1: Preparing Art for Sale

As an artist preparing art to work with either system will save time, trouble, money and build relationships. A gallery hanging system consists of a rail at or near the ceiling with wire and a hook at the wire end to attach to the artwork.

Once the program calendar is set, team events can also be scheduled, with each team defining the time and place for their daily meetings, iteration planning, demo and retrospectives. All teams on the train should use the same iteration start and end dates, which facilitates synchronization across the ART. They will likely be unfamiliar with SAFe, unclear on expectations, and may not understand the need and benefits of their participation. This is often followed by a one-day implementation workshop, where newly trained stakeholders and SPCs can create the specifics of the launch plan. Essentially, this is the handoff of primary responsibility for the change from the change agents to the stakeholders of the newly formed ART. Organizing Agile Teams During the implementation workshop, questions will arise as to how to organize the Agile teams with respect to the system architecture and solution purpose. Similar to organizing the ARTs themselves see Create the Implementation Plan , there are two primary patterns for organizing Agile teams: Feature teams are focused on user-centered functionality. This is the preferred approach, as each is capable of delivering end-to-end user value. Feature teams are optimized for fast value delivery. Component teams should be used only when there are significant reuse opportunities, high technical specialization, and critical Nonfunctional Requirements NFRs. Component teams are optimized for system robustness, component reuse, and architectural integrity. After a component has matured, the feature teams, with some lightweight governance, can take on future development of the component. The original component team can then be re-organized for other feature or component work. Most ARTs have a mix of feature and component teams see the Guidance article. However, ARTs should generally avoid organizing teams around a technical system infrastructure architectural layer, programming language, middleware, user interface , as this creates many dependencies, impedes the flow of new features, and leads to brittle designs. Forming the Agile Teams The next step is to form the Agile teams that will be on the train. In other cases, management makes initial selections based on their objectives, knowledge of individual talents and aspirations, timing, and other factors. In most cases, a bit of back and forth will be needed. Teams have well-developed local context and know how they like to work; managers add perspective based on current individual, organizational, and product development strategies. Prior to PI planning, all practitioners must be assigned to become part of a cross-functional Agile team, and the initial roles of Scrum Master and Product Owner must also be established. The team roster template shown in Figure 2 is a simple tool that can help bring clarity and visibility to the configuration of each team. An Agile team roster template The simple act of filling out the roster can be quite informative, as it starts to make the more abstract concepts of Agile development concrete. After all, the structure of an Agile team is fairly well defined; the question of who is on the team, and the nature of the specialty roles, can lead to interesting discussions. Even the seemingly simple act of dedicating an individual to one Agile team can be an eye-opening experience. These rules of Agile one person-one team are fairly clear. The geographic location column is also interesting, as it defines the level of colocation and distribution for each team. Colocation is better, of course. But there may be cases where one or more individuals cannot be physically collocated with the others. That may evolve over time, but at least everyone understands where the current team members reside, so they can start thinking about Daily Stand-up DSU times and other team events. They have content authority over features and stories, respectively. These two roles are critical to the success of the ART, and the people fulfilling these roles must be well trained to ensure optimal collaboration, learn the new way of working, and understand how to best fulfill their specific responsibilities. In addition, these roles will be largely responsible for building the initial program backlog, which is a key artifact for PI planning. Train the Scrum Masters Effective ARTs, in large part, rely on the servant leadership of the Scrum Master and their ability to coach Agile team members and improve the performance of the team. It prepares Scrum Masters for how to facilitate team iterations, how to successfully plan and execute the Program Increment PI , how to participate in ART events, and how to measure and improve the flow of work through the system using

Kanban. SAFe Scrum Masters will also learn how to be a servant leader and build high-performing Agile teams who are capable of delivering the maximum business value that is achievable through SAFe. This course is beneficial for both new and experienced Scrum Masters. Additional activities are required. Figures 3 and 4 provide a checklist for some of the ART readiness assessment and activities. Most would agree that the majority of the items in Figure 3 are required for a successful launch. The items in Figure 4 are certainly desirable, but depending upon your circumstances, they can also be addressed easily over the first few PIs. After all, no one wants to show up at PI planning without a solid sense of the mission. This is typically done in a series of backlog workshops and other activities, as illustrated in Figure 5. It has been our experience that a list of well written Features with initial acceptance criteria is sufficient. Many tend to over-plan and create the stories ahead of time. But that tends to create waste and disappointment when the vison changes.

