

Art World News

AUGUST 2023

THE INDEPENDENT NEWS SOURCE

ART AND FRAMING INDUSTRY RALLIES TO HELP LAHAINA

The aftermath of the August 8, Lahaina, Maui, wildfires has been devastating for so many—especially the island's art district and its two dozen galleries that lined the bustling Front Street area. Galleries, artists and collectors are working to get those affected the help that they need. Go to page 16.

SHOOTING PHOTOS FOR PRINT: A PROFESSIONAL WORKFLOW

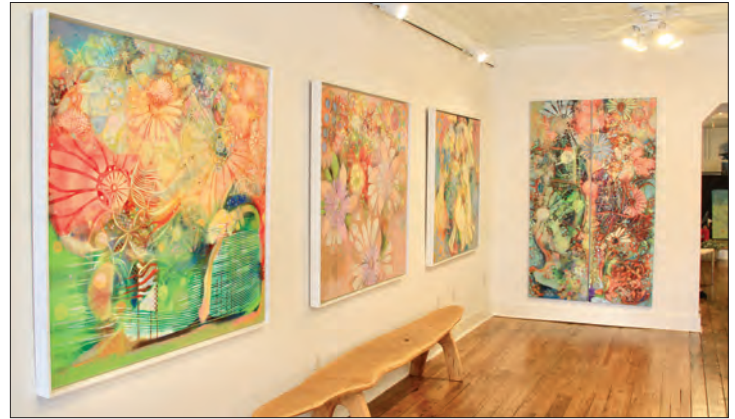
In our current digital age, billions of photos are taken every day; however, only a tiny fraction of those photos are ever printed—even by professional photographers. Visit page 21 to learn more.

BUILDING CORPORATE ART & FRAMING BUSINESS

ADC Fine Art's Litsa Spanos provides tips on how to grow corporate sales for a gallery and frameshop by being a part of the resurgence to get workers back into their offices. Page 19.

MARKETING STRATEGIES: LESSONS FROM MUSEUM EVOLUTIONS

Gallery Fuel's Katherine Hébert discusses how since both museums and commercial fine art galleries are striving to attract similar patrons, galleries can look to museums to learn about how to adapt for the future. Go to page 23.



Jo Fleming Contemporary Art is located in Annapolis, MD.

HOLIDAY PREPARATIONS CAN LEAD TO MORE SALES

It's August which means the holiday merchandise is already hitting the shelves. For the art and framing industry, it also means strategizing on how to make the most of it as consumers are looking for unique gift ideas. The good news is, forecasts done by eMarketer, predict that overall retail spending will increase 4.5% to \$1.3 trillion for the 2023 holiday season. While news of inflation is consistently improving, consumers are still wary and oftentimes looking to get the most out of their dollar. In fact, CNBC's Supply Chain Survey noted that 71% of retailers expect consumers to cut back on spending in response to inflation and, in re-

sponse, will likely order 43% less inventory than the previous seasons. While last year's holiday retail outlook was similar going into the season, in the end, brick-and-mortar spending reached \$1 trillion *continued on page 12*



Click on advertisers' Web addresses throughout the issue.

QUOTE OF THE MONTH:

"The more one-on-one personal communication one can have with clients the better—that extra effort to personalize an email instead of a one-off message does pay off."

Christine O'Donnell, page 12

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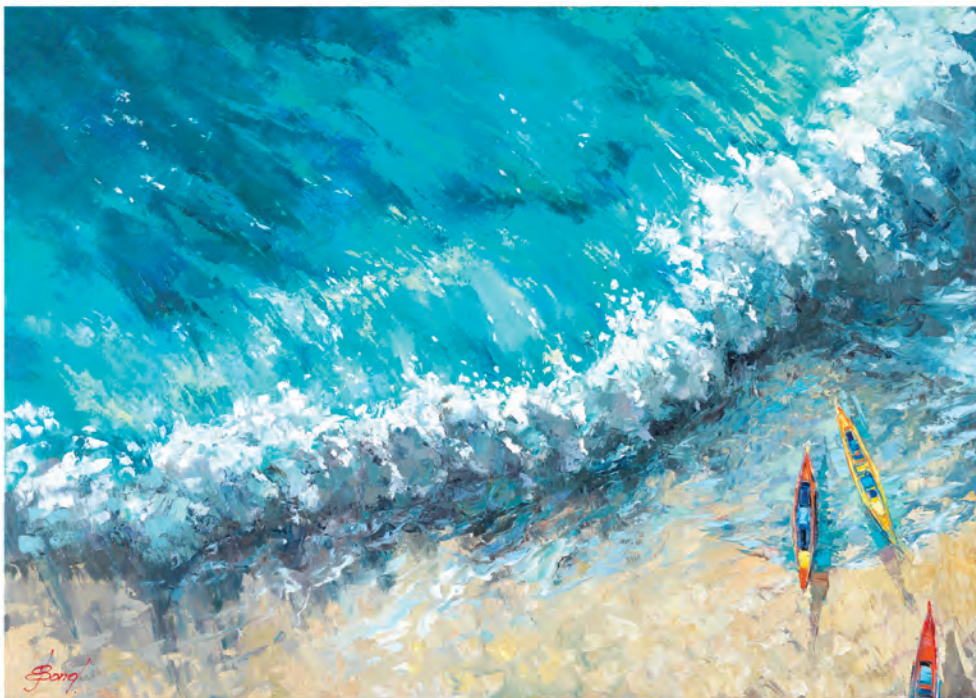
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Shown is
"Thunder Island"
by Dena Tollefson from
the Benefit for Maui
fundraising show at Coral
Canyon Contemporary.
Go to page 16.

Holiday Preparations Lead to More Sales

As consumers will soon be looking for unique holiday gift ideas, galleries and frameshops should begin strategizing now on how to make the most of this year's holiday season.

Page 1

Industry Rallies to Help Lahaina, Maui

The aftermath of the Lahaina, Maui, wildfires has been devastating for so many—especially the island's art district and its two dozen galleries that lined the bustling Front Street area.

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Building Corporate Business Sales

ADC Fine Art's Litsa Spanos provides tips on how to grow corporate sales for a gallery and frameshop by being a part of the resurgence to get workers back in their offices.

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Shooting Photographs With Printing in Mind

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Lessons from Museum Evolutions

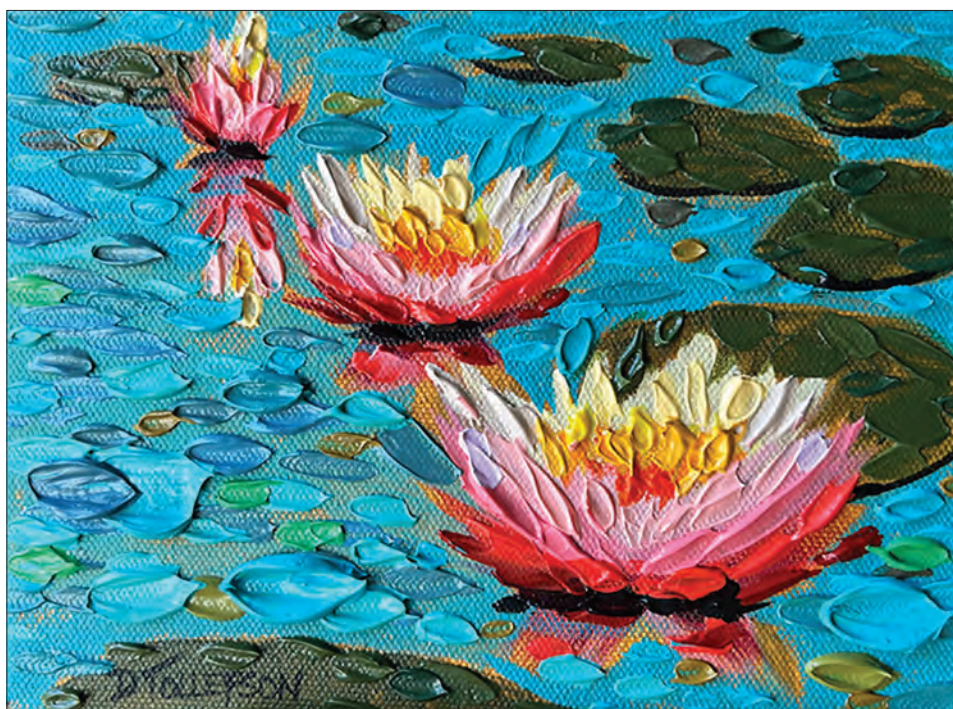
Katherine Hébert discusses how since both museums and commercial fine art galleries are striving to attract similar patrons, galleries can look to museums to learn about how to adapt for the future.

