

1936

Oct. 1

Don't tell me what you see, Tell me what you think about what you see. (CP)
He gave us a fascinating picture of the ingredients of an artist (like cooking), and finally we began to draw. We were to draw whatever came in our heads. I began with a Nashawena landscape and after a while he came and told me to do figures, so I did a few.

Oct. 5

Before I was not putting or exhausting all the knowledge I had into each drawing to make a complete thing. This afternoon I tried to.

Oct. 8

He helped me on tremendously. All yesterday's difficulties were resolved. I do not need to go about exhausted trying to observe; the thing is more spontaneous, and, although training myself to see is still necessary, to get my mind running along those lines, yet it is no longer so difficult.

Fascinating conception of getting to know the solid by its contours, circling right round it, drawing someone in so many different ways that you finally have control of them. And the visual concept as opposed to the verbal.. pure vision is unlimited by words or ideas.. the importance of "socializing" the picture, selecting the exact real life meaning of every line of the person in terms of what he's doing and letting every line tell that story of what he's doing. A very important day though it degenerated into impatience and bad work.

Oct. 15

A great relief to have Zimmerman come again. He gave me a great push forwards. I must feel interest and love for every detail I consider important enough to include in my picture. I must give a definite outline of each solid..none of the broken line kind of thing..and must get the subject into the foreground and pay no attention now to texture, as hair, only to shape.

Oct. 19

Z as usual gave me a great helping hand forward. He emphasized again and more strongly the importance of the selection of THE important, THE expressive, THE beautiful instant of the cycle of the action to be expressed, and the selection of relationships with the selected properties and features of the subject. Man driving car...is that the most significant or beautiful thing about that man, or shall I follow him about and find him doing something else which is more to be drawn and expressed. It's frightfully important and I haven't been doing it at all, and so my things are dull and lack vitality and are not at all beautiful.

Oct. 22

(I spent all morning on one thing..two young men wrestling, with bystanders. I came nowhere near finishing and was in despair as to whether to start fresh or go on with it. It could be made so beautiful.....)

When we've put the actions on roughly, the figures sitting or standing, a frame to work in, then we are ready to begin and play with the detail, which is so important. Every tilt of a nose or the kind of ear to go with the kind of skull, the way the collar fits around the neck, the twist of the arm..that is all the fun, what makes the picture. That was the text today.

Oct. 26

"Discovering the possibilities within the theme". His talk is wonderful. While he is talking I am filled with impatience to go on and on. I must

learn to keep that impatience after he stops. It is the choosing of the right and significant elaborations of the theme, "man drinking beer", "girl trying on hat" etc. which is the picture. He says the same thing each time and each time in a new way which makes it freshly important.

Oct. 29

He talks beautifully..it is exciting. Today: Ideally we should put down our impressinn instantaneously as with a rubber stamp, but we must keep it free as long as possible, ~~not~~ bring it to exactness as rapidly as possible, a lightning flash, mobile to start with, then bring the details in more and more until everything is given into it. A long philosophical talk about peeling off layers and layers to get to the bottom to find out who we are. The thing on paper, art, is merely the residue, the results of the feeling, always open and opening a new page and looking coldly to see what is there. (Picasso). Not hugging a definite vulgar imagined personality and repeating, repeating, never growing. It is the repudiation of masters and rules which makes new masters instead of followers. When you come to obstacles dont try to hurdle them, meet thm and absorb them.

Nov. 2

He gives me back peace, contentment, joy., the feeling that I'm doing the right thing. Today he described a dark labyrinth..hundreds of winding ways, we must learn to follow where we're called, to wander in the labyrinth with courage, without holding back, searching. We must learn a method of self-destruction, to grow never cling or hold on to any favorite belief in ourselves.

New faces to nature. A real artist can be told because he gives a new face to nature, because others come to see nature through his eyes from his pictures. This is a criterion which can be applied to contemporary unknown artists as well as to the established great ones. Why are followers of Cezanne obliged to keep to the subject matter of Cezanne etc...because they give no new face of their own.

