

FREQUENTLY ASKED QUESTIONS

about your summer business . . .

HOW DO I MAKE A SUCCESSFUL SHOW AT LAGUNA ART-A-FAIR?

Be in your booth! As a rule, the artists having the highest sales are the artists who work their booths on a regular basis. If you cannot be in your booth during the weekday, you should make every effort to work your booth on the weekends and evenings. There are many artists showing their work in Laguna Beach during the summer. Most people buying art want to meet the artist and have that personal contact. This can make a big difference in your sales.

WHAT IF I'M NOT A GOOD SALESPERSON?

Demo in your booth. The best way to be good at selling your work is to be enthusiastic about your art. Love what you do and present it well, and people will be receptive. If you have a special technique or inspiration for your work, tell your potential customers about that. The more they know about you and your work the greater chance they will buy. Live demonstration often removes the pressure to “sell” while leaving you fully available for questions and providing customers with a unique perspective on what it takes to create your particular art. Live demos often help initiate a genuine conversation about the work, which allows your enthusiasm to shine through.

WHAT ARE THE BUSIEST HOURS? WHEN AM I MOST LIKELY TO MAKE A SALE?

The show will have the most foot traffic on **weekend days**, usually between 12pm and 5pm. More traffic usually results in more sales. From 1pm to about 4pm are the hours during the **weekdays** with the most foot traffic, with another smaller group of visitors coming in from about 5pm to 7pm. This directly relates to rush hour traffic and the Pageant of the Masters start time, and can vary somewhat during the week. In addition, gate statistics indicate the number of visitors between 10-4pm closely approximates the number of visitors between 4-10pm, so plan on evening booth sitting as well whenever possible.

There is no rule of thumb on when may be your best selling times. You may sell better during quiet times when you can really converse with your customers, or you may need the higher energy of larger crowds to be at your best. One week you may have a great weekend, the next weekend might be slow for you but you sell during the week. Again, the best way to sell your work is to be in your booth representing your work whenever possible.

about professional courtesy . . .

DO NOT INTRUDE INTO ANOTHER ARTIST'S BOOTH.

No client will walk into an occupied booth even if they are attracted to the work. They will feel they are intruding. If you want to chat with another artist, stand to the side of the booth so that the artist can attend to business as required. If you accidentally stand in an artist's booth to talk with them and they ask you to stand in a more appropriate place don't be offended. Be aware of your surroundings at all times, and be aware of how your presence (or absence) can effect the sales atmosphere around you. You are almost always in someone's place of business at LAAF when you are on the grounds, and you are always within someone else's range of hearing as well.

FREQUENTLY ASKED QUESTIONS, cont.

about professional courtesy, cont . . .

BE HELPFUL TO YOUR FELLOW ARTISTS.

If you see a customer needing help in a booth near you and the artist is absent, do all you can to help that customer. You would want someone to do the same for you under similar circumstances. Learn something about your neighbor and their work so you can be helpful. You don't need to be an expert on everyone's work, but if you choose to be unhelpful because you don't want to help anyone but yourself it reflects poorly on you as an artist. We are all here in this show together and it works best when we work together as a team.

BOARD MEMBERS ARE ARTISTS TOO.

During the show board members and committee members are artists who must work their booths, the same as you. The person in charge of the show at any given moment is the Grounds Manager on duty. If you have an immediate problem about the show (ie: electricity in your area, music too loud, an ill customer, toilet paper in the restrooms, you see someone suspicious) go to the Grounds Manager.

If you have a suggestion for the show or a complaint, put it in writing and put it in the Artist's Suggestion Box in the entry to the sales booth. The suggestion box is emptied regularly and the messages routed to the correct person for handling. Be respectful of the board and committee members; they are often overworked as it is, and they are also fellow artists during the summer.

BE TACTFUL WHEN SPEAKING OF OTHER'S WORK IN THE CANYON.

This goes not only for other artists in our show, but the other festivals as well. If someone asks you which show is the best take the high road. The best response is that our shows are different, and that each have their own interest value and customer attraction. A non-juried show, the Sawdust is comprised of Laguna Beach artists only, they are a larger show (aprox. 170 artists), they have sawdust on the ground and have a fun and energetic atmosphere with many events geared for children. The Sawdust tends to offer more 3D work than the other shows. The Festival of Arts is a juried show comprised of artists of local zip codes only, allows only original work (no reproductions), and is associated with the Pageant of the Masters. The Festival of Arts offers an equal mix of 2D and 3D work. Laguna Art-A-Fair is an international and juried show, with no address restrictions. We offer original work as well as reproductions, allowing us a broad and flexible price range. LAAF tends to offer more 2D work than 3D. The three shows work well to compliment each other, and together make up an excellent day's excursion. If you point out the great things about our show without taking anything away from the other shows we all win! This becomes especially germane when you realize the customer often considers the three shows (LAAF, Festival and Sawdust) and the Pageant of the Masters **together** comprise "THE Laguna Beach Art Festival".

