



F. R. (Francis R.) Meisch Papers.

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Walker Curator - Marge Goldwater

Artists belong in the studio. Great art is not often saleable.

Artists work is not often marketable.

No magic formulae for getting an exhibition at the Walker.

Historic exhibitions vs. contemporary

Scheduling problems.

Reviewing artists

Exhibitors policy.

Artists showing great promise

Got response

What is important for anyone to see - for artists to see.

Exhibitions are important stimuli

Viewpoint exhibitions

Staff acquaintance with artists work

Reviewing roles.

Visiting studios.

20+ exhibitions at any one time.

Too many requests for staff time.

Looking for a more effective way to review work

Respond to pressure.

Equal access / artists to museum.

Artist work reviews is an ongoing process

Qualitative consistency is important in work.

Purchases are made out of shows on a regular basis.

Studio visits / to be a yearly affair.

Exhibitors for local artists?

Collectors are encouraged to buy work from other areas.

State Fair and Minnesota State Fair are mediocre.

Cumtux does not like local biennial.

Biennial buys off the local artists.

Commit resources to other types of shows.

Are any funds set aside for local artists? No.

Will not show only local artists in the viewpoint program.

How does the Walker compare to the commercial galleries.

LIZ KEMSTRON

WALTER BURKHOFF

Charie Doyle MCA/Alan Galliers Curator

College Gallery emphasis on exhibitions / a regional exhibition space.

Present current directions in contemporary art

Provides space, publicity, installation, opening reception.

No honorarium to artists.

(Artists should take the initiative to expose the work to the gallery)

Robert Thomson - Commercial Gallery

10-12 artists represented

develop advertising

one person show - perhaps only once in 2 years.
how do you maximize a show.

MUST EXHIBIT OUTSIDE OF MINNEAPOLIS

CANNOT MAKE A LIVING ON LOCAL SALES

Good work will sell.

Must bang on doors - take work with you whenever you go.

The market is constant

50% commissions (started at 20%)

Jantje Vischer - WARM Gallery

A cooperative gallery - 36 members

Good work - good slides - basis for new members

Group has a focus and a set of rules.

Consistency in work / historical work by some artist

Coops are not as good at sales / sales are tenuous.

Send a self addressed stamped envelope with slide submitted.

Tom Rose - ~~Promotion~~

~~Marketing~~

Sales

establish a space or a slice of the market for yourself

what kinds of joint shows, etc. are available.

take aggressive action?

understand where you are in a long chain of events.

USE GOOD SLIDES

How do you find a consultant? / Hard to do /

Sending out unsolicited slides can be questionable?

Visit out of town galleries. Present yourself.

Art consultants? Questionable?

Not enough credibility.

Media visibility. Color pages in a publication(s).

How large an audience do you want to see your work.

What kind of audience do you want to reach.

Tangible things you can do. / show quality not quantity

What aesthetic dialog do you want to join.

AGENTS - Don McNeil
curator of General Mills

Agents - whatever they are:

Specker buys art for G.M.

Most agents are bad ones.

Some people who represent artists can be classified as agents.

First concern is the creation of good art

Agent can be a dealer (without a gallery space)
banker

personal secretary

Space is an expensive proposition and a time commitment.

Agents relationship to artist (like an actor's agent)

a good agent deals with fewer artists.

a personal relationship with the artist.

spends time in the artist's studio

involved in career planning and development

can set up exhibits and museum shows

should be a strong advocate of what the artist is doing

A lot of trust is required - how do they get paid. ^{commission} project basis ^{mainly salary!}

Art consultants: what I.D.s men to the 70s acs are to the 80s

Consignments & Contracts

John Roth, attorney, John Roth and Associates

Consignment of work to a gallery

Universal commercial code - property of gallery
unless statement on work of art stating that the work of art is the property of the artist

New Minnesota law states work on consignment to a gallery is still the property of the gallery,

Law does not eliminate need for a consignment agreement

Contract

1 Offer 2. ^{Consideration} Value statement 3 Acceptance

Form - oral, written, letter, etc.

What form should be used. Written evidence is best,
especially for land, a term of more than one year, or a
sum in excess of \$1,000.

Anticipate what the confusion in a situation might be.

Schedule of completions and payoffs, & conclusion.

State applicable law to govern. Law of artist's state may be desirable.

Commissions - what state law will apply? Could use law of a third state if both parties to an agreement say so. Dispute resolution provisions - such as arbitration - or damages. Avoid dead ends on way to a desired completion.

Existing consignment agreements of galleries can be amended if necessary to meet the requirements of the artist.

Value of art works increasing or decreasing with time
What about cost of maintenance & insurance over the years.

Art Law - a book / many topics / expensive, ^{author} Leonard DuBoff
California law on the books about three years.

Phil Platt has some model consignment agreements.

Gallery %

Determine what artist gets for the % commission to the gallery. Retain title to work until sold and artist is paid.
Gallery is an agent of the artist and must inform the artist about the transactions.

Limited Editions - Jon Swenson West Coast Type Printer

Prints are damaged when they are sent out, by the time that they may be returned.

What are the collections that your prints are in.?

60⁰⁰ cost

3x = 180⁰⁰ WHOLESALE PRICE

5x = 300⁰⁰ RETAIL PRICE

Set up rigid agreements about printing and marketing.

Or get a basic sum for artwork alone (say \$2,000⁰⁰) up front.

Difficult to market 100 prints; must get it into the marketing system.

Or get a stipend and a number of prints.

C.G. Rein is best publisher locally.

Specialize in Lithography.

Some silk screen.

Some intaglio.

Vermillion is larger - does more types - East Coast Type Printer.

Vermillion is a publisher, as well as a printer

Self employment takes a tremendous amount of time.

Monoprint projects July 27th & 27th.

COPYRIGHTS - Bob Brill

Copyright is a property right (in the Constitution)

Act of 1909

Act of 1978

Artwork created before

Art work created after

Protected in the way you put your media to the paper
The expression of an idea.
The visual expression is expressed

Can sell artwork - but not to the purchaser the copyright.

Author (creator or artist) can obtain a copyright.

Specialty commissioned works (copyright belongs to commissioner)

It no longer is necessary to register the copyright.

Only one copyright, it comes into being when you create it

Must register the copyright via a form \$10⁰⁰ FEE.

Can/must send in a deposit (photograph)

Can put © on front or on back. Said it in written

90 days of creation.

Exclusion right to make copies

to display out work.

to make reproductions

Infringement is difficult to prove

Illegal copying. Must take away value of it

Lack of intent is not a defense.

Must provide access to the out.

No monopoly on ideas - only on the way
the idea is expressed.

Substantial similarity

Substance very similar

Usually requires experts to judge and testify.
Can go into Federal Court with such a court case

Art must be registered

If you win - in injunction

turn over all copies made

not to do it again

turn over all plates.

damages

regular
or
statutory

(maybe collect what the infringer gained)
award of \$250/10,000/50,000

Must register within 90 days to have the statutory right.

Must send in photographs etc.

Before 1978 copyright went with the purchase of the art work

It takes a written transfer of copyright privileges

Put (c) 1984 etc on whether it is registered or not.

pictures should be in color (slides) 2" x 2"

Pre 1978 28 + 28

Post 1978 Life of the artist + 50 years.

The Corporate Art Market

George Reid, Art Acquisitor's - Visual Arts Consultants

Remarks directed to art producers - not advice -

When work is saleable - too commercial

Visual arts consulting is a new role - resulting from the corporate collections and their place in the art market.

Traditionally the galleries have acted as the consultants.

Galleries do not get out and sell to the corporate market.

A.C. goes out to get the type of work that the purchaser desires.

A large number of A.C.s in the area - competition is growing.

A.C. is a business - profit motivated.

Income is generated from a very special product in a very small market - art work of real quality

Purchasers have hang ups.

Prejudices, taste, objectives, investment, ignorance, ^{likes} dislikes.

A.C. buys work from gallery - usually at a 10% reduction

A.C. sells at Price less 10% + 15 or 20% A.C. fee.

A.C. represents the buyer.

A.C. serves large corporations, (deal with c.e.o.) institutions, Deals with top management only (must educate them.)

There will always be a fuss about what is being purchased.

Top management will pay a fee for A.C. to bring works to them.

