

TEACHING IDEAS

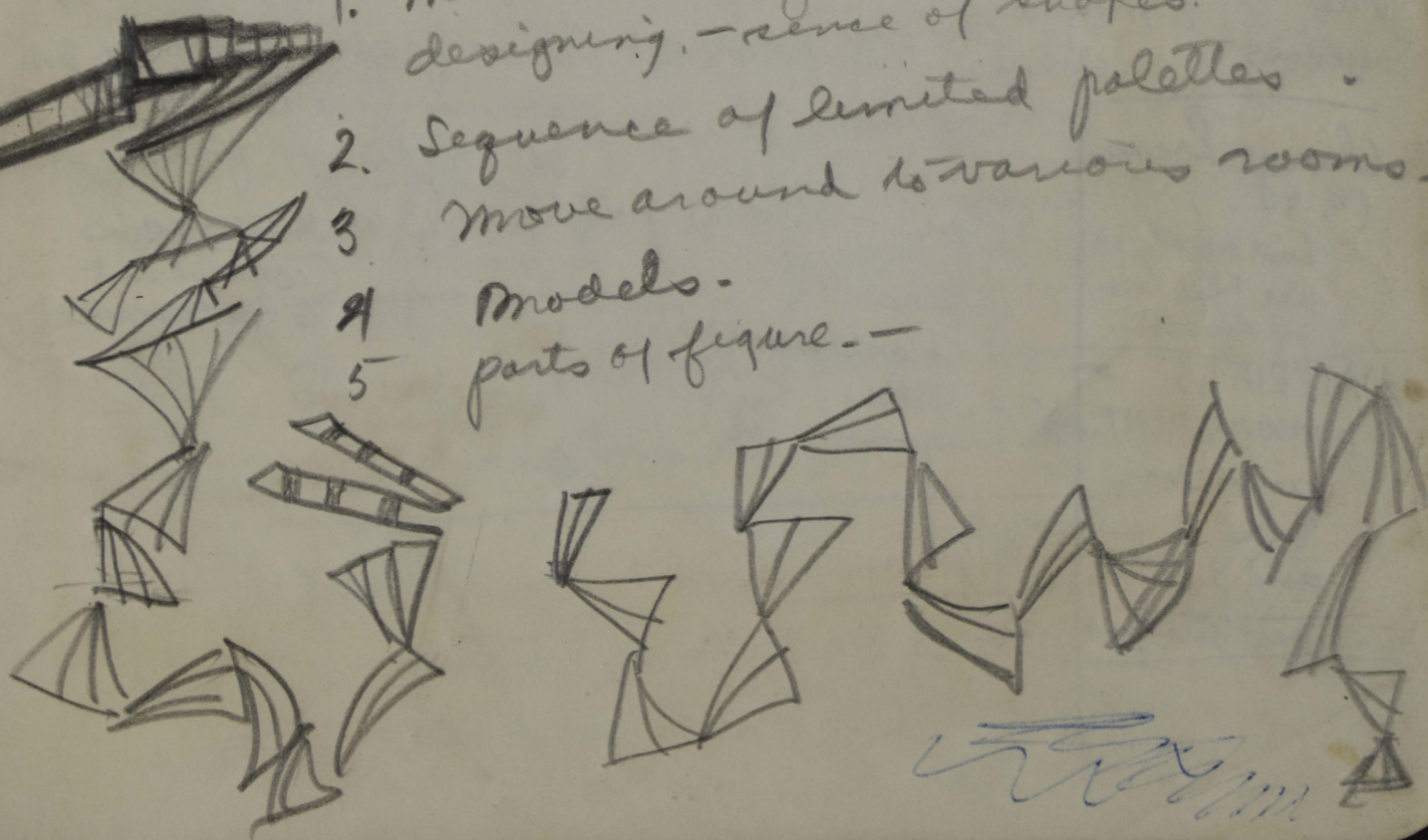
Bills old Students.
Chas, Edwards.

Mediums.

(Keep changing)

1. Rags and Ink wash.
2. Soybean paint -
3. Chalks.
water colors

1. Mechanics to force sense of designing. - sense of shapes.
2. Sequence of limited palettes.
3. Move around to various rooms.
4. Models.
5. parts of figure. -



There is a great need to sit down and
try and collect myself in order to
form ideas that grow out of my experiences
and that are not borrowings from
others in regard to teaching - The need
to be articulate about my level now, where
I am in my painting ~~has~~ to be realized
when I do the thesis I must think back
over the changes, their causes ~~and~~ the
realities instead of the many miscarriages
that have occurred only in the mind or
in an antipathy caused by events of home
and ~~in~~ my immature soul Our thoughts
and ^{experiences} are always ahead of our work, the
carrying thru of a thing, as proof of an
experience ^{sometimes} long past but needing proof
~~for its expression~~ for that very reason.