Equally important is to speak well of other's work in our own show. You may have customers ask you about other's work that might be similar to your own. Some examples:

Q: "What's the difference between your work and John Doe's?" The best response will make both of you look good. Good response: "Well, John works in watercolor. I work in oil and this is how I do my work..." Bad response: "Well, I work in oils, which is sometimes considered a better and longer lasting medium than watercolor..."

FREQUENTLY ASKED QUESTIONS, cont.

Q: "Why are your prices so much different than this other artist's?" This is a good opportunity to help educate a collector, but do so in a positive way. Good response: "Every artist is at a different point in their career. Different mediums sometimes carry different price points as well. Here is how I price my work..." Bad response: "Well, my work is worth more than the other artist's because of my reputation, so mine is a better investment..."

Negative responses not only reflect poorly on you, but will make enemies of your fellow artists. The art show world is a small world and you may find yourself exhibiting with that artist again. Besides, why spread sour grapes when honey is so much sweeter and just as easy?

DO NOT DISCUSS GRIPES, SHOW ISSUES ETC. IN FRONT OF CUSTOMERS.

Not only is this thoroughly unprofessional, but back-biting and negative conversation will drive customers and artists away from any show in general. Ours is a long show, and there will be times when we are tired, frustrated and impatient. If you have an upset with a fellow artist, talk it out in the warehouse, away from customers. If you cannot resolve your issues with simple discussion, submit your contention in writing to the Membership Affairs Committee and proceed from there. We have systems in place to help settle disputes and grievances. Please allow them to function properly and everyone wins.

about presenting your work . . .

Ever wonder why some artists sell better than others, even when it appears the lower selling work may be higher in quality? The answer is that there are two important elements needed for success in selling: good marketing and great presentation. At LAAF it can be said that the three main ingredients to a successful show are "presentation, presentation and presentation"!

Presentation consists of several elements: booth layout (how you place your work), framing, and lighting (see section on Booth Construction for discussion of lighting).

LAYOUT—LESS IS SOMETIMES BEST:

First, be careful of crowding your booth display. Customers are frequently in visual overload over all the work their eyes are forced to look at as they wander the show. Many will just walk past an overcrowded display. Some artists do sell best from a crowded display, while other work is shown at its best with a minimal display. You will need to determine which look best showcases what you have to sell. So what's the answer?

Resist the temptation to put everything up at once. Choose your strongest works and place them in an organized layout, paying attention to the negative space (your wall). Line up the tops or bottoms of your frames to create a balanced look. Place your largest pieces towards the center of your booth to draw the viewer in. Use the top 2 – 3 feet of space for your signage, or leave it blank. Use the bottom 2 – 3 feet of space for print bins, potted plants or other decorative items to pull the viewer in, or leave it blank. No one is going to take a piece of work seriously if you hang it six inches from the ground! Like the grocery store, the key area in your booth is what is at eye level. All other sections should work to enhance, not compete.

FREQUENTLY ASKED QUESTIONS, cont.

about presenting your work, cont . . .

FRAMING -- WHY 1 CENT FRAMES DON'T CUT IT:

Each piece you complete is unique, so how you frame or present that piece should be unique as well. In addition, multiple pieces hung/placed together must compliment each other. Therefore it's a good idea to frame as much of your work as possible at the same time. Not only will this make your framer happy and possibly get you a better price, but it will also allow you to see how different frame and matting combinations work together (or compete). Quite often you can vary frames by using a similar molding profile but with different finishes or sizes applied to it. Most frame styles now come in various finishes and widths.

Avoid the pre-made frames found at discount frame stores. Sale frames tend to be poor quality and out-of-date, and they make your work look cheap and outdated. Though it may be subliminal, the consuming public is definitely sensitive to trends in art and framing treatments, in the same way they recognize style and color trends in clothing. No one wants last year's model! Whether you like it or not, the frame you choose for your work is just as important to the customer as the artwork you have created. Thinking that "they can always reframe it" does you no good when the customer walks away because they cannot visualize your work in anything other than the inappropriate backdrop you have given it. There are too many considerations about framing your work to go into detail here, but many LAAF members can recommend good framers in the area. Just ask!

about certificates of authenticity . . .

If you sell reproductions of your original work, California law says you must label all reproductions as such and they must have a certificate of authenticity. Laguna Art-A-Fair specifies that any reproduction must have a certificate of authenticity if:

- * they are unframed and sell for \$25.00 or more
- * they are framed and sell for \$40.00 or more

Certificates of authenticity are meant to protect you as the artist against someone else reproducing your work, or from a client trying to claim he/she didn't know they were buying a reproduction.

