The art and framing industry enters 2023 a little bruised, a little battered but also a little wiser, more adaptive and always looking towards incoming trends. Most know that one needs to pay close attention to what is impacting how and what consumers are buying and how they can keep the momentum going. The same can be said for predicting retail trends in any year, but after the ripple of the pandemic and the global economic disruptions, staying up-to-date could mean life or death to industry players, from retailers to wholesalers to manufacturers. Monitoring key industry trends can impact how the customer shops, continued on page 10.
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Because It Matters Who You Hang With
INSIDE THIS ISSUE

Industry Trends Favor Omnichannel Retail

The art and framing industry enters 2023 a little bruised, a little battered but also a little wiser, more adaptive and always looking towards incoming trends which includes offering various ways to buy.

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This month’s What’s Hot in Open Editions features a variety of the latest best selling open edition prints, some available as print-on-demand images, and it includes contact information as well.

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Gallery Lights: Noteworthy Shows

Art galleries, their owners, directors, custom framers, staff, clients, and collectors are featured celebrating show openings where new work is debuted, as well as various events in this month’s Gallery Lights.

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Shown is “The Wave 2” by 1x Collection, available in various mediums and sizes. Go to page 8.
IN OUR OPINION

IN WITH THE OLD AND NEW

Although 2022 closed across much of the nation with frigid temperatures and hardship, the nation collectively breathed a sigh of relief. Thankfully, the year was over. With so much happening without much realization as to why it was happening, the old year was one of the most taxing in recent memory. Psychologically debilitating at times and fiscally challenging all the time, art gallery and frameshop owners danced in the light of a largely post-Covid year. Though littered with ups and downs, most industry retailers generally posted reasonable sales figures for the twelve months.

The most difficult aspect of charting the future is rooted in the mind-numbing task of figuring out what just happened. Although the first half of 2022 marched along with a diminishing bounce of Covid stimuli, travel dollars remained shifted to a focus on home decor. It was steady sailing as the industry approached summer. Then, just like a blast from an Arctic cyclone, the fortunes of the art and framing industry pivoted.

The artificial support that buttressed sales levels of the previous two summers evaporated and the industry reverted to a more traditional summer-time rhythm. This change caught most folks by surprise and the lingering effects menaced most bottom lines throughout the fall.

The volatility of pricing has been at historic levels the last six months, and now. It seems, that we might be entering a soggy period or two of growth which, if nothing else, this phenomena may add a needed element of stability in consumer, wholesale and industrial pricing. The managerial benefit of the price stabilization is that it yields a platform that can actually support good effective planning. And, as we all somehow figured out how to reach the finish line last year, we most assuredly will do better in 2023.

John Haffey
Publisher
James LaMantia

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“08-05” 48 x 36”

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“Matisse’s Blue Room” 30 x 40”

“Music and Wine for Two” 20 x 16”

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Valentine’s Day at Beacon Gallery
Beacon Gallery, Boston, presents two solo exhibitions offering new perspectives on Valentine’s Day. Running concurrently, the exhibitions are titled, Sweet Talk and Café Chats, and features the work of artists Nicci Sevier-Vuyk and Rebecca Vincenzi, respectively. Sweet Talk emphasizes the familiar images of February 14th as it exists in the U.S. The exhibit presents the artist’s colorful, realistic, acrylic paintings of iconic objects in culture. Vincenzi’s Café Chats offer her indulgent oil paintings depicting an alternative view of one of the most iconically romantic cities in the world, Paris. For details, call (617) 718-5600 or go to: www.beacongallery.com.

“Totem: True Love” by artist Nicci Sevier-Vuyk.

C Brand Presents New Collection
Michael Tienhaara’s “Vibrant Sculpture” is available as a digital print on paper and on canvas retailing from $58 to $385.

C Brand Studios, located in San Diego, presents the new Abstract & Landscape Collection of digital on paper and on canvas work. To create his work, the artist transforms realistic natural scenes with a unique blending of fantasy and creative vision. He attributes the development of his unique painting style to his extensive career in printmaking which he worked as an award-winning screenprinter in digital printing and giclée production. For more details, call (858) 554-0102 or: www.cbrandstudios.com.

“California Desert from Above” by 1x Collection.