The big difference between Iowa and State
is in the attitude toward general education

Iowa thinks it is training artists by
arranging ^{the} history as sort of a general store
including all traditions, and emphasizing it

follow thru of the Flash Course.

1. "figure ground" 3. your criticism
pageage. of flash.

flat and in depth.

2. Necessity of Sustaining after Flash.
Purpose of glazing - (to fix
temporarily)

Sketchbooks due every week.

Suggestions for Sketchbook

1. Anything that appeals to

from nature

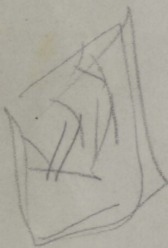
from memory

a detail of

a study of

different positions of

composites of for a certain character of shape.



Bill's
Suggestions

2. media

Anything that feels best (as we go along in the
course we will try
all media.

Change Rooms

(3-50 -)

hunt diff set ups
use Flash Room
if available.

MATERIALS

ANNOUNCEMENT

pin on door
before 1
and 3 -

How to give out paint

Weekly project - 1 week
limitations
next -
no limitation

1. Construction of
music building

2. This model (from memory)

3. This Room

4. Design for a vase (Greek)

5. Animals (after sketching
at Barnes)

6. Where you live (after study
of Rooms)

7. A tondo.

8. A triangle (Study Michel
Angelo)

9. Build up to designing
of Room & walls

on wrapping paper

mural - limited

shapes - groups of

students - decided

beforehand.

personality is so strong they ride roughshod
(and even make ~~new rules~~ ^{more possibilities} for them)
over the trainees — The crux is in
the question — who is qualified to so
judge these things and will he not be
inevitably prejudiced one way or the
other —

For instance, Wenger — How does Layman
see him, Sherman? — If he is working then
I would say yes he is one — If not, no he has
found ^{necessary to continue} no meaning in it, what he has done
is still great but it is not as great ^{as it should be} because
Wenger is dead ... that he is beyond "normal"
standards of growth and change I think is
true, That he is not of this time is true
(unless he is working) ... Unless he is working
he is as dead in a comparable way as a
medieval stonemason and image maker would be
~~whose own images~~ ^{who had} ~~the~~ ^{been}
crushed by a weight of stones falling
upon him from the cathedral roof.

So, bypassing this inevitable
one what about the "normal" artists
and

and comparing conditions of our time with other conditions and the styles and differentiations that arise because of this —

Because a condition of our time is "originality" the ~~formal~~ consciousness of an Iowa student is geared to the necessity of a "style", different than any one else's and sufficiently educated ~~so~~ that it has considered and judged ~~used or~~ to be utilized or discarded ^{everything from the beginning of time to} "the very latest development" up to the present moment. This

consciousness makes one's study of history probably as thorough as any purely selfish pursuit. ... When one has done this, (or indeed started on this process) [for it is to be continued

all of one's aesthetic life] then he has the right to forge his own style that is such ~~an inner need for him~~ ^{personal} expression that is ~~only~~ the ~~reason~~ ^{only} reason he has started the whole business. of course (Longman

Admits) Some very few artists bypass this training before they form themselves, because they are those inevitable geniuses whose

Within these limitations and their
consciousness of the ingredients of them
they are sincere men...

In this respect the situation at
State is reversed. — There is no national
recognition of any of its men,
They are obliged to be teachers to live (or
plumbers or tradesmen) They do not have
the "choice" that fame has, they must
have the degrees necessary for their academic
charges, ^(exception Sherman) the necessity for them to work is
^(or gratefully) not "gracefully" recognized by the authorities,
Their department has no unified direction...
They have struggled like hell for what they
now have.

Out of this have come students who
expect ~~to "succeed in their field"~~
~~the worst~~ the worst... who think
of art painting not in terms of Iowa
"success" but as what they must choose
or not choose to ^{to} ~~adjust~~ their lives to in order
to keep painting to.. keep painting.

is there such a thing ---

At Iowa, what is the normal
artists training- ... He works in a unified
department, ~~on that workshop on the~~
~~who field of art in all of its categories,~~
~~justifying those who talk as well as those~~
that has different painters representing
different "schools" of painting and each
having within those "school" their
own personal trademarks! ... They
are men ~~who~~ are not teachers but successful
(money) ^{and repute} painters who are teaching secondarily.

