

Dear Jerry,
Scott and I have studied the Contract you sent us. It seems clear and straight forward. We have a few suggestions which I will list below, ~~but before~~ ^{in any} when we sign the final Contract, ~~we~~ ^{we} fully realize that we will be bound by it. But I also know that the day to day working relationship is going to be slightly different from the rigid forms and definitions of a Contract. 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 have sought you out to be our dealer because we want to get our works out to a wider audience. The fact that you have Galleries in Dallas, Santa Fe and New York and that you handle a wide variety of ^{fine arts} traditional and contemporary art made you our first - and only - choice to handle our work. We have never before ever looked for a dealer. We are extremely pleased that you want us to be part of your gallery system.

Although the Contract is not for an exclusive dealership, the possibility of us seeking other dealers outside your territory is a moot point, ~~because we are not~~ ^{because we are not} ~~professing producers~~ and if Gerald Peters is to

have enough ~~of~~ of our work to properly
promote us to a wider audience, we will now
focus our efforts exclusively for ~~the~~ ^{your} Gerald
Peter Gallery.

I think you know that We do have some prior commitments
which we will gradually dispose of ~~over~~
the next couple of years. These are listed
on an accompanying page.

There are also two other areas of
our production that we want to keep
separate from our Agreement. The Gentling
book project "Of Birds and Trees" and
our ongoing project to produce models and
printings for an eventual book on the
Lays to be titled "The One Reed Year."

And Although both are primarily art projects
to us, ~~they~~ the birds of Trees somewhat
confused the public about whether or
not we were wildlife "illustrators"; and
The Lays project ~~will~~ ^{does} the same. We
would prefer that Gerald Peter Gallery handle
only our "parent" art, and promote
that side of us. ~~For~~

None of the Lays printings will
be offered for sale while we are working
for the ~~book~~ publication of the book. Eventually
we will ~~have~~ assemble an important
collection of models and printings and

possibly sculptures which we plan to offer to ~~an American~~ a U.S. ^{foreign} Mexican Corporation ~~wanting to do business in Mexico~~. It is our belief that the Benetton Aztec Collector will be a very sought after public relation tool for a major ^{Company} Corporation wanting to do business in Mexico. We already have several people ^{very} interested. The Aztec project has been going on since 1978 and will take at least another five years to complete. When finished, however, "the One Red Year" will be not only ^{very} unique; it will be the ~~definitive~~ visual history of the Aztec Aztecs of Tenochtitlan ever done and will be definitive for decades to come.

As for as our kind book is concerned we basically sold out ^{the edition offered to the public} a few years ago. ~~At the~~ I did set 100 books aside for ~~sale~~ an investment - The books and prints to be sold after we published a smaller popular version for general consumption. That number of 100 books has been reluctantly whittled down to about 80. And we have sold a number of prints on request, but we still want to do a smaller ~~ed~~ version, ^{of the kind book} and we ^{have purposely saved} ~~still have~~ about 1,000,000 worth of prints, which I think would sell well if the public learned about them via the new book. For

all the praise heaped upon our book by all
the critics I have not been able to
interest a publisher in doing a smaller
version unless I make major - and
unacceptable changes in its format.