# Art World News

### SEPTEMBER 2023

#### THE INDEPENDENT NEWS SOURCE

### PROTECTING AND FRAMING PASTELS

Pastels bring unique concerns for custom framers when it comes to protecting and framing the work, as it features delicate and subtle textures that need preserving. Go to page 18 to learn more.

#### FINDING NEW BUYERS FOR YOUR ARTISTS' WORK

Art gallerists must always be open to new opportunities to connect with potential collectors and know how to keep them engaged with the gallery program. By reaching out to the community in new ways and cultivating relationships, you can expand your client base in a short amount of time. Page 22.

#### MAKING THE MOST OF BRANDING AND MARKETING

Litsa Spanos talks about how branding is behind everything business owners do. And that same branding should be part of every marketing effort. Go to page 25 for more.

#### SPECTRUM MIAMI AND RED DOT MIAMI RETURN TO MIAMI ART WEEK

Spectrum Miami and Red Dot Miami, both owned by Redwood Art Group, will return to Mana Wynwood Convention Center, offering "Two Fairs Under One Roof" during this year's Miami Art Week, held December 6 to 10, 2023 and featuring 15,000 square feet of space. Page 12.



SNW Gallery & Custom Frames is located in Manhattan, KS.

# CREATING 'SHOPPING EXPERIENCES' DRIVES SALES

The world of retail has gone through many ups and downs in how, and what, consumers buy over the past decade. So, too, has the art and framing industry. No longer can a business owner open their brick-and-mortar location, do some advertising and then wait for the people to walk in their door. Today's consumer is looking for the ultimate shopping experience and are attracted to those that offer a "WOW" factor.

While shoppers today are bombarded with constant opportunities to spend their dollars, there still are a large number of those a bit reluctant, post-pandemic. Forrester Research says that around 72% of retail sales

are being made in physical store locations this year. That is a huge bump from the Covid-19 days. While malls in general are struggling immensely, strip malls, where many in the art and framing continued on page 12



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#### **OUOTE OF THE MONTH:**

"We keep the design process fun by encouraging the client to explore different style frames, mat textures and movement."

Chad McCluskey, page 12

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Shown is "Tree of Life" by Micah Nelson from Moonlight Arts Collective. Go to page 10.

### Creating 'Shopping Experiences'

Today's consumer is looking for the ultimate shopping experience and are attracted to those that offer a "WOW" factor as they are bombarded with constant opportunities to spend their dollars.

#### Page 1

### Spectrum Miami, Red Dot Miami Return

Spectrum Miami and Red Dot Miami, both owned by Redwood Art Group, will return to Mana Wynwood Convention Center, offering "Two Fairs Under One Roof" during this year's Miami Art Week.

### Page 12

### Protecting & Custom Framing Pastels

Pastels bring unique concerns and challenges for custom framers when it comes to protecting and framing the work, as it features delicate and subtle textures that need preserving.

### Page 18

### Presenting New Art Releases

We present the New Art section featuring current releases of work in an array of mediums, edition sizes, image sizes, and price points, as well as company contact information.

### Page 20

### Finding New Buyers For Gallery Artists

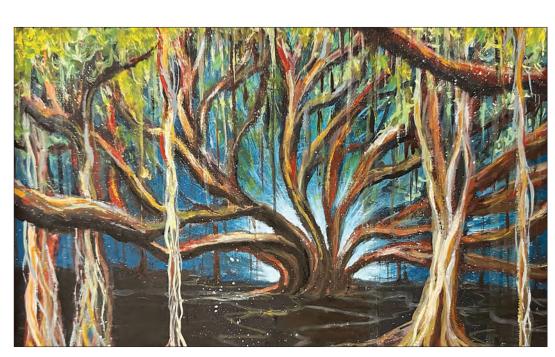
Art gallerists must always be open to new opportunities to connect with potential collectors and know how to keep them engaged with the gallery program by reaching out in new ways.

### Page 22

### Making the Most of Branding & Marketing

ADC Fine Art's president, Litsa Spanos, discusses how branding is behind everything business owners do, and how that same branding should be part of every marketing effort.

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### IN OUR OPINION

### CALM AMIDST THE RETAIL FRACAS

rom both the perspective of retailers and consumers, the environment for selling and buying consumer goods is a mess. Dazed by rapid technological innovation while crushed by Covid and squeezed by inflationary pressured, the traditional retail experience has been shaped into a shadow of it's former self.

Staffing among widespread brick-and-mortar retailers' employee levels are way down. As discounters remain smitten with self-service check-outs more upscale retailers struggle to maintain an adequate sales floor. Low body counts and the lack of training in product knowledge and customer service—let alone salesmanship—have cast a pall over much of the industry.

As these same retailers seek and derive a growing percentage of sales from online efforts, the gaps in consumer experience widens. For many products, the readiness of product information seems to be an invincible catalyst relegating the in-store experience to a distant second place. The store is no longer the preferred venue to shop, learn and research, rather its just for buying.

