

rockynook

Sample



How Alain Briot Photographs Are Sold

Stories and Examples
of How Fine Art Photographers Sell Their Work

*This book is dedicated to artists all over the world
who want to live their dream
and make a living selling their fine art photographs.*

Table of Contents

Preface	xi
Getting Started	1
Introduction	2
Are You Ready to Sell Your Work?	6
Are You <i>Really</i> Selling Your Work?	8
Your Goals Define Your Venue	9
My Approach to Teaching and Marketing	11
Can You Sell My Work?	11
How We Learn	12
Part 1: How Fine Art Photographs Are Sold and What Happens in the Process	15
Introduction to Part 1	17
Story 1 Telling Stories to Sell Your Work	18
Story 2 You Can Never Make It Too Exciting!	21
Story 3 Nobody Is Too Young to Buy Art	24
Story 4 Emotion Sells Fine Art	25
Story 5 Education Sells Art	27
Story 6 Discover Before You Sell	28
Story 7 Bubble Wrap Makes the Sale!	31
Story 8 Show It In a Bin	32
Story 9 Anger – Don't Feel It	34
Story 10 Personalize It to Sell It	37
Story 11 Uniqueness Sells	39
Story 12 Light Sells the Art	44
Story 13 Competitors	46
Story 14 Make Your Customers Feel Comfortable	49
Story 15 Artist Statement Stories Sell	51



Part 2: Eight Artists: In Their Own Words	57
Introduction to Part 2	59
Story 1 Maggie Leef: Selling Wholesale to Retail Stores	60
Story 2 Bill Irwin: Home Gallery Sales	66
Story 3 Bob Fields: Gallery Representation Sales	76
Story 4 Christophe Cassegrain: Sales on Personal Website	84
Story 5 Carl Johnson: Fine Art Stock Image and Print Sales on Personal Website, and Custom Assignments	92
Story 6 Ruth C. Taylor: Selling Retail at Fine Art Shows	98
Story 7 Carol Boltz Mellema: Fine Art Photography Portraits	104
Story 8 J.R. Lancaster: Sales in Personal Brick-and-Mortar Gallery	112
Part 3: What Artists Do and Don't Do: Problems and Solutions	123
Introduction to Part 3	125
Story 1 Maria: Pricing	126
Story 2 Jane: Negotiating	127
Story 3 Kent: Praise vs. Sales	129
Story 4 James: Not Needing the Income	131
Story 5 Marie: A Successful Show	133
Story 6 John: Fish Marketing	134
Story 7 Sylvie: A Lack of Promotion	136
Story 8 Berndt: The Flower of the Day	137
Story 9 Craig: From Commercial to Fine Art Photography	139
Story 10 Jay: Doing Anything to Make a Sale	141
Story 11 Jean: Visiting Shows	142
Story 12 Robert: Working with Galleries	144
Story 13 Jerry: A Kickstarter Project	147
Story 14 Mark: Using Flash on His Website	152

End Notes	155
Conclusion.....	156
Epilogue.....	165
Alain's Approach to His Photography.....	167
Technical Information	169
About Alain Briot	179





GETTING STARTED

Are You Ready to Sell Your Work?

*A business has to be involving, it has to be fun,
and it has to exercise your creative instincts.*

RICHARD BRANSON

You have created some great photographs and you are considering selling them. Doing so makes sense. You have the skills and you want to recoup the investment you made in your photographic gear. Maybe you want to make your hobby pay for itself. Maybe you want to generate extra cash. Maybe you want to start a photography business. Or maybe you are already selling your work and you want to reach the next step with your business.

Whatever the case might be, selling your work involves marketing it. The problem is that marketing is a challenge for most photographers because marketing has very little to do with creating fine art photographs. Most artists abhor marketing their work. In fact, most artists have never studied business or marketing. I know. I was one of those artists. When I started selling my work I believed that marketing meant putting a price tag on my work. No, strike that, because at first I did not even use price tags! Just deciding what price to charge for my work seemed like marketing to me.

My early attempts at selling my work were disappointing, to say the least. It was the lack of sales that forced me to change my approach. I realized I had to study marketing, or die trying, in order to earn a living as an artist. I did study marketing, and to make a long story short, I became financially successful selling my work, making a six-figure income only two years after making the decision to embrace marketing.

In marketing, preparation is everything. This preparation encompasses many aspects. To name a few, there is the selection and creation of the pieces you will be selling; there is the preparation of your booth and display if you sell at art shows; there is the preparation of your paperwork, such as business and tax licenses, show applications, and much more.

However, there is another aspect of preparation—one that is often overlooked: the preparation of your marketing approach and materials. It is overlooked because marketing is not the forte of most photographers who are selling their work. Marketing is challenging for them; it is somewhat mysterious and

is often considered akin to twisting the customer's arm behind their back to convince them to make a purchase.

I believed this same thing, but I changed my mind and this change made me successful. I finally understood that marketing is not coercion. Instead, marketing is one of the fundamental aspects of business; one that is as important as creating artwork, preparing your show display, and getting your paperwork in order. Marketing is one of the foundations of your business. Effective marketing is one of your business assets. Ineffective marketing—or worse, lack of marketing—is one of your business liabilities. As I like to say, if you don't market, one thing will happen: nothing.



Preface

*It is not sufficient to see and to know the beauty of a work.
We must feel and be affected by it.*

VOLTAIRE

This is my second book on marketing fine art photography. My first book on marketing, *Marketing Fine Art Photography*, was intended to be a manual—or even a tool kit, as some readers are calling it. To this end it features a multitude of tools and techniques designed to help you sell your work profitably.

I wanted this second book to be different. I wanted it to *show* you, rather than *tell* you, how art is sold. This is why I decided to feature stories showing how fine art photographs are sold rather than describe techniques telling you how fine art photographs are sold.

These two books are designed to complement each other. *Marketing Fine Art Photography* features techniques used to sell fine art photographs. *How Photographs Are Sold* features stories about photographers selling their work.

