

Art World News

MAY 2026

THE INDEPENDENT NEWS SOURCE

ROSENBAUM ART COMPANIES' EXPANSION

Rosenbaum Art Companies has announced a major expansion and new chapter as the company continues to grow throughout South Florida with locations in Boca Raton and Hollywood, FL, designed to better serve clients, designers, collectors and partners throughout the region. Go to page 10.

TEMPLATES FOR COMMUNICATION CONSISTENCY

Gallery Fuel's Katherine Hébert says that one of the fastest ways to improve brand execution is to systemize your art gallery brand and the messages you repeat every week. Visit page 22 for more details.

SUMMER 2026 ART AND FRAMING COLOR TRENDS

ADC Fine Art's Litsa Spanos says that across the worlds of interior design, fashion and contemporary art, one message is clear: safe neutrals are fading and expressive color is making a confident return. Page 20.

WHY BIG BOXES CAN BE A BIG OPPORTUNITY FOR FRAMESHOPS

Strategies for Success' Sheila McCumby discusses how to overcome the fear that small local shops will struggle as the corporate vacuum of Big Boxes suck up every customer within a twenty-mile radius, and can prosper from their presence. Go to page 16.



Pejman Gallery is located in Scottsdale, AZ.

GALLERIES FIND COMPETING WITH ART FAIRS A CHALLENGE

Art fairs hold a lot of real estate in the art world today with events, large and small, held across the world becoming destinations for collectors. But how do local gallery communities deal with these fairs coming into their areas and how do they make the most out of them in the long run? The big question becomes, how can they turn an influx of art lovers into customers of their own? First step is to understand who the art fairs are attracting and how one's local gallery can catch their eye. The big fairs get most of the media attention, as they attract A-listers and big money, but smaller, more regional shows are growing and their impact can be sizable to art districts and galleries as well. Popularity in art fairs is growing with even *Conde Nast Traveller* writing articles about them, including one titled, "21 Art Fairs And Design Weeks Worth Traveling For in 2026." *continued on page 10*



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QUOTE OF THE MONTH:

"Art fair clients are generally more educated about the art market, know the artists they are looking to collect and are looking for art that is not just decor, but to collect."

Shanan Campbell, page 12

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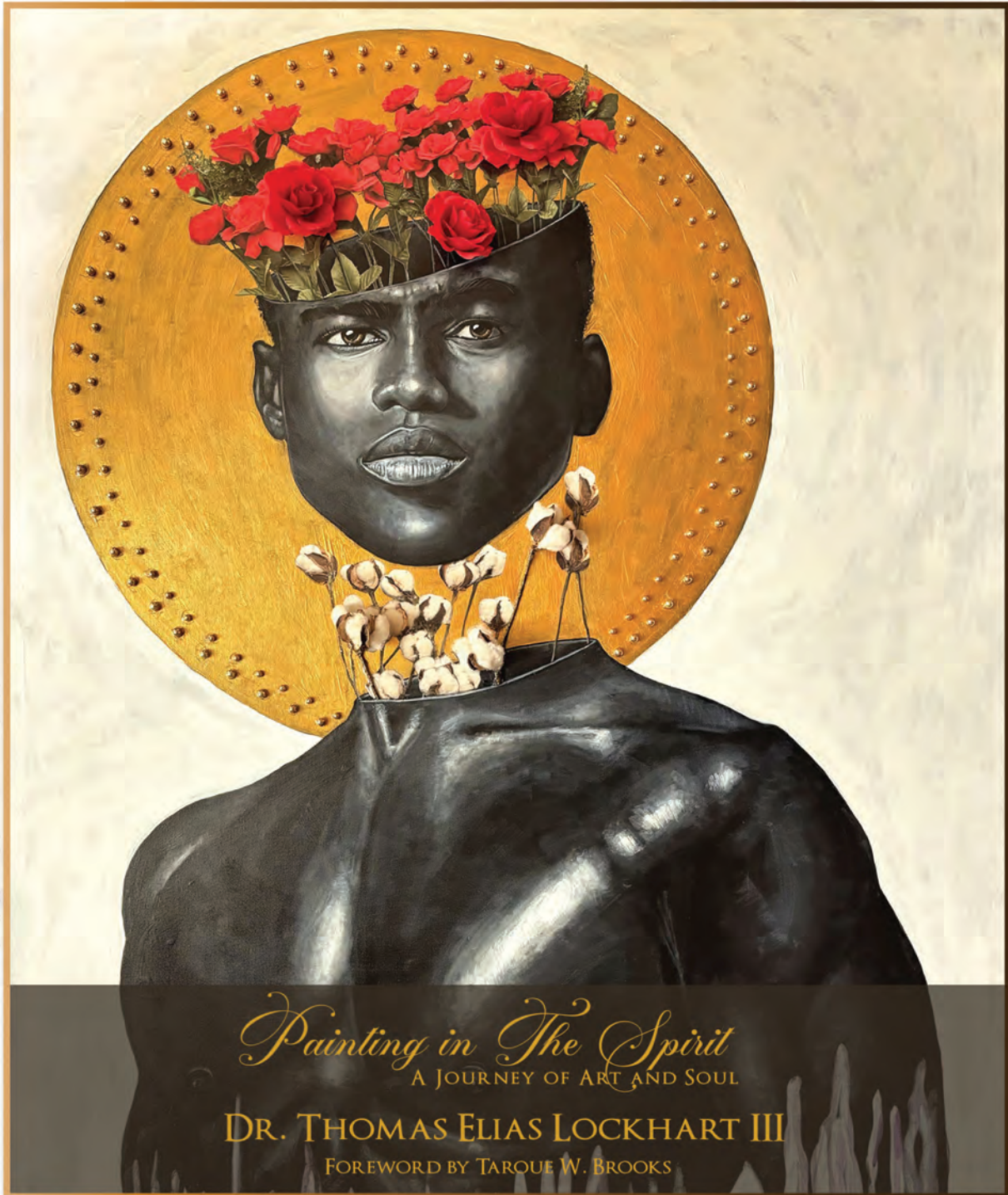


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Shown is
"Jesus In A Pinto"
by Scott Avett
from SOCO Gallery.
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The Challenge of Competing with Fairs

Art fairs hold a lot of real estate in the art world today with events, large and small, held across the world becoming destinations for collectors, but gallery owners are finding it difficult to compete.

