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Miss Laura Gilpin
409 Camino Del Monte Sol
Sante Fe, New Mexico

Dear Laura:

Herewith is the list of material we discussed during my recent visit. I believe it covers everything. Unless a picture is marked for black and white, please supply a 4" x 5" color transparency.

Pictures on hand:

- ✓ 1. Mrs. Anne Wauneka
- ✓ 2. Daisy Togelchii (sp?) weaving
- color* ✓ 3. Navajo sawmill (b&w), preferably with Indians working it
- ✓ 4. Pouch and trader money
- ✓ 5. Lucy Lewis working
- 6. Taos Pueblo - you try to get back from Shostal in N.Y.
- com. dance* 7. Photo of Buffalo dance from your hallway, 8" x 10" glossy (b&w)
- 8. Sand paintings (if available, see list below)

Pictures to be taken:

- 1. 7 paintings selected from Mrs. Dietrich's collection, you have list.
- 2. 7 Sand paintings (Museum of Navajo Ceremonial Art)
 - XIII - 1 Big Wind Chant ✓
 - XVII - 1 Swirling Rainbow Goddesses ✓
 - correct* XVI - 2 Over roof of Sweat House ✓
 - XVI - 12 Sunflower Gods ✓
 - ✓ Mountain chant with 4 bears ✓
 - VI - 5 Water Creatures ✓
 - ✓ Whirling Logs ✓

The bottom three are in the main room upstairs, 8' x 8'. 35 mm of all of the above are okay, except we would want 4x5's of the Swirling Rainbow Goddesses and the Mountain chant with 4 bears.



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Whiting Leather Dance } Harrison Bogay
Yeduchan Dance }

3. 2 paintings also from the Museum of Navajo Ceremonial Art, downstairs.

Feather dance painting by Begay

2 masks (Fringe mouth and Born of the Water)

4. 3 photos at San Ildefonso

Maria Martinez working - shaping or firing Pueblo itself -

1 picture showing as much of the whole thing, as possible

and 1 detail-type picture of one of the dwellings - say a front door, a couple of windows, part of the roof (etc.).

If Indians, adults and/or children, are in either of these pictures, it is okay as long as they are completely unposed and just going about their business. If no people are in the pictures, this is okay, too. By no means should any tourists or evidences of modern signs or cars etc. be showing. The "feeling" of the place should really be the keynote of both pictures.

5. 4 or 5 photos of Kachina Dolls - 1 picture of the beautiful doll at Oliver's - check him as he knows which one we selected.

From the Art Museum at the Governor's house use one of the (a) Butterfly dolls, (b) the Deer doll identified, I believe, as Sowi-ing, (c) the "corn" figures - there is quite a beautiful one that is mostly pink with small open circles painted on his body, leg is raised, etc., (d) another one which you and/or Oliver should select that would be yet another change of pace from the others - I remember there were some excellent ones that were quite whitish - called "snow" dolls? woman?

I did not discuss this selection with Oliver because I didn't see this display at the museum until Sunday afternoon - please check him to see if my selection is okay. If not, I still want four or five new pictures of Kachinas and he can pick any he wants. My selection was based on the beauty and variety of shapes, color, and detail. If he wants to make more of a point than this with the dolls it will certainly be fine with us.

These dolls should be shot as silhouettes or against very neutral backgrounds, except the light ones - then use one of the handsome dark blankets. Shoot from a eye level or lower perspective.

6. ? photos of Pottery - from Laboratory of Anthropology
- I did not pin this down with Oliver quite as specifically as I should have. For instance, it is not clear exactly how many pictures he feels it will take to do the job he wants. The only one you and I discussed was the "must" picture of that beautiful piece with the painting inside the jar. They should be photographed as silhouettes or at least against a simple neutral background. Just "for instance" I would think a single picture of one or more of Maria's work or a single picture of one of Maria's pots and one of L.Lewis's would be good, or a composite picture using a single example from six or more different tribes arranged in "Indian file" or a checker board style.

also
corn
field

be place
with
little box
9d.
Zofakund

7. 2 photos of Weaving - from the Laboratory of Anthropology
The same thing applies to this group as to the pottery - I am not sure how many Oliver thinks will be needed. I would think three pictures would be sufficient; one picture of a single blanket, shot straight on and silhouetted, one picture of a number of blankets in some interesting composition per our conversations...maybe like the sketch attached and maybe a third picture very close up showing a detail of the thread pattern. Certainly there is a bonanza of rich material that we saw in the vault to choose from. Oliver and/or you please make the selection of rugs to be shown.

