

MULTI-PURPOSE PAPER

Recommended especially for:
PENCIL, CRAYON, AND CHARCOAL

Also suitable for:
PEN AND INK, WATER COLOR, PASTEL



STRATHMORE
ALEXIS DRAWING

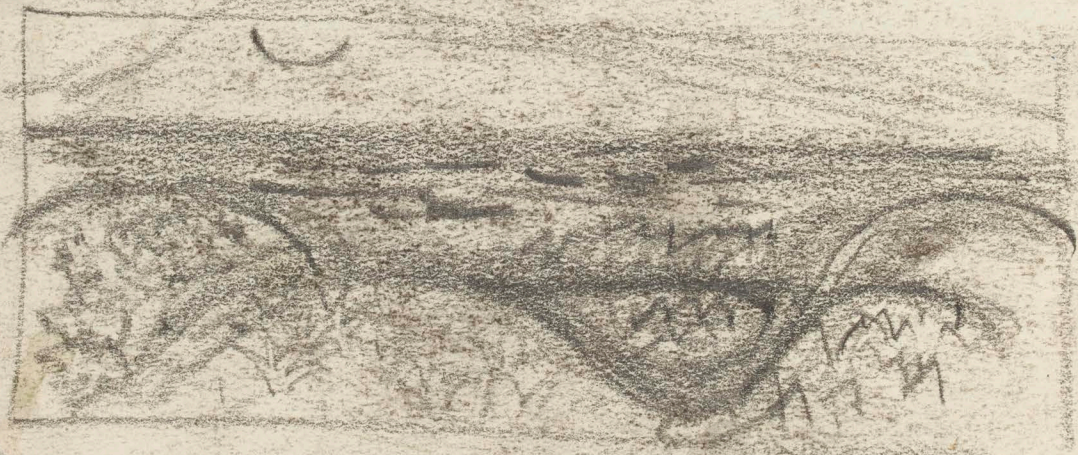
WHITE
24 SHEETS, 6x8

7-3-56

P.G.



9-4-56





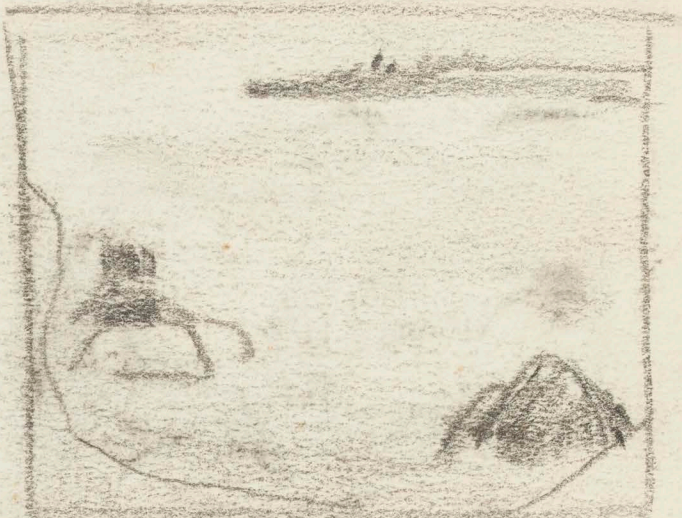
At Pinos 7-4-56
Gael Douglas



7-6-56

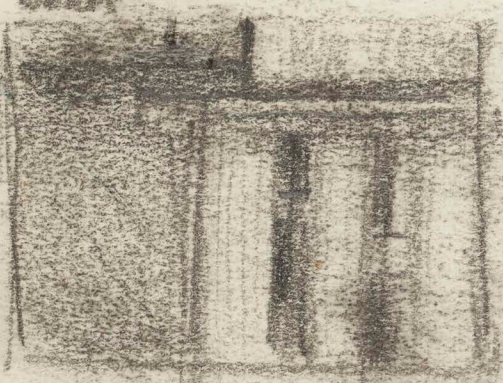


July 7 1956



The blue blue blue sea
(July 7)

