

2414 Honolulu Ave.
 Montrose, CA 91020
 Tel 818.957.4071
 Fax 818.957.8100
 www.whitesgallery.com
 www.benabril.com



Established in 1944,
 Specializing in Fine Art,
 Restoration, Appraisals and
 Framing

Whites Gallery

ART=VALUE

Has your art collection been appraised lately? Is it fully protected?

We provide appraisals for insurance, estates or distributions; all USPAP compliant.

Open Concepts, Inc., San Clemente, CA. John McClosky (949) 369-7231 or email: openconcep@aol.com

2005 Art Exhibition Calendar

July	August	September	October	November	December
ART IN THE VAULT	WHITE MAGNOLIAS AND OTHER PRETTY THINGS K. BUGREYEV	SEGIL FINE ART SOURCE EXHIBITION	LENNARTZ TO THE THIRD POWER	ALBERT GMUER TRAVELS	PASADENA SOCIETY OF ARTISTS GROUP EXHIBITION

Whites Gallery

Mark Your Calendars

Exhibitions

Artist's Receptions the 2nd Friday
of every month, 6-8 pm

July: Art in the Vault

Aug: White Magnolias and other
Pretty Things, K. Bugreyev

Sept: Segil Fine Art Group
Exhibition

Oct: Lennartz to the Third Power

Nov: Albert Gmuer Travels

Dec: Pasadena Society of Artists
Group Exhibition

Montrose Art Walks

Saturdays, 9-4, July 9th, Sept. 17th,
Nov. 12th

Summer Art Workshops for Teens

Mixed Media Collage - June 27,28, July 5

Book Art - July 11,12,18,19

3-D Deco Art - July 25,26, Aug 1,2

Graphic Design & 'Zine Arts -
August 8,9,15,16

Wearable Art - August 22,23,29,30

Summer Evening Workshops For ARTISTS

Marketing Yourself & Your Art -
July 19 OR 20

**Critical Gallery Presentation
Skills** - July 26 OR 27

**Portfolio Critique From The
Gallery Perspective** - Aug 2 OR 3

**Trends and Fads, What Sells &
What Doesn't** - August 9 OR 10

**Professional Matting & Framing
Techniques** - August 16 OR 17

Internet Sales For Fine Artists -
August 23 OR 24

Summer Evening Workshops for COLLECTORS

Gallery Insights For Art Collecting
- July 28 or August 4

The Values In Collecting Fine Art -
August 18 or 25

*If you are interested in renting the
Gallery for a private party, call Linda
at 818-957-4071.*

BEN ABRIL

THE AMBIENCE OF THE CITY

Article from Southwest Art,
September 1982

by Janice Lovoos

The city of Los Angeles has always been a paradox, a study of contrasts a magnet drawing people from every corner of the globe. It is also a city that grew up too fast, and razed its handsome old buildings long before their time. Artists have been among the most enthusiastic appreciators; what realtors and developers seem determined to take away, they have attempted to preserve through their own creative efforts.

Through the year's artists Mae Babitz, Millard Sheets, Phil Paradise, Phil Dike, Fred Penney, Ben Messick and scores of others have left an important record. It is doubtful, however, that any one artist has focused on the subject with the insistence and dedication of Ben Abril.

Abril was born in Los Angeles! That may have given him an edge. There was a time, not too many years back, when a native son was a novelty. "You mean to say you were born in Los Angeles?" Abril grew into a career of painting the local scene as naturally as he grew from boy to man. Los Angeles was his territory! And he scampered all over it as busily and as happily as a squirrel protecting her many nests painting whatever took his fancy.

'Setting up' for a day's painting was easier then. Just pick your curb or street corner and dive in! Tackle your subject boldly. Not too much traffic to worry about. No great hordes of people, but still, enough of them to stop and watch an artist at work: businessmen working in downtown Los Angeles, secretaries on their lunch hour, winos from East Fifth Street, and tourists visiting the Plaza.

This spectator sport never bothered the good-natured Abril. He is an uncomplicated man, loving what he is doing and doing it with assurance. Some days a



passerby might ask, "Will you sell me that painting?" Or "How much do you want for that picture? I'll pay you."

