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Dear Alice

I just received the latest photographs of
the president and am in agreement with you
^{disappointing} end
that they are of little use ~~for my needs~~.
The ~~other~~ ^{first one you sent me} shot, although a good photographic
image is really not the kind of ^{material} ~~image~~ that
makes for a good painted portrait and yet since
they have chosen it I am willing to do what
I can to make it work. Even with that the head in
^{what do}
~~this~~ ^{the} photograph is only about an inch tall. I
they expect me to do from that?
have since had it re-photographed in close up and
enlarged with some loss of clarity but at least
usable. I have decided to go with it.
Needless to say, all of this ^{is} ~~is~~ about as challenging

between what is called local color (the actual ^{innate} color of a thing) and that ^{some} color as influenced by ^{lighting} ~~light~~ and background, ^{as in} ~~influences~~ as in a portrait are particular, specific, and pertinent only to ^{within the} ~~that~~ context. It is understandable ^{my} that they ^{shaped} ~~are~~ not aware of this nor that working even from life in another situation would be ruinous for the picture, but there is another thing. Experience has taught me ^{painfully} that it is not good to show a client a work in progress especially a portrait.

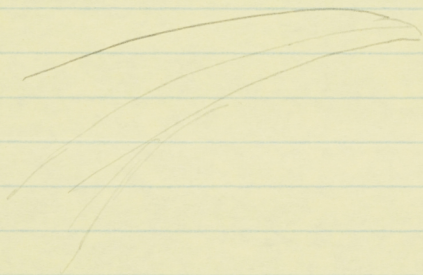
No one is able to see what I have in mind - a final look that almost always comes in the very last moments of painting. This has been true for me 100% of the time. It is better to receive suggestions for changes based upon a finished image ^{rather than} ~~and never~~ one in progress.

Therefore what I would like to do is ^{to} finish the work or at least the head ~~first~~ with the background tone and some of the figure and show them this. I think this ^{much} may be possible. I plan to begin the drawing phase of the work ~~tomorrow~~ and this several day process should give me ~~some~~ idea of how far I can go with this ~~image~~ photograph.

In the past I have had to work under almost unimaginable difficulties and bad conditions and ^{have} done so with ~~a~~ good results. This situation ranks among those. I have often been able to surmount the problems

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of my source material but seldom have I had
so little and that so limiting. In the end
all I can say at this point is that I will aim
for a work of which we all can be proud.



reproduced in another setting. The lighting, coloring,
and atmosphere would be ^{entirely} different no matter how
hard ~~they~~ ^{might try} to recreate it. Every painting ~~creates~~ is
its own world unique to itself. At best all I
could do is take some notes as to his actual
local coloring but that is about all.