Wharf

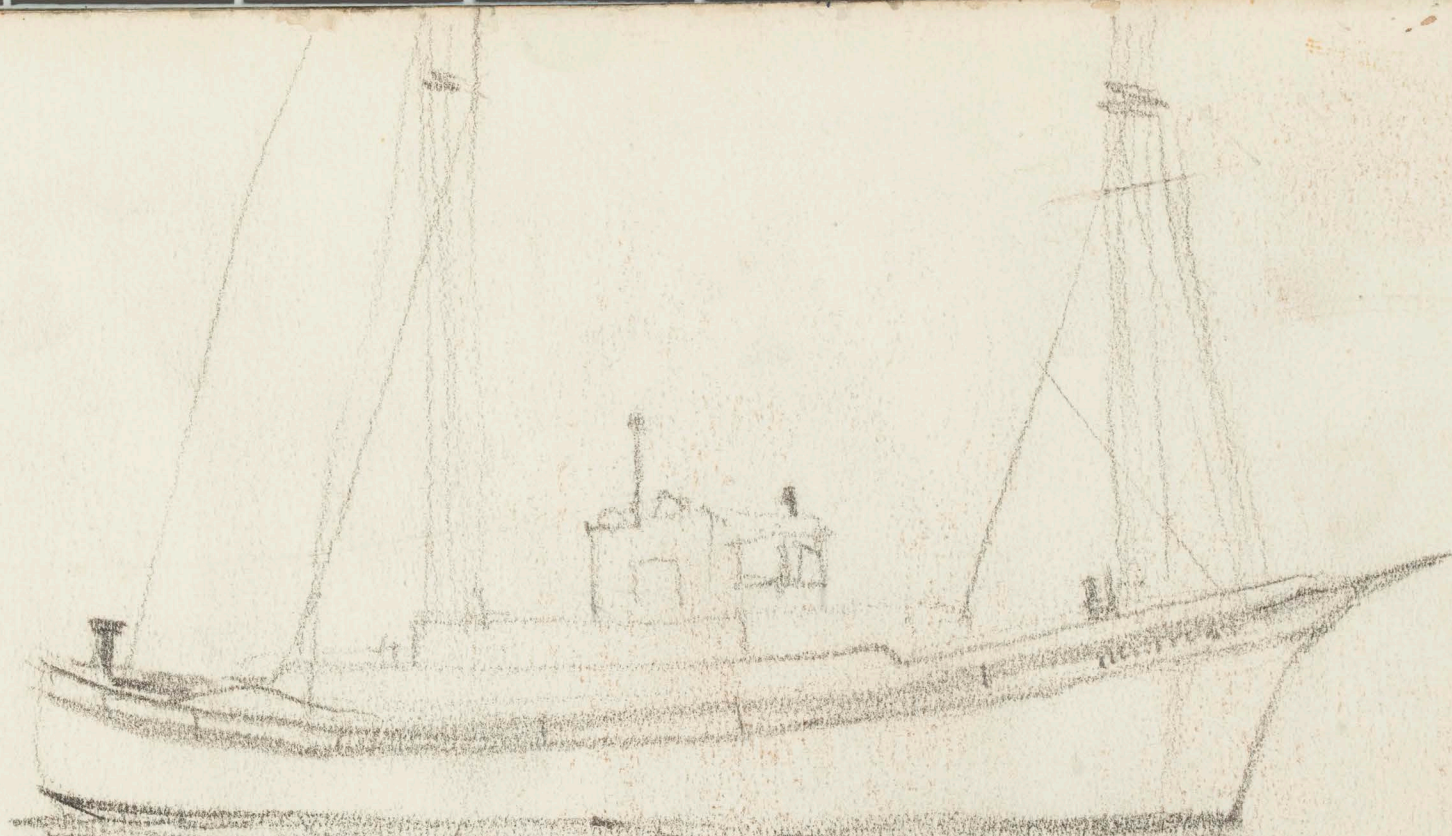


Paul Klee Wharf

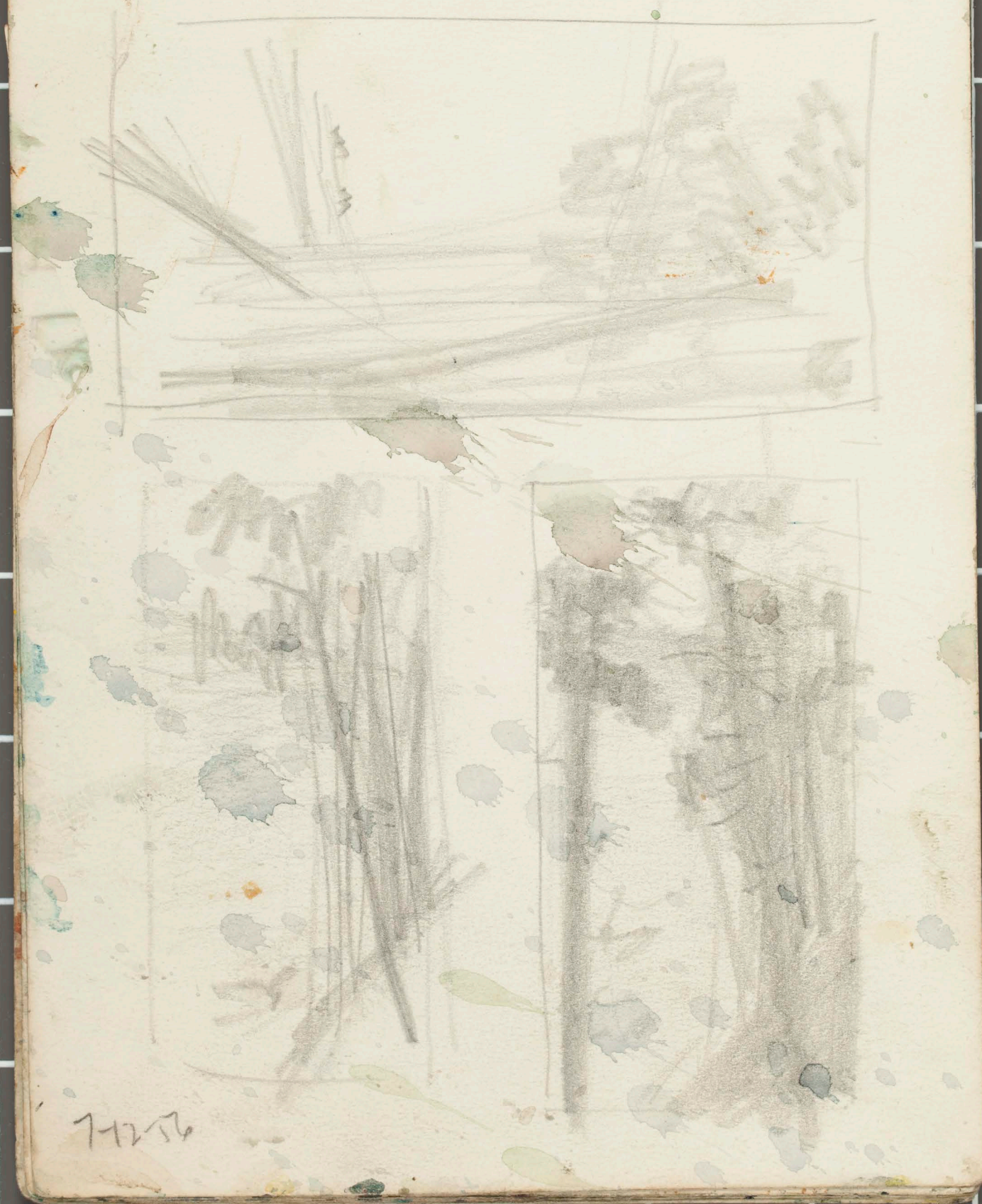
Bed + tall pieces



could give me not the
power or painting - 54 m. 1956
through - in the dark of life
it will



