

SOCIAL MEDIA ART MARKETING TOOLS!

ARTIUM is Latin for "belonging to the arts".

Our **September** meeting was a presentation by **Adam Palmer**, who spoke to us about his childhood growing up in west Texas and the inspiration he draws from for his work.

Oct. Artist of the Month

2nd place. Rose Lewis –

1st place. Patty Hofer –
watercolor



Our October 18, Meeting will be Art Journaling by **Amy Semifero**

The Modern Artist's Sketchbook:

How to Feed your Journal

Amy will demonstrate techniques on how you can use the artist's journal to artistically document the every day moments of life. Come learn how to create secret compartments in your sketchbook or windows within pages! Lots of time will be given for discovery and implementation of techniques! What you should bring to this presentation: A sketchbook, pencil, scissors and whatever else you'll need to "feed" your journal!

Chris Burkett Service Center,
620 South Wisteria Street, Mansfield at
6:30p.m.

3rd place. Paula Goolsby –



"The object of art is not to reproduce reality, but to create a reality of the same intensity."



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Art Term Corner

FAIRY PAINTING

A fascination with fairies and the supernatural was a phenomenon of the [Victorian](#) age and resulted in a distinctive strand of art depicting fairy subjects drawn from myth and legend and particularly from Shakespeare's play *A Midsummer Night's Dream*.



William Blake
[Oberon, Titania and Puck with Fairies Dancing](#) c.1786
Tate

Brag Time!!



**Award of
Merit** won by **Linda Roman** for her
entry in Weatherford Art Association's
Spirit of the West Art Show

Colour Story: Cobalt Blue

Cobalt blue is a clean blue that is neither warm nor cold. With a moderate tinting strength, it is useful on the palette for muted colour mixes. It is semi-transparent in both Winsor & Newton Artists' Oil Colour and Professional Watercolour. Cobalt blue deep, a unique, red shade cobalt blue is made by using cobalt zinc silicate.

Until the 19th century the best blue pigment available to artists was ultramarine. Laboriously ground from lapis lazuli, a semi-precious stone mined only in distant Afghanistan, the prohibitive cost of this pigment prompted the Napoleonic administration to find an alternative. The chemist Louis Jacques Thénard was commissioned by the French interior minister, Jean-Antoine Chaptal – himself an industrial chemist – to develop a synthetic substitute for ultramarine.



Thénard knew the famous Sèvres potteries used salts containing cobalt (smalt) to produce their blue glazes, and in 1802, from a mix of cobalt salts and alumina, he produced a pigment called cobalt blue. With a purer tint than

Prussian blue, it was immediately taken up by artists. In fact, cobalt blue sometimes is called Parrish blue, after the artist Maxfield Parrish, who made famously intense blue skies using this colour. In 2007, Winsor & Newton celebrated 175 years of colourmaking and to mark the occasion Smalt (Dumont's Blue) watercolour was reintroduced as a limited edition colour. Smalt is a bright variation on cobalt blue, made from the ground pigment of cobalt glass used in classical stained glass and pottery where a cobalt compound would be included in a glass melt. In 2019 we were thrilled to relaunch this special blue colour as a permanent part of our range.

Show me the **MONET** Gallery of Fine Art

Supporting and Promoting
Local Artists
Featuring a Wide Variety
of Original Art from
Diverse Media

Developing Artistic
Abilities through
Professional Workshops

4720 South Cooper Street
(inside Gracie Lane)
Arlington, TX 76017

Pepper Crary 817.313.6327

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The link to our
Monthly Calendar of
workshops is here;

https://mcusercontent.com/bcc13c4e4e849a4efb990fa10/files/f3de9d01-aaca-da95-77aa-7d036ebd3f08/06_2021_Monet_Workshops_Calendar.xlsx