Artists should or should not

Paintings yes, prints not so good. Work should be easy to hang.

Use color in paintings. Large (corporate size) versus the residential size 30" x 40" for example.

Glass versus plexiglass — plexiglass boxes are not desirable
Plexiglass scratches.

Think of the practical and maintenance problems
Make it permanent — repairable. ^{Dark ones that are large} creates too much reflection.
Concern with price / must have a rationalization of price
No keep

Surface attachments are a problem

Minimize the surface quality of paintings

Fiber pieces are good for corporations

Photographs are a problem — dark spots on wall.

Paint from your technical strengths. (Avoid too experimental work)

Be more imaginative — not fantasy.

Some corporations have a policy about who can have
art, subject matter, etc. In some corporations art
is voted on. In others it is purchased and assigned
Office landscape is a poor place for art.

We have cash flow problems: 2-4 months payment delays.

70% of art is bought by corporations

Can not live off of my art operation income.

Background of consultants: Attempt to establish a professional organization. ^{located in N.Y. City.}

Art history, Taught, Art Schools, Studied abroad, Museum World

Christine Cochis Larson — business side

Artists lack unity — How do you go for information from the art community

Set up registry of existing work \$5000

Have existing collection appraised.

Purchase of art 20% of price (17 to 20%)

Martha Dykeman - started my company 4 years ago.
Studied what artwork was available

An investment ⁱⁿ excitement.

Works with smaller clients, often with the lower level people. Don't know what is harder than selling artwork.

Best interior designers know they don't know art
Not much floor area for sculpture - not a big market

Usually plan a budget - size, price, etc.

Agrees to criteria before bringing in art.

Purchaser must not feel threatened by the art.

Art works should not up set people who work there.

M.D. prefers dealing with the galleries -

Income is erratic. (must be supported or have money in the bank)
Requests payment in 10 to 30 days after hanging.

3M Kemper Kinkpatrick

Slide registries

Institute of Arts

Warrn

Artists Equity

Individual Collectors

Richard Hillstrom - Lutheran minister

Barnes collection / Philadelphia

First located near CHICAGO.

Found hand paintings by Swedish American artists

Bought one from widow of artist.

Elof Wedin collected

Kilbride - Bradley group.

Picasso prints etc. Matisse,

John Henry Twachtman's (\$300⁰⁰) died 1902 (worth \$30,000 today)

Earnest Lawson (ash can school) (Eight)

Davis

Shinn

Hoppen - Rehn gallery - drawings \$150⁰⁰

Milton Avery (25 years ago)

Museums & dealers have been important in educating himself in art.

1

BE CREATIVE

REARRANGE

ELIMINATE DETAIL

UNDER STATE

OVER EMPHASIZE

LOOK FOR STRONG COMPOSITION^③

LIMITED VALUE COLOR SCHEMES

STRONG MOVEMENT^① WITH STABILITY

ELEMENTS TO GIVE SCALE^②

DESIGN, DESIGN, DESIGN.

LOW HORIZON VS. HIGH HORIZON

FAMILIAR EVERYDAY THINGS

KEEP IT SIMPLE - BROAD WASHES

DRAW IT CAREFULLY.

HOW ABOUT A THEME

① ROADS, STREAMS, CLOUD PATTERNS, WAVES, TREE BRANCHES

② PEOPLE, BUILDINGS, ANIMALS, BIRDS, BOATS

③ COLOR AND VALUE CONTRASTS, LINEAR MOVEMENT, SCULPTURAL PLACEMENT



Rollin B. Child, Inc.
1820 Berkshire Lane No.
Plymouth, Mn. 55441

BOATS



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17, 19, 20 35, 36, 37
21, 22, 23 38, 40, 41
24, 25, 26 42, 47,
28, 29, 31 124, 125
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Rollin B. Child, Inc.
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PEOPLE

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SKY-CLOUDS



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Rollin B. Child, Inc.
1820 Berkshire Lane No.
Plymouth, Mn. 55441
CITY SCAPES
LAND SCAPES



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Rollin B. Child, Inc.
1820 Berkshire Lane No.
Plymouth, Mn. 55441
ARCHITECTURE



1 2 3 4 5 6 7 8 9

36, 54, 65
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I LIKED YOUR CHURCH
AT MITLA - WE JUST
RETURNED FROM A PAINTING
TRIP TO OAXACA.

—Dean

STAINING COLORS

MONASTRAL BLUE
PHTHALOCYANINE BLUE
PHTHALOCYANINE GREEN
HOOKERS GREEN DARK
ALIZARIN CRIMSON
GAMBOGE
THALO CRIMSON
MONASTRAL RED
MONASTRAL BLUE
THALO BLUE
PRUSSIAN BLUE
PRUSSIAN GREEN
THALO GREEN
MONASTRAL GREEN

GLAZING COLORS

COBALT BLUE
BLACK
CADMIUM YELLOW
MEDIUM (OPAQUE)
PALE (TRANSPARENT)
YELLOW OCHRE

WINSOR YELLOW
WINSOR BLUE
WINSOR RED

FRENCH ULTRAMARINE
COBALT
ANTWERP
CERULEAN
WINSOR RED
CADMIUM SCARLET
WINSOR YELLOW
AUROLIN
BROWN Madder ALIZARIN
PAYNE'S GRAY ENGLE

SEDIMENT COLORS

RAW SIENNA
BURNT SIENNA
RAW UMBER
BURNT UMBER
MAGNETE BLUE
CERULEAN BLUE
IVORY BLACK

One marvelous fact about this wonderful medium is that water follows its own path. This appeared as a remarkable truth to me one day after I had been painting for years! Since then, I have developed many ways to make this phenomenon work for me and in fact have had many adventures with the properties of water. You can make it roll like the sea smash against a rock (using a spray bottle), or lap up on a beach (by washing a wet wash over a half wet shine). I have even painted rocks in a certain way: by half-drying them, the water flows around them on both sides exactly as in reality. This discovery enabled me to create foregrounds, foliage and other textures. This process seems to have endless possibilities and applications.

When the first wash is dry, a long time is spent looking and planning, trying to determine how to make what I am saying clearer, simpler, more emphatic. An art form cannot exist without the possibility of a "rewrite". I live with as many as 20 or 30 unfinished paintings at once.

The challenge becomes greater to make watercolors that echo the senses, that are felt rather than perceived

By utilizing unexpected juxtapositions or different lighting situations I often solve many problems

PAWNEE
GREY

BROWN
MAD.
ALIZ.

