

AN EVENING IN THE CLASSROOM

Being notes taken by Miss Taylor in one of the classes of painting conducted by Harvey Dunn and printed at the instigation of Mario Cooper

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FOREWORD

It will be apparent that the following notes and comments were made in criticism of pictorial compositions submitted by the students, and as this work cannot of necessity be shown in conjunction with the text it may be felt that something is left to be desired.

However as the purpose was to forment and to enlarge the pictorial point of view rather than to offer specific technical help, it will not matter to the reader whose mind is set in that direction.

It is with this hope that these pages are presented.

H.D.

I desire only that which is mine. Wherever I come upon it I wish to possess it.

Recognizing that this statement is fundamentally true of all men I then realize that commercial art must be produced on that basis.

When any man makes expression of the yearnings of love, and the satisfaction that are his, by right of life, he is making manifest that which belongs to all men. Therefore we must concede that commercial art is based upon the fact that the Brotherhood of Man is.

Harvey Dunn

7 P.M.

Let nothing detract from the importance of the head. Keep that the most interesting. Work on the clothing so that the *head* will be interesting. As a girl buys a hat, coat, etc., with which to adorn herself.

Know your man. The paint what you know.

You don't emphasize the wrong word, if you want to be understood. Neither should you emphasize the unimportant in painting.

You're too interested in the painting — and the picture suffers from it. It reminds me of the old saying—the operation was successful but the patient died. Nice painting but no picture!

Concern yourself with the trees and the water. *Make* those trees and water contribute to the Romance.

You'll never "think up" an idea. We confuse Ideas and thoughts.

This job is not complex. Only the muddle of our minds is complex. The job is simple. If the time spent before a canvas is unduly long compared to the results achieved, you'll find it's spent digging self out of the way so that the picture can stand forth in all its loveliness.

An idea is not something you "cook up". It comes to you when your consciousness is open and receptive. It presents itself. If it is a true idea it has always been true. There is no such thing as a creative artist. An artist merely expresses that which has always been.

Say to yourself, rather than: "I've an idea, what am I going to do with it?" — "Here's an idea, what is it going to do with me?" Let the *Idea* direct your energies. There are lots of ideas demanding expression. Everywhere, all the time, little ones, big ones, dainty ones, robust ones, all kinds. Now ideas, if true must also have intelligence, otherwise they'd be no part of truth. So give it credit for *having* intelligence and when it comes to you for expression, realize that *it* has chosen you, and having intelligence it knows the vehicle it needs. So don't think — "This idea is too big for me". If it chooses you, then you *can* express it! *Keep yourself out of it.*

Imagination comes from the word image. And an image is the symbol of reality. Therefore can we not accept imagination as a perception of truth? That isn't much like "fancy" is it?

Don't be subtle. Be obvious. Be brutal. If you're going to paint the picture of a beautiful woman, paint her as solidly as you do a stone wall. To be feminine is not to be weak. It's strong. Watch a young girl in a fluffy evening dress, open a door and come as light as thistle-down into a room. It takes great strength to "throw around" 115 pounds of weight.

Try to find out how boldly you can make your statement. You can get all the subtlety and beauty you want in the edge of the mass.

The publisher wants something that will add glamour and romance to the printed word.

A negative statement can never strengthen a statement.

Whatever *you* put in your picture, take out. An Idea won't run in double harness with human opinion. Of course I'm talking now about the real thing. No use bothering about anything else.

You're worry about the figures has robbed the picture of the beauty. *Beauty goes right along with conviction.* Let's keep worry and fear out of our pictures.

You're too much concerned with yourself here. You thought — "I wish I knew this look", and so on. If you had an *appreciation* of the tilts of the head, of the swing of the arm etc., it might not have been drawn awfully well, but you'd have made a convincing and attractive statement of the fun you had.

Be the vehicle of appreciative expression.

Don't be concerned so with the pattern that you forget the humanity.

We can't stand outside of a man and paint him well. We've got to *be* that man. When you paint alongside his nose, it's *your* nose you paint alongside. You have a knowledge of *your* own structure. When you paint that man or any man, it's yourself using that man as a vehicle to express you.

The Law of Light: Where light doesn't enter, there is darkness.

You're here to have fun.

Get it all in, then play them like you would a game of checkers. Facts? Well, you know

facts are mighty good foundation on which to make a picture. Things look woden? — wood's a good thing to build with.

Paint a little less of the facts, and a little more of the *spirit*. Look a little at the model and a *lot* inside. Paint more with feeling than with thought. Did you *feel* those darks should be there?

If you paint what you *see* you won't have a goodlooking thing.

It's full of mystery. And so it should be. In making a picture you should excite interest, not educate. Let the colleges do that!

Get the variety in the principle figure, equal t the variety all over the canvas.

I don't feel your sympathy with this picture. It's rather of something you thought, than felt and enjoyed. Your craft will not do it all, and with craft you cannot make something really good unless you're in sympathy with the subject. You had a little trouble with the head. The more you worked with it the further you got from it. Someone came in and said "*That's better,*" and you probably looked at it and said, "Yes, I believe that it is better." And so on. Well, let me tell you, if a picture just continues to be better, it's no damn good!

These things in the background didn't exist as an entity in your mind. You put them in to add interest. Paint facts about your characters, not stories. Conviction is something you *must* paint into your pictures.

A complete statement is always well balanced.

When you choose a picture think of it from all angles, the choose the *most* barren, most brutal way of saying it. Say it strongly and simply with the fewest possible things necessary. By these things, well known, that make the picture stronger and that's what we want — better and stronger pictures. Think of the earth and all things on it as solid, and of the air as space.

Don't go conscientious on us. Be a little more artistically conscientious. All these facts should contribute to the artistic statement. Of themselves they do not make an artistic statement. And by that I mean a *telling* one. One that has force, direction, is convincing.

Your endeavor to make an exciting statement has spent itself in unimportant details. That man with the gun. If he was the type who knew how to handle a gun, he wouldn't have it in his hand at all. Better to take it away from that man. Somebody will get hurt. If you make a simple statement of two figures, striding shoulder to shoulder through the jungle, you can make it dramatic by its color, line, form. Try making little notes till you get the dramatic effect in the whole not getting to work on the large one until you know. Don't depend on facial expressions. They're incidents. That thing could be powerful with the menace, if that's what you want, in those two figures. In your anxiety to render service you've spread it over too big a field. Do one thing.

That ought to be a pretty nice picture oughtn't it? Your idea about color made it thinner and thinner. *You* got into it and dragged the idea after you instead of letting the *idea* guide you. Don't work so hard. Don't strain so hard. Let it alone, let it develop. You've become concerned with your drawing forgetting that *its only purpose is showing the form of things*.

If you get a rich statement of values, with a little color in them, they'll delight your heart!

If you're going to make an illustration you must take poetry and song into it. You must contribute something of romance and drama to the page of a magazine. We must not make studies of our pictures or pictures of our studies.