Contest News

For more news and events check out
this link from ART News DFW

<http://artgroupsdfw.com/category/competitions-calls-for-entries/>

Art Events Around Town

For more news and events check out
this calendar link from

ART News DFW
<http://artgroupsdfw.com/calendars/>



the artists will have organized themselves around the gallery itself. Because the co-op gallery is self-organized, members are often required not only to supply artwork to the gallery but also to work in the gallery on a regular basis. Member-artists will man the sales floor and handle the business operations of the gallery. Depending on the location of the gallery and gallery overhead, the fees to participate in a co-op gallery are usually moderate, significantly lower than a fee-for-representation gallery. Most major cities and many smaller cities and towns will have

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**Guest Columnist
Is Showing Your Art
in a Co-op Gallery
Worthwhile?**

**JASON HOREJS
SEPTEMBER 27, 2021**

Recently I wrote a post about the advisability of showing your work in a "vanity" gallery. This post has already received a lot of attention, comments, and questions. I appreciate the input from the community and the willingness to share personal insight from past experiences. In the comments, it became clear that there is some confusion, or at least a blurry understanding, of the difference between a pay-for-display ("vanity") gallery and cooperative galleries. I feel it would be a good idea to continue the conversation by expanding it to cover this second type of gallery. Let's begin our conversation about co-op galleries with some definitions. As I said,

a co-op gallery. In some areas that can't sustain a commercial art gallery, a co-op gallery may be the only fine art venue available to the community. So, is it worthwhile for an artist to show in a co-op gallery? In many ways, the same considerations I mentioned in last week's post on "vanity" galleries apply to this question. There are additional considerations as well. Let's look at the advantages first.

Advantages of Showing in a Co-op Gallery Co-op galleries can provide a great way for artists who are early in their careers to get exposure. Because

there was some confusion about the difference between "vanity" galleries and co-op galleries. It's easy to see how the confusion could arise because both of these types of galleries charge some kind of fee or due in order for artists to display their work. A "vanity" gallery, however, is typically a private, for-profit operation that derives a significant portion of its total revenue from the ongoing fees paid by artists to display their works. In essence, the gallery charges a kind of rental fee for the space where an artist will display his or her work. A co-op gallery also charges for participation and display of work, but typically this charge is a membership fee, rather than a rental fee. The co-op gallery is typically (and I say "typically" because there are many different models for cooperative galleries) a group of artists who have come together to provide a venue where they can jointly display and sell artwork. Sometimes the group of artists will be part of a formally organized community art group or art guild. Other times

a co-op gallery is based on membership and community rather than purely profit, it's often the case that artists who may not have enough experience, or who are still developing style and quality, can show in a co-op gallery when they might not find representation in a commercial gallery. The opportunity to work in the gallery and get sales experience is a great chance to learn the sales side of the business. I've always found it advantageous to work with an artist who understands this side of the business. Artists who have worked in co-op galleries understand not only the sales side of the gallery business, they often

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also have experience with the logistics of operating a gallery. This kind of experience will help you build a better business as an artist because you will better understand what buyers and galleries need. A co-op gallery can provide a sense of community. You will get to know and work with other members of the co-op and will thus create a network of artists in your community. These artists can help you when you have questions for face challenges in your career. Well-established co-op galleries can actually be quite good at selling work in the community. While I've never met an artist who built their long-term success solely on their sales from co-op galleries, I've met many artists who supplement their income with steady sales from a co-op gallery.

Disadvantages of Showing in a Co-op Gallery Because co-op galleries give a venue to a wide range of artists, the consistency of work in a co-op gallery can be hit-and-miss. You may be showing your work with some of the top artists in your area, as well as with artists who are just beginning to create. This inconsistency can be a hamper to sales for the gallery. A co-op gallery has incentive to show work by a large number of artists. The more members, the greater the dues that can be collected to offset costs. The gallery also then has motivation to show as much work as possible by as many artists as possible, and this can dilute attention for any individual artist. This can also lead to a cluttered appearance in the gallery. For many artists, the prospect of working in the gallery on a regular basis is a negative, rather than a positive. Volunteering in the gallery takes you away from your studio and