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What's Hot in Open Editions

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

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IN OUR OPINION

PARTY LIKE IT'S 2019

As the fall selling season kicks off, the “new normal” retail climate will settle into shape. This new period ends the reactionary chapter in consumer’s behavior post the pandemic. When businesses reopened and traditional patterns returned, consumers spent heavily but on a different mix of goods and services. Especially since the start of the new year, pent up demand for travel and experiential purchases swung discretionary dollars away from the art and framing business to yield a more traditional summer buying pattern. Now, as the second half of the year takes shape several retail analyst feel the season will be similar to the autumn before Covid struck.

Obviously peoples’ attitudes have changed wildly since, and because of, the pandemic. Factor in the effects and concern for inflation and it would seem there isn’t much art galleries and frameshops can learn from 2019. But in

reality, there is plenty.

The balance of retail versus online sales will normalize further. Digital advertising will be used to drive consumers into shops, as well as, attract sales. Similarly, traditional marketing tools—shows, print advertising, discounting—will successfully generate brick-and-mortar sales.

Many industry veterans sense we are poised for a shift in style and taste. However, to date, no clear trends are emerging. That is not to say that what is currently being sold is lacking. Rather it suggests that shifts in style reflect a marketing opportunity that builds significant incremental sales. Worth noting is the assumption that all marketing and sales functions are operating at a high level in order to catch a trend. Rarely is the trend itself sufficient to carry the day. In the meantime, start staging your party for the fall season. Give your clients a reason to celebrate and spend.

John Haffey
Publisher



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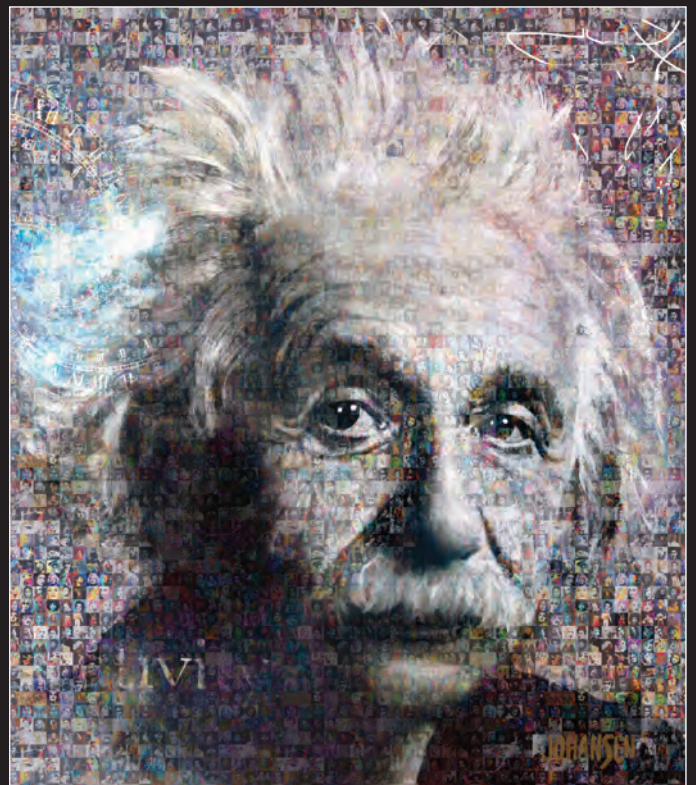
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Art encounter Debuts da Vinci Piece

Art encounter, Las Vegas, NV, has become the exclusive worldwide representative of limited edition bronze and solid silver sculptures of "Horse and Rider, A Tribute to Charles d'Amboise," by Leonardo da Vinci. Twelve years ago the company began researching the piece, whose model was originally sculpted in beeswax



"Horse and Rider, A Tribute to Charles d'Amboise" by Leonardo da Vinci.

by da Vinci. The piece's current owners have authorized a limited number of casts from the original with an edition of 299 in bronze and 99 in solid silver. Each are individually numbered and accompanied by a Certificate of Authenticity. Call (800) 395-2996 or visit: www.artencounter.com.

Corey Helford Gallery's Fundraiser

Corey Helford Gallery, Los Angeles, presents its annual BUY ART SAVE KITTENS fundraiser to raise money for Kitty Bungalow Charm School for Wayward Cats, California's only 100%



"Cult" by Gary Baseman is part of the feral cat rescue, BUY ART SAVE KITTENS fundraiser.

socialization, and adoption facility. This year's fundraiser features new works from more than 40 local and international artists, with 100% of the proceeds going directly towards securing food and providing medical services to the city's feral cats. All the artwork, gallery space and labor for this event was donated so that every purchase would have a greater impact on the life saving mission of Kitty Bungalow. For more details, call (310) 287-2340 or go to: www.coreyhelfordgallery.com.

OBITUARY: Randy Bonnist

Randolph "Randy" Bonnist, of Norwalk, CT, passed away at Boston Medical Center on July 20, 2023, following a health incident that lead to a private plane accident at Martha's Vineyard Airport. He was 79 years old.

Bonnist has worked in the art industry for many years as co-owner with his wife Robin of BonArt and Artique—two distinct brands of BonArtique—as co-owner of Donald Art Company Collection with his sisters Vivien Bonnist Cord and Claudia Bonnist Winchell; and as for-

mer CEO and corporate pilot at Art Resources International, Ltd.

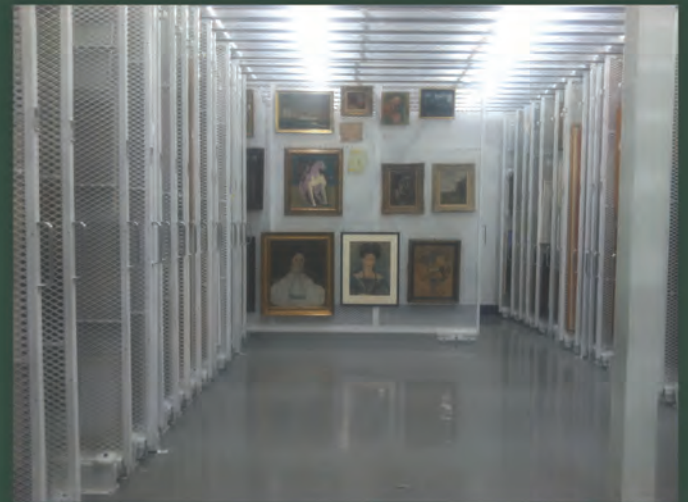


Randolph "Randy" Bonnist

On the Donald Art Company Collection's Facebook page, his sister, Vivien Bonnist Cord, wrote: "While flying to Martha's Vineyard with his wife, Robin, our brother Randy Bonnist, had a 'heart event' and lost consciousness. His wife was able to land the plane

without injury to herself or to Randy. On 7/20/23 at age 79, Randy passed away while at a Boston, MA, hospital. As the former president of Donald Art Company, he was my source for our art business-related questions. His passing leaves a big hole in our lives and in my heart."