It would have been interesting and dramatic to have left the man's face out entirely, letting the other face tell the story, and showing by his hand, carefully painted, what kind of a man he is. Among the dead in the Argonne I came upon the body of a man torn and shattered so that nothing was whole but his hands, and by them I could see he had been a man, nervous, high strung, of quick judgment, a man of intelligence and refinement.

Not that you didn't have sense enough; not at all. It's just that you don't have freedom enough to let your mind kick over the traces and do the unusual and daring.

Don't permit yourself to become interested in the incidental.

I *wish* we didn't work so hard. We're too conscientious; we all act as though we're duty bound. There's no duty about Art. Isn't Robert Henri's definition of art; "a man's expression of the joy he takes in life?" Is there any duty about that? It should be an abundant overflowing.

On the other hand I suppose we feel that the days we have are all we have in life, and we feel that what we spend most *time* on, to be dearer to us than anything else. And of course we want to give of our best.

When we see a beautiful picture let us realize that we're seeing what that man dug out of himself. If he made a beautiful picture *he* is beautiful inside. He couldn't do it otherwise.

Let *us* dig down inside to find the beautiful. We all have it. Let us take our opportunities, even if they seem to be opportunities only to make pot-boilers, to express what we desire of beauty. Take the limitations that the editor imposes on you. After all, you start with a lot of limitations, anyway, And express beauty, no matter how little you get paid.

Once when I had a little job, the editor said, "Mr. Dunn, don't spend too much time on these things, we're not paying you for a lot of work, and they're not worth it." And I replied, "Mr. Editor, you may be paying me for these, but I'm really working for this fellow Dunn, and he's got to be pleased."

I can't believe, because I spend *my days* at it, that this is the most important work there is.

Avoid middle tones. They are negative. Especially on the head where the tone should be more than ever positive.

While we're painting the fact of it, let us paint the idea as well.

You're afraid we won't see everything. Doesn't a farm house and its surroundings look as though it grew there? Let it snuggle back into its surroundings, don't insist on our seeing it by darkening the trees back of it. The idea of snow is white. Don't you feel when you walk

out into snow how very white it is everywhere? Leave out the shadows. See if that doesn't give you more the expression of snow. You thought there ought to be shadows? See? They're *obligation* shadows.

Your motives are fine. You get the artist's hunch. You love greys. There is nothing, I agree with you, lovelier than well-related greys. But those arms and that face show that you were concerned with them. Stay with it and seek the kind of vision which prompted the first perception. Paint them till they *seem* right. No one can tell you how to do it. Every picture we like, was made by a man who was guided by his good taste. (Of course he's got to know a lot).

Seek within an experience of your appreciations for your picture.

If Romance is the subject of this picture as I think it is, then your figures are too straight. There isn't that rhythm of line, unity of thought, that there should be.

Have a good statement of color. Have it dark but not too dark. Or light but not too light.

To eliminate takes a great deal of study. A man cannot lie unless he knows the truth. Otherwise it's a statement of ignorance that he makes.

There is a very subtle difference between painting with feeling and with knowledge, and you need both. A picture painted with one and not the other is a flop. Paint it, by gracious alive, craftily as the old Harry. But you must also paint it feelingly. And the craft you use must be determined by your picture. Don't think you can begin a picture saying: "I know just how I'm going to do it. Because I've done it before." Each picture demands its own kind of treatment.

A picture, I find, that I'm afraid to tackle and put off doing till I must, because it seems difficult is often the kind that dances right along. I believe it's because, approached like that, in humble attitude, it leads the way. I'd be careful, awfully careful. I was willing to follow it because I recognized that I couldn't drive it.

We have trouble because we demand something of the picture.

Pictures must demand something of us.

To lay down laws for technical procedure is like saying no man's a man unless he's 6 feet 3!

Picture making is just like a song. You don't sing it your own damned way, you try to follow the *song*.

8 P.M.

It's the *invisible* something in a picture which makes it a good one. The feeling you have when you think of those mysterious people.

This picture reminds me of the time when I was asked to do some pictures of India. At that time I couldn't find pictures of India, hunt as I might, high and low. (Just afterwards of course, the National Geographical came out with a whole magazine of colored photographs)!

And they wanted them in a hurry. So I got busy and painted India, — the way I felt of her. Tried to get the feeling into them that I had when I heard the name. There are certain feelings common to all of us, and there's a certain glamour, a sort of halo of romance and association which is attached to names, each of us reacting in his own individual way, picturing his own version of the place, but all of us more or less sharing the same emotion. For instance, take the word "home". In people all over the world that word will arouse a different mental picture but all will react emotionally the same. That feeling was what I was trying to get into my pictures of India, the mystery of smells, sounds and sights that we think of as India. There was no other way to do *these* pictures for I had almost no facts to go by. After they were published I had several letters from people who had lived there, asking when I'd been there. One man even went so far as to compliment me on my correctness of detail. He said that I had nicely distinguished between the turbans worn by the Mohammedan and the Hindu.

There were no details in the pictures. Couldn't be because I didn't know them. But these men built the details in themselves, and they approved of them very much — as anyone will who builds anything!

Art is a universal language and it is so because it is the expression of the feelings of man. Any man can look at a true work of art and feel kin to it and with he who made it — for he has the same number of heartbeats a minute, comes into the world to face the same joys, sorrows, and anticipations, the same hopes and fears. A vastly different vision may arise in the consciousness at the mention of a word, but our feelings are the same. By this you may know that the Brotherhood of Man, *is*.

Try to find a motive for your picture that is universal in the hearts of men. Try to get the characteristics of that grand country, and the universal motive. I think of these people as remote. Even the expression in their eyes is far off. I look at them as though from a different century. If I were painting the Amish, that's the viewpoint I would take. For that's the only way we outsiders can see them.

Why is it that I always seem to jump on your sore toe?

Cease considering your difficulties.

One good head in the right place that does the business, is all the head you want in a picture. Two heads are better than one, is the old adage, if one isn't a cabbage head. I say: "Two heads are better than one — if one *is* a cabbage head." See the beauty, see the opportunity for beauty. Paint her strongly, but don't make her a giantess! Don't make her powerful but paint her powerfully!

You had trouble with this or that? Well, you've written us a letter about it in your pictures!

A little detail in the proper place will *fill* it with detail. But to fill it with the detail often makes the picture static. More mystery. I object to the light showing up his old sharp nose and chin. It shows me that you didn't love and sympathize with the old man who spent so much time lovingly pouring through and fingering the books in shops like this. However — don't pay any attention to me — say, "Listen to me," and then I turn around and say: "Don't pay attention to me" — I'm a big help!

But that is true. I have nothing to do with you and your way of looking at things. You must paint according to your lights.

We come into the world with certain major characteristics which we'll go out with. And we must be true to them if we expect to attain any measure of success. The only thing to do is follow our own propensities. (I have certain very close friends who are always telling me I must quell my propensities. They say, "Harvey you're too sentimental. You must quell that." Well, if I quell those things that are me — I won't be myself. And I *want* to be myself.) If we all do the best we can with our certain capabilities and within our limitations, by golly, we can *all* have some measure of success.

