

# Art World News

AUGUST 2025

## THE INDEPENDENT NEWS SOURCE

### FOCUS ON FRAMING: INDUSTRY NEWS

This month we focus on framing with various articles and news highlighting the custom framing industry, as well as New Framing Product releases with the latest collections, additions and innovations available to framers today. The full custom framing coverage begins on page 1.

### FRAMING TRENDS, TIPS AND PRICING INSIGHTS

In a competitive custom framing market, understanding shifts in style, materials, and pricing is important and Cincinnati-based ADC Fine Art's Litsa Spanos shares some of her most helpful tips, trends and insights. Go to page 24 to learn more.

### PAYMENT PLANS CREATE SALES AND PROFITS

Barney Davey discusses how while newer art collectors and custom framing clients may reduce their spending more than established ones, success comes from clients who have carefully navigated previous economic challenges in trying times. Go to page 20 for more.

### HOW TO CRISIS-PROOF YOUR BUSINESS

Sheila McCumby of Strategies for Success guides art and framing business owners on how to deal with major life catastrophes that can adversely affect employees, business partners, legacy and income. Visit page 26.



Amanda James Gallery is located in Delray Beach, FL.

## CUSTOM FRAMING THE NEXT GENERATION OF CONSUMERS

Custom framing trends have oftentimes followed suit with those in the home decor markets, but today's buyers are looking for something different. Colors, styles, mediums and even using the frame as an extension of the artwork itself have become ways custom framers are taking projects to the next level. And their clients love going along for the ride. The influence of social media and technology on younger (millennial and Gen Z) consumers is far-reaching—even impacting real estate markets. And what these consumers are looking for has also changed as more people become full- and/or part-time remote workers, making rooms that may have not been used in

the past into becoming one that is actively utilized. Embracing creativity, while also seeking out affordability, community, transparency and reducing the ecological impact allow custom framers to take their clients on  
*continued on page 10*



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### QUOTE OF THE MONTH:

*"A frame can be more than a border. When craftsmanship, symbolism and architecture work in harmony with the piece, the emotional impact is profound."*

Val Schaefer, page 18



# ELENA BOND

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Shown is "Sidelight"  
by Mokha Laget,  
available from Turner  
Carroll Gallery, located  
in Santa Fe, NM.  
Go to page 8.

## Custom Framing the Next Generation

In today's market, colors, styles, mediums and even using the frame as an extension of the artwork itself have become ways custom framers are taking projects to the next level.

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## Payment Plans Create Sales, Profits

While newer art and framing clients may reduce their spending more than established ones, success comes from clients who have carefully navigated previous economic challenges.

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## Framing Tips, Trends and Pricing Insights

In a competitive custom framing market, understanding shifts in style, materials and pricing is important and Litsa Spanos shares some of her most helpful tips, trends and insights.

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## How to Crisis-Proof Your Business

Sheila McCumby guides art and framing business owners on how to deal with major life catastrophes that can adversely affect employees, business partners, legacy and income.

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## New Framing Products

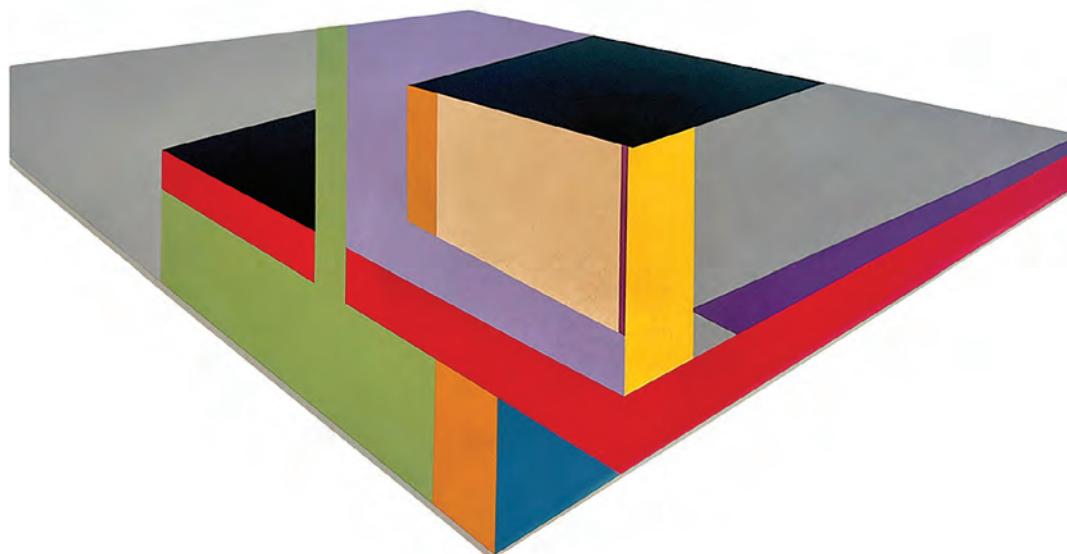
In this month's Focus on Framing, new custom framing releases are highlighted from various companies with new moulding collections, line additions and extensions, new acrylic sizes and catalogs.

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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, most available as print-on-demand images, and it includes contact information as well.

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# IN OUR OPINION

## Being Fashionable Means Being Successful

**B**ack in slower times, you know, before influencers, domestic gurus and when celebrity endorsements mattered. Tastes flowed and changed at a much slower pace. The leap between annual fall fashion collections was modest, model changes in Detroit for new car models were slight at best. And, in the art and framing space, trends emerged at a glacial pace.

Fast forward a few decades, and the rates of trend changes are exponential. For today's retailers, the ability to sell what's new, hot and viral is essential. When the economy is strong and the new offerings flow, business is great. However, now we are in a bit of inflection point where everything is muted. For many in the art and framing industry, the biggest challenge is find things that people want to buy.

During these times, companies go to great lengths to jumpstart their engines. Sadly though many firms get lost in the woods by forgetting who they are and, more importantly, who their customers are. Cracker Barrel's brand makeover and Swiss watch brand Swatch's Asian ad campaign are recent cold reminders to executives everywhere who promote a "vision" without considering who buys their products and services.

In the art and framing industry, where a piece of art or custom frame is often a treasure to behold in the client's eyes, trend hopping is a particular risky business as identifying the right look at the right time makes all the difference in the world. Good art and framing choices exude staying power and delight by the customer for years to come, and builds a base of like-minded clients who depend upon your ability to cater to their sensitivities.

**John Haffey**  
Publisher



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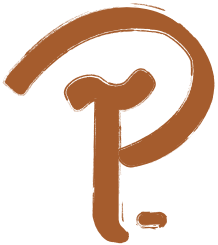
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# ARTISTS & PUBLISHERS

## Turner Carroll Presents Laget Work



**"Syncopation" is an acrylic on shaped canvas.**

Turner Carroll Gallery, Santa Fe, NM, debuts Mokha Laget's solo exhibition titled, *Elemental Drift*, featuring mixed media work that breaks new ground in her decades-long investigation into geometry, perception and abstraction. The show brings together three distinct, yet interrelated bodies of work: sculptural shaped canvases, alchemical ink paintings on paper and a newly animated projected score accompanied by an original sonic composition, made in collaboration with Morgan Barnard. For more details, call (505) 986-9800 or visit: [www.turnercarrollgallery.com](http://www.turnercarrollgallery.com).

