Book Two

Introduction

Is art good or bad?

This book is more or less my artistic journey from somewhere not near the beginning, but three years in recent time since when I started recording it.. The beginning was too boring to include..  
I’ll just say I had stopped drawing probably freshman year of HS after doing so from earlier on.. So many other things then going on and like I think I mention in the book or should mention, at the time it seemed almost immature or a thing one mustn’t do. Yes, at that time drawing had a taboo quality, where I came from. Drawing, reading, writing etc.all this sort of stuff.

(Maybe I’m wrong about drawing being included; and I did take an art class and so did a lot of the other seemingly normal people but at least painting on your own was weird)

(But i go into all this somewhere else)

I didn't paint seriously until perhaps age 30. And those years from 30 to 40 I struggled mightily. I still struggle somewhat. Just now I can look at a painting I’ve done recently and think it not too bad.

So, of what disseminated here, which are tips and technique among other things which were developed over these past ten or more years and then the more recent three more concentratedly, where a technique to some extent has been formed, I think would be helpful for the up and coming artists to read. For them to identify things that they've encountered themselves and can identify with and foresee my solution to, even if my style is overall consistent

I’m sure most people come across the similar issues and questions I ‘ve addressed. A lot of it is that. You’ll read of my struggles with the technique which changed along the way; changin my approach- sometimes almost daily.

If you're not interested in any of that just skip ahead to the near the end of the journal. Although I think they are scattered about the entire document. Kind of why i think of it as a book on art but by no means complete. I don't think any exists, as i say in my journal aa almost every day to every week l learn something new.

The key though is to stick with it. The book I mean, and also painting . But the book i mean really because if you do, i think the overall the overall technique i use, the ones i return to and so forth, they become apparent (and they work)

But yes do stick with painting, that's of course more crucial. I’ve, up to at least the time of writing this thought of quitting myself . There were several, several days I did mean to. Several instances whereI said ‘if this doesn't work…’ (meaning apainy9nt wouldn't come out)”if this doesn't work… well then I'm going to quit. Well a lot of them didn't. But now that I think of it actually some did work and I guess why I continued anyway.

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I would have continued anyway, because… I'm not sure why - I just keep continuing. I don't even like it that much anymore. Not that I ever did. My mom encouraged me and I always was somewhat good at drawing and one day I said ‘I'm going to do this’ meaning painting (unfortunately in a way\_). and a little while later said ‘this and/or literature because i thought i was good at that too. I like writing and sort of wish I focused on that oh well. I still continue on with this though; if you want to get good you must simply carry on!

I think it will be a trip reading through this, (or the budding artist) most of it. I bet artists have thought every thing or a lot of it, to the point that you could simply say ‘do you ever do…’and then something every artist does and they'd know exactly what you mean. Lke today I was debating whether I should employ some sort of gray scale check to see what areas needed to be lightened or darkened and wondering if that was just a bit too technical a thing to be concerned with. I recently began reading an art book called ‘Secrets of the Old Masters’ and there I see a question I’d long thought of myself; namely do paintings age over time, for the better? Actually only skimmed the book or not even; just a page or two and then a summary but i have often wondered whether it's true (see my entry on 3-3-25 for example) I remember reading online another artist worrying about the levels of painting and a non-painter might not no what any of this is, but any painter would or a photographer. Maybe a lot would, ok fine. But levels/drying time others are the things that plagues us as artists and made me wonder if a) I should switch to acrylics or b) if it isn't simply my “technique” or lack of doing this or that have led me to this dilemma. I'm inclined to think “b” as i've done some paintings that of old, that are so dead-looking and more recently they’ve improved to the point that i'm no longer troubled by that ‘plague’(See my notes in the journal in sections through out) , or at least to a lesser extent.

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At the time I write this introduction I'm only roughly half way through the actual book. so that's why I mention the 3-3-25 entry because that is today. But yes the first part, (the Volume I) isn't entirely art related though does have some mention of art anyway. It helps illustrate my mentality among other illustrious things and I think that I just said it's sort of interesting. I hope to have about four of the journals complete before I have an actual book. Art of course or not so much, is a subject I can go on and on and on about like few other subjects. It's a rather general subject to be sure. But I think it has to do with the belief I have that there isn't any correct way or to do it. Yes there isn't one way to do it and why people appreciate some of the time those that aren't technically as good as others. It's not just about technical quality nor what an artist knows about when done right my method seems to work and like I say, there is a certain method in all of this and it doesn't necessarily require a lot of technical know-how which is why I like it.

