



UNIVERSITY OF TEXAS PRESS

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February 15, 1968

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

Dear Miss Gilpin:

Thank you for your letter of February 11, with the jacket copy for The Enduring Navajo and the newspaper clippings.

I have rewritten the biographical portion of the jacket copy (always the last paragraph), and have recast the first sentence in the second paragraph, so that it now reads: "In this book, representing research done mainly in the past fifteen years, Laura Gilpin intends to record . . ." I am enclosing a copy of the biographical paragraph, which I think now gives a truer picture of the scope of your varied career.

You mentioned that you were planning to start indexing your book now. We strongly advise our authors not to begin indexing until after they have received page proofs. The pagination of the published book will of course be different from that of the manuscript, so that any indexing undertaken before you have received page proofs will have to be completely renumbered in accord with the new pagination. Your book will be relatively easy to index and I am confident that the deadline set for the completion of the index will give you ample time. I am afraid that any indexing you do before page proofs will simply cause you more work rather than less.

I look forward to receiving prints for the three new pictures from you soon. I am returning the clippings with this letter--we all enjoyed reading them. Best wishes.

Sincerely,

Barbara Spielman
(Mrs.) Barbara Spielman

BNS/dm

Enclosures

Laura Gilpin, a resident of Santa Fe, is a 1917 graduate of the Clarence H. White School of Photography. Her career of fifty years has been varied and wide-ranging, and has established her as one of the foremost women photographers of our time. Aside from the usual work in portraiture, architectural photographs, and magazine illustrations, Miss Gilpin's assignments have taken her to ruins at Mesa Verde and in Yucatan; to the pueblos of New Mexico, Colorado, and Arizona; to Central City, Colorado, where for five years she photographed theatre productions staged by Robert Edmond Jones; to the Boeing aircraft plant in Wichita, Kansas, during World War II, as public relations photographer; and in 1945 back to stay in her beloved Southwest.

In a certificate of appreciation presented to Laura Gilpin by the Indian Arts and Crafts Board, Department of the Interior, Chairman Frederick J. Dockstader said, "Your photographic documentation of the life of the Indian has eloquently preserved a record of a people's cultural transition from a period of awesome isolation to their forceful entry into the mainstream of contemporary life."

Miss Gilpin has had many one-man shows exhibiting her work, and has written several books, including Pueblos: A Camera Chronical, Temples of Yucatan, and The Rio Grande: River of Destiny.