ANTWERP
BLUE

CAD.
SCARLET

A.
yellow

CER.
BLUE

WINDSOR
RED

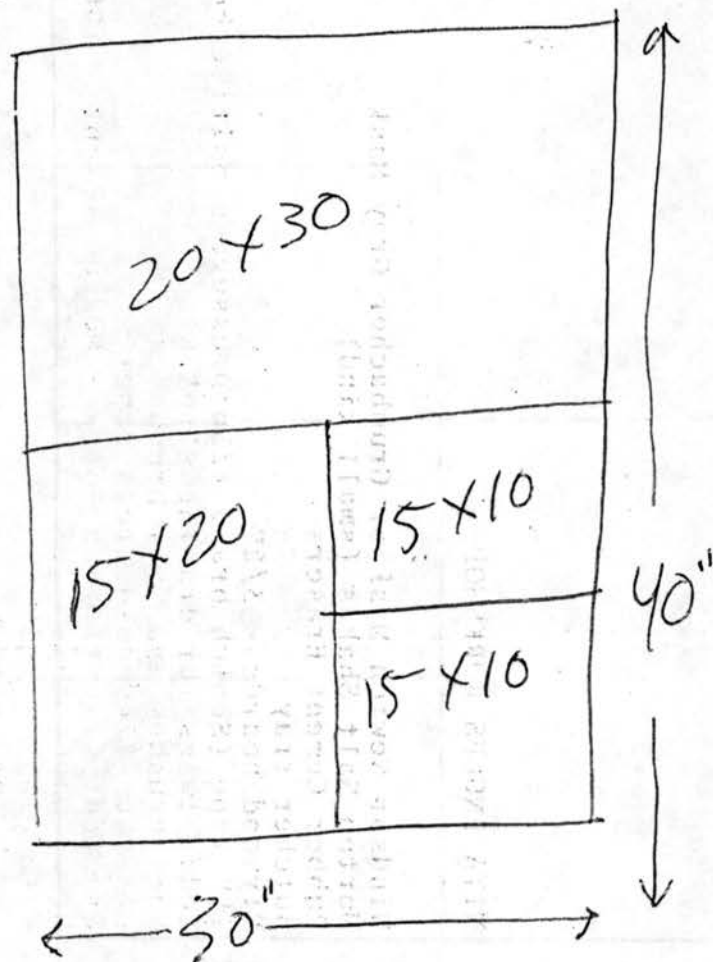
WINDSOR
RED

WIND.
YELLOW

COBALT

EMPTY

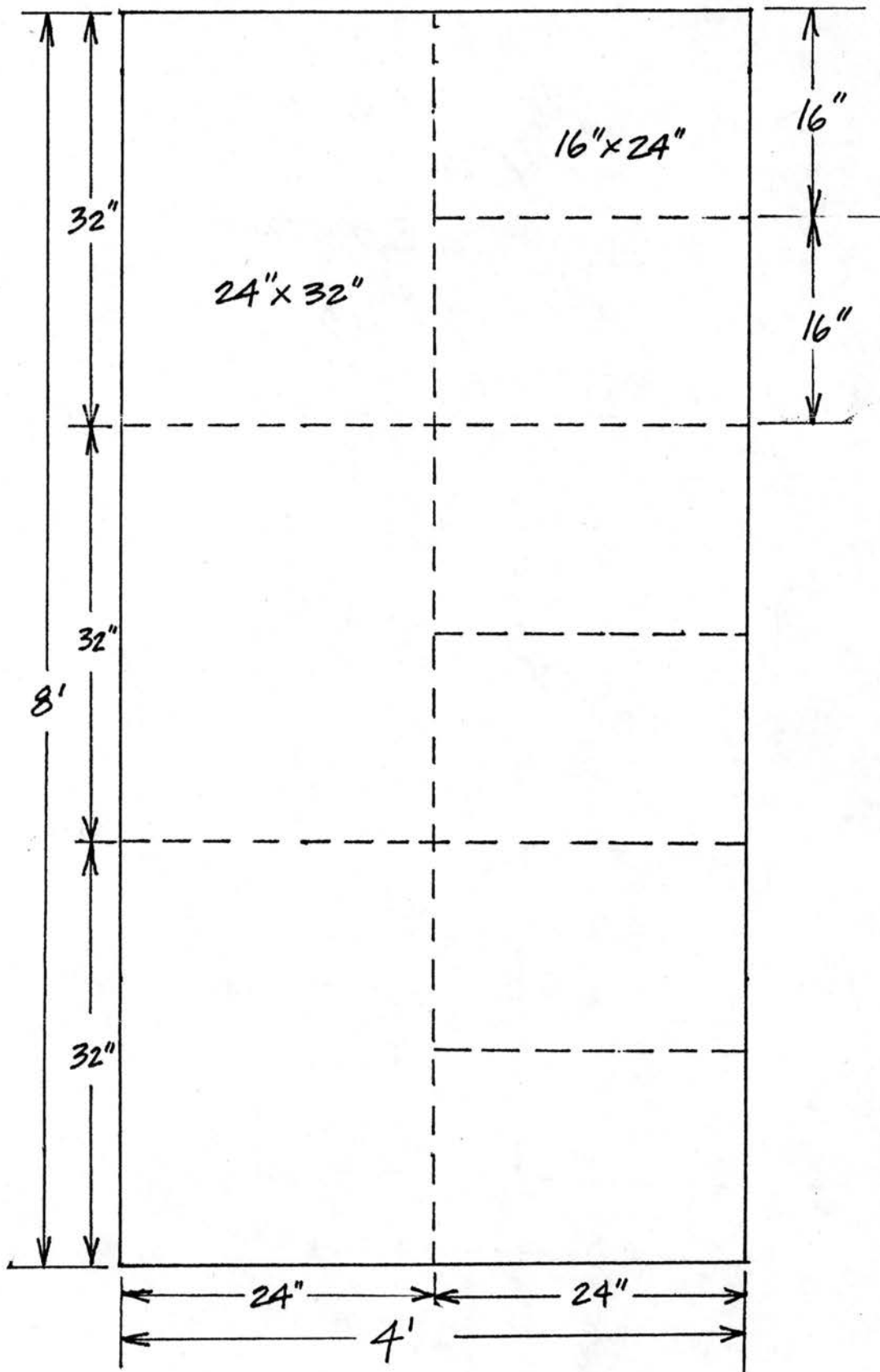
DIAGRAM FOR CUTTING ILLUS. BOARD
BUY ONE 30"X40"
CRESCENT ILLUSTRATION
BOARD, #300 OR #310
COLD PRESS MED. WEIGHT
CUT AS FOLLOWS -



WE WILL USE ALL OF THESE, FIRST
DAY ONLY.

PAINTING BOARDS

4' x 8' x 3/8" AC
PLYWOOD



YIELD: 3 - 24" x 32"
AND 6 - 16" x 24"

SCALE: 1" = 1'-0"

DILLMAN'S SAND LAKE LODGE

WINSOR VIOLET 1
 COBALT VIOLET $\frac{5}{8}$
 PURPLE LAKE $\frac{3}{8}$ 1
 PERMANENT MAGENTA $\frac{1}{8}$

PERMANENT BLUE 11 L $\frac{1}{8}$ L
 • FRENCH ULTRAMARINE $\frac{3}{8}$ 1 L
 • COBALT BLUE $\frac{3}{8}$ $\frac{1}{2}$ L
 • CERULEAN BLUE $\frac{1}{2}$ 11 $\frac{7}{8}$ L L
 MANGANESE BLUE 11 $\frac{3}{4}$ L
 ANTWERP BLUE $\frac{3}{4}$ $\frac{1}{2}$ L L
 • WINSOR BLUE 111 LL
 CYANINE BLUE $\frac{5}{8}$
 PRUSSIAN BLUE. 1
 INDIGO $\frac{3}{8}$
 COBALT TURQUOISE $\frac{3}{8}$ 1 $\frac{3}{4}$ L

HOOKER'S GREEN DARK $\frac{1}{2}$ $\frac{5}{8}$ 1 $\frac{7}{8}$ L
 • VIRIDIAN $\frac{1}{4}$ 1 $\frac{1}{2}$ L L
 TERRE VERTE 1 $\frac{1}{3}$ L L
 SAP GREEN $\frac{1}{8}$ 11 L
 OLIVE GREEN $\frac{3}{4}$ 11 $\frac{1}{2}$ L
 COBALT GREEN $\frac{3}{8}$ 1
 WINSOR EMERALD $\frac{7}{8}$
 OXIDE OF CHROMIUM $\frac{7}{8}$ 1
 PRUSSIAN GREEN $\frac{3}{4}$ 1
 WINSOR GREEN $\frac{7}{8}$ L

- CADMIUM YELLOW $\frac{7}{8}$ L
- CADMIUM YELLOW PALE $\frac{7}{8}$ | L
- YELLOW OCHRE $\frac{1}{2}$ ||| LL
- GAMBAGE (| L
- NEW GAMBAGE $\frac{7}{8}$ ||
- CHROME YELLOW $\frac{3}{4}$
- LEMON YELLOW 0
- NAPLES YELLOW $\frac{1}{4}$ ||
- WINSOR YELLOW $\frac{1}{2}$
- CADMIUM YELLOW DEEP || L L
- INDIAN YELLOW $\frac{3}{4}$ |
- CHROME ORANGE $\frac{7}{8}$
- CADMIUM ORANGE $\frac{3}{4}$

- RAW SIENNA $\frac{5}{8}$ || $\frac{1}{3}$ L L
- BURNT SIENNA $\frac{1}{2}$ |||| $\frac{1}{3}$ L L
- RAW UMBER $\frac{1}{2}$ | L
- BURNT UMBER $\frac{1}{2}$ || L
- SEPIA $\frac{1}{4}$ ||| L $\pm \frac{1}{8}$ L
- WARM SEPIA ||
- BROWN Madder, ALIZARIN $\frac{7}{8}$ | L
- VANDYKE BROWN $\frac{1}{2}$ |

