

Art World News

MARCH 2023

THE INDEPENDENT NEWS SOURCE

CUSTOM FRAMING TIPS: SIX TYPES OF GLAZING, BEST USE CASES

Chances are your customers' framed pictures contain some of their most cherished memories, so it's important to take into account how they will be displaying them to choose the glazing. Go to page 16.

ARCHIVAL STORAGE TIPS: THE NEVERENDING STORAGE STORY

The most common misconception about collections care and storage materials is that if you get the right materials, they last forever. Unfortunately, this is not true. No matter what you house collections in, it has a shelf life and must be changed. Page 18.

ART INDUSTRY TRENDS: LOOKING BEYOND THE GALLERY WALLS FOR ART TRENDS

Gallerist and art consultant, Litsa Spanos, shares some of the many tips she has learned over the years, including the importance of being "in the know" about current trends in interior design. Page 22.

BUSINESS STRATEGIES: PREVENTATIVE WEBSITE SECURITY MEASURES

While creating and maintaining a website is easier than ever, industry expert Katherine Hébert explains how security maintenance is even more critical and increasingly complicated. Go to page 24 for the story.



Beacon Gallery is located in the South End of Boston.

ART AND FRAMING RETAILERS REMAIN VIGILANT

Retailer optimism remains steady, even as business owners remain vigilant for any signs of recession. Many in the art and framing industry are looking for ways to avoid price hikes and reduce their spending, while also pushing to keep sales brisk whether that means branching out to different types of collectors or offering more varied pricepoints. Looking to all that technology has to offer when it comes to the day-to-day running of the business, social media marketing and hiring new staff are all concerns, as well. Fear of inflation—and all of the chatter that goes along with it—seems to be leveling off and art and framing retailers are finding that con-

sumers are more often looking to support small businesses and to develop a relationship with whom they support. At Beacon Gallery, a contemporary art gallery located in Boston's South End, *continued on page 10*



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QUOTE OF THE MONTH:

"We've been able to absorb price increases, but that's a short-term solution to a longer term problem. I expect that going forward, the remedy will be a bit of raising prices and also making cuts."
Marie Craig, page 12

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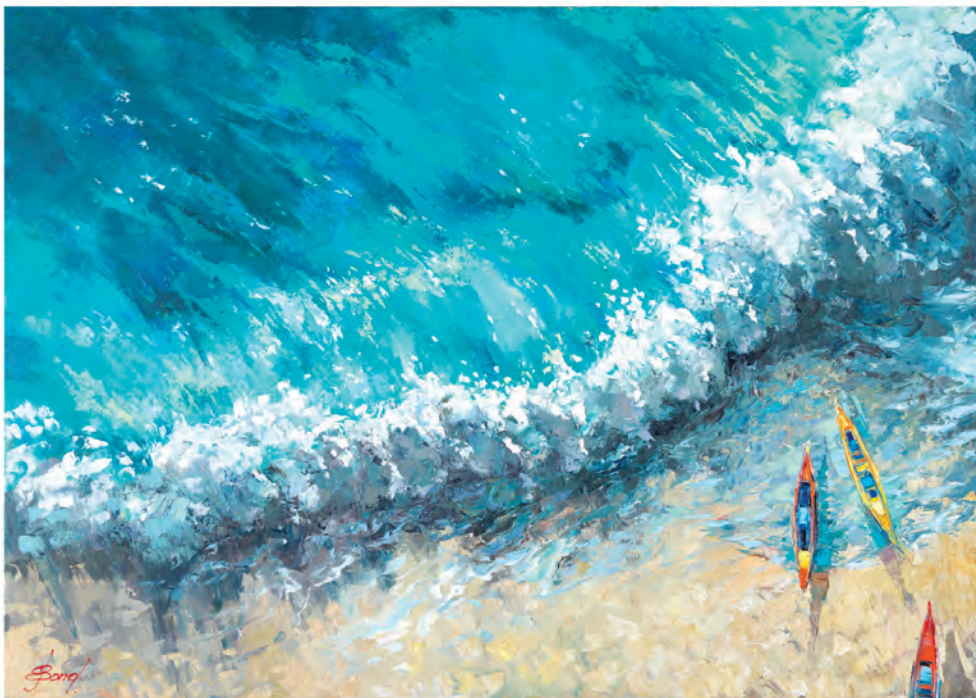
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Shown is "Am As /Am"
by Arta Brito, an oil,
gold leaf, silver leaf and
copper on canvas
measuring 24 by 18
inches. Go to page 8.

Retailers Remain Vigilant & Optimistic

Many in the industry are looking for ways to avoid price hikes and reduce spending, while also keeping sales brisk whether that means branching out to different types of collectors or offering varied pricepoints.

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Six Types of Glazing, And Best Use Cases

Chances are, your customers' framed pictures contain some of their most cherished memories, so it's extremely important to take into account how and where they will be displaying them.

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Preventative Website Security Measures

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What's Hot in Open Editions

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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IN OUR OPINION

GOODS AND SERVICES

As the building blocks of an economy, the level of “Goods” and “Services” are watched, scrutinized and theorized by economists and business leaders, as well as, John Q. Public. Loosely stated, the intent of the definition was to encapsulate all things, tangible and intangible, that folks could spend their money upon during any given period. However, in the art and framing industry, there is an operational difference to the meaning.

As any art gallery or custom frameshop owner can tell you, the sale of a “good” doesn’t happen without the presence of “service.” Service here is defined as that byproduct of an extra effort that subsequently facilitates a sale. In fact, perhaps the most distinguishing factor among really the successful businesses in our industry and those who are average, is their commitment to service. One of the greatest elements of serv-

ices to offer is often the most lucrative: On-site installation. For both framers and gallerist, when offering a client the chance to have their finished piece of framed art professionally installed in their home or office, good things happen. Once a client brings you into their space, they have granted you the permission to be sold to again. Implicitly they trust you and your ability to enhance their space while being allied with their tastes and desires. This is were the routine of one sale yields to the sales of multiple pieces.