2: Pro Tips On Preparing Artwork For T-Shirt Printing

The video focuses on being healthy before, during, and after ART treatment, with a special consideration of health behaviors that could enhance fertility treatment outcomes and promote health after ART success (e.g., pregnancy and live-birth). Good for you€"if you are doing these things now! These.

So how do you actually go about setting up and teaching one? Teach Actual Techniques Listen to this less than desirable workshop experience from watercolor artist Angela Fehr: From that class, I learned not to waste my time with cheap supplies, and to paint from light to dark as a rule, but I was still pretty much uninstructed where actual techniques were concerned. You want workshop participants to go home feeling empowered with the new skills they gained and confident to apply them in their own work. A fun way to do this? Have students finish an entire piece so they feel more accomplished. Having the finished artwork with them when they go home will also give them a wonderful opportunity to discuss your workshop with friends and advertise your expertise to other potential students. When you get ready to practice, call a friend to walk through demonstrations with, time yourself, and write down whatever you feel is necessary. While it may take some work up front, your preparation will pay off in the long run. Cover Your Costs Knowing what to charge for workshops can be a real pickle. And, if you want to give more people the chance to attend your workshop, consider offering a payment plan for those who may not be able to afford the workshop costs all at once. Promote Like a Pro Once you have your workshop planned and ready to go, promotion is key! This means hitting up fans on social media, your blog, newsletters, online groups, at art fairs, and any other outlet you can think of to spread the word. Erase any fears students may have of signing up by clearly stating the experience level needed for the class. Some artists have success with enrollment numbers by casting a wide net with workshops open to all skill levels, and others teach more advanced techniques that attract professionals from all over the country. Keep the Class Size Small Know your limits. This includes knowing how many people you can instruct at once. This may mean starting off with as little as two or three students and seeing what you can handle. If smaller classes are more comfortable with your teaching style, you can offer multiple workshop sessions each month to accommodate more students. Leave Time to Recharge Another tip? Determine how long you want your workshop to last. Depending on the lesson, workshops can range from a few hours to half a day, or more. While you want students to walk away with newfound knowledge and skills, this should be a fun experience! Having the right amount of excitement will make students want to come back for more, instead of treating it like a chore. Go forth and teach! Of course, you want teaching your first artist workshop to be a success. To make the process less daunting, keep in mind what you would want to get out of the workshop if you were the student. Aim for creating an inviting atmosphere where pupils can learn real techniques with one-on-one guidance. Follow this advice and help make artist workshops a thriving venture for your art business. Workshops are a great way to connect with fellow artists and boost your art business. Learn more ways here.

3: Preparing Artwork

- Preparing Artwork Files Help Center. View more at 's Help Center pages. Preparing Artwork Files and more!

Sunday, July 6th, The 5-Minute Guide On How To Prepare Your Artwork For Screen Printing When designing and preparing your custom artwork for printing on a t-shirt, sticker, vinyl banner, hat, CD, hoodie, or other garment you must take a few things into consideration in order to ensure it will print properly. While this may seem like a daunting task, here at BandsOnABudget. Dots per inch, or DPI, is the number of holes per inch an area, such as a screen, contains. It works in a similar way to a TV or computer monitor, the higher the number of holes, the greater and more high quality the image can be displayed. While with screen printing one can get by with less dots per inch since most silk screens are less than DPI, we suggest that when you set up your designs in Photoshop, use DPI resolution. So just keep it simple and remember that all artwork needs to be created in DPI from the start. When designing artwork for screen printing we recommend looking at some old band t-shirt, stickers, or other similar screen printed items. Notice that the design only uses a few colors, often between 1 and 6. Notice how some designs actually use the color of the shirt as an additional color. Screen printing is completely different than another type of printing called 4-color process, which can blend colors to product shades and is often seen when someone wants to duplicate a photograph. Our advice at BandsOnABudget. Just one more quick note about your design. All too often bands send us artwork created by a friend, drummer, or other non-designer by taking a photo or other image found on the internet and slapping their band name across the front of it. The process of doing this is called color separation. When color separating, be sure to make sure that the background color i. While this seems simple, be careful to make sure that any strokes or other Photoshop effects you are using are broken out from the inside color. For example, if you used a black stroke around green lettering, you need to make sure the black stroke is on a separate layer from the green. Remember, our designers are always ready to help with any color separation issues you may encounter so just let us know if you have any problems. All artwork should be sized exactly to the dimensions you want to print. Be aware that with our vinyl banners we use a digital print method and you do NOT need to separate your artwork or limit yourself to 6 colors. We prefer all artwork to be in Adobe Photoshop or Adobe Illustrator formats. If it is a large file 10Megs or more you can zip it up using Winzip or Winrar and submit it that format as well. When you are ready to submit your artwork you can either email it to art [at] BandsOnABudget. While we hope this guide will be enough to get you going we are always available to assist you with your designs, color separations, and other prep work. In his free time he enjoys surfing, ashtanga yoga, riding bikes both motorized and foot powered , and reading. His beer of choice is 24oz Budweisers. He can be contacted at bret [at] BandsOnABudget.

