

October?
Fall 1963

Saturday

Dear Stu,

I just got your letter and was very pleased that you liked my last work. I've got several planned several really great ones and they are as follows: The old hunchback putting flowers on a grave, which I'm doing today. "Marchez under the Hill" from my best and most recent photograph. And, you know my little sanguine colored drawing of "Bells" ~~and~~ well, I'm going to do a very lyric print of that and it will be printed in the same color of the drawing. The whole thing will have that same Spring airy ethereal quality of the original and probably intensified, made better. You know how everybody loves that drawing, the prints will sell like hotcakes although you know that isn't why I'm doing it.

Stu, you know, that last etching I send to you. Well that as well as the last one never moved me too much because as their creator I can not abstract myself from them as a viewer. I hadn't seen them in about a week and last night when I opened my portfolio to study them I was moved by a "fresh" vision of them and I too felt their power. I will say again that the one you have is a mediocre copy. The ones I've printed after that are in a rich dark brown and are really something to look at, not to mention a few changes in the plate since I printed yours. I just want you to wait and see copies of both when I come down for Thanksgiving. My portfolio should be bulging with ^{copies of} several prints. Already I've done two more - one of a negro sleeping on a bench which came out miserably, so miserably in fact that I only printed two and scraped down the plate. It was a perfect example of laziness and I keep the print to remind me of it. And the other is

a portrait of the old negro woman which isn't finished yet and though it is exceptionally good I don't want you to see it yet. It is very small and full of wonderful detailed work. There are some flaws yet I'm satisfied with it. I have a small but very powerful magnifying lense and I was astounded by qualities in it that I can barely see with the naked eye. When I showed it to Blackburn all he could say was "My God!" over and over. This is what he thinks of my other works - the old woman he feels is a masterpiece and one of the best prints to come from the Academy in years. On Trudeau house he says it is exceptionally fine and very abstract in its conception of blacks and whites. He wants prints of both my etchings to hang in his office for the students to see what can be done in this medium. I told you that he thinks I've been doing graphic work for years. I never told him that I'm barely a beginner. To sum it up I feel he has great hopes for me.

good likeness
though
having been
drawn directly
on the plate
with out drawing

Sunday night.

Yesterday I went to a nearby park and did an etching on the spot by working directly on the plate without aid of preliminary drawings. I have no idea what it will look like but I have a feeling it's good. If it prints well and if I finish the portrait of Pauline (Both things I'm sure will be done by Wednesday) then this weekend you'll see some new things. You must understand that I don't want to show you anything until it's finished no matter how much I want to. You must see the final effect. I keep all my proofs so you will see how each developed when we meet. By the way you shall ~~see~~ own the finest of all the copies for your personal collection. You will have your pick. Also this week I hope to finish my work on the hunchback in the graveyard which I started today. So far all goes well on it.

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