

4036 E. Andrews

(Facel Green)

The Blue all purpose Sketchy Book

Movilla Company

11 x 14

1962 - 1963

Peroid
14 to

Fresno Fair
Music
Family
Book group

Notes (possibly order)

1-6-62 to 12-20-63

4036 E. Andrews

1-6-62 to 12-20-63

The
BLUE
ALL-PURPOSE
SKETCHING
BOOK



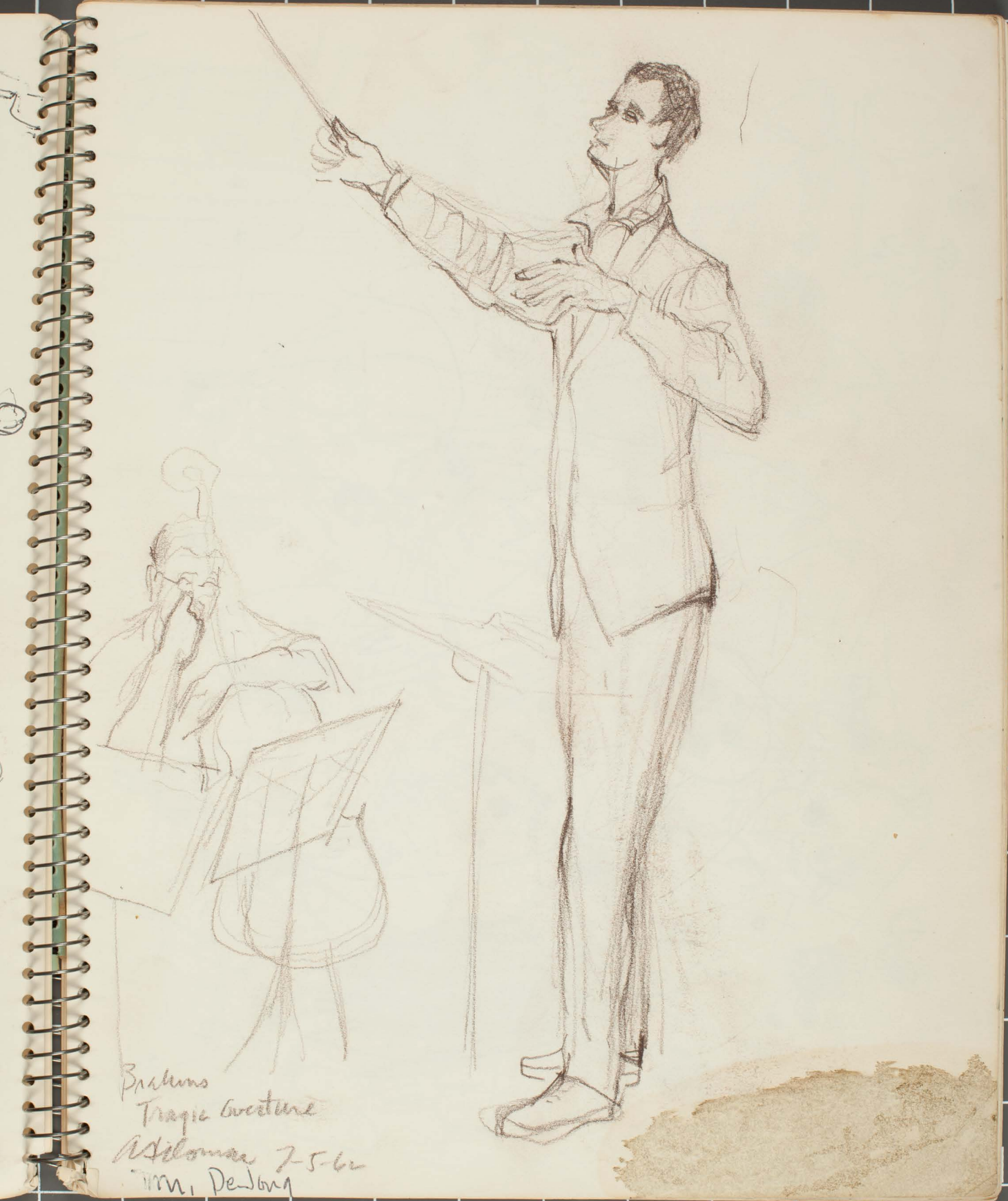
MADE BY
THE MORILLA COMPANY
NEW YORK • CHICAGO • LOS ANGELES
SERIES 506-S • 11x14" • 72 SHEETS FOR PENCIL, INK, WATERCOLOR OR CRAYON



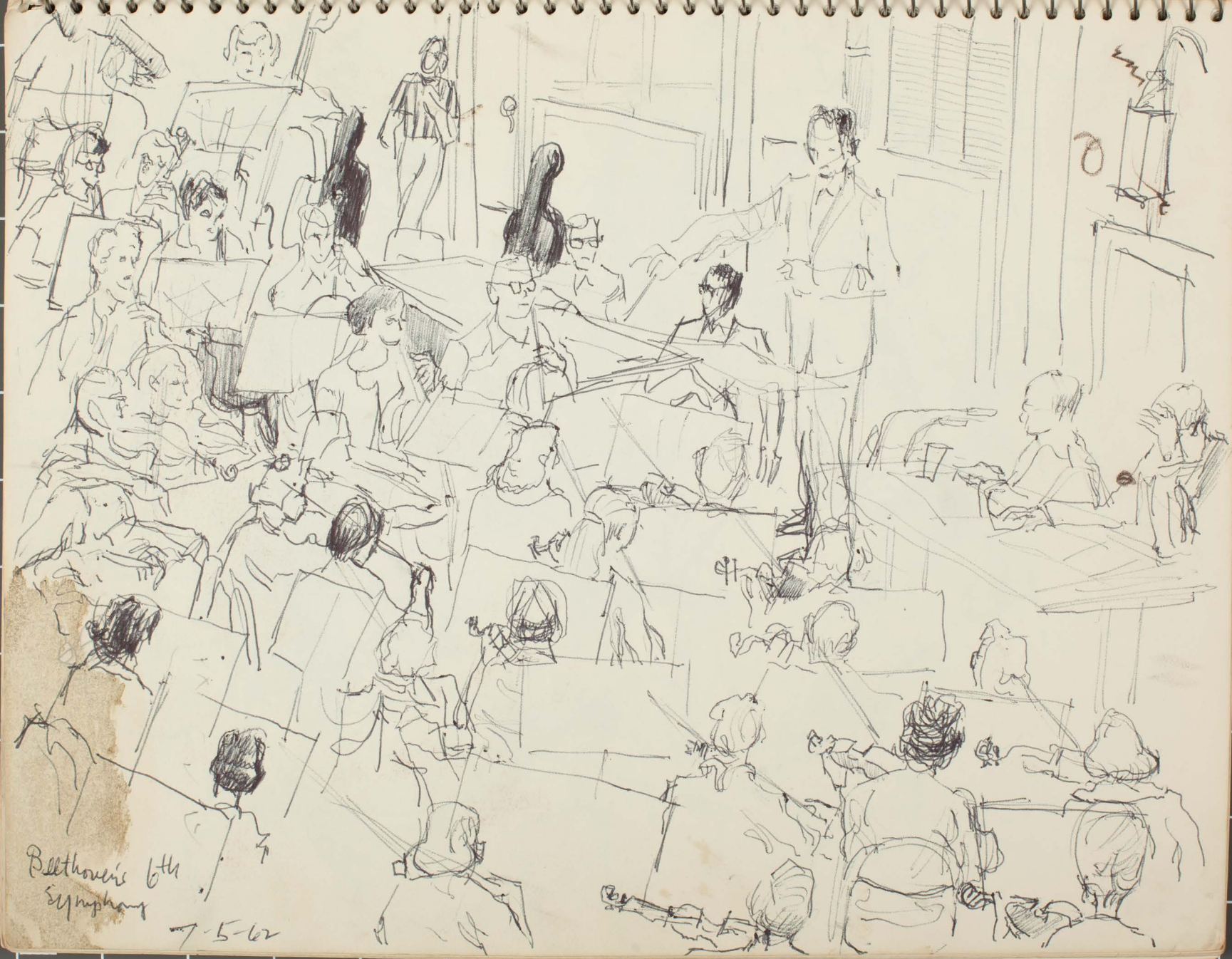
1-6-65



2-12-62



Bruckner
Tragic Overture
Asilomar 7-5-62
Tom DeLong

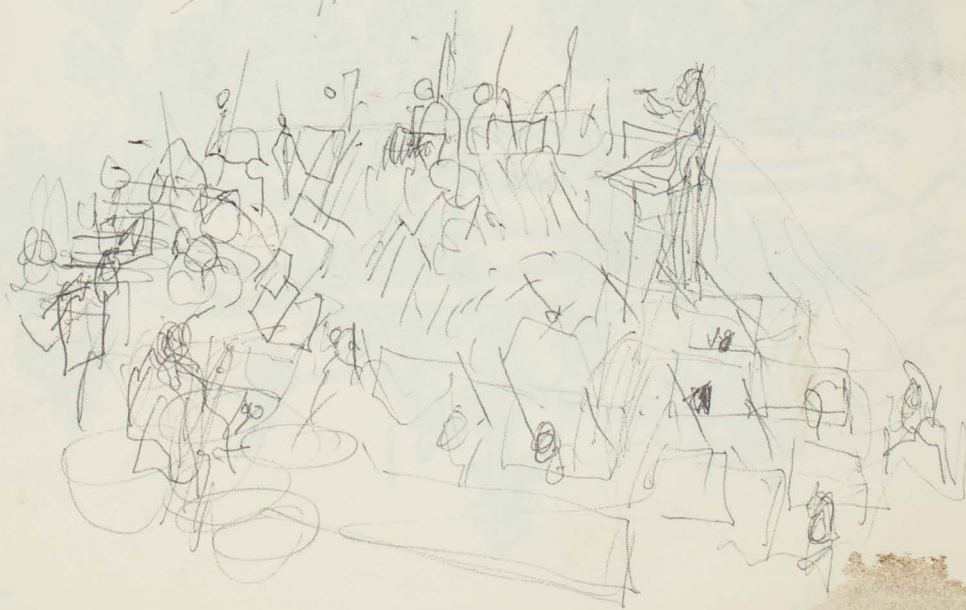
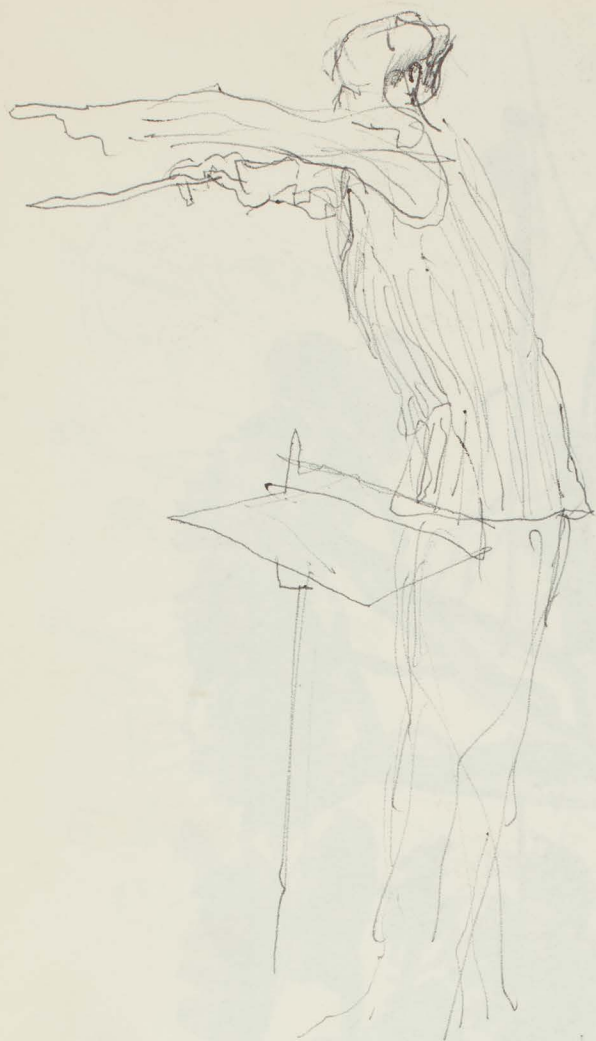


Beethoven's 6th
Symphony

7-5-62



Beethoven's
4th





Beethoven's
4th



Lapon
7-22-62

11 lines

Sechste Symphonie

VIOLINO II

Allargo ma non troppo

L. von Beethoven, Op. 68

624

creatively exhausted, when you reach a philosophical equilibrium.
You are more important than the painting -
Until you have done 50 or 60 you won't know.

START
OF PAINTING

- ① Recording — technical approaches
- ② ? Creative
- ③ Analytic

Some people paint in a creative mess, have — others paint on
white rugs.

Two colors

August 21, 1962

one growing down — one growing up
Unconnected to any other experience, color wheel, etc.

Qualities

Dark — light

Large — small

Texture (inherent in the tube pigment)

Reflection (how much light?)