PREPARING ART WORK pdf

Make sure that the artwork adapts to your final format and you use direct-to-garment printing technique. Transfer printing, cad cut vinyl, embroidery, resolutions and other aspects of t-shirt printing are also taken care of when designing your t-shirt.

Contact Menu Join 62, marketing managers who get our best digital marketing insights, strategies and tips delivered straight to their inbox. These specs work for preparing advertisements, brochures, business cards, and other printed mediums. It is always best to create your document from the start in CMYK color mode to ensure that you have a better idea of how your colors are going to print. Some exceptions are tradeshow signs or large format prints, but the best way to know for sure is to check with the printer. Print Layout Here is a diagram of a typical document for print designs. This is the finished size of the piece. The area that is considered safe to keep any important information within. The more bleed you can offer, the better. The minimum bleed you need for a printed piece is 0. Indicates where to cut the paper. Black â€" K: Rich Black vs Black K Below, you will see the difference between rich black and black. It may be hard to tell the difference when preparing files on your monitor screen depending on your monitor type and monitor calibration since PC screens show richer colors in RGB. Therefore, it is wise to get a press proof when printing blocks of black. Here is a sample of a flyer using the 2 blacks. The live area is denoted in green and the dashed, pink line is the trim area. Download the InDesign template for the flyer above. Here is a piece without a UV varnish layer. First, create your spot color in your Swatch Panel. Using Spot Color If you need more vibrant colors or exact color matching e. Download the InDesign template for the 2-spot color flyer above. If you are doing spot colors in Photoshop, make sure all objects and type that are in the same color are merged on the same layer and named with the spot color they should be printed in so it is clear to the printer. This can also be applied to files set up in Illustrator. Additionally, remove any unused colors before packaging file. A summary screen will pop up. Here, you will see any spot colors used, RGB images, image sizes and fonts in the file. On the image below, you will see that there is 1 font used, 2 linked images, no RGB images, 4 color process and 1 spot color. For a more detailed overview of each component, click through the navigation menu on the left side of the Package window. It is good practice to check these. If everything looks good, hit the Package button. When collecting the native files for the packaged folder, make sure the links below are clicked on. Your final packaged folder should resemble this:

5: Preparing For Your Exhibition - Agora Gallery - Advice Blog

Prepare for ART Launch. Previous articles in the SAFe Implementation Roadmap series discussed the first six 'critical moves' in an implementation.