They have succeeded in their "field"
as obviously as a successful
business executive has in his. - They
have made the grade ~~That~~ The
proper "width" of ~~the~~ field in which
they have ~~gone~~ has yet to be investigated.

These limitations inevitably include
a degree of national success and
recognition by Galleries, dealers,
art magazines, critics, ^{educators} the whole
Carnival of art in our time, —

those who (without working at all) were
awed, engrossed, impressed, enthused,
interested and elevated by the sheer
weight of Longman's ~~seemingly~~ intellectuality.
But to those impatient, niggardly, bored, lazy
"average" products of our time, the masses, looking
for an easy course, unaware of any
possible depth within their soul ^{to feel} or scared or made inferior
— to those who were unimpressed by
the Doctor's vocabulary, because of a
million unformed, idiom lost,
expressionless, tongueless,
inarticulate, — "you had better
take your ennuis elsewhere, we
will not arouse you here."

Thus simplified Longman. And thus
created Longman an artificial
boundary between the intellectual (false
and true) ^{both the fashionably} (impressed and laggedly ^{the} ^{because}
determined to find out what it is all
about) and the unintellectually,
inarticulate,

Now I cannot generalize about this as
I am doing - I cannot pin it down
to individual cases - It is rather

(about painting)
a consciousness, an atmosphere of "success"
at Iowa, that is not matched at
State except ^{by} the split respect of
some students for the teachers as
"~~Artist - Teachers - people~~". "forces."

Now Longman has said this:

"When I came here. I purposely lectured
above ~~for~~ the heads of the students.
This weeded out those who thought
Art was easy credit and were not
serious and it attracted the
smart ones who invited over
their smart friends."

This simplified his problem
as to those masses of students
of any University that flock
without seriousness to any field
and especially art ... It attracted

TEACHING 423

Extend and further use of this language.

Slides .

1 To show change of pose of artists

effect of

? glazing as a regulator - Making
glazing measures.
• necessity for directness.

? Importance of your understanding
catching up with your experience,
so you can apply to
commercial art.
further experience,
teaching

About 423 (Idealistic Viewpoint)
Now the assumption and proof is that those
who had 420 (Flesh especially under Woods, can
draw, but they ~~have~~ felt drawing visually and
inside them, but still do not know what
they want, what there is to want, the range
of choices before them as they grow out of
immaturity into experiences of great range.
They have gone ~~in~~ through the front door of
Art and have a tremendous power that

unformed, ~~unexpressed, unawakened~~
masses, — ~~and~~ the scared, unformed,
timorous, ~~inferior~~ feeling, young
and "Small-town - American - Background
Iowa - Midwest;" masses —
scared them away or lectured them
away — ("No ~~easy~~ ^{snaps} ~~glades~~ here Jack
Let's get the hell out...")

Now this I think can explain the
differences in the classes — at OSU where there
is automatically ~~less~~ respect ~~than~~ at Iowa for
the faculty, ~~that~~ ^{with additional} strange group much
teach ~~by the~~ ^{with additional} of sideshow, novelty,
~~disipline and the~~, even to the dangerous
win of popularity — ~~at~~ at Iowa one
accepts ~~successful~~ Authorities in
the field.



must be directed into every kind of situation
 so that with the continuance of growth, the
 constantly evolving situations, there will
 come the motivation that will carry them
 to their destiny, perhaps painting but
 also perhaps farming, or teaching or
 commercial art or anything at all that grows
 out of an awareness of themselves.

They now have the seed and it must be
 nurtured, cultivated, encouraged toward the Sun.

Special
 PROB.

Design for a
 Vase shape-

1. What did you do last Friday night.

2. ~~make a landscape out of a set of~~

2. What was one of the most colorful
 dresses you ever had.

3. Draw how it feels to wake up in

4. See you ever have a dog ...

VISUAL

MEMORY

IMAGINATIVE.

REPRO. and

SLIDES

with
 RRR etc.

TALK

out of windows

(Hayes)
 music Building
 on the oval

High Street
 Un. Sch. works

Stadium
 Market
 Barns

Materials (all for Vets.)

2 Sketchbooks.

fountain Brush

Chinese Brush

wax crayons

paint water

Charcoal.