You can apply it to really anything my technique - it's about unleashing your imagination . You might think as a beginning artist you don't know how to paint a shirt, a horse or a bird or a car or an arm or a face or hair but to that I say “Nay!”; how come in dreams you can come up with it, and in vivid detail?  
I discovered it some years ago,around two or three I'd think. Right around when I started writing these journals, though part of it I’d always done. But alas that is for another time to go into all the particulars.

I’ve never read an introduction myself, or just read the first page or the first paragraph. Usually consists of the opinions of people I’ve never heard of or contains pointless background info that no one needs to know anyway.

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So in that regard , seeing as this is somewhat like that I should just record some useful information that I have as yet not mentioned in the journals. For colors I’d say Titanium white is my go to for pure white now, if i paint skin, I’d prefer something warmer for the warmers tones. (I do actually go into this in the book later in Volumes III and IV) but I have this paint now, warm white yellow or some such name that I have its titanium white mixed with yellow believe it or not. I only have one yellow, Naples yellow if I only had one - a rich yellow almost gold like and I do love gold colors. For red I use either Indian red or whatever basic red I have like a cadmium red, but am trying to avoid toxic paints these days. Those are the colors I mix varyingly to achieve a skin tone. For darks I use ultramarine blue and burnt umber, red and black sometimes depending on how dark. Some of these darks I’ll then glaze once over with red later for more presence, unless really on the warm side by way of the ultramarine blue. Regarding black i do like it and use whenever necessary. It can give an unnatural dead like appearance i find if you blend with it, no different than ultramarine and brown. And for skin i use a green white i mix with white. Not sure of the name- any rather bright yellowish green. Green is an important color to have for color variation. And finally I have a bright blue or at least somewhat bright. I use a phthalo blue pre-mixed with titanium white; greate for sky right out of the tube. Now that i look at somof the journal entries I did mention some colors i use but its better to mention often the more important tehy are, so i repeat myself.better to drive in some of these concepts and the more i mention then perhaps the more important they are.

Yes within all the weeds of the day to day there is some over arching philosophy i present maybe thus spelling it out as i could do but I dont want to.

I dont have a style. Each painting i do seems to take on some new one even if some or not the same technique is used. But almost every time that I devise some new trick that i wish i could do again,whether like very abstract or whether a complex scene or involving only two characters type or otherwise. The reason i mention this is because I think is a tell sign you’er done . When your at te point where you want to do this over and over and say “this is how i want every painting to look like from now on” and I never do (the next one like it) but that is the inspiration happening too when vieewing others works. Form other people. ANywya I'm sure I have some style perceptible even if i do change, in my view, all the time. Still I'd like to be able to,

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Replicate one more so and could perhaps. I will one day. But i still dont have alot of organization really, no organization at all really;my paint tubes are a mess- i ever pt the lin on paint oozes out after I've squeezed some out and everything closes up. I squeeze it = ten I'm forced to stab into the pain clog with the hild of a n old paint brush and then the hil gets convered with pain and you forget about that aspect and pick it up later. Fortunately a hole is usually made there and thus the free flow of paint again, also i wear gloves all of the time; painting is such a messy affair tgat even the most organized still gets it on their hands or pants or shirt from time to time. The main way in my experience, from dropping a brusha tubt one out of my hands ad usually ends on your pants (why i now wear pajamas or some type of painting pants over any pants i'm wearing\_) painting is too big of a pain to have to worry abuththat sort of thing. Pls how distracting when you have to stop to clean off a stain(see more on this discussion on 3-5-25) But back to art and discipline, there seems to me to be a crossroads there; as in one shouldn't be so disciplined in order to be an ‘artist’ there is something - a big something in not being disciplined - to be wild and free as a song goes, that is stuck in my head at the moment. Actually these are the lyrics but it's something about being young and free i think. That creative spark is what I mean can't nor should not be tamed for the sake of discipline. Discipline can kill creative ideas and so too can expectation.

I'm not one of these people that think its good to lower ones expectations (as you'll read IN my journal - somewhere around 3-1-25, you'll see i sort of witch to a more impressionist style but this was because I thought prior the super styrict way was more my style) nr should we expect ior judge someone elses painting and what they think a painting should or shoundt be.