Do not go below the dark which is shadow on the head, anywhere else in the picture (portrait).

Even if you think of it as design, it should be based on natural phenomena.

(Question about a grindstone brought up a story which Mr. Dunn told in colloquial dialect about the Arkansas man who was being talked to death by a religious visitor, when he decided he'd stop that, so he asked the religious one: "you say God can do anything, — well, I'd like to see Him turn the grindstone both ways t'onct!")

Don't be content when a thing is pretty good. Stay with it until it is *well*. Be content to destroy it again and again until it is just as substantive and full of form as it can be. Not as full as you can make it. But as full as it *can* be.

(Brittany woman, portrait by Karl Godwin, with white headdress, lots of reflected light.) Look at some of the Holbeins with white headdresses — and look closely into the heads and you'll find some very dark darks, even if they're tiny. Be sure to have as dark darks on the head as there are anywhere in the picture or the head will lack solidity. Or else lighten the other shadows to the value of those on the head.

Afraid? In the Fourteenth Chapter of John you'll find: "Let not your heart be troubled, neither let it be afraid."

Everything has its characteristics, its own message. In this case, (a young girl, nude) it seems to be illusiveness. Look at the model, get a quick impression, then paint the impression, looking up there once in a while for help in construction and details. It's the *character* of the thing you want. You know that thing of Kipling's about painting on ten league canvas with brushes of comet's hair. I think of that when I get fussing around about details. And I take the biggest brushes I have, and paint in those details.

People say to me how wonderful it must be to be an artist, how I must enjoy my work, etc... Not knowing how we have to slave and sweat and struggle and swear before that picture.

If you fail to show the forms of head and hands interestingly, you can't help much by doing the dishes well. The study we make from models very often binds our hands. The more we study the figure the more afraid of it we are. Why don't you paint a head like you do a teapot? What if the eye is a little off? What of it? My one eye is a quarter of an inch higher than the other. We're *all* of us out of drawing. That's what makes some of us funny looking. Have you ever ridden in a subway? *Is* there such a thing as a character? By George, when you ride in a subway you think caricaturists are pikers. Make caricatures! Emphasize. If you try to make caricatures you'll have to study construction to know what to emphasize.

You'll have to see. Don't try to draw well. But do try to draw importantly. When you over emphasize something in your picture you do it only for a purpose. And thank heaven when you see something that's done for a purpose!!!

I wouldn't, make pictures or studies unless I were interested in them. Don't paint something if you think you have to or it would be "good" for you. Whatever we're interested in is interesting to the extent that we are interested in it. Pictures are mediums of expression and if we are interested they become interesting. You can't touch your brush to a piece of canvas without having every stroke show just what you thought when you put that stroke on. A picture that is "fixed up" is never fixed. It's somehow got to be good to start with. Haven't you seen some pictures that are no good as to drawing, color and so on, but that contained something that delighted you? It's the fellow that made it. He was delightful. So don't take on a job that you think is good for you. Thoreau once said: "If I knew a man was coming to see me to do me good, I'd climb out the back window and flee away". Don't wear the Hairshirt!

You might scheme this picture so that the color relations were more startling. Seek a dynamic relation of color to assist the drama. So set the stage (for that's what we do when we plan a picture) as to make the most use of what we have to deal with. *A second thought is always dangerous.* Of course it will tell you it works only with a view to honesty! Knowing *you to be an honest man*, it tries to get you to be more honest and destroy the picture!

We don't need to express nature. It's already expressed! But if we can take nature or things from nature to express an idea of our own, then nature is useful. Paint this water the color you'd like to see it, rather than the color you think it ought to be or is. To the end that it may be a handsome canvas.

When you add "interest" to a picture you take interest from it.

Let it be an expression rather than a description. It's simple — just leave everything out but what you need. Or else this way: — express your idea with only what is necessary. I feel something lacking here because I love my fellowman. Make either one cloud, or a whole skyful of clouds! Did you make sketches? After this when you've an idea, make your little idea sketches first, and *then* when you get stuck for certain details, go for sketches from people and places. Students often ask me about landscape painting and I say: "Sure paint landscapes. Fine thing. But paint them in the studio." But landscape painting the way most people do it is different — and very pleasant. No wonder they like it. First you go looking around, till your collar starts to rub a ring on your neck; then you say: "There, I think I'd like to paint that.", And then beside there's a nice little spot you'll take a snooze in later on, and maybe an apple when the farmer isn't looking it it's apple season and so on — a very pleasant thing to do; altogether. And when you bring it back and look at it, of course it isn't a picture; but then you've had a good time — and tomorrow's another day! If you've got something to express, if it's a landscape or whatever it is, paint it as far as you can in the studio and when you need a tree, go out with your pencil and draw and study a tree, then bring it back and paint it in.

Not too much *work* but too much worry. You're not doing a lot of work when you're worrying. Let us dignify the word "work." It doesn't mean the kind men call work, who rush like mad for the 8:15 train so that they can put their feet up on the desk and read the funnies. Neither does it mean worrying over your picture. One displaces the other. "When a thing

looks good, said Whistler, 'thank God and don't touch it!'

Don't be negative! You look for what's wrong in your pictures. Look for what is *good*. Then make everything come up to that. Be positive!

As I told Dower tonight: When you get an idea and you sit down to sketch it, right away all the little doubts and second thoughts and limitations that have been hanging around waiting for you to start some positive action, — one may be over in the corner sleeping, others are playing about — well, when they see you get to work with this idea they come and look over your shoulder, one will say: "O no, you can't do that: That's not going to work." And another will say, you don't paint enough, and so on. Say to them: "I'm only playing; you go on back to your corners." And honestly when you *do* just play with the idea, they *do* go away and leave you. They don't want you to work, that's all. Play around with those little sketches, saying to yourself, "Now if I were a really first rate artist, how would I express this idea?" Then keep playing around until you think, "that's the way I really believe a first class artist might do it!" When you begin on the drawing itself, still you keep saying, "Now I wonder how would a finished high grade man paint or draw this?" "Why I believe he'd do it like this:" and first thing you know it's painted!

The reason you did it better the second time is because you were so recently licked. (Willing to do it the *picture's* way when you found your way didn't work out). I told a man of frailer physique than mine one time that I thought he was lucky because it didn't take as much to lick him as it did me. I have to take a powerful lot before I'm licked. After awhile you will know enough to give in to your qualifications and do the things you're fitted to do.

Why don't you, if as you say your first layout is good and you begin to ruin it after two or three hours, why don't you lay one out, then put it aside. Start another picture. Then when you come back to the first you can see just what you need to finish it, and you can go at it with cold intelligence rather than the heat of the beginning — and you won't burn it up. As though you were looking at another's work. It's the minute *you* take possession of an idea that the idea departs and it always will, to the end of time.

The Bible say: "Love your enemies." That's common sense because you hurt yourself more than you do them, by hating them. Also it says: "Love your neighbor as yourself". That means first love yourself so you *can* love your neighbor.

