

January 26, 1975

Dear Laura /

Both Bill and I have been trying to reach you by phone in regard to the film. I applied to the American Film Institute for a \$10,000 grant and they have requested that you write a letter giving me permission to film you. To make it easier for you, I've enclosed a letter which you may sign if all this is still okay with you. Also, we would like the names of appropriate people to whom we could send a written film proposal at the American School of Research and also the Amon Carter Museum.....if you think it would be diplomatic to ask them for financial assistance.

I hate to bother you with all this junk ---hopefully, this is the last of it. I've had a few conversations with Gloria Steinham and her assistant and they are hunting around New York for a backer. They were surprisingly helpful and encouraging.

Bill and I are still planning to come to Santa Fe in late February. At that time I would like to film the prints in your show. I think the easiest way to do this would be to set up a camera on a tripod with a couple of lights and then shoot a few feet on each print.

I hope this letter finds you in good health. I'm looking forward to seeing you again. Please call collect (415) 567-8675 if it's easier than writing.

Best Wishes,

Gretel

Gretel Ehrlich

** I've also enclosed
a copy of the proposal
for you.*

A PROPOSAL:

LAURA GILPIN: PORTRAIT OF A PHOTOGRAPHER

a one-hour documentary film

produced by:

gretel ehrlich/ 2832 Baker San Francisco, Calif. 94123

william webb / rt. 1 Box 167 Carmel, Calif. 93921

phone: (415) 5678657 or (408) 6246858

PROPOSAL

Laura Gilpin has devoted her life to the humanist tradition of documenting in still photographs, a people and a place. Her images of the Southwest, especially her distinguished work with the American Indians there, and her handsome study of the Rio Grande River from source to mouth, communicate a deep compassion and sensitivity to the subject matter she chooses, as well as a masterful talent to back up her vision.

Of Ms. Gilpin as a person, Ansel Adams said it well: "At first meeting a few men and women infect you with a total sense of confidence and security of spirit. Such was my first impression of Laura Gilpin.....As with all great people of this world, one is impressed with the simplicity, the aura of sympathy and understanding. Add to this a determined twinkle, a gregarious intensity and a personal glow which seems to come from stored-up shining light on mesas, canyons, vast skies and thunder clouds, Navajos and pinon trees--all this is part of Laura Gilpin, one of the important photographers of our time."

The proposed film is a one-hour documentary portrait of Ms. Gilpin, to be shot in 16mm color and with sync-sound.

During the month of April, 1975, she will be completing a three-year photographic study of Canyon de Chelly on the Navajo Reservation in Arizona. In this magnificent canyon where ancient Indians carved out houses in the vertical cliffs, we will film Ms. Gilpin engaged in her life-work as she makes her final photographs of the Canyon as winter snows melt - including both landscapes and studies of the

last remaining Navajos who still live on and farm the Canyon floor in "the old way".

This in itself represents a worthy and historic scene which should be documented - a great woman photographer at work preserving on film a part of Navajo culture which is disappearing. (For economic reasons, the Indians are moving off the Canyon floor to Chinle so they can make enough money to live and also send their children to school.)

But the structure of the film will be expanded to reflect Laura Gilpin's whole life as a photographer and resident of the Southwest by interweaving a representative selection of her earlier stills (including studies of Yucatan, Rio Grande, the Enduring Navajo studies, portraits), combined with personal reminiscences and reflections of her life and work; as well as scenes of her working in her darkroom and possibly excerpts from a film made by Beaumont Newhall on Ms. Gilpin's demonstration of the platinum printing process.

It is hoped that this film will serve three functions: a verité portrait of Laura Gilpin, photographer at work; an important and much deserved tribute to her last 64 years of photographic accomplishments (as represented by her current retrospective show at the Museum of Fine Arts in Santa Fe); and an historical narrative, valuable to anyone interested in women's histories, the Southwest and especially the American Indians who live there, or the tradition of American documentary photography where Laura Gilpin holds a firm place along with Curtis, Vroman, Lewis Hine, Walker Evans, Doris Ullman, and Dorothea Lange. Within the film, there is also an inherent "photographic structure" in the sense that we see Ms. Gilpin selecting her subject, making the photograph, and finally making the print.