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One of the nice things about painting is if you dont like it, just do another painting; you dont usually have to hang your hat on any specific painting - oce its done, just move onto another one - and then pick pick it up some time later and make some adjustments if needed at that time. And its hard to rememebrer this sometings when youre paiingint away something to just move one - everyone paints a crap paigint no and again[ doenst mean youre not good just as long as you have one or two paintings tat are good. Some painting just dont work for whatever rason- we dont know yet or can very well understand . alot of it has to to with the lines - probably one of he most important things i discuss throughout the entire book ; yes the lines are everything really most everything else can be excused but bad lines just ook a little amatuer unless of course youre going for bad lines (which i can see) I've drawn a figure or painted something completely out of proportion and liked how it looked. Now the perfectionist in me had to do it again with it and fix all the incorrect spots. And to this you may be wondering if I even know what I'm talking about that much . on thing I've learned or several things are that through trial and error though going and coming to and from from idea to idea from technique to technique from tip to tip some tips have re-emerged several times.

This general idea essentially that I've already referred to emerges and with that or this the things I've tried that I simply don't do anymore, but there are several things that I do and that I forget I do or forget to do them. Mostly because i think there are simply too many things to do that seem to work to remember and to realistically implement while painting. Thats why i focus on the ones i consider to be crucial mostly and then if i run into a jam then I try to utilize by recollection, the lesser remembered ones (and I cover most of these concepts if not all throughout the journal)

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The difference i feel is not letting wat others think influence your decisions and the realization most dont knw aht theyre taling about - art is a declaration that noone knows anything But it is also a bout showing them whats what and one will not be great, so i think if its all by the book. Most everything is measurable not severitying defined. And that is hwy i thinking a way to do not want to be entirely organized entirely meticulous with neither my work nor my workspace with a purely scientific science-based approach which it seems would know what the outcome would be rather than thinking it up along the way. The approach I've taken (mostly) is more improvisational than deliberate yes. I do get around to painting specific things but only to a degree then it takes off on its own .( And in the journal i go back and forth on this too). Now if i tried to paint whatever i probaby could but i dont like doing it that way. I just let it happen (even when I use preliminaries, see Volume IV) even though it often doesn't come out the way i wanted. Some of it i dont like its not my style really. I've painted paintes some days and i;; thik “this is my style” or “this is what i do?” Some of them are weird as in really weird. As in maybe too weird. I prefer odd to noram l usualyt but often you can go over the line. There aer numbers of tangents i could go of on from here but rgaridng this idea and i do cover most of them later on but ill jst quickly mention as advice to me and you since i need o remind myself of the same- that anst is that line between goin not far enough and to far is almost enough. What the artist thinks is too far is often interpreted that way .the initial reaction, a sin or shocking whence i paint it to when i look at itit much later on harmless. Not as risque since we’ve seen it allso i say trying to silence that inner voice somewhat a little and bot be as strict about any of that.

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Regarding the text - since I’m now regarding it myself. And its very hard for me to read. I've written all by hand on various pieces of paper and then the journals ar on my hobo-like blank notebooks (small a6 ones; I was thinking of switching to a5 and i havent yeet at the time of writing this switched for a few reasons. One I already have bought the whole cover and planner that goes together with the journals whic are aer a tad small as i said. 2) It may be easier to convert all of this stuff easier to a digital edition as in convert to a doc file or epub or i use those an app i have to photo them rather than type it all out and the phot app seems to set up pretty well with the a6 size. I can get the entire page more or less in one photo. But I have only tested it a little bit. I was hoping to have a couple more filled before its complete but we’ll see -Ill have to see why if I already and is ter a natural place to stop which one would hope coincides with some sort of resolution to all this writing.)  
This journal has hepd me already in that if i go out of town or cant paint for some time i can quickly erad up on where I was and what i was idoing in case i forget. That does happen from time to time i forget ho i operate but I havenot always them remembered . only that i never really had any technique to begin with. Of course now i do and i can simply look up what it was and also of course the golden rule really althoug its nowsadas such a general ru but it is that youcan overcome an issue you come across by simply spending more time on it. The more time you spend working on these things the better these things tend to look. I was thinking about that the other day - maybe yesterday that i cannot think of a time when i've swirled away a face that i regarederd it worse or it looked wors that it did. thats true even really good faces or other body parts nowadays else, actually o can think of one but even that one in the end looks someowhat better. It just took alot mre tme. Ok so there are routines you may want to consider but a possibly still l 80% or better that putting makes it better including re-wokring already paint pars. And those are sometimes the best areas to rework (as i elaborate on). But try that as an exercise; paint someithng, rwork aeras you dont like, paint some more, keep working on it for a few days (the more the better) and rework again as needed.- eventually it will look sort of like you were expecting and/or beter than before.