Treat your picture with respect. Just as I treat my little Ford with respect — and get the most out of it. A picture to be worthy of the name should have just as individual a character as a man. Individual: — nothing like it, and complete in its statement. A picture is a graphic expression of a pictorial idea. Not a graphic representation of various objects, brought together. Just as man is not made up of legs, arms, eye, etc., ..although he has those things. Let us make a statement of a mood that flows from one end of the canvas to the other! And the various parts are there to complete the statement of that mood. For instance, take the subject of a man in despair, we are told he went over the hill on his way home. Let the sky be lowering, weeping in sympathy, the hill be bleak and barren, and shrubbery and trees bending with the same grief. On the other hand when you're painting a bride, you think of June, laughter, bloom, sunshine and joy — those are moods. Let's look at the *idea* we have of a boy's room. Isn't it hung with pennants, girls' pictures, filled with gimcracks, ukeleles and mechanical bits. The spirit of a boy's room is not our own. We *only* think of the algebra and history and the work we had there. And that would take romance out of anything. It's a sort

of weaving together of our impressions and imaginings.

9 P.M.

Take the kind of picture you've always wanted to do and see. Tackle something you know darn well you can't do — and by golly you'll do it! Don't think you've got to know a lot more before you can do something good. The best picture you make you deserve the least credit for. When you make a really swell picture you don't go around with your chest thrown out, I'll bet. No, you say: "How do you suppose that happened?" I was around when it took place but I don't know how." Your good pictures belong to the world. The bad ones are all *yours*. When you got into this one, you probably thought: "I guess I don't know enough to do this." It isn't that at all. It's that you've left the idea you started with. You started transcribing Nature and Nature has nothing to do with pictures. Make use of nature but don't let it use you. Yes, I know that it hangs on like death to a mummy! Let your figures be unconscious of their audience. If *she* turned her head up, alright, but if *you* turned it up, it won't do.

As long as you hold on to your statement of light and dark and of values, you can run the gamut of color any way you like. You must have a little more finesse. Don't make one picture do everything.

Avoid the unusual and far-fetched. We wish to live lives like others' lives. Do the usual thing and do it obviously with all the artistry in you, and it will be just as artistic and individual as you are.

When a man's careless it means he doesn't care. That's an awful indictment. When you say he's careless, that's something you feel can be forgiven. But when you say it this way: "He does not care," that's unforgivable.

Look up the word "substance," and also "subject" in Webster's (a great book).

This looks like a fragment because the picture is not so designed as to lead to a centre. In every group of people there's a centre of interest. There should always be a lion. Design the canvas so that strong lines lead you. There's as much activity in a crowd lie this as there would be in a horse race. Action in a picture is the muscular action in the eye of the beholder. It should be so designed that the eye is leaping here and there, all over, and the onlooker says: "It has action". Yours is silent when it should be *noisy* with small talk and laughter. The fewer spots you have in the picture the better. You know you can have a dozen people in one spot. One form, but a regular centipede of people. *Join* them — in conversation.

If you want to be clever don't let anybody catch at it. If they catch you at it you're not clever.

If you make the rest flat, make the head as round as a berry.

I repeat and repeat. Yet there's little to say. Little to know to make pictures. But that little seems very hidden from those who need it.

I try to find an entrance into your minds. Reminds me of the time we stopped for lunch at

a very nice tea house along the way, and Jerry the dog was left outside. First thing we knew he was wagging his tail beside us, and no one knew what hidden entrance he had found to get to us. But he had hunted around, trying all the doors and finally found him a loop-hole to get in. I'm doing my best to find a little unguarded entrance into your minds, to get you the few simple ideas necessary.

Try and make your picture so that a single word or at any rate very few words, would be its title.

You haven't got to make pictures different. They're bound to be different because you make them.

If you're going to make a picture of a fortune-teller, concentrate on the idea of the fortune-teller. Surround her with all the darkness and mystery that those people seek to surround themselves with.

Picture-making is like flying — you get off field and go *straight* for the place you want to go. It's like shooting, too. You don't hear of rifles that the owners brag about as being a very fancy shooter — shoots in a arc of 80°. No. They advertise rifles as being trued-up. You aim straight at the target, and then slightly contract your hand — and its bound to hit somewhere in a very evident manner. Don't be like the old man who couldn't understand why everyone should be so alarmed because: "He pulled the trigger as softly as he could." Get the idea in mind. Picture it *strongly*. And shoot right at it.

The idea is not to "simplify" a picture. Keep your thoughts about it, simple.

I wish you weren't so far-fetched. Think pictures more and thoughts less. Take a *usual* situation and make an unusual picture. Because unless it's usual people won't understand it, and people won't like it because it doesn't feed their egotism. A man takes it as a compliment to himself if he understands your picture immediately. Here the confusion of ideas works against our seeing the excellence of the work. Take something obvious and present it unusually and dramatically.

Usually I take two or three days, on a picture, getting my facts in. Like a foundation of form and effect, to the building. Then I tear into it. You're likely to keep it comprehensible that way. If you had gotten the head round, you could have painted the coat and vest with a few swipes of the brush, and it would have been perfectly adequate. Form is *relative*. Instead of thinking so much, let down the portals of your mind and *look* at it. You'll see this old fellow, leathery skin, wrinkles, and you'll see the way the skin is drawn over his bald skull, and so on, and how swell it would be; then you'd *know* just how dark to make the coat...But you didn't know it here. Make no effort to be artistic. Truth is stranger than fiction. Tell the truth about it. Make the man's head solid and don't you care what you have to do to make it that way.

In a thing so delicate as Spring, be careful about the shadows. I'd like to see you develop this, show that you see it's more spirit than matter. Paint with the strength of a crowbar and the lightness of a feather. Love is never forgetful of loveliness.

Don't make it necessary to ask questions about your picture. Howard Pyle used to say it's utterly impossible for you to go to *all* the newsstands and explain your pictures.

We see things because of the light that is reflected from, absorbed by, or obstructed by them. Things get their color from light. We see things because they absorb and obstruct and reflect light.

You thought the chap reading the newspaper was the only important thing so you painted the background so it wouldn't interfere; and it *does* interfere. It's the one thing that draws your attention. Because it's a false thing. Can't ever add strength to your picture by adding something negative, untrue. A false note in your picture is like a stone in your shoe. It may be a comfortable shoe but a little pebble destroys all comfort. So don't think you can paint a "tone that won't interfere". You've got to make it positive, an honest true statement. You don't like that tone yourself, because it's negative. And you knew what to do with it but you were too lazy to do it. Be positive from one end of your canvas to another. Otherwise your picture will not be a statement of conviction and if your picture is not a statement of conviction there will be no one to look at it.

Art schools teach differently. But I'm telling you the easiest way. And the easiest way of doing a thing is to do it.

It doesn't seem to me you painted this thing because it was in you, clamoring to get out.