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Rosenbaum Art Companies Expands

Rosenbaum Art Companies has announced a major expansion as the company continues to grow throughout South Florida with new locations in Boca Raton and Hollywood, FL.

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Why Big Boxes Can Be A Big Opportunity

Sheila McCumby discusses how to overcome the fear that local shops will struggle as Big Boxes suck up every customer within a twenty-mile radius, and how to prosper from their presence.

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Summer 2026 Color Trends

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Gallery Fuel's Katherine Hébert says that one of the fastest ways to improve brand execution is to systemize your art gallery brand and the messages you repeat every week.

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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

Tale of Two Cities

For most of the art and framing community, figuring out where they live is often a challenge. For many, the demographic of how they serve is often difficult to pin down. At times, a community enjoying an upswing bespeaks of affluence. But as economic storm clouds appear on the horizon, such towns can very much feel as mere mortals.

It's very hard for retailers to read the tea leaves and predict the customers state-of-mind and actions. Broad events shift not only attitudes but wallets. Therefore art galleries and framers must not only confront real economic change but also the perception of change. It's like playing the glass is "half full or half empty" game with someone who is legitimately very thirsty, setting the stage for a very difficult contest.

Every gallery and frameshop has the tools to win—product, price and promotion. By manipulating each element individually, or in concert, each can effec-

tively alter the course of events with any prospect or customer. For many, the goal is to be able to shift the value equation to the point where the identity of the business remains intact.

Not every move needs to be a raucous break from tradition. Sometimes the augmentation on the service side of the business can make the biggest difference. For example, offering delivery and installation is an attractive feature, especially for older clients. One art dealer/framer I know constantly hypes this free service. He claims it pays for itself because four out of five times he's invited into someone's home and he comes away with more business. Such decisions and change aren't necessarily intended to move mountains, rather just to motivate enough people to make a hearty difference. Although you can't solve all the globe's problems, you do have effective responses, if chosen correctly, to make a very big difference in your own world.

John Haffey
Publisher



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ARTISTS & PUBLISHERS

SOCO Gallery Presents Scott Avett



"Jesus In A Pinto" by Scott Avett is an oil on panel measuring 160 by 75 inches.

SOCO Gallery, Charlotte, NC, is presenting *Boy*, a solo exhibition of new paintings and screenprints by artist and musician Scott Avett. In this third solo show with the gallery, Avett continues his contemplation of faith, career and family with both images of saints and angels, as well as his young sons. The works are arresting yet comedic, bringing together the mundanity, vulnerability, joy and humor of boyhood. Avett is one of members of The Avett Brothers, an American folk rock band alongside his brother Seth Avett. For more information, call the gallery at (980) 498-2881 or visit: www.socogallery.com.

Shaw Gallery's Immersive Event

The Vault of Shaw Gallery, located in Naples, FL, presents a night featuring six of the gallery's artists: Oleg Trofimov, Andre Kohn, Leonard Mizerek, Stacy Barter, Rogério Peixoto and Rich B Caliente, as well as culinary experiences. The artists will be creating work live, transforming the gallery



"Sea Vacation" by Oleg Trofimov is an oil on canvas measuring 24 by 24 inches.

into a dynamic live studio, with an ever-evolving creative experience for collectors. Working in multiple artistic styles, come to life simultaneously—the event helps to bring collectors into the process. Call (239) 261-7828 or go to: www.shawgallery.com.

Basquiat at The Bonnier Gallery

The Bonnier Gallery, Miami, debuts a major exhibition of approximately 100 works by artist Jean-Michel Basquiat, curated by Grant Bonnier and titled *Jean-Michel Basquiat: Selected Works, 1978-1988*. The exhibition spans the artist's entire documented career, from early collages and postcards made while he was still a teenager in downtown New York through canvases completed in 1987, the year before his death. The exhibition includes paintings, works on paper, sculpture, photography, collaborative works with Andy Warhol and pieces of ephemera. Visit: www.thebonniergallery.com.



Jean-Michel Basquiat's "The Whole Livery Line" is an acrylic, oil and oil stick on canvas.

Fox at Arcadia Contemporary



"Moonlight Grace" by Stephen Fox is an oil on linen.

Arcadia Contemporary, New York, NY, introduces *Night Moves*, a solo exhibition of new paintings by Stephen Fox. In this exhibit, the artist's first with the gallery after more than a decade of collaboration since 2014, explores the American night of drive-in theaters and solitary roadside structures, as a space where familiar places take on a heightened, almost symbolic presence. For further information, call (646) 861-3941 or visit the website located at: www.arcadiacontemporary.com.