Thickness

Physical weight of each

Whole schools of paintings based on this

David Simpson

Mark Rothko

Newman

22 Aug 62

Surface quality — it's like skin

Think landscape but don't paint a narrative of it, Express the emotion you feel when you think landscape

PROB: ~~Paint this~~ In the light of what we have discussed, paint this. (rock)

23 Aug 62

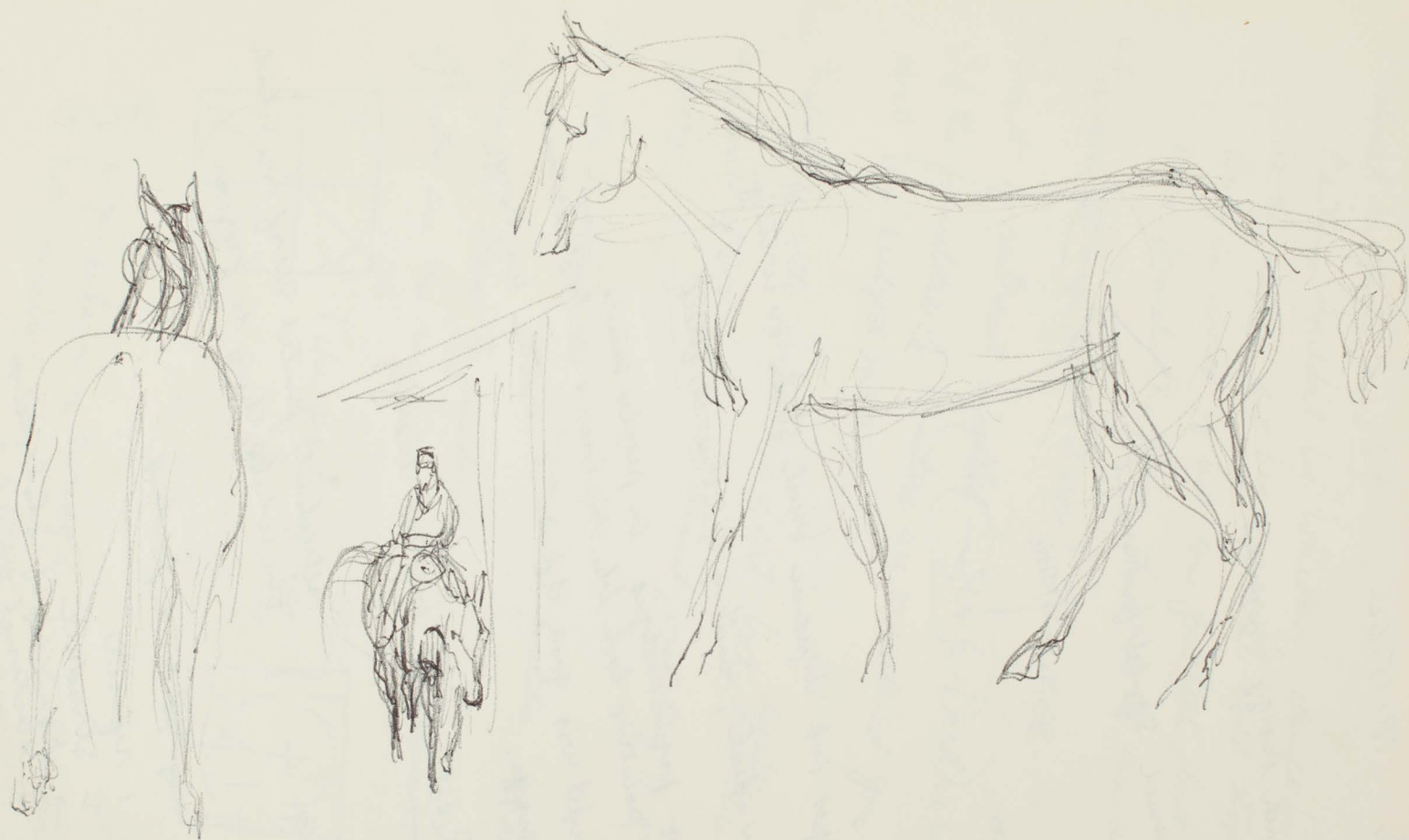
The look of a painting is evidence of a series of compensations.

It depends on you.

Portrait — If it tries to become the person it is the wrong intent.
landscape — " " " " landscape " " " "







Pictorial surface is flat

Paintings shouldn't be windows, should be flat on wall.
At the surface art begins + real world stops

Only in world of art can you talk about anything
More formal the piece, the more it can say

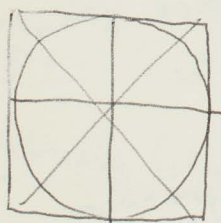
"Purged through pity + terror" - Aristotle

"Amount of restraint involved in work of art is what makes it strong!"
If the formalities of structure are maintained you needn't worry
About the subject matter.

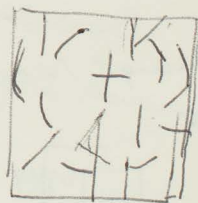
Are sympathetic with good work of art but ^{doesn't} ~~don't~~ blow emotional fuses.
Bad work of art by overstatement, violating of esthetic distance,
fails.

The more emphasis on 2 dimensional qualities, harder to relate to it.

"When one learns to understand more difficult beauty the
greater are the rewards."



Take parts of this



If a pendulum is swung in front of picture plane +
it hits something, the space is out of balance - it bulges.
Contrast is an advancing factor

Piano

I paint my pictures like jewels. You see the surface
& color comes from behind

Hoffman

I paint a screen of color through which
you see form.

Sim (without) Cere (wax)

Statuary without wax.

Waxed the head of winning general on.

A pattern back of which you see space

Commercial art - read while running

fine art - you spend your life with it

(Is not over right away. It gives off slowly)

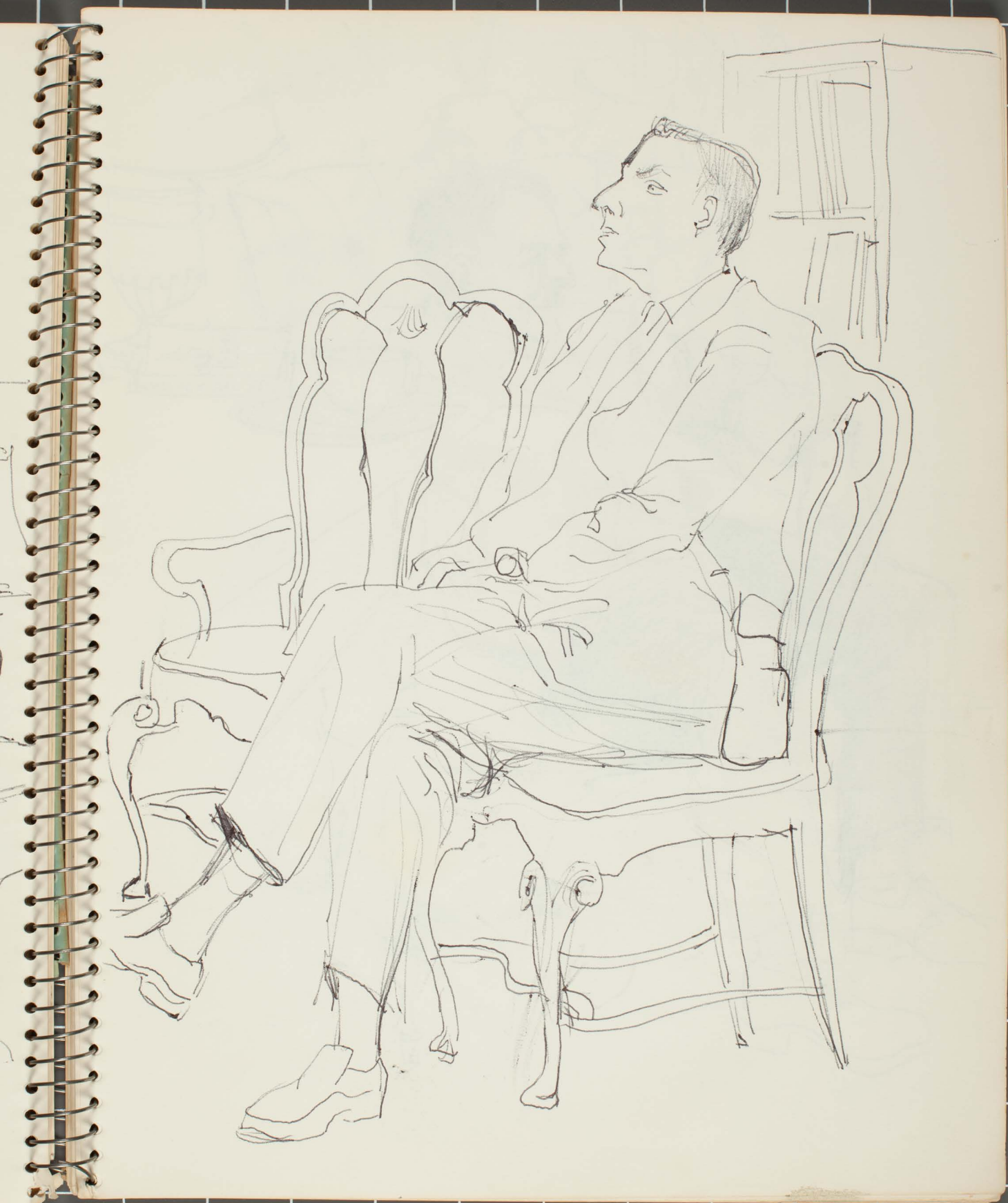
Too simple, do not give off enough difficult beauty.

The figure & the ground should be separated so you know it's a
figure. But should be related so you know it's one picture.

Vibration between pattern & depth is the rhythm of the picture

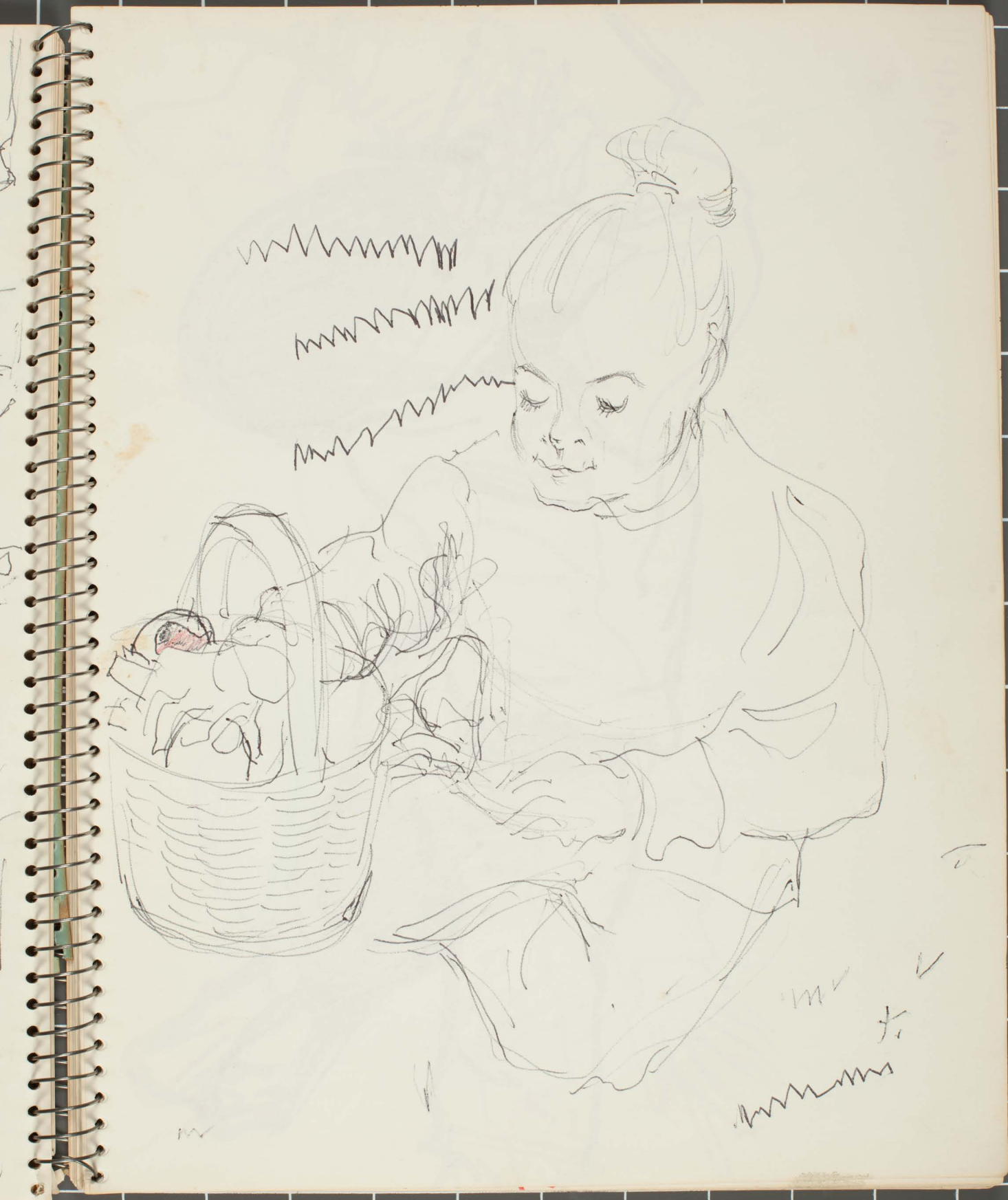
Easier for instructor if he shares idea (~~with~~) with the students
(visible subj. matter)

Obviousness doesn't retain interest very long.
Takes your heart and your head and your gliblet
to make a painting.





11-4-62







11-18-62

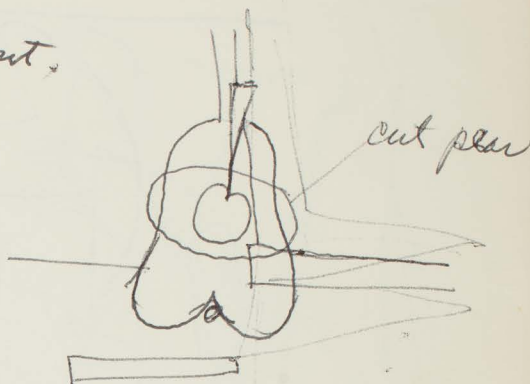
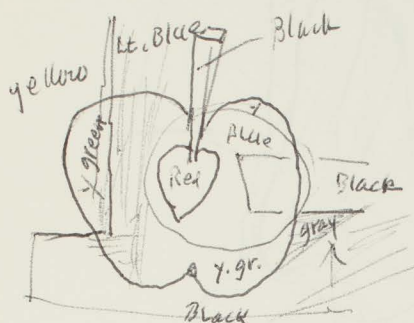


