

Jan. 27, 1951

The Atkinson Laboratory,
7273 Santa Monica Blvd.
Hollywood, 46
California.

Dear Mr. Atkinson:-

The color prints which I ordered about two weeks ago have come, and I am dreadfully disappointed in them. The copy of the painting has gone much too yellow, too harsh and contrasty. It needs much stronger painting of the blue. I felt so sure that you would get a far better result than this that I ordered four prints for my client. He saw them this morning and has rejected them. The head is lost in the background, the green tie is black, the face and suit too yellow. Can you re-print these and bring up the blue? The whole needs much softening.

The portrait of the artist, the 8x10 transparency, I sent just too see what you would do with it, in the hope that I might work into some color portrait work. This one too, is disappointing. The browns on the suit coat have gone nearly black, the hair has lost all texture and is black, the face too red. The painting in the background is good. When you were here, you saw this transparency, and at that time I asked you about making separation negatives and matrices for me. If I accept this print, would you send me the matrices to experiment with? I know that techniques have doubtless changed much since I did any printing, but I should like to see what control I can execute with these small matrices.

Will you please let me know what we can do about the painting. Do you want me to return the transparency to you as well as the prints? The few other things you have done for me were certainly far superior to this, and I felt sure enough to go ahead and give you the order for the four prints. I should have waited to see one first. I certainly do not want to send it anywhere else to try again, and I trust that you can remedy the faults. Both prints discourage me even in thinking about color portraits.

Very truly yours,