S. Guccione

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ROSENBAUM ART COMPANIES ANNOUNCE EXPANSION



BOCA RATON, FL—**Rosenbaum Art Companies** has announced a major expansion and new chapter as the company continues to grow throughout South Florida. Rosenbaum Art Companies, including Rosenbaum Contemporary, RFA Decor, Rosenbaum Framing, Rosenbaum Art Services and Yoffi Art, will be expanding into new Boca Raton and Hollywood, FL, locations designed to better serve clients, designers, collectors and partners throughout the region. The company has relocated to a temporary Boca Raton showroom behind our new flagship location at: 7682 North Federal Highway, Suite 4. In the coming weeks, a second South Florida showroom and gallery location in Hollywood, FL, is opening at: 2868 Pershing Street. Located within the South Florida Design Park, this new 10,000+ square foot facility will serve the Miami, Broward and greater South Florida markets while continuing to expand the company's capabilities in fine art, custom framing, mirrors, art services and design partnerships. Plans for the grand opening events in Boca Raton and Hollywood are underway. Shown is "A Dance Between Us" by H. Scott. For more information, call (561) 994-4422 or go to: www.rfadecor.com.

COMPETING WITH ART FAIRS IS A CHALLENGE

continued from page 1

Big events, like Frieze, Art Basel and the European Fine Art Foundation (TEFAF), are starting to resemble an octopus with each arm representing a new fair in domestic and international locations, as well as creating smaller fairs that feed off of the crowds created by the big guys. With vast amounts of exhibition space filled with an unlimited array of booths, attendees are exhausted after one visit. Many gallery owners see that as a no-win situation for themselves. And the list of new fairs grow every year. These events also attract a gallery's local collector base away from their business and to the fair, which equates to business being taken away.

Artist and gallery owner Bob Pejman of Pejman Gallery in Scottsdale, AZ, in business since 1988, says that competing with fairs like Scottsdale Art Week can be frustrating. "It is a huge misconception that art fairs bring new buyers into the area. They mostly attract the same buyers that would have otherwise bought from the local galleries—unless it's a large international event such as Art Basel," he says. "The reality is that most art fairs compete with local galleries by giving the galleries' existing clients another place to buy art—or put more bluntly, fairs are competing with galleries for

the same collectors." When it comes to art fairs, Mr. Pejman feels that they take more than they contribute to a retailer's established business and the



Home Fine Art is located in Salt Lake City, UT.

arts community built off their backs. "Let's take a city where the brick-and-mortar galleries have made a large investment to make the area an art destination. In turn that attracts the art fairs to that place. Conversely, you will be hard pressed to find an area with a weak art gallery market



Pejman Gallery is located in Scottsdale, AZ.

drawing in a large art fair."

Artist and gallery co-owner Karen Horne of Horne Fine Art, Salt Lake City, UT, says that as the world begins to take notice of her area full of affluent residents—many with multiple homes—the art fair community has suddenly descended upon the area. New fairs have debuted, such as the Salt Lake Art Show, held May 14 to 17, 2026, at the

Mountain America Expo Center in Sandy, UT. Having exhibited in art fairs in the past in New York City, Ms. Horne chose to do a wait-and-see with the new local fair to see how others fared and how the show was received.

"I will certainly look into the fair in 2027 to consider having a booth, and think more about the cross-pollination that may come with it since I saw that a number of individual artists and studios had booths this year."

As far as how the fair affected her gallery, she says that due to its proximity, it wasn't as easy for attendees to also visit the galleries in Salt Lake. "It was not held in the city center, but rather in the outlying suburbs, so I don't know how that affected our attendance. It would definitely make coordinating with attendees harder for us, since they'd be in a far section of the valley from our studio."

Also in Salt Lake is Phillips Gallery, where director and curator Meri DeCarlia says that as more fairs crop up, dealing with them will come with a learning curve.

"The Utah Arts Festival is the biggest annual art fair that we contend with," she says. "Few, if any, of our artists participate. It is somewhat quieter at the gallery during that long weekend, possibly be-

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GALLERY FUEL'S EXHIBITION PLANNING WORKBOOK IS RELEASED



HANOVER, VA—**Gallery Fuel**, presents the Art Gallery Exhibition Planning Workbook, the ultimate gallery planning tool designed to provide structure and optimization for exhibitions. This Workbook features key talking points and instruction for greater efficiency and costs \$35. There is an exhibition sales and marketing checklist and a timeline for on-line and in-person shows. Also, a run of show planning worksheet helps keep everyone organized during the opening night or other events. “By emphasizing early planning, this Art Gallery Exhibition Planning Workbook aims to increase presales and reduce any last-minute stress.” says Katherine Hébert, Gallery Fuel founder and *AWN* columnist. “The workbook is a fillable PDF, allowing you to use it as a template for all your upcoming shows and events. With this tool, you can stay on track and develop consistency in exhibition planning, involving everyone in its success.” With a simple planning worksheet, the user can define goals and outline effective sales and marketing messages. There is also a planning timeline that starts three months prior to opening night, catering to both in-person and online-only exhibits. To become a member of Gallery Fuel and to learn more about the new Workbook, go to: www.galleryfuel.com.

ART FAIRS *continued from page 10*

cause our clientele are there instead of here. We participated in a show many years ago at the South Towne Expo Center. It was a lot of work, and nothing sold.”

“The new Salt Lake Art Show took place at that same location, (formerly South Towne Expo Center) and I spoke with someone from a non-profit and a for-profit gallery that participated and they said it was possibly good for exposure but disappointing overall.”

Making the most out of a spotlight being put on an area seems like a great way for restaurants, retailers and hospitality businesses to thrive, but gallery owners seem to be left out of the equation. The key is try to appeal to those attendees who are already being bombarded by a huge amount of artwork in a short period of time. One way may be to hold a relaxed event in the gallery space that people can move freely around in that is more intimate and less intimidating.