Nov. 5

He talked to me rather little and I did not get a lift this time..rather a statement of difficulties, talk about procedure. Dont bind too fast. Get the whole first, then pay a little more attention to the parts and gradually come down to details till the last point is done. Dont patch, dont draw a line and erase it and draw it again, but go flexibly and lightly back and forth getting the fundamental relations, etc.

Nov. 9

He talked of the importance of our instruments using words chiefly as illustration, the immense importance of words..words that make the difference between communists, republicans and democrats, words that people kill and die for, how one must learn to use them exactly and in new ways and combinations to contribute.. this to be translated into art, learning the new use of instruments and control, then reconstruction through the imaginative force. We must reconstruct what we see and must (and cannot help but) give it the X quality which is ours, which we seek to express, for we cannot be identical with Cezanne or any other.

Certain heads are too great for any but the most extraordinary artist, as Valentino or Mussolini.

Nov. 12

I must divide my time between 1) seeing the most beautiful, finding what I want in life; 2) doing the same in museums and with photographs; 3) putting it on paper. It is important not to let in social and sentimental elements..

my pictorial vision must be pure. A long sequence about "loving" the Scollay Square bum visually although one would not want him at one's dinner table..there he would lose the characteristic which makes him visually beautiful and be merely incongruous etc.

Back again to: Catch the most vital expressive moment; ^{LOVE} love your subject visually and in no other way and look about to see what is your visual love. Then the ABC, as he calls it, which I've been getting so badly, the way the body moves, (his rubber tube illustration), when one part moves and bends all parts must move and bend with it.

Nov. 23

He talked about the "personal allegory"..again the theme of how no two people are stimulated by the same thing and try to express it, how personal each person's work is and must be etc. Discover yourself. About developing critical faculty..pay no attention to what anyone else says..Look and look and look at things with an open mind and you will outgrow the lesser things and require more and more really good things to thrill you until finally the best (like taking doses of dope).

Nov. 28

He gave me a salutary bawling out for the hard and fast way I draw instead of checking back and forth and keeping free to change as I know more about what the relationships are. Then he launched off into letting the imagination work. Dont dictate. Dont try to force down on paper something you think you know about. Dont intrude yourself into the thing at all. Put your pencil down with a blank mind..let it wander..various ideas will come developing out of each other..among them you will find your masterpiece after rejecting ones which are not significant.

Nov. 30

He started making me hold my hand a new way to give greater freedom and control. The time has come for change in actual drawing and in imagination. I found it very awkward at first, but began to get used to it and to feel more power. He talked a great deal of pure seeing, such as is experienced by nearly everyone in a beautiful diamond, but carried over into the texture color or form of everything we see which appeals to us..and the abstracting of the qualities which we care about..the shape of a lemon with the texture of a handkerchief with the color of a rock" etc. How every artist abstracts, not only the things called abstractions but all paintings or works of art. Nothing is dull to use..if it were not of interest it would not come into my mind. So do everything. Pay out every idea and more will come.

Dec 5

I told him of my lack of interest and not wanting to finish things. He said that the main interest and excitement comes from the love of detail and finish..the experimenting to see if things should go this way or that..finding the significant instant in the cycle, etc.; that to drop things is pure laziness and dishonesty, arguing oneself out of going on for fear of failing, that one does not draw for fun, that one must plunge in and work hard and suffer and get excited about seeing better.

Dec. 7

I must learn to follow my imagination, follow without dictating, follow endlessly without letting myself get into the drawing at all..a difficult task.

Dec. 14

He stressed learning as much, as many, facts as possible, more and more and

more, so that when the time comes one can make simple things choosing the exact elements from a large vocabulary. And I must learn the obvious things as fast as possible, not making heads too big, arms and legs too long, bodies inadequate, etc.

Dec. 17

Another salutary bawling out. He said my people look like Bushmen or something and their heads were hopelessly not belonging. He said that one's tendencies look natural to one. I must fight to see things as they really are and that all art must be satisfactory and persuasive.

