



UNIVERSITY OF TEXAS PRESS

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December 15, 1967

Miss Laura Gilpin
409 Camino del Monte Sol
Santa Fe, New Mexico 87501

Dear Laura:

Work on your book is proceeding at a satisfactory pace. Barbara Spielman tells me that she will send all the edited copy back to you before Christmas.

You have raised several questions in recent letters which I must answer.

First: The matter of permissions for photographs. I have discussed this matter with our legal counsel and he doesn't think that you have anything to worry about. There is a very real legal question involved when portraits of individuals are used for advertising purposes, as you no doubt know, but newspapers and magazines frequently use pictures of people without getting their permission, particularly in connection with news stories. Also many pictures find their way into books without the specific permission of the subjects. Since this book cannot really be considered a commercial undertaking in the same way that advertising is, our lawyer doesn't think that you should worry too much about permissions which you have been unable to obtain. He is going to look further into the matter, but he seemed pretty certain on this point.

Second: About the jacket. The jacket design that you sent is a beautiful one but it does entail the making of a new set of color plates. This probably would mean that we would have to reduce the number of plates inside the book proper by one, whereas if we could use a color plate from the book on the jacket the same negatives would suffice. I am wondering if it wouldn't be a good idea to use one of those very beautiful scenic shots from the book in full color on the jacket (very much as we did with the Charles M. Russell book which you have) and on the back of the jacket, occupying the entire expanse of the back of the jacket, the eloquent photograph which you are now planning to use on the front of the jacket. There is one other difficulty about your jacket design and that involves the placement of the title of the book etc. on the spine. This lettering has to appear on the spine in order to identify the book when it is placed upright on library shelves. Please think about this matter and give me your reaction at your convenience.

Third: The process of reproduction. Meriden Gravure doesn't do ColloTYPE any more. The Twelve Prophets of Aleijadinho was printed in

300-line offset, as was Painted Walls of Mexico. I thought that The Twelve Prophets was a fine job with almost as complete a tonal range as one could ever expect from offset, and I am sure that they would do a beautiful job on your book using this process. Some of the photographs in Painted Walls of Mexico were not as good as others. Many of them were of old faded subjects which made the reproduction look not quite so good, but actually it was a very good job.

If we use offset nobody can beat Meriden. I am sending you a copy of Charles Umlauf, Sculptor which they have just printed for us; I am sure that you will agree that it is a very handsome volume.

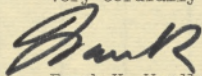
Fritz Hartmann prints only by letterpress but he is getting some superb results, particularly on dull-coated stock. I have a book on Grecian temples at home which I will bring to the office to send to you this week. He did some samples on a proposed architectural book for us recently and these were superb. My only reservation in regard to Hartmann has to do with time. I doubt seriously if we could manufacture the book overseas and get it back here in time for the opening of the show next fall. We are in pretty good shape in regard to schedule but you do have to add an extra three or four months to any production schedule when the job is done overseas. Perhaps we should wash them out on that basis alone. Letterpress printing in the United States for a book with this many halftones is almost out of the question, since the cost of halftone engravings (good ones that is) has gone completely out of sight. American gravure prices are impossible also except for certain very special kinds of jobs where text and pictures don't have to be intimately connected.

As soon as the manuscript is turned over to our Production Department and design determined, specifications will go out to printers and we will get bids. As soon as the bids are in hand we will have all the information necessary to make a final decision concerning the method of reproduction. I will call you and talk to you at that time.

Barbara Spielman says that you will indicate on the copy approximate locations of pictures for the guidance of the designer. You must, of course, make any comments on these locations which you wish to make.

With all good wishes, I am

Very cordially yours,



Frank H. Wardlaw
Director

FHW/cd