At Sorrel Sky Gallery, with locations in Durango, CO; Santa Fe, NM, and New York, NY, owner Shanan Campbell, finds that foot traffic at her galleries consist of those really looking for an encompassing art experience, in the art fair and out. “Santa Fe and New York are the two locations that have large-scale art fairs. In Santa Fe, the fairs concentrate attention—a week or two when

the entire local ecosystem benefits from out-of-town collectors, press, curators and advisors who wouldn't otherwise make the trip. We do not exhibit at art fairs because the cost-benefit analysis doesn't compute for our galleries, but



Sorrel Sky Gallery's Santa Fe, NM, location.

we do see a spike in foot traffic because serious collectors build entire trips around the fair and explore the neighborhood. There is a difference between an art fair and a



Phillips Gallery is located in Salt Lake City, UT.

gallery experience. This is our focus. The fair is high-energy, transactional and overwhelming. A gallery visit can be the quiet, considered counterpoint.”

Gathering information during these out-of-towner's visits is vital. “The sale is the start of the relationship, not the end,” Ms. Campbell says. “We build relationships at

Sorrel Sky through follow-up and personal contact from our skilled art advisors who listen to clients. We learn where they're from, what else they collect and what drew them to the work. It's also important for our art advisors to maintain ongoing touchpoints with collectors and to be patient. Out-of-town collectors often buy again six to 18 months later, not next week.”

Smaller art fairs also bring in a variety of clientele which benefit from special events and marketing. “The collector markets in Santa Fe are the Spanish Market and the Indian Market. There is extensive pre-fair outreach to existing collectors, and our art advisors offer preview days and times. We have big receptions and events, and also artist talks and demonstrations. For the Indian Market we have some extended hours because of our events.

“We are very strategic with our ad placement in art fair-related publications and magazines that are featured partners with Indian Market in particular. We create digital catalogs and print handouts for collectors.”

Sales strategies may also need to be adjusted when it comes to art fair attendees who have travelled to an area specifically for the event. “These clients are generally more educated about the art market, know the artists they are looking to collect and they are looking for art that is not just decor, but to collect,” she

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ART FAIRS

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says. "Some are specifically hunting regional artists they can't find at home and for Indian Market they want indigenous artists. Fair week brings the full spectrum, from first-time buyers to seven-figure collectors, often in the same hour."

Some basic tips to attracting art fair attendees to a local gallery or frameshop may be to extend regular hours of operation to attract show attendees after show times. Also, giving them a reason to venture out past the art fair and into the local community to see what the galleries have to offer with receptions, art walks and artist meet-and-greets will give the business

access to a wider audience than what would normally walk into the gallery day-to-day. Partnering with restaurants located near the art fair venue will help to get the

als for them to take on their way out with contact and website information included.

Directing people to the gallery website through such

Custom framers also have an opportunity to benefit from art fairs by marketing to those that bought art during the event with framing services that include shipping to their residence.

word out on the artwork and gallery. Placing art with signage can be a great way to catch their eye while they dine. Also, leave business cards and marketing materi-

partnerships may start a conversation that can lead to sales, without them even making it to the brick-and-mortar location. Custom framers also have an oppor-

tunity to benefit from art fairs by marketing to those that bought art during the event with framing services that include shipping to their residence. Making the process seamless will help create a feeling of confidence with the collector.

In Seattle, the art gallery community has found a way to combat the hole created by large-scale art fairs in the local community. Two galleries are launching a brand-new art fair called Assembly, coinciding with the Seattle Art Fair, running July 23 to 26. Some 10 galleries from Portland and Seattle, and beyond, will be exhibiting.

Koleen Kaffan is Editor in Chief of Art World News.



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WHY BIG BOXES CAN BE A BIG OPPORTUNITY

By Sheila McCumby

I've noticed a wave of frantic SOS signals on social media lately from independent framers watching Big Box giants move into their territory. There's a mounting fear that these local shops will simply wither away as the corporate vacuum sucks up every customer within a twenty-mile radius.

On paper, these concerns are valid. These corporations wield seemingly infinite marketing budgets and buy moulding by the mile, often manufacturing their own lines to price points the "little guy" can't touch. Their perpetual "50% off" ads are a masterclass in retail gaslighting; they hike regular prices to atmospheric heights just to manufacture the illusion of a bargain. It's a deceptive shell game that has worked on the average consumer for years, despite some giants landing in hot water with the FTC due to the illegality of running "permanent" sales.

If a Big Box store becomes your new neighbor, stand firm, don't panic. Before you start packing up your v-nails and selling your chopper on Craigslist, let me share a story about the time I went toe-to-toe with a titan. It changed my perspective for-

ever, and it might just change yours. I had been deep in the trenches rearranging the back room of our family-owned arts, crafts and framing store, when my bookkeeper whispered that I was being "summoned" by some very fancy-looking people standing outside my office.

I emerged from the back

Consider this a courtesy call."

My dad and I didn't flinch; we laughed. I looked her in the eye and said, "The fact that you're standing here threatening us proves your team skipped the market research. You didn't realize you were walking into territory held by an established, prof-

wreckage of their destroyed art to us to be saved.

Exactly one year later, those same executives returned. This time, the smugness was gone, replaced by a desperate job offer for me to become their general manager. After I recovered from a bout of hysterical laughter, I told them I wasn't interested in trading my family business, or my soul, for a cubicle, and I showed them the door one last time.

How to Out-Frame the Giants

If a Big Box is moving in, don't panic. Sharpen your tools. You don't beat a giant by trying to be a smaller version of them; you beat them by being everything they can't be.

1. Stop the "Discount" Death Spiral

You cannot win a race to the bottom; the Big Box owns the bottom. They have the margins to play the "50% off" game indefinitely. If you try to match them, you're just eroding your own value. Instead, sell the value of your craftsmanship and expertise.

- Staging Events over Sales: Instead of a discount, host an event. Invite a local



looking like a Victorian chimney sweep, sporting sawdust-covered jeans; there may or may not have been some spiderwebs in my hair. The lead VP, draped in a designer suit that cost more than my first car, looked at my dirt-streaked face with pure, unadulterated disdain.

