

Edna Bennett

~~Nancy Bennett~~
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April 17, 1961

Laura Gilpin
Box 1173
Santa Fe, New Mexico

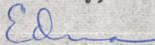
Dear Laura Gilpin:

After all this time, I am writing to ask a favor and not to announce a sale of photographs for you. In this respect, I am very sorry that we have not been able to do anything for you other than to keep the pictures circulating whenever the opportunity permitted.

The favor is this -- I am finishing a manuscript on NATURE PHOTOGRAPHY which will be published by Universal Photo Books in a paperbound edition. In the chapter on landscape photography, I would like to use basically the material which you furnished to me some years back for a short piece on landscape photography. I am enclosing a carbon of the material which I would like to use. Along with this, I would like to use one or two of your photographs -- probably the Yucca, White Sands, New Mexico and the Cottonwood in bloom. Although I have no budget for photographs, I would like to send you a small sum, as a token for your kindness.

With best wishes.

Sincerely,



Edna Bennett

P. S. -- I will be, this summer, compiling a source book on photographs -- PICTURES AND WHERE TO FIND THEM. Am enclosing a questionnaire in the event that you would like to be listed as an individual photographer with stock pictures.

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LANDSCAPE

Landscape photography can be approached from many angles--from the super pictorial to the ultra documentary. There are, however, fundamental principles which one should be aware of, no matter how the picture is to be used. As Laura Gilpin, one of the country's most able landscape photographers says: "Landscape photography has many problems. Design is of utmost importance in this, as in all types of photography. Call it design, organization, composition, or what you will, it is the fundamental element in all photography. Achieving this in landscape

photography is truly difficult, because you cannot rearrange the component parts of the photograph.

"It is by means of design, the scale of tone values used, and their relationship to one another that the idea can be expressed. The design must interpret the character, the lighting, the form and the texture. Thus, we work with the two fundamentals in photography-- design or composition, lighting or tone value. Many people turn to landscape photography with their first cameras because they think it is easy. Because they react to a 'pretty scene' and want to preserve it on film, they fail to realize that what they really are trying to do is to record the emotional impact the scene had on them. A mere snapping of the shutter, without regard for lighting, form and texture, will probably record the scene, but will not reflect the feelings of the photographer.

"One must learn to disassociate the reality from one's interpretation of that reality, in order to be creative in landscape photography. The ground-glass or the viewer must be used as an artist uses his drawing board--to arrange and harmonize the elements of the picture to fit the plan he has in his mind. Then, the camera becomes a tool with which the creative photographer can express his thoughts and feelings. The photographer uses rays of light, instead of drawing pencils, for his creative selection controlled through the camera lens."

FOREGROUNDS MOST IMPORTANT

"Foregrounds are of the utmost importance, for they can make or break a landscape. Everything, emphatically everything, in the foreground must be used to lead the eye into the picture. To coordinate all of these elements means that the subject must be studied-- sometimes for a long time before all the elements fall into place. The right lighting, one

which separates the planes creating distance, is of extreme value. There are times when one comes upon such conditions unexpectedly, and must work very fast to get the effect. Other times, it seems an endless wait. I've even camped out for the night, just to be in a good spot for a sunrise picture.

"Really fine landscapes are very few and far between, but this field presents one of the greatest challenges to the photographer. One must be prepared to cover great distances, and expose a good quantity of film, in order to translate feelings into a visual image. True, the landscape photographer cannot rearrange his subject matter, but he can change the size and the placement of objects, either by shifting the position of the camera or by a selective use of lenses. Photography because of its ability to record unusual and fleeting effects, is more capable than any other medium of interpreting the natural beauties of our land. The photographer must strive to use this wonderful medium to the utmost in combination with his own skill and vision."

EQUIPMENT FOR LANDSCAPE PHOTOGRAPHY

Like other phases of photography, landscape work is no exception in the fact that choice of camera depends on the photographer, what he wants to do and how he intends to work. For the serious and ardent pursuer of landscape photography, the view camera is an essential tool, especially for the panaramic vista. The view camera, with its various tilts and swings, enables the photographer to retain detail and undistorted planes as well as the greatest possible image quality. On the other hand, if you work with more ease, and want to keep equipment to a minimum, the ~~XXXX~~ 120 and 35mm size can be used very well. The way in which you are used to working will dictate the type of camera you will use.