Back to the text; i'm not sure what happened there. I'm planning to put in verbatim virtually or cloe i may have to edit osme of it those were mostly journal entires beginning i believe some two or three years ago when i started becoming decent at painting oil painting tat is which has its own specific skill set required compared to acrylic.

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But I'm sure acrylic or whatever medium you have have some overlap anyway. I've experimented a little with acrylic but not much. It seemed to have a similar dilemma of looking much better when wet and then dead when dried out.

\*And I will be taking the texts from a photocopy so it may alter some of it to some degree. I sometimes like it when it accidentally alters the text in some manner. Because it sometimes provides a better working that I originally had writing almost as if it were by providence… I can't read a lot of this anyway,

I may cut this one pretty soon I'm thinking maybe not I'll see how it goes. I mean there more and more to tell i could go on and on, and how am I going to end this? The longer it goes on.how long are art books anyway? Are there art books?

At any rate I should point out and should have at the beginning at that, that my style that I've developed isn't a very conventional style. In actuality it's unconventional in every way I only think that often college can try and will like it. Even if you don't totally incorporate it you may be able to use it in some sort of manner, the more creative. I don't have to use my lesser techniques all the time anyway its more or less when I'm in a jam, as I say that I recall the rules. Sometimes I'm painting and I'm not even thinking of any technique - it all just happens so much

By the way you don't necessarily want to follow along with whatever it is I'm saying here or in the journal as it is more of my journey. A few places I say “try this” and so forth where I do mean it and by all means do so then but not everything I describe some realization but then maybe do some and never know what really works best. These ideas come and go you see.

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Painting I've over is a lot like golf where you have a thought that lasts for a while and then goes away, a something to focus on and after a while another takes it place and then the one is gone and then another and so on but as these come and go you are overall improving nonetheless. Which makes me wonder if it's worth it entirely to even listen to the thought of the day or not. Since, improvement anyway. Why they say practice makes perfect: the more you practice you innately develop how it is to do what your want to do. So why even read this or buy its waist anytime at all with it? Why am I even writing? Well I like to write partly, I'm compelled for some reason- not sure what that is- partly for my own records and whether or not these thoughts help they feel like they do at the timethey give a bit of incentive to rush back up to go painting again. And they may help anyway

I think of it as a bible in the sense that you can pick it up and open to any random page and fine some meaningful advice all a swing thought. It's nice to refresh your memory as i do from tim to time or i dwowdoul do if i wasn't so busy developing my craft; The goal for me is to have a repeatable process that is quick an as simple as possible so I don't’ have to remember any of these rules. And I think I have discovered it, insane as it may be. The smiles rule is sometimes lost by other more immediate issues of so they seem and (aor so it seems(for the firstthing)). Those issues being the ordinary ones for me and possibey everyone things like levels, als perspective lines proportion scale placement of things, composition and thus the technical issues relationg to color drying times oil evarotion or diffusion (seepage) and yellwoing - yes iwas just thinking earlier actually that oil painting gis one fo the more difficutle disciplines i've ever come across : ai always feel i'm learind and at the same time feel i've arrived, while i reloo at my oaiinints and then feel i must be the wors whoever put so much time on it - but then i think maybeits the cycling to in this respect - ain inm cycling along and not knowing how fast i'm really goine, i'm not going rhat great until i see someone else and i whir ny wthem as if noting - so too must it be with art- you only think youre really bad.

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Or at least your not that bad, not as bad as you thought you were but yes just look through these lots of good advice ithink tha anyone can use or just read them for amusement if thats what you want. Or as record, a method to to pattern your own

Its strange the more i rrwite here htemore it seems to make sense- at first i started out a as a

Journal Then both fthigns; artistically and journal i f i remember correctly but now it appears to me i've reached the end as it were a as it seems more precisely of some sort of part I i might think if as in it is naturally concluding without my assistance or intent or any of that so i gues ill see you in part II, bye!)

P.S. OK I cant leave yet i still havv alot more to write on a ro at least alot more pages to full unfortunately ihope it isn't bad luck to belabor someothn for tegos sake for i dont wan to have a really short book nothing is worse in my opinion.

