



Edinboro State College

SCHOOL OF ARTS AND HUMANITIES

Edinboro, Pennsylvania 16444
 Art Department
 Telephone: (814) 732-2406
 att: James Baker

Dear Laura Gilpin,

I am sending this letter both to summarize and expand upon our telephone conversation on the morning of Sept. 13th concerning the photographic exhibition on selection in photography.

We have essentially completed all necessary funding for the exhibition and are now ready to prepare ourselves for the collection of work starting in late October until the end of January.

The first thing we have to work out with you is a mutually agreeable contract. As a guidelines we are using as models contracts from institutions who have traveling shows with individual photographers. We expect to get a contract off to you a month before we plan to visit. We will include in your contract, as with the other participants, the following stipulations: the work is on loan to this show and will be returned at its conclusion, the work will not be used for any other purpose (including reproduction of your work) without your special permission, all written or spoken material given by you for this show will not be used for any other purpose (including reproduction of such material) without your special permission, you reserve the right to make the final revision and/or correction to such material before it is included in this show. If there is anything else of special interest you want included please let me know.

As for our part we will pay you \$250.00 at the conclusion of our first meeting with you and the remaining \$250.00 on receipt of all your work for this show. We would like to hold the work until June 1, 1980. The show will be first shown at Edinboro State College in Oct. 1977, then at Penn State Univ. in Nov. 1977 and then tour to 12-16 U.S. and Canadian cities from Jan. 1, 1978 to Jan. 1, 1980.

We will insure the work at full market value from the time it leaves your studio until the time it is returned. During the course of the show you may raise the insured value in line with the current market value of the work at that time.

The main thing I want to get down in this letter is what we plan to do when we meet with you. First of all we will use the bibliography provided to us by Richard Rudisill and familiarize ourselves with both your work and ideas as much as possible before seeing you. We want to show your personal approach, whether intellectual or intuitive - to concern ourselves with you as an individual and show that through specific choices and decisions you made how you arrived at the final image. This will be done with the aid of words, preliminary images and/or contact sheets and final images. We do not want to simplify this show down to an easy, formulaized method of presentation where we deal with each person and each photograph in the same way - but rather the personal process each photographer goes through.

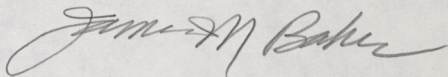
We would like to present about 20 framed peices (or 8-10 photographic situations) of your work in this show. It is important to us that each photographic situation present some special aspect of your personal approach to the selection process in photography - with your work we will probably deal primarily with the historical development of your photographic ideas. We plan to come with some specific suggestions of possible photographs that would apply to the show. Hopefully, though, you will have some time between now and the time we meet to consider some images you think would be appropriate to the show.

Since we have not actually started the interviews with the participants yet we do not know exactly how long we need to spend with each person. I think it will take two afternoon sessions to finish all the selecting. I think we can discuss how we will plan to go about the actual choosing at our first meeting. Let me say that we want to keep all our requests on your time reasonable and would not want to put you through any burdensome work.

As an initial suggestion I thought the last week in December or first week in January would be good for our meeting. I will call you late in November and we can discuss if that would be a good time to meet or arrange another time.

In the meantime thank you for your continuing interest.

Sincerely,

A handwritten signature in dark ink, appearing to read "James M. Baker". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.