Studio E/L’s 1x Collection Debuts
Studio E/L, Emeryville, CA, debuts its 1x Collection Landscapes with a release of more than 100 new landscapes, featuring an assortment of fine art photography from realistic to surrealistic. 1X is an artist collective based in Europe presenting photographers from all over the world. Images are printed as standard print-on-demand in various sizes. For further information, call (800) 228-0928 or go to: www.studioel.com.

Sorrel Sky Gallery’s Gordon Events
Sorrel Sky Gallery, in Santa Fe, NM, hosts a one-woman show titled Wild Things, featuring the works of local sculptor Lisa Gordon. The artist will also present a two-day workshop called “Creature Castings” in which attendees will learn to sculpt a small figure direct from wax, and cast a final piece using the lost wax method. For more information, phone (505) 501-6555 or visit the gallery’s website located at: www.sorrelsky.com.

“Wild Things” by sculptor Lisa Gordon.
continued from page 1

community experience and the need to offer products and services that create environmental sustainability.

Art and framing retailers are well-versed in building relationships with customers and in 2023, creating experiential events allows people to feel that they are part of something bigger and gives them permission to buy. The key today is provide all of those things, while also keeping the bottomline at the forefront. Not an easy feat as consumer’s become more focused on getting the most value for their money. It is important to remember that value is price, quality and service combined.

Relationships are also important between retailers and suppliers. Maintaining open lines of communication can help move aging inventory, track shortages and find the most cost-effective way to meet consumers’ needs.

Ioan Szasz, CEO of Eyvind Earle Publishing and Gallery 21 in Carmel, CA, says that confidence in the retailer, product and services are what help close a sale. “Customers are comforted to know they are buying with assurance of quality and buyer protection,” he says. “There is a satisfaction guarantee in buying from the source. In this way, the endless internet searches helps galleries because it ends limitless options and more education, resulting in less impulsive purchases. Galleries in our region (Monterey County) seem to be relying more on established artists than taking chances on new emerging artists. I think this is an overall reflection of the market itself and the pressures of overhead and online competition.”

He also says that this year will be a focus on sales that offer a discount to attract consumers weary from the rising cost of living, especially for lower to mid-market sales where a consumer may be more cautious with expendable income. “People are looking for a deal. Our customers, like most contemporary buyers, are not strangers to market competition and are looking to hunt for the best price,” he says. “There’s a feeling of reward in that, and we face it everyday. Sometimes we can match a price, but not always. The internet is both friend and foe for galleries.”

Staying on top of trends is also important to Litsa Spanos, president and consultant of ADC Fine Art, with two locations in Cincinnati, OH. She recently attended the Interior Design Show in Toronto held at the Metro Toronto Convention Centre South Building. This year’s show had a theme of MOVING PARTS: Design for a complex world.

ADC’s customers have come to expect expertise, fine art, services and quality from Ms. Spanos and her staff, therefore, they are not getting people looking for a deal. “We sell based on high design and our customers know that they will get a lot of value for their money. We have always been priced very fairly and our customers know that,” she says. “Our collectors are looking to either put art in a recently remodeled or brand new space. We offer a variety of price points to make sure that we are within a comfortable budget.

continued on page 12
“Another Chance” 21 x 16 inches  Oil on Canvas

“8 Ball”  
21 x 30 inches  
Oil on Canvas

Original paintings from the “Auratico” Collection 2022

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INDUSTRY TRENDS
continued from page 10

for them. Closing a sale is easy if the collector has fallen in love with the art.”

While last year produced healthy sales for Ms. Spanos, she knows not to rest on her laurels and to stay ahead of the curve to keep sales coming in. “We had seen a jump in sales for 2022 and are hopeful for 2023,” she says. “Many of our customers have spent money to make their homes more comfortable and beautiful and they don’t mind doing that with art, too. It finishes off the space. To monitor trends for the year, we will go to a few national shows, open a new retail space and keep promoting artists through monthly solo shows. We will also increase our marketing heavily on social media with videos, reels and music to add excitement and engagement.”

When it comes to customers’ tastes, Ms. Spanos has noticed a few trends. “I’m seeing a lot of blues still being strong, as well as, large dramatic pieces that add a lot of personality, warmth and interest in a room.”

Lynn Bozzay, co-owner with her husband Lary of Grafica Fine Art & Custom Framing in Webster Groves, MO, has also noticed some of these trends in her neck of the woods. “For 2023, we are framing more and more really large artworks and doing more upscale custom framing,” she says. “We work on commercial art projects and they are also going big and colorful. Material prices went up considerably during Covid and, so far, most people don’t seem to mind. They want what they want and they’re willing to pay for it.”