Many conventional retailers are solely seeking transactions. Their notion of building a brand is only skin deep these days. In stark comparison, the art and framing industry, on every level, is as much about nurturing client relationships as it is ringing the cash register. A gallery of frameshops' ability to survive is supported, in part, on the conversion of one-time customers into repeat clients. So much of what conveyed and felt through the customer's experience dictate the strength of a brand. Personable. well-trained staff makes an immediate difference and will continue to separate our industry from the rest of the retail pack.

John Haffey Publisher



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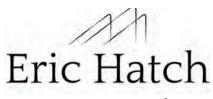
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Art World News (Volume XXVIII, Number 9) ISSN 1525 1772 is published 12 times a year by Wellspring Communications, Inc.: P.O. Box 129, Rowayton, CT 06853. Phone (203) 854-8566 • Fax (203) 900-0225; To order additional copies or back issues e-mail: jwhaffey@aol.com or fax to (203) 900-0225. Please indicate which month and year you are requesting. Single copy price is \$10.00.

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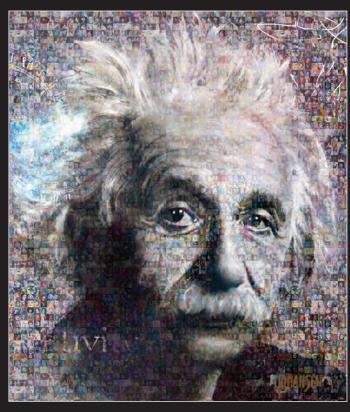
## TEN THOUSAND



"Reviewing my life's work and remembering many of the challenges I encountered the past 40 years has been very emotional for me. It's allowed me to reconnect with my soul. I'm still passionate about art, and I know my masterpiece is yet to be painted."

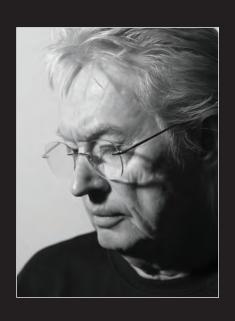
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### **ARTISTS & PUBLISHERS**

### Alison Hildreth's 50-Year Career Events

Speedwell Contemporary, Portland, ME; New Era Gallery, Vinalhaven Island, ME; the Center for Maine Contemporary Art and the Portland Museum of Art are celebrating the multi-decade career of artist Alison Hildreth with various events titled, "Alison Hildreth: 50 Years." A series of events, including exhibitions held across the state, panel discussions and a documentary premiere will take be presented with the

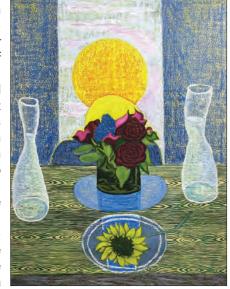


"Bee Keepers" by Alison Hildreth is place, and the artist will an oil and collage on canvas.

second annual Speedwell Prize. Visit: www.alisonhildreth.com, www.speedwellprojects.com or www.neweragallery.com.

### Readymade Presents Ukraine Piece

Readymade, located in Orleans, MA, presented its Summer Solstice exhibition of art by Jared Deery, Lauren Luloff and Alexander Nolan, Part of the event was the debut of an acrylic and oil on mounted canvas drop cloth by Deery titled, "Painting for the People of Ukraine." This painting is dedicated to the people of Ukraine who were invaded by Russia tion, telephone (917)



on February 24, 2022. Deery's "Painting for the People of For further informa- Ukraine" measures 36 by 48 inches.

880-7299 or go to Readymade gallery's website located at: www.readymadegallery.com.

### Jack Rutberg's Collector's Choice

Jack Rutberg Fine Arts presents its Collector's Choice summer exhibition, the third in its new Pasadena, CA, location and featuring paintings, drawings, prints and sculpture by some 24 artists, popular with the gallery's clientele. Artists include Jordi Alcaraz. Hannelore Baron. Hans Burkhardt, Claire Falkenstein. Paul Klee. Peter Milton, Robert Motherwell and Ruth a few. Jack Rutberg is a gouache on paper. Fine Arts. was founded



Weisberg, just to name Norman Bluhm's "Canandaiqua"

in 1979 in Los Angeles, and has been dealing in Modern and Contemporary art. The gallery moved to Pasadena in March of this year. Call (323) 938-5222, www.jackrutbergfinearts.com.

### Moonlight Arts Collective's Maui Image



"Tree of Life" by artist and musician Micah Nelson.

Moonlight Arts Collective, Santa Monica, CA, and artist and musician Micah Nelson have teamed up for an online release of the fine art print, "Tree of Life," with proceeds benefiting the People's Fund of Maui. The print release of the image is a depiction of the storied 150-year-old banyan tree that survived the devastating Lahaina fire. Two edition sizes are available as a 5- by 7-inch and 11- by 14-inch image. For more information, visit: www.moonlightartscollective.com.

