

Dear Mella,

Thank you for your letter of the 18th. It was good to hear from you and of your continued enthusiasm for our Gentleman's Office book. Our ~~reminiscent~~ ^{present} correspondence with U.T. Press + was absolutely astonished to see that it has been 4 years since we last seriously discussed such a project. Four years! Despite of the preparations required for our exhibition in Salzburg, Austria and I have not done many new paintings in the last two years. Our research of course has continued and our collecting of Greek and Etruscan objects. We now have more than 125 objects in Stone, Ceramic, gold, crystal, mosaic etc that were (Sculpture, Ceramics, jewelry etc) chosen mostly for their ~~historical~~ ^{insight} they provide in to Ancient Greek thought.

over the
year

To be very candid, David and I have been hot and cold about the Greek book because of the enormous work involved in making the publication as good as it could be. We have ^{had} so many other commitments that we have at times simply said it is too much and literally too expensive in time, labor and lost revenue. But the project exerts such a powerful pull on us, and as our interest in ~~post~~-classical iconography and our skills in ^{writing} portraying how the County actually may have looked then other artists, we almost feel obligated. I have no doubt that the book would make a wonderful contribution to the field both visually and in terms of scholarship. I have little doubt that such a book would be a useful starting point for the field for years to come and could ~~be~~ have an important impact on the field both for Americans

and professionals. Also, as the Subbuck show demonstrates, the project garners huge interest. I think I told you that the Friday Sully Museum ~~had~~ even with their modest advertising budget, had the largest attendance by far of any show they have ever had.

Also, I really believe that new researches into post-classic iconography and our re-examination of certain symbols whose interpretations I have not been challenged since the days of Edmund Selser could have a real impact on pre-Columbian studies. It is encouraging to see how many of our observations of 20 years ago are now being discussed by other scholars or included in recent articles.

To date we have about 25 paintings and perhaps 75 to 100 drawings. A lot of our paintings - especially temple interiors - are really not acceptable. At the very least we need perhaps 25 to 40 more paintings. To do all these in large formats would take all our time for years. But if we made many of these paintings much smaller - say 12 inches by 18 inches and even smaller - we might be able to do the work much faster. How much faster I'm not sure. I do believe that "The Red God" would be unique, popular and congruous. In the weeks ahead I shall need to ~~try~~ ^{will} try to figure out a realistic ~~come~~ ^{work} plan so that we will be able to deliver on any contractual obligation ~~in~~ ^{as far as the art is concerned} this ~~too large~~ ^{much} ~~map~~ ^{effort}. I'm hoping that I will be able to ~~find~~ ^{find} ~~an~~ ^{an} ~~manuscript~~ ^{manuscript} by Carolyn Tate, John Pohl and Karl Tauber

so that our writing will at least meet the minimum standard of professional scholarship.

To the maintenance perhaps it might be a good idea to focus on that other book that you and I ~~have~~ discussed four years ago. I have been assembling Transpacific Birds 2 Collecting Transpacific for such a book and have been putting together a mock-up of an ideal version for you to review. As the book "From Time to Time, the Art of Art and Alfred Gentling" takes shape Arizona 3 I can see what an unusual and exciting book this could be. Being friends who have Portraits 5 worked so closely together all their professional lives is unusual enough. (By sheer coincidence) For with happen to be the Costume 6 home friends Dennis and Daniel P. Lacy, who are wonderful artists. However they do not collaborate in the way that Art and I have, nor have they explored such a wide range of interests.)

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I still like the original concept for "From Time to Time." The book would begin with a survey of our still lifes, portraits, and landscapes all interspersed with each other and not in any chronological order. Only a few early works may be included.

The ^{2nd} section would deal with our paintings of birds. I would like to include perhaps one example from our "of Birds and Texas" for continuity with our previous publication and for sentimental reasons. In the remaining examples we have about fifteen new examples to add including our recently completed painting of Goldeneye Ducks for the forthcoming Texas Duck Stamp. The

new bird paintings are mostly of birds depicted against white backgrounds and are I believe the finest productions of birds we have ever done. In fact we have really established a gentlemanly style with these works. They will make a beautiful addition to the book and will relate beautifully, I think, to several paintings with bird subject matter that are included in the Landscape, Portrait, still life section.