Mrs. Bozzay mentions that relationship building and consumer confidence are pillars of closing a sale. “Personalized service for personalized framing is part of the process. Always listen to the client and help them figure out what they want and how to give it to them. More people buy art, unseen, from the internet. We can help them frame it, but we really like to focus our gallery art on local artists. When we bought Grafica, we were cautioned that people won’t buy local artists. I think the trend has shifted somewhat since the pandemic. People became sensitive to supporting small businesses. It drove many people to our gallery and buying art from artists they can meet personally.”

The ability to adapt to changes in the market are the priority for the Bozzays. “This year for us means less gallery shows, down to maybe three a year. That is because the framing and fine art printing segments of our business are keeping us so busy. We’re dancing as fast as we can!”

Nearly every industry has had to embrace running an omnichannel business—that is one that embraces e-commerce along with hav-
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ing a brick-and-mortar location, as well as using conventional marketing, the internet and social media to one’s advantage.

Research firm Business Insider Intelligence reports an e-commerce growth of 10.4% in 2023 and predicts that it will account for 20.8% of all retail sales worldwide by year-end. There was a slight decline in these sales for 2022 as people re-emerged from their homes looking to get back to a sense of normalcy but the buying habits learned during 2020 and 2021 had already been firmly in place.

While some may be reluctant to accept this new way of doing business, it is important to remember that e-commerce kept the world moving at a very uncertain time. Even if consumers do not ultimately buy from a website, it does help to build community engagement which builds relationships.

Research done by Texas-based e-commerce company Jungle Scout, says that consumers are also comfortable buying on social media platforms (social commerce) and that TikTok is the fast growing source. The platform saw a 30% growth in social commerce in the third quarter of 2022. Other leading platforms for social commerce include YouTube, Facebook, Instagram and Twitter.

Josh Eichner, executive vice president of Framerica, Yaphank, NY, says that the pandemic brought a lot of change to the world and that created a desire for new things. “Framerica intends to get back to its design roots in 2023 with lots of new products using brand new technology,” he says. “The industry reached a post-pandemic point where there was an absolute need for new designs but that has taken perhaps a little longer than expected.”

He notes that there are many reasons for the shifts in the art and framing industry. “There are different types of consumers that are generally grouped by generation. We have seen those generations change their habits as they get older, but their kids oftentimes assume those habits. So, overall, I don’t think that habits are changing, but options certainly are. We have begun to see a movement toward narrower profiles and medium woods within larger markets (hospitality, healthcare, etc.) and a continuation of transitional silvers (Stainless) and solid colors among consumers.”

And, while those seeking value exist, it doesn’t necessarily mean that discounts are playing a role in closing a sale. “History in our industry suggests that consumers are willing to pay for custom framing services and understand the value but will do so less often in an economic downturn. Discounting will not have much impact,” Mr. Eichner says. “Design, availability and value—in that order—are essential at every level. We have recently seen sustainability and environmental responsibility resonating with consumers.”

The desire for sustainable products and services are a widespread trend. New generations of consumers will seek out retailers and brands that are thinking globally and acting locally. Capgemini SE, a multinational information technology services and consulting company, recently conducted a survey and found that 79% of worldwide consumers

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ART WORLD NEWS
Ephraim Urevbu
“Midnight Blues”
Hand-pulled/Signed & Numbered Serigraph
38” x 38”
$2,500

Ephraim Urevbu
“All that Jazz”
Hand-pulled/Signed & Numbered Serigraph
38” x 42”
$2,500

Ephraim Urevbu
“Migrants”
Acrylic and paper on board
60” x 48”
$18,900

Zeinu Mudeser
“A Time To Remember”
Acrylic on canvas
24” x 20”
$4,500

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"If I create from the heart, nearly everything works. If from the head, almost nothing." — Marc Chagall

In an age of constant change, Marc Chagall’s single vision was a breath of fresh air. For all the styles and movements, rarely does a single artist defy comparison, fit no mold, and stand alone like Marc Chagall. Almost every work of art created by the hand of Chagall reads like poetry. All elements infused into his paintings complement one another to create harmonious, lyrical, and balanced compositions.

