

“Thoughts” by Paul Berenson Book II

Book #2

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“The artist: disciple, abundant, multiple, restless. The true artist: capable, practicing, skillful; maintains dialogue with his heart, meets things with his mind.”

NAHUATL (Mayan Indian)

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“One is only a master when one imparts to things the patience which is inherently theirs”

Eugene Delacroix

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“He who is in control of himself can rule the world”

Alexander the Great

Bargain basement day! Today got the complete works of Vincent Van Gogh for \$32.00, marked down from \$58.00, a new pair of sneakers for \$6.00 marked down from \$12.00, 6 colored pencils for 10 cents each and this book for \$1.75, marked down from \$3.30 because of 3 torn pages in the back. Finally get to resume these notes. Some notes in sketch pads that I'll have to transcribe soon. At Pat's now and feeling happy as a pig in shit. It's a great day! Got a letter from Kathy Pobson yesterday. Good to hear from her again. First letter since I wrote my backwards one to her. Still working in Girard's studio, I'm gaining knowledge that would take me years to come by on my own. Did lay-in's for a portrait of Pete Townsend and a picture of two hockey players, Manuel Dione of the L.A. Kings shooting from about two inches off the ice. Hockey is such a beautiful sport. It's under attack for excessive violence (fights) right now, but it takes so much concentration and coordination. I did the boards in a pure pigment red (winsor), the ice in a very white ultramarine and Dionne in white with violet shadows. The other player is done in a deep green with red layered in to deepen the darkest places and I'll go over the whole thing with a green glaze. Laying an opposite over a color is good to get depth and then glazing over it to get the color back again. Did the same thing with Townsend's shirt. Went over the cobalt violet with different hues of green. The deepest parts in a pure pigment glaze lightening the pigment with white for the less deep parts with the light-middle tones in violet (still) and the whites in a very white cobalt violet when it dries I'll glaze the whole shirt in a cobalt violet again. Got the face muddy a bit. Must go over it boldly again and once again apply the above principal. Did the background in a pale green with a thin opal medium to give an intense yellowing effect. After letting it dry for a couple weeks I'll go back over it with a heavy opal medium in possibly a green glaze then dry it again and glaze it again in a chrome. I probably won't paint a good picture in Girard's studio because I am getting into experimenting with the techniques. At this point I think the experimentation will be the techniques. At this point I think the

experimentation will be more valuable because I'm learning what I can do and can't do with my colors. On the hockey players I may glaze the boards with a matte, warmish to take the gloss out because the Winsor red seems rather bright for what I want, but before I do I must wait to know how it works when I get the rest of the picture painted. After I must experiment with base colors; that is taking one color; i.e. – Prussian blue and mixing it in dabs with all the colors on my palette. I must stop being scared to paint and make mistakes and just attack the canvas, even if I ruin it. I must think out the execution in advance and then just hit palette, hit canvas, hit, hit, hit, hit...I must develop my concentration. Girard gave me an exercise to do where you tie a piece of thread to a dime and dangle it in front of you and concentrate on making it move. With enough concentration the dime will move faster, slower, back and forth. Do it until you arm can't stand it, and then do it awhile longer. I must do this faithfully. So far I haven't and without concentration I will never be a great artist. I must learn control in my brush strokes and colors. I have very little and without it, it is impossible to execute. I have plenty of ideas and my composition is becoming solid as to subject matter and placement in the picture. I must learn to render my execution and that takes concentration and control. I must do many patterns of strokes, variations of light and shade. I must also start to do good drawings again as opposed to the lightning sketches I have been doing and increase my awareness of light and shade and color. The lightning sketches will be good too but I must not concentrate totally on them. I must start looking for effects again.

The eyes in my portrait of Townsend were done by initially laying in a light cobalt blue and after it dried, glazing it witherulean blue : pure Prussian blue glaze was used for the deep shadow of the eyelids and the ring around the eyeball. I must now glaze over it with white. I'm starting to circulate around the canvas when I paint and it keeps things in perspective as opposed to concentrating on one area and losing the balance of the picture.

Must also work with extreme light and dark on my palette, and worry about tones in between later. Looking at Van Gogh's portrait of Patience Escalier I noticed that the skin tones were made with small strokes of carmine (red) vermillion (pure) for the cheekbone on the light side of the face with white lemon yellow and white on the light side of the nose, going into the cheekbones in a very white carmine and long slashes of vermillion (med.) to a slash of the mix of these two to a deep cadmium red. In the sunflower (F452) I notice he goes from yellow ochre (med-light) to white high bites and then going off into an ultramarine blue (permanent pure) to slashes of ultramarine violet matte tone, going into, going into medium and bright ultramarine blue highlights and comes down into very white ultramarine, changing to bright cobalt down to the corner with the branches in a medium brown ochre to a pure sepia out by the white ends with the flowers in yellow ochre to greenish yellow ochre in the seeds breaking off from the yellow ochre petals to the deep ultramarine. I must develop my concentration and control. Girarde dime on the string works. By concentrating on the silver dime spinning on the thread you can cause it to move faster or slower. At one point I made it stop cold, then speed and slow down. I just lost my train of thought. I must be aware all the time and stop these lapses in concentration.

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“The only man I fear is the man of imagination.”-Genghis Kahn

**“The man of imagination can conquer the world.”
-Napoleon**

I must attack and be bold enough to hit my canvas again and again for hours at a time without having these lapses. I must learn to see and control to a point where I can paint what I see. Observe always. My painting is only as good as my mind. I must see and render. I am the only thing I have in this world. I have chosen painting as my medium of expression. I must develop it because it is merely an extension of myself. I must focus my energy on painting totally.

I must try using base colors for lay in's. The underside of the brim of the hat in Patience Escalier is the background color mixed with the jacket color as in the arm of the chair in La Bereuse a mixture of the floor and the top of her dress and gets redder as it moves across the red floors. Seems like he did this with lay in's in the sunflowers, whether Van Gogh died or not, it sounds like a good idea for matte tones so I think I'll experiment. It would be like going from the sketch to the light and shade to the color last with portions of the latter two showing through. Observing Patience and the sunflowers again (the morning after) I notice that although certain colors seems to be wrong, the basic observation of technique seems to be correct. My colors would work, too producing a different effects, but after all the reason for me copying the masters is not th try to copy their feelings, but rather copy their recipes. I can's portray Van Gogh's feelings, but I can use his techniques to portray my own. I must learn the control to execute these recipes. Maybe moving to Ventura would help because there would be less distractions. I'm starting to feel I need to return to solitude again. My concentration seems to be better. Working with Girard will be missed but I see nothing more important then gaining the control necessary to execute what I've learned. The knowledge means nothing if I can't render it and the only way to do that is to practice all the time.

Back up in Santa Barbara again. Went down to El Paseo Nuevo and sketched this afternoon for awhile. Over to Girard's after and did a sketch of the tower (front view) from Van Gogh. I like it. Did a still life of onions on a drawing board from Van Gogh's in colored pencil yesterday. Tonight went over to Jim's and watched Pittsburg beat Houston and won \$3.00. Haven't lost a football bet yet this year. Must start doing a lost of ink drawings again to develop my control. When I draw in ink the individual strokes are more defined and I can't bullshit my way through. I notice in a couple things I've done yesterday and today the control is starting to develop with pen, but I'm not even scratching the surface yet. I must devote myself totally to this goal now. I must be old and execute it freely.

God has given me an imagination so that I can see him. I must learn the necessary control to render that God. The genius of all great men was in the imagination. The development of all imagination is only superiority and inferiority in the genius of men: had a great Thanksgiving yesterday. Thought it would be pretty miserable because I figured I'd be by myself in the park. After wandering around all morning I went over to Larry Prince and we talked, got an ice-cream, drank coffee all afternoon. He showed me his work that he's been doing lately. I liked a lot of it. After writing a letter to Kathy P., and doing a drawing of Daltrey with Townsend in the

background went over to dinner. WE talked a lot and I painted her up with lipstick and went out for coffee. We went back to her house and got into the I Ching and talked a lot more. Finally ended up spending the night together and that was really fine. Did a drawing after Penlens and just finished a nude drawing. A certain amount of control is finally starting to come but I've got a long way to go. Can't really say that the works are good, but they are improving. Have to concentrate more on developing my control.

The I Ching told me a lot of things that I've been thinking about. Most importantly that I should return to solitude. Also to proceed surely but with caution in my affairs. It's like the old fox and the young fox crossing the frozen river. The old fox proceeds steadily with caution and patience listening carefully for cracking in the ice with every step and makes it across without getting his tail wet and accomplishing his goal, whereas the young fox proceeds boldly without stopping to listen for cracks in the ice and falls in and gets his tail wet and therefore fails in his attempt to cross the river without getting his tail wet. I must take the path of the old fox, that is, proceeding boldly at all times, but with the patience and concentration to stop and listen for cracks in the ice before taking the step.

Every time I open my mouth these days, I feel like a fool! Maybe the only way for me to communicate is through my pictures. The inspiration I felt at Tasajahara 2 and a half years ago makes me think that the only reason I'm on this earth is to paint. I must not let any worldly pleasures stand in the way of my duty to render the things I see on this planet, on canvas. One's duty is infinitely more important than mere physical pleasures. Walking down the Eggception for coffee the other day I saw one of the finest pictures I've ever seen. Two meat men were standing outside Kadlaheir's store each with a side of beef over his shoulder. They were both looking directly at me and their expression seemed to say "What the fuck am I doing here?!" Behind them a dog stood mesmerized as he stared at the meat, seeming to say; "WOW!!!"

Down at Pat's again. Did a drawing of Daltrez and Townshend that I really like today. It doesn't look like them, but it feels like I captured a certain feel of those two performing. I carried the drawing through and it's very effective. Maybe a self portrait too. Also did a sketching forward. Just a few quick lines. I like it a lot and I see definite sketching style in it. I like it a lot and I see a definite sketching style in it. I did very good at capturing the motion. The influence of Delacroix is all through it, but Delacroix captured motion better than anyone and it is still my own. I must work hard to develop this style and refine it while at the same time carry drawings through. Also did a sketch of Jim Manditch catching a pass and a drawing of Pat's fireplace. Did some studies of Townshende's shirt and hands from the picture with Daltry. Wrinkles in clothes seem impossible for me so I must work that much harder to render them effective. I also remember when anything figurative was impossible, now it's only hard but I'm starting to render the figure in motion effectively. It only comes from hard, cold perseverance.

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Long hard practice never fails in it's goal

I'm starting to see results from my perseverance so I must work that much harder. Thinking back to two weeks ago when I went bananas trying to capture the motion in the

quick sketch of Delacroix "Liberty." Finally got that motion today in Towshend. Proof enough that perseverance pays off! Patience and perseverance!