Dec. 19

He talked to me a long time about being vital, alive, aware and open to things going on about me, good, bad and indifferent (of course specifically in the world of art) and also said more that I must put into every subject that comes on my paper, whether I like it or not, everything that I can possibly put into it, for I don't know yet who I am or what I am or what is me in my drawing, and what is not me must be got rid of until I find out what is me. It gave me another jolt on my way.

1937

Jan. 4

He talked about the **thematic** quality of each painter, or the overtones which each person produces about his theme or subject. A poorer or not very top class painter, as Hopper, ..his things can be discussed and dissected into their elements more easily than the things of a great painter as Titian or Picasso. But the thematic part, the overtones, are the personal thing, which followers, although they follow the type of all the elements, cannot get, and which is the important thing.

Jan. 7

He told me I must get more workingness into my people..more of what they are doing and why..a cause, etc. And in general I must get more a definite personal point of view which I see things from, all things, and which is my contribution. I suddenly saw my failure to see and understand the workingness of things everywhere throughout my experience.

Jan. 9

He made me understand that I am on the surface of things. I must dig in, feel, work round and round a figure, get to know and express one figure or type well, the workingness of it.

Jan. 11

He continued with the same criticism, enlarging on them, however, and in a way seeming to contradict his saying: What is the person doing? Make him do something. Now he says..he must be first conscious of self and separated from everything else by a great haze of self and not just a figure illustrating an action.

Jan. 23

The old thing. The picture must tell its story without explanation. The approach is wrong.

Jan. 25

He gave a tremendous lecture about: Pursue the object, not the subject.

Jan. 28

He said that if I allow myself too broad a field as I am doing I can't go

forward. I must limit myself, must find out what tiny fragment of the world I want to tell about and then tell about it for all I'm worth over and over, round and round.

Jan. 30

He was pleased with the direction taken in the Girl on Rocks picture and compared it with a particularly la-de-da purposeless one of three figures wandering along a beach. He said that Arthur B. Davies' things were like that aimless attempts at escape from reality with fancy titles.

Feb. 1

He talked of direct pictorial vision..not a translation through words, not only an initial concept as one starts working, but a direct visual understanding of what is wrong and must be remedied.

At first it appears to be the red shoes which are exciting and one sets about to intensify them, but then another part of the picture becomes more important, and the red shoes must be turned to purple shoes to enhance that etc. He spoke of a great portrait painter who, when his patron says, I don't like this hand or collar, that must be given more importance..will change the thing to comply, but also makes all the other changes which the first change involves so that it is still a great picture with proper relationships, instead of either refusing to change it at all or changing only the one thing which throws all the rest of it out of kilter.

Feb. 4

He had a colloquy with M, which was illuminating to me. He asked what was wrong with a series of her drawings. She said she had not been interested in them. Why did she draw them? She supposed she was stimulated only by the presence of what she wanted to draw (which suddenly seemed to be my reason too). Then he said.. Copying what you see is not of nearly so much value as learning to put down the things that are of enough importance to be remembered away from the object..thus getting a fundamental knowledge of them.

He brought an extraordinary photograph of flood refugees, cut from a newspaper, most beautifully composed. He said we should be on the lookout for great compositions in newspapers, etc. To me he indicated that it is about time to go into the forms more, depths and thicknesses..I guess by shading.

Feb. 8

Encouraging. He was pleased with the shading..said more of the same and still more....thinks I've taken a great step forward.

Feb. 11

My trouble, as usual, but it's funny now the same thing said over takes a new meaning, is not carrying things through enough, not giving them everything I've got. If I do not put into a drawing every single bit of information I can, then I can't go out and get more information from life again. It must be a saturation of everything I know.

Feb. 13




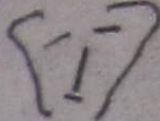

He talked to me about not trying to put in modelling which I haven't felt, to get the urge to put it down from having seen it.

Feb. 15

He said the background overpowered the figure, or rather the figure did not stand out enough, so I set out to remedy it, not by blackening the outlines. He was pleased, but he pointed out that the arms grew out of the ribs instead of where they should. I worked a while..still it was not right, whereupon I got another much needed discourse about how if you change one part of the body,

all the rest must change too to go with it.