You can also include custom inks called spot colors. In this case, a separate plate is created for each spot color. When inked with the appropriate color and printed in register with one another, these colors combine to reproduce the original artwork. The process of dividing the image into two or more colors is called color separating, and the film from which the plates are created are called the separations. Composite image printed on a color laser printer compared to four-color separations printed on an imagesetter. Set up color management, including calibrating your monitor and selecting an Illustrator Color Setting. Soft-proof how color will appear on the intended output device. If your artwork contains color blends, optimize them so that they print smoothly without discrete bands of color. If your artwork requires trapping, set up appropriate overprinting and trapping. If your artwork contains areas of transparent, overlapping colors, preview which areas will be affected by flattening and note which flattening options you want to use. Use the Live Color dialog box to globally convert and reduce colors. Preview color separations You can preview color separations and overprinting using the Separations Preview panel. Previewing separations on your monitor lets you preview spot color objects in your document, and check the following: Rich black Previewing separations lets you identify areas that will print as rich black, or process black K ink mixed with color inks for increased opacity and richer color. Overprinting You can preview how blending, transparency, and overprinting will appear in color-separated output. You can also see overprinting effects when you output to a composite printing device. Do any of the following: To hide a separation ink on screen, click the eye icon to the left of the separation name. Click again to view the separation. To hide all separation inks on screen except one, Alt-click Windows or Option-click Mac OS the eye icon for that separation. To view all process plates at once, click the CMYK icon. To return to normal view, deselect Overprint Preview. Work with your commercial printer to verify these settings using integral or overlay proofs. Setting inks to be visible or hidden on screen in the Separations Preview panel does not affect the actual separations process—it only affects how they appear on your screen during the preview. Select a printer and PPD file. Select Output on the left side of the Print dialog box. Specify an emulsion, image exposure, and printer resolution for the separations. Set options for the color plates you want to separate: To disable printing of a color plate, click the printer icon next to the color in the Document Ink Options list. Click again to restore printing for the color. To convert all spot colors to process colors, so that they are printed as part of the process-color plates rather than on a separate plate, select Convert All Spot Colors To Process. To convert an individual spot color to process colors, click the spot color icon next to the color in the Document Ink Options list. A four-color process icon appears. To overprint all black ink, select Overprint Black. To change the screen frequency, screen angle, and shape of halftone dots for a plate, double-click the ink name. Alternatively, click the existing setting in the Document Ink Options list, and make the desired changes. Note however, that the default angles and frequencies are determined by the selected PPD file. Check with your print shop for the preferred frequency and angle before creating your own halftone screens. If your art contains more than one spot color, particularly interactions between two or more spot colors, assign different screen angles to each spot color. Set additional options in the Print dialog box. Color separation modes Illustrator supports two common PostScript workflows, or modes, for creating color separations. In the traditional host-based, preseparated workflow, Illustrator creates PostScript data for each of the separations required for the document, and sends that information to the output device. This approach takes less time for Illustrator to generate the file, and minimizes the amount of data transmitted for any given print job. For example, instead of sending PostScript information for four or more pages to print host-based color separations, Illustrator sends the PostScript information for a single composite PostScript file for processing in the RIP. Emulsion and image exposure Emulsion refers to the photosensitive layer on a piece of film or paper. Down Right Reading means that type is readable when the photosensitive layer is facing away from you. Normally, images printed on paper are

printed Up Right Reading , whereas images printed on film are usually printed Down Right Reading. Check with your print shop to determine which emulsion direction it prefers. To tell whether you are looking at the emulsion side or the nonemulsion side also referred to as the base , examine the final film under bright light. One side appears shinier than the other. The dull side is the emulsion side; the shiny side is the base. Image exposure refers to whether artwork prints as a positive or negative image. Typically, print shops require negative film in the United States and positive film in Europe and Japan. If you are unsure about which image type to use, consult your print shop. Print an object on all plates If you want to print an object on all plates in the printing process, including spot-color plates, you can convert it to a registration color. Registration marks, trim marks, and page information are automatically assigned registration colors. In the Swatches panel, click the Registration color swatch , located in the first row of swatches, by default. The color you specify will be used for representing registration-colored objects on the screen. These objects will always print as gray on composites and as an equal tint of all inks in separations.

6: Preparing Files for Print | Printing Steps & Guide

Shop for prepare art from the world's greatest living artists. All prepare artwork ships within 48 hours and includes a day money-back guarantee. Choose your favorite prepare designs and purchase them as wall art, home decor, phone cases, tote bags, and more!