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#### SPECTRUM MIAMI AND RED DOT MIAMI RETURN TO MIAMI ART WEEK



MIAMI—Spectrum Miami and Red Dot Miami, both owned by Redwood Art Group, will return to Mana Wynwood Convention Center, offering "Two Fairs Under One Roof" during this year's Miami Art Week, held December 6 to 10, 2023. The fiveday fairs will feature more than 150,000 square feet of indoor exhibition space, all within walking distance of Wynwood's restaurants, bars and retail boutiques.



Spectrum Miami and Red Dot Miami have grown to become the ultimate destination for the fine art industry professional and contemporary art enthusiast, with exhibits showcasing today's elite artists, galleries, dealers, and emerging talents. With more than 40,000 people attending to see the artwork of the 1,000+ artists showcased by over 280 exhibitors, avid art enthusiasts and industry leaders will also return to enjoy Spectrum Miami's sister fair [SOLO], highlighting established and independent emerging artists. For more information, visit the websites: www.redwoodartgroup.com/s pectrum-miami/ and www. redwoodartgroup.com/ red-dot-miami/.

### CREATING SHOPPING EXPERIENCES

#### continued from page 1

business have their locations, are also facing issues. Investment banking company UBS estimates that some 40k to 50k retailers will close their doors by 2028. The key to avoiding this may be to offer people a compelling reason to buy from you, beyond just presenting great products and services. Today's retailers must remove the idea that shopping is just an

errand and turn it into an event.

At Four Corners Custom Framing, located in the heart of South Tampa, FL, owner Chad McCluskey says he has found that

the best way to make people feel like their visit and purchase is an event is to get them involved in the design process for their framing. By providing a pleasant environment and having personable staff, he is allowing the customer to feel that the artwork hanging in their home is something that they creatively made their own. "We keep the design process fun by encouraging the client to explore different style frames and mat textures and movement," he says. "Our gallery is always playing relaxing uptempo music which invites the client to have a good time. It's picture framing—it's supposed to be fun!"

Also, since people are

now more comfortable travelling, they have been looking to Mr. McCluskey's business to extend that excitement by getting their artwork new custom "Most of my framed. clients were excited to have the opportunity to travel again. And as a result, our frame gallery was involved in art acquisitions and custom framing of the art that was purchased during their travels."



says he has Four Corners Custom Framing is located in Tampa, FL.

Four Corners has also been able to extend their reach beyond the art world by participating in fundraising events like golf tournaments, as well as framing many jerseys for auctions from the Tampa Bay Lightning and Tampa Bay Buccaneers.

Expanding one's customer base helps to increase sales and offers opportunities to get them involved in the design of their framing order. "Working with other local businesses has helped to grow our base organically by providing framing services for local artists and interior designers. We also open up the gallery for the artists and designers to meet their clients. There is a pretty hopping sports bar across the street from the

shop. I simply framed a jersey and put it on display in the window. Lots of jersey orders followed that up."

In the larger retail arena, some brands are creating experiential events for consumers, such as over-thetop store designs like Louis Vuitton's Paris boutique turning their entire storefront into their iconic leather bags, to traveling exhibits and pop-ups. Adopting

some of those principles, albeit on a smaller scale. can help the art and framindustry create similar events. Kassandra Ulchar, owner of the Charlotte, NCbased Applewood Framing in business for 21 years, says

that showing people that your business is unique, is important.

"I want the experience of coming to Applewood to be different than a Big Box, or a stereotypical frameshop," she says. "My shop itself is pretty tiny, so during the pandemic, I redressed the outside parking lot area in order to create a 'sitting room' while I worked with one client at a time. We added a white fence and our favorite art and framing quotes inside frames on the fence for interest. It attracts people going to other businesses in my plaza, and I see people taking photographs of the wall often. It has also increased my walk-in business, as I have

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#### FRAMERICA ADDS WILLOW GREY TO LACKLUSTER, **COMPANY NEWS**



YAPHANK, NY—Framerica's Lackluster Collection of ultramatte finishes now includes Willow Grey, a soft shade designed to complement both dark and light walls. Super matte finishes feature zero luster and are one of the most desirable options in the kitchen and bath markets. Lackluster is available in profiles ranging to 3 inches.



Laif Almberg is the newest member of Framerica's marketing team. He brings a strong background in traditional sales and marketing. along with expertise in social media. "Laif has been great addition," says Corinne Ferrara, marketing director. "His abilities will diversify Framerica's marketing efforts and create value for years to come." For further information, telephone (800) 372-6422 or visit the website at: www.framerica.com.

#### SHOPPING EXPERIENCES continued from page 12

mostly been destination."

Creating a fun and inviting

space is vital. "I have leaned into the tiny shop size by making it a dazzling jewel box to step inside, and have consumers responded very positively. There are a lot of unique mouldings, and I have always played up the fun of finding the perfect frame for their artwork. no matter what it may be. By being excited and engaged with every piece а brings in, and mak-

ing sure the excitement is clients contagious, get caught up in the art of framing.

"I do think one the thinas the pandemic did was make consumers much more aware that their shopping practices could help, hinder, small local businesses." Ms. Ulchar says. "In the last few years, I have heard from new clients that they want to support local business many more times than I have heard that in the previous 18 of our 21 years.