March 8

He told me I must learn to draw again and he had to correct me as I started making all the old mistakes, first vague broken lines..he talked a great deal about the configuration  instead of , instead of  segments  etc. and then I started making things in hard  and had to be told to loosen up.

March 11

He went into the anatomy of the head which was most illuminating. I don't know why one must be so dumb as not to see it without being shown, but I am. Also he talked of recipes and ingredients..how the whole is more than the sum of the parts and quite different, as water, H₂O, and how a painter is 3 drops of Rubens, 6 of Tintoretto, etc. plus the accidents of his visual life.

April 15

I was getting along beautifully, realizing about the configuration, when he suddenly landed on me and said I must not try to visualize a particular person or try to put down a particular person..it took all the joy out of life. All my impact comes from seeing a particular person and trying to put it down.

April 17

Going much better.

April 29

He talked wonderfully and removed, I hope permanently, another fetter, my love of subject, which I can see now can't help but prejudice one's judgment and blind one. And he went on clearing my mind about the difference between art and all the literary and historical associations, both writings and intellectual processes or story-telling, which have nothing to do with Fine Arts, though they may be literary works of art in themselves etc. Finally, apropos of my lady, (not as bad as often), about how once the thing is started, every addition is dictated by its relations to what is already there, the thing must have unity, be one unit.

May 1

Encouraging. He emphasized again that you must give EVERYTHING you've got to a drawing. Only when you've exhausted everything will you be able to advance to new and better things. I suppose you make new things a part of you and get them into your system so you can absorb them still more.

May 3

He talked of size, the sure feeling for size in relation to the surface.. how that is the primary thing which distinguishes the master from the follower. The follower cannot get the perfect size relationships. He also explained vividly how a painting cannot have good color without good form or good form without good color, etc. as they are inextricably combined..the color is not good unless it expresses the form, a matter of relationships.

May 6

He gave me a good lecture about looking more at people outside class to see how their wretched limbs do go and about drawing faster and correctly the first time and not just a circle for a head or foot. First get the measurements without any drawing and then draw correctly the shape, the configuration to build on, and don't dawdle. Work steadily and fast.

May 8

He pointed out that when you are making a drawing specifically of people,

you must subordinate the background, and the quality of line must not be the same for different textures.

May 13

I did a picture of a haying scene. He said that the drawing must not be of haying, as mine is, but of people haying. that in writing it is the opposite, that a series of events describes a person, but in art characteristics of the persons describe the event. He has been emphasizing recently how the way to portray people or things in art has been learned laboriously through the ages by artists and that we cannot relearn each thing for ourselves, but must take it from them. Also that Cezane teaches us to appreciate El Greco, Renoir Rubens, etc. by what they have taken from them.

May 17

Two French Canadian Women. He was encouraging about the action and I, too, felt that I've practically grasped the how-to-proceed business. But as he pointed out it had a serious mistake, very serious for this stage, one of them was sitting (supposedly at rest) in an impossible position, falling out of her chair. That sort of thing I must be careful of..how things fit together and influence each other, what the human body can do comfortably.

May 20

Today he talked of the very simple but very profound way of judging whether a picture is good or not. If the things that are supposed to do so stand up, lie down, come towards you, or recede into the background, then it is a flawless picture. This, he says, was Millet's description. If one knows enough to tell whether the parts fulfill this or not, one can tell about the picture.

May 29

He pointed out that I am still missing important relationships, which must be correct..as, the point where the nose joins the lips, the formation of the mouth, the general curve a face must take which cant be cut in on, the point where the nose starts out, etc.

Oct. 6

He made life thoroughly worth living again. Whether he considers it good technique to encourage me at the beginning of the year, or whatever it is, I've recovered all my desire to learn to draw and to see, and his prodding for me to become more alive and aware does not seem as impossible of achievement. He talked about artists who fall into the error of seeing too much as they paint, (tossing off formulas), rather than painting as they see (keeping alive, getting fresh impacts).