Through the power of suggestion, a keen framer can quickly identify several “reframing opportunities” that could become a real difference-maker to a client’s environment. Similarly, once allowed to visit a client, an energetic art dealer views every blank wall as a sales opportunity and responds with specific recommendations. Success is there for the asking.

John Haffey
Publisher



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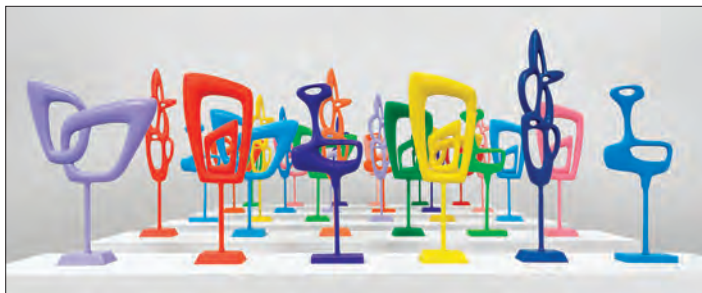
Oscar Molina Gallery Honors Women



Arta Brito's "Am As / Am" is an oil, gold leaf, silver leaf and copper leaf on canvas measuring 24 by 18 inches.

Oscar Molina Gallery, located in Southampton, NY, presents Women's Work, a new group exhibition curated by Mago and Karin Greene in honor of Women's History Month. Featuring the work of 17 different artists, the exhibition presents each with their own points of view and experiences. For further information, telephone (631) 905-7673 or visit the gallery's website located at: www.oscarmolinagallery.com.

Freight+Volume's STORE-BOUGHT

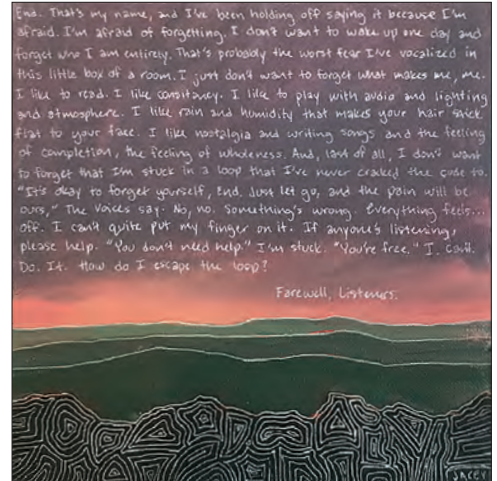


Baskin's enamel, epoxy, aqua resin and metal sculptures.

Freight+Volume, New York, NY, was the setting of artist David Baskin's third solo show titled, STORE-BOUGHT. Baskin purchased generic sculpture produced and sold by the big box store, Home Depot. He then made molds directly from the retail art, cast up to 40 multiples in polyurethane resin and pigmented them in vibrant Pop colors. The pieces are displayed alongside enlargements of each sculptural design referencing retail strategies that elicit consumer desire. For more information, telephone (212) 691-7700 or go to the website at: www.freightandvolume.com.

Jacey Fiack's Work at Gallery 601

Gallery 601, Boise, ID, presents the work of young artist Jacey Fiack whose acrylic on canvas work features her experiences with depression, her poetry and stories and imagery. Her work has been described as inspirational and thoughtful. Today, she creates her artwork with her mom, artist Shalece



Jacey Fiack's "Audio Recording 10" measures 10 by 10 inches (\$225).

Fiack, in their studio in Buckeye, AZ. Her grandfather, John Horejs, is also an artist. For further information, call (208) 336-5899 or go to the website at: www.gallery601.com.

Haw Contemporary's NGA Placement



"Flatboat" by Julie Blackmon is available as an archival pigment print in three sizes, each in an edition of 10.

Haw Contemporary, Kansas City, MO, has placed two Julie Blackmon artworks—"Flatboat" and "Paddleboard"—in the collection of the National Gallery of Art (NGA) in Washington, D.C. "Flatboat" is a contemporary reworking of George Caleb Bingham's "The Jolly Flatboatmen" from 1846, which resides in the NGA. "Paddleboard" is inspired by another Bingham painting. For more details, call the gallery at (816) 842-5877 or visit the website at: www.hawcontemporary.com.

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HOUSTON, TX—Off the Wall Gallery presents Burner: The Exhibition, a traveling exhibit of urban artworks featuring thought-provoking art by some of the most recognizable names in the graffiti art movement. One of these artists is **KEF!**, recently chosen to represent Germany and the world as a part of the official artistic efforts of @visitqatar and the FIFA World Cup Qatar 2022. The exhibition features an extensive collection of works by more than a dozen renowned and collectible street and graffiti artists including (alongside KEF!) Banksy, BeinEine, Craig Knight, Epsilon Point, Harry Bunce, Henri Lamy, Dalek (aka James Marshal), Lucas Roy, Vinnie Nylon, Magnus Gjoen, Pure Evil and The Connor Brothers. Pricing on the works were set to be accessible to young and seasoned collectors, from signed, limited edition prints, rare posters, mixed media and originals to coveted signed serigraphs by artworld's provocateur, Banksy. Shown is "Sound of the Sun #9" by KEF! For more information, call Off the Wall Gallery at (713) 871-9040 or go to: www.offthewallgallery.com.

RETAILERS REMAIN VIGILANT, OPTIMISTIC

continued from page 1
supporting artists and presenting community-building events is weaved into the fiber of the business. "We have mostly been maintaining our pricing models as we would in a less inflation-driven economy," says Christine O'Donnell, gallery owner. "Art pricing cannot be driven by market volatility. As a business, our utilities have gone up, but we are lucky that the art is never in short supply. We've found that our most successful exhibitions recently have been event-driven and lower-cost items. Like most of the economy, sales at the mid-range are slower, while higher and low-priced items continue to attract attention."

Ms. O'Donnell notes that artists are often harder hit by economic slow times. "I would say artists are suffering much more than galleries when it comes to price increases and inflation. That said, with artists and collectors alike having to allocate more of their budget to basic necessities, such as food and energy, I think that the art market (particularly for emerging artists and non-high net worth collectors) has felt squeezed."

"We are not a standard gallery, as we have both our commercial side focused on social impact, as well as, a nonprofit arm," she says. "We are in the process of reevaluating how we do business."

