6-1924

Shelbyville, Il correspondent Chas. Heinz? June 1924

Paul Sargent
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My dear Sargent,

We were very sorry to learn of the death of your mother and extend our heart felt sympathy. I have never been called on to mourn the death of one so near yet realize what a shock like this must mean. My mother has been sick in bed for about a week, with neuralgia in one of her hips, but she is better now. We moved the week before the first of March to our new home and like it fine. We would be very glad to have you come over to visit any time you can. You know where we live and I am sure that you know that you are welcome to stay here with us as long as you care to—bring over your paints (or you can use one of mine) and paint while you are here.

Mrs. Paul Shortridge of the Shortridge Art Gallery of St. Louis was here for a week this Spring with a collection of paintings and I attended her lectures each of the evenings and learned a whole lot. She had about 40 works, including Paul King’s landscape, a recent Altman prize winner at the Nat. Acd. As well as a number of other works from the big eastern shows. She had the best Wuenful???? I ever saw (and she said it was the best she ever saw) a landscape of birch trees with only a few of the lower branches show at the top of the picture, a scheme of blue greens with a delicate tone of yellow ochre, all handled in a light key. It was a picture that clings in one’s mind and you long to see it again and again. I believe it impressed others that way as all of the other folks kept asking to see it. I tried to get Mrs. Middlesmith here to buy it but she took one of the Acd. Pictures—it is a splendid piece or work but certainly does not show the personality of the painter like the Wuenpel. They said they were going to have her here at the Chautauqua with a large collection, but I didn’t know for sure if they will or not. I hope they will. She told me to do my very best before she comes back again, and I have taken on interest in landscape painting since have her help and have been busy each Sunday on good size canvasses and have improved a good bit I believe. On color she says—“green is most beautiful when contrasted with its complementary color, red; the two are generally the most attractive colors in
combination, since orange is regarded as one of the most powerful colors it should be handled carefully and sparingly. The perfect contrast of the three primary colors, red, yellow and blue is the color produced by the remaining two. Thus the complementary of blue is orange (red and yellow) that of red, green (blue and yellow) that of yellow, violet (red and blue)” Mrs. Shortridge is trying to organize an “Inness Study Class” here, but as we have to get something like 270 members, I know almost that it will not meet with success as the people here do not as a rule care a snap of their fingers for art. We were sorry to know that your pictures were rejected in Chicago but had figured that something like that had happened. I hear that you sold two or three at Mattoon.

This is certainly bad weather to farm. My corn is all up and I think I have a good stand. I have my ground to break yet for soybeans. We had a big rain here today again—I guess it never will stop but when it does we will want “it” rain maybe. Well come over the first chance you get for Ruth and I will be very glad to have you come. Hoping to hear from you soon. I remain Most Sincerely, Chas. L. Heinz

p.s. I think the fox hunters would be an excellent subject for a large composition and I hope you will have fine luck with it in every way.