They are more cognizant that if they don't support local, there won't BE local businesses.'

She says that keeping an open mind to retail trends and consumer buying habits can be a good jumping point for changes that may help a gallery and frameshop. "When I was in a bigger (pre-recession) space hosted artist shows in the



client Applewood Framing is located in Charlotte, NC.

gallery, but it never really grew my client base, which

was disappointing for the



Wally Workman Gallery is located in Austin, TX.

expense and time it took to put together. I am planning a few pop-ups in the next few years with a photography store, but more of an open-house style. I think pop-ups in the framing industry can be difficult as you can't really show the breadth of what framers are able to do in that environment."

But increasing opportunity

and exposure to bring in sales is the ultimate end-game. "Overall, the pandemic brought about a welcome change in how people viewed custom framing and how much it finishes a home." Ms. Ulchar says. "There is more awareness and more perceived value to it, and I really enjoy introducing so many people to custom framing."

Rachel H. Stephens, a partner at Wally Workman Gallery in

Austin, TX, says that its gallery receptions that still offer collectors an exciting

> way to socialize and see new work. And while some may be slow to attend these days, there are more people feeling com-"Sales fortable. have, of course, dipped a bit postpandemic but not enough to speak of," she says. "We still hold art openings, etc., to celebrate our artists' hard work but we find most of our clients like to purchase outside of events. Event wariness is a holdover from the pandemic but has more to do

with people prioritizing their time differently vs. health. Events stopped being a sales driver for us about 15 or 20 years ago.

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**ART WORLD NEWS PAGE 14** 

# \$400,000+ ART COMES in awards COMES ALIVE

The Art Comes Alive competition is embarking on its 14th year of helping artists get their work in front of artindustry professionals!

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-Mikee Huber

ACA Artist,

Emerging Artist of 2022

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### SHOPPING EXPERIENCES continued from page 14

"I think the mortgage crisis in 2009 was a turning point. People stopped being showy with their purchases and preferred to purchase privately," more Stephens says. "And it became so much easier to do so with the internet's advances. We also got better at our communication with clients before a show opens, so pre-sales have gone up and those were probably sales that would have happened at openings prior."

At FRAME Custom Picture Framing in San Francisco, store manager Sluggo says that creating your community's go-to space for all their art and framing is what has helped him grow over the past 32 years. "We've been in business since 1991 and have cultivated a relatively simple plan: be as knowledgeable as possible regarding both the artwork and the framing. I've been framing since 1984 and the rest of my staff have at least 20 years experience. Some of our staff are also artists that show in galleries around the world and customers are often made to feel more comfortable knowing that we are familiar with the artist and the best way to present the work.

"We do not, however, know everything and if we make a mistake (we are humans after all) we do everything in our power to correct it—at no cost to the customer. We stand behind everything we do and have done. Also we're friendly, which sounds like a no-

brainer, yet you'd be surprised how many new customers come to us because other shops were rude to them."

The pandemic, not only changed buying habits, but also how people live and work. "We do now see people out seemingly enjoying coming in to frame their artwork," he says. "People seem more comfortable and not as freaked out as they

another picture framer just to keep up with demand."

The act of custom framing—with all of its many moving parts and opportunities to involve the customer in the process—is a personal experience already. There are not many industries that can devote that kind of time and creative energy to each customer. "To address customers' anxiety towards Covid, we changed



FRAME Custom Picture Framing is located in San Francisco.

were back in 2020. Business though has actually slowed a bit post-pandemic. Don't get me wrong, we're still doing very well, as every year since 2019 has been our best yet and 2023 is on track to continue that trend. Our customers were practically beating down the door the minute our 60-day mandatory shutdown ended in May 2020. Two months of being homebound staring at their walls had pushed them to frame more art.

"Also a large portion of San Francisco is now working from home, and this may have prompted many to re-decorate. We're a small, five employee shop and we had to hire to appointment only and have stayed that way," Sluggo says. "It means we only have one or two customers at a time in the store along with two employees. People have differing levels of stress about this and we meet everyone at their comfort level: if they want us to mask-up, we certainly will. All employees are fully vaccinated as well."

"In my 40 years of retail custom picture framing experience, retail custom frameshops and galleries work at cross purposes," he says. "We try to frame a customer's work as correctly as possible for the piece, ie. museum quality glass/acrylic, acid-free backing and matboards, which is

not cheap. Galleries, for the most part cannot, or will not, spend that kind of money as it cuts into their bottomline. I totally get that. Additionally, they figure why spend tons of money on the framing when a customer often buys pieces for the artwork, then re-frames it in their preferred style? We're called in occasionally to help a gallery with a 'framing emergency' and they never want to pay our prices. Again, I have zero hard feelings about that as I understand."

