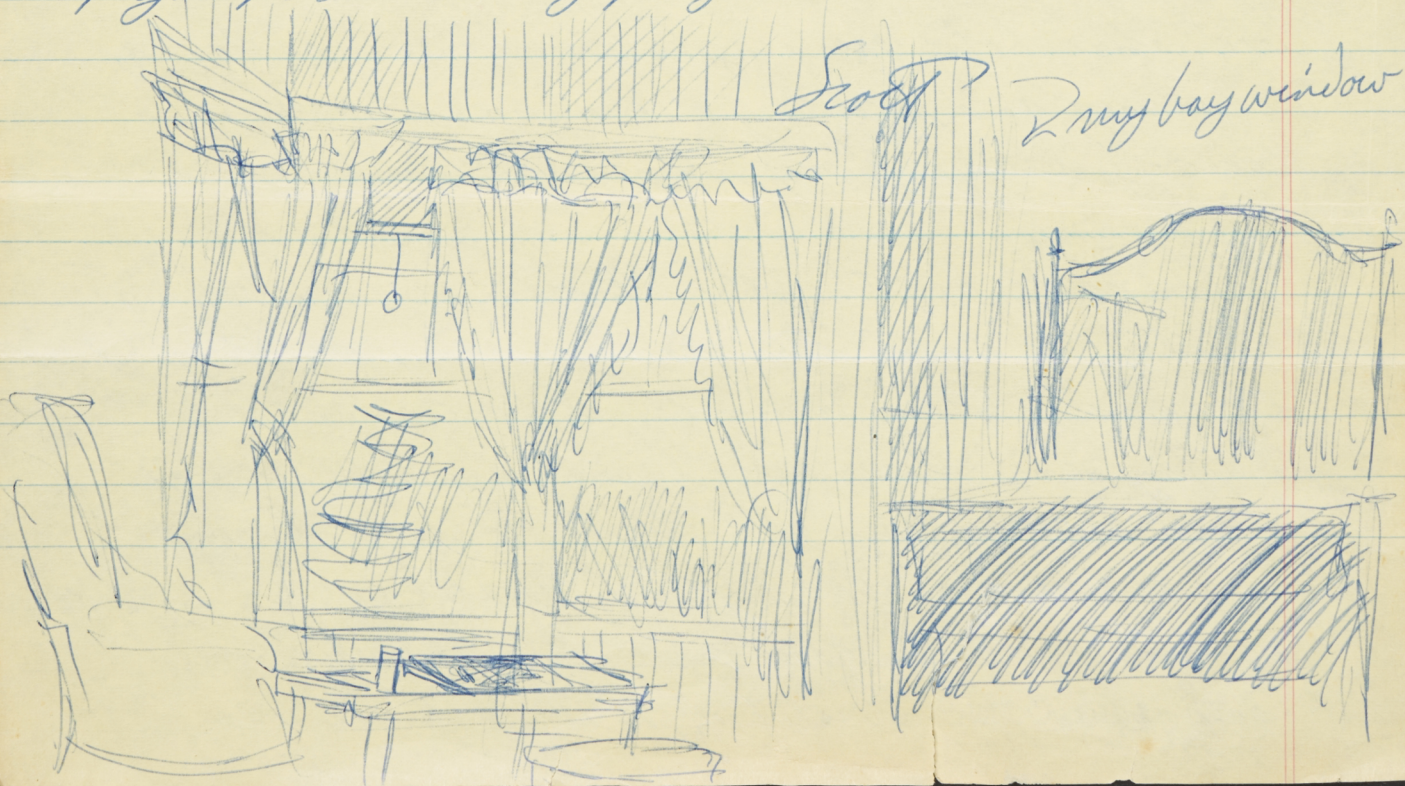
As for work, I've started on an etching or rather finished one today. I did about nine states of it before finishing it. It was a trial run so to speak, a city scape looking from Philadelphia across the river to Camden N.J. I didn't even do a preparatory drawing but sketched it right on the plate. It has been hailed by everyone. They call it a masterpiece. Mr Blackburn and I had a serious criticism discussion on it - he thought it was that good. He tells everyone that I'm an advanced Graphics student which is the highest rank a student can have - all that over this one etching, the only one he has seen and one which you will agree, as I do, is a mere pot boiler. I'm gonna floor 'em with my next one.

I've also done two real small water color studies of some girl students posing in class. One was done at night school and the teacher went nuts over it, ~~and~~ ^{and} every one who sees them craves them. I think they're not so hot, but then hardly anyone at school can handle watercolours. I've also done a small watercolor landscape of an old red brick plantation type house in the fog which come out bad. Your photos are going to make some dandy etchings and paintings and you can be sure of receiving a copy of ^{all} my prints as I finish them.

Monday Night! Stu, I have been working solidly the past two days on my painting of the Country store, and since I have plans for entering some shows here I am going to make my debut with this one. It's about $\frac{3}{4}$ complete and so far it is probably my best water color. I have every thing well in hand on this one. I have some composition problems which I think I can solve

readily enough just as soon as I get enough time. It's going to be a couple weeks' project and I have to watch my detail as I think I might be overdoing it. Some of it is reminiscent of Wyeth's work but then it is not. What it all boils down to is that you'll just have to wait and see what it's going to look like and besides I shouldn't count my chickens. The light here is probably the best I've ever painted in. I sit in a Bay window type thing and am surrounded by pure cool light. There are no shadows to contend with and from my wrist and the light is harsh enough to make the smallest mistake blatant.

I think that I'm going to put a negro in the painting — most likely the one walking into the store. The whole painting has a design like a good abstract and I think a better photo couldn't have been taken. All I can say is keep them pictures coming and I'll do my part of the bargain. I hope to maintain a good correspondence with you and I'll send you things. I've started sketching people I see from the bus and already in a week I've gotten to the point where speed is becoming less of an obstacle. Work hard write soon and I'll keep you posted on my progress.



Scott? 2 my bay window