While the retail climate for 2016 resembled a pendulum, going up and down each month, the year is ending on an upswing. Many consumers are finding that they have more money to spend as a result of lower unemployment, higher wages, and lower interest rates and gas prices. Art and framing retailers have taken notice and are sharing what has worked for them this year and how they can use those strategies to enhance sales in 2017. Sales are improving at Fort Worth, TX-based Milan Gallery as the presidential election cycle has come to a close, and owner Tal Milan says that what he takes into the new year is that his audience for marketing has become more refined. “I’m learning for 2017 to be more specific on mailouts and not use a general list for specialty type shows,” he says. “People appreciate more targeted attention and continued on page 10
Wishing You
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Thomas Charles' New Russian Artists

Thomas Charles Editions introduces six Russian artists to the U.S. market, making their work available as oil paintings and giclée prints in small editions, priced to bring in new buyers and help them grow their collections.

Art Recovery Launches Artive

Art Recovery International has expanded its ArtClaim database project with the formation of Artive, a central, not-for-profit data resource with pertinent application to due diligence practices in the commercial art market.

Tru Vue Framing Contest Finalists

Tru Vue has tallied the votes for its Tru Frameable Moments Framing Competition and three finalists have been named to show their pieces at the WCAF Expo in Las Vegas where Tru Vue celebrates its 70th anniversary.

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WCAF Expo: So Many Opportunities

The 2017 WCAF Expo, a three-day, trade-only event in Las Vegas, January 23–25, featuring over 180 exhibitors is held in conjunction with the National Conference offering more than 100 seminars, and the PPFA Annual Convention.

Groglass' Technology Roots

Groglass, supplier of specialty glazing products such as cold storage, electronic display, and architectural applications, as well as museum showcases and picture framing, has a history extending back about half a century.

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 from publishers, and includes contact information.

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Artwork featured is Matthew Cutter's "Rising Through the Fog," an acrylic painting measuring 60 by 40 inches, available from Cutter & Cutter Fine Art. Go to page 18 for more.
NOW THAT WE’VE SEEN THE END OF THE MOVIE, WHAT DOES IT MEAN?

After an election cycle that meant everything to many, or nothing to a few, we’ve all gone back to work scratching our heads wondering how it will affect our businesses. As a political outsider has come to establish a new political machine, the history books offer little guidance to predict how the art and framing industry will fare over the next four years. So, as with a child’s wide-eyed Christmas list to Santa, here is a grab bag of what we may expect.

Lower Taxes for small businesses: If campaign rhetoric is a barometer, this seems to be only a matter of “when and how much” not “if.” This could only add to the cashflow of the industry and allow for a long overdue increase in investment by suppliers and retailers.

Regulation of Imports: The tidal wave of copyright infringing material from Asia has been a double helping of coal in the industry’s stocking for a very, very long time. If the government’s renewed focus to upend this trend is successful, it could greatly improve the landscape for a large swath of the industry.

Redistribution of Commerce: If the new regime sticks to its claim to make decisions in a more business-like manner, there will be winners and losers. Consequently, the flow of money will shift across the country. Government will spend differently, industries may prosper or suffer, and the capital markets left guessing.

Psychological Bounce: Although it is early days, the broad-based economy is buoyant. Pre-election fears have yet to manifest in a lack of confidence among CEOs and consumers. One feature of this administration is speed. Even if art galleries and framers’ cautious nature advises them to be careful of what they wish for, they won’t have to wait long to see the result.

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Somerset House Presents Zachry

Somerset House, Fulshear, TX, is representing the work of H.C. Zachry as open edition canvases with optional framing in its Watermark collection. The artist has many business interests in the Abilene/Dallas region and is a community advocate. He owns Zachry Studio/Gallery, is chairman of Zachry Associates, and CEO of Zachry Publications. This diversity carries over into his paintings of scenes that pack an emotional punch from across the U.S. and Europe. For more details on his new releases, contact Watermark by Somerset House at (800) 444-2540; visit: www.watermarkcollection.com or go to: www.somersethouse.com.

“Shark Float” by Derrick Adams

The Studio Museum in Harlem, NY, has awarded Derrick Adams with the prestigious Joyce Alexander Wein Artist Prize that honors artists of great vision, innovation, and promise. Adams has just produced two new silkscreen editions, “Turtle Floats” and “Shark Float,” shown, in the Publishing Residency Program at the Lower East Side Printshop in Manhattan. The images, depicting African Americans relaxing in a pool, simply being, are from the series Float on exhibit at Vigo Gallery in London, England. For information on Adams’ work, contact the printshop via e-mail: info@printshop.org or visit: www.printshop.org.

Wild Apple Signs Melissa Averinos

Wild Apple, Woodstock, VT, has signed Melissa Averinos to represent her collection of landscapes, maps, still-lifes, and abstracts as print-on-demand (POD) in multiple sizes on canvas, poster paper, and fine art paper. Retail prices range from $9 to $72. “Melissa is a multi-talented artist,” says John Chester, co-owner of Wild Apple with his wife Laurie. “Each piece is filled with texture and stunning color that fits into today’s trend-forward homes.” For further information, telephone (800) 756-8359 or go to the company’s website located at: www.wildapple.com.
Henrietta Milan

Milan Gallery, in business for five decades, presents Henrietta Milan’s original oil on canvas paintings. At this time, Milan Gallery is seeking two new gallery locations to represent her original artworks. Call us to represent this premier, and proven, Impressionist painter’s work whose palette jumps off the canvas to catch the viewer’s eye.

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LESSONS LEARNED IN 2016

**continued from page 1**

won’t attend just any show that we have at the gallery. This has allowed us to save on postage and target the correct audience with each show.” Mr. Milan has also expanded some of the gallery’s services in 2016. It is handling more restoration work for artwork damaged by light, and it has added art hanging for customers. He’s also hosting more unique events. “One very successful first-time event was a discovery show where we picked 40 artists to show out of 120 submissions. At the opening reception, we sold over half of the artists’ work and were able to find three new artists for the gallery that sold four or five pieces each. It is getting harder and harder to attract collectors with disposable income into your business. You almost have to have an event with a big draw on top of the artist and their work.”

This can include hiring a band, offering good food, or having a wine tasting. “It almost has to be something over and above the old meet-and-greets with an artist.”

Del Bloss, owner of Max Black Custom Framing in Granger, IN, also noticed that refining things made customers pay more attention and helped to increase sales. “One thing we did in 2016 was refocus our framespace by offering moulding choices that clients wouldn’t find at any other area framer,” he says. “As a part of that, we cut down on the number of suppliers but increased the hanging display for each company we continue to work with. We are also able to use our unique selection as a selling tool.” In an effort to appeal to customers of different budgets, he added affordable package pricing options. “Our main focus has been customer service and offering unique products and services—both have led to increased sales at the design counter. We’ve gained more referral business and new customers that typically would not custom frame.” To continue this momentum, Mr. Bloss plans on expanding his relationships with designers for both residential and commercial projects, as well as continuing with package framing while working to expand its choices.”

Bart Watkins, owner of Liz-Beth & Co., a gallery and framespace in Knoxville, TN, says that with so many options that consumers are bombarded with it has been best to offer products that can not be easily found on avenues, such as Amazon. “We have tried to avoid mass-produced items that we can be easily undersold on,” he says. “What has worked in 2016 is focusing on custom work. This, of course, includes framing but we chose to focus more on specialty work like shadowboxes, quilts, memorabilia, and collectibles. Also, we have a fine art printing business in our gallery so we were able to leverage that into a photo restoration and archiving business.”

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ART WORLD NEWS
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NEW YORK—Opera Gallery with 12 locations worldwide, opened a 4,000-square-foot space on three floors on Madison Avenue earlier this year. At the same time, it has opened a new Opera Gallery in Aspen, CO, where many of its clients vacation and have second homes. It has also moved its Florida gallery from Bal Harbor to the Miami Design District. Stephen Gross, senior art advisor at Opera Gallery Group, says the Aspen gallery offers the opportunity to attract new clients from the West Coast where Opera Gallery does not have a presence. Of the Miami Design District location, he says. “It is a new area with a lot of restaurants opening, and we wanted to be a pioneer—ahead of our time.”

This gallery is located on the second level of The Palm Court, a pedestrian plaza and open air event destination, so named for its many palm trees.

Specializing in modern and contemporary art, Opera Gallery has locations in major international destination cities: London, Paris, Monaco, Geneva, Beirut, Dubai, Hong Kong, Singapore, and Seoul, as well as Aspen, New York, and Miami. The debut show in its Madison Avenue location, at the corner of 67th Street, was curated by Gilles Dyan, founder and chairman of Opera Gallery who opened in Paris and Singapore in 1994. The show featured works by Warhol, Calder, Chagall, Picasso, Weiwei, and more. To reach Opera Gallery in New York, call (646) 707-3299; for more on the artists represented, visit: www.operagallery.com.

2017 STRATEGIES continued from page 10

Jack Rutberg, owner of Jack Rutberg Fine Arts Inc., Los Angeles, in business since 1979, has seen a lot of retail trends come and go. “Little seems to change in our approach from year to year, although we find ourselves spending far too much time these days with social media and e-mailed newsletters than the personal letter writing and calling that drove our communications in the past,” he says. “I don’t see that changing, although I’m saddened by that. The joy is in the sharing and ‘virtual’ does not offer what ‘actual’ can. Our exhibitions are inspiring to those who make the leap from their iPhone and enter the physical realm of our gallery space.”

The changing world has historically played a big role in the psyche of consumer buying.

“This past year has been challenging in one respect, the elections. No matter the outcome, it has altered people in ways that’s been surprising. People need to feel reassured again. Art can offer a sense of this, but these days too much emphasis is placed on economics and celebrity, and art is often last. Throughout history, the most significant art endeavors have been the exception rather than the norm,” Mr. Rutberg continues. “I just hope to be fortunate to tap into a wee bit of that realm and hope there will be a public that might also be an exception to the norm. But then, we’re merchants and champions of illusion, so who knows.”

Creating a unique body of work has been ArtInsights owner Leslie Combemale’s main pursuit at her Reston, VA, gallery. One such project is the Art Outsiders series of original portrait work by Tennessee Loveless and its subsequent Borderline Series of limited editions. “This year has been about focusing on art that we offer exclusively and over which we have proprietary control,” Ms. Combemale says. “Gone are the days that we have to compete with the wholesale companies that also promote at retail. It’s time for savvy art gallery owners to leverage their own knowledge of the marketplace and feature works that benefit them and the artists, not primarily the wholesale companies.”

Using her current stable of artists, she has been able to work directly with them to create something that is new and sought after by collectors. “I’m not so much bringing in new artists as I am discovering what projects my gallery can do exclusively with them. I’m also finding avenues of promotion that bridge IRL (in real life) interactions and social media advertising.” This takes a diligent study of marketing and industry trends. “We are thrilled to be doing better this year than the last—up 20% —and very proud of the projects we are developing because we feel that the new art market can benefit both artists and small businesses as much (or more) than the big, moneyed galleries of the past.”

ArtInsights has been participating in more art fairs in an effort to present their exclusive artwork to a larger audience. “We are starting to do more art fairs, which requires lots of research and careful planning.” Ms. Combemale says. “The art world is international, always, and we are constantly work-

continued on page 18

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THOMAS CHARLES’ NEW RUSSIAN ARTISTS

Thomas Charles Editions is officially introducing six Russian artists to the U.S. market, making their work available to galleries as oil paintings and giclée prints in small editions. Three of them have been known for some time to Tom Barnes, owner of Phoenix-based Thomas Charles Editions, and three are brand new. The six are Alexander Akopov, Alexey Alexandrovich, Anastasiya Matveeva, Constantin Lvovich, Dmitri Avenkov, and Evgeniy Monahov. Mr. Barnes feels that now is the time to officially launch them. “In the art business we have all suffered since the Great Recession. And this year has been particularly difficult because it is a presidential election year. I have been through five or six in my career, and they have an impact on the buying public. They don’t spend so much on discretionary items. It colors people’s thinking.”

When we talked in early November, Mr. Barnes said he already saw people beginning to loosen up even before the election result. “People are just beginning to get back to normal spending patterns.” About four months ago, Mr. Barnes visited Moscow and St. Petersburg, “and came back with a very nice assortment of subject matter and styles.”

Their work will be priced at a level that gives galleries the opportunity to get buyers in at an entry level of collecting fine Russian art and grow their collections up to the level of his artist Alexei Butirskiy whose prices have risen exponentially over the 15 years that he has been represented by Thomas Charles Editions. “Butirskiy’s work was immediately received in a highly positive way in 2001 when we were selling his paintings for $5,000–$6,000. Today they go for $55,000 to $60,000, and one of his oils just sold for $70,000. In today’s market, people recognize quality and are willing to pay for it,” he says.

Butirskiy expanded into other mediums that are offered at more affordable prices, including watercolor and acrylic. Now Thomas Charles Editions can supply galleries with oil paintings by emerging artists that have comparable talent with Butirskiy. What is unique about these artists is that they are all graduates of the most prestigious art academies in Moscow or St. Petersburg. Those who graduate these academies have put in as much time as a medical doctor in the U.S. prior to taking their residency, notes Mr. Barnes.

“There are very difficult requirements to get accepted at these academies, and every year there is a paring down process. They can continue the last three years only if their professor invites them back. Classes are very small, and they don’t want people wasting space, so students are really selected.” Mr. Barnes is excited about the possibilities this will provide for galleries and collectors.

Mr. Barnes feels that Moscow or St. Petersburg or Moscow and St. Petersburg, respectively, are all graduate academies in Russia. He is confident that these academies are all graduates of the most prestigious art academies in Moscow or St. Petersburg. Those who graduate these academies have put in as much time as a medical doctor in the U.S. prior to taking their residency, notes Mr. Barnes.

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ART WORLD NEWS
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THE MAGIC OF DISNEY FINE ART

In recognition of the popularity of its Disney Fine Art collection of hand-signed limited edition prints and originals, Collectors Editions moved to build on that success by introducing entry-level work. The idea was to help galleries attract new Disney Fine Art collectors and then grow them into higher end purchasers. “Through speaking with our galleries we learned there was a demand for entry level Disney Fine Art,” says Kurtis Estes, operations manager. “We listened and created Treasures on Canvas. Then we heard from galleries that they wanted to go up another level, and we introduced the Silver Series.”

- Treasures on Canvas are gallery wrapped; they are petite in size and are limited to editions of 1,500, with a retail price of $125.

- The Silver Series is slightly larger; they come custom framed with a silver plaque in limited editions of 500, retailing for $250.

- Hand-Signed prints in small editions, with larger images, many hand-embellished, have retail prices from $395 to $1,200.

- "Family Movie Night" by Michelle St. Laurent is a framed canvas edition of 500 with an overall size of 28 1/4 by 16 1/4 inches and a retail price of $250. This piece, with a silver plaque, is from the Silver Series collection.

- "Don’t Be a Square" by Tom Matousek is a framed canvas edition of 500 with an overall size of 23 1/2 by 23 1/2 inches retailing for $250. This piece is from the Silver Series collection.

- "Mickey’s Creative Journey" by Tim Rogerson, a giclée on canvas, edition of 1,500, measuring 24 by 8 inches, retailing for $125, from the Treasures on Canvas collection, is available gallery wrapped.

Through the three-tiered program, galleries can now cater to a large section of potential collectors who were previously excluded due to the lack of an entry-level price point that is provided by the Treasures on Canvas. And by setting the price of the Silver Series at an affordable $250, “not only are we making the step from Treasures on Canvas to Silver Series an easier one to make, but we’ve noticed that more collectors are willing to take the larger step from the Silver Series to Hand-Signed prints. These editions are the gold standard of... continued on page 22
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Tru Vue has tallied the votes for its Tru Frameable Moments Framing Competition. Three finalists have been named to show their pieces at the West Coast Art and Frame Expo, January 23–25, in Las Vegas. The finalists are: Jan Falter of Frame Depot in Grand Junction, CO; Francine Hackerott of Frame and I in Prescott, AZ; and Andrea Tucker-Hatch of Cabinet of Curiosities in Stettler, Alberta. They were chosen by popular vote for framing packages that captured the essence of a Tru Frameable Moment.

The three finalists will compete for two awards:
- Fan’s Favorite: Recipient of the most votes from WCAF Expo attendees and online voting. The winner will receive a $500 gift certificate to experience their own Tru Frameable Moment.
- Best in Show: Judges’ Choice (Grand Prize): Chosen by a panel of custom framing experts. The winner will receive a Tru Frameable Moment Experience package, with a $2,000 travel voucher and a $1,000 gift certificate to make the moment happen.

“Incorporating the Tru Frameable Moment concept into this year’s competition showed how well custom framers can connect with their communities,” says Jen Gramm, director of marketing at Tru Vue. “We had so many impressive entries that not only reflected a high level of design talent and craftsmanship, but also a passion for telling customers’ personal stories.”

70th Anniversary Party in Vegas

WCAF Expo attendees are invited to visit the Tru Vue booth #605 and vote for their preferred entry to win the Fan’s Favorite Award. And while you are there, says Ms. Gramm, pick up an invitation to the Tru Vue 70th anniversary party. All are invited to celebrate with Tru Vue and enjoy a free cocktail and hear the Framing Competition results announced on Tuesday, January 24, at 5 p.m. “We always look forward to the WCAF Expo for the opportunity to connect in-person with our customers and others in the industry,” says Ms. Gramm, adding, “This year is especially important for us as we celebrate our 70th year in business.”

Tru Vue is a manufacturer of high-performance glazing products for the custom picture framing and museum markets. Tru Vue is a leader in both UV protection, as well as anti-reflective and specialty glazing products for these markets. The company is located in McCook, IL, and Faribault, MN, and is a subsidiary of Apogee Enterprises, Inc. (Nasdaq: APOG). For more information on Tru Vue, visit the company’s website: www.tru-vue.com.
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RUTH DENT EXPANDS COLLECTING OPTIONS WITH HER SCARF ART

ROCHESTER, England—In recognition of the fact that many collectors have limited wall space, British artist Ruth Dent is taking her art off the wall to sell as limited edition silk scarves with stories. An artist at core, she founded her brand Ruth Dent with the mission of transitioning ideas between paint, print, and thread. She says, “Travels with my scarf was born from the idea of bringing my scarves to life through their owners. My designs are purposely limited to ensure exclusivity and as such my scarves are intended to be ‘collectible’ pieces. All my scarves start their lives as paintings before working their way onto silk scarves. Unlike wall art, my creative designs can easily be transported. By wrapping my customers in a work of art, I am effectively enabling my art to travel and gather its own stories and memories.”

The silk scarves in editions of 100 or 480, measuring 53 1/2 inches square, retail for $225 and $175, respectively (at press time currency rate). They are packed in hand-made, screen-printed packaging, and come with a limited edition label and story postcard. For further information, send an e-mail to: ruth@ruthdent.com, visit the website: www.ruthdent.com or call (011-44) 77-6782-4825.

WCAF EXPO: SO MANY OPPORTUNITIES

The WCAF Expo in Las Vegas, January 23–25, offers a rare opportunity in that it brings together all facets of the art and framing industry under one roof. From small retailers to the large OEM and Big Box buyers, attendees come from worldwide to see what is new in terms of art and framing-related products and equipment; to participate in the many educational seminars and workshops, and to network. Produced by Hobby Pubco, the three-day trade-only event at the Paris Hotel & Casino is held in conjunction with the National Conference which begins a day earlier on January 22, offering over 100 seminars and workshops. The PPFA Annual Convention also takes place at this time, with networking events, seminars, and CPF, MCPF certification. A bonus for exhibitors and attendees is that the show will coincide with the Las Vegas Market at World Market Center which runs January 22–26.

The WCAF Expo will feature over 180 exhibitors. At press time, some 45 countries were represented by registered attendees and exhibitors. “We are seeing a growth in the international presence,” notes show director Deborah Salmon. There is a noticeable increase in digital imaging and printing companies. Many photographers were walking the 2016 show, and within the art and framing industry there is also considerable interest in digital printing that is reflected in the seminar offerings with a lightroom class and another printing class added. Two special events also relate to photography: Nighttime Photography, an instructive walk along the Las Vegas Strip on Sunday evening; and Landscape Photography, Valley of Fire, expedition on Tuesday.

“We have also expanded at the higher end into specialized services,” Ms. Salmon says, with the Society of Gilders presenting a class for the first time at the show on the art of verre églomisé, gilding and painting on the back of glass. There are nine new speakers for this show, and Larson-Juhl, Tru Vue, Crescent, and the Nielsen Bainbridge Group are all providing new courses. The latter is bringing a class on Innovations in Preservation; Tru Vue is sponsoring Ken Baur’s class: Retail Boot Camp, Business Operations, among others; and Crescent is sponsoring industry consultant Greg Perkins’ seminar: Maximize Every Customer’s Experience. The speaker at the PPFA’s Keynote Luncheon on The Inspiration Behind the Design is Paula Jackson from Larson-Juhl. “So we are seeing an increased focus on creativity to stand out from the competition,” notes Ms. Salmon. Social Media and Digital Storytelling, a seminar also sponsored by Larson-Juhl, is showing a high enrollment rate.

A major highlight of the show will be the fifth edition of Design Star: Framing Edition, hosted by Larson-Juhl on Monday evening with awards presented to the top three winners in seven categories, representing hundreds of frame designs—and the 2017 Design Star announced. Then, on Tuesday at 5 p.m., Tru Vue hosts a celebration at its booth of its 70th anniversary and announces winners of its Tru Frameable Moments Framing Competition. New this year, a cocktail hour is being hosted on Tuesday by the PPFA’s International Framing Competition recognizing the 2016 winners. Next year, Wild Apple is sponsoring the competition which will have new parameters and an extended reach.

Ms. Salmon comments on the importance of attending the show by saying, "In speaking with retailers, the opportunity to see new products and equipment is extremely important because they (retailers) are always looking for that competitive edge. One small idea can make a big difference when they get back to their shop whether it comes from a purchase, a class, or a contact." Alexis Orlacchio, WCAF Expo marketing communications coordinator, adds, "It is hard to know what is going on in the industry if you are not on the show floor. Something will help you have a profitable year—from walking the show, attending a class, or buying. It is really where you need to be to understand your industry and competition." For registration and to sign up for seminars, visit: www.wcafshow.com.
EXPANDING THE WORLD OF FINE ART

For over 46 years, Park West Gallery has introduced the passion for art collecting to people all over the world. Our mission is to create a welcoming and entertaining environment that ignites a love of the arts. More than 1.8 million collectors bring a new vibrancy and energy for the arts back to their local communities. At Park West, we’re working to expand the world of fine art—helping support the arts in communities like yours all over the world.

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CULVER CITY, CA—Arcadia Contemporary, a tastemaker for urban and contemporary art, has selected Arcadia Contemporary’s Julio Reyes as “One of the 10 American Painters Under 40 to Follow.” The magazine states that the painters selected by their staff include “some of the biggest discoveries that have been presenting groundbreaking works during the last decade.” Of Reyes, the magazine writes, “Reyes is a true Master of painting who manages to achieve a delicate balance between visceral realism and ethereal concept in his works.” Reyes’ “The Woven Crown” is shown. The oil on panel, 12 by 14 inches retails for $7,900. His work ranges in price from $2,900 to $60,000.

Steve Diamant, owner of Arcadia Contemporary, notes, “Reyes’ works depict quiet, intimate, and reflective moments, usually involving a solitary figure that enables the viewer to project themselves into his paintings and deal with the emotional content that floods each of his works.” Visit: www.arcadiacontemporary.com or call (424) 603-4656.

GROGLASS’ TECHNOLOGY ROOTS

Groglass, supplier of specialty glazing products for the picture framing industry, headquartered in Riga, Latvia, has a history extending back about half a century. The company derives its technological roots from AS Sidrabe, a key nano materials research center for the Soviet aerospace and defense sector since 1962. After Latvia’s independence in 1991, AS Sidrabe continued to make production equipment to meet the needs of technology companies worldwide.

In 2004, U.S.-based private equity fund NCH, a majority shareholder in Sidrabe, funded the creation of a production company built on the basis of Sidrabe’s technology.

Groglass was established in 2004 and after the coating equipment for its glazing was designed, construction began in 2007 on a production facility. A year later, production started at the Groglass factory in Latvia, which is a European Union and NATO member country. In 2014, a second factory was built in Riga, solely to focus on picture framing.

Groglass products are used in sectors such as cold storage, electronic display, and architectural applications, as well as museum showcases and picture framing. They are exported to 45 countries including the U.S., Australia, Norway, Germany, Switzerland, the Netherlands, France, and the U.K.

Groglass’ products for the custom picture framing industry are:
- Artglass UV 99
- Artglass WW Protect 99
- Artglass WW UV 90
- Artglass WW
- Preservation Clear UV 99

Groglass chairman Alexander Kelberg observes, “Groglass’ success is based on well-considered product portfolio differentiation, painstaking product research and work development. However, the cornerstone of our success is the skilled team that works together. In advanced economies, one job in the manufacturing sector typically gives rise to about eight more jobs in the service industry, so we are pleased to support almost 1,000 families and the Latvian economy.”

For more information on Artglass products, contact Groglass, headquartered in Riga, Latvia, via e-mail at: artglass@groglass.com or go to: www.groglass.com. Groglass will once again be exhibiting at the West Coast Art & Frame Expo in Las Vegas, January 23–25.

DISNEY FINE ART continued from page 16

our print program. They are for the more discerning collector who, more often than not, already has several Treasures on Canvas and Silver Series on their walls at home, and are now ready to take their collection to the next level.”

All of the prints are made in-house at Eclipse Workshop under the supervision of master printer Tim Dickson. “This allows us to tightly control all aspects of production, and ensures that our product meets our high standards, as well as those quality standards that people have come to associate with the name, Disney. It also allows us to be more creative when developing new product. With a more discerning public, and an ever-changing print landscape, it is imperative that your product be made with the utmost attention to detail and this, more than anything, is why we’ve been producing our own art prints for over 30 years,” states Mr. Young.

For more information on the Disney Fine Art collection, e-mail: sales@disneyfineart.com or visit the website: www.disneyfineart.com.
a podcast about the people who sell art for the people who sell art

artdealer.show
THE PROS OF CORPORATE FRAMING

A growing segment of the art and framing business is the addition of corporate, and/or commercial, accounts. Many custom framers are finding that this expansion has led to more revenue with less time spent on the design as most jobs require less decorative framing. The challenges then become pricing and the ability to handle the volume.

John H. Gaston, president of Gastonart & Frame in Shrewsbury and Northborough, MA, says that pricing must be customized based on the job, as each one varies. “Something to really think about is how you define corporate framing,” he says. “For me it has always been those jobs that require cost up-pricing. How each job that comes in is defined is important when it comes to figuring out the price.”

Mr. Gaston introduced corporate work into his retail environment unexpectedly one day. “If not for my willingness to take a less than desirable job, I would have missed out on the one customer that really helped me get my business off the ground.” From there, Mr. Gaston was able to hire a new employee for the project that he kept on staff allowing him more flexibility to venture out of the gallery and network. “You have to be willing to step outside the store and go talk to people. Look for opportunities to tell your retail customers that you offer corporate framing services. Be willing to not get the full retail price for everything. Always be on the lookout for opportunity and be willing to take a chance. Sometimes, you just need to be lucky.”

Cliff Wilson, owner of Framed in Tatnuck in Worcester, MA, says that corporate/commercial framing is a big discussion point in the industry amongst his peers, but he has learned that it has to be done right. Mr. Wilson notes that these jobs have added a consistent 25% to 30% to his overall business. Much of the work tends to be framing awards and recognitions and therefore he makes sure to let clients know that they use mats that meet PPFA Level 1 (or Level 2) guidelines and that their glazing meets, or exceeds, specified ISO standards. “Most of my successful corporate work is with paper based media so quality is important and clients appreciate our expertise. For us, the best marketing has been word-of-mouth,” he says. “I attend every Chamber of Commerce meeting, business group event, and public gathering that I can. I don’t ‘sell’ to them, I just introduce myself and make sure as many people as possible know who I am and what I do.”

For Mr. Wilson, clients include museums, colleges, insurance companies, doctors, restaurants, photographers, galleries, newspaper offices, and interior designers. “Some clients order up to six pieces at a time, but they come in on a regular basis (i.e. monthly or quarterly). Some are 12 to 100 pieces in one order. We recently did 125 framed Mission Statements that were to hang at every entrance at a college.”

Russ Wood, owner of Grey Rock Art World News continued on page 26
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CORPORATE FRAMING continued from page 24

Owl Framing in Lakewood, CO, has found that there are different tiers of corporate/commercial work available to custom framers. “There is the more informal corporate selling, and then there is the heavy duty, formal corporate selling. As a one-person shop, I take the more informal approach. Basically, I have four different kinds of corporate customers I work with: those acquired through third party like designers and decorators, direct corporate clients for corporate projects, direct corporate clients for employees, suppliers, and/or their officers; and the retail side with small framing projects. The pricing can change depending on each of the circumstances.” Mr. Wood finds that just getting to know his customers lives and livelihoods has led to opening the door to corporate jobs. “I have developed this business by talking to people (customers and non-customers) and asking them where they work, about their businesses, maybe giving them some ideas, and letting them know I do corporate work. Corporate is still a person-to-person business.”

When it comes to the design element to framing corporate work, oftentimes one design is chosen and carried throughout the job to project one continuous style throughout the facility, or one that helps to reinforce the company or organization’s brand. “Most designs are clean and practical,” Mr. Gaston says. “Usually it is very price driven. Quality is important, but conservation is not always a primary concern. It is about achieving a particular look.”

Mr. Wilson says that each job is unique and that is why pricing must be well thought out. “I have a target gross profit percentage that I aim for. I find the best price for materials based on the job, make sure I hit my target profit, and that’s the quote I give to the client.”

Corporate jobs need to also be priced to accommodate the added expense of handling them. “I have to be willing to abandon my P-O-S system and work the price to the client from my costs up,” Mr. Gaston says. “As for finding the time and resources to produce larger jobs, that is often accomplished by simply managing the work flow. It is also important to have additional resources, people that you can call on for temporary help when needed.”

He also notes that competition for this type of framing is aggressive with so many online entities and Big Box stores offering similar product. “They gobble up a lot of the art and framing sales that used to come to us. There are other sources for online framing that give the illusion of being better options.”

Mr. Wood agrees that all elements of the project need to be factored in when it comes to pricing. “Price and volume discounts are really not an issue, if you look at pricing as being based on costs of time and materials. I use my established package prices as a basis for pricing for my corporate business. I stock all of the materials and moulding so I know what I have and what I paid, so I am not concerned about availability at a different price. Sometimes, I will offer a very slight discount in higher quantities.”

One of the downsfalls to corporate framing is the time-frame in which payment is received. “Corporate pays differently,” Mr. Wood says. “Generally you don’t get paid until about 30 days after you have delivered the framing, and you have provided an invoice. If you deliver, make sure you have the invoice ready, and you get a signature.”

But when implemented properly, the pros to doing corporate framing can outweigh the cons. “Some of the major pros are that it can generate some significant revenue and present other great buying advantages,” Mr. Gaston says. “Not to mention it can keep you busy in the slower times. We all have time in our days and weeks that can be filled with this kind of work. Any minute spent making money is well spent. Even if it is not ‘retail’ money. The cons, well you earn a smaller margin and often wait a little longer to get paid, but if you know that going in then it is just part of the deal. I have always believed that any framing order was a good one,” Mr. Gaston concludes. “It has been my objective from the start to be willing to offer framing for as many segments of the market as possible. Corporate work is just one segment.”

At Grey Owl Framing, using conservation-grade materials is par for the course as much of the work is paper.
NEW ART

Cracking Up
Limelight Agency, Los Angeles, presents Tom Everhart’s “Cracking Up,” a mixed media print on deckled edge paper in an edition of 195. The image size is 39 1/2 by 25 1/2 inches and the retail price is $1,850. For further information, telephone the company at (213) 765-0870 or visit the website located at: www.limelightagency.com.

Moon Rise

Ballet Pose 1
Lyrical Fine Art, Northport, NY, introduces Sean Carlson’s “Ballet Pose 1,” an acrylic on canvas measuring 50 by 20 inches. The retail price is $2,800. For further information, telephone (631) 651-5899 or go to the company’s website located at: www.lyricalfineart.com.

Magic Carpet
Ed Cooley Fine Art Gallery, Rogers, AR, presents “Magic Carpet” by photographer Ed Cooley as a print available in an edition of 100, in customizable sizes up to 120 inches wide. The retail price begins at $95. For more information, call (888) 217-0442 or go to: www.edcooleyfineart.com.

Gulf Coast Slab
Ashton Howard Fine Art, Pensacola, FL, introduces Ashton Howard’s “Gulf Coast Slab,” a gallery-wrapped giclée on canvas. The image is in an edition of 150 for each of the four sizes available: 24 by 8 inches ($150), 36 by 12 inches ($300), 48 by 16 inches ($500), and 54 by 18 inches ($650). For details, call (949) 350-5271 or go to the website located at: www.ashtonhoward.com.
NEW RUSSIAN ARTISTS
continued from page 14

chairs if they are lacking in drive and not making the effort. Students are not only trained in becoming a fine artist, but also in the history of art, and in the study of human anatomy. This is what draws me to Russian artists—the caliber of their art.

“There are many fine artists in the U.S., a number of whom are self-taught. But we feel the people who have this critical, in-depth training are the ones that have the best chance of success on an international, as well as a local, basis. They can paint in any subject matter or style.”

When Butirskiy was seeing a permanent visa that would ultimately lead to citizenship in the U.S., the only way that he could be accepted was to demonstrate that he has extraordinary talent.

An art expert confirmed that Butirskiy filled this requirement and recommended he be granted the visa in order to maintain the artistic leadership position he has achieved through his unique and exceptional work.

Three or four of the artists Thomas Charles Editions is now introducing are personal friends of Butirskiy. “And we have a high confidence level because they have similar talent and drive. So there is an opportunity at the entry level for those starting to collect,” says Mr. Barnes. Their oil paintings retail for $4,000 to about $10,000 and their giclées on canvas that are published in small editions sell for $1,500 to $2,200.

The artwork of Dmitri Annenkov and Alexander Akopov was presented in the October 2016 issue of Art World News on page 5 and page 8.

For further information on the artwork of the six artists, contact Thomas Charles Editions, located in Phoenix, AZ. Telephone (623) 582-4500; send an e-mail to: info@thomascharleseditions.com, or go to the company’s website located at: www.thomascharleseditions.com.

“A Beautiful Evening” by Constantin Lvovich, giclée on canvas, edition of 100, 24 by 40 inches ($2,175).

2017 STRATEGIES
continued from page 18

at his gallery and frameshop are up 25% from last year but feels most of that is due to the economy picking up from the weaker consumer buying habits.

Paul Gulla, manager of R. Michelson Galleries in Northampton, MA, says that sales increased 10% in 2016 because of the gallery’s unique artwork and marketing efforts that allowed them to reach out past the usual art collector. “We expanded our focus on original children’s book illustration art with work by Ed Young and the estate of Gerald McDermott and have increased the presence of Mo Willems and the Dr. Seuss collection. Also, because we represent the photographic estate of actor/photographer Leonard Nimoy, we brought his original artwork to various 50th anniversary Star Trek conventions around the country.” R. Michelson Galleries owner Richard Michelson, was a good friend of Nimoy and wrote a picture book about his life, which further spread the word of the artwork and gallery. What helped to boost the gallery’s marketing reach was a segment on National Public Radio (NPR) and other news/media organizations.

For 2017, Mr. Gulla says that they will be partnering with other galleries in major metropolitan areas to do exhibits of some of R. Michelson’s artists’ work that they feature, including that of Rebecca Guay and Nimoy.

“The trick is to pay attention to the way the market shifts occur, altering public perception and influencing culture, sometimes very rapidly. We always have to be prepared, but flexible.”

—Leslie Combemale

Koleen Kaffan is Managing Editor of Art World News.
Alexey Alexandrovich
From Russia With Love

Original Oil Paintings Available

Passage Du Valle De La Loire (left)
16” x 32”

Boulangerie Viennoise (center)
20” x 30”

Au Petit Comptoir (bottom)
16” x 32”

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CALANDER

January 11–15: LA Art Show, Los Angeles Convention Center, Los Angeles. Produced by Palm Beach Show Group. For more information, visit: www.laartshow.com or call (561) 822-5440.

January 19–22: Art Palm Beach, Palm Beach County Convention Center, Palm Beach, FL. Next Level Fairs. Visit: www.artpalmbeach.com or call (305) 490-4584.


January 23–25: West Coast Art & Frame Expo, Paris Las Vegas Hotel & Casino. (National Conference begins on January 22.) Produced by Hobby Publications. Visit: www.wcafshow.com or, for questions on the trade show, e-mail: wcaf@hobbypub.com, on the national conference, e-mail: pfmseminars@hobbypub.com.

February 16–20: Art Wynwood, Art Wynwood Pavilion at 3001 NE 1st Avenue, Miami. Produced by Art Miami LLC. Go to: www.artwynwood.com for details, or call (305) 517-7977.

February 17–19: Southeastern Wildlife Exposition, Charleston, SC. For more information, visit the website: www.sewe.com or call (843) 723-1748.

March 1–5: The Art Show, Park Avenue Armory at 67th St., New York. Produced by the Art Dealers Association of America. For further details, go to: www.artdealers.org or call (212) 488-5550.


March 2–5: The Armory Show, Piers 92 and 94, New York City. For more information, visit the website: www.thearmoryshow.com.

March 2–5: Scope New York, Metropolitan Pavilion, 125 W. 18th St., New York. For more information, visit: www.scope-art.com.

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PAGE 30 ART WORLD NEWS
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Larson Juhl, Norcross, GA, introduces the Panzano Collection, inspired by rich Italian heritage by combining genuine Olive-wood veneers with overlapping textures. Available in six profiles ranging from 1 1/4-inch to 3 1/4 inches, Panzano also includes flat and subtle scoop shapes. Finishes are peat and beechnut. Phone (800) 221-4123 for more information, or go to the website at: www.larsonjuhl.com.

FramERICA Introduces Alloys

Framérica, Yaphank, NY, presents Alloys, a line of textured metals that resemble steel. Finishes available are copper, tungsten, and platinum. Alloys comes in profiles measuring up to 3 inches. For further information, call (800) 372-6422 or go to the website located at: www.framerica.com.

Delta Adds Distressed Color Woods

Delta Picture Frame Co., Miami, has released nine new distressed color woods, available in three profiles. Sizes include 2 1/2, 1 1/2, and 3/4 inches. Colors include light blue, black, red, white, light green, brown, gray, teal, and orange. For details, call (800) 327-5482 or go to: www.deltapictureframe.com.

Omega Moulding Debuts Era

Omega Moulding, Bellport, NY, introduces The Era Collection of five profiles featuring oxidized metal veneer applied on pine, combining distressed metal with the roughness of pine. For further information, phone (800) 289-6634 or visit the company’s website located at: www.omegamoulding.com.
Ten Plus Debuts New Rustic Frames

Ten Plus Inc. located in Santa Fe Springs, CA, presents a new design of the rustic readymades available in sizes from 24 by 24 inches to 48 by 72 inches. Custom sizes are also available. For further information, phone (562) 404-0088 or go to the company’s website located at: www.tenplusframes.com.

Universal Arquati’s Italian Prime

Universal Arquati, Santa Clarita, CA, presents Italian Prime, Italian made moulding featuring oak grain, open grain, high gloss, and matte finishes in four different profiles and in a variety of colors. For further information, call (800) 668-3627, or go to the website at: www.universalarquati.com.

Crescent Offers Hang It Perfect

Crescent, Wheeling, IL, introduces Hang It Perfect, a hang and level tool that makes installing frames, mirrors, flat screen TVs, cabinets, and shelves easy and accurate. Hang It Perfect will align, level, mark, and hang the object level on the wall. Perfect for hanging groupings of artwork and pictures on the wall. For more information, call (800) 323-1055 or go to: www.crescentpro.com.

Reflections by Decor Moulding

Decor Moulding and Southern Moulding, Hauppauge, NY, present Reflections, a series of 10 styles featuring angled slopes available in five colors: silver metallic, gold metallic, bronze, gloss white, and black metallic. Sizes range from 2 1/2 inches wide to 4 inches wide, with a substantial 9/16 tall rabbet. For more information, phone (800) 937-1055 or go to the website located at: www.decormoulding.com.
WHAT’S HOT IN OPEN EDITIONS

Abstract Floral

“Abstract Floral” by Lanie Loreth measures 36 by 24 inches and retails for $30. Phone SunDance Graphics, located in Orlando, FL, at (800) 617-5532 for further information, or go to the company’s website at: www.sdgraphics.com.

Gold Wing I

“Gold Wing I” by Gwen Babbitt measures 12 by 16 inches and retails for $12. For further information, telephone Gango Editions, located in Portland, OR, at (800) 852-3662 or go to the company’s website at: www.gangoeditions.com.

Holstein Cow II

“Holstein Cow II” by Jade Reynolds is an open edition giclée measuring 18 by 24 inches, retailing for $55. For more information, call World Art Group in Richmond, VA, at (804) 213-0600 or visit the website at: www.theworldartgroup.com.

Island Tide Pool No. 5

“Island Tide Pool No. 5” by Alan Blaustein measures 35 by 15 inches and retails for $32. Also available to resize and print on canvas. For details, call Image Conscious, San Francisco, at (800) 532-2333, or go to: www.imageconscious.com.

Eiffel Tower Night Lights

“Eiffel Tower Night Lights” by Katrina Jones measures 24 by 36 inches and retails for $33. Telephone Bon Art, Norwalk, CT, at (203) 845-8888 or go to: www.bonartique.com.

An Evening Out Neutral

“An Evening Out Neutral” by Julia Purinton measures 36 by 24 inches and retails for $27. For further information, telephone Wild Apple in Woodstock, VT, at (800) 756-8359 or go to the website located at: www.wildapple.com.
**Arboles Rojos**

“Arboles Rojos” by Juan Antonio Palacios measures 36 by 24 inches and retails for $44. Also available as print on demand. Call Canadian Art Prints, Richmond, British Columbia, at (800) 663-1166 or visit: www.capandwinndevon.com.

**Noir et Blanche**

“Noir et Blanche” by Man Ray measures 20 by 16 inches and retails for $34. Telephone Rosenstiel’s, London, at (011-44) 207 352 3551 for further information, or go to the website located at: www.felixr.com.

**Blossoms in Mason Jar**

“Blossoms in Mason Jar” by Tre Sorelle Studios measures 36 by 24 inches and retails for $35. For more information, phone Roaring Brook Art Company Inc., Tarrytown, NY, at (888) 779-9055 or go to: www.roaringbrookart.com.

**Minnesota Vikings–US Bank Stadium**

“Minnesota Vikings–US Bank Stadium (inaugural game)” by Robert Pettit has an image that measures 40 by 13 1/2 inches and a retail price of $30. Call Blakeway Worldwide Panoramas Inc., located in Minnetonka, MN, at (800) 334-7266 for more information, or go to the website at: www.panoramas.com.

**Here are the best selling prints from the month of October**

**Distant Horizon I**

“Distant Horizon I” by Tava Studios measures 18 by 18 inches and retails for $20. For further information, telephone Galaxy of Graphics, East Rutherford, NJ, at (201) 806-2100 or go to the company’s website located at: www.galaxyofgraphics.com.

**Bridges Over the Seine River, Paris**

“Brides Over the Seine River, Paris” by Michael Setboun is available as POD on paper and canvas in a variety of sizes. Send an e-mail to Selected Artworks, Milan, Italy, at: info@selectedartworks.com or visit www.selectedartworks.com.
OPEN EDITION PRINTS

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“French Kiss I”  
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www.sdgraphics.com

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E-MAIL: sarah@sundancegraphics.com

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“Tuxedo Cat”  
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