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From : "A normal day for Brian, a man who died everyday." I used to play my guitar as a kid wishing that I could be like him but today I changed my mind, I decided that I don't want to die, but it was a normal day fro Brian, rock and roll's that way, it was a normal day for Brian, a man who died everyday." Pete Towshend (written after the death of Brian Jones)

December 1975

Sitting at Pat's. Got me a cold and feel like shit. Haven't felt much like working today but got a sketch on 12x18 paper for a nude. After did another sketch on the same paper of the same nude but I ran the head off the paper. Must concentrate on measuring and get my subjects on the paper. Carried it through a ways though and I'm starting to get a rhythm to my strokes. Must check out some of Michelangelos drawings to help me with this. A grid might be helpful too. Did a portrait of Brian Jones in ink yesterday. Lots of mistakes, especially the ellipse of the eyes, but I captured the intensity of expression. Did a study of Towshend's shirt in blue pencil and another drapery study from Van Gogh. I'm starting to vary my mediums a bit more which should lead to faster improvement through a greater understanding of the subject. Some things are done best in pencil for preliminary studies and the power comes through with ink. Also did a portrait sketch of Jones with my grease pencil.

December 3, 1975

Finally got me a place to live today. Another trailer but it's about twice as big as the other one and warm. Reminds me a lot of my apartment in Portland only without the upstairs room. I really dug that apartment. Finally got to unpack my bags. Got a kitchen and bathroom and it's secluded. Down on Salinas street near the freeway. Went for a walk today and it's a beautiful neighborhood. Now it's time to get over my cold and get working hard and gain the control I need. Just rereading the 1st half of Book I, I can see the changes I've gone through in the last nine months infinitely clearer than at any other time in my life. It seems like back last Spring I knew everything, now I know nothing. I must continue with this journal. I'm really feeling a definite progression in myself and it has to be reflected in the work. I should be able to profit to a much greater degree from my solitude this tie around.

Got a lot of pictures hung tonight. I'm feeling like I have a home for the first time since I left Maine. It feels good. Been doing a lot of drawing the last couple of days. Also been having insomnia attacks caused by overactive mind. Figured out how to draw proportions finally. I feel that I understand how to draw figures now with much hard work they'll come. Been drawing a lot of heads the last couple of days. I really see a drawing style developing. I do have my own style and I'm finally developing it. Did a drawing of Nancy Tanguay tonight. It's not a very good likeness but I like the head. Got some lead pencils today and I've done three head sketches with them. I like the pencils. Did a sketch of a cabin with outhouse and lobster from a photo that Alice gave me. Today in colored pencil.

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“Neglect nothing that can make you great” Eug. Delacroix

Need to do a lot more work on the picture. Think I'll add some lobster traps to it. Also think I'll start doing some work at combining my mediums. I see, especially where pencil and pen ink could work very well.

Had a good dinner tonight of filet of sole sautéed with onions in butter and broccoli and made some fudge after. Sure does feel good to have a home again! Time for me to leave Girard's studio. I must get out on my own to paint what I feel. He has helped me learn many shortcuts where I want to go. I'm very grateful but I have no desire to paint his pictures. He can't tell me how to feel, I must take recipes and develop my own style, make them my own mistakes, and not inherit his. I'll be able to set my studio up tomorrow and work everyday. Maybe a trip to Florida to see Kathy P with Pat would be nice.

Been doing some pretty good drawings the last few days. Did pencil drawings of Keith Moon, John Eraturhistle, and my self. Did a pencil sketch today of a girl with her head looking down. Looking at those last two sketches now. The portrait is light and shade down through the shirt in pencil with a pen background. The pen lines go straight across the paper as far up as the eyes where they go up and down the rest of the way. I got wrinkles in the shirt quite nicely and the two muscles going up the neck. Think it's the best portrait I've done. Love the eyes and the beard and hair looks like curls and light and dark instead of merely dark scribbles I must develop my drawing and start painting all the time. I must do both everyday. My perseverance is paying off everyday in my drawing. I couldn't even have dreamed of doing anything like these two drawings a year ago, but I'm getting this sure consistently now. I must be patient and work my balls off now and I will surely gain my just rewards. I can't waste any more time chasing chicks. It's never really gains me anything. Went over to Don Stearns this afternoon. Don is a good friend. Also drank some beer with Girard today. It's been a good day, 85 degrees and sunny too! Didn't write in her for a few days and it bothered me. Wow, though I again realize I'm hooked on this journal like I'm on painting. I'm throwing most of my energy into them and I'll only do them once so I might as well do them good. I look back and see that I was saying these things a year ago too because I wrote them in this book. Then I look back through the sketchbooks and portfolios and see the program. I must remember that the right way to attack this book is with total honesty and tear myself apart, then I will reap my greatest profit from it.

I'm doing work now that I used to dream about being able to do a few months ago but I feel twice as stupid now. Just put some finishing touches on my self-portrait. Went over the shirt in a very faint emerald green pencil. The beard is a burnt darmine and the hair is an Indian brown. Hardly noticeable but it seems to set certain parts back and bring others forward. The eyes are the lightest and most intense. The eyebrows are the darkest part with the light grading down in the area between the eye and brow with highlights on the lids and heavy dark shadows. I come into the eyeball with a medium dark middle and trace dark ball with white highlight around pupil and very dark lines around the eyeball into pure white. The right side of the face below the eye is the lightest. Signed under the left armpit and dated. I like it.

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“I learned enough know that I know nothing.”

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“...you want that action- walk in, set up and play. That’s what you build music on, that instant thing of having a lyric and just seeing it and being given some words and having to play guitar to them in front of a tape recorder...the music has got to be good and it’s got to be exciting and it’s got to be immediate, it’s got to be now!”

–Pete Townshend

Just finished setting up my new studio. I seem to have as much room as I did before I set up. It’s nice to know I’m so portable. I’ve got the pictures I painted in Maine and at Girard’s hanging around. I don’t have wall space for them so I’m just putting them where I can, where I can look at them and they won’t get messed up. I’m feeling rushes of inspiration from everywhere within and without me. When I start painting I must remember the things Girard showed me. I must work with opposite and extreme lights and darks. I must experiment with my mediums and practice control. I must do a lot of oil washes and draw. In a word I must be universal in my development and I must work at all of these things everyday. I have about six months left before I want to go back to Maine so I must use them wisely. I must be patient and make the best possible use of my time.

Did a self-portrait in ink tonight. Don’t care much for the self portrait cause I really blew the eyes and mouth. I did get much more control than I’ve ever gotten with a pen before, though it was a valuable experience and I see that one can pull off anything with control. Must do many more studies like this. The pen is good because I can see every stroke.

Did my first painting in my new studio tonight. It was a little cabin and lobster punt from Maine in an oil wash. It didn’t turn out very good but I see a lot of places to go with it so it has been quite valuable in instructional purposes. I think I should do a lot of work with oil washes right now and not concern myself with trying to lay on pigment and paint good pictures because I’ve got to develop my control with strokes and medium and learn my colors. The fast washes will help me get there faster. Once I have gotten control of my mediums and strokes the basis principles of painting will be there. I must be patient right now and proceed as I have proceeded with the drawing-boldy, steadily, with caution, one step at a time. It is paying off with the drawing so I see no reason why it shouldn’t pay off with the painting. I must do a wash at least once a day. I must not neglect my drawing through as it is the backbone of painting. Got an electric heater for Jim (Jonny’s) today. It really works good and the landlord’s picking up the electricity. Only costs me \$5.00 and I could have gotten it cheaper, but it’s worth it to me. All in all another good day!

Must concentrate on color composition and the use of white to accent my colors. The washes will be good for this. Must copy the masters. Van Gogh will be good for this right now. Must beware of inheriting his faults though.

Another good day. Did a pencil portrait from the photo of Nancy T, against an ink and speedball background, and oil wash of hills against a cobalt blue sky with trees in the foreground, and sketched a still life with onions from Van Gogh and I’ll do an oil

wash of it tomorrow. Think it will be good for me to copy the masters now in oil to get an idea of composition. This wash I did tonight was horrible again, but still, valuable. Must continue at this rate every day and this place will really be worth what I'm paying. Also wrote letters today to Nancy T, Anthony and sister Barb. Been painting and drawing, today did a portrait sketch of Towshend in pencil and five figures worked on a still life in oil wash tonight that I started last night. I'm doing it from the Van Gogh book. I like the colors but the control is horrid. It's a step though, must develop my control by working everyday. Did the drawings just after waking up then had to go out for awhile. By the time I got home I was so burned out it was really hard to work so I painted for a couple hours and now I feel like a bowl of spaghetti. Have to start staying home more. I always feel good until I go out. That seems to ruin my whole day. I'm starting to get somewhere with my painting now so all the more reason to work that much harder at everything.

I've decided I like working with a square palette so I can put my opposites opposite each other, earth colors on one end and white on the end that I hold onto. That leaves me the space in the middle for mixing. Girard likes a round palette because he says he has more room to mix, but the square seems more logical to me since I like to work in opposites. White seems to be the #1 most essential color on my palette now. Two months ago I never used it. Now I'm painting light brilliant colors. White enhances color or if you want to add enough bleach them out so there's only a hint. Both are nice but I can see me mainly using white to lighten. All the other colors on the palette are pretty random. You can make a painting work with two colors and white.

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"Trust the art not the artist"

I sit looking at a self portrait of the Great Rembrandt. He was born about 370 years ago but I still feel like I know him like a brother and I love him as one. The power of painting...

The less I communicate directly with other people, the more I communicate with myself. Painting is like masturbation- you do it all by yourself. It's like jacking off your mind. But then, what art isn't. I wonder if any artist has been able to work with people? I must remember that while I'm painting by myself, I'm communicating with the whole world-in a universal language that will be able to be understood long after I'm dead. That's what's wrong with the abstractionists-they talk to no one but themselves for eternity.

Must be very careful copying the great masters. It is definitely good for me to do, but at times I tend to get discouraged because I want to make my pictures look like theirs. I'm not Rembrandt or Michelangelo or Delacroix. They can teach me their recipes but I'll never be able to paint their pictures and don't want to. I must work at developing my own style and making pictures correct within themselves. The masters will be invaluable in helping me to get there but I must not let them be my destruction.