Hans Burkhardt

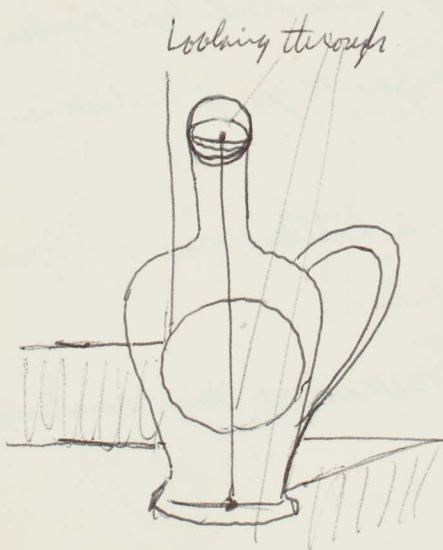
11-23-62

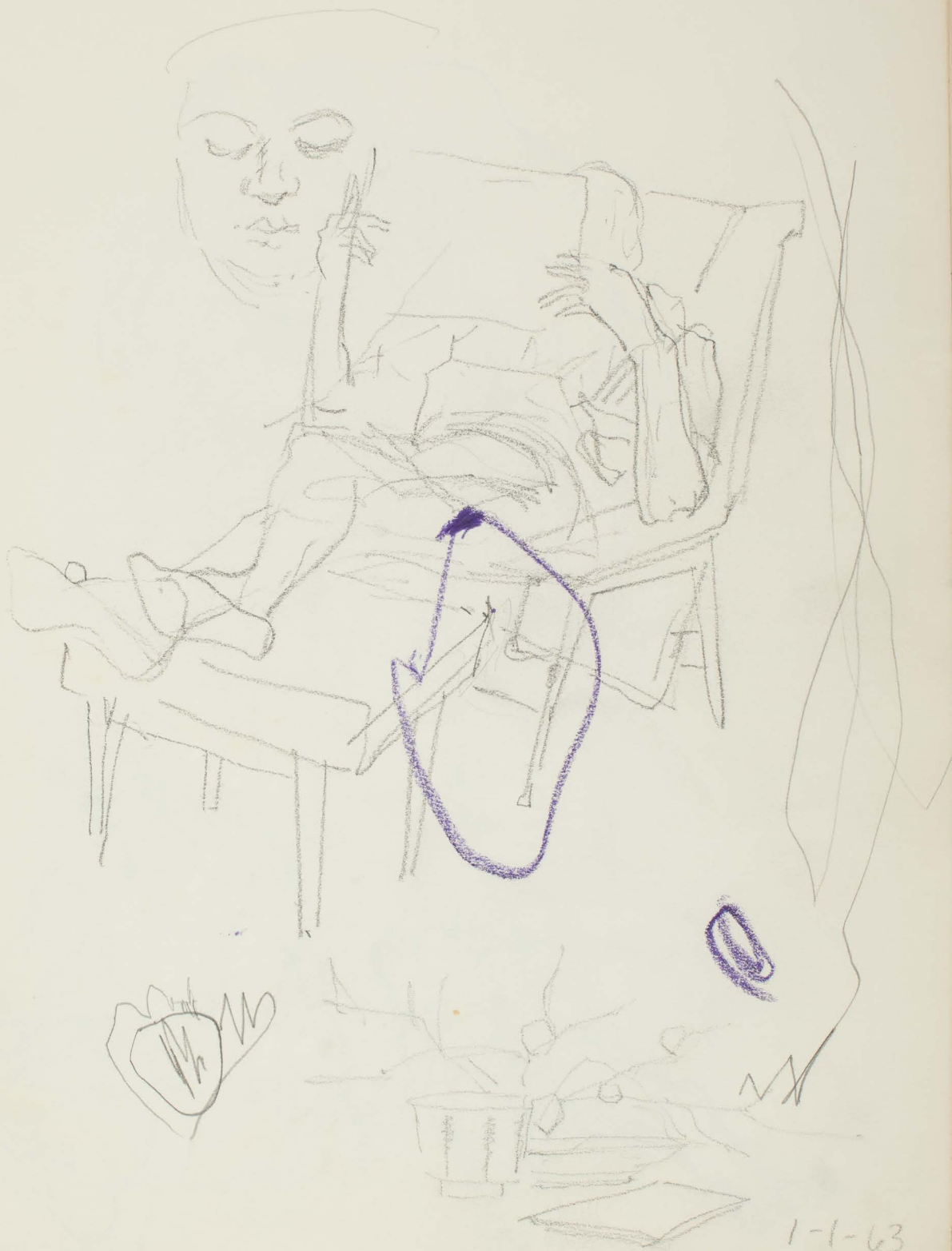
Start from realism, I take the subject & little by little
I make it my own.

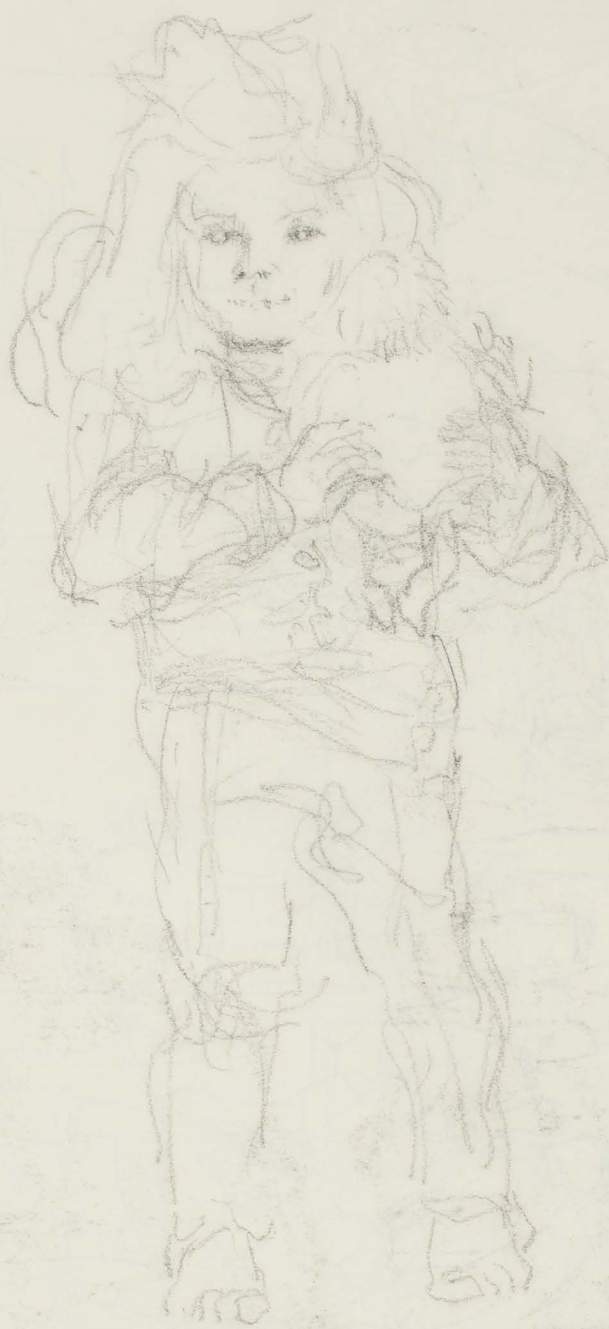
Start at a point of interest & work out.