For this book I invited eight photographers to share how they sell their work. I also included stories showing you how 14 additional photographers sell their work. I invited these photographers and selected these stories to focus on specific problems that artists face and the solutions they implement to solve these problems.

In regard to selling venues, *Marketing Fine Art Photography* focuses essentially on selling photographs at art shows. *How Photographs Are Sold*, on the other hand, focuses on selling photographs in a variety of venues including galleries, stores, art shows, websites, and more.

Finally, I wanted to make this book useful to both amateurs and professionals. Photographers from a wide variety of backgrounds, styles, locations, and selling venues are represented throughout the book. While some of these artists earn a living from the sale of their work, others sell their work because of their passion for photography rather than to generate an income.

The outcome of these decisions is the book you hold in your hand. It is my sincere hope that this book will be useful to you and that it will help you sell your fine art photographs successfully.

Introduction

The most important aspect of selling your work successfully is taking control of your own destiny instead of waiting to be discovered. This concept changed my life.

Many things have changed since I published my first book on marketing, *Marketing Fine Art Photography*. That book was published in 2011, but I wrote it in 2007. Back then the economy was in full swing, and my marketing approach reflected that. Since then, we have had a massive recession, the real estate market tanked and home values dropped precipitously, and unemployment rose dramatically. All this, and more, contributed to a very different selling environment for fine art. Many people stopped buying fine art altogether. It makes sense. If banks are foreclosing on people's homes, there is no point in buying a fine art photograph to fit over the fireplace, bed, or couch. First, there may not be a fireplace, bed, or couch to hang it over. But more importantly, these homeowners' thoughts are elsewhere. Their goal is to save their house, not to decorate it.

We are now coming out of the recession. We may not be there yet, but there are signs that things are getting better. Home sales and construction are on the rise and home values are increasing. Although we still need to be cautiously optimistic, I believe these are good reasons to start marketing fine art photography seriously again.

However, what worked before the recession may not work today. The fine art market has changed dramatically. Buyers are no longer looking for the same things. For example, before the recession buyers were looking for excess; now they are looking for value. This is the change that affects our marketing approach the most.

Therefore, we need to adopt a new marketing approach. This does not mean revolutionizing everything we have done by changing our approach 100%. What it means is we have to adapt our marketing approach to the new economic reality. In this context the following remarks are important.

- People have not stopped buying fine art. Instead, they have changed *how* they buy fine art.
- Second, different people are buying fine art. This is because some people were more affected by the recession than others. For example, people with low or middle income have either stopped or significantly reduced their art purchases. This is because they were most affected by the recession and suffered the majority of foreclosures.
- People with higher incomes did not stop buying fine art, because the recession did not affect them as much. However, they are not willing to spend as much on art. While before the recession they were buying high-priced pieces, now they are buying moderately priced pieces.
- Some people have either maintained or even increased the number of fine art purchases they make. For a significant number of people, buying art has become a defense against morosity and depression. Buying art, for those who can afford it, is a positive event, a happy purchase. Buying and owning art is a ray of sunshine in an otherwise bleak and depressing socioeconomic landscape. Though many of these buyers have a high income, some have a moderate or even low income.
- A number of artists quit the fine art business during the recession. For many, quitting was the outcome of facing financial issues related to the real estate market or other financial areas hit by the recession. However, for some it was also due to emotional depression and the belief that selling art had become impossible. For these artists, the lack of a new marketing approach was the real problem.
- Many artists refused to change their sales and marketing practices during the recession. Their dependence on an outdated and now-ineffective marketing approach contributed to their demise.
- Many artists dropped their prices dramatically, even to the point where making a profit was impossible. These artists expected their sales to increase proportionally to their price decrease. However, this rarely happened because the number of art buyers had decreased tremendously during the recession. As a result, volume did not make up for loss of per-sale income and the outcome was, at best, that they went out of business before they lost everything, or at worse, that they effectively worked themselves into bankruptcy.
- Lowering prices is not a viable solution during a recession. Special offers that discount your prices are a good idea, but dropping prices permanently sends the wrong message to your clientele. It says, loud and clear, that you are desperate. While you may make a few sales to people who see a juicy opportunity, solid buyers will flee from you because they want to buy from successful

artists whose work is likely to increase in value. Since the price of your work is decreasing rather than increasing, instead of buying more, they stop buying from you altogether. A successful approach during a recession is to leave your prices unchanged, or to regularly increase your prices as you normally would. You may, however, want to increase your prices more conservatively than you would in an active economy, or slightly reduce the frequency of your price increases.

These remarks encapsulate my views on the current state of the fine art photography market.

This book will show you how to market and sell your fine art photographs. Or, to use my definition of marketing: *The purpose of this book is to show you how to attract customers and convince them to buy your work.*

The knowledge featured in this book is shared through stories about how photographs are sold and through examples of how photographers all over the world sell their work. These stories and examples, when studied and applied carefully, offer valuable insights about the direction your marketing needs to take so you can be successful at selling art in the postrecession, or early postrecession, socioeconomic landscape.

The book features three areas of focus. Part 1 is a series of stories titled *How Fine Art Photographs Are Sold and What Happens in the Process*. The purpose of this section is to show you how fine art photographs are sold through real-life experiences that my wife, Natalie, and I had while selling my work. Each story focuses on a specific aspect of the selling process.

The second area of focus is in Part 2, titled *Eight Artists: In Their Own Words*, which is a detailed presentation about how eight photographers market and sell their work. Each presentation starts with a short introduction that I wrote, followed by the artist's own description of his or her approach to the marketing and sale of their work. Photographs of the artist's selling environment are included, along with examples of their marketing materials.

The third area of focus is a series of stories in Part 3, titled *How Artists Do What They Do*. The purpose of this section is to show you how various artists approach the marketing and selling of their work. Each story presents a problem and a solution to the problem. The names of the artists have been changed, but each story is based on the actual experiences of artists whom Natalie and I know personally.