- NEUTRAL TINT $\frac{7}{8}$
- DAVY'S GRAY $\frac{7}{8}$ ||
- CHARCOAL GREY $\frac{7}{8}$ |
- PAYNE'S GRAY |||

- IVORY BLACK $\frac{1}{8}$ |
- LAMP BLACK
- CHINESE WHITE |
- PERMANENT CHINESE WHITE ||

- LIGHT RED $\frac{1}{2}$ || L
- VERMILION $\frac{1}{2}$ ||
- ALIZARIN CRIMSON || L
- VENETIAN RED || $\frac{3}{4}$ L
- WINSOR RED $\frac{3}{4}$
- CADMIUM RED LIGHT
- SCARLET LAKE
- BRIGHT RED $\frac{3}{8}$ |
- PERMANENT ROSE |
- CADMIUM SCARLET |
- ROSE Madder GENUINE $\frac{3}{8}$ ||
- ROSE CARTHAME $\frac{7}{8}$ |
- INDIAN RED $\frac{7}{8}$ || L
- ROSE Madder (ALIZARIN) L
- SCARLET VERMILLION |
- CADMIUM RED |
- ALIZARIN CARMINE |

Watercolor Review - Basics -

Initial objectives:

Sharpen up on drawing
Learn how to apply watercolor

Washes

Solid

Graduated - graded

Wet blending

Dry brush

Etc.

Constant practice necessary for progress

Learn how to make the brush behave

Develop a facility with the medium

Color mixing off paper - on paper

Wash over wash

Pencil drawing as a skeleton

Drawing with the brush

Edge quality of brush stroke

Appreciation of quality paper & brushes

Long range objectives

Develop skills in painting with the medium so that problems of subject matter, composition, design and mood can be addressed.

WATER

GLYCERINE

CHECK FOR STAINING

OLEUM

NAPTHA - CLEANSING FLUID

DETERGENT

SOAP

LOTIONS

PASTE

PAPER PASTE ON

CRUMPLED PAPER

GLASS OR ALUMINUM OFFSET

MONO PRINT

COLOR

TUBES

PANS

LIQUIDS

PASTE

TRANSPARENT

GRABQUE

DYES

STAINS

INKS - WATERPROOF

BRUSH

AIR BRUSH

PALETTE KNIFE

STONGE

STENCIL

PRINTING

STAMPING

-P

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VARIATIONS

MATERIALS

METHODS

PAPER	PAINT	MEDIUM	BRUSH	SPRAY	PRINT	SCRAPE	STAMP
TRANSPARENT		WATER	RESIST	SALT	STENCIL	TAPE	MASK
DYE		GLYCERINE	SPONGE	LATHER	SANDPAPER	WAX	
STAIN		OIL	KNIFE				
NON STAIN		PASTE	KNIFE				
SEDIMENT			BLADE				
WATERPROOF			CAKED				
			SCREEN				

TECHNIQUES

WET BLEND

DIRY BLEND

SPRAY

SPATTER

SCRAPE

SAND

BLOT-LIFT

PRINT

RUB

ERASE

WATERCOLOR GENERAL

1. CONCEPT - SIMPLE AND STRAIGHT FORWARD
2. APPLY WATER SOLUBLE COLORS TO PAPER WITH A SOFT BRUSH
3. THE UNIQUE CHARACTER IS ITS FLUIDITY AND TRANSPARENCY - GENTLE TRANSITIONS
4. EXCELLENT FOR PAINTERLY AS OPPOSED TO LINEAR EXPRESSION - A MEDIUM OF COLOR RATHER THAN LINE
5. IN OTHER WORDS IT HAS EXPRESSIVE POWERS PECULIAR TO IT SUCH THAT ITS PRODUCTS ARE OF A DIFFERENT NATURE FROM WORK IN OIL, TEMPERA OR MONOCHROME DRAWINGS
6. SUITED FOR NATURE, LANDSCAPE AND ATMOSPHERE
7. WHILE IT DIFFERS GREATLY FROM LINE DRAWING THE ABILITY TO DRAW IS ESSENTIAL TO BE A TOP NOTCH ARTIST IN WATERCOLOR
8. WATERCOLOR USING TOP QUALITY MATERIALS IS MORE PERMANENT THAN OILS.
9. DRIED POWDER MIXED WITH WATER WILL DRY AGAIN AND FALL OFF A SURFACE SO A BINDING AGENT IS NECESSARY SUCH AS GUM ARABIC OR CERTAIN KINDS OF LIME

WATERCOLOR HISTORY

1. FROM THE EARLIEST DAYS OF HUMAN HISTORY, THE USE OF WATER SOLUBLE PIGMENTS IN WATER IS KNOWN
2. PIGMENTS WERE MINERAL, ANIMAL OR PLANT EXTRACTIONS - DRIED AND GROUND
3. UNTIL THE INVENTION OF OIL PAINTING, WITH THE EXCEPTION OF A FEW KINDS OF TEMPERA, ALL PAINTING THROUGHOUT THE WORLD INVOLVED THE USE OF WATER COLOR
4. EXAMPLES ARE ASSYRIAN MURAL PAINTING
EGYPTIAN BOOKS OF THE DEAD
CHINESE, JAPANESE AND KOREAN FANS,
PAPER LANTERNS, SCROLLS, SCREENS
ETRUSCAN TOMBS
CHRISTIAN CATACOMBS
BYZANTINE MANUSCRIPTS
5. COLORS WERE USED FOR LINEAR OUTLINE, PRIMING A SURFACE, COLOURING AND TOUCHING UP DRAWINGS BUT THESE WERE NOT WATERCOLOR PAINTINGS
6. PAPER IS THE ESSENTIAL BASE FOR WATERCOLOR
PAPYRUS, IVORY, SILK WERE USED EARLIER AND EVEN LATER -
7. BUT IT WAS THE EUROPEAN 15TH CENTURY MANUFACTURE OF PAPER IN QUANTITY THAT WAS AN IMPORTANT FACTOR IN THE DEVELOPMENT OF WATERCOLOR (ALSO FOR ENGRAVING AND DRAWING).
8. THE INVENTION OF BINDING AGENTS
9. THE USE OF OPAQUE WATER SOLUBLE COLORS OR GUACHE

- 10 THE HISTORY OF WATERCOLOR PAINTING IS NOT A STEADY UNBROKEN CHAIN - WARS & UNFAVORABLE CONDITIONS
- 11 IN THE LAST DECADE OF THE FIFTEENTH CENTURY ALBRECHT DURER (1471-1528) USED WATERCOLOR IN 65 OF ROUGHLY 1000 STUDIES & SKETCHES THAT SURVIVE TODAY
12. NO GREAT USE OF WATERCOLOR IN THE SIXTEENTH AND SEVENTEENTH CENTURIES. ARTISTS WITH THE EXPLORERS OF THE NEW WORLD USED THE MEDIUM WHERE IT WAS THE IDEAL MEDIUM
JACQUES LE MOYNE (1530-1588)
JOHN WHITE (1540-1600) WITH SIR WALTER RALEIGH
- 13 SUBJECT MATTER OF PAINTINGS DID NOT REQUIRE THE USE OF WATERCOLOR IN 16 & 17TH CENT. NOR WAS THE HISTORY OF ART IN THAT VENUE, EXCEPT IN HOLLAND WHERE LANDSCAPE PAINTERS USED IT.
HENDRICK AVERCAMP (1585-1663)
ANTHONY VAN DYCK (1599-1641)
NICOLAES BERCHEM (1620-1683)
14. THE DUTCH INFLUENCED THE GERMANS WHO IN TURN INFLUENCED THE FRENCH (CLAUDE GELLEE OR LORRAIN - 1600-1682) PEN AND WASH A STEP IN THE DEVELOPMENT OF WATER COLOR. HIS PUBLISHED WORK WAS POPULAR IN ENGLAND
- 15 IT WAS IN EIGHTEENTH CENTURY ENGLAND THAT THERE OCCURRED AN EXTRAORDINARY FLOWERING OF WATERCOLOR PAINTING

16. A WHOLE SERIES OF ARTISTS STARTED FROM THE SAME PHILOSOPHICAL PREMISE (PROPOUNDED ABOUT 1700) THE PRIMARY MEANS OF ANY PERCEPTION IS THROUGH THE SENSES

MORAL SENSUALISM - ENJOYMENT OF NATURE
NATURE BECOMES THE EMBODIMENT OF UNSULLIED CREATION.