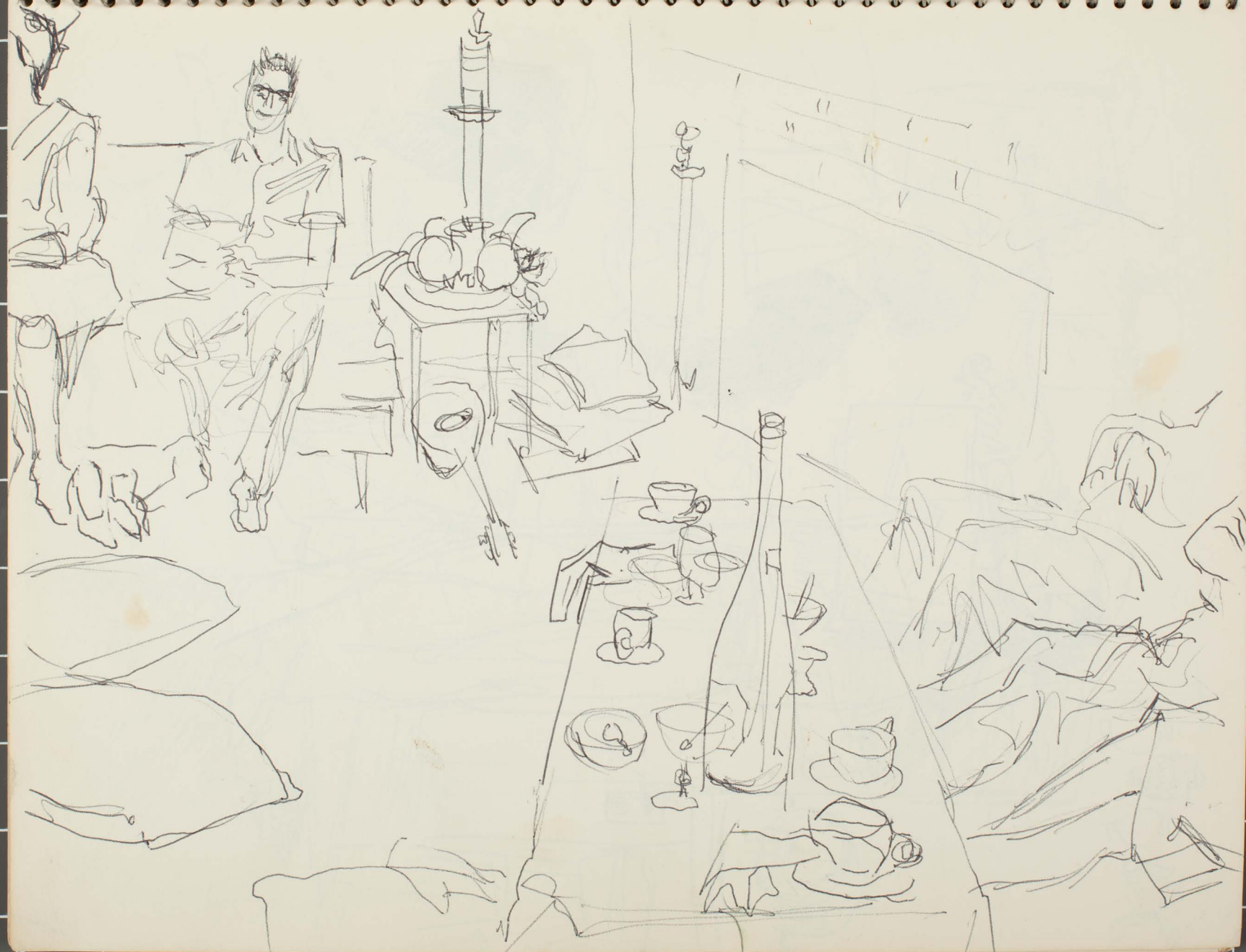
done with elegance



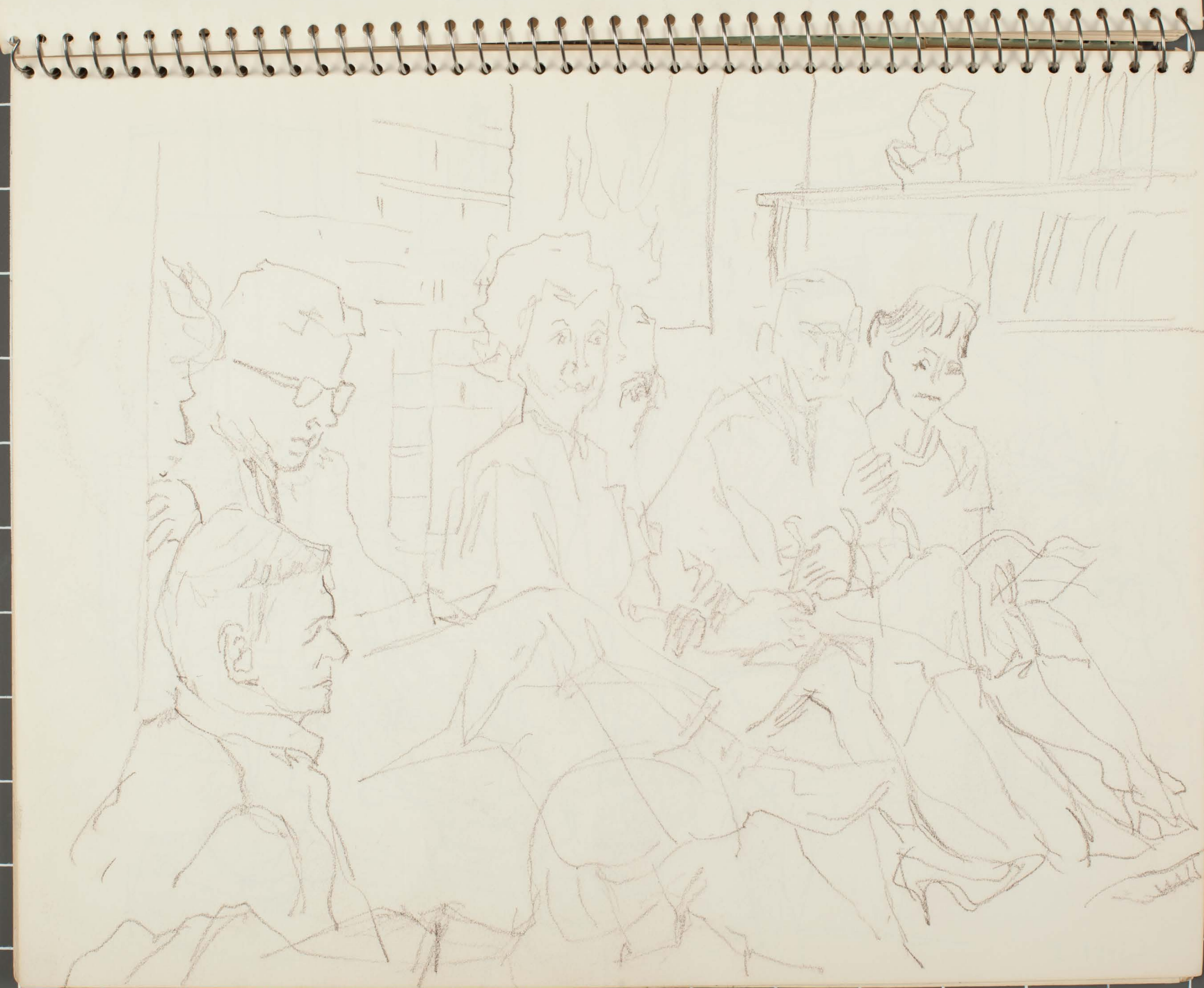




1-1-63

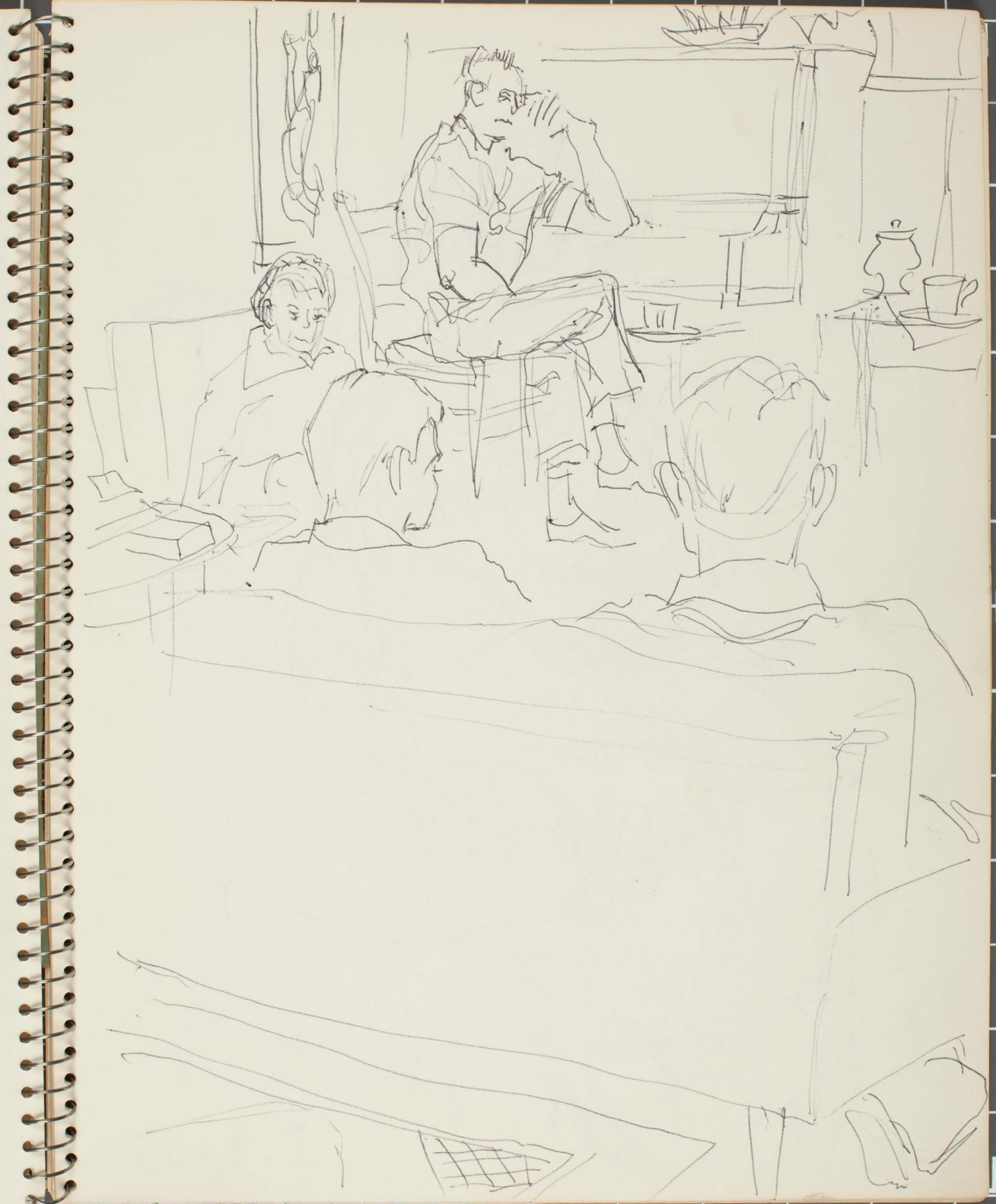








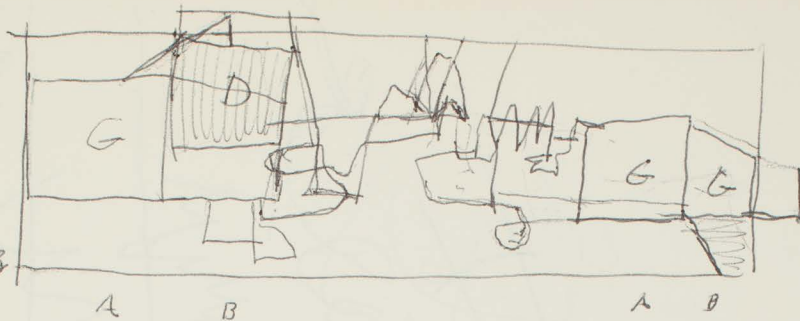
2-17-63

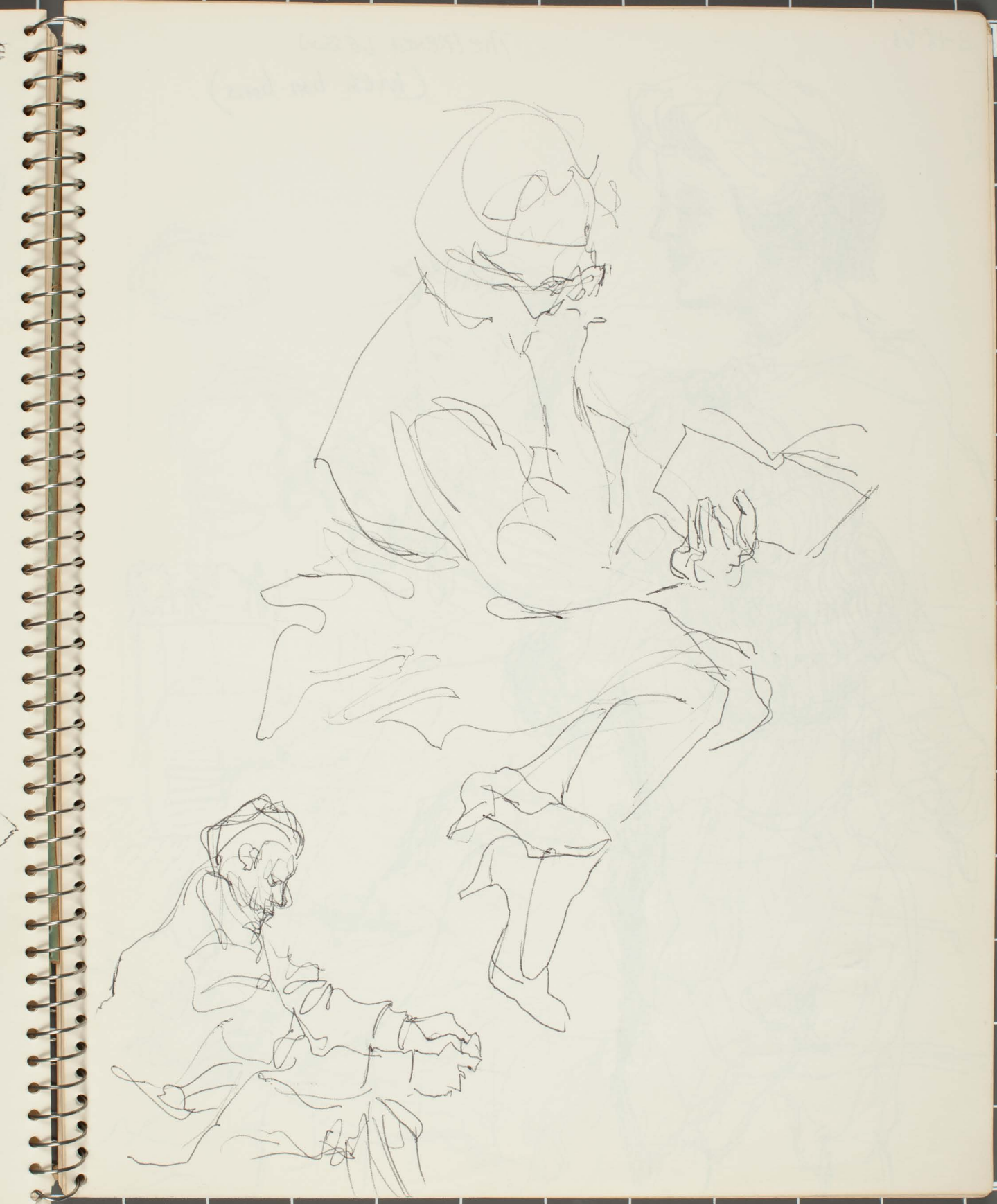


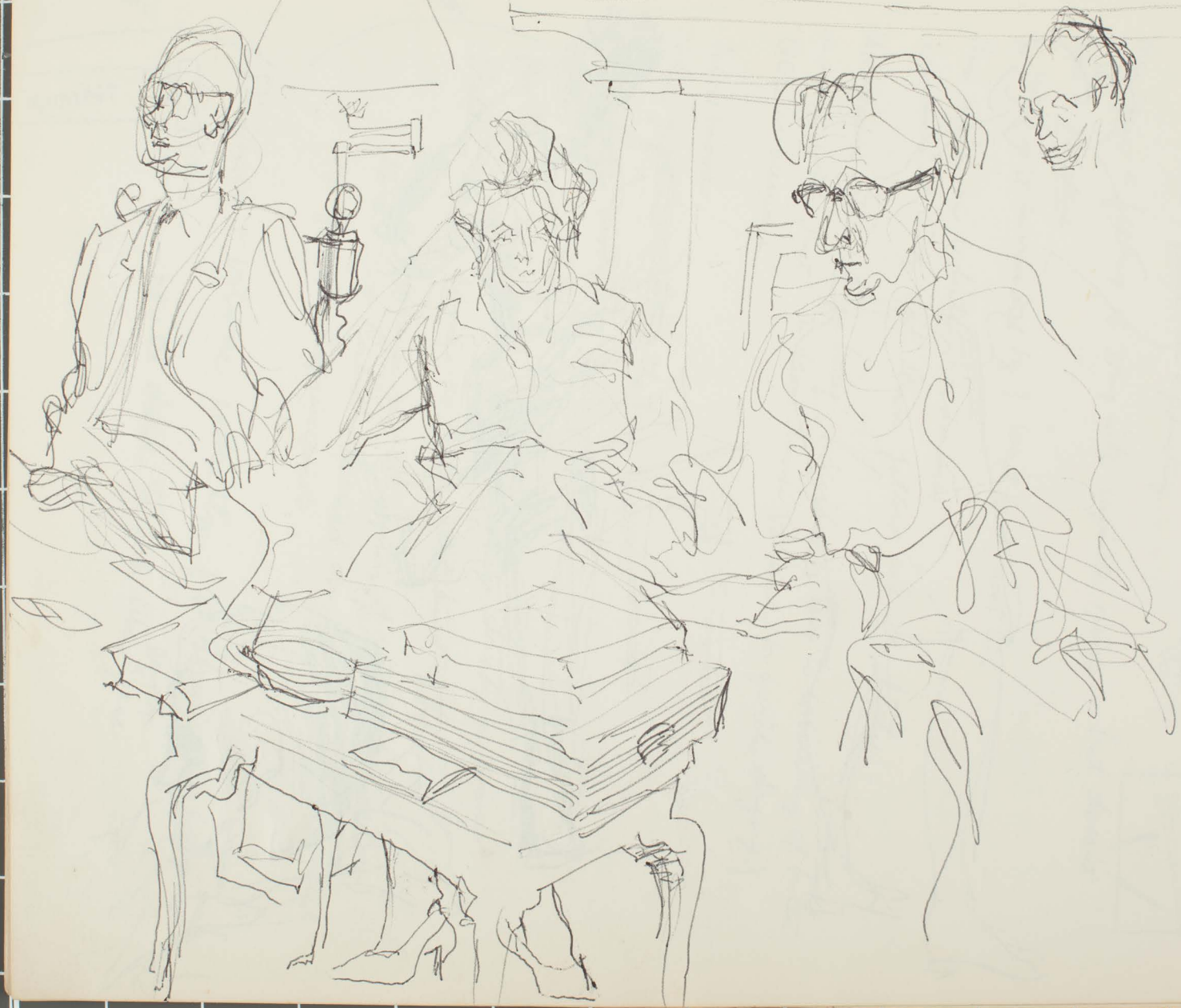




Beethoven
Sonata in G







3-31-63

ASON SCHÖENBERG
Virginia
April 20, 1963

pushing forward
Intensity helps pictorial space
Also reverse perspective to flatten space.
Idem Hoffman
"Push & pull" in a painting.
Plastic surface
"Equivocal space"
Soft & hard edges



May give a feeling of going into infinite space - but doesn't.

Color is relative

What is it surrounded by? What is it next to?

Raw umber on white handmade

Surround it with ced. lemon yellow and its dirty.

Use beeswax with oil for body (decide in time to consistency of butter and mix with paint. 2 drops damar varnish for quick drying.)
GEL is beeswax.

Color mood.

"When you stand still is the time to worry!"

Tilted plane movement into painting.

Red + green equal intensity in tree. Black already on canvas

Problems are the same no matter what kind of painting.

Only a difference in conception of space (shallow)
started by Cubist carried on by Fauves, continued
by German expressionists.

Dimensions + volume rather than flat shapes overlapping.

me

Canvas

Frame

pointed dark to look like empty space

Opposing Color (cobalt blue in Van Gogh sunflower).

Landscape - vertical planes cutting through picture plane, moving forward and back.

Paint is never completely opaque.

Analogous + close in value at start of painting.

Color interpretation of each landscape.

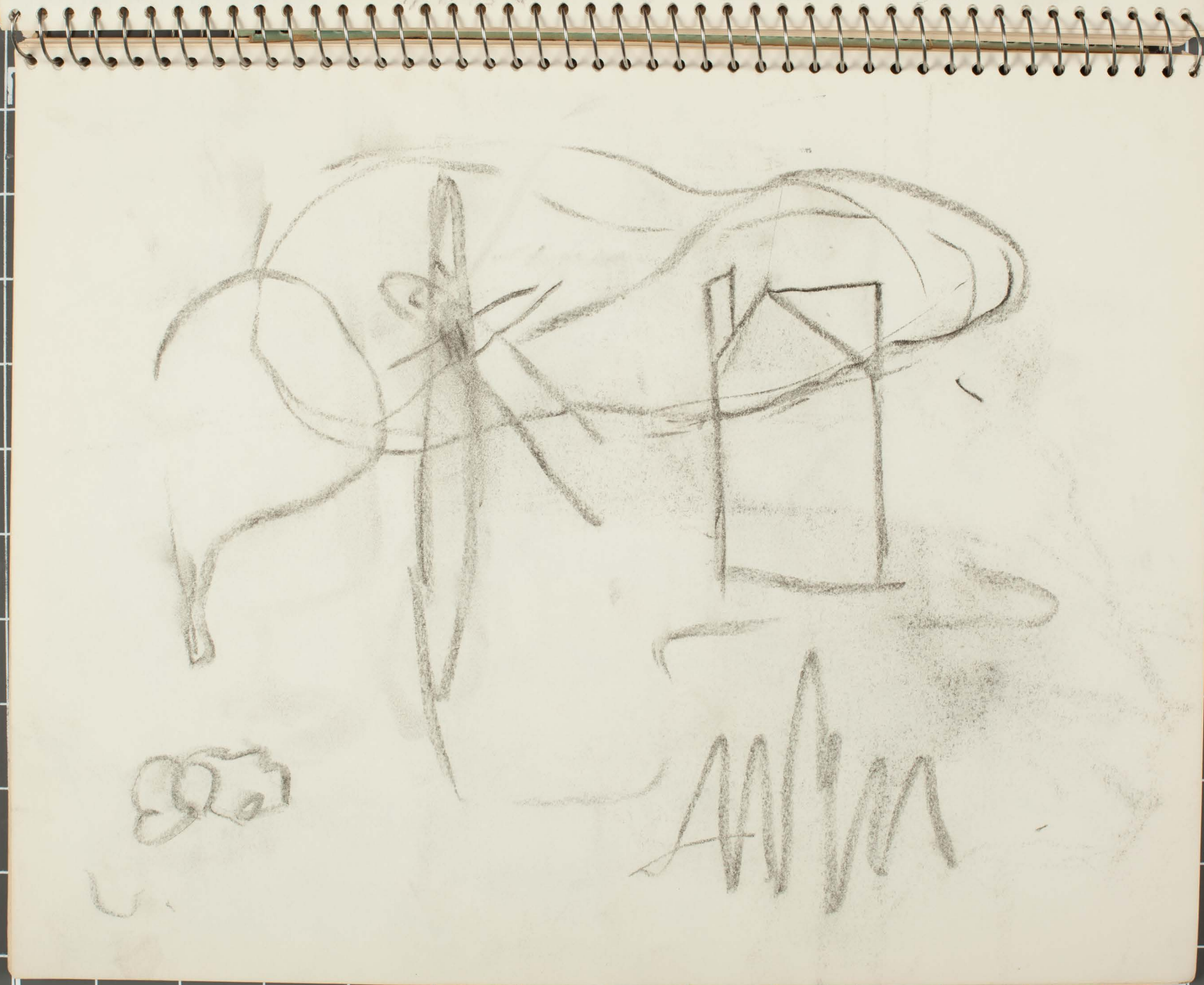
Rembrandt wasn't strictly literal in colors.

Contrast different values of same color and different textural qualities.

Not just flat shapes overlapping, but volumes moving into picture plane.