My goal in writing this book is to help you turn marketing into one of your business assets. As you will see, this second book on marketing not only goes beyond what I taught in my first marketing book, it also introduces a diversity

of new techniques that, if you implement them carefully, will help you market and sell your fine art photographs successfully in today's marketplace. Let's get started and learn how to market fine art photographs effectively and profitably!

Alain Briot
Vistancia, Arizona
February 2014

Introduction to Part 1

The more informative your advertising, the more persuasive it will be.

DAVID OGILVY

This section features real-life experiences that my wife Natalie and I had while selling my fine art photographs. Each story exemplifies a specific aspect of the buying and selling process.

The goal of these stories is to show you how fine art photographs are sold and what happens when they do sell. The goal is also to demonstrate some of the most important aspects of marketing and salesmanship. To this end, each story focuses on a specific aspect of the selling process.

Story 1

Telling Stories to Sell Your Work

*After nourishment, shelter and companionship,
stories are the thing we need most in the world.*

PHILIP PULLMAN

Telling stories about your work carries a lot of weight in the eyes of your customers and collectors. The story of how you created a particular piece can be anything from the final push a customer needs to make a purchase to an enlightening moment that reveals something about the piece that can be life-changing to a customer. Stories sell the art by making the photograph come alive and by giving the customer a narrative he or she can share with family and friends.

A couple once asked me if I remembered the exact date when I took a specific photograph. It was a photograph of the Grand Canyon at sunrise created from Hopi Point, one of the overlooks on the West Rim Drive of the Grand Canyon. I did not know why they wanted this information, but I proceeded to give them the information they asked for. Fortunately, Natalie was with me and she remembered the exact month, day, and year when I captured the specific photograph they were interested in.

Seeing that they were fascinated with the image, I did not stop there. I continued by explaining how I woke up early that morning and hiked to the overlook in the dark, carrying my camera gear and hoping that the sunrise would reward my efforts. The hike is uphill and even though the rim road goes right next to the overlook, the road is closed to private cars; back when I created the image there was no shuttle bus until 9 a.m., much too late to capture sunrise. I explained how I set up in the dark and how I used a panoramic camera, a Fuji 6×17 with a 90mm lens in this instance, because I wanted to capture the entire panoramic view from east to west.

I explained how the print was created to express how I felt that morning, and that the colors on the horizon show the transition from day to night—day on the right side, which faces east, and night on the left side of the image, which faces west. I explained how the clouds on that particular morning formed a V shape right in the center of the image, offering an ideal composition for a panorama, and how the colors in the clouds complement the colors in the landscape itself,

the colors of the canyon buttes and formations, and the color of the Colorado River, forming a coherent and aesthetically pleasing color palette.

They listened intently, staying quiet the whole time, taking it in. After I was done talking they asked to be excused so they could talk to each other. When they returned they simply said, “Can we take this one with us?” I was surprised at the question because this was my largest piece, over 7 feet wide plus framing, and most people had it shipped because of the difficulty of taking it with them while travelling. I was also surprised because this was a four thousand-dollar piece and usually people either negotiated the price, or at least discussed it before making a decision. Not this time. I did not even have to close the sale; they did this on their own, having already decided they were going to purchase it.

I said sure, and then asked, “Do you have a vehicle large enough to carry it?” They said that they drove a full-size pickup truck and that it would fit inside. They then looked at each other and he said, “I proposed to her at this overlook on that day. Not at sunrise, but later in the day. We’ve been looking for a photograph that was taken from this overlook ever since, and you are the only one who has one, plus it is beautiful and it was taken the day I proposed. There’s no way we can pass on it.” As he said this he gave me his credit card. I mentioned the price, plus tax since it wasn’t shipped out of state, but I don’t think that it mattered at all. Clearly, the decision was not made on the basis of price.

I am sharing this with you to show how important telling a story, as accurately as possible, is when selling fine art photographs, or any other type of fine art for that matter. Had I not told that story, or had I simply said, “It was taken at Hopi Point at sunrise,” I would not have made the sale. The story not only mattered to them, it was the reason they purchased the piece. I am sure they continue to enjoy it to this day. In fact, I received a letter from them a few months later in which they told me how much the piece meant to them and they enclosed a photograph of the artwork displayed prominently in their home over the fireplace.

A story such as the one I just mentioned is really a narrative about your work. I write narratives about most of my pieces. Often, it is these narratives that make the sale because they provide the little extra push that collectors need to make a purchasing decision.

I encourage you to tell stories about what inspired you to create a specific photograph. While a collector might be originally attracted to your work for aesthetic reasons, a story can go a long way toward transforming their initial attraction to an emotional response that leads to a buying decision. Knowing behind-the-scenes details about a piece that only the artist can share goes a long way toward generating a feeling of ownership and of a privileged relationship with a specific piece. While viewers are initially involved with the work on a