The Donald Art Company was founded by their father Donald Bonnist and features a collection of artwork that includes familiar subjects and recognized artists from the early 1900s through the 1980s for sale.



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**STEVEN SCOTT GALLERY
MOVES TO NEW LOCATION,
PRESENTS MIXED MEDIA
WORK BY ELLEN HILL**



PIKESVILLE, MD—**Steven Scott Gallery**, founded in 1988 and specializing in contemporary paintings and works-on-paper by emerging, mid-career and established American artists, is moving to a new location in Pikesville, MD. Previously located in Baltimore, the new location is completely renovated and only one mile north of Baltimore Beltway. This move will also include changing to a private dealership by appointment only. The new location will be the setting for an exhibition by mixed media artist Ellen Hill titled, *Flora and Fauna*. Shown is Hill's "Tree of Life," an acrylic on birch ply and carved shina on panel. The work measures 23 1/2 by 39 1/4 inches and retails for \$2,500. Another upcoming group show is titled, *Atmospheric Conditions* featuring Robert Andriulli, Al Barker, Robert Calrow, Patricia Tobacco Forrester, April Gornik, Ellen Hill, Sheep Jones, Katja Oxman, John A. Parks, Pat Steir, Frank Trefny, John Waters and Walter Williams. Steven Scott Gallery's phone number and web address will remain the same. For details call (410) 902-9300 or go to: www.stevenscottgallery.com.

PREPARING FOR HOLIDAY SALES

continued from page 1

for the first time in 2022 which was a 3.9% gain from 2021. Part of that may have been that holiday shopping started as early as October—no longer are people waiting for Thanksgiving weekend to begin. Still, the 2022 Black Friday sales saw a 17% increase over 2021 as people felt more comfortable hitting the stores, post-Covid.

Staying ahead of these shopping trends is an important part of running a gallery

and frameshop today. Christine O'Donnell, owner and director of Beacon Gallery, located in Boston's South End, says that adapting to these trends is important, but with the best interest of one's business at the forefront, even if it involves getting

a lower price. "Oftentimes if you ask for a discount in a gallery setting, you can get one," she says. "This approach, however, promotes mistrust between collectors and art dealers. It suggests more of a 'market' type mentality (where bargaining is appropriate or encouraged) rather than a retail mentality (where bargaining is not usually acceptable). While we have traditionally followed the gallery model that allows for small discounts to clients when requested, we are shifting away from that. Other galleries in our area do not discount their work under any circumstances—allowing everyone to be confident that no matter who they are (first-time collector or big museum), everyone sees the same price. This is part of our up-

coming larger shift to a non-profit model and a rebranding of our gallery."

Learning from past sales has also helped Ms. O'Donnell to prepare for the holiday season. "This has been a tough year in retail. The economy has punished many small businesses, squeezing us both on labor and overhead, as well as sales. Last year our highest volume of sales were for pieces around \$250 or less showing that (especially for gift-giving) people are look-



Beacon Gallery is located in Boston's South End.

ing for reasonably priced small items. Extravagance is out. Collectors also commissioned pieces. Clearly, bespoke and having something unique is also still a draw."

Ms. O'Donnell's plans for the 2023 holiday season includes preparing for a change in her business' model. "We are unique and shifting to a nonprofit model so are going in a completely different direction for this year. Our business model of exhibiting art with a message and support of emerging artists in the Boston area is one we think will be best served by a shift to a nonprofit structure. This change will be taking effect at the start of 2024."

The holidays also present an opportunity to turn new

customers into repeat sales. Ms. O'Donnell says that one way to do that is to keep people engaged with the gallery. "Turning a new customer into a repeat client can be the hardest thing a business can do. One of the most important things that I believe Beacon Gallery (and our future non-profit brand, ShowUp) does is workshops and community events. It's really through our events and learning opportunities that I believe we create meaning for those who interact with us. For instance, we

recently held a Photography Roundtable in conjunction with our Artist in Residence Cheryl Miller. We had over 100 people sign up, and over 70 people attend the free event, hosted at Boston University's School of Visual Arts. A post-event questionnaire revealed that for ap-

proximately 80% of these people, this was their first interaction with Beacon Gallery. I cannot overstate the value of events, and also partnerships: not only with artists, but also with other institutions, individuals and groups in the community. We are all stronger together."

In the art and framing industry, many retailers have noticed early holiday shopping for the past few years. "I would say, like many galleries, September/October has a bump in sales," she says. "There are also some holiday sales (depending on the year and what we're showing) and then May/June. And with that influx, I think the more one-on-one personal communication one can have with clients the better—

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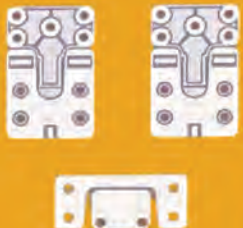
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THE MET ACQUIRES CULTURALLY IMPORTANT PAINTING BY AMANS



NEW YORK, NY—The Metropolitan Museum of Art recently acquired an important painting attributed to Jacques Guilleme Lucien Amans, the French neoclassical painter who worked in New Orleans in the late 1830s through the 1850s. The painting, titled “Bélizaire and the Frey Children,” shown, ca. 1837, represents one of the rarest and most fully documented American portraits of a Black individual depicted with the family of his White enslaver. The painting will go on view in Gallery 756 of the American Wing this fall. The painting is the first naturalistic portrait of a named Black subject set in a Southern landscape to be displayed in the American Wing’s collection. “Bélizaire and the Frey Children’ is a highly significant addition to The Met’s collection and a further step on our path to broadening and diversifying the narratives in our galleries,” says Max Hollein, The Met’s Marina Kellen French Director and CEO. “The deeply compelling and rare painting carries immense historical and artistic significance, and represents an important milestone in our ongoing commitment to sharing profound stories of identities and place, as well as memory and erasure.” Visit the website at: www.metmuseum.org.

HOLIDAY SEASON
continued from page 12

that extra effort to personalize an email instead of a one-off message does pay off.”

At Elisa Contemporary Art, in business since 2007 and with locations in Fairfield, CT, and Riverdale, NY, owner Lisa Cooper has found that the holidays are not a big art shopping season, because many are buying gifts for others and art is based on personal taste. “We have found the holiday seasons typically have not been an art buying time of year,” she says. “Art tends to be such a personal decision. We will, however, be making the most of the season by offering gift certificates that can be given as holiday presents for the recipient to then purchase the art of their choice at the gallery.”

To promote during the holidays, Ms. Cooper says that it pays to get the message out sooner, rather than later. “We will send out our December newsletter early in the month and include a feature on a number of available artworks across a range of prices. We will also continue to post new artwork on our third party eCommerce sites including 1stdibs and Chairish. But, we have found over the years that after the beginning of December (after Art Basel Miami), art sales slow down until the beginning of the new year.” This may be, in part, due to consumers’ attention

being drawn elsewhere with all of the holiday frenzy.

“As an art gallery that participates in Art Fairs, especially the Affordable Art Fair in New York City, we find that our highest sales are during the fair (and some post fair), when buyers come in with the intent to buy art,”



Elisa Contemporary Art’s Fairfield, CT, location.

Ms. Cooper says. “It is always very important to stay in contact with new (and existing) customers.”



Susan Eley Fine Art’s New York City location.