## Ted Dimond's US Open Work Unveiled

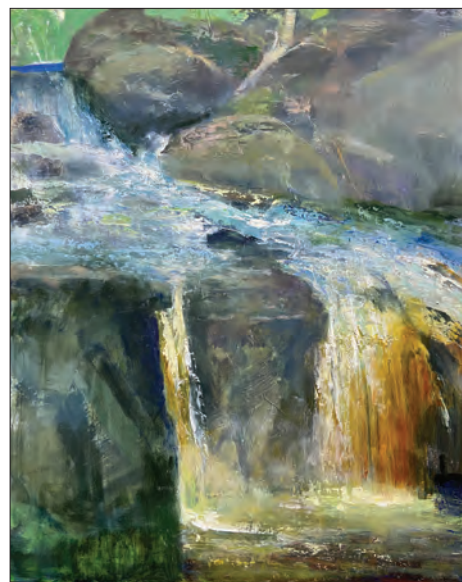
Detour Gallery, New York, NY, was the setting of sports portrait artist Ted Dimond's *Trailblazers: On & Off the Court* exhibition, running during the US Open in which he has been a signature artist for the past seven years. The exhibit includes new portraits of professional tennis stars, including Frances Tiafoe, Flavio Cobolli, Simone Bolelli, Andrea Vavassori and Lorenzo Sonego, all of whom were in attendance at the unveiling. Dimond also presented two legacy works honoring Arthur Ashe, as well as Althea Gibson who was honored at this year's US Open. For more information, telephone (212) 347-3194 or go to the website at: [www.detourgallery.com](http://www.detourgallery.com).



**"Althea Gibson" by sports artist Ted Dimond.**

## Berta Walker Gallery's Four Artists

At Berta Walker Gallery, Provincetown, MA, the exhibit, *Four Artists: Seeing, Feeling, Preserving Our Lands* is presented highlighting the importance of the natural world. The show featured the work of artists Ted Chapin, Sky Power, Tabitha Vevers and Donald Beal who has also been selected to be artist honoree at the Provincetown Art Association and Museum's Annual Gala.



**Donald Beal's "Falls Variation #3" is an oil on panel measuring 16 by 20 inches.**

For details, call (508) 487-6411 or visit: [www.bertawalker.com](http://www.bertawalker.com).

## Gemini Builds It's Large Framing Project



**The Gemini Builds It! team work on "Cowgirl Summer."**

Gemini Builds It!, Elgin, IL, recently worked on a custom hardwood frame build for an 82- by 67-inch photograph titled "Cowgirl Summer" by Western fine art photographer Beau Simmons. The final project also featured Optium Acrylic. "There are very few framers around that can mount this large without the plexiglass bowing in the center," Simmons says. "I'm beyond thrilled at the quality and the opportunity to now take my Western art to the next level." For more information, call (800) 323-3575 or go to: [www.geminibuildsit.com](http://www.geminibuildsit.com).



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HOUSTON, TX—**Classy Art**, officially announces its metamorphosis into **Classy Living**, with a new tagline: **DECOR THAT SELLS**. This rebrand reflects not only the company's decades of growth and leadership in the furniture industry but also its future vision: a broader lifestyle décor company designed to meet the evolving needs of retailers and consumers alike. At the heart of the new identity is the Classy Living emblem—a mirrored C and L forming the shape of a butterfly. Symbolizing rebirth and transformation, the mark represents the company's journey from its roots in framed art to its expanded role as a complete décor brand. "This is more than a name change—it's a promise," says Gabriel Cohen, CEO. "For nearly four decades, we've built our reputation on helping retailers succeed with art that sells. Now, as Classy Living, we are opening the door to the future of décor—bigger, bolder, and more dynamic than ever before. And the best part? We're just getting started." Since taking the reins in 2005, Gabriel and Jonathan Cohen, CFO, have fueled growth: company revenues have surged by more than 5,000%, with over 2,000 active customers and 5,000+ SKUs in circulation today. For more details, call (800) 372-8007 or go to: [www.classyliving.net](http://www.classyliving.net).

# CUSTOM FRAMING THE NEW GENERATION

*continued from page 1*

an experience that thinks outside the box in style, materials and experience.

Jim Reinhart, owner of Wall Street Gallery, Madison, CT, says that he and his staff are most excited about working with clients who come in with a plethora of ideas. "Thinking outside the box, we hope, starts even before they enter the building. Our shop has an 'outside of the box' feel with colorful murals decorating the building. Even inside the shop, we have one-off displays of *The New Yorker* covers—all custom made—and an array of our custom colorful samples to spark inspiration. Clients will rarely see basic, commercial options as our in-store displays."

Framers at Wall Street Gallery encourage clients to see their artwork in a different way to help inspire. "Typically with a new customer we like to test the waters by putting at least four creative solutions on the table and, based on reactions and input from the customer, we can get a better understanding of the level of 'outside the box' we can get away with," Mr. Reinhart says. "Typical questions we ask our clients are: 'Where is it going?' 'Is there anything you don't like?' 'What do you like?' Asking questions makes people feel included in the process. That is human nature."

Younger buyers, he says, take a little more educating—from the process to the materials to the prices. "A common occurrence with the younger

crowd is that they are more price-conscious, opting for a simple white or black frame to not 'detract from the art.' But on the other hand, some of the younger crowd that brings in a band poster, fan art or more whimsical works are open to getting colorful and creative framing."

Getting to know the client and building a relationship is



*Wall Street Gallery captured the designs in the art on the corners of a custom wavy frame.*

still important. "We try to never assume," he says. "The junker car driver could be a big spender and the luxury car driver could be price-conscious. We always want our clients to feel like they are getting the best quality framing. We start by quoting with Museum Glass or the 8-ply mats and bring it down to Conservation Clear or 4-ply mats and never make them feel like they are sacrificing great design and great products just to make it more affordable. If they value their art, they will still always feel like they are getting top quality framing."

Creating a one-of-a-kind custom framing project also

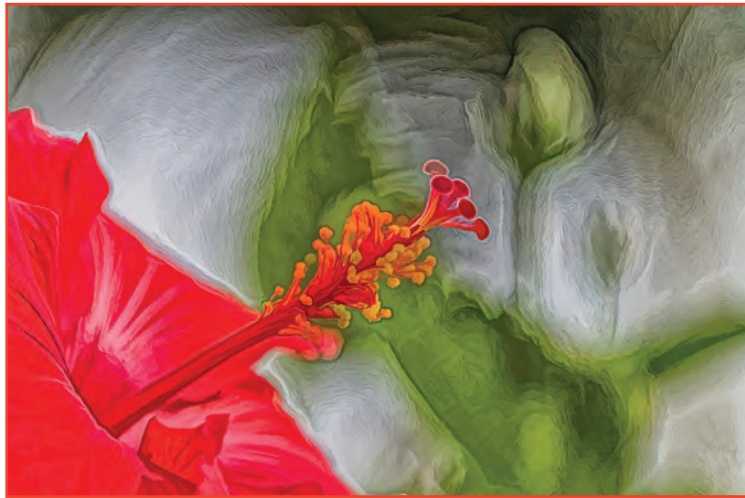
help to extend a retailer's social media reach when images are posted online. "We have pushed the boundaries of our shop, framing seven foot textiles and entire Native American rugs. We framed custom six foot circle frames, boxing gloves, pieces of mattresses, wedding gowns, a camel necklace, a horseshoe crab, bugs and a snake skeleton," he says. "Creative samples of our work are everywhere, even on the ceiling. Our unique perspective even extends to our marketing with items like back scratchers. Don't laugh! They're an out-of-the-box marketing tool that clients love, use and laugh about."

At OnaZ Frames in Seal Beach, CA, owner Ona Zimmerman has made a name for herself in the field of unique custom framing and finds that customers seek out her unique vision. Therefore, she has little to do in the way of getting customers to be open to the fun, eccentric and, sometimes, sexy ideas when it comes to their framing projects. "I start working with my clients telling them my ideas right away because I figure that if they want my frames, they must already be creative-minded. I do love learning about my collectors/clients and what their interest are to incorporate them into the project. My first step is creating a personal relationship with them and to learn how creative they want to get with the work. The more I know about them, the better I can create a frame design that blends perfectly for them."