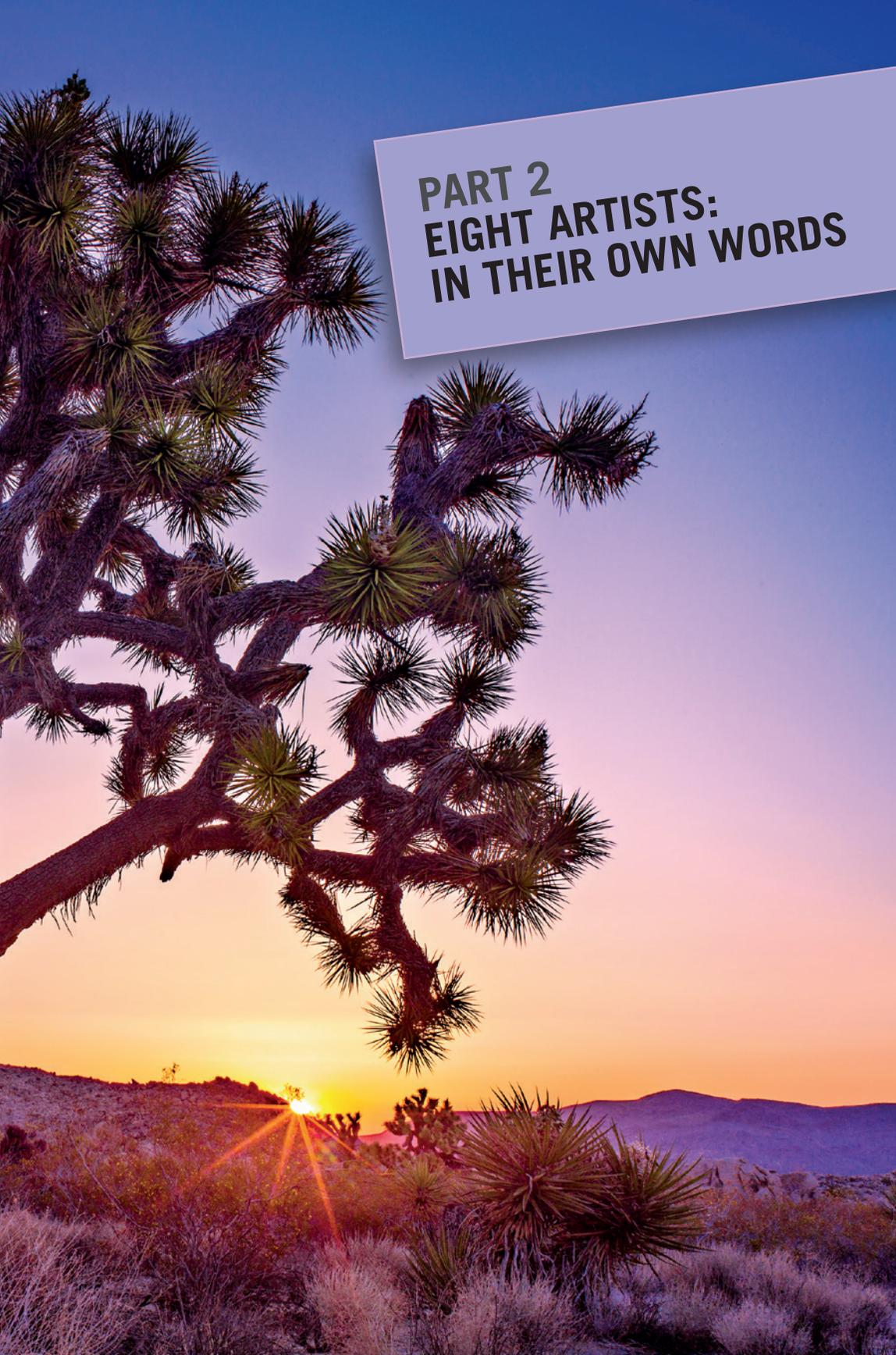
visual level, after hearing the artist's story they are engaged on a emotional and intellectual level. This raises their level of involvement from simple curiosity to serious consideration and, if you do a good job, to a desire to own the piece that has by then become part of their experience.

Be enthusiastic when telling the story of a specific photograph. Enthusiasm is contagious, so if you are enthusiastic about your work, your listeners—your clients—will in turn become enthusiastic about it. Enthusiasm ends with *-iasm*, which stands for I Am Sold Myself. You must be proud of your work in order to sell it and nothing achieves this goal better than being enthusiastic about your photography!

Table of Contents

Preface	xi
Getting Started.....	1
Introduction	2
Are You Ready to Sell Your Work?.....	6
Are You <i>Really</i> Selling Your Work?	8
Your Goals Define Your Venue.....	9
My Approach to Teaching and Marketing	11
Can You Sell My Work?.....	11
How We Learn.....	12





**PART 2
EIGHT ARTISTS:
IN THEIR OWN WORDS**

Introduction to Part 2

This section features the marketing approaches used by eight different photographers. These photographers focus on a broad array of subject matter and live in a variety of locations, both in the United States and abroad.

Each chapter starts with a background information section in which I describe the selling approach used by each artist. I also explain the positive aspects and the shortcomings of their approach.

Each chapter continues with the artist describing in their own words their marketing approach and other insider tips related to their businesses. As you will see, these descriptions are each unique. They also offer interesting insights into the reasons why each artist made specific marketing decisions.

Finally, each chapter concludes with a set of Skill Enhancement Exercises. These exercises are designed to help you reflect on what you learned and make decisions regarding your own marketing approach.

Story 1

Maggie Leef: Selling Wholesale to Retail Stores

Background

Maggie Leef focuses on fine art photographs of the American Southwest, and especially in Arizona, where she lives. She creates a variety of photography products, such as fine art prints, calendars, cards, magnets, and bookmarks, and sells them wholesale to several stores. The stores then resell her products at retail prices.



The positive aspect of this approach is that it frees her from having to sell her work herself in a retail location such as at an art show, a personal gallery, or on a website.

Selling wholesale to stores is less time-consuming than selling retail yourself.

However, this approach has its shortcomings. For one, you usually get paid on net 30 days terms, meaning 30 days after you deliver the products to the store. You also are limited in what you can sell. Typically, fine art does not sell well in retail stores, which is why Maggie added calendars, note cards, magnets, bookmarks, and other products to her fine art prints.

In Maggie's Own Words

Description of Selling Venue

My primary selling venue is wholesale to stores and museums, and to organizations for special events, such as wildlife festivals and local celebrations. I also sell my artwork in galleries and shows, and I teach workshops on photography, wildlife, and other subjects.

