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&
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Dear Laura :

Sorry about the misunderstanding about the need for reproduction prints. As it is ,if we have the prints suitable for reproduction about middle to late August (at the latest) we are all right. Of course, ideally, the earlier the better.

At this point we can work perfectly well from proofs, *any size*, damaged prints etc., however they should be correctly trimmed, as we will be using the proofs for size indication. Depending on the lenght of written material used, we should be able to have between 115 and a 125 reproduction. I would try for the 125 . So ,if we could have roughly up to 150 proofs, that would give us leeway for lay-out and design. We would follow a chronological order, although the visual I find most important, if you could give a date on the back of the print that would be helpful. As for the platinum prints, I imagine that we may be able to work better from contemporary prints. If you look at plate 2 and 7 in Ansel's monograph, they were reproduced from paladium prints and we had an hard time getting through the ~~texture~~...correction, that is from PARMELIAN prints, also plate 1...

When we have an initial lay-out and rough dummy, we'll send it on to you and you can indicate changes such as you wish. To get back to the text part, looking at the other monographs for comparison, do you have a rough idea as to the lenght of the chronological/bibliographic material that will be used? As for Mitch Wilder's text, I'll write him a note and find out if he has an idea of the lenght he will need, if he has no idea we'll set aside a number of pages and have the text fit. We should have all text material in and edited by early-mid August.

Titles/Captions. Do you have any feeling about it ? I was thinking of having plate numbers and all titles in a list of plates, as opposed to having titles with the actual photograph on the page, how do you feel about it ?

Title of the book , just LAURA GILPIN,[?] or do you want a subtitle ?

*Will be in touch -
Liliane*

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