

Dear Jerry,

Scott and I have studied the Contract you sent us. It seems clear and straightforward. I think you know that we do have a few prior commitments that will require some of our attention in the future after we have signed the Contract. I also realize that the working relationship ~~that~~ we will develop together will probably be somewhat different from the strict terms and definitions of a Contract, though we will, of course, be bound by it. So, in order for us to sign such a document it is very important that we understand each other as well as possible.

Scott and I sought you out to be our dealer because we want to get our work out to a wider audience. The fact that you have Galleries in Dallas, Santa Fe and New York and that you handle a wide ~~range~~ variety of first rate traditional and contemporary made you our first - and only - choice to handle our work, ~~and~~ we have never before ever looked for a dealer. As we understand it

Although the contract is not for an exclusive dealership, the possibility of us seeking other dealers outside your "territory" is a moot point. If you are to have enough of our work to ^{properly} promote us to a wider audience, we will have to focus our efforts exclusively for you. I think ^{as} mentioned

you know that we^{do} have some prior commitments which we will gradually dispose of over the next couple of years. They are listed on an accompanying page.

There are also two other areas of our production that we would like to keep separate from our agreement: Our wood block project "Of Birds and Trees" and our ongoing project on the Aztecs. We are working on models and paintings in lieu of publishing a book on the Aztec Capital of Tenochtitlan to be titled "The One Red Year". None of these works are for sale anyway. They are being incorporated into a single collection so that we will not have to borrow works for a possible museum tour following the publication of the book.

Both the Bird and the Aztec projects have somewhat muddied the waters as far as our ~~artistic~~ image is concerned so that Scott and I would prefer that Gerald Peters Gallery would focus entirely on our "pure" art, our still life, landscapes and portraits.

We talked on the phone the other day about what kind of commissions we should pay to Gerald Peters Gallery for sales of paintings which we might make

to old Fort Worth customers ^{and} ~~to~~ Portrait
Commissions that do not come through
Gerald Peters Gallery. This is also a
most point, since Scott and I no
longer want to sell in Fort Worth and
as soon as we complete the several
portrait commissions we have agreed to do
we are drastically ~~cutting~~ reducing our
portrait work to concentrate on other works
for your Gallery. If a prior Fort Worth
customer wishes to purchase a painting,
even if it is still on the easel, we will
simply refer them to you. If there are
any exceptions I believe a 20% commission
to Gerald Peters Gallery would be fair. I
simply do not see this as happening often
since one of the main reasons we bought
a gallery was for us to be relieved of the
day to day interruptions that come with
handling our own work. By joining
Gerald Peters Gallery we moving on to a
new ^{professional} plateau.

Please take a look at our suggestions
listed on the accompanying page, and if you
agree to our requests (or exceptions) please
incorporate them into the contract. As soon
as ^{we} receive the new document we will
review it and then perhaps we can set
up a time to come to Santa Fe to sign it.

as well as are truly looking forward to.

In the meantime I will be writing some descriptions and background material to help explain the paintings which we have sent to you. It won't be long before we will have some more works to send you. Looking forward to ~~soon~~ hearing from you and to seeing you soon.

Sincerely -

Appendix:

These are the Commissions that have
not ^{yet} been completed.

Portraits:

Mr. Don Williams, Dallas
Nancy Hamon, Dallas
Ben Fortson, Fort Worth
Mr. and Mrs. Harlan Crow, Dallas
Margaret Crow, Dallas
Stuart Crow and wife, Dallas
Julia Syds, Dallas
Lydia Sands, Dallas
Joseph Minton, Fort Worth

Costume paintings

Frommell as for Harlan Crow
Jill Barnes, Fort Worth

Main

2 Roundels for Ed. Bass

Landscape for Davis Sands

The Commission to decorate the interior
and exterior of the Bass Performance Hall
of Fort Worth - a three year project.

The Gentling book of Ficus Birds.

The Gentling Ayler project.