

IMP/GEH

**International Museum of Photography at
George Eastman House
900 East Avenue
Rochester, New York 14607**

716/271-3361

Archives
June 20, 1977

Ms. Laura Gilpin
409 Camino del Monte Sol
Santa Fe, New Mexico 87501

Dear Ms. Gilpin,

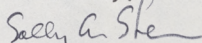
Thank you for your prompt reply to my letter. Your speaking of a whole box of autochromes makes me curious to know how many you are talking about exactly, and very anxious to see them soon. You also mentioned that you made them up until the time you entered the Clarence White School. Was there any discussion of, or work in, color photography at the school?

I also hope that you are not permitting prints to be made directly from the autochrome plates. It seems that a number of people have begun to make Cibachrome prints in that way, and have then noticed quite visible deterioration in the plate from the extreme exposure of heat and light due to the enlarger. At the Eastman House, we have begun to make some copies and inter-negatives with very short strobe exposures. Kodak seems to think that is the best method. If you would like a detailed diagram of the copying set-up, I would be happy to send you one.

As for your other question, I spoke to Alice Swan who is in charge of conservation. The most commonly used adhesive for broken glass plates is an epoxy resin "Araldite." However, in the most strict conservation sense, she would not advise it. As all resins age badly and finally must be removed for a new application, the necessary solvent to redress the break would be most harmful to the negative. Therefore she prefers to recommend the more complicated procedure of reshooting the negative which has been reconstructed on a glass support.

If you can recall any specific discussions of color photography, I would of course be most interested. Thanks again for your reply.

Sincerely,


Sally Ann Stein
Museum Intern