"We're opening a few blocks away," she sneered, managing to look down her nose at me despite my being several inches taller. "And we're going to do everything we can to shut you down.

itable, local powerhouse. You're panicking, and you should be. The door is that way. Good luck."

When Big Box opened nine months later, our sales didn't drop, they exploded. We ended up with seven full-time framers working overtime because the Big Box was essentially doing our marketing for us. They got the community thinking about framing. They frequently botched jobs with their "fast-food" assembly line, and the customers brought the

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artist for a “Meet the Maker” night. Serve decent wine, put out a cheese plate, and give a five-minute talk on the importance of acid-free mats. You aren’t a discounter; you’re the center of the art scene in your community.

- The Authority Play: Position yourself as the local expert. When you talk about conservation, UV-filtering glass, and reversible mounting techniques, you make their “stapled-to-cardboard” approach look like a middle-school art project.

2. If You Can't Beat 'Em, Use 'Em

I learned early on that the Big Box isn’t just a competitor, they are a free lead-generation service. When my rivals opened, I didn’t hide. I walked in with a giant basket of muffins and a stack of my business cards.

I told their framing manager, “I know how it goes. You’re going to get swamped, or someone’s going to bring in an oversized heirloom that your corporate equipment isn’t built to handle. When you’re over capacity or out of your depth, give them my card. I’m happy to take the overflow.”

They loved it. They saw it as a safety net. I saw it as a high-end funnel. They are built for 8x10s and posters. They are terrified of a six-foot oil painting or a delicate shadow-box for a military uniform. By playing nice, you become the

elite specialist they refer people to when things get “too hard.”

3. The Great Grouchy Customer Exchange

I am a patient woman, but we all have encountered those customers who feel entitled to closed corner frames at readymade prices. Before the Big Box arrived, we had to suffer through these folks. Now? We have a release valve. When an entitled, impossible-to-please customer starts sucking the soul out of your shop, you can sweetly suggest the giant down the road. “You know, they run some incredible specials that

customer there is no difference in quality. By pricing yourself higher, you are sending a powerful marketing message: “I am the better framer.” You aren’t selling wood and glass; you’re selling 30 years of experience and peace of mind. If a Big Box ruins a wedding photo, they offer a refund and a shrug. If you handle it, it’s done right the first time. People who value their memories aren’t looking for the cheapest option, they’re looking for the reliable, trusted option.

5. The Heart Behind the Frame

When a client walks into

story” behind the artwork, then prints a beautiful summary, often including photographs, to attach to the back of the finished piece. It’s a gift for the future. Decades from now, when a grandchild inherits that frame, they won’t just see art; they’ll see the story of why it mattered. To a Big Box store, a customer is a transaction; to an independent framer, they are family, and their stories are the soul of our craft. If a Big Box store moves into your neighborhood, it’s an opportunity, not a death knell. If you are proactive, Big Box giants can’t replace you; they exist to handle the mundane, leaving the masterpieces to the real experts. Let them handle the mass-produced posters, the cheap prints, and the bargain hunters. You get the big spenders: the oversized challenges, the designers, the collectors, and the neighbors who want to support a local master. There is no contest.



might be more in line with the budget you’re looking for!”

You’re not losing a customer; You’re outsourcing a headache. While they are busy wasting the corporate giant’s time, you are free to focus on the profitable high-value clients who actually appreciate our craft.

4. Charge a Premium for Premium Precision

This is the hardest part for most independents, but it’s the most vital: Charge more than they do. If you match Big Box prices, you are telling the

my shop, I don’t start with a tape measure; I start with a question: “Tell me why this is special to you?” Suddenly, I’m not looking at a piece of paper or a swatch of fabric; I’m hearing about a life-changing vacation, a beloved grandparent or a poignant memory. In that moment, you cease to be a vendor and become a confidant; the guardian of their history.

Rich Wagner, owner of Imagine It Framed in Simsbury, CT, takes this connection a step further. He invites clients to share the “real

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.

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SUMMER 2026 ART & FRAMING COLOR TRENDS

By Litsa Spanos

Summer 2026 is ushering in a bold new era in both fine art and custom framing. Across the worlds of interior design, fashion and contemporary art, one message is clear: safe neutrals are fading and expressive color is making a confident return. Designers and collectors that we work with are embracing warmth, personality and emotionally driven palettes that create spaces filled with energy, sophistication and individuality.

One of the strongest influences this season is the rise of earthy luxury tones. Rich umbers, terracotta, clay reds, olive greens and deep burgundies are dominating galleries and interiors. These colors create warmth and grounding while still feeling elevated and modern. Artworks featuring layered earth pigments, expressive brushwork and organic textures are especially resonating with collectors seeking spaces that feel authentic and curated rather than overly polished.

At the same time, vibrant statement colors are gaining momentum. Pistachio-chartreuse, cobalt blue, poppy red, teal and saturated sky blues are appearing in abstract paintings, mixed media works and large-scale statement pieces. These colors inject optimism and

personality into interiors and reflect the growing movement away from what many designers call the “sad beige” era. Rather than blending quietly into a room, today’s artwork is designed to become the emotional centerpiece of a space.

Soft pastels are also making a sophisticated comeback for summer 2026.



Buttercream yellow, blush pink, pale mint, lavender and powder blue are appearing in contemporary florals, figurative work and minimalist abstract compositions. Unlike the sugary pastels of previous decades, these updated hues are paired with natural textures, clean lines and warmer woods for a more refined and luxurious aesthetic.

Framing trends are evolving alongside the artwork itself. Minimal gallery-style framing remains important,

but the approach is becoming warmer and more tactile. Natural oak, walnut, burl wood and handcrafted finishes are replacing stark black and cold metallic frames. Designers are increasingly selecting frames that feel organic and architectural, allowing the frame to become part of the artistic experience rather than simply a border.