I said to someone who was seeing earnestly to learn what other people know so that he could paint: "I have a picture, and you have a picture, and almost everyone has a picture. So no-one needs another. Therefore the only reason for making one is the fun you get out of it. Or the fun you have getting it out of you." In this I feel too much striving, and wondering if this or that should be this or that way. If, in a flight of fancy, you conceived the idea of a young lady sitting out there in the Spring, the bees and birds around, odor of growing things in the air, — kind of symbolizing by her being, all the warmth and sweetness of the day, something romantic and colorful, something you appreciate so much you must picture it then you'll say to yourself: "I have to spend my time in the studio, but I'm going to go out there in imagination and I'm going to paint the most beautiful girl, in the most beautiful spot, lush and living, alive with the buzz of bees and the waving of grass and leaves, etc. Then it won't be so set, the shadows won't lie there so still across that flat stretch of green. Paint it because you love it! Let your pictures be an expression of your love. I don't say it's easy but it's well worth striving to achieve. And there's no point in painting them if you don't love them. Don't say: but I want to make pictures that are going to sell. What *are* you selling? You're selling a man or a group of men all over the country something of beauty and romance — something above the common run of their lives. And if you don't enrich their lives they'll say: "yes, very nice, let me see other things you do as you progress," and you're bowed out! I feel such a criticism is more important than of drawing, color and placement. Because drawing, color and placement are dictated by the needs of the thing you're seeing to express.

You want to paint something that a man looking at will say: "Yes, I've been to places like that, I know what kind of a day it is, etc..." He makes it something of his own and because he does he wishes to possess it.

These are good strong statements; when you come to pull them together, you'll find the job is much like composing music. Balancing this tone against that, making it all soar and chord and sing. It's some job. It takes a lot of work. I don't know an easy way, do you? I say it

isn't difficult , but it isn't an easy job either.

It looks very true, very good. But it looks literal. Try and translate your experience into *pictorial* statements. Contribute something of art and romance to the casual fact.

The job of an illustrator is to sell the monthly or weekly issue of a magazine. To make the purchaser think that story is the most interesting, appealing dramatic story in the whole issue. Now this, although nice in color and general feeling, lacks the illustrator's point of view. It looks as though it were something we had all seen — and that you had painted it without making the most use of those figures and that color, that you could.

A man who was illustrating some very dull article for a magazine asked me for my criticism. He said he hadn't had a story to do, that they always gave him these articles, and i suggested he make the next one look so romantic, so interesting that they would make the article look like the best story in the book. He did — and he hasn't illustrated an article since.

Very nice (Roscow's: outdoor, under the trees.) Of course, it isn't factful at all. No more factful than McDowell's woodland sketches. Nevertheless it has a truth in it, which transcends the fact. The spirit is the only thing that's true about anything. And this has a fine spirit in it, and therefore a fine truth in it. Very romantic. A lot of activity. There's something about that which takes us from our commonplace existence. Suppose that appeared in a magazine — everyone who saw it and went out on a picnic would try to see that kind of thing in it — and they would see it — and you would have enriched their lives.

As I remarked before, isn't it a pity that some of our swell painters don't have that point of view? What is sentimental — I suppose what appeals to the sentiments. But are we interested in anything that *doesn't* appeal to the sentiments? I think bankers and people who deal with hard facts would get a lot more out of life if they'd get away from the "brick and mortar" and *be* sentimental once in a while.

This is the nicest vignette you've made yet. Because you've kept the gingerbread out of it. Put in only what is essential. Be careful about "lines". Make a chunk of wood, and let that wood furnish the line. Don't make a line and make it into a chunk of wood. Vignette around a natural object when possible. It isn't necessary to put so much into it, but make more of what you do put in. Don't try to make a nice tone picture in pen and ink. You lose the power of the medium. Leave out as much as you can but get the utmost use of what you do have. Look at those lovely candlesticks. Why not have the girl done that well — and leave out the candlesticks? Howard Pyle would have probably made a lovely bit of rich design out of those books just back of her head, carefully suggested — *so that we may know her better*. I don't say make them darker. Make them adequate. Design it. Make it rich as can be. It might be darker, it might be lighter.

Always draw for character. Don't touch your brush to canvas except to get the *character* of the man, the coat, the rail, etc.

Qualify your colors a little. The old masters weren't afraid of cool colors. Then when they put a warm color in, my, how it did sing. Don't be content if a thing looks *pretty* good. Make it good. If it promises well, make it better, realizing that you'll probably destroy the finest things you ever do. But you've got to do it, in the endeavor to take them beyond.

When a fellow's thoroughly whipped (and by the way you've got to be whipped before you can finish a picture. You've got to come to the point where you know you can't do it!) When he's thoroughly discouraged, then he's willing to do it the *picture's* way. And willing to see it through the simplest way possible.

Don't draw or paint from a sense of duty, to yourself or anyone else. Because you can't get any good out of it, unless you have a definite thing to get. Have some objective. Perhaps the study of form, of color, or the understanding of light. Take the drab thing and make it a thing of beauty by what you pour of yourself into it. But so many of us set up a good looking still life, and then depend on that to make it a good looking picture. Depend on *yourself* for that, on what you're made of, on what makes you tick.

Talking to my brother-in-law the other day I told him what hard work picture making is. I've done almost every kind of hard work there is to do, but this is the hardest. However, I've made a lot of money making pictures (— and lost most of it making conservative investments!) It *is* hard work, by taking something out of yourself and mixing it with thin air, to make something substantive.

Don't think that by painting just anything, it will do you any good. You must have a definite objective. Go after relation of color.

Look for dramatic presentation even if you're painting a flower. Everything is dramatic if we can only see it so. Those who see dramatically get more out of life.

The only thing that's true about anything is the spirit of it! And if we get that and miss a lot of other things, we'll be telling more of the ruth about it than if we got all the facts and not the spirit. I told a member of this class, who was painting from memory about things he knew all about, and was feeling tight and small in his painting, to paint something he knew nothing about. Things like that may have more glamour and romantic appeal.

This is good in color and maybe that after all is your field. But as you come to me, and I'm teaching illustration, I can give you only my view of it from that angle. I don't feel you felt the drama of this. You know wading through water is hard work, water up to your waist like that. It's slow and heavy, and it makes a sloshing noise. If you'd have appreciated all that you'd have made the water ripple as though it were sloshing. Appreciate his feelings, his fear that he's making a noise, his stopping to listen for pursuers, his heart thumping like a hammer in his ears. Appreciate his experience as a human being. This should be a pictorial appreciation of some experience. We should not only depict a scene or an occurrence but also appreciate it as a dramatic experience.

A man once told me to use words like "love," "heart" and "soul" every day, because you can't use those words without continually striving to approach what they mean. The man who strives only a little way, gets only a little way.

Too many highlights will "take the craft". Like the old fellow with the little boat which leaked — he said he liked to have it leak a little — it kept it clean. Well, a little leak may keep it clean but too many of them will "take the craft".