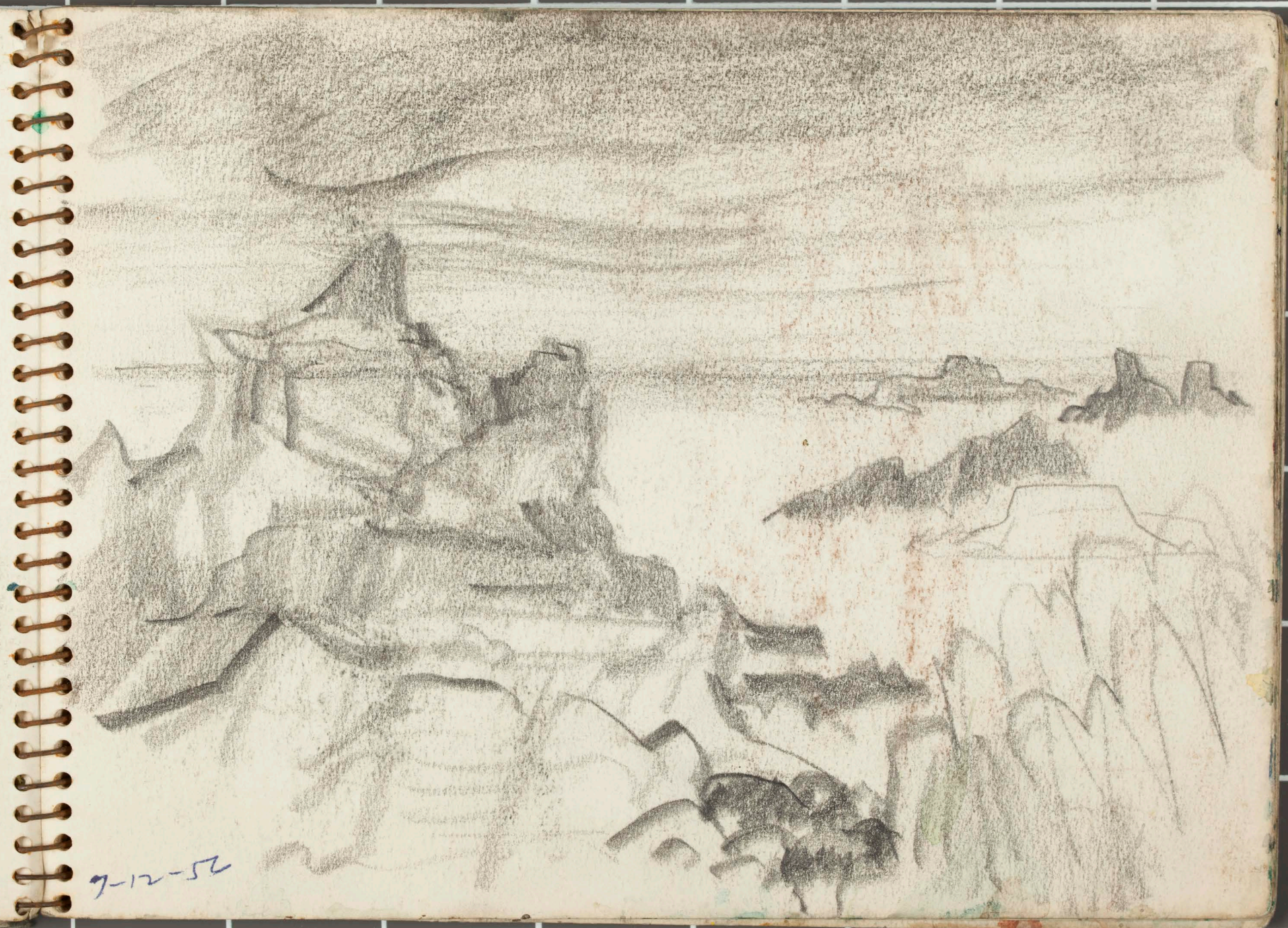
Coast Guard Pier
7-8-56



7-12-56

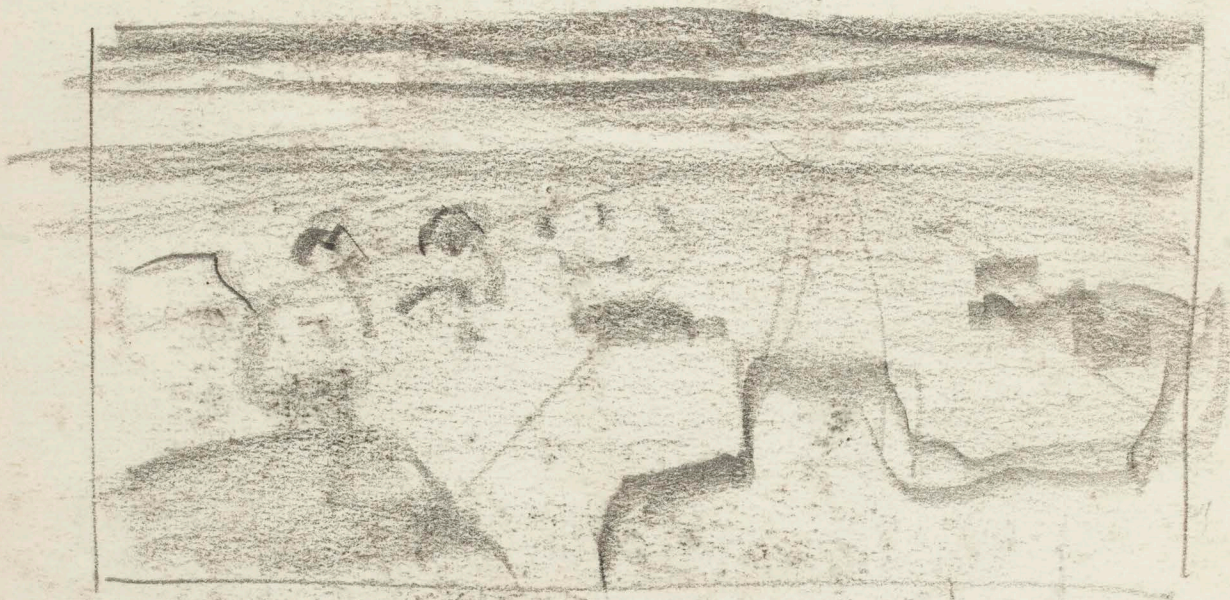
9-12-52





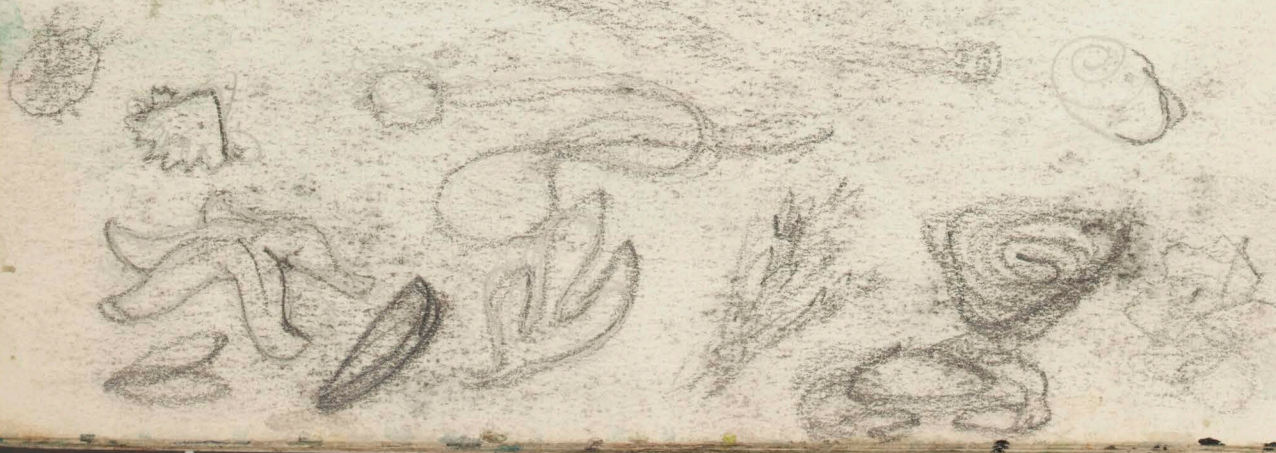
7-12-52

6/2/59 Nelson Island, south of Laysan



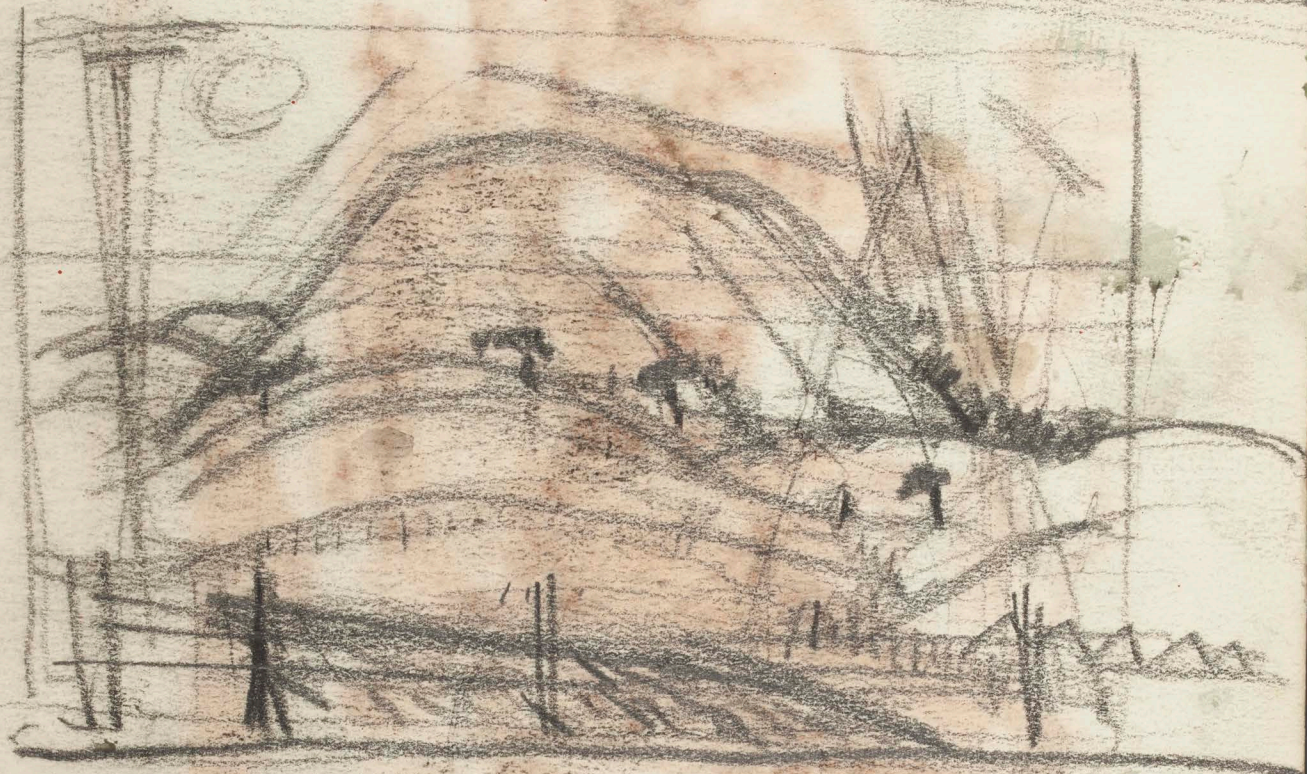
7-12-56

A line of people on a sand, ship + beach
near Pinos



652

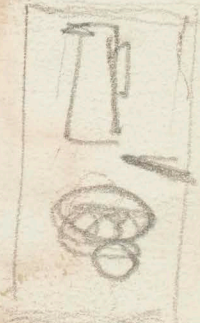
Pacheco Pass Friday July 13, 1956



yellow



vermillion



blue

7-28

light green
plum

white

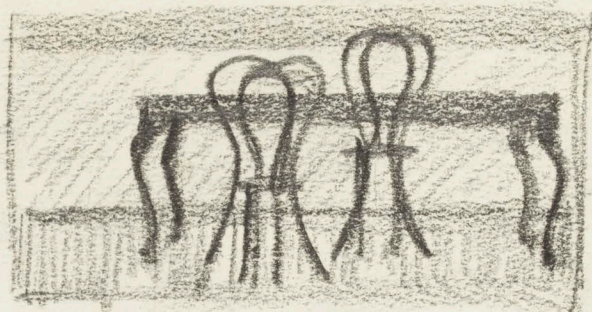
green



7-28
Carmel
Valley



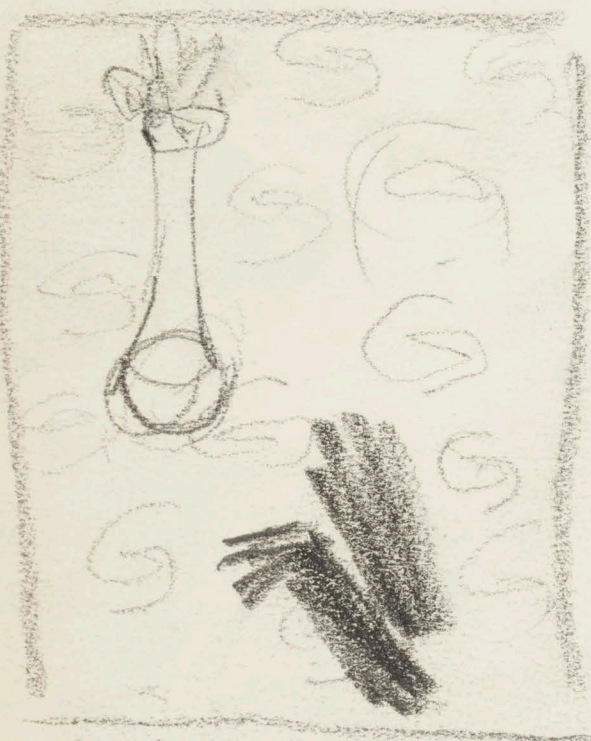
July 1952



Red

Green

Blue



pink tablecloth - black
gloves

blue
fence
&
blue
house

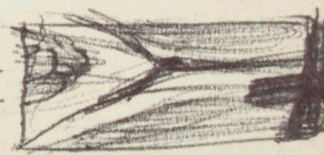
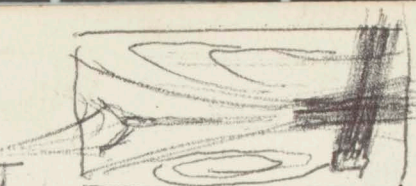
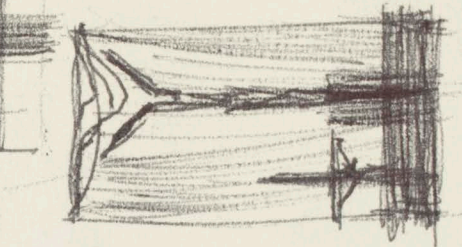
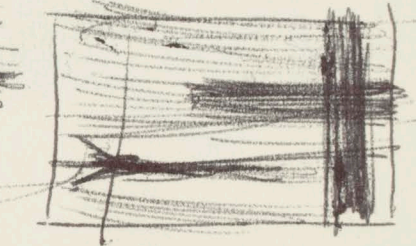
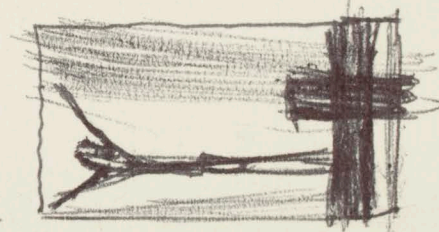
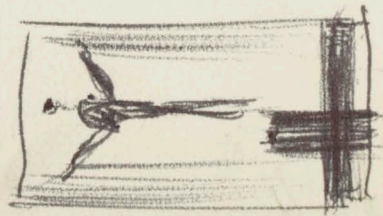
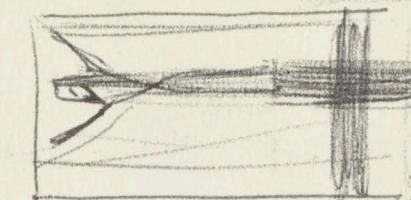
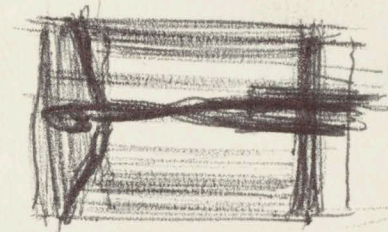
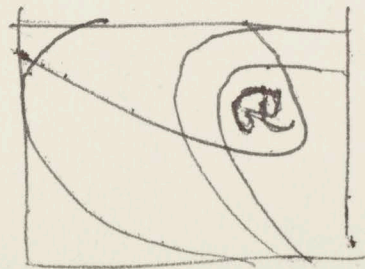
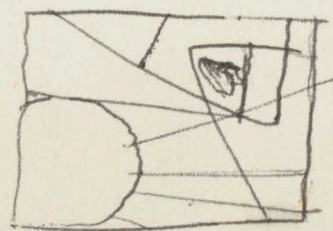
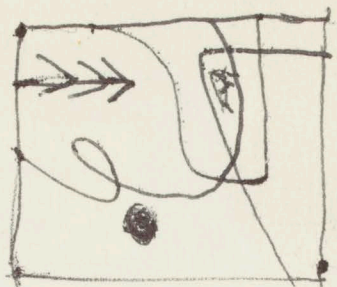
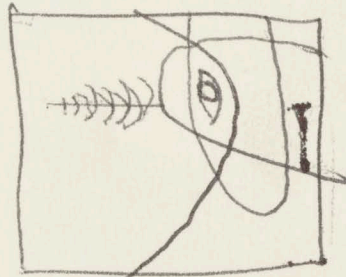
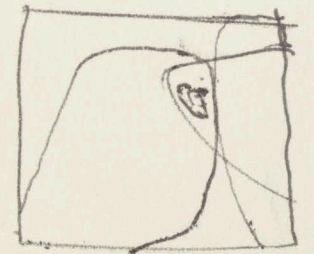
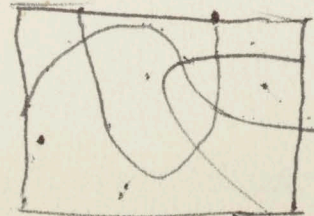
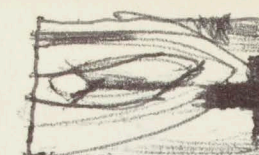
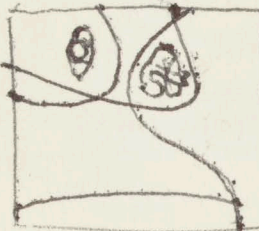
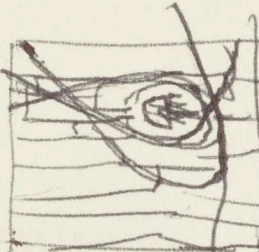
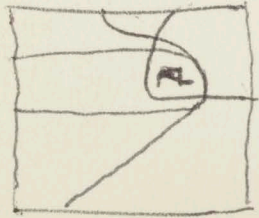


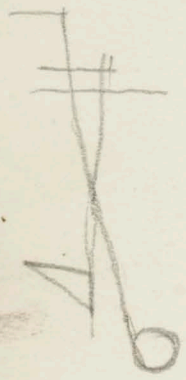
