

well known for her photo  
ing the Navajos. But the  
as they say, the plains  
bliths and great skies  
ne the Indian life, these  
I carry away as the  
motifs of the Gilpin

herds of the Desert."  
in 1934, is a particularly  
ple of how Ms. Gilpin  
e ingredients and cap-  
in a highly atmospheric  
ely non-picture postcard  
at this grand picture and  
e the dust, the heat, the  
n afternoon 42 years ago  
d be today, or perhaps a  
o.

in the 20s Ms. Gilpin  
good deal with hand-  
tinum, turning out pic-  
a marvelous but never  
ous softness of texture.  
also an early pioneer in  
tography, witness a still  
reaches" from 1912. Ob-  
e's first-rate technician,  
of the moment when it  
he method and language  
raphy, but the most en-

S.F. Examiner—

Mar. 16, 1976



A COVERED WAGON frames an Indian family in this Navajo photo by Laura Gilpin, veteran artist of the Southwest.

March 16 - 1976

Dear Laura -

I have written to Thomas Albright  
to point out the error in his reporting -

"5" your career is a bit off !!

I thought you would like to see these  
two clippings - The only ones I have  
seen so far -

Hope you had a comfortable journey  
home and are happily back in your new  
dark room and studio.

It was so great to meet you,  
finally.

Love from Ned and me -

Mary

HOKE  
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87501

3/5/76

ours - a

as you  
work

d! So to

hope you

re Hoke

can be

—

San Francisco Chronicle  
March 18, 1976

Sf Chronicle 3-16-76

## Gilpin Photos at Focus

Laura Gilpin is a veteran magazine and fine art photographer who has spent much of her 5-year career living in New Mexico. A cross-section of her work from the '20s on is now on display at the Focus gallery, 2146 Union street.

The most rewarding part of the show, to me, is a large group of (mostly) early platinum prints. Most deal with subjects of a very artificial nature — arrangements of flowers, scenes from the theater,

posed portraits — and their stylized arrangements take on a positive otherworldly character through the exquisite nuances of tone and texture that Gilpin weaves around them.

She is much less effective, to my eye, when she turns her attention to more "real" subjects.

John Harding, whose photographs share the gallery, has documented an assortment of "Siblings" — brothers, sisters and every imag-

inable combination thereof, of all ages and types, carefully posed, and examined with a clear, crisp focus.

He has added a Bill Owens touch by captioning each picture with a brief quotation by one of the subjects on the relationship between or among them. Unfortunately, however, he seems not to know any of these subjects very well, and we learn virtually nothing about them from either images or captions.

— Thomas Albright

MRS. NED A. FLANDERS  
1 SPYGLASS HILL  
OAKLAND, CALIF. 94618

3-18-76

Dear Laura  
I couldn't  
 resist writing a  
 note to Mr. Albright  
 in protest of your  
 "5 year career".  
 Looks like it did  
 some good!

Affectionately,  
Mar

Thurs., Mar. 18, 1976 ★ San Francisco Chronicle

## The Art World

### Thomas Albright

Also in the correction department: Laura Gilpin's career has so far spanned 65 years, not five, as was stated in yesterday's review of her photographic show at the Focus Gallery.