There will be a chance to observe her working relationship with the Canyon and its people and within the style and attitude of the film, a reflection of her photographic vision.

Because of her straightforward and honest nature, we are convinced that a real feeling for who Laura Gilpin is, will emerge unmistakably on film -- a constantly enthusiastic and gifted photographer; a strong, unselfconscious, gentle, humorous woman; a fine artist whose unfailing resource is the generosity and precision of her eye and imagery.

PICTURE BUDGET DETAIL

for

LAURA GILPIN

PRE-PRODUCTION & PRODUCTION

Legal Fees (contracts).....	\$	50.00
Equipment Insurance.....		100.00
Misc. expenses (xeroxing, etc).....		25.00
Raw Stock - Film (400' ECO, EF @ \$34.00		
total= 15,000' or 37 rolls....		1258.00
Raw Stock - Sound (1" recording tape-1 case)....		60.00
Equipment Rental (Eclair NPR, lenses, battery,		
2 magazines, filters) @\$300.00		
per wk. total= 4 wks.....		1200.00
extra tripods.....		81.00
extra magazine.....		32.00
lights.....		200.00
Travel (4 roundtrip SF to Santa Fe) @\$150.00....		600.00
Accommodations - House rental, Chinle, Ariz.....		250.00
Motel, Santa Fe (5 days).....		140.00
Food - Per Diem (4 people @\$10.00 for 30 days)..		1200.00
Research trip - 1 week (travel, food, motel)....		190.00
Salaries - Cameraman-\$150.00 per day-30 days....		4500.00
Soundman-\$100.00 per day-30 days.....		3000.00
Camera Assistant-\$85.00per day-30 dys.		2550.00
Director-\$150.00per day-30 days.....		4500.00

LAURA GILPIN (CONT'D)

POST-PRODUCTION

Processing -

Development- .079¢ per ft./total=15000'.....\$	1200.00
Daily workprint- .11¢ per ft./total=15000'.....	1650.00
Coding - \$2.50 per 400' reel.....	96.20
Magnetic Stock - .02¢ per ft./ total=10,000'.....	200.00
Transferring - \$20.00 per hour / total= 15 hrs....	300.00
Editing Equipment (complete room) \$500 per mo.....	1000.00
Mixing- (for one hour film).....	420.00
Screenings.....	74.00
Titles.....	150.00
Opticals.....	100.00
Music.....	200.00
Optical Track.....	346.00
Negative Cutting.....	636.00
1st Answer print -.17¢ per ft.....	534.00
2nd answer print.....	400.00
Salary - Editor - \$400.00 per wk/ total=9 wks.....	3600.00
Gratuities -(for Ms Gilpin).....	500.00
Total..	\$31,342.20
10% contingency of the total.....	3134.00
TOTAL..	<u>\$34,476.20</u>

GRETTEL LHRlich, filmmaker

biographical/

- 1946 - born in Santa Barbara, California
- 1963 - Bennington College, major in dance
- 1965 - UCLA, Motion Picture Division
- 1967 - began professional work in films

film work/

1967 - Film editor, NET television: New York

CHICAGO PICASSO (award-winning)
one-hour documentary about Picasso's sculpture
at Chicago Civic Center

SAO PAULO NINE
one-hour documentary on English and American
artists participating in the Bienale.

