

WOLMER WOOD,

MARLOW COMMON,

MARLOW, BUCKS.

Dec. 29th 1934.

my dear Philip

This letter came today; I thought it would amuse you. The writer is apparently a Belgian artist — he mentions, as you will see, his studio — and I should have thought that he would have found out for himself how to avoid being troubled by the shine on wet paint. Surely, all that is necessary is to tilt the canvas forward a little and, perhaps, to put it also not directly facing the window but at a slight angle to it.

This small diagram shows the angle at which you set your canvas in relation to your window — it is the position in which I have seen you paint many of your portraits — and



When the canvas is set in this way you never seem to be troubled by any shine on the paint. But setting it at an angle would not be enough, I think, if you did not tilt it forward as well.

I think that as the writer of the letter is an admirer of yours he might like to have an answer to his question in your handwriting so, if you feel so disposed, will you let me have a few lines that I can send on to him. His letter is nice and polite and he seems to take himself seriously — and evidently he appreciates the book. Have you by any chance heard

of him — is he, I mean, a known artist? I
do not know much about the younger Belgian
artists of today.

I wrote a letter to you yesterday; I hope it has
reached you all right.

always yours

A.R.W.