

FAR NEWS & REPORTS

Volume IV, Issue V



in this issue

- May Special.....1
- Did You Know?.....1
- Famous Artists Born in May.....1
- Featured Artist Peter Worsley.....1
- New Exclusive Articles.....2
- Featured Art for May.....2
- Star Noble: Art Advice Columnist.....2



May

Mother's Day Special - 10% off!

From now until June 10, 2009, take 10% off every purchase in the [FAR store](#). Just enter Promo Code **HappyMotherSDAY** at checkout!



"My mother said to me 'If you become a soldier, you'll be a general; if you become a monk you'll end up as the pope.' Instead, I became a painter and wound up as Picasso." - Pablo Picasso

Did You Know?

Did you know that you can advertise on the Fine Art Registry website? And reach thousands of art buyers, artists and collectors each month? It's easy. Check out our advertising rates [here](#) and then contact us at ads@fineartregistry.com to place your ad!



Famous Artists Born in May

- | | |
|---|---------------------------------------|
| George Inness May 1, 1825 | Janet Fish May 18, 1938 |
| Melvin Edwards May 4, 1937 | Albrecht Dürer May 21, 1471 |
| Keith Haring May 4, 1958 | Henri Rousseau May 21, 1844 |
| Deborah Butterfield May 7, 1949 | Mary Cassatt May 22, 1844 |
| Salvador Dalí May 11, 1904 | Franz Kline May 23, 1910 |
| Frank Stella May 12, 1936 | Philip Pearlstein May 24, 1924 |
| Georges Braque May 13, 1882 | Dorothea Lange May 26, 1895 |
| Thomas Gainsborough May 14, 1727 | Georges Rouault May 27, 1871 |
| Jasper Johns May 15, 1930 | Ellsworth Kelly May 31, 1923 |
| Yasui Sotaro May 17, 1888 | |

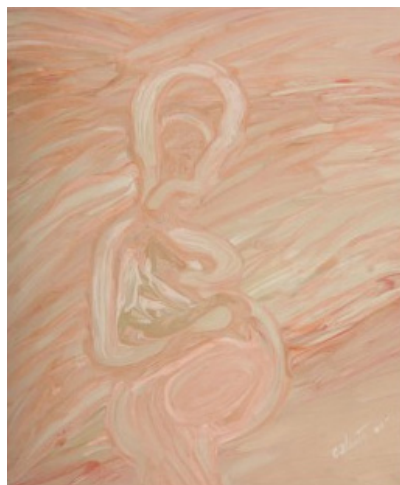
Featured Artist: Peter Worsley



Dramatic life events can awaken in an artist a desire to chronicle them for the future, to share observations and invite commentary. For Fine Art Registry® member Peter Worsley, this awakening was experienced at a very early age. His colorful Genre paintings invite viewers to see the fascinating stories around them every day. Read our profile on Peter [here](#) and visit his FAR gallery [here](#).



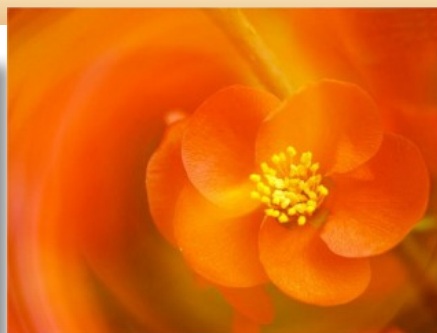
Featured May Art



Hopeful Tenderness
CELESTY CLAUDIO



*Mother and Daughter
on Vacation*
SYLVIA MINOR-HENDRIX



Beauty
ZSUZSA LADO



Bonjour Paris
JANE ADAMS

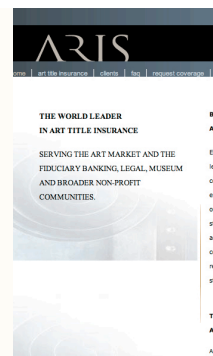
New Exclusive Articles

Title Insurance for the Arts: Pros and Cons of Purchasing

Like a piece of real estate being sold, regulations and laws exist requiring that a piece of art for sale has no issues regarding proper ownership by the seller. Title insurance companies provide insurance against titles which later prove to have issues. Titles for properties which do have issues are identified as “defective,” meaning the property sold did not have documentation establishing that the person selling it unequivocally owned it.

