

20 June 2000

Dear Holley,

As usual I enjoyed my meeting with Ted the other day, and as always there was not enough time to sit and talk about a whole range of issues that will be important to all of us as we formalize our relationship and move toward the future.

So many exciting things have been happening to Scott and me lately that I am finding it difficult to focus on a clear plan of action. The university of Texas Press will be coming out with a trade edition of our big bird book, "Of Birds and Texas" in the fall of 2001, and exactly a year later they will debut a major retrospective book of our portraits, landscapes and still lifes to be titled "From Time to Time." I hope that Ted and Dave Hickey will write the introductory essays. Both books are considered major projects for the very highly regarded UT Press.

These books will be followed, hopefully in five years or so, with a two-volume publication on the Aztecs titled "The One Reed Year". Already this book is highly anticipated as the definitive visual treatment of the Aztecs for many many years to come. It will be utterly unique and ought to generate considerable interest from archaeologists and museums. In fact it already has. Our study of the Aztecs will be ground-breaking in many ways and is the result of more than thirty years of research. It is both an art and an archaeological project of paramount importance to us. We have been lucky in that our other art projects have been able to finance our efforts which have been quite costly in time and money.

Scott and I have essentially handled our own art since 1977. We have been quite successful, perhaps too successful, for we have never had to venture out of our area to make a good living, and the prices of our paintings have risen steadily without national exposure.

When Jerry Peters visited our studio in 1995 and asked us to join his gallery he questioned me why Scott and I were interested in gallery representation, since we seemed to be doing OK by ourselves. I told him that, inspite of our good luck here, I have never considered either Fort Worth or Dallas to be particularly good art towns and that our prices were rising beyond what the local market will bear. Of course there are always exceptions, but area galleries have mostly found it difficult to regularly sell paintings valued at more than \$10,000 off their walls. Large sales are mostly made by rolladex and phone calls to clients here and throughout the country. Jerry basically agreed with me, that the telephone was indeed mightier than the gallery wall.

Although, I was very impressed with the artists whose work he handled, with the look of his gallery and the quality of his exhibitions and catalogues, it