How I Started My Business

Though I'd done photography all my life, I started my business in 2005 after I went digital and discovered the joys of image editing. The instant feedback and creating designs and special effects were so exciting! I could finally visually express the emotions I felt and I wanted to share this with others. I wanted people to look

Part 2: Eight Artists: In Their Own Words.....	57
Introduction to Part 2	59
Story 1 Maggie Leef: Selling Wholesale to Retail Stores	60
Story 2 Bill Irwin: Home Gallery Sales	66
Story 3 Bob Fields: Gallery Representation Sales	76
Story 4 Christophe Cassegrain: Sales on Personal Website	84
Story 5 Carl Johnson: Fine Art Stock Image and Print Sales on Personal Website, and Custom Assignments	92
Story 6 Ruth C. Taylor: Selling Retail at Fine Art Shows	98
Story 7 Carol Boltz Mellema: Fine Art Photography Portraits	104
Story 8 J.R. Lancaster: Sales in Personal Brick-and-Mortar Gallery.....	112



PART 3
WHAT ARTISTS DO AND
DON'T DO: PROBLEMS AND
SOLUTIONS



Introduction to Part 3

The person who makes a success of living is the one who sees his goal steadily and aims for it unswervingly. That is dedication.

CECIL B. DEMILLE

This part features a collection of real-life stories about things that artists do, either rightly or wrongly. Each brief, to-the-point story features a description of a marketing problem encountered by an artist and the solution to the problem.

The goal of these stories is to show you examples of things that artists frequently do, and to provide you with an opportunity to learn from them.

Story 1

Maria: Pricing

Picture yourself in your mind's eye as having already achieved this goal. See yourself doing the things you'll be doing when you've reached your goal.

EARL NIGHTINGALE

The Problem

Maria priced her masterpiece at \$300,000, a six-figure price. However, she priced her study for this masterpiece at \$3,000, a four-figure price. The huge discrepancy in pricing—the price of the study being only one percent of the price of the masterpiece—creates problems. Prospective buyers question why the study is priced so low and wonder about the validity of the pricing of both the masterpiece and the study.

The fact that a five-figure, intermediary, price is missing adds to the problem. This triggers many questions in the mind of the customer. Why is there such a dramatic jump in price? Is the study underpriced? Is the masterpiece overpriced? Are the two pieces priced to sell to different audiences—for example, a wealthy and a less wealthy audience—instead of being priced for their intrinsic value? Is the artist hoping to sell the study by overpricing the masterpiece? Is the study an investment opportunity or a poor investment?

The Solution

Maria needs to price her study in the five-figure range, for example, \$30,000, which is 10 percent of the masterpiece price. Having the study and the masterpiece one price level apart (five and six figures, respectively) makes the pricing logical and silences the customers' questions.

Story 2

Jane: Negotiating

Nature does not hurry, yet everything is accomplished.

LAO TZU

The Problem

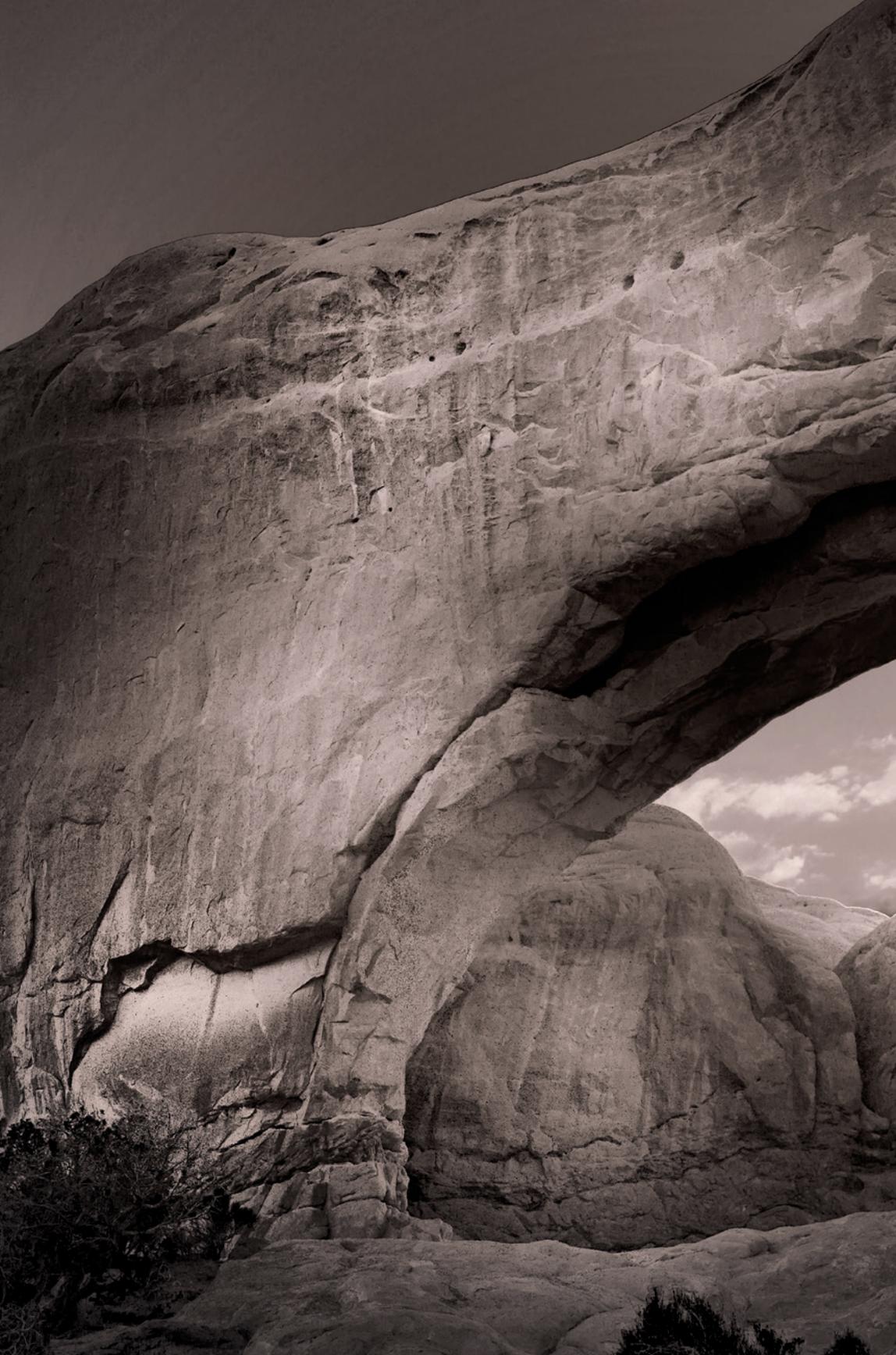
Negotiating can be a challenging process. To be a successful negotiator, it is best to leave your emotions and your ego at home. In this example, we are going to see how emotions can ruin a potentially lucrative negotiation and how this problem can be solved.

