

Dear Eliot,

Well hello Eliot - how have you been? How was your stay in Maine this summer? I read somewhere that you were teaching a workshop for the Maine Photographic Workshop - how did that go?

Since I visited you in February, I have been through many an adventure. I moved out to my Grandparents cabin in Washington, which is located next to Mt StHelens, in June. I photographed quite a bit, but worked painting thier house mostly.

Then I moved down here, to Eugene, Oregon in August. I have been photographing extensively here. It is simply amazing how lush it is out in the Coast Range. the way the light comes through the trees here, with all the green, is quite spectacular.

Since I am more practiced at photographing in desert surroundings I have had to learn to approach my subjects differently here with all this green.

Although I have not been idle, I do not intend to be disrespectful by not having written sooner. I am no less appreciative of the opportunity you provided me last winter to view your dye procedure.

I also want to say thank you to both you and Aline for your hospitality during my visit.

Upon return to Colorado I had a safe trip and was home in one day. When I arrived home, my mother had sent me a book of your photographs on Baja California. I enjoyed the book and text by Joseph Krutch very much. The photograph titled, 'Barrel Cactus, near Rosarito', I think is quite beautiful. In what months does the vegetation blossom like that down there?

I have not yet been able to make a single dye transfer print or find someone with a lab to share with. I am just now starting to find what the University of Oregon here in Eugene has to offer and hopefully they might have some dye transfer facilities - we will see.

I learned many lessons about dye transfer from you when I was at your home. One of which was the print as another creative step in the process. I had always felt I would try and duplicate the the transparencie, but you proved rather well the value of creative control in the print process. I suppose that is why you would never sign a print made for you by Berkey in N.Y. even if it did match the transparencie perfectly.

I would like to say, as much as it seems unnecessary, that should a time ever arise when for instance, you may have a print order for numerous reproductions of many transparencies and you would like some assistance, I would like to offer my help. I would jump at the chance to get some hands-on experience with dye transfer, for as yet I have had no luck. Realistically speaking, I don't see how I could possibly afford the equipment and a lab for sometime. So, please contact me if you ever feel you would like a helping hand.

I am just this week re-writing all my notes from when I visited so I can have something a bit more legible. I think I am going to type it all up so I can have a handbook for myself.

A question I have been pondering about future photographic trips, is the length of time involved to satisfactorily photograph an area. Could you tell me how much time was involved to get the photographs for your Iceland portfolio?

Also, how is the book you and your son are doing on China coming along?

Well I don't want to take much more of your time. Thanks again Eliot. Tell Aline thanks for me and the both of you have an enjoyable Thanksgiving and upcoming holidays.

Sincerely,

Christian Fox

P.S. For any future correspondence, my new address is:
C.F.

888 E 18th #14
Eugene, OR
97401