American Fine Art, Inc. in Scottsdale has amassed a collection of the original Bavarian limestone created by the hand of Marc Chagall. These museum pieces are the largest collection of Chagall Stones outside of any museum giving the viewer a first-hand understanding of lithography. You can see the entire process from the stones to the working proofs to the final work of art. The collection encompasses mixed media originals and one of kind masterpieces by Chagall. He worked in practically every medium; he made paintings, illustrations, etchings, glass-work, ceramics, tapestries, and more. Chagall’s artworks, regardless of the media, are filled with the everlasting essence of life.

He was both a pioneer of modern art and a major figure in Jewish art. Robert Hughes called him “the quintessential Jewish artist of the 20th century.” One of Chagall’s common themes is love as seen via the romantic love in the Daphnis & Chloe suite, brotherly love in his Bible suite, and his Lovers in Paris.

**Chagall’s first major lithography series, ‘Arabian Nights’ (pictured)**

Vichy, France was an unsafe place for Jews to live, so Chagall, his wife and daughter fled to New York for the duration of the World War II (and a few years after it). His printmaking thus far had predominantly consisted of etchings. In 1948, however, he produced his first major lithography series, ‘Arabian Nights’, depicting four stories from the collected Middle Eastern and South Asian folk tales known as The Thousand and One Nights.

Chagall was renowned for the rich palette of his paintings. Before Matisse’s death in 1954, Picasso said that, “Chagall will [soon] be the only painter left who understands color.” Lithography offered him the chance to show that same richness in prints, investing
the images with a sense of magic that is integral to his visual storytelling. With Chagall, nothing is quite as we expect it’s going to be,” wrote Sorlier in 1974. “He has the rare ability to start each morning afresh. For him, each day is the first day, each flower the most brilliant, each fruit the sweetest... With every stone, lithography is born again... I have had the rare privilege of seeing Chagall at work, and it cannot be denied that, at times, it seems as if an angel has entered the workshop.”

As he himself said in the 1960s, “Something would have been lacking in my life if... I had not at a certain stage become involved in engraving and lithography... Each time I had a lithographic stone or a copper plate in my hands, I felt that I was touching a talisman to which I could entrust all my sorrows and all my joys.”

Color is really the key

“When it comes to Chagall, color is really the key — and that applies as much to his prints as to any other medium,” says Macaulay, head of Christie’s London. “His lithographs produced in vivid color are perennially the most popular.” The five highest auction prices for Chagall prints have all been for lithographs. The piece pictured is a rare proof extensively hand-colored by the artist in pastel and gives a fascinating insight into the artist’s creative process. The master printer Charles Sorlier, with whom Chagall collaborated at the legendary imprimerie Mourlot from the early 1950s until his death in 1985, described the artist’s method in making lithographs as follows:

“Chagall normally begins the process of producing a lithograph by drawing a composition in black on stone, zinc or transfer paper... The black is nearly always the complete skeleton of the work. After printing some proofs, he adds color, in watercolor or pastel, thus permitting himself a choice between several versions. The maquette established, Chagall then executes the principal plates. Next he and I do our color tests at the printing press, tests which are subsequently submitted to him. He nearly always goes over them again, correcting them and adding other tones. New trial proofs are usually necessary before the definitive adjustments. Only when he finds the proof entirely to his satisfaction does he sign the order to print [the edition].” (C. Sorlier, Chagall Lithographs, 1974-79, Monte Carlo, 1984, p. 12).

American Fine Art, Inc. is proud to feature the original works and limited editions of Marc Chagall. Visit our 12,000 sq. ft. showroom in Scottsdale, AZ or call today. Our website is offered only as a limited place to browse or refresh your memory and is not a reflection of our current inventory. To learn more about collecting, pricing, value, or any other art information, please contact one of our International Art Consultants. We look forward to giving you the one on one attention you deserve when building your fine art collection. We hope you find our website helpful and look forward to seeing you in Scottsdale soon.
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are changing their purchase preferences based on sustainability, and 66% have chosen to purchase products based on their environmental impact.

Custom frame moulding manufacturer Larson-Juhl now offers Forest Stewardship Council (FSC) and Program for the Endorsement of Forest Certification (PEFC) Certified Mouldings and Matboards. The FSC (License Code: FSC-C174926) or PEFC label on Larson-Juhl products means that they meet the world’s highest environmental, economic and social standards. Each product is tracked, through a process called Chain of Custody, from the forest to, ultimately, the customer.

Chain of Custody provides independent verification that the certified forest-based material contained in these products originates from sustainably managed forests.

