

PICTORIAL PHOTOGRAPHERS OF AMERICA

AUDITORIUM

MUSEUM OF SCIENCE AND INDUSTRY
220 EAST 42D STREET, NEW YORK CITY

COMMUNICATIONS

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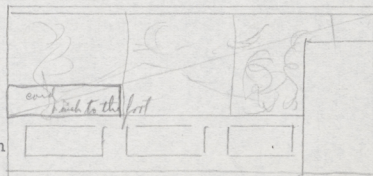
My dear Miss Gilpin:

I just received your second letter and as I have atlast found myself nearly in the clear I will see if I can answer them both. I'll answer the last first.

At the time I said you would soon receive Bruehl's pacakge I started it on the New England trip and it has not returned yet. As soon as it does I will start it out west and then you will receive it. I would like to let everyone keep the sets for three days but I do not dare to say three days because if I did they would keep them a week so I say a day and I dare say most everyoddy keeps them for three days. You see there are nearly a hundred and fifty who get them and it takes a day at least between each one and a day or two with each one so it looks as though it would take a year to get them around as it is.

Yes I sent the "Photography" about murals and will send more if I run upon anything else. About them I might say that probably the best way to do them is to make the negatives, make prints and mount them up as the murals are to be, mount them down on a card in the right ~~xxix~~ proportion to the finish wall space. If you do not know how to scale a print it is like this. If the wall space is five by ten feet you cut a card five by ten inches and if you want to make the sample on 11x14 paper you take the large sheet of mounting board, lay the 5x10 card in the lower left corner of the space for the mounted prints, draw a line from the lower left corner of the card up through the upper right corner and on up across the mount. The upper right corner of the mounted prints must come on this line. When you have your prints mounted up submit the proof to the client for his approval. If OK send the ok'd proof and the negatives to one of two places in New York and they will make the enlargements on 40 inch paper ready for mounting on the wall beard at a reasonable price and well done as was the case of Steichen's mural at the worlds fair. You can draw the wall something like this at say an inch or an inch and a half to the foot on the large mount and enlarge to fit the space. For the client you can even draw in the furniture.

Yes I guess Costain has the cup but there will be another and we will limit him to one print a night for next year and maybe two years so others can have a chance.



I am surely glad you have sold some of your Yucatan pictures and here's hoping it's only a starter. The renting plan seems to be a good one and it occurred to me that an ad in the museum magazine might do something and in the event a museum rented them an effort could be made to sell them a set. Another place to run an ad might be in the national teachers magazine, whatever the name of it might be. I know there is one. Another thought occurred to me. How heavy is the set and would it be too much to send one on to us for a showing at one of our meetings? Please let me know if that would be asking too much. Also, has our Nat. Mus. of Natural Hist. purchased a set? If not have you tried to sell them a set? It seems to me they should have one.

Haven't seen young Armstrong yet?

Personally I have not used rubber cement but many like it a lot. There was a time when it contained something that bleached the print but I believe that has been overcome. It should be done by putting it on both the print and mount letting each dry then put together and they will hold a long time, if not for ever. I believe Willoughbys have some especially made for photo use which should be non-staining. I'll find out.