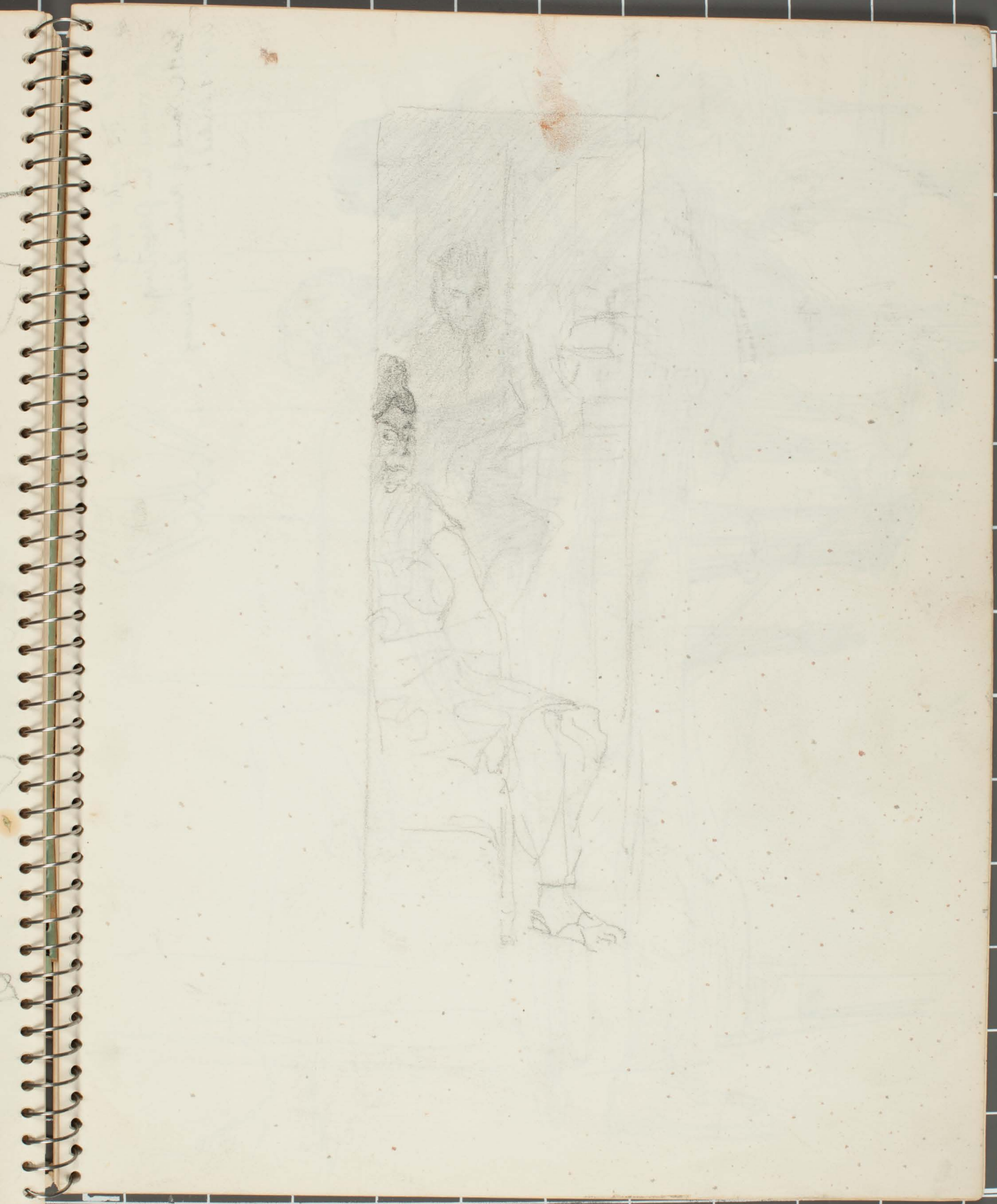


4-25-63

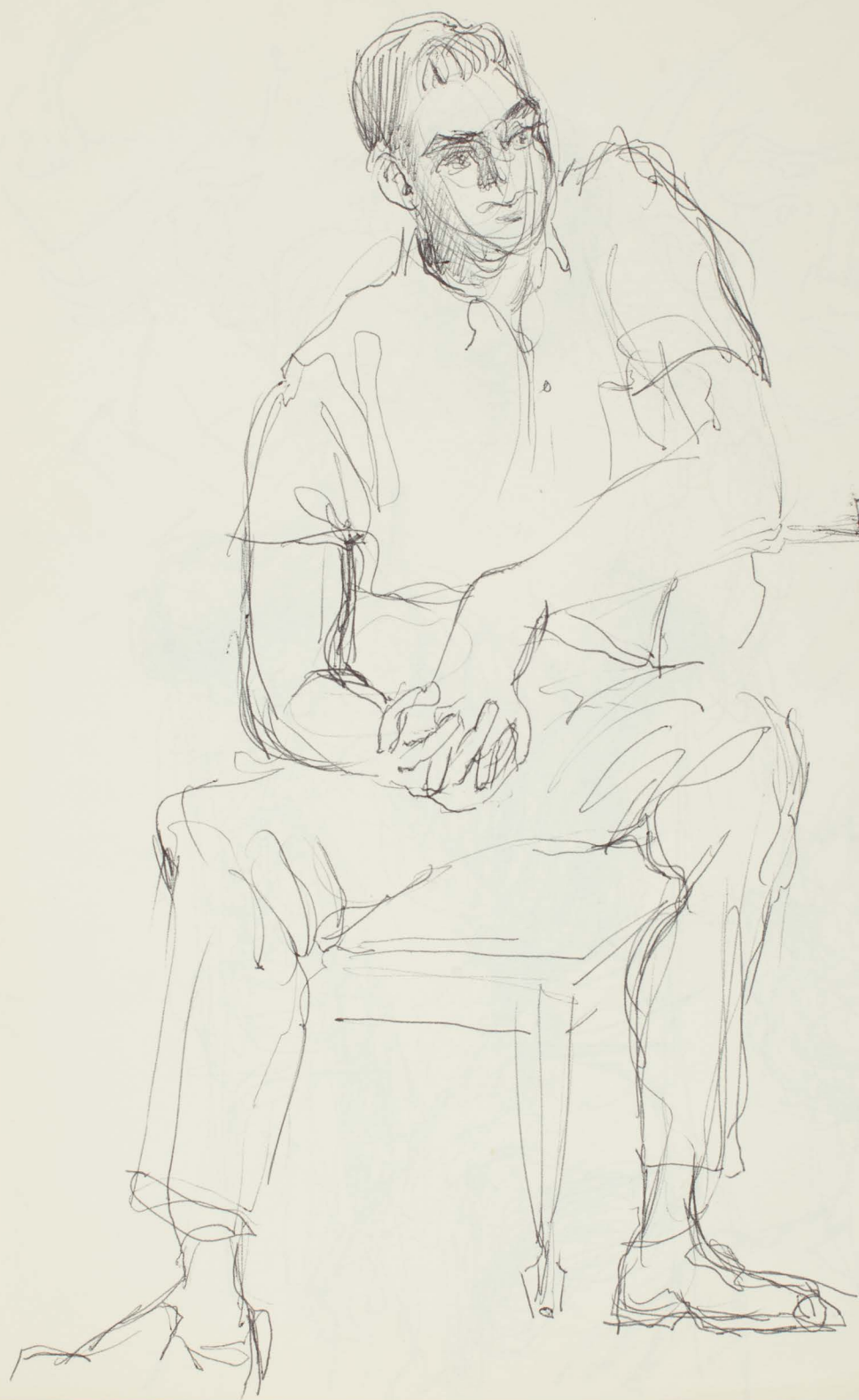




5-19-63



6-2-63



9-22-63





Jeffrey Michael 9-30-63



Margy Lou



Paul Darrow 10-5-63 afternoon 4:00

Translate things less physically and more personally.

8:00 pm



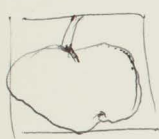
Artist

Danger of being dishonest



NOT NEWS

Barry



What does an apple think about?

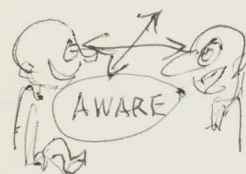
Artist should be involved in apple — he is fraudulent.

Artist gets a thing going — hangs onto it like a spar in wreckage.

Value of art teacher is to make student change style. ^{Appl to take chance.}

Artist interested in reality — sensual, carnal, unconfessing.

Be honest to yourself every day.



Art when it started was neither repres. or abstract, it was just art.



ONE MAN

Unselfconscious artist. For his own love and psyche. Not caring what others thought.

Pushing past the obvious is job of the artist.

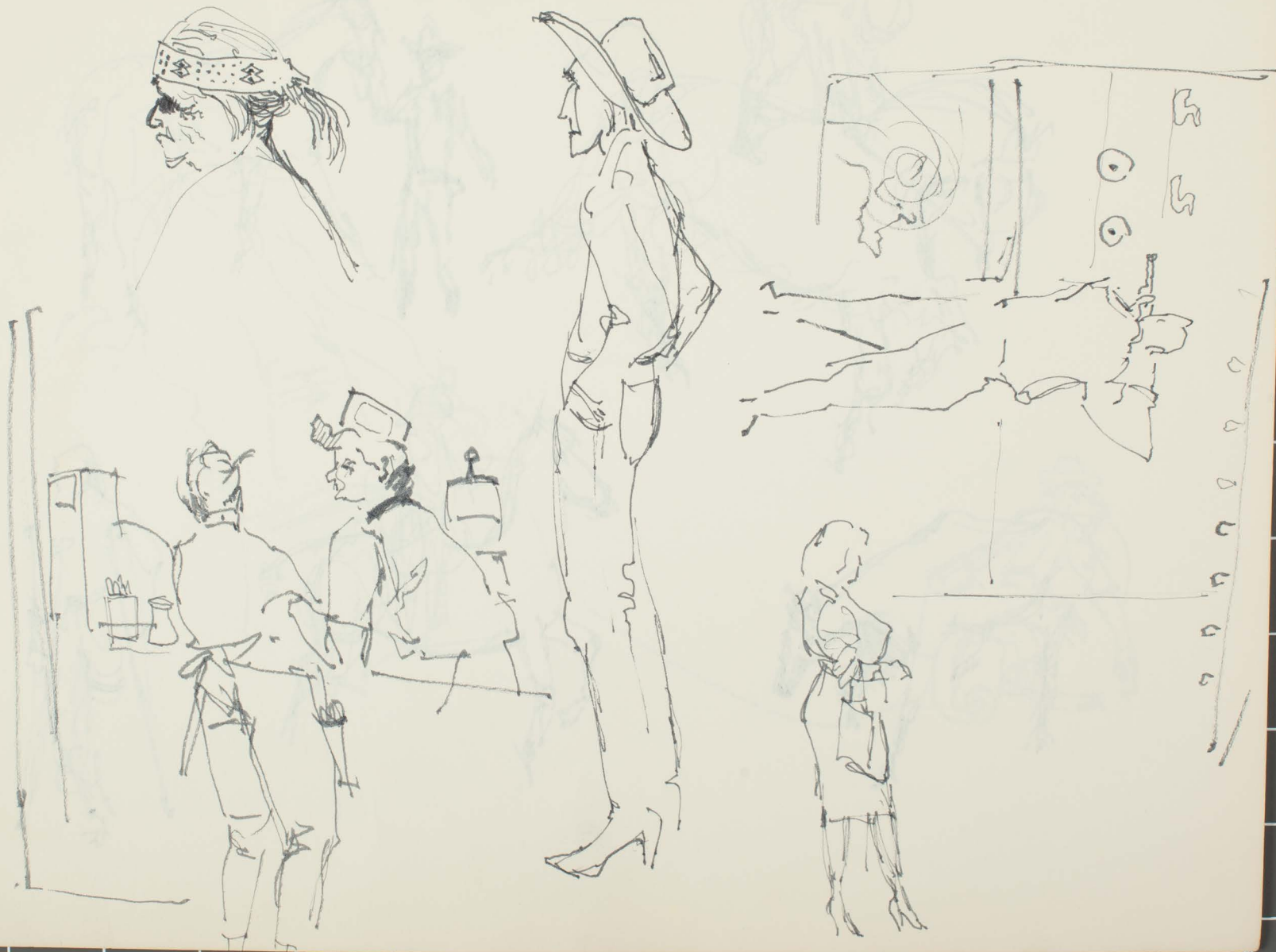
10-6-63







Faint
10-12-43









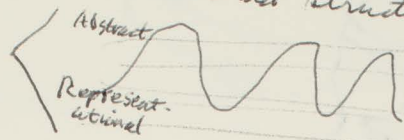


Ralph du Casse 11-16-63
Criticism

Sideon The Eternal Present

Man had a basic abstract structure

2000 yrs.



Representational about 500 B.C.
(Objects on the face of the
earth)

No new concept in painting

What are you doing to the viewer as you paint?

Some painting time not constructive.

When you don't know which way to go, study. Go back to
some earlier period, an earlier master.

You may be painting an analysis of something rather
than an expression of it.