*continued on page 12*

# Minds Eye Photos

*Photography by Alan Goldberg*



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## VOICES OF RESILIENCE IN UKRAINIAN FOLK ART FEATURED IN MUSEUM EXHIBITION



BROCKTON, MA—The Fuller Craft Museum presents *Soul of a Nation: Voices of Resilience in Ukrainian Folk Art*, a multimedia exhibition celebrating Ukraine's rich artistic heritage and steadfast creative spirit, running until November 2, 2025. Highlighting the profound role of traditional crafts as acts of resistance and cultural preservation, the exhibition features Zaporizhzhya embroidered textiles, hand-painted pysanka (Easter eggs), Crimean-Tatar ceramics, Hutsul wood art, and Petrykivka painting. Through vivid colors, floral motifs, geometric patterns, and multiple media on view, visitors will witness the resilience and creativity that define Ukraine's enduring cultural identity. Shown is Rosa Kutaseyevich's "Khortysya Pisnya (Song of Khortysya)," an embroidered cotton, Zaporizhzhya measuring 20 by 118 inches. For further information, call The Fuller Craft Museum at (508) 588-6000 or go to the website located at: [www.fullercraft.org](http://www.fullercraft.org).

## YOUNGER COLLECTORS *continued from page 10*

The relationship process is one that Ms. Zimmerman enjoys. "I ask questions, questions and more questions," she says. "Besides all of the pertaining typical framing questions, I ask them what they don't like. People are more prone to knowing what they don't want. That helps me to know what not to do. I feel it secures their trust in me as well to understand and connect.

"The younger generation wants to be unique. They want an original, one-of-a-kind, personalized, modern and forward-thinking frame. When it comes to pricing, my frame designs all have a set list per linear foot. I must have this structure or else I would be all of the place with pricing. I haven't really had any cost factor issues with my clients, thus far. People that want my style of framing pretty much know that my frames are labor intensive and hand-made by only me, an outsider artist. But, if there were to be an issue, I would explain everything that went into the project, put a cherry on top and offer a payment plan to make it easier."

Ms. Zimmerman finds that her clientele appreciate the transparency involved in the whole process and know that it is the two (framer and client) working together that create a piece that is customized to their specific taste and needs. "I love including my clients/collectors in the creative process and not because I'm trying to fool them or ease their pain over in-

creases that may occur. I'm pretty up front in the beginning that pricing may change. It's to be expected when giving a quote. I always confirm whether or not it's a quote or firm price because customer



*OnaZ Frames created this unique frame using inspiration from the 1982 cover of My Rules, a classic photo/punk zine.*

confidence is also important."

At Wicked Tacky Frames and Little Falls Framing in



*Wicked Tacky Frames painted the mat to extend the image and redid the moulding with a distressed finish.*

Gorham, ME, owner Leia Scotton, says that when it comes to working with younger buyers, an appreciation for the artistry and bespoke nature of the work are sought after. "I know that my

low-tech approach to really creative design is not the norm in this industry," she says. "The vast majority of my colleagues have big computerized mat cutters that enable them to cut all sorts of cool shapes. I have neither the space nor the money for a CMC. I try to set myself apart with hand-made finishes and frames that most shops don't have the time for. I specialize in time-consuming one-offs that I do not make a living off of just yet. It is a burgeoning part of the market and has economic potential. I feel lucky to be able to do it and help create a loyal base of clients."

Because of this, Ms. Scotton says that offering many varieties of custom framing help to keep creativity flowing while also keeping her doors open. "I have several example pieces hanging in my shop featuring all different kinds of things like gig posters, antiques, shadow boxes, insects, postcards, photographs, fine art, etc. Some framing designs are simple and some are over-the-top. I try to show people things that they didn't know they needed."

Gauging where people fit into that equation is based on asking questions and building a relationship. "I read facial expressions and body language as I ask them about their piece," she says. "Some questions that I ask are: 'Do you have an idea of how you would like to see this done?' and 'Are there any colors here you especially like or don't like?' then, often, 'Or would you like me to just throw

*continued on page 16*



# S. Guccione

Presented by Westport River Gallery



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MIAMI—Artist **Brandon Clarke** of Brandon Clarke Art will present new works in a solo exhibition based on the history of *The Green Book* at the Historic Hampton House Museum in Miami, FL, to be held during Art Basel 2025. The exhibit's location is the only Green Book Hotel Museum in the world, and celebrates the legends and icons who broke countless barriers of yesterday, so that "ALL" Americans could taste freedom and equality while simultaneously opening the doors for artists and performers today. *The Green Book*, published between the 1930's through the 60's, offered African Americans listings of hotels, restaurants and businesses that supported blacks and other ethnicities as way points to safely travel through a segregated America. "I was inspired to create paintings that look at the reality of travel for African Americans in mid-century America and how the annual guide served as an indispensable resource for the nation's rising African American middle class and evidence of a vibrant business class," Clark says. Shown is "The Genuine Article," a mixed media of wood letters, paper and paintbrush on the back of canvas. For more information, visit the website at: [www.brandonclarkeart.com](http://www.brandonclarkeart.com).

## FOOLPROOF TO ADD BAR AND MUSEUM

Laura Phelps Rogers, curator and gallery director of foolPProof contemporary art, located in Denver, CO, is expanding her current retail fine art space to include a community bar and museum with the idea of making the space itself more than just a destination for art collectors. The work featured in the gallery has an emphasis on contemporary practices in various sized mediums, such as sculpture and installation art. The new space will be nearly double its current 1,200-square-foot location. "Creating amazing experiences through art is our goal," she says. "And with that in mind, we are working on expanding the gallery to include a bar and small museum that will all compliment each other." She is hoping for a soft opening by the beginning of November.

foolPProof, in business since 2018, is located in Denver's River North Art District (RiNo), an up-and-coming area with many younger residents. "Most of our clientele are people 22- to 30-years old, and we are surrounded by restaurants with many customers a little older at 25- to 60-years old. Creating a space for those people to come, enjoy a drink while being surrounded by art, is an ideal setting."

RiNo has a lot to offer with a plethora of murals, street art, historic warehouse buildings, Curtis Park (Denver's earliest historic homes) and plans by developers/investors to transform the warehouse district. Continued growth in

the area also creates more opportunity to bring the community together as multi-unit commercial and residential projects in the blocks surrounding and to the north of the gallery, have popped up since the pandemic.

For Ms. Phelps Rogers, these new opportunities coupled with space opening up in her location, became the cat-



*foolPProof is located in Denver, CO.*

alyst to adding to her existing business with a bar and museum. "The space to expand became available and the company I manage occupied it previously as one large space. Everyone I have spoken to—artists and collectors alike—are excited about the idea of art, a beverage and possibly a bite to eat being in one location. I believe the combination of settings offering Colorado wine and curated drinks (named after artists) will attract and expand our gallery visitors."

The standards will be high for all involved as the gallery is already known as a meticulously curated space with ex-

hibition areas encompassing the front and rear in the main gallery, and an expansive room with high ceilings featuring sculpture, installation and 2-D works. Further, behind those showrooms, are the former emerging artist space and an additional exhibition area with an area for demonstrations. Gallery events revolve around First Fridays and they continually showcase key works from visual practices of regional, national and international artists.

One of the biggest struggles for Ms. Phelps Rogers has been dealing with the ins and outs of obtaining a liquor license. "That has been a big effort and grueling," she says. "The process to get a liquor license is voluminous at best. Most people hire a law firm to go through all of the paperwork. I have an attorney following along as I wade through it. But, I think it will be worth it. Everyone likes the idea of a curated art gallery and relaxed bar setting in RiNo, with the added bonus of museum exhibits."

The museum itself, she says, will be a gradual process and feature accomplished artists and their approach to their mediums with a focus on sculpture and metal casting. "I would like to build a museum, by starting small, with exhibitions that emphasize the process. Many of my artists are metal casters teaching at universities or with very advanced practices. Metal casting is a very process-based medium."

