

Sept 23 '65

Dear Stu,

Thanks very much for the letter; I've been sitting on pins and needles waiting to know whether Law School was agreeing with you. I've really been worried about you and your letter did a lot of good for me. I was also amazed at the fact that your quail drawing is almost finished. Oh! by the way Pamela called me here last night to find out which of my pictures she can use for her show. I told her to go out in the country and get all and any she wanted. I also reminded her to pick up your drawing at Blanchie's. You know it's a pity that you don't have more to show. I'm ~~so~~ sure that you could make a good deal of money. Stu if you can get one Sunday free you ought to try a very free landscape. You could do one in a few hours and then clean it up when you get home. There's a strong element of luck in doing free watercolors and who knows it just might be your day. The one thing you have to watch is being careful while not getting precious with the thing. If you can learn that then 75% of your problems are licked. Pamela's show will run for a month and I know she has more than enough room. You can always paint and then stick it up there on her wall while the show is still on.

You might be glad to know that I'm working again, and working hard. I've done some drawing and every day I can I'm painting on that landscape. You'd be surprised to know how the thing has changed. I'll be glad for you to see it when it's framed and all.

The ~~projected~~ projected painting of the apples is a real doozy. In order to read well it will have to be a pretty small picture and although the composition allows me great freedom it is still going to be a hard one much of which will need to be thought up and changed if I am going to get it right. I'm not so much after the reality of the particular apples in Mrs. McCandell's back yard. I'm after a particular vision and feeling of those apples that I've always had. You know I've been thinking that pictures which make one search his memory are, more than not, sad pictures even though painted pleasantly because pleasant events can evoke sad memories. There is a certain sadness with which I think of those apples in Minnesota and I know that if you were here and smelled them that you would think of those "simpler" days.

Also I have plans for a painting of Mrs. McCandell's two dusty old bird cages in her attic. This time of year the pale warm sunlight comes through the window on them and they're quite beautiful. It's going to be tough handling all those lines in the wires. It's also going to be a very tough painting and a time consuming one.

Nellie has consented to pose for me again and this time I'm going to do her ~~up~~ up right. I have some new ideas which should make a good painting.

Then there is the still life that I'm planning to paint of my violin in its old purple lined case. It also has the sunlight on it and it's really beautiful. There will be a ^{page} ~~part~~ or two of music ideas laying on the bed next to it. and the covers of the bed will be messed up to give the impression that I have just awoken with an idea, grabbed the fiddle, played it and then sketched it out on the paper. This actually happened and it might be very pleasant to look back on that painting and think of the old orchestra days. The painting sounds illustrative and it is but I also think that I can handle a painting of a violin in a new, fresh way. I hate still lifes that look like someone arranged the objects in it and then painted it. a still life should reflect and be a part of the events which brought these objects together.

So my brother these are the ideas I've been coping with lately. It's hard for me to work regularly when there is still some stuff to do before I can settle down. But just as laziness is a habit, so can hard work be and I'm just going to forge my way through this initial desire to ~~stop~~ be lethargic and develop the habits I'm going to need in order to complete the fifteen paintings I'll have to do for this show.

(over)

When I go into school I draw a lot on casts, and from the models. I hate it and my drawings show it, but I'm going to continue. Also I've done some drawing here but it is study drawing for the paintings I've planned and they're not good to look at. They are what all studies should be - rough notes to myself.

At night I read Absalom Absalom and I'm getting deeper into the moods and story. I figure that I must really experience the thing before I can echo it in etchings. It's like painting on Caddy. At first I was struck by the imposing yet superficial aspects and as I studied I got deeper into the thing and all my impressions changed.

Clara has finished the other batch of photos and they came out very very well. The one of Millidgeville is superb and the negro boy is too. Also the portrait of Charlie photographed beautifully. You can see all the dry brush in it. The cistern is great. I can't wait to show them to you soon.

I'll be coming home to paint Mrs Windfohr and perhaps do a landscape or two. This will be in 2 or 3 weeks. I'll let you know the exact date so you can get home on a weekend - if you can.

I'm played out now so I'm signing off. Please write ^{again} when you have time and as I always do I'll reciprocate.

Scott

P.S. That landscape of the tree is coming out real good only it seems interminable