One of the most exciting framing movements for summer 2026 is the rise of bold color framing. Deep olive, matte cobalt, burgundy, terracotta and even chartreuse frames are being used to echo subtle tones inside the artwork itself. This creates a layered, intentional presentation that feels highly custom and editorial. Colored frames are especially effective in contemporary homes where art is being used as a focal point for storytelling and self-expression.

Float frames and oversized statement presentations also continue to trend strongly this year. Rather than crowded gallery walls, I recommend to our collectors to opt for fewer but larger works with dramatic framing and generous matting. This creates visual impact while allowing the artwork room to breathe. The overall aesthetic of summer 2026 is less about perfection and more about emotional connection, artistic individuality and creating interiors that feel deeply personal.

Litsa Spanos is the President of ADC Fine Art in Cincinnati, Ohio, and the founder of Art Design Consultants Inc, SmartSell Membership, author “Secrets of the Art World” and founder of ACA, Art Comes Alive—one of the nation’s premier art recognition and sales programs connecting artists with private and corporate collectors. 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. Visit the website located at: www.adcfineart.com.

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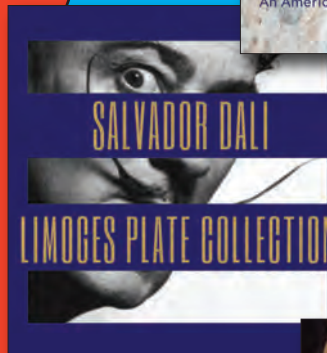
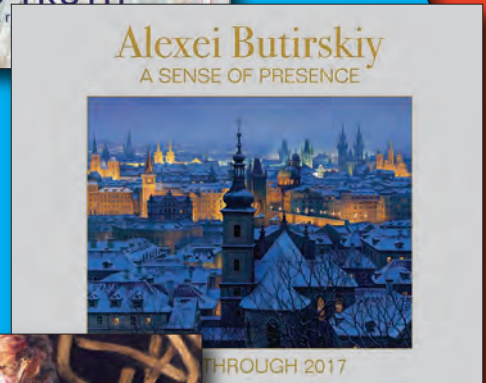
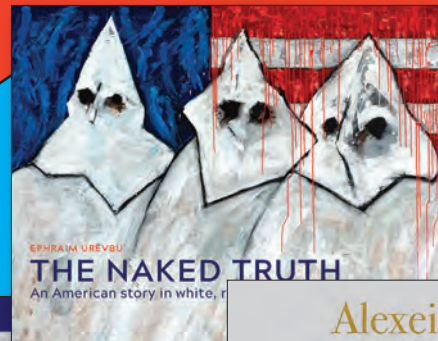
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GALLERY BRANDING

TEMPLATES FOR COMMUNICATION CONSISTENCY

by **Katherine Hébert**

One of the fastest ways to improve brand execution is to systemize your art gallery brand and the messages you repeat every week. Templates help make your communication consistent, which builds trust with collectors and reinforces your brand voice.

They are also fast and easy to insert, making your brand strategy easier to implement. It's part of a brand strategy because your brand isn't just what you decide, it's what people consistently experience from your gallery business. These templates are a system for delivering your brand on purpose, every time, in the moments that matter most to collectors.

Create (and train your team to use) these five core templates. Each should include: your preferred greeting, your tone (warm, confident or informed), your brand "proof" (a credibility signal) and a clear next step for your clients and prospective buyers.

Once you define your gallery's positioning and brand promise, you need standards that ensure every collector experiences that promise consistently. These templates turn your brand strategy into repeatable communication.

Template 1:

Inquiry Response (The "Brand Moment" Template)

This is often your first real 1:1 impression, so make it count.

Include:



- A prompt, warm response that mirrors your gallery's positioning
- Direct answers (price /size/availability) with a confident tone
- Context that increases buying confidence (edition details, provenance, condition, artist significance)

- Two clear next steps (schedule a call/visit, request additional images, reserve a work)

Template 2:

Artist Announcement (Email + Social Caption)

- Use when introducing a new artist, new representation, or a spotlight feature.
- Include:
- A 1–2 sentence hook: why this artist matters now (This is your point-of-view)
 - The artist's point-of-view in plain language (avoid jargon)

- 1–3 proof points (press, collections, awards, curatorial context)

- Call to action: view works / RSVP / book a preview

Template 3:

Opening Invitation / RSVP

Use for previews, receptions, talks, and fairs.

- Include:
- Clear event details (date/time/location + RSVP link)
 - What to expect (format, highlights, accessibility/parking info)
 - A collector-friendly value line: what they'll gain by attending
 - A personal sign-off (especially for VIPs and prior buyers)

Template 4:

Post-Opening Follow-Up

Use within 24–72 hours after the event. This is important sales messaging that can enhance people's experience with your gallery. Don't lose momentum.