When it comes to staffing, research is showing that small businesses are struggling to attract good quality candidates, so many are offering flexible schedules and incentives. Beacon Gallery recently added a new marketing manager, an asso-

hiring and compensation."

When it comes to keeping a small business in the black, gallery and frameshop owners are juggling many tasks. "There are so many challenges. And running a small business that interacts with artists—who, at best, are each their own independent small businesses—pose tons of ongoing challenges. One is figuring out how to work together and setting boundaries with artists and colleagues. Also, how to set boundaries between home and work, especially when having children. Then there is the question of having staff and delegating versus doing things oneself. And I could go on."

A recent survey from consultancy company, Hello Alice, found that 73% of small business owners are confident that they will experience growth in 2023, and that they are in good standing for whatever comes their way in this economy. Being flexible in product and service offerings has helped them to combat many of the challenges, while continuing to build one-on-one relationships with customers.

Aaron Frye, gallery associate of Ann Jackson Gallery, located in Roswell, GA, says being open to new ways of doing business—as well as a relocation—has helped them to stay ahead of the curve. "The rise in prices have certainly been challenging to our art gallery



Beacon Gallery is located in Boston, MA.

ciate curator and a content creator in 2021 and 2022. "As a small business, being able to pay a competitive wage and, what I consider to be, a fair compensation remains challenging," she says.



Mary Beth's Custom Framing Studio is located in Myrtle Beach, SC.

"As a social impact-focused space, our mission is focused in all directions: that means that we not only work to showcase original art, share compelling messages and feature underrepresented artists, but also live out our values in all aspects of our business practices, including

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An oil painting of a man with dark hair and a beard, wearing a dark, textured jacket over a white shirt. He is seated and looking down at two playing cards on the floor in front of him. The background is a mottled, textured brown. The artist's signature 'Aghassi' is visible in the bottom left corner of the painting.

Aghassi

Original paintings
from the
“Auratico”
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“Another Chance” 21 x 16 inches Oil on Canvas

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PURDUE UNIVERSITY ALUM DONATES \$21 MILLION OF DEGAS SCULPTURES



WEST LAFAYETTE, IN—**Purdue University** has accepted a major collection of sculptures by prominent French impressionist artist Edgar Degas as a donation from Chicago businessman Avrum Gray (ME '56). The collection includes 74 bronze works and features “La Petite Danseuse de Quatorze Ans (Little Dancer, Aged Fourteen),” one of the artist’s signature creations and most iconic works. Valued at more than \$21 million with a market value of as much as \$52 million, the collection represents the largest gift in the history of Purdue’s College of Liberal Arts. An original “Little Dancer,” and many of the other sculptures found in Degas’ studio, are now housed at the Metropolitan Museum of Art in New York and the National Gallery of Art in Washington, D.C. Purdue University Galleries is assembling plans to showcase the complete Gray collection in one location for a full year. Gray began building his art collection soon after leaving the university, beginning with sculptures and works-on-paper from artists that he liked. An exhibition and dedication at Purdue University are planned for the fall.

2023 CHALLENGES *continued from page 10*

and framing business,” he says. “We have seen the most increase in the overall cost of framing. Materials, like the mouldings, glass, stretcher bars, etc., have gone up dramatically.”

Getting to know the customer has been an advantage in the sales process. “We have always tried to accommodate our customers’ budgets and needs. An example would be helping them find lower priced quality mouldings that still look amazing for their art. On the art side of it, being able to offer giclée prints and hand-embellished giclée prints is a great option to lower a client’s purchase price,” Mr. Frye says. “We have also changed our location to reduce our overhead. This has helped us reduce the cost of running the business. Our clients are very understanding. They know that prices of goods and services have gone up everywhere and they appreciate our help in working with their budget.”

Mr. Frye also notes that since people are back out attending events and shows after Covid-19. Ann Jackson Gallery will be resuming one of its most popular events. “Pre-pandemic we had a very active touring program with our Art of Dr. Seuss Collection,” he says. “Now that the pandemic has subsided we are ramping that program back up.” The gallery has been part of the Art of Dr. Seuss Collection since its beginning in 1997.

Marie Craig, co-owner and

director of Fountain Street, a contemporary gallery located in the SOWA (South of Washington) art district of Boston has been in business since 2011 and knows that sharing ideas with the art community helps to create a destination for collectors. Fountain Street is a member of the Association of Women Art Dealers, Boston Art Dealers Association, South End Business Alliance (SEBA) and the SOWA Art + Design District of Boston. The gallery also supports the United South End Artists (USEA) and Mass Creative.



Fountain Street is located in Boston, MA.

“Running a small business is always a challenge,” she says. “So far, we’ve been able to absorb price increases, but that’s a short-term solution to a longer term problem. I expect that going forward, the remedy will be a bit of raising prices and also making cuts. The biggest price increases come primarily from fixed expenses, such as rent, utilities and taxes.”

The cuts have been small tweaks here and there. “We definitely are more strategic about discretionary expenses, and have curtailed our ad budget,” Ms. Craig says. “So far we have not increased prices for our customers,

but we expect that will have to change.”

And many consumers know that this is to be expected, as they move away from large corporate entities to make more of an economic impact in their own communities.

Mary Beth van der Horst, owner of Mary Beth’s Custom Framing Studio in Myrtle Beach, SC, says that the shopping small trend means consumers are able to support those with a love of their craft. “Custom framing is an art and a science that requires life-long learning,” she says “I think that some corporations suffer from using decades old playbooks, but as a small business owner, I have the freedom to constantly educate myself and update my practices to reflect the latest in conservation science and design trends. I’d also like to think that in recent years, more and more people have become disenchanted by corporations and willingly

seek out small businesses. The face that helps them is the primary benefactor from their dollars spent in a small business. Friendships are made, recommendations are more common and we feel great knowing that we are investing in each other and the community around us.”