These flowers the young lady is bringing in to comfort the sick, reminds me of the time my little daughter went up to her sick grandfather's room (he had a great time once in a while

enjoying ill health, with a box of cigars, a good novel, etc.) She came in very earnest, very solemn-eyed and said, "Grandpa, can I get you some orange juice?". And he said, "No, thank you. Then — "Well, Grandpa, may I get you a glass of water?" "No, I don't want any water, dear." "Well, Grandpa, shall I sing "Tipperary" for you?" And he said, "Yes, sing for me." So that little four year old stood and sang "Tipperary" for her sick grandpa. And in contrast to the abundance of what she had to bring, I feel these flowers are rather scraggly and broken and lacking in richness. You've been honest about them as a botanist is. All right. Now be honest about them as an artist.

This is very nice indeed, full of light and color and atmosphere, solid and real. I feel it is a joyous record of your being, on that day.

Get your interest in the figures and then paint your picture as strongly as your figure will permit you to.

Yessir, that cerulean blue is nice stuff. Gets into everything. (pause) — like boiled cabbage.

I would like to see all of you make pictures where the figures are the centre of the interest and action.

Now that you are beginning to get effects I'd like to see you get into those figures and really *do* them.

To present an idea graphically and forcefully is very important but often the picture lacks something because it has not finesse or tenderness. On the other hand, without strength there is no tenderness.

Remember — Love never loses sight of loveliness, nor is neglectful of it.

You may paint a garbage can as beautifully as you can a beautiful girl? Because they each reflect the glorious light of heaven. Light! Howard Pyle gave me a great reverence for light. That is what we are all striving to express. It isn't the form. That's what they shut up in a box and stick under the ground. It's only the reflection of light that lets us see anything.

The reason why the drawing of the man is out, is because your desire to arrange and compose your picture differently, you didn't *see* the man. You drew him but you didn't see him first.

Once in a while we are blessed with an unconsciousness of the mechanical end of picture making. We do good work. Then fear strikes at our hearts. Suddenly perhaps we think it looks rotten. Then we plunge into it to save it, as you'd plunge into the bay to save a drowning person. But there's one thing you must consider about plunging into the bay — you get all wet.

When your picture looks awful, go take a walk. Better to start another picture and turn this one to the wall. So that later you can look at it sanely. A successful picture is as intelligently planned and completely organized as the George Washington Bridge — and is very likely to be better looking. An artist has the harder job. He has to organize where there are no formulas to follow.

In spite of the girl, this is a still life. It makes me feel as though you stood outside of it and painted it at arm's length; with all your appreciation of textiles, colors and forms, to be sure. It wasn't an *idea* that makes it appeal to your fellow man by being universal. You admire the pillows more than you do the girl, which isn't very complimentary to her. Every fellow that's got a girl takes exception to that. You've taken the adornment and made that important. But you're afraid of the girl. Everything should be subservient to her, both technically and spiritually.

Do not say to yourself: "I've got to make a picture and I don't know what to do." Don't collect certain properties and say to yourself, "I will make a picture with these properties." It won't work — and it's too hard work.

Let it be a pattern that is so interwoven that you can't remove anything without ruining the picture. Don't make it go on and on, as far as the canvas goes and if there's another inch, why fill in another inch. No. Make it a design to fill and *just fit* the canvas you have.

We can do more in one moment of realization than we can in weeks of solid labor. So organize well, design it carefully then put it down as quickly, as simply as possible. Don't keep changing it to make it "look better". It won't look "better", only different. And if you want to make it different, why take another canvas. When you've carefully planned a picture, stick to it till you've had it out, then work the other ideas in other pictures. Where would you be in you decided to go to Philadelphia by way of Neward and half way there changed your mind — would you strike across country trying to find the other road? No, you stick to your original plan, right or wrong. Next time, you may come the other way.

Don't put "harmless" color into your picture. Conceive it as a rich pattern — then keep it that way. Keep your pictures high in key so that the darks can jingle and sing. When you make your picture too light — make it lighter. When you think it too dark — make it darker. Don't be negative. That which is negative invites because it doesn't interfere.

Think, but think artistically, not intellectually. When the intellect comes the Art goes out.

Something very handsome about the authenticity of the iris. But you thought the yellow spots looked nice and then you became generous with them. You *can* qualify a strong statement whereas it's almost impossible to build up a weak one. Make yourself a beautiful picture then justify it to yourself (if you must.) And if it's a beautiful thing that's all we want anyway. Don't *you* worry. You'll find out, because you want to.

Stand in front of your canvas and say "what can I do for you? I'm at your service." It's quite likely that you didn't acknowledge the good in it. As I told Temple some time ago, start one, and as you cool off, lay it aside and start another. Then go back to the first and do that which is *necessary* to finish it and only that, in cold blood. Be lazy — be the laziest man alive. Do *only* the things you've *got* to do.

Yes, you're right. The only things worth while are those done in the heat of the blood. That's why I say put it away before you ruin it, and come back later and very, very carefully preserve that life, by doing only what is absolutely necessary to make it complete for its purpose. The world never sees our best pictures because we destroy them ourselves, working on them.

You're here to render the service you can to your canvasses. So furnish that. Let your pictures be a by-product of your life. Do not expect them to furnish life for you.

Make Kipling's maxim yours: "Pain of one maiden's refusal is drowned in the pain of the next". If you paint one perfect picture you're through.

When everything is equally interesting in the picture where lies the interest? You've done everything meticulously and from the same viewpoint. Would you wear a necktie that when you walked down the street no one could see *you*? A picture is like a man — a living being. It should have strength, virility, humor, life, beauty, integrity, etc. All those are qualities of being, aren't they? Yet the most important is *life*.

If I could get your attention, I'd be willing to poke you in the nose and you'd be willing that I should. If I could make you *see* something. I'd like to make you see stars.

I believe that pictures can not be helped by following my suggestions here, changing them according to my criticism. Criticism is made from one perception, and when you change them accordingly, you probably haven't the same perception. And you think — I wonder if he means this, or that. You're wrong in changing it.

In a picture there should be the same kind of conventional politeness there is in a room when one person is talking and the rest are quiet — even if they're waiting their turn. (Family at dinner.) Don't make things from memory! Doing this from your memory you have something that interests *you*. Make something that interests me, an experience that is a universal thing. How many of those wrinkles could you leave out and still have them all there? Write us a telegram about it. Be economical. Didn't your wife tell you that? Same applies here. The little that means much can be so much more important than the much that means little.

That little bit of rail places them, makes it authentic.

Acknowledge the good in your pictures. You can't expect to keep on good terms with them if you're critical and finding fault with them, anymore than you can with friends that you treat that way. You've got to treat with kindness and tolerance and gratitude and warm feeling, something or someone that provides your three squares a day.

I saw a man "knocking" his pictures and cursing them, and said: "Do you expect them to be nice to you when you treat them that way? Ask *them* what they'd like you to do for them. Then they'll do things for you."

Don't be too concerned with art because then we're likely to allow art to be a *self-indulgence*, and it must be a *service*.

Use a big brush for the face and hands — you can get a finer line with an inch wide brush than you can with a tiny hair. And little ones for the sky. It sounds funny but try it.

Did you every look up the word "enthusiasm" in a big unabridged Webster's? You'll find it means "in-god-ism". When you're enthused, you're inspired by God.