Did a painting today of the horse with lobster punch. So far I like it but it needs a lot of work still. Did the roof in a Prussian violet. I have to be careful mixing Prussian blue because it's such a powerful color. It doesn't handle well at all in mixture, but that's where I must develop control. Also need to do a lot of work on light and shade. I'm

seeing definite progress in my work though, so that makes it easier to work. SO far I've painted everyday since I set my studio up. Drawn too. I must continue painting and drawing everyday. Got a new palette today. A square one that fits perfectly in the refrigerator. (like to help the colors cool) Got it for \$1.00 at Mission. Bargain basement day again. Ordered a set of W/N bristle brushes, too. After nearly ruining one set of good sable brushes by not knowing how to clean them, maybe I should set it down for future reference for my self and possibly someone else that one should have two jars of turpentine and a clean rag. Dip the brush in the dirty turpentine and wipe the pigment on the rag. Do this until you reach the lightest shade with pigment on the rag and then move on to the clean turpentine until you hit the lightest shade again; then repeat the same process with the acetone, then when you've gotten the rest of the pigment out with the acetone dip the brush in the oil, give it a minute to soak through, rub the oil out and any pigment still in the brush will come out on your hand. When the brush is clean dip it in the oil (lightly) and set it on end with the brush up.

Went to the library today and got a bunch of books. Beautiful book of Reubens work and three books on perspective. Attempted a big drawing of Van Gogh's "night café" last night and discovered how little I understand perspective. Must work hard at it. Finally got Van Gogh's letters to Van Rappard to read. It should be interesting to see what he wrote to another artist, especially since the letters span 1881-1885 which is just about the equivalent time period in my own work. After all this and a couple of beers with Girard came home and went to work. Did some light and shade work on a figurative drawing and I can still pull it off, but once again I found out how poorly I draw. Then tried painting the ice on my hockey players and went from dark to light and was left with 37 pounds of paint on my palette, canvas, hands etc...and a wet and mutilated canvas. It's not enough to go through the motions of painting everyday. Painting requires much thinking and mental energy. It is necessary to exert this energy before beginning then you don't have to use it all to get back to where you started. Don came over this evening and I confirmed what I heard about fluorescent lights being bad for the eyes. The lights break down vitamin a (greatest source- carrots) a necessary vitamin for the eye. Prolonged doses of over 25,000 units a day will damage the liver though so have to hit somewhere in between. I must eat carrots. My eyes are one of the most treasured parts of the painter's body. Well getting about time for some sleep now (4a.m.) Good night.

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“Now then...there are besides these two kinds of women, others-they are family ladies, mature and reality by name; but...it will cost a great deal of mental agony to win one of these. They demand nothing more or less than entire submission of heart, soul and mind, practically all the love in you, but then...then...they give themselves, too, these noble ladies, although gentle as doves, are wise as serpents and clever at distinguishing the true from the false.” Vincent Van Gogh

Observing the palette of Van Gogh in his self-portrait at the easel it seems that he lightened the colors on the side of the palette where he placed his pigment and mixed his opposites next to each other on the palette. It seems logical since this enabled him to see the effect of the opposites next to each other on his palette before putting them on the canvas.

I have read (and written here) many words of wisdom today. I must not worry terribly about expressing my figures (and all my pictures) but rather concentrate in learning how to draw and paint and execute the basic forms, be they drawing in black and white or color. I must be patient now and work everyday and only in this way, by hours and hours of practice daily will I be able to render my expression truthfully. After I have learned how to draw and all my basic techniques for painting I will not have to think about them and then I'll be able to concentrate totally upon the creative aspects of my art.

After having a miserable day and being broke and not working yesterday, came home tonight and finally started working. Drew a good sketch of "Larlisiene" from Gauguin's sketch and a couple pages of perspective exercise, squares, triangles, circles, etc... Feeling only that insatiable desire to produce in all ways now. It feels good.

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"...Theory and practice should be mixed in the proportion of one part theory to fifty parts practice..." – Ernest Watson (From "How to use Creative Perspective)

Tonight I paid the price of not painting for two days. I did an oil wash from Van Gogh of a cornfield with mountains and a green valley. Beautiful picture but I blew it with my execution. For one thing I didn't circulate around the canvas. Also I didn't sketch the picture first. I also let my palette intimidate me with the mounds of paint left from last time. Instead of being discouraged though this time I'm feeling like I will do it. I must learn from all the mistakes I made tonight and not repeat them. I feel stupid enough even when I'm doing my best work but these mistakes tonight are inexcusable. They must not happen again and I MUST WORK EVERYDAY!

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"Much drawings from objects without dependence on theory cultivates the habit of three dimensional thinking. One acquires the feeling of form, actually receding and not merely fooling the eye by their direction or shape on the paper. The professional artist forgets the surface of his paper- the picture plane-as soon as he begins to draw or paint on it, when he sets down lines or masses to represent distance he actually thinks and feels the distance. He projects himself right through the paper...into a limitless beyond." Ernest Watson "Creative Perspectives")

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"Your remark about the figure of the sower, that he is not a man who sows, but a man who is posing as a sower, is very true. I look upon my studies as present only as studies after a model. They have no pretension to being anything else. Only after a year or a couple of years shall I come to make a sower who sows; there I agree..." -Vincent Van Gogh (letter to Rappard Oct. 15th, 1881)

When I don't work everyday it takes me that much more time to catch up again. I don't have the time to waste Gauguin seems to have searched for his originality whereas Van Gogh just painted what he felt and was original in everything he did. Gauguin was original but he didn't seem to see it unless he was breaking certain rules. I love Gauguin's work but I feel Van Gogh was much more honest because the time Gauguin

spent solely theorizing on how to be original, Van Gogh spent time just painting what he saw. For my own part I feel I am original in everything I do and I see no need to spend the time searching for it. I am developing a style of drawing that is all my own that I like so therefore I think my time would be better spent learning how to render that style to suit me. I feel the same with painting although I see no definite style emerging yet. I must continue to develop my knowledge of colors and the control to render them effectively right now and when I see the style emerge, seize it and develop it.

Unlike most abstractionists I consider Gauguin a wizard in his abstractions. To express what he wanted to say he had no other choice. Most abstractionists talk only to themselves with no thought toward communicating with others. I would have to consider this more valid artistically, than the stark realist who merely copies, but not for me. Gauguin on the other hand, is as much an abstractionist as anyone but he uses his abstractions mathematically and scientifically to express what he feels and say what he has to say. He creates his apparent reality and then shatters it whereas later abstractionists had nothing to do with reality apparent or otherwise, at all. At some point in a few years I could see me going the way of Gauguin, but not for a few more years to come and definitely not until after I can create my own realities on canvas and when I see a need to shatter that reality in order to say what I have to say. That is the way of Gauguin I see nothing random in his abstractions. Everything is calculated. I might never see that need but if I do. I will go there when I am able and when the need arises. As for now constant perseverance toward creating my realities and WORK EVERYDAY!!! Everybody sees things differently. Therein lies my originality if I can just be totally honest and paint and draw the emotion I feel at viewing the object in this world. This was the way of Van Gogh, Delacroix, Reubens, Rembrandt, Michelangelo, etc... I've painted and drawn the last two days. I seem to acquire a habit of spending most of my time doing other things though. I think it's time to just start telling people to fuck off when they want me to do something, I'm losing my concentration and after three days I've gotten back to where I was four days ago. If Girard wants to sit around and drink beer and if he's such a good painter that he doesn't have to work everyday then he doesn't have to. As for me I need to work everyday and the day I don't is the day I die. I'm just starting to get frustrated. I have to stop doing all this bullshit and do the things that mean something, namely- painting and drawing. This art is so limitless that it took Reubens and Michelangelo and Delacroix and Rembrandt a lifetime and they all thought that they knew nothing. As for myself I started at 24 and I really do know nothing. My goal is to master the art of painting. In order to do this I must master myself. This will not be done by sitting in bars drinking beer. I have this opportunity to retreat by myself in solitude which is the only way I will get where I'm going. So what do I do? I go sit in bars and drink! That is the most useless and stupid thing I can think of. All these people are peons and I am just lowering myself to their level therefore I am just a stupid, ignorant peon while I am doing these things. I think back not too long ago when the most meaningful thing in my life was sitting in bars and drinking and chasing chicks. I wasn't painting then and I'm not painting now. I was searching for something meaningful and I have found it in painting. Last night I didn't want to go out drinking with Girard but I did anyway. I guess I'm just too nice because the same thing happened tonight. I must stop this or stop painting. The work is too expensive to be fucking around with- one or the other must go. Either the bars or the painting. I'm just bullshitting myself if I think I can

have both. There's no way the painting will go though, so it's time to put and end to all this bullshit and paint. I'll only be able to do this once and there's no way I will settle for being a mediocre painter and the way I've been going the last few days that's all the potential I'll have. Painting requires great sacrifice in order to be a master. To be a master for me is to be able to render my feelings honestly. In the honesty will be my originality. The way I'm going is a dirty lie so how can I expect to be a master, or anything else but a failure. I have this unemployment and time to be my myself and work so I must use the time wisely. It won't last forever so I must use it to get my shit together enough so that I don't have to wash dishes again to live. I must learn my colors, control, perspective and figure drawing and portraiture. I must do it now and I must not take the advice opposite given to Delacroix by Vincent as anything less than my ultimate commandment. The only way for me to find that greatness is through hard, cold perseverance and hard work and great sacrifice. Girard and Spence can't take the sacrifice without hanging around bars and feeling sorry for themselves. For me, I must return to solitude and paint otherwise I am nothing- lower than the lowest peon because I see what my greatness is, I must heed this advice now. I don't wish to hurt people by telling them to fuck off, but if that hurts them it's their problem because by me doing these things I'm hurting me. Think I've said enough. Now it's time to live these words or die. Working on the canvas of the lobster punt and little cabin again this morning I seemed to be rather scared to attach it freely. If I must make mistakes I'll make them. Without the boldness to just attach I'll be nothing and I'll have to attach in order to paint a good picture. It may do because of the fact that I liked the lay in that I got scared to paint a good picture. If I get reared now I will surely ruin it if I attach it I have a chance of painting a good picture, but that's the only way I'll paint a good picture it to attach with GREAT BOLDNESS!!!

The painter must know his palette. All color is light hitting an object and reflecting differently on all sides. According to Delacroix and all the great colorists, light is pure accident. Therefore the whole of the art of the colorist lies in knowing how to get the maximum from his palette. The colors in nature are irrelevant because they are only accident therefore the only thing of relevance to the colorist is the palette. I must learn it well. Made some color charts today. It's about time. I've only got the charts for tube colors on my palette and greens for lemon yellow (cadmium) and light chrome (mixed with each blue in a 2:1, 2:2; and 1:3 ratio and then four shaded of light) and I feel like I've been born.

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“Colors don't come from nature, they come from a tube.” –Paul Gauguin

“If Gauguin sees a tree as being red then by all means paint it red.”

Vincent Van Gogh

Have to keep making charts at least until I've got all that complete, a chart for each secondary, then learn them well. Also possibly some experiments clashing the colors I've mixed since I've got a bunch of paint leftover. Possibly certain earth charts and some tertiary colors, but definitely secondary color now. Also I didn't draw again today. I've learned so much about color though that I'm not terribly pissed off yet. If it happens again tomorrow I'll be pissed. Drawing in the backbone of painting and without

it I'll be mediocre at last and I can't settle for that. I won't. Must also paint to exercise control too.

