

# Art World News

MARCH 2026

## THE INDEPENDENT NEWS SOURCE

### HIGHLIGHTS FROM FRAMING EXPO ORLANDO

Framing Expo Orlando, as well as the PPFA Annual Convention, took place February 27 to March 1, at the Rosen Shingle Creek in Orlando, FL, offering exclusive show specials and discounts, new products and equipment demonstrations, seminars, networking and social events. Page 16.

### IS YOUR INVENTORY MANAGING YOU?

Strategies for Success' Sheila McCumby warns that a warehouse full of "junk" is a silent profit killer and how inventory control and management is one of the most important things we need to focus on as owners. Go to page 18.

### REPORTING INSIDE INTERSECT PALM SPRINGS

ADC Fine Art's Litsa Spanos talks about this year's Intersect Palm Springs, which brings together galleries and artists, presenting a diverse range of contemporary and modern works including painting, sculpture, photography, mixed media and design objects. Page 22.

### CREATING COLLECTOR-BUILDING OPENINGS

Gallery Fuel's Katherine Hébert discusses how a gallery opening is designed to help first-time and emerging collectors feel confident by giving them an inspiring way to understand what went into the work and pricing. Go to page 26.



Samuel Lynne Galleries in Dallas, TX.

## ART-BUYING TRENDS ATTRACT NEW & EXISTING COLLECTORS

Predicting trends in the art and framing market is no easy feat. While many business owners consume as much media pertaining to consumer tastes and buying habits as possible, what will ultimately sway a customer's decision will heavily rely on personal preferences. But it cannot be denied that some styles and mediums of art and framing will fall in, and out, of favor, while also reflecting trends seen in other facets of retail. While economists predict an uneven recovery for 2026, this uncertainty also plays a role in what consumers are looking to buy. Some have seen high-end artwork sales slow down, while sales of smaller, more affordable pieces of art gain in popularity. This is good news for the art and framing market as it keeps the interest of entry-level collectors active, which has the likelihood of them becoming long-term art buyers. This also opens the door

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### QUOTE OF THE MONTH:

"Often new and established collectors are furnishing new homes and want fresh art. They seem to be willing to be more experimental and look at new or unfamiliar artists."

*Diane Stewart, page 10*

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"Butterflies Around  
Lantana" by William  
Buggel from Corrigan  
Gallery. Go to page 8.

### Art-Buying Trends Attract Collectors

While economists predict and uneven recovery for 2026, this uncertainty also plays a role in what consumers are looking to buy and how they make purchases. Keeping up on trends can help keep sales up.

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### Framing Expo Orlando Highlights

Framing Expo 2026 Orlando, the premier two-day trade show for the picture framing industry, as well as the PPFA Annual Convention, took place February 27 to March 1, at the Rosen Shingle Creek, Orlando.

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### Is Your Inventory Managing You?

Sheila McCumby warns that a warehouse full of "junk" is a silent profit killer and how inventory control and management is one of the most important things we need to focus on as owners.

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### Inside Intersect Palm Springs 2026

Litsa Spanos talks about this year's Intersect Palm Springs, presenting a diverse range of contemporary and modern works including painting, sculpture, photography, mixed media and design objects.

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### Creating Collector- Building Openings

Katherine Hébert discusses how an opening is designed to help first-time and emerging collectors feel confident by giving them an inspiring way to understand what went into the work and pricing.

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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

## It's Just Not That Simple Anymore

The depths and reach of change within the art and framing industry over the last 10 years has been amazing. It's been mind-boggling if you consider the last 20 years. The products, the art forms, the methods and technologies available have created an industry in a spirited evolution. With the possible exception of the welcome mat, the impact of change has touched every facet of our retail businesses.

The use of adopted technologies have largely enhanced and expanded the internal productivity of most operations. In frameshops, the back room has grown from be an old world craft space to a tech-driven production facility. For galleries, the flow of sales data, inventory management and promotions have streamlined operations. But in many instances, certain functions remain uneasy.

For most technologies that exist in a static environment

like mat cutting, inventory management, printing and pricing the benefits are quantifiable and sustainable. However, when the technologies are within dynamic spheres, that reach beyond the footprint of a company, benefits can be less ascertainable and fleeting.

Consider social media. Initially it was the jet fuel that propelled artists, galleries and frameshops to new heights because it created new and impactful touch points that motivated people to action. However, as time has worn on and the jaundice nature of social media becomes more readily apparent, it's effectiveness has started to diminish. The gap in effectiveness has created a chasm in the market and has left many marketers flat-footed. Consequently the means and methods that will work in the near future need to be discovered. The magic will be in deciding the proportions in the mixture of the old and new.

**John Haffey**  
Publisher



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# ARTISTS & PUBLISHERS

## Nostalgia Fine Art at Framing Expo

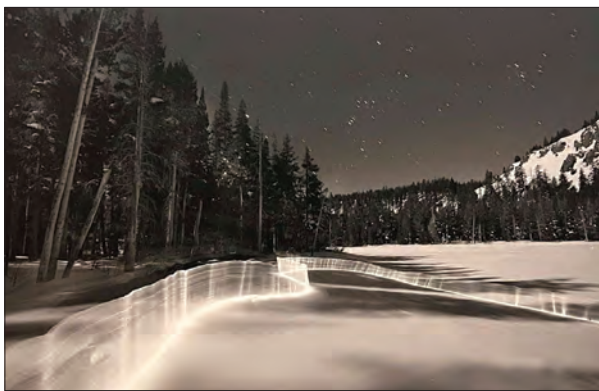
Nostalgia Fine Art Inc., located in Douglasville, GA, celebrated its return to exhibiting in a framing trade show with an appearance at the Framing Expo Orlando held February 28 to March 1, 2026. "It's been about 20 years since we've



**Pictured at the Nostalgia Fine Art booth are, from left, the company's Matt Culberson and Stephanie Culberson.**

done a framing show and the last one we did was at the Pier in New York," the company posted on its Facebook page. "What's awesome about these shows is you get to be around other framers and 'iron sharpens iron'—the better framers you're around, the better picture framing you'll do." On display at the Nostalgia Fine Art booth was a wide variety of images from animals and bugs to abstracts and botanicals. For further information, call (678) 766-0104 or visit: [www.nostalgiafineart.com](http://www.nostalgiafineart.com).

## The Artist's Gallery Presents Auction



**Thomas Wheeler's "Untitled, Translucent Series."**

TAG, The Artists Gallery, located in Los Angeles, CA, presents an online auction and live closing reception to benefit TAG's Hand To Hold Foundation, as well as the charity, SHE IS HOPE LA, a 501(3)c that works to uplift single parent families in Los Angeles. For further information, telephone The Artists Gallery at (323) 297-3061 or go to the website located at: [www.taggallery.net](http://www.taggallery.net).

## A Touch of Oz at Westport River Gallery

Westport River Gallery located in Westport, CT, is featuring a pair of replica Ruby Slippers by Connecticut-based artist Kyle LaRue, created to exact detail of those worn by Judy Garland's character, Dorothy Gale, in the timeless 1939 classic film, *The Wizard of Oz*. Each slipper is constructed using a vintage shoe from the 1930s, in size 5 (Garland's actual shoe size) and featuring sequins, bugle beads and rhinestone. The original Ruby Slippers used in the film—along with all of the costumes—were designed by Adrian Greenberg, a native of Naugatuck, CT. For more details, call (203) 226-6934 or visit: [www.westportrivergallery.com](http://www.westportrivergallery.com).



**Artist Kyle LaRue, left, is shown with gallery owner Ken Warren.**

## Corrigan Gallery Honors Buggel



**"Butterflies Around Lantana" is concrete and acrylic on board measuring 36 by 24 1/2 inches and retailing for \$5,000.**

Corrigan Gallery, Charleston, SC, presents an exhibition titled, *Celebrating the Life & Work of William Buggel, 1939-2025*, featuring mixed media paintings using unconventional material, such as red clay from upstate South Carolina and gray sand from Lowcountry marshes. These natural materials became integral to his depictions of light and color across fields and wetlands. The accomplished artist passed away December 29, 2025. Call (843) 722-9868 or go to: [www.corrigan-gallery.com](http://www.corrigan-gallery.com).

# S. Guccione

Presented by Westport River Gallery



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NEW YORK, NY—**Artpexpo New York**, in its 49th annual edition, has announced this year's programming for the show held at Pier 36 in Manhattan from April 9 to April 12, 2026. The four-day showcase will feature the Spotlight Program, Art Labs, Discoveries Collection, Meet the Artists and Live Demonstrations, as well as host more than 200 exhibiting galleries, art publishers, dealers and artists from across the globe, across 70,000 square feet of uninterrupted convention space. On display will be original work of 1,000+ artists and includes prints, paintings, drawings, sculptures, photography, ceramics, giclée, lithographs and glass works, among other contemporary and fine art. Returning to this year's show, organized by Redwood Art Group, is [SOLO], highlighting established and independent emerging artists. It will also feature its annual lineup of programming within the Artexpo Pavilion and [SOLO] Pavilion, including Art Labs (specially curated site-specific projects by prominent galleries, art institutions, and art collectives within the show), the Discoveries Collection (selections of artwork chosen by the Artpexpo New York curatorial team) and the Spotlight Program (a focused look at several prominent galleries and artists that will each be creating a site-specific exhibition). Visit: [www.redwoodartgroup.com/artexpo-new-york](http://www.redwoodartgroup.com/artexpo-new-york).

# ART TRENDS KEEP COLLECTORS BUYING

*continued from page 1*  
for increased sales of work by emerging artists.

Transparency in pricing and lower price points are also aspects that consumers are seeking. Trend forecasters note that when it comes to aesthetics, the color blue—vivid shades in particular—along with pastoral themes and representational work are in high demand.

At Modern West in Salt Lake City, UT, owner Diane Stewart says that she has noticed that her collectors' tastes have been shifting. "We are seeing a return to more representational art, but with fresh perspectives and palates," she says. "Some extrapolated landscape styles with contemporary slants have also proven popular with collectors. In our market, landscapes and figurative work have always been the mainstay, as we are in a more conservative area. But new brighter colors and strong brushstrokes with heavier knife work has also been appealing. Abstract work has been a hard sell in our market, but more sophisticated collectors still gravitate to this genre."

New local attractions have helped to bring in new collectors to Modern West. "Sales have definitely picked up this winter,

perhaps because of all of the development at our ski resorts, with new money entering the state. There is renewed interest in our local artists but also generally with art that is connected to, and inspired by the Western United States."

It is important to present a variety of styles and mediums though to keep long-time collectors, and



*Modern West is located in Salt Lake City, UT.*

new ones, coming back.

"Home design can influence collectors and also cultural influences in our area spur them on to buy artists that confront topics that are sometimes controversial, but also move topics forward. Often new and established collectors are furnishing new homes and want fresh art. They seem to be willing to be more experimental and look at new or unfamiliar artists. Soon we find them buying multiples by the same artist."

To stay ahead of the trends, Ms. Stewart says that one must always be paying attention. "We visit

art fairs around the world to experience trends, and get to see and know emerging artists. We also study curation and installs for new ways to present artwork in a collector's home or space."

Modern West is celebrating its recent relocation with a show titled, *Unbound: Art of the West*. The inaugural showcase features artists inspired by the Western region and reflects on the gallery's history and passion for forging new ground in an ever-evolving art community. Inspired by works that push the parameters of what art has been and how it can move forward, the exhibition is created to appeal to all types of collectors, as well as introduce the gallery to the new location's community.

Featured artists include Shonto Begay, Michael Coles, Shalee Cooper, Angela Ellsworth, Phil Epp, Alexandra Fuller, Kiki Gaffney, Sheldon Harvey, Suzanne Hill, Jim Jacobs, Beatrice Mandelman, Ed Mell, Arlo Namingha, Stanley Natchez, Kevin Red Star, Louis Ribak, Billy Schenck, Woody Shepherd, Ben Steele, Eugene Tapahe and Mike Whiting.

At Samuel Lynne Galleries with four locations; two in Dallas, TX; Houston, TX; and Chicago, IL, director

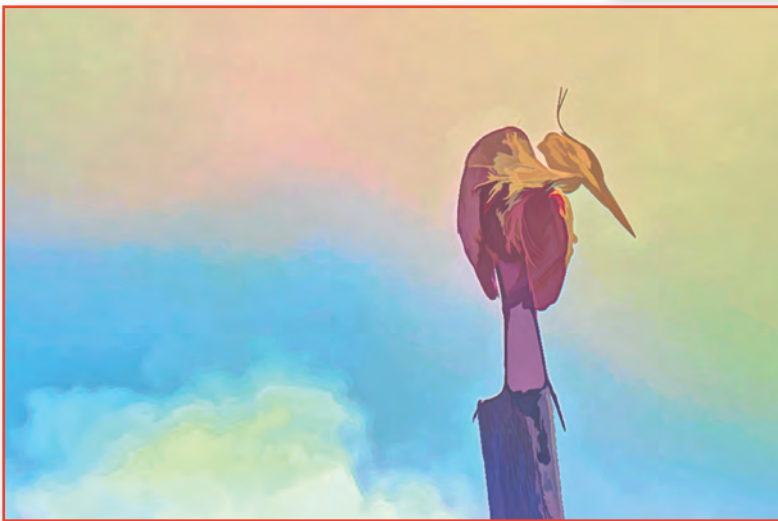
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# Photography by Alan Goldberg



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## OMEGA MOULDING ACQUIRED BY NOVASTONE CAPITOL ADVISERS



BELLPORT, NY—**Omega Moulding Company**, a leading North American manufacturer and distributor of custom picture frame mouldings and accessories, has been acquired by Novastone Capital Advisors, with Robert Vero taking over as an owner and operator. This succession plan aims to preserve the company's legacy and employee ownership. Novastone Capital Advisors (NCA) announced the successful resolution of a company succession through its investment in Omega Moulding Company and in partnership with NCA Searcher Robert Vero as part of NCA's Operator-Led Buyout Program. "I'm excited to announce that our family has transitioned from being the sole owners of Omega to becoming investor-partners in Omega, along with Robert Vero of Novastone Capital Advisors (NCA) who has assumed the role of CEO of Omega and its affiliate companies," says David Merzin.

"David chose to partner with us with legacy and continuity in mind, out of care for the Omega brand, its customers and the strong relationships that have been built over nearly 60 years," Mr. Vero says. "We were drawn to Omega Moulding because of its strong business foundation and its reputation for quality products, dependable service and long-standing customer partnerships." For details, go to: [www.omegamoulding.com](http://www.omegamoulding.com).

## ART TRENDS *continued from page 10*

Kristin Rivas has seen trends fluctuate, more so starting with the pandemic to now.

"At the moment in the gallery, we're seeing the strongest demand for black-and-white photography, with a modest resurgence in abstract painting as well. Black-and-white work has a timeless quality that appeals to a wide range of collectors, and it integrates easily into many interior styles. Abstract painting, meanwhile, seems to be gaining renewed interest as collectors look for works that add energy and color while still remaining versatile in contemporary home and office spaces.

"The shift really began during the pandemic, when collectors became much more comfortable purchasing art online," she says. "Photography translated especially well to digital viewing and collectors felt confident that what they saw on their screen was very close to what they would receive. That familiarity helped drive strong sales in the medium, and the habit of buying art online has largely remained in place, even as galleries reopened. In fact, online sales volumes are still far higher than pre-pandemic levels, reflecting a lasting

change in how collectors engage with the market."

Ms. Rivas says that what dictates these trends are influences from various places. "Several factors tend to shape these shifts. Interior design trends play a significant role as collec-



*Shown is Samuel Lynne Galleries' Dallas flagship location.*

tors often look for work that complements the spaces they live in. Broader cultural influences also come into play, as do eco-



*Dean Street Fine Art Gallery is located in Tampa, FL.*

nomie conditions and the accessibility of different mediums.

"Another major factor today is how collectors discover art. Online platforms and digital viewing rooms have expanded access to galleries and artists worldwide, and younger collectors in particular are comfortable discovering

and purchasing artwork through these channels."

As the trends evolve, galleries have more opportunities to reach new art buyers. "Photography and abstract work often serve as an entry point for new collectors," she says.

"They can feel approachable, both visually and financially, which encourages people who may be buying their first piece of art. As a result, these trends often bring in a broader and younger collector base who may continue collecting over time.

"To stay up on shifting trends, we pay close attention to what's happening across the broader art market, such as art fairs, auctions and industry reports, but equally important are the conversations we have with collectors and interior designers. Listening to what clients respond to, both in the gallery and online, is often the most accurate way to understand where tastes are shifting."

Surprises can still occur, no matter how much one stays ahead of the curve. "One of the most interesting developments in recent years is how seamlessly the physical and digital sides of the art world now work together," Ms. Rivas says. "Collectors may first discover an artist online, but

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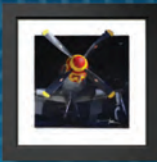
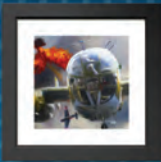
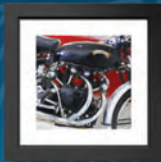
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**ART TRENDS**  
*continued from page 12*

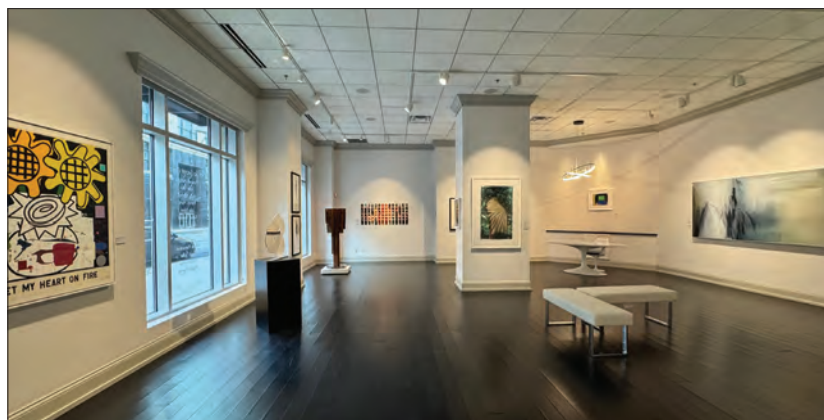
want the experience of seeing the work in-person before making a significant purchase. Galleries today have to operate comfortably in both spaces, creating various opportunities for collectors to engage with art wherever they are.”

Rhonda Long-Sharp, owner of Indianapolis, IN-based Long-Sharp Gallery, has noticed that in terms of contemporary art, abstraction, generally is leading sales, as well as that of blue chip names, like Warhol and Lichtenstein. “The difference isn’t the ‘style’ per se, it is that we are seeing much stronger sales in compositions by female artists. I’m clueless as to why, although the price point is friendly. Historically, our largest annual sales have been to existing clients.” In 2026, Long-Sharp Gallery will be relocating. Ms. Long-Sharp says that the uncertain economy has been playing a big role in how and when collectors are buying art. “In the last nine months, new clients out-number returning clients by about 3-2,” she says

Dean Street Fine Art Gallery, located near downtown Tampa, FL, next to the iconic Oxford Exchange, features a variety of work to appeal to locals and visitors alike. Gallerist and owner, Deana Buckley, says that her clients rely on the gallery to educate and present them with an array of artwork.

“Our collectors trust us to introduce them to new ideas, and they enjoy the energy that unexpected works can bring into a space. At Dean Street Gallery, we continue to sell a strong amount of representational work, particularly when it is presented in a stylized or interpretive way.

“Collectors are drawn to work that references something recognizable



*Long-Sharp Gallery is located in Indianapolis, IN.*

while still leaving space for their own interpretation,” she says. “Abstract painting also remain an important part of our program. In fact, many of our collectors enjoy pairing abstract works with figurative or urban pieces. When thoughtfully combined, those contrasts create collections that feel layered, sophisticated and personal.”

Alongside those genres, Dean Street Fine Art Gallery has seen increased sales of urban art. “Recently we’ve also had success introducing urban and street-influenced artists—including an emerging artist from the U.K.—into more traditionally styled homes and businesses.

We haven’t experienced a dramatic shift in buying patterns, but with the stronger interest in representational work, I feel that it likely mirrors broader interior design trends. Many clients want artwork that complements the way they are designing and living in their homes today.

“That said, there will always be collectors who purchase art purely because it resonates with

them intellectually or emotionally, independent of design considerations. Those collectors tend to build the most interesting collections over time.”

For Ms. Buckley’s clients, trends are based on more personal interests. “In our market, design and cultural influence seem to play a larger role than economics. People respond to work that creates an emotional connection—whether that feeling is excitement, calm, curiosity or joy. This is often dictated by what they are seeing out in the broader conversation of fashion, travel and even celebrity.”

Changing tastes do also

play a role in attracting new collectors to the gallery. “Trends can absolutely introduce new collectors to a gallery, although they don’t always translate into long-term collecting habits,” she says.

“For example, there is a gallery in the area that represents Hunt Slonem and recently had a successful opening. People began seeing this artist repeatedly in the homes of friends or within their social circles; curiosity turned into demand. Moments like that demonstrate how cultural visibility can shape a local market.”

Ms. Buckley says that part of her business model includes retaining as much knowledge of art trends as possible. “We stay informed by traveling to cultural experiences, attending art fairs, maintaining strong relationships with other galleries and working closely with interior designers. We also value our connections with art historians and academics in the region.

“As owner and curator of Dean Street Gallery, it’s my responsibility to continually research artists and movements so we can thoughtfully introduce compelling work to our collectors. Part of a gallery’s role is not just responding to trends, but helping collectors discover what they didn’t know they were looking for.”

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



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# FRAMING EXPO ORLANDO



*Pictured at the Framera booth are, from left, director of marketing Corinne Longhito and vice president Josh Eichner and where various new releases were presented, including Restoration Light Brown Oak and Pale Gold Super Matte Stainless mouldings.*



*At the Gallery System Art Displays booth are, from left, director of partner program Debbi Silverman, owner Christine Regan Davi and business manager Justine Lunday where they presented new quilt and fabric art hanging solutions and craft hooks.*



*Vice President of Sales and Marketing Chuck Noll, left, is pictured at the Kent Adhesive Products Co. (KAPCO) booth with outside sales representative Jeff Koester, where they introduced a new line of premium aqueous and SLUV inkjet media solutions.*



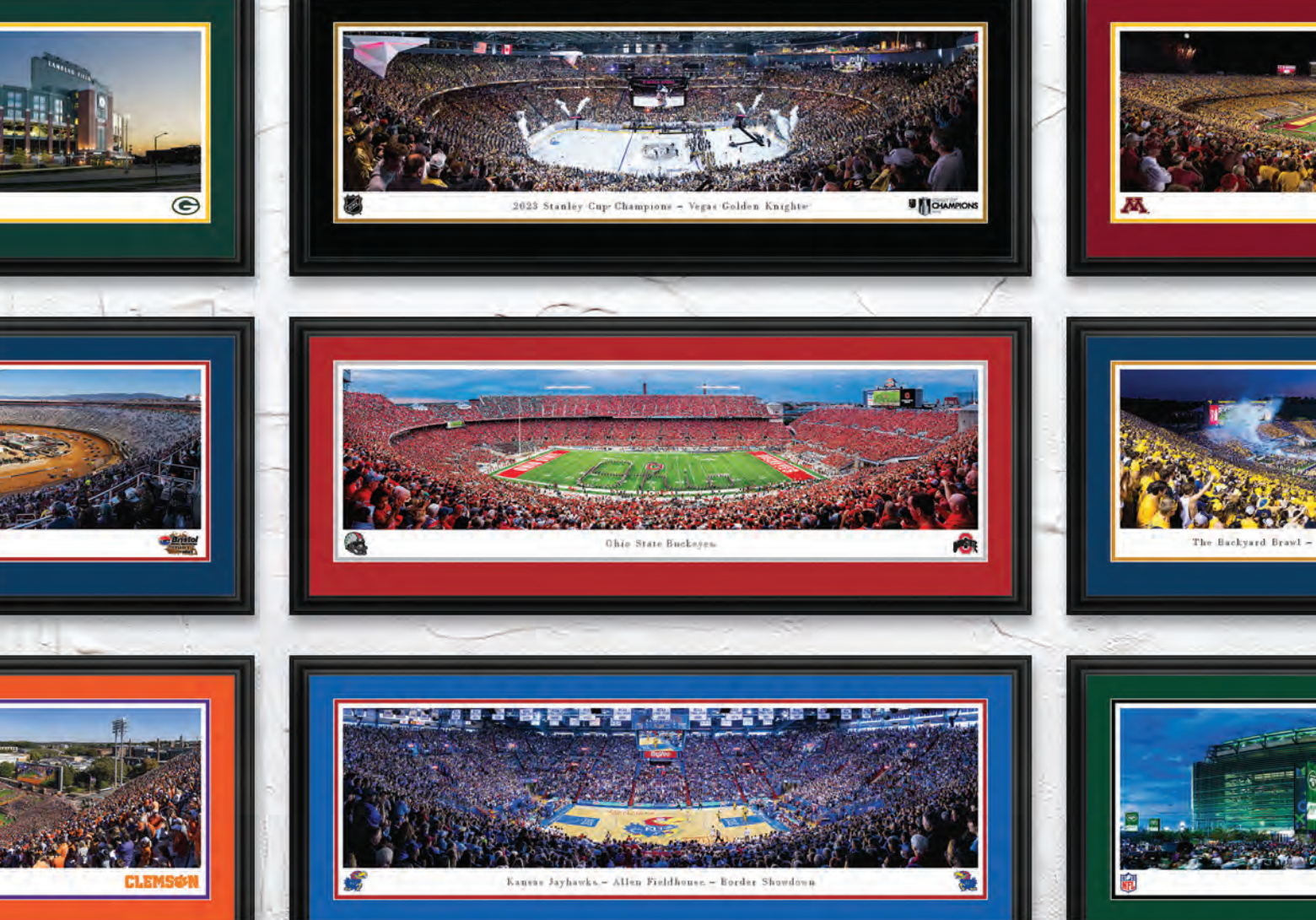
*From left, commercial sales representative Will Milleville and national accounts manager Andy Everding of IT Supplies demonstrated the latest in wide-format printing along with the Epson SureColor S9170, Epson P7570, Canon PRO-4600 and more.*



*At the Sundance Graphics Art Publishing booth are, from left, co-owner Sarah Ruggieri, creative design director Emily Navas and co-owner Audrey Ruggieri where new releases by artists such as Patricia Pinto, Lanie Loreth and Louise Lucas were debuted.*



*UK-based Fine Art Trade Guild representative Martin Harrold met with attendees to educate them on the international member-run association for the art, art print and picture framing industry, encouraging and promoting the best in art and framing.*



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## IS YOUR INVENTORY MANAGING YOU?

**By Sheila McCumby**

Keeping a frameshop neat and organized is a universal challenge. We live by deadlines, we thrive on being busy, and by 5:00 PM, we are usually buried chin-deep in mat scraps and glass shards. In my consulting practice, I occasionally make "house calls" to help shop owners figure out why their profits have plummeted despite being busy. Recently, within the first hour of sorting one client's overflowing racks, I unearthed nine sheets of Day-Glo Pink matting. They hadn't sold a single one in three years. Over \$300 was tied up in a mat color that they had used once in seven years. Thank goodness the color was discontinued, or they probably would have ordered 10 more just to be safe.

As I dug deeper, the "archaeology" got worse. I discovered upwards of \$20,000 in discontinued and duplicate materials that were taking up space in the backroom, literally gathering dust. Conversely, they were constantly out of the components customers actually wanted. In the business world, we call this "predictable imbalance." In the real world, we call it "a warehouse full of junk."

If you don't know what you have in your inventory, you really don't know your business. I realize that is a harsh statement, but it is the truth. If you are not counting inventory used each month into your cost of goods, every financial report you generate is fiction. I'm not trying to make anyone feel bad or ashamed if they are

was owned by 20% of the population.

This "Predictable Imbalance" applies to everything: your wardrobe, your Netflix history and definitely your frameshop. Roughly 20% of your frames and mats account for 80% of your sales. The goal of inventory management isn't to have every-

to store 1990s-era discontinued mats, you are paying rent, electricity, and insurance on items that aren't returning the favor.

Furthermore, inventory "spoils." It gets tired and shop-worn; corners get dinged, UV light fades the edges, and dust turns a premium product into a clearance item. If your money is tied up in dead inventory, you have "Frozen Capital," that's cash you can't use to pay a surprise tax bill or buy that nifty new v-nailer you've been eyeing. It's time to address that frozen capital, and like Queen Elsa sings, "Let it go!"



### Identifying the "Vogue" vs. the "Yikes"

Your POS system's work order and material reports are your best friends. Use them to see what's actually moving. Frame styles are like furniture; trends cycle. While minimalism and "50 shades of beige" is the aesthetic right now, you never know when 1980s styles might eventually crawl back. (For those of us who lived through the first round of peach and teal... let us bow our heads and pray that never happens.) I have vis-

less than perfect tracking inventory, they don't teach us this kind of stuff in frame school. Inventory control and management is one of the most important things we need to focus on as owners. A warehouse full of "junk" is a silent profit killer.

Here is how to regain control:

### The 80/20 Rule

Fun fact that you can use on Jeopardy! some day: In 1897, Italian economist Vilfredo Pareto noticed that 80% of the land in England

thing; it's to have the right things.

### The High Cost of "Carrying" Dead Weight

Many shop owners think, "Well, I already paid for that moulding, so it's not costing me anything to let it sit there." Wrong. In accounting, we call this "Carrying Costs," and they are like the slow leak in a tire.

Every square foot of your shop has a price tag. When you use your "prime real estate" (your shelves and bins)

*continued on page 20*

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**BUSINESS MANAGEMENT**  
*continued from page 18*

ited many shops that refuse to change and update their framing styles. Before you know it, you're "grandma's" frame shop and not the cool, cutting edge, framer you wanted to be. New, young customers with disposable income and empty walls to fill are interested in current designs. Keep up on the trends, pay attention especially to architectural magazines and articles, they will help you prepare for what is coming into vogue.

**Stop the Great Scavenger Hunt**

If a moulding or mat has been sitting in your shop for more than a year, it's no longer inventory; it's a dusty, expensive squatter that won't leave. But the real cost isn't just the space it takes, it's the labor-leak it creates.

We've all been there: you spend 20 minutes on a recon mission through the scrap bin, certain you have the perfect mat "fall out" to save five bucks. By the time you finally find it, you realize it has a giant scratch across the face. Congratulations, you just spent \$30 worth of billable shop time trying to save \$5. That's not being "thrifty;" it's a trap.

Among hoarders there is the belief that an item still has the value they originally paid for it. If no one has bought it in three years, its current value isn't \$80, it's \$0 (or less, if you factor in

the "rent" it's charging you to sit on the shelf). This is defined as the "sunk cost fallacy," otherwise known as those "1990s Beanie Babies are not my retirement fund."

Don't let Decision Fatigue or the "sunk cost fallacy" turn your workday into a search-and-rescue mission. If it hasn't moved in a year, it's a "clunker" and it has worn out its welcome. Dump it at a discount, reinvest that capital into your top sellers and reclaim the most valuable resource you have: your time.



**Give Your Tools Some Love**

Your equipment is part of your inventory. Assign an employee to be the tool whisperer. Schedule regular maintenance on your calendar: Compressors need draining, saw blades need sharpening and software needs updating. Tools have a psychic ability to break only when you are at your busiest, don't give them the opportunity.

**Appoint a "Sheriff"**

Assign one employee to be the Inventory Manager.

Set a regular time to review the "culling" process and fine-tune your ordering. A clean shop reduces the "Scavenger Hunt" mentality where staff wastes hours looking for things that aren't there.

**Accounting for Shrink, Damage And Loss**

If you don't know what you have, you won't know when it's gone. A friend of mine was losing money in what should have been a gold-mine shop. One night, a manager who had forgotten a personal item returned to the shop after hours, unexpectedly, and

caught their long-term framer loading a minivan with supplies pilfered from the warehouse.

Because of poor inventory control, the owner was literally paying the worker overtime to steal his materials. They estimated he'd made off with \$50,000 over the years, but because the records were a mess, they couldn't prove enough to the authorities. The thief walked.

Keep a log for employees to write off damaged and

discarded items. It's a good way to see if there are holes in your shop that need to be repaired. Are frames being mis-cut because someone is poorly trained or consistently careless? Or is there a problem with our saw? In either case, recalibration will stop the loss.

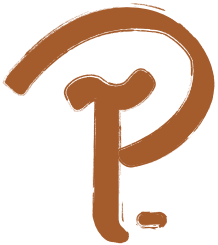
How do I begin? Baby steps. Start with one area of the warehouse and work on it for 20 to 30 minutes a day. Purge anything that is discontinued, get some money from it if possible, and keep going. In month or so, your warehouse should be ship shape. Learn how to use the inventory tracking systems in your POS. Assign an employee to keep inventory updated daily. Once you get a handle on it, it only takes a few minutes to manage. Working in a clean, organized shop is a huge morale booster for your employees, and a profit booster for you!

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

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## REPORTING INSIDE INTERSECT PALM SPRINGS

By **Litsa Spanos**

Palm Springs in February offers a unique intersection of art, architecture and design. This year, ADC Fine Art was pleased to exhibit at the Intersect Palm Springs Art + Design Fair, held at the Palm Springs Convention Center during one of the city's most vibrant cultural moments. Thousands of residents and visitors attended throughout the week, and the fair provided a valuable opportunity to connect with collectors, interior designers, architects and art enthusiasts from across the country.

Intersect Palm Springs brings together galleries and artists from around the world, presenting a diverse range of contemporary and modern works including painting, sculpture, photography, mixed media and design objects. For galleries, the fair provides not only strong exposure but also valuable insights into how regional design aesthetics influence buying patterns.

One of the most notable trends we observed was the influence of Palm Springs' iconic mid-century modern

architecture on collectors' preferences. Many homes in the area feature long hori-



zontal walls, open sightlines and low rooflines. As a result, art collectors showed a stronger preference for horizontal compositions rather than tall vertical works. This architectural context clearly shaped the type of artwork that resonated with art buyers that we met with throughout the fair.

While ADC Fine Art did place several larger works—including pieces measuring 60 by 48 inches, 66 by 66

inches, and 72 by 48 inches—much of the buying activity leaned toward smaller artworks. Petite pieces, particularly those around 12 by 12 inches, attracted significant interest.

These smaller works are often ideal for collectors looking to build gallery walls or layer artwork within the clean-lined interiors typical of Palm Springs homes.

Color also played a major role in what captured collectors' attention. Works featuring bright, bold palettes consis-

light and dramatic natural landscape, seemed to favor artwork that reflected energy and optimism through color. Playful textures and dimensional surfaces were another strong draw, adding depth and visual interest that stood out within the fair environment.

In terms of medium, contemporary painting remained the strongest category overall. Works that combined abstraction with layered textures and mixed media elements were particularly well received. Sculptural works also generated attention, especially pieces that interact with light and shadow—an appealing quality in homes filled with natural sunlight.

Photography and modern design-forward works also resonated with the many interior designers attending the fair in search of distinctive pieces for residential and hospitality projects.

Beyond sales, one of the most valuable aspects of exhibiting at Intersect Palm Springs is the opportunity to build relationships with artists and collectors. Conversations with



tently drew crowds and sold quickly. The desert environment, with its vibrant sun-

*continued on page 24*



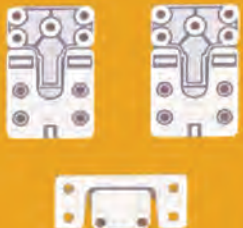
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**COLLECTOR TRENDS**  
continued from page 22

collectors and designers often lead to future commissions, private placements and long-term collaborations. These connections are essential for galleries working to place artwork—not only in homes—but also in corporate and hospitality environments.

For ADC Fine Art, the experience reinforced an important takeaway: understanding the architectural and lifestyle context of a market is key to curating a successful presentation. What resonates in one region may differ dramatically in another, and Palm Springs offers a clear example of how local design culture can shape collector preferences.

As the Palm Springs art and design community continues to grow, Intersect Palm Springs remains an im-

portant platform for galleries and artists to connect with collectors while gaining valuable insight into evolving



portant platform for galleries and artists to connect with collectors while gaining valuable insight into evolving

market and buying trends. For our team, the fair was both inspiring and produc-

tive—and a reminder of the power of placing the right artwork in the right environment.

*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](http://www.adcfineart.com).*



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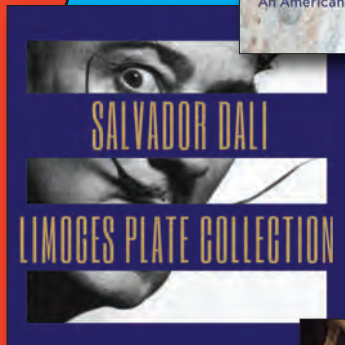
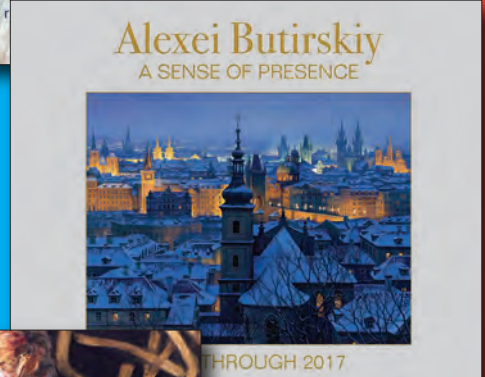
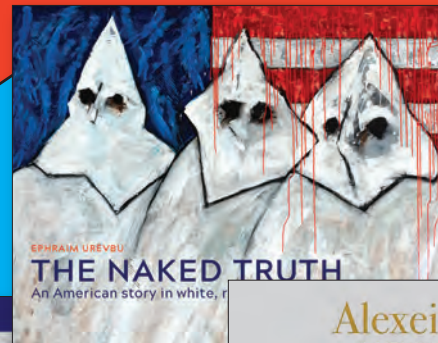


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## CREATING COLLECTOR-BUILDING OPENINGS

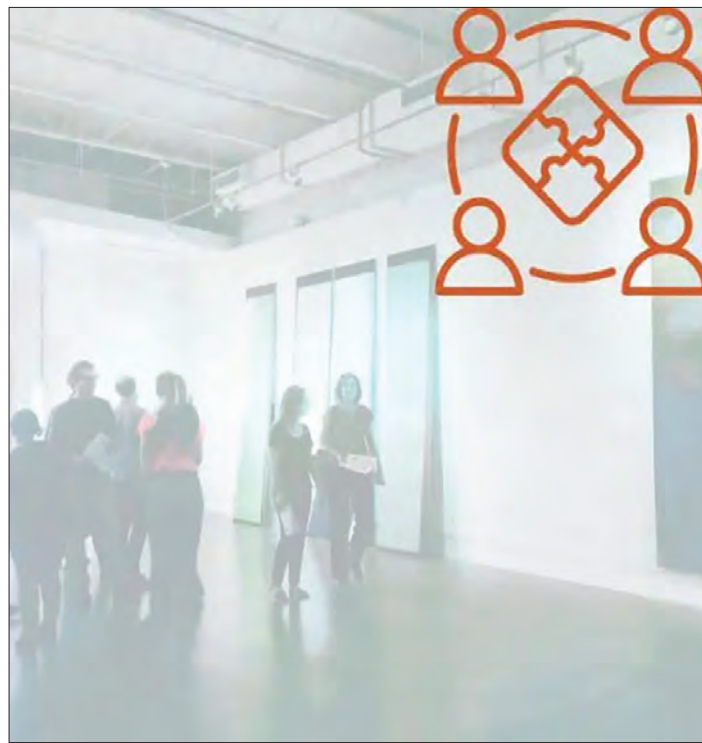
by Katherine Hébert

You can feel it when your gallery's opening event is working. People linger. They talk to strangers. Someone who was clearly nervous at the start suddenly relaxes and starts asking good questions. And the artist looks like they are having a genuinely good night instead of doing polite small talk for three hours straight. You can also feel it when an opening is not working as you hoped. Guests drift around the perimeter. The same three people dominate every conversation. New faces slip in, take a lap, and slip right back out. Frustrating, isn't it? Instead, let's turning your gallery openings into collector-building experiences.

If you've hosted enough events, you know the difference is rarely about the artwork being "good enough." No. Most of the time, it's about the experience being designed with intention. Priya Parker's book *The Art of Gathering* is useful for galleries because it reminds us of something simple: gatherings do not become meaningful by accident. They become meaningful when the host (that's you) is clear about the purpose and then makes a few confident choices that protect that purpose.

Start with a purpose that is not just "we have a show." A

category is not a purpose. "Opening reception" is a category. "Artist talk" is a category. "Spring group show" is a category. A purpose is what you want people to feel, do, or become because they got off their sofa and bothered to show up.



Here is a purpose that could actually change what you do at an opening: This opening is designed to help first-time and emerging collectors feel confident starting a collection by giving them an interesting and inspiring way to understand what went into the work, the artist's process, and pricing. Notice what that does. It instantly makes you think

about:

- How you greet people
- How you help them engage with the art
- What you say out loud (and what you do not)
- What kind of follow-up you plan for after opening night

attract new collectors, your opening needs to be designed for people who do not already support your gallery or who are active art collectors. That means you can keep being warm and hospitable, while still making a decision like:

- Primary audience: first-time and emerging collectors
- Secondary audience: existing collectors and friends of the gallery
- Also welcome: art lovers, community partners, and the artist's network

When you do this, you stop designing the whole night for the loudest insiders in the room. As the artist's representative, Be a "generous authority." Many galleries try to be "chill" hosts. The thinking is, "We don't want to be pushy." But when you are too hands-off, new gallery visitors can often feel awkward. A generous host is not controlling their guiding. You use your authority to make it easier for people to have a good time and to truly engage with the artwork.

In a gallery, generous authority can be as small as:

- Greeting guests quickly so they do not hover by the door or the bar
- Offering a simple way to start looking and really seeing the work for better understanding and context

*continued on page 28*

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## MARKETING IDEAS continued from page 26

- Introducing people who should meet each other (without making it weird)
- Interrupting the one person who monopolizes the artist

If you want new collectors, you have to protect their experience. How an event begins matters a lot to the experience. Most gallery openings start the same way: people arrive, grab a drink, and then... it's open season. That works fine for insiders. It's rough for new collectors who may be wondering if they belong there in the first place.

Try designing a "first five minutes" experience that gives guests a job to do. Here are a few options that I think can feel natural in a gallery.

### The "start here" anchor

Create one obvious place to begin: a small wall text, a printed card, or a host stationed near one key piece. Museums do this really well as they design their exhibition experiences. The goal is to remove the anxiety of "Where do I start?"

### The one-sentence looking prompt

Give people a simple way into look at the work more deeply and start a discussion, like:

- "Look for one detail you can't stop thinking about."
- "What do you think the artist is projecting here?"
- "Which piece would you live with for 10 years, and why?"

These can be great fun to get attendees engaged and share their viewpoints. With everyone having different

ways of seeing the work, it gives new collectors confidence to make the experience their own.

### The friendly orientation

A quick welcome that is not logistical. Instead of "Drinks are there and the restroom is back there," try something like: "Tonight is about making it easy to connect with the work. If you're new to collecting, you're in the right place. Ask questions. We love questions." You are setting a tone. You are giving permission.

**A lot of galleries lose prospective buyers because they accidentally make the basics feel taboo. If your purpose is to help new collectors feel confident, you need a plan for how pricing information is handled.**

### Add one "rule" that makes the night better

Rules can sound rigid, but most openings already have unspoken rules. The problem is that new collectors do not know them. You might just find that a good rule liberates people. It reduces social friction.

Try one of these:

- Ask one brave question. Encourage guests to ask the artist one real question that starts with "why" or "how."
- No phone photos for the first 30 minutes. This is optional, but it changes the energy. People look first, document later.
- Title second. Look for 30 seconds before reading the label or title. (It gives people permission to have a first im-

pression that is not "correct.") Pick one. Test it. Keep what works.

### Make conversations easier (especially around pricing)

A lot of galleries lose prospective buyers because they accidentally make the basics feel taboo. If your purpose is to help new collectors feel confident, you need a plan for how pricing information is handled. You do not have to put price labels on every piece if that is not your gallery culture. (although I rec-

ommend it for transparency) You do need to remove the social shame around asking. A lot of new collectors are simply afraid to ask or make assumptions that a piece is beyond their means. And of course, it may be very much within their buying budget.

You can make them feel more comfortable with the topic by saying something like, "Pricing and availability are easy. Just ask me or anyone on the team, and we'll walk you through it." When you say it out loud, you are lowering the barrier.

### Create a collector pathway (without turning the night into a sales pitch)

A new collector often

needs more than one moment to buy. You know that. So, your opening event should also be designed around next steps. A collector pathway is simply designing the night so that a visitor can take a next step that matches their readiness, without the gallery having to "close" them at the opening.

Think in three tracks happening at once, all of them respectful.

1) The low-pressure track (curious, not ready)

This is for people who like an artwork but are not ready to talk money, or do not know how.

Goal: capture permission to follow up and give them something genuinely useful.

Good "next steps" that do not feel salesy:

- "Want a short guide on how people get started collecting? I can email it."
- "If you'd like, I can send you a small 'favorites' list from the show with prices and context."
- "We're happy to share a PDF with images, prices, and a few notes from the artist."

My key point is not "join our newsletter." It is you want the next step to be helpful, specific, and tied to the show. What makes it work is that you offer it as normal hospitality, not as a qualification step, and you name the benefit clearly ("so you can revisit this when it's quiet"). You also make the next step easy in a practical way, whether that is a QR code, a small card, or a simple line like, "Text me your email and I'll send it tomorrow."

2) The medium-intent track (interested, needs confidence)

continued on page 29

## MARKETING IDEAS

continued from page 28

This is the person who is starting to think “maybe,” but needs safety and guidance.

Goal: create a small, confidence-building step that feels human and personable.

Examples:

- “If you want, I can walk you through 3 pieces that are great ‘first collection’ works.”
- “Do you want a quick, no-pressure overview of pricing ranges in this show?”
- “If you’re deciding between two pieces, I can send a side-by-side recap tomorrow.”

This is where you can also normalize the questions that new collectors are afraid to ask:

- shipping
- payment options

- what “on hold” means
- how long they can think about it
- what happens if they love it but need to measure a wall

3) The high-intent track (serious, needs a better context)

This is where your “scheduled viewing appointment” or quiet walkthrough matters.

Goal: move the buying conversation into the environment where buying is actually easier.

Why a second appointment is powerful is that it lowers social pressure and gives people time to really look, think, and ask better questions. It also makes it easier to talk through logistics and budget in a calm, private way, and it gives the visitor room to bring a partner or trusted

advisor. Just as importantly, it gives the gallery a chance to be deeply attentive, which is often what turns interest into a confident decision.

Language that keeps it from feeling like a pitch:

- “Openings are chaotic. If you’d ever like a quiet 15-minute walkthrough, we do those all the time.”
- “If you want to really look, I can set you up with a calm viewing time this week.”

If you want to attract new collectors, the opening is the beginning of a relationship, not the finish line. If you want your gallery to increase foot traffic and attract new collectors, you have to stop thinking of an opening as a routine obligation. Think of it as a designed gathering.

When the purpose is clear,

you make better decisions. When the host is generous and confident, guests relax. When new collectors feel guided, they stay longer, ask better questions, and take a real next step. That is the kind of night that fuels your gallery’s future.

*Columnist and industry expert Katherine Hébert specializes in art gallery business sales and marketing strategies, and is 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. For more details, visit: [www.galleryfuel.com](http://www.galleryfuel.com).*



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## 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 the website located at: [www.cbrandstudios.com](http://www.cbrandstudios.com).

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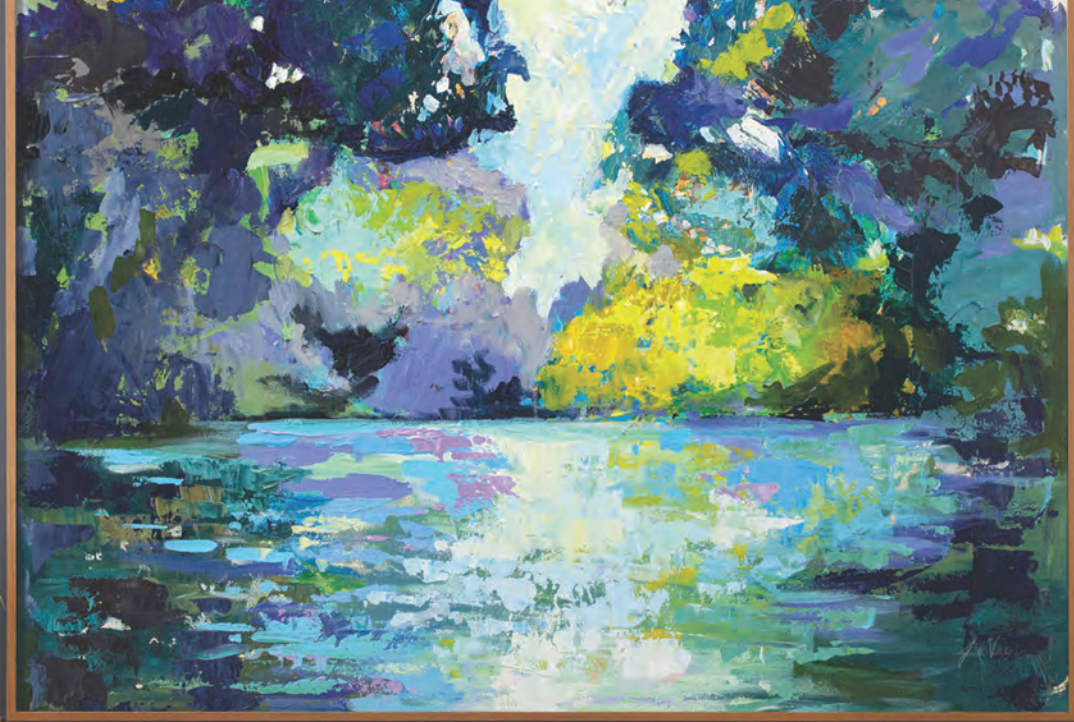
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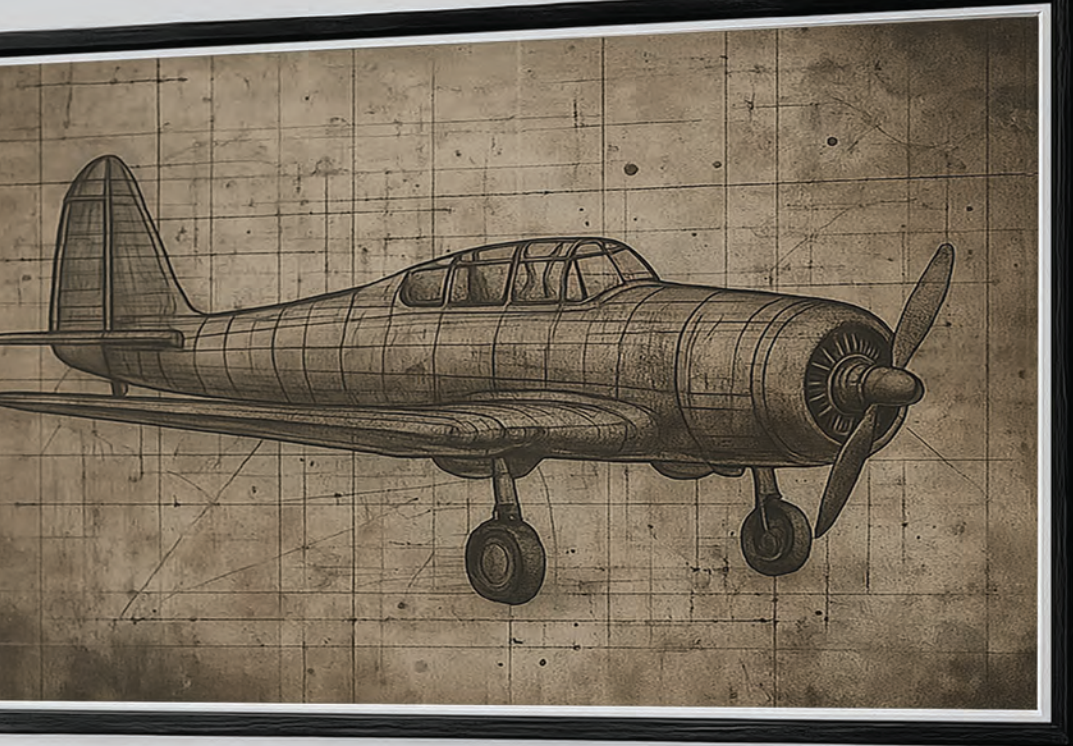
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