Art and framing is not just an everyday expense for consumers and making their shopping experience notable lets them know that their business is appreciated. Looking to work with other businesses may help to boost exposure and brand recognition, as well as looking to areas outside of one's local area. A recent trend has been to hold pop-ups in vacant retail stores, allowing customers in a new area to experience what the gallery or frameshop has to offer. And, as these closed retail locations sit empty, negotiating a good price with the building owner is more appealing for both parties. This has been in the broader retail world for quite some time, and the art and framing industry can glean some strategies from it. Such as, Barneys department store on Madison Avenue in New York which closed February 2020, was transformed in 2022 into an experiential Louis Vuitton Malletier traveling exhibit titled "200 Trunks, 200 Visionaries,"

Koleen Kaffan is Editor in Chief of Art World News.

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## Protecting What Matters.



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### FRAMING TECHNIQUES

### PROTECTING AND FRAMING PASTELS

#### By Dr. Jennifer Booth

Charcoal and powdered minerals, such as ochre and chalk, have long been used to produce art. We see this from Paleolithic cave paintings such as those at Lascaux in the south of France, to preparatory drawings using natural red, black, and white chalk by renaissance artists such as Leonardo da Vinci and Michelangelo.

By the latter part of the 17th century, pastels we would be more familiar with today, in a wide range of colour hues, were beginning to be available. With the increase of colour options, the style of their use became less graphic and more comparable to painting. No longer limited to preparatory drawings or finishing touches, pastel portraits started to appear, with one of the earliest masters of the technique being Robert Nanteuil in France. Rosalba Carriera developed techniques to show the delicacy of skin tone; Maurice Ouentin de la Tour the richness of sumptuous materials.

### **Making Pastels**

To make pastels, pure powdered pigments are mixed with a small amount of water containing a binder, such as gum Arabic, into a paste, and then formed into sticks and dried slowly. The

ratio of a large amount of pigment to a small amount of binder results in vibrant



Photo courtesy of The Bibliothèque nationale de France Shown is "Portrait of Louis XIV" by Robert Nanteuil is glazed with Optium Museum Acrylic from Tru Vue.

and intense colours. Each tone requires a different pastel, meaning artists can end up mixing hundreds of crayons.

Applied dry, the immediate colour effect can be seen; artists can work quickly. Techniques like blending and scruffing can be used to control tones shadina: the dry and application allows for a interplay between medium and support material. This interaction is exemplified by the realism created by Rubén Belloso, contemporary pastel painter in Spain. Contemporary use of pastels is not

limited to realistic and hyperrealistic portraiture. Amos Ashanti Johnson's art celebrates African and Black American cultural heritages in its iconography and aesthetics. Johnson's paintings, pastels and drawings, exhibit meticulous draftsmanship, are predominantly figurative and include commemorative or symbolic portraiture.

### Bringing Out the Best of Pastels

Brilliant colours, the ability to have both crisp and blurred details, and a sense of a delicate and subtle texture are all reasons artists and collectors alike have fallen in love with pastels. by Paul Desjardins "Pastel is the lightest, most fugitive of techniques—like the pollen of a lily, or the dust from a butterfly's wing that an artist scatters and fixes on paper." Fixatives can be used, but many artists feel they reduce the brilliance, change the tone, and flatten the texture of pastels. To avoid damage to the composition, protection through glazing is therefore recommended.

### Finding the Right Glazing

The glazing product used needs to be chosen wisely. The static charge generated whilst cleaning many con-



© Artist or artist's estate glazed with Optium Museum acrylic Amos Ashanti Johnson's "African Rainbow," 1977, is a pastel on paper measuring 84 ¾ by 47 ½ inches from the Paul R. Jones Collection, University Museums.

However, the lack of binding material, and dry application, mean that images are not securely bound to the support material. As described

ventional glazing products may be enough to damage friable media, such as

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### FRAMING TECHNIQUES continued from page 18

charcoals, pastels, artwork with delicate surfaces, lightweight papers and textiles. Friable media may separate from their support or crumble into a powdery form. These can then be drawn away from the artwork itself towards the rear surface of the glazing, possibly damaging the work irreparably. Smaller and lighter particles, such as fine powder pigments of pastels, are more likely to be detrimentally affected by static charge.

### Acrylic Glazing Options

Acrylic glazing is usually avoided with such works

as it typically has a high static charge. Historically, when glazing loosely bound media, a preference has been shown for glass—in dissipate—long enough for damage to occur.

Tru Vue's Optium Museum Acrylic has an anti-

Tru Vue's Optium Museum
Acrylic has an anti-static coating
that means any charge is not only
immediately dissipated, but it
also stays dissipated. These
anti-static qualities are inherent
in the product and permanent.

particular laminated glass. However, a static charge can be generated even on laminated glass, and can take up to 11 seconds to static coating that means any charge is not only immediately dissipated, but it also stays dissipated. These antistatic qualities are inherent in the product and permanent. It does not wipe away with cleaning nor need to be reapplied.

In fact, it reduces the need for cleaning, as the material does not attract dust or lint. Independent testing has shown that glazing with an anti-static coating such as Optium Museum Acrylic, is significantly safer for loosely bound and friable works.