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“Don't copy nature to much. Art is an abstraction; derive this abstraction from nature while dreaming before it, and think more of the creation which will result (than of the model) This is the only way of mounting toward God- doing as our own divine master does, create!” – Paul Gauguin

All in all it's been a good day. Must make tomorrow better. Made my green colors chart. Upon looking at it I'm seeing colors that range from very light golden tones to powerful metallic off blues. My cobalt greens seem to range from a very soft yellow green in my lemons to light soft golden tones down through my chromes to murky golds in my naples with the light shade of yellow ochre. I think I could get a very good gold color by glazing over it with yellow ochre or vice versa. These proportions are 3 yellow to 1 blue down through the chromes. The naples proportions are 9:1 and yellow ochre 6:1. As I come back down through the middle line of cobalts I notice the lemon turns to a very soft greenish gold. As I move through the chromes they tend to get more golden than green as is the opposite from the lemon. In other words they tend to move away from green toward the gold (chrome). As I come down to my naples they tend to move to grayish metallic tones. The yellow ochre tends toward brown (especially) with the 3:1 mix.

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***All proportions state yellow: blue,**

On the chart they read down through the lemon and chrome colors: cobalt, ultramarine, Prussian, naples proportion, yellow ochre proportions, also I have another line of naples with only pure pigment and one shade of white. The proportions 6:1 4:2 2:3. Also I have three light shades of yellow ochre in proportions; 3:1 These read down from Prussian in the upper corner as I move into my deep cobalts the lemon turns to a metallic blue-green. The chromes tend to move deep golden-greens with the chrome III in a brownish-green. As I come down through naples they tend toward very metallic off blue. The yellow ochre seems to move to a very golden brown. My light ultra-marine in lemon makes a sift fluffy green but more powerful green than the light cobalt. The chromes start moving very lightly towards golden-blues of green with my chrome III kind of a murky green with faint hue of gold. My naples turns into a very light metallic greenish gray with the feinted hint of green and mostly gray. My yellow ochre turns to a dark metallic earthy golden tone. My middle ultra-marine starts with the lemon tends toward a bluish-green, My chrome I makes a deep rich green. The chrome II tends to a metallic earthy green with my chrome III getting a bit muddier. Good earth green. My naples moves to a very metallic blue with the faintest hint of green. My yellow ochre moves to a very deep brownish green. My deep ultramarine lemon and chrome I turn greenish blue with chrome II and III getting more metallic and deader. My 2:3 naples looks like a dead metallic ultramarine, very close to tube color. The 3:3 naples turns into more of a metallic off blue. Yellow ochre, into a very slaty greenish-blue. Light Prussian blue seems to make the most vibrant greens. Lemon makes a very rich green like emerald.

The chrome start to deaden with chrome I very light and chrome III, quite darker. My naples gets softer and deader while my yellow ochre makes a very vibrant green but earthly green. The 3:1 yellow ochre would be very good for evergreens. My middle Prussians start to move towards bluish-green with my lemon being quite like veridian from the tube. The characteristics of the colors remain basically the same as the light Prussian only blues good for evergreens. My deep Prussian seems to move into my range of cyanic blues with basically the same characteristics except only hints of green. I have 75 basic greens on this chart but it is dreadfully incomplete. Especially with Prussian blue. I have hardly even touched my yellow-greens with Prussian. It's such a powerful tint compared any of the other colors I've used here that in order to carry the yellow into the same tints as the other blues I'd have to probably double the yellow. My naples yellow seems to have almost no tinting strength. This analysis is dreadfully incomplete and in many places probably I will come up with better and more useful descriptions in the future. I must leave these colors well by observing and analyzing the chart and most importantly by application to canvas. I must also make more green charts in the future and charts of other colors and I must analyze them and apply them. These last two days have been a revelation for me in color. I must continue.

Christmas Day and a good one. Went to a party at 1129 club with Girard last night. Did half a fifth of tequila and chased it with 151 rum and eggnog. Best eggnog I've had. Went over to Peggy and Riordan's today and had a feast. Feeling pretty burnt out so I think I'll draw and paint for awhile and then sleep.

January 1st, 1976

Happy New Year! The second year of this book....That's incredible! So much for that and back to the subject. It's been a good week and just about that long since I've written in here. Finally starting to understand a little of the theory behind perspective. At least measuring with a square and vanishing points of horizontal lines. Having trouble drawing the diagram of the ones in the brown sketchbook for December and January on perspective will have to do. Have to push on though because there's a million and seven things I don't understand about it yet. Also, as far as measuring, I seem to do better at proportion these days when I just eyeball it. It's good to check it with a square. Also like measuring with a pencil. Discovered that the forehead is as long as the nose and the chin (including the mouth) thanks Cenini. Been doing some pretty good sketches of nudes and proportions. Also while reading Van Gogh's letters to Van Rappard last night I finally found out how Delacroix captured his motion. Someone asked him once what he learned from Gros and Gericault and he picked up a pen and drew three ovals and connected them with little thin lines in the form of a horse running and said; "that's what I learned from Gros and Gericault. They learned it from the ancient Greeks and Romans. Just draw ovals in proportion and forget contour and that's motion." Today I went through my books "Delacroix- The Great Draftsman." By Sabine Cotte and Claude Roger-Marx and sure enough. So I copied some of the sketches of horses and people and that is motion. If I practice hard in five years maybe I'll be able to sketch a man in the time it takes him to fall five stories too. I've got the principle but it will only come with practice. Started painting a still life with books and a plaster cast from VanGogh too. Got the lay in done and it's turning out good so far. Starting to loosen up a lot with the

brush and that's good. Got a notice that my unemployment has run out so I'll have until around March with extensions then I'm on my own again. Must turn into a drawing and painting factory.

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"Neglect nothing that can make you great" Eug. Delacroix

Must also start stashing money away in the bank to carry me till summer. I've learned a lot of theory since I've been here now I must practice so I can execute it. Made some tracing paper today by spreading linseed oil on white, thin paper. It works good but I think it would be cheaper to buy some. Must start tracing certain aspects of the masters drawings to get the "feel" of Raphael's lines, Delacroix's motion, Michelangelo's softness in the figure. I think that will help me greatly. I've got so much to learn and so little time to learn it. Must work hard now and by Spring I can be a good painter. I know I can because I see it happening. Must also start thinking about how to make a living soon, but for now I musn't concern myself much with it. I've still got three to six months left. I've got to be able to do the work before I can sell it. I don't even know perspective yet. I also have to learn how to do landscapes. Reading that VanGogh book, man that guy really had it rough. While in Holland seems nobody liked his work! At least I don't have it quite that bad. I must progress continually. Also more anatomy studies. A lot of nudes, quick figures, landscapes, perspective and oils. Got to work my balls off everyday. Doing 6-10 hours a day now but it's not enough! By the way, Kathy Polson's birthday today- Happy Birthday and Happy New Year!

Just discovered that by bringing my hand way up on the pen and tuning the point toward me I can do a rather easy up stroke. By coming way back and almost laying it flat on the paper I can do a front stroke and I can do my backstroke in any of these positions. A good downstroke comes out of my normal position. Must practice these. Opinions are like assholes- everybody's got one and I've been getting quite a few lately. Showed my sketchbook to Girard's friend Ron the other day and got some of the stupidest criticism I've had from another artist. The study of Daltrey and Townshend be said was too dark then after Girard agreed but added that it was very effective Ron saw necessary to add a comment; "If you can't do it good, do it dark." I sketch light and ass my light and shade when I can do it good. Told Vic Motarella about it and he says he works light until he can do it good, then he darkens it. Another criticism of Ron's of my Townshend portrait in water color was that it didn't do a good likeness. I said I didn't care that much about likeness and he said something like; "Yeas but that's what you want," to which I replied that in 500 years nobody will ever know the difference. He looked at me like I was mad. He has no concept of greatness. I despise criticism like that. I can't waste my time just learning how to trace. The exertion of an object. No matter how good I can do it I'll never be able to do it as well as a camera. Even Raphael couldn't do that good of a likeness, or Rembrandt. I must spend my time trying to capture the feeling. Probe into the person and capture that likeness. The lines on the canvas, as in real life, will merely represent the person. Good criticism from Henry though on the Daltry/Townshend studies. He pointed out that the shoulders (Daltrey) was out of proportion, Townshend was too small (perspective) and I missed the wrinkles in Townshend's shirt. All very

true, but he did say it was a really good study and I agree. It's far from being finished. Made a color chart for my violets over the weekend. Used the same basic formula as for the greens (3 red to 1 blue 2:2 and 1:3) except for Prussian vermillion, winsor and cadmium were 6:1, 4:2, 1:3, 3:1, 2:2, 1:3) The cobalt purple reds and 2:2 make excellent skin tones. I repainted my oil portrait of Townshend with them and I like it much better now. I still have to add more color though but these colors make a good base. Also did the shirt over in ultramarine.

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- | | |
|-----------------------------|--|
| 1.) Winsor red 3:1 | Two whitest shades |
| Cadmium red 3:1 | Two light shaded |
| Alizarin Crimson 3:1 | Two lightest shades |
| Alizarin Crimson 2:2 | Three shades of light (darkest for eyelines etc...) |
| Carmine | Two medium light shades |
| 2.) Winsor 1:3 | light shade |
| Cadmium 1:3 | light shade |
| Cadmium 1:3 | light shade |
| Crimson 1:3 | Three lightest shades (medium to light) |
| Carmine 2:2 | Middle shades |
| Carmine 1:3 | Pure, middle and light |

It's far from being finished. Made a color chart (above) for my violets over the weekend. Used the same basic formula as for the greens (3 red to 1 blue 2:2, and 1:3) except for Prussian, vermillion, winsor and cadmium were 6:1, 4:2, 1:3 alizarin and carmine were 3:1, 2:2, 1:3) the cobalt purple reds and 2:2 make excellent skin tones. I repainted my oil portrait of Townshend with them and I like it much better now. I still have to add more color though but these colors make a good base. Also did the shirt over in ultramarines.
(2)

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- * Greens – 3:1 and 2:2**
- Two and 3+4 parts white with pure chrome III for darkest parts (2:2)**
- *Vermillion – 1:3**
- ***Naples Yellow + Ultramarine 3:3 Tres light – med. White pure outlines**

Painted most of a still life from Van Gogh's (w/Bel Ami) yesterday. So far I like it. The table cloth was done in white chrome I with shadows added in chrome I,II, III greens * blended with the yellow cloth. The background was done in ultramarine violet**with shades of white. For the blue table cloth ((under-look) I need Prussian blue mixed down very white with about four different violets and chrome II green and other greens mixed with tones of violet. The dull tones for gradation were naples green*** The blue look was basically white ultra-marine (med.) with the yellow book C as. Lemon (med.) with chrome III green. The book ends were a conglomeration of the rest.

