

August 7, 1940.

Mr. Paul L. Anderson,
East Orange, N.J.

Dear Mr. Anderson:-

Here is a voice from the past, one I hope you may remember as one of the Class of 1917 of the C.H.W. School. For sometime past I have been meaning to write to you about several items concerning photography, and recently you have been much in my thoughts as I am deep in a very large hand coated platinum job. Believe it or not, 12 copies each of 120 5x7 copies of old photographs, daguerrotypes etc. It has been a joy to work in platinum again as it always has been my preferred medium. I do believe that I was the last hanger on, as Mr. Robinson was coating a special paper for me up to the very last when he went out of business.

At the moment I am up against a real problem, and I turn to you to help me solve it. A bad allergy to the sensitizing solutions. It has never bothered me at all but ofcourse I never made it in the quantity I am now. I am coating about 75 5x7s, three times a week. The result, a bad sore throat after every coating, and now I am somewhat worried for fear it may develop a bit too far. I have just purchased a respirator (one worn by a painter of ducoor laquer) and also wear goggles as my eyes were beginning to smart. I have wondered if you ever had any trouble and if so what you have done about it. I remember how Mr. White used to sneeze and cough when coating even one single piece. Do you suppose that there would be an "antidote" in the form of a nose spray or gargle?

With all this work of my own well underway, it was very interesting to find your article in the issue of Photo Technique which came yesterday. May I also ask you where you get the Bainbridge Bristol drawing paper? Ira Martin told me about that as being the nearest thing to the paper we were having coated in England. I have been trying to find a smooth hard surface for high keyed prints or prints with delicate highlights. Now that I have my hand in again I am anxious to do a number of things of my own. With the present cost of platinum it is not much more expensive than the best silver papers when you include developer etc. I figure that I will do this whole big job including test strips, some waste, on \$100, or \$125 worth of platinum this comes to 24¢ a print approx.

May I ask you if you have any special suggestions as to the best negative material for enlarged negatives? Have you tried the Eastman Metallographic plate? It is very fine grained and I have found makes an excellent enlarged negative. As a matter of fact I have a platinum print (not hand coated, but a second hand coat applied to the coating of the paper I was getting from England on this hard stock) at the World's Fair in the Gardens on Parade exhibition. The original is a 5x7 negative and the enlarged negative on the Metallographic plate.

I have not yet seen your new book, but hope to soon. There has not been a copy in town and I must send for one. I have been getting a dose of teaching myself as I have had some classes at the Colorado Springs Fine Arts Center. Teaching makes one do a lot of thinking. With all this intense interest in the scientific aspect of photography wither Art? And I do not mean that in the controlled imitative printing mediums as I have become more and more of a purist, but it seems to me that there is so much discussing of gammas and pHs that the final result is left hanging in mid air. Maybe I am "kidding myself" into believing that design is more important than to what gamma you develop your negative and that the tonal values in your print are more important anything else. I feel it coming on me that I shall be writing an article in this vein before long.

It has been good to have this "chat " with you, I feel a long way from interested persons in photography sometimes, but I plug along and I hope once in a while turn out something that may have some merit.

If it is not too much bother, I would be grateful for any suggestions you may have about this allergy business.

With best wishes, I am

Very sincerely yours,