Software has helped Ms. van der Horst stay ahead of the game and keep her small business organized. “I try to update my POS (point-of-sale) program every couple of months so that moulding and matting prices are accurate. I have also had to slightly

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Eric Hatch
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FRAMERICA EXPANDS THE CATHEDRAL COLLECTION TO INCLUDE A NATURAL FINISH



YAPHANK, NY—Framerica's Cathedral Collection has expanded and now includes a natural-styled finish. Cathedral, which embraces the unpredictable grain patterns in wood, is available in profiles ranging to 3 inches. "Cathedral Natural was an obvious design extension for this collection," Josh Eichner, executive vice president, says. For more information, call (800) 372-6422 go to: www.framerica.com.

INTERNATIONAL ART AND FOUND DAY IN ITS FOURTH YEAR

TORONTO—The 4th Annual International Art and Found Day, held March 12, is a day when thousands of artworks from artists all over the world are placed within their local communities for neighboring residents to find. Seven years ago, Toronto artist Courtney Senior wanted to share her artwork with others so she would wrap up her original works and leave them around Toronto for people to find with a note reading: "Hello, I'm an original abstract painting in need of a loving home. FREE ART #ArtandFound." To date, some 850 artists from 42 countries have participated. For more details, visit: www.artandfoundday.com.

2023 CHALLENGES *continued from page 12*

increase individual labor charges to cover my own increased cost-of-living due to inflation," she says. "So far I have not changed my mounting and fitting fees (labor) as much as I probably should, but I make ends meet by pushing innovative design and higher end materials resulting in ever increasing average ticket prices."

As nearly everything has gone up in cost, Ms. van der Horst says that for her, that means bringing in more sales dollars and getting to know the customer's needs. "The cost of goods and rent have both gone up considerably. Groceries, mortgage and insurance cost more than a year or so ago as well so I have to pay myself more than I used to just to keep my personal expenses from drowning me. Thankfully, I get more customers each year and my average ticket has steadily increased as well. I do understand that everyone has a different economic situation though. I do take those limits into consideration all the time. I try to put together my best design first after ascertaining the clients taste, and then if they can't afford it, I will distill the design down, swapping components to find the perfect balance for them. It is funny, however, how often people increase their budget after seeing a design or component they can't unsee. That's when I know we're making something magical together."

"One major change has been to shift credit card pro-

cessing fees to the customer. It has been a widespread and common practice amongst many various types of businesses recently, so it is not a great shock to them," she says. "I do take a big personal risk by letting my customers pay at pick-up rather than the time of design. That gives them the freedom to pay cash or by check and avoid a costly credit surcharge. Most of them have been incredibly understanding since inflation is universal and they run into credit card surcharges even in restaurants when they go out. My framing

something is worth custom framing, it is worth doing it right—not simply through the most economical solution."

As Ms. van der Horst was planning to take time off for her honeymoon, she worried about having to close the frameshop during that time. "At first that was a source of anxiety for me, but 2023 has already proven that to be an unfounded worry," she says. "My husband and I had been planning a late honeymoon/vacation to Mexico. No plan survives the battlefield, as they say, and two weeks before we were supposed to leave, we caught Covid. Not only did that immediately close the business for two weeks, but it ultimately made us reschedule our honeymoon as well. For the time I was out sick, I might have only lost one potential customer, based on my messages and follow-up. Everyone just patiently waited for me to get better and return, upon which there was a tsunami of new orders coming in to make up for the lost time and revenue."

In anticipation of our rescheduled honeymoon, I was able to communicate with current customers, as well as on Google and social media, about our return date. People are willing to wait for quality services from someone they trust, and more forgiving of minor inconveniences when it is a small business they are dealing with versus a faceless corporation." Ms. van der Horst and her husband have just returned from their honeymoon in Mexico. Smaller retailers, and specifically



Ann Jackson Gallery, Roswell, GA.

prices may be higher than the quotes they get with larger corporations, but it is the level of customer service and quality design that they are willing to pay the higher price for. Not only that, but when something comes into my shop, they know it will only be me that handles their valuables and with an exceptional knowledge in conservation materials and techniques."

Shopping small has many advantages she says. "Larger retailers are full of inexperienced employees with inferior knowledge and they have a tendency to pass blame when something bad happens. If

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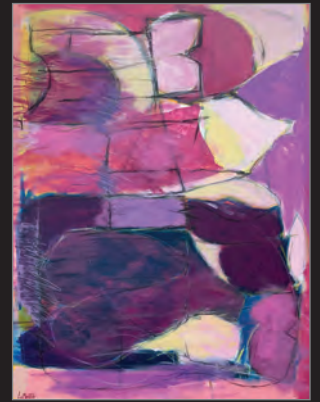
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CUSTOM FRAMING TIPS

SIX TYPES OF GLAZING AND BEST USE CASES

By Dorothy Heckle

What's the difference between glass and acrylic for picture framing? While glass and acrylic share many commonalities in terms of function, they are quite different in how they behave and in their applications. Each has their intended purpose, particularly when it comes to framing art and images, the environment in which they'll be displayed, and how they will be displayed. Chances are, your customer's framed pictures contain some of their most cherished memories, so it's extremely important to take into account how and where they will be displaying them.

Glass, for instance, is much heavier and more easily shatters when compared to acrylic, so you may opt out of hanging it on the wall and instead prop it up on a table. Acrylic, on the other hand, weighs less than half that of glass and is about 10 to 20 times stronger. Consumers may opt for that if their art piece is already heavy and fragile.

While both can be glazed with various anti-reflective, anti-glare, and anti-UV (ultra-violet) ray options, not all glazes are equal and each has various levels of protection. You can compare and contrast different glass and acrylic glaze properties to see what is the best fit

for a customer's needs.

Most Popular Types of Glass

Various glass types each have their own unique properties and can be used in different ways. Here are some of the most popular types of picture framing glass that Tru Vue manufactures and their optimal applications:

- **Museum Glass:** Tru Vue's Museum Glass is one of the best options because, well, you get museum-grade protection. Some of the largest galleries and museums in the world trust this glass to protect history's most priceless works of art. Its uncompromised protection and clarity preserves and protects the image behind the glass from harm; and as a bonus, it's easy to clean! Its 2.5mm thickness offers better strength and rigidity than your basic, everyday picture frame glass, ensuring unparalleled clarity for years to come.
- **Conservation Clear**

Glass: While Conservation Clear Glass doesn't offer the anti-reflection feature as Museum Glass, it does block 99% of UV rays. The word "conservation" in the name is no mistake—this glass is perfect for keeping historic images in excellent



shape, especially in highly lit environments.