16th Cent - Albrecht Durer - watercolor technique adapted
to contemporary painting

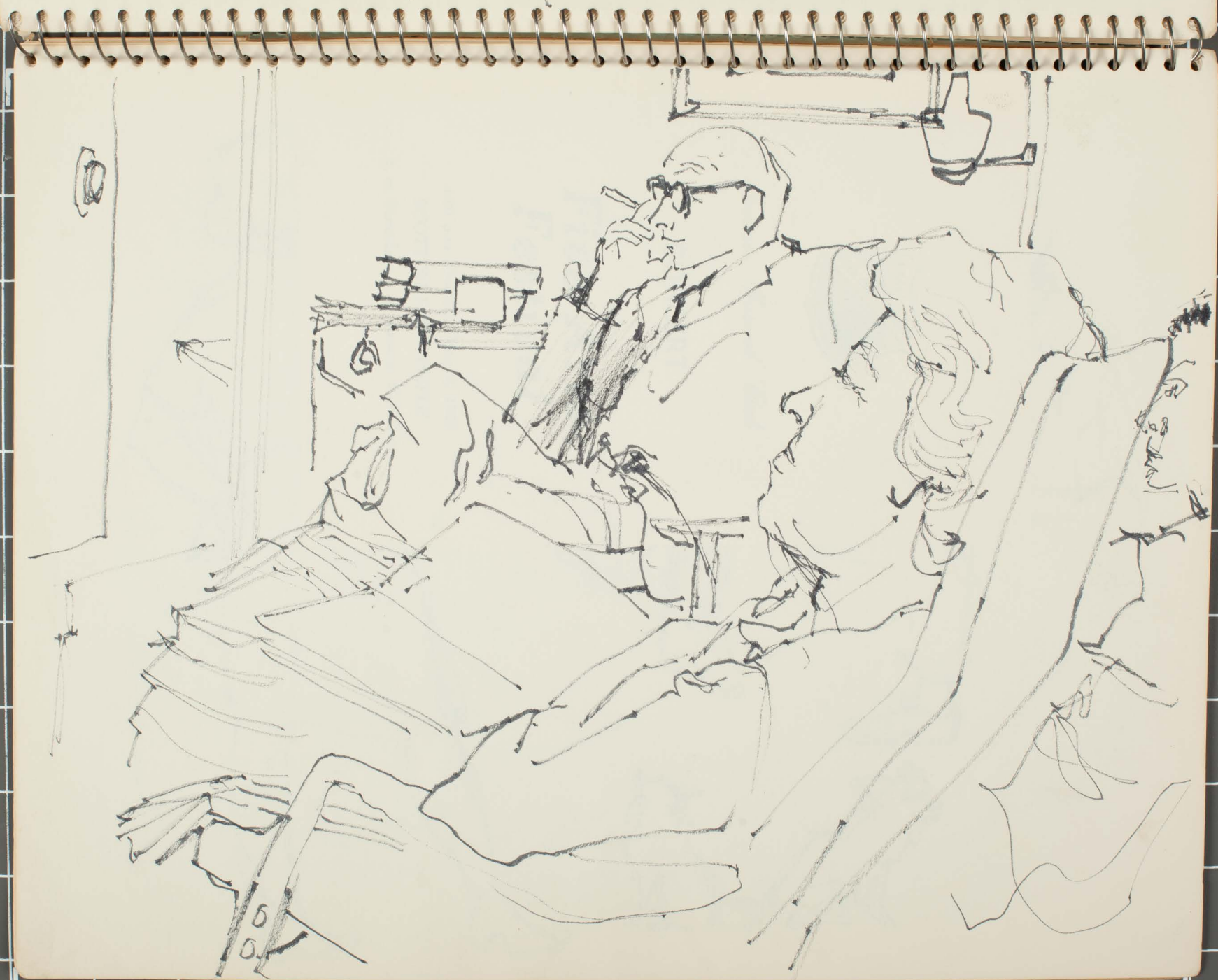
ALONE
(my watercolor)

Esthetic vitality

Lecture 8 p.m.

If artist is totally sensitive to entire canvas he will achieve
more unified better space.

Good drawing is how well you understand the object.









12-20-63







2-11-62



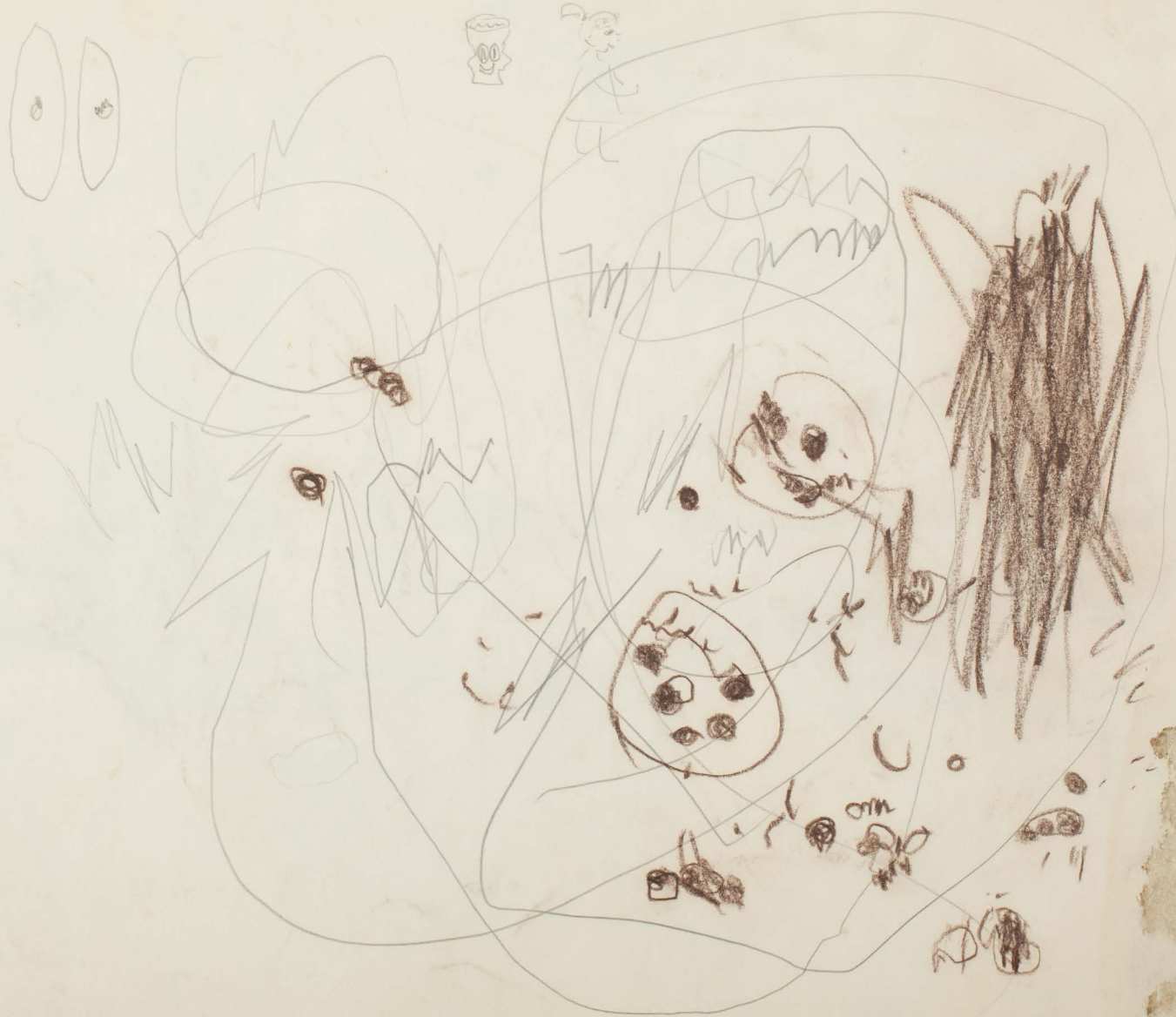


Arilman
- 2-ter

Stop at
suggestion
if you have the gesture
+ essence — quit
leave it lovely

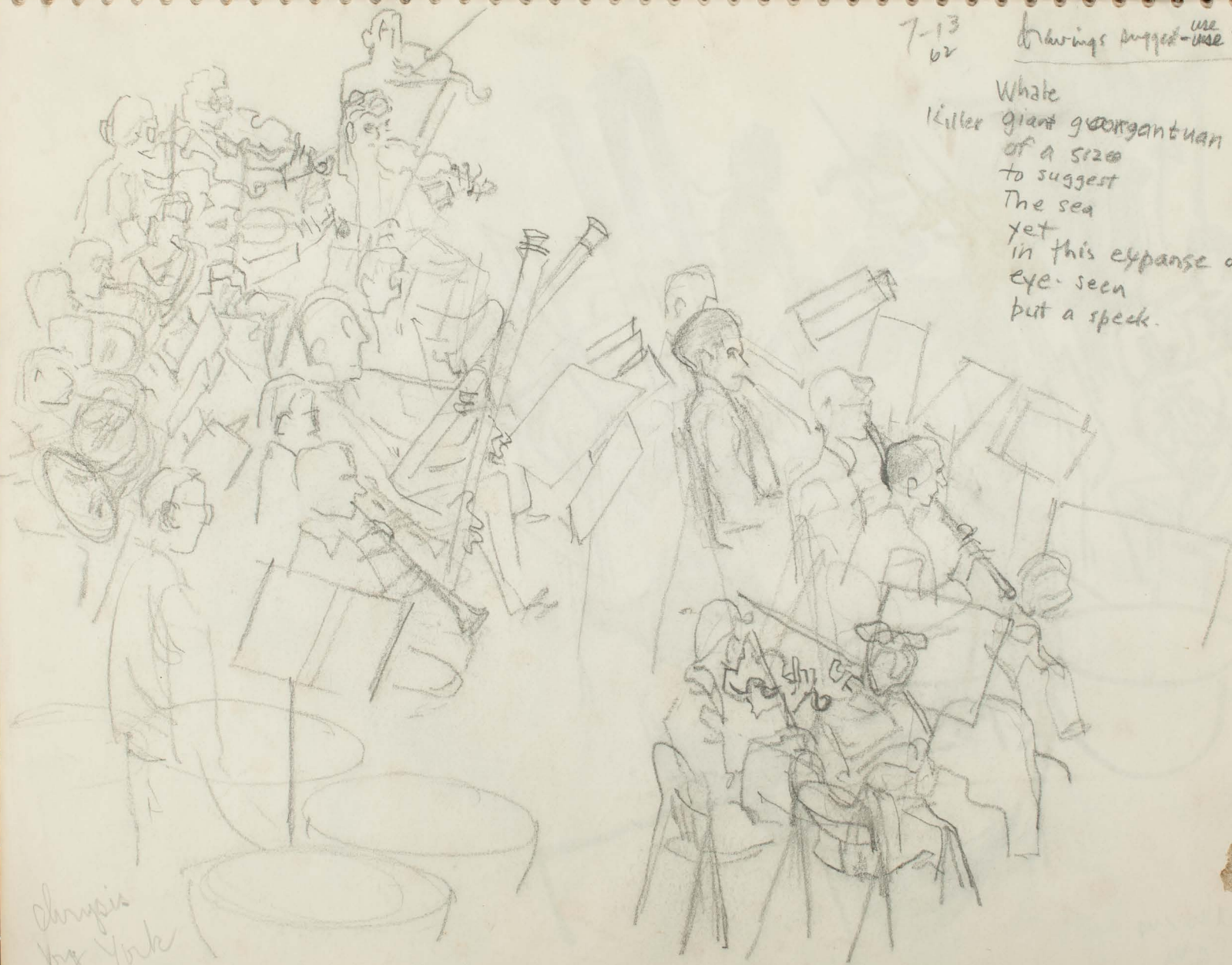
provocative stimulating

This is Melissa's page. July 20, 1962.





7-10-62



7-13
62

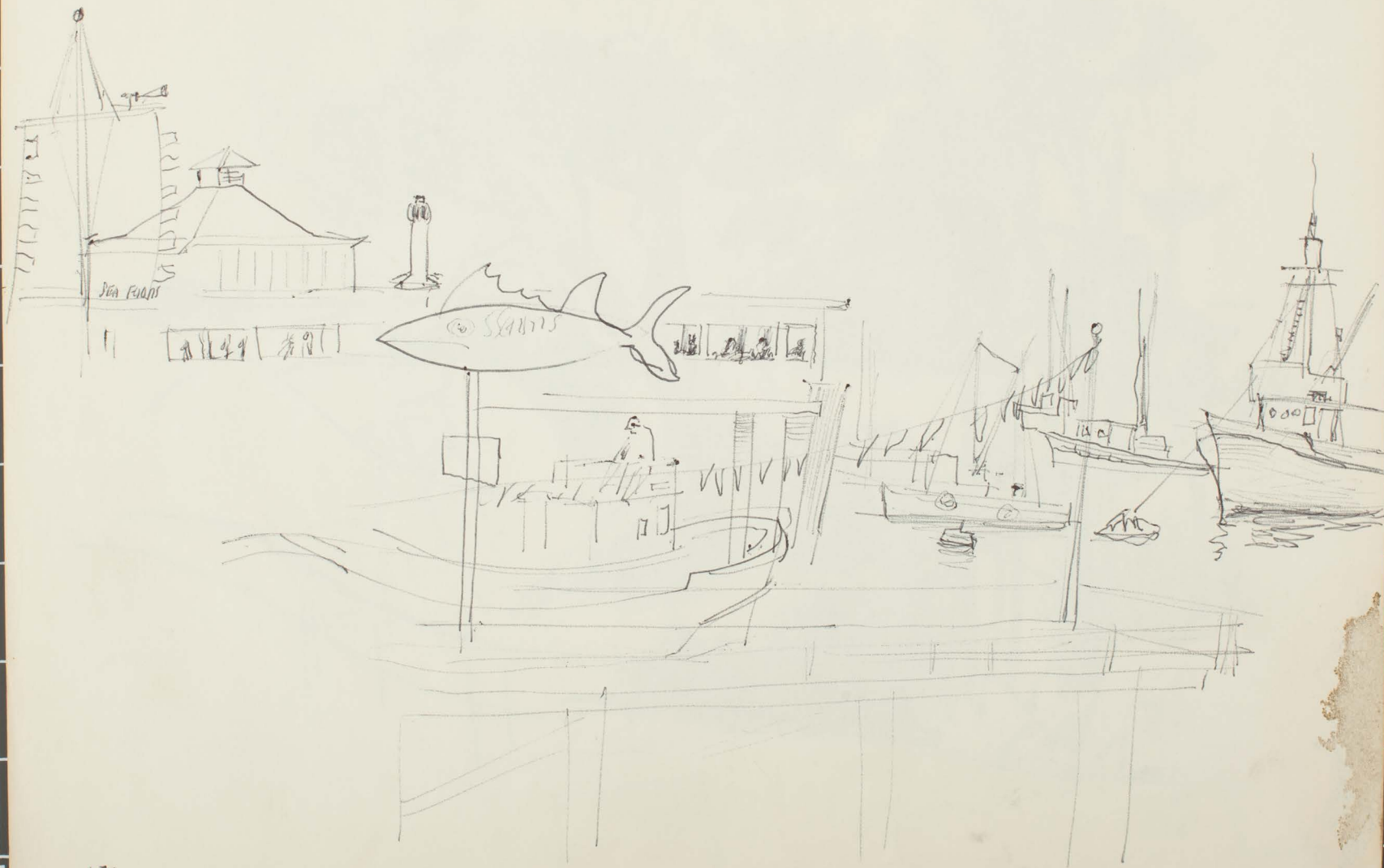
drawings suggest ^{use} them

Whale
Killer giant georgantuan
of a size
to suggest
The sea
yet
in this expanse only
eye-seen
but a speck.

Chrysip
pg York

14 July 62
diff. day.





7-16-62

Ralph
deCasse

30 Aug. 62

Sensitive + aware of all possibilities. This will contribute to you + your
development —

grow

not.

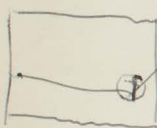
Find out about you and yourself
marriage of elements — size, horiz. or vert. etc. position, shape

If you are concerned about these elements the painting will grow
in it

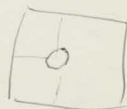
PROB: Put a dot on your canvas in most perfect size, shape, placement.

Sometimes we must satisfy the physical before we can reach
the emotional.

Consider canvas a film — keep tension



lighter



Even spacing
destroying tension
makes it go limp

Two directions for ptg. ① from outside in ② from inside out
expanding + contracting (academic)
up + down, down + up, receding and coming forward — Breathing
Frightening and exciting

Action painting — leaving the footprints of the action on the canvas.
One sees the action of where the artist has been.

One's own dot is an anchor, a starting point, a focal:

Lit. quality becomes narrative ptg. before finding out the
meaning of the canvas.

