

Feb. 5, 63.

Dear Margaret and Nat:-

My intention was to get this letter off to you with the same mail that the Air Academy photographs, but as usual many things have intervened.

First I want to thank you Margaret for the invitation to your show. I do wish I could see it. I told E. Boyd about it and she is going out soon to S.F. and she will see it. Also I have just written to Rebecca James about the job I have done of her embroideries and told her you wanted to meet her, and suggested that she call you, or write you. So I hope you two get together.

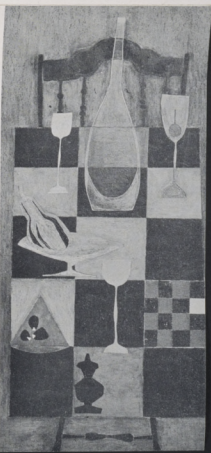
The flurry over a book agent agent has subsided. I got enough information to warn me to go slow. I wrote to him asking the terms of his contract and for a list of his clients, and the answer was not to my liking. So that was that. Then right on top of that episode, comes a visit from the wonderful printer from West Germany. I feel sure I have told you of him and shown you some of his work. He was here four years ago. He spent a whole morning going over the book with me. I told him a lot about the Navaho etc. and when we were through he came up with a suggestion, an idea, which I have long considered and may a told you. His idea to go to the Navaho Tribal Council and get them to publish the book and have him print it. Then have it handled through a professional distributor. He will send me information on this when he gets home. This would include everything I want including about eight color prints. He does the most beautiful letter press and halftone printing I have ever seen. He even gave me an approximate price on the production of a five thousand copy edition. You know, I believe the tribe would do it. They would get their money back and I think this is something to think about. The tribal leaders are all behind my venture, if they have not

given me up by now. When I hear what he writes me about distributors, we can have a better idea. In the mean time I am writing shrd, rewriting harder. Another week will, I hope have Part I complete. This is the hardest and longest part of the text. The rest should come along fairly easily.

Nat, at your convience would you have the office send back my prints from the Rio Grande? I have a small show coming up next month in Tucson, an invitational show, ten prints from each photographer, and there are two in that group I shall want to send. I have read the brochure about the seminar with great interest. I am most impressive and I can well imagine how excelent your part of it was, and on what a scale. I am very pleased to be included with the two photographers you mentioned, namely Ansel and Garnett. I would certainly love to see more of the latters work. I have seen reproductions of some of his work and I certainly envy his air activities. It is grand to have someone doing this so superlatively.

I am sending this to Big Sur, I dont know jsut where you are, but as there is no rush a few days delay in delivery wont matter. I am sending your color print back to the laboratory to be cleaned up and will have the other prints remounted and ready for your Easter trip here. I really think the treatment of those prints by the House Beautiful Engraver is inexcusable. At thier request, I snet them eight of my best transparencies of miscellaneous subjects for their consideration two years ago. I written now four times requesting them back if they were not considering them and I just dont get an answer to any letter. I have written both to Miss Gordon and to the Art Editor.

I am sure your exhibit was a huge success. and I do wish I could have seen it. My best as always,



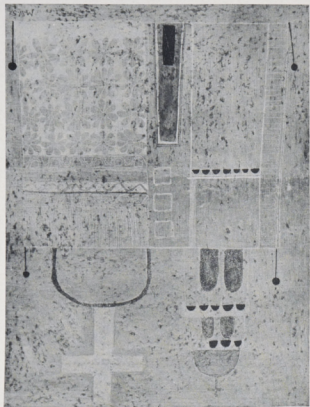
Margaret
Wentworth

About her painting Margaret Wentworth says:

"These paintings quite simply reflect myself, my tastes, my experiences, my dreams. They are my signature. Here you see a woman's hands pulling the colored threads and patches of old cloth from the sewing basket to construct patterns and embroider designs; or a woman's hands weaving grass baskets or painting earthen pottery. Women have always done it. I do it now. And this is my way.

"I work with crayons and inks and collage, anything which answers the need. I build my foundations with paint and apply layers of crayon to produce depth and luminous color. I use inks for thin veilings and the age-old tool, the needle, to scratch my line, develop my texture, and tell my story. These stories are my world, and for those who care to look I say with Thurber—"my world and welcome to it."

FEINGARTEN GALLERIES
SAN FRANCISCO CHICAGO



MARGARET WENTWORTH
California born, Margaret Wentworth makes her home
in the Big Sur. A graduate of Mills College where she
majored in Art, she went on to study at the Fogg Muse-
um in Cambridge, Museum training prepared her for
work at the San Francisco Museum and later at the Art
Institute in Chicago. Her paintings echo her travels in
the Orient and abroad as well as the period of time
during which she lived in New Mexico. She retains a
studio in the Rio Grande Valley near Santa Fe.

One-man shows of her work have been held at:

Stanford Art Gallery
Mills College Art Gallery
Labaudt Gallery, San Francisco
Carmel Art Association Gallery
Knapp-Hunter Gallery, Santa Fe
In private life Margaret Wentworth is the wife of the
architect, Nathaniel Owings.

PAINTINGS:

Welcome
Red Door
My Vegetable Garden
Chairs
Golden Carp
My Dream of Venice
Ropast
Sentinel Tower
Fish
Morada
Bone Volute
Fan
Rio de Frijoles
Teapot, Easter
October

Chalice
Pink Cathedral
Women of Morocco
Domes
Bowl of Colors
Diatome
Chalice and Heart
Meknes
Chalice and Dove
Boy Bridge
Chalice and Fish
Winter Sun
Sentinels
Mysteries of Fez
Design with Letters

SHOWING—JANUARY 22 THROUGH FEBRUARY 15
FEINGARTEN GALLERIES
535 SUTTER STREET SAN FRANCISCO, CALIFORNIA