- **Basic picture frame glass:** Your basic picture frame glass, while protective against everyday wear and tear elements, only has a 2.0mm thickness on average. Most basic picture frame glasses do not offer anti-reflective or UV protection properties. We do not recommend using basic picture frame glass to protect a person's most cherished memories.

Most Popular Acrylic Glazing Options

Acrylic, as opposed to glass, has some different uses and properties. Here are some of the most popular types and applications of acrylic:

- **Optium Museum Acrylic:** Like the Museum Glass, Optium Museum Acrylic offers unrivaled levels of protection against glares, reflections, shattering, abrasions, and static. Acrylic, however, is much lighter than glass, so it offers even further opportunity for wall hanging your most cherished memories. This acrylic is designed for permanence and does not require special cleaning treatment—it cleans just like glass.

- **Conservation Clear Acrylic:** While Conservation Clear Acrylic doesn't offer the same level of protection against abrasions and static as Optium Museum Acrylic, it does block 99% of UV rays and has shatter-proof safeguards in place. The word "conservation" in the name is no mistake—this acrylic is perfect for keeping historic images in tip-top shape, especially in environments with heavy foot traffic or that are exposed to the elements.

- **Standard Plexiglass:** Standard plexiglass doesn't

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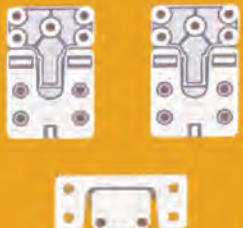
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ARCHIVAL STORAGE TIPS

THE NEVERENDING STORAGE STORY

**by Kelly Bennett,
founder of Art Pro Net**

One of the reasons I love my job and feel confident in its security is quite simple... storage is a never-ending story. The most common misconception about collections care and storage materials is that if you get the right materials, they last forever. Unfortunately, this is not true. No matter what you house collections in, it has a shelf life and must be changed at some point. Oftentimes people believe their objects are doomed because they can not afford that \$1,000 roll of Dartek or the special poly that comes from Italy.

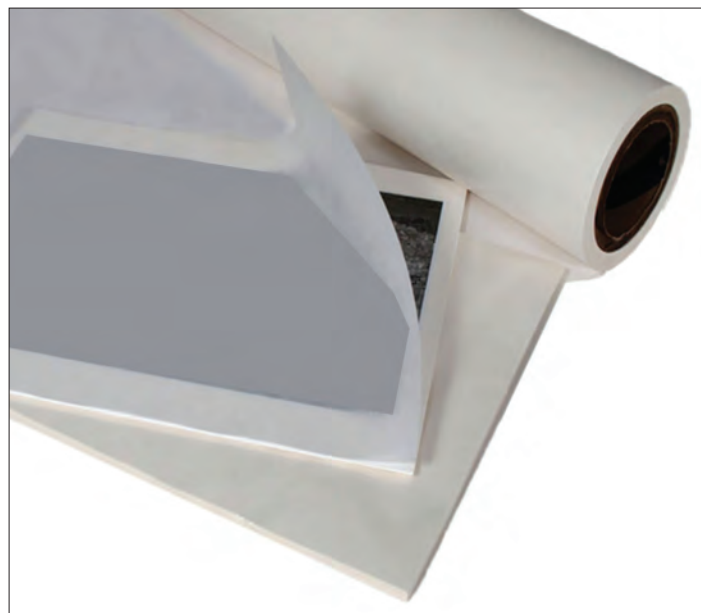
They give up and simply keep things in whatever they received them in, but I like to live by the mantra, no matter the situation, just do the best you can for your collection. Even if you can't afford the most inert materials on the market, you can do better than the old produce box it arrived in. The rest is knowing the science behind the planning.

Half the battle is knowing about your materials and understanding that each one has a life span. The other half is knowing the mediums you are working with and how they deteriorate. If you find the

best balance for your combination of resources for materials and what will work best next to the medium, then you can store your collection with confidence on any budget.

Housing Solutions

Think about your hous-



ing solutions from the inside out, and remember that your internal materials (the ones closest to your object) are the most important part of the equation. Whatever you put directly on the piece will be the most reactive, and possibly the most damaging. The further away from the work, the more options you have to work with.

It is also important to record when things are housed, inspected, and need to be rehoused. Take a hint from grocery stores, and write this information directly on your housing. Add a tag that has the object information, packer's name, and the date that the object was housed. Having this clearly visible on the container allows

options for long-term stability. They have lots of acids in the papers and glues, but for many of us, they are a staple. If you are using these, keep them to the external enclosures for your collection, and realize that you only have about a 5- to 10-year window before they need to be replaced. You will need to budget time and money to buy or build new ones often. That being said, 15 to 20 years of housing with one trade-out can be significantly less expensive than having a box made out of completely inert materials that will last you 25 to 30 years. If you do not know your material life spans, consult with a professional.

Long-Term Care

When thinking through and implementing this planning it is also important to consider the long range trajectory of your collections care. Coming up with a "housing vocabulary" can be helpful to many aspects of your process. Standard size boxes and folders can allow for purchasing in bulk for cost savings. It can also help with planning around space management.

Most likely, you will have

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2023 CHALLENGES
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cally the art and framing industry, do have an advantage as they are relationship-driven businesses that are able to tap into the consumer's likes and needs. Providing an experience around the sale brings the two parties closer together. Personalized products and services, and excellent customer service will always be sought after traits and ones that big retailers lack.

Ken Warren, co-owner with his wife Pat of Westport River Gallery, Westport, CT, says that keeping things exciting and accessible to all art lovers can be tricky. "Prices go up. Taxes go up. Cost of life goes up. Either you close shop, whine and complain or deal with it. Framing charges have elevated the

most, but artists understand that their prices cannot go up much or they lose their client base," he says. "Our clients on the East Coast get

clients expect framing for a picture is free."