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 more details, telephone Tru Vue, located in McCook, IL, at (800) 621-8339 or go to: www.tru-vue.com.



### 

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### NEW ART

### The Way

MAC Fine Art, Ft. Lauderdale, FL, debuts "The Way" by artist Elena Bond as a giclée on canvas in an edition of 95. The image size is 24 by 40 inches and the retail price is \$2,500. For further information, telephone (954) 990-5420 or go to the company's website located at: www. macfineart.com.



#### Intentions 1



Studio E/L, Emeryville, CA, introduces "Intentions 1" by Helen Wells as an image available in various sizes and mediums, such as giclée on paper or canvas, clear acrylic, brushed aluminum, Baltic birchwood and glossy laminate on acrylic. For more details, call (800) 228-0928 or go to the website located at: www.studioel.com.

### Goldens by the Shore



Greenwich Workshop, Seymour, CT, presents a new release from John Weiss. "Goldens by the Shore" is an open edition on canvas measuring 14 by 11 inches. The retail price is \$75. For more information, call (800) 243-4246 or visit the website at: www.greenwichworkshop.com.

### The Love Croissant



Limelight Agency, Los Angeles, presents "The Love Croissant" by Tom Everhart. As part of the Beneath the Palms suite, the image is a mixed media print of giclée and silkscreen on deckled edge paper in an edition 125 measuring 17 1/2 by 13 inches. For more detail, call (415) 786-6040 or visit: www.limelightagency.com.

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### **BUSINESS STRATEGIES**

### FINDING NEW BUYERS FOR YOUR ARTISTS

#### by Katherine Hébert

Finding new art collectors to support your gallery's artists is not as challenging as it may seem, but the method has changed a bit in the last decade or so. Is your art gallery's lead generation strategy current? Art collectors are everywhere. By reaching out to the community in new ways and cultivating relationships, you can expand your client base in a short amount of time. Networking differently in person and implementing good inbound marketing practices online should open the tap for finding new art collectors. You will be able to convert more "I'm just looking" leads into actual art buyers.

### **Finding New Art Buyers**

Art gallerists must always be open to new opportunities to connect with potential collectors and know how to keep them engaged with the gallery program. This is how you create strong relationships that lead to art sales.

Most art dealers need to make collectors through education and nurturing rather than hoping they will just come in and buy or see a piece on Instagram and DM the gallery. Of course, that happens, but why limit your sales prospecting.

Typically, opportunities to meet new collectors include walk-ins to the gallery, attendees at events and fairs, online sales platforms or website or social leads, and referrals. If you're still struggling to keep a steady flow of new leads coming, you may need to be more creative.

- Join a few business networking organizations with members that match your gallery's collector profile, such as a small business association, marketing association, women's group, or chamber of commerce.
- Invite other creative businesses to host a meeting

ample, cultural development plans of the city. This helps your gallery brand become known as a hub for a diverse range of dialogues beyond

art while increasing exposure to all your artists has to offer. Collaborate with other galleries or art communities in your area to create largerscale events where your gallery will gain exposure to other collectors. Some examples might be a regional art fair, art walk, charity fundraiser, etc.

 Invite Meetup and other private social clubs in your area to the gallery for private showings. These groups tend to appreciate having member programs suggested. Try to select groups and clubs with a similar demographic to your collector base.

 Always ask for referrals. Consider creating an organized workflow around managing referrals, so your sales consultants deliver a consistent and quality experience.

• As you find opportunities to engage with other likeminded groups within the community, make sure you define what you want to gain from the relationship. You also want to plan how relationships from new sources should be handled to maximize your gallery's potential lead's initial experience. Map out each step in an ideal case scenario. The process may

WHERE YOUR GALLERY SHOULD INVEST TO WHERE YOUR GALLERY SHOULD INVE WHERE YOUR GALLERY SHOULD WHERE YOUR GALLERY SHO WHERE YOUR GALLERY The good news: there are or hold a lecture at the lots of ways to do it. gallery. Sweeten the deal by • Get involved with muoffering discounted rental rates for the opportunity to talk about your gallery program and services briefly. Look for other businesses in

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seum groups. Many museums have special interest groups that you can join and be active within on different levels. These are wonderful opportunities because the members already have a

shared interest, and the groups provide a more intimate forum for creating relationships.

your community that serve like-minded clientele. Think designers, makers, fashion, writers, chefs, etc.

 Plan intimate events at the gallery to discuss a nongallery-related topic, for ex-

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### BUSINESS STRATEGIES continued from page 22

differ from your gallery's typical sources, so it's worth giving it some thought. Doing so will help you make the most of each new opportunity.

- Invest more in inbound gallery marketing
- As more lead generation is done online today, investing in inbound marketing is essential for finding new art buyers online. Inbound marketing is a strategy that focuses on drawing in prospective art collectors to your gallery through valuable content that piques their curiosity, answers questions, and provides solutions to their problems.
- This strategy differs from outbound marketing methods that interrupted your potential buyers with unsolicited promotions and content, such as direct mail, print ads, telemarketing, website pop-ups—you get the idea.