There was a friend in Chicago, when I first started illustrating, the kind of a good friend

to whom you could even brag and she'd understand; and talking to her one day I asked her why she supposed I happened to be more successful than many of my fellow students. She said because I had less fear. You daren't be afraid to go ahead and try anything. When you've an idea to express, do it, anyway at all, any way you can but don't fear to try.

We can learn to paint and draw till the cows come home, and won't know a thing about pictures. We can actually draw and paint better than most, and still not make pictures. Drawing and painting are merely tools in the hands of him who would make a picture and must be used in making pictures. Most painters are inclined to, when painting from a model, let the model take the charge. And they never make a picture. Can I define a picture? No. I can't very well, because a picture is its own definition. It's something words can't quite express.

Now this is meant to be a picture of the opera or theatre, I take it. A careful study of tones, color, etc., would only result in a study. What do you *think* of when you hear the word "theatre", or picture it in your memory. Perhaps the vaulted space — the peculiar smell, which I think I've never smelled elsewhere — the expectant atmosphere — the activity — the orchestra may begin to tune up — all those things. (I've always said that when my ship comes in I want to have an orchestra, in my studio, always tuning up. The violins twanging, the horns trilling up and down a few runs, the snatches of melody from flute and piccolo, — I want them to *not* play because that's the finish, but just to tune up, for like Spring, it's the *promise*. All that is what you get in your picture. The color, the composition, everything you use must give you that feeling. Maybe just a highlight along the rail —. But don't be matter-of-fact. Because to be matter-of-fact is to be commonplace. Do whatever you can to get some effect, some feeling of the theatre. And don't try to draw too well. Only well enough to do the business. Your figures look stiff. Not abundant. They need grace — that's also part of the theatre. When you're painting a picture you're not *defining a form*, but *symbolizing an idea*.

10 P.M.

It may be you've seen something like this, and there's much in this picture that has virtue. However, it is not considered as a unit. It isn't one thing alone. One picture. Say that because you could take out any one of those figures and still have a picture. Why not unite them in one mass? If they're united in one mass that would give us the idea that they were united in thought. If there are three children following these old musicians, there would be thirty, if there were that many in the town, and there probably are. You can have hundreds of people and still have one idea. On the other hand you don't need all these that you have now, do you? All you need is the old chap to tell your story, isn't it? Well then, don't be generous! Don't be profligate! It's more difficult to do, to cut it down to just the least you need. It's more difficult to write a telegram in ten words than to babble along for half an hour about a thing. I think we owe the telegraph companies a lot of gratitude for getting us sometimes to think in terms of ten words. Your question shows you've sought to translate what I've said into technical advice. Technical means are the tool of the craft directed by what you have in mind and what you have in mind must be simple, direct and forceful in order to be so presented.

The only purpose of my being here is to get you to think pictorially. And while I look at that and recognize that it's a very good thing, still I can see it didn't interest you vitally. The little doll-like figures don't convince me of the life of those people. It gave you a good

chance to make a blaze of light, and a very nice expression of a window it is; but it's perfunctory. It didn't mean enough to you. It's got to mean ten times as much to you as it will finally mean to the man who buys it, in order for you to get it across to him, even one tenth as strongly as you felt it. You expect to spend the rest of your life in this work? Then it is your life. Make it important enough to spend your life on it. Which is what you do when you spend even a day on it. At the same time don't take it too seriously. This business is full of paradoxes.

This is a very nice landscape, very decorative. The earth should not be a negative color. If you make it positive you'll find it will strengthen the trees, giving them real earth out of which to grow. Don't ever paint anything a color or tone so it won't "bother" you.

You will start a picture and then listen to the impulses that come to you that say "make that lighter" and "make this red". Tell them to go on away, you'll call on them when you want them. You've spoiled some good things that way. If you start to bake a batch of biscuits you wouldn't stick anything into it that happened to come into your mind, would you?

The idea is well presented but the picture is not. The picture is incomplete, even though the idea is stated quite graphically. If you do this with proper consideration of values, you might get something good. Remember: much character is to be found in the correct study of values. The part of this that is most faulty should be most complete — the heads.

You're too violent. Don't walk up and hit it too hard. You put a dark in one eye and then you took the same brush and put a dark in the other eye. Be eager but be thoroughly sane. Don't be high strung and nervous. Look at those things of Dean Cornwell's that were brought in tonight and see how perfectly sane and reasonable and proper they are although he's done some amazingly varied and courageous things. They're always sane.

Be content. Try and see it as a picture. Do one thing only and put all you have into that one thing.

Use natural phenomena as a vehicle to express the abundance of romantic ideals that are in you. I don't know how to put it. Hang whimsy over your door and remember that you're not reproducing nature, but as a musician has varying notes, you have varying colors to reproduce the poetry and romance and power and strength and beauty that you are.

Very nice, but I wish you had considered and enjoyed the head as much as you did the pail.

When you got going with those lights you hanged yourself. Perhaps you liked the tone of that dress. But if it doesn't do the work, make it so it will do the work. Give it volume and space.

Be a little more of a poet, be sentimental. And be hardheaded. Remember that we see things because they obstruct, reflect and absorb light. Remember that light falls upon a head but does not go through it.

When you're going to have a Western picture with a whole lot of fight and excitement, and unusual situations, put somewhere in it, a perfectly commonplace, everyday bit of detail. Because that will make the person who looks at it recognize it as something connected

to him, ties him up with it. Something very small like a doorknob or an alarm-clock will be sufficient. Don't have everything dramatic. If you're going to have something perfectly unheard of, ridiculous and dramatic be sure to put something in that we'll all recognize.

I've found that when you have both indoors and outdoors in the same picture you've got to treat them differently. Maybe if on the porch everything is so flat, the shadow out there ought to be more considered. Take a leaf out of Mario Cooper's book, maybe. Look at that lovely thing he brought in tonight, consider how simply he did that outdoors and yet how it is all there; he kept his shadows so brief and simple. But the shadows probably did the trick.

We're all selfish. When we meet a man we like, it's the me in him that we like. It's the understanding, the harmony between us. It's only ourselves we love and wherever we meet us, we love them!

By color I mean form. You show form by the light of day that falls on it. Let that light of day be translated by your art into something that has its appeal through art alone. I don't feel you make pictures that have been brewing and stewing in your mind, that you make notes of and mull over, think about them when you go to bed at night, until they assume such proportions in your life that you have to get them expressed and you get out your canvas and go at it with prayer and fasting!

When in doubt, leave it out!

When a thing looks too dark — don't change it. That's the way you started it and that's the way you must carry it through. But balance it.

Just as you ask questions about it the interested party will. The uninterested party we won't consider at all. You were more interested in the color than you were in the idea. After making your little notes and getting what you wanted as far as they went — you forget all about the picture. You became very interested instead in the overalls, and the color, and painted them very well indeed. Too well. But you mustn't forget your picture for one minute. You've got to very often paint things all wrong in order that your picture may be right. Sometimes you've got to paint something wrong and it's as hard as pulling teeth, but you've got to do it because your picture demands it. Don't let your picture be a thing for self-indulgence.