Off-The-Grid, this October 5 â€" 7th. By following the guidelines in this article, you can avoid unnecessary delays in the process that occur due to common artwork errors. Start by planning out your color schemes. This might seem like a strange place to start, but by planning your color palette first, you can avoid details that are often overlooked until it is too late. However, there is an undeniable link between the two that is reflected in the final product. Always simulate every ink and garment color combination by creating mock-ups ahead of time to proof the results on screen. If designs are already created and you just need to add them to garments, the process is a little easier. If so, those areas can be used as negative space â€" the space around and between the subject of an image â€" in the middle of your print only, as matching colors along the outside edge will not be visible. Similarly, ink and garment colors close in value will result in low visibility. Sometimes this can produce a cool effect, like when using tonal colors. However, if your intent is to have a logo that is readable from far distances, you may want to consider otherwise. To guarantee your logo can be seen from across the room at corporate events, make sure that you have maximum contrast between the two colors. If starting from scratch with the ability to choose garment colors before inks, you can design with color harmony in mind. This requires a little more groundwork, but there are tools and resources available to help make this advanced technique easy even for the novice designer. First, you will need to determine the RGB values of the garment color that you have chosen. From there you can apply the different color theory rules to create additional ink color swatches. Create a separate folder for this color scheme, and label each color in a way that makes sense to you. Use these presets as a guide to how you will paint each area of your design and do not stray from your original plan. Choose Pantone colors only if you possess a physical color book. One of the biggest mistakes is improper use of Pantone references. Many times designers will select PMS colors from their graphics applications like Adobe Photoshop or Illustrator and expect to see the results as they appear on their screen. This defeats the entire purpose of calling our Pantone references due to the differences in color calibration from one computer monitor to the next. To get an idea of how drastic color, brightness and contrast controls vary on screen, walk the television aisles of any electronics superstore. The only way that your printer can guarantee a color match is if you both are looking at identical references. This requires both parties to be holding the exact same physical color book in their hands. The Pantone book that you will need for screen printing inks is called the Solid Coated Formula Guide. So, unless you need to guarantee exact color matching on a regular basis, this may be a bit of an investment for a part-time designer. The good news is that your printer will generally not require PMS colors with your order and will choose the closest available Pantone based on what they see on screen. Count on your local print shop to have correctly calibrated monitors and ideal lighting conditions for viewing color. Remember to include your PMS references in your written order submission. If the Pantones are only included in your files, they may be overlooked or assumed as non-pertinent information. Design in Adobe Illustrator when possible. If you can control how your graphic assets are created, always do so in vector format, created with Adobe Illustrator. BMP image formats, vector graphics are not made up of a grid of pixels. These files can be resized indefinitely without sacrificing print quality, so if you want to use the same logo for business cards, postcards, t-shirts, banners and billboards, each one of them will print clearly and without the blurriness or pixelation that occurs when resizing images that were created in Photoshop. When you create your graphics in a rasterâ€"based application, such as Photoshop, you are more or less stuck with the original dimensions. Always start your documents from scratch at the intended print size with a resolution of pixels per inch. DO NOT scale these elements any larger, or they will become blurry and will print with poor quality. When in doubt, always create your artwork larger and at a higher resolution than needed, as you can always scale the art down without causing issues. Transforming files to be larger can get you in trouble. On the condition that your artwork was hand-drawn and you need to

digitize the illustration, be sure that you have scanned your artwork at the correct resolution. The general rule of thumb is that if you have drawn the artwork at actual size, then scan it at dpi. Leave the separations to the professionals. For t-shirt graphics, your print shop will be creating spot color separations themselves, so there is no need for you to try and divide the ink colors up on your own. Regardless of which program you use, set your color mode to RGB. CMYK, also known as full color, is for process color printing only, where the Cyan, Magenta, Yellow and Black halftones are blended on press to optically create the full color gamut. Instead, think of screen printing inks as pre-mixed paint colors that go straight from the bucket to your t-shirts. Where a full color image is reproduced on t-shirts, your printer may use spot colors printed as halftone screens to reproduce the spectrum of color in your file. This technique enables them to replicate photorealistic prints with more vibrancy, even on black garments, and with greater color consistency from one piece to the next. If the graphic is instead made up of all solid areas of color, the print may not contain any halftones at all. The color separations that the pre-press department will create from your artwork will be specific to their equipment and workflow. Sometimes, creating your own separations will just be creating extra work for pre-press, as they might have to make corrections. If you are trying to achieve a particular effect, try to mock it up first. Always include instructions in addition to submitting your original untouched print file, and consult your printer ahead of time before submitting your order to confirm that they can produce the results you are looking for. Save an editable copy for yourself and a second copy for print. When you have finished your final design, be sure to save an editable file for yourself, just in case you need to make adjustments later. If your printer has issues with any of the things that you have done within your file, you want to be able to go back and make amendments without having to recreate them. Or worseâ€"start from scratch. Once this safety net is in place, save a final print file to send to your printer using the following guidelines: DO NOT flatten your artwork to your garment color. Our online printing services are always available when you want to place orders, request quotes, download design templates or review product pricing and options. Discover More by Jakprints.