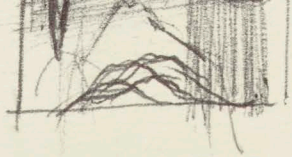


Jimmy
1976

Jimmy
7-6-57

4-21-57





Bella
Hanson
10-27-57

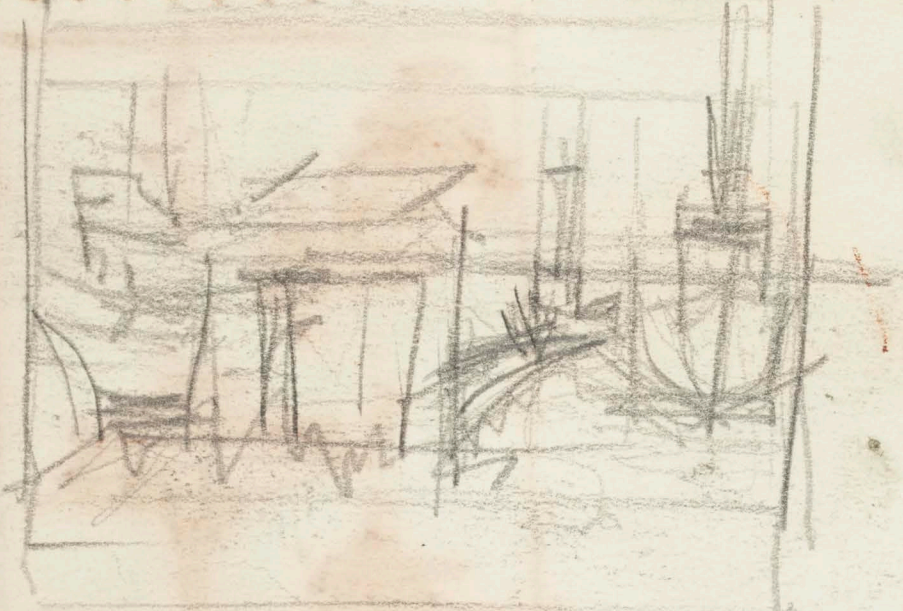
6-14-59
P.G. Beach



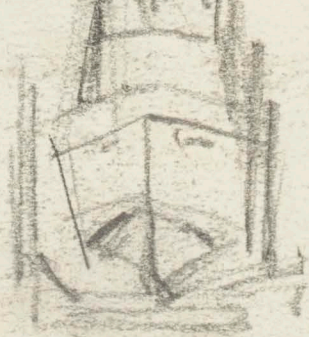
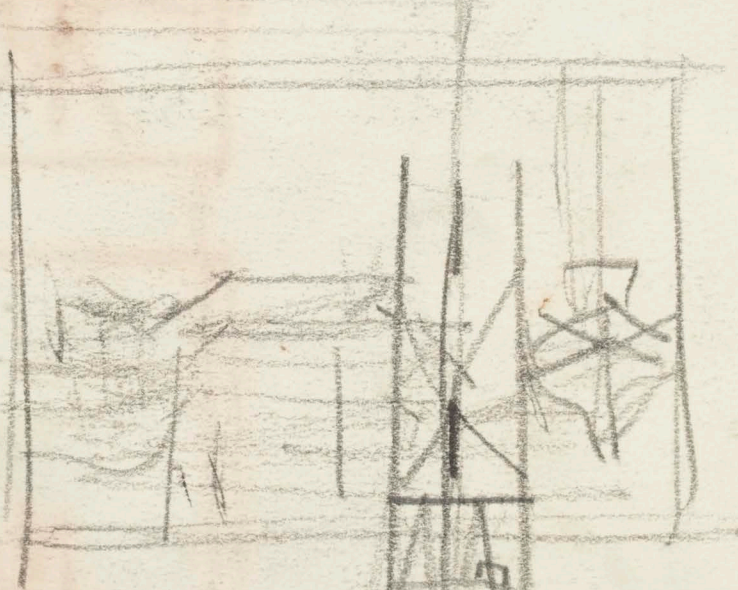
Person is very old

Monterey Works 7-9-59

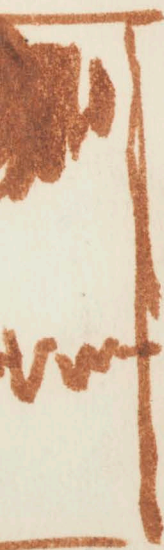
Sketch of
a boat



Launching of
The GRACE
Monterey Boat
Works
7-29-59



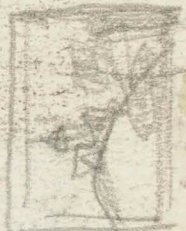
4-59



Between Cypress & Pt. Joe 8-9-59



Pt. Pinos Lighthouse
8-13-59





8-21-59

Carmel Highlands Inn

OFF
8-16-59



p(MG WHITE) PASTERS

1" PUTTY 2" PUTTY KNIFE

GOLDEN OX BROWN

CEM. TOOLS

MIX CASEIN w/ white glue

finish w/ coat glue

glue mix powder paint

cotton canvas

linen "

Max Doerner

materials of
the Artist

Half + Chalk
ground

10% cotton

small

12% cotton

large

1x2 lumber

brace



Holiday "pint" thole green

no media (maybe little turp)

shouldnt paint thin turns over
fattn oil painting

AE 504 / Vo - 1 3 @ + 51

AESTHETIC FORM .
STRUCTURE
UNIFIED WHOLE
ART SYMBOL
SIGNIFICANT FORM
ORGANIZATION
" COMPOSITION "
IT WORKS
IT FLOWS .

- 1 AESTHETIC FORM
 - 2 FEELING REGARDING
 - 3 SUBJECT
- UNIVERSAL
BEAUTY,
FEELING

RELATIONSHIP
MASS, SPACE
LIGHT, ETC

ART

everybody influenced to a certain
extent.

ESTHETIC FORM
STRUCTURE

AESTHETIC FORM
Structure
Organization
Form, etc

Variety Shape
Size..

" intense
areas.
quiet areas
(relaxation)



SPACE (Kodachrome)
extension into depth.
space no.