11 P.M.

When you come into the class I asked you if you wanted to be an illustrator and you said you didn't know. I am reminded of the time we were starting a class in Leonia, (in a house to which clung the odors only years can accumulate) and I asked Mr. Wyeth to come up and talk to the students. Some of them told him they wanted to make money so they could go out and paint and be an artist. Wyeth said: "Fine! — but the only trouble is you've got to be an artist before you can be an illustrator." You'll pardon me if I suggest that the picture reveals your youth. You've stood like this, gazing at piled up clouds, so you placed your figure like that. Your figure falls between two stools, too large to have his back turned to us, too small if he turns around. Not in area, understand, but in effect. It is never best to paint the principal figure with his back to us. And if you did turn him around, his background would be piled-up clouds, and far horizons, which is what you wanted. It would appear that Mr. King observes nature with no little regard and affection.

And the shadows too dark, you ask? I'm finding the good in it. Call a man a thief and he'll steal your watch. Treat him like an honest man and he'll be an honest man. So find the good in your pictures. When you paint a picture of so limited an appeal, seek the interpretations that will have the broadest appeal possible. Do you notice, you've painted this more freely because you know the subject? Knowing that, can you see how important it is to get to know your subject, when it is one with which you are not already familiar. I told one of you tonight that he must make the door the way a carpenter would approve. Then it becomes a bit of swell design in your picture. And design that means something. Abstract design? Yeah? I wonder if there is such a thing? Certainly not one that is comprehended by many. Your color tone is very nice. I'm telling you that because you like it yourself. That's the only kind of criticism that does some good. Someone asked me the secret of my success with the class in Leonia. I told him, I was the first to cheer when they did a good thing and I cried with them when they did a bad thing. After all, what we want, we students, is "someone to comprehend and second our convictions that they may be strong within us. If we find someone who says, "Yes, that's the stuff" — then how we go ahead!

Nice composition. As you work it out, of course, you'll have to study the birds and the trees more carefully. Just now the tree has suffered a little because you don't know what kind of a tree it is. You just painted a tree. You did have a sketch? You were concentrating on the sketch, you had of the tree then instead of the tree itself. You've got to think *tree* when you're painting a tree. You can't stand outside of anything while you're painting it and be convincing. I don't mean to be a botanist. You can be as sloppy as you like so long as you know what kind of a tree that is. Careless as you please about rendering it, but *know* its individual characteristics, etc....

Trust your feelings. When a man says "I feel," he's pretty close to truth about it. If you kiss your sweetheart because you think you should, you're not going to do it for long.

This part wasn't inspiration. It was hard work. That's where Mr. Foster got to thinking. Can you imagine anything that is more alluring, more dramatic, than a bit of fragrance on the air, a lilt of laughter on the night breeze? (In a dark doorway, moonlight outside, sailor and sweetheart) nothing beyond a slight movement, and a murmur of voices, — that's all you need to have — that's all there would be. If you don't reach out for that kind of thing you'll never get it. And don't say "When I learn more I'll try that." Go out after it right now — if you like that kind of thing. If you want to hard enough, you'll do it.

I don't suggest that you don't detail every single thing. Do so — but in proper relation not only to each other and the picture, but the idea as well.

When a fellow does a thing as swell as that we expect him to do a lot better. Take it back and put the finesse in it you must! Put the should of the picture in that figure. You don't know what to do? Invent the means for carrying this thing to the conclusion it deserves. That's the price a man pays for doing a thing as well as that. Get yourself a stool, sable brushes, sit down and cross one leg over the other so you can't get away, and consider each part carefully, slowly; consider that lovely shoulder, and when you paint it, slide your brush over it as though you were caressing it. This whole thing must be done as a caress.

Make pen and ink a smart attractive thing into which people can read any number of things. They don't buy the line, do they? They're buying your presentaion of an idea and if

that's simple and effective and powerful and adequate, that's enough. This could have been a beautiful thing if you had contrasted this strong bulk of a figure with the butterfly-like gossamer one. Would that show it was night, you ask? Doesn't the author tell you that?

Your anxiety about the head has robbed it of beauty. You worked on it after everything was finished and you'll find in 99 cases out of a hundred if you work over a head you'll have to do the figure over too — and it deserves it, if the head is good, doesn't it? I'd like to see you do more things along this line. It has lovely tone, very sensitively felt.

Wishing to make it grotesque — make the *dignity* grotesque. Take all the liberties you want — it's *your* picture. Don't think there's any "ought" about it, just do what you think is desirable.

Be careful that what you believe doesn't tangle you up. Too much thinking in that. Let your feelings guide you. If it's a perfectly ridiculous thing — make it completely so. Have a sense of perfect freedom about it. Don't forget that it must be interesting and attractive — referring to your good taste rather than to what you believe.

You've made that musical idea of yours more important than the man. I suppose music is more important than the man if he's willing to spend his life on it. Yet we wouldn't have it if it weren't for the man, so try and express music in the man and his instrument. It's a subtle balance between the fact and the truth, body and spirit, but they're both sensual, aren't they?

Cooper, you're developing a finesse in these pictures; this has the whole theatre in it — a perfectly beautiful thing. There isn't a person here who doesn't envy — well, let us not be envious — let us say rather who doesn't give it his appreciation. We are all very grateful to him for bringing these lovely things in for us to see — they're a treat and an inspiration.

That is nice — has a quaintness of the period that I like very much. Unfortunately it hasn't movement, sounds and smells. It was hard for you, and that's too bad because it should have done itself and could have, and been much more lovely than it is. You were bothered about keeping this head separated from the background. You were at cross purposes with yourself. You were trying to be artistic all the way through and that's the trouble with it. What importance has the man's dark hair against the darkness of the stable? You could have gotten all the modelling in the third dimension instead of a linear pattern. Lost and found. Thinking of it as a technical thing it becomes slovenly; as a statement of values it becomes a truly beautiful thing.

I told the class that they would find that nature is a very good commercial artist — when she paints a man or woman, she puts the darkest dark and the lightest light in the eye. Therefore, you see the eye first. Perhaps that's the reason why when we first meet persons we look them in the eyes. These faces are but masks, they have no life, no color. Not that you should go to work and darken them. But the rest should be keyed to them. Now then, if we take those faces as a key for everything in the picture, we've established something definite and positive as a range with which to work, and if we do work within that range the faces will show a vitality that these don't have. This man's hair is more important than his face, the girl's also. Sure you could get it rich and dark, only everything is relative.

They say charity begins at home. Interest in a picture should begin with the heads and spread out from there. Instead of going *to* the head, the interest should *go from* it.

Is this for a travel booklet? It's a good thing to think of those things that what you do may have a definite purpose. In Howard Pyle's class I remember, when anyone asked us what our picture was intended for, as someone often did, the standard answer was: "It's for Mr. Scribner — it's a gentle surprise." If you pick out a definite objective you know better what to do and how it should be done. We all step out with more assurance if we know where we're going.

When the foundation is laid that's when I step out. I don't want to direct any man's destiny.

12 P.M.