### Building the Collector Base

Finding new art collectors to support your gallery's artists is not as challenging as it may seem, but the method has changed a bit in the last decade or so. Is your art gallery's lead generation strategy current?

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The good news: there are lots of ways to do it.

Get involved with museum groups. Many muse-

- Invite other creative businesses to host a meeting or hold a lecture at the gallery. Sweeten the deal by offering discounted rental rates for the opportunity to talk about your gallery program and services briefly. Look for other businesses in your community that serve like-minded clientele. Think designers, makers, fashion, writers, chefs, etc.
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continued on page 24

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### BUSINESS STRATEGIES continued from page 23

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This strategy differs from outbound marketing methods that interrupted your potential buyers with unsolicited promotions and content, such as direct mail, print ads, telemarketing, website popups—you get the idea.

As buyers became savvier and learned to tune out out-bound marketing, inbound strategies became more effective. So when it is time for an art lover to buy, your inbound marketing efforts have already established a level of trust. They come to your gallery for art.

Inbound marketing your gallery should be investing in to attract more art buyers primarily means creating entertaining and educational content and promoting it on the best channels for your target collector. I guarantee your gallery is already doing several inbound marketing methods. But there may be room to take it to the next level and increase results.

Content includes regular blog posts that enlighten your readers, videos that entertain and inspire, informative webpages, and social posts about collecting art. The goal is to capture contact details and begin a client journey with your gallery.

Ideas for gallery content might include an e-book on

how to hang and care for collections, a webpage about incorporating a collection into an estate plan, blog posts about insurance and developing a collection focus, videos about training the collector's eye, and more. Informational topics are endless.

If your gallery lacks the resources to produce enough of this kind of content on a consistent and monthly basis, you might consider hiring a part-time content creator. This role could create

through your sales cycle. That's a whole other topic. Your gallery's inbound marketing strategy will need to include both quality content and SEO. They work together to attract new art collectors, and one will not be as effective without the other.

Put some time into optimizing all the fabulous content you will be creating for SEO. Remember that it's not all about keywords. Many factors contribute to how your content gets found

To find and nurture buyers for your art gallery, consider what interests your collectors have outside of collecting art and get involved in those areas of your community. Look for exciting ways to bring people into the gallery in a non-threatening, non-sales-focused Keep an ongoing list of all the opportunities you have to increase your reach with potential art collectors and regularly review the list at staff meetings.

Get your gallery sales consultants involved in the process and ensure they have a clear understanding of each opportunity's goals. Determine what information would help you better interact with your new leads and maintain a good database that you continuously refer to when cultivating those news relationships.

Finding new buyers for your artists doesn't need to be difficult, but sometimes it requires getting out of your comfort zone and exploring new frontiers.

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 small- to mid-sized markets grow and improve their businesses. To learn more about Gallery Fuel, read more from Katherine Hébert and become a member, go to the company's website located at: www.

galleryfuel.com.

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content and develop ads and landing pages to promote it.

### Online Lead Generation Strategy

A typical strategy that works exceptionally well is to draw prospective qualified buyers in with content. You want them to see your content, join your mailing list, download a free e-book, RSVP for an event, or schedule an appointment. The content you create should also align with different stages of the sales journey.

These are all inbound marketing content types that make sense for an art gallery's content purpose. Once you attract the lead, you can then nurture them

online from effective or harmful SEO practices.

Collectors rarely make spontaneous purchases. This is why it is vital to be continually generating leads and growing your contact database through inbound marketing initiatives. Increasing sales is a numbers game by growing leads. No doubt, you know this all too well.

The more comprehensive information you can collect on a prospect, the more empowered the gallery is to close sales. To be successful, you need an easy way to capture, track, and search for information. Some information can be automated. Other details you'll want to grab on the fly. If you don't have a robust art gallery management database, get one ASAP.

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### **ART INDUSTRY TRENDS**

### MAKING THE MOST OF BRANDING & MARKETING

#### **By Litsa Spanos**

So you ask, what is the difference between marketing and branding? So many people lump them together, but it's actually quite simple. Your brand is what we call in the art world "your signature style," and marketing is how you get your message across.

Branding is behind everything you do. And branding should be part of every marketing effort. A marketing effort is basically another way of saying "an attempt to reach buyers through various channels, such as social media, advertising, emails, direct mail, etc."

Branding tells people a story—a consistent story. It is not, contrary to popular opinion, simply a logo, a special font, a design layout or a business card. Yes, those are aspects of branding design, but behind all that is the message, style and story your organization is trying to convey to the consumer.

A brand communicates the characteristics, values and style of attributes of a persona, organization or, in your case, your art or framing business. If implemented effectively and consistently, it becomes so iconic one can easily recognize one's "brand" or "style" within seconds. And

more than that, as soon as they see this style and recommend me to friends. You're loyal to me.



brand, their brain automatically connects to words, phrases, ideas, beliefs and, yes, even stories to that brand.