LIGHT

color
value

← can be creative with
light and dark -

Feel strong thing you are going to do.
What excites me in this
scene

How

What do you like to paint *

there are no rules in art

YOUR REACTIONS
(What you are
"saying" showing)

→ to what you see

UNIVERSAL
REACTIONS



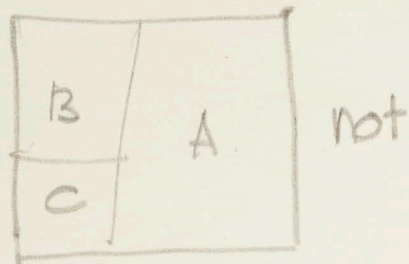
intuitive
always want
* to explain
everything -



undefined
area
suggested

define

SPACE (extension into depth)



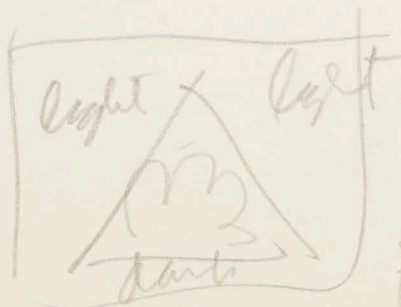
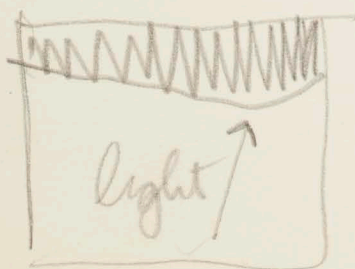
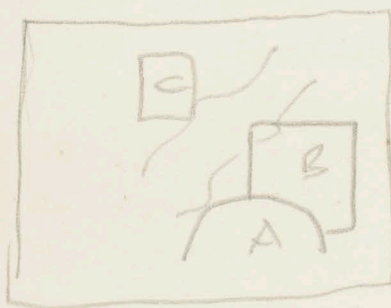
NEAR

low
large
color intense
warm
heavy contrast
Texture (thick paint)

FAR

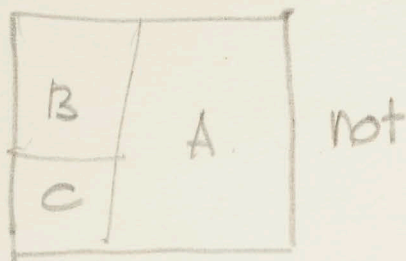
high on canvas ACTIVITY.
overlapping small
color dull
weak.
cool

light
creative



old
fashion
Leonardo.
Da Vinci

SPACE (extension into depth)



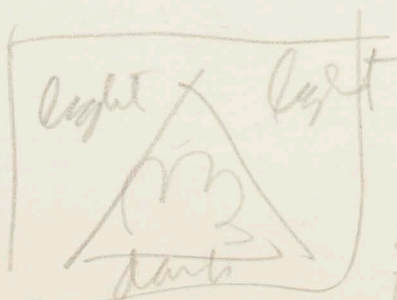
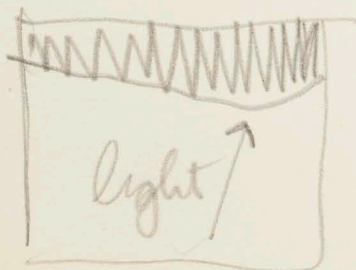
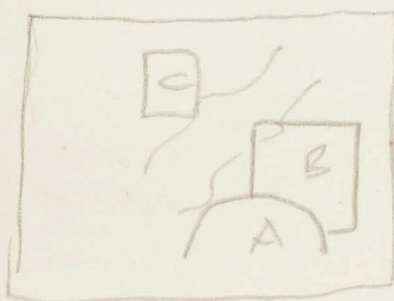
NEAR

low
large
color intense
warm
heavy contrast
Texture (thick paint)

FAR

high on canvas ACTIVITY.
overlapping small
color dull
weak.
cool

light
creative



old
fashion
Leonardo.
Da Vinci

Paint thinner?

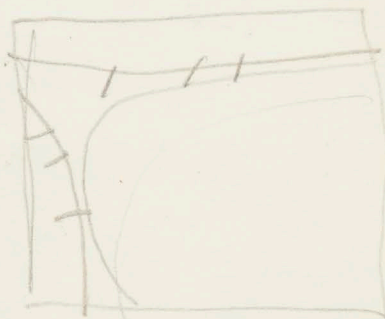
PROJECT NO 1

Spaces near + far
light (from light to dark)
dark to light

Directions

variety of shapes
hard edges
soft edges

interested in extreme contrasts



prisma color

pastels
pencils *
crayons



decorative ~~the~~ ^{voice}
 crude, clumsy
 struggle in
 canvas
 fascination or
 appeal
 use pastel color
 can make other
 colors look better
 increase
 sensitivity
 study nature
 do best you can
 start w/ strong
 confidence
 humble

1. Work w/ Authority

2. Paint Bold

3. Why paint something the way
 it has been done before

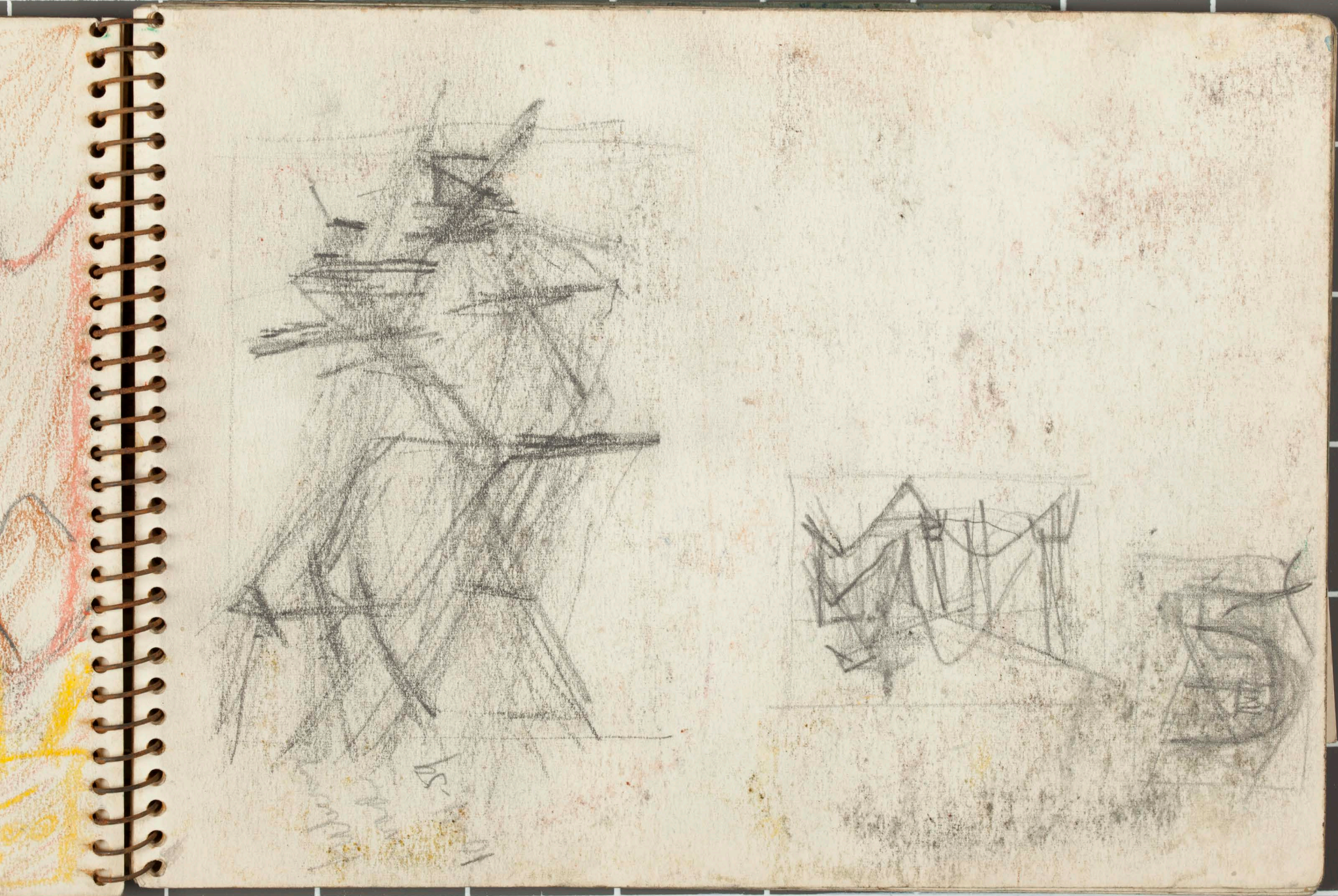
original
 ideas
 don't be
 afraid to
 experiment

4. Your reaction
 " idea

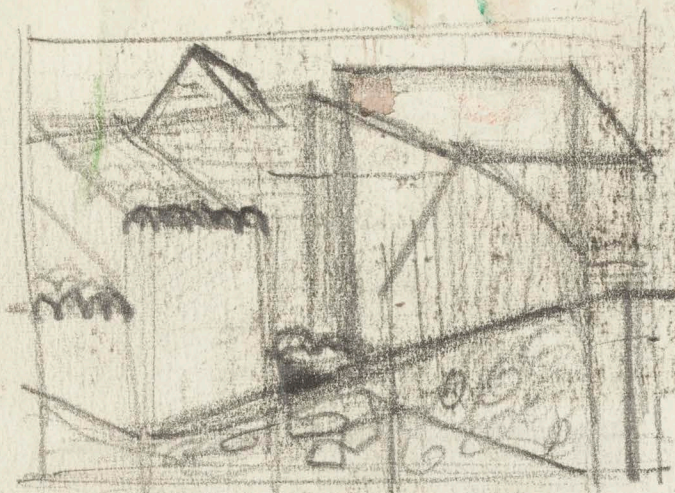
5. Aesthetic structure

6. Expressing
 universal truth

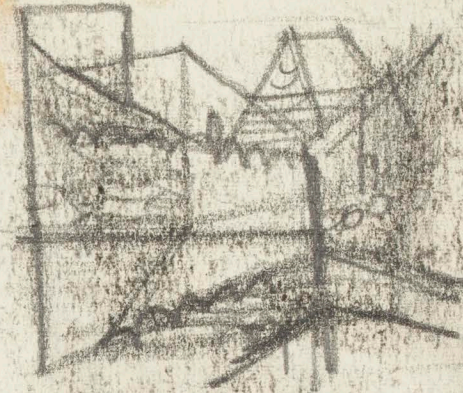
7. Value of obscurity ^{through} ^{explain} ^{everything}