The company makes sure that their customers know of their commitment to creating and purchasing products that utilize materials and technologies that are environmentally friendly in the most efficient and eco-conscious manner, providing forest-friendly options for consumers.

Larson-Juhl also offers Frame Your Future Digital Webinars for framers, featuring the 2023 trends and new moulding product launches. The company’s marketing and product teams present design techniques and highlight product and trend developments, offer selling tips and marketing resources are also available. The first webinar of the year featured legacy Larson-Juhl Designer Paula Jackson.

"Larson-Juhl is dedicated to providing fresh, relevant, educational content to framers through Frame Your Future Digital Webinars and LJ Insights," says Danielle Chapman, North American marketing manager. "Keeping up with changing trends can help framers provide the best frame design and experience for their consumers.

"Larson-Juhl’s 2023 Trends and New Moulding Launch Webinar will give framers the resources to market and promote new moulding collections, as well as provide insights into emerging industry trends," she says.

While economic uncertainty is at the forefront of many people’s minds as we enter 2023, it’s important to remember that customers are still buying. Dot Heckle, director of marketing at Tru Vue, Inc. in McCook, IL, says that people will always want to protect the things that they love, from artwork to momentos to memorabilia.

"All of the custom framing research that Tru Vue has conducted shows the number one reason consumers frame treasures, art and personal keepsakes is for preservation and protection," she says. "We expect to continue to see growth in preservation glazing products such as our Conservation Clear and Museum Glass. We do believe that when most consumers custom frame, there is an expectation that we are working to assist in protecting their art and memories."

"Consumers continue to appreciate choices when it comes to where they have things framed," she says. "We believe that online framing will continue to grow alongside traditional custom framing shops and it will be a benefit for framers to have a digital presence. In addition, we do know that more consumers than ever are framing and that the demographic has shifted. In 2021, there were 46% new, first-time consumers, in the category and the age demographic has shifted downward to the Millennial generation of 35- to 44-year-olds."

Koleen Kaffan is Editor in Chief of Art World News.
CONSERVATION FRAMING

THE VALUE IN CONSERVING CULTURAL HERITAGE

By Ruahidy Lombert

Prior to the opening of museum Casa Mella Russo (CMR), and throughout the development of the project, an extensive network of activities was incorporated, with conservation being an essential component. Protocols and measures were adapted and implemented. Materials for exhibition and display, as well as storage, were chosen with the long-term preservation of the artworks in mind.

The aim was to provide stability to the works, regarding their environment and physical characteristics. A variety of methods were deployed for the technical examination of the artworks to help determine the artists’ techniques before deciding on an approach to conservation treatment.

To protect the artwork during each phase, the physical characteristics of the building were taken into consideration. This is especially important since the museum is situated in a historical house from the colonial era. CMR is located in Zona Colonial, the old historic center of the City of Santo Domingo in the Dominican Republic.

The restoration of the house began in 2016 and during the intervention, archaeological remains of cultural importance were found that today are part of the permanent exhibition. CMR opened its doors to the public on November 11, 2021. The new space houses and exhibits a collection of works created by prominent Dominican and foreign artists. The core, however, is 20th- and 21st-century Dominican art.

The conservation proposals involved the drafting of examination reports and treatment proposals that included the condition of the works and their context within the collection.

Special attention was paid to the objectives of the established intervention policy and the nature, variety and conditions of the materials, both those that make up the artistic object and those to be used in each of the treatments. Technical specifications were taken into account along with preventive conservation and, in particular, the conditions to which the works would be exposed after the intervention.

Along with the approach determined through materials science and analytical research, the intervention criteria applied were conceived around the principles that conservation is part of a holistic process that involves aspects such as aesthetics, state of condition, interpretation and presentation. The intention was to establish a complete panorama of the artwork, each of which is always considered unique and present/display very particular characteristics.

All the measures and actions aimed at safeguarding the cultural and artistic heritage that in CMR’s holdings were conceived under applicable technical regulations to guarantee their accessibility to present and future generations. This included the selection of an exhibition system that would allow visitors to enjoy the works without risk of surface damage and accumulation of dirt, as well as protection from environmental changes.

A structurally sound framing system was designed, together with external reinforcements, sub-structures and suspension systems to help provide stability to the works. This was a formidable task, which could be classified as a very significant precedent in terms of museum and curatorial management in the Dominican Republic. The design and artisanal construction of the more than 200 mahogany wood frames to enhance and protect the paintings and drawings that are part of the collection ensued.