Oct. 13

My drawing, except for that curious drawing of yesterday (a seated woman), is labored and non-living. He stressed thinking of a drawing or painting as one object, one unity, and not as a collection of objects put together.

Oct. 16

He lit into us because we are not getting new knowledge and new facts fast enough. We are not solving our problems by looking at other drawings. We must learn how to draw the various positions, perspective, the mechanics of it, from the masters. If I dont have a feeling for form myself, how can I get it on paper, etc. I was much encouraged by realizing how to proceed.

Oct. 20

He is still pointing the way, hammering at us that we must feel the form of things, learn how to express it by studying old master drawings. Also another difference between master and pupil..the pupil can only absorb one person, his master, and gives a diluted version of it..the master fuses several great masters and gives a new rich contribution to art.

Oct. 23

The lesson was good. He was encouraging again, but I must pay more attention to the background so that it contributes everything possible to the figures.

Oct. 27

He is impressing it more and more on us about solving each problem as it comes by hunting everywhere for information, in life, photos, pictures, bad or good. And it doesn't matter how long one looks at a thing, it's how often that counts.

Oct. 30

More bawling out. We must get on faster with learning what arms, legs, etc. are really like. My whole approach to form drawing is wrong; it is a sort of modelling with the pencil and not filling in of outlines..but the outlines and modelling must come simultaneously, the outline must give an effect of the round and help to indicate the modelling etc. The whole must stay free and flexible.

Nov. 3

In spite of little work done, he was pleased. My attitude is better. I certainly am much more conscious of form than ever before.

Nov. 6

He talked to R again against exaggerating forms to get certain effects and abstractions, etc. and explained that all the masters have first learned to do things as they are and have got a large vocabulary before they do their own abstractions. Also about a line drawing expressing the subtleties of form. He is pleased with my progress...it is so exciting and gratifying.. the steps ahead.

Nov. 10

He is still pleased with me, though I'm still very blind about simple configuration. My dancer's arms are much too big..they've eaten out all the chests, and I'm compensating for it throughout the picture.

Nov. 24

I am having a period of false starts and difficulties and boredom. I could not get my lovely man I saw yesterday to roll his barrel.

Dec. 1

I have become fascinated by the bathers in the woods. I'm going in spite of the number of times it seems as if it were completely wrecked by discovering a major fault in one of the figures. He said I must get to know the shape of things better and if I'm not getting the information from sources, my preparation of what I've put on paper (and doubtless my state of mind) is faulty. He said how hard it is to learn to be really excited agreeably by our mistakes, and how important.

Dec. 15

A good lesson. In my Judgment of Paris he pointed out once more that I am not doing form drawing right and I got on another stage in the realization of

how to do it. The trouble now is that I am still shading up both sides of a limb instead of just at the point where the plane changes..and that in the main body I am inventing planes because I dont know them, but, as he pointed out and has before, the way to check it is to see whether the planes I've indicated drawn in profile make a proper outside contour. It's fascinating and very difficult.

Dec. 18

This time he told me again that my head are much too large and that throws out the whole body. They are also too long and narrow.

1938

Jan. 5

A new stage set in..doing quite a lot of not such finished pictures, in other words leaving out a lot of superficial niggling. At the moment workers in the fields. He gave me a lecture on procedure. Get the tilt of the head before doing the body and it will direct the rest..otherwise there is nothing specific enough to go by.

Jan. 12

He told me what was dawning on me yesterday (in the M.F.A.) that one must not take one's material from drawings but from life, it is the solutions that come from drawings.

Jan. 19

He gave us an oration..more like last year. The drawing that is simple and nearest to truth is the hardest to do and the best. Other more abstract or distorted or exaggerated drawings give a vague or one-sided (simple, emptier) conception. When one is trying to draw the arm underneath the sleeve.. it is not there but it must be felt and must condition every bit of the sleeve. Every line must go towards making the sleeve as conditioned by the arm..there must be no free-floating lines which are just lines. All this sounds very simple, but, though I have taken it for granted a great deal, I dont "realize" it most of the time.

