

GENTLING

16 June 1995

Mr. Gerald Peters
Gerald Peters Gallery
439 Camino Del Monte Sol
Santa Fe, New Mexico 87501

Copy

Dear Jerry,

Scott and I have studied the contract you sent us. It seems clear and straightforward. I think you know that 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 the working relationship 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 clearly understand each other about why we want you to handle our work.

Scott and I sought out Gerald Peters Gallery, because we want to get our work exposed 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 first rate traditional and contemporary art made you our first - and only - choice to handle our work. We have never before ever looked for a dealer.

are well-respected,

Although the contract as we understand it 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 the wider audience we are seeking, we will have to focus our efforts exclusively for you. The prior commitments I have mentioned will be gradually taken care of in the next couple of years as we produce paintings for your gallery. These 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, namely our bird book project "Of Birds and Texas" and our ongoing project on the Aztecs. We are working on models and paintings in lieu of publishing a book on the Aztec capital city of Tenochtitlan to be titled "The One Reed Year." None of these works are for sale anyway. They are being incorporated into a single collection so that we will have no complications in having to borrow works for a possible museum tour accompanying the publication of the new book.

Both the bird and the Aztec projects have somewhat muddled the waters as far as our image is concerned so that Scott and I would prefer that Gerald Peters Gallery would focus entirely on our "purer" art - our still lifes, landscapes and portraits.

We talked on the phone the other day about what kind of commissions we should pay Gerald Peters Gallery for sales of paintings which we might make to old Fort Worth customers and also portrait commissions that do not come through your gallery. This is also a moot point, since Scott and I no longer want to sell in Fort Worth. Also, as soon as we complete the several portrait commissions we have already agreed to do, we will be drastically reducing our portrait work to concentrate on other works for your gallery. If a prior Fort Worth client 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 that a 20% commission to Gerald Peters Gallery would be fair. I simply do not see this happening often, since also one of the main reasons we have sought 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 are moving on to a new professional plateau.

Please take a look at our exceptions to the contract listed on the accompanying page. If you are in agreement, 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. In the meantime I will be writing some descriptions and background material to help explain the paintings which we have already sent to you. It won't be long before we will have some more works to send you. Until then Scott and I will be looking forward to hearing from you and to possibly seeing you soon.

Sincerely,

Stuart Gentling

The following are our commissions that have not been completed and those projects which are excluded from the contract:

Portraits:

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

Costume Paintings:

Trammell Crow
Harlan Crow
Mrs. Brad Barnes, Fort Worth

Two Roundells for Edward Bass

One Maine Landscape for David Sands, Dallas

The Bass Performance Hall of Fort Worth

The Gentling Book of Texas Birds

The Gentling Aztec project