Call (303) 641-3472 or visit: [www.foolproofcontemporaryart.com](http://www.foolproofcontemporaryart.com) for more details.

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## YOUNGER COLLECTORS continued from page 12

some things at you and see what sticks?' Most people get the spaghetti reference and relax a little bit. Frame shops can be overwhelming to new customers and I do my best to lighten the mood."

Being part of the creative process helps clients to, not only love the work for years to come, but also helps them tell the story of it to people in their lives—and beyond, thanks to social media. "I talk the client through what I'm doing as I sift through mat colors and frame samples, and I watch and listen to them as I do so," she says. "Not infrequently, people start out saying they just want a black frame. I always look at them and ask, 'Are you sure? Can I show you something else?' Nine times out of 10 times, I sell them something else. People don't know what they don't know. It's my job to show them without insisting."

Ms. Scotton has noticed that the average custom framing customer has changed recently. "Before Covid, most of my customers were retirees or nearly, and I framed a lot of vintage and antique things on a budget. Since Covid, I have many more younger customers, seemingly looking to make their homes more comfortable, rather than the simple crash pad away from work. There have been lots of Covid refugees who now work from home and residing in Maine, so that has amounted to lots of people from big cities paying Maine prices on New York or California wages."

These new buyers have made sticker shock a less frequent occurrence. "I watch and listen. I have my point-of-sale computer system well within view, so they can see me take measurements and enter all the numbers. I often explain during design which pieces are more than others, but that it's easy to toggle back and forth once I get all the info in the computer. People appreciate the ease of checking prices and me being up front about what's more and what's less. I'm a terrible liar and often joke about being a terrible sales-

Period. I insist that they know what I'm doing and where their money is going—unless it's a very well-established customer and I know that they know that I know what they want and how much it will be."

This type of trust has led to some of the most unique pieces Ms. Scotton has ever created. One such piece was a quasi-vintage Jimi Hendrix poster. "I painted the mat to extend the image and redid the moulding with a custom distressed finish," she says. "The whole thing is almost

the customer sees in any given piece. That, for me, is the most creative part and it is a joy to see that spark every time they look at their piece. It's about keeping it fresh and special for a long time to come. Sometimes that means beige, and sometimes that means hand-painted holographic vinyl. It's all up to the customer. Working with them to help them see their piece is usually the most creative part for me."

At ValCo Ornate Frames in Odenton, MD, the custom framing that is created is more than just a way to protect, hang and accentuate the existing art or item. Owner Val Schaefer offers a style that is a mix of old-world ornamentation with modern colors and techniques, attracting collectors of all ages.

"I see my work as an avant-garde art form, so at its core it is already outside the box. In our initial discussion, I explain that what we are creating is similar to how other artists start with a brush, paint and canvas, only my medium is moulding, ornament and architectural form. My style is distinctive, so clients often come in already knowing they will be working with the 'Willy Wonka' of frame art," he says. "I start by reframing the way they see the picture frame itself. Instead of treating it as a border or decorative edge, I present it as an extension of the art, a sculptural object with its own narrative. I show examples of my Modern Victorian frames, which fuse centuries-old European ornamentation with contemporary grit. Once they see the frame as part of the art, their cre-



**Shown is ValCo Ornate Frames' "The Roman" Modern Victorian frame, created for Guillermo "Memo" Ortega's iconic "Drive-by" photograph.**

person, which usually gets a laugh."

But when cost becomes the main factor, working with the client's budget becomes the priority. "I show them my simplest mouldings that fit their tastes," she says. "I have a decent selection of budget-friendly options and I do my best to meet people where they are. I often work with frames people already have and want to re-use. I would never create a design without the customer's input.

as tall as I am. I'm currently working on a smaller version for a new customer who saw the first one in my front window before the customer picked it up. Custom framing is truly an art unto itself. There are conservation standards that we adhere to, but those often are not part of what the average viewer sees. Composition, color, structure, light and dark, are just as important to good frame design as they are to any fine artist. But, ultimately, we strive to accentuate what

*continued on page 18*





"Contemporary Vision" 36"x48"  
layers of pigmented epoxy on panel



"Butterfly Garden" 40"x70" oil on Belgian linen

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mediums and techniques,  
my art seeks to challenge  
the conventional and  
provoke thought,  
prompting a contemplative  
journey into the depths  
of individual perception.



"Extasea" 39"x39"  
mica and pigmented epoxy on panel



"Woke up in a Dream" 36"x36"  
mica and pigmented epoxy on panel



## YOUNGER COLLECTORS continued from page 16

activity opens up. Being part of the process also makes them feel a sense of ownership in the final piece."

Sometimes, this requires a little hand holding with the client to show them all of the possibilities that they may not have even thought were possible. "I encourage clients to review my catalog at: [www.valcoornateframes.com/catalog](http://www.valcoornateframes.com/catalog) and tell me which frames resonate with them. The range of styles gives me insight into which part of my artistic spectrum connects with them. I also ask about the story behind the art, where it came from, what it means to them and what emotions it carries. They are encouraged to focus on the frame's personality and begin thinking about color—not necessarily the color they see on the example. From there, I gauge their comfort level with bold design elements, such as layered mouldings, unexpected finishes or integrated LED lighting.

"In my experience, creativity in framing has less to do with age and more to do with personality and openness to seeing the frame as part of the art. The three main cost drivers are raw moulding materials, which can be surprisingly expensive, the hand-painted color design and overall frame size," he says.

"I try to determine early whether the client's budget is fixed or flexible so we can design accordingly. I break the design into layers, both literally and conceptually. We start with the core elements that define the design's iden-

tity, then consider optional details that could be adjusted if needed. This approach allows us to keep the creative vision intact while respecting the budget," he says.

"A frame can be more than a border. It can be a bridge between the art and the viewer. When craftsmanship, symbolism and architecture work in harmony with the piece, the emotional impact is profound. Great framing does not just hold art. It creates a curated environment to feel the art."



**James Knill of Amanda James Gallery created this frame for his personal photography exhibition held at a local museum featuring images of Cuba.**

At Amanda James Gallery in Delray Beach, FL, James Knill, co-owner with his wife Amanda Johnson, says that their custom framing clients are open to thinking outside-the-box but are not always sure how to get it. "I approach framing as an extension of the artwork itself," he says. "When clients see examples of how we've transformed pieces in the past, as well as the artwork hanging in our gallery, it opens their imagination. Pairing that with our curated col-

lection of frame samples, helps them realize that framing isn't just a border, it's a design element that can completely alter the way a piece is experienced. Once they see the possibilities, they quickly move beyond the expected into the extraordinary. I start by understanding their aesthetic and comfort zone, then I deliberately show contrasts—something understated and something daring. This side-by-side comparison is powerful. It helps clients recognize that neutrality can sometimes feel flat, while boldness (when done

thoughtfully) can bring a piece to life. My role is to guide them toward discovering that balance for themselves."

When it comes the new generation of consumers, Mr. Knill says that education is key. "Younger buyers often arrive with a narrower frame of reference—not because they lack taste, but because they haven't yet had the exposure to see how transformative framing can be. The exciting part is

watching their perspective shift during the process. Once they see the impact, they often become the most adventurous clients. I always present options at different tiers—from foundational to elevated. This gives clients a clear picture of what's possible at every level. It's less about pushing toward a number and more about showing the value that each option brings to the artwork."

When it comes to presenting the price, he says that showing options helps the decision-making process. "I begin at the base level, then build upward. I'll always show them how I would personally frame the piece because that sets a creative standard. From there, they can choose how far they'd like to elevate. It's about empowering the client with clarity and choice, not overwhelming them with cost. When clients are part of the design journey, they understand not just the 'what' but the 'why' behind each choice. That sense of ownership transforms the investment into something they feel proud of, rather than something they're reacting to.