All the materials included in the conservation treatments are of museum quality and suitable for each

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All the measures and actions aimed at safeguarding the cultural and artistic heritage that in Casa Mella-Russo’s holdings were conceived under applicable technical regulations to guarantee their accessibility to present and future generations.

Of course, the protection system for works on paper, in this case the CMR collection of drawings, had to meet the expectations of the preventive conservation field. During the frame design selection, we opted for Tru Vue protective glazing. Optium Museum Acrylic was chosen for being perfectly transparent, but also for having anti-reflective, anti-static, anti-UV, and anti-abrasive properties and being resistant to solvents. This was an option agreed to with the curators and sponsors of the project.

The frame selection was not only based on aesthetics and how they related visually to the artworks, but each aspect was assessed to comply with the criteria established in the field of conservation. The framing also took into account the environmental conditions of the island and the high incidence of xylophagous insects that are present in the Colonial City.

Ruahidy Lombert is the executive director of the Institute for Heritage Conservation and Research, as well as President of the Patrimonium Foundation.

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HOME INSTALLATION LOCATIONS MATTER

by Kelly Bennett, founder of Art Pro Net

There are some basic things to consider when it comes to climate and how it can impact the care of your objects. It is common sense to keep objects inside, out of the rain and extreme temperatures. In fact, the best thing you can do is to keep the temp and humidity steady. A common misconception is that if you cannot keep a location up to museum standards that you will damage your collection. Even if temp and humidity are higher or lower than best practices (70 degrees, 55% humidity +/- 5), the key is to make any changes gradual and minimal. Oftentimes the worst fluctuation can be found in some pretty everyday locations. Where is the art in your home? What is the climate really like? It is a good idea to investigate your home installation with climate conditions in mind.

Take the livingroom and lounge spaces for example. Do you have a lot of windows? The temperature (not to mention the light exposure) that comes from direct sunlight will gradually destroy most mediums. Be considerate when installing works in proximity to windows and exterior doors, and think about things like temperature change and how the sun angles into the space.

Just like your windows on a cold morning, framed works that are in a rapidly changing environment can get water inside. This moisture can accumulate and will absorb into paper and porous materials. Some may be familiar with the term “foxying” to describe the appearance of brown spots on your artworks. This is actually a much cuddlier way to say “mold.” Prolonged moisture, even in small amounts, can cause mold to eat through or discolor works entirely. Taking steps to relocate sensitive and framed works will keep your object safer in the long run.

Exterior walls can also cause challenges by changing temperatures, especially when they are not insulated properly. Backing frames with coroplast or a non-ab sorbent material can help. Consider removing works from the wall every once in a while to check for staining or discoloration. It is possible for paper or wood backing to absorb moisture through the sheetrock and get spongy and moldy. Removing works from the wall every once in a while also allows for dusting and vacuuming the back which will help prevent booklice and silverfish. Collections care should extend to every side of objects and not just the front.

Another home location that is often a favorite place for installation of art is above a fireplace or heater. For some folks, like me growing up in Houston, you might only light a fire once every blue moon. For many though, a fireplace is a very important heating source and whether it is gas, electric, or wood burning it is important to realize what it is doing to the objects you hang above it. The greatest concentration of the heat goes straight up from the front and anything hung over it will get a furnace blast. This dries out and cracks paint, and dehydrates paper until it becomes brittle. I have even seen photographs completely delaminate after being hung over a fireplace. Be careful that you do not bake your collection.

Heat also comes from behind the object. Most chimneys are insulated for fire code, or made of a non-flammable material like brick. Sadly, this does not mean they don’t heat up. In fact, many stoves and fireplaces are made so that parts of them create radiant heat and stay hot for hours.

continued on page 25
This in turn acts as an oven for any works of art directly touching the surface. Depending on how much you use a fireplace, you might want to consider other mantel decor.

One other often discounted agent of destruction... steam. Many works of art are hung in bathrooms, and while a small powder room is probably a safe bet, anything hung near a bath or shower should be carefully evaluated. In most bathrooms the humidity can easily reach 100% during a daily shower or bath. If you have wood or paper materials they will absorb all that moisture like a sponge. This will create mold problems, weaken materials, and corrode the objects. Seriously consider what you install in bathrooms and I recommend considering reproductions or low value prints so that you are enjoying the space without damaging a major investment.