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“I have a portrait of myself all ash colored. The ashen gray color that is the result of mixing malachite green within orange hue, on pale malachite ground, all in harmony with the reddish-brown clothes.”

To Gauguin Vincent Van Gogh analysis of self-portrait as Buddhist monk.

To Theo “It is all ashen Gray against pale malachite (no yellow) the clothes are this brown coat with a blue boarder but I have exaggerated. The brown into purple and the width of the blue boarders. The head is modeled in light colors in a thick impasto against the light background with hardly any shades.”

I did a picture in another thick impasto, my colors seem to blend better and I get the colors I want that way. Working with glazes is like watercolor and it isn't much fun for me. I like to feel my brush slide through, thick wet paint and only then a painting is more fun than anything I've done in my life. I got some good light and dark in here and the picture is different with every stroke. I still need to put some white highlights in after it dries. I must continue to work thick because I work better and more. It will be more expensive but I can't let that stop me. I'm also bolder and attack better when I paint thick, this is where I must go now. I finally feel like I'm on the right track. Finally got my checks today. Went into town this afternoon. Ran into Henry and showed him some of the sketches I did of his band the other night. He really dug the one of himself and the one of Steve. I'm getting so I can really capture motion. I'm going to sketch them (Largesse) at their rehearsals sometime and Henry says he'll sit for a portrait. That'll be great. It will be good to sketch rock live. Maybe I'll be able to get the Who next time around.

Just did two self-portrait sketches and laid in a nude in oil. Everything turned out quite good. The portraits were really quick sketches and I captured the motion and expression quite well. Shaved off my beard today so I'll have to do a lot of self studies now. Been reading the “complete letters of Vincent Van Gogh” volume III. Trying to pick up and develop my sense of color balance and it seems to be happening a bit. I'm seeing lots of things to do with complementaries. Think I'll get into them on the portrait of Tiownshend and this nude I've got now they're both ready to paint now. The only way to learn painting is by copying the masters to learn their recipes. Van Gogh is good for me because he's simple. One day maybe I'll copy some things by Delacroix and Reubens, but not now. Must also do my own pictures, too so that I pick up only the recipes. Masters are as dangerous as they are udeful and I must always keep this in mind. So far I've been keeping everything quite in perspective. Henry explained it it me quite clearly yesterday so that I think I understand it quite well. Just pick a point and project planes in all directions and draw the picture. It seems like the same priciple as my ovals in figures-proportion.

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“Beware of Masters”

“This admirable poem, this human body which I am leaning to read”

Eugene Delacroix

“When the thing being represented and the manner of representing it agrees, the thing has style and quality.” – Vincent VanGogh

Went down to Pat’s Thursday night. It was good just to get away from my work for a day. Since I’ve been back I’ve made a color chart for my oranges, done sketches on canvas for portraits of Bock (Vincent Van Gogh) and myself. Got a cold now so I don’t feel much like working but I must anyhow. I don’t know if I’ll work a lot today but I’ll do some. With the orange chart I’ve done vermilion, Winsor red, and cadmium red. The Winsor seems to make the most vibrant oranges, the vermilion makes some really light airy ones, and the cadmium is rather deep. The cadmium would be good for painting rust. I’ll still have to do the crimson and carmines. I can’t let these colors that I have left over intimidate me like I did with the green.”

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**”whenever I touched the earth- a miserable fellow in black sat down close to us, and looked at us like a brother.” De Musset
(From “letters” Van Gogh)
“partout ouj’ai touché le terre-un malheureux vete de noir, après, be nous venait, s’aissot qui noue regardait comme un frere.”**

There’s not that much of them on the palette so I’ll use what I can and throw the rest away. The Naples yellow makes some very interesting oranges. I think it’ll be a great use to me.

I seem to be doing people only lately. I must continue to do people, but not exclusively. Did some work on my portrait of Bock tonight. It came rather hard and I stopped rather soon. The inspiration was there and still is, to paint, but my head’s too fogged up to concentrate properly. Reading Vincent’s letters now, then I think I’ll get a good night’s sleep and maybe feel better tomorrow. I really wonder if my work will ever amount to anything important. Regardless I must push on and learn to express a certain part of myself in my work then I will be a successful painter. Pretty good day today. Finished up the still (life after Van Gogh and did some drawing finally. Learned a lot from copying the still life and now I think it’s time to paint my own picture for awhile must still copy the masters from time to time without making a steady habit of it. Mustn’t pick up their faults and exaggerations. It will be good to do from time to time because I learn so much but just doing it now and then I’ll be able to take what I learn and apply...

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**“There are no more impastos in the big studies. I prepare the thing with a sort of wash of essence, then proceed with strokes or hatchings in color with spaces between them. That gives atmosphere and you less paint.” – Vincent (618)
“... a wicker basket with lemons and oranges, a cypress branch and a pair of blue gloves.” Vincent (573)
“I call it “la because,”...our lullaby or the woman rocking the cradle.”...olive green, the green dress (the bust malachite green.) The hair is quite orange and in plaits. The complexion is chrome yellow, worked up with some naturally broken tones for**

the purpose of modeling. The hands holding the rope of the bottom, the background is vermillion (tiled floor). The wall paper bluish-green with pink dahlias...spotted with orange and ultramarine.” (571A) –Vincent

Regardless, I must push on and learn to express a certain part of myself in my work then I will be as successful painter. Pretty good day today. Finished eye the still life after Van Gogh and did some drawing finally. Learned a lot from copying the still life and now I think it's time to paint my own picture for awhile, must still copy the masters from time to time without making a steady habit of it. Musn't pick up their faults and exaggerations. It will be good to do from time to time because I learn so much but just doing it now and then I'll be able to take what I learn and apply.

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“...La Bercuse (cont.)...I have ranged the reds from pink to an orange which rises up from the yellows to a citron, with light and somber greens.” (573) Vincent

“...The idea came to me to paint a picture in such a way that sailors, who are at once children and martyrs seeing it in the cabin of their Icelandic fishing boat, would feel the old sense of being rocked come over them and remember their own lulabys.”

“...It is like a chromolithograph from a cheap shop. A woman in green with orange hair standing out against a bacakground of green with pink flowers. Now these discordant sharps and crude pink, crude orange and crude green are softened by flats of red and green.”

(“La Bercuse” cont.)

“...Same canvas between those of the sunflowers, which would thus form torches or candelabra beside them, the same size, and so the whole would be composed of 7 or 9 canvases.” (574) Vincent

“Perhaps there's an attempt to get all the music of the color here into “La Bercuse.” It is badly painted and technically the chromes in the little shops are infinitely better painted, but all the same...” (575) Vincent

“With her I really sang a lullaby in color in something I leave to the critics.” (571A) Vincent

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“Glory is not an empty word for me. Love of glory is a sublime instinct, given only to those worthy of achieving it. All great men have had a premonition of their power and have taken in advance the place that posterity late accords them; how else can one explain this audacity in inventiveness.” Eugene Delacroix

“...Actually it isn't necessary; they will surely recognize my work later on, and write about me when I'm dead and gone. I shall take care of that if I can keep alive for some little time.” –Vincent Van Gogh (Apology to Kerssemakers for not signing farewell present)

“My manner is destined to produce great fools.” – Michelangelo

Must observe nature constantly and I will see color composition and it will be right and that's how I'll learn color. I haven't been observing and unless I do I can only be a mediocre colorist. Also must draw everyday. I haven't been doing that either and my drawing is showing it. Every time I go for a walk I must bring my sketch book and use it. Today I did both of those things and profited greatly by it. Did a couple figures of Madame Pierret after Delacroix tonight. Got some good long rhythm lines. The tracing also appears to be helping because I could never do lines like that before. I'm definitely making progress but my work is so infinite I must not be slack at all. Painting is a mind exercise and I must exercise mine constantly. There has never been a great lazy painter and there never will be so I'm either a painter or not. There's no room for mediocrity here so even when I'm not painting I must be observing carefully and closely and constantly. Did some sketches after Rembrandt and Raphael today. I noticed that I'm still scared to just let loose with long flowing lines. When I draw I must have total confidence and not even think about blowing it. If then, I blow it so much the worse but without that boldness I can only be a mediocre painter. I must attach my paper and canvas with total confidence. Sitting and trying to copy a sketch of mountains and ocean from what I did this afternoon I've just gone through half a dozen sheets of paper without getting a decent sketch. Gotta stop daydreaming when I draw or I'll never be able to do anything. Sometimes I'm really a total asshole. I've got to do this all the way or not at all. When I'm working I have to concentrate totally or I'll ruin everything I do and just waste my time and money.

When I do picture I must learn to study my subject better. I have to turn away from my pictures too often while painting to refresh my memory. I must learn to observe, study and then execute in that order. Also the letters from Vincent to Theo have refreshed my memory as to the importance of observing nature constantly. I must learn to see. Everything I want to paint will be found in nature. All I have to do is look. All my complementaries are there and all my combinations of color, whether they be hard or soft contrasts. The perfection of my color balance it to be found in nature. I must observe these colors and render what I see above and beyond anything else. In nature if I look enough I will eventually find the eternal chord of color. The perfect harmony. Theory is fine and I don't intend to ignore it, but it must be kept in perspective, therefore it is secondary to nature and will always be so. Observe constantly.

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“Two canvases representing violet irises, one lot against a pink background in which the effect is soft and harmonious because of the combination of greens, pinks and violets. The other violet bunch (ranging from carmine to pure Prussian blue) stands out against a startling (citron background) with other yellow tones in the vase and the stand on which it rests. So it is an effect of disparate complement arises, which strengthen each other by their juxtaposition. (633) Vincent

When I do skin tones I need a palette consisting of about half a dozen off whites of different colors. Very little pigment and lots of white. That's what I did with my self-

portrait and it's working very well. With this nude I'm working on I've got too much pigment and the flesh isn't flesh anymore and there's no color to it. Flesh must be painted in colored reflection. Also I must go out and paint. I really feel like it lately so I'll have to do it. In the last couple self-portraits I seem to notice that my old rock and roll energy is coming back. Also the only way I'm really enjoying letting it out in my work, so I'll have to work more. Going out and actually studying from nature is the only way I'll ever be a great colorist so I'll have to start doing it. Besides the weather-beautiful lately and I've been inspired to paint a lot of things I see when I go for walks-especially birds of paradise.