Abril, young and inexperienced, was amazed. "I couldn't believe anyone would pay me for a painting. I sold quite a few that way, for five or ten dollars apiece."

Let us hope that these collectors have hung on to their 'early Abril's.'

Bunker Hill, with its plethora of old mansions, Salt Box cottages and California bungalows, offered irresistible bait. It had once been the centerpiece of early Los Angeles, the former home of the socially elite. For a long time it had been in a state of disrepair, but artists are not put off by antiquity, or shabbiness. Crumbling walls, peeling paint and wallpaper are invitations to bet busy!

Abril is no exception.

"I have always been fascinated by old buildings; the way the light plays on the forms, the patterns that sun and shadow throw on the textured walls."

For years, the figure of this stalwart, rugged individualist painting, easel in front of him, sometimes wearing a broad-brimmed hat, was a familiar figure to residents on the hill and adjacent areas.

He might be discovered at the foot of Carroll Street, a steep incline hugging the hill, with its array of small houses. (They have recently been refurbished, with brightly colored facades.)

Article continued on www.benabril.com

Summer Evening Workshops

Register for classes at Segil Fine Art Source 626-358-5563 or
on line at www.segilfineart.com/learn sem05.htm

Marketing Yourself and Your Art - \$350.00

Offered at Whites Gallery: **July 19**,
Offered at Segil Art Source: **July 20**,
6 p.m. Presentation followed by Q&A. Class size
limited to 15.

An evening of valuable discussion and suggestions that might help you convert from being a "living - room painter" to an emerging artist with representation.

- How does an artist properly approach a gallery?
- Find out what gallery protocol might be.
- What techniques could you use to get the galleries attention?
- See examples of proper letters of introduction.
- Should you send slides or email?
- How to handle rejection.
- How do you know which galleries to approach?

What you should bring:

1) Notebook and pen for note taking. 2) An example of your letter of introduction and biography if you have one prepared. 3) A list of questions to submit for answers from gallery owners Linda Strack and Laura Segil (Please prepare each question on a 3x5 note card to be handed in at the beginning of class.)

Critical Gallery Presentation Skills \$350.00

Offered at Whites Gallery: **July 26**,
Offered at Segil Art Source: **July 27**,
6 p.m. Presentation followed by Q&A. Class
size limited to 15.

Artists are skilled in making fine art, but do they know how to present a finished piece to maximize its impact on the viewer? Professional picture framing techniques are designed to draw the eye in to the artwork. A poorly framed piece can repel the viewer. Learn the do's and don'ts of framing design and presentation.

- What are the standards that galleries expect when you deliver your work?
- How do you properly ship your work?
- Where can you get decent values on framing and matting?
- What tips can you learn if you have to install your own show?

Linda Strack of Whites Gallery can offer the perspective of not only a gallery owner, but also a professional picture framer.

What you should bring:

1) Notebook and pen for note taking. 2) Bring any questions you have in regards to framing on a 3x5 card to submit before class.

Internet Sales for Fine Arts - \$350.00

Offered at Whites Gallery: **Aug 23**,
Offered at Segil Art Source: **Aug 24**, 6 p.m.
Presentation followed by Q&A. Class size limited to 15.

This class is for those artists who are curious about marketing their artwork on-line. The vote still seems to be out on how, and where, to effectively use the Internet as a tool to generate sales of contemporary fine art. John McClosky, M.B.A. of Open Concepts, Inc, will help you evaluate if an internet presence might benefit your specific situation from a business perspective.

- How can I use the Internet to see what my competition might be doing?
- What sites could help me sell my work?
- Would developing my own website increase my sales?
- What's the best way to photograph and send digital files?

What you should bring:

1) Notebook and pen for note taking.

Portfolio Critique from the Gallery Perspective - \$350.00

Offered at Whites Gallery: **August 2**,
Offered at Segil Art Source: **August 3**, 6 p.m.
Presentation followed by Q&A. Class size limited to 15.

This class is designed to enlighten and expand the ability of the artist to analyze their work from the critical eye of the gallery owner. Network with other artists. Show your portfolio to the gallery owner while you are in class and get good solid feedback.

- What does the gallery owner or manager look for when they are evaluating an artist's work for the first time?
- What makes paintings sell? How can the artist evaluate the art market?
- How do you know if you are in the correct market?