- Include:
- Thank you + specific reference (makes it feel personal)
 - A link to a viewing room, price list, or top works
 - An offer for the next step: appointment, hold re-

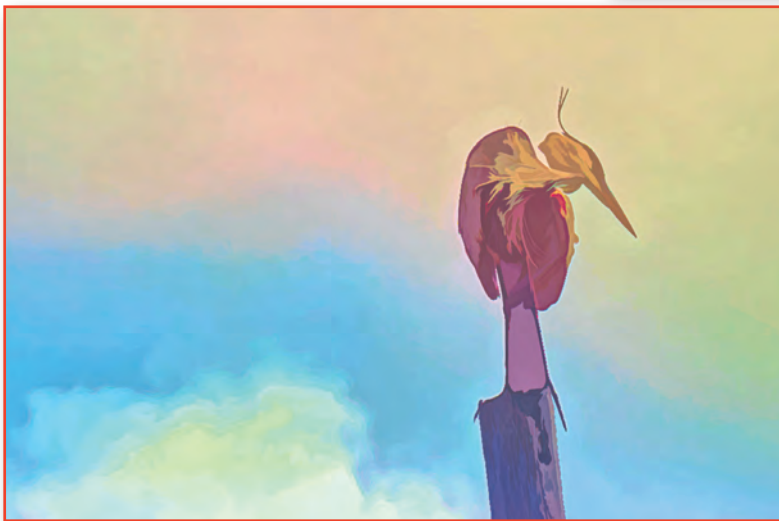
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Alan Goldberg has exhibited at Miami Art Week, Artexpo New York, Art San Diego, Paris Art Expo, Palma, Berlin, Zug, Basel, Athens, Venice, Granada and Dubai and has been published in *Vogue*, *Millennium* (15th Edition), *Contemporary Art Magazine* and *Artist Closeup* #25 magazines.

Photography by Alan Goldberg • Boca Raton, FL
www.limitededitionsbyalan.com

GALLERY BRANDING
continued from page 22

quest, or additional options

- A soft deadline if relevant (show closing date, availability changes)

Template 5:

Thank-You (Purchase / Support / Referral)

Use after a purchase, an introduction, a significant visit, or a helpful share.

Include:

- Genuine appreciation and what their support enables (artist + program)
- What happens next (timeline, delivery, framing, paperwork)
- A relationship-building touchpoint (future preview, studio visit, early access)

If one collector gets a warm, expert, confident re-

sponse and another gets a rushed, vague or overly salesy response, your brand becomes inconsistent. Templates help ensure the same tone, the same level of clar-

brand asset. And it doesn't hurt that it makes your job a little easier, too.

Systemizing your art gallery branding and creating

Systemizing your art gallery branding and creating templates like these is not the brand strategy; they're how you deliver the strategy consistently.

ity, the same "buyer confidence" information, and the same service standard regardless of who is sending the message.

That consistency is a

templates like these is not the brand strategy; they're how you deliver the strategy consistently. Especially when you're busy! To make templates work, store them in one place,

assign ownership (who updates them), and revisit them quarterly. When your templates match your brand voice and standards, every email becomes a branding opportunity—and your marketing becomes more effective without extra effort.

Columnist and industry expert Katherine Hébert helps art galleries improve sales, marketing, and operations. She is the founder of Gallery Fuel, a business advisory practice and bespoke gallery operating system that helps small to mid-sized galleries connect strategy to day-to-day execution, create clearer systems and modernize how they run their business. Learn more at the Gallery Fuel website: www.galleryfuel.com.



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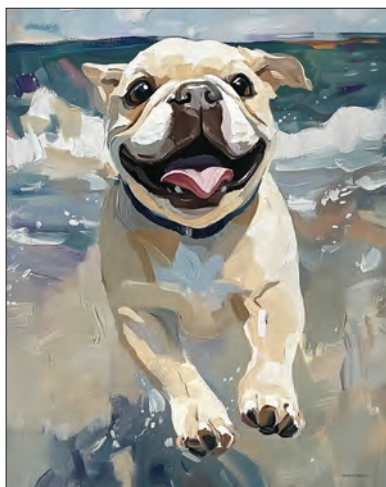


Sierra Hills 01

"Sierra Hills 01" by Lisa Audit measures 36 by 24 inches and retails for \$35. Call Roaring Brook Art, located in Elmsford, NY, at (888) 779-9055 for more details, or go to the website located at: www.roaringbrookart.com.

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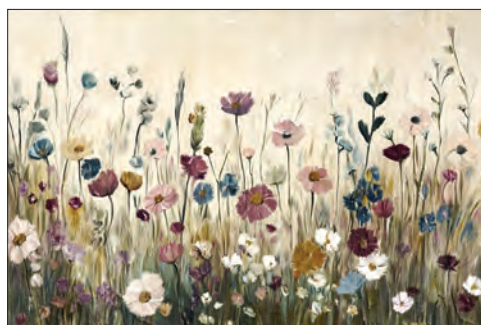


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"Les Fleurs 3" by Dusza measures 30 by 30 inches. Available on multiple substrates and multiple sizes. Call Image Conscious, San Francisco, at (800) 532-2333, or visit the website located at: www.imageconscious.com.

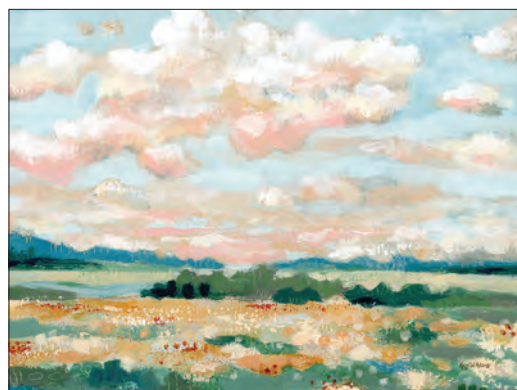
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Sunny Dreams II

“Sunny Dreams II” by Lanie Loreth measures 24 by 24 inches and retails for \$25. For further information, call SunDance Graphics located in Orlando, FL, at (800) 617-5532, or go to the website at: www.sdggraphics.com.

Champagne de Reves

“Champagne de Reves” by CAD Designs measures 24 by 30 inches and retails for \$40. For more details, call Galaxy of Graphics, Fair Lawn, NJ, at (201) 806-2100, www.galaxyofgraphics.com.



Blue Heron II

“Blue Heron II” by Scott Brems measures 34 by 44 inches and 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.