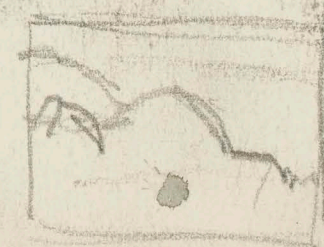
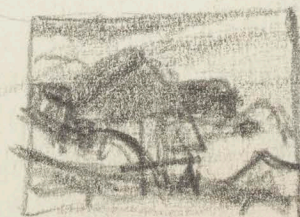
8-21-59
Jmn



Walls
of
Monterey
8-14-59



Off Pinos
8-16-59

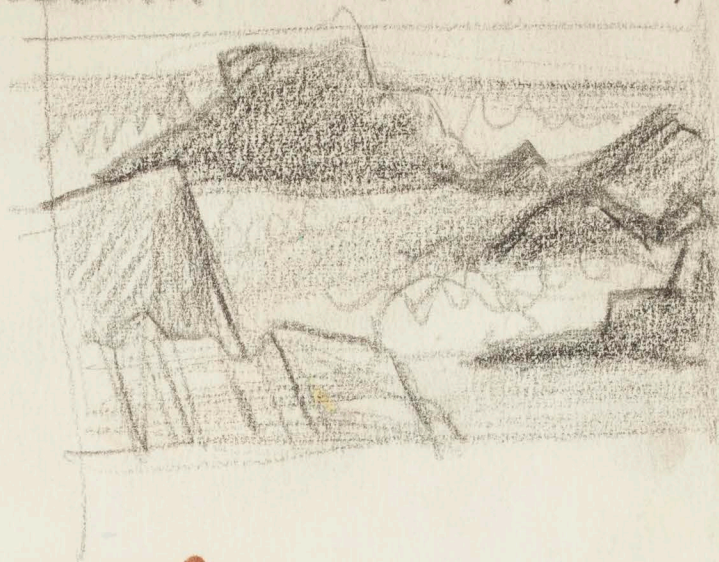


Dawn
Coast
8-17-59

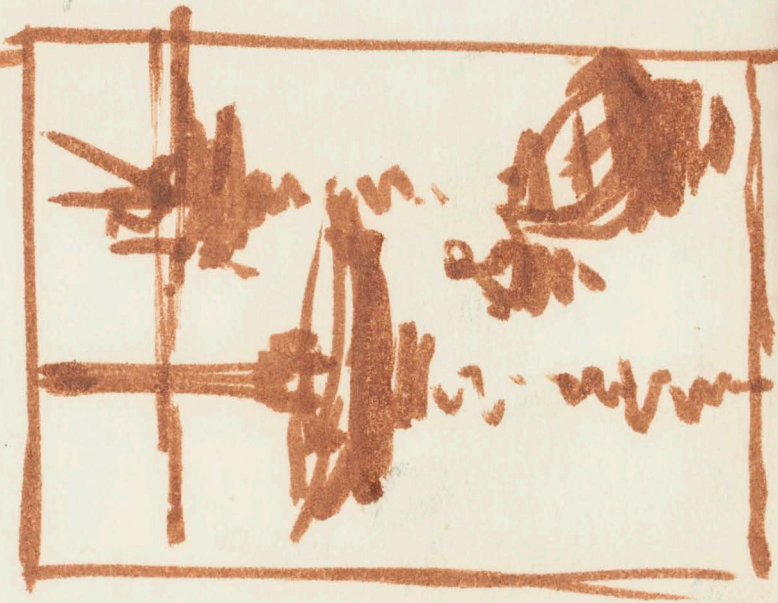
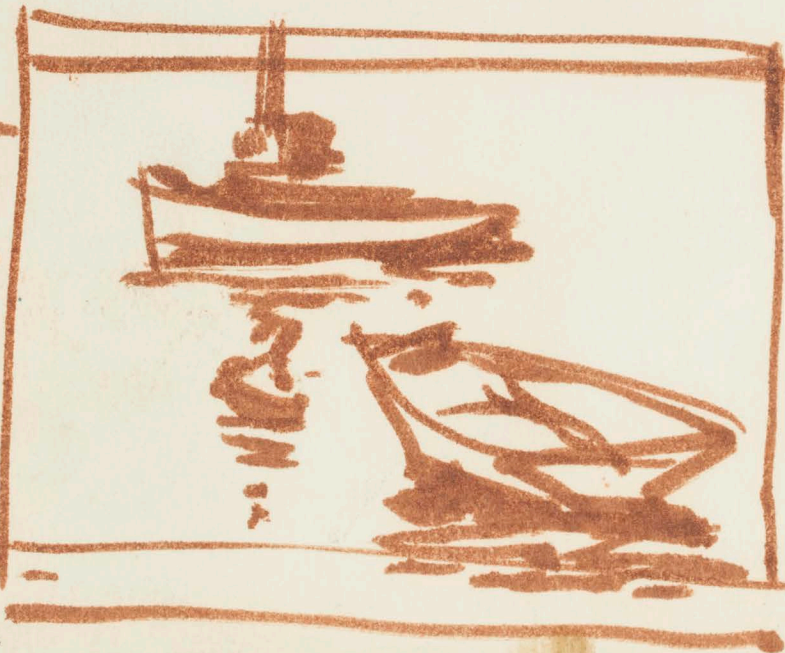


Between Cypress & Pt. Joe 8-9-59

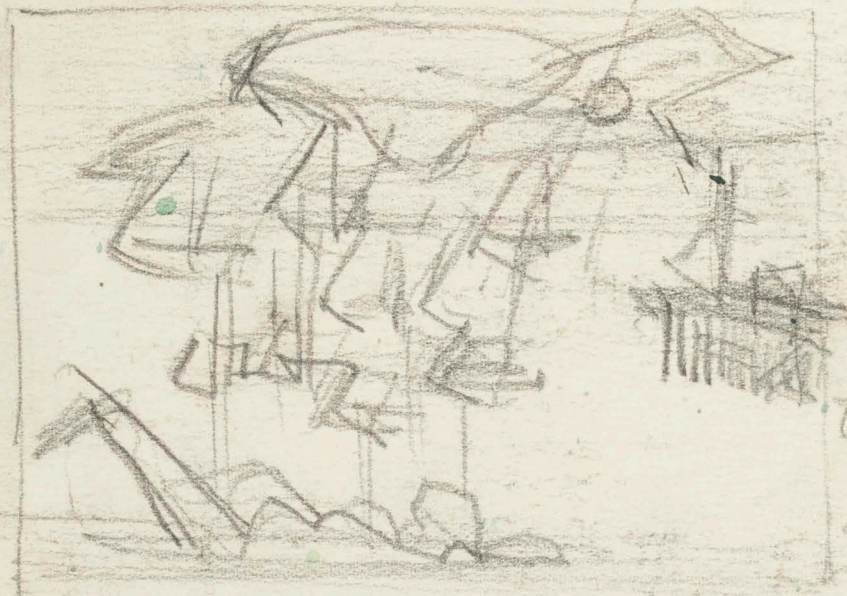
at the house of the sea watch pavilion - Sunset Dr. 8-4-59