Read the full article here [html](#) or [pdf](#).

by Dr. John Daab, CFE



Authenticating Art by the Numbers: The Fine Art Authenticity Score (FAAS)

Fine art authenticity ranges from copies, to fakes, to works created by the artist apprentices from the schools operated by the master, to works attributed to the master, and finally to genuine works solely from the hand of the master artist. But can these various factors be quantified? Is there an objective way to accurately authenticate a work of art?

Read the full article here [html](#) or [pdf](#).

by Dr. John Daab, CFE



Star Noble: Art Advice Columnist

ACRYLICS vs. OILS

Dear Star,

This is a very simplistic question but I am going to ask it anyway. In your opinion, what are the advantages of painting with acrylics as opposed to using oil paints?

Thanks, Fay

Hello Fay,

There are several advantages to painting with acrylics as opposed to oils. The three that come to mind immediately (in no particular order) are: cost, drying time and clean-up. Acrylics cost less than oil paints and right now, that is probably a plus in

this economy.

Acrylics dry in a matter of no time, whereas oils can take months to dry completely. That can be a real issue if you paint consistently and like to move/sell your work as you go along. That's how I roll.

Acrylics are much easier to clean
(continued on next page)

Star Noble (continued)

up after than oil paints and are less time consuming to do so.

Having said that, I must admit that my favorite medium to work in is OIL! I work in several media but I find the richness of oil paints make me just melt when viewing the completed work. I also feel that oils are much more forgiving because they *don't* dry right away. They allow you to "massage" the painting as you're working on it. From a collector's standpoint, I prefer oil paintings but let's face it, if a painting speaks to you, it doesn't matter what medium it's painted in.

So in the end, I encourage artists to experiment in all media. Ultimately, you'll have a "favorite", as it were, but you'll find it liberating when you try working in several.

Having followed my own advice, I enjoy working in oil, acrylic, watercolor and clay. All render a different yet pleasing result. I have tried pastels and they are definitely not for me. But at least I know that now because I gave it the ol' college try. – Star Noble

TO BE OR NOT TO BE...IN A GALLERY

Hello Star Noble,

I was wondering how you can assist an artist in determining when their work is to a point to be placed in a "Gallery". When, where and how to approach galleries by artists that are not well known. Are galleries a be-all and end-all? Your knowledge on this subject would be appreciated.

*Thank you,
FAR Registered Artist*

Hello FAR Artist,

It used to be that the only way you could make it as an artist was to

be represented by a gallery. Those days are over. Although I believe that having your work in a gallery is another way to market your work, it should be just one of multiple avenues to get your work out there.

At what point should you approach a gallery? My answer to that question is simple. You should start approaching galleries whenever you are at a point to handle, or rather, embrace rejection. You have to be confident enough in your work to not let a gallery owner's opinion deter you from continuing your passion. Artwork is way too subjective, and just because a gallery owner doesn't like it, that doesn't mean there isn't an audience/market for your work. It means they're just not that in to you (your work).

A gallery is a business and they have every right to determine whether or not they can sell and turn a profit from hanging your work in their establishment. You have to have some pretty thick skin to go down this road. But as the old saying goes – nothing ventured is nothing gained.

That said, try approaching galleries that sell works in the same genre as yours. For example, a Folk Art gallery owner may not be interested in hanging your Pop Art in their gallery. Their clients are more than likely Folk Art collectors and that's who they market to. Be careful of "vanity" galleries that charge you for representation. You should go over that arrangement/contract (and the costs associated) with a fine tooth comb. Make sure the juice is worth

the squeeze.

How should you approach a gallery? Start hitting the pavement and walk in with a nice portfolio of your work. Be prepared to leave a copyrighted disk with a sample of your work, a copy of your artist statement and/or résumé and a business or gallery card with pertinent contact info. You should be able to discuss your sales history and market segment with the owner if asked.

You can also contact galleries via the internet and submit copyrighted images of your work for consideration. Just remember, if any of your work ends up in a gallery,

MAKE SURE IT'S TAGGED AND REGISTERED WITH FINE ART REGISTRY. Protect it!

Lastly, I leave you with this.

Having your work in a gallery is NOT the be-all and end-all. Is it an ego stroke? Sure.

But don't let it define you as an artist. Look at it as another way to market your work, if you so choose. Your

work hanging in a gallery will not determine your success as an artist.

Luckily, in the Internet age, you can take your work directly to the people (a worldwide audience) and let them determine whether or not there is a market for your work.

On a personal note, I've had millionaires buy my paintings time and time again and I've also had gallery owners who were not interested in my work. Just goes to show you...

– Star Noble

