

Amos Carter Museum of Western Art

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P. O. BOX 2365, 76101, PE 8-1933

January 6, 1967

Miss Laura Gilpin
409 Camino del Monte Sol
Santa Fe, New Mexico 87501

Dear Laura:

Thanks so much for your card and the information about Margaret Wentworth. Her things are delightful. Should you be writing her, could you supply an introduction for me? I have no immediate plans for the West Coast but I have been playing with the idea of a show for Becky James in Taos, and since these needlework people inevitably have fairly small things to show, a double exhibit might be indicated, though I certainly would not wish to hurt Rebecca's feelings by suggesting this until I was certain that all was in order. She has been most willing to help us organize the exhibit, but so many of her things are in the hands of collectors scattered all over the country, it is rather difficult to put together a large showing. This, coupled with the fact that her tragic hands have been unable to do anything for so many years, has, of course, curtailed the available exhibition materials.

Let me take this opportunity again to affirm our intention of buying a number of your prints which would be in the Navaho show we will have in Fort Worth. I think it is best for us to place our order for these at this time so that you may be anticipating their production as you are working on the exhibition prints. The list which we worked out going through the book is a starter, and as you have an opportunity to make the prints, you might send them along to us and we will remit promptly at the rate of \$50.00 for each 16 x 20 print, and pro rata on other sizes.

Also this will be a confirmation of our arrangement re big blow-ups for the Navaho show. Together we have selected a number of possible negatives for this purpose, and you will check available darkroom technicians in Albuquerque who might do a satisfactory job in making such blow-ups. If the work can be done there where you are close at hand to supervise, I think it is better. However, if Albuquerque cannot produce the solution, we must look to Kaufmann & Fabry in Chicago, or some other large photo lab where the exhibition quality prints could be produced. These will be done at the expense of the Carter Museum and would become a part of the traveling show which we would expect to circulate after the close of the Fort Worth exhibition. The large blow-ups would eventually become the property of the museum, although I doubt if they would much more than survive the tour. All other prints in the exhibit, of course, are your

Miss Laura Gilpin

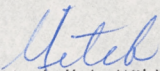
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property but may be sold from the exhibit with the understanding that replacement prints would be made available. Actually, I think it is better to say that we, or other exhibiting museums, could take orders for prints, which would mean that you would not be obligated to go back to printing negatives unless you really felt up to the job. Where sales could be made and the delivery of the print deferred until the end of the traveling show we could, of course, go ahead and make the sales. These are all details, of course, and not urgent at this time, but I do want you to know that any sales we can generate for you will be a pleasure on our behalf.

It was great to see you and Betsy again. Please give her my fondest greetings. I hope you are both comfortable and that the medicine is working on your hip. Don't forget to send me the address of the miracle-working, back-healing medic in Arizona when you have checked him out.

Yours,


Mitchell A. Wilder
Director

MAW:vw