

DALLAS PICTORIALISTS

1702 TOWER PETROLEUM BUILDING

DALLAS, TEXAS

March 8, 1940

Miss Laura Gilpin
317 Cheyenne Road
Colorado Springs, Colo.

Dear Miss Gilpin:

Starting my letters to you with apologies seems to have become a habit; I am sincerely sorry to have waited so long, however my office work is still very heavy, and each day I have neglected sending you the newspaper clippings, thinking next day I would have time to write a long letter; I have been working until seven PM, sometimes later, also on Saturdays and Sundays, and have really been in a poor mood to do pictures or write about them. Some day I have hope of having more time. I am quite sure that within the next week or so this condition will have changed.

I was thoroughly disappointed in our newspaper publicity, but with Thomas Benton's Arkansas nudes, etc, Peter Hurd working on a mural here and having a show, and "Gone With the Wind", the newspapers gave us very little space, and not a reproduction. We are endeavoring to educate them concerning photography. The Camera Clubs, the photographic stores and our friends gave the show much oral publicity, and it brought many, many visitors to the Hall of State. It would have done your heart good to have heard the complimentary remarks made.

Mr. Gambrell was so pleased with your show and its response that he has made permanent facilities in the North Texas room for prints. I intended to take a picture of your exhibit, showing the room and prints, but my office hours were longer than the museum hours, so I didn't get to it.

I hope that we may have another of your shows some time in the future, perhaps next fall or winter. Could this be arranged?

There were a number of inquiries made regarding your portraits, however when definite discussion regarding sittings arose, the inquirers did not give any encouragement. I have previously

found the people here are peculiar in that they praised my work "to the sky" so to speak, (not that I'm comparing my work with yours), but when it comes to paying \$10.00 for a portrait, they go to the established photographers here, I suppose just to be able to say they had it made at "Gittings" or "Lainsons". The same seems to apply to your portraits. I will not make portraits "for the price of the materials" as most people want to pay; I either get what I think they are worth, or present one as a gift to the model (in salon prints). A few print collectors here have paid my requested price for portraits of their families, but the general public are difficult to sell good work.

Do you remember Miss Davis, with whom I came to Colorado Springs? She took her art training in Columbia. I have purchased Dow's "Pictorial Composition", which was her text in the course of "design" or "pattern" at Columbia, and just as soon as she gets entirely over a bad case of influenza, she is going to give me her course, by assignment, as she took it there. She had a rather stubborn case of "flu", was out of bed for a week, then had a relapse some three weeks ago and is still very weak. I believe by the time she is strong again, my late work will have been completed.

I am trying to get about a dozen prints together to send to you; it is surprisingly difficult for me--and just to think you had 114 and even more--that is a goal I could never attain.

I have just had a brain-storm! if we could get five, or maybe ten people interested in a course in photography, would you be interested in coming here for a week or ten days to teach such a course? If so, what price would make such a project worth your while? The Dallas Pictorialists (only five members, all of whom have had prints accepted by accredited salons) might take such a course, and the Dallas Camera Club and Y.M.C.A. Club might furnish two or three more students provided the cost was not too great. I have not mentioned this idea to anyone here, but if you are interested at all, and will give me some idea as to the cost, I could find out if a sufficient number here would take it. We could use the darkroom at the Dallas School of Creative Arts (where Dozier and Miss Davis taught and teach); it has what some might consider limited facilities, but after all the thing that counts is what you do, not with how many gadgets you do it.

I must close, this is much too long already. I am enclosing two newspaper articles; other than these, there was the daily two line notice of the exhibition, and one article in the Spanish newspaper, however so far I have been unable to secure a copy, will keep trying.

Sincerely,

Adelle Herring