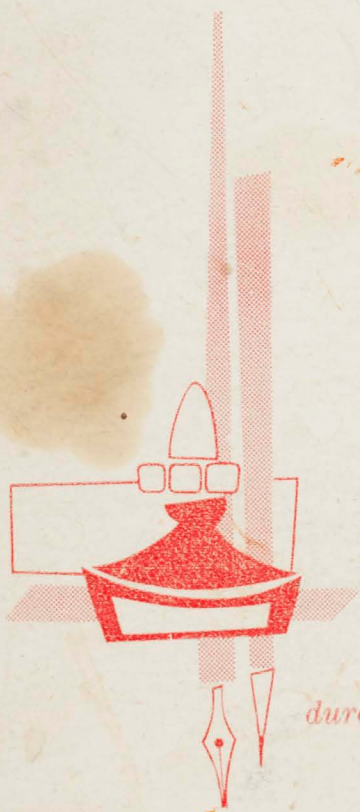


1-3-71 to 8-13-72



white sketch tablet

*a full bodied, medium weight,
bright white, fine drawing paper
durable and easily erased . . . medium
rough finish . . . for crayon, ink,
charcoal, pencil, and watercolor*



PACER® Paper Service Co.,

Holyoke, Massachusetts

AW 650 (50 sheets)

1-3-71



Taylor west of Chestnut
from memory

Couperin - Milhand
Rustic & Allegro
from "La Sultane"

