

One of Ft Worth's best
Dept Art Museums.

How come we never heard of you

Dear _____

My twin brother Scott and I have recently been commissioned by the Bass Family to create all the paintings and sculpture for the new ^{Ft Worth} Performing Arts Concert Hall. This is certainly one of the most important Commissions ever offered to Texas artists for this is the last great concert hall to be built in the United States this century. Our work ^{which} has already begun ~~the~~ ^{is} expected to last for at least three and one half years, and this is ^{one} of the reasons why I am writing you. ^{We are seeking} suitable ^{desire} representation.

Since I don't know who you are, there is a good chance that you do not know who we are, though I do believe that Gerald Peters is familiar with us and/or our work. For the last seventeen years we have handled our own paintings out of our office gallery on Broad Street near the Kimbell Museum. We have never been open to the public except for an occasional gallery walk ^{which we did} rigged as a favor to the Fort Worth Art Dealers Association. We basically operate by appointment only.

Our problem is that we can no longer ~~handle~~ ^{business requirement} manage the ~~promotion and sale~~ of our art and ~~production~~ at the same time meet the demands of the Concert Hall Commission and the production of our most ^{art} work which will be ^{a unique and} massive work of paintings, models, and drawings depicting the latter

and I believe this could please would fit our purpose.

General Capital city of Tenochtitlan on the eve of the conquest of Mexico. The book is at least four years away, but the response by Aztec scholars, museums, the public who has glimpsed the project (See front Matter, Dallas Morning News May — 1991) and the Mexican Government, the ^{more than 100 prints that} forthcoming book and accompanying exhibitions will be as successful as our last book, ^{published in 1988} ~~Book~~ the Great Imperial Teotihuacan of Birds and Texas.

That Teotihuacan edition of 525 copies sold out, earned more than \$1,000,000 and was a critical success. The Milazgo book critic for the Dallas Morning News, ~~declared~~ and a host of other critics and museum people declared Of Birds and Texas to be the most magnificent book ever produced in Texas ^{and one of the most beautiful books of its kind published in the 20th Century.} Incidentally, we ^{also} sold the entire collection of original paintings for that sale ^{to} the Ft. Worth Museum of Science and History for \$300,000. The paintings ^{have} ~~have~~ been exhibited at ^{also} ~~four~~ ^{two} important Texas museums. ~~and~~ The project resulted in National coverage on CNN TV ^{and} ^{also} People Magazine — and a cover story ⁱⁿ ~~for~~ ^{the} Dallas Life Magazine.

You have probably guessed by now that we are representational painters. We are both Alumni of the Pennsylvania Academy of the Fine Arts. We work primarily in drybrush watercolor. While realism is not for everyone, our paintings,

are in many collections of avant guard works.
In fact the Modern Art Museum of Fort Worth has
not only exhibited our work, it recently purchased
a major portrait of Dr. Jone Goodall, a painting
Marla Price declared to be one of the great 20th
American Portraits. We have a reputation for art
scholarship, and our interests in the art of Civilization
past and present is well-known to those who
have attended our ~~many~~ ^{by birth} lectures. ^{I should perhaps add that} I served on the
Board of Directors of the Fort Worth Museum of Modern Art
for five years, ^{and that with Fort Worth and I} ^{many times as well as} I have lectured there ~~as well as~~
at the Aaron Carter Museum, ^{and} the Kimbell Art Museum
where we were invited by Contemporary Art Critic
Bruce Kirkby and Victor Ted Peterson to exhibit
our paintings for their highly successful "Artist's
Eye" Series. We had the largest crowd in the
history of the Artist Eye program show up for
our lecture.)

I have also lectured at the Dallas Museum
of Art, on topics ranging from Pre-colonial art
to the Symbolism of 17th Century Dutch painting. Finally,
I am a Board Member of Intercultural the Ft.
Worth based Arts organization responsible for many
exhibits like the Blood of Kings at the Kimbell, The
Art of Holy Russia at the Dallas Art Museum, ^{current show} The Art
of Ethiopia at the _____ and the
10 + 10 ~~the~~ Contemporary American and Russian ^{painting} exhibit on
Modern Art Museum of Fort Worth.

In closing I should mention that my brother Scott ~~started~~ exhibited his work at Dallas Valley House Gallery from 1964 to 1977 when we decided to handle ^{our own art work} our own work. ^{or you art work} He will deny that at that time Valley House was Dallas best art gallery with many landmark exhibitions ^{of Willy Ross}. Donald Vogel, ~~sculptor~~, has declared many times that Scott was the gallery's most successful artist. Over five thousand people attended his second exhibition there in one month - a gallery record that surpassed ^{most} ~~even his~~ ^{preliminary} Henry Moore and Roualt exhibits. Every ~~show~~ one of the many shows that Scott had at Valley House was a ^{complete} sell out - usually on a ^{one} evening, night. On one occasion he sold ^{the entire exhibit of} nearly 30 paintings in 12 minutes at prices which were quite substantial for the time. (ask Janet Kuttner who was there)

We both have had many sold out exhibits in Fort Worth since that time, ^{and} ~~our~~ our overall sales record is better than \$750. Our prices range from about \$3,500 ~~for~~ to \$40,000 for large portraits.

If you are interested in possibly handling our ^{paintings} ~~work~~, ^{please} we would be honored if you would give us a call and we could arrange an appointment for you to see our work personally. The next few

Valley House
Dr. Martin

My reproductions

As our work goes along in our regular years are going to be exciting ones for us and I believe for any one involved in ^{the} dealing with art. The latter project alone ~~is~~ already, as I have said, garnered a tremendous amount of interest from ~~the~~ museums' ^{collectors} and the Government of Mexico. We have been asked to put together an exhibit for the Dallas Museum of Art, and I am certain that the Kimball Museum will show the project when the time comes. We are currently assembling a ^{large} collection of paintings and models which will eventually be offered for sale to a corporation or investor interested in establishing good public relations with Mexico. Already a number of important Mexican ~~officials~~ and officials and art collectors have come to Fort Worth to see our work, and I believe, that any gallery representing us will have a real opportunity to get its foot in the door to what is rapidly becoming an ^{exciting} market of Mexican collectors.

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To give my lack of modesty in trumpeting our work. Scott and I are basically low profile persons, — which probably accounts for the fact that we are not well-known outside of the area. When prominent art people are brought to our studio we are usually asked why, with paintings like ours, ~~we~~ ^{we} have not built a national reputation. We have had opportunities — offers from New York dealers etc — but we have done quite well without some of

new
unfortunate baggage ~~of~~ that seems to be so much
a part of the contemporary art world. Scott and
I both agree, however, that Gerald Peters with
galleries a gallery here ~~at~~ almost at our doorstep
and with facilities in Santa Fe and New York would
be in the best position to ~~handle~~^{offer} our work to
a wider audience and yet be close enough to
home for us to remain in touch with our work.

Your plate must be full as for as other artists
are concerned, but, I believe, we would make a
good addition to your gallery. Our shows have
always been ~~praised~~^{praised and in the press} for their elegance, ~~and~~ their
~~remarkable~~ public appeal, and their, dare I say it,
^{remarkable} commercial success. You are the first gallery that
I have contacted and I will not ~~write~~ deal with anyone
else until I have heard from you.

Sincerely