Its funny you kow i almost write more than i paint somedays but sort of goes back to my oint of haing attaneind a certan level of quality or conficdelcn of kdol it seems a logical place.

Its funny too i was looking at some of my old painting today some from a least ayear or more agao and ll fbreof my latest epiphanies on art= and i relly like them like rea freaky freaky liked them some more so than m current ones altohi i suppose the same phenomena wil occur with hese new ones - but i think thats so because i came aware of this maxim, this adage theis specific point by way of these old paintings the general maxim that supercedes all other appoints and a point to that i already knw and already stated you probably did do ( alredy know) that painting is the key to painting. I dont know even remember how i made these old paintses exactly I probably did have osme theories or guidelines general principles but i'm not sure i could do them like that anyone or maybe i cold - but i neve saw in them before was indeed how much mstyle they have - no different then any painting ro painter or sculpture or sculpture. They looked legitimate to me. One think i did back tk then that i someowhat struggle with now is completing everything in a painting - that is a challenge for me . on that i can overcome and yet part of me now wonder =s how important it is. As in for a painting to be “good” does it have to be finished off and I dont necessarily buy it anymore as we simply dont have the time and why does it matter anyway as long as it looks good right? The more epiphanies i've had the come tohe conclusion tat heyare mostly all secondary to simply paitnng snd i think you’ll agree: catc yoursel fpainting someimg ammid mid paint and you;; realize that yore wrong almost asin a mechanical fashion on cruise control, if you know what i mean. Somttimes ther aer thought going on but its somtoimes like “ hom am i doin this” “How do i now how to dot this (or that)”? Or how am i sort of good at this?”and the more you pain the by trial and error I suppose you’ll develop a methon and do aoth of these thing without much thought - you ll instantly know what to do.

Where was I? I haven't written here in some weeks, oh yes yes instincts are important but it is nice to have some tips in the back of your head.

Back to the text (of the journals) a little more It is rather dense i'm afraid - written by hand and i have or will go through and type it u on a computer. The terseness of it is due to the technique of handwriting the thing.

I was reading something online whilst looking for a solution to beading bubbles of oil paint on a canvas and how to fi this (See 4-5-25) where i came upon a solution that involved using glass cleaner. It didnt explain why it worked only that it did (which i thought curiou)..

And not something I think I'd want to do as who knows what something like that could to do your primer or what abut archival presentation and all? Wat of yellowing perhaps even? Anyway they metopm some book were the auction states al this was a good thing fbut then for some reason the (the online person) throes??? Is tat the auteur goes on to add ‘ this book isn't ab

Teaching art for no book can teach art” or some such this or that - which at first was little flabbergasted at such an affront to my prject and overall philospthy but sthen i thought abut ut - i thought hsi guy isn't right necessarily since I think you can teach how to pian in a book,r at least to some extend and more likely to a great extent. There aer all sorts of questions a beginning painter would want to know all sorts - and a book could provide those anszers easily . These being, some of them, ye/no type of things like ‘should i bother with an underpaingint’ “should i use red more”,And “I cant think of any” as in they dont know what to ask. - thats the way as soon as you have the opportunity to ask you forgett what to ask - So one reason a book a book cold help- it answer tose question potentially you forot to ask and it potentially ansuwes those questions youwill have it s a nice thing then to have a book which you can conscutl at your leisure. So no i disagree a book can help teach a person to paint somewhat- sor t of a broad statement to may what the guy had said. Now not a ll ooks are going to b a as gooa dn maybe so aren't any good - moast are boring anyway

I think i checked out from lirbarbt once got notion out o f it. Color an d al the technical stufuul - of cours you shoe know it or know as much as you can stand bun tin the painting world thankful there is much more to it than knowif that Thought i'm convmicned that art is a science) but yet it is s a dense book i've written -and theres alot ot absor and if if youre like me who wuldnt wont absorb alot unless reading over and over the things seeminglyr explainnned in only a sentence important concepts sometimes glossd over in a paragraph essialu vital ingormatio nqucily diessemtniated and yetnever fear bcause many of the important topics are brought up time and again So i sounet get hung up on it f you forget something that seemed vital a few pages ago. The book I've concluded will be divided into volumes as it is in its real condition the small notebooks i've been using (now on the third at the moment) so each ‘volume’ as it were will be as it were as in in volume form - which makes sense.

the First volume is a bit not

Art but about not showering often and wondering of different types of ink and so on like tha until i start focutins on the wrtowrk ans the main focust. The secon vou