TALES OF GENJII
series of 26 half-hour films

TWINKLE, TWINKLE (Harlem Arts Festival - Metropolitan Museum)
half-hour documentary on violin-teacher, Suzuki
teaching children in Harlem

1968 - WATTS TOWERS THEATRE WORKSHOP (George Peabody Award)
half-hour documentary on Steve Kent's Watt's workshop
produced by KCET, Los Angeles

Directed and photographed:

FIVE SECTIONS IN THE SHAPE OF AN AUTOPSY
20 minute dance film for Dance Theatre Workshop, NYC

Production trainee:

THE RAIN PEOPLE (award-winning)

feature film directed by Francis Ford Coppola

1969 - Producer, director, editor:

JOCKEY (Flarhety Film Festival & Lincoln Center Society
half-hour documentary portrait of Penny Ann Early,
first woman jockey
distributed by Texture Films, NYC

Editor:

THE SOUTH (award-winning)
half-hour documentary on migration of workers from
the south to the northern cities.
produced by Encyclopedia Britannica Films

Production Manager:

SATURDAY MORNING (award-winning)
feature-length documentary about teenager encounter
group.
released by Columbia Pictures

1970 - Editor:

SHEEP (award-winning)
children's film about sheep.
produced by Michael Murphy

- Moved to Colorado to write and research own films.
Extensive travel in Colorado, New Mexico, Arizona,
Nevada, Wyoming and Montana

Writer:

AUTOPSY
original screenplay about the relationship between
two women.
Optioned by Tamarac Productions, Hollywood

Camera Assistant and 2nd Camera:

JESUS FREAKS

Half-hour documentary about Tony & Susan Alamo in
Los Angeles.

Produced by HKD Productions

1971 - Editor:

SWEETKILL

feature-length fiction film.
a New World Release

Editor:

COURAGE

three educational films.
produced by Oxford Films, Los Angeles

1973 - Writer:

BYPASS

an original screenplay set in Colorado and Kitt Peak
Observatory in Arizona.

Lecturer:

University of New Mexico
a three-day workshop on documentary filmmaking

Co-producer, director, editor:

JOURNEY (work-in-progress)

one-hour fiction dance film with members of Jose
Limon dance company filmed on a farm in Iowa.

Editor:

THE SEARCHING YEARS (award-winning)

15 educational films about racial, sexual, & family
problems among teenagers.

Produced by Dimension Films, Los Angeles

1974 - Director, editor:

ONE-MAN SAWHILL (Special Jury Award, San Francisco
Film Festival)

half-hour documentary portrait of a 70 year old
sawyer in Brighton, Colorado.

work other than filmmaking/

1967 - Still photographer for Liberation News,
Appalachian Volunteers in Kentucky, and the Poor People's
Campaign in New York and Washington DC.

1970 - GEODE/ROCK BODY, book of poetry published by Capra Press.

1973 - Performed with Byrd Hoffman Theatre, NYC.

WILLIAM WEBB, co-producer

biographical/

1919 - born August 19th in California

1940 - began work as a still photographer

1960 - exhibition: The Photograph as Poetry (Pasadena Museum
of Art)

1961 - co-author: Photographer of the Southwest (Ward Ritchie
Press)

1962 - met Laura Gilpin and assisted her in organization of
material for The Enduring Navajo

1963 - exhibition: Friends of Photography, Carmel.

1969-1973 - photographer for the following books:

My Life and Times, by Henry Miller

To Paint is to Love Again, by Henry Miller

Trees for Architecture, (Van Nostrand Reinhold)

Exploring Hawaii (Webb Travel Publications)

New Ways in Collage (Van Nostrand Reinhold)

1973 - author: Dwellers at the Source (Viking Press)

winner of New Mexico State Book Award

1974 - currently preparing for one-man exhibition and
forthcoming book of own photography.

DISTRIBUTION

This film will be one hour long, shot in 16mm, color, using an Eclair-Nagra sync-sound system.

Distribution can be either theatrical (showing in regular theatres as a feature-documentary) or as a television special as well as for educational uses, i.e. libraries, schools, special groups. Prints of the film may either be rented or sold. The film may also be sold outright, though this means the buyer has exclusive rights to the film and has control over all access to it. In some cases it is possible to sell European rights and retain American rights or vice versa. Sales of approximately 23 prints or 93 rentals will return the original investment.

We feel that the subject matter of this film is timely and of special interest to many people who have a concern for the somewhat neglected career of this woman photographer; for the creative lives of women in general; for the history and execution of documentary still photography; for the Indians of the Southwest; for the Southwest in any aspect.