M. Ward 8-8-59



Monterey Wharf 7-9-59



Bend of
a cloud
seems of
home

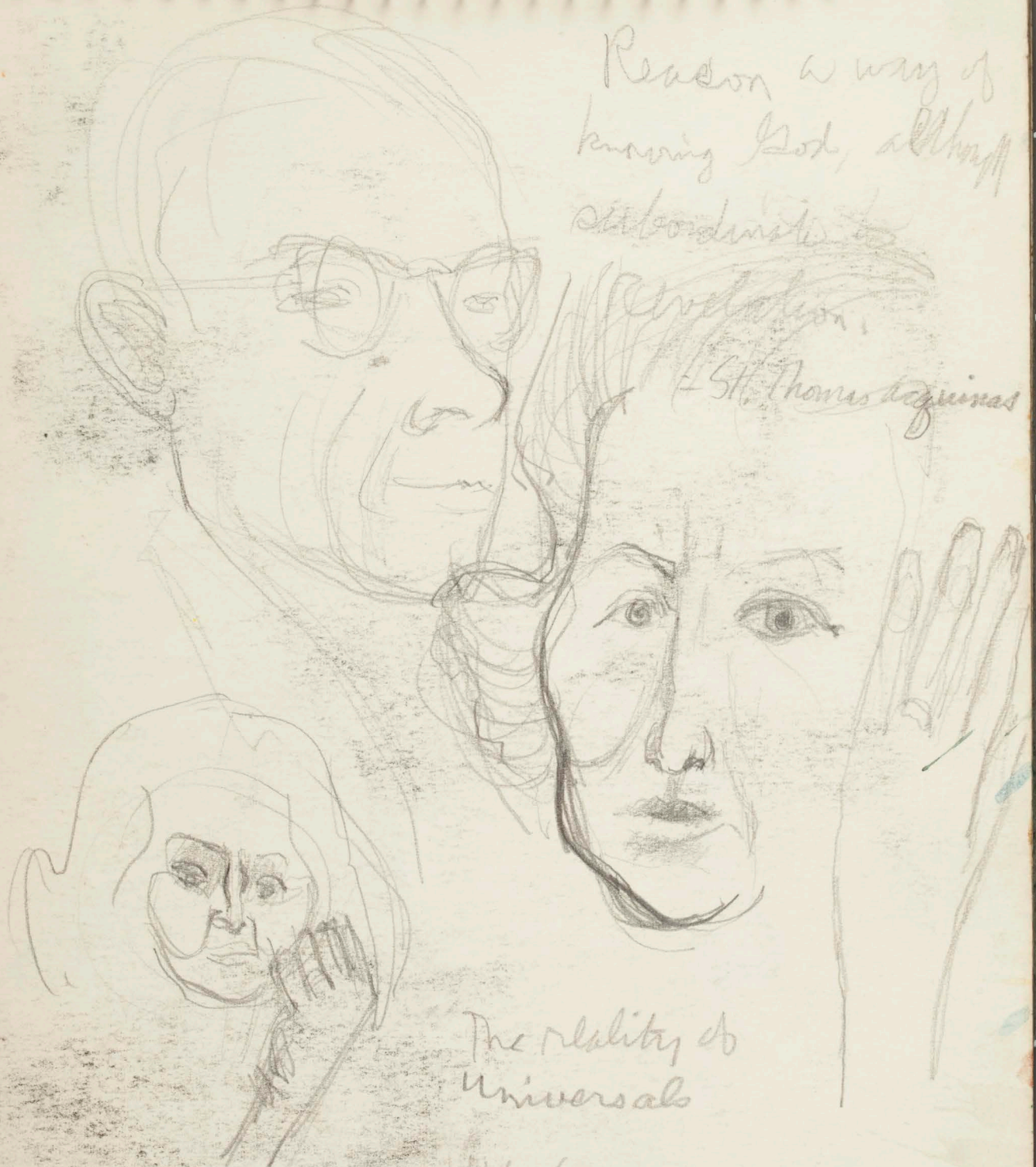
All the
drawing
goes to
this we
in the
boats

Moss
Beards
7-10-59



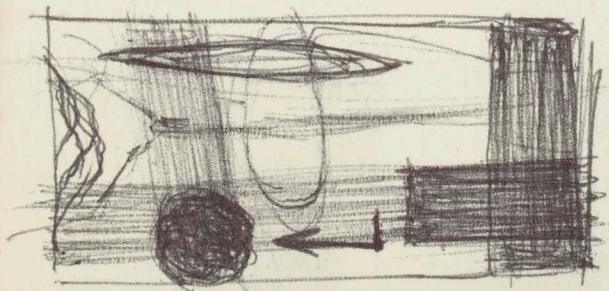
Paint
Pinos
7-28-59

Reason a way of
knowing God, although
subordinate to
Revelation.
— St. Thomas Aquinas



The reality of
universals

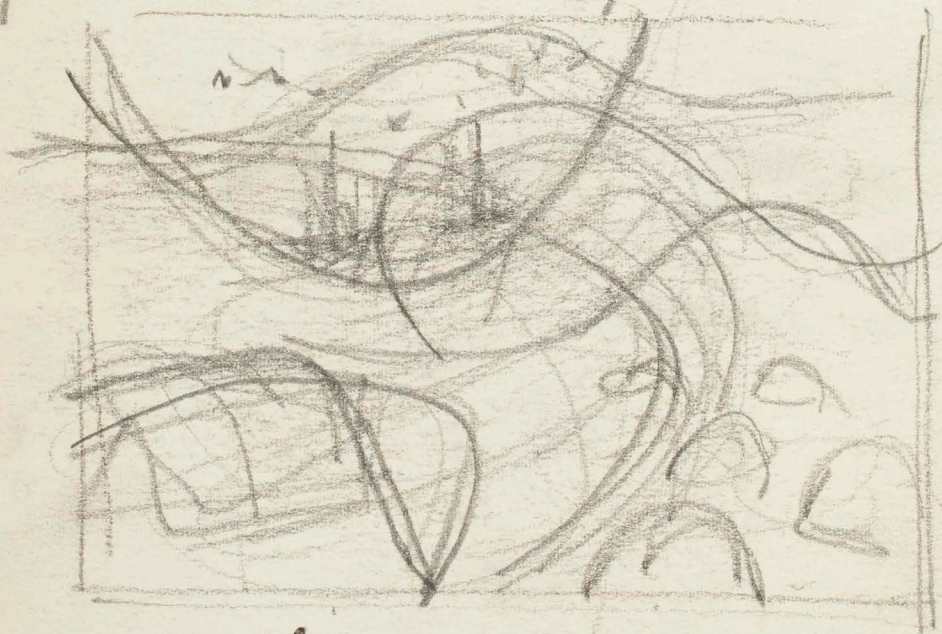
we see accidents
universals remain the
true character of
matter.



Bay School 7-6-59



Bay side of Pines 7-7-59

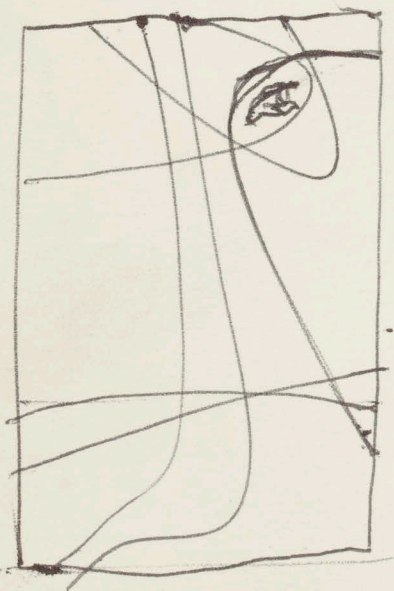


9/25/47

Red



July 1947



Cerulean blue

cer. + cobalt

Reed
umber

dark green
seaweed

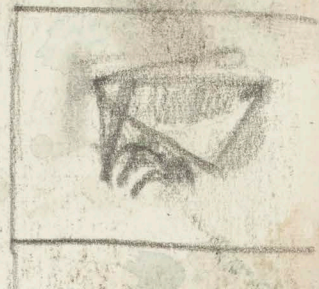
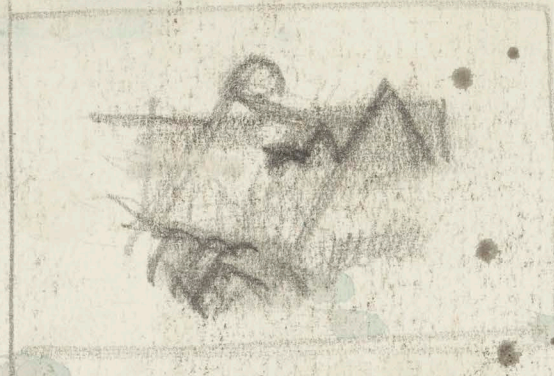
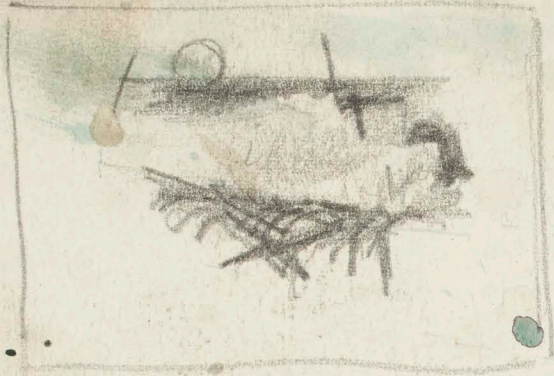
deep
blue

Cobalt blue fisherman
No. of Ashmun 7-3-34



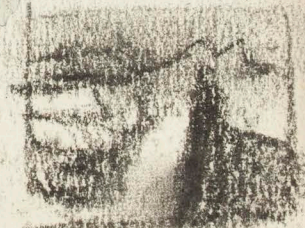
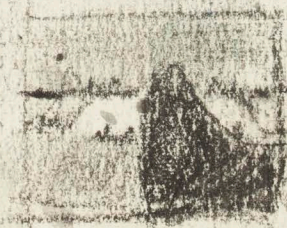
7-28
Cobalt
blue

