

715 Carroll Street
Brooklyn, N.Y. 11215

February 6, 1971

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

File

Dear Laura Gilpin:

Many thanks for the announcement of your show and the sheaf of postcards, as well as your note.

The School of Visual Arts, which we were trying to persuade to open a Santa Fe branch, pooped out, at least for 1971, so I have switched my campaign over to the U. of NM in Albuquerque, which would at least put us within a reasonable distance. They are making interested noises, but have not said anything definite. However, they are looking for a temporary photography person of some sort, and Van Deren Coke, with one foot in Rochester and the other in Albuquerque, says he will recommend me heartily for the job. They had asked him to suggest people. Too soon to know what, if anything, will follow.

Meanwhile at the beginning point of several projects which, when they all get going at once, may be an overload. But it would be insane to turn any of them down.

One is to edit a new edition of the Leica Manual for Morgan & Morgan. Another is to write an elementary black-and-white textbook to be printed in monthly installments in Camera 35 magazine. (This is one I always wanted a crack at, and I'm halfway through Chapter 1.) A third is to prepare, with Sam Holmes, a show and book for Mitch Wilder and the A.C. Museum in Fort Worth of S.D. Butcher of Nebraska, to materialize probably sometime in 1972.

Meanwhile teaching three classes a week, writing textbook and reviews and trying to get a show together for June--about 50 carefully picked pictures from the last nine years. I want to print ten good prints of each and mount and spot two each by show time--one for the wall and one for prospective customers to take away with them if necessary. The show is at Witkin and is to be an experiment to find out if he can sell my stuff. He sold fifty prints of Ansel A's at \$100-\$150, but Ansel is Ansel. Well, my prices are lower. If nothing sells I will anyway have some prints I'd like to have. About half of them exist now.

Lisette Model and I both squawked at wording the Guggenheim people used when Lisette proposed Berenice Abbott for a fellowship. (They said that, since she was over seventy, she shouldn't get her hopes up.) We said that was irrelevant if the person could function well, and that, if anything, age should get priority. Berenice wound up not applying anyway--fed up, I guess. She has a strong show at the Museum of Modern Art now. The G's got in touch with us and seem to have paid attention. Anyway, good luck with that.

Best,

David Vestal