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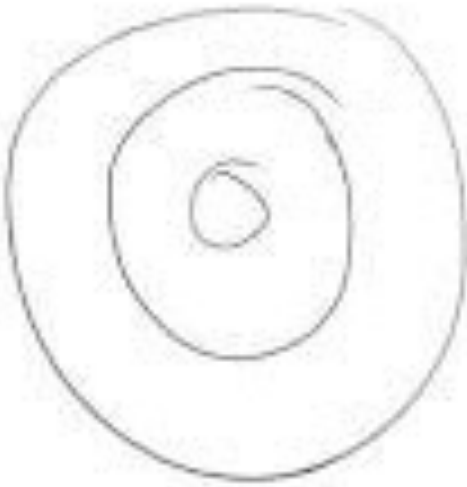
INTRODUCTIONS:

1. First Name?
2. Camera Club?
3. Favorite Subject(s) for Your Photography?
4. Have you sold your work?
5. If you sold, how & where?
6. If you sold, how did you set the price?

I. SELLING A PHOTOGRAPHIC PRINT

1. WHAT RIGHTS DO YOU SELL WHEN YOU SELL A PRINT?
2. WHAT RIGHTS DO YOU RETAIN?
3. SHOULD YOUR ISSUE A RECEIPT? IF SO, WHAT SHOULD IT SAY?

II. GOING BEYOND JUST A PHOTOGRAPHIC PRINT!!



Concentric Circles of Your Art

in terms of impact – and potential income:

1. Innermost Dot = **prints**; *creating, showing, donating, selling*
2. Second Largest Circle = **merchandising**, *making derivative products from your art yourself and selling them yourself or thru selling partners; donating (e.g., **greeting cards, calendars, magnets, snow globes**)*
3. Outermost Circle = **licensing** (aka “renting” your art), *allowing others to make derivative products from your art and be responsible for manufacture, distribution, promotion, and collecting payments for a payment and credit to you (e.g, greeting cards, posters, wrapping paper, calendars + magazines and books)*
 - *Like ripples in a pond, ever expanding the opportunities, the market, the monetary returns on your art well beyond simply a print or prints.*
 - Like creating **a bank account with returns over your lifetime**

III. 22 PRACTICAL STEPS (not necessarily in this order!)

1. Identify your **Core Values** - causes/customers you do not support - & what you do
2. Set up a **separate bank account** for income from your business
3. Get your **business license(s)** – state & local too if required
4. **Create Smart**
 - a. create what you like
 - b. create **what sells**
 - c. create a body of work
 - d. create your own style
 - e. practice craftsmanship
5. **Prepare your work**; get it:
 - a. **organized**, including keywording (but very judiciously!)
 - b. **edit** it - is editing good or bad? how does it impact sales?
 - c. **stored safely** with multiple **backups**
6. Exercise your **copyright**
 - a. **always use ©**
 - b. include copyright information in your metadata
 - c. **use a “watermark” including © on the face of what you post online**
 - d. register your work with US Copyright Office (copyright.gov)
Why?
7. **Research, Research, Research, Research, and Research**
 - a. 2 hours at a bookstore each month – magazines, in all mediums
 - b. attend openings, especially in artwalks , open studios & art festivals
 - c. online
8. **Select even Smarter than you Create**
 - a. for different uses, for applicability - images must fit **use criteria!**
 - b. you are only as good as the work you show, in fact, only as good as the weakest work you show
9. **Act locally**
 - a. capture local subjects in your art, especially icons
 - b. market the results locally
 3. capture universal subjects that are locally available
10. Have a **“marketing” plan**, even if written *on a single paper dinner napkin* – and **execute it!**
 - a. **identify your buyers**
 - b. identify & study your competition
 - c. **get your work in front of your buyers** & out compete competition

