

STUART W. GENTLING

5 May 2001

Paul Lamb, Architects  
618 Lavaca Street  
Austin, Texas 78701

Dear Paul,

Scott and I have discussed the Nowlin project at length based upon the information I was able to glean on my recent trip to Austin. We really want to do it if it can be reconciled with our other commitments over the coming year. I do believe that we are uniquely qualified for the job. Although our current focus is on Post Classic central Mexican cultures, we started out as students of Maya art and culture and even own a fine small collection of Mayan art. Our knowledge of the Maya in no way approaches that of Nikolai Grube, but I do believe that we are sufficiently well-grounded to understand his decorative suggestions - well enough in fact to suggest a few of our own.

At the moment the project for the observatory and the other small room is so open-ended that Scott and I really do not yet know how to arrive at our fee. The work could be very complex, with a multitude of complicated images or it might be relatively simple yet still convey the messages suggested by Grube.

All in all, the best way for Scott and me to determine if we can do the project would be to address the following issues.

1) Deadlines, if any. When does the work need to be designed? To be installed? Will the painting be done directly on the walls by us or by means of professional painters, i.e. Evergreen Productions in New York?

2) We need to have Nikolai's decorative program to review and evaluate.

3) Our fee. This will probably have to be determined by how much money Mr. Nowlin wishes to allocate for such a project. This would encompass our initial design fee, any personal expenses which we might incur while overseeing the actual painting of the final artwork whether by us or artisans. If other artists are involved, it has been my experience (with the Bass Performance Hall) that they will have to be monitored very closely, as well as being properly instructed beforehand. As I told you - the artists at Evergreen Productions in New York are really very good, but they need to be worked with to develop empathy for the designs.

As far as our own painted design studies for the final wall art are concerned, we will retain ownership of all such work but will give the Nowlins a first option to purchase. We will retain the copyrights of all material, but the Nowlins will be given permission to reproduce the murals whenever they wish.

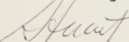
If we can thus agree on a timetable, on the decorative program and on fees etc., Scott and I will begin work when we

receive a non-refundable deposite which would be applied to the final fee payable on completion of our work. A deposite of \$15,000 would , I think, be adequate, but this really depends on the complexity of Grube's suggestions. If this seems fair to you, and Nikolai can send us his ideas for us to ponder, then we will begin immediately on our own preliminary, conceptual drawings.

Paul, let me know what you think. You, probably better than anyone, will be able to tell us about the dynamics of the project. I really do believe that something very special might come out of this, if we all have a meeting of the minds.

Nancy and I really enjoyed meeting you and the Nowlins last weekend and touring the wonderful Nowlin house. You must be very proud of what you have helped to create, and I can say with certainty that Scott and I would be not only honored but delighted if a way can be found for us to participate in such an outstanding project that is certain to be seen by many important people in the fields of art and Maya studies.

Sincerely yours,



Stuart W. Gentling

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