How many exhibits do you see automatic restlessness recorded?
Don't spend time deciding if they're finished. (When you are)

Surrealists found they could blend smooth space between one color and another by letting one bleed into another.

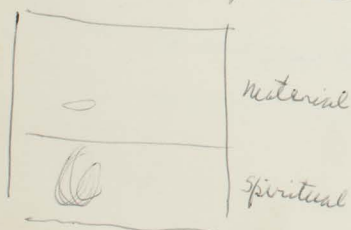
Now combine yesterday's problem (Expansion of a form from a dot) involve, ^{at least} 2 specific separate forms that will grow. Must relate to color world you have created. Control space by color, actually expressing a form. Confine each form to each separate color.

Allow the class to work when the impulse naturally runs through them

"I'm only suggesting these guides to get you started on the experience. As soon as you pick up the cue of it, go ahead on your own."

We are beginning to speak of 4th, 5th, 6th & 7th dimension
Amount of time to cover a space - amt. of space to represent a certain time.

Out Form can pull a space. Space can pull a form

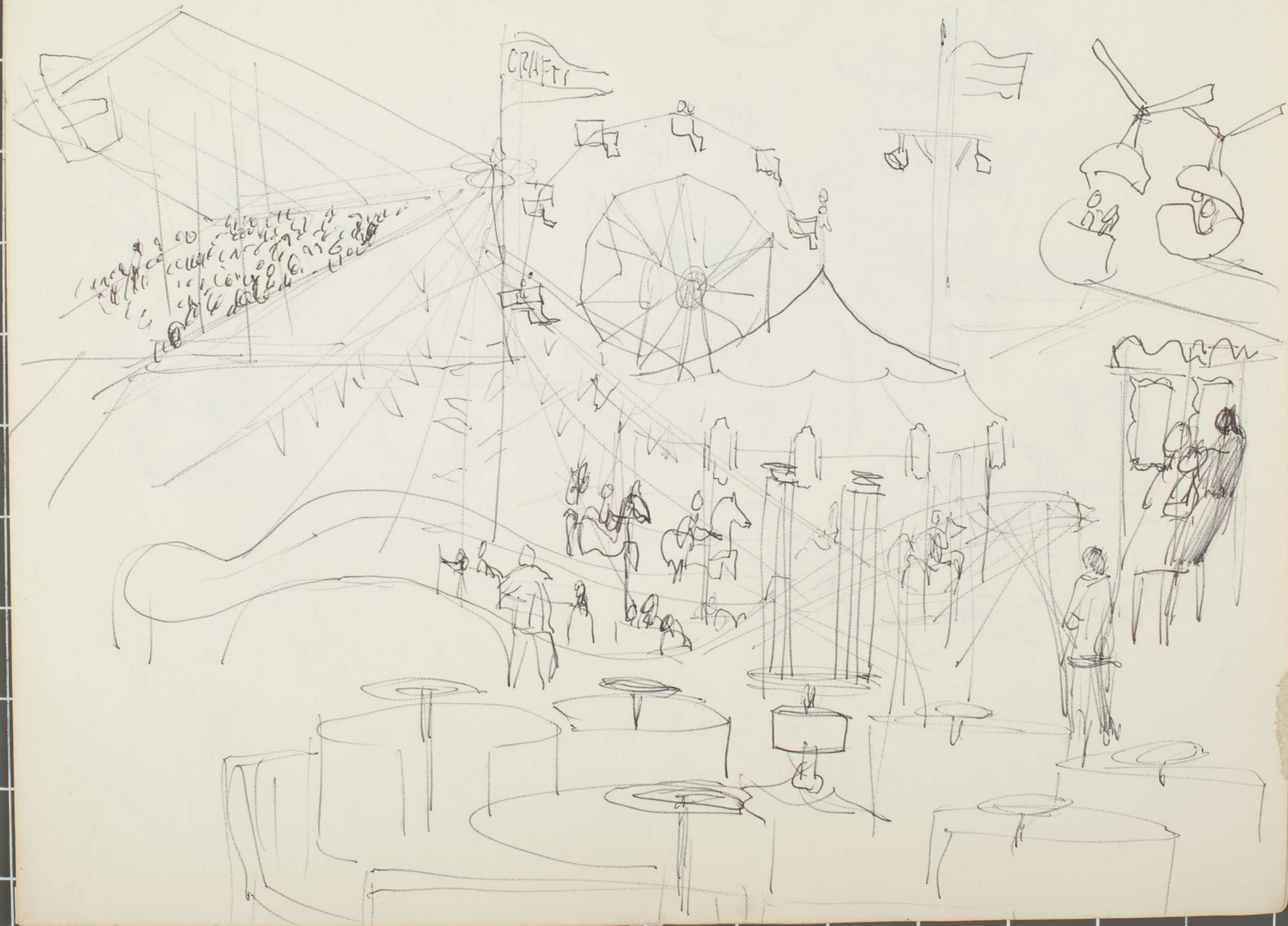


Control animation devel. of a form by being totally in love with it as you create it.



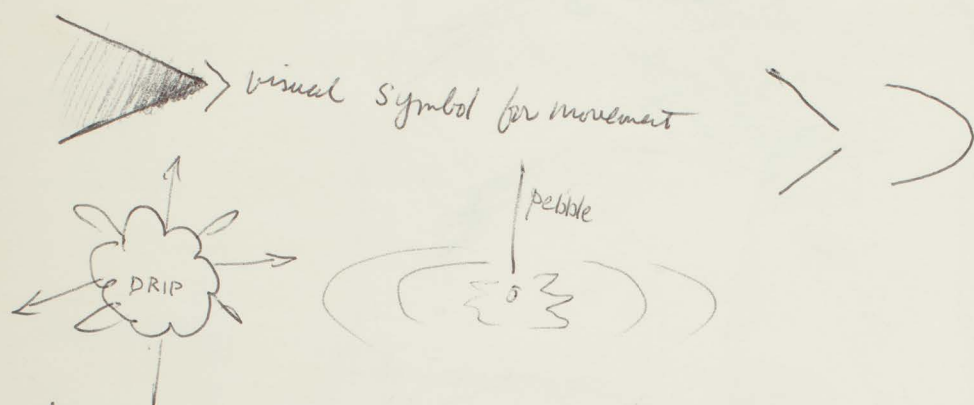
Fair
10-15-62





Glenn Wessels 10-15-62

Preoccupation with energy - movement



dynamic shapes and dynamic brush strokes or writing.

Energy held as an ideal, something of value in itself

Atomic bomb & psychoanalysis on people's minds
That's why all paintings look like explosions or bad dreams.

"What we thought was good old solid matter we now find is energy."



Relationships express energies

Meticulously painted stuff in which the whole thing is frozen.

Every spot in a painting

1. represents
2. structure
3. harmony of relationships
4. emotional symbol

When the painter loses rapport with the form - nothing comes out. One must actively express it.

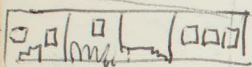
Nature violates atmospheric perspective every day.

Use size for importance

Prime cue for space is not size

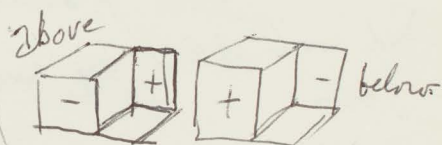
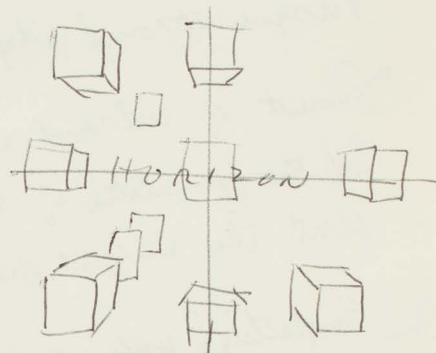
Ways of getting space

- (A) Overlapping
- (B) Position
- (C) Size (a weak way, can be denied)



Walking around

Significant Content (Egyptian)



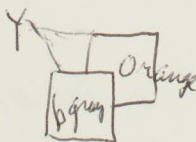
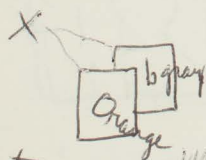
Which is form & which is space?

Two kinds of movement

1 Model walks past you

2 Artist "around model (manipulating)"

(D) Advancing & receding colors



X is a bigger space than Y

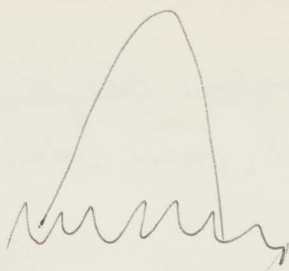
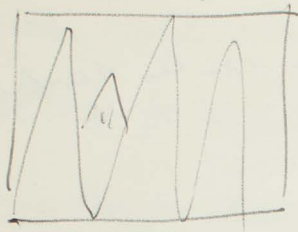
(E) Textures

Rough opacity
comes forward

Smooth recedes.



X stronger space than Y



Use the medium slightly within its range.



10-4-22





11-5-62



11.12.62







Two
figures



The burial has been left below. The soul has risen to
a beautiful place. (In the paintings of bodies in graves)

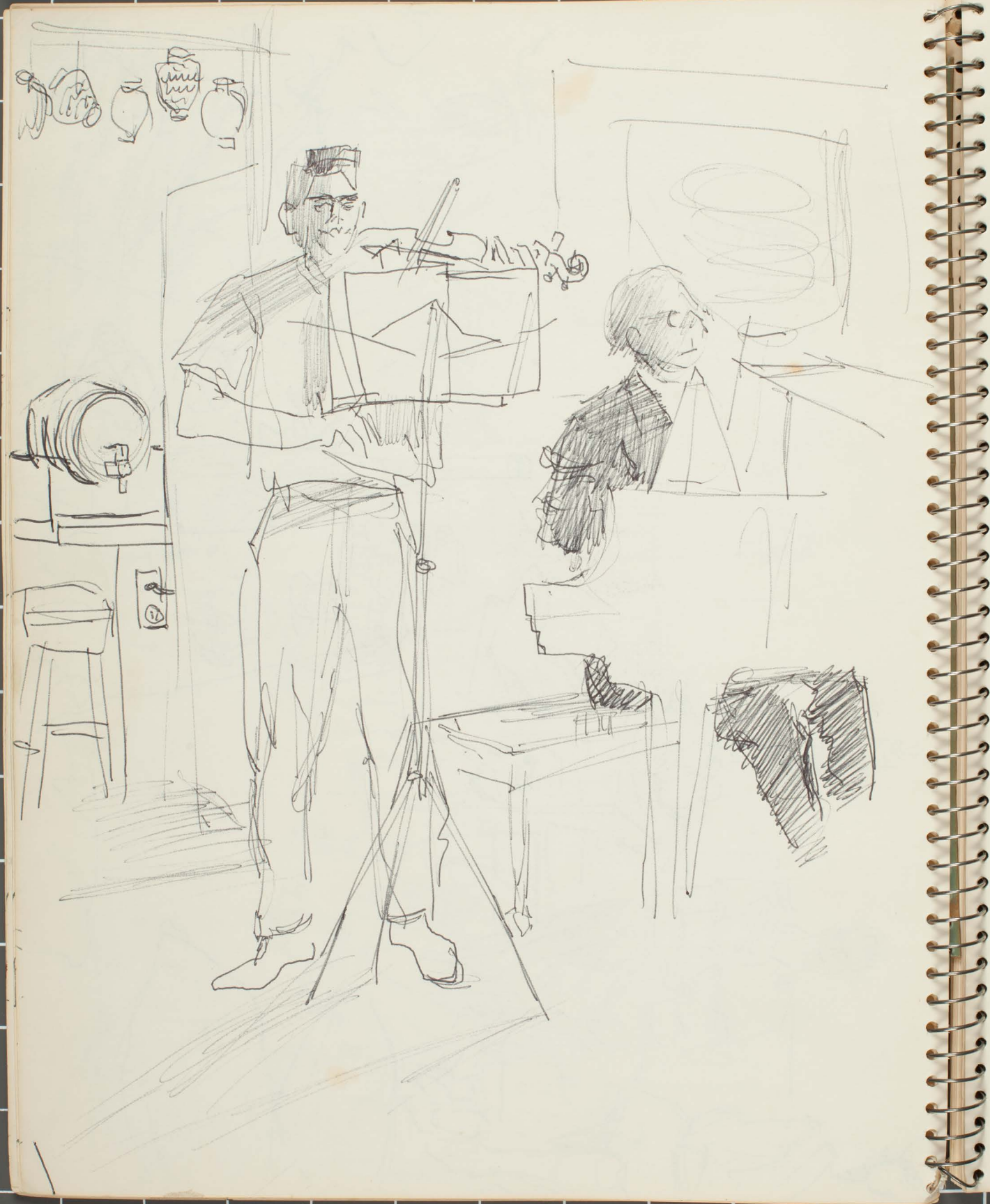
Not everything. Look in a little corner. You
might find something beautiful.

You can paint the soul of Mexico if you understand
the people.