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“One is only a master when one imparts to things the patience which is inherently theirs.” Eug. Delacroix

“How difficult it is to be simple.” Dr. Gachet in reference to Vincent's portrait “L' Arlesienne”

Saw a magnificent sunset tonight at the beach. The light was playing on the water in very delicate vermilion against cobalt blue with streaks of each and just shimmering. The islands were in a very flat violet with the horizon above in a really subdued yellow orange coming up into streaks of very delicate green to a perfect Prussian blue and the clouds just streaks of red ranging to violet with couple streaks of pure crimson cutting across. It was just beautiful. I must learn to render these things even if I ruin most of my attempts because by experimenting boldly I'll get where I'm going faster and not every thing I do will work so I must be BOLD. The colors in Santa Barbara are so beautiful this time of year. This sunset also gave me about a dozen masterpieces as soon as I can render what I can see. Seems like that's the whole key of it right now.

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”...Weather beaten fir trees against a red, yellow, orange sky- it was very fresh yesterday- the tones pure and brilliant...It was not right. Then I took a color that was on the palette...A dull, dirty white which you get by mixing white, green, and a little carmine. I daubed this greenish tone all over the sky, and behold, at a distance it softens the tones, whereas one would think that one would spoil and besmirch the painting.” (W16) Vincent Van Gogh

Sitting and looking at my self-portrait (with orange backdrops) Didn't know what I wanted to do with the shirt (white or yellow light) I think that white light would be good in the right shoulder and yellow light on the back shoulder would contribute to the action. The white would be the first thing that hits the viewer and would carry up across the shirt. The shadow of the head will be a Prussian chrome II or III or Naples green with the 1:3 to form the perfect complement but with a pure pigment line to block the viewer from going into the background. The light will start to get yellowish as it moves across the shirt until it is almost a perfect ally at the back shoulder with the background. There it will trowel up the overblown neck. This exaggeration of the neck will also serve to heighten the action as it will just shoot the head out like a giant fist. The head will be the

lightest part of the picture with the hair in a cyanic blue to compliment the background (probably naples.)

I'm not good enough where I can skip any one of the four steps opposite. In a couple years THEN I'll be able to do a portrait in a day, NOT NOW. All that really matters with painting is rendering the emotion, in a word, effect of the total picture. Technique is only necessary in that enough technique must be known to be able to render the effect. Therefore I must learn the necessary technique. I must draw faithfully and paint. The better I learn how to draw the more completely I can render and the same with painting.

The shirt and background on orange self-portrait were done on Saturday. Looking at the two trees outside my door I notice that both are quite green. The one in front has a very delicate yellow hue to it while the background tree has a delicate purple tone. These complementary hues though very slight seem to lend a rather radical but very harmonious chiaroscuro effect whereas as plain yellow on purple would lend a very hard effect. My one dead eye seems to be coming alive a bit. I need to observe these very delicate hues. Going out to paint some more birds today on a 16X20 canvas. Perhaps I'll do a really hard light on dark to complement the (12x18) light. Did most of my orange self-portrait today. Changed the shirt to white with Prussian blue shadow and yellow (ch.II) vermillion, violet, green, and Prussian reflections and shadows. (am up to my neck with carmine, chrome II and II, naples, ultramarine (w-red) violet, chrome green and vermillion all in broken tones, with same colors only lighter for the face. Burned out before I could finish the eyes and nose. Nice delicate hues with closely hatched strokes in impasto. Definitely like working wet. Hair in Prussian blue and green. Nice hard complement to the bright orange (chrome II and III and vermillion.) Finally getting color into my pictures and it's working. I like this one.

The pictures are finally starting to come. I must push on all the more and work my ass off now. I've been waiting and working at this for almost three years now and I'm finally getting color after only four months of actually working with oil. I have no doubt that if I can live a few more years that some beautiful canvases will come out of my studio- at least I hope so. This is finally starting to come and the more I work the faster it progresses. Also the more I progress the farther I seem to go. This must always be the case. Van Gogh's letters and looking at his pictures has helped me immensely.

Just finished the eyes in my orange portrait in a thick transparent impasto. Think it's the best picture I've painted so far. I feel like I've improved greatly this week. I feel like doing something really bizarre so maybe I'll paint a portrait of Keith Moon soon.

This loneliness is starting to get torturous again but my work is improving so much that I can't help but be thankful. Solitude is necessary because it gives me time to just sit and meditate and work. Therefore the loneliness is also a necessity as it is an integral part of painting. I must always remember this and things will always work out for the best. I must never let myself get involved like I did with Becky. My painting is all I have, all I've ever had, and all I ever will have. It's me in the purest form. It comes straight from the soul and will outlast me and anyone who is here on this planet. I must (and am) always thankful of this. Also I must always remember the Chinese proverb in the I CHING about the old fox and the young fox. I must proceed like the old fox and I must also remember that solitude is the way of only the superior man. The loneliness is

necessary but I mustn't let it get me down and when it does painting always eliminates everything else so I mustn't dwell on the "Lesser Parenthesis."

It's most definitely a necessity to study the masters. Reading Van Gogh's letters had taught me a little about how to use my own judgment to balance my own colors. Also the journal of Delacroix has been invaluable. It seems sheer idiocy to me that Walter Pach found Delacroix's notes on color to be irrelevant material for the painters journal. Perhaps someday art lovers and critics will appreciate the value of these things as the artists do but the artists really appreciate these? How many have read these books? I suppose only the artists. Many thanks to Joanna Van Gogh- Bonger and V.W. Van Gogh for translating intelligently the "Complete Letters of Vincent Van Gogh." One must also beware of picking up the exaggeration of the masters and learn only the recipes! You have enough faults of your own.

Went out to draw today and discovered that after two and a half years I still can't draw a landscape. No wonder because I very seldom practice at it. Think it's about time to learn that as I want to paint landscapes so I should be able to draw one. One thing I must remember is that a good drawing takes time too. I have to stop being slack here because it affects my painting and if I'm slack about it I'll only be a mediocre painter! I went out and drew for a while today. Did a landscape down at East Beach of the mountains where they drop into the ocean with a little house, palm tree beach and grass with three big trees. It's definitely a progression of what I have been doing. My planes are defined much better than they have been. Also did some more work on my "birds" today. Did the leaves in the foreground. The blue-greens are highly exaggerated and I need more light in the back. Basically this is the balance that I've got to do now so I think I'll do it in my studio tonight as I've already got the basic tones. Also did a simple landscape after Vincent last night which helped me in picking out planes today. Did a nude drawing last night too. Must continue like this. While I was painting today (just as I was finishing) a guy drove up and stopped for a few minutes, we got to talking and he gave me about a fifth of Jack Daniels! He had it in the back of his car but he was more into drinking Crown Royale, so he gave me the J.D.. Yesterday a lady drove up and offered me \$15 to paint the trim on a dresser she has. It should only take about half an hour. Not bad. If it comes off I'll be able to pick up a roll of canvas. Looks like things are looking up. Also got a place to stay in LA for a day or two at Dennis. Now I'll be able to get down there. Finished volume #3 of "Complete Letter of Vincent Van Gogh" today. Great book and quite necessary to any colorist starting as late as I. The letters to Theo, and Bernard especially. Also letters to his sister were quite good and Theo's letters gave me much better insight into Theo. I'll have to paint his portrait soon. I feel like I can balance my colors to an extent now, quite better than before I read the book. Also went out and painted my "birds" today. Got all the pods done so tomorrow I'll paint the flowers and it's done. The colors in it are balanced quite well so far but it's very simple as I'm only complementing my red, green, orange and blue in it. Just a taste of purple and yellow. Background's cobalt blue, leaves Prussian green with the greens ranging from chrome II to violet lines with two little notes of lemon. Have to start using my lemon more. I was forgetting what a beautiful color it is and heaven knows there's plenty of it around. Also did a landscape drawing of the bird refuge on 12x18 paper. I'm starting to get the idea of landscaping much better now. One big mistake though, I closed off the lower left hand corner (water) and for all intents and purposes I might as well

have chopped it off because it would look better. The proportion of the planes to each other is much better though so I'm making a lot of progress with it.

Just finished my first oil study of "Birds of Paradise." The leaves come down from about half way down the canvas, in prussian green ranging from yellow-green to violet hues near the bottom. Eight flowers and three pods not yet opened in ultramarine green, hint of a very greenish blue with violet shadows touches of white and cadmium red. The flowers blaze up with orange hues mixed with vermilion near the bottom and the lightest flowers are just yellow flames with yellow ranging from chrome III all the way through white lemon (cad.) and hitting all the pure pigments and whites in the lightest parts. The sky is done solid cobalt with hatches of the lightest pink vermilion ranging to deep pure vermilion at the very top very flat thought. Looks as artificial as the "birds" themselves but it works. Beautiful flowers must do more studies.

Got a book on Hokusai and Hiroshige and "Paradise Lost" (Ganguin) at the library yesterday. Today got a card that they got "Journal of Delacroix" translated by Wellington for me. Might not get to read "Paradise" yet. Don't know if this translation will be any better than Pack's but I might as well read it as I was going to read the book again anyway.

Miss Ann came over last night. Drank some beer and she posed for me-really quick poses to catch action. It'll be good to work from a model. It was pretty good having some company again, too. Have to get my watercolors back and copy some of the Hokusai prints in watercolor. Also want to do a good watercolor of "birds." It's good for me to vary my mediums like that. I find Michelangelo's criticism of Titian true and applicable to most of the other great painters as well as Rembrandt, Raphael, and possibly Delacroix. I must learn to draw well and not have this apply to me, but it is secondary because it is merely a talent that can be learned. Primarily I must learn to render my emotions effectively and when I can do that, then proceed in the direction of Michelangelo while keeping in mind simplicity is still of primary importance. That sounds like an ultimate contradiction and it is to me right now but perhaps one day it will be achieved, why not?

February 1976

How crazy and fucked up we all are. Ann left yesterday. It was great having her around for a couple days, but it's just as good to be with only myself again. I must always keep this balance then I'll be able to enjoy the people I do see and also myself alone. Went to see Chris Irwin yesterday. Haven't seen her for awhile. She stopped over last week but I was out. Went over to Vic's after. He showed me a portfolio of sketches. He had some oh his best work in there. It was great. After he stopped over and looked at some of my pictures he really dug the portraits and went bananas of the nude with sunset I did in Maine (5/75). Lastnight I retouched my still life (from Veincent) my orange portrait, and darkened the background of my "birds." The background I had didn't work and Vic agreed. Sometimes it's good to get another opinion. Also went to a new gallery yesterday (Artfame). Mostly talked but I showed the guy my drawing of Peter and Daltrey performing and portrait of Brian to give him an idea of effects and he wants to see some oils. I told him it would be about a month or so. It feels good to have someone interested though. Got a sketch for a portrait (to the waist

nude) of Ann on canvas. Should be able to finish it next time she comes over. Also started reading the journal of Delacroix again. Just had a thought that if I mix my white with just a dab of a color (i.e. burnt sienna, ochre, etc...) then mix my skin tones with that base I may be able to get a deeper tone as opposed to the whitish tones I have been getting. I may also be able to work lighter in this manner and add more luminosity to the flesh.