Another note on bathroom and kitchen installations, consider the off-gassing of the strong chemicals often used in cleaning these spaces. Ammonia and bleach fumes can generate severely corrosive vapors that will adversely effect your collection. These chemicals can get sprayed on works accidentally, and the vapors hang around in the air for a long time. Ventilation of spaces after cleaning them with a fan or open window will help dissipate these fumes for your health, and the health of your objects.

You may be thinking this eliminates a lot of the possibilities in home art installation. It seems that there can be insurmountable obstacles to having a home full of artwork to enjoy. So what do we do? Don’t worry! There is hope. The important thing is to be selective.

Consider attractive prints for bathrooms or kitchens. Maybe a rotation of works near fireplaces and doorways during inclement seasons. If you run your furnace all winter long, then move works away from it until spring. If you have a statement piece, install is someplace that you can enjoy it and protect it from major climate shifts. If you want your collection to bring you joy for a long time then prioritize its location and what is happening to it. Climate control means more than just keeping it out of the rain. It means understanding the zones and changes in your own home and protecting your investments.

Kelly Bennett founded Art Pro Net to help strengthen art professionals’ community by broadening awareness and creating a way for clients and contractors to connect. Art Pro Net offers a wide range and scale of services to support all levels of a project. Call (713) 291-4878 for details, or go to: www.artpronet.com.
Curating a community

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Tru Vue® proudly celebrates custom framers, working hard every day to create and preserve cherished items that their customers can enjoy for a lifetime. Through our new #TruVueFeaturedFramers program, we’re using social media to shine a well-deserved spotlight on the dedication and craftsmanship of framers that inspire us and elevate the industry. Is there a custom framer you know who goes the extra mile and deserves recognition – maybe even yourself? Let us know!

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redwoodartgroup.com/art-san-diego

Red Dot Miami
Nov. 30 - Dec. 4, 2022 | Mana Wynwood
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ART EXPO DALLAS
Sept. 16 - 18, 2022 | Dallas Market Hall
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ART EXPO NEW YORK
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redwoodartgroup.com/artexpo-new-york

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WHAT’S HOT IN OPEN EDITIONS

Blue Lagoon

“Blue Lagoon” by Jill Krasner is available as POD in multiples sizes. Price available upon request. Phone Studio EL, Emeryville, CA, at (800) 228-0928 for further information, or go to the company’s website located at: www.studioel.com.

Sage and Teal Flowers 2

“Sage and Teal Flowers 2” by Emma Catherine Debs is a large format custom giclée on matte paper measuring 24 by 36 inches andretailing for $102. For further information, call A.D. Lines in Monroe, CT, at (800) 836-0994 or visit the website located at: www.ad-lines.com.

Here are the best selling prints from some of the leading open edition publishers.

Black Ops I

“Black Ops I” by Fabrikken measures 25 by 35 inches and retails for $54. Available on multiple substrates and multiple sizes. For more information, phone Image Conscious, located in San Francisco, at (800) 532-2333, or visit the website at: www.imageconscious.com.

Kuba Play III Brown


MODA

“MODA” by Eva Watts is available in any size and printed on paper and canvas. A 40-by 30-inch image retails for $180 on paper. Call PI Creative Art, Toronto, at (800) 363-2787 or go to: www.picreativeart.com.

Magnolia Branches Neutral Landscape

“Magnolia Branches Neutral Landscape” by Tre Sorelle measures 36 by 24 inches and retails for $35. Call Roaring Brook Art, located in Elmsford, NY, at (888) 779-9055, or go to: www.roaringbrookart.com.
**Here are the best selling prints from some of the leading open edition publishers.**

**Spring Garden Joy II**


**Revelation Teal**

“Revelation Teal” by Jennifer Martin is available as POD. For further information, telephone C Brand Studios, located in San Diego, at (858) 554-0102 or go to the company’s located website at: www.cbrandstudios.com.

**Western Valley I**

“Western Valley I” by Ethan Harper is available as POD. For more details, call World Art Group in Richmond, VA, at (804) 213-0600 or go to the website at: www.theworldartgroup.com.

**Emerging**

“Emerging” by Dina D’Argo measures 36 by 24 inches and retails for $43. For more information, call Third & Wall Art Group, located in Seattle, at (877) 326-3925 or go to the website at: www.thirdandwall.com.