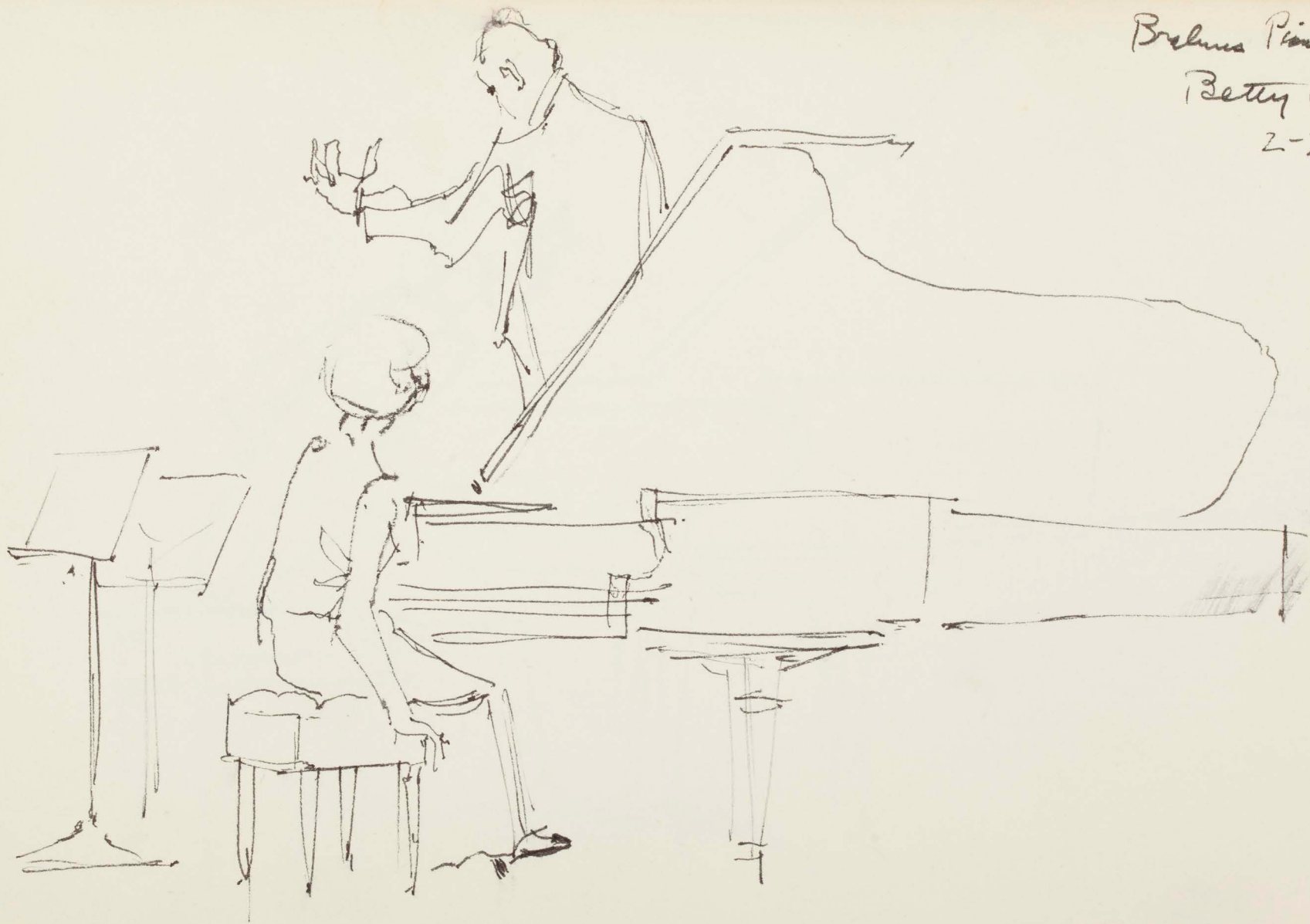
2-26-71



Brahms Piano Concerto 1

Betty Wood

2-26-71



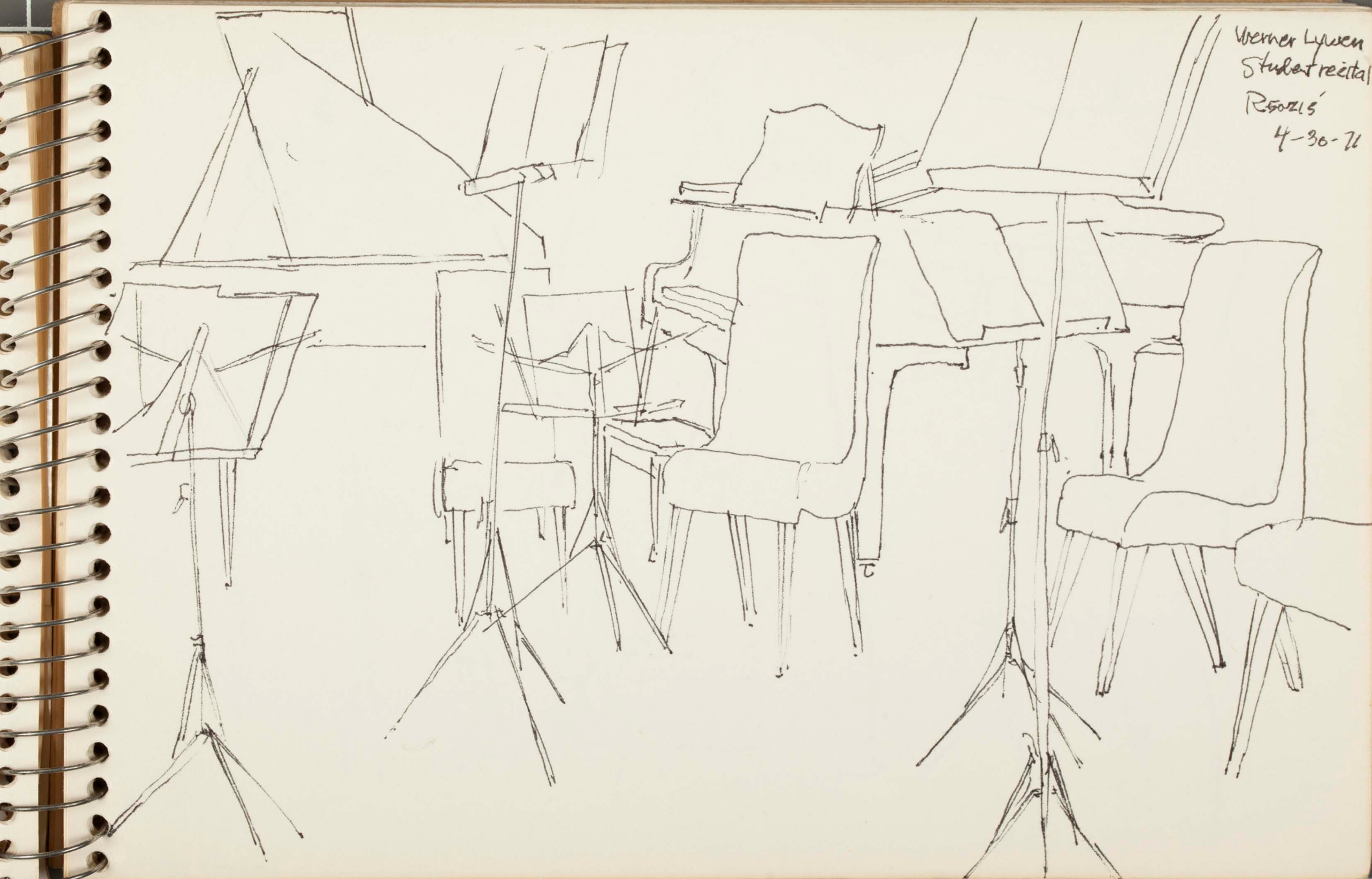








Werner Lywen
Student recital
R50215
4-30-71



Bach:



Double Concerto

Myat
Concerto 5

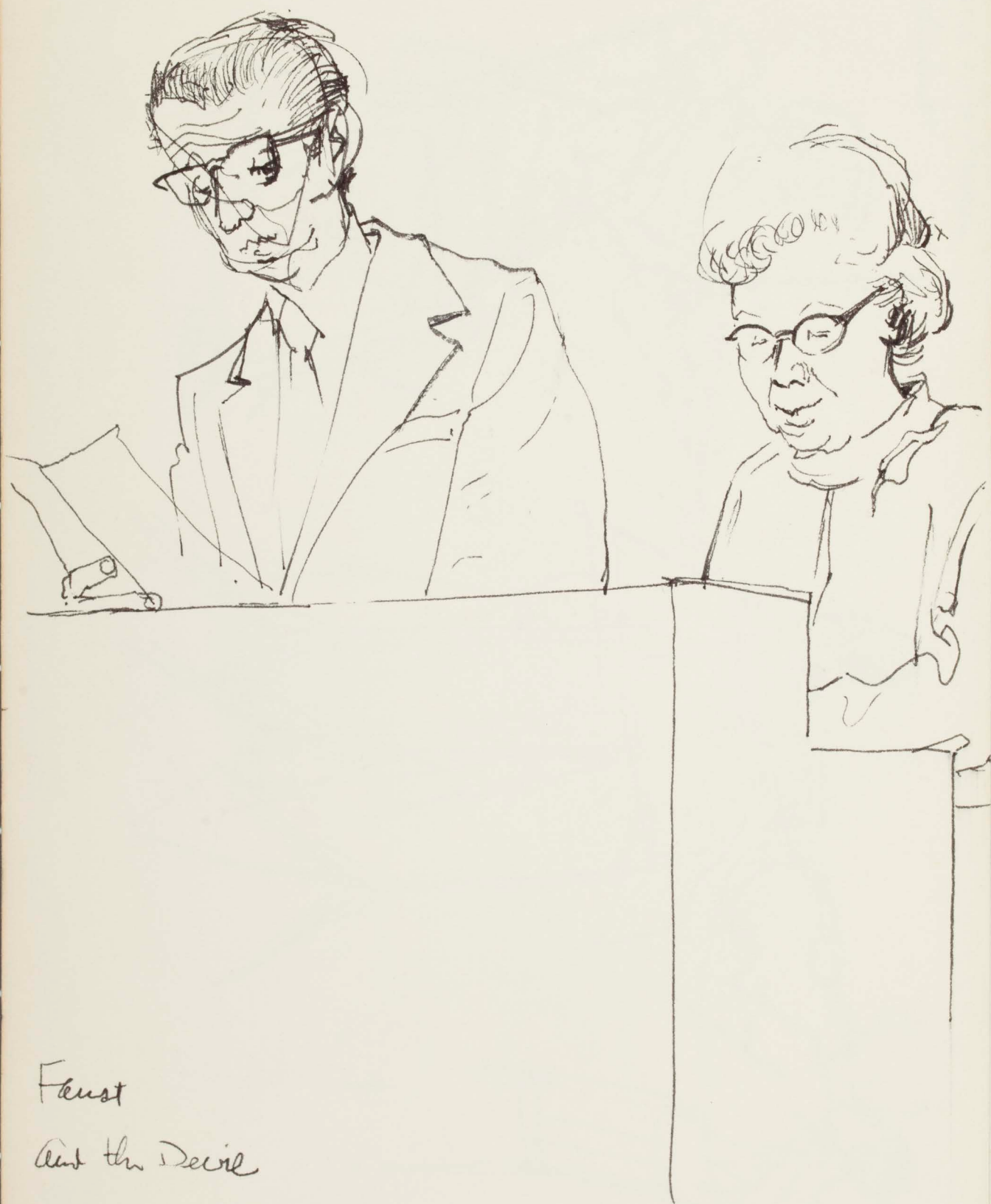






Fresno Arts Quartet

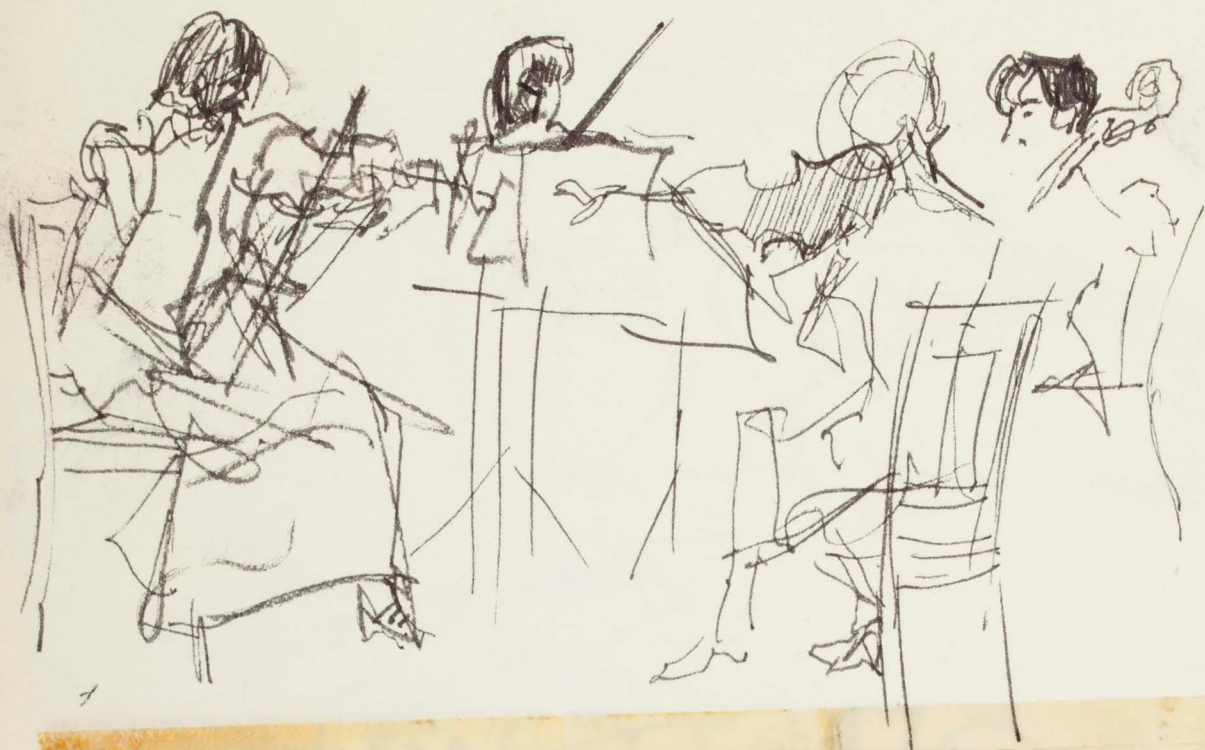
Haydn - Opus 74 No. 3 The Rider



Faust
and the Devil

Death + The Maiden
Schubert





Painted May 1971

Deirdre & the Maiden
Schubert



Buddhist Church 5-16-71



6-13-71

Winton Park - Khas River









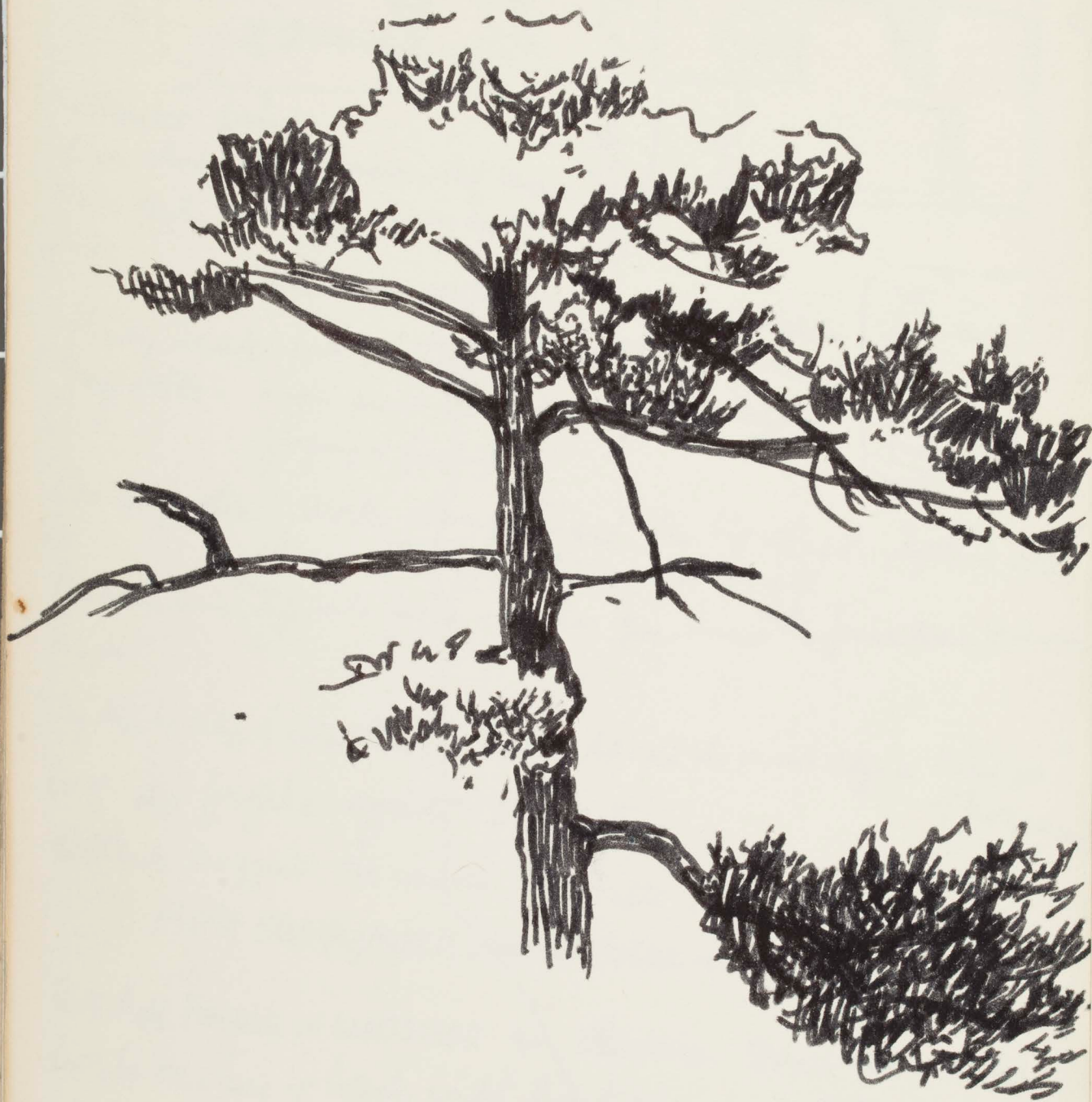
6-15 Ryedown Park



South Moss Bend 7-1-71 (!)

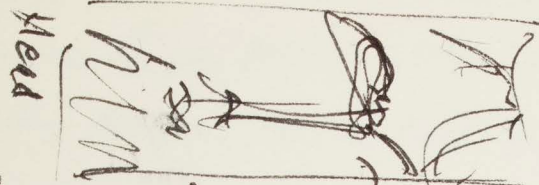


Point Joe

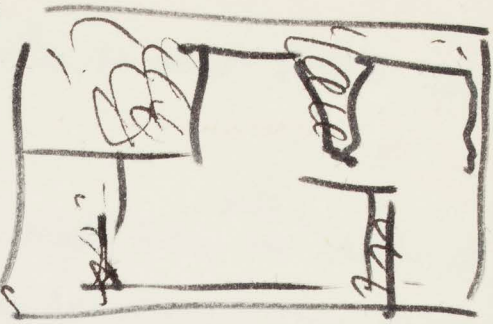


7-20-71

7.24.71



Between engagements



Monks' head
One's clothes not only narrow but become
more acute as time squeezes against the
sand

OAKLAND MUSEUM

Fritzy Ranch lots of little work for the big glow.
Joy Defeo - scribbles, pencil etc. on paper scribbly messes
groping + finding.



Neo-Figurative work always toward the big effect. Ignore all
else. The totality is what counts.
Museum brings ^{one's} life into focus - makes you know the privations, omissions
gaps.

"My life is like a stroll on the beach, As near the ocean's edge as I can go."
We so fragile against sculpture - Thoreau.

Gottardo Piazzoni THE CHANNEL dark with bright sun + cloud edges.
MORE GRAVED, MUTED, SUBDUED COLOR + FREER

Big ~~ch~~ FIGURE IN LANDSCAPE & Oliveira SPRING NUDE couple
both on shore + beach with lighted wave at their heads.



Be hard more shadowy,
mysterious, metaphysical +
magical. Get some people
