

and the first of October she leaves
the office and starts in, in
earnest, on her career at thirty.

I wish her every possible success.
She is a charming person. Brenda's
hands so itched for clay. She made
a bust of her, working from 8 to 9
every morning, down in the basement.

Then, I saw various people. We
spent one Sunday with Lily Solly in
the country. She & B. played and
sang all day and I chanted it
all in and thoroughly enjoyed
myself. Then I saw Dorothy

Palmer, had a lovely afternoon

Oxford.
Sept. 19, 1922.

Betsy dearest:-

It is disgraceful of
me to have had a sudden lapse
in letter writing. Our ten days
simply flew by in London. I
kept thinking, "this is my last
chance to go to the Museum, or
some of the other hundreds of places
I wanted to go to, with the
result that I haven't written a
letter since Fintim.

I shall begin by telling you
about when we stayed in London.

Some kind lady built a splendid house to be lived in by working girls and women who wanted a nice home and couldn't afford one. There are fifty or more rooms, lovely big living room, writing room, etc. fine big bath rooms for which you don't have to pay extra. I had a bath today morning. Great luxury. The food is fair only. But there were nice people there, one girl especially. She is a friend of Lily Solby's. For years she has supported her self and her

mother working in an office. Then she had charge of a canteen for two and a half years during the war. Did such splendid work that she has been given a pension. For her mother for life. Pretty fine. Well, she has always wanted to be a receptionist. Has done some work in her room at night. of such merit that she has been offered free instruction in the big London Art School. Since the war she has worked again long enough to lay a ^{few} thing most eggs, it seems, and

Kasimir or Stieglitz, and a few
others. I learned some useful
technical information. The general
tendency is towards huge prints.
I am not convinced by them.
They are as yet crude and often
done without knowledge of
proportion. However this will come.

It has meant a very great deal
to me to see these exhibitions,
meet all the people and have a
better idea of just where photography
stands. If its future I am eagerly
confident.

Just arrived in Oxford. Must go and
explore. The best of love

Laura

with her. She told me that
Majory is leaving Colorado for
good and coming to England.
What about the children?

Then Lily came in to "our house"
for several days. In a tea party
+ she + B.P. performed. And all
together we had a lovely time.
And Sunday I spent the day with
Mrs. Bell in the country. I was glad
indeed to see one beautiful old
English estate.

The rest of my time in London
was spent in shopping, seeing
all the Photographic shows, and
a few other things!

My first impression of the Salon was one of disappointment. A great deal of very bad work stood out all over the room. On going back and hunting I found quite a little really good work.

Enter the exhibition at the Royal Photographic Society, it was the other way around. The opening ceremonies were very impressive with the President of the Royal Society of British Artists to address the meeting etc. Then the good work stood out, and I was delighted. On going back a second time when there was no jam of

people. I found lots of work I saw no reason for and that was inferior. On the whole it is the better show. But I am cautious of the ~~best~~ workmanship of most of photography - lack of sound construction in this picture. My three ~~best~~ exhibitions show the best that England can produce, some of America is far ahead. However the American work in both shows was not the best we are doing. I saw nothing that could compare with Clarence White's.