Keeping his framing prices reasonable means staying



Westport River Gallery is located in Westport, CT.

it, but it has prompted us to offer more art on all levels. Years ago, many fine art galleries just offered more costly art and more extravagant framing options. Today,

up-to-date on what distributors are offering. "There are always options and different vendors. If one vendor goes up 40%, we look for a different vendor with a similar

moulding at a dissimilar, or lower, price. A bigger issue is that so many mouldings are on back order. We ask clients to choose three acceptable options, and then based on what is available, choose one that is available. Their expectations are met, I keep my client happy and I email them about which we are using."

Making sales is not the only important aspect. "Education is crucial," Mr. Warren says. "The frameshop or art gallery must consistently engage and educate clients, offer them options and not overtly upsell. If my client does not understand, it's only my fault. Clients have options, and we have a limited time period to keep that client. I blame myself if my client doesn't get it."

Koleen Kaffan is Editor in Chief of Art World News.

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CUSTOM FRAMING TIPS
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offer the same level of protection as any of the above two products, but it is fine for displaying images indoors so if a person printed off photos from a family vacation that can easily be replaced, standard plexiglass may be fine. But if you are trying to protect a once-in-a-lifetime image or document, you should go with Optium Museum Acrylic or Conservation Clear Acrylic.

When to Use Acrylic

Acrylic is more flexible than glass products, so some of the most useful applications include:

- Custom framing and displaying fine art
- Displaying documents

- that are irreplaceable
- Original works of art and posters
 - Images or artwork that has sentimental or monetary value

(and their subtypes), it's important to truly understand your customer's needs and the materials that are available. Here are some of the most crucial things that

While glass and acrylic share many commonalities in terms of function, they are quite different in how they behave and in their applications.

- Outdoor displays that may be exposed to the elements
- Family heirlooms and mementos

Whenever you're deciding between glass and acrylic

can help guide your decision making:

- Size of project
- Placement of the picture
- Environment and elements
- Sentimental or monetary value of piece

Tru Vue provides tons of great glass and acrylic options for any situation—whether you're displaying family photos or preserving priceless, irreplaceable heirlooms. Learn more about the company's comprehensive product line at: www.tru-vue.com, for a breakdown of the characteristics for each, as well as their ideal applications.

Dorothy Heckle is Tru Vue's Marketing Director. Tru Vue offers a line of premium glass products that are intended to bring a new level of protection to custom framed items and a level of clarity never seen before. For further information about True Vue's glass and acrylic options, telephone Tru Vue, located in McCook, IL, at (800) 621-8339 or go to the website: www.tru-vue.com.

ARCHIVAL STORAGE
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similar groupings of objects that can be treated the same, and this methodology can help standardize process and protocol. This standardization also helps if you are working with staffing that has regular change over, like volunteer or seasonal help.

Having a standardized "vocabulary" for these processes allows for training of less experienced staff while maintaining an expert level of care. You can give out the same recipe for housing no matter who is helping accomplish it.

The world of packing materials can seem over-

whelming and daunting. There are new products on the market, and new research that can completely

you evaluate in a way that is realistic to your budget and staffing. Do not feel pressured to be



reverse a previous understanding. Getting assistance in evaluating your collection is important, but make sure the experts you engage with are helping

reactive, especially in ways that are unattainable for your resources. The goal is to do the best you can for your collection, and maintaining it with

strategic and gradual steps can help you build a reliable process. If quality materials are chosen and consistent climate is maintained, most effects that will take place from materials are gradual and can be mitigated with regular maintenance. No matter what, the process never ends.

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 further information, or go to the website: www.artpronet.com.

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ART INDUSTRY TRENDS

LOOKING BEYOND THE GALLERY FOR TRENDS

By Litsa Spanos

Hello *Art World News* readers! I want to introduce myself and say hello. I'm Litsa Spanos, a gallerist and art consultant working in Cincinnati. I travel all over the world looking for art and design inspiration (and a little fun, of course!). I own a 13,000-square-foot gallery and custom framing facility and am getting ready to open another one on May 1, 2023. *AWN* has asked me to share with you how I've consistently grown the business and remain continually energized about it for 30 years. Let's just say, it's been quite a journey!

Staying On Top Of Trends

The number one piece of advice that I can share with all of you is to always be "in the know" about current trends in interior design. This applies to both residential and commercial projects.

Why? Well, by becoming knowledgeable on all aspects of design, not only will you be considered an expert in your field, but you will be able to truly understand what type of artwork and framing is needed for a project.

You will ultimately make recommendations that will

truly be beautiful and fit the space perfectly, be trusted by the interior design trade and respected for your

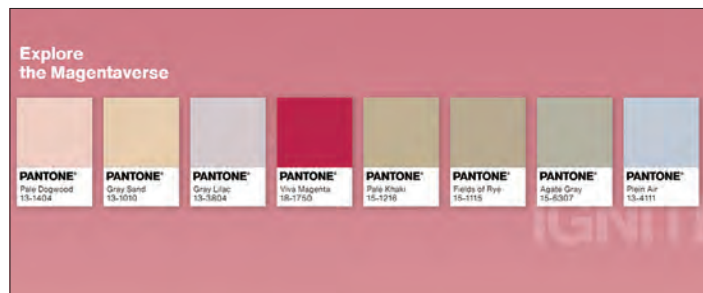
Elle Decor and *Architectural Digest* for residential and *Contract* for commercial inspiration.



Litsa Spanos, president of ADC Fine Art, Cincinnati.

knowledge. And the best part of all will be when they continuously contact you to work on other projects. Well, "how do I do this" you ask?

2. Take time to go to national interior design and art trade shows. I recently returned from a trip to see the Interior Design Show (IDS) in



Here are four ways:

1. Buy, read and soak in various interior design magazines. They are a huge resource for seeing what's happening out there by the top designers in the country. I particularly like

Toronto. Besides having a great time exploring Toronto, I spent two days seeing the latest in furniture, accessories and fabrics and how they are all put together to create innovative designs. I went with a friend and we signed up for courses like

"Hospitality Design for the Future" and "Color Trends for 2023 and 2024."