17 WHILE THE GERMANS STATED THE ONLY FIT SUBJECT FOR THE VISUAL ARTS WAS THE NUDE (1766 - GOTTHEOLD LESSING, DRAMATIST) THE ENGLISH ARTISTS WERE PAINTING DIRECTLY FROM NATURE
"IDEAL" SIX GROUPS OF ENGLISH LANDSCAPES

"ROMANTIC"

"REALISTIC"

"INDIGENOUS"

"TOPOGRAPHICAL"

"TRAVEL SCENES"

18. PAINTERS REQUIRE PURCHASERS AND COLLECTORS
THE EUROPEAN GRAND TOUR FOR GENTLEMEN

19. PAUL SANDBY (1725-1798)

MICHAEL ANGELO ROOKER (1743-1801)

FRANCIS TOWNES (1740-1816)

THOMAS HEARNES (1744-1817)

THOMAS GAINSBOROUGH (1727-1788)

* JOHN ROBERT COZENS (1752-1797)

DR THOMAS MUNRO (1759-1833)

COLLECTORS
SPONSORS
GIFTED AND RECEIVED

* THOMAS GIRTIN (1775-1802)

* J.M.W. TURNER (1775-1851)

INTO 19TH CENTURY
TO THE LIMIT

* JOHN SEEL COTMAN (1782-1842)

- * JOHN VARLEY (1778-1842)
* PETER DE WINT (1784-1849)
* COPLEY FIELDING
JOHN CONSTABLE (1776-1837)
RICHARD PARKES BONNINGTON (1801-1828)
THOMAS ROWLANDSON (1756-1827)
20 JAMES MCNEEL WHISTLER (1834-1903) ^{LIVED IN ENGLAND} AMERICAN
21 FRANK BRANGWYN
RUSSELL FLINT
22 EUGENE DELACROIX (1798-1863)
PAUL CEZANNE (1839-1906)
23 WINSLOW HOMER (1836-1910)
JOHN JAMES AUDUBON
THOMAS EATONS (1844-1916)
EDWARD HOPPER (1822-1967)
CHARLES BURFIELD (1893-1967)
PAUL KLEE (1879-1940)
JOHN MARIN (1870-1953)
GEORGIA O KEEFE (1887-

STARTING WITH WATER COLOR

IT HAS A REPUTATION FOR BEING DIFFICULT.

IT IS A MEDIUM REQUIRING MANY DECISIONS.

IT IS A MEDIUM THAT NEEDS PREDANNING
OR EXPERIENCE

THE MEDIUM

TRANSPARENT
DYE OR STAIN
SOLUBLE
SEDIMENTS

OR OPAQUE
TEMPERA
GOUACHE
ACRYLIC
CASEINS

PALETTE COLORS

TWO MANY COLORS

LIMIT USE OF COLORS
EXPERIENCE REQUIRED
COLOR BEHAVIOR
COLOR MIXING

ON PALETTE, ON PAPER, OVERLAY ON PAPER

PAPER

ROUGH GOLD PAPER HOT PAPER
PADS VERSUS STRETCHING
MOUNTED BOARDS
TONED PAPER
WORKING WET INTO WET
PAPER SIZES

BRUSHES

RED SABLE

ROUNDS

FLATS \$\$

BRISTLES

SCRUBBERS - MIXERS

VARNISH

LARGE WASHERS

FANS

TOOTH BRUSHES

ORIENTAL HAKE

ORIENTAL POINTED WRITING

MAKING THE BRUSH BEHAVE

SPONGES

PALETTE KNIFE

CREDIT CARD

RAZOR BLADES

LIQUID MASK

CLAYON

SCOTCH TAPE

STAPLER

SALT

OILY MATERIALS

DETERGENTS

SPRAYER

JUGS JARS

PALETTE

BUTCHER TRAYS

MUFFIN TINS

KLEENEX / SCOTTIES

PAPER TOWELS

HAIR DRYER

DRAWING BOARD BLOCK

METAL OR GLASS TRAYS

EXHIBITIONS (GALLERIES, MUSEUMS)

BOOKS (HOW TO DO, HISTORIES, ARTISTS)

MAGAZINES

CLIPPINGS

WORKING FROM PHOTOGRAPHS, SLIDES, B&W

NATURE

SKETCH BOOKS

IMAGINATION

SUBJECT MATTER

1 DESIGN OR COMPOSITION

VIEW FINDER

THUMB NAIL SKETCH

TONAL EFFECT

SIMPLICITY

COUNTER CHANGE

MOODS

WORK OUT PROBLEMS WITH FELT PEN
SOFT PENCIL
CHARCOAL
WATERCOLOR BRUSH

2 LINE DRAWING AS A BASIS FOR PAINTING

DRAWING WITH THE BRUSH

DRAWING ON TONED PAPER

PERSPECTIVE - CASTING SHADOWS

LINEAR

AERIAL

ALLOWS ONE TO CONCENTRATE ON MORE
IMPORTANT ASPECTS OF PAINTING

GOOD DRAFTSMANSHIP REQUIRES

PRACTICE PRACTICE PRACTICE

3 TOPE VALUES

LAYING A WASH, A GRADED WASH

OVER PAINTING WET BLENDING

MIX ON PALETTE OR IN JAR

MIX ON THE PAPER

DRY BRUSHING

WATERCOLOR DRIES LIGHTER

PAINTING WITH LIGHT (SHADE
SUNLIGHT)
STENCILS - WASHING OUT
LIQUID MASK
RESISTS

TWO COLOR PAINTINGS
WARM COOL

BRUSH BEHAVIOR
COLOR BEHAVIOR

WATERCOLOR PLUSES
SKIES
REFLECTIONS
WATER
TEXTURES
TREES
SKETCHING
FIGURE DRAWING

ILLUSION - REALITY
SYMBOLS - DESIGN
ELIMINATION - SIMPLICITY
SUGGESTION -
MOODS

PAINTING AS AN AUTOMATIC REFLEX
RIGHT AMOUNTS OF COLOR AND WATER
RIGHT BRUSH RIGHT ANGLE
CORRECT WETNESS OF PAPER

MATING A PICTURE
FRAMING A PICTURE

Minnesota artist Francis R. Meisch comes from a family of artists and architectural draftsmen. He developed his special interest in watercolor through a combined fascination with landscapes and architecture. As an architecture student at the University of Minnesota Meisch studied watercolor and did occasional outdoor sketches during the summer to teach himself how to paint clouds, trees, grass and shrubbery for architectural renderings. Meisch began exhibiting etchings and drypoint in 1937 while still a college student, but when he taught architecture at North Dakota State University in the early 1940s he was assigned to teach watercolor to architecture students, initiating fifty years of continuous involvement in this medium.

Meisch is a master of transparent (as opposed to opaque) watercolor, which means that the whites in his paintings result from the paper showing through rather than from a super-imposed layer of white paint. His realistic, representational style is evocative of the bite of a January Minnesota morning, the quiet of the Bayeux cathedral, and of childhood memories of an old barn or the smell of a meadow after a summer rainstorm. Meisch's subject matter is drawn from his early work on his grandmother's farm and from his travels in the United States, Canada, Europe, Mexico, Guatemala and South America.

In 1938 one of his first watercolors was exhibited in the annual Twin Cities Artists' show at the Minneapolis Institute of Arts. During a 1946 exhibition Meisch's watercolor of the Nicholas Meisch homestead in the Speltz Valley near Rollingstone, Minnesota, was sold, much to his father's dismay. One of the early paintings included in this exhibition is a similar view of the homestead painted as a gift to his father to replace the original. Meisch continues to exhibit in major watercolor shows around the country and is represented in several museum collections.

Meisch said, "My paintings have gotten gutsier over the years. In terms of technique I've moved from broad brushing to developing greater detail. I like to be challenged by my subject matter, which accounts for the variety in my work. I try not to get in a rut where each watercolor looks like a duplicate of an earlier one, so recently I've tried my hand at portraits."

