

351 WEST 114TH STREET

NEW YORK

July 4, 1932.

My dear Laura:

We enjoyed your letter immensely and hope we may have you instead before many moons. Before I begin to answer I want to tell you that I have just telephoned to Brenda to be sure to see your pictures at the Camera Club before she goes to Maine on Friday. They are very beautiful, so much better than anything there that the rest sink into insignificance. The other "Lady photographers", as Bing calls us, are Sophia Lauffer, Miss Herrick, some one by the name of Braganza I believe and myself. Do tell me if yours are printed on Japine paper, developer hot. Not only the subjects but the prints are beautiful and the composition fine.

Brenda's father is coming tomorrow and she is leaving Friday and now working hard on "Summer." She is in much better health than last year but when she went to Pittsburgh in a car her old enemy came back and she couldn't use her arm properly. She now knows what to avoid but I wish she knew the cause. Like all the rest of us she is feeling the depression and has no commissions.

We rejoiced with you in your trip to Yucatan. I glad you didn't have the trouble Anton Bruehel did in getting in and out. He was far from free in his work, was not allowed to take anything which did

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not "register " prosperity and some of his plates were confiscated. They were suspicious because he took so much equipment. They thought he was going into business. His pictures were interesting but not remarkable but his talk, full of sly humor, was delightful.

If I had to earn my living by photography, I should surely use bromides. I have experimented with it and have had some good results on charcoal black. I was afraid of Wellington because my friends say it is so variable and you must be sure that it is fresh.

We have been flooded with photographic shows. Paul Strands were very lovely, mostly small prints, many 4 by 5 and of the White type with no stunts whatever. You would have loved it.

Stieglitz' exhibit was not so interesting as usual. The new things were taken from his windows, fine 4 by 5 platinum prints but nothing very original .

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The Brooklyn Museum invitation exhibit of modern photography had some fine things and many stunts such as the body of a girl nude and then electric wires taken on top on the same plate but Weston's work was very beautiful, all plant forms. At the Museum of Modern Art the photographi Murals were simply ridiculous but Brenda said not quite so much so as the work of the painters.

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For example there was a photograph of a nude statue on the same plate was taken some trees. This was enlarged to about five feet, pasted on a board a quarter of an inch thick and this was put on a background of the Hall of Fame of New York University. That seems to me a hodge podge -- anything but art. In painting they had Sacco and Vanzetti in their coffins and above the three men who formed the committee to look into the case, the president of Harvard, the Judge and the governor of Mass.

Tell me how you like the Dassonville Charcoal Black and also how you like the new plan for the P.P.A. and too what Wellington bromide you use? I want to try it.

I am not doing much work of any kind now , only my grandchildren and a little of the Cathedral but I have given up Mr. Angel's work. It was too expensive and there seemed to be all the angels of heaven to go on the Cathedral.

And now this ramble must end. I do hope you can come to New York soon and show us your slides here. I am so glad you are getting orders and wish you every success.

Affectionately yours,

*Antoinette B. Hervey*