What you should bring:

1) Notebook and pen for note taking. 2) One piece of your artwork for critique. 3) Small portfolio of your work in picture format.

Trends and Fads, What Sells and What Doesn't

Offered at Whites Gallery: **August 9**,
Offered at Segil Art Source: **August 10**, 6 p.m.
Presentation followed by Q&A. Class size limited to 15.

What can the history of art trends show you as an emerging artist? This class offers you a look at the trends and fads over time. A bit of art history helps give the overview you might be looking for.

- How can you be a predictor of what might come next in the art market?
- How does your work fit in to today's art sales?
- What is the current trend in this market place?
- What will always be the rules of thumb?

What you should bring:

1) Notebook and pen for note taking.

Professional Matting & Framing Techniques - \$350.00

Offered at Whites Gallery: **Aug 16**, Offered at
Segil Art Source: **Aug 17**, 6 p.m. Presentation
followed by Q&A. Class size limited to 15.

This class offers the professional artist the ins and outs of professional matting design and good framing tips. Bring one piece of paper-born art and Linda Strack, owner of Whites Gallery and picture framer will design your image for you to show you the potential. Tricks and tips of recycling old frames will also be discussed. The evening will be filled with questions and answers that could help you economize your costs and enhance your professionalism.

- What enhances my artwork?
- What is the proper material for matting my work?
- How much can I expect to spend on custom matting?
- What can I expect a framer to do for me if I damage a frame?
- What should I plan on fixing myself, or should I replace the frame?
- Where can I get good deals on frames?

Summer Evening Workshops

Register for classes at Segil Fine Art Source 626-358-5563 or
on line at www.segilfineart.com/learn sem05.htm

What you should bring:

1) Notebook and pen for note taking. 2) A small paper-born piece of art. 3) An old beat up small frame. 4) Questions on a 3x5 index card that can be submitted before class starts.

Gallery Insights For Collectors - \$50.00

Offered at Whites Gallery: **July 28,**
Art Source: **August 4,** 6 p.m. Presentation
followed by Q&A. Class size limited to 15.

Spend the evening with two knowledgeable gallery owners, Linda Strack of Whites Gallery and Laura Segil of Segil Fine Art, and discuss the important aspects to consider when investing in fine art.

- How do I know it is a good painting?
- Is the artist registered and how do I find out?
- Will I make money on art?
- When is the right time to invest in an artist?
- Why do galleries intimidate me?
- What should I look for in a painting that insures value?

See slides of paintings by local artists who lived and worked in the area 100 years ago. How and why has their work stood the test of time? These and other interesting points of discussion will serve to educate and entice the beginning collector of fine art.

What you should bring:

Notebook and pen for note taking.

How To Understand Values - \$50.00

Offered at Whites Gallery: **Aug 18,**
Offered at Segil Art Source: **Aug 25,** 6 p.m.
Presentation followed by Q&A. Class size limited to 15.

How much is it worth? This is the most commonly asked question of a fine art appraiser. Spend the evening with John McClosky of Open Concepts, Inc. and learn how to discern the values involved in the fine art market.

- My family passed this down to me, should I keep it?
- I got this at a garage sale, how can I find out if it is any good?
- I've had this painting for 30 years, has it gone up in value?
- Can I buy paintings at auction, and should I?
- When do I need an appraisal?

What you should bring:

1) Notebook and pen for note taking.

Whites Gallery of Artists

Ben Abril
Doug Ball
Kanya Brugreyev
Jo Spiller Desmond
Linda DuPas
Dayle Ann
Marion Cornelison
Martin Fine
Albert Gmuer
Karen Hansen
Marijane Hebert
Tracy Holmes
Gegam Kacherian
Trish Kertes
Jeanne LeFevre
Frank Lennartz
Margot Lennartz
Yuan Lu
Romy Muirhead
Jean Osher
Kendra Page
Deanna Thibault
Jacques Valin
Loraine Veeck
Patricia Wiley



2414 Honolulu Ave.
Montrose, CA 91020
Tel 818.957.4071
Fax 818.957.8100
www.whitesgallery.com
www.benabril.com



Multiple Framing Discount

15% off with an order of
5 frames or more in the
same molding.

Offer Expires September 15th, 2005, with this coupon.