III. 22 PRACTICAL STEPS (not necessarily in this order!)

11. **Keep very good records – and organize them** for ease of finding expenses / marketing efforts, **including rejections** prices / sales / releases, model & property / copyright notices
12. **Enter “contests,”** especially when they result in inclusion in a show or a book, but always read & understand the fine print, **guard your © like gold, because it is!**
13. Submit your work to **auctions**, but be strategic - and wise – about which auctions and how you price; consider submitting **services** instead of art
14. **Make greeting cards** using your photography
 - a. use them for all follow-up
 - b. use them for gifts
 - c. sell them locally - & beyond
15. **Show** your work
 - a. exhibit – any space with walls, not just galleries
 - b. online in share sites
 - c. submit and **license** for paper products – cards and calendars - and magazines!
16. **Work with not-for-profits**, including **politicians**, you support, especially local ones – it is good for them, & it is very good for your photography career
 - a. always seek fees first
 - b. barter second, but only if there is no fee and then **barter for value**; a credit line is not a barter, but a requirement!
17. Avoid “**Work for Hire**” (the only true “bogey man” in art) terms – where the other party owns the copyright to your work
18. **Network**
 - a. go to professional meetings & conferences
 - b. take workshops
 - c. join professional organizations
19. **Be Professional** in all that you do
 - a. be businesslike & fair – including in pricing your work
 - b. follow through – price quotes, **meeting deadlines**, purchase orders
 - c. follow up
 - o get copies of products using your work; confirm how it was used
 - o say “thank you,” including sending thank-you notes using greeting cards bearing your own art

III. 22 PRACTICAL STEPS (not necessarily in this order!)

20. **Price thoughtfully, fairly** - for the customer and for you!
 - a. know your costs and base your price on your costs, adding in a multiplier for your time, incidental expenses and profit + your selling partner's commission if you have a selling partner - and you should
 - b. research carefully and constantly at every opportunity
 - c. contact other artists whose work has been used by the same customer, in the same place or in the same way
 - d. use published pricing guides (see Resources, books + pricing)
 - e. consult stock photography agency websites like GettyImagss.com and Alamy.com among hundreds of others
21. **Enlist Selling Partners**, not just Showing Partners - avoid direct selling, including at craft shows unless you research them very thoroughly first
22. Embrace the **Internet**
 - a. have a web presence (Etsy, Flickr, FineArtAmerica, etc)
 - b. have a simple, professional email address
 - c. have a simple, professional URL pointing to your web presence or your website
 - d. create a simple, user-friendly website
 - e. market your website, generating traffic for it
 - f. post no images without one or more copyright notices, including on the face of the image – use ©
 - g. encourage do not discourage the use of those low resolution scans as a form of gorilla, **viral advertising**
 - h. post low-resolution images on online communities (eg Flickr,)
 - i. use social media sites – to network & promote – but be aware of what rights you grant to the site by doing so (i.e., beware of posting artwork on Facebook or Instagram even with a © - they own a piece of your art and can use it and sell it without credit – or payment)

IV. MAKING GREETING CARDS

1. Why make Greeting (aka Note) Cards with Your Art?
2. Name 3 Ways You Can Sell Your Art as Cards
3. **Fundamentals**
 - A. **Business License** – Pros and Cons
 - B. **COPYRIGHT & Use of ©**
 - C. **Releases** – Model, Property

IV. MAKING GREETING CARDS

3. Fundamentals

D. Taxes/Tax Deductions

1. Classes
2. Materials & Equipment
3. The **Hobby Rule**: Making a Profit 3 of 5 Yrs

4. Making Greeting Cards

A. Creating: **Selecting** (aka “MINING” Your Collection)

1. Subject Matter
 - a. **Representational vs Abstract**
 - b. **Emotional Impact**
 - c. **Ability to Write “Copy” to Image**
 - d. **Universality (vs illustrative nature of Postcards)**

B. Manufacturing

1. Alternative Styles
 - a. **Mounted Reproductions, “Assembled” Cards**
 - b. **Printed**
 - i. **home printer** - cost of toner?
 - ii. **commercial printer (e.g., Costco)**
2. MAKE SURE THE METHOD YOU USE ALLOWS YOU TO MAKE A PROFIT. NOT JUST COVER YOUR COSTS. ESPECIALLY IF YOU ENLIST A **SELLING PARTNER** (KNOW YOUR COSTS. WATCH YOUR COSTS!)
3. Design – **Work Backwards!**
 - a. Size, Shape & Postal Requirements
 - b. Protective Sleeves
 - c. Envelopes
 - d. Use standard stationery!
4. **FRONT PANEL** – art + text? Signature?
5. **BACK PANEL** (makes your cards **THE PR tool!**)
 - a. **Credits / Copyright Notice**
 - b. **Contact Information** _
6. Costs and **Pricing**
 - a. Must be cost-based + multiplier + any commission
 - b. Retail – direct sales
 - c. **Selling Partner** – commission (up to wholesale)