PREPARING ART WORK pdf

The one thing that no course in the world can teach you is, what to imagine! But, once you have figured out those pictures in your head, all you need is vividness and a foolproof plan to get it printed on a T-shirt.

Prepare Art To Sell. Prepare art to sell and do it right! Ideas to improve your chances, and some strategies to help avoid disappointment. What do you paint to give you the best chance of selling? My advice - paint something that you connect with strongly. It will show in your work, and your enthusiasm for the subject will light you up and often your customers too. Prepare Art To Sell - Longevity If you want to sell your art on a regular basis, you need to ask yourself - do you want your artwork to last? Of course you do! So, you need to start thinking about conservation, and conservation quality products. This means using products that are designed to last a long time without fading, warping, becoming mouldy, etc. There are any number of bargain shops these days that sell cheap pre-stretched canvases and canvas boards. These may be fine for exercises and practise, but most of them are not designed to last a long time. The canvas is cheap and thin. The primer which coats it is usually not good quality, and also thin. The stretcher bars that support it can warp and twist over time. The same applies for watercolour paper and similar surfaces. Ask for conservation quality at your local arts supplies store. Having said that, it is possible to paint on surfaces that are not designed to last. These will eventually taint your painting. Use artists quality paint. Student paints are great for students. But the colours are not fast. This means that they will FADE over time. All that hard work - gone. Most paintings arguably all will need a protective coat to, you guessed it, protect them. A layer of varnish over the top creates a barrier between your work and the dust and dirt in the air. A couple of coats will often even protect your work from scratches. Some people recommend dating your painting. Very important when you prepare art to sell - remember to sign your finished paintings. I have sent quite a few into the world without signatures So the next thing you need to consider when you prepare art to sell, is: The Back of Your Painting! Finish the back of your painting professionally using purpose-built tape ask your local picture framer. Some framers seal the back of the stretcher bar entirely, preventing any creatures from getting anywhere near the back of the canvas. Not a bad idea. You can write down the title of the piece on the back if you like - use pencil. Suggesting they may have a poltergeist is not generally an excuse that works. They will last a long time, and are robust enough to hold big paintings. I recommend buying d-rings that are much stronger than you actually need. There is no hard and fast rule for hanging your paintings - except that it needs to be good quality, neat, and it stays where it is put! Many galleries have different preferences. Check with your gallery or customer first before attaching your d-rings. No cord is needed for this method. Prepare Art To Sell - Photography You may wish to get a decent photo of your painting when you prepare art to sell. Maybe just for your own records or promotion on the web, or to reproduce it for print media, like a giclee. The world of printing has changed a lot, however one thing has remained the same. A good quality photograph will get you a good quality print. You may want to think about getting your artwork professionally photographed if you are thinking of going down this path. This is growing all the time, due to internet speed and data availability growing all the time , even last year the recommendation for the web was no larger than kb. The main thing when photographing your work - try to get as much natural light as you can. And try to photograph squarely or use a program to make adjustments. Prepare Art To Sell - Value? So many people have sooooo many opinions. In this way, and early in your career, selling a painting is no different from selling anything else. You have to meet the customers need, but also handle their concerns. They may want to know all of the conservation stuff for example. The most important thing however, is to connect potential clients emotionally to your painting. Hone in on that. Being enthusiastic about your work should never be underestimated. Fake it til you make it. Prepare Art To Sell - How? Sometimes galleries are difficult to get into. In these days of huge digital exposure, they are arguably less important. Post some pics, share with your friends, and see what happens! The really nice thing about this is if you do create a very compelling image, it can be shared all over the world. If this takes off for you, you can set up a shop or business page if you like. There are also lots of online galleries you can register with and upload your work. These sites are generally pretty easy to get around, and if you can attach an image to an

email, you will handle setting up your own profile page. You may be accepted woohoo! To a real life stranger! Find a venue and possibly a couple of other artists. Pick a theme and hold a show! Look for interesting high-traffic venues where people get to see your work in the best light. There may be hotels, or offices somewhere close at hand. Even your local library! Often businesses prefer to hang work for sale than purchase it outright from the artist. There may be a local artisan market you can join. Set up a stall with your work, and spruik away. Check it out here if you like! Hope this has given you some ideas on how to prepare art to sell. Probably the best advice though, is to use some of that same creativity that you use to make paintings, and apply it to the process of getting them out there in the world.