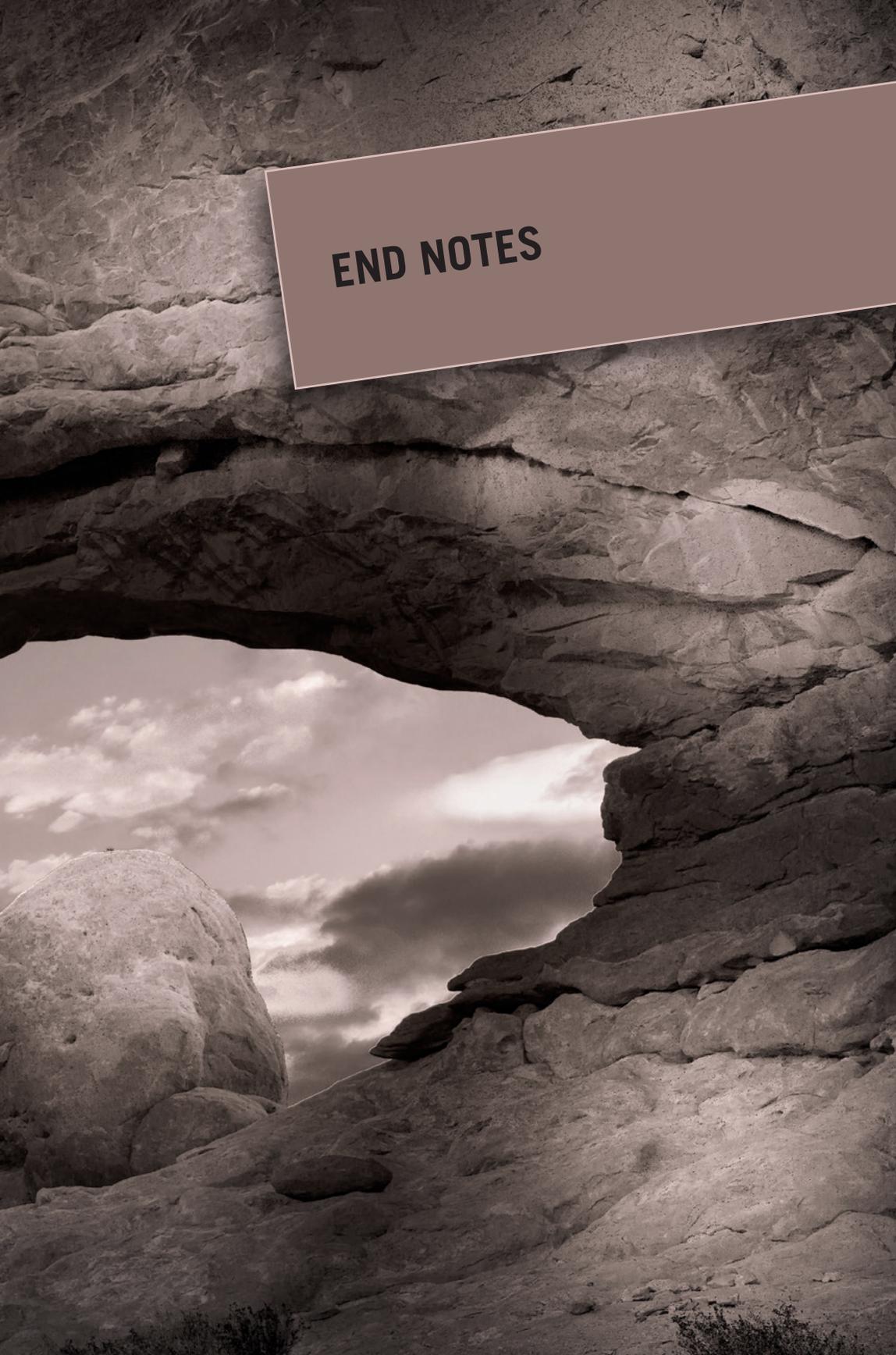
Jane is offended by the low \$2,000 offer that a collector made for one of her paintings, which is priced at \$5,000. She responds rather rudely: “I can’t sell this piece for less than \$3,000.” The collector does not appreciate her tone of voice and her unwillingness to work with him, even though \$3,000 is a price that is very close to what he had in mind. He walks away and Jane loses the sale.

The Solution

Jane should have been more affable and diplomatic and, for example, said something like: “I am willing to offer you this beautiful piece at only \$3,000. That’s an excellent price, and I do not normally negotiate this low. But I want to help you because I see that this piece talks to you. How do you feel about taking this piece home today at this low price?”

Part 3: What Artists Do and Don't Do: Problems and Solutions.	123
Introduction to Part 3	125
Story 1 Maria: Pricing.	126
Story 2 Jane: Negotiating	127
Story 3 Kent: Praise vs. Sales	129
Story 4 James: Not Needing the Income.	131
Story 5 Marie: A Successful Show	133
Story 6 John: Fish Marketing	134
Story 7 Sylvie: A Lack of Promotion	136
Story 8 Berndt: The Flower of the Day	137
Story 9 Craig: From Commercial to Fine Art Photography	139
Story 10 Jay: Doing Anything to Make a Sale.	141
Story 11 Jean: Visiting Shows	142
Story 12 Robert: Working with Galleries.	144
Story 13 Jerry: A Kickstarter Project	147
Story 14 Mark: Using Flash on His Website	152





END NOTES

Conclusion

*With integrity you have nothing to fear, since you have nothing to hide.
With integrity you will do the right thing, so you will have no guilt. With
fear and guilt removed you are free to be and do your best.*

ZIG ZIGLAR

Gaining Credibility

The digital revolution makes it possible for anyone to run his or her own business without outside help. We can create and publish a website, write a blog, have a presence on social media sites, create and print our work, advertise it and offer it for sale, and much more without help from anyone, provided we have the necessary technical knowledge, software, and equipment.