My philosophy of painting is that I must continue to paint to satisfy myself and to continue to grow in my ability to paint in the medium of transparent watercolor. I must destroy any painting that does not satisfy my goal. I do not paint to please a viewing public although I am greatly pleased if my paintings are liked and enjoyed. I feel that my watercolors should reflect my love of nature and landscape and my career in architecture. My objectives are to create in watercolor, paintings that capture a mood, a moment in time and a sense of place.

11/5/93

Resume Francis Meisch

Francis Meisch has been drawing and painting for more than 60 years. He is now 78 and continues to paint.

He received architectural drafting and perspective while in high school. At the University of Minnesota he studied freehand drawing and watercolor from Elmer Young AWS. While getting his Masters in Architecture from MIT he studied life drawing and graphics. He taught freehand drawing and watercolor while teaching in the Department of Architecture at North Dakota State College.

He began exhibiting watercolors in 1942 and has been in more than 240 local, state and national exhibitions. His first watercolor was sold to the late Juliana Force, Director of the Whitney Museum of American Art.

Among the list of exhibitions and awards are:



Minneapolis Institute of Art 1st prize 1944 1949
 Watercolor USA purchase award 1971
 Watercolor USA Honor Society Show with signature privilege 1986
 "Watercolor Now" Watercolor USA Honor Society 1987 1989
 American Watercolor Traveling Exhibition 1964 1970
 Midwest Watercolor Society with signature privilege AWS 1986
 American Watercolor Society Merit Award
 Watercolor West 1987 1988 1990 1989 signature membership award
 National Watercolor Oklahoma 1986 1987
 San Diego Art Institute National Show 1986
 San Diego Watercolor International Exhibition 1986
 Minnesota State Fair Exhibition Merit Award 1978 1984 1985
 1st award 1988 Invited artist 1972
 Northstar Watercolor Society Award of Excellence 1971 1981 1985
 Twin Cities Watercolor Society



Title _____

Price \$ _____ Medium _____



FRANCIS R. MEISCH
5528 York Avenue South
Edina, Minnesota 55410



Title _____

Price \$ _____ Medium _____




FRANCIS R. MEISCH
5528 York Avenue South
Edina, Minnesota 55410



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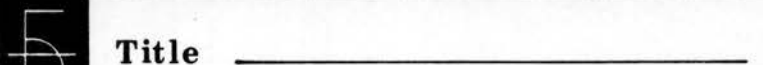


FRANCIS R. MEISCH
5528 York Avenue South
Edina, Minnesota 55410



Title _____

Price \$ _____ Medium _____


FRANCIS R. MEISCH
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Edina, Minnesota 55410



Title _____

Price \$ _____ Medium _____

FRANCIS R. MEISCH
5528 York Avenue South
Edina, Minnesota 55410



ARTIST'S CONTRACT

AN AGREEMENT, entered into this _____ day of _____, 19____, by and between ART EXHIBITION SERVICES, INC., hereinafter known as "AESI", a business located in Minneapolis, Minnesota, and _____, hereinafter known as "the Artist", an individual engaged in the creation of individual works of art. This Agreement shall be in effect from the _____ day of _____, 19____, until the _____ day of _____, 19____, and is subject to the terms and conditions stated herein.

I.

PURPOSE

The purpose of this Agreement is to enable AESI to secure from the Artist selected works of art by the Artist for exhibition at various specific locations and to enable the Artist to have specific works exhibited on an exclusive basis without charge by AESI and without cost or fee being paid by the Artist to AESI.

II.

DEFINITIONS

The following terms shall have the meanings given to them. If a term is not defined herein, it shall have the usual and customary meaning given to it.

- A. Artist. The Artist is defined as the individual responsible for the creation of any work of art furnished by that individual to AESI for the purposes stated herein, said work of art being wholly and completely the original individual creation of the Artist, whether said work of art is comprised of one or more mediums, materials or a combination thereof.
- B. Exhibit. An exhibit is defined as a series of art works of similar or diverse mediums consisting of no more than forty (40) different and separate works of art, and each exhibit shall be comprised of the work or works of one individual Artist. An exhibit is further defined to mean those work or works of art furnished by AESI for the purposes stated herein for the period covered by this Agreement.
- C. Art Work or Works. An art work or works is defined as being the output, production or creation of an individual Artist in a medium consisting of, but not limited to, the following:

1. Oil paintings on wood, canvas, paper, metal, leather, plastics, cardboard, paperboard, rock, stone, plaster, or any combination of these.
2. Water color on wood, canvas, paper, metal, leather, plastics, cardboard, paperboard, rock, stone, plaster, or any combination of these.
3. Photography or photographic reproduction, reproduction prints, collage, or any combination thereof.

D. Drayage. Drayage is defined as the conveyance of an art work or works to or from a designated place of exhibition of an exhibit or exhibits, or conveyance of art works from one place to another while solely and completely within the control and direction of AESI. AESI shall assume complete responsibility for indemnification of the Artist for all damage or destruction of any art work or works of the Artist while said work or works are in transit or storage and under the sole and complete control of AESI.

E. Facility, Exhibition Facility or Place of Exhibition. A facility, exhibition facility or place of exhibition is defined as the location at which an exhibition of art works is to be displayed. The Artist shall have no right of designation of any place of exhibition for any of the art works covered by the terms of this Agreement.

III.

RIGHTS, DUTIES AND OBLIGATIONS OF THE PARTIES

The following terms and conditions shall apply and be of effect between the parties to this Agreement as regards their mutual and separate rights, duties and obligations:

A. Artist.

1. The Artist shall provide to AESI a number of art works for the purpose of exhibition at designated facilities. The number of art works to be provided by the Artist shall be ~~not less than twenty-five (25) nor more than forty (40)~~ individual works of art. Said works of art shall be framed or matted and suitable for hanging or display, and shall have a wire or hanger device properly attached to the back or frame of each art work by which each of said art works may be hung or displayed, or which may be utilized in the hanging or display of said art work or works.
2. It shall be the duty and responsibility of the Artist to replace within twenty-four (24) hours any and all art work or works which may comprise part or all of any exhibit covered by the terms of this Agreement in the event said art work or works is sold and removed from the exhibit or exhibits. The Artist further agrees to maintain the number of art works in the Artist's exhibition as agreed on by the parties hereto for the period covered by this Agreement. In the event the Artist is unable to replace any art work or works which may be sold or damaged, AESI shall have the option of replacing said art work or works with art work or works which are the creations of different Artists. of similar quality.

22x28
40 pieces
36"
28"

- if possible
3. The Artist shall have the duty to replace^{if possible} any art work or works designated as unacceptable by AESI for any reason whatsoever. Replacement of any art work or works deemed unacceptable by AESI shall be completed within twenty-four (24) hours of rejection of said art work or works by AESI, ~~and the Artist further agrees to save AESI harmless from all liability for any damages occasioned by the Artist's refusal to replace said art work or works within the designated twenty-four (24) hour period.~~ (Same as # 2, it relates to rejected art work or works).
4. The Artist agrees that under no circumstances shall AESI be liable for more than 100% of the listed sale price of any art work or works in the event AESI is responsible for the loss or destruction of said art work or works through any means whatsoever. The Artist hereby expressly waives any and all right said Artist may have to hold AESI or any person with whom AESI has contracted for exhibition of art work or works responsible for more than 100% of the listed sale price of said art work or works. ^{subject to maximum liability of _____ for each individual work of art. Loss or destruction shall include damage or destruction through vandalism, fire, theft or burglary.}
5. The Artist shall ^{subject to maximum liability in the amount of _____} provide AESI a brief resume and photograph of said Artist for promotional and public relations use by AESI in conjunction with an exhibit or exhibits covered by the terms of this Agreement. Said promotional resume and photograph shall be provided to AESI at no cost to AESI and shall become the sole and exclusive property of AESI for promotional use only in conjunction with the exhibit or exhibits covered by the terms of this Agreement.
6. The Artist hereby agrees that AESI will act as the sole agent for the Artist and shall represent said Artist in transactions regarding the sale of any art work or works furnished by the Artist to AESI under the terms of this Agreement. This Agreement shall not prohibit the Artist from entering into an agency relationship with any other exhibitor for any works of art not covered by the terms of this Agreement. Any and all terms of this Agreement that may apply to the agency-principal relationship between AESI and the Artist shall be binding on the parties hereto.
7. The Artist expressly agrees to be bound by any and all terms of this Agreement for the period of this contract and in the event of said Artist's death, disability or incapacity, then and in that event the Artist hereby instructs his executor, administrator or guardian to fulfill the terms of this Agreement as completely and wholly as possible. The Artist further agrees that AESI shall have the right to enforce the obligations assumed by the Artist under this Agreement against the representatives, heirs or assigns of the Artist by whatever means possible.
8. The Artist hereby agrees to replace or repair within twenty-four (24) hours after rejection by AESI any art work or works which are damaged as a result of

the negligence of the Artist in preparing said art work or works for exhibition according to the terms of this Agreement.