5. Self-Publishing

A. Marketing & Distribution

1. Self
 - a. Direct - venues, sales tax, inventory
 - b. Thru a Second Party/Business Partner/Selling Partner (vs a Display Partner)
 - Think locally / consignment vs sale
2. Card Reps – working for a commission

IV. MAKING GREETING CARDS

5. **Self-Publishing**

B. **Manufacturing**

6. **Co-Publishing and “Buying Into Print Runs”**

A. Partners – local, non-profits and companies

B. Arrangements

1. Dividing Market

7. **LICENSING to Commercial Retail Publishers**

A. **Finding Clients** – collect samples

1. Book & Gift Shows

2. **Stores**

3. On-line

B. **Submissions** – timing, tracking

C. **Rights**

1. Exclusivity

2. Geographic Range

3. Duration

D. **Payments**

1. Royalties

2. In-Kind

3. **Lump Sum**

4. Timing

8. **Benefits of Having Note Cards and Postcards**

A. **Promotion**

B. **Little Risk** – small investment, **do not get dated**

C. To get sold, you must get your work seen!

V. SHOWING

Who? 1. You. Every artist, working in every medium, 2d or 3d

2. Solo or group show with one or more other artists

Why? 1. Personal satisfaction; to share your work

2. Marketing; build your visibility, name

3. Make sales, make money to sustain your art

4. Get commissions/assignments; promote services

What? 1. Art that hits a nerve, elicits a reaction, is evocative

2. Art that has a theme

3. Art that is saleable

V. SHOWING

- Where?
1. **Non-Gallery Venues** – any place with walls, and customers!
 2. Galleries
 - a. Commercial/Retail
 - b. Co-op
 - c. Rental
 3. On-line
 - a. Website – ePortfolio
 - b. Share and/or sell sites (see Resource List, p 5)
 4. Art events – critical to dovetail with existing events!
 - a. Shows, Contests, Auctions – local, regional, national
 - b. Juried/Non-Juried
 - c. Art festivals
 - d. Studio arts tours
- How?
1. Do market research
 - a. Where to show – traffic, lighting, showing vs selling partners
 - b. **What to show** – theme, individual piece(s)
 - c. Pricing
 2. Approach a venue
 - a. Email
 - b. Cold call
 - c. In person
 3. Book a venue
 - a. Set start & end dates, date & time to hang – and to take down
 - b. Terms: commission, sales tax collection - & payment!
 - c. Letter of agreement and/or consignment form
 - d. Explore other product placement – note cards, unframed prints++
 4. Schedule events, dovetail with regular art events
 - a. Opening – refreshments?
 - b. **Meet the Artist**, technique demos
 - c. **Closing** – refreshments?
 5. **Schedule your next venue** (amortize your expenses, keep the work out there, do not let it come home)
 6. **Prepare your work**
 - a. Consider numbered editions
 - b. Sign your work
 - copyright out of sight
 - on the mat
 - on the print with a signature-weighted mat
 - c. Make other products, merchandise
 - d. Framing, archival materials, new techniques

V. SHOWING

How?

6. Prepare your work

- e. Pricing – framed & unframed; limited editions
- f. Wall tags – word smith titles, mounting (eg, cover stock on self-adhesive foam core
- g Signage – artist statement, artist portrait, mounting

7. Promote the show & any events

- a. Press release for local media with reproducible samples of art, another reason for 6a above!
- b. Posters, Banners, Flyers, Mailers, including postcards
- c. On-line; emailing, social media
- d. Take-Aways – price list, artist statement