However, a brand doesn't say buy me, click here, sign up now, sale or join me at

### **Brand Building**

1. After you've established your logo and brand, build and optimize your website. Make sure to invest in great photography and make it easy for people to contact and reach you.



this event. That's marketing. A brand says, this is me. This is who I am. And because of who I am, you connect to it too on some basic level. You support me. You

2. Focus on content. Make sure it's excellent. And remember, it's not just about selling, but informing. Your site has to offer something to attract

buyers to you. Set up a blog, and explore the various channels for your website content, such as eBooks, guest blogs, webinars and podcasts.

- 3. Define your distribution channels: Social media, email, direct mail and advertising. Make sure to have a consistent schedule of posting and reaching out to people.
- 4. It's OK to be spontaneous too—especially on social media. Don't forget to respond and engage!

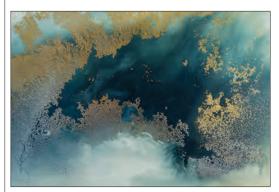
As Liane Cordes, a famous author says, "Continuous effort—not strength or intelligence—is the key to unlocking our potential.

If you would like detailed information on more branding and marketing, my book Secrets of the Art World: Getting Real about the Process, Business and Selling of Your Work is available on my website: www.adcfineart.com.

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 womenowned businesses in the nation based on revenue. Visit the ADC Fine Art website at: www.adcfineart.com.

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### WHAT'S HOT IN OPEN EDITIONS



#### Sundowner

"Sundowner" by Petra Meikle de Vlas is a available as a 32-by 24-inch giclée on matter paper retailing for \$92. For more details, phone A.D. Lines in Monroe, CT, at (800) 836-0994, or go to the website at: www.ad-lines.com.

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#### Belize



"Belize" by Susan Jill measures 48 by 24 inches and retails for \$40. For further information, telephone Galaxy of Graphics in East Rutherford, NJ, at (888) 464-7500 or go to the company's website located at: www.galaxyofgraphics.com.

### Watercolor Harvest Pumpkin III

"Watercolor Harvest Pumpkin III" by Tre Sorelle Studios measures 24 by 24 inches and retails for \$25. Call Roaring Brook Art, located in Elmsford, NY, at (888) 779-9055 for further information, or go to: www.roaringbrookart.com.



### Paddle Boat

"Paddle Boat" by Jane Slivka measures 24 by 24 inches and retails for \$25. For more information, call Sun-Dance Graphics, located in Orlando, FL, at (800) 617-5532, or go to the website at: www.sdgraphics.com.

### Moody Spurwink



"Moody Spurwink" by Kathleen Robbins measures 30 by 30 inches and retails for \$54 on standard paper. Available on multiple substrates and multiple sizes. Call Image Conscious, San Francisco, at (800) 532-2333 for more information, or visit: www.imageconscious.com.

### Matchstick Houses

"Matchstick Houses" by Laura Van Horne measures 36 by 34 inches and retails for \$45. For more details, call Third & Wall Art Group, Seattle, at (877) 326-3925 or visit: www.thirdandwall.com.



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#### Perfume Graffiti III

"Perfume Graffiti III" by Madeline Blake is available as POD. Each individual image is also available as POD. For further information, call C Brand Studios, located in San Diego, at (858) 554-0102 or visit the website at: www.cbrandstudios.com.

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### All We Have is Today 2



"All We Have is Today 2" by Joan Elan Davis is available as POD. Price available upon request. For further information, telephone Studio EL, Emeryville, CA, at (800) 228-0928 or go to: www.studioel.com.

#### Gift Horse I

"Gift Horse I" by Ethan Harper is available as POD. For further information, telephone World Art Group in Richmond, VA, at (804) 213-0600 or visit: www.theworldartgroup.com.



### Black Vase

"Black Vase" by Pamela Munger is available as a canvas print, giclée fine art paper or poster. The retail price ranges from \$8 to \$86. Call Wild Apple in Woodstock, VT, for details at (800) 756-8359 or go to: www.wildapple.com.

### The Backyard Brawl

"The Backyard Brawl" by James Blakeway measures 40 by 13 1/2 inches and retails for \$40. Call Blakeway World-



wide Panoramas Inc., located in Minneapolis, MN, at (800) 334-7266 or go to: www.panoramas.com.

#### **Autumn Sunrise**



"Autumn Sunrise" by Billy Jacobs measures 16 by 12 inches and retails for \$15. Also available as large format giclée prints. Call Penny Lane Publishing, New Carlisle, OH, at (800) 273-5263 or: www.pennylanefineart.com.

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"Ephemeral Linear" by Ishita Banerjee

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"Creek from the Murray" by Craig Trewin Penny

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Art World News, (ISSN 1525 1772) Volume XXVIII, Number 9, is published 12 times a year by Wellspring Communications, Inc., PO Box 129, Rowayton, CT 06853. (Phone 203.854.8566) (Fax 203.900.0225). Single copy price \$10. Send address changes to: Art World News, P.O. Box 129, Rowayton, CT 06853.

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