Working on my blue self-portrait I'm getting color and transparency. I'm not using the above mixtures, but, rather carmine and the divided brush strokes. Carmine, at this point seems like my most essential color in treating flesh. I must be patient with this. I'm not seeing ochres so I must work into them gradually. Painted the head and mouth in my blue portrait yesterday. The skin tones seem to work.

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“The Jewish wedding. The Moors and Jews at the entrance. The two musicians. The violinist, his thumb in the air, the underside of the other hand very much in the shadow, light behind, the hair on his head transparent in places; white sleeves, shadowy background. The violinist; seated on his heels and on this gelabia. Blackness between the two musicians below. The body of the guitar on the knee of the player; very dark toward the belt, red vest, brown ornaments, blue behind his neck. Shadow from his left arm (which is directly in front of one) cast on the hair over his knee. Shirt sleeves rolled up showing his arms up to the biceps; green woodwork at his side; a wart on his neck, short nose. At the side of the violinist, pretty jewish woman; vest sleeves, gold and amaranth. She is silhouetted half way against the door, half-way against the wall; nearer the foreground, an older woman with a great deal of white, which conceals her almost entirely. The shadows full of reflections; white in the shadows. A pillar cutting out dark in the foreground. The women to the left in lined one above the other like flower pots. White and gold dominate, their handkerchiefs are yellow. Children on the guitarist, the jew who plays the tamborine. His face is a dark silhouette, concealing part of the hand of the guitarist. The lower part of his head cuts out against the wall. The tip of a gelabia under the guitarist. In front of him, with legs crossed, the young jew who holds the plate. Gray garment. Leaning against his shoulder, a young jewish child about 10 years old. Against the door of the stairway, Prisciada; purplish handkerchief on her head and under her throat. Jews seated on the steps; half seen against the door, strong light on their noses, one of them standing straight up on the hair case; a cast shadow with reflection clearly marked on the wall, the reflection a light yellow. Above, Jewesses leaning over the balcony rail. One at the left, bareheaded, very dark, clear cut against the wall, lit by the sun. In the corner, the old moon with his beard on one side; shaggy hair, his turban low on the forehead, gray beard against the white hair. The other moor, shorter nose, very masculine, turban sticking out. One foot out of the slipper, sailor's vest and sleeves the same. On the ground, in the foreground, the old jew, playing the tambourine; an old handkerchief on his head, his black skull cap visible. Torn gelabia; his black coat visible near the neck.

The women in the shadow near the door, with many reflections on them.”

-Delacroix (Feb. 21, 1832) (Morocco)

“...In the hunt of the hippopotamus (Rubens)...In the foreground one sees, a crocodile which, in the painting must assuredly be a masterpiece of execution; but it’s action could have been more interesting. The hippopotamus, the hero of the action, is formless beast that no execution could render bearable. The action of the dogs as they spring forward has frequently repeated the effect. From a description this picture will seem inferior at all points to the preceding one (“lion hunt”). However, from the manner which the groups are disposed, or rather from the single and univerve group which constitutes the picture as a whole, the imagination receives a shock, which is renewed every time that one’s eyes fall on it, even as, in the “lion hunt,” one is always thrown into the same uncertainty at to the lines. In...”hippopotamus.” The amphibian monster occupies tat center; riders, horses, dogs, all thrown themselves upon him with fury. The composition offers approximately the shape of a St. Andrews cross, with the hippopotamus in the middle. The man thrown to the ground and stretched out among the reeds under the feet of the crocodile, prolongs a lone of light below, and so prevents the composition from having too great importance in the upper part; what is of incomparable effect is that large space of sky which frames the whole on both sides especially at the left side which is entirely bare, and so gives to the ensemble, through the simplicity of the contrast a movement, a variety, and at the same time a unity ,which are incomparable.” –Delacroix

Still a lot of work on it though. Ann came over last night and I worked on her picture some more. Did the area below the neck. Tried modeling the masses with dark colors. I think this will add more depth to the flesh.

Finished the head in the picture of Ann today. It’s modeled pretty good. I think it’ll be easier to color the flesh in this way- at least I hope so. Last night she read the “journal” to me while I painted. It was the part about Delacroix’s Moroccan journey. It was great. Worked on my portrait of Ann some more. I’ve got all the masses modeled in dark colors. Did the hair in burnt sienna, yellow ochre, and Naples yellows. Going to go over and put the darks in violet and highlights in a white chrome or yellow ochre. The background is all medium now. I think it’s good because the figure stands out more, but think I want some color in it. Think I’ll do the curtains in red and the body in violet. Going to start another self-portrait today. Think I’ll try modeling the masses with my earth colors then painting over with red, yellow, blue and possibly I’ll be able to get more of a darker tone of flesh while still keeping it flesh.

Haven’t done a picture all week. I’m getting lazy again. I must remember that I’m all I have and I must push on. I don’t have much time left and I must make the most of it. I want to have some good work slipping in here and there, the shadows with a warmer tone. The local color of the sleeves of the virgin: a slightly russet gray. The lights with Naples yellow and black. Feb 15, 1847 – Delacroix

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“...These paintings, although mediocre, offer and excellent lesson which I applied at once, as to the principle which demands that an object, even a very light

one, should almost always detach with a dark note against a darker object.” –
Delacroix (June 20, 1847)

“...Magdalene in the “Christ Au Tombeau.” I must remember the simple effect of the head. It was laid in with a very gray and dead tone...uncertain whether I would put it more into shadow, or...put on more vigorous lights. I gave to the latter a strong accent as compared with the mass, and it was sufficient to cover the whole shadow part with warm reflected tones; although the light and shadow are almost of the same value, the cold tones of the one and the warm tones of the other suffice to give accent to the whole.” (July 10, 1847)

“...One obtains the quality of the sketch in the picture itself by means of the vagueness in which one leaves the details. The local color of the Christ is raw umber Naples yellow and white; over that certain tones of black and white slipping in here and there, the shadows with a warmer tone. The local color of the sleeves of the virgin: a slightly russet gray. The lights with Naples yellow and black.” – February 15, 1847

-Delacroix

“Veronese owes much of his simplicity also to the absence of details, which permits him to establish the local color from the start...the vigorous contour, which he draws so appropriately around his figures, contributes to complete the effect of the simplicity he uses in his oppositions of lights and shade, thus finishing and setting off the whole. Paul Veronese, unlike Titian, has no pretensions to making a masterpiece each time. That ability to refrain from doing too much everywhere, that apparent carelessness as to details which gives so much simplicity, is due to the habit of decorating. In this type of work one is compelled to subordinate many parts. That principle of the small difference in the value of shadows in relation to the lights is to be applied especially to the representation of young persons...the younger the subject is the more the transparent of the skin established the effect. “ (July 10)

“...Their dark flesh seems to be no more than a simple lacquer over a white ground that always shows through...Flesh, backgrounds, earth and trees are glazed on over a white ground in the work of the early Flemings, for example...sleeping nymph which I began just lately...what the effect of the rock, behind the figure, and of the ground and also the depth of the forest, after I had blazed it with yellow lacquer, malachite green etc... on a preparation of white that I had put over the horrible that the rock has been before, when I had painted it with umber, etc...the difficulty then lies in finding a proper compensation of gray, to balance the yellowing and the hotness of tints.” –Delacroix

“...Where the latter (Beethoven) is obscure and seems lacking in unity, the cause is not to be sought in what people look upon as a rather wild originality! The thing they honor him for; the reason is that he turns his back on eternal principles; Mozart never. Each of the parts has it’s own movement which while still according with the others, keeps on with it’s own song and follows it perfectly; there is your counterpoint...”

-Chopin (from journal –Delacroix)

“Even on a ground rubbed in with grisaille, he (Rubens) frequently indicates the light passages with white. He generally begins his color with a local half-tone, using a very light impasto. It is on that ...that he places the lights and the dark passages. I noticed that localizing very clearly when studying the “cal vary.” The flesh tones of the two thieves are very different without apparent efforts. It is evident that he models or turns the figure in this local tone of light and shade before applying the vigorous notes. In its drier manner each part has been painted in more isolated fashion. In the “St. Francis” concealing the world in his robe, extraordinary simplicity of execution. The gray of the rub-in appears everywhere. A very light local tone for the flesh and a few touches of slightly heavier impasto for the light passages.” – Delacroix

“Christ on the cross” (Rubens)... The halftone gives a frankly round modeling as a preparation, then bold touches of light and dark are laid on with very thick impasto, especially in the light...Rubens proceeds by means of the half tone, especially in his very fine works. The reverse of what we are told about Titian, he sketches in the tones of the figures which seem dark against the light tone. That also explains how it is that when he then does the background, having an extreme need to produce effect, he sets himself to render the flesh tones excessively brilliant by darkening the background. The head of Christ, that of the soldier descending the ladder, the legs of the Christ and those of the other crucified man strongly colored in the preparatory work, with the lights laid on in small areas only. The Magdalen in remarkable for the following quality, that one sees clearly how the eyes, the lashes the eyebrows, and the corners of the mouth are laid on over the under painting, while it was still wet, I think, contrary to the practice of Paul Veronese. – Delacroix 8/10/50

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”When you proceed by halftones, the contour is added at the end : that gives more of reality, but also a softer quality and perhaps less of character.” – Delacroix

...to exhibit when my unemployment runs out so I can keep painting. Also I've started so late and painting takes so long to learn. I've progressed so much in the last month that I can't slow down now. Hard, cold perseverance is the only thing that will lead me to my good. I must learn how to render my impressions. Looked at Goya's "Los Caprichos," with Ann this weekend. Guest book, want to copy some of the prints. Now, time to work. I've been getting slack and that will lead nowhere. I will not settle for mediocrity in myself. Also I seem to take too much and criticize people too much lately. I must remember that not everyone is as touch skinned as me. With myself it's necessary, but with others I must realize and grant them the right to do what they want and not force my trip on them the way I don't like people to force their trip on me. If we get along, fine, but I must not let anything interfere with my work and my emotions tend to do that when I let them out a lot with others. I'm most comfortable in solitude and I must limit company to company and not get emotionally involved to a degree because when I do everything suffers. The problem in my study of "Birds of Paradise" live in composition, the flowers come up out of the leaves to form sort of a pyramid. The leaves

should therefore be somewhat opposite (reverse pyramid) in order to balance but they come up in a pyramid of basically the same shape. I don't see a way to correct it yet without just painting over so I think I'll do another canvas of it. The color and everything else is good here so I won't destroy their canvas. Observing my blue and orange self-portrait in the orange the complement of yellow and violet tones in the flesh dominate and I have an extremely high contrast, almost white at a distance in the flesh tones. It seems a bit intense for flesh. In the blue portrait the half tone (carmine dominates more and the lights are in a green tone so there aren't as many direct complements and the contrast is lower and the flesh seems more fleshy. The contrast in the orange does seem to land a roughness so explosiveness or electricity and I do like that effect, but the blue one is fleshier and I also like that.

