

Art World News

OCTOBER 2011

THE INDEPENDENT NEWS SOURCE

YOU SURVIVED! NOW WHAT?

Now that the shock of the Great Recession has worn off, most of the damage has been done, it's time to talk about rebuilding your business with a fresh perspective, observes gallery expert and business writer **Cristi Smith** in her article 'You Survived! What Next?' beginning on page 41. If you look forward, she says, with a fresh perspective, you can identify new horizons. The key is to approach every common business perception (or assumption) with a new eye. Shake it up and see what happens!

WEST COAST ART & FRAME SHOW EXPANDS SPACE FOR 2012 EVENT

The **West Coast Art & Frame Show** in Las Vegas has announced that additional exhibition space has been added to the upcoming January show due to the "overwhelming response for booth space." Article is on page 16.

ARE YOU GETTING YOUR FAIR SHARE OF ROYALTIES?

Joshua Kaufman, a leading attorney in art, copyright and licensing law, notes that 88% of all royalties are underpaid. His article that begins on page 30, explains the steps a licensor can take to remedy the situation. **Niki Colley**, co-owner of Canadian Art Prints and Winn Devon Art Group, page 28, tells why **Made in North America Makes Sense**. Another highlight of *Art World News*' section showcasing the open edition print market is **Barney Davey's** "Exploring Open Edition Opportunities," page 36, and "What's Hot!" page 34.

DR. SEUSS AT CHICAGO MUSEUM OF SCIENCE AND INDUSTRY

Dr. Seuss, whose work is represented by **Chase Art Companies**, enjoys a three-month long show of artwork and invention at the Museum of Science and Industry. See page 18.



Harbour Gallery, Mississauga, Ontario, with Ingleton's "Bear."

WHY THE PRESTIGE OF GALLERIES ENDURES

"If you meet a girl for the first time and say, 'Would you like to go to a gallery opening?' it's such a cool thing to do," says Scott Jacobs, licensed Harley-Davidson artist who represents his own work through Scott Jacobs Studio in Rancho Santa Fe, CA. "People enjoy that part of the business, like taking part in a gallery walk. That is never going to go away. I had three galleries for a long time and we would bring in the artists and people loved that. It's a very prestigious thing to do." But Scott Jacobs, like many other independent artists, sees the need to evaluate where and how his artwork is effectively sold while still maintaining its value and pricing integrity. Today, there are many and varied venues: Art fairs are burgeoning as exemplified



"Fresh Poppies" is an oil painting by Monika Meunier, a French artist newly signed by DE Fine Art. See page 10.

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QUOTE OF THE MONTH:

"I think it is an integral part of an artist's development—the credence that is given their work when they are in a reputable gallery."

Andrew Chasen, page 16





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Artwork featured is
Bob Kolbrener's
"STOP, Benton, CA,
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All Aboard for Art Greenwich

Art Greenwich, the "floating art show" aboard SeaFair, attracted an attendance of 5,500 during its five-day run in Greenwich, CT, where 28 international galleries and dealers took booth space.

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Royalties: Getting Your Fair Share?

Columnist Joshua Kaufman discusses a survey conducted by Invotex Group, that found that a significant reason for underpayment of royalties is erroneous contract interpretation.

Page 30

Custom Framing Fashions

Columnist Greg Perkins concludes his series of articles based on Larson-Juhl's Framing Fashion Show held earlier this year, presenting yet another Framing Fashions trend, American Spirit.

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Technology: BigScan Cruse Digital Capture

Industry expert Ted Dillard looks at Parrot Digigraphics' Cruse Synchron system and its advantages in relation to depth of field; its ability to retain alignment; and the mechanics of the capture.

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Open Edition Print Showcase

Niki Colley talks about printing domestically, Barney Davey explores the open edition print opportunities that are available, and in our What's Hot section we highlight the top selling prints for September.

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You Survived! Now What?

Gallery expert and business owner Cristi Smith says that now that the shock of the Great Recession has worn off, it's time to talk about rebuilding your business with a fresh perspective.

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IN OUR OPINION

TIME TO COME INTO THE LIGHT

Over the last several weeks retail sales in the industry have rebounded a bit from the painful pause that seemed to exist from late July (debt ceiling talks, US credit rating downgrade) to mid-September (Hurricane Irene). Hopefully the better performance will place each business into a position to finish the year in strong fashion. For the majority of art and framing-related companies, a strong fourth quarter would mean that 2011 is an improvement over 2010.

Even with such a pronounced step in the right direction folks seem to be very ready to discount the effect of positive news while amplifying the feared effect of bad news. To many, the view of the glass is remaining half empty. Acknowledging what so many business owners and families have endured over the last few years, a down-trodden point of view is of little surprise in the absence of some sustained healing. But

don't lose sight of the big picture by ignoring or diluting what successes are taking place in our marketplace. Certainly the structure and environment has changed and sales are challenging, but they do exist! And, the growth rate is one of improvement.

So often, the most difficult thing to manage during tough times is one's attitude. The effectiveness of leadership and the degree of ultimate success of an organization rests heavily on the mental fortitude fostered within the group. If you continue to believe things are bad and will continue to be bad forever, you're probably right and no one could talk you out of your misery that you hold so tightly. But for the winners, they can't wait to shed the darkness and step into the light to share what great things their business can do for their customers. These are the folks who can see the forest, the trees, and the blue sky before them. They will be the growth of our industry.

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ARTISTS & PUBLISHERS

Mackenzie Thorpe at Atlas Galleries

Mackenzie Thorpe, who now represents his own work through Mackenzie Thorpe Ltd. in Yorkshire, England, enjoyed a packed reception for the opening of his show at Atlas Galleries in



Diane Petr Hasenstab, left, co-owner of Atlas Galleries, and Michele Dagovitz, executive VP, with Mackenzie Thorpe whose pastel painting "A Whole Lotta Love" is shown.

Chicago where his new pastels, prints, and sculpture were presented. "The evening of the event was absolutely jammed with his collectors. It was very exciting!" says Atlas Galleries' Michele Dagovitz. Retail prices for Thorpe's work range from around \$700 up to the \$20,000s. To reach Atlas Galleries, visit the website: www.atlasgalleries.com; for more on Thorpe's artwork, contact his U.S. representative, Kari Guhl, via e-mail at: kariguhl@gmail.com.

DE Fine Art's New Artist, New Series

DE Fine Art, Atlanta, presents a new series of oil on board work by artist Javier Mulio called *Americana*. Inspired by the nostalgia of American culture, the Spanish artist's still-lives feature everyday items with attention to the details. Retail prices for his work, exclusively represented by DE, range from \$5,500–\$9,900. In related news, the company is making the work of Monika Meunier from Nice, France, available in the U.S. Meunier's oils on canvas retail for \$1,000 for her small pieces to \$12,900 for her large triptychs. For details, telephone (770) 300-9733 or visit: www.de-fineart.com.



"Reflections of a Simpler Time" by Javier Mulio is an oil on board measuring 11 by 14 inches.

Eric Christensen Wine Country Shows

Every autumn during the Napa Valley wine country harvest, Gallery 1870 hosts its annual Eric Christensen artist reception when patrons from across the country make the trip to Cali-



At Gallery 1870 in Yountville, CA, are from left, artist Eric Christensen, whose work is shown; director Kassia Kilgore, and gallery owners Kathy and Paul Thoren.

ifornia's wine mecca to meet Eric in person. A highlight of the exhibit was Christensen's bi-directional triptych, "Estate Bliss," shown in the photo. A giclée on canvas of each of the three pieces is available in three sizes: edition of 100, 18 by 21 inches; edition of 50, 24 by 28; and edition of 25, 36 by 42. Call (408) 445-1314, www.ericchristensenart.com.

Chihuly Awarded for 'Opening Minds'

Master glass artist Dale Chihuly has been named recipient of the Institute of International Education's Fritz Redlich Alumni Award in recognition of his distinguished career in creating art across many different cultures. Nearly 500 business, education, government, foundation, and policy leaders celebrated the 2011 award winner's commitment to the institute's mission of "opening minds to the world" at a gala dinner in New York in early October. For further information on the artist, visit: www.chihuly.com.



Photo by Scott Mitchell Leen

Dale Chihuly's "Blue Lotus Basket Set with Obsidian Lip Wraps," 27 by 12 by 27 inches.

Watercolor Master *Eric Christensen*

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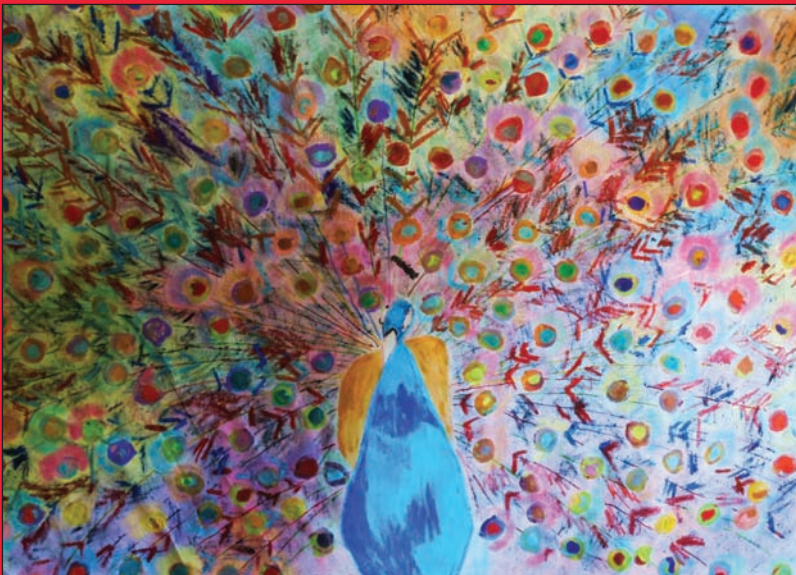
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My paintings are pure and are painted from my soul. My body is merely the vehicle that gets them on the canvas. The joy I feel when I paint is nothing short of pure exhilaration and I can't stop painting because I simply can't wait to see what the painting will look like when it's done.



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Bermano donates 50 percent of all gross sales of his art to charity.

Mêdad Debuts 'Universal Shapes'

Each year the Durst Organization, which includes a fine arts foundation that has been in existence for 14 years, selects emerging artists to exhibit at one of their six Manhattan galleries. Internationally known artist Mêdad enjoyed a five-week exhibition of his new large black-and-white canvases of shapes and forms at the Lobby Gallery of the Wall Street Journal Building. Entitled "Universal Shapes," the exhibit was a showcase for paintings that resulted from Mêdad's exploration of the philosophy surrounding universal shapes. Some of the pieces are now at the Landmark Gallery, and his paintings can be seen by private appointment through his agent, Ellen Robinson, at the Mêdad Showroom in New York. For Landmark Gallery, call (917) 715-9149; Ellen Robinson, (212) 581-3890.



Mêdad with his new paintings of black-and-white shapes on large canvases.

Honor Fraser's Angel Art Donations

Los Angeles-based gallery Honor Fraser announced the participation of three of their gallery artists Alexandra Grant, Glenn Kaino, and Annie Lapin in Angel Art 2011, a contemporary art auction benefitting Project Angel Food. Money raised by the auction of the artwork was directed to Project Angel Food's kitchen for the preparation and delivery, by volunteers, of 700,000 meals for those struggling with HIV/AIDS, cancer, and other life-threatening illnesses. For details on the auction visit: www.angelartauction.com. Call the gallery at (310) 837-0191, www.honorfraser.com.



"Scene-Body" by Annie Lapin is an oil and acrylic on linen, measuring 24 by 42 inches (\$8,000).

Gallery 601's Fundraising Show

Gallery 601, Boise, ID, helped celebrate Breast Cancer Awareness Month with a fundraising show for the Susan G. Komen Foundation of Boise

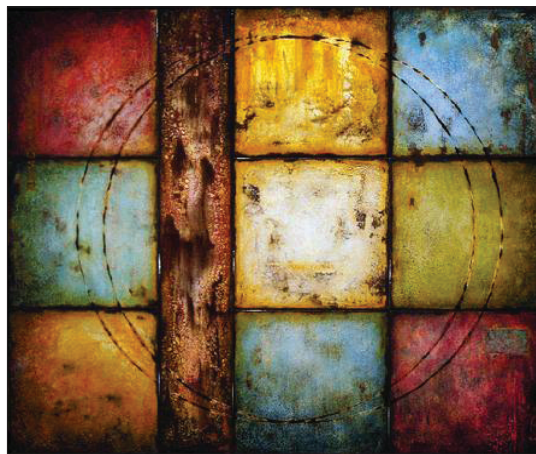


"If You Should Leave Me" by Cassandra Barney is a giclée on canvas in an edition of 75, measuring 24 by 12 inches (\$495).

called "Bras Over Boise." Along with The Little Black Dress Club, the gallery featured artfully created bras, raffled for a \$20 donation and 100 percent of the proceeds raised were donated. Ten percent of the sales of artwork by Cassandra Barney was also donated to The Little Black Dress, a charitable woman's organization. A giveaway of a framed print of "Pink Ribbon" by James Christensen was awarded to one lucky collector. For further information, telephone Gallery 601 at (208) 336-5899 or visit: www.gallery601.com.

Butters Gallery Presents Jeff Fontaine

Butters Gallery, Portland, OR, recently held the first solo exhibit of local artist Jeff Fontaine, in which a collectors' preview and artist talk opened the event.



"Untitled #2" by Jeff Fontaine is a mixed media on rusted steel panels measuring 66 1/2 by 57 inches, retailing for \$9,200.

Fontaine works with paint and chemicals on steel. The show titled "New Works on Steel" is the gallery's contribution to the First Thursday art walk as part of the Portland Art Dealers Association, which is also celebrating its 25th anniversary. For more details, telephone Butters Gallery at (503) 248-9378, www.buttersgallery.com.

TERRI HALLMAN



"Layers expose the passage of time. Some things are covered up, and others are revealed—layers represent the way things were, and the finished piece defines the way things are." Terri Hallman

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WEST COAST ART & FRAME SHOW EXPANDS SPACE FOR 2012 EVENT; PPFA CONVENTION TO BE HELD AT WCAF

LAS VEGAS—The **West Coast Art & Frame Show** in Las Vegas has announced that additional exhibition space has been added to the upcoming January show due to the “overwhelming response for booth space.” The WCAF and National Conference, sponsored by *Picture Framing Magazine*, is being held at a new venue, The Mirage on the Las Vegas Strip, January 30 to February 1. The main exhibit hall at the Mirage Events Center, which covers 90,000 square feet, sold out in September. To help accommodate additional exhibitors, a new area, Montego Hall, has been added. It will include an additional 5,000 square feet of exhibit space along with a 2,500-square-foot Production Pavilion and a large food court. The new area will be located on the main walkway just before the registration rotunda adjacent to the National Conference classrooms.

In related news, the **PPFA Annual Convention** will be held in conjunction with the WCAF and National Conference for the first time. A number of special events for PPFA members, who number about 2,000 retailers and suppliers, will take place at the show including a PPFA Vendor Tabletop Showcase and reception and an exhibit of entries in the PPFA framing competition. Mark Klostermeyer, president-elect of the Photo Marketing Association, PPFA's parent organization, says, “I think this is a great moment for the framing industry.” For WCAF: www.wcafshow.com; for the PPFA: www.ppfa.com.

PRESTIGE OF GALLERIES ENDURES

continued from page 1

by several shows converging on Los Angeles earlier this fall seeking to tap into “the rich and diverse cultural landscape of Southern California,” such as Art Platform - Los Angeles, PULSE, and the Affordable Art Fair in January. This past summer the inaugural Amagansett Fine Arts Festival took place in East Hampton to much acclaim... and the list goes on. The Web, of course, continues to be a valuable marketing tool for independent artists, as well as a conduit for sales. Some websites have been established specifically as business platforms for multiple artists. Cruiseships, also are a sought after venue, and some artists will take their work on the road to events that correlate with their subject matter such as wine tastings or motorcycle rallies. Yet, the prestige of the art gallery as artist representative endures, albeit there are fewer today.

Andrew Chasen, owner of Chasen Galleries in Richmond, VA, in business twelve years and representing such artists as Hessam Abrishami, Joanne Rafferty, Trisha Adams, and Samir Sammoun, says, “I think it is an integral part of an artist's development—the credence that is given their work when they are in a reputable gallery. Some start selling on their own at shows and fairs, and usually they get tired of doing that and look for sales to emanate from a gallery. I think representation in a gallery is something all artists long for and seek. “What we enjoy about taking on a new artist, especially if they have not

been in galleries before, is seeing the reaction they get from the art buying public

don't try to prevent an artist from making money, but if it gets to the point where it is



“Kennedy Afternoon” by Ken Orton is an oil painting, 48 by 36 inches. Contact Ken Orton Studio, Venice, FL. Visit the website: www.kenorton.us or www.kenortongallery.com.

and helping their career along.” Chasen Galleries does require exclusivity in the area for an artist. “We

interfering with us, then we have to revisit that.” Pricing, Mr. Chasen says, is a tricky area because it is a fine line



Michael Cheney's “Misty Chicago Mood” is a newly released giclée on canvas published by Atlas Galleries in an edition of 99 in two sizes: 24 by 36 and 12 by 24. Call (800) 423-7635, www.atlasgalleries.com.

what an artist's work will sell for and what it won't. Then there is the gallery's overhead to consider which is generally far higher than an artist's outgoings. “People think if they go directly to the artist, they will get the art cheaper, and that is not a good situation—one, as a gallery, we could not tolerate.” Chasen Galleries does have contracts with its artists

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THE ART OF DR SEUSS EXHIBITION IN CHICAGO GARNERS MUCH NEWSPAPER AND TV MEDIA ATTENTION

CHICAGO—The opening of *The Art of Dr. Seuss' "There's Fun to Be Done! Dr. Seuss & The Art of Invention"* at the Museum of Science and Industry, was featured on the front page of the Arts & Entertainment section of *The Chicago Sun Times* and *The Chicago Tribune*, as well as on local TV. "The excitement and exposure around the event has been great," says **Bill Dreyer**, the collection's curator. "Our main focus with the collection and the event is to drive business to the art and to the galleries." The museum expected 1,000 members to visit the event, but 2,500 were in attendance.

As an exclusive event for select collectors, dealers, and industry professionals, Chase Art Companies held a two-day event called "A Night At The Museum," across Chicago, that culminated in a private sneak-preview of the exhibition celebrating the life and art of Theodor Seuss Geisel, aka Dr. Seuss.

As part of the event, there were special meals, city tours, a lecture by the collection's curator Bill Dreyer, and a private docent tour of The Art Institute of Chicago, focusing on historic work that influenced Seuss. Response to the event was so great that a second private event is being scheduled for November.

For further information, telephone Chase Art Companies, located in Northbrook, IL, (847) 564-2000 or visit the company's website located at: www.drseussart.com.

PRESTIGE OF GALLERIES *continued from page 16*

"but we don't insist on them." Retail prices at the gallery range from a few hundred dollars to \$38,000. The magic area right now is \$1,500 to \$3,500.

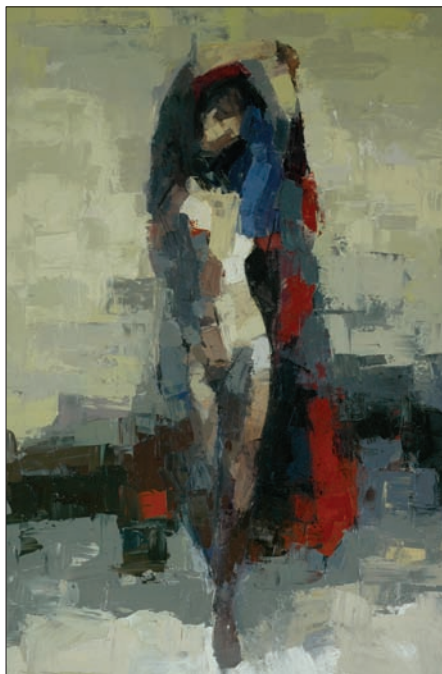
Ken Orton, who represents himself through Ken Orton Gallery, Venice, FL, knows only too well the rigors of the art fair circuit. "After a show I feel like I used to at the end of a game of rugby. I feel physically battered about." Shows are not inexpensive either, and run him about \$1,000 for lodging, gas, fair fees, and so on. Yet Orton has been successful at fairs. Earlier in the fall, he enjoyed his second best show ever. It was the Gracie Square Art Show in New York City where he sold a good number of paintings and, better still, his prices rebounded to a pre-Great Recession level. "If you have your audience, you are selling at the right prices, and you choose the right shows, it can be a very profitable way of making a living," he says. Nevertheless, Orton says he really wants more representation in galleries so that he can move away from fairs. Currently, he is in a few select galleries in the U.S. including the Nan Miller Gallery in Rochester, NY, as well as Catto Gallery in Hampstead, London, England. Now he is actively working to expand his gallery network and his business in general, having hired Emma Thurgood to get his work out to a broader audience, and Jameson Wilkins to manage his print studio and online presence.

Atlanta-based Onyeka Ibe of Ibe Fine Art, agrees, "I need galleries to promote my



This is one of two portraits in a diptych titled "Porcelain Promises" by Drew Tal, a fine art on aluminum edition available from Emmanuel Fremin Gallery, Chelsea (www.emmanuelfremingallery.com).

work. When you focus on promoting your own work you don't spend enough time painting." The gallery as a



"Convergence" by Onyeka Ibe is an oil painting, 30 by 48 inches, retailing for \$19,000. Contact Ibe Fine Art, Atlanta (www.ibefineart.com).

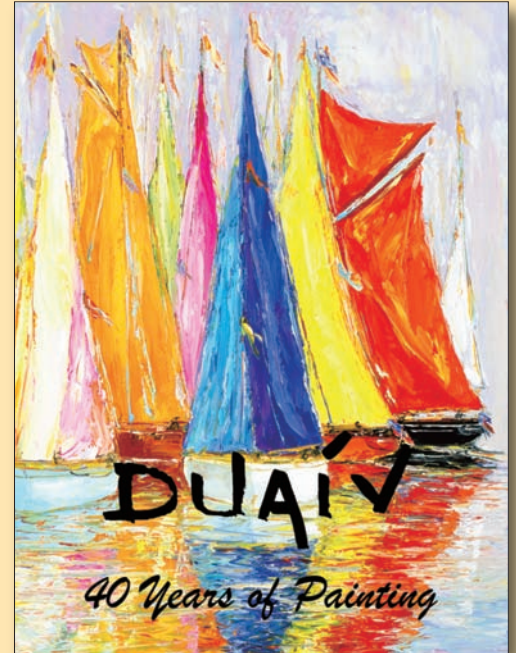
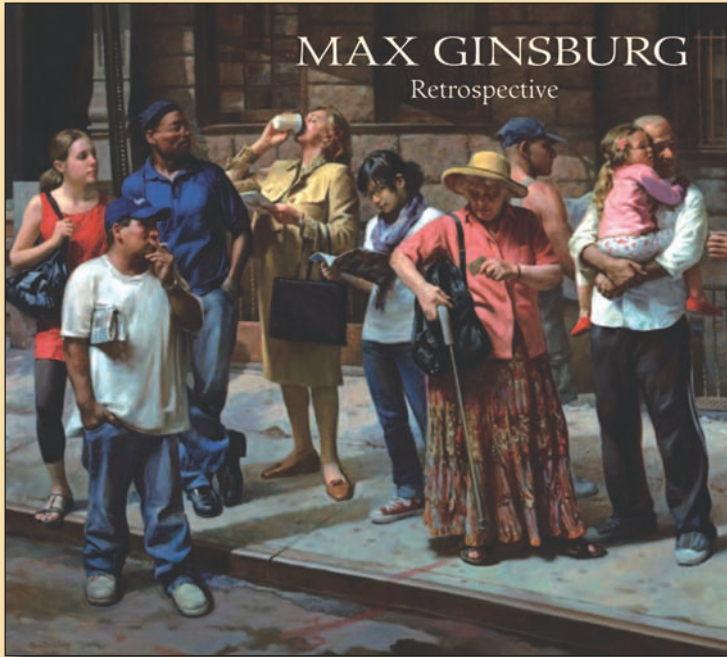
venue where clients can come in to see the work in person, is important, too.

"They can help in career promotion; galleries meet with consumers all the time and get feedback about your artwork that can help you as an artist." He believes a gallery lends more credibility in terms of promoting an artist's work, and they have connections with galleries in other cities, which can be helpful. "Good galleries are also there to promote your work to museums. That has happened to me." It was through the Huff Harrington Fine Art gallery in Atlanta that Ibe's work was exhibited in the Museum of Contemporary Art of Georgia. At the moment Ibe is in about 10 galleries in the U.S., and he also has a presence in Italy and his home country of Nigeria. He says he scaled back when the Great Recession hit our part of the art market and many galleries struggled or went out of business. Artists suffered too. Ibe had an experience when he felt a gallery was not honest about when his art was sold or for how much. Over the years, Orton has developed certain criteria he looks for in a gallery, as his experiences also have been mixed. Firstly, he looks for a good relationship with the gallery owner, someone he feels will actively take an interest in his work and promote it accordingly. "Above all, check among other artists and galleries. People with a good reputation are people who deserve to be here."

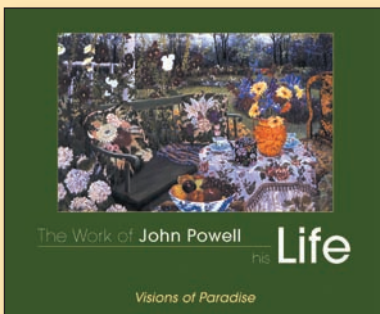
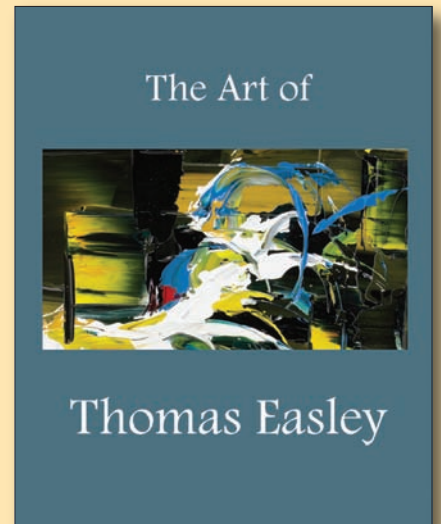
Michele Dagovitz, executive vice president of Atlas Galleries, Chicago, observes, "There are so many artists on the Internet that I think many of them get lost. When we pick one up we put 100%

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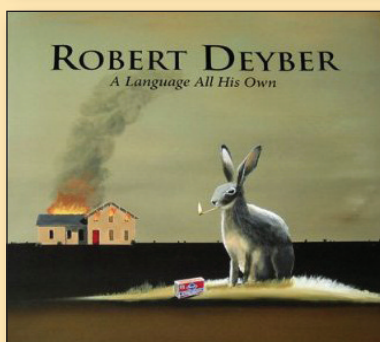
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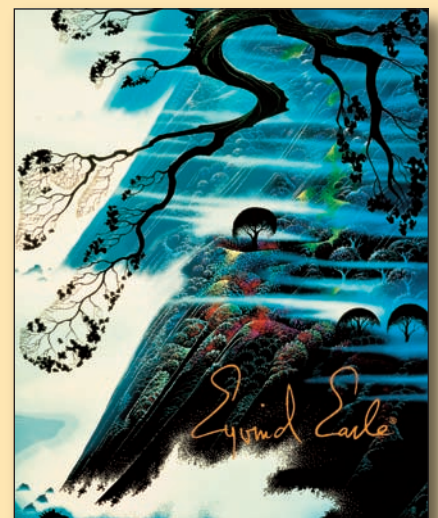
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IFAE FORMS ALLIANCE WITH MARK EDWARD PARTNERS AND THE CHARTIS INSURERS FOR 2012 FAIR SEASON

BONITA SPRINGS, FL—**International Fine Art Expositions (IFAE)**, organizers of international art fairs, has formed a strategic alliance with **Mark Edward Partners**, insurance brokers; and **Chartis**, property-casualty, and general insurance providers, to serve as the exclusive insurance brokers and underwriters for IFAE's 2012 fairs. "We are excited about the value this new relationship will add to IFAE and Expoships LLLP, to our fairs, and for the fair attendees," says David Lester, principal with his wife Lee Ann Lester of IFAE and Expoships. "As a premier insurance brokerage firm for high-net-worth individuals, especially those who collect art and other valuable articles, Mark Edward Partners is particularly well suited to join us in this venture. The Chartis insurers—which insure many of the country's top collectors through its Private Client Group—are a natural fit for us as well."

The schedule of events includes Miami International Art Fair (MIA), taking place January 12–16 aboard the mega yacht SeaFair; ArtPalmBeach on January 19–23; the American International Fine Art Fair (AIFAF) on February 3–12; and Naples International Art & Antique Fair (NIAAF) on February 23–28. Additionally, Mark Edward Partners and Chartis will be sponsoring special events and lectures for collectors and vendors at MIA, ArtPalmBeach, AIFAF, and NIAAF. For further information on the fairs, visit the website: www.ifaec.com.

ALL ABOARD FOR ART GREENWICH!

Despite stormy weather, figuratively because of the ongoing challenges of the economy, and in reality because of the rain, the opening night of the inaugural Art Greenwich aboard SeaFair drew more than 850 attendees. In all, the "floating art show" attracted an attendance of 5,500 during its five-day run in Greenwich, CT, where 28 international galleries and dealers took booth space on the 228-foot-long mega yacht.

SeaFair is owned by David and Lee Ann Lester, founders of International Fine Art Expositions, and it has been traveling to coastal towns with an affluent art buying population for much of this year. In late March it was in Sarasota, FL, followed by Newport, RI, for several weeks this summer, then down the coast to Greenwich, CT; on to Morehead City, NC, and now circling back to its winter show in and Sarasota.

The booth space aboard SeaFair was specially designed to provide an intimate setting, and in Greenwich featured paintings, prints, sculpture, jewelry, and fine carpets and furniture. The list of wares is broader than that of the typical fair. While there was work by blue-chip modern and contemporary artists like Andy



Swedish artist Marianne Lind is pictured with her photographs displayed in the booth of Plateaux Gallery, London.

Warhol, Joan Miró, Pablo Picasso, Roy Lichtenstein, and Salvador Dali for sale on



Christina Madden, a partner in Green River Stone New York, specialist in museum quality fossils as wall murals.

board, there also were 17th century paintings, 20th century French and American

objets d'art, and 20th century period jewelry designed by Cartier, Tiffany & Co., Van Cleef & Arpels, and Yves St. Laurent. David Lester told *Art World News*, "You have to have a broad range of exhibitors, styles, and prices. The super high end is not the right formula (in today's market)."

Exhibitors at the show reported early sales, including Green River Stone who offer fossil murals, and other stone products with prices from \$800 to \$1 million.

"This venue is amazing, and very qualified people are here," said the company's Christina Madden. "We did quite well in Newport but this is a higher end clientele here in Greenwich." Frederic Got of Galerie Frederic Got from Paris, who was offering mostly work by French artists with prices from \$5,000 to \$45,000, added, "It's always good. We did Sarasota and then joined SeaFair in Greenwich. We do most of the Lesters' art fairs, and I think the ship is a very good venue because it is beautiful and different. It has a great atmosphere which is good for sales."

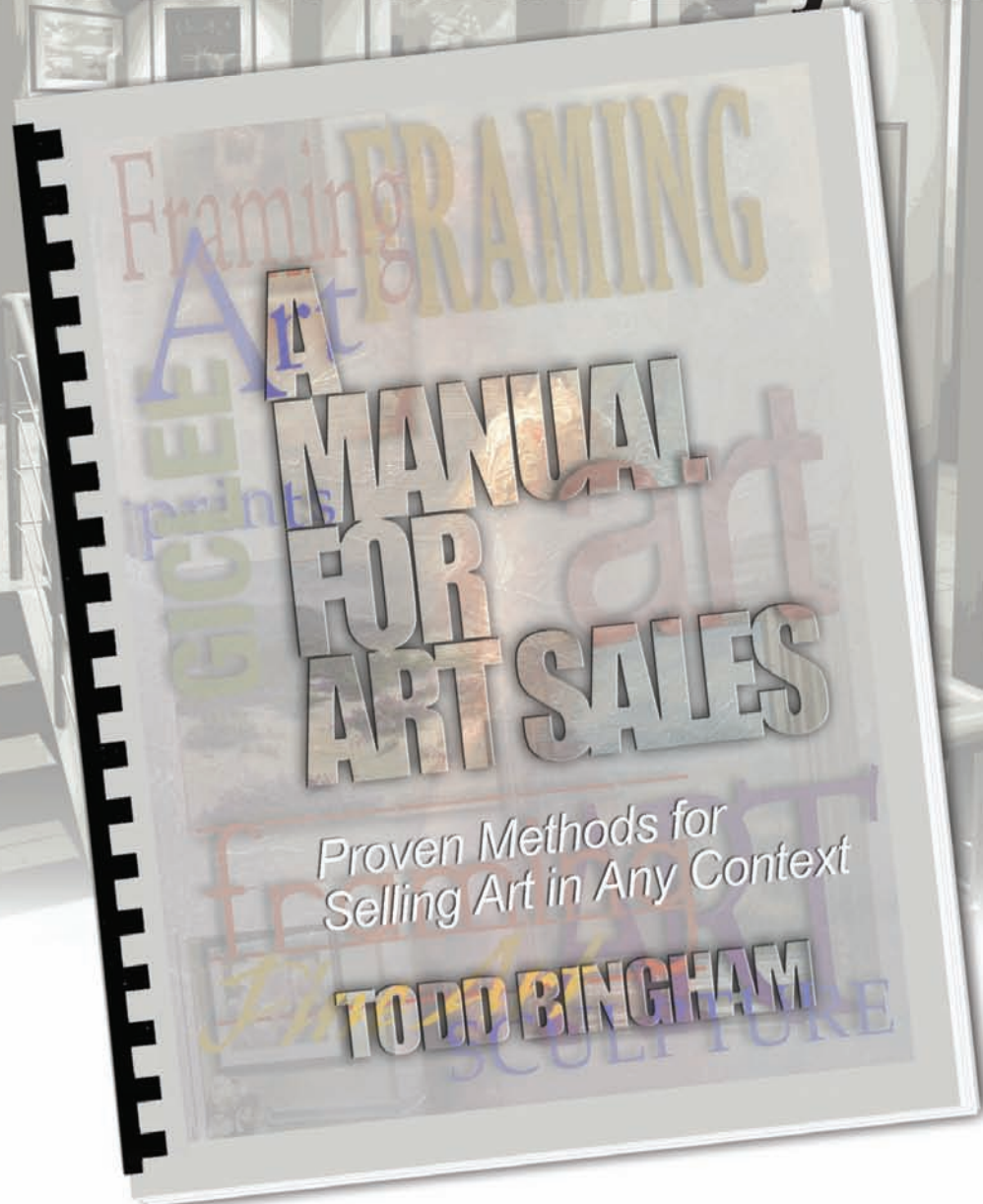
The upcoming venues for SeaFair are: Art Sarasota Holiday Fair, December 15 to 19. Third edition of the Miami International Art Fair, January 13–15.

Visit: www.expoships.com; and for International Fine Art Expositions: www.ifaec.com.



Attendee Rebecca Wayland, right, and from left, Clare Hare and Sandra Neish-tadt of Waterhouse & Dodd Fine Art, London and New York, in front of a Jean-Francois Rauzier C-type print, "Cabinet Dauphine," 98 by 58 inches.

One of the few things that still works after 20 years!



The Manual for Art Sales, written in 1990 and used by art gallery businesses in 16 different countries. This year we've redesigned the book in a 'workbook' format to enable it to be better used in workshop or training situations.

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This, as well as our other books & CDs on art gallery sales training, is produced in association with **ART WORLD NEWS**

**JEFF STECK ANNOUNCES
LAUNCH OF ARTIST
MANAGEMENT COMPANY**



LOS ANGELES—Industry veteran Jeff Steck has formed **Jeff Steck Management**, a company that offers branding and marketing services to artists, and assists them in getting their work shown in galleries. For about two years, Mr. Steck has been working with Los Angeles artist **Jess Black** to gain exposure for his work. In 2010, the two formed **Jess Black Fine Art**. Mr. Steck says, "Because of what I have been able to do for Jess' career, which has largely been marketing and branding, other artists, actors, and small business owners have asked me to do the same for them."

Shown is Black's "Lip Service," acrylic and charcoal on canvas, 18 by 26 inches. This painting is the inspiration for a collection of paintings that Black is working on to explore aspects of being a Jehovah's Witness as a child. His originals retail for \$1,200 to \$4,200. A very limited print program is being considered for this collection. For Jeff Steck Management, call Jeff at (818) 399-4211 or: www.jeffsteck.com; for more on Black's work: www.jessblackart.com or call Mr. Steck.

WORKING ALL THE ANGLES

When you work all the angles, something may stick. That's an oft-used phrase in this still difficult business climate, but one that rings true. A few days before Gallery Night on 57th Street in mid-October, Arnot Galleries created an online newsletter that it sent out to its entire mailing



Vicki Arnot, third from left, Mary Reed from New York on her right and friends Alan and Morrie Ross from Chapel Hill, SC, with Luigi Rocca's "San Marco, Ariel View," 47 1/4 by 23 1/2 inches, shown.

list. Partly as a result of receiving the newsletter, a client from Tennessee who happened to be in Manhattan at the time, went to Arnot Galleries' open house and showed an interest in a new artist; another client from Oklahoma, came in and made a purchase. All in all, Vicki Arnot, co-owner with her husband Peter Arnot of Arnot Galleries, said it was a good evening. "We were pleased with the results, and still have other 'serious' follow ups from it," she says. The title of the show was

"Hyper-Realism and Impressionism with a Focus on Luigi Rocca and Malva," that attracted "a crowd interested in art for art's sake." Mrs. Arnot adds, "Because it was a combination of our opening reception for the season and Gallery Night on 57th Street, with 44 galleries taking part, there were more serious people coming to our

gallery." Yet, the gallery itself is a relatively new concept for the Arnots who created it as an extension to their showroom only about two years ago. Now, for gallery openings, they invite attendees into their gallery space and allow them also to browse their adjoining showroom. "You have to be open minded in business today, and try things that are different," she says.

For information on Arnot Galleries, and the some 200 artists, living and deceased, that it represents, call (212)



A crowd gathers at Arnot Galleries during Gallery Night on 57th Street, New York.

245-8287 or visit the website: www.arnotart.com.

GOLD-PLATED TRIBUTE TO GRAM PARSONS

Easy Leaf Products, Los Angeles, a division of Neuberg & Neuberg Importers Group, Inc., is part of an artistic tribute created by William Adair of Gold Leaf Studios, Washington, DC, to Gram Parsons, a 1960s American singer-songwriter. "On the thirty-first floor a gold-plated door won't keep out the Lord's burning rain." This lyric from Parsons' "Sin City" inspired the idea of the "Golden Door."

Mr. Adair went to the Joshua Tree Inn in Joshua

Tree, CA, checked into the room in which Gram Parsons died in 1973, room number 8, and prepared to gild the door as homage to the lyric, which refers to the protection of intellectual property rights. To create the "Golden Door," Mr. Adair used Easy Leaf Products' 23-karat Deep Gold Leaf and Composition Metal Leaf/Imitation Gold Leaf. "I have worked with William Adair for years and his artistic perspective is very dynamic, we were excited at the opportunity to become a part of this

tribute," says Larry Neuberg, president of Easy Leaf Products. A second door also was gilded and then taken to Pappy & Harriet's, a local watering hole where Parsons performed. There, fan messages were scratched into the door before it was returned to the inn.

For further information on Easy Leaf Products, go to their website located at: www.easyleafproducts.com; and to reach Bill Adair of Gold Leaf Studios, visit: www.goldleafstudios.com.

PRESTIGE OF GALLERIES
continued from page 18

into them and expose them to 20,000 people on our mailing list." Family-owned and in business for more than 40 years, Atlas Galleries carries artwork that ranges in price from a \$200 Dr. Seuss print to \$300,000 for a Renoir painting. They may take on five new artists in a year, and sometimes just one will be successful, but each is given equal treatment "and we put a lot of money into them. We really do commit to our artists. We have an expert staff and beautiful galleries." One is on upscale Michigan Avenue, another in the Bloomingdale's mall, and Atlas is presently looking for a third space on Michigan Avenue. "We have one of the best exposures an artist can get. It just doesn't get better than that. We are a great art force and have been around so long."

Emmanuel Fremin well knows the importance of a gallery space. He was in SoHo, and has chosen the Chelsea district of New York to open his new Emmanuel Fremin Gallery. "Clients want to have a venue where they can come and see the art," he says. He is taking a 1,500-square-foot space on the fifth floor of a building with other artists. "Being part of the Chelsea art scene with other galleries, and having a gallery walk—it is very important and necessary for the artists," says Mr. Fremin. He also promotes his artists through art fairs, such as Red Dot, Art Miami, and Art Palm Beach. The work of one of his artists, Giuseppe Mastromatteo, was chosen

for the marketing materials for Art Greenwich, hosted by David and Lee Ann Lester. Mastromatteo's painting, one of a series entitled "Indepensenses," was also used on the expoships.com website where all the SeaFair shows are promoted, exposing his work to countless viewers. As Mr. Fremin says on his website (www.emmanuelfremingallery.com), "Our role is to be the catalyst for them to develop their freedom of expression in a setting that is conducive for both the artist and the collector alike. This is accomplished by not only exposing



David Oleski's "Three Granny Smith Apples," oil on linen canvas, 60 by 40, (\$4,500). Visit: www.davidoleski.com.

their creations in the actual (gallery) space but also by promoting them with countless galleries throughout Europe and participating in highly prominent art fairs that enable their artworks to be displayed through numerous forums; the commitment to nurturing an ongoing relationship between the artist, press, and collector is an integral part of our concept."

Artist David Oleski of West Chester, PA, painter of still-lives, particularly of fruit, is a big believer in the value of art fairs, having served on the board of the Rittenhouse Square Fine Art Show in Philadelphia for the past 10 years, and this summer launched his own fair, the Ama-

gansett Fine Arts Festival on Long Island, NY. "The ability (for the public) to meet the artist at a fair and tour a body of their work is invaluable. That is more than you get from a website, and possibly more than from a gallery."

From an artist's perspective it can be beneficial to try all angles, as does Scott Jacobs whose work is represented by 15 to 20 galleries. He believes that galleries have an important role to play, but also seeks out other avenues. About 400 Harley-Davidson dealers carry his work. "We are also pretty active on the road; we have a big-rig and drive around the country to take part in 12 to 15 retail shows a year, mostly big motorcycle events. At Sturgis we can sell 200 to 300 pieces. When you think of those numbers, it's hard to give up."

As Patty Smith, owner of Art Expressions Gallery in San Diego, points out, "The world is so fast-changing and how we do business is changing equally quickly." For example, social media is part of the means to reach the gallery's client base and extend it, "and unless you are tech-savvy you need to hire someone to assist with this, as well as to optimize your website and work all the angles to reach a younger base." Likewise, there are so many avenues open to artists. Mrs. Smith concludes, "It comes down to what a gallery can offer an artist, and what the artist perceives as the value and the ethics of the situation."

Sarah Seamark is Editor in Chief of Art World News.

3-D PLAQUE-FRAME FROM KEN SHOTWELL RECEIVES DESIGN PATENT



CENTRAL, SC—Your eyes tell you that you are looking at a piece of art in a deep frame. However, in reality the painting, frame, and deep sides are flat. This optical illusion, available exclusively from artist/inventor **Ken Shotwell**, has recently been design patented (US D639, 075S) and is utility patent-pending. The **Plaque-Frame** can be wall-hung or can be a desk-top item. The internationally-known artist invented the Plaque-Frame technology to give the illusion of a frame with extra depth and, as can be noted, the outer perimeter of the plaque actually has six sides, not four. The printed (or laminated) art image and the printed "frame" are mounted on (or printed directly onto) a thin base material, then cut out yielding the six-sided plaque. Currently open to licensees for the patent and patent-pending rights, Shotwell states, "Plaque-Frames could see markets beyond art galleries, including Big Box retailers, online outlets, and shopping networks." The product will be introduced at the West Coast Art & Frame Show, January 30–February 1. Visit: www.artisandirectltd.net/artists/shotwell_ken or e-mail: omniken@charter.net.



LOS ANGELES—Max Moulding's LaMaison Collection, divined from chateaus and farmhouses in Normandy, Provence, Bordeaux, and Burgundy, with soft vintage finishes and natural wood grain, is made of solid hardwood. Each moulding is distressed with a gray wash using a hand-applied finishing process to achieve the weathered look. The 2 1/2-inch wide profiles with antique silver lip come in five wood tone finishes of gray, espresso, brown, green, and mahogany. For further information, call (800) 282-9966, www.maxmoulding.com.

THE AMERICAN PICTURE FRAMING ACADEMY CELEBRATES 10TH ANNIVERSARY WITH MATCUTTER DRAWING

SOUTHINGTON, CT—The American Picture Framing Academy invites those interested in learning about its framing classes to submit their e-mail address and in doing so, to become eligible for the framing school's quarterly prize drawings. Entrants could win a matcutter, iPad, or other prizes. Known as a leading provider of education and consulting services, the academy's teaching staff includes Paul Cascio, also referred to as "The Guerilla Framer." Visit: www.pictureframingschool.com or call (888) 840-9605.

CUSTOM FRAMING FASHIONS

American Spirit

Greg Perkins concludes his series of articles based on Larson-Juhl's Framing Fashion Show held earlier this year, presenting yet another Framing Fashions trend, American Spirit.

Many consumers are looking for products made right here in the U.S. The Larson-Juhl factory in Ashland, WI, makes a wide variety of mouldings to satisfy this need.

America's Favorite Pastime:

Americans have long had a love affair with baseball. And in fact, it is very often called America's Favorite Pastime. Whether it's kids playing little league or souvenirs from the World Series, there are so many baseball-related items to frame.



America's Favorite Pastime: Moulding is Bandana 362925 (two of same frame back-to-back); mat and mat strips are C7701 Linen Canvas; chain and screw eyes are used to suspend the frame from the bat.

Here, above, a major league game ball was placed in a shadowbox and made to hang on the wall from a bat.

Even though a baseball is the focus, memorabilia from any sport can be framed. It is a great way to build a kid's self-esteem or to show support for your favorite athletes and teams.

Wild, Wild West: Although the category is Wild, Wild West, this is really

theme of the box to your region, his profession, or his hobbies. Of course the de-



Wild, Wild West: "Cutting Horses" by Janet Vanderhoof is item 1122824 at: www.artthatfits.com. The liner is Flax 443964; the outer moulding is Vermont 521721; the fillet, Velasquez 107741; the moulding for the box is Bandana 362928; the mat is B4969 Truffle; divider strips are cut from foamboard and wrapped with fabric peeled from B4969.

about embracing your region of the country and framing things that relate to it.

Shown at the top of this page is a box that might sit on top of a cowboy's dresser. The cover is a piece of framed art. The actual box is made from a separate frame and the inside is completely lined with fabric. The strips inside dividing the interior into sections are made from foamboard wrapped with fabric. The compartments hold everything this guy empties from his pockets at the end of the day. By choosing different art and moulding, the box can be designed to appeal to a man in any state. Look for ways to tie the

sign can also be transitioned into a woman's jewelry box by choosing different mouldings and fabrics.

Other ideas for regional Wild West framing include arrowheads, a child's first pair of boots, or an embroidered western shirt. If you don't live in the West, think of all the regional things you can frame for your customers.

America's Heroes:

Many people idolize sports or movie stars but America's Heroes are the people in the military who protect and serve our country. For those who are currently in the service, show your pride with a framed portrait in uniform. Framed military mementoes from any era make a wonderful gift to give to the soldier or to hang to pay tribute to a beloved ances-

continued on page 26

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FRAMERICA LAUNCHES WOOD-MATES



YAPHANK, NY—Framerica presents its new Wood-Mates sample set including espresso walnut, estate cherry, mocha walnut, blonde maple, and coffee bean. Dave Rosner, senior VP of marketing, notes, "We've discovered an emerging trend towards combining complementary, as well as contrasting woods, to create a more diverse and elegant look." Call (800) 372-6422 or go to: www.framerica.com for more information.

LARSON-JUHL PRESENTS LANCASTER COLLECTION



NORCROSS, GA—Inspired by the rustic and worn woods iconic to the landscape in Lancaster County, PA, Larson-Juhl's Lancaster Collection is PEFC certified. The collection features a fine, wire-brushed texture on light, medium, and dark finishes on an array of profiles from a 13/16-inch contemporary cap to a 2 11/16-inch wide traditional shape. For more details, visit: www.larsonjuhl.com.

FRAMING FASHIONS continued from page 24

tor. At right is a wonderful piece of history featuring a war hero's military photo, squadron photo, and patch from his flight jacket resting on a linen mat and framed with masculine moulding. Awards, commendations, uniforms, and weapons all deserve special attention.

The Great Outdoors:

Shown below, Arlynn Rook Wilbanks, Larson-Juhl marketing, illustrates the fact that Americans love The Great Outdoors and all the



The Great Outdoors, presented by Arlynn Rook Wilbanks, Larson-Juhl marketing: Upper moulding is Cascade 204401 (attached to lip of lower frame); lower moulding is Cascade 304401; mat: C7553 Edelweiss; thin rope trim outlines the mat opening with a bow at bottom.

activities that go along with it. Arlynn holds a framing example that demonstrates how something meaningful to a person, like fishing lures, can become "art" when they are appropriately framed. For people who are not into art, this can be a great way to get them excited about custom framing. Shadowbox mouldings are limited in their number com-



America's Heroes: Moulding is Tuscany 532530; fillet is Acropolis 142700 inside frame; mat is C7501 Vinktweed; fillet is Acropolis 142700 inside mat openings; mat is C5711 Deep Black behind fabric patch.

pared to shallower mouldings, but when you start to combine mouldings to create the depth you need, it opens up nearly unlimited options. To create this frame design, one moulding was placed on top of another to achieve the necessary rabbit depth, without sacrificing either the desired moulding style or the color. For your customers who are not all that outdoorsy, it is also popular today to bring the outdoors inside with beautiful landscape prints or other natural, organic images.

Viva Las Vegas

Dale Holmgren of Larson-Juhl West Region Sales, introduces a completely different note. Since the Larson-Juhl fashion show took place in Las Vegas, you have to grab the opportunity

to pay tribute to American icon Elvis Presley. Shown below is an example of a vintage record jacket from Elvis' Viva Las Vegas single. Both the frame and the mat have been bedazzled with a little Elvis bling. We know this is a bit of an over-the-top design, but it

is definitely Elvis and might also be well-suited to any young girl who believes she is a princess! Whether your customers are Elvis fans or they get crazy about other musicians or celebrities, there are all types of things out there to frame that will appeal to their obsessions. Think about other records, sheet music, movie posters, autographs, and other trinkets.



Viva Las Vegas with Dale Holmgren, Larson-Juhl West Region Sales: Inner moulding is Cranbrook 313674; outer moulding is Cranbrook 603674; upper mat is C25700 Vivid White; lower mat is C25700 Vivid White; faux rhinestone embellishments on the mat can be purchased at a craft store.

Greg Perkins is customer programs manager for Larson-Juhl, Norcross, GA. To reach him, E-mail: Greg_Perkins@larsonjuhl.com.



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MADE IN NORTH AMERICA MAKES SENSE

by **Niki Colley**

These days, news of the economy and “Main Street vs Wall Street” is everywhere—from magazines and news reports, to conversations overheard in cafes. As a business owner, I’ve been thinking a lot lately about how the larger issues of the global economy impact our business and our employees, and how decisions we make now will effect business in the future. We know that, in theoretical terms, we need domestic job creation in North America to stimulate the economy, but what does this really mean in concrete terms for us as art publishers, or within the art industry in general? For me it means, wherever possible, making a conscientious effort to keep creation and production of our products in North America.



WINNDEVON



CAP

Beyond the “big picture” economic ramifications of outsourcing, we’ve found the benefits of keeping our production in North America often offsets the savings of moving our printing overseas. For one thing, our stringent copyright laws in North America not only help protect our investments in trend research and product design, they protect the artists we work with as well by helping ensure they get paid for their work. This is a really important issue for us and the artists we work with. We believe that the best creative ideas come out of North America and it’s important to support our creative industry so we can continue to lead the way in design innovation. Printing domestically also offers other benefits. It gives us

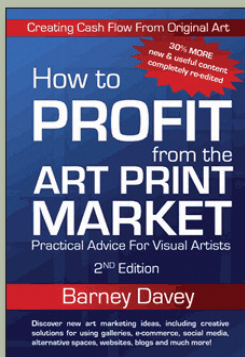
greater quality control, of course, but it also allows us to be more responsive and quicker to market with the latest trends. Printing overseas often means greater lead-time and larger order commitments. Domestic printing allows us to be proactive rather than reactive and respond more quickly to customer requests and new trends.

As publishers, we work primarily within the business-to-business world, but I can’t help thinking about the end user—the person who buys our prints after they’ve been framed by one of our customers. The trend toward consumers choosing more local and green products is increasing. Consumers are exploring more organic and local food options, and slowly seem to be shifting back toward an interest in supporting local businesses and sustainable products. This trend is starting to hit the decor industry, and I think it’s one to watch and

something we should be talking about more as an industry. The more we can keep our operations local, the smaller our carbon footprint is, and the more sustainable our business will be in the future.

Finally, I feel a great sense of obligation toward the community in which I live and work. It’s important to me that my employees have jobs and can support their families, and that the artists we work with can continue to create beautiful and innovative work. It’s also important to me that our customers can support their families by selling quality designs that inspire people to want to add some color, style, and vitality to their home decor. Everything ultimately stems from that. It all reverberates back to us, the economy is global, but it’s also personal.

Niki Colley is co-owner and Chief Creative Officer at Canadian Art Prints and Winn Devon Art Group Inc.



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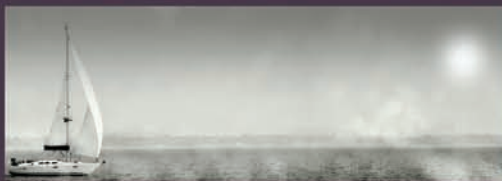
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ROYALTIES: ARE YOU GETTING YOUR FAIR SHARE?

by **Joshua Kaufman**

According to one recent survey 88% of all royalties are underpaid, which is a really staggering statistic. According to the study conducted by Invotex Group, there are a wide variety of reasons for underpayment. The largest single reason for underpayment was erroneous contract interpretation. In second place was disallowed deductions being taken from the royalties. Third runner-up was unreported sales. Rounding out the other reasons were royalty rate errors, math errors, unreported sublicenses, unreported benchmarks and milestones and transfer prices.



Joshua Kaufman.

The next question which the survey tackled was the size of the underreporting. Invotex found that 27% of the underreporting resulted in a discrepancy of only 1% to 5% of the total amount reported. One might take comfort in the fact that the underreporting was a small percentage of the royalties. However, when we look at the second-largest segment, they found that 25%

owed more than 100% of the total amount reported! Next was 12% of underreporting in the range of 11% to 24%, and 10% underreported in the range of 6% to 10%. Then 9% incorrectly reported 25% to 49% of the totals, and 5% improperly reported 50% to 99% of the total amounts. This study shows a very significant and substantial underreporting, not only in overall percentages (88%) but in the size of the under reporting.

Are you getting your fair share of your royalties? 88% of licensors are not. Efforts will indeed yield meaningful and measurable results for your investment of time and money.

A full 30% underreported from 50% to over 100% of the amounts owed.

Erroneous Contract Interpretation

The single largest factor for underreporting, according to the study, was based on questionable license interpretations. Almost half of the licensors misinterpreted what the contract provided

for as the basis of royalty payments. Certainly, there were those who try to underpay their royalties and attempt to find shelter, or a defensible position in contract misinterpretation. Others who misinterpret the contract could have easily done so without any malice or intention which results in underpaying their obligation.

The problem of contract interpretation, when it comes to royalties, can be based on several factors. For example, licensors have a system in place by which they calculate their royalty

payments, which are one-size-fits-all formulas. Or, that the person in charge of royalty payments has a certain pre-conceived understanding of how to calculate royalties, has not read the contract and instituted a policy based on their (mis)understanding. Also, contracts might have changed and the accounting department was not notified of any changes.

The other principal reason for contract misinterpreta-

tion is poor draftsmanship. The contract is not clear as to what revenues are included, what deductions are permissible, or when a sale occurs. The definitions are usually buried somewhere under the definition of "Net Sales." Most licensing contracts begin with the concept of gross revenues and then provide for certain deductions and contingencies, then come up with a "Net Sales" number off of which the royalties are keyed.

Almost all licensing agreements state that royalties are based on "goods sold." It sounds simple enough, but when are goods actually "sold" and the royalty obligation is incurred? There are generally two trigger points for when goods are sold for the purposes of owing a royalty; either when the goods are shipped or when the funds are received.

If royalties are due upon receipt of funds and the licensee gives terms of 30, 60, or 90 days the sale does not technically occur until payment is received, which would be 30, 60, or 90 days after the customer receives the goods. This is a significantly different timeframe than from when the goods were invoiced or shipped. What if the customer never

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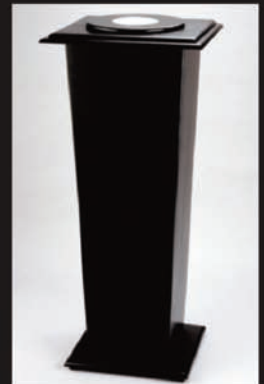
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LEGAL ISSUES

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pays? No royalty may be due even though the licensed goods are in the market place. Under a sale defined as goods shipped it does not really matter if the licensee ever gets paid or when the licensor is due their royalty based on the shipment of the goods.

This important difference as to when or if royalties are due all depends on one or two words buried in the definition of Net Sales. There is no right or wrong definition. Valid arguments can be made on both sides as to which definition should apply. It is a matter of negotiations. But, if the definition is not thought through and discussed, then when it comes time to pay the royalties, there very well may be a serious dispute and an under payment of royalties finding in an audit.

Another area of misunderstanding can be when the licensed goods are not sold as a standalone product and there may or may not be any allocation of the sales price upon which the royalties are based. Let us say if an artwork (print) is licensed but is shipped without a frame, is the royalty paid on the sales price of the finished goods which includes the frame, or is the value of the print separated out from the value of the overall products sold and

the royalty is paid on only the value of the print?

How Are Discrepancies Discovered?

In certain instances an alert licensee might notice problems when they review the royalty report which accompanies the royalty payments. However, since the royalty report is generated by the licensee it is unlikely that the report is going to be drafted in such a manner as to highlight or red flag problem areas. Which raises the issue of what is covered in a

A comprehensive royalty report is invaluable. What is to be included in the report needs to be in the contract or, if the standard license royalty report is used, it should be reviewed ahead of time and incorporated by reference to the agreement.

royalty report. This is another area which is often ignored by the parties when negotiating a contract. Most licensing agreements simply state that a royalty report will accompany the payments. A comprehensive royalty report is invaluable. What is to be included in the report needs to be in the contract or, if the licensee's standard license royalty report will be used, it should be reviewed ahead of time and incorporated by refer-

ence as an exhibit to the agreement in reality. Licensees that have a standard format are going to be very hesitant to provide a customized royalty report for only one of their licenses.

How Does a Licensor Ensure They Get What Is Due to Them?

Almost every licensing agreement has a provision for an audit which provides for reasonable notice and that the auditor is provided access to the licensee's

cess to knowledgeable employees who can answer questions, and also to copying facilities. Additionally, the auditor should be allowed to follow-up when necessary. The licensee should be provided with an opportunity to respond where they think the auditor might have made mistakes, or be able to provide subsequent documentation to back up certain deductions which might not have been readily available or understood by the auditor.

The audit is generally paid for by the licensor unless a discrepancy to their detriment is found, then the burden of payment shifts to the licensee. Contracts range from any discrepancy at all will trigger the switch in obligation, to as high as a 10% deviation needs to be identified prior to the onus being shifted to the licensee. Generally the number is somewhere between five and 7 1/2%.

books and records as they apply to the licensor. Having a properly well thought out, well drafted audit clause can avoid a myriad of problems. Audit clauses should provide the nature of the notice to be provided, and what kind of information the licensee should provide the auditor before the on-site inspection. It should provide that the auditor is given access to the materials that they need, are provided with workspace, as well as ac-

Many licensors hesitate to undertake an audit, even if they think they are not being under-paid because they do not want to alienate their customers. However, most licensees have been in the business long enough, have been audited many times, and understand that it is not any kind of personal attack or a questioning of their veracity, it is a normal business occurrence.

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OPEN EDITION PRINTS



SunDance Graphics

"Colorful Damask"
by
Tiffany Hakimipour

Image Size:
24" x 36"
Item #: 8569B

407.240.1091

www.sdgraphics.com www.sundancegraphics.com
E-MAIL: sarah@sundancegraphics.com
9580 Delegates Dr. Orlando, FL 32837

Wild Apple

"Pumpkin Poppies II"
by Shirley Novak

Image Size:
18" x 18"
Retail Price:
\$16

802.457.3003



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Zhee Singer Studio

10451
"Royal Carnation Flower
- Ashlin Red"

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www.ZheeSingerStudio.com



New York Graphic Society

"Patchwork I"
by Judi Bagnato

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26" x 26"
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\$36

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WHAT'S HOT IN OPEN EDITIONS



Hydrangea Square II

"Hydrangea Square II" by Daphné Brissonnet measures 12 by 12 inches and retails for \$10.50. Phone Wild Apple, Woodstock, VT, at (800) 756-8359 or go to: www.wildapple.com.



Wallflower III

"Wallflower III" by James Burghardt measures 16 by 16 inches and retails for \$20. Call New World Graphics, Richmond, VA, at (804) 213-0600, or go to the website located at: www.theworldartgroup.com



Gold Leaves I

Patricia Pinto's "Gold Leaves I" measures 18 by 18 inches and the retail price is \$20. Call SunDance Graphics, Orlando, FL, at (407) 240-1091 or visit: www.sdgraphics.com.



Evergreen Plantation

Mike Jones' "Evergreen Plantation" measures 36 by 24 inches and retails for \$44. Call Winn Devon Art Group Inc., Richmond, British Columbia, at (800) 663-1166, or go to: www.winndevon.com.

Here are the best selling prints from the month of September.

Paris

Luke Stockdale's "Paris" measures 12 by 36 inches and 20 by 60 inches. The retail prices are \$28 and \$70, respectively. Telephone McGaw Graphics Inc., Manchester Center, VT, at (802) 362-3662, or visit the website located at: www.mcgawgraphics.com.



Cowboy Puppy

Robert Dawson's "Cowboy Puppy" measures 24 by 18 inches and retails for \$43. Call Bentley Global Arts Group, Walnut Creek, CA, at (800) 227-1666 or go to: www.bentleypublishinggroup.com.

LEGAL ISSUES

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If you are a licensee or licensor and want to avoid being in the 88%, the key is to raise issues during the contract negotiations, draft a contract with proper language, and monitor activities to be sure that the contract is being adhered to. Then, from time to time, make sure everybody is on mark to conduct an audit.

The ways to interpret contracts, disallowed deductions being taken, and underreported sales can go on and on. The key is to understand

where these differences might arise and to discuss them up front and include the various contingencies in any

these matters and incorporating them into the contract up-front is a classic example of penny wise pound foolish.

The key is to raise issues during the contract negotiations and draft a contract with proper language, then monitor activities.

agreements. In the short term, it will make for a longer, more cumbersome and potentially more complex agreement, but at the back-end there will be fewer problems, issues, and disputes. Not properly going through

Joshua J. Kaufman, Esq., is a partner in the law firm of Venable, LLP, and chair of their Copyright & Licensing Group. He is one of the country's foremost attorneys in art, copyright, and licensing law. Mr. Kaufman

has a wealth of experience in all forms of licensing including software, trademarks, copyright, sports, art, and personalities. He has negotiated hundreds of licenses involving most of the major licensing entities (representing licensee, licensors, and agents). He has published more than 200 articles and regularly lectures on various topics in the field, is an adjunct law professor at American University Law School, and is counsel to the Art Copyright Coalition. To reach Mr. Kaufman, e-mail him at: jjkaufman@venable.com or call him at (202) 344-8538.



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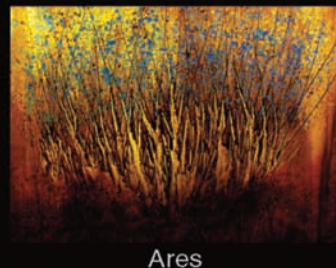
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OPEN EDITION PRINT ISSUES

EXPLORING OPEN EDITION OPPORTUNITIES

by Barney Davey

Part Two of his article that began in September AWN.

Last month, this series began with a brief review of art print market history recognizing the success of artists and publishers in both open and limited edition prints. This month we will



Barney Davey.

look at how using open editions in today's market can benefit artists. To be clear, I do not advocate abandoning limited editions for artists and publishers who have success with the model. As the country saying goes, "Dance with the one that brung ya." Surely, limited editions will remain as a valid marketing model in the print market.

The emergence of print-on-demand (POD) technology forever changed the art print market, just as it has the music, film, and book publishing businesses. Other coinciding developments, including affordable small business e-commerce solutions, the influence of social media, the quick acceptance by consumers to buying online, the rise of Big Box retailing, and the flood of imports, combined to drive change to breakneck speeds. Inevitably, change creates pitfalls and opportunities. How

your art business fares depends on your ability to recognize and respond to the changes. Keeping what works, leaving behind what is broken, and leveraging new opportunities are your keys to succeeding in chaotic times.

Today, artists have affordable technology to create a delivery system to market to buyers predisposed to buy direct from the artist. Because of uncertainty in tradi-

cause there are examples of artists who continue to enjoy success in traditional markets. Still, it's a smart idea to keep weighing opportunities. The reality is the large number of visual artists versus the declining number of publishers and galleries, dictates most artists need to build profitable direct distribution channels to succeed. Fortunately, independent artists have access to affordable, powerful tools and a wealth of knowledge to help them build a successful career.

If the art is powerful and reproduced in the highest level then it can be marketed to those who might be called art buyers as opposed to art collectors.

tional markets' ability to endure, I urge developing these channels for independent artists. The tools and knowledge are there for artists who want to manage their careers and dictate how their work gets to market. For many independent artists, selling direct is the future. Nevertheless, some successful galleries and publishers continue to enforce exclusivity on the artists they represent. If artists are comfortable with such conditions, they should try to make the traditional system work for them be-

It is reasonable for artists to want to earn a decent living from the result of their labor. A way for some is to avoid artificially capping their income by exclusively marketing their digital fine art prints as limited editions. Open editions provide the means to broadening their collector base in the mass market, and the opportunity for beloved images to sell well for decades. In my new e-book, *How to Price Digital Fine Art Prints*, art business author Daniel Grant says this about pricing limited and open editions: "Pricing is based on

demand. One would presume that works from a limited edition should be more expensive than those from an open edition. Still, Ansel Adams' most famous photograph, "Moonrise, Hernandez, New Mexico, 1941," was an open edition, and he printed new versions over a period of decades. Prices for these works have stayed high because of the attraction to this image and the connection to the artist."

It appears a new breed of art buyer is developing. One who prefers choice, convenience and high quality, as opposed to being forced to buy a fine art print with no say in size or substrate. The bottom line is if the art is powerful and reproduced in the highest level, then it can be marketed to those who might be called art buyers, as opposed to art collectors. While in both limited and open editions, the primary desire is to own the image, the secondary buying choice for "art buyers" is based on quality, convenience and variety. Until POD evolved, buyers with these needs could not be served and, as such, were never identified or developed. The late Steve Jobs' magic at Apple was creating hot products, not by asking what consumers wanted, but rather by developing accessible technology to fill previ-

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OPEN EDITIONS
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ously unmet needs. Once buyers realized how cool iPods, iPhones, and iPads are, they were hooked. I think today's art print market greatly underutilizes the full marketing capacity of POD in printmaking. Granted, art buyers who want quality and convenience are different from collectors who will only buy limited edition prints. Instead of annoying these collectors with established preferences for limited editions by attempting to convert them, the suggestion is to market to buyers who will pay premium prices for high quality work, but prefer the options offered in open edition prints.

It is logical that removing questions about limited edition provenance will reduce anxiety and speed the buying decision, especially online. Successful online gallery results indicate buyers will pay premium prices for high quality images they love, and are not deterred by open editions. For popular artists, sales to the much larger pool of open edition buyers should return greater profits than by strictly selling higher priced limited editions. If artists can enlarge their collector base with open editions and give them choices, it can help their business. In today's tumultuous times, it is an advisable path for most to follow.

Jeffrey Stoner is a leading fine art photographer

who has read my books and blog for many years. He was influenced by my thoughts and decided to work in open editions. He says, "Your writings about limited versus open edition prints were one of the deciding factors in my choice to go to open prints in 2007. It was the right decision for me. I began a series of Angora Goat images in 2008. There are now five in the series. The goats are part of a 10-year experiment to control the growth of Canadian blackberry bushes on the open balds on treeless mountain tops along the Appalachian Trail on the Tennessee/North Carolina

What it comes down to for artists is the need to research, be willing to try new things and equally willing to give up on them if they don't work out. See what is best for you and your career.

border. The series took off with the first goat image 'Arlo' who became my best selling image of all time. If I had limited the sales of this, and succeeding, goat images, I would have lost a lot of income. And, 'Arlo is still a big hit."

Other things to note about limited editions are the hidden costs involved. The artist or publisher has to establish a system for tracking every limited edition. For a prolific artist, this can become an arduous task. There are laws in 14 states regard-

ing limited editions. New York and California are considered the most stringent. Artists legally need to comply even if they are selling via the Internet from another state. The burden of time-consuming, costly, extra bookkeeping is eliminated with open editions.

The renowned artist, Arthur Secunda, has been shown in leading galleries and museums worldwide. He also had a successful poster printing run with Haddad's Fine Arts. He was known to express his poster sales helped pay for his studio in France and grow awareness

for his work. It didn't ruin the career of Pablo Picasso when he had a successful open edition print series sold in Sears' stores in the 1950s. Terry Redlin, revered Americana artist, has a large museum that is a major tourist attraction in his home state of South Dakota. During his career, he has sold both open and limited editions of the images. Some of his images were dissected and sold as smaller images. None of this has dissuaded his collector base and they continue to buy editions of existing images.

The key to success is to be fully transparent by operating one's business with integrity and honesty. If buyers know the facts, they won't feel duped about what they are buying. And, those with a collector mentality can still get a precious limited. And, smaller editions are easier to manage on the back-end and more likely to succeed on the fickle secondary market. Like the art market in general, the art print business is personal, subject to change, and difficult to grasp at times. What works for some artists is suicidal for others. What it comes down to for artists is the need to research, be willing to try new things, and equally willing to give up on them if they don't work out. Ultimately, the decisions about open versus limited editions can only be made by the artist. It is your life. You have to decide what is best for you and your career. When you are comfortable with those decisions, you can plan a course of action to achieve your goals with dignity, integrity, and great results.

Barney Davey is a multi-decade art market veteran. He is the author of How to Profit from the Art Print Market, a bestseller on the Amazon.com "Business of Art" category. He also publishes the highly regarded ArtPrintIssues.com, a business blog for visual artists. Visit his website at: www.barneydavey.com.

THE BIGSCAN CRUSE DIGITAL CAPTURE

by Ted Dillard

In the previous issue of Art World News, Mr. Dillard, Imaging Services Manager at Parrot Digigraphics' newly formed operation, TheBigScan.com, discussed the benefits of the Cruse Synchron system of digital capture in relation to scanning artwork up to 48 by 72 inches in one pass and its capability of producing balanced lighting, even when scanning reflective objects. Now Mr. Dillard, a 25-year veteran commercial photographer, looks at the Cruse Synchron's advantages in relation to depth of field; its ability to retain alignment; and the mechanics of the capture.

Depth of Field

There's another powerful attribute of the Cruse system, and that is what is known as "depth of field" in photography. It's the range of distance that an object will be in sharp focus. We've all seen portraits of people with a lovely, out-of-focus background, and the subject in tack-sharp focus. This is known as "shallow depth of field" or shallow focus, and it's something that we'd like to avoid in the scanning world if we are scanning anything with thickness or layers, like collages, artifacts, or textiles with texture. Once again, it's about the distances from

the lens to the subject, and their ratios to one another.

Here's how that works. In a typical desktop flatbed scanner you have the lens inside the body of the scanner. First, let's look at what we would expect from scanning, say, a leaf on a flatbed.



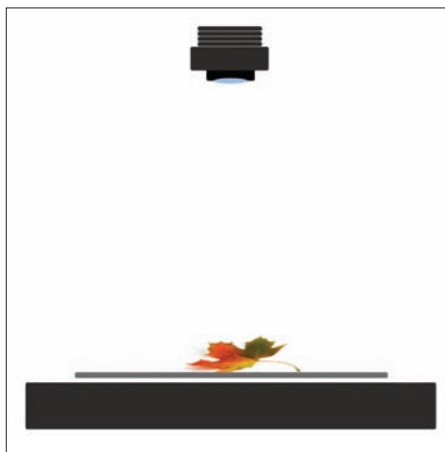
The lens of this desktop flatbed scanner is designed to focus at about two inches. The front of the leaf sits right on the platen at two inches. The back, however, is another two inches away, and so is a full two inches out of the focus plane of the lens.

(See picture above.) The lens is designed to focus at about 2 inches. The front of our leaf sits right on the platen, at 2 inches. The back of the leaf, however, is another 2 inches away, so it's a full 2 inches out of the focus plane of the lens.

Or, to put it in mathematical terms, the back of our subject (the leaf) is 100% further away from the

focus plane than the front of our subject. It's going to be out of focus.

Now, with the Cruse system we have the subject sitting on the platen with the lens and sensor head as much as 60 inches away. (See picture at the bottom of page.) In this diagram, the front of the subject is 60 inches away from the lens, and that is the focus plane. The back of the subject is 62 inches away, or 3.3% further away. It's an insignificant difference, and will remain in tack-sharp focus. The distance from the subject to the lens is what gives us this advantage.



The front of the subject is 60 inches away from the lens, and that is the focus plane. The back of the subject is 62 inches away or 3.3% more. That is an insignificant difference and will remain in sharp focus.

The first impression you get of the Cruse is that it's a huge piece of equipment, and it is... but for a very good reason.

Put these two things together, the lighting (mentioned in the previous article in September *AWN*) and the depth of field, and combine them with a state-of-the-art 16-bit imaging sensor and Color Management system and you have a very powerful system indeed.

Precision Geometry Technology

Another compelling attribute of the Cruse is the geometry of the camera and table. Because it's set up for pixel-by-pixel scanning, which requires absolutely microscopic tolerances of alignment, the entire system is installed and calibrated to be geometrically perfect. Not only that, it stays that way, unlike a conventional camera on a tripod or a copystand that gets out of alignment every time it's moved.

Here's why that's important. Unless the subject and the copy table are at precisely the same parallel plane as the plane of focus for your camera, you're going to see geometric dis-

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tortion, often called perspective distortion or simply “keystoning.” The four pictures to the right, illustrate what happens if everything is perfectly aligned—and if it’s not. The grid overlay is just to show you what’s square and what’s not.

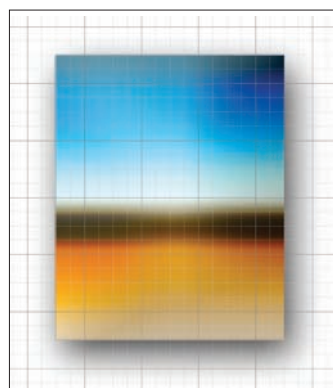
Essentially every copy photograph made by any portable camera system will have some degree of distortion. Can you fix it in Photoshop? Of course, but you’re doing some serious manipulation of the basic pixel structure of the image.

The Cruse, on the other hand, is calibrated to be optically and geometrically perfect when it’s installed. Quite literally, it has to be aligned to the tolerances of each pixel for the system to work properly—a dimension of around 5 to 10 microns. For this reason, the image needs no geometric correction in post-production, and when you stitch multiple section scans together (when the original is larger than the 48- by 72-inch table) there’s perfect alignment of pixels from side-to-side.

It doesn’t matter if the camera is moved up or down. Once the system is aligned, it stays aligned.

Additionally, we need to consider the benefits of the

optical “flatness” of a good reproduction lens optimized for digital capture. Most lenses for general-purpose photography are not particularly “optically flat.” That is, they are not corrected to fix



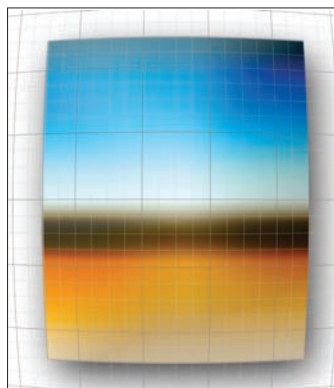
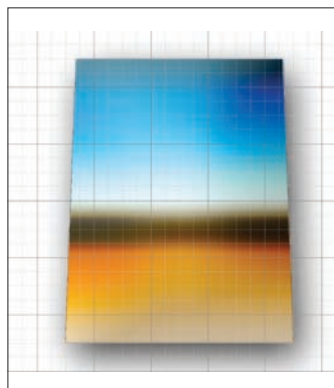
Alignment: *If everything is perfectly aligned, you get the image above left. If you have the camera or work tilted on one axis, in this case the top-bottom axis, it’s going to look like the top right image. That is also what it looks like if you point a camera up at a tall building. If the camera tips slightly in both the top and bottom axes, as well as the side/side axes, the image looks like a parallelogram, as seen below, left. Below right, you see the effects of optical distortion resulting from a lens that is not optically flat.*



the natural optical distortion that any lens will produce, simply because it’s not overly important to a general photographer.

In reproduction work, it’s

essential. Far below, right, the picture shows an exaggerated example of what optical distortion looks like. Not every lens has this problem to a large extent, and it’s correctable in the



design of the lens element array. But unless it is specifically designed as a “flat field” or “optically correct reproduction” lens, it will have this type of distortion to some degree.

The Cruse system uses the finest optically correct lenses available, and this type of distortion is simply not an issue.

The Mechanics Of the Capture

A typical professional DSLR camera is designed to cover a broad spectrum of uses, from shooting a soccer game, wedding reception, and a fine portrait, so it has to be as many things as possible to the broadest base of users. The Cruse has one purpose, and one purpose only.

For that reason, the Cruse uses a unique digital sensor to capture the scan, a “Tri-Linear CCD.” A typical DSLR camera uses what’s called a “Bayer Array” CCD, or CMOS sensor, and it makes some significant compromises to cover that broad spectrum of uses.

Here’s how it works. The sensor has millions of pixels that capture your image in red, green, and blue channels. These three channels make up every color you can see, and in a digital image are translated as single pixels with three channels: RGB pixels.

On the next page, we illustrate what the sensor looks like in a DSLR. It is an array of basic groups of four

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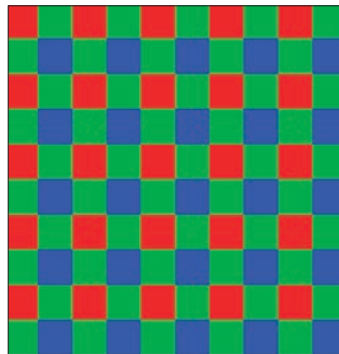
PRINTMAKING

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pixels. Each one of these four pixels, when reading the image coming through the lens, gives you a value for its channel. The red, green, and blue each give you color information for their respective colors, and the second green gives you the luminance information—how bright it appears. (See picture top of page, far right.) Interestingly, it turns out the green pixel is also a pretty good indication of how the human eye perceives brightness.

In the camera processor these values go from being individual pixels of one color to “virtual” pixels of three colors. This is called de-mosaic processing—transforming individual information into three channels based, essentially, on an educated guess calculated from neighboring pixels. Is this bad? Not necessarily, but it's not the best option if it can be avoided. Not only is it “interpolated” data, but it can also give you some very objectionable artifacts from aliasing and moiré, the latter having a wavy or watered pattern. These can be minimized in processing, but again, the true image suffers.

We can, however, gather actual pixel data for our image using a tri-linear array. Here's what a tri-linear CCD looks like.



It's a strip of red, green, and blue pixels, one pixel wide, shown immediately above. Because it scans, it gives you the ability to sample your subject with each of the three channels.

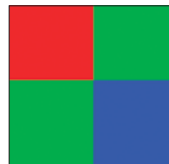
Below, right, you have outlined pixels in red, green, and blue, representing one pixel each in an image. What

Consider the outlined pixel to be one pixel in an image: Top is red, middle is green, and bottom image is blue. This gives you actual red, green, and blue values for each pixel location in the image.



this gives you is actual red, green, and blue values for each pixel location in the image. There's no interpolation, sampling, or de-mosaicking necessary, resulting in a true, high-bit depth file with no artifacts.

At left is what the sensor looks like in a DSLR, an array of



groups of four pixels. Above, each of the four pixels, when reading the image coming through the lens, gives you a value for its channel.

At left, a tri-linear strip of pixels enables you to sample your subject with each of the three channels.

Conclusion

All this special-purpose design and function may make you think the Cruse system is extremely complex and expensive to operate. You'd be partially right, it is an expensive machine, and it is complex to set up and install so that it operates properly. It can, like any

sophisticated system, be set up and run incorrectly. The Cruse must be professionally installed, aligned, and the color management calibration is critical to its performance. (Note: It is not “highly recommended,” it's

imperative.) The actual process of scanning a work of art, however, is just about as simple as placing the painting on the table, making a few measurements, adjusting the settings in the control software, doing a prescan and then a final scan. In a production environment it is almost as simple to operate as a commercial flatbed scanner, but with results that set the standard at a completely different level of quality.

According to John Lorusso, president of Parrot Digigraphics, parent company of TheBigScan.com which specializes in large format scanning, the cost of a scan is competitive, size-for-size, with conventional scans, even without considering the quality of the image produced by the Cruse.

In 1996, John Lorusso formed a team of industry leaders to launch Parrot Digigraphic Ltd., pushing the envelope of digital capture, color management, and digital output technology. Parrot's 15-year collaboration with leading manufacturers has resulted in the development of cutting edge products for capture, color management, and giclée printing technology, as well as the highest-gamut inkjet media—fine art watercolor papers, canvas, photobase, and more. Visit: www.parrotcolor.com or e-mail: info@parrotcolor.com, or phone (877) 727-7682.

YOU SURVIVED! NOW WHAT?

by **Cristi Smith**

Those of us who are still in business following the most frightening recession in memory are nervously patting ourselves on the back as we knock on wood, grateful for our fates or more likely the choices we made, that are still keeping us in business today. How quickly so many of us transformed from fearless warriors to timid victims of an economic storm that devastated the art market like a hurricane ravages the coastline. But now the shock has worn off, most of the damage has been done, and it's time to talk about rebuilding your business with a fresh perspective.

I'm not talking about resurrecting the same art business models that left so many art professionals vulnerable to the capricious nature of the economy. Experience now teaches us, as it has in so many economic downturns, that you must rebuild your business with this newfound experience and information in

mind. Knowledge is power, and now you know what doesn't work in a depressed art market. This gives you the power and license to seek new (and possibly unorthodox) ways to make money and grow your client base. It's a good time for a reality check, and allowing common sense—rather than protocol—to prevail when considering new ways to generate revenue.

To begin with, how do you advertise and market your artwork? Everything's changed! We used to write press releases and send images to newspaper art sections and they would publish them. Now newspapers are barely hanging on, and those art sections are rare, if they exist at all anymore. We used to send postcards to our database and collectors' addresses, but now that seems archaic and expensive with the advent of e-mail. But do they open them?



Cristi Smith pictured in an artist's studio in Mexico searching for exciting new work to bring to her gallery.

Artists, publishers, and galleries used to flock to the big trade shows to see and be seen, but the past several years have seen an enormous decrease in attendees and exhibitors. This expense was justified "in the good old days" because it was worth it. Now we're not so sure.

Where do we see new art now? How can you find new galleries? Where are the great artists? You've heard the expression, "the harder you work, the luckier you get," and the more experience I've earned, I agree.

There is a tremendous world of astonishingly talented artists out there who have rooms and bins of worthy art that the world will never see because they don't know how to market it. Are you going out to find it?

But I think the more accurate quote may be "the smarter I work, the luckier I get." Are you employing the same business strategy that is creating the doldrums on your bottom line? As art purveyors, we might find it difficult to perform that function these days. If you're not excited about what you see in the art industry at big shows,

what are you doing to find it elsewhere? Those shows are having their own credibility problems. You don't have to make them yours by proxy. There is a tremendous world of astonishingly talented artists out there who have rooms and bins of worthy art that the world will never see because they don't know how to market it, and *you* aren't coming to find it.

Recently, Ford and I took a trip to San Miguel de Allende to seek out new and exciting artists. We had heard for years that this "Tuscany of Mexico" town is brimming with world-class artists within this small community, and we heard right! We were astonished at the number of incredibly talented and

creative artists who live and exhibit their work there, coming from all parts of the world to live in this peaceful, scenic and inspirational town in Mexico. The cost of staying there is far less expensive than attending a trade show—the excellent lodging and food is about

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ART & BUSINESS

YOU'VE SURVIVED! *continued from page 41*

half that of anywhere in America. We discovered several superior artists whom we'll be exhibiting and introducing to our collectors, and we anticipate their appreciation for our efforts at finding them.

The very idea of building a retail business model that relies on unsolicited "artist fairies" alighting upon your gallery doorway with a portfolio under their arms and providing your entire (and utterly perfect) merchandising strategy is why many galleries went out of business. Have a vision and a plan, and don't let the fates dictate your business. Get out of your gallery and act like a true art purveyor for your collectors.

You can cite the weak economy as the primary driver for the shift in our business plans (and bottom lines), and you would be right. However, there are other factors—consumer and technology revolutions, to be more specific—that can no longer be ignored or dismissed as irrelevant to artists and galleries. There is a case to be made for early adaptors, and perhaps the time has come for the art industry to confront the unconventional and myriad ways that consumers want to purchase art, and the non-traditional ways gallery owners can source it for them.

Look at how the music industry has changed. Twenty years ago it would have been unimaginable that peo-



San Miguel de Allende, Mexico, a gathering place for artists.

ple would be purchasing music in the ways we are today. It is no longer critical for a musician to write and produce 10 songs for an



A selection of work by artists from San Miguel de Allende in Mexico.

album or CD to make money or become famous. The vast majority of people don't listen to music that way any longer. When is the last time

you actually listened to an entire "album" from one artist? Remember the musicians that refused to par-

ticipate in iTunes as a distribution channel?

That short-sightedness and, dare I say arrogance, cost them a great deal of money, and eventually they realized that the music industry was not dictated and controlled by them, but free market dynamics at

work driven by consumer behavior. Most of them are now available (and making money) on iTunes these days.

The key is to embrace the changes that are being thrust upon you. Take another look at social media (that's a great, new PR tool) and how you expect consumers to buy your art. The Web is becoming the most powerful gallery in the world, and it will become even more important as the younger generation matures and begins collecting art. They are accustomed to buying everything online, and art will become no exception.

What do people see when they visit your website? Every single week you should be updating your website with new information on artists, highlighting certain exhibits, news about the gallery happenings, posting new art... you've got a lot to say, don't you? Make sure you are taking the time to say it in the language of the Internet. Be relevant, useful, and interesting and people will be more inclined to visit you (and be tempted to buy) more often.

I realize this sounds obvious, but I can't believe the number of galleries and artists whose websites are outdated and stale every time you visit them. You're communicating that your business is outdated and stale in the process.

Being passive is putting you on "pause." Nothing is

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going to happen. It leaves you vulnerable and apathetic. You shrug, and think, well, this is the art world right now. *Wrong!* If you think that, then your art world will continue to shrink until you're out of business. There are certain harsh realities that must be faced, of course, but if you look forward with a fresh perspective, you can identify new horizons. The key is to approach every common business perception (or assumption) with a different and new eye. Shake it up and see what happens! There are

so many new ways of "taking charge," whether you are an artist, gallery owner, or

ened with the sense of "why not?" as so many of the so-called experts proved wrong

With every economic setback in history, opportunity has sprung from those who blazed new trails in times of turmoil, emboldened with the sense of 'why not?' as so many of the so-called experts proved wrong when the winds of change were against them.

publisher. With every economic setback in history, opportunity has sprung from those who blazed new trails in times of turmoil, embold-

when the winds of change were against them.

This article is part 3 in an ongoing series of articles by

Cristi Smith entitled "Painting Your New Economic Landscape."

With a combined perspective unique to the art industry, Cristi Smith is co-owner and president of Ford Smith Fine Art. She owns the Ford Smith Gallery in Roswell, GA, and is agent and publisher for her husband, artist Ford Smith. Her expertise spans two decades in the retail advertising and marketing arenas with executive leadership in Fortune 100 retailers in addition to start-up companies in the high-end home decor industry. Call her at (770) 552-5942 or: www.fordsmithfineart.com.

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November 30–December 4: Miami SOLO, Wynwood Art District, Miami. Presented by Artexpo. Call Eric Smith at (216) 916-9321 e-mail: eric@miamisol.com or: www.miamisol.com.

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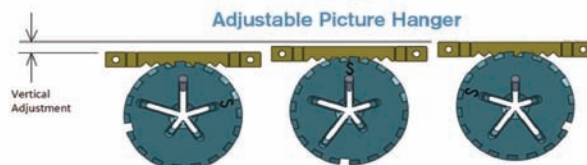
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