Jan. 22

I started carpenters..and that subject which I especially long to do seems to be fatal. I suppose because I havent had direct enough impulses recently. But after some talk he finally indicated that my best figure did not go with the other two and threw the whole thing out of joint..and it was quite exciting to try to find something that would fit instead. He said I was working out the descriptive or literary side and not the pictorial, which is the only side we can work out in drawing. I suppose association and love of the subject makes me dictate and that the object is not powerful enough with carpenters.

Jan. 26

I started a Brother and Sister picture..the brother deriving from the Picasso Head of a Boy I saw yesterday. We had a terrible contretemps for a long time. I felt furious and baffled and couldnt see what he was driving at for the longest time. Finally it penetrated. The business of having to have the thing explain itself..the boy was in sweater and pants, the girl in a simple party dress, and they had formal curtains behind them. It must all be simple or all be sporty or all be formal, etc. There must not be incongruity and there must be no doubt about any element in the picture. All very trying.

Jan. 29

He went back to Wednesday's discussion to be sure that it was clear, was

disappointed, as I ~~was~~ that I hadn't succeeded in meeting and overcoming my difficulty in that drawing by bringing it to make sense.

Feb. 2

It's extraordinary how careful one must be to have one's people doing appropriate things expressive of their suitability and position in the picture. If they do not completely explain themselves in relation to the background and other figures, the drawing falls out.

Feb. 5

He says I must go after the SHAPES of things like mad. I must get them under my belt and then there will be a great step forward. But I am using the mirror wrong. I knew I wasn't feeling guilty for nothing. By putting bits of information from the mirror literally into my picture, I am drawing by arithmetic and not according to the totality of the figure. My figure must be all of a piece and not suddenly have my own elbow grafted into its arm.

Feb. 9

We had an exasperating time..he started in on the same old theme again: What is he doing? The picture must explain itself, must contain nothing that is not perfectly comprehensible without verbal explanation. He said that one must always ask questions of works of art and that if the answer is not contained within the thing, the thing fails that much. But I was wild the whole time and we did not resolve it.

Feb. 16

A good lesson. He told me to get after my shapes again,..my inner markings are meaningless unless they are directed by contours that make them. I know they should be there intellectually but I don't feel them and automatically put them down yet..the two points of view must fuse..the knowledge and the understanding.

Feb. 23

He talked about fitting a background to the central figures which have a force of their own. One must try all sorts of things and see whether the main force of the picture accepts or rejects them and finally if the force will accept nothing it must stand by itself.

Feb. 26

He disapproved thoroughly of my picture (men sitting around a table in a beer place) the method of it, dashing it off..the sleeve was far from the best sleeve I could make etc. and I'll never get any better if I let things go so ~~AND~~ I MUST GET AFTER MY SHAPES. With all of us he says our sense of composition is improving but the shape is not.

March 2

I started a drawing of a lady sitting at a lecture. I hadn't got far when he came and said..Very Good. I like the way you've left out this..it makes the fur go back; here where the line is lighter it makes that go back; then the break in the line is very expressive; the way you've done the fur is fine; and by merely indicating the furniture everything takes its proper place. All this was very exciting but I hadn't seen any of it and was about to black everything up and make it all the same. He said: Don't touch it..it's the best thing you've done. So a new vista is opened and I hope I can learn to do things that way without too much floundering.

March 5

One comforting thing he said was..Don't be afraid of doing things from nature

(apropos of my having done B's shoes). Then after a long preamble about there being no beautiful "line"..he said that one must learn one's own sensibilities and needs and follow them..and not imitate other people's sensibilities, that through years of abuse an artist must teach people to see things in his way and finally if he can put across his personal way of seeing things he will get recognition. It was an exciting morning. I am anxious to pursue and discover the direction of my sensibilities.

March 9

He spent a short time with me just telling me to go after shape more than ever. His dual warning to find one's attitude and one's needs and fulfill the first by attending to the second is very much on my mind. He talked to C about Mickey Mouse, one of the greatest creations of the age..a character has been created and everything he is made to do must be consistent with this character.