"Framing is often treated as an afterthought, but it has the power to completely transform how art is perceived," Mr. Knill concludes. "The right frame doesn't compete with the artwork—it amplifies it. That's the philosophy I bring to every project: custom framing as a form of design, curation and elevation. It's not about enclosing a picture; it's about creating a complete experience."

*Koleen Kaffan is Editor in Chief of Art World News.*





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## PAYMENT PLANS CREATE SALES AND PROFITS

**by Barney Davey**

Economic cycles impact all markets, particularly those dependent on discretionary income, such as art galleries. However, even during severe downturns—COVID being a prime example—people continued to purchase, albeit at a lower pace. While newer art collectors and custom framing clients may reduce their spending more than established ones, you'll find that success comes from clients who have successfully navigated previous economic challenges in such times.

### Payment Plans Increase Sales

To assist hesitant buyers of art and framing who are cautious about their cash flow, galleries and frameshops can offer payment plans. By converting more of these cautious buyers, art and framing retailers can improve their bottom line without needing to expand their pool of potential clients.

The key is positioning payment plans strategically—as a solution when price becomes a sticking point, not as the opening pitch. This option preserves the full-price sale opportunity while providing a fallback that can save trans-

actions that might otherwise walk away.

### Payment Plan Psychology

While it's sensible to question whether offering installments signals desperation, the reality is quite dif-

ferences worldwide, discovered, "It's not about the money; it's about the psychology of it; it's about feeling responsible." When collectors can spread a \$2,000 purchase across six months, they're reducing the emotional weight of the decision, and you're rescuing a lost sale. It's a

while maintaining professionalism.

As discussed in last month's column, galleries like Ethos Arts in Newport Beach are already using 12-month installment plans for artworks over \$5,000 to expand their collector base.

### Confidence With Transparency

Collectors feeling uncertain crave transparency: clear pricing without hidden fees, honest discussions about an artist's career trajectory, and straightforward policies. Consider implementing a brief "lending plan" like Cole Gallery's three-day trial period, where collectors can take artwork home to ensure it works in their space.

Galleries possess a significant advantage over online retailers: personal relationships. When collectors are cautious about spending, they're more likely to buy from someone they trust—document collector preferences in a simple system. Take note when a collector talks about remodeling their home office or seeking related items. Establishing a foundation for trust is essential when you reach out months later.

*continued on page 22*



ferent. Cole Gallery found that "many people buy art on layaway installment plans" and positions this as a standard service rather than a special accommodation.

The psychology extends beyond affordability. As Art Money, a financing company serving over 1,000

mutually satisfying experience when the gallery and artist get paid and the collector gets what they wanted.

Jessica Singerman Fine Art uses a simple approach: interest-free installment plans with a \$100 minimum monthly payment. This structure removes barriers



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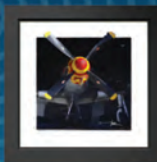
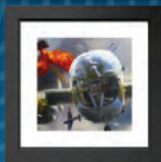
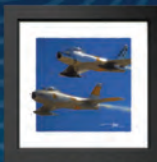
"LONE ASCENDER" - Canvas Wrap with Double Stack Float Frame / 24"X 72"



"F4U CORVAIR" - Paper Print with BLACK Frame and Mat / 32"X 48"



"TILE"  
BLACK Frame no Mat



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**BUSINESS STRATEGIES**  
*continued from page 20*

These signals indicate that you recognize them and have good intentions. The more genuine you are, the stronger your connection becomes.

## Practical Implementation

Start small with payment plans. Offer installments on pieces over \$500, require credit card information for

as standard business practices rather than special favors. When collectors view payment plans as standard gallery services, they feel more at ease using them. And you selectively introduce payment plans as needed.

You can't build trust with a single transaction—you earn it through quality and reliable service over time. Payment plans and transparent policies are more than mere sales tools; they're investments in long-term collector

**“**  
The key is positioning payment plans strategically—as a solution when price becomes a sticking point, not as the opening pitch.  
**”**

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automatic payments, and decide what works for your situation. Some galleries release artwork immediately with the first payment, while others wait until final payment. Choose the approach you're comfortable with based on the relationship with the collector and your gallery's risk tolerance.

Create a simple one-page policy explaining your terms, return procedures, and payment options. Most importantly, frame these services

relationships that will sustain your business through any economic cycle.

*Barney Davey has been a guiding light for artists since 1988. He is an influential creator, producing books, innovative marketing courses, and a complimentary, globally followed blog, Art Marketing News, since 2005. Dive into a world where your art thrives; explore the website located at: [www.artmarketingnews.com](http://www.artmarketingnews.com) for more insights.*




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# FRAME SMART, SELL STRONG

## FRAMING TRENDS, TIPS AND PRICING INSIGHTS

**By Litsa Spanos**

Framing is the unsung hero of the art world—the handshake before the conversation, the subtle signal that says, this piece matters. The right frame doesn't just finish a work of art; it elevates it, protects it, and in many cases, helps sell it. In a competitive market, understanding shifts in style, materials, and pricing is important. Here are some helpful tips, trends and insights.

### The Look of Now

Step into any gallery, hospitality project, or residential reveal, and one trend is clear: quiet luxury. Slim profiles in matte black, warm walnut, or softly burnished metals like champagne and aged pewter signal sophistication without shouting. Float mounts are still a go-to, especially for works on paper with deckled edges. That slight shadow line (1/8 to 1/4") between art and mat feels custom and museum-worthy.

Anti-reflective glazing is quickly becoming the default. In light-filled interiors—and for anything destined for social media—glare is the enemy. UV-blocking, anti-reflective glass or acrylic keeps the view clear

and colors true.

Designers are leaning into depth and shadow with



deep shadowboxes, linen-wrapped spacers, and recessed mounts. Neutrals remain dominant in the framing market, but there is a growing appetite for confident color accents—slim liners or bevels in oxblood, forest, navy, or terracotta.

Sustainability is moving from “nice-to-have” to “must-have.” FSC-certified woods, reclaimed materials, and low-VOC finishes are in-

creasingly specified, especially for corporate work. And with large-scale art still in demand, lighter builds with acrylic glazing and composite backers make oversized pieces safer to ship and install.

### Design That Protects

A beautiful frame means nothing if it doesn't safeguard the art. For works on paper, archival mats—100% cotton rag or alpha-cellulose—are essential. Linen liners offer both breathing space and texture.

Mounting matters: hinge mounts with Japanese tissue and reversible wheat-starch paste are ideal for valuable works. Reserve dry mounting for non-collectible or commercial pieces. Always use spacers

and anti-reflective finishes are worth the investment. Use acid-free backers, seal with dust covers, and install sturdy hardware—two D-rings minimum, with security systems for public installations.

### Pricing Puzzle

Several factors drive framing costs: moulding and finish (wood species, depth, and custom details); size (oversize dimensions mean more labor and waste); glazing (anti-reflective, UV-blocking products cost more but add value); mats and liners (rag boards, 8-ply bevels, fabric wraps); mounting and fitting (conservation techniques require skill and time); details (hand-toned seams, splined corners, leafing); and logistics (crating, shipping, and white-glove installation).

Standardize a “house palette” of go-to profiles and finishes to order in volume and secure better pricing. Batch orders to reduce

freight costs and design within standard mat and glazing sizes to minimize waste. Offer tiered glazing options so clients can choose according to budget

to keep glazing off the art's surface.