8. Transport your work, packing, handling

9. Hang show

a. Kit

- | | |
|-------------------|----------------------------|
| i. tape measure | vii. mounting putty |
| ii. level | viii. 3M Command Strips |
| iii. hanging aid | ix. glass or plexi cleaner |
| iv. hammer | x. box cutter |
| v. hooks | xi. wall spackle |
| vi. painters tape | |

b. Lay out, leaning pieces on bottom of walls

c. Measure, measure, measure

d. Clean, clean, clean

e. Level, level, level

f. Putty at least one lower corner of each piece

10. Complete Letter of Agreement, Consignment Sheet to reflect what is on the wall

11. Photograph the installation for your website, promotion, a record

12. Promote the opening + events after opening

- a. emails
- b. postal mailings
- c. press releases

13. Photograph the opening – or ask someone to do it for you

14. Frequent the venue – and often! Make your presence felt

15. Maintain show

- a. clean, dust; refresh signage
- b. straighten
- c. replenish take-aways

16. Take show down, do wall repairs with the prior ok of the manager

17. Go to back #7 (to amortize all the work and expense!)

VI. MERCHANDISING, LICENSING & PRICING

A. WHAT DO ARTISTS SELL?

1. **Services** (Commissions, Decoration)
2. **Retail** (Originals, Reproductions, Products Using Our Art)
 - a. sale
 - b. **rental**
3. **Usage Rights** (aka **licensed uses = renting your work**)
 - a. Editorial (magazines or books)
 - b. Retail (puzzles, posters, wrapping paper)
 - c. Commercial (ads and brochures)

B. HOW DO ARTISTS SELL – Originals and merchandise?

1. **Directly** (in person and online)
2. **Indirectly**, thru **Second Parties**
 - a. **Display** Partners
 - b. **Selling** Partners
 - c. **Licensing** Partners
 - d. **Reps**
 - e. **Agents**

C. PRICING & NEGOTIATING

1. Fundamental Principles
 - a. Nothing is “wrong” with making money from art!
 - b. All art is valuable and has a value.
 - c. Know, honor your **core values**; be a *zentrepreneur*
 - d. Pricing is challenging – for all artists!
 - e. Pricing is an art in itself.
 - f. Price alone rarely breaks - or makes - the sale; art is not subject to bargain shopping.
 - g. The price the artist quotes is almost always too low. Do your very best to make sure it is not – and then stick to the price with confidence, defending it against your biggest skeptic: YOU!!
 - h. Never give your art away.
 - i. Price to cover **costs**, but not just to cover costs, to make a **profit**; otherwise your art is a hobby, not a business; you are doing harm to other artists!
 - j. Know what your **competition** charges.
 - k. Never knowingly undercut your competition.
 - . Never price in a vacuum.
 - Consult price charts
 - Consult other artists who do similar work
 - **Keep careful records of your pricing –and your Invoices; they form your price chart**

VI. MERCHANDISING. LICENSING & PRICING

C. PRICING & NEGOTIATING

- a. Fundamental Principles
 - m. Practice the Doctrine of Fairness
 - Be fair to your client
 - Be fair to yourself and your business
 - n. Establish a **minimum price** for your art in each instance
 - o. **Have the confidence to quote your price – and the courage to stick to it!**
 - p. **Barter only when all else fails; barter for value**
 - q. **Multi-purpose each piece of your art** and keep as many “irons in the fire” as you can manage
 - r. If a something does not sell, do not lower the price next time; in fact, consider raising the price!
 - s. Do not change prices from venue to venue
 - t. When it comes to pricing, experience only matters in some things like assignments, **not in licensing**

E. SERVICES

- 1. Commissions and Assignments
- 2. **Work for Hire** (the true **bogey man** in art!)
- 3. Selling and pricing directly
- 4. Selling through **reps** or **agents**
 - a. How and what are reps paid?
 - b. They should help with pricing
- 5. How to price?
 - a. **Research**
 - Other artists & online for comparable artists and comparable services
 - Magazines and books
 - b. Know your costs!
 - c. Stick to your prices!

F. RETAIL

- 1. Originals, Reproductions and Products
- 2. Sell
 - a. Directly
 - b. **Display Partners** – brick & mortar/online
 - c. **Selling partners** – know any commission involved
 - d. **Reps** – know any commission involved

VI. MERCHANDISING. LICENSING & PRICING

F. RETAIL

3. How to price?

- a. **Research** - Online, brick and mortar galleries and stores, art festivals, open studios for comparable products
- b. Project your **quantifiable costs** for the product
- c. Track your less quantifiable costs, especially those that should not be attributed to a given single piece
- d. Track your time spent on any given piece of art
- e. Put pencil to paper, complete a **Pricing Worksheet**

