

December 10, 1976

Mr. Arthur Ollman
Ms. Rosella Felsenfeld
1 Edward Street
San Francisco, California 94118

Dear Mr. Ollman and Ms. Felsenfeld;

The tapes came several days ago, and I was able to have them projected at the Armory, where there are adequate facilities. When you telephoned me to say you had received a grant to complete the video-tape of me that you started in San Francisco, I assumed you had adequate experience and recognition in this line. Having seen the tape, I realize that I cannot possibly give you a release for it as it stands.

The primary fault of the whole film is that there was no plan, no basic structure. For that reason, I would be shown talking on one thing, while totally unrelated photographs of mine would be flashed. Also, there were repetitions.

There were no explanations of time sequences between my various types of work.

There was little reference to techniques, materials or equipment, which would identify me and be of interest to the viewer.

There was unnecessary and repetitious panning, often out of focus, of my own prints.

There was a lack of balance as to what was important and relevant to my career.

My name was misspelled. The sequence with Anne Noggle was well done. It showed methods and the purpose of portrait photography. I presume this would be of interest as archival material.

I realize you have gone to considerable expense and trouble to make this film. You must realize that I have given you time and energy, and cooperated fully with your project. It would be a waste both to you and me, if this project were to be considered finished or of value at this point. I think the documentary could be pulled together and saved by two actions; one, inclusion of technical descriptions and some explanations of them; and two, judicious pruning which would effect adequate sequence. I would be willing to cooperate in this project in order to firm up and make valid this film for archival use.

Sincerely yours,

Laura Gilpin

LGsm