3. Make appointments to visit with interior designers in your city that you've worked with in the past. Take them to lunch or drinks (who would ever say no to that?) and ask them what types of projects they've worked on and their opinions on colors and design trends. You never know, they might just give you a few projects to work on.

4. Go to art fairs locally and see what artists are creating. This will give you a chance to expand your offerings and network with them on framing, too. Many artists are savvy with color and design trends, and you'll automatically see that with all the red dots next to their work.

Here are three trends that I have observed for this year:

Colors

Magenta is hot. It's paired with blues and greens and sometimes with a pop of yellow. Neutrals are still popular and are shown with organic, nature-inspired colors, like olive and deep blues. Texture is also big. It can come in the form of

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ART INDUSTRY TRENDS
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wood, clay and even high gloss mixed in. Blue is still super popular in art and paired with yellows.

Furniture

Contemporary and modern furniture is still popular, but with an added twist of a baroque-inspired framed mirror or an antique or nature-influenced accent chest or table to add a bit of the unexpected.

Art

It's been disappointing in the past to see walls which are intended for art, covered in wallpaper or paneling, but I'm seeing more and more

large and impressive abstracts, figurative works or nature-inspired paintings clients need you to tell them to skip the wallpaper and go with something more mean-



coming back.

Don't be afraid to go big and make a statement! Your

ingful. Plus, art can go with them when they move and their money isn't wasted on expensive wallpaper.

If you've learned a few things in this article and want to know more, I am now doing a series of expert courses on my new platform called THE ART COLLECTIVE. Go to my website at: www.adcfineart.com for inspirational courses like, "How to sell art to corporations" or "How to sell art to private collectors," and so much more.

Litsa Spanos is the President of ADC Fine Art and works with private, corporate and commercial clients for 30 years. Her mission is to support contemporary, living artists and her company ranks as the top 2% of women-owned businesses in the nation based on revenue. Visit: www.adcfineart.com.



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PREVENTATIVE WEBSITE SECURITY MEASURES

by **Katherine Hébert**

If your art gallery's website is insecure, you could soon lose traffic and business. While creating and maintaining a website is easier than ever, the fact is that security maintenance is even more critical and increasingly complicated. Preventive steps can easily be taken to ensure you have a secure gallery website.

Today, the threat hackers pose can put you out of business. Security is obviously vital for gallery websites with eCommerce capabilities. Whether you sell directly off your website or use a third-party marketplace, you must be informed of the security tools and best practices available.

Preventative Security Measures

Here are a few steps you should take as part of your art gallery's operational policy for maintaining a secure website. These will help you protect the business and your website visitors.

Your software is often the first defense and fundamental to security. Hackers find weaknesses in different aspects of software and use them to their advantage. It's best to set up auto updates if possible. If you use third-party gallery software to create your website, find out their

practice for staying updated. Is that task on you to maintain, or does it happen automatically?

Be sure to set smart passwords. We all have too many passwords to remember these days. Setting up intelligent passwords unrelated to the gallery will make it more difficult for hackers to crack.

For example, don't have your gallery name as part of the password. Passwords that use a combination of characters are also best, i.e., lower and upper-case, special characters, and numbers. It is also wise for each person who has access to your website's

backend system to have their own unique password. Try not to share them with multiple people. This way, you can see who is doing what, and you can easily revoke access if needed.

Installing an SSL certificate

Your websites will be penalized in search rankings for not having an SSL (secure lockets layer) certificate. If you think this only pertains to sites that accept credit cards,

think again. An SSL certificate will create a secure link between your web server and a web browser. This helps protect any data going between the two, including personal information and payment details.

Someone with the right web savvy can help you with the required steps.



- Help determine the best type of certificate for your needs.

- Install the certificate on your website

- Update all the configurations, so your new HTTPS website points to your gallery's domain and web forms, and e-commerce purchases are correctly submitted.

- Submit new ownership verification and site maps to Google and other browsers, so their web crawlers know your site is secure and can list it in search results.

- Test that the SSL certificate installation and conversion are successful. Once this is done, you will see your website address listed as https vs. http.

Regularly scan and back up your gallery website. Several tools are available to scan your website for any threats or malware. Make it part of your weekly or monthly routine to scan your site, especially if you notice any changes in how it functions, such as changes in speed.

How quickly can you recover from a cyber-attack or loss due to a natural disaster? It is essential to get in the habit of regularly backing up your website and contact database. A backup should include invoices, COAs, PDFs, website content such as blogs and artist bios, media images and videos, and databases for contacts. Should you need to restore a version of your website, you can do so quickly. If your backups are set to be done automatically, be sure you and your staff know how to recover the site.

Manually Approve Website Comments

Site visitors may be able to

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BUSINESS STRATEGIES
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comment on your site about a work of art or artist. That's great and should be encouraged. However, make sure your settings are for manually approving them to appear on your site for others to read. There is always a possibility that bots or fake accounts can pose a security risk to you and your visitors. Malicious links might be included in a comment, and your gallery's site visitors could click on that link. The risks include exposing personal data or in-

Your art gallery's website security starts with you. You cannot merely set up the gallery website and forget it. You may have a site created through a gallery-specific software package. It's up to you to be informed about what these companies do and don't do to keep their clients safe. Ask about built-in or other plugins that can be integrated to automate backups. Find out if updates are automated and if regular anti-malware scanning is happening. Choosing a reliable provider and making smart choices about managing your gallery website will help you

It is essential to get in the habit of regularly backing up your website and contact database. A backup should include invoices, COAs, PDFs, website content such as blogs and artist bios, media images and videos, and databases for contacts.

stalling malware.

Training gallery staff and contractors is important. Mistakes happen especially or more frequently with young staff without much experience in a work environment. Understandably, cyber security is not always in mind when corresponding with a potential art collector. Still, phishing attacks can cause well-meaning staff to accidentally give unauthorized access to sensitive data.

Train your gallery staff to be cognizant of risks and to look out for suspicious activity. Think before clicking on links or emails from unknown senders.

maintain a secure site for your business and visitors. Be proactive when it comes to cyber security for your gallery. If you don't, it could cost you dearly.