from creating. Some artists don't like the prospect of having to talk to buyers and haven't yet developed sales skills. Related to the last one, because the sales staff is constantly rotating, buyers at a co-op gallery may not get the service and consistent follow-up necessary to generate strong sales. I've heard of co-op galleries that have been destroyed by the politics of having a large group of artists come together to try to sell their art. Egos can get bruised and feelings hurt. Artists are often left wondering why they have less work on display than other members. Some artists have . . . difficult personalities. If you are considering showing in a co-op gallery, I would encourage you to do the same research prior to applying that I recommended for "vanity" galleries. Call several of the artists who are showing with the gallery and ask them if they feel it is worth the effort. Set definitive benchmarks to gauge the success of your relationship with the gallery, and don't be afraid to leave the relationship if your needs are not being met. Finally, take the opportunity to engage with the other artists who are members of the gallery. When I speak to artists who are happily engaged in cooperative representation, I hear repeatedly how valuable they find the sense of community in the gallery. For some artists, this is as valuable as the sales and exposure. If there are calls for volunteers, volunteer. Attend receptions for as many of your fellow artists as possible. Encourage your collectors to visit the gallery and participate in events.

What Have You Learned by Showing Your Art in Co-op Galleries?

Now you've heard what I think of co-op galleries, but I've never shown my art in one. If you have (or are currently) showing your work in a co-op gallery, I would love to hear your opinion of the experience. Is it worth the effort? Do co-op galleries sell art? What are the challenges you found?
Please Share this Post!

ABOUT THE AUTHOR: [JASON HOREJS](#)



Jason Horejs is the Owner of [Xanadu Gallery](#), author of best selling books "*Starving*" to

Successful & How to Sell Art, publisher of [reddotblog.com](#), and founder of the [Art Business Academy](#). Jason has helped thousands of artists prepare themselves to more effectively market their work, build relationships with galleries and collectors, and turn their artistic passion into a viable business.

WANT TO BE A REPORTER?

To submit news tips, ideas, events, or classifieds contact Patty Hofer at quaggastudio@gmail.com We publish after the regular monthly meeting, so please submit before the meeting.

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Where Life Meets Art

Our Mission: To enhance the quality of life in our community through advocating, supporting, and promoting artistic, cultural, and educational opportunities.

Free sketching, drawing, painting, events in DFW area

<https://www.facebook.com/groups/urban-sketchers-dfw/>

Urban Sketchers Dallas/Fort Worth is an official Chapter of Urban Sketchers, an international non-profit dedicated to promoting and teaching freehand on-location sketching across disciplines and around the globe. Join us and help us show the world our cities, towns and travels, one drawing at a time.

Free Resources for artists Pixabay.com

Free images, videos and music you can use anywhere
Pixabay is a vibrant community of creatives, sharing copyright free images, videos and music. All contents are released under the Pixabay License, which makes them safe to use without asking for permission or giving credit to the artist - even for commercial purposes.

New Sections Coming!

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\$20 for a 6 month ¼ page ad
The first 10 businesses to buy an ad will run till Dec at no extra charge! Please support our patrons.



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https://www.winsornewton.com/na/colour-charts/?xnpe_tifc=Okn8OfU_hlB_OI1dhIQL4jpsafeWaeiWhFW5hM4DRf4LhfJLauE1hdJLrfXcbdIArkdxdesbIEs4IVDxfxd4IVT

Mansfield Commission for the

Arts On November 15th at 6pm at the Farr Best we will host agents from McKnight Insurance to discuss the different types of insurance coverage you may want to consider specifically as a visual or performing artist. This seminar is free for Mansfield Commission for the Arts members and \$10 for nonmembers. Advance registration is appreciated.

For more details and to register: <https://www.mansfieldtxasarts.org/calendar/events/educ>

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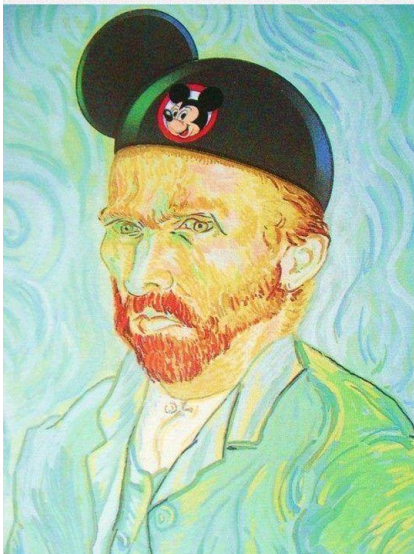
[ation-seminar-liability-and-insurance-for-visual-and-performing-artists](#). I hope to see you there! Please share this with any colleagues or friends you think would be interested.