I believe Velour black J is the best for enlargements and for contacts I use Vitavia, Alba 25 which comes in one grade only. The Xmas card was on it. It is not encouraged by Eastman and it may be discontinued anytime. We get it six gross at a time. No store stocks it. The nearest thing to it is Vitavia, Athena B. There is a secret to the Xmas card print. In the first place it is a grand negative. I made one with an 8x10 camera at the same time and it is just as good. It is developed with Water 40 oz, Adurol 1 1/8 oz, So. Sul. 5/8 oz, So. Carbo. 5/8 oz, Pot. Bromide 1 dram 10% sol (5 gr.). Use about 80 degrees F. Find right exposure, the longer the exposure and shorter the development time the warmer the tone. At 80 it should develop in about 55 sec if exposed right. When that time is found the trick is to develop about thirty seconds or until the image is about half up and very red take it out, lay it face up on the bottom of a tray which is over some hot water to keep it quite warm. let it develop on up keeping the developer even over the face of the print so it will develop even and watch it closely so it does not go over the hill and begin to get dull. take it out just before the most delicate highlight tone is up because it will be there when it dries as it dries a tone darker like palladium. When finished, spotted and ready for mounting give it a dressing of 4 parts Japan gold size (clear), 2 parts turpentine, 1 part boiled linseed oil. wipe it over the print freely and quickly with a tuft of cheese cloth and promptly wipe it dry with a larger wad of it. Give it a half hour to dry or if in a hurry it can be dried in a couple of minutes over heat of some kind. If the prints are too contrasty you can use less bromide down to 1/2 dram or even less but with too little it is hard to get a good warm black. For real blue tones make a full warm tone print and retone with gold toner, agfa, flemish ect. Tuma gas is best for these tones. A beautiful red chalk can be made on it without toning by using plain hypo and dilute developer 1 to 5, giving enough exposure to make the print come up full before it loses its red. The longer it is in the developer the more of its red it loses. Adurol is a derivative of Hydroquinone and is more contrasty than others. *resulting*

At the last meeting we had Mr. Fowler of Finley color process and learned a lot about processes. The secret is to master one. Beautiful work can be done with most any of them. The Finley is most practical and is used for Camel ads. They are all based on the same old three color separation. The Finley has a set of block-out screens so that the three separation negatives for plate making for reproduction can be made direct from the original. A try-out set for 4x5 costs \$12.00. Then too there is a new Dufaycolor film just out but I can not see how the three negative can be separated as with the Finley for making engravers plates for reproduction. I will try to write up as much of Mr. Fowler's talk as I can for the next Bulletin. In the meantime if you want to try out the Finley or Dufaycolor just let me know.

Now just a word about organizing chapters of the P.P.A. In the first place I doubt that it can be done. The reason is that if a man in a locality is interested and ambitious enough to start a club or group he will do it as a local thing and not as a branch of some big organization. The next reason a natural one, that is that most everybody is selfish. The camera enthusiast is interested in just three things. First he wants to learn all he can about the game so he joins a club (for his own good). Second he is interested in making exhibition prints and club exhibitions (for his own prints sake). Third he is interested in the showing of his club as compared to other clubs and especially if his own print is in the show which competes and goes the rounds as well as being anxious to see the sets from other clubs to get ideas for his own work (still thinking of his own print, club and help). Beyond that he is not interested. You will see that that takes him into a local club and he votes his club as a member of the ACC of A. But try to get him to subscribe as an individual member to a national organization which is interested in the promotion of photography as a whole. That is what the new PSA is finding out now. Between you and I, it looks as though the P.P.A. would swing to a course which recognizes new efforts by new workers, keeps abreast if not in the lead of things photographic with what will probably be a more exclusive membership with men and women like you and Bruehl rather than with old dead names, men with fixed ideas and efforts to try to hold everything down to them, back-slapping great claims, etc. I believe we will change the names of many of our Dist. Ex., shifting from any who lean toward the other organization and line up names more like Karl Struss or Doolittle, Imogene Cunningham etc. After all you know there is nothing that a Dist. Ex. can give except moral support as let us have names that do give it. The PSA had their annual meeting at Pittsburgh and probably re-elected Thorack. Had lunch with Wm. Ritasse to-day and he said that he had a letter from Doolittle telling him to go to Pittsburgh and defeat Thorack and put up someone like Ira Martin. That was all out of the question but I do appreciate his opinion of me and it makes me feel good to hear such things. We have had a wonderful season here and there is lots of new blood becoming interested in the pictorial game.

Well, you can see why I put off answering your letter. I knew it would be a long one and no use starting it without plenty of time ahead. Let me hear from you about anything and I will do what I can.

Very sincerely yours,

