

Daniel Cameron
20 Clinton Street
New York, N.Y. 10002

June 6, 1981

Dear Dan,

Time is getting very short for me as I have other commitments I must respond to. If we are to go ahead with my participation in the Judson photo exhibition I must have total clarification immediately.

If it is not possible for me to wrap up my end and have the exhibition prints to you by the end of July then I cannot physically participate. In order for me to accomplish this deadline I must have a contract from you delineating all pertinent information and agreeing to my terms as explained in this letter. If these terms cannot be met, I must pull out with regrets and save aggravation to us both.

Please acknowledge receipt of this letter by phone by June 17. The mail takes too long and that is part of our logistics problem. If the terms are agreeable, by the time of your phone call I would expect the contract to be already in the mail along with the check for the work prints.

In my letter of May 26 I agreed to do 8x10 work prints at \$4. each plus shipping costs. I also pointed out the problem of accurate ordering. I feel it is necessary to return the contact sheets to me with the image to be reproduced encircled with grease pencil, and, in fact, insist that this procedure be followed.

When you have received the work prints by the end of June, I would expect you to phone me to order the exhibition prints. A code # will appear on the back of each work print for this purpose. At this time I expect the work prints to be returned to me since their function will have been fulfilled.

Exhibition print costs will be \$15. per 8x10 and ^{20.00} \$18.50 per 11x14 plus shipping. I would not want my prints enlarged greater than the 11x14 format. I would wait for your check to clear in my bank before proceeding with production of these prints. I also expect the exhibition prints to become my property and to be returned to me within one year. Additional bookings would be encompassed within this year. I would further expect all matting to be done at your end to insure curatorial conformity.

In addition, as a precautionary copyright protection measure, I would suggest no cameras or picture taking be allowed in the participating galleries. What other measures will be taken to protect copyrights? Of course credit lines to photographers should be prominently displayed alongside the work with (c) next to photographers name.

What is the loan fee I will receive for participating in this project? Have you actually received your \$15,000. NEA money? Did you come up with matching monies? Are you financing the catalogue from these monies?

In their letter of Oct. 30, 1979, Tony and Wendy mention that a catalogue "would of course entail a separate negotiation." Does this still hold true? What is the current situation regarding the catalogue?

If I do not receive telephone acknowledgement by June 17 I must assume that the logistics are such that it is too difficult to pursue this further, and frankly, as I write this letter, this would appear to be the case.

I truly regret that so much time has passed without succinct clarification.

Best wishes,

Terry Schutte; 26248 Kingsland Ave; Oakland, CA 94619. ph. 415) 533-3716

cc: Wendy Perron. Wendy, please return my 4 slides mailed to Tony in Nov. 1979.

GOOD LUCK - Best - Terry Schutte