At Susan Eley Fine Art, located in New York City and Hudson, NY, owner Susan Eley says that people today—often in response to fear of rising costs—are comfortable asking for a better price. Being prepared for this conversation can help make the sale easier. “Almost 100% of our clients ask for discounts. It’s unfortunately the norm

now. We tend to agree to discounts up to 10% and only more if making multiple purchases or for art advisors or interior designers. Discounting 10% is so common that in our artist contracts we stipulate that we are authorized to offer up to 10% without having to consult the artist.” Knowing this is likely, Ms. Eley says that the 10% discount is taken into account when pricing the artwork at the beginning.

For the 2023 holiday season, she says that it is key to make sure artwork at various pricepoints and budgets are on display. “We have two gallery locations—the Lower East Side in New York City and

Hudson, NY, in the Hudson Valley. We have carefully considered what we will exhibit in each space. In NYC, we will

be exhibiting lower priced artwork by artists with a successful record of sales, like Liz Rundorff Smith and Sasha Hallock. Both are abstract painters who have an active following on social media, so they will contribute to the holiday marketing efforts. Our exhibition in Hudson will be a group show of landscapes

by four to six artists, with a goal towards appealing to a broad range of holiday shoppers.”

Marketing these events will include using their collector base list to get people excited about the work and events. “We will do a designated eblast for holiday shopping—

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FRAGMENT EXPANDS GALLERY SHOWROOM SPACE



NEW YORK, NY—**Fragment**, a contemporary art gallery located at 39 West 14th Street has expanded its space to include an additional storefront on the same floor. Founded in December 2016, the gallery opened its New York location in October 2021, then moved to its current space in February of this year. Taking over additional space on the same floor, will allow the gallery to further expand and strengthen its programming, primarily focusing on the founders' strong commitment to supporting artists from marginalized communities. Fragment's mission is to supporting LGBTQI+, women and BIPOC artists. Shown is artist Alexander Mansour's "Discus Thrower," a vinyl, acrylic, wax crayon and colored pencil on canvas measuring 42 by 50 inches. Fragment is a member of the New Art Dealers Alliance (NADA), and the International Gallery Alliance (IGA). Recently at NADA's ninth edition fair in New York, Fragment presented a solo presentation of work by Chinese artist Li Wang. For further information, telephone (929) 399-4254 or go to the gallery's website at: www.fragment.gallery.

INDUSTRY RALLIES TO HELP LAHAINA

The aftermath of the Lahaina, Maui, wildfires has been devastating for so many—especially the island's art district and its two dozen galleries that lined the bustling Front Street area. At press time, at least 115 people were killed in the fires and more than 2,200 structures destroyed.

On August 8, 2023, wildfire ran through downtown Lahaina sparking several others leaving first responders struggling to contain the flames. High winds from Hurricane Dora picked the flames up and caused it to spread very quickly. A drought in the area also added to the problem. Many people were forced to jump into the ocean to escape the flames where they would wade in the water for hours, later rescued by passing boats and the Coast Guard. What was left of the island is devastating. In all, the fire burned 3.39 acres. The official cause remains under investigation.

It has been declared a total loss for the galleries and frameshops that lined historic and picturesque Front Street, in an arts district once called the third largest art market in the world. Before the fires, every Friday the town's galleries presented "Friday Night is Art Night," a festive open house that runs the length of Front Street and features refreshments, demonstrations and artist encour-

ters, free to the public.

A staple of the area was Sargent's Fine Art, in business since 1994. Owner Dick Sargent wrote on the gallery's Facebook page: "Sargent's Fine Art and Jewelry devastatingly suffered a total loss due to the fires in Maui. The gallery was nestled

and sell their works. We hope to resurrect our beloved gallery on Front Street and rebuild alongside our Lahaina community."

Since then, various fundraising sites have been started and artists and collectors have been posting images of their experiences with the gallery on their social media accounts. Some artists have even found other ways to help, and the gallery has links on their website (www.sargentsfineart.com) on ways to donate.

One of Sargent's artists, Pamela Sukhum is raising money with her artwork for the recovery. "In a fundraising effort for the people and animals of Maui, I am offering all prints and mini originals on my site (www.infinitevisionart.com) now at 25% off by using the code MAUISTRONG. Also, 100% of a print or original purchase will go directly to local Maui families and organizations on the ground." Collectors interested in a larger original painting or custom original, can also get 25% off by emailing the artist.

Artist Thomas Arvid, also on Sargent's roster, is pitching in as well. On his Facebook page, he wrote: "We are devastated by the fires in Maui and for our ohana in Lahaina who are suffering. My painting, 'Never Ending Story,' is one of 11 originals of mine



Sargent's Fine Art, shown before the wildfires, has been in business since 1994.

in the center of Front Street and supported the local art community for 28 years. We



Sargent's Fine Art after the destructive wildfires.

are mourning the loss of two cherished employees who perished in the fires. We have had several team members lose their homes and treasured belongings. We are committed to continuing to support our employees and help them recover from the unimaginable loss of their homes. We want to continue to provide a space where artists can share their talents

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FRAMERICA EXPANDS LACKLUSTER'S FINISH OPTIONS, COMPANY NEWS



YAPHANK, NY—Framerica's Lackluster Collection of ultra-matte finishes now includes Alabaster White, a chameleon blend suitable for accent use with any temperature shade. Super matte finishes continue to be the lead option in the kitchen, bath, and wall covering markets. Lackluster is available in profiles ranging to 3 inches. Other finishes currently available includes celadon green, nautical blue, misty gray, willow gray and gallery black.



In company news, Frank Maneri recently celebrated a decade with Framerica. "Frank has been on our imaging team from the beginning," says Josh Eichner, executive vice president. "He has done a fantastic job; we could not have done it without him."

For further information, phone (800) 372-6422 or visit the company's website located at: www.framerica.com.

LAHAINA WILDFIRES
continued from page 16

that were destroyed when Sargent's Fine Art burned in the fire. Even though the painting is gone, we want to make something good of it. We believe this is a horrible chapter in the story of Lahaina, but we don't believe that this is the end of the story. A place with so much mana and so many amazing people will make a comeback, and this will just be a tragic part of a 'Never Ending Story' for Maui, for Lahaina and for the people there." Arvid is donating 100% of the sales of limited editions of "Never Ending Story" sold this month through the Thomas Arvid Fine Art website (www.thomasarvid.com).

Mixed media artist Taryn Alessandro whose artwork appears in both Maui Hands, and Sargent's Fine Art, is also donating 50% of profits from all online sales directly to the victims of the fire.

David Smith, Las Vegas resident and owner of eight DeRubeis Fine Art of Metal galleries, also lost his Lahaina location at 770 Front Street in the fires. Smith, who lived in Lahaina for 10 years, talks of the vast loss, including the history and people of the area. "My concerns—as are the world's—is about the loss of life in that historic town. Lives matter more than anything else." DeRubeis Fine Art of Metal in Planet Hollywood, Las Vegas, is organizing an exhibition of

which the proceeds will be donated immediately to the Maui Strong Fund: Hawaii Governors Official Relief Fund. The organization has been granting immediate funds to such organizations as The Aloha Diaper Bank, Hawaii Animal Rescue Foundation, The American Red Cross Pacific Region, The Arc of Maui (for disabled residents) and more.

And galleries outside of the



DeRubeis Fine Art of Metal, shown, before the fire.

Lahaina area are also working to help in the recovery. At



DeRubeis Fine Art of Metal, shown, after wildfires tore through Lahaina.

Canyon Road Contemporary Art in Santa Fe, NM, exhibitions are being held with various gallery artists with 10% of sales to the Maui Strong Fund. More and more artists have been joining the fundraiser in an effort to help and include Phyllis Kapp, Doug Gillis, Mallet & Redhawk, Nathan Aufrichtig, Molly Heizer, Russ Havard,

Mary Leslie, Joy Richardson, Mark Bowles, Dena Tollefson, Gina Rossi, Rosanne Cerbo and Kelly Ormsby.

The Los Angeles-based The Artists Gallery (TAG), is donating all net proceeds from the sale of work to the Maui Strong Fund for an exhibition of Robert Zent Chew's latest collection titled "Life Is But A Dream." Featuring 20 colorful, abstracted paintings based on the landscapes of the Pacific region the collection includes one large piece, "Pele's Rose," dedicated to the survivors and victims of the recent Lahaina, Maui fires.

"Artist of Energy" Mimi Stuart has exhibited her work at Sargent's Fine art for years. "What I'll miss is the camaraderie between the artists, visitors and the wonderful, kind-hearted team who work there. When they talk about the aloha spirit and 'living pono,' this is where it happens. I was fortunate to have spent several weeks last month at my annual summer show there. It meant a great deal to so many people and is forever in my heart. In addition to the devastation, it feels as

though there's been a sudden diaspora of the wonderful individuals who came together there." To donate to the Maui Strong Fund, visit: www.hawaiicomunityfoundation.org/maui-strong. For the Maui Food Bank, visit: www.mauifoodbank.org. And for the Red Cross, visit the website located at: www.redcross.org.

ART INDUSTRY TRENDS

BUILDING CORPORATE ART & FRAMING BUSINESS

By Litsa Spanos

Many corporations are taking action to get their employees back in the office. Besides extra perks like a coffee bar, free lunches or flexible hours, they are creating environments that are welcoming, modern and beautiful—and that's where the art and framing industry comes in. As part of this effort, many companies are re-designing and remodeling their offices and looking to upgrade artwork and framing. Here are some tips on how you can be part of this resurgence to get workers back in their offices.

learns” for vendors and potential vendors to make presentations to their teams.



Litsa Spanos, president of ADC Fine Art.

The good news about corporate designers is that they don't typically ask for a discount. They generally will refer you to their clients as they work on projects. I have found that what's hot now is banking, investment firms and health-care—in particular senior living facilities.

hours” event at your gallery for commercial interior designers. Get to know them. If they like what you do, you'll get many referrals.

5. Make sure to research color and design trends in commercial spaces. This is critical for your success. Always be “in the know” when it comes to design. There are many magazines available that specialize on the subject.

6. Show your expertise (and all the great things you can do) on Social Media. Share past art and framing projects

designers and “like/comment” on what they are doing. Get to know them and their work!

7. Look around for new construction when you drive around. Take a photo of the sign that says who is moving in and reach out to them. Ask them who is doing the design work and follow up with a call and email.

It takes time and effort to get into the corporate art and framing space, but if you are creative and get yourself “out there” I promise you will succeed. I've been doing it for over thirty years and work just as hard now as I did at the beginning. It's all about commitment and perseverance, so go for it and you can reap the benefits too!

1. Start networking in person again. Research your local Chamber of Commerce and get involved in events they produce. Have plenty of cards and your elevator speech memorized so you show confidence when someone asks you what you do.

2. Pick up the phone or email current/existing clients and ask if they know of anyone moving, remodeling or expanding their offices.

3. Connect with corporate interior designers in your area. Many have “lunch and

4. Schedule an “after

with great photos and interesting copy. LinkedIn is great for that. Follow interior



Many companies are creating more comfortable and inviting work environments to welcome employees back to the office.

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

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

HOLIDAY SEASON
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referring to our two holiday shows and other inventory,” Ms. Eley says. “Social media posts will support this marketing drive and attract new clients.”

Turning art sales into repeats will come from relationships built. “I think that happens organically. We meet lots of new customers and potential customers just browsing and looking for gifts. We capture their emails and contact info when we can and try to turn them on to our general program we run through the year.”

Creating an inviting environment is also a great way to get walk-ins that are doing their holiday shopping. “We decorate our Hudson space with festive lights, wreaths and garlands. All the storefronts participate and there’s a general spirit of hope, good cheer and mirth. And we pour some bubbly whenever we have the chance.”

For Jo Fleming, owner of Jo Fleming Contemporary Art, Annapolis, MD, educating clients on the different values of artwork may be a good way to show them that artwork is available in many different pricepoints. “I help the customer understand the real value of custom one-of-a-kind, high quality artwork and usually show them less expensive options and explain why they are valued,” she says. “They usually return to the original selection, and at times a very modest discount is possible if I work with the artist. For this year’s holiday season, I plan to have part of the gallery dedicated to a special

unique show and also devote half of the gallery to ‘Art for Gifting’ with modestly priced smaller and more decorative artwork.”



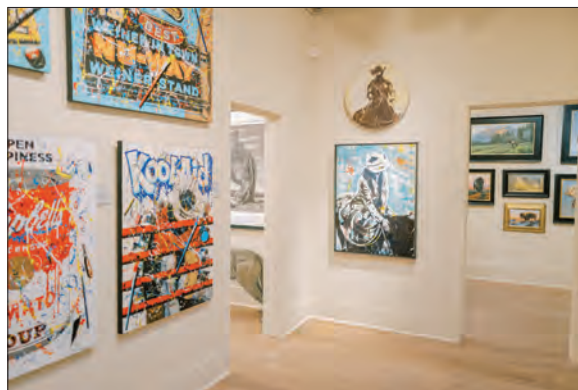
Jo Fleming Contemporary Art is located in Annapolis, MD.

Giving collectors options can help bring them into one’s gallery where relationships can be built. “Treat every customer with interest in their needs and desires, share great work and selections and do the follow-up research. Extend your hours, offer refreshments, have retail special events with your business neighbors, and enjoy sharing the ‘good stuff,’” she says.

At Sorrel Sky Gallery, in Durango, CO, and Santa Fe, NM, owner Shanani Campbell says that keeping your eye on retail trends is good, but not always best for your individual business. “Retail predictions can be tricky and a bit like a weather forecast. We take them into account but we don’t let them overtake our goals. We’ve found that when

we maintain our focus on value over discounts, we’re able to navigate interactions with those who may have a discount mindset. When our mindset is about value and the enduring nature of art, this tends to gently guide buyers toward making choices that they are comfortable with, whether they’re looking for a gift or an item for themselves.”

Making the most of her galleries’ local holiday festivities have helped Ms. Campbell meet new people at the gallery. “Each year we partner with the local community in Durango as they celebrate with *Noel Night*, an annual event that draws everyone together. We do something similar in Santa Fe with local events. In the months and weeks leading up to the holiday season, our



Sorrel Sky Gallery’s Durango, CO, location.

team makes an effort to contact clients, new and established, with gift ideas based on past years, as well as new options that they might not have considered. Since we make the process enjoyable for them, they turn to us to assist.”

It’s that level of customer

service and engagement that creates repeat sales. “Our social media presence has definitely brought us new clients of those who are more engaged by that form of interaction. When they then experience the positive, helpful, long-term interest that our team has in them, they tend to return and become long-term clients themselves.

“Staying connected with new clients is just as important as staying connected with established clients,” Ms. Campbell says. “Whether a follow-up phone call, text or email, we always reach out if the client is open to that. We want to know if they received something (if it was shipped), that it was a hit as a gift, that it fit that spot on the wall—learning and remembering the ‘why’ someone acquired a piece, and even what other items they looked at before making their final decision, all goes a long way to starting and maintaining a client relationship.”

While the holidays are a lot of work for retailers and consumers alike, trying to stay in the moment to enjoy it is important as well. “I think focusing on the joy of the season goes a long way to having success. Will there be stressful moments? Yes. Will there be challenging interactions? Yes. But why focus on those? We focus on the joy of helping people find just the right piece and the possibility of starting a relationship that could last for years to come.”

Koleen Kaffan is Editor in Chief of Art World News.

A PROFESSIONAL WORKFLOW

SHOOTING PHOTOGRAPHY FOR PRINT

**By Max Foster,
Nature Photographer**

In our current digital age, billions of photos are taken every day; however, only a tiny fraction of those photos are ever printed—even by professional photographers! Digital cameras with 45+ megapixels are the norm, but most of these high-resolution images only make it to the computer screen, or even worse, a tiny phone screen.

Although printing your work can be intimidating and costly, it is the ultimate realization of the photograph. In large format, the details in a photograph come to life allowing the viewer to fully immerse themselves in the image. All serious photographers should experience their work in print, and this article will provide the groundwork for creating beautiful, detailed, three-dimensional prints suitable for a gallery. The examples used are to illustrate ideas, but you can adapt these to your own unique situation or preferences.

Mindset

Creating a world class print starts even before the shutter is clicked. To pro-

duce the highest quality finished product, you need to consider what variables are important prior to shooting. The final print



Photographer Max Foster.

needs to be tack sharp throughout, and there cannot be any soft edges, blown highlights or crushed shadows.

Post processing needs to eliminate imperfections such as dust spots or banding. Contrast and color enhancements should be done with a controlled hand and final images should be inspected at 100% resolution prior to print. Taking the time to be meticulous throughout the process will reward the photographer with the ultimate in results.

Color Management

Prior to shooting, it is crucial to have a solid color management workflow. This will ensure that the colors in images will remain consistent throughout the process.

There are many resources available online that discuss color management in depth. In short, your camera should be set to the preferred color space (such as

for editing should be calibrated with a quality color calibration tool on a regular basis (X-Rite, Spyder, etc). Printing labs have their own ICC profiles that you can use for proofing prior to print.

Without taking these steps your images will likely have widely variable colors and brightness, so this is a critical step in the process.

In the Field

Imagine walking through your favorite nature scene. Perhaps there is a stream surrounded by wildflowers, with a mountain in the distance and a sky full of fluffy clouds. It is a bit breezy, and there is a lot of contrast.



"Autumn Splendor" by Max Foster.

Adobe RGB or sRGB), and matched with your editing software (Adobe Photoshop, etc).

Computer monitors used

When you set up your composition, it is time to think ahead to the final print. The flowers in the scene will need to be frozen with a fast shutter speed. The depth of field is incredibly wide, so you will need to consider using a small aperture (for example f/13-f/16) or utilizing multiple focus points to stack later in post processing.

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PROFESSIONAL WORKFLOW
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The stream may look best at a slower shutter, around 1/4 second. You notice that when exposing for the foreground the sky is blown out, so you also capture an exposure for the sky. Each of these separate exposures can be combined in post processing and will help ensure that the final image is stunning in both content and technical qualities.

Regardless of the subject matter, remember to think ahead to the final image and what is important when shown in large format. Technical errors can be overlooked on a small phone screen, but never in large format print.

Post Processing

Post processing is the time for photographers to put their own artistic touch on images. However, there are also technical aspects that are important to manage when printing is the end goal. Perhaps most important to print detail relates to sharpening. There are two types of sharpening in the printmaking process: capture sharpening and print sharpening.

Capture sharpening is performed at the front end in the RAW converter (Lightroom or similar) to correct the inherent softness in the RAW file and provide maximal sharpness going into the post processing workflow. There are many methods for this, but for landscape photography the general process in Lightroom is to set Detail to

100, Radius to 0.5 and then increase the Amount slider to reach maximum detail without any artifacting or halos.

Make sure to view the image at 100% zoom while adjusting the Amount slider. If the image has a lot of sky, darkness or other soft areas, you can also increase the Masking slider to eliminate the sharpening in those areas.

After processing the



"The Citadel" is a photograph by Max Foster.

image to your specific taste, the next step is to perform print sharpening. In Photoshop, open the final image and adjust the image size to match the final print size (Image>Image Size). For optimal print quality, you want 300 DPI in the resolution field.

This may require upsizing the image, which can be done in Photoshop or a program like Topaz Labs Gigapixel. If using Photoshop, use Bicubic Smoother (Enlargement) to obtain the best results. After resizing, you can use several different print sharpening techniques. Adobe Photoshop's Smart Sharpening is quite good

in most cases, but you can also use a combination of Unsharp Mask and High Pass Filter pixel layers to achieve more fine-tuned results. Whichever you choose, make sure you view the image at both 100% zoom and a zoom level that closely represents the finished size when printed. You may need to mask out certain areas that you want to keep soft (clouds, water, etc), or perform additional sharpening in other areas.

Print

Before sending your file to final print, it is important to do one or more test prints. This can be done at a smaller size (sharpened specifically for that size) or you can print a crop of the photo at the final print size. Test prints help ensure that luminosity, color, contrast and sharpening are all satisfactory before sending to final print.

Once everything looks perfect, you are ready to send to the lab for final production! There are infinite choices for printing materials and display, but if ultimate

color, contrast, depth and wow factor are your goals then face mounted acrylic prints are the best choice.

Two of the most popular papers today are Fuji Flex and Lumachrome, both of which produce incredible results. To create an impressive three-dimensional look, TruLife Acrylic can be used for the face mounting material. TruLife Acrylic is glare resistant, offers amazing UV protection and is the choice of professionals around the world. Finally, the print can be frameless for a more modern look, or framed and matted to present a luxurious, high-end look.

Max Foster is an international award-winning landscape and nature photographer from Minneapolis, MN, whose work has been featured in top publications such as National Geographic, Outdoor Photographer and Practical Photography. He specializes in creating large format, limited edition, gallery quality fine art prints and has had the privilege of working with clients worldwide since 2014. For further information on Max Foster's photographic work, visit his website at: www.maxfosterphotography.com.

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MARKETING STRATEGIES

LESSONS FROM MUSEUM EVOLUTIONS

by **Katherine Hébert**

Art museums have been in a state of evolution for years, redefining their missions and benefits to the communities they serve. They have invested a lot of time and money into research to learn how to stay relevant. As a result, we are now starting to see significant changes to how museums engage with their audiences through their exhibitions and social events. Since both museums and commercial fine-art galleries are striving to attract similar patrons, galleries can look to museums to learn about how to adapt for the future.

Today's art museum has moved away from solely being the voice of authority and a place to preserve cultural treasures. Museums are finding new ways to connect with the public's needs in this socially connected, information age. More than ever museum visitors want to be engaged and participate in unique experiences with the art and the museum itself. Brick-and-mortar galleries want to generate foot traffic and provide the experience of seeing art in person.

Some of the key challenges art museums (and galleries) face:

- Reinventing their value within the community as they compete for people's time, attention, and money in today's world of seemingly

endless choices.

- Engaging with visitors in a way that turns them from one-time visitors to members who visit frequently.

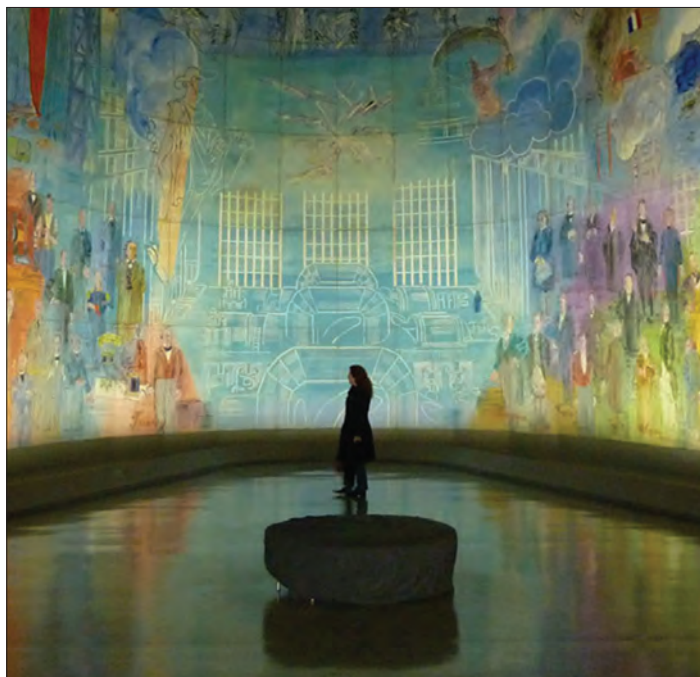
- Creating collaboration and dialogue between the museum and visitors to meet the needs of how people prefer to learn and participate in

by changing how they design their exhibitions, both temporary and permanent. Specifically, temporary exhibitions are being designed around an overarching theme or story that is connected to the show as a whole. They are doing a better job of telling an interesting story, in multiple

obligation to your artists to exhibit their work may provide some constraints, but plan to curate three or four exhibitions a year with the overall story in mind that prospects can relate to directly. Use these gallery exhibitions as an opportunity to create a fresh buzz about your gallery and artists. Many galleries are already enlisting the help of guest curators to assist.

Education and Experience: Museums are providing more supporting information within exhibits to help viewers better understand the shows and enable them to form their own interpretations. Such initiatives include offering more comprehensive information throughout an exhibition or collection, better utilizing docents, and placing video or interactive kiosks in different locations throughout the exhibition and hosting a greater variety of events centered around the exhibition—some educational, some social.

Gallery Takeaway: Offer information sheets for each art object next to the work that provides a story about that specific piece. You could also make your wall labels more dynamic to help draw in viewers to learn more, engage or spark an emotional connection. This could be what inspired the artist to



the 21st century.

- Reaching a broader audience by overcoming the stigma that museums are only for intellectuals or schoolchildren.

- Using partnerships, both locally and in other markets, to extend their brand reach and resources.

Exhibition Design: One of the ways museums are addressing these challenges is

ways, during the exhibition. When everything went digital during Covid, museums were able to provide diverse experiences virtually. These seem to be here to stay and compliment in person experiences for museum visitors. Permanent collections are also being reconfigured on a regular basis to keep them fresh.

Gallery Takeaway: Your

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create a piece or detailed information about the subject. Doing this will encourage viewer to linger longer and consider a piece further. It also helps them connect with a piece if a gallery staff member is not there to walk a visitor through each piece. Study the different ways museums do this to find what would work well for your gallery.

Create several, uniquely different events around the show to attract a wider variety of audiences. Carefully plan the marketing to get the word out about both the events and story your show tells well in advance of opening night.

Feedback to Drive Change: Museum continuously collect data from visitor feedback about the experience they want to have in a museum. That data is analyzed and put into action for change. As a result, museums are giving visitors more opportunities to discuss and discover their own meaning about an exhibition through enhanced member groups, and online via social media, surveys, and on the museum website.

Gallery Takeaway: Send brief surveys on a regular basis to the different segments of your mailing lists asking for feedback about your gallery events, the information you routinely provide, the buying process, and gallery exhibitions. If gallery foot traffic has decreased and you don't know what your audience wants anymore, ask. You could also post surveys on your gallery

website and social media. Making surveys anonymous helps get honest feedback.

Try Typeform for your surveys. They do an excellent job and making boring survey's feel conversational. Short, simple surveys can provide valuable information and are easy and free to send. It will take some time to see big trends that could help you determine what your art gallery could change to have a greater impact on foot traffic, referrals and, of course, sales.

Variety of Experiences:



Museums are working hard to find the right mix of educational and social components as part of the exhibition experience. Many now offer regularly scheduled social events, such as happy hours, lecture series or concerts that help get visitors in the door who may not have considered a museum "fun." This consistency gives patrons a reason to return often for a variety of different experiences. Once in the door, the museum can show off their exhibitions and other offerings.

Gallery Takeaway: Offer multiple events around certain shows, such as lectures, demonstrations, studio tours,

and private viewings for groups and parties. This helps to create a buzz and get more people through the door beyond opening night. Events do not need to require additional budget, simply a variety of ways to see and learn about an exhibition that would appeal to different kinds of collectors and prospects. One size fits all openings doesn't necessarily work anymore.

Offer two or three events in the gallery each year that are just for fun and have no sales component. You'll be surprised by how many peo-

ple will come through your door who would not have otherwise done so. Ideas might include a summer BBQ, decorating Easter eggs with kids, Yoga classes, food truck night or listening to a concert in the gallery. Sell tickets to help cover the costs. These events may be the perfect opportunity to partner with other businesses with a like-minded client base.

Accessibility of exhibitions: After the pandemic, museum attendance fell dramatically and is struggle to recover. In an April 2021 study by the American Alliance of Museums, U.S. museums saw an

average of 41% of pre-pandemic attendance. Museums are facing this challenge by partnering to take exhibitions where the people are with traveling exhibitions. Not always in the sense of a global, blockbuster tour as we have seen for decades now, but more within their region.

Gallery Takeaway: If foot traffic is slow or if your gallery experiences seasonal slow periods, look for pop-up opportunities or partnerships with other organizations that attract a similar audience. Clubs, cultural organizations, libraries and shopping centers within your region may be a way to increase visibility of your artists' work and the gallery. Think outside the box. If logistically this is not possible, you could run very focused campaigns promoting a virtual experience in new markets.

Marketing: Museums are doing very good job of marketing their exhibitions and events to create a buzz far in advance. They start to promote their shows early and consistently build the excitement up to the opening or event date. When people visit a museum, it is hard to leave without learning what else they could do or see in the next three or four months. This helps people get excited to visit again and make plans or want to connect with the museum to get reminders about future fun.

Gallery Takeaway: Small to mid-sized galleries I find rarely promote anything going on in the gallery more than a month out. Your gallery patrons are bombarded with information and

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MARKETING STRATEGIES
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options for how to spend their time and money. It is critical to formulate a marketing calendar and plan that allows for promotion of future gallery attractions. Repetition of message is so important today in our distracted society.

Promoting early and often is key. You cannot simply repost the who, what, when and where of an event in your newsletter or social media pages. Build anticipation by trickling out new information to keep your message fresh and keep prospects attention.

All these tactics are helping to initiate a conversation, not only with the museum but also through increased word-

of-mouth among the friends and colleagues of visitors. Museums have become more skilled at creating a buzz. They have also successfully created a feeling of participation and a more dynamic experience. This is helping to change perceptions toward museums as being exciting destinations to revisit. It is also helping to nurture an appreciation for art.

Both museums and commercial fine art galleries share many of the same challenges and goals for the future. Both have had to rethink how they attract patrons with onsite offerings and digital marketing channels. Museums have already invested in research and are now putting their findings into action to stay relevant to both their membership

base and their sources of financial support.

As a gallery owner, it is worth taking a closer look at how museums are being run and how they are addressing their challenges and embracing new opportunities. Especially after the lessons learned after the pandemic. The inspiration you find there could help you step outside the white cube and change the perception of those prospective art buyers in your area that may not have considered visiting an art gallery.

There are many opportunities for your fine art gallery to educate and provide memorable experiences to a broader audience. By evolving, you will attract new art collectors as well as nurture the future of your business.

Be creative about how you use those ideas. Sales will surely follow, just as museum membership is rising for those institutions that have been actively evolving.

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



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WHAT'S HOT IN OPEN EDITIONS

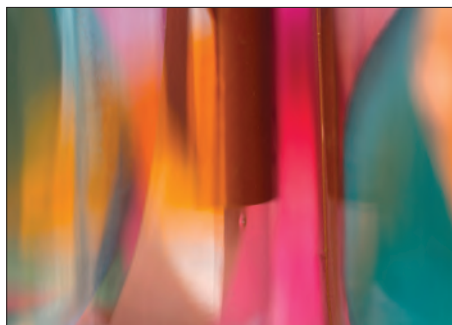
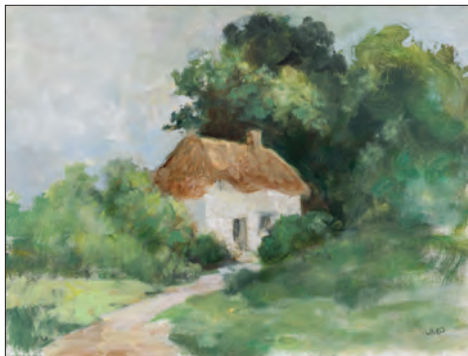


Honaunau Forgiving Pool

"Honaunau Forgiving Pool" by Melissa Nebula is available as a 32- by 24-inch giclée on matte paper retailing for \$92. For more details, phone A.D. Lines in Monroe, CT, at (800) 836-0994, or go to: www.ad-lines.com.

Cottage Retreat

"Cottage Retreat" by Julia Purinton is available as a giclée fine art print, canvas print and poster measuring from 5 by 4 inches to 50 by 40 inches. The retail price ranges from \$8 to \$75. Call Wild Apple in Woodstock, VT, for more details at (800) 756-8359 or go to: www.wildapple.com.



Abstract 0745

"Abstract 0745" by Grace Carlon is available as POD. Price available upon request. For further information, telephone Studio EL, Emeryville, CA, at (800) 228-0928 or go to: www.studioel.com.

You Are...IV

"You Are...IV" by artist Amber Clarkson is available as POD. Each individual image is also available as



POD. For further information, call C Brand Studios, located in San Diego, at (858) 554-0102 or visit the website at: www.cbrandstudios.com.

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Sunflowers Forever I



"Sunflowers Forever I" 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 further information, or go to the company's website at: www.roaringbrookart.com.

White Blossom Study II



"White Blossom Study II" by Samuel Dixon is available as POD. For further information, telephone World Art Group in Richmond, VA, at (804) 213-0600 or visit the company's website at: www.theworldartgroup.com.

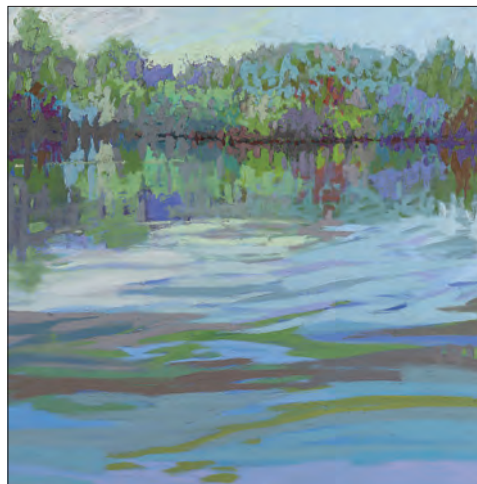


Beautiful Morning

“Beautiful Morning” by Liz Jardine measures 48 by 36 inches and retails for \$76. For more details, call Third & Wall Art Group, Seattle, at (877) 326-3925 or visit the company’s website located at: www.thirdandwall.com.

Waterways IX

“Waterways IX” by artist Jane Schmidt measures 30 by 30 inches and retails for \$54 on standard paper. Available on multiple substrates and multiple sizes. Call Image Conscious, San Francisco, at (800) 532-2333 for more details, or visit: www.imageconscious.com.



Autumn Sunrise

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

New York, New York—Times Square

“New York, New York—Times Square” by James Blakeway measures 40 by 13 1/2 inches and retails for \$35. Call



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

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“Oldies But Goodies” by Emily Wilson measures 36 by 24 inches and retails for \$35. For further information, telephone Galaxy of Graphics in East Rutherford, NJ, at (888) 464-7500 or go to the website located at: www.galaxyofgraphics.com.

Wildflowers



“Wildflowers” by Krinx measures 36 by 24 inches and retails for \$30. For more information, call SunDance Graphics, located in Orlando, FL, at (800) 617-5532, or go to: www.sdggraphics.com.

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“Highland Cow” by Erin Marie
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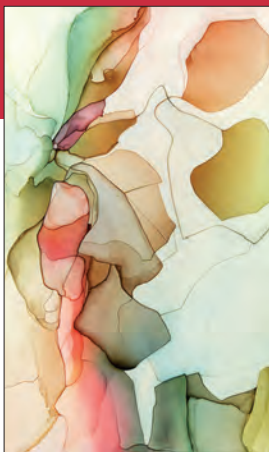
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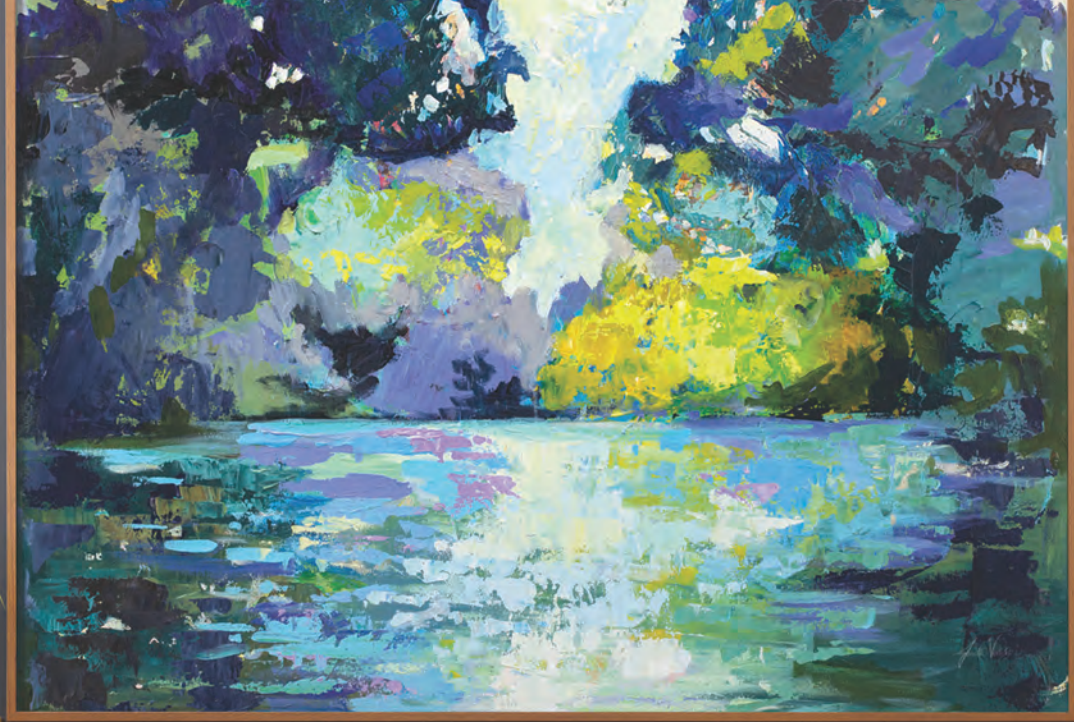
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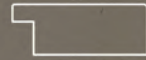
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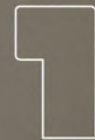
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