G. **USAGE RIGHTS** (aka “**Licensing**”) - think the **U-Haul Truck model**

1. The **right to use your art** for a negotiated/agreed-upon fee
 - a. Purpose or product
 - b. Size of use

- c. Placement
- d. Number of uses
- e. Duration of use
- f. Geographic area

2. Sell
 - a. Directly – online primarily
 - b. Agents, especially stock photography agencies
3. How to price?
 - a. Research
 - Online, especially **stock agency websites**
 - **Books**, especially **pricing guides**; magazines
 - Software
 - **Contact other comparable artists**
4. Payment
 - a. Royalties
 - b. **Lump Sum**
 - c. Free Product
 - d. Combination of b and c
 - e. **Ability to buy product at discount – or cost**

VII. WORKING WITH NON-PROFITS

A. ETHICS & CAUSES

1. The Power of Art
 - a. capture decisive moments
 - b. transport viewer
 - c. edit – and editorialize – the world
 - d. influence opinions, shape discussions
 - e. affect & force decisions
 - f. **make a difference**

VII. WORKING WITH NON-PROFITS

A. ETHICS & CAUSES². Importance of Giving Back

2. Importance of Giving Back
 - a. **zentrepreneurs**
 - b. affecting the future
 - c. making a contribution
3. **Core Values**
 - a. establish those early
 - b. advertise those constantly, creatively
 - c. stay true to those always

B. NGO EXAMPLES

1. **Not-for-Profits & Non-Governmental Organizations (NGOs) –**
how many can you list in your community?
2. Government Agencies & **Politicians**

C. ADVANTAGES

1. As clients, NGOs:
 - a. have a **need** for art
 - b. are often very **close to home**, present in almost all communities; **think locally!**

- c. more **approachable** than many clients
- d. often **easy to work with**
- e. are a good, rather “safe” testing ground
- 2. **NGOs can advance your career**
 - a. **provide access**
 - b. **provide a theme, a focus, a deadline**
 - c. allow you to build a **body of work**
 - d. help you secure Model Releases
 - e. increase your visibility
 - f. **validate your work**
 - g. **promote your name & work**
 - h. distribute your name & work
 - i. promote sales, especially of retail products
 - j. provide a forum & a setting for your work
 - k. local NGOs may be **chapter of statewide or national** organization, lead to bigger, better opportunities
- 3. **NGOs can advance your core values, help you make a real difference with your art**
- D. DISADVANTAGES – NGOs are:
 - 1. **accustomed to operating in a non-profit environment**
 - 2. may be less professional, in need of more **education** about the value of art
 - 3. **staffing may be volunteer, lacking continuity**
 - 4. audience may be limited

VII. WORKING WITH NON-PROFITS

- D. DISADVANTAGES – NGOs are:
 - 5. risk of alienating potential commercial clients through your NGO alliances, though they may be contrary to your core values any way
- E. TYPICAL USES / SERVICES
 - 1. **brochures, flyers, mailers**
 - 2. **newsletters, magazines**
 - 3. annual reports
 - 4. ads – newspaper, magazine, TV, internet
 - 5. displays
 - 6. wall décor
 - 7. **websites**
 - 8. **audio-visual presentations, including lobbying**
 - 9. **gifts** – membership premium; departing officers, board members
 - 10. “paper products” – **note or postcards, calendars, posters**
 - a. consider **co-publishing** or buying into print

- runs to reduce unit cost to you & NGO
- b. but **divide marketplace**, reserve segments for you
- 11. **leading workshops for a fee**
- 12. **auction items** (deductible as marketing/promotion on your Schedule C for your art business rather than as a donation on your 1040 Form!)
 - a. **framed prints** (deduct only materials)
 - b. note cards
 - c. gift certificates
 - d. **services** – tutorials, tours, portrait sessions, give a slide show for a party or other event
- 13. **donating a collection**

VII. WORKING WITH NON-PROFITS

F. COMPENSATION

Commissions & Existing Art (aka “Stock”)

1. **Commissions & Assignments**
 - a. **fee / day rate & expenses vs end use**
 - b. **ownership of art**
 - retain **possession**
 - safe storage, preventing damage, corruption
 - **easy retrieval, keywording/tags**
 - lost art
 - importance of **metadata**, captioning, “watermarking” (© credit)
 - “paperwork” for any submissions
 - retain **copyright** – “the right to copy”
 - vs **Work for Hire**
 - use © - with date? On face of all art submissions
 - **registering copyright** – why?
 - restricting uses via invoice, letters of agreement