8. 5 or 6 photos of Jewelry - from the Art Museum and the Laboratory of Anthropology.

This area poses quite a problem because of the vast and beautiful material available, but I think the list below should do the job.

(a) a composite picture showing a squash-blossom necklace, earrings, rings and buttons per sketch attached. Please select one of the several necklaces from the Brynner collection (preferably from those hanging in the case in the upstairs room). Also select the buttons from the same collection. I think the balance of material - rings, bracelets and earrings should come from the Laboratory. For the background I think that dark blue blanket with muted stripes should be used. You and/or Oliver make the final selection of pieces, but I think they should be the simpler ones if only one piece is shown, and if more than one, use a simple one, then a little more detailed one (etc). In short, try for as great a variety of shape, color and texture as possible, staying considerably shy of the heavily turquoised tourist kind of thing that has become so popular in the last few years.

(b) a composite picture of necklaces only, using a coral, a shell, a wampum and one or two others that are more elaborate and maybe a combination of the above materials. Ask Oliver if he thinks an inlaid Zuni-type necklace would go properly in this same photo. If not, shoot latter separately and use only the one necklace. The choice of background will be up to you. This will be a difficult thing to do because of the delicacy of the color in all of the above type necklaces except the Zuni. Perhaps it would be better to shoot all the early, simple, delicate ones together and other shot of the elaborate ones which combine different materials. Both the Museum and the Laboratory, it seemed to me, have about equally good material on this so you make the selection. The picture of the necklaces I simply can't think of an interesting way to show.

(c) a composite picture of belts, bow-bands, and hat bands per sketch attached. This particular one and (a) of this list, I think you should stick pretty well to the idea and composition of the sketch, except of course where the shape, size or number of objects may require some shifting around.

I hope you agree that while these layouts are a little static, it will show the beauty of the objects with a minimum amount of distraction, which is really the object of the photos.

You have probably noticed that I have not mentioned using the two pictures you have now of the jewelry and belts. The more I thought about these photos on the way home, the more I thought they could be improved for our purposes. The jewelry should not be in perspective as much as it was in those pictures - more head-on, and the objects occupying the majority of the space. I liked your choice of blankets as background in both of them, however, and I hope you can use them again or others equally as good.

(d) a picture of one or two of the shells (or other similar miscellaneous objects which I may have forgotten) with inlaid turquoise from the Brynner collection. Choice of background up to you.

9. 2 photos Miscellaneous

(a) A handsome, more or less informal picture, of an ear of Basket-maker corn and a modern ear of corn, perhaps somewhat similar to the picture over the couch in your living room. They should be situated, however, so Oliver's caption can draw the comparison between their lengths. The basic idea is the same as page 12 of his book, but take out the ruler and make a more interesting picture out of the same thing, maybe as per sketch attached. He has also suggested using a red or blue, blue or red, and an improved yellow hybrid ear in the same picture. This is fine. Background up to you.

(b) If you are in the Taos area, shoot a picture of one of the Hopi corn fields to replace black and white on page 106 of Oliver's book. I will be trying to get from other sources in the meantime, so this should be left to the very last, as we may need other pictures at Taos - but if you happen to be in the vicinity, by all means go ahead...just don't make a special trip.

I see no reason why you shouldn't go ahead with this work. Send the material along in batches as you complete them. I will not impose a deadline except to say do as much as you can as soon as possible and try to keep things moving.

In regard to money, proceed on the basis we discussed. You can bill as you go along or at the completion of the job. By the way, on any pictures you take or have taken involving individuals like Mrs. Anne Wauneka, will you please clear the reproduction rights with the individual.

Thank you again for all your time and help when I was there. Your obvious knowledge of the subject matter, your sympathetic approach and talent should be a real contribution to this book.

Cordially,

Jos.

Joseph Trautwein

JT:me