The third section will deal with an Aztec Project. I would like for this section to include examples of all the imagery that will appear in the Aztec book. This would include photos of some of Scott's models, several of our Aztec / Mexican art objects as well as examples of black and white drawing and of course a selection of our paintings. The book of the Aztec section would ^{be an} exciting, overture to the forthcoming Aztec book rather than a distraction. Most of the existing paintings and drawings have already been published in other books or in various videos and represent only a fraction of the ~~many~~ new images to be done for the U.T. Open book.

The fourth section will deal with Scott's unique ~~Paintings~~ Portraits of Composers. To date we have more than 20 to choose from (G.F. Handel, Mozart, J.S. Bach, J.C. Bach, Henry Purcell, Corelli, Vivaldi, Beethoven, Schubert, Shumann, Chopin, Brahms, Rachmaninoff, Tchaikovsky, Stravinsky, Copland, Samuel Barber, Claude Debussy, etc.). ^{These} portraits are unique and have been widely popular. Two or three of Scott's still life or musical themes will also be included.

The fifth section deals with art created for the Bass Performance Hall.

and will
interview

Drawings, paintings, Texas find studies, are delightful to see when assembled together. Ed Bass asked Scott and me to work for the Bass Hall because of our Texas Wild and plant paintings. What has surprised me as I have assembled the images for this section is to see how well they relate to rest of our art and our lifelong interests. Although both Scott and I have loved classical music since childhood, music has always been more central to Scott's life than to mine. No ^{complete} understanding of Scott's art is possible without acknowledging this deep interest.

The sixth and final section will offer a visual return to the kind of works displayed in the portraits, still life, and landscapes that introduced the book. This section will deal with the paintings ^{and drawings} of historical costume. We have collected costume for almost forty years, since 1966. And, I think, will make a lovely coda for ^{the} theme of our work and the title of our book "From Time to Time." Sixth find costume painting was done in 1966 and mine in 1968.

Nothing in our ~~find~~ work better shows our lifelong fascination with the otherness of history ^{than} and their intimate survivors of ~~the~~ Ages. The immediacy of their existence in our own lives makes them special landmarks. Several of our costumes are shown in Scott's portraits of Composers. I have ^{also} intentionally included costume subjects in the book's first section since they are so intimately connected to our still life painting interest in still life painting. Clothing, ~~has~~ some of it our own apparel, has been painted by Scott

I should mention that

and me from the earliest days.

It is Scott and my hope that the reader will see, upon a thorough look at our book, how intimately our ^{respective} different areas of artistic interest are ^{in fact} related to each other. Our love of nature and history and music are so deeply a part of us that Scott and I have honored them with our art in spite of the fact that these are perils straying far from a "signature" style. We will probably always be known to a certain degree of the public exclusively as bird artists. Others ^{may} only see us as illustrators of pre-Columbian subject. Still others as ^{only} portrait painters. The standard philosophy is that such a shifting of esthetic gears shows a lack of commitment to important art, a lack of focus. Such is usually seen ~~as~~ ^{perceived} as a weakness, a lack of focus, and not to be encouraged.

P. V. Chelum has been ~~a part~~ so much a part of us since early childhood, has always existed to serve our ^{inquisitive} interests and our curiosity. It has functioned not only as an ^{intellectual} instrument of understanding but also as a kind of diary, that we have explored those areas of interest in depth should be apparent after all these years. A book that faithfully deals with us ought to be ^{inherently} rich and very beautiful.

I believe that Scott and I can now throw the work up with accompanying text ready for you by July. That would give me time to ~~draw~~ ^{look} down some ^{lost} works and perhaps add a couple of new ones.

Provide
Comments
to the plates