9. The Artist ~~artist~~ agrees to maintain a standard of quality consistent with the original work or works of art furnished under the terms of this Agreement in the event that the Artist is required to replace any work of art sold from an exhibition covered by this Agreement.
10. Any agreement or agreements entered into between the Artist and any other person or persons which are beyond the scope of this Agreement will not infringe on the terms of this Agreement or any agreements affecting any exhibit or exhibits involving AESI and shall not in any way jeopardize the maintenance, quality or number of art work or works of the exhibit or exhibits covered by the terms of this Agreement.
11. The Artist shall not enter into any agreement involving any parties with whom AESI may have a different agreement or agreements concerning an exhibit or exhibits of art work furnished to AESI under the terms of this Agreement for a period of one (1) year subsequent to the termination of this Agreement and within twenty-five (25) miles of the corporate boundaries of the City of Minneapolis.

B. Art Exhibition Services, Inc.

1. AESI agrees to exhibit the art works furnished by the Artist to AESI, as set forth in Schedule A annexed hereto, at a specific place or places of exhibit for the period covered by the terms of this Agreement, provided that said art work or works shall be exhibited in a place or places of exhibition for a period not to exceed thirty-one (31) days nor to be less than twenty-five (25) days at each such place or places of exhibition.
2. AESI agrees to act as the sole and exclusive agent for the Artist regarding the sale of any art work or works furnished by the Artist for the purpose or purposes designated herein. AESI further agrees that it shall not receive a commission, fee or percentage of sale price for any art works furnished to AESI by the Artist which may be sold during the course of any exhibit or exhibits covered by the terms of this Agreement.
3. AESI agrees to provide safe and proper drayage for the art work or works of the Artist covered by the terms of this Agreement during the entire period of this Agreement when said art work or works are under the control of or in the possession of AESI. AESI further agrees to indemnify the Artist for any damage or destruction occasioned by said drayage subject to any limitations on the compensable value of said art work or works contained herein or annexed hereto.

4. In the event that AESI is unable to provide a minimum of twelve (12) different exhibits during the course of this Agreement, then and in that event AESI shall have the sole, exclusive and unqualified right to designate and determine which works of art shall not be exhibited and which Artist or Artists shall not have their works exhibited by AESI and, furthermore, AESI shall incur no penalties of any nature whatsoever for cancellation of this Agreement by AESI in the event fewer than twelve (12) exhibits are possible for exhibition of any works of art by any Artist. The Artist agrees that said Artist shall not seek indemnification of any nature whatsoever from AESI if fewer than twelve (12) exhibits are possible and hereby expressly waives any and all right said Artist may have to seek indemnification for cancellation of this Agreement under said specified conditions.
5. AESI covenants, warrants and agrees that the art work or works of the artist shall be exhibited at a facility or facilities without concurrent or mingled exhibition with the art work or works of any other Artist or Artists at any said facility or facilities or during any said exhibit or exhibits, subject to any provisions to the contrary contained in this Agreement.
6. AESI hereby agrees to assume any and all responsibility for the proper hanging, display, mounting or posing of any art work or works furnished by the Artist for any exhibit or exhibits covered by the terms of this Agreement, subject to any limitations regarding the value of said art works contained herein. ~~This assumption of responsibility shall in no way infringe, negate or limit the liability of any other parties to AESI regarding the negligence of said parties which may occasion damage or destruction to any of said art work or works.~~
7. AESI shall provide, without cost to the Artist in any manner, all necessary apparatus and paraphernalia for the purpose of hanging or display of any art work or works furnished by the Artist, except as herein otherwise provided regarding a suitable wire or hanger or hanging device attached or affixed to each individual art work. AESI agrees to provide proper and legible identification for each art work in each exhibit, which identification shall name the Artist furnishing the work, the medium ~~for~~ of the particular work, the purchase price, if any, of each work, and the title or name of each art work or works. Those art works for which no purchase price is furnished by the Artist shall have the notation "N.F.S." on the identification tag where price is normally designated.

VI.

MISCELLANEOUS PROVISIONS

THIS AGREEMENT shall not in any manner be construed or interpreted to infringe or to ~~limit~~ the Artist's creative ability in any manner

whatsoever, nor shall it limit or infringe the Artist's right to accept any commission or engagement for the creation of any new original art work or works for the sole use and enjoyment of the Artist, AESI or any individual or individuals for whom any exhibit or exhibits are composed or furnished.

Nothing in this Agreement shall infringe in any manner any existing obligations, contracts or agreements which the Artist has entered into with any other parties prior to the date and year that this Agreement becomes effective. This Agreement shall become effective the day and year first above written.

THIS AGREEMENT shall be non-cancellable, except for good cause shown, until the day and date designated as the day of termination as hereinabove specified. The measure of damages for any breach of this Agreement, whether material or otherwise, shall be the value of this Agreement if said breach had not occurred.

Any and all terms of this Agreement may be altered by the written mutual consent of the parties hereto.

WHEREFORE, the parties to this Agreement have hereunto set their hands the day and year first above written.

ART EXHIBITION SERVICES, INC.

By _____

Its _____

ARTIST

FRANCIS R. MEISCH, A.I.A.
ARCHITECT
5528 YORK AVENUE SOUTH
EDINA, MINNESOTA 55410
March 23, 1982

Theresa Earenfight
C. G. Rein Galleries
3646 West 70th Street
Edina, Minnesota 55435

Dear Ms. Earenfight:

The following is in response to your March 15th request for an update on my watercolor activities and directions.

In order to advance in the medium of watercolor, I have had the objective for many years of attempting to paint fifty-two watercolors each year - an average of one painting per week. Most years I have fallen far short of this goal; however, in 1981, I was able to manage my time and achieve this objective. It is my strong conviction that constant drawing and painting are necessary to maintain the skills essential to watercolor painting.

Two sketching trips this last year also helped me to continue with the watercolor medium. The last week in April was spent in the Colorado Rockies doing one watercolor on location each day plus shooting many color slides. In October my watercolors, my camera and I went on another sketching trip to Greece, the Greek Islands and to Turkey. Our record breaking winter weather made it possible to go on a number of cross-country ski junkets and gather material for snow scenes. The subject matter of my recent watercolors has been based on material gathered on these trips.

Last fall at the annual North Star Watercolor Society exhibition, my watercolor titled "Return to the Land" received an Award of Excellence. At the Sky 81 Exhibition my watercolor titled "Santa Catalina" received a Merit Award in Painting.

My watercolor titled "Tranquility" which was first used as a Christmas card by Courage Center in 1979 (76,000 copies were sold to lead their 1979 sales) was reissued again in 1981 and 68,140 copies were sold to lead their 1981 sales.

Besides my one-a-week painting objective for 1982, I have been occupied with a painting demonstration (for the Boy Scouts) and with giving some private watercolor lessons. These are good experiences in that one must review fundamentals and reevaluate objectives.

Sincerely,

Francis Meisch

March 8, 1976

Mr. Don Blair
Blair Galleries, Ltd.
Sante Fe, New Mexico 87501

Dear Mr. Blair:

Was pleased to receive your letter of February 25th and regret that I was unable to answer it sooner. I work only in transparent watercolor and usually in full size sheets which mat up to the 36 inch by 28 inch size and occasionally do half size which mats to the 28 inch by 22 inch size.

I am sending under seperate cover two dozen color slides of my watercolors so that you can determine whether my work would be appropriate to your gallery. I would appreciate the return of the slides after you have had the opportunity to review them.