For glazing, acrylic is best for large works or safety concerns; glass works well for smaller pieces. UV protection is non-negotiable,



*continued on page 25*

**FRAME SMART**  
continued from page 24

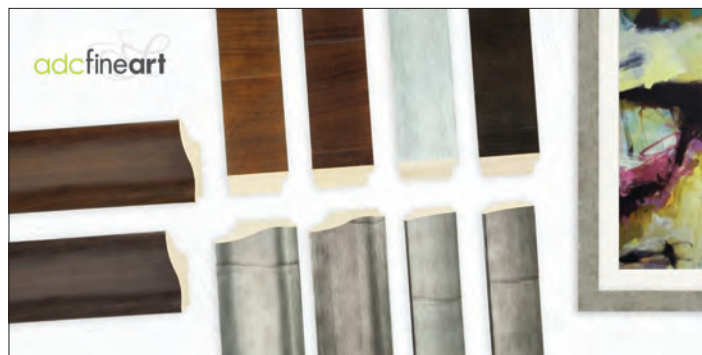
while you maintain margins. Build realistic timelines to avoid rush fees, and negotiate loyalty perks with vendors—consistent business often earns better pricing and faster turnaround. Before any frame leaves the shop, check the essentials: tight miters, even finish, flat corners, spotless glazing, clean mats, proper spacers, secure dust cover, and correct hanging hardware. This last step ensures the finished product matches your standard of excellence.

Framing should complement the art, not compete with it. Works on paper look best floated with a reveal, UV and anti-reflective glazing, and deep narrow profiles. Photography benefits from sleek profiles, 8-ply

mats, and acrylic glazing for large works. Canvas pieces shine in floater frames with shadow lines or linen liners for transitional spaces. Textiles and objects deserve shadow-boxes with archival mounts

breathing space.” “We chose anti-reflective glazing so you can see every detail, day or night.” “The champagne finish ties in perfectly with the room’s hardware.” Connecting each design choice to a

in something worth keeping, protecting, and showcasing for years to come. Frame smart, sell strong, and let both the artwork—and your reputation—shine.



and anti-reflective glazing.

Clients don’t fall in love with “cotton rag mats” or “splined corners”—they fall in love with what those details do. “We floated this to highlight the deckled edge and give it

visible benefit makes upgrades feel like must-haves. Framing isn’t an afterthought—it’s a strategic choice that transforms perception, value, and longevity. The right frame tells your clients they’ve invested

*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. ADC Fine Art has two locations: a 13,000 square foot gallery and custom frameshop in Cincinnati, OH’s west end and a gallery and custom frameshop in the heart of Ft. Thomas, KY. For further information, visit the ADC Fine Art website located at: [www.adcfineart.com](http://www.adcfineart.com).*



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# DIVORCE, DEATH, DISABILITY

## HOW TO CRISIS-PROOF YOUR BUSINESS

**By Sheila McCumby**

The universe has a cruel sense of humor. One minute you're building your dream business, the next you're watching your ex-spouse, who never worked a day in your shop, (the same person who thought "profit margin" was a fancy brand of butter,) skip away with half of the business and their new twenty-something-gold-digging-trophy-girlfriend. It's a bitter pill to swallow. While we're all focused on running a successful shop, we have to remember that personal crises don't stay personal. Major life catastrophes adversely affect our employees, business partners, our legacy and our income. Everything we have worked so hard for can disappear in a moment.

I recently watched a dear friend navigate a divorce so heart-wrenching, she has given me permission to share her story as a cautionary tale so others can learn from her mistakes. My friend, a lovely person and a visionary aesthetician, built a thriving spa and salon from the ground up long before she met her husband. Then, one day, a "cute grad student" came in for a haircut, and things moved fast. He love-bombed her, and they married in a whirlwind ceremony. Her dream man was set to get his Ph.D. the following summer and teach at the local university.

Instead, he became a professional student and, eventually, a professional non-worker.

For 15 years, while she was the main breadwinner and managing a thriving business, he was still chasing that elusive Ph.D. She was

unraveled. He refused counseling, engaged in an affair with an undergrad student half his age, and after the divorce was finalized, he walked away with a significant settlement. Due to state law, my friend was legally compelled to buy back half of the business she had built

Your business is more than just a job, it's your passion, your livelihood, and your legacy. But what happens when life's major crises strike? Death, divorce, and disability are realities that can devastate an unprotected business. The good news is that with proactive planning, you can safeguard your company and ensure its continuity.

A business safety net is essential for success. You wouldn't leave a valuable piece of art unprotected, so why would you leave your most valuable asset, your business, to chance? Here's a guide to creating a contingency plan that will protect your shop, your employees, and your family.

### **First Line of Defense: Marital Agreements**

While it may seem unromantic, a prenuptial agreement is a critical tool for protecting your company's future. It is not just about safeguarding personal assets; it's about preserving the business you've worked so hard to build. Without a prenup, your business could be considered a marital asset, putting its equity, operational control, and financial stability at risk during a divorce.

A prenup can explicitly def-

*continued on page 28*



paying for the nanny they hired because he was "too busy" to watch the kids. And the best part? This worthless layabout never lifted a finger to help at her spa, but he was always first in line for a free massage; because, apparently, being a professional student addicted to online gaming is very stressful.

Their marriage, predictably,

herself. It was a harsh lesson in the importance of business protection. When we marry, we never think we're going to get divorced, but the odds are that in the U.S., 40%-50% of marriages will fail. The statistics are about 10% higher for small business owners, due to the added time sacrifices, financial instability and stress that entrepreneurs often face.





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**DEATH, DIVORCE, ETC.**  
*continued from page 26*

ine your business as separate property, preventing it from being divided. If you are already married and neglected to do a prenup, consider placing the business in a trust. This can provide an additional layer of protection, shielding your spouse from any potential litigation and ensuring its stability. Strategic prenuptial or postnuptial planning ensures your business remains secure and under your control, regardless of personal circumstances.

## 1. Succession and Contingency

Creating a written plan is the first step. While this may require the services of a good business attorney and an initial investment, long-term protection and peace of mind are invaluable. This plan should be a comprehensive strategy that outlines what will happen to your business in various scenarios, covering both short-term operational continuity and long-term ownership succession.

- **For a Sole Proprietor:** Your contingency plan is closely tied to your personal estate plan. You will need to use an attorney to help write a Last Will and Testament or a Revocable Trust to specify who will inherit the business and who will manage it during a transition. A Durable Power of Attorney is also crucial, as it grants a designated person the legal authority to manage your business affairs if you become incapacitated.

- **For Businesses with Multiple Owners:** A buy-sell agreement is a non-negotiable legal document in this scenario. This contract dictates what happens to a co-

owner's share if they die, become disabled, or get divorced. It outlines how the remaining owners can purchase the departing owner's share, preventing an ex-spouse or an heir from becoming an unwanted business partner. The agreement should also specify how the business will be valued and how the buyout will be funded.

## 2. Creating Financial Safeguards

A plan is only as effective as its funding. The following

**Buy-Sell Agreement:** In a multi-owner business, life insurance is an efficient way to fund a buy-sell agreement. Each owner can take out a policy on the others. If one owner passes away, the proceeds are used to purchase their shares from their heirs, ensuring a smooth ownership transfer.

- **Disability Insurance:** This can be used within a buy-sell agreement to provide the necessary funds for the buyout of a disabled owner's interest, offering vital protection for both the business

- **List of Key Contacts and Accounts:** Create a master list of all critical business information, including passwords, vendor contacts, banking accounts, and professional advisors (attorney, accountant, insurance agent, etc.). This document should be kept secure, and a trusted individual should know where to find it.

- **Financial Statements:** Keep your business's financial records in order. Up-to-date balance sheets, profit and loss statements, and tax returns are essential for an accurate business valuation, which is a key component of any succession plan.

By taking these steps, you are not just preparing for the worst-case scenario. You are building a more robust and professional business, providing yourself with the peace of mind that your passion, livelihood, and legacy are protected. This is also a profound act of consideration for your loved ones during a time of grief. Proactive planning today ensures that when life's inevitable challenges arise, you and your business will be prepared.



financial tools are essential for making your contingency plan a reality:

- **Key Person Insurance:** This is a life or disability insurance policy the business purchases on a key employee, typically the owner. The business is the beneficiary, and the payout provides a financial cushion to cover operating expenses, pay off debts, or fund the recruitment and training of a replacement if the key person is no longer able to work.