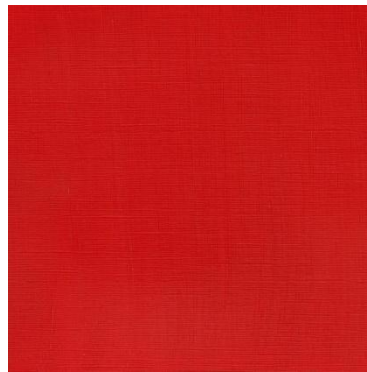
See what's new this season!

https://www.mansfieldtexasarts.org/site/assets/files/1470/new_website_brochure.pdf

Van Gogh's parents went to Disney World and all he got was this crappy hat...



SPOTLIGHT ON PYRROLE RED



From the history of pigments to the use of colour in famous artworks and emergence popular culture, every colour has a fascinating story. This month we explore the story behind Pyrrole Red.

Ferrari was founded by Enzo Ferrari in 1939. Born in 1898, he served in the army during WW1 and on upon his return Enzo found a job in the car industry as a test driver, which led to him becoming a competitive race car driver for Alfa Romeo and later in the management and development of race cars creating the Scuderia Ferrari team in 1929. The famous black and yellow Ferrari prancing horse shield that adorns Ferrari cars is a momento to the creator of the design, a fighter plane pilot named Francesco Baracca. When in 1940 his

factory was bombed, this time during WWII, Enzo decided to set up a company in his own name and founded Ferrari S.p.A.

Enzo Ferrari led an interesting life as we might imagine, although reportedly he never got in an aeroplane or a lift, perhaps leaving speed racing as his only incalculable danger. He died in 1988 at the age of 90 and soon his company, and his surname, would be associated with the name of a colour: Ferrari Red.



A classic red Ferarri,
[@sidneyramirez](#)

Italian race cars are customarily painted a red colour known as Rosso Corsa (Racing Red) which refers to the team's national colour (French cars were painted blue, British cars were painted green, American cars painted blue and white, etc.). Through the years a range of red tones from orange to burgundy has

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been amassed for the Ferrari palette (Rosso Fiorano, Rosso Dino, Rosso Barchetta, etc.), but the one that is the most recognisable is Ferrari Red, otherwise known as Pyrrole Red. Although Ferrari now customises cars in many colours, Ferrari purists will insist that this red exterior (with the classic tan leather interior) is the only true choice.

Pyrrole Red otherwise known as PR254 (Pigment Red 254), diketo-pyrrolo or Ferrari Red was discovered accidentally in chemistry professor Donald G Farnum's lab at Michigan State University in 1974. He wasn't looking to produce this pigment but little did he know at the time of the value this would have for the automotive industry.



Winsor & Newton Professional
Acrylic in Pyrrole Red

Cars are excellent test ground for a pigment's durability, innovations in pigment development are often found in automotive manufacturing. There is a large amount of research investment in this area to understand the effects of exposure to elements such as rain, snow, the sun and its UV light, as well as chemicals and wear and tear. In this instance a pigment was required to withstand all damaging agents and Pigment 254 being lightfast and stable left the competition behind. In 1983 a manufacturing process was established for P254 and the age of faded and chalky paint finishes was over.

In 2013 a 1963 Ferrari 250 GTO, painted in Ferrari Red, would sell at auction for \$52 million. Like many pigments, its unintended discovery was to be found in the residue of a lab flask, a humble beginning for what would coat the world's most expensive car.

Anyone who has
time to clean
is not painting
nearly enough.



FB.com/ArtCheckStudio
ArtCheckStudio.com

Not now death



I'm painting

NOTHING WILL
STOP YOU FROM
BEING CREATIVE
SO EFFECTIVELY
AS THE FEAR OF
MAKING A
MISTAKE.

- JOHN GLEESE

