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Dear Emma Gulpin,

Enclosed is one ~~of~~ platinum prints from a collection I am compressing.

Presently I am a graduate student at Goddard College here in Vermont and my course of study is centered around historical processes especially cyanotyping and platinum.

I have enclosed the recipe I am using; would appreciate it if you could let me know why it is so contrary. I'm finding it quite difficult to get my hands on various recipes for platinum though I had the opportunity to see quite a few at the archives of the Nat'l Gallery of Canada. I sure hope you can help me out. My results are so cold.

By the way, I read the article in American Photographer and this is how I'm managed to write you.

I'm shooting with a 35mm. Leicaflex and enlarging on 5x7 Kodak Graphic Arts film and then contacting on the same. Am using Dektol 1:7 to develop. Am using the sun as a light source and printing on Reeves.

I've been told that there are different formulas to control warmth; just can't seem to find anyone who has them. My negatives tend to be contrasty to begin with but not that far fetched - I'm getting to like it though but would still like the freedom to choose.

Can you help me?

Am also working on panoramics in cyanotype - no problem there, it's a much easier process to deal with.

Wish I were closer to New Mexico, I wouldn't hesitate to drop by.

Hoping to hear from you soon,

Sincerely

Linda D. Dando

P.S. Could you return the print after you've looked at it, I'd like to keep it as an extra Celso - any idea about waxing platinum, I read somewhere it was to be done. Thank you