- **Life Insurance to Fund a**

and the owner.

## 3. Documenting Your Business

Especially in a time of crisis, a well-documented business is a resilient business. Ensure you have the following in place:

- **Standard Operating Procedures (SOPs):** Documenting your daily operations ensures the business can run smoothly even in your absence. This "how-to" guide is invaluable for a temporary manager or successor.

*Sheila McCumby, owner of Strategies for Success, a small business consulting firm, connects with audiences worldwide as a popular speaker, writer, mentor and teacher. Her podcast, 'The Framing Chronicles' focuses on challenges faced by independent companies in the art and framing industry. With decades of experience as a picture framer and shop owner (since the early 90s), she's dedicated to helping small businesses boost profits and streamline operations. For more details, visit: [www.mystrategies4success.com](http://www.mystrategies4success.com).*



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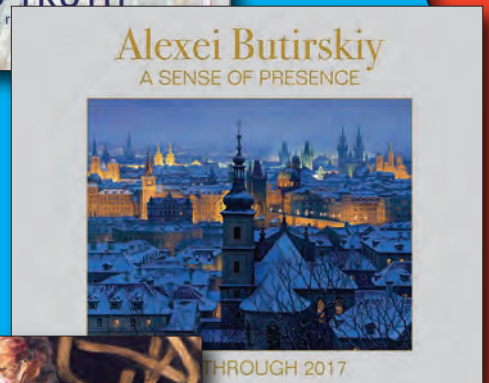
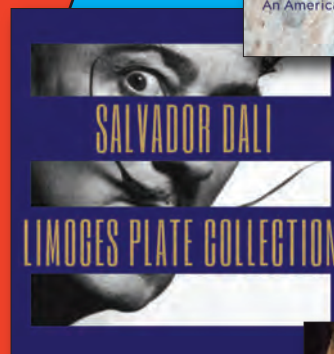
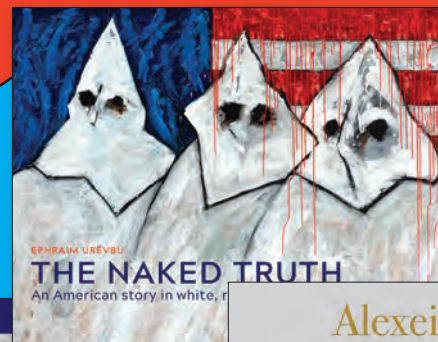
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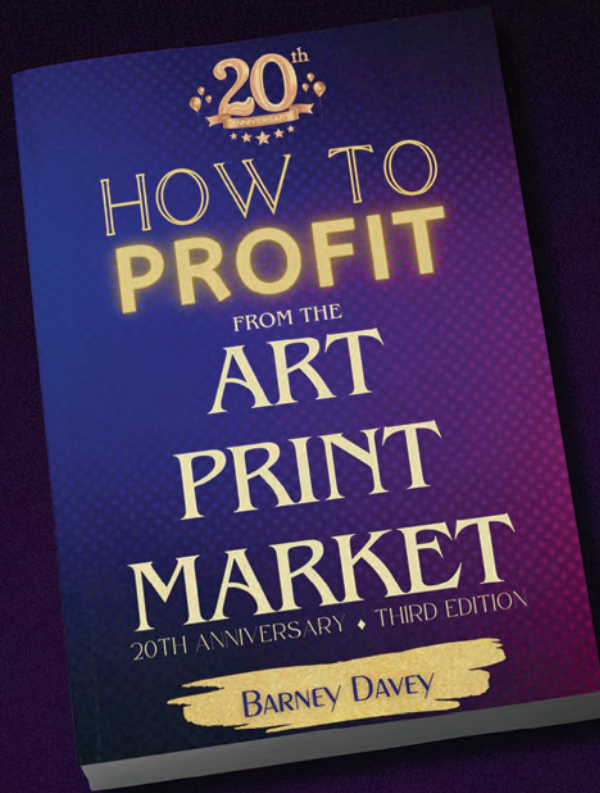


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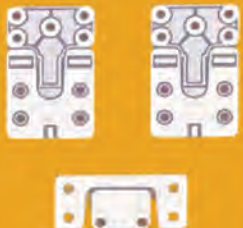
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# NEW FRAMING PRODUCTS

## Larson-Juhl's Three New Collections



Suwanee, GA-based Larson-Juhl has launched three new collections: Jasper II, Metalia II and Ravello. Jasper II contains proven selling profiles that extend the Jasper Collection, now available in join, chop, length and box (previously box only). Metalia II extends the Metalia Collection with a new gunmetal finish and two new profiles. Ravello is the addition of Italian waxed veneers in modern profiles, including a new float profile, with Italian woodgrains inspired by boating along the Amalfi Coast. For more details, call (800) 438-5031, or visit: [www.larsonjuhl.com](http://www.larsonjuhl.com).

## Michelangelo Moulding's 764 Series



Michelangelo Moulding, Mableton, GA, presents the 764 Series, a timeless frame moulding with a classic panel design and a refined, thin stem. Available in three elegant finishes, it's the perfect blend of tradition and style for your framing needs, bringing subtle sophistication to any artwork or décor. Call (877) 422-8812, or go to the company's website at: [www.michelangelomoulding.com](http://www.michelangelomoulding.com).

## Framerica Presents Black Oak



Yaphank, NY-based Framerica presents Black Oak, from its Restoration Collection, pairing its darkest stain effect with charcoal cerusing and a modern, select stock graining. The entire collection will be available in profiles ranging to three inches. For further information, telephone (800) 372-6422 or visit the company's website at: [www.framerica.com](http://www.framerica.com).

## Framing Fabrics' Updated Sample Book

Framing Fabrics from Neuberg & Neuberg Importers Group Inc., Los Angeles, offers its updated fabric sample book, which can be purchased for \$60 and contains more than 300 swatches of specially selected fabrics, including silk, linen, suedes and more.



Framing Fabrics also offers high quality custom wrapping mat and liner services with over 40 liner shapes, such as bevel, scoop and tapered. In addition, fabric corner samples can be purchased individually or in sets. Call (800) 832-2742 for further information, or go to the company's website located at: [www.framingfabrics.com](http://www.framingfabrics.com).



# NEW FRAMING PRODUCTS

## Cascade II from Studio Moulding

Studio Moulding in Carson, CA, presents the Cascade II Collection, offering a neutral palette with patinated metallic undertones and blending classic and modern elements to suit warm and cool color schemes. With two new



profiles in five colors the collection features metallic finishes that mimic noble metals like gold, silver and platinum, making them perfect for classic and contemporary artworks. Cascade II is ideal for framing drawings, photographs, lithographs and paintings. Call (800) 262-4174, or go to: [www.studiomoulding.com](http://www.studiomoulding.com).

## FlexiMaster by Fletcher-Terry



Fletcher Business Group, East Berlin, CT, offers the lightweight Fletcher-Terry's FlexiMaster®, featuring a full-grip trigger providing comfortable firing of the company's Flexible Framer's Points. It's easy to load magazine accommodates 170 flexible points and the point driver has spring adjusted firing power to match frame wood density with no jamming or double feeding of points. Points can be bent allowing to change frame contents as needed. No electrical or air hookup required. For further information, telephone Fletcher Business Group at (860) 828-3400 or visit the company's website located at: [www.fletcher-terry.com](http://www.fletcher-terry.com).



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# NEW FRAMING PRODUCTS

## Universal Arquati's Aqua Collection



Universal Arquati, Santa Clarita, CA, announces the launch of the Aqua Collection by Arquati Signature 4. Inspired by organic textures and weathered finishes, the collection offers a unique blend of rustic charm and modern sophistication in three profiles and five distressed finishes. For further information, call (800) 668-3627 or go to the company's website located at: [www.universalarquati.com](http://www.universalarquati.com).