- c. **future “stock” sales**
 - **future stock sales translate into reduced assignment fees**
 - importance of **model/property releases** for stock sales & promotional use of images by the NGO; assistance from NGO in securing them, then assigning them to you
- d. **Scope of Services** – written, not just verbal
2. **“Stock”** (= pre-existing art) / **Licensing (aka, “renting” your art – think “U-Haul truck rental”)**
 - a. **Pricing**
 - **do not price in a vacuum**
 - **collect information**
 - from the client
 - from other sources
 - other artists with NGO clients
 - online sources
 - pricing guides (see Books below)
 - **educate the client**; buying the use of the art (aka renting the art), not buying the art itself
 - your art is valuable
 - “doctrine” of fairness – fair to the client – AND to you
 - get tearsheets/samples
 - **not-for-profit standard discount = 25%**

VII. WORKING WITH NON-PROFITS

F. COMPENSATION

2. **“Stock”** (= pre-existing art) / **Licensing think U-Haul truck rental)**
 - b. **No budget** for photography?
But are you really the **only one working pro-bono?**
 - c. **Bartering with a Capital “B” if and only if you are convinced there is no budget for art**
 - **A CREDIT LINE/CREDIT IS NOT A BARTER**
 - **Value for value**
 - access
 - **HELP IN SECURING MODEL RELEASES**
 - websites – interviews, **dynamic links to captions, credit lines & art**
 - newsletters - interviews/**side bars**
 - **exhibit** – promotion, opening
 - ad in magazine, newsletter
 - hosting slide presentation, meet the artist event
 - membership – annual, life

VIII. RESOURCES

ALL TOPICS

- A. Printing Reproductions (ask about making greeting cards + other products like books but know your costs and consider your profit margin, especially if selling through a selling partner who will take a commission!)
1. **Bellevue Fine Art** – bellevuefineart.com
 2. **Blick Art Supplies** – dickblick.com (Capital Hill on Broadway)
 3. **Rock Editions** – rockeditions.com
 4. **Bay Photo** – bayphoto.com
 5. **Buckeye** – buckeyecolor.com
 6. **Costco** – (lighten 15%+, specify “**Auto Off**” as you order)
 7. **Northwest Fine Art Printing** (Kirkland) – nwfineartprinting.com
 8. **Panda Lab** - pandalab.com (Lower Queen Anne, Seattle)
- B. **Magazines** - (visit the library, especially for back issues or any large bookstore for current issues - go once per month to keep up with the latest)
1. **The Artist’s Magazine** / <https://www.artistsnetwork.com>
 2. **Communication Art**
 3. **Entrepreneur**
 4. **Fortune**
 5. **Graphic Design**
 6. **Inc.**
 7. **PDN / Photo District News**
 8. **Professional Artist** / professionalartistmag.com

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 5. **Graphic Design**
 6. **Inc.**
 7. **PDN / Photo District News**
 8. **Professional Artist** / professionalartistmag.com
- C. **Books** *pricing guides for licensing (aka “renting”) all art, especially #3
1. **American Society of Media Photographers. 2008. Professional Business Practices in Photography** (7th ed). NY: Allworth Press / allworth.com (excellent for information on © + model releases)
 - 2.* **Graphic Artists Guild. 2018. Graphic Artists Guild Handbook**
 - 3.* **Heron, Michal. 2012. Pricing Photography** (4th ed). (NY: Allworth Press / allworth.com)

- 4.* Pickerell, Jim and Cheryl Pickerell DiFrank. 2001. Negotiating Stock Photo Prices. (Rockville, MD: Stock Connection) Pickphoto.-com
 5. **Rivera, Noel. 2018. Artist's Market 2019: How and Where to Sell Your Art** (44th ed) (Blue Ash, OH: F+W Media)
- D. **Opportunities to Research, to Show, to Sell**
1. Arts Festivals – Bellevue, Best of the NW, Edmonds, Gig Harbor+
 2. Open Studios – Camano Island, Vashon Island, San Juan Island+
 3. ArtWalks/Gallery Cruises – Issaquah, Kirkland, Seattle+
- E. **Websites**
- SHARING
1. 500px.com
 2. **Flickr.com**
 3. **Shutterfly.com**
 4. **Smugmug.com**
- SELLING
1. artmarketing.com
 2. cafepress.com
 3. **etsy.com**
 4. **fineartamerica.com**
 5. inprint.com
 6. redbubble.com
 7. Smugmug.com
 8. Society6.com
 9. **zazzle.com**