Sincerely,

Francis Meisch

C.G.REIN GALLERIES • 7010 FRANCE AVENUE SOUTH • EDINA, MINN. 55435 • (612) 927-4331

May 21, 1980

Francis Meisch
5528 York Avenue S
Minneapolis, Minnesota 55410

Dear Francis,

There has been a reconsideration of the price structure for art work chosen for the leasing program. We intend to continue with our original policy of buying the art work when it goes out on lease at 50% of the retail price.

I know this is good news for everyone, and am pleased to inform you of this more advantageous agreement.

With kindest regards,



Susan M. Albert
Director

al



Dear Mr. Meisch

I have finally sold one of your paintings after this long dry spell. Your paintings are well received but I get considerable negative comment on the framing. In order to sell the painting "Stream Bed" I had to allow \$3500 for reframing. According to our discussion the last time I visited with you, you indicated a \$2000 frame allowance would be alright.

Following is a breakdown of the transaction

Watercolor "Stream Bed" _____	\$ 350.00
Less Framing Allowance _____	20.00
	\$ 330.00
Less Gallery Commission _____	109.89 *
Amount Due Artist _____	\$ 220.11

* I allowed \$15.00 out of this commission for reframing, so my actual commission was \$94.89.

Enclosed find Gallery check for \$220.11 and I will drop off the frame the next time I'm in the cities.

Sincerely

Don Wilder

August 22, 1979

Ms. Betty Shigaki
Rochester Art Center
320 East Center Street
Rochester, Minnesota 55901

Dear Ms. Shigaki:

Thank you for your letter of August 10, 1979, and the return of the slides. All of the watercolors that you have selected are framed (under plexiglas) and could be available on either September 24th or October 1st for pickup. Since my wife and I are not at home during the day until 5:30 or 6:00 PM, the hour of pickup might pose a problem. Please advise what time would be most suitable and if all screweyes and wires should be removed from the frames.

I am enclosing black and white glossies of three of the watercolors that you selected. Use whichever two you prefer. The difficult item is to come up with a statement about my aesthetic direction. It is much easier to let the paintings "speak" for themselves.

Pursuing dual careers in architecture and art has been challenging and stimulating. My training in architecture has had a strong influence on my artwork. The profession of architecture is extremely demanding, and my time for the pleasures of painting has always been limited. The time factor forced me into an early decision to limit my painting activities to one medium. Transparent watercolor was the choice. It is a "fast" medium and capable of so much diversity. There is constant excitement in the challenge of mastering a difficult medium. My early watercolors were largely landscapes in which I attempted to capture the "mood" of a place, and I searched for subject matter that was typical of an area or region. As my skill in the medium increased, the subject matter changed to include cityscapes, architectural subjects, marine scenes, wildlife, and the human figure. I enjoy using the season of the year, the time of the day, and the mood of the weather to create memorable watercolors out of backyard subjects or scenes from far away.

Sincerely,

Francis R. Meisch

*An explanation
of art and
architecture.*

E. ask Shelby

FRANCIS R. MEISCH, A.I.A.

ARCHITECT

5528 YORK AVENUE SOUTH

EDINA, MINNESOTA 55410

September 17, 1983

Page 1

Faviana Olivier
Art Consultant
P. O. Box 8463
Manhattan Beach
California 90266

Re: Watercolor - AMFAC Hotel Paintings
Minneapolis, Minnesota

Dear Ms. Olivier:

In your August 17th letter you requested that I furnish you with some information as to how I work.

I believe that nothing ever really remains the same and unchanged and that is why paintings which capture a special mood and time that will never return are the gems of the art world.

My methods of painting watercolors and gathering reference material for paintings have also varied and changed through the years. Initially I did a lot of outdoor painting in watercolor on 20" by 30" sheets when the weather was appropriate (no winter work). When on business travels, I would take a camera with black and white film to record subjects of note. On vacation travels, I would use sketchbooks and work with pen and ink, pencil, or felt-tip pens. When good color film became available, I shot 2 1/4" by 3 1/4" color transparencies. When working on site with watercolors, I started using 15" by 20" size sheets and then to using smaller watercolor pads when traveling by air. In the middle 1970s I started using 35mm slides for my reference material. This method of photography was adaptable to cross country skiing and facilitated the collection of winter scenes.

My studio paintings have almost always been executed on 20" by 30" sheets of 300lb. Arches rough surface paper. If I felt that I was getting in a rut, I would switch to cold press or hot press paper or to painting on a few sheets of paper produced by another manufacturer. When painting on paper I always stretch the sheets on drawing boards. If I am working wet to wet, I may start with a very damp sheet in an aluminum tray and then stretch it on a drawing board as it starts to dry. I will continue to paint on it as it dries, putting in the items which require harder or crisper edges.

I generally make a careful pencil drawing on the watercolor paper prior to painting. The amount of drawing and the detail involved will vary with the subject matter. Cityscapes and architectural subjects usually require more preliminary drawing than do landscapes. An adequate drawing helps to simplify and speed up the painting process. Watercolor is a fast medium for painting and this requires that the sequence of operations must be thoroughly preplanned prior to the start of painting.

FRANCIS R. MEISCH, A.I.A.

ARCHITECT

5528 YORK AVENUE SOUTH

EDINA, MINNESOTA 55410

September 17, 1983

Page 2

When painting, I usually apply the broad wet washes first and work from lighter to darker areas as the painting develops. If there are to be lots of highlighted intricate details in the painting, I may block out these areas prior to painting with a liquid mask or carve them out of the paper surface with a razor blade after the washes or brush strokes have dried.

For many years I have had an annual goal of painting a watercolor a week, but few have been the years when I was able to achieve this objective. I am also very critical about the work that I do and every so often have an analysis session after which I will destroy those paintings that do not measure up to the quality level that I want to maintain.

When someone asks me how long did it take to do that painting, The off-hand answer is 40 years and 25 hours. The length of time that it takes to do a watercolor is largely proportional to the amount of detail involved. Also, the amount of time spent on a painting has no bearing on whether it will be a good painting or a candidate for the wastebasket. Painting time on a 20" by 30" sheet will run between 4 to 50 hours and if the time for subject selection, developing a concept, and making the drawing on the watercolor paper is added - another 2 to 25 hours will be involved.

The five watercolors which I painted to fulfill your commission request (out of which two paintings were purchased) required 104 hours of time.

If there is something more that you need to know, please advise.

Sincerely,

Francis R. Meisch

Works of art displayed in an office can not be depreciated or trigger an investment credit

Assets can not be depreciated unless they have a useful life - which paintings, sculpture and antiques don't have. - not discarded because they wear out disposed of when owner gets tired of them. - At that point, firm deducts loss from sale or pays a tax on any gain.

Self employed can not use
per diem allowances - must
prove actual costs.

May change \$9 to \$14 per
diem for meals.

Permanent debt limit is
1,389 billions

After labor day more money
will be needed.

Does one like present circumstances?

Only do what you enjoy and are
capable of.

Get out of step.

The crowd is usually wrong.

What will it cost ???

TIME

ENERGY

RISK CAPITAL

Will it be worth the gain ???

What are the risks?

What is the potential?

Lighten your burdens

Control the ego

Be quiet and patient.

Don't get sidetracked

Don't get into short term results

Value for value on deals

Goals versus objectives

Forget Social Security

Avoid complications

Keep things simple

Specialize

NEW
GAMBODGE

RAW
UMBER

RAW
SLICK 1/4

RAW
UMBER
WITH
BURNT
SIENNA

LAKE - COBALT

SKY MANGROVE & ANTWERP



VERMILION	INDIAN RED	ALIZARIN CRIMSON	WINNOR BLUE	FRENCH ULTRA	COBALT BLUE
LIGHT RED					CERULEAN BLUE
ROSE MADDER GENUINE					ANTWERP BLUE
SEPIA					COBALT TURBUISE
BURNT UMBER					VERIDIAN
RAW UMBER					OLIVE GREEN
BURNT SIENNA					HOOKERS GREEN DAKE
RAW SIENNA	YELLOW OCHRE	MAPLE'S YELLOW	NEW GAMBAGE	CADMIUM YELLOW DALE	CADMIUM YELLOW DEEP