2026 NCAA Basketball National Champions, Michigan Wolverines

“2026 NCAA Basketball National Champions, Michigan Wolverines” by James Blakeway measures 40 by 13 1/2 inches and



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“Choir II” by Isabelle Z is available as POD. Retail prices vary depending on size and substrate, with a print on rolled loose matte paper measuring 24 by 24 inches retailing for \$103.68. Call PI Creative Art, Toronto, at (800) 363-2787, www.picreativeart.com.

Resonate in Gold III



“Resonate in Gold III” by Ellie Roberts 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.

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“Mandella 7” by Debbie Wolff
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“Stillness in Motion” by Brenda Myrick

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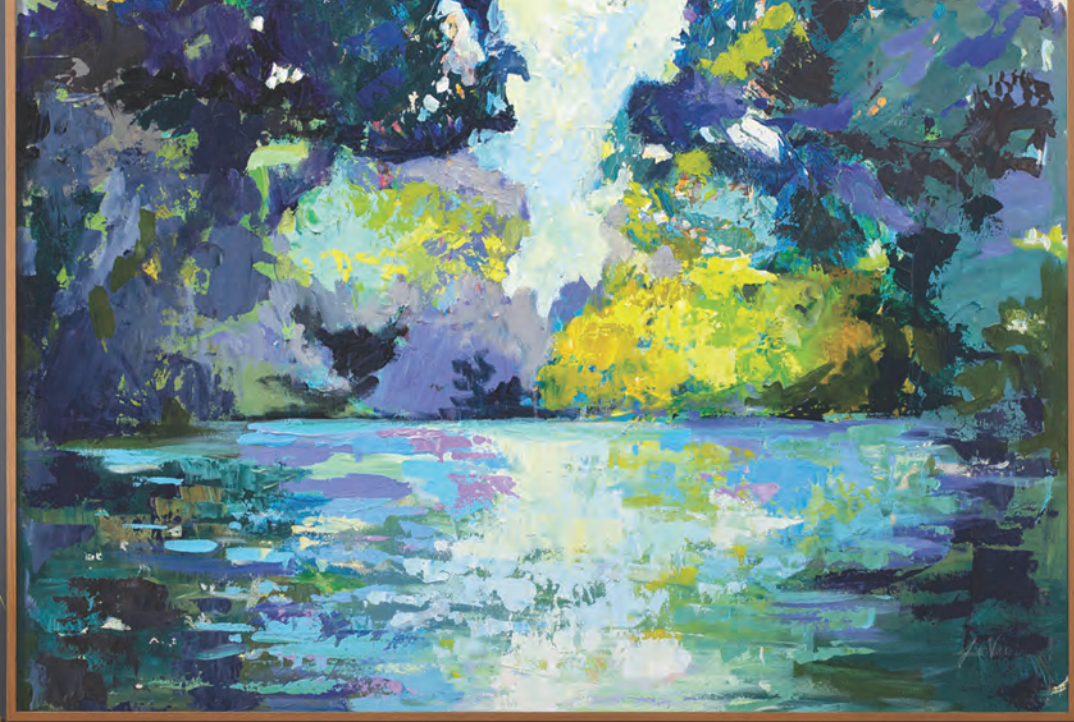
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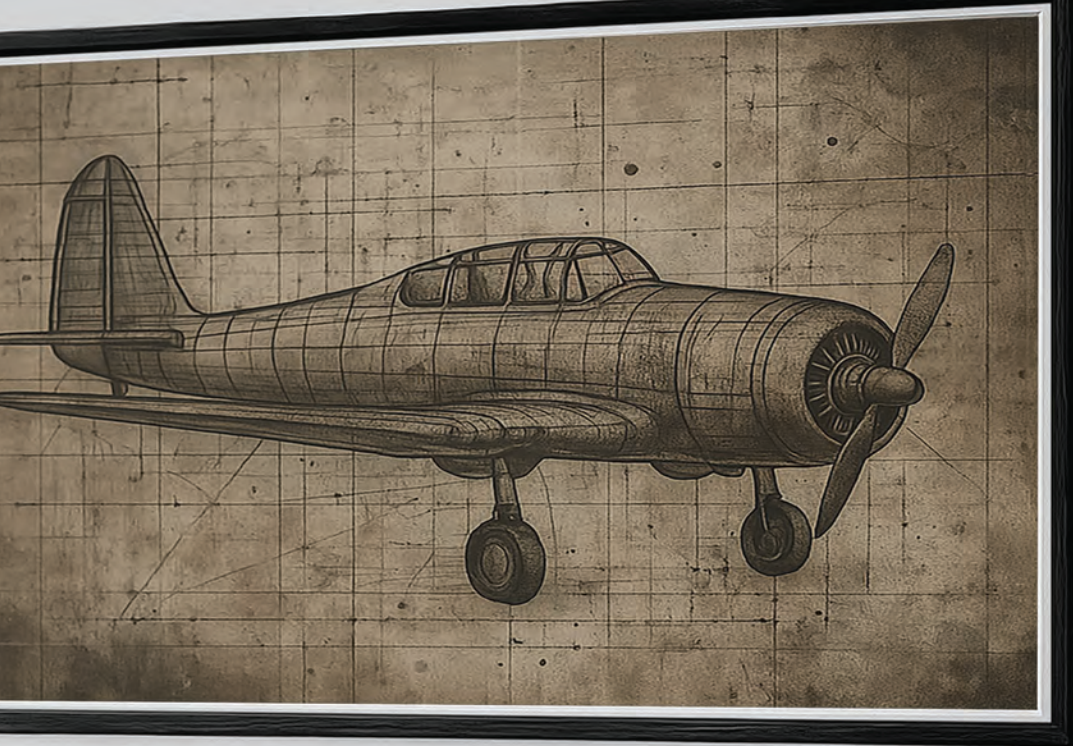
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