Columnist Katherine Hébert specializes in art gallery business sales and marketing strategies, as well as the founder of Gallery Fuel, a subscription-based service that helps fine art galleries be more competitive in today's art market. Gallery Fuel is dedicated to helping fine art dealers and galleries in small- to mid-sized markets grow and improve their businesses. To learn more about Gallery Fuel, go to: www.galleryfuel.com.

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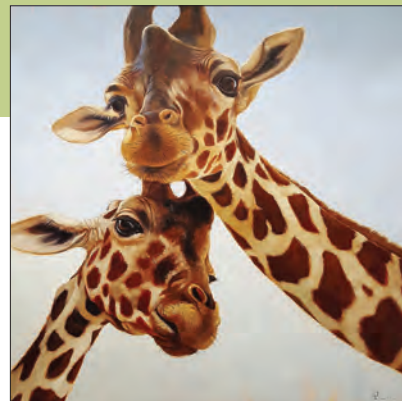
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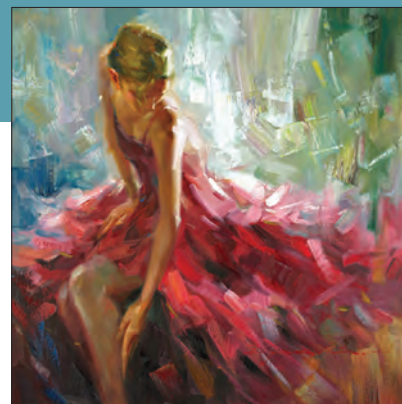
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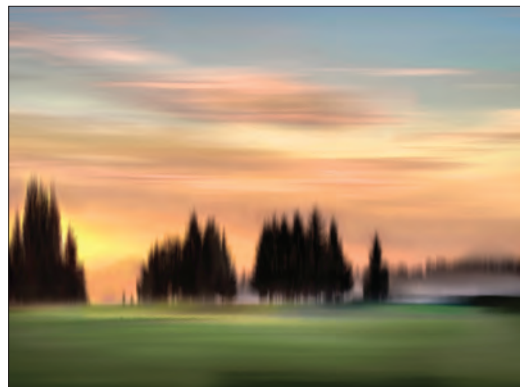
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"Flight" by Julia Purinton measures 24 by 24 inches. The retail price ranges from \$20 to \$280, depending on the image size, material and framing. For more details, call Wild Apple in Woodstock, VT, at (800) 756-8359 or go to: www.wildapple.com.

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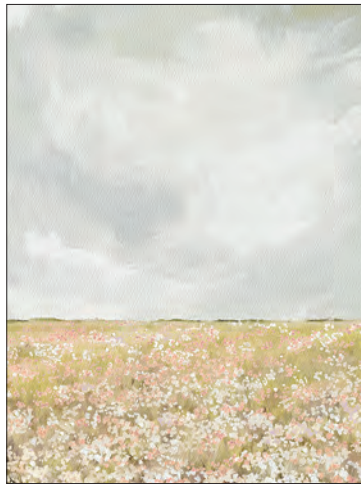
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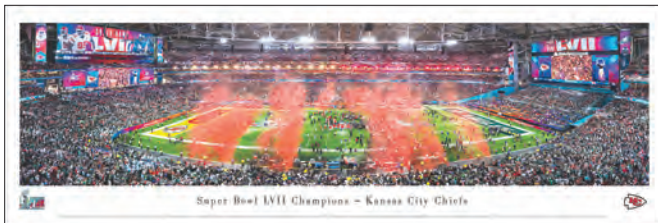
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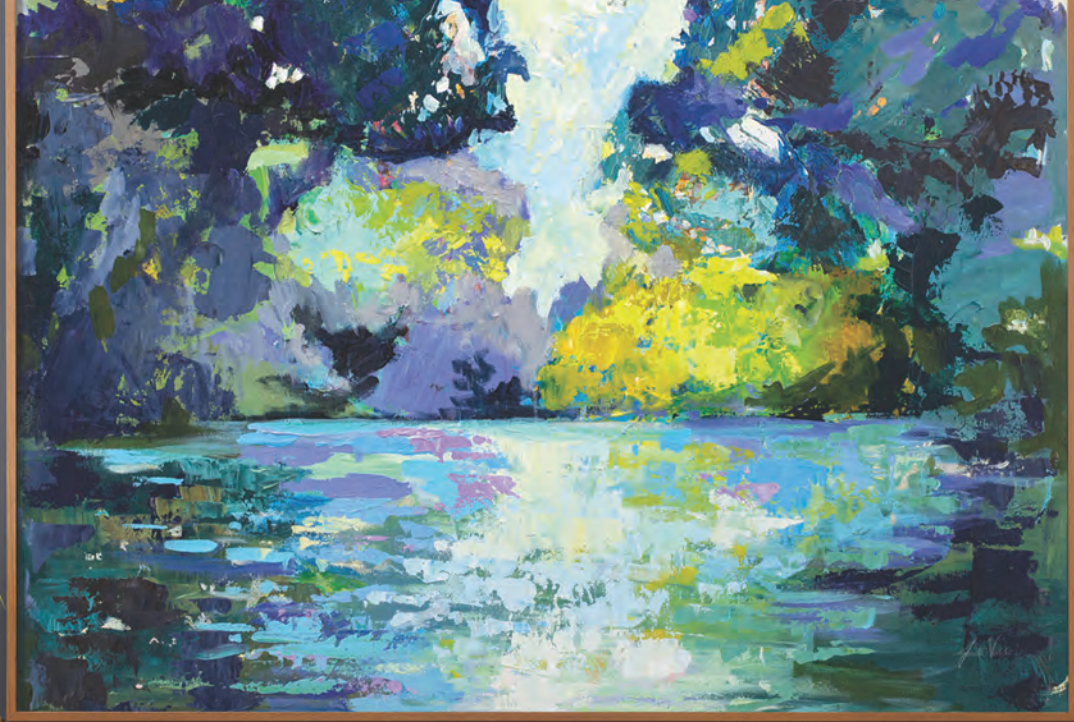
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