8: How to print color separations in Illustrator

Prepare Art To Sell - Photography You may wish to get a decent photo of your painting when you prepare art to sell. Maybe just for your own records or promotion on the web, or to reproduce it for print media, like a giclee.

This might seem like a very simple question, but there is so much more to it. Not only are they a great way to showcase your works and reach out to potential buyers, but also a great platform to get recognition among peers and industry experts, and make new and interesting acquaintances. However, just getting signed up for representation or being selected by an art gallery does not mean you can plop on a couch and just wait for the reception day to come. There is a lot more work to be done before you can proudly flaunt your art at your opening reception. Having worked with artists from across the globe for over 30 years, Agora Gallery knows a little something about being fully prepared for an exhibition. It is not as intimidating as it sounds; however, it is very easy to get caught up in all that excitement and forget about some crucial aspects of exhibiting. And that is where we come in. Here is everything you need to know and do to prepare yourself for an exhibition. We also have a complete checklist at the end of this article to help you through this process. In the article, she draws a comparison between an exhibiting artist and a farmer. The farmer understands that planting the seed in the right soil is only the first step, and he will not be able to harvest overnight. According to Kristina, there is no secret to success other than two words â€" Keep Going! Although there are a lot of things that the art gallery is going to handle for you, your involvement will not only make the process easier but also provide you with an incredible experience. You know your art the best, which is exactly why you need to be a part of every decision that is being made about it. The Art Obviously, the most important aspect in all this is preparing the art. There are a number of things that you need to take care of before and after you transport it off to the gallery to be installed. Choose The Perfect Pieces If it is up to you to make the selections, you have to keep in mind that this collection of works is meant to exhibit your style and ideas. Choose works that are consistent in terms of style and go well together. Try to imagine them in the gallery space and make sure that the works you have chosen compliment each other and convey exactly what you want to the viewers. Photograph Your Art This is an important step. You should have good quality images of all of your artworks that you will be exhibiting. Also, once the artwork is sold, the image is all you will have for yourself. Are there any final touches to be made? Check the edges to see whether they need painting. Framing â€" This depends on whether the gallery is taking care of the framing or you. If it is you, make sure that you choose the frames carefully. A frame is like an extension for your painting and when done right, it can really help to enhance the final look of your work. Even if the gallery is going to be handling the framing, you can always send in your suggestions for the kind of frame you would like. Documents â€" You need to also have all the artworks ready for sale. The Certificates Of Authenticity should be created. Sometimes, there might be some other official processes that need to be completed before hand like signing invoices or filling out important forms. You should also make sure that you dispatch the works well ahead of the deadline. This way, even if the works get damaged a little bit, the gallery will have enough time to repair them. Stay in touch with us! Artist Vida Ryan discussing her works with gallery guests. And that means you need to be fully equipped to play the part. You will also need to send these to the gallery to be published in their catalogues or displayed along with your works. However, before sending the documents in, read through them thoroughly to check for any errors or changes you might have forgotten to make. Update your CV with all your latest accomplishments. Make sure that your artist statement goes well with the selected works. Get A Great Outfit Ready This might seem like a trivial thing in front of all the other crucial details mentioned here. However, it is as important for you to look good and be comfortable during your opening reception as is sending in all the correct information. Your dressing sense speaks a lot about you as well as your attitude towards your career. Choose a presentable outfit that makes the right statement and, at the same time, makes you feel confident. However, sometimes it is difficult to put such things into words especially if you are too emotionally involved. It helps to practice talking about your art with a family member or a friend. Be Ready For Criticism An art exhibition is not just for selling works. It is also a great opportunity for you to display your works and view