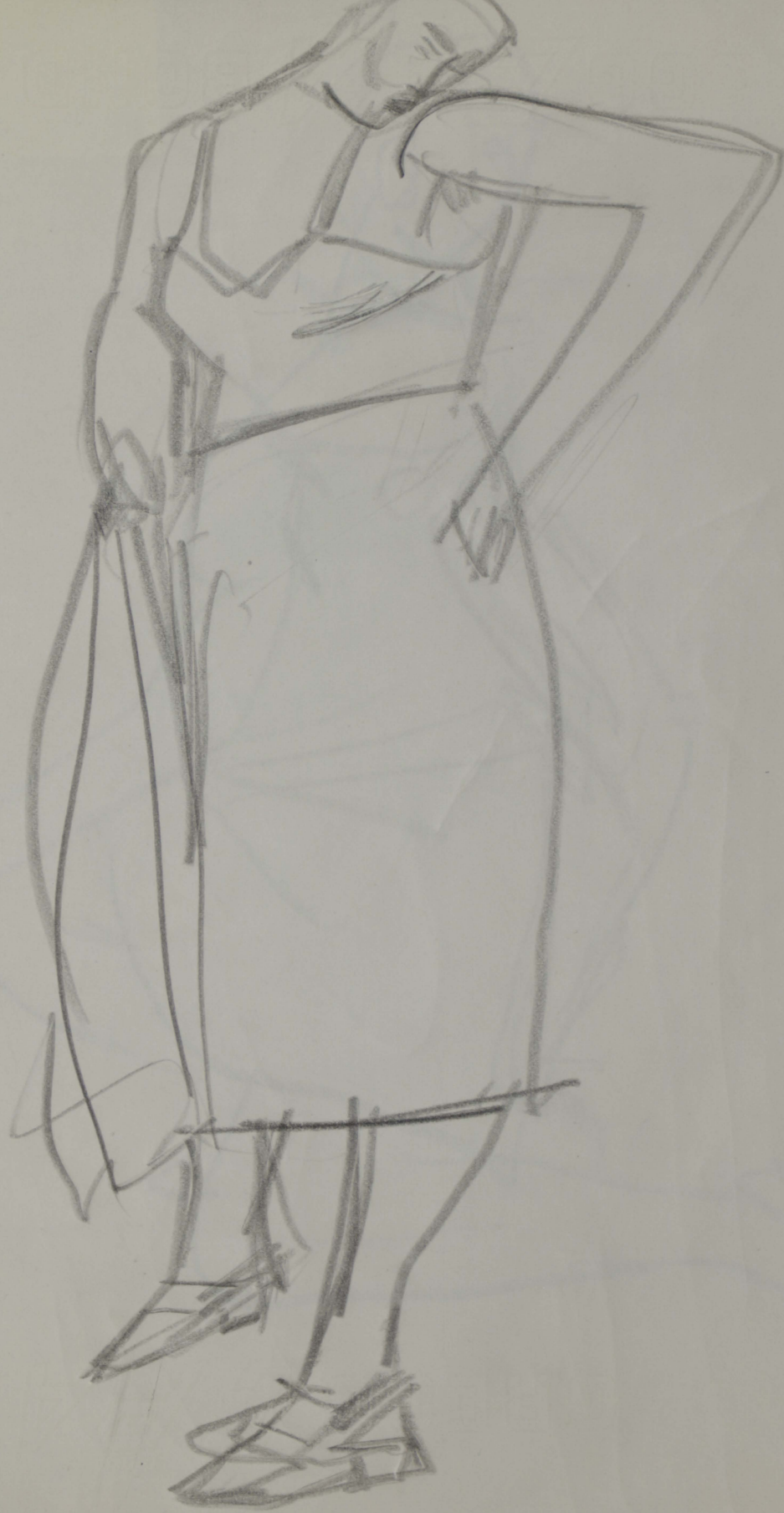
1 Muffin tin.

2 brushes

paper or cardboard.

Chalks (white in Set B paint
 (as we have black
 and white?))

Drawing Bd.







If we could but catch the harmless
thoughts .

that come without hint
like a sunny flash .

as an atomic missile making
~~the~~ choice to the controls
of ~~the~~ self : generate .

The pace, the energy, the
great rhythm, of life,
as it is to ~~go~~ alone
and yet needed .

for a desire of
peace - for only out
of this moment of peace,
~~as~~ reinforced by
great lives, comes
penetrating enduring
and strong as
steel

May 20, 1948 .

Reaction

Only vanity prevented
me from being honest
a fear of a mistake
a too easy structure
of word feelings
was accepted - Silence was
not golden. It paid off
badly - blinding me
to the variety of things;
preventing ~~the~~ the separation and
the sorting of my experiences
in terms of a new one
so that the ~~years~~
were not of growth
but of an evil outliving
of a thing that had
no more validity,
soaked as it was
in my past, preventing
the maturing of the
parts that were at odds with
themselves, being young-
old, and away from my
indiscernible self.

mar 20