Off Asilomar
6-27-59



silence
in
sea

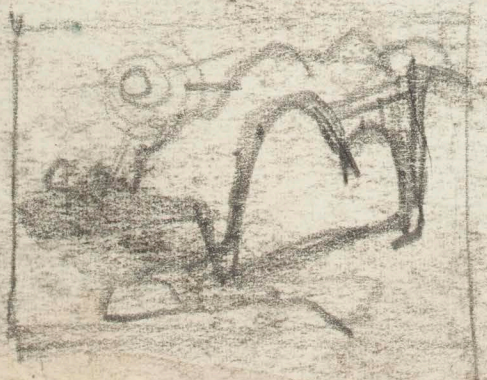
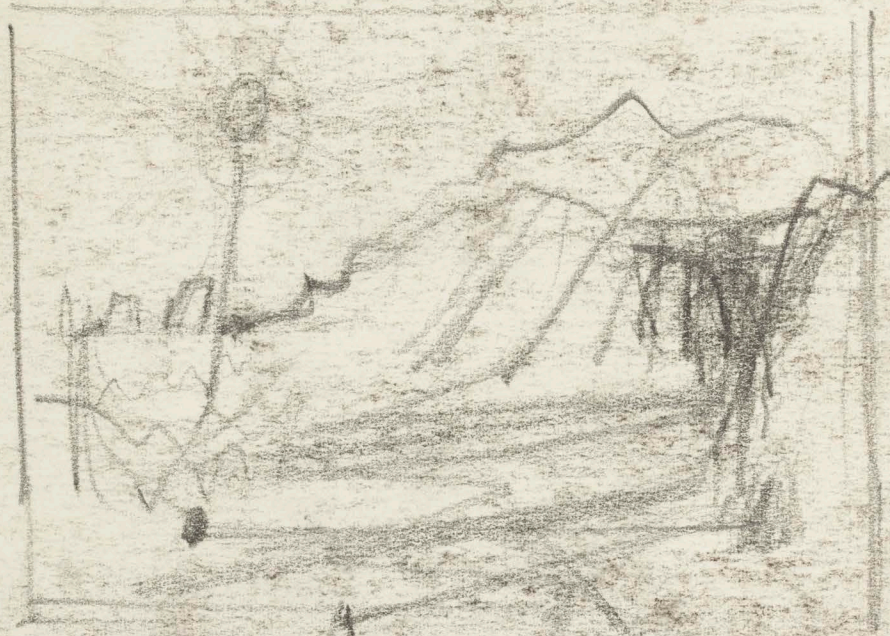
soundlines
on first
sketch



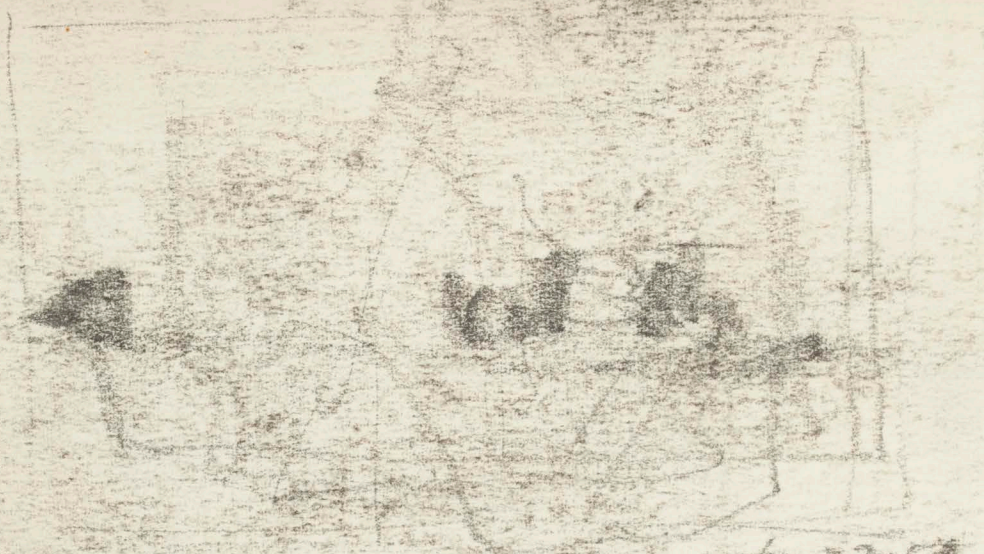
Pacheco Pass Friday July 13, 1959



6/27/59 Below Granite Canyon, south of Carmel



25-21-6

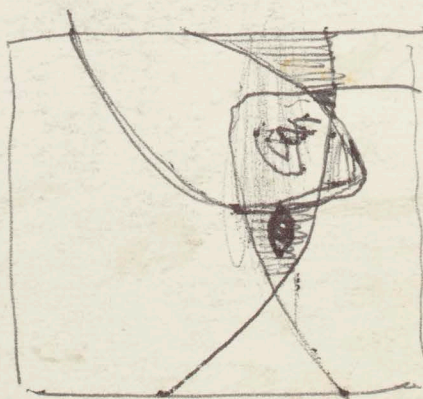
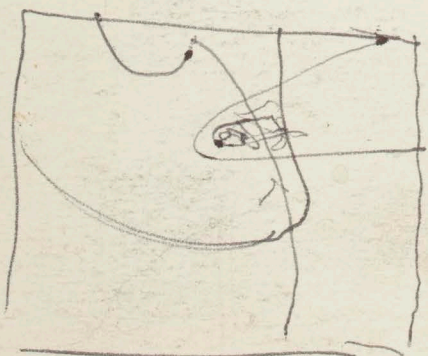
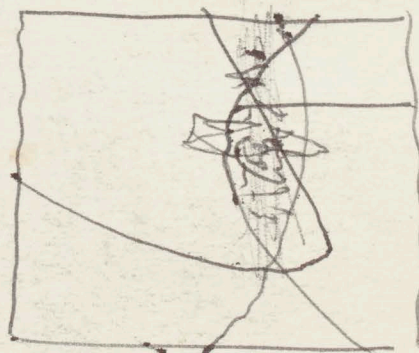
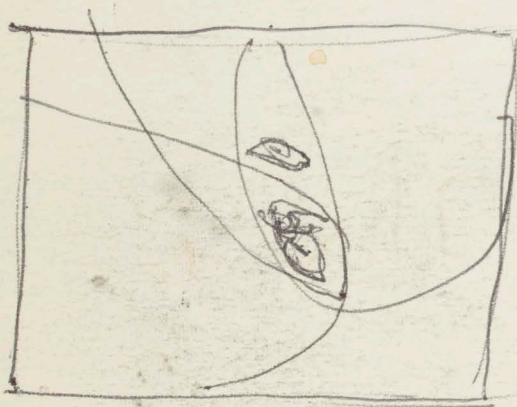
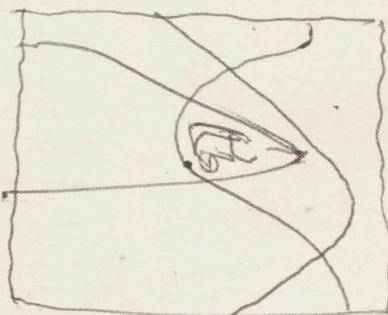
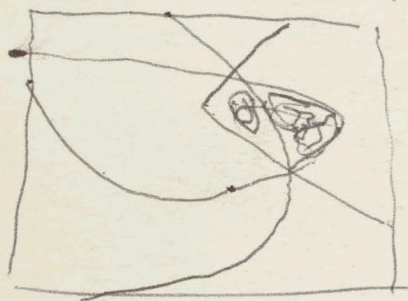
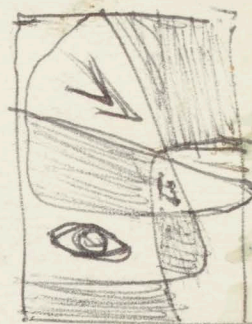
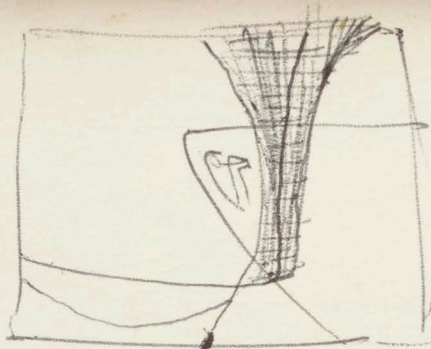
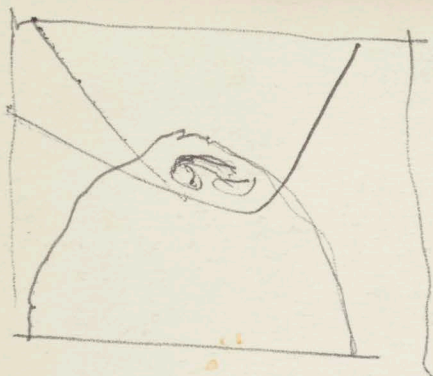


6-23-59
Pt Pinos

6-25-59
Good view in dr.
Arrived with fog.
Made dr. best

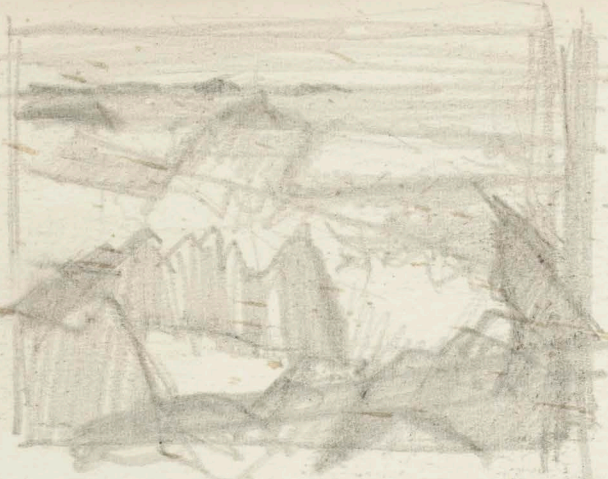


Pt Pinos
6-25-59



X

last Great P
7-8-56



6-21-59
Below Pinos



no time
insects

July 7 1956



July 1956

