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Dr. Eliot Porter  
Route 4 Box 33  
Santa Fe, New Mexico

Dear Dr. Porter:

So good to speak with you recently. Your leaving soon for Europe prompts me to send a few of my prints I've intended to for some time. I hope they arrive before you leave and that you enjoy them even a fraction as much as I've enjoyed your work.

Whatever the problem with use of Rachel Carson's work is, it shows no sign of vanishing. Perhaps the best hope is for a speedy discharge of Marie Rodell's obligation to Mr. Pratt, although I wonder if either wants a speedy discharge. I surely hope somehow opportunity will arise for you to go on with 'edge of the sea.' (My shore book will not be that as much as as esthetic west coast travelogue.)

Also, I wonder if you have any thoughts as to the benefits of explicit instructions (accompanied by prints) to the separation makers and printers, if any. Naturally I'd like to see the book plates reflect, at the least, the color emphasis in the transparency, if not the dye transfer, and even this seems hard to obtain. Even with AUDUBON's fine reproductions, apart from apparently thoroughly-handworked covers, I found the press runs of the chaparral, and even the river water in the current issue, pretty awful. First proofs were at least acceptable, some even excellent, but what finally appeared in the magazine bore no remote resemblance to the strong rich colors of the originals. Are there ways to minimize these losses?

Too, have you any suggestions on getting film into, and then back from, for processing, foreign countries without the uncertainty of being passed in front of an unannounced fluoroscope? I hope to photograph in Scandinavia, either this summer or next, and hear persistent rumors of customs agents (Spain the latest) examining passengers and baggage in this manner, and without notifying anyone they are doing so.

We are all eagerly awaiting publication of your African work this fall, and most especially, your bird photographs whenever. As always, my very best to you.

*Lawrence Burk*