The sun finally came out today for the first time in a week. It's great, Got another self-portrait, this one at the easel. It's all right but I think there could be more action. Only a lay in right now but I think the arm that's painting should be longer, down just past the elbow would be better instead of just above. Everything else seems to work though. LOOK FOOL! Its Friday night and you haven't done a fucking thing since Wednesday! It's time to get back to work! Two, three, four hours a day isn't enough! Six or eight at least everyday. The fucking will have to come after the painting. Didn't end up working yesterday either. Maybe the rest will do me good though.

Done some pretty good flesh the last couple of days. Did some blending in the flesh tones for my picture of Ann and it's working nicely. Have to work more and concentrate on finishing.

When I go out these days I don't seem to observe as well as I did a few weeks ago. My concentration doesn't seem as strong and the same with my memory. Must work on developing these and above all must observe constantly. The artist doesn't take vacations. All light is a reflection. In the sunlight there is more light reflecting off the subject so the color will be more intense. Flesh is more luminous than inert matter so therefore more colorful. I need to start doing more pen work and observing people and some memory work. Got my watercolor back from Marion and started doing some work with them. I think next time I must be more selective as to whom I lend valuable materials to. If I lend them to anyone it must only be someone to whom they are as valuable to me. I'm noticing today that my work is slowing down in progress. Van Gogh said that fucking a lot weakens the brain and it appears to be true with me. When Ann's here I must continue to work and devote my energy to it. I'm dividing it now and the work's suffering. The only thing I have for sure in my life is my work. I must treat it as such.

I'm trying to do too much at once again. I haven't finished a picture for three weeks now and I've been playing "catch up," the whole time. I must be patient and learn well what I know and the rest will come in time. If my flesh doesn't have the color of flesh, that's all right. The colors I need I'll find through experience. If I can capture the person I'm painting that's the important part and my coloring pleases and expresses and has the basic qualities of flesh, i.e.- transparence, much reflection, etc... I must learn to do these well now and perfect what I know and only in this way will other things open themselves up to me. I must be a master of myself, then I will be a master of my art. I've only been painting about six months now and I can paint good pictures because I have my orange portrait and portrait of Ann are good although they are far from being

masterpieces as I am from being a master so I must use them and learn what I need to know from them and practice the things done well. If I practice the things that I do well only then I will learn them and discover new things. Proof is with Ann when my divided stroke stopped working I stumbled onto the blending and that worked. I must be patient and work hard. Also doing studies in watercolor will be helpful in both drawing with the brush and balancing colors. Working at a big watercolor of Townshend and Daltrey on stage. Just a sketch but there's the idea. Only masses of color and form, no detail. I find out how the idea of color balances. I have to know this before working in oil and producing an effective picture. I'm directly following a great renaissance of painting with Delacroix, Monticelli, Van Gogh, etc...in color. I must take advantage of what we've learned from these people.

Thought of my old football coach John Dudley this morning. The last time I saw him (last summer) he told me that the reason he always liked me was because I made myself. Worked on my portrait Delacroix all day yesterday. The jacket scarf, etc, are all good but the face needs to be almost completely worked over. I should have done the hair first in a rusty orange so I think I'll do that before altering the face. Got some flesh white, crimson lake, and new brushes the day before yesterday. I like the flake much better for flesh than titanium. It's not as powerful. Seems to have more of a dull even grayish hue. The lake I'm using everywhere- blew it! Also did some more work on Jimi yesterday and did the fur on the jackalope. I should re-paint the whole jackalope canvas instead of just the figure, then it would be my picture again instead of my figure in Girard's landscape. Might learn a bit about landscape too. Finally finished my portrait of Delacroix today. I think the flake white is necessary for flesh. It renders the colors more luminous by being a duller white than the titanium. The titanium is too white and everything gets whitish when mixed light enough for flesh. The titanium is great for things like white linen, certain hi-lites, etc... Have to try my zinc too and silver-white. The Delacroix portrait is hanging next to the orange self-portrait right now and looks much better for flesh. I think I captured the simple but princely elegance of the man too. At least I hope so. Did the background with a green mixed with Prussian blue and Naples yellow. The coat is reddish brown, the result of mixing red, burnt yellow and brown ochre, burnt sienna and burnt umber. It's glazed over with crimson lake, dull orange, the result of mixing lake and yellow ochre with a touch of cadmium red and violet lake made with ultramarine. The collar is carmine, the scarf cobalt, and vermilion with flake, Prussian blue shadows and titanium hi-lights. The button and eyes are the same as the background. The flesh is a half tone of cadmium red with violet shadows (ultra) green reflections in the shadow with lemon yellow hi lights and yellow green hi lights on the dark side. Also some lake tones. The hair is the dull orange of the coat with yellow ochre lites and darks of the orange mixed with the violet of the flesh. While reading back through this I notice that I didn't establish my local relationships in the lay in and I had hell finishing (Delacroix) in the face the coat was laid in good and finishing was the easiest part. Talked for awhile with Ann tonight about communication. She mentioned that sensuality is a form of communication equal to words. I disagreed saying sensuality is a very superior form of communication. Making love to a person is like giving yourself totally, more like an art when you aren't so much thinking about what you're doing but just doing what you feel. Spoken language is very inferior because the speaker says only what he wants to say. When you attack a painting vigorously you're just painting an

emotion same with lovemaking. Everything is spontaneous and not combed, squeezed and perfect. Also I notice that I seem to paint better pictures when I paint fast and hard. I did this with Delacroix and it's about the best I've done so far. I have to attack with this vigor always. I can always correct what doesn't work like with the shadow on the left side of the face and under the lip of Delacroix. This is oil I CAN DO ANYTHING IN OIL.

A well ordered life is necessary to painting. In the morning I must conserve my energy and it makes for a good day of work. I must start working before I go out and do things. That way seems to be easier to get back into it rather than starting cold late in the day. I also must not expend great amounts of energy, i.e.- lovemaking early in the day because I never seem to get the energy back. Night time is good for this. Total solitude would also be preferable to the first. I'm a painter that must come above all. Saw a great movie yesterday. "Viva Zapata," with Marlon Brando and written by John Steinbeck. I'd say it's the best flick I've seen Brando in. He really captures the Mexican peasant who turns revolutionary when they take the valley he lives in ...The whole thing just transcends politics and violent revolution at the end and proves that revolution is the state of mind. People in chains can't demand to be free until they've thrown off the chains and freed their minds. Until then they're just puppets of one man or another. Steinbeck's play and Brando's acting made for a great afternoon. Oh glorious painting, you demand so much of my energy and everything I have in me but the end you give back a satisfaction unequaled in anything I've ever done."

Miserable night of painting tonight. Worked on my self-portrait (at the easel). I need to lighten the background again. I must remember that the background is to enhance the figure. Therefore what Delacroix says is true that the background should be light enough so that the darks in the figure appear dark. Also I found out again that you can't paint the lights and darks at the same time without going into outrageously thick impasto. I think I should concentrate on just painting the picture right now and be patient and take a step at a time. I also must concentrate when I paint hair. If I learn these things and don't repeat these mistakes it'll be valuable experience for me. I mustn't repeat these mistakes! Did get the head sculpted out good though so it wasn't totally wasted I must learn from my mistakes of tonight.

Saw Girard when I went downtown today. He told me he's learning that people don't see color the same! I was telling him that four months ago. I think I learned it when I was born. Have to get up and do some work tomorrow.

Book 2 done. Guess there'll be another major change now. This one only took half as long as the first, too. Also must read these books often, and they'll do me much more good!

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To prepare the figures in the picture: have good outlines as the point of departure, and when Andrieu has applied the color and begun to make the figure turn, give him new coaching in this elementary work...The retouching which I shall do will then be easier. One ought to preserve the lines of the tracing and perfect them even before they are used...In case the drawing gets lost...One must follow the preparation of the decorators, particularly for distant figures; these must be

modeled in flat tints...Have the shadow cut sharp in them and add light passages only to the smallest extent. In Paul Veronese's "Susanna," I noticed how simply he handles the planes of the foreground. In a vast composition...This is far more necessary. The chest, in the figure of Susanna, seemed to be of a single tone, and it is in full light. The contours also are very pronounced: Another means of getting clarity at a distance." – Delacroix

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"...The way one ought to do a lay-in: using that intensity of tone, which may be somewhat lacking in light, but which establishes local relationships; put in the light and accents with the necessary fantasy and verve. That would be the means of getting it (verve) when it is needed, so as not to expend it uselessly at the end." – Delacroix

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"Rubens frankly places the gray half-tint of the edge of the shadow between his local tone for the flesh and his transparent rub-in. In this work this tone reigns through out. Paul Veronese lays on flat, the half tint of the flesh and that of the shadow. (...in my own experience this procedure gives already an astonishing amount of illusion.) He is satisfied to bind one to. The other by a grayer tone applied locally, when the underpainting is dry. In the same way, skimming over the surface, he lays on the vigorous and transparent gray tone which borders the shadow on the side where it's gray.

Titian and Rembrandt probably did not know how they were going to finish a picture. (Rembrandt's) excessive giving way to his temperament is less an effect of his intention than one of the experiments he tried one after another.

...Observed some astonishing effects. It was at sunset: The chrome and lake tones were the most brilliant at the side where the light was, the shadows were blue and cold to the last degree. It seems that the warmer the light tones the more nature exaggerates the contrast with gray. Witness the half tints of Arabs and people of coppery complexion. The reason why that effect was so vivid was precisely the more the contrast, the more brilliant." –Delacroix 11/3/50

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"I have applied hi-lights of Naples yellow to my figures of the "Earth," because they were too red and although that seemed to me against the natural effect, as I see it, of making the hi-lights gray or violet, I noticed that the flesh immediately becomes luminous, which proves that Rubens was right. One thing is certain....that by making the flesh red or purplish, and by using hi-lights of the same type, there is no longer any contrast, and you therefore get the same tone everywhere. If, into the bargain, the half-tints are violet also, it necessarily follows that every thing is reddish. Therefore one absolutely must put more green into the half-tints. In this case. As to the golden hi-lights I cannot explain why, but it has a fine quality: Rubens uses it everywhere..." Delacroix