## Bella Moulding Debuts New Lines

Bella Moulding, located in Chicago, introduces three brand new lines for fall—Batiste, Pilsen and Mackie, shown. Together, they deliver a dynamic mix of form and function while featuring bright colors, glittering metallics and the bold personality Bella is known for while elevating each custom framing project. For further information, call (888) 248-6545 or go to the company's website located at: [www.bellamoulding.com](http://www.bellamoulding.com).



## Tru Vue Offers Oversized Options



Tru Vue, McCook, IL, has expanded its Conservation Clear® Acrylic sizes with new oversized options. The company says that framers have been asking for lightweight, UV-protective glazing options for large-scale works, and now offer 60 by 80 inches (2032 by 1524 mm) with 4.5 mm thickness, as well as 80 by 120 inches (3048 by 2032 mm) with 6.0 mm thickness. With the same 99% UV protection, clarity and tight quality specifications that framers trust from Conservation Clear® Acrylic, the new oversized formats deliver the durability, safety and preservation benefits needed for today's large-scale projects. Proudly Made in America, the expanded line gives framers confidence to take on ambitious designs while protecting what matters most. For more details, call (800) 621-8339, or go to: [www.tru-vue.com](http://www.tru-vue.com).

## Gemini Builds It! Presents Solana

Gemini Builds It! & Showcase Acrylics, Elgin, IL, introduces Solana, a limited edition collection of more than 40 mouldings crafted in Spain and inspired by the effortless beauty of the Mediterranean



coast. Solana features light wood finishes in natural oak and maple, simple, square and flat profiles, bold two-tone mouldings with colorful face finishes and raw wood sides, six hybrid mouldings that can be used as either a standard frame or a float frame for stretched canvas and six dedicated float frame styles, designed specifically for gallery-wrapped canvas and 3D art. For further information, call (847) 844-4000, or visit the company's website at: [www.geminibuildsit.com](http://www.geminibuildsit.com).



## Nice Fenders

Garland Flowers, located in Pahrump, NV, debuts "Nice Fenders" by Garland Flowers, available in various mediums, such as gallery wrap canvas, framed canvas, metal, acrylic and wood print. Sizes range from 12 by 18 inches to 32 by 48 inches. For more details, call (702) 806-8652 or visit: [www.garlandcaptures.com](http://www.garlandcaptures.com).



## There's 2 Kinds of Snakes



Limelight Agency, Los Angeles, debuts "There's 2 Kinds of Snakes" by Gabe Leonard as a signed and numbered canvas print in a parlor edition of 50 measuring 30 by 15 inches; a hand-enhanced, signed and numbered gallery edition of 50, measuring 38 by 19 inches on canvas; a collector's edition of 25, measuring 44 by 22 inches and a studio proof in an edition of 7, measuring 48 by 24 inches. For more details, call (213) 765-0870 or go to: [www.limelightagency.com](http://www.limelightagency.com).

## Warrior



Tina Palmer Gallery, Richmond, VA, presents "Warrior" by Tina Palmer, an acrylic on canvas measuring 48 by 48 inches. The retail price is \$5,200. For further information, phone (703) 798-1240 or visit the website located at: [www.tinapalmergallery.com](http://www.tinapalmergallery.com).

## The New Explorers

Artist Mimi Stuart, Sun Valley, ID, presents "The New Explorers," an original diptych mixed media created with hand-stitched, ruched fabrics, organic crushed eggshell, mica flakes, 24k gold, silver and copper leaf measuring 24 by 48 inches. For more details, call (914) 439-4763 or go to: [www.mimiart.com](http://www.mimiart.com).



# WHAT'S HOT IN OPEN EDITIONS



## Green Garden Variation

"Green Garden Variation" by Design Fabrikken measures 40 by 30 inches and retails for \$72 on standard paper. Available on multiple substrates and multiple sizes. Call Image Conscious, San Francisco, at (800) 532-2333 for details, or visit: [www.imageconscious.com](http://www.imageconscious.com).

## Contours of Memory

"Contours of Memory" by Hayley Michelle is available in a variety of sizes and substrates. For more information, call Third & Wall Art Group, located in Seattle, at (877) 326-3925 or visit the company's website at: [www.thirdandwall.com](http://www.thirdandwall.com).



## New Growth I

"New Growth I" by Victoria Barnes is available as POD. Phone World Art Group, located in Richmond, VA, for further information at (804) 213-0600 or go to: [www.theworldartgroup.com](http://www.theworldartgroup.com).

## Season's Study III

"Season's Study III" by Lisa Audit measures 36 by 24 inches and retails for \$35. For further information, telephone Roaring Brook Art, located in Elmsford, NY, at (888) 779-9055, or go to the company's website at: [www.roaringbrookart.com](http://www.roaringbrookart.com).



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## Sunshine in Blue



Studio EL, Emeryville, CA, presents Usha Shukla's "Sunshine in Blue," available as a giclée on paper and canvas, as well as clear acrylic, brushed aluminum, Baltic birchwood, glossy laminate on acrylic in various sizes. Price available upon request. Phone (800) 228-0928 or go to: [www.studioel.com](http://www.studioel.com).

## In The Distance



"In The Distance" by Ann Bailey is a large format custom giclée on matte paper measuring 36 by 24 inches (\$102). Call A.D. Lines in Monroe, CT, for more details at (800) 836-0994 or visit: [www.ad-lines.com](http://www.ad-lines.com).





## Riverbend III

"Riverbend III" by Christy McKee is available as POD, retailing from \$36 to \$435. For further information, phone C Brand Studios, located in San Diego, at (858) 554-0102 or go to: [www.cbrandstudios.com](http://www.cbrandstudios.com).

## Nature's Perfect Tapestry

"Nature's Perfect Tapestry" by Sarah Jane measures 24 by 36 inches and retails for \$30. Call SunDance Graphics, Orlando, FL, at (800) 617-5532, or go to the company's website located at: [www.sdgraphics.com](http://www.sdgraphics.com).



## Ageless Blooms

"Ageless Blooms" by Carol Robinson measures 36 by 36 inches and retails for \$40. For further information, phone Galaxy of Graphics in Fair Lawn, NJ, at (201) 806-2100 or go to: [www.galaxyofgraphics.com](http://www.galaxyofgraphics.com).

## Rocky Mountain National Park – Dream Lake

"Rocky Mountain National Park – Dream Lake" by James Blakeway measures 40 by 13 1/2 inches and retails for \$34.95.



For details, call Blakeway Worldwide Panoramas Inc., Minneapolis, MN, at (800) 334-7266, or go to the website located at: [www.panoramas.com](http://www.panoramas.com).

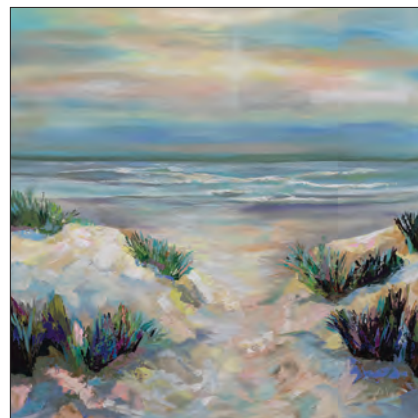
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## Vintage Flower Grouping



"Vintage Flower Grouping" by Stellar Design Studio measures 16 by 12 inches and retails for \$15. Phone Penny Lane Fine Art & Licensing, New Carlisle, Ohio, at (800) 273-5263 for more details, or visit the website at: [www.pennylanefineart.com](http://www.pennylanefineart.com).

## Sanctifying



"Sanctifying" by Jeanette Vertentes measures from 6 by 6 inches to 56 by 56 inches and retails from \$22 to \$230. Phone Wild Apple located in Woodstock, VT, at (800) 756-8359 or go to: [www.wildapple.com](http://www.wildapple.com).

# OPEN EDITION PRINTS



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