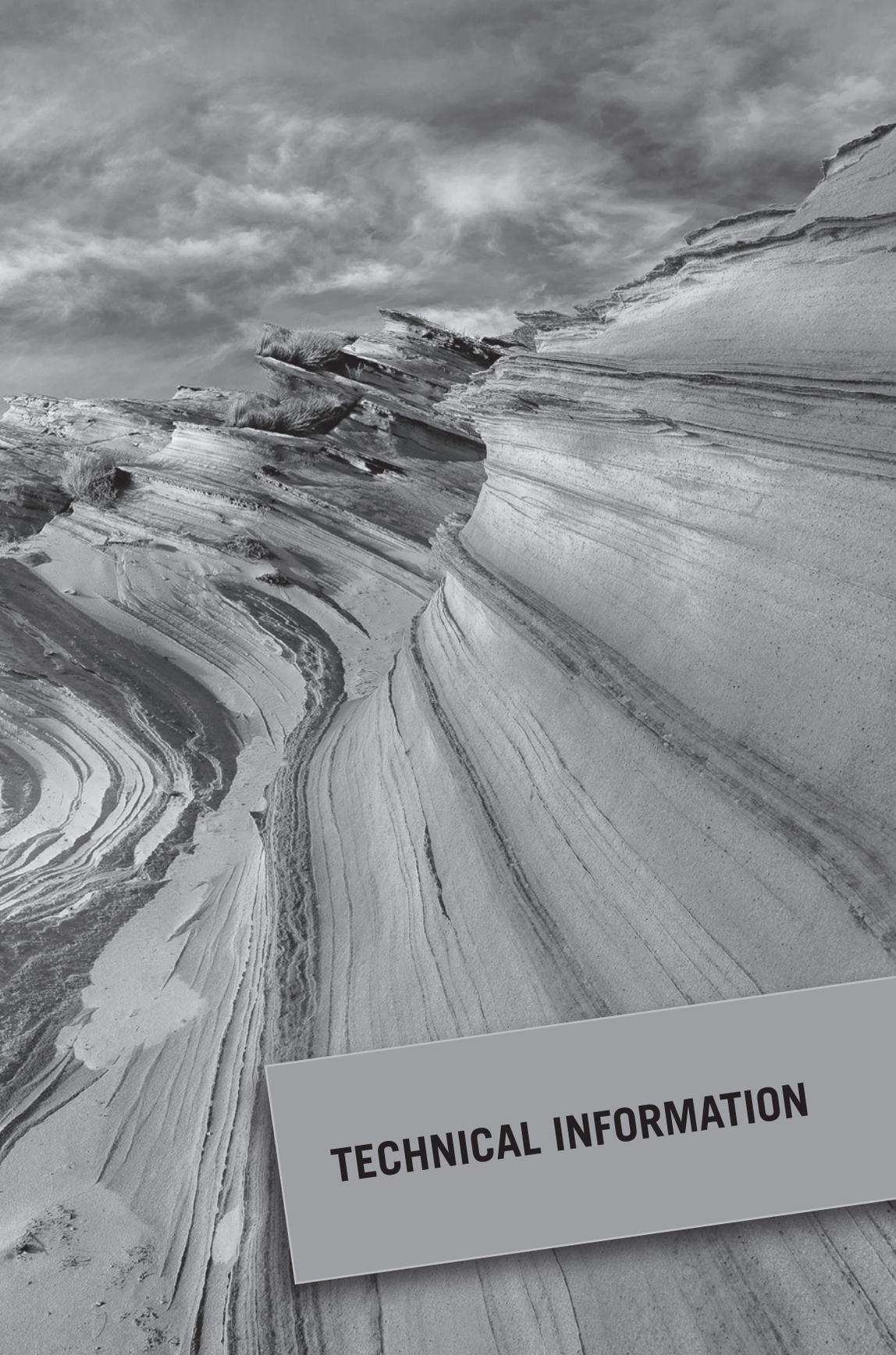
This is great because it gives us independence, places us in control of our destiny, and saves us from having to find printers, publishers, web developers, marketers, representatives, agents, galleries, and other service providers that have traditionally helped artists print, market, and sell their work.

The problem is that the same capabilities are available to any artist with the same amount of knowledge, software, and equipment. This situation creates several issues in regard to credibility in the eyes of our audience. Looking at what these issues are is the focus of this essay.

Gaining credibility is becoming one of the biggest challenges faced by both new and existing businesses. The cause of this challenge is that as the world population grows, the customer base, and therefore demand, increases. At the same time, self-marketing possibilities continually increase, fueled by the constant increase in the number of low-cost, easily accessible, self-marketing opportunities offered by the Internet.

We have reached the point where anyone can market virtually any product or service themselves. The challenge is: how do you prove to your customers that you, your product, and your services are legitimate? This is an important question because there is little to prevent unscrupulous businesses from offering fraudulent products through dishonest marketing. As honest business people, how do we prove to our customers that our business is legitimate and is operated with integrity? As customers, how do we find out that a business is legitimate and is operated with integrity? Answering these questions effectively is the key





TECHNICAL INFORMATION

Technical Information for the Featured Images

Front cover

Artist: Alain Briot

Title: *White Sands Moonrise*

Camera: Canon EOS-1Ds Mark II

Lens: Canon 70–200mm zoom set at 200mm with 1.4x extender

Exposure setting: ISO 50, 1 sec. at f/32

This photograph was taken at sunset as the moon was rising. The smoke from a forest fire east of where I was located filtered the sunlight and turned the sky various shades of red, yellow, and pink. I used a telephoto lens to magnify the moon and the yucca plant.