**Felicitous Floral**

“Felicitous Floral” by Carol Robinson measures 24 by 24 inches and retails for $30. For further information, telephone Galaxy of Graphics in East Rutherford, NJ, at (888) 464-7500 or go to the website located at: www.galaxyofgraphics.com.

**Cincinnati, Ohio**

“Cincinnati, Ohio” by Christopher Gjevre measures 40 by 13 1/2 inches and retails for $35. For more information, call Blakeway Worldwide Panoramas Inc., located in Minneapolis, MN, at (800) 334-7266 or go to: www.panoramas.com.
GALLERY LIGHTS

Sorrel Sky Gallery Santa Fe owner Shanan Campbell, center, is pictured with collectors, Saylor Longfellow, left, and Chase Collins during the opening reception for the Santa Fe Indian Market held at the Santa Fe, NM-based gallery.

Celebrating during the recent Blink Art exhibition at ADC Fine Art, Cincinnati, OH, are, from left, partner Sylvia Rombis, owner and president Litsa Spanos, collector Sarah Roberts and gallery director Cassandra Pennington.

Pictured celebrating at the opening reception of “Jigsaw,” a two person exhibition at Susan Eley Fine Art, Hudson, NY, are, from left, artist Sasha Hallock, gallery director Susan Eley and assistant director Liz Lorenz.

Pictured during First Friday Art Walk at LePrince Fine Art in Charleston, SC, during a show of new oil on canvas work by painter Susannah Gramling are, from left, Gramling and gallery artist Rhett Thurman.

Celebrating during the show opening of artists Jenny Singleton and Jenny Wu at Touchstone Gallery in Washington, DC, are, from left, Jenny Singleton, director of Touchstone Foundation for the Arts Ksenia Orol and artist Janathal Shaw.

At Jill Krutick Fine Art, Mamaroneck, NY, are, from left, co-founder of SHIM Art Network and artist Peter Hopkins, co-founder SHIM Printmaking Devon Stackonis, gallery co-owner and artist Cris Dam and artist Gabriel Sorrentino.
NEW ART

True Compass

Infinite Vision Art Publishing, Sartell, MN, presents “True Compass” by Pamela Sukhum unique print on canvas that is heavily hand-embellished by the artist. Available in an edition of 75, the image comes in three sizes: 24 by 24 inches, 30 by 30 inches and 44 by 44 inches. For more information, call (612) 207-8148 or visit the website located at: www.infinitevisionart.com.

Lion’s Song

Swan King International, Templeton, CA, presents “Lion’s Song” by Michael Parkes as a giclée on canvas in an edition of 15 and measuring 30 by 20 inches. The retail price is $1,950. For further information, telephone (650) 455-9932 or go to: www.theworldofmichaelparkes.com.

Aaron Judge

Limelight Agency, Los Angeles, debuts “Aaron Judge” by Stephen Holland as a giclée on canvas in an edition of 62, measuring 42 by 24 inches and retailing for $1,950. For further information, go to the website at: www.limelightagency.com.

Buffalo Sunset

The Greenwich Workshop, Seymour, CT, introduces “Buffalo Sunset” by David Grant as a giclée on canvas in an edition of 45 and measuring 38 by 26 inches. The retail price is $695. For more details, call (800) 243-4246 or go to: www.greenwichworkshop.com.
OPEN EDITION PRINTS

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“Silver Streak I” by Ajoya Grace
Image Size: 24” x 36”
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www.sdgraphics.com www.sundancegraphics.com

**Image Conscious**

“Lighthouse Field II” by Ed Penniman
Image Size: 33” x 24”
$48 on paper

Image is available to resize and print on paper, canvas, cotton rag paper, acrylic, metal, and wood.
800.532.2333 www.imageconscious.com

**Studio EL**

“Big Clifty Barn” by Sue Jachimiec
Available as POD in multiple sizes.
E-MAIL: customerservice@studioel.com
1250 45th Street, #355, Emeryville, CA 94608

800.228.0928 www.studioel.com

**Image Conscious**

“Soft Pallet” by Patrick Zephyr
Image Size: 24” x 36”
$52 on paper

Available to resize and print on paper, canvas, cotton rag paper, acrylic, metal, and wood.
800.532.2333 www.imageconscious.com

**Sagebrush Fine Art Inc.**

“Trust the Journey” by Katie Doucette
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**Haddad’s Fine Arts Inc.**

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