March 12

We had something of a contretemps. I was annoyed because he was criticizing me for something which I'd already agreed to and understood..though I dare say the rubbing it in was beneficial..still that I am translating from words too much, rather than making something directly pictorial. I didn't get on very well.

March 16

I started a bathing scene and he impressed on me once more that I must present it from some more unifying point of view..it is too much like a ^{change} photograph. I must galvanize people into relationships. He said that the beach is a traditional theme that goes way back..a scene in nature with free floating figures in it (mythological scenes etc.), that its problem is not so difficult in that people need not personify a specific occupation, but more difficult also because something must be found to bind them together.

March 19

He didn't like my doing repeated versions of E. He said..what was finest of the first impulses and ideas normally went into the first one and that that should be so fulfilled that it admits of no improvement, but he said it was possible that I might derive good from doing it over and I must find it out for myself. Then that although I am improving in all sorts of things separately in different drawings, in no one drawing do I bring my improvements together. I must do it. O what problems to find your own attitude and carry things out.

March 26

Of the drawing of C he said that the first thing that he saw was pencil and not what was drawn, that I hadn't got the fundamental form of the head, but a lot of senseless inner markings and that I must never apologize for a thing or explain the conditions under which it was done, but either show it or not show it silently. More important..about the butcher drawing..he asked me, as he often does, what was wrong with it..and we went painfully back through what he calls the sophisticated stages..~~from~~ the figures not having the proper relationships, the emphasis being wrong, the parts not finely felt, etc. etc. to what is the primary simple trouble and which always comes as a surprise and shock and grief to me still...WHAT ARE THEY DOING? it doesn't explain itself, the picture is not self-contained, explanations must be sought for outside the picture.

March 30

I suddenly got doing the Opera audience with Rowlandson on my mind. He said I must get them much more alive still. I almost elicited a favoring permission

to try copying a drawing.

April 13

His talking to me was excellent and useful and necessary but oh how I hated it. I don't see how the poor man can do anything against such antagonism. Much the same business..don't leave things out..put everything you know and more into it. You'll never improve unless you do..if you don't make the effort to bring your picture to the very best you can do now you probably never will and you're wasting your time. How can you get a solid round arm unless you feel it and want a solid round arm? You must know what's wrong and know what you want and need to do.

April 16

On the whole encouraging..but he says I must learn to read my drawings better and see myself when the arm doesn't separate itself from the railing or the chair is part of the dress and THOSE SHAPES.

April 20

He was in lighter mood than usual. He was pleased with the tendency though not the detail of my things. He gave me quite a lecture on the female anatomy in relation to my Odalisque..and a challenge in the one I started today, a careful drawing of the little tiny girl looking up at the great casts in the Metropolitan with an impatient elderly woman waiting for her to come along. He said I have the woman dancing on the little girl's head. I must get her back where she belongs.

April 23

By a judicious mixture of encouragement and lecturing me he keeps drawing as the most desirable thing in the world. Lady in a Big Hat at Nightclub.. the relative importance of the parts in general must be established at once in the beginning and kept throughout. Otherwise one is going around in circles and can never get their relationships right. I have been being bored with the foreground figures and working up the background figures much more. In the Odalisque he was very stern again about putting in inner markings without meaning..they destroy what you have..and in the Little Girl among the Casts..he said..by all means copy the Discus Thrower etc. Use whatever you can to make your picture the best possible. If by tracing or copying you can get good results do it by all means..but his method of teaching gives me a much greater freedom and range of possibility..there are not limiting factors.

April 27

(How he manages to dish up more or less the same stuff (for each one of us has a major problem she keeps meeting) in new and vital ways is a miracle.)

May 25

He gave me a realization of the immense subtleties of value and emphasis that make a great drawing. He says one chooses one's own key and then sticks to it and works within its laws. Now it is time to give the whole thing meaning by giving each thing its proper value and relationship. I must learn.. all I do in my life depends on learning to feel and express the infinite subtleties more and more clearly and with patience and care and consciousness.