VIII. RESOURCES

ALL TOPICS

- F. **Pricing** – **fotoQuote Pro 7.0** / cradocfotosoftware.com/fotoquote/fotoquote-pro-demo/
- G. **Organizations**
1. Artists Trust – EDGE training program in business practices - suspended for the time being, but stay tuned
 2. **WASHINGTON LAWYERS FOR THE ARTS** / thewla.org
 - a. Brown Bag Lunches
 - b. Legal Clinics - twice monthly, 30 min, donation of \$20
 - c. **Tax Seminar** - once per year
- H. **Other**
1. **Lynda.com** - training with a fee by subscription, FREE with a Seattle Public Library or King County Library card - type "SPL lynda" in your web browser
 2. YouTube

GREETING CARDS

A. **Brick + Mortar Stores for Components**

1. **Impress Cards & Crafts** – impresscardsandcrafts.com
2. **Office Max/Office Depot/Staples** - labels
3. **Paper Source** – stationary, sleeves – papersource.com
4. **Packaging Specialties** – sleeves / pkgspec.com
5. **Grand and Benedicts** – racks, stands
6. **Michaels/Jo-Ann's/Ben Franklins** – stationery, adhesives,

B. **Online**

1. Information
 - a. **Greeting Card Association** / Greetingcard.org
2. Supplies, Materials & Display
 - a. Avery Office Products (card templates, labels) avery.com
 - b. Cardblanks.com (card stock)
 - c. **Clear Bags.com** (clear plastic card enclosures, self-sealing)
 - d. Clear Envelopes (card enclosures) / ClearEnvelopes.com
 - e. Crystal Clear (card enclosures) / Crystalclearbags.com
 - f. **Photographer's Edge** (racks+) / Photographersedge.com
 - g. Strathmore (too expensive for anything but direct sales)

VIII. RESOURCES

GREETING CARDS

B. **Online**

3. Manufacturing

(Nb: **normally too expensive to allow for resale** thru a selling partner which must take a commission; most of the labs that print reproductions print cards)

 - a. **Costco** / Costco.com (thru the Photo Dept online only)
 - b. Greeting Card Universe / greetingcarduniverse.com
 - c. Overnight Prints / overnightprints.com
 - d. **Photographer's Edge** / Photographersedge.com
 - e. Smugmug.com

SHOWING YOUR ART

A. **Framing**

1. Blick Art Supply / Capitol Hill
2. **Cascade Frames** / Mercer Island
3. Joanne's
4. Michaels (use online coupons!)

5. Museum Quality Framing
 6. **Northwest Art & Frame** / West Seattle
- B. Mat & Frame Sources**
1. Ikea
 2. Jayeness Moulding Company / Seattle / 206-292-9664
 3. PictureFrames.com
- C. Promotional Postcards**
1. ADG Printing (Lynnwood) / adgprinting.com
 2. Modern Postcard / modernpostcard.com
 3. Overnight Printing / overnightprints.com
 4. Postcard Press / postcardpress.com

LICENSING / STOCK

- A. Stock Photography Agencies** (= rental libraries for photography, video, sound, illustrations, paintings)

CAMERA PHOTOGRAPHY

1. Adobe Stock - stock.adobe.com
2. Alamy.com - California
3. **DIGITAL MEDIA LICENSING ASSOCIATION** (aka Picture Archive Council of America) over 100 member agencies / pacaoffice.org
4. istockphoto.com (a Division of Getty Images)
5. Grant Hellman - heilmanphoto.com - Pennsylvania
6. Fotofolia / fotofolia.com
7. Shutterstock.com

PHONE PHOTOGRAPHY

1. istockphoto.com
2. Foap
3. Fotilia Instant
4. Shutterstock
5. Stockimo from Alamy

- C. Model & Property Releases**

1. **easy release app** on the phone
 2. **GettyImags.com** offers free, downloadable releases in over 20 languages
 3. **ASMP Business Practices in Photography** (see Books above)
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