in line. Handwriting, smears,
gobs, pulled off surfaces. More
robust.

A subtle all-over canvas

Maurice Lapp MISTY CITY oil washes smeared subtle tones
slightly opaque over, no real impasto

Karl Kasten BASRA 1961 Rich + bright color ^{near} center of
canvas (heavy palette knife) Opaque dull brown grey
painted over most of it.

Always remember that you need the stimulus of other
artists. Get it early (in a summer, for instance)

David Perlis playing cards just indicate the placement
of the spots

Roland Petersen a blue face under a green ^{AN AMERICAN PICNIC} hat & green

PAINT or the LEGEND OF HUOR

A. W. G. as wisdom + a well smeared no color
very little detail yet seeming more.

Walter Snelgrove JAN. LANDSCAPE spattered! Paint pushed around

Walter Stumpff SOLITARY FIGURE Seem detail, paint rough
thin, rubbed, edges blurry

Demuth COARSEN + APPLES signature, date + title in center of work.

Rattner's FIGURE free brilliant washes bold wet drawing in
black

Beat the paper, soak it, wrangle it. Other times
the pristine touch + clarity of J. O'Keefe's RED CANNA +
Demuth.

PORTENTOUS SUNSET Feininger spattered sensitive, light,

dotted lines, some pale red-orange.

Bagiotes ~~TH~~ LIGHT ^{pale} Blue + red merging + separating.

Try some Chinese letters

Dark, rich colors occasionally brilliant

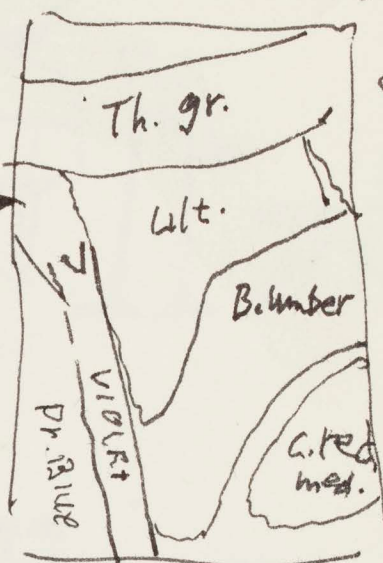
Don't know there is a big difference in not being exact color but work of other artists.