Notecards are exempt from reproduction certificate laws. LAAF requires that all reproductions, other than notecards, regardless of type (giclee, ink jet, laser, litho, serigraph, photo, etc.) be labeled as to the type of reproduction. Those with prices below the price guideline (see above) do not require a certificate of authenticity. Any reproduction priced above the guideline (see above) **must** have a proper certificate of authenticity. **See the following pages for samples.**

These sample documents are not endorsed by Art-A-Fair, Inc., or its board of directors. These samples are provided only as a courtesy. It is the responsibility of each artist to develop a "Certificate of Authenticity" that complies with the applicable section of the California Civil Code.

FREQUENTLY ASKED QUESTIONS, cont.

about certificates of authenticity, cont. . . .

CERTIFICATE OF AUTHENTICITY

This is to certify that a limited edition of four color offset lithographic prints have been reproduced from an original.

_____ by _____

Each print is numbered and hand signed by the artist.

Title: _____ Print Number: _____

Edition Quantity: _____ Image Size: _____

Artist's Proofs: _____ Paper Size: _____

Printing Date: _____

Lithographer: _____

Additional Editions: _____

The transfer medium and plate have been destroyed.

Signed: _____ Date: _____

Certificate of Authentication

Artist:	JANIE DOE
Title:	GARDEN FLORAL #5
Print Medium:	Digital image using fine art dyes on rag paper.

Limited Edition Size:	Open Edition
Artist Proofs:	None
Special Edition Info:	None

Image Size:	5" x 13"
Paper:	Somerset Velvet 100% rag
Release Date:	January, 2005
Atelier:	Great Graphics Studios San Clemente, California 949-123-4567

Artist Signature

This is an open edition giclee print of the artist's original work.

FREQUENTLY ASKED QUESTIONS, cont.
about certificates of authenticity, cont. . . .

CERTIFICATE OF AUTHENTICITY

1. Artist _____ (name of artist).
[Add if the artist was deceased when the master was made:]
a. The artist died in _____ (year). The master from which this fine art multiple was made was produced _____ (before or after) the artist's death. *[Add if master was produced before but fine art multiple was produced after artist's death: This fine art multiple is a posthumous multiple.]*
2. This fine art multiple was produced by _____ *[specify medium or process. e.g., engraving].*
[Add one of the following alternatives, if applicable:]
a. The following material was used to produce this fine art multiple _____ *[specify].*
3. This fine art multiple was made from a master that produced a prior limited edition. A total of _____ fine art multiples, including proofs, were produced in all other editions from that master.

[OR]

3. This fine art multiple was made from a master that constitutes *[or was made from]* a reproduction *[or surmorage]* of a prior fine art multiple *[or the master]* that produced a prior limited edition. A total of _____ fine art multiples, including proofs, were produced in all other editions from that master.

[Continue with the following:]

4. This edition is *(or is not)* being offered as a limited edition.
[Add if edition is being offered as a limited edition:]
a. There are _____ (number or no) authorized signed and/or numbered impressions in the edition.
b. There are _____ (number or no) authorized unsigned and/or unnumbered impressions in the edition.
c. There are _____ (number or no) artist's, publisher's, printer's or other proofs outside the regular edition.
d. The total size of the edition is _____ (number).

[Continue with the following:]

5. The master from which this fine art multiple was *(or was not)* destroyed *(or altered or defaced or effaced or cancelled)* after the current edition.
6. The artist's name appears *(or does not appear)* on the fine art multiple by way of his/her signature *[or specify the other source of the artist's name, e.g., stamp].*

[If fine art multiple was produced after 1949:]

7. The master from which this fine art multiple was produced was created in _____ (year) and the fine art multiple was produced in _____ (year).

[Add if the print or photograph is a reproduction]

8. This fine art multiple *(or the image on the master from which this fine art multiple was produced)* constitutes a photomechanical *(or photographic or specify other method)* reproduction of an image produced in a different medium for a purpose other than the creation of the fine art multiple. This fine art multiple is _____ (specify medium) and the image from which it was taken _____ (specify medium). *[Add if fine art multiple is not signed: The artist _____ (has or has not) authorized or approved _____ (this fine art multiple or the edition containing this fine art multiple) in writing.]*

[Or, add if sculpture is a reproduction:]

8. This fine art multiple *(or the image in the master from which this fine art multiple was reproduced)* constitutes a surmorage *[or specify other form of reproduction of sculpture cases]* reproduction of an image produced in a different medium for a purpose other than the creation of the fine art multiple. This fine art multiple is _____ (specify medium) sculpture and the image from which it was taken is _____ (specify medium). *[Add if fine art multiple is not signed: The artist _____ (has or has not) authorized or approved _____ (this fine art multiple or the edition containing this fine art multiple) in writing.]*

Dated: _____

Buyer: _____ (typed name) _____ (signed name)

Seller: _____ (typed name) _____ (signed name)