them from the eyes of others. Of course, art is very subjective and you are going to get all kinds of opinions. You should be prepared to listen to everything the others have to say, whether positive or negative, and to learn from all the criticism you receive. This habit will also help you a lot in your artistic process. Displaying your works in front of other people is a great accomplishment. No matter how the exhibition goes, you should always keep a positive outlook. Your talent does not need the validation of sales. Selling work is just a pleasant benefit of this learning experience. Make sure you have all your affairs in order so that you can enjoy this day to the fullest. Think of the reception as a big, art-themed party which is open to anyone who loves art and can make it. With over 30 years of experience representing artists from around the world, Agora Gallery offers artists the opportunity to present their work to a broad range of national and international art collectors and buyers. Looking for an opportunity to enhance your career? Do you have any tips for artists on how best to approach an upcoming exhibition? Any reception night stories to share? Here is a complete checklist to help you through this process! Want to share this image to your website? Simply copy and paste the link below. Tanya Singh is a budding art historian and writer. With a versatile portfolio, she has over three years of experience in writing as well as editing. This post is also available in:

PREPARING ART WORK pdf

9: Prepare Art To Sell. Tips To Get You Started Selling Yours.

If starting from scratch with the ability to choose garment colors before inks, you can design with color harmony in mind. This requires a little more groundwork, but there are tools and resources available to help make this advanced technique easy even for the novice designer.

Make sure your files are compatible We can accept both Mac and PC formatted media. Regardless of the submission method, West End Imaging accepts the following file formats: Specify the color in your file by the PMS name i. To ensure enough bleed, create the art to size and extend bleed beyond crop lines. Our templates already include the guides for safe bleeds. Fonts For accurate output, all Screen and Printer fonts used in your document need to be collected and submitted along with your file regardless of how commonly used they may be. Rule Lines Rule lines should be greater than. Resolution For optimum results, artwork should be at a minimum of dpi at size placed. Use our free templates to set the right dimensions for your files We have created blank templates with the right dimensions for our print products. You can download them free of charge and use them to format your artwork. The fonts used in these files may be converted to curves, which will eliminate the need for collecting and submitting fonts. If you are unfamiliar on converting fonts to curves, include all Screen and Printer fonts used in the original file. If you do not have a page layout program such as Quark or Pagemaker, we will place your file for an additional charge. In this case, save your file to an EPS format. If the image bleeds, please see above guidelines or it may be necessary to enlarge the image to accommodate a bleed when placing into a page layout program. Photoshop files may be submitted for CMYK, greyscale or bitmap resolution or above or duotones only. For best results, spot color artwork should be created in Illustrator or Freehand. However, it is important to note that Word is ideally used for documents and does not support spot color printing for items such as business cards, letterhead, brochures, etc. If you create such an item in this program, output options may be limited. These programs should not be used for artwork such as business cards, letterheads, brochures, etc. Be advised that using a PDF Writer may result in a low resolution output. Submitting your files Upload your artwork through our secure FTP server or web-base file explorer Before you submit your artwork, you need to contact our Customer Service Department to assign a submission number so we know for which project your artwork will be used. Our representative will also give you guidelines that you must follow in order for us to process your data files and produce composed color separated film. A username and password will be assigned for your account that you can use to upload your files via FTP server. You will need a FTP Client installed in your computer. Send us your artwork via mail You can send your artwork via regular or courier mail. Be informed that production time does not include transit of your submitted artwork. Mailed Media You can send us your artwork via mail. Please understand we are not responsible for delays or lost files if they are submitted in this manner. Upload through our web-base file explorer You can visit our File Manager System and upload or download files in your private folder. With this system you can upload only files that are less than 5MB in size. If your files are larger than 5MB, please contact us fro instructions on how to submit your files. Proofing your artwork Download your proofs from our web-based file explorer Once the proofs for the project are ready, you will be able to review them online by visiting your private folder. You will receive an email with instructions on how to review and submit feedback on your proofs. This must be requested by you and it is under our consideration depending on the volume of your order, complexity of the design and turn-around date. Provide feedback to proofs You can contact our customer service as soon as you review or receive your proofs. You can also send and email or fax the changes. If you have chosen to let our professional design your artwork, you only need three things to start your job: Call our customer service department to obtain a submission number If you will upload your files through our website or to discuss the details of your project. Email, Fax or Upload a typed or handwritten layout, content, text, draft or mockup and define clearly which content goes on the front and which one in the back. Email or Upload any artwork, stock photography, logos or designs you wish to integrate in the final layout. You only need to approve the proofs and your order is ready for production. Does your order need special instructions, quantities or specifications?

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