CRYSTAL / NOT BALEW

As stringent + subtle as Chinese music.

Endless windows with dirty limp resin craters

And don't forget the Chinese approach.



Try some.
Jean Weinbaum

Alphorn 1969

Arches 14th F.W.

(Malaga 1971 fall colors
a leaf or two or grape
within, bit of vineyard)

(But with the strong
brilliant design first)

Hidden Valley Music School
8-29-71





Mozart 36 Symphony
"Ling"





9-17-71



Lucas 9-18-71



Sunflowers
after sundown
Close, warm
values

9-30-71

from Migrant
Ashland near

Temperance

Joseph Mugnaini

3-25-72

Flat plane

noses, ears, part of draftsmanship

Control form in space.

development (not to be confused with sight)

Tonality - not shadows
to express form.

Nature can not afford redundancy

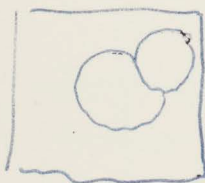
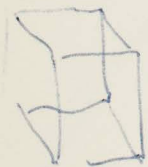
Draftsmanship

Drawing - a probing device

a full, expressive medium

Drawing + Painting a

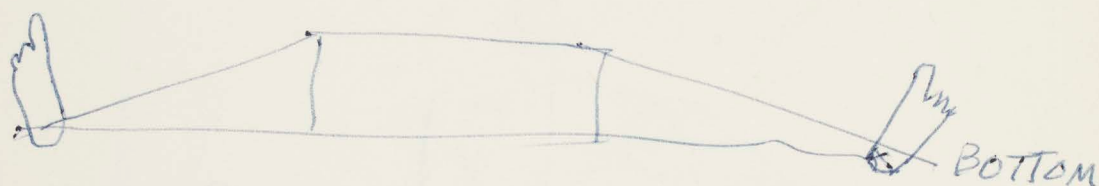
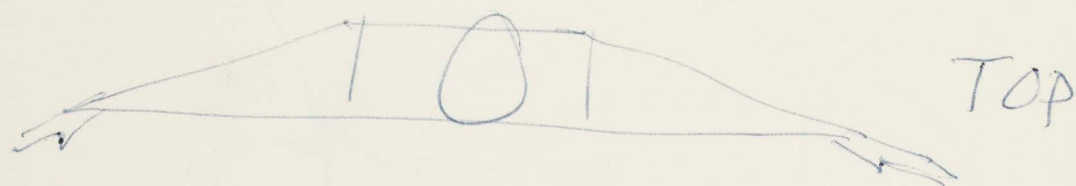
A colored line - the line is important



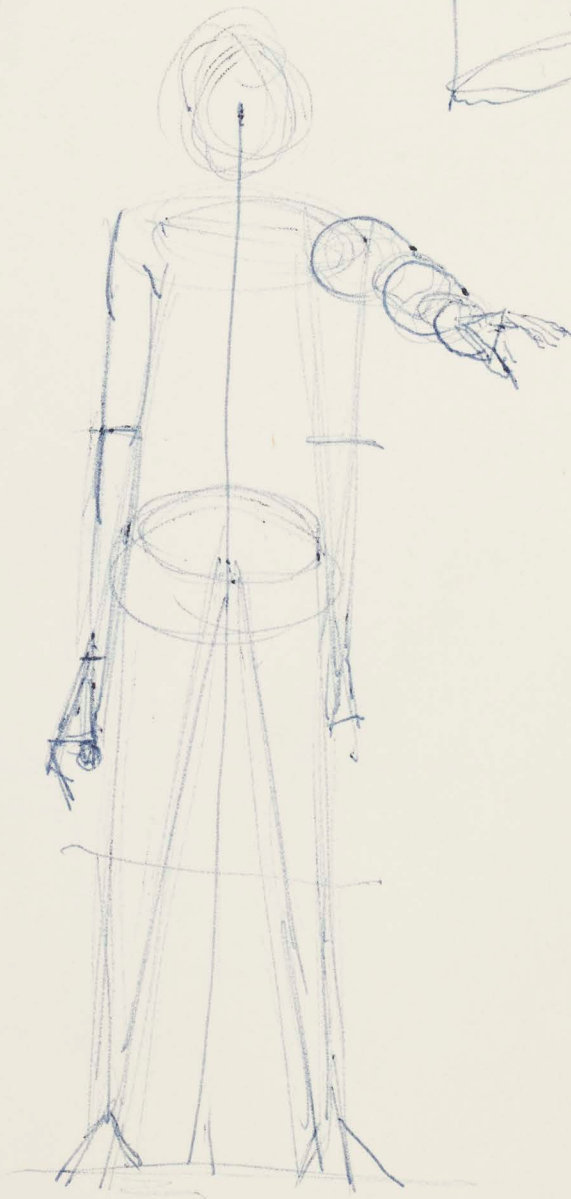
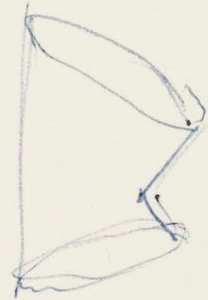
Body cavity - tube within a tube

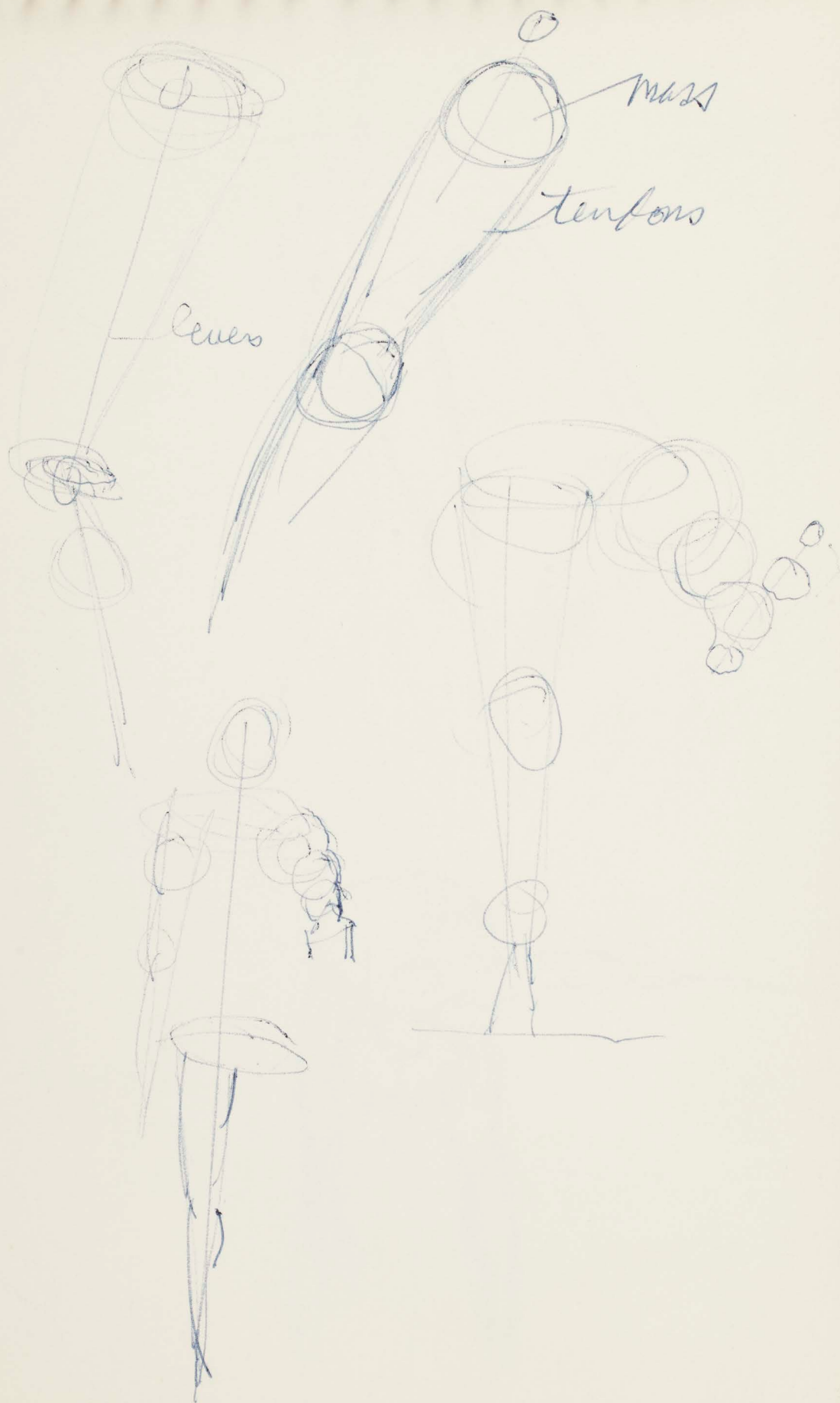
See dog, not fleas

See zebra, not stripes



white w/c paper
How shall I
spend that white-
ness.













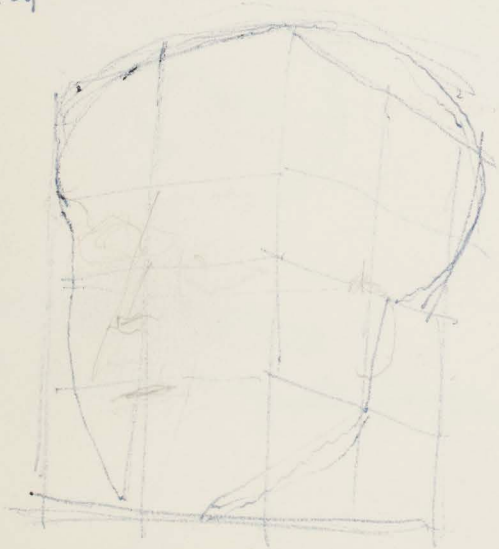
limit
of
expression

limit
of
thinning

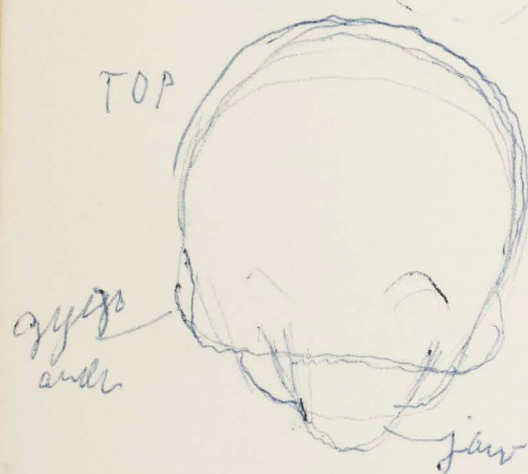
Muddy chalk

A bit of a Rembrandt on a Monet would look muddy
 " " " Monet " " Rembrandt " " chalky

head



Nose + brain have been
 convoluted (compact)

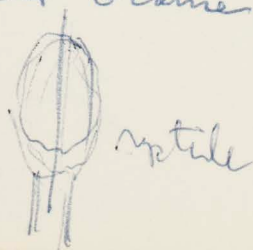
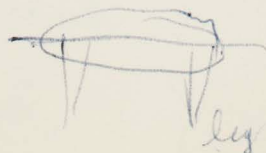


frontal
bone
zygomatic
arch



Comparative anatomy

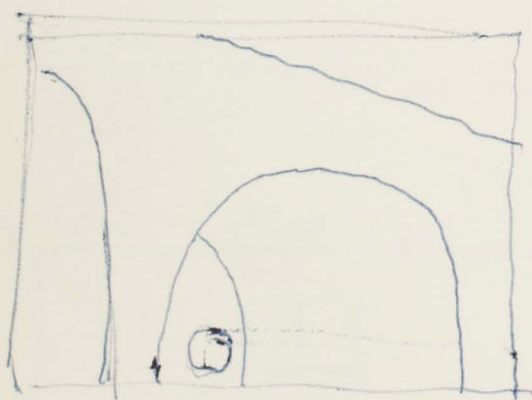
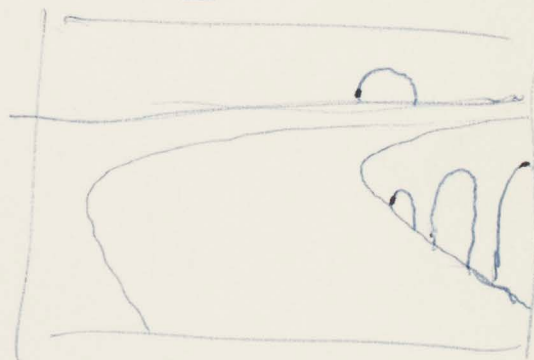
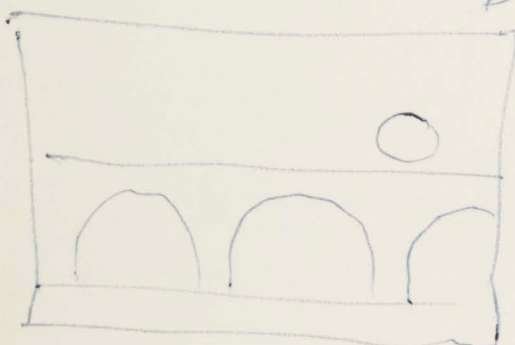
Gill arches migrate forward + become teeth





A tree a stabile
or a mobile
Bridge, rock, tree
a device to project
feeling (monumentality,

BRIDGE



oompah
skattarack
woosh

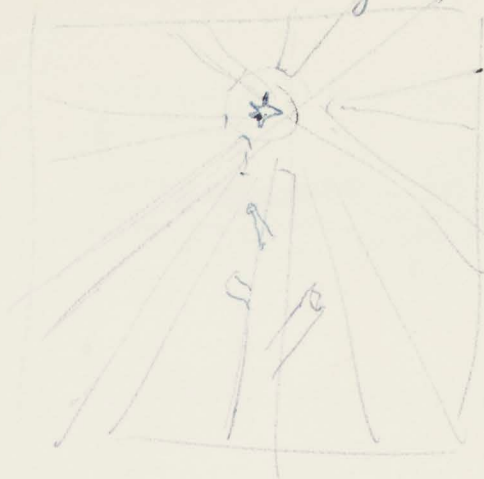


which is which?

lonely
man compressed between bldgs,

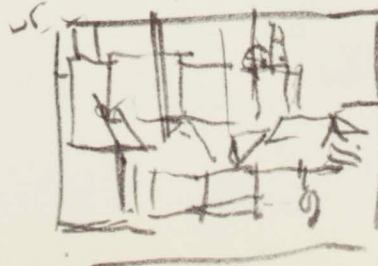
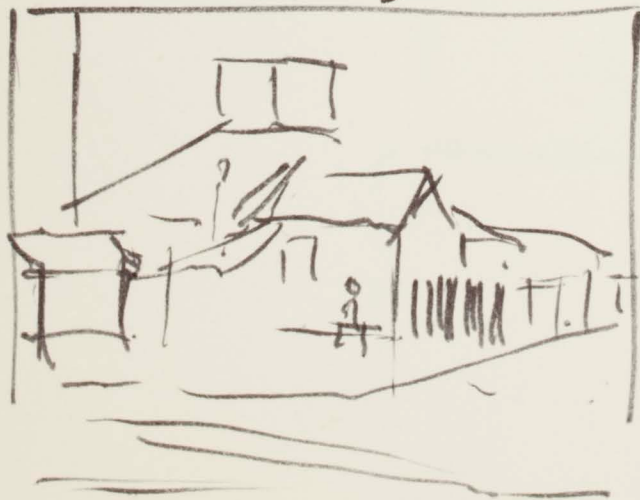


trees ascending to a star



Trapping shapes is important

Cayucas June 72



Summer man

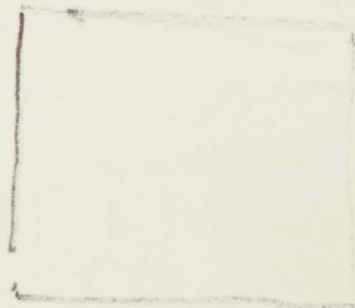


7-4-72



Norro Bay
 wife playing Solitaire
 white haired husband
 Light of Sunset
 in streaks on walls,
 Norro Borden

7-13-72 Day Fog



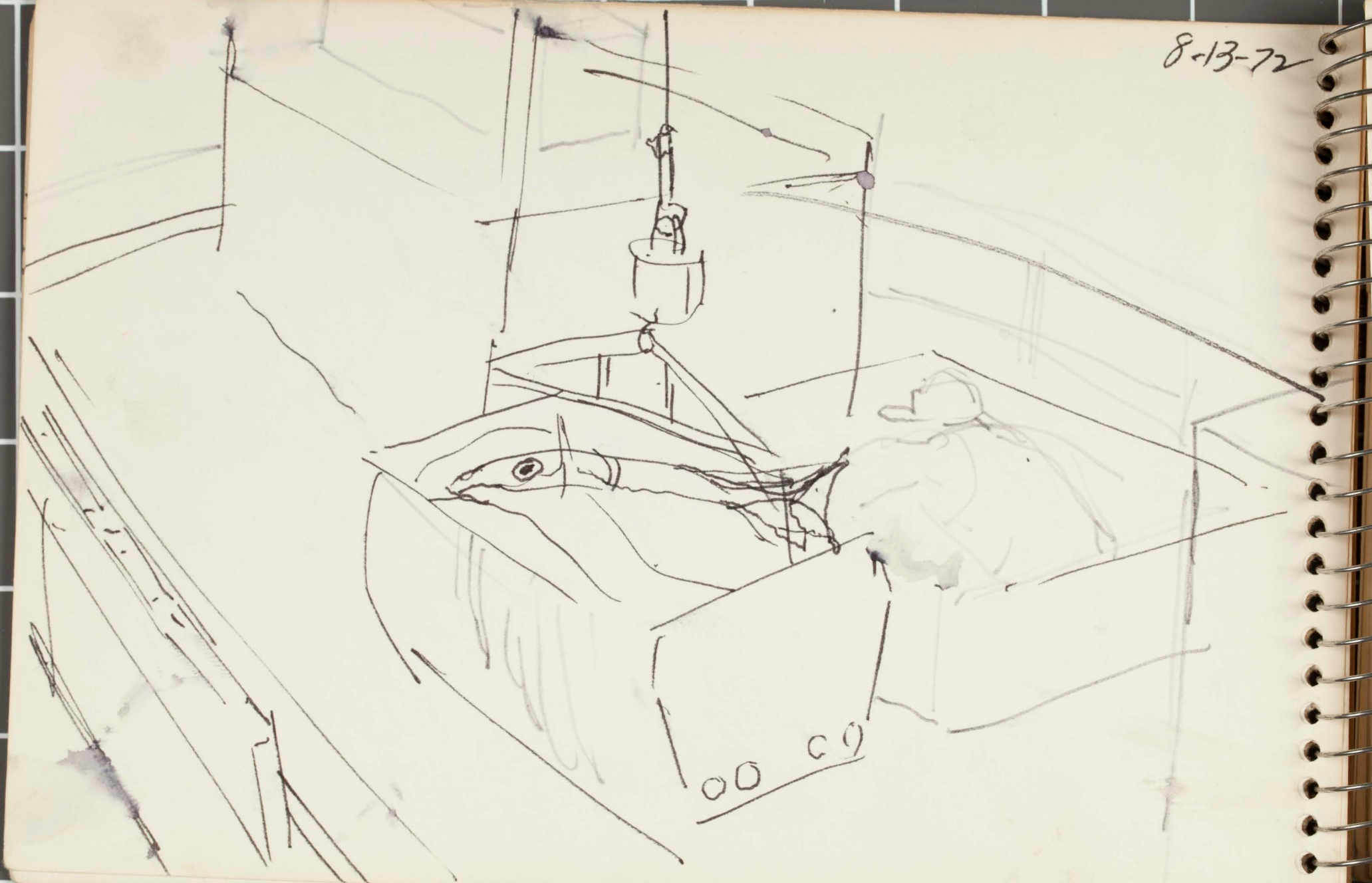
7-2-72

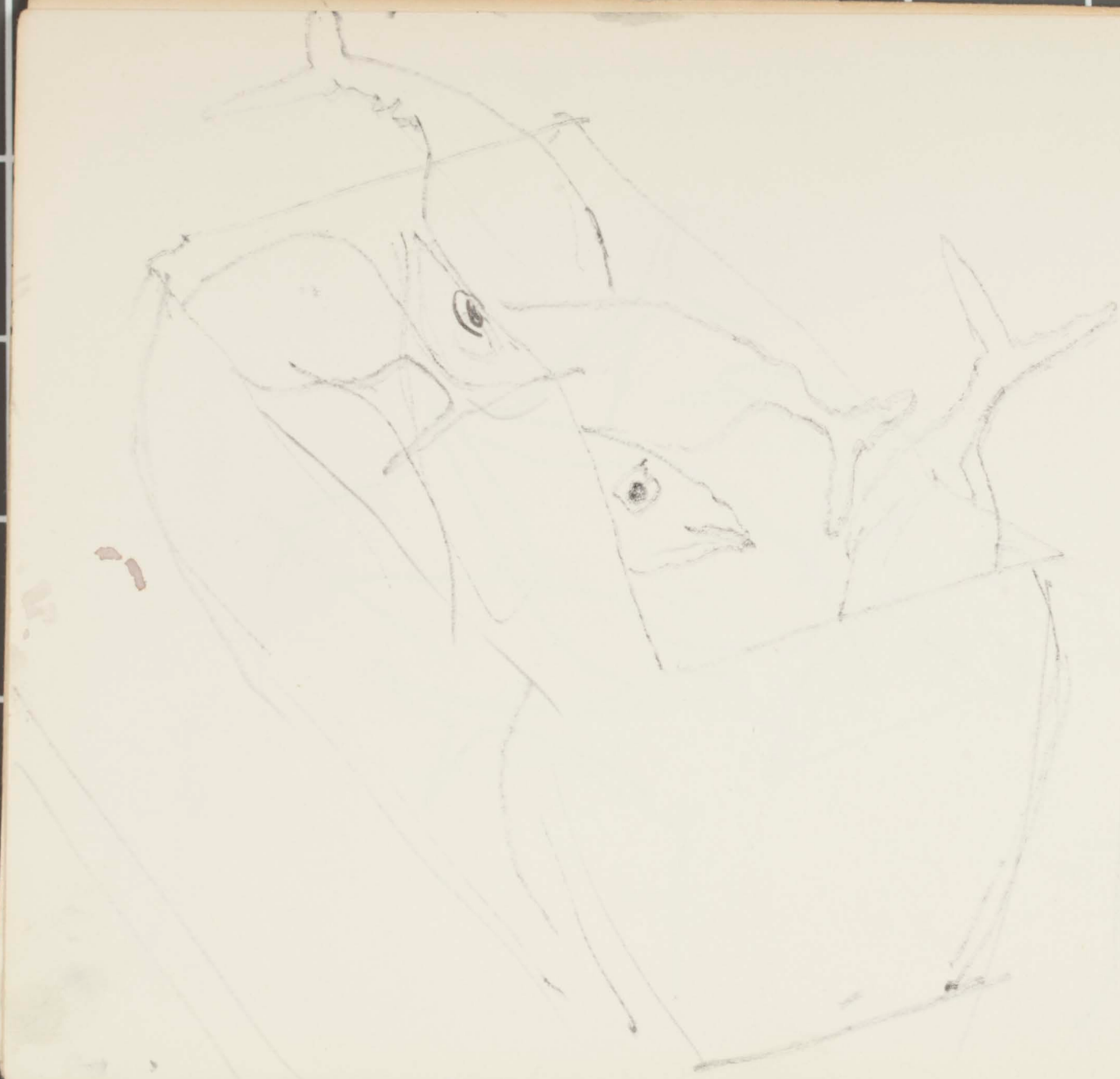
Albino

8-13-72
Murre Bay



8-13-72





gold eye
blue black
pink
silver iridescent
belly
blood
red mouth
gills