Page vi

Artist: Alain Briot

Title: *Mono Lake Sunset Vertical Collage*

Camera: Hasselblad 503CW with Phase One P45 digital back

Lens: Hasselblad Distagon 60mm f/3.5 CFT*

Exposure setting: ISO 100, 1 sec. at f/22

This image is a collage of two vertical wide-angle captures. When I photographed this scene I was captivated by the clouds and by the rocks in the foreground. Using a vertical panoramic format allowed me to include both in the same image. The color palette of this image is almost monochromatic, featuring pinks, mauves, and blues. I emphasized these colors to create a feeling of peaceful quietness.

Page x

Artist: Alain Briot

Title: *Antelope Sky Dance*

Artist: Alain Briot

Camera: Canon EOS 60D

Lens: Sigma 12mm

Exposure setting: ISO 100, ½ sec. at f/16

The camera was placed close to the ground, on a tripod, pointed straight up toward the sky. I rotated the LCD screen and used live view to compose the photograph. I could not have created this image without these features because the camera was too close to the ground to look through the viewfinder. This image is not an HDR photograph or a composite of two different exposures. The entire dynamic range of this scene was captured on a single photograph. I used Adjustment Layers in Photoshop, following a custom workflow I designed after years of practice. This process allows me to achieve details in both highlight and shadow areas within a single capture.

Page 1

Artist: Alain Briot

Title: *White Sands Sunrise*

Camera: Hasselblad SWC/M CF with Phase One P45 digital back

Lens: Biogon 38mm

Exposure setting: ISO 50, 2 sec. at f/22

Technical Information 169

About Alain Briot 179

About Alain Briot

There is nothing like a dream to create the future.

VICTOR HUGO

Originally from Paris, France, I have lived in the United States since 1986. I live in Arizona and my favorite photographic locations include Navajoland, where I lived for seven years. I also enjoy photographing the rugged canyonland wilderness of southern Utah and northern Arizona. These unique natural locations were determining factors in my decision to live in the Southwest.

I currently work primarily with a Phase One digital back on a Hasselblad V. Hasselblad discontinued the V Series in April 2013, but I continue to use mine because I like the edge contrast and color rendering of Zeiss lenses and no other medium-format camera accepts Zeiss lenses as of September 2013. I also use a Canon EOS 1D camera, also with Zeiss lenses. I choose which camera to use based on my vision for each specific photograph.

My goal is to create photographs that express my personal vision. My equipment, be it cameras, software, printers, etc., is chosen for its ability to make this possible. My vision of the landscape is of a place of beauty, a place where we can experience a direct contact with nature, a place where we can find respite from the pressures and stresses of the 21st century, and a place where I can find inspiration and freedom of expression.

I started studying photography in 1980 in Paris. Prior to that I studied painting and drawing at the Academie des Beaux Arts, also in Paris. In the United States, I received my bachelor's and master's degrees from Northern Arizona University in Flagstaff, Arizona, and I worked on my Ph.D. at Michigan Technological University in Houghton, Michigan. I made the decision to become a full-time photographer, artist, teacher, and writer after completing my Ph.D. studies.

Today, I consider myself both a professional practitioner and a student of photography. I write extensively about photography, both from a technical and from a creative perspective. My writings are inspired by my photographic work, my teaching, reading, research, and study of photography. Besides this book, my essays are available on my website (www.beautiful-landscape.com), on websites such as Luminous Landscape (www.luminous-landscape.com) and many others, in print publications, and in my three previous books:



Mastering Landscape Photography; Mastering Photographic Composition, Creativity, and Personal Style; and Marketing Fine Art Photography.

My photographs are created to reflect my artistic vision. To this end, rather than present the raw images captured by the camera, I alter the colors, contrast, forms, contents, format, dynamic range, and other aspects of each image. Depending on the image, items may be removed or added or several photographs

may be collaged together. As a result, my photographs cannot be construed as something that truly exists. They are intended to be seen as a representation of my creativity, artistic intent, and desire to create a unique world rather than as documentary evidence of the world we all have access to.

I create fine art prints, teach workshops and seminars, create tutorials on DVDs, and mentor students in my one-on-one consulting program. All these resources are available on my website, Beautiful Landscape (www.beautiful-landscape.com). My teaching covers every aspect of photography from fieldwork to studio work, matting, framing, marketing, and more.

I always welcome your comments and questions. Don't hesitate to email me at alain@beautiful-landscape.com. I answer every email personally and I look forward to hearing from you.

Alain Briot,
Vistancia, Arizona
January 2014



How Photographs Are Sold

Stories and Examples of How Fine Art Photographers Sell Their Work

Alain Briot

In this book, author, teacher, and fine art photographer Alain Briot brings us stories and examples of how successful photographers market and sell their work. The book features first-hand contributions from several photographers who earn a living from their artwork, as well as accounts from others who sell their artwork to further their passion. Alain also includes numerous lessons from his personal experiences selling his fine art photographs.

The featured contributors come from a variety of backgrounds and use a broad range of techniques to sell their artwork. They share information about their personal styles, what has and has not worked for them, where they sell their work, and more. Also included are images of the contributors' selling environments and examples of their marketing materials.

Designed to meet the needs of both amateur and professional fine art photographers, this book will prove to be an invaluable resource, whether you are just getting started in the fine art photography business or have been working at it for years.

Topics include:

- Descriptions of the artists' selling venues
- A broad array of photographic genres
- A variety of business challenges and solutions
- Descriptions of the business approaches used by each artist
- And more...

ISBN: 978-1-933952-93-2



US \$ 36.95
CAN \$ 38.95

rockynook