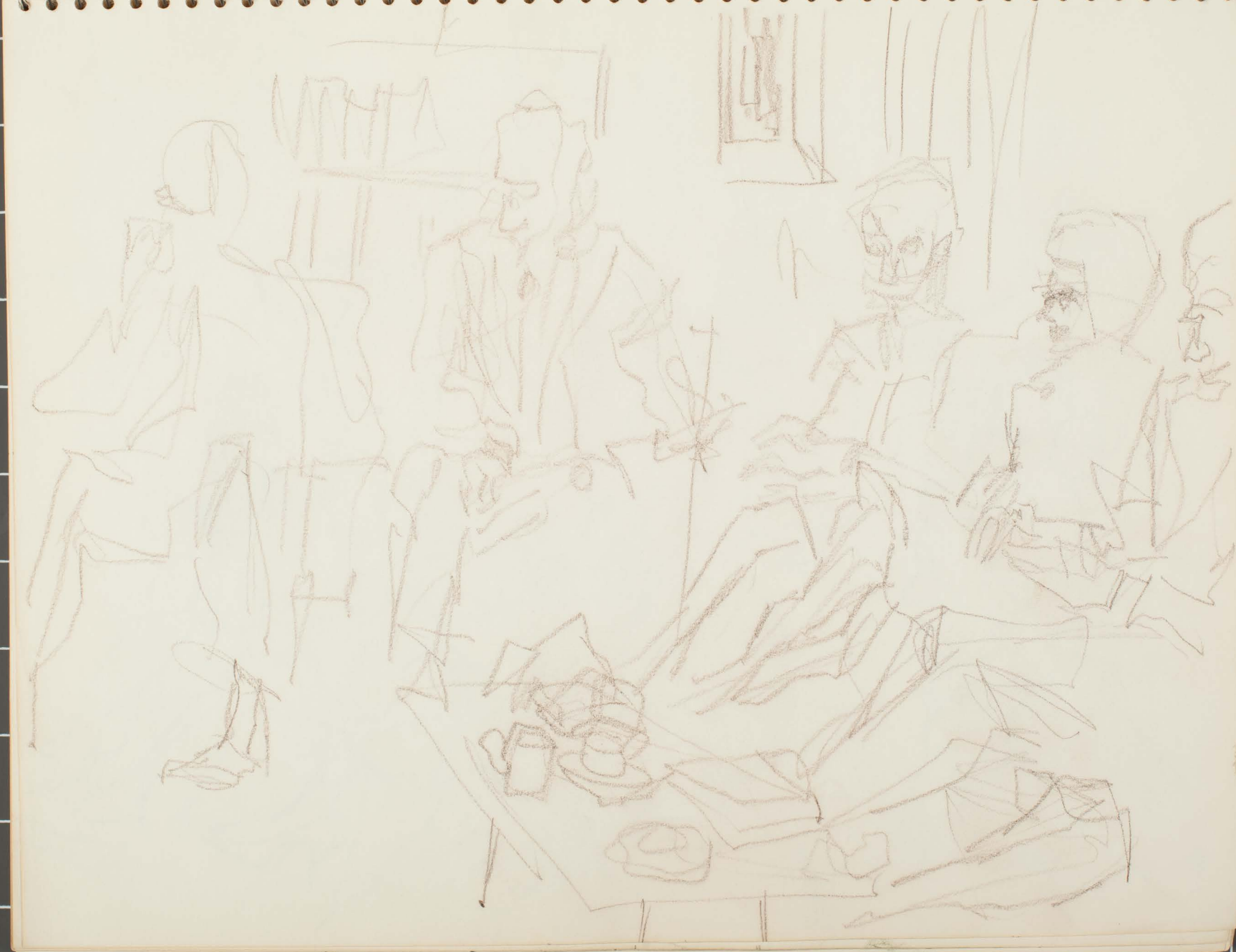


comes upon
 One discovers little envelopes
 small ~~comics~~ ^{miniatures} ~~miniatures~~
 expressive of human foibles
 of the whole "situation"
 + rapid + comic
 1-5 to 3 explanatory





9-3-63







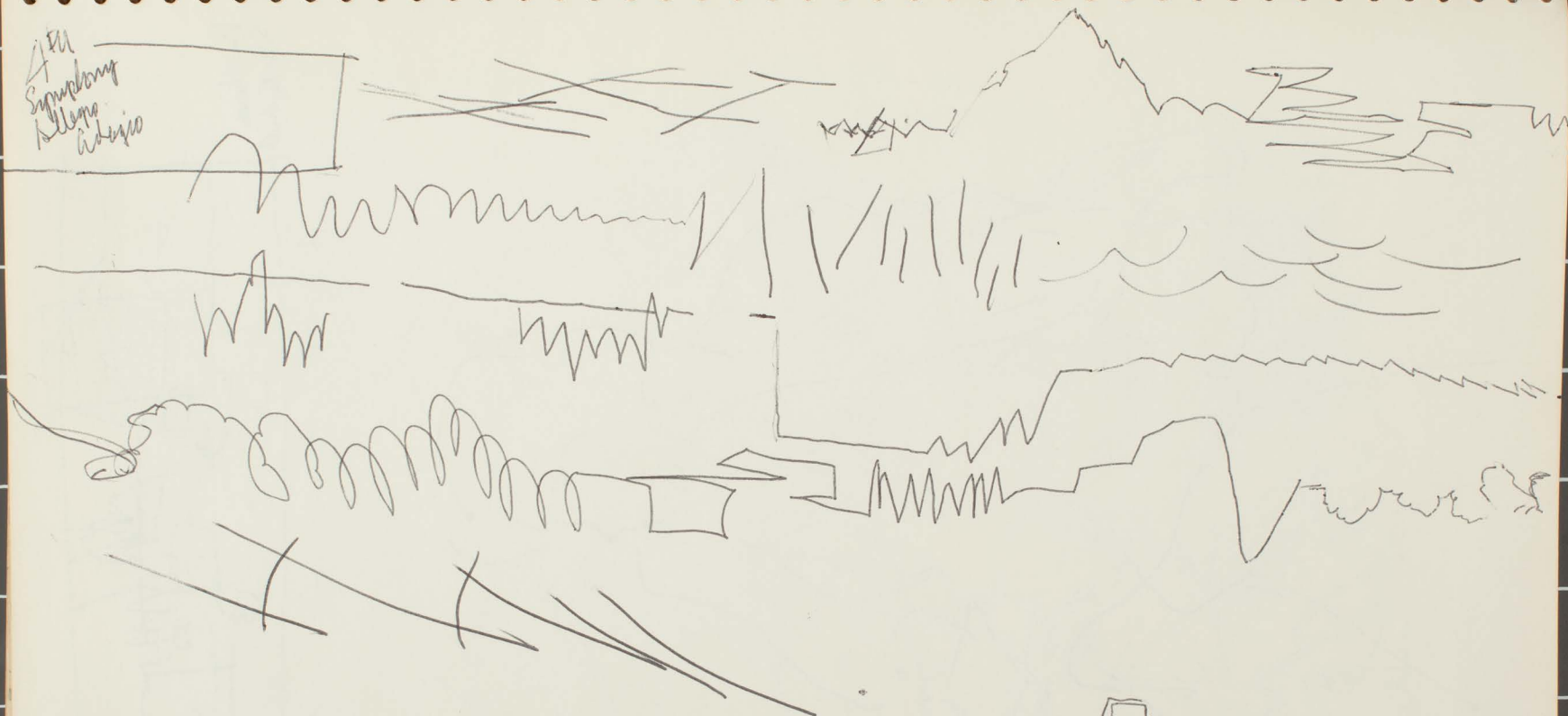
3-3-63





3-17-63

4th
Sundown
Hill
Adagio



3-18-63

The FRENCH LESSON
(with bon-bons)





MARY (Balance of line and mass
color in large black mass bring it back into picture plane.

MARG (Pencil over thin washes of oil.
A positive brush stroke shows that the painter knows what he
is doing. Whether you agree with him or not.

LECTURE 8 PM.

green surrounded by blue is more yellow
" " " yellow is blue green
Others vibrate

Visual reaction
Emotional " mood

Mystery at night - in a boat,
don't know where you are.

Color surrounding } influence each color
" underneath

Colored ink wash underneath (waterproof)

Motive: "I am setting up a relationship between red & white canvases,
I am setting up a relationship between green & red, between
green and white canvases between red & green & white canvases."

Casein white + watercolor more beautiful.

See "something going on" underneath Casein white

Color one of few visual things we have

Shaper feel

texture "

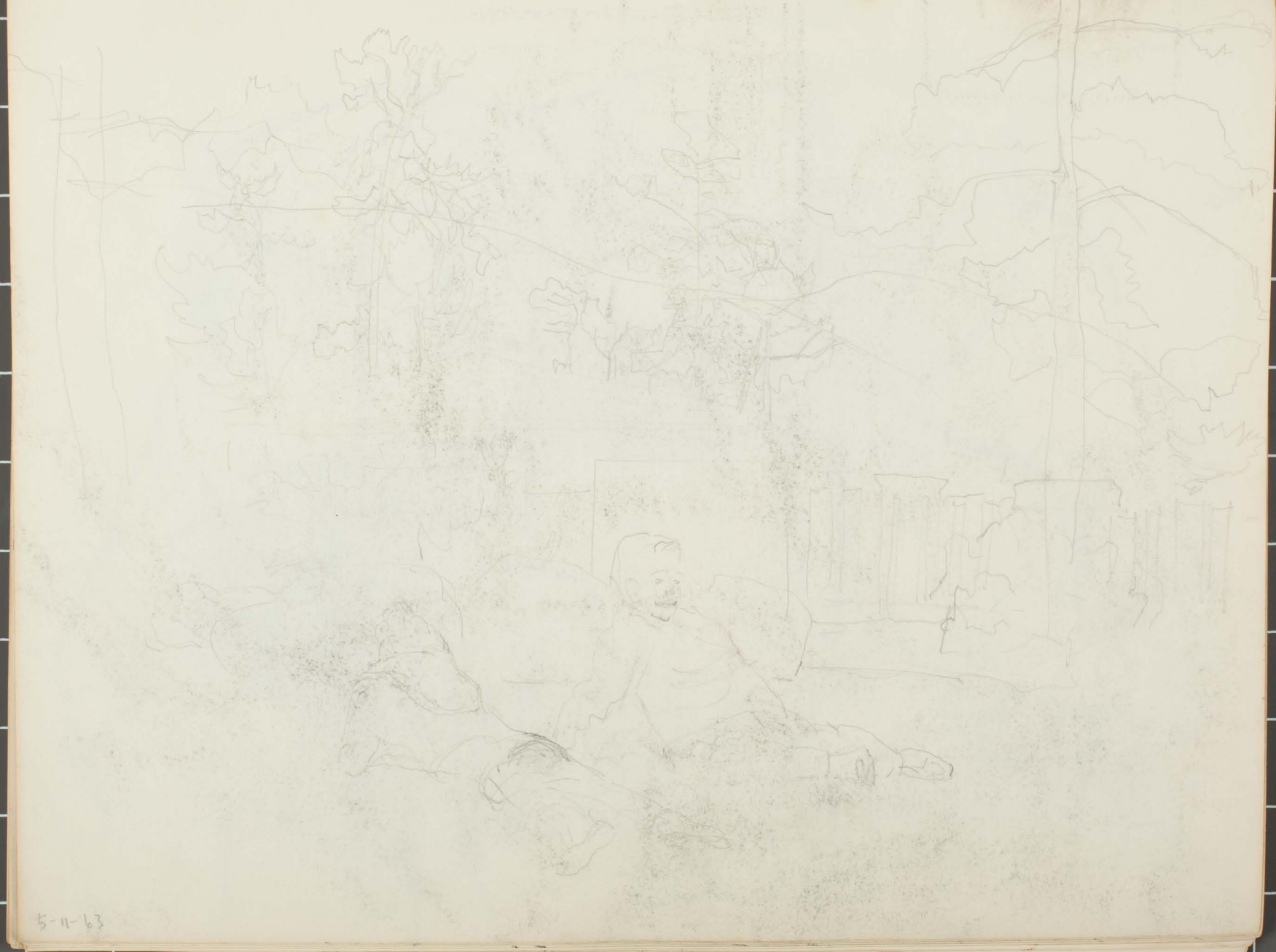
distance - travel

One little area of contrast "excites" large areas of

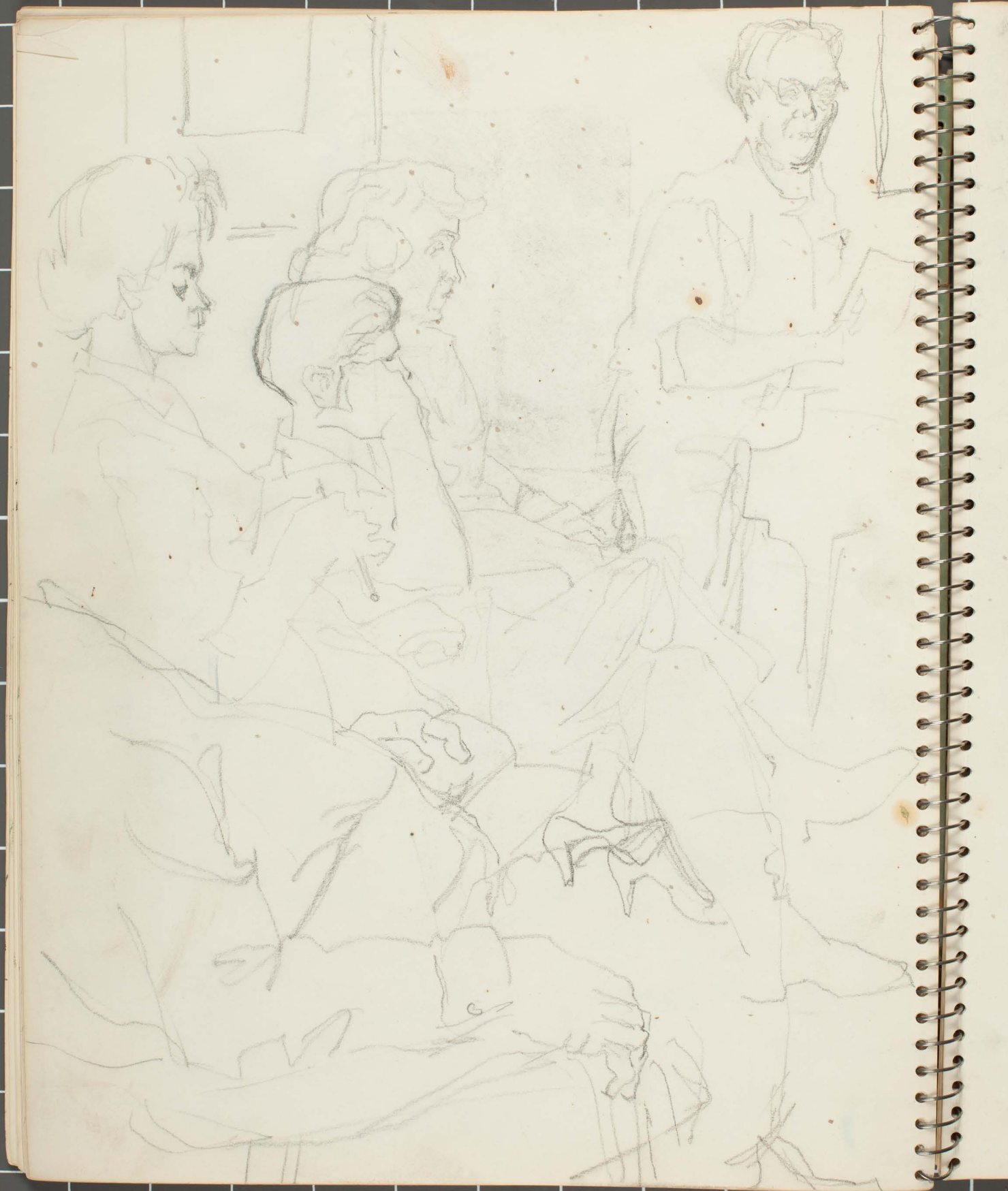








5-11-63



6-26-63 The night stay.
Get music in painting,
Each sound of music dies away
it is ended.



6-26-63





9-22-63
Painting autobiographical
just as literature.

Sniff close to grass. Pull it up and look at roots.

Knee + elbow



I things { Focuses heavily on wrong things
Too sharply focused on things which
wrong. Should be blurred.

Don't become glumly involved to where it becomes work.

(Ambiguous space — which pos. + which neg.
Equivocal space. one real + one not real
Unpresumptuous space.)

Sameness of trees makes them a unit. Differentness is what makes them art.

Draw hair as if you were combing it.

Leger — "Thank God for bad taste."

Art in commonness (nature old signs etc)



Center of interest
Exactly in center
Assignment.

The fact that artists never succeeds is what makes him successful.

Leonardo: "Mine discontent of artist."

10-11 Field on Moroa

10-12 "That's not a name like people's"

All the riches from the soil of my S. J. Valley

No longer left a candid apple you are getting older

To stretch with the dim in one's ears. Like night of wind to common spirit

10-6-63