

## **Book Review:** Art Marketing IOI: A Handbook for Fine Artists

One of the most frequent topics of discussion at AABA events involves the business side of our craft. People starting out in the craft usually want to know how the “pro’s” price their work. Discussions among the “pro’s” often revolve around technical business issues such as shop rates, insurance, and ultimately getting paid a fair price for your work.

During a recent campfire discussion at Flagstaff Peter Sevin made an excellent point: You have to make something somebody wants to buy. Once you have a developed the product, the book reviewed here will provide you with the information on how to succeed in the business of art.

This discussion begins with the premise that you have created a product, a piece of art or a body of work that people are willing to buy.

One of the best sources of information on how to successfully market your work is Art Marketing IOI: A Handbook for Fine Artists by Constance Smith. Be warned: this is a book about marketing that covers all of the mundane aspects of the business side of the art world. It provides valuable information on establishing your image as an artist; documenting your work; exhibiting; pricing; and your legal rights (and responsibilities) while selling your work.

The author has been assisting fine artists for over 20 years through this publication and seminars and consulting throughout North America.

Art Marketing IOI; A handbook for fine artists.

Second Edition by Constance Smith

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Note: I purchased a new copy through [www.abebooks.com](http://www.abebooks.com) for under \$10.00 including shipping

By Doug Kluender

## **Repousse in Bonholm** By Roger “Grizz” LaBrash

A few things I learned in Valentine’s repoussé class:

- 1) Steer clear of the black pitch, it’s much harder to work with, doesn’t set up as well and does not hold the material as well. Also a lot more messy.
- 2) Refine the edges more while doing the repoussé’ (from the back)
- 3) When doing ornamental designs make the final chased lines more defined.
- 4) When doing organic repoussé lines of the design should flow into the background.
- 5) When chasing lines, work so as to frame your piece to contain the movement of the metal
- 6) Bring your own source of lighting.
- 7) Confirmed my original belief in the old adage that the type and style of your tools makes a huge difference.
- 8) Keep your project clean. In other words don’t have remnants of the pitch left on your copper, it will show through in your final work.
- 9) Refined my technique for creating rope, I’m still working on mastering this process.
- 10) How to rework your chasing hammer to make it work harder for you.

*See page 12 for Roger’s account of his trip to Denmark to study with Valentine Yoktov*