

Simon Carter Museum of Western Art

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September 3, 1971

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

Dear Laura:

How good to hear from you and to know that you are actually improving in your ability to get around. Congratulations. I think few people have had the patience and courage to keep going in the face of a foot handicap the way you have been able to manage.

And now you want to go on to Canyon de Chelly and do another book, of all things. Congratulations again! I have no thoughts on what happened to the Guggenheim, but I wonder if it wouldn't be a wise idea to apply to Frank Wardlaw to see if he couldn't find some help for you. Since the phenomenal success of the Navajo book, I would think that he should be interested.

On the other hand, I would be very interested in the Canyon de Chelly and the possibilities of an exhibition and publication, but at the moment have to be cautious on the financial side. As you can imagine, museums, like everything else, are being hard hit, and there is some belt-tightening going on. Open-end budget projects are now viewed in a very dim light, and I would like to know a good deal more about what we might be in for in terms of cost. Have you any thoughts?

I should add that in the past few months we have been going through some very serious adjustments of our publishing program and are now working with Harry Abrams in New York City. This means a different type of publishing venture for us, but gets us off the hook of capitalizing the books and also gives us greater assurance of distribution. This has always been our beef with the University of Texas Press, that they are not able to back up their sales force with the kind of

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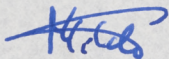
promotional monies which are necessary. Harry Abrams does sell books, and if we are able to maintain our editorial and quality control, which I think we can, all will be well. If the Canyon de Chelly book were to come off, I would certainly consider it as a candidate for an Abrams production. What think you?

We are just back from a brief visit to Portland for the opening of the Paul Kane show there, and I wonder why you didn't receive a copy of the De Menil book. Am sending you one immediately. She is the wealthy daughter of a very wealthy family in Houston, and while she has great sensitivity and knowledge, she can drive you to distraction when it comes to getting the job done. One of the great advantages of her position is she has unlimited funds with which to work! Also, she doesn't like to mess her hands up in the darkroom, so she never prints. Everything for the show and the book was printed by Compo in New York City at a price which I would hate to venture a guess, since I was not a party to that portion of the production.

Let me hear more about Canyon de Chelly.

Fond greetings to all.

Sincerely,



Mitchell A. Wilder
Director

MAW:vws