

ARE THERE SECRETS FOR SELLING ART – Part I

A study guide for use in conjunction with:

<http://www.talkshoe.com/talkshoe/web/audioPop.jsp?episodeld=26050>

This guide is designed to help the artist remember the information by filling in the blanks as he or she listens to the podcast. I suggest listening to the entire podcast before filling in this study guide during a second hearing. If you are listening on your computer the podcast may be paused at any point by placing the cursor on the || symbol and clicking. Restart by clicking the >.

1. George Bernard Shaw said, “ There are no _____ better than the _____ that everybody _____.”
2. Show up with the _____ image a _____ and able _____ is looking for at exactly the _____ the art is _____.
3. The _____ comes in when _____ which art to _____, looking for the _____ and trying to make an _____ at the proper _____.
4. There are a _____ of _____, which will influence how often you make a _____.
5. Most of these will fall into _____ broad _____ over which you, the artist, have some _____, particularly if you are selling your _____.
6. Factors inherent in the _____ and _____ of the image, whether it is an _____ or a _____.
Where, _____ and to whom you _____ your work.
How you make the _____, _____ the sale and handle the _____.
7. The business of _____ art and the _____ in which it is sold are so _____ with _____ that in order to be successful the artist must keep all _____ in mind: at least until his _____ and _____ are so well established that _____ for his or her work _____ the _____.

8. The thrust of this podcast is toward _____ art which will be sold through _____, _____, _____ and _____ outlets providing art the _____ - _____ will hang on the wall of a home or office, art to be lived with and _____, rather than art selected with the purpose of establishing a _____ or as an _____ aimed at future _____.
- These aren't _____ and _____ categories.
9. It's quite possible to live with a significant _____ representing a _____, _____, _____ or body of work _____ in such a way that the whole is _____ more than the sum of its _____.
10. Art bought for _____ and _____ can be enjoyed, though the chances of having to live with something you truly _____ are greater here than if you are _____ for other reasons or _____ to make your _____ more pleasant.
11. Taste is very selective and even the most _____ - _____, other worldly, idiosyncratic picture may suit someone, but if your artist's eye is on a broad _____ base you should keep the following in mind.
12. People want to live with _____ pictures; images which evoke happy _____, good times, pleasant surroundings, fun, fellowship, _____ or _____ they have _____ or hope to _____, a benevolent nature including _____ and _____ of all kinds.
13. People _____ frightening, _____, political, _____, _____ or demoralizing subjects and _____ images. No matter how superbly _____, creatively conceived or _____ the composition, pictures of _____, social upheaval, murder, mayhem and _____ are not likely to end up over the _____.

14. Strangely enough, pictures of _____, even _____, are often _____ unless they are very _____ elements in the _____.
15. _____ has a tremendously important role in the _____ of art for the home or office. Because _____ is usually the _____ thing purchased there must be some _____ or _____ of fabrics, _____, papers and _____.
- Therefore an artist should _____ with and _____ color trends.
16. Geography does _____ color selection; one of the many reasons an artist must stay in touch with the _____ in the areas in which he is marketing his art. Do it through visits to _____, leafing through _____ magazines published in your area, as well as _____ and books aimed at interior designers.
17. Here in Florida, homes tend to be _____, light and airy with large _____, high _____ and big expanses of wall.
18. In the North, cozier, _____ rooms and _____ make _____ scale art more _____ and _____.
19. Background wall colors tend to be _____ and the white walls, white carpet setting where _____ are provided by pictures is seen less frequently _____ the Mason Dixon line.
20. If you try to _____ the decorating trends in your area in _____, color or _____ you will have a harder time finding a _____ for what you produce.
21. Format and _____ can make a difference in you _____ sales figure when you approach a _____, _____ or _____ shop to buy or display your work on _____.

22. If you are willing to _____, images, which will frame easily in _____ size _____ - _____ frames you _____ the chances your picture will end up _____ and on the wall rather than being slipped into an _____ and relegated to the art bin.
23. If a frame must be made in a _____ size, just for your image, the gallery may choose not to risk the _____.
24. There is another side to the “what size” question which you should be aware of: one, which seems to counter what I’ve just said about _____. Tall _____ and wide _____ where the proportion is _____ or _____ to _____ often sell very well just because they offer a _____ or _____ note in a design scheme or fit a tall narrow wall well or seem to be made for a spot over a _____ or beneath a _____ where _____ is a problem.
25. Your chances for a sale will be _____ if you produce images, which work as _____ or as a _____ - _____. If you paint _____ or _____ the opportunity to sell is increased if each _____ is _____ enough and composed in such a way it can _____.
26. Publishers of prints - _____, _____ and _____ are now sometimes _____ an edition and offering part on _____ and part reproduced on _____. Because of this an image can be framed with or without a glass _____ according to the buyer’s _____ or placed in locations across from _____ where _____, even with the improved _____ - _____ glass may be a problem.
27. Many successful artists are offering _____ prints, which are _____ individually by adding paint with brush or palette knife directly on the _____ of their _____. These bring _____.

because of the artistic _____ and the distinction of being an _____ by the artist.

28. These _____ are not made to stifle the muse or turn the process of creation into a _____ exercise, but they are _____, which might be taken into account at the _____ of the composition process.
29. We'll examine the next two major categories in Part Two of ARE THERE SECRETS TO SELLING ART? These are _____ oriented suggestions rather than ones dealing with the _____ process, but they are just as _____ in generating sales. Until you become a lion of the art world idolized by the faithful, analyzed by the _____ and fantasized by other artists admiring your success, you can't _____ without the _____.

ANSWERS:

1. SECRETS / SECRETS / GUESSES
2. PERFECT / WILLING / BUYER / TIME / NEEDED
3. GUESSING / SELECTING / SHOW / BUYER / APPOINTMENT / TIME
4. NUMBER / FACTORS / SALE
5. THREE / FOUR / CATEGORIES / CONTROL / OWN WORK
6. DESIGN / EXECUTION / ORIGINAL / MULTIPLE / WHEN / SHOW / PRESENTATION / CLOSE / FOLLOW UP
7. SELLING / MARKETPLACE / INTERRELATED / CREATION / ASPECTS / REPUTATION / SALABILITY / DEMAND / EXCEEDS / OUTPUT
8. DECORATIVE / INTERIOR DESIGNERS / DECORATORS / ARCHITECTS / RETAIL / END-USER / ENJOYED / COLLECTION / INVESTMENT / APPRECIATION / HARD / FAST
9. COLLECTION / TREND / PERIOD / SCHOOL / RELATED / WORTH / PARTS
10. SPECULATION / APPRECIATION / HATE / COLLECTING / DECORATING / SURROUNDINGS
11. AVANT-GARDE / CUSTOMER
12. PLEASANT / MEMORIES / PLACES / EVENTS / ENJOYED / ENJOY / FLORA / FAUNA
13. AVOID / CONTROVERSIAL / DEGRADING / DEPRESSING / JARRING / RENDERED / STRIKING / POVERTY / MADNESS / MANTLEPIECE
14. PEOPLE / HAPPY / AVOIDED / SUBORDINATE / COMPOSITION
15. COLOR / SELECTION / WALL DÉCOR / LAST / RELATIONSHIP / MATCHING / FURNITURE / WALL COVERING / KEEP UP/ ANTICIPATE / TRENDS
16. INFLUENCE / TRENDS / DESIGN STUDIOS / LIFESTYLE / TRADE PUBLICATIONS
17. SPACIOUS / WINDOWS / CEILING
18. SMALLER / WINDOWS / SMALLER / ACCEPTABLE / SALABLE
19. DARKER / VIVID ACCENTS / ABOVE
20. BUCK / STYLE / SUBJECT MATTER / MARKET
21. PROPORTION / BOTTOM LINE / STUDIO / GALLERY / FRAME / CONSIGNMENT

22. CONSIGN / STANDARD / READY-MADE / INCREASE / FRAMED / ACETATE SLEEVE
23. SPECIAL / INVESTMENT
24. STANDARD PROPORTION / VERTICALS / HORIZONTALS / THREE / FOUR / ONE / SURPRIZING / UNEXPECTED / CREDENZA / CABINET / HEIGHT
25. ENHANCED / PAIRS / RELATED / DIPTYCHS / TRIPTYCHS / SEGMENT / STRONG / STAND ALONE
26. SERIGRAPHS / LITHOGRAPHS / GICLEES / SPLITTING / PAPER / CANVAS / FACING / PREFERENCE / WINDOWS / REFLECTION / NON-GLARE
27. EMBELLISHED / REWORKED / SURFACE / MULTIPLES / BETTER PRICES / HANDWORK / ORIGINAL
28. SUGGESTIONS / MECHANICAL / CONSIDERATIONS / START
29. MARKETING / CREATIVE / IMPORTANT / CRITICS / HAVE ONE / OTHER

Many listeners have found